

# record review

*combined with*  
in the groove

RAY McRINLEY



JAMES MELTON



AUGUST, 1949

in this issue:

life on a Warner Bros. sound track

by Joel McCrea

by Alexis Smith

RCA VICTOR



## the editors' corner

We've went and gone western, or so you'd think from this issue. The way we feel about it is that it's about time that somebody paid a bit of well deserved tribute to one form of our own native music that's had a how coming for a long time.

\* \* \*

Next issue we've got something special cooked up for you. Think we'll save it for a surprise though. We'll tell you this much, it's as much fun gathering this material as it will be to print. The article is going to be a big thing, probably four or five pages, maybe more. So watch for it.

\* \* \*

Martha Graham, famous choreographer for whom Aaron Copland wrote "Appalachian Spring," was extremely cooperative about posing with our new 45 RPM record and instrument. We dropped in at her Fifth Avenue studio in New York with practically no advance notice and she was ready and waiting. The reason we didn't talk to her about it before hand was that her telephone was temporarily out of order. So a wire stating that we'd be around at such and such a time was dispatched.

### our cover

**Ray McKinley** and **James Melton** are the two recording artists on our cover this month. Both of these performers, though in different phases of music, have in common their ability to hold an audience in the palm of their respective hands. Mr. Melton's latest record is "Yours Is My Heart Alone" (the theme of his radio show) and "I Hear You Calling Me." McKinley's newest pairs, "I'm Not Too Sure of My L'Amour" and "I Wanna Be Loved."

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here's the latest

Wanda Landowska, the world famous harpsichordist, observes her seventieth birthday the fifth of July. By way of celebrating, RCA Victor is issuing a special record of Scarlatti Sonatas. The record was one of several made in France in January of 1940. Recently the "Academie Charles Cros," a group of leading French music critics, presented to Miss Landowska a very special award, the "Hors Concours Prix," which she received for the excellence of the recorded sonatas. . . Drummer Buddy Rich has joined the Les Brown band. He says he may go back to fronting his own group soon again. . . Dick Himber getting ready to re-enter the band business. . . The Deep River Boys off on a three month tour of the British Isles. They're set to play the Palladium in London and theaters in Scotland, Ireland and Wales. . . Dizzy Gillespie opens at Bop City in New York on July 7 and will remain there for 4 weeks. Early August will find him at the Club 86 in Geneva, N. Y. . . Ray McKinley due at Coney Island in Cincinnati on August 19. He'll stay a week. . . After they finish their current one night tour of 31 dates the King Cole Trio will head for California where they play the Casbah in early August. . .

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RCA Victor **record review** combined with  
in the groove *no. 5*

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the Radio Corporation of America  
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Form 2K2078

thanks for writing

Sirs:

Well at long last it has happened. Beneke has dropped the string section. My . . . comment on this is, why didn't it happen sooner? While the orch with strings was all right, it was little more than a well rehearsed studio orch as far as having a sound of its own. I used to buy the records in hopes that I might be able to pick out a few phrasings reminiscent of the old Miller group. Now I know it is surely the Miller style I will hear. I have read that Beneke is mourning the loss of his strings. Surely public reaction will convince him that they added nothing to the band and most certainly they detracted from its individuality. Here's to more and better music in the Miller tradition. . .

One more gripe, why are you so chintzy about distributing tunes among your artists? Back about 1941 or so it seems like two or three bands recording for you would take a whack at the same tune on records. But no more. There's no selection any more.

I'm dubious whether this will ever get printed, but at least it's off my chest.

Sincerely,  
Kenneth Kent  
Los Angeles, California

(See page 20 this issue. Also note that the Sons of the Pioneers as well as Vaughn Monroe recorded "Riders in the Sky." Many other tunes have had dual waxings on RCA Victor discs in recent months.—Ed)

Sirs:

In your new. . . *Record Review* I find the superimposing of musical notes and other types of . . . words and numerals (over color) (pages 14, 15, 16, 17 & 18) to be very annoying. This type of set-up makes for slow and difficult reading. . .

Sincerely,  
Robert R. Luce  
Scranton, Pa.

(Note these pages, this issue.  
—Ed.)

by Alexis Smith

It takes all kinds of music to please all kinds of people, and American folk songs, it seems to me, come the nearest to having universal appeal.

There are touches of "Oh, Susanna" and other Stephen Foster melodies in the score of "South of St. Louis," and I loved every minute they were heard in that score.

My own song in the picture, one called "Too Much Love," is not one of those, having been written for the picture by Warner Bros. song writers, but it is easy to sing as are and were most of the popular songs of that period.

I had studied music for a long time before I started working in pictures but had never thought of myself as a singing star. When it became necessary for me to sing in "San Antonio," I discovered I could sing a little, and not too unpleasantly. So "Too Much Love" was written for me in "South of St. Louis."

Before that, most of my singing had been with groups of young people in school and college—and "Clementine" was probably my favorite. You can put drama and feeling into the story of that girl's misadventures!



## life on a Warner

*two of your favorite stars talk*





by Joel McCrea

(Star of Warner Bros.  
"Colorado Territory")

A song that sticks in the memory and pops out as a tune hummed or whistled, is, to my way of thinking, a song that has earned it's right to be kept in the nation's catalog of music.

Naturally, in the roles I play, for such films as "South of St. Louis" and "Colorado Territory," the incidental music as well as any songs the writers or director may include, are most often Western type which, to me, means whistling and humming type.

The Western songs which developed while the country west of the Mississippi was being explored and settled are a real part of the American scene, I think, and a valuable link to that sometimes forgotten era. And they are real, singable songs—which is the kind I like, personally.

I spend a lot of time on horseback, both in and out of pictures, and I think those songs just came naturally to men and women who rode hard and endured much in the early days of the West.

Even my horses like "Get Along, Little Doggie!"

## Bros. sound track

about their preferences in music





**new england moon ball**

*Vaughn Monroe stages an event at which the guest of honor fails to show*



1. Here Monroe greets bus full of co-eds who arrived at the Meadows that afternoon. Eleven New England universities and colleges were represented at the affair.



2. Monroe poses with some of the contestants. Shirley Hoyle (on Monroe's right) later won first prize, an RCA Victor 45 RPM phonograph and a library of records.



5. High spot of the evening, for which the moon did not show, was the waltz contest. NBC television newsreel got complete coverage of the entire affair.

To get his RCA Victor record of "Dreamy Old New England Moon" off to a flying start Vaughn Monroe recently staged a mammoth moon ball at the Meadows, his own nightclub in Framingham, Mass., a suburb of Boston.

The idea of the ball was to select one co-ed from the score or more who attended and name her queen of the ball. As a part of the proceedings a contest was to be staged during which Vaughn would waltz by the light of the moon and select the best waltzer, who would also have to prove her grace and charm in a promenade before a board of three judges. On hand to help celebrate, besides the girls from eleven New England universities and colleges, were newspaper men from all over New England, disc jockeys, NBC television newsreel cameras and a network CBS radio crew which broadcast the event throughout





3. Gloria Curalli of Boston University gets an autographed copy of Vaughn's "Dreamland Special" album on 45 RPM records.



4. The girls, as a test of their poise and charm, promenade before the boards of judges consisting of Monroe, an RCA Victor executive and Joe Novak (right), manager of the Meadows.

the country.

Everybody was there to cooperate—except the most important one. The time of the ball had been carefully selected to coincide with the first full moon of Spring so that the affair could be an authentic moon ball. But that afternoon Mount Hayden Planetarium announced that there would be a total eclipse of the moon at 9:28 P.M., just about the time when the contest had been set to reach its climax. The man in the moon an absentee, the affair was moved indoors.



6. Girls wait on sidelines while judges ponder their choice. Following selection, a party ensued at which everybody joined in, had fun.



## Lotte does a lot

Versatile is the word for Lotte Lehmann. The soprano, whose career in opera and concert on two continents has embraced song recitals, 35 operatic roles and guest appearances with nearly every important symphony orchestra in Europe and America, didn't stop there.

Gifted with a flair for putting words together, as a young girl, Mme. Lehmann thought of a literary career before becoming a leading soprano of the Hamburg Opera. Though music won out, Mme. Lehmann continued writing.

Her first published work was a volume of poems, printed in Germany. One verse, "With Bruno Walter at the Piano," was translated and reprinted here.

Shortly after becoming an American citizen in 1938, Mme. Lehmann completed her first novel. Like all her books, it was written in her native German and translated into English. The novel was published by Bobbs-Merrill with the English title of "Eternal Flight." "Midway in My Song," an autobiography, followed Mme.

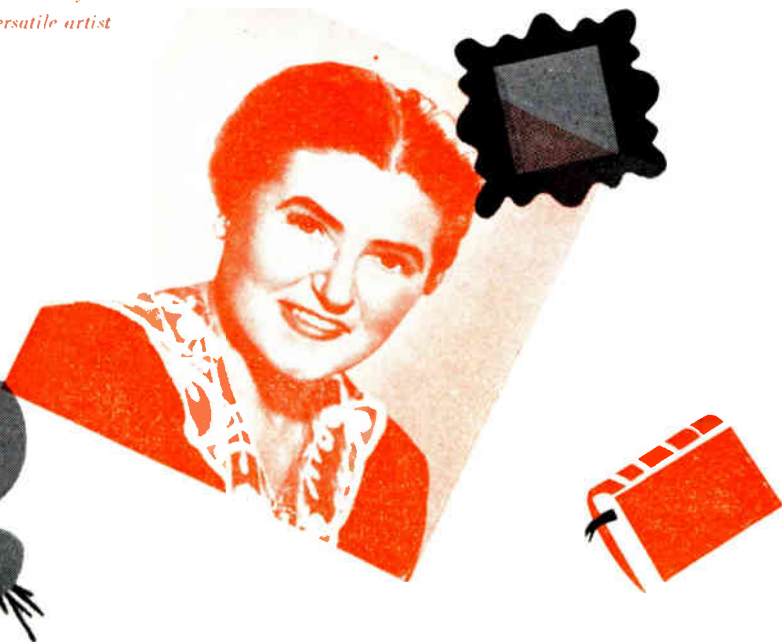
Lehmann's next book was "More Than Singing," the conclusions of a mature, experienced artist on the proper interpretation of German lieder. "My Many Lives" was a parallel volume concerning the interpretation of operatic roles.

During this busy time of literary and musical activity, Mme. Lehmann had taken up another hobby, painting. Soon it went beyond the proportions of a hobby. Just before the war Mme. Lehmann had her first "one woman show" at a Santa Barbara, California, art gallery.

Next fall New York concert goers will have the opportunity to see three facets of Mme. Lehmann's many-sided personality. The showing next fall will be her first locally.

The artist has just completed a series of illustrations for Schumann's "Dichterliebe" song cycle. The cycle also is discussed at some length in her book on lieder-singing, "More Than Music," and will form an important part of the first of three Town Hall recitals she will sing next season.

*Lotte Lehmann  
proves herself  
a versatile artist*





# fashions by Stravinsky

While other contemporary composers were working in the short-skirted world of melodic line, Igor Stravinsky was writing "new look" dissonance. Now, the situation is reversed. Stravinsky has become a classicist.

In his newest work, the Mass (just recorded by RCA Victor), Stravinsky consciously returns to the tradition of Orlando Lassus and Palestrina. But Stravinsky is orthodox in his own terms; that is, the average listener would probably find Stravinsky's new classics phase more new than classic.

But, however little resemblance Stravinsky's part-leading bears to that of Palestrina, there is no doubt that the composer practices an artistic discipline as stern and relentless as that needed for writing a

fugue in eight parts. His scores are put together like watches, with mathematical precision.

In his book, "The Poetics of Music," Stravinsky decries Wagner's unorthodoxy and hails "La donna è mobile" as a work of genius. Some of his observations are schoolmasterish, almost pedantic in championing the musical status quo.

All this is a far cry from "The Rite of Spring," which created a furore at its premiere in 1913.

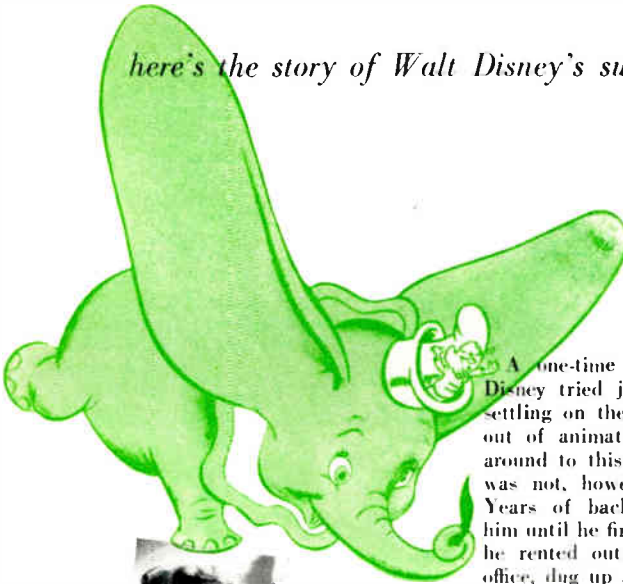
Stravinsky himself sees nothing remarkable in the evolutionary progress of his works. "I never look backward," he once declared. For him, the classicism of the Mass is the logical, inevitable outcome of the creative process that began with "The Fire Bird" and "The Rite of Spring."

*Igor Stravinsky always seems to be at odds with other music fashion experts*



here's the story of Walt Disney's success formula

## The Disney Whirl



Shirley  
Temple



Walt  
Disney



A one-time vaudeville comedian, Walt Disney tried just about everything before settling on the idea of making a business out of animating cartoons. When he got around to this in Kansas City in 1920 he was not, however, an immediate success. Years of backbreaking toil were before him until he finally got to Hollywood where he rented out the back of a real estate office, dug up an ancient camera and went to work. Character followed character in the parade of Disney creations. There was the series of "Alice" cartoons and then "Oswald the Rabbit" and finally Mickey Mouse in 1928. Talking pictures and some original ideas on how to synchronize music to cartoons were what really put him in business.

As an example of the sharpness of his judgment there is none better than the product he manufactures. The features and shorts he issues never grow old, always retain their freshness. Songs like "Baby Mine," "When I See an Elephant Fly" and "Pink Elephants" remain popular for years. His creed is simply, kids are kids. He has learned that what interests kids of one generation will interest another seven or eight years later.

The above mentioned songs are from "Dumbo," currently up for re-release in conjunction with "Saludos Amigos."

RCA Victor, realizing the soundness of the latest Disney venture, has made a special recording of "Dumbo." Originally the company had a sound track album. Now they have engaged film star Shirley Temple to record a new "Dumbo" complete with sound track songs, dialogue and story.

Everyone is going to be watching for the re-issued "Dumbo" in the "Walt Disney Fun Fair" and the new RCA Victor album. How do we know? Walt Disney told us so.

# alias Fritz Kreisler

*Fritz Kreisler's career has been touched with scandal only once— here's the story*

Fritz Kreisler, at 71, remains unique among musicians not only for his violin playing but for his cultural background, which includes mathematics, art, medicine, engineering, languages, philology, an expert knowledge of chess and as great a skill with the piano as with the violin.

An avid book collector, Kreisler reads

part of every violinist's repertoire, were in fact *his own* original compositions.

Kreisler's story was that he had happened upon the works in a monastery and bought them from the monks. Actually, he revealed, he needed the works for program-building purposes and did not wish to repeat his own name endlessly on the



Greek and Latin as fluently as English. He has been known to pick up a volume of Epictetus in the midst of a party and become oblivious to his surroundings for hours.

A devoted husband, Kreisler has been touched by scandal only once in his career. That was in 1935, when he revealed that his "transcriptions" of works by Vivaldi, Pugnani, Martini, Porpora, Couperin and Francoeur, which had been for 30 years

program.

Later a Viennese critic wrung another confession from Kreisler by chiding him for including his own "Caprice Viennois" in the same group with such masterpieces of the Viennese composer Joseph Lanner as "Liebesleid," "Liebesfreud" and "Schoen Rosmarin."

Incensed, Kreisler gave his reason for including "Caprice Viennois"—the "Lanner" works were his own also.



## I can dream can't I?

by *Freddy Martin*

*the famous bandleader talks about his avocation*

Someone recently asked me, "How does it feel to run a racing stable?" I will consider that I am the owner of one when I see my colors flash in the winners' circle. Until now, that has been an elusive pleasure. I've had one horse win a couple of races in Agua Caliente, but whenever I went to see her run, she couldn't win. Maybe I should stay away??? No . . . that's not the answer. Horse racing is a business and as such, it must be run accordingly. There is always an element of what is known as "racing luck," but by and large, it is the science of conditioning horses and knowing into which class they fit. When you know that, and they are properly placed, it is possible to win with them.

I love horses and always have . . . and thanks to whatever success I've enjoyed in my chosen vocation, I am able to indulge in the avocation I truly love . . . "The Sport of Kings."

Maybe someday I will be able to say I own a racing stable and it may take time, because I don't buy horses . . . I breed them, and that's the hard way. My ambition is to breed a Man O' War . . . Citation . . . or a Coaltown.

I'd even settle for a Whirlaway . . . what was the name of that song . . . "I CAN DREAM, CAN'T I?"





Scratch a musical joke and you find the name of Mischa Elman. The violinist is Joe Miller's better rival. Some humorists divide the field three ways: 1. Traveling salesman jokes. 2. Jokes about Mischa Elman. 3. All others.

For instance, Elman once met an old friend whom he hadn't seen since his child prodigy days. The two brought each other up to date on what had happened since. Elman mentioned his two children.

"Are they musical, too?" the friend inquired. "Well," Elman said, "my little boy plays the violin." "Isn't that wonderful!" beamed the friend. "Maybe he could turn out to be another Mendels!"

Another: Elman and Heifetz were lunching together. The waiter delivered a note addressed "To the World's Greatest Violinist." "For you, my dear Jascha," "Impossible, my dear Mischa—you open it." Finally they summoned the headwaiter to break the seal. The note began: "Dear Fritz."

A frosty dowager once asked Elman's fee for playing at a private soiree. "Five thousand dollars," he said. The granite dame agreed, adding, "Of course you will not be permitted to mingle with the guests." "In that case," Elman swapped, "my fee will be two thousand."

Elman's favorite story is about a cab driver. Recognizing his passenger, the cabbie told Elman he couldn't afford tickets to concerts. Violin recitals were his passion, he said, whistling a phrase of the "Kreutzer" Sonata to prove it.

Impressed, Elman gave the driver a five-dollar tip. "Buy yourself a couple of seats at Carnegie Hall," he said. "Gee, this is great!" exclaimed the driver. "Now I can go to hear Heifetz."



*the famous violinist has the distinction of having more jokes told about him than practically anyone else*



## Mischa Elman's joke book



# hot off the Record Press News— Red Seal

**THE FIRST PIANO QUARTET. . .**  
"Dances Not For Dancing". . . A collection of 10 dances on six sides, chosen for their brilliance and with an ear for variety. . . "Invitation to the Dance" (Weber). This is one of the most famous dances and outstanding piano pieces ever written. . . "Dance of the Toy Pipes" (Tchaikovsky). From the "Nutmacker Suite." This is a whimsical, light bit from a child's dream of Fairyland. . . "Russian Sailors' Dance" (Reinhold Glière). A lusty, masculine rhythm from the Russian composer's pen. . . "Polka" (Bedrich Smetana). This is a hearty example of Bohemian folk music polished by the Czech master's genius. . . "Minuet" (Darius Milhaud). A selection which speaks for the contemporary, this is a lovely lyrical handling of an exotic South American theme. . . "Hornpipe" (Handel) and "Minute Waltz" (Chopin). These two are worldwide and timeless favorites given a new interest by the four piano interpretation. . . "Gavotte" (Gluck). This is outstanding for its air of natural grandeur and charming dignity. . . "La Danza" (Liszt). A piano arrangement of the Rossini theme which finishes this side and winds up the album, does so with a sparkling flourish. (Three 12" records: MO-1310.) 45 RPM: WMO-1310.)

**CINCINNATI SYMPHONY ORCHESTRA, EUGENE GOOSSENS, Conductor**  
. . . "The Pines of Rome" (Respighi). This is the composer's four-part description of the city he loved seen from the heights of its famous pines. The final movement, "Pines of the Appian Way," speaks of ancient Rome. All the glories of the past rush forward to end the poem on a note of ceremony and splendor. The orchestra, under Mr. Goossens, gives a brilliant and understanding performance. (Two 12" in envelope container: DM-1309) (45 RPM: WDM-1309)

**HUNGARIAN STRING QUARTET. . .**  
"Quartet No. 15, in D Minor, K. 421" (Mozart). The second of six quartets the composer dedicated to Haydn, it was recorded in England by this renowned Continental group. The album is thoughtful, melancholy music, relaxing into happier expression only in the minuet trio of the third movement. Three 12" records: DM-1299) (45 RPM: WDM-1299)

**BOSTON POPS ORCHESTRA, ARTHUR FIEDLER, Conductor. . .**  
"Triana" (Albéniz). Transcribed for orchestra by Enrique Fernández Arbós from "Iberia." Book II, this brilliant excerpt from the Spanish composer's collection of 12 piano pieces, inspired by the popular music of his day, is strong, happy, song-and-dance music. . . "Dance of the Buffoons" (Rimsky-Korsakoff). From the third act of "Snegurochka," this is a satirical composition, full of instrumental pranks and orchestral whimsy; just the vehicle for Mr. Fiedler. (12" record: 12-0920) (45RPM: 49-0437)

**ROBERT MERRILL. . .**  
"The Green-Eyed Dragon" (Newman-Charles). This old-time favorite of every baritone has been aired with such success by Bob Merrill on the RCA Victor Show that he's up and made a record of the humorous song. . . "Mah Lindy Lou" (Strickland). This lyrical ballad always has hit an excellent rhythmic pace, and the melody is unusually good. Merrill's arrangement and singing of it found it out perfectly. (10" record: 10-1471) (45 RPM: 49-0435)

**BENIAMINO GIGLI. . .**  
"Di Quella Pira" (Verdi). "Tremble, ye tyrants, I will chastise ye!" sings Gigli in giving vent to his rage at his lady's proposed burning at the stake in Act III of "Il Trovatore." The famous aria, a tour de force for operatic tenors, was recorded in Europe and conducted by Umberto Berrettoni. . . "Amor Ti Vieta" (Giordano). "My love compels," sings Gigli to a melody that is a sustained cavatina with Berrettoni supplying a glowing orchestral background. "Amor" is from Act II of "Fedora." (10" record: 10-1475) (45 RPM: 49-0436)

**WANDA LANDOWSKI. . .**  
1. "Sonata in D" (Longo-Ricardi 461) 2. "Sonata in B-flat" (Longo 497) (D. Scarlatti). In observance of Wanda Landowska's seventieth birthday this special record of Scarlatti Sonatas is being issued. Recorded in France during the war, the famous harpsichordist's performance was such that it received a special reward. . .  
1. "Sonata in F Minor" (Longo 382).  
2. Sonata in F (Longo-Supplement 20) (D. Scarlatti). Landowska's treatment of these famous sonatas from the pen of the well-known 18th Century composer is in turn gay and charming, glad and introspective. (12" record: 12-0964) (45 RPM: 49-0476)

## hot off the Record Press News—popular

**PERRY COMO** has been assigned that beautiful ballad from "Beautiful Blond from Bashful Bend," "Everytime I Meet You." Perry sings the lovely Mack Gordon number with his usual polish and relaxed understanding of the lyrics. . . Reverse side finds Como with a lullaby entitled "Two Little, New Little, Blue Little Eyes." This one was written by Cliff Friend and Teddy ("Boots and Saddles") Powell. (10" record: 20-3455) (45 RPM: 47-2919)

**SAMMY KAYE** knows just about all there is to know about making a song a hit. He puts all this know-how into his record of "The Four Winds and the Seven Seas." Tony Alamo proves himself a great discovery with his vocalizing of this new hit. Echo chamber treatment of the slow number is extremely effective. (10" record: 20-3459) (45 RPM: 47-2923)

**TOMMY DORSEY** takes off with two very pleasing items. The first, "Ain't 'Cha Glad I Love You," is sung by trumpet playing Charlie Shavers. Other side is the old favorite "The Continental," fetchingly dressed up in a swing arrangement that will give the tune a new lease on life. (10" record: 20-3450) (45 RPM: 47-2917)

**LARRY CLINTON**, the "Old Dipsy Doodler" is back with RCA Victor and playing the kind of music that made him famous. A few modern touches have been added to his style but essentially it's the same. As an example, hear his first new disc, "You Told a Lie" and "Sicilian Tarantella." (10" record: 20-3461) (45 RPM: 47-2925)

**FREDDY MARTIN** has the title song from "It Happens Every Spring" on wax. Marv Griffin sings the Mack ("Time on My Hands") Gordon tune in medium tempo, putting into it the qualities that are making him an important singer. He also takes the vocal on the other side, "Weddin' Day" a new number written by Clancy ("Huggin' and A-chalkin'") Hayes. (10" record: 20-3465) (45 RPM: 47-2928)

**CHARLIE VENTURA** has started playing old favorites in knocked-out bop style. Billy Rose's "Barney Google" is completely streamlined by Charlie and the ensemble. . . Jerome Kern's "Smoke Gets in Your Eyes" is the next candidate for the bop treatment and the Ventura crew treat it with complete respect. (10" record: 20-3467) (45 RPM: 47-2930)

**PERRY COMO**, among others in the RCA Victor line-up, has a couple of the new tunes from Irving Berlin's "Miss Liberty." Perry sings "(Just One Way to Say) I Love You" and "Let's Take an Old Fashioned Walk." Both are medium tempoed ballads in the best Berlin tradition. (10" record: 20-3469) (45 RPM: 47-2931)

**BILL LAWRENCE** is next up with "Miss Liberty" music. This time it's a gem called "A Little Fish in a Big Pond." The new Berlin show has Paris as its background and all of the melodies have a continental kind of charm that will keep them spinning on your phonograph. (10" record: 20-3470) (45 RPM: 47-2932)

**FRAN WARREN**, once exclusively devoted to the pop tune without Broadway connections, has now moved in on the musical world wholeheartedly. Currently playing in "As the Girls Go," Fran puts real theater know-how into her record of "Homework" and "You Can Have Him," both of which are from "Miss Liberty." (10" record: 20-3466) (45 RPM: 47-2929)

**SHIRLEY TEMPLE** has made a new recording of "Dumbo," one of the most successful children's albums ever made by RCA Victor. The album is inspired by the famous Walt Disney movie of the same name, currently being re-issued. The previous "Dumbo" album, while popular, contained only soundtrack songs and sound effects. The new album has the famous Miss Temple narrating the story with a dramatic cast, orchestra and chorus. (Three 10" records in album: Y-382) (45 RPM: WY-382)

**MINDY CARSON**, the new Paul Whiteman discovery, has her first on RCA Victor. Mindy, who is a very lovely creature to look at, shows that she also has a lovely voice to listen to as she sings "One More Time" and "Twelve O'Clock and All Is Well." Miss Carson is definitely star material and amply prove it with this disc. (10" record: 20-3480) (45 RPM: 47-2950)

**EDDY ARNOLD** has latched on to something really hot this time. If you think that all those past hits were great wait till you hear "I'm Throwing Rice" (At the Girl That I Love). It is definitely going to be the biggest thing that hit maker Arnold ever recorded. (10" record: 21-0083) (45 RPM: 48-0080)

**new  
RCA VICTOR  
record  
releases**

**• RED SEAL •**

August, 1949

**DANCES NOT FOR DANCING**  
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## the day the critics smiled

*if you've ever thought about music as a career, you'll want to read this*

When a brilliant new talent appears on the musical horizon, there is usually more to it than meets the eye. In the case of Byron Janis, whose Carnegie Hall debut last fall was among the most sensational music events of a decade, the young pianist's appearance on the stage was preceded by ten years of careful preparation.

Janis, just entering his twenties, came to New York from his native Pittsburgh at the age of ten to study piano. Money was not plentiful in the Janis family, so Byron tried for a scholarship at the Chatham Square Music School. The school, a small, endowed institution, is free to gifted music students. Naturally competition is keen. For every applicant accepted, a dozen are turned away.

The ten year old wonder child from Pittsburgh made the grade. He began his studies with Adele Marcus, a Chatham Square faculty member who specializes in teaching gifted children. It soon became apparent that Janis was a pianist of more than ordinary gifts. Chatham Square experts, however, shrewdly reasoned that premature exploiting of the young pianist would be a blunder. In music as in most

things, it is easier to make a good first impression than to overcome a bad one later.

Janis' playing attracted the notice of Vladimir Horowitz, who accepted the young pianist as his only pupil. Meanwhile, to gain experience in public performance, Janis played occasional radio programs and concertized in cities outside New York.

As a final baptism of fire, the young artist was booked for a tour of South America. When the tour resulted in glowing press reviews and sold-out houses, Janis' advisers judged that the young performer was ready for his debut.

The musical grapevine is efficient. Word had gotten around, and the recital presented the extraordinary spectacle of a debut for which it was almost impossible to get tickets. Next day's papers were a chorus of praise. There was not one dissenting opinion. This is something which happens so seldom as to be a concert milestone. It almost never happens at a debut. Janis' debut was the sort of thing every young pianist dreams about—and very few achieve.



*Byron Janis*

*the waltz king's journey to the great open spaces proves he learned things in the process*

Recently I got quite a kick out of making a particular number for RCA Victor. The number is called "Tennessee Waltz" and the reason I enjoyed making it was that it had started out as a strictly country tune.

Believe it or not, I've always been a fan of this kind of music. It isn't sophisticated and sometimes it isn't even polished, but still there's an honesty and sincerity about it that you can find in only a few kinds of music. The people who write and play country music couldn't know the meaning of the word affectation. It just isn't in any of their vocabularies. You've got to admire them for composing and singing just the

way they do everything else, using no special set of standards for their art. And that's what it is because it comes right from the heart. Remember too that this music is all-American, a product of our own environment, growth and development.

Now don't get the idea that we recorded "Tennessee Waltz" anything like the original Pee Wee King version. Our fans wouldn't know us if we had. What we did do, though, was take some of that sincere feeling and put it into our own style of playing. It gave me the opportunity to perform something more than lip service to an art I sincerely admire.

*by Wayne King*





# look for the silver lining

*film story of an unforgettable woman*



Look for the Silver Lining



Time on My Hands



Sonny



Shine on Harvest Moon



Kiss in the Dark



Who?

Warner Brothers' new technicolor production "Look for the Silver Lining" is the film story of the life of Marilyn Miller, one of the most beautiful and talented actresses the American stage ever knew.

The movie stars June Haver, Ray Bolger

and Gordon MacRae.

Here are six scenes from the film. Each of these shows a featured song being performed in the film. The Three Suns have recorded for RCA Victor the title number and a Vaughn Monroe album of the score is in the offing.



*Pee Wee King*

## the country music craze

*the inside story of the coming of the "oatune"*

From what was comparatively small time to a multi million dollar business in seven years is pretty good for any form of enterprise.

It isn't plastics or television we're referring to either, it's what you hear when you tune in Eddy Arnold or buy a Pee Wee King record, it's what's known in the trade as Country Music, or the "oatune."

It all began with the war. Northern troops went south and west and southern workers moved north to the war manufacturing centers. With them they brought their music, a simple, sincere art that most northerners either weren't aware of or laughed off. The soldiers traveling through the south heard it for the first time, and liked it. Today it is carrying on because

the soldiers brought it home with them.

There are easily as many writers of country music making their living at it as there are composers of popular music making theirs from writing Hit Parade songs.

One of the most important and successful of these is a woman, Jenny Lou Carson. Two of her recent successes are "Don't Rob Another Man's Castle" and "Never Trust a Woman." Besides writing tunes, Jenny also is a polished performer.

The closest we can come to finding the Rodgers and Hammerstein of country music is the team of Tim Spencer and Bob Nolan. They are members of The Sons of the Pioneers, and wrote the group's well-known theme "Tumbling Tumbleweeds" besides a big hit of a season ago "Cool Water."

*Bob Nolan*





*Jenny Lou Carson*

Another important composer is Steve Nelson, who wrote "Bouquet of Roses." He's the son of Ed Nelson, who has written a number of hits. Ed Nelson, Jr., Steve's brother, is also very active as a writer.

Fred Rose once confined himself to writing popular songs. But then he found out about the country music craze and switched his brand. One of his hits was "It's a Sin." Other big writers include Dale Parker ("No Children Allowed"), George Morgan ("Candy Kisses") and Billy Hughes ("There's Not a Thing I Wouldn't Do for You").

It's surprising how many of the top artists either write or have a hand in the writing of their own tunes. Perhaps it's due to the highly specialized aspect of the busi-

ness. Redd Stewart, who sings with Pee Wee King, collaborated with King on "Tennessee Waltz." Eddy Arnold's big tune is "That's How Much I Love You." Hank Snow (professionally known as Hank, The Singing Ranger) writes practically all the songs he sings. Montana Slim is another singer who composes his own material.

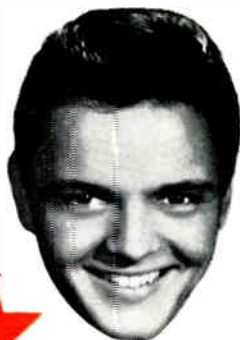
One of the surest indications that the country music craze is not a craze at all, but is, rather, a permanent development that's going to be with us for a long time, is the fact that many country music tunes move over into the popular field. The aforementioned "That's How Much I Love You" is one. Others include "Tennessee Saturday Night," "I Love You So Much It Hurts" and "One Has My Name."

*Eddy Arnold*



Every couple of years, a whole new field of singers comes along to claim the success that only a few will ever achieve. To the others there will be either oblivion or an endless, frustrating struggle for heights they will never reach.

Of the current crop of vocalists there are some who show unusual promise and whose early triumphs indicate immediate recognition. In this three page article you will find pictures and facts concerning fourteen up and coming contemporaries for Como, Shore, Crosby, Sinatra, Lee and Stafford.



**B. L. LAWRENCE**—Twenty-two-year old Bill Lawrence has just about everything necessary for stardom. Handsome, clean-cut and intelligent. Lawrence is an ex-Jimmy Dorsey singer who has in his corner shrewd management, smart press relations.



**GORDON MacRAE**—He sings on ABC's "Railroad Hour." The movies have taken an interest in him, which should help his career.



**PAULA WATSON**—A meteoric rise to fame was Paula's recent experience. She has a good flair for rhythm songs.



**VIC DAMONE**—A discovery of Arthur Godfrey, this Brooklyn boy has a very sincere way of singing. Vic takes great care with lyrics.

# the new crop of singers



**FRAN WARREN** — Fran is unique among girl singers. In a field where style borrowing is an every day practice, Fran has developed her own. It was with Claude Thornhill that she first attracted attention. Currently she's appearing in the Broadway musical, "As the Girls Go," and getting rave notices.



**JOHNNY BRADFORD** — Besides being a singer, Johnny has also been an actor and has a flair for comedy. Once, at Warner Brothers, he sang anonymously on movie sound tracks while stars made the motions on the screen. He makes his records for RCA Victor and has a disc jockey show over a Washington television station.



**DEAN MARTIN** — Martin and Lewis have an NBC show on which Dean performs solo numbers with considerable success. Versatile, he also sings with his partner the wacky tunes the duo does so well. NBC hopes to make the boys stars.



**MEL TORMÉ**—Tormé is of the whisper school of singers. Besides singing, he also plays drums and writes songs. (Two big successes: "The Christmas Song" and "Stranger in Town.") His role in "Words and Music" helped him a great deal.



**LUCY ANN POLK**—A member of the current Tommy Dorsey band, Lucy Ann sings in the modern idiom. Beautiful, young and talented, she can handle, with equal ease, the fast moving novelties and the romantic numbers.





**SONNY CALELLO**—Another product of the Arthur Godfrey Show, Sonny is a member of the Tommy Dorsey band. He sings in a drawing, self-assured style that is completely his own.

**JACKIE CAIN**—She sings with the youthful, exciting Charlie Ventura band, combining her voice with Charlie's tenor sax on both fast and slow be bop numbers. At nineteen, Jackie has a bright future.

**EVELYN KNIGHT**—Another young singer who has been in the business for some time and whose stock is rising. There are television deals pending for her and when they materialize watch for the birth of a really big star.

**GEORGE ROCK**—Trumpet playing, 280-pound George Rock sings in a funny, ridiculous squeak. A featured part of the Spike Jones menage, Rock caused something of a riot in the Jones version of "My Two Front Teeth."

**CONNIE HAINES**—Although young, (26), Connie has sung with a number of name bands. In 1940 Connie quit the Tommy Dorsey band and became a single. Recently she has been getting enthusiastic reviews for her night club dates and seems headed upward.



*no stick-in-the-mud is William Kapell, he goes for the latest*

Small instrument players have all the luck, says pianist William Kapell, reversing the old wheeze about the piccolo player. A violin, now, can be carried under one arm. It can be used for practice in a hotel room, a Pullman compartment or the interior of a taxi, in a pinch. But there is nothing less portable than a piano, except two pianos. It takes a moving van and a six-man crew to transport a piano. You can't take it with you; you have to go where the piano is.

William Kapell dreamed of having a piano big enough to practice on, and small enough to be carried under one arm. Incredibly enough, he found one.

A Californian named Harold B. Rhodes had been thinking along the same lines as Kapell. While in the Army, Rhodes sketched out the design. When he got back to California he built his first collapsible piano. The Rhodes instrument is made of aluminum. It weighs just under five pounds, and can be folded under one arm like an over-size portmanteau. It has a full-length keyboard, with ivory keys and an action similar to that of a concert grand. Rhodes concedes that the tone may be a trifle metallic, but after all, in a five-pound piano you can't have everything. Best of all, the instrument isn't affected by humidity or temperature changes. It will not go out of tune even if left out in the rain.

Kapell tried the Rhodes piano, and fell in love with it. Since then, it has accompanied him on tour for thousands of miles. When he flew to South America for a series of engagements, the piano went along in the plane.

Kapell found it to be quite an experience, brushing up his cadenzas on a plane 10,000 feet in the air. He felt his playing had achieved new heights.



## piano on his knee



From housewife to choreographer, from Met tenor to the man in the street, everyone is finding out about the versatility of RCA Victor's 45 RPM Record Playing System. They're also finding out about those little seven-inch vinyl plastic records that are easy to handle, transport and store. No fear of breakage with these colorful little discs that come in one size that fits the dictates of every musical taste.

The pictures on this page show Martha Graham, the distinguished choreographer, and three of her dancers with one of the new instruments. Miss Graham checks a score while Erik Hawkins, Yuriko (dark dress) and Pearl Lang (light dress) re-learn to the music coming from the phonograph.

## forty-five joins the ballet

*the noted choreographer Martha Graham, like everyone else, is taking advantage of the versatility of the New System*



Erich Leinsdorf is a very determined young man.

As a youngster in Vienna he showed musical talent early, beginning piano studies at the age of six. By the time he was eighteen, he knew where his real interests lay—in conducting.

In 1934, the Salzburg Festival was under way. Leinsdorf wanted to go but lacked carfare. That difficulty was resolved by walking and hitchhiking the 155 miles from Vienna to Salzburg. At the Festival, rehearsals were held behind closed doors. A sympathetic attendant slipped the young musician into the darkened *Festspielhaus* while Bruno Walter was conducting "Die Walküre." Walter was accompanying the singers at the piano. He stood up to illustrate a point in the music. Leinsdorf took Walter's place at the piano and continued, from memory, where the conductor had left off. Impressed, Walter made Leinsdorf his assistant.

In 1937, upon recommendation of Constance Hope, RCA Victor Director of Artists Relations, the Met engaged Leinsdorf, sight

unseen, as assistant to its Wagnerian conductor, Artur Bodanzky.

Leinsdorf, originally hired to rehearse singers with piano, took over two operas at short notice when Artur Bodanzky fell ill. He acquitted himself so well that upon Bodanzky's death, his entire repertoire was taken over by Leinsdorf.

Leinsdorf left the Metropolitan for a three-year contract with the Cleveland Orchestra. Hardly had the 31 year old conductor assumed his new post, when he was drafted. Leinsdorf was honorably discharged for a foot injury after eight months at Camp Lee, Va.

Cleveland meanwhile had signed George Szell as conductor. But the Rochester Philharmonic was in the market for a new maestro. Leinsdorf took the job, besides other commitments with the postwar Vienna Philharmonic, opera performances in Holland, and guest appearances in Havana, Chicago, Detroit, Cleveland, St. Louis and Los Angeles. Last season Leinsdorf was heard with the San Francisco Opera. A very busy, as well as determined young man is Maestro Leinsdorf.

## he hitch-hiked to fame

*the story of Erich Leinsdorf*

*proves that determination pays off*





# quiz

## how cosmopolitan are you?



Score 10 points for each correct answer. A perfect score is 100. If you should get this score, you're wasting your time if you aren't teaching music. 100 to 80 means you have a much better than average knowledge of music. 80 to 50 indicates an average, well-rounded fountain of information. Below 50, you're definitely not a cosmopolite.

1. This bandleader's theme is "Tuxedo Junction." He is—  
 a. Count Basie  
 b. Duke Ellington  
 c. Esquire Hawkins  
 d. Coleman Hawkins

2. This man will always be identified with "I Can't Get Started."  
 a. Ziggy Elman  
 b. Bunny Berigan  
 c. Harry James  
 d. Freddy Martin



3. He's one of the "Three B's" who composed a very famous lullaby.  
 a. Brahms  
 b. Beethoven  
 c. Bach  
 d. Berlioz

4. This world-renowned pianist is married to the daughter of Toscanini.  
 a. Kapell  
 b. Brailowsky  
 c. Rubinstein  
 d. Horowitz

5. A famous jazz pianist, you've seen his name on records by Tommy Dorsey.  
 a. Frankie Carle  
 b. Mel Powell  
 c. Jess Stacy  
 d. Freddy Slack

6. A megaphone used to be his trade-mark.  
 a. Milton Berle  
 b. Ozzie Nelson  
 c. Rudy Vallée  
 d. Milton Kas-mish



7. She once sang with Larry Clinton.  
 a. Helen Forest  
 b. Martha Tilton  
 c. Georgia Gibbs  
 d. Bea Wain

8. This pianist wrote "On the Town" and the ballet "Fancy Free."  
 a. Bernstein  
 b. José Iturbi  
 c. George Gershwin  
 d. Oscar Levant

9. This artist has brought a lot of music to the screen.  
 a. George Abbott  
 b. Walt Disney  
 c. Jack Warner  
 d. Darryl Zanuck

10. Without turning to "The New Crop of Singers" name this young singer.  
 a. Luey Ann Polk  
 b. Paula Watson  
 c. Connie Haines  
 d. Jackie Cain

10. Jackie Cain  
 9. Walt Disney  
 8. Bernstein  
 7. Bea Wain

1. Horowitz  
 2. Jess Stacy  
 3. Rudy Vallée

1. Esquire Hawkins  
 2. Bunny Berigan  
 3. Brahms

### ANSWERS



# musical history lesson

lessons are sometimes drudgery, these are fun

Do you know what the music of the ages sounds like? What were composers doing before Bach? Who are the moderns and what do their works sound like?

If you want the answers to these questions your best bet is to consult the list of radio stations on this page. Why? Because during August "The Music You Want When You Want It," RCA Victor's radio program of Red Seal records, will feature a complete, graphic picture of music through the ages, from pre-Bach harpsichord music to the present day, fast-paced compositions of Prokofieff.

This is bound to be a rich experience, so select the station on which you can hear this radio program and make plans to listen to every broadcast.

CITY	STATION	KC.	TIME	CITY	STATION	KC.	TIME
Albany, N. Y.	WPTR	...	10:30 PM	McComb, Miss.	WSKB	1230	11:00 PM
Anderson, S. C.	WAIM	1230	7:30 PM	Memphis, Tenn.	WHBO	1400	11:30 PM
Ann Arbor, Mich.	WPAG	1050	2:30 PM	Middletown, Ohio	WPFB	...	9:30 PM
Atlanta, Ga.	WBGE	1340	*2:00 PM	Milwaukee, Wis.	WMAW	...	11:30 PM
Augusta, Ga.	WTNT	...	7:30 PM	Morrisville, Pa.	WBUD	1490	10:30 AM
Bellaire, Ohio	WTRF	1290	8:00 PM	Nanticoke, Pa.	WHWL	730	9:30 AM
Bellingham, Wash.	WPUG	...	10:00 PM	Nashville, Tenn.	WSM-FM	650	8:30 PM
Birmingham, Ala.	WKAX	...	8:30 PM	National City, Cal.	KWFM	...	7:00 PM
Boston, Mass.	WBMS	1090	5:30 PM	Newark, N. J.	WNJR	1430	8:30 PM
Boston, Mass.	WBZ	1030	11:30 PM	New Bruns., N. J.	WCTC	...	9:30 PM
Bridgeton, N. J.	WSNJ	1240	9:30 PM	New Haven, Conn.	WNHC	1340	11:30 PM
Burlington, N. C.	WFNS	920	6:50 PM	New Orleans, La.	WDSU	1280	11:30 PM
Burlington, Vt.	WCAX	620	11:30 PM	New York, N. Y.	WEVD	1330	10:30 PM
Carthage, Ill.	WCAZ	620	2:35 PM	New York, N. Y.	*WNEW	1130	9:00 PM
Charlotte, N. C.	WIST	...	10:00 PM	Niagara Falls, N. Y.	WJLL	...	7:00 PM
Charlottesville, Va.	WCHV	1240	11:30 PM	Norman, Okla.	WNAD	640	1:45 PM
Chattanooga, Tenn.	WAPO	1150	10:30 PM	Omaha, Nebr.	KOIL	1290	11:05 PM
Cleveland, Ohio	*WTAM	1100	7:00 AM	Pensacola, Fla.	WCOA	1370	11:30 PM
Columbus, Ohio	WOSU	820	1:00 PM	Philadelphia, Pa.	WFIL	...	11:35 PM
Cordele, Ga.	WMJM	1490	10:30 PM	Phoenix, Ariz.	KRUX	...	11:30 PM
Dallas, Texas	KIXL-FM	1040	8:00 PM	Pittsburgh, Pa.	*KDKA	1020	12:30 AM
Denver, Colo.	KOA	850	11:30 PM	Portland, Ore.	KWJJ	1080	6:30 PM
Des Moines, Iowa	KIOA	940	10:30 PM	Portsmouth, N. H.	WFMI-FM	750	8:30 PM
Detroit, Mich.	WDET	...	7:00 PM	Providence, R. I.	WHIM	...	1:00 PM
Dubuque, Iowa	KDTH-FM	1370	8:00 PM	Providence, R. I.	WPJB	...	11:30 AM
Duluth, Minn.	WEBC	1320	11:30 PM	Rochester, N. Y.	WVET	...	10:45 PM
East Lansing, Mich.	WKAR	...	3:00 PM	Saint Joseph, Mo.	KFEQ	680	11:00 PM
El Paso, Texas	KEPO	690	10:30 PM	Salt Lake City, Utah	KDYL	1320	12:00 Mid
Eugene, Ore.	KUGN	...	11:30 PM	Salt Lake City, Utah	KUTA	570	11:00 PM
Evansville, Ind.	WKY	820	10:30 PM	San Diego, Cal.	KSON	...	7:00 PM
Fort Wayne, Ind.	WOWO-FM	1190	11:30 PM	San Diego, Cal.	KUSN	1510	11:30 PM
Grand Junct., Col.	KFXJ	...	4:30 PM	San Francisco, Cal.	*KNBC	680	11:30 PM
Hartford, Conn.	*WCXC	1290	8:00 AM	San Mateo, Cal.	KSMO	...	7:00 PM
Havre, Mont.	KOJM	730	5:30 PM	Savannah, Ga.	WTOC	1290	11:30 PM
Hollywood, Cal.	KGJF	...	10:00 PM	Seattle, Wash.	KOL	1300	6:30 PM
Houston, Texas	KATL	1590	8:00 PM	Sioux City, Iowa	KTRI	1450	10:30 PM
Independence, Mo.	KIMO	...	1:30 PM	Spokane, Wash.	KFIO	1230	10:30 PM
Indianapolis, Ind.	WXLW	...	1:00 PM	Springfield, Mass.	WBZ-A	1030	11:30 PM
Iowa City, Iowa	WSUI	910	8:30 PM	Stevens Point, Wis.	WLBL	930	2:30 PM
Jacksonville, Fla.	*WPDQ	1270	11:00 PM	Tacoma, Wash.	KTBI	810	2:00 PM
Janesville, Wis.	WCLO	1230	10:05 PM	Tarboro, N. C.	WCPS	760	3:00 PM
Lafayette, Ind.	WBAA	920	8:00 PM	Toccoa, Ga.	WLET	1450	3:00 PM
Lake Worth, Fla.	WEAT	...	9:00 PM	Utica, N. Y.	WGAT	1100	10:00 PM
Lexington, Ky.	WBKY	...	7:45 PM	Washington, D. C.	WQQW	1100	11:00 PM
Los Angeles, Cal.	*KFWB	980	11:30 PM	Waterbury, Conn.	WWCO	1240	10:30 PM
Louisville, Ky.	WKYW	900	1:00 PM	Waterloo, Iowa	KXEL	1540	(Varies)
Madison, Wis.	WHA	970	5:00 PM	Watertown, N. Y.	WVNY	...	11:30 PM
Manchester, N. H.	WMUR	610	1:30 PM	White Plains, N. Y.	WFAS	1230	4:00 PM
Marion, Ohio	WMRN	1490	10:30 PM				

Average program is 30 minutes in length, Monday through Friday. \*Sunday nights only.



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