

RCA VICTOR
PICTURE
RECORD REVIEW



CHARLIE VENTURA and AYA GARDNER



DOROTHY KIRSTEN and RAY MILLAND

IN THIS ISSUE



HOW MOVIE STARS COLLECT AUTOGRAPHS

October 1949

Complete Reviews and Listings of all New RCA Victor Popular, Red Seal and Bluebird Records

MUSIC NEWS REEL



Vol. 1

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No. 1

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Form 2K-2203



COOLING OFF during heat-wave are Bill Young (left), Dick Williams (center) and Tom Leahy. All are of station KAKE, Wichita, Kansas. Irving Fields' record of "St. Louis Blues" caused the rising temperature.



LEARNING ABOUT bongo from an expert is singer Fran Warren. Bongoist in question is Jack Costanzo, latest addition to King Cole Trio. Boss man Nat Cole smiles from right. Fran's newest record: "Now That I Need You."



MEETING UP with Attorney General and Mr. Clark (left) are Dennis Day (center), Gale Robbins, who is traveling with current Day show, and Bill O'Connor, president of RCA Victor distributor in Washington, D.C.



GETTING READY for next trip east is violinist Yehudi Menuhin. Mrs. Menuhin is at right. On October 22 Menuhin is set to perform at a concert in Chicago, Illinois. Latest record release: "Habanera" (Sarasate).

HEADLINES

SPIKE JONES elated over the fact that he's enough of a character to land in the Dick Tracy comic strip for six weeks running. . . . **YOUNG MAN WITH A HORN**, the famous story of a jazz trumpeter is finally set to go before the cameras. The cast is headed by **KIRK DOUGLAS** and **DORIS DAY**. Trumpeters **HARRY JAMES** and **JIMMY ZITO** have been signed to act as technical advisers and supply music. **EDDIE ALBERT** of **MISS LIBERTY** signed by NBC for 5 times a week radio show.

RED SEAL

A recent announcement revealed that imported **GRAMAPHONE** records will be available in this country through **RCA VICTOR**. Some of the artists featured will be pianist **MOURA LYMPANY**, and conductors **JOHN BARBIROLI**, **WILHELM FÜRTWÄGLER** and **FRITZ BUSCH**, pianist **ARTUR SCHNABEL**, tenor **BENIAMINO GIGLI** and composer-pianist **NICHOLAS MEDTNER**. The discs were recently released in England. . . . October appearances have been announced for the following artists: **JAN PEECE** will be in Boise, Idaho on the 21st and in San Diego on the 24th. . . . **ARTUR RUBINSTEIN** will appear in Ann Arbor, Mich., on the 4th, Chicago on the 8th, Norfolk on the 11th and will be in New York on the 17th. . . . **BLANCHE THEBOM** will be with the San Francisco Opera from September 19th through November 6th. . . . **PATRICE MUNSEL** is scheduled to sing in Detroit on the 4th and 8th and will go to Three Rivers, Canada on the 11th.

POPULAR

SAMMY KAYE'S 300 pound bandsman Chubby Silvers wed singer Louise Hall recently in Newark. . . . Tip to aspiring young singers, from a press release: "Like a lot of people **BILL LAWRENCE** likes certain raw foods, but he doesn't stop at raw onions and carrots. He also likes raw mushrooms, raw hamburger and, believe it or not, raw liver!" . . . **GORDON MACRAE** makes his debut as a singing cowboy in Warner Bros' "Return of the Frontiersman." **TEX BENEKE'S** current 4 week stint at the N. Y. Paramount is his first there as a bandleader. While with **GLENN MILLER** he played there often. . . . **DORIS DAY'S** latest movie is "It's a Great Feeling." **BING CROSBY** will report to Paramount soon to begin work on "Mr. Music," his next film. **FRED ASTAIRE** and **BETTY HUTTON** at work on "Red Hot and Blue." . . . **DEAN MARTIN** and **JERRY LEWIS** have 3 film roles awaiting them after "My Friend Irma." . . . **SPIKE JONES** set to play Dallas, Texas from Oct. 8-23.

Why the

PICTURE?

When you're doing something the wrong way the only thing to do is turn around and do it the *right* way. That's why this magazine is being published this month in this form.

Several things convinced us that the magazine we had up till now was the wrong way. Your letters told us that we had too much art work, not enough pictures. Trying to satisfy, we included more pictures, cut down on art work. Then our recording artists' managers and press agents began to deluge us with excellent photos, more than we could possibly use and still retain *any* art work.

As a final check an informal survey was conducted. Result: What people want is a picture magazine, and here it is.

COVER

Two of Hollywood's most popular stars converse with two important record personalities on our cover this month. And this sets the scene for our feature story, "How Movie Stars Collect Autographs." For an article telling, and showing, how cinema favorites are enthusiastic record fans, look at page 3.

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TYPICAL EXAMPLE OF MOVIE STAR-MUSIC FAN IS M-G-M'S LANA TURNER. SHE'S SEEN OFTEN AT HOLLYWOOD BOWL, PALLADIUM

HOW MOVIE STARS COLLECT AUTOGRAPHS



PIANIST Artur Rubinstein (left) and Ronald Coleman. Latest release: "Rhapsody on a Theme of Paganini" (Rachmaninoff).



BANDLEADER Vaughn Monroe with comic Danny Kaye. Vaughn's latest: "Someday."

The young lady pictured above is representative of the Hollywood stars who make a hobby of collecting musical autographs for Lana Turner, who is one of Tommy Dorsey's most faithful fans, also has one of the largest libraries of classical discs in the film capitol. According to a close friend, she likes to write poetry while playing her records.

Like the rest of the stars, Lana Turner gets up early (6 a.m.) for work. When she does she snaps on her radio. Before 1943 about all she could get at that hour was sitting-up exercises, but that year saw the rise of the early morning disc jockey. The jockey is one reason why Hollywood is so music conscious today.

Also in 1943 the big name bands came west to make movies and it was natural that friendships should develop between stars and musicians. At least one of these developed into marriage when Betty Grable wed Harry James.

As for the actual musical tastes of the film favorites—a recent survey of Beverly Hills record shops showed sales split evenly between Pop and Red Seal discs, with a marked trend toward country music, particularly square dance records.



CORN KING Spike Jones and Mickey Rooney. Midget racer is mentioned in Spike's new disc, "Dance of the Hours."



SINGER Tony Martin with stars Mark Stevens, Ellen Drew. Newest disc: "Circus."

Milty, Hildy, Red and Perry "Wanna Lead a Band"



SAMMY KAYE joins Milton Berle during intermission at "So You Want to Lead a Band" show. Kaye got idea for feature in 1940 when a dancer asked if he could lead Sammy's band. Sammy agreed only if he could dance with man's attractive partner. The audience loved it.



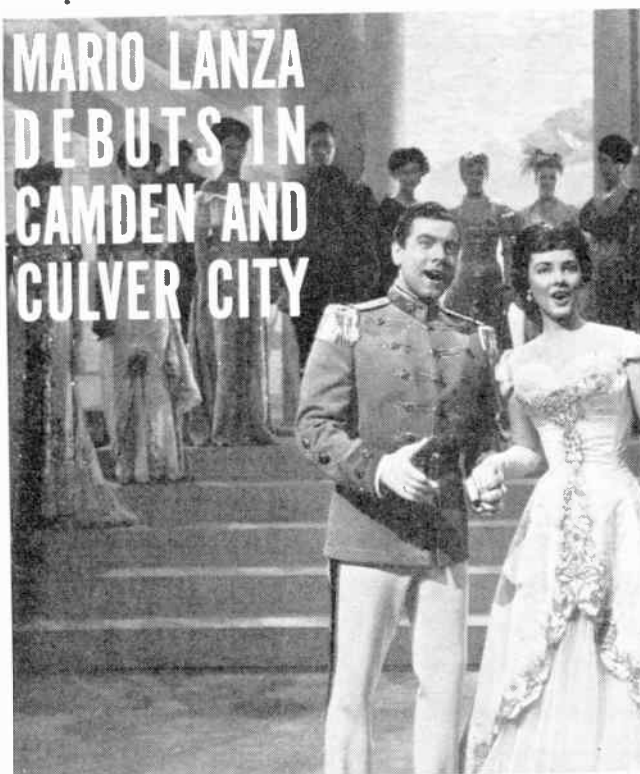
HILDEGARDE lends incomparable touch. Movie script has been written on "Lead a Band" idea. Kaye's latest record: "Fiddle Dee Dee" — "It's a Great Feeling."



PERRY COMO shares golf enthusiasm with Kaye. "So You Want to Lead a Band" has had television try-outs, may go on regular in N. Y. in near future.



RED SKELTON gets into act. "So You Want to Lead a Band" was on ABC for two years, subbed for Perry Como in summer of 1948 on Chesterfield "Supper Club." Besides leaders shown here others have included Betty Grable, Jack Haley, Linda Darnell, Ethel Merman.



MARIO LANZA DEBUTS IN CAMDEN AND CULVER CITY

NEW VOICE STARS OPPOSITE KATHERINE GRAYSON IN FILM

Few singers have had the good fortune of Mario Lanza. Example: After a chance audition with Serge Koussevitzky, he was sent to the Berkshire Music School in Lenox, Mass., where the young tenor was Koussevitzky's personal student. RCA Victor signed him to a recording contract in 1945 before he had even made one professional performance. This is the only time in the record company's 50-year history that this has ever happened. In 1947 M-G-M signed him and gave him a choice assignment. His first movie has him starred with the biggest name in movie music, José Iturbi. The picture is out this month and with it an album of songs Lanza sings in it.

Iturbi Backs Lanza



"**THAT MIDNIGHT KISS**" has a plot that closely parallels Mario Lanza's own story. In the picture, as in real life, he is a truck driver who gets an impromptu audition when he delivers a piano. The motion picture has him moving it into Katherine Grayson's home. Actually he delivered the piano to the Academy of Music in Philadelphia.

PROFESSIONAL PARENTS

How do they feel about their children's careers?

That more children of top stars do not follow in their parents' footsteps poses a problem that invites inquiry. Cases like that of Douglas Fairbanks, Jr. and Mickey Rooney (whose father is Joe Yule, a still active actor and one-time song and dance man) seem to be the exception to the rule.

Realizing that a person's early life has a lot to do with what happens afterward, PICTURE went to several professional parents. Their statements appear on this page.

Two show business sages were also interviewed. Said *Billboard* music editor Paul Ackerman: "I think that in a lot of cases it's simply that the talent hasn't been handed down. When it is I can't see how anyone can stop anyone else from doing what they really want to do." Bernie Woods, music editor of *Variety*, said: "Most show folks aren't exactly born with silver spoons in their mouths. They have to work hard to make it, and when they do, they send their children to the better schools where the young people are in a different environment and are more apt to choose a profession like law or medicine."



JAN PEERCE: "As a boy I wanted to play the violin and my parents wanted me to be a doctor. Actually, I didn't find myself until I was out of college. Therefore, I'm not rushing my boy and two girls into anything or making decisions for them...When they've made up their minds they can count on my help." (Jan's newest: "Mattinata.")



ALICE FAYE: "Everybody knows about the glamorous side of show business but I'm going to be sure to tell my girls about the other side of it too—the work, the years of struggle and disappointment. Then it will be up to them to decide what they want to do—as long as they're completely happy." (Papa Phil Harris' newest: "Silas Lec.")



DINAH SHORE: "'Missy' will be given every opportunity to decide for herself. If she shows the desire to sing, she'll get every bit of help we can give her. But we certainly won't force her into a career she doesn't want... Meanwhile, no singer ever had more success than 'Missy' when she gives George and me one of her impromptu concerts."



DENNIS DAY: "Patrick definitely follows his father. He's already singing late at night. Off key, but he'll improve. Jack Benny's name makes him hold out his hand and mumble 'Gimme.'" (New disc: "Shally-Go-Shee.")



PEGGY LEE: "Nicki shows signs of wanting to become either a dancer or a singer. She takes piano and ballet lessons and sings a little, too. I believe that children are individuals and will let her make her own decisions."



ROY ROGERS: "First things first. The important thing now is that the kids have a normal childhood. I've seen too many precocious and neurotic Hollywood child stars." (Roy's latest: "That Palomino Pal o' Mine.")

AVERAGE AGE OF COMING POP AND RED SEAL SINGING STARS IS 23 YEARS

Survey shows that talent is getting much earlier start than 10 years ago



22 YEAR OLD Mindy Carson had N. Y. columnists squabbling. Each wanted to claim her as his own discovery. She has movie offers. (New disc: "Blame My Absent-Minded Heart.")



22 YEAR OLD Bill Lawrence is on the Arthur Godfrey show, had Perry Como's Chesterfield "Supper Club" during summer. (Latest RCA Victor record release: "Jealous Heart.")



23 YEAR OLD Fran Warren once sang with Claude Thornhill, Charlie Barnet, others. She had a part in "As the Girls Go." (Recent platter: "There's No Getting Away from You.")



23 YEAR OLD Patrice Munsel has been a Met star since she was 18. Got her start on "Auditions of the Air" program. (Most recent release: "A Patrice Munsel Program," an album.)



25 YEAR OLD Virginia MacWatters debuted at Covent Gardens, London, just two years ago. Her performance was met with enthusiastic press and she since has become a star.



23 YEAR OLD June Christy is a graduate of the Stan Kenton group which she joined in 1945, left last year. She's making a name for herself singing both jazz and popular music.



21 YEAR OLD Pattie Page started singing on local Oklahoma radio station just after she graduated from high school. Newly arrived, she's making hits in night clubs, on radio.



25 YEAR OLD Mel Tormé debuted at the ripe old age of four. Has been in one phase or another of show business ever since. He sings, dances, plays the drums, writes songs, acts.



25 YEAR OLD Marilyn Cotlow gained fame when she won the Met Auditions of the Air in 1948. Later she starred on Broadway in Menotti's "The Telephone." (Recent disc: "Sleep Now.")

The POPULAR PICTURE

a page of popular record reviews



Guest
Reviewer

Vaughn Monroe

My bosses, RCA Victor, have asked me to take on the assignment of reviewing the latest records and I've jumped at the opportunity. I guess there aren't many bandleaders, singers or actors who wouldn't welcome the chance to pull a switch and review rather than be reviewed. And so here they are, my studied opinions of the new records.

PERRY COMO

GIVE ME YOUR HAND—I WISH I HAD A RECORD

One of my very favorite singers, Perry Como, has here what I consider one of his finest records. It has everything that people like about a Como disc. It's dreamy and relaxed and very easy to listen to. Dorothy Stewart, who wrote this, also was responsible for the big hit, "Now Is the Hour."

The reverse side is just that, completely reverse of "Give Me Your Hand." This one is titled "I Wish I Had a Record," and if you liked "Hubba Hubba" you'll enjoy this one. Everybody, including myself, has been waiting for Perry to sing another jump tune and here it is.

SPIKE JONES

DANCE OF THE HOURS—NONE BUT THE LONELY HEART

Who can forget the great job that Spike Jones did on "William Tell Overture" about a year ago? Well, for me, this one—"Dance of the Hours"—is even funnier. The pace is so fast you have to listen to it several times before you really get all of the laughs it has to offer.

SAMMY KAYE

DIME A DOZEN—EVERYTHING THEY SAID CAME TRUE

Some things may change but never Sammy! I don't know how you may feel about that but personally I think it's wonderful. For instance, that Hawaiian guitar effect in the introduction of "Dime a Dozen" could be nobody but Sammy. And that total effect of having listened and danced to a record that you really enjoyed means the Kaye crew also.

TONY MARTIN

GIVE ME YOUR TIRED, YOUR POOR— THURSDAY WOULD HAVE BEEN A YEAR

Of all the numbers from the great show "Miss Liberty" none has quite the hymn-like quality of "Give Me Your Tired, Your Poor." Irving Berlin, who has given us some wonderful patriotic music, should be proud of what Tony Martin has done for this one.

BILL LAWRENCE

JEALOUS HEART—IF YOU EVER FALL IN LOVE AGAIN

Bill Lawrence has learned the same lesson I have, keep your eye on those Country Music song writers. "Jealous Heart" was written by Jenny Lou Carson, a girl who makes quite a

thing out of writing and singing the rustic kind of music. Bill turns in a first rate job on the slow ballad.

THE THREE SUNS WITH ELTON BRITT AND ROSALIE ALLEN SOFT LIPS—GIVE ME SOME SUGAR, SUGAR BABY

Speaking about Country Music, as I was, here's another example of its growing popularity. Two of the most popular of the great out of doors singers have joined forces with one of the best known groups in popular music. I'm talking about this record where Rosalie Allen and Elton Britt sing while The Three Suns play. This is something a little different.

VAUGHN MONROE

SOMEDAY—AND IT STILL GOES

MAKE BELIEVE—THAT LUCKY OLD SUN

Yes, that's my name you see up there but it wouldn't be there unless RCA Victor had specifically asked me to say something about these two new records. "Someday," they tell me, is getting very popular. I don't know whether or not you know it, but this tune was a Country Music smash some time ago. We really enjoyed making it.

The second record, "Make Believe" isn't the old one you're thinking of, it's a brand new tune by Benny Davis and Jack Shilkret. When you listen to this record notice the fine work that The Moon Men do. The blend is just right.

TOMMY DORSEY

AND THE BAND SINGS TOO

Who can forget those wonderful days when Tommy Dorsey had Jack Leonard singing with the band, and later when Frank Sinatra joined the Tommy Dorsey troupe? Whenever I think of those days I always think of the numbers where Jack or Frank would take the vocal and the band would join in behind, singing variations of the tune and lyrics. Now, those days are back again with this new album which has all those familiar records: "East of the Sun," "I'll See You in My Dreams," "Sweet Sue," "Yearning" and "Blue Moon."

DRY BONES—SUMMERTIME

And while we're talking about Tommy Dorsey, let's not forget that great band he's currently fronting and the *new* records he has. For instance there's this "Dry Bones," the old traditional spiritual that he plays with polish and bounce; and on the other side, Gershwin's beautiful "Summertime."

SPADE COOLEY

SQUARE DANCES

In swank ballrooms and hotels all over the country and in front rooms where just plain people gather to enjoy themselves, square dances are all the rage. Here's an album that's tailor made for the many fans of this kind of music. Spade Cooley, who makes a specialty out of square dances in Los Angeles, plays "Flop-Eared Mule," "Wagonner," "Wake Up, Susan," "Eighth of January," "6 8 to the Barn" and "Ida Red."

PHIL HARRIS

IS IT TRUE WHAT THEY SAY ABOUT DIXIE—SILAS LEE

And here's another square dance record, "Silas Lee," sung with spirit and humor by that "That's What I Like about the South" man himself, Phil Harris. And incidentally, the other side, "Is It True What They Say about Dixie" should be just as big a favorite with Harris fans as that other serenade to the South.

PERCY FAITH

OODLES OF NOODLES—DEEP PURPLE

Everybody likes to dance, but not all the time. What I mean is, there are times when you just like to sit back and listen to a big orchestra play a favorite. That's when Percy Faith music is in order. These two sides, the first a novelty, the reverse a beautiful treatment of a standard are right in Percy's groove and he plays them with his accustomed polish.

RED SEAL

October, 1949

CONCERTO FOR PIANO AND ORCHESTRA No. 1, IN E MINOR, Op. 11 (Chopin)
Alexander Brailowsky, Pianist, with RCA Victor Symph. Orch., Steinberg, Cond. DM-1317 6.00
▲WDM-1317 4.30

CONCERTO FOR VIOLIN AND ORCHESTRA IN A MINOR, Op. 82 (Glazounoff)
Nathan Milstein, Violinist, with RCA Victor Symph. Orch., Steinberg, Cond. DM-1315 4.75
▲WDM-1315 3.35

GEMS FROM JEROME KERN'S MUSICAL SHOWS
Selections from: Very Good Eddie; Music in the Air; The Girl from Utah; Roberta; Leave It to Jane; Cat and the Fiddle; Oh Boy; Sally; Show Boat and Sweet Adeline.
RCA Victor Light Opera Co., Leonard Joy, Cond. CO-31 8.50

BEST SELLING RED SEAL RECORDS

- 1. NUTCRACKER SUITE, Op. 71a (Tchaikovsky)**
Paula, Orch., Ormandy, Cond. DM-1020 4.75
▲WDM-1020 3.35
- 2. CONCERTO FOR PIANO AND ORCHESTRA IN A MINOR, Op. 16 (Grieg)**
Artur Rubinstein, Pianist, with Phila. Orch., Ormandy, Cond. DM-900 4.75
- 3. CONCERTO No. 1, IN B-FLAT MINOR, Op. 23 (Tchaikovsky)**
Vladimir Horowitz, Pianist, with NBC Symph. Orch., Toscanini, Cond. DM-800 6.00
- 4. CONCERTO FOR PIANO AND ORCHESTRA No. 2, IN C MINOR, Op. 18 (Rachmaninoff)**
Artur Rubinstein, Pianist, DM-1075 7.25
▲WDM-1075 5.25
- 5. OPERATIC ARIAS**
Ferruccio Tagliavini, Ten. VO-13 5.00
MO-1191 3.50
▲WMO-1191 2.20
- 6. SYMPHONY No. 5, IN E MINOR, Op. 95 ("From the New World") (Dvořák)**
Leopold Stokowski and his Symph. Orch. DM-1248 7.25
▲WDM-1248 5.25
- 7. MUSIC OF JOHANN STRAUSS**
Minneapolis Symph. Orch., Ormandy Cond. DM-262 7.25
▲WDM-262 5.25
- 8. CONCERTO IN D (Beethoven)**
Jascha Heifetz, Violinist, with NBC Symph. Orch., Toscanini, Cond. DM-705 7.25
- 9. GOLDEN MOMENTS OF SONG**
Jan Peerce, Ten. MO-1099 3.00
- 10. SYMPHONY No. 5, IN C MINOR, Op. 67 (Beethoven)**
Arturo Toscanini and NBC Symph. Orch. DM-610 6.00
- 11. SYMPHONY No. 1, IN C MINOR, Op. 68 (Brahms)**
Arturo Toscanini and NBC Symph. Orch. DM-875 7.25
- 12. SYMPHONY No. 5, IN E MINOR, Op. 64 (Tchaikovsky)** Boston Symph. Orch., Koussevitzky, Cond. DM-1057 8.50
▲WDM-1057 6.20
- 13. SYMPHONY No. 8, IN B MINOR ("Unfinished") (Schubert)** Boston Symph. Orch., Koussevitzky, Cond. DM-1039 4.75
▲WDM-1039 3.35
- 14. GEMS FROM SIGMUND ROMBERG SHOWS (Vol. I)**
Soloists with Sigmund Romberg and his Orch. MO-1051 5.00
▲WMO-1051 4.30
- 15. SCHEHERAZADE, Op. 35 (Symphonic Suite) (Rimsky-Korsakoff)**
San Francisco Symph. Orch., Monteux, Cond. DM-920 7.25
▲WDM-920 5.25

- JALOUSIE (Gade)**
Boston Pops Orch., Fiedler, Cond. 12-0977 1.25
▲49-0526 .95
- LICIA ALBANESE IN SONG**
OJJ! QUAND JE DORS (Hugobon); LULLABY, Op. 16, No. 1 (Gow); Tchaikovsky, and 4 other selections, Licia Albanese, Sopr., with Victor Trucce at the Piano. MO-1316 4.00
▲WMO-1316 3.35
- LOVE IN THE DICTIONARY (Dougherty)**
Words from Funk-Wagnall Dictionary; Blanche Thebom, Mezzo-sop., with William Hughes at the Piano. 10-1185 1.00
▲49-0516 .95
- MÉOITATION, Op. 32 (Glazounoff)**
final side in album
Nathan Milstein, Violinist, with Artur Balsam at the Piano. DM-1315 4.75
▲WDM-1315 3.35
- MÉLANCOLIE (Chopin)**
Blanche Thebom, Mezzo-sop., with William Hughes at the Piano. 10-1185 1.00
▲49-0516 .95
- ONWARD, CHRISTIAN SOLOIERS (Heber-Dykes); O GOD, OUR HELP IN AGES PAST (Watts-Groff)** and 1 other selections, Robert Shaw conducting RCA Victor Choral, Carl Weinrich, Organist, and Richard Rivers, Baritone Solo. MO-1314 4.00
▲WMO-1314 3.35
- RITUAL FIRE DANCE (from "El Amor Brujo") (Falla)**
Boston Pops Orch., Fiedler, Cond. 12-0977 1.25
▲49-0526 .95
- Roi Malgre Lui, Le: Act II; FÊTE POLONAISE (Chabrier)** San Francisco Symph. Orch., Monteux, Cond. 12-0978 1.25
▲49-0517 .95
- SERENATA (Anderson)**
Boston Pops Orch., Fiedler, Cond. 10-1184 1.00
▲49-0515 .95
- SLEIGH RIDE (Anderson)**
Boston Pops Orch., Fiedler, Cond. 10-1184 1.00
▲49-0515 .95
- SYMPHONY No. 4, IN F MINOR, Op. 36 (Tchaikovsky)**
Boston Symph. Orch., Koussevitzky, Cond. DM-1318 7.25
▲WDM-1318 5.25
- WALTZ (from "Serenade in C for String Orch., Op. 48") (Tchaikovsky)**
Boston Symph. Orch., Koussevitzky, Cond. DM-1318 7.25
▲WDM-1318 5.25

POPULAR

List Price
78 RPM records 75¢ each
15 RPM records 65¢ each
unless otherwise noted

AN ALBUM

- AND THE BANO SINGS TOO**
East of the Sun (V.R.); I'll See You in My Dreams (V.R.); Sweet Sue—Just You (V.R.); Yearning (V.R.); Blue Moon (V.R.); How Am I to Know? (V.R.); Tommy Dorsey and Orch., Frank Sinatra and Jack Leonard, Voc., with Chas. P-247 3.25
- AWFUL NATURAL**
Lucky Millinder and Orch. 20-3526 ▲17-3005
- BLAME MY ABSENT-MINDED HEART**
Mindy Carson 20-3508 ▲17-2980
- BLUES IN THE NIGHT MARCH**
Tex Beneke and Orch. 20-3513 ▲17-2989
- BUFFALO NICKEL, THE (V.R.)**
Erskine Hawkins and Orch., Ensemble, Voc. 20-3509 ▲17-2981
- BUMPETY BUS, THE**
The Fontane Sisters 20-3501 ▲17-2976
- CHEAP CIGARS**
The Pied Pipers 20-3533 ▲17-3019
- DANCE OF THE HOURS (V.R.)**
Spike Jones and City Slickers, Commentator; Doodles Weaver 20-3516 ▲17-2992



- DEEP PURPLE**
Percy Faith and Orch. 20-3525 ▲17-3004
- DID YOU SEE JACKIE ROBINSON HIT THAT BALL (V.R.)**
Count Basie and Orch., Taps Miller and Ensemble, Voc. 20-3514 ▲17-2990
- DON'T! STOP!**
Rose Murphy (The Chee-Chee Girl) 20-3534 ▲17-3020
- DRY BONES**
Tommy Dorsey and Orch., Saxophone; Boomie Richman, Trombone; Tommy Dorsey 20-3523 ▲17-3002
- FRIEND OF MINE, A**
Laura Leslie with Sammy Kaye's Orch. 20-3517 ▲17-2993
- GIVE ME A SONG WITH A BEAUTIFUL MELODY (V.R.)**
Larry Green and Orch., Ray Dorey, Voc. 20-3505 ▲17-2977
- GIVE ME YOUR HAND**
Perry Como 20-3521 ▲17-2997
- HOP-SCOTCH POLKA**
The Three Suns 20-3520 ▲17-2996
- I DON'T KNOW FROM NOTHIN'**
Don Cornell and Laura Leslie with Sammy Kaye's Orch. 20-3517 ▲17-2993
- I WISH I HAD A RECORD**
Perry Como 20-3521 ▲17-2997
- IN THE MIDDLE OF THE NIGHT (V.R.)**
Lucky Millinder and Orch., Annisteen Allen, Voc. 20-3526 ▲17-3005
- IS IT TRUE WHAT THEY SAY ABOUT DIXIE (V.R.)**
Phil Harris and Orch., Phil Harris, Voc. 20-3524 ▲17-3003
- IT'S DIVINE SO DIVINE (V.R.)**
Erskine Hawkins and Orch., Jimmie Mitchell, Voc. 20-3509 ▲17-2981
- JUST FOR FUN (V.R.)**
Freddie Martin and Orch., Merv Griffin, Voc. 20-3518 ▲17-2994
- LINGERING DOWN THE LANE (V.R.)**
Irving Fields' Trio, Three Beans and a Peep, Voc. 20-3529 ▲17-3016
- MAKE BELIEVE (You Are Glad When You're Sorry) (V.R.)**
Vaughn Monroe and Orch., Vaughn Monroe and Chas. Voc. 20-3531 ▲17-3018
- MEXICAN HOT FOOT**
Irving Fields' Trio 20-3529 ▲17-3016
- MOONLIGHT AND ROSES (V.R.)**
Claude Thornhill and Orch., The Snowflakes, Voc. 20-3522 ▲17-2998
- NONE BUT THE LONELY HEART (V.R.)**
Spike Jones and City Slickers, Helen Grayco and Spike Jones, Voc. 20-3516 ▲17-2992
- NOW! NOW! NOW! (V.R.)**
Larry Green and Orch., Ray Dorey and Ensemble, Voc. 20-3505 ▲17-2977
- ONE WHO GETS YOU, THE (V.R.)**
Tex Beneke and Orch., Tex Beneke and The Moonlight Serenaders, Voc. 20-3513 ▲17-2989
- OOLES OF NOOLES**
Percy Faith and Orch. 20-3525 ▲17-3001
- OTHER SIDE OF THE HILL, THE (V.R.)**
Freddie Martin and Orch., Merv Griffin, Voc. 20-3518 ▲17-2994
- PANCHO IS A FOOL**
Dennis Day and The Rhythmaires 20-3519 ▲17-2995
- RECKON I'M IN LOVE**
The Pied Pipers 20-3515 ▲17-2991

- SHOUTIN' BLUES**
Count Basie and Orch. 20-3514 ▲17-2990
- SILAS LEE (V.R.)**
Phil Harris and Orch., Phil Harris, Voc. 20-3524 ▲17-3003
- SLEEPY HOLLOW**
The Pied Pipers 20-3533 ▲17-3019
- SOMEHOW**
The Pied Pipers 20-3515 ▲17-2991
- SONG OF SURRENDER**
Mindy Carson 20-3508 ▲17-2980
- SUMMERTIME**
Tommy Dorsey and Orch. 20-3523 ▲17-3002
- THAT I DO**
Dennis Day and The Rhythmaires 20-3519 ▲17-2995
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Vaughn Monroe and Orch., Vaughn Monroe and The Moon Men, Voc. 20-3531 ▲17-3018

WHICH is the biggest

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"Como should be this strong job on"
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"This is Spike Jones' William Tell Orchestra watch for it."
- Vaughn Monroe's SOMEDAY (20-3531)**
"Monroe may be a hillbilly in pop"

- THROUGH A LONG AND SLEEPLESS NIGHT (V.R.)**
Claude Thornhill and Orch., Nancy Clayton, Voc. 20-3522 ▲17-2998
- TWENTY-FOUR HOURS OF SUNSHINE**
The Fontane Sisters 20-3504 ▲17-2976
- WINO MILL'S TURNING, THE (V.R.)**
The Three Suns, The Sun Spots, Voc. 20-3520 ▲17-2996
- YOU, WONDERFUL YOU**
Rose Murphy (The Chee-Chee Girl) 20-3534 ▲17-3020

POP-SPECIALTIES

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78 RPM records 75¢ each
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- PLAY, HURDY GURDY, PLAY (V.R.)**
The Merrie Musette Orch., The Continental Capers, Voc. 25-1131 ▲51-0019
- STARLIGHT WALTZ (V.R.)**
Johnny Vadnal and Orch., Tony and Frank Vadnal, Voc. 25-1131 ▲51-0016
- VAGABOND WALTZ (V.R.)**
Lawrence Duchow and his Red Raven Orch., Leo Rohan, Voc. 25-1132 ▲51-0017
- WAYSIDE POLKA**
Johnny Vadnal and Orch. 25-1131 ▲51-0016

RECORD RELEASES

RCA VICTOR 45 RPM RECORDS

THROUGH SEPT. 15

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Continental Capers, Voc. 25-1134
▲51-0019

RHYTHM • BLUES SPIRITUALS

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Honeydrippers 22-0011
▲50-0025
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Washboard Sam 22-0039
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of the BIG THREE?

HAND (20-3521) ▲47-2997)
his current hit streak going with
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8 HOURS (20-3516) ▲47-2992)
new" follow-up to his wild and wooly
"riture" hit of some months ago . . .
—*Hillboard*

510 ▲47-2986)
ve a solid hit in 'Someday,' revival
p form."—*Variety*

MOVE UP A LITTLE HIGHER
The Original Gospel Harmonettes,
Solo by Mildred Miller, Pianist;
Evelyn Starks 22-0038
▲50-0022

STOP-HER POPPA
Roosevelt Sykes and his Original
Honeydrippers 22-0041
▲50-0025

THIRTY PIECES OF SILVER
The Original Gospel Harmonettes,
Solo by Vera Kolb, Pianist; Evelyn
Starks 22-0038
▲50-0022

WHAT THE BLUES WILL DO
Arbee Stridham with Orch. 22-0040
▲50-0024

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- DUST ON MY TELEPHONE (V.R.)**
Jim Boyd and his Men of the West,
Jim Boyd, Voc. 21-0094
▲18-0093
- FATAL WEDDING, THE**
The Jones Sisters 21-0097
▲18-0099
- I HEARD THE ANGELS WEEP**
Texas Jim Robertson and The Pan-
handle Punchers 21-0095
▲18-0097
- I'M SO LOW**
Texas Jim Robertson and The Pan-
handle Punchers 21-0095
▲18-0097

MORE ONE MORE WALTZ
The Jones Sisters 21-0097
▲18-0099

LAY LOW LITTLE DOGGIES
Sons of the Pioneers 21-0098
▲18-0101

OLD DOC BROWN
Dude Martin and his Roundup Gang
21-0099
▲18-0102

ONE TWO THREE FOUR FIVE FOOT SIX
Ernie Lee and his Southerners
21-0093
▲18-0092

OUR MANSION IS READY
Charlie Monroe and his Kentucky
Partners 21-0100
▲18-0103

QUEEN OF MY HEART IS IN HEAVEN, THE
Shorty Long and The Santa Fe
Rangers 21-0096
▲18-0098

REACHING FOR THE MOON
Elton Britt and The Skytoppers
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▲18-0091

SAVE THE NEXT WALTZ FOR ME (V.R.)
Jim Boyd and his Men of the West,
Jim Boyd, Voc. 21-0094
▲18-0093

SQUARE DANCES
Flop-Eared Mule; Wagoner; Wake
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6/8 to the Barn; Ida Red
Spade Cooley and Band P-219 3.25
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Dude Martin and his Roundup Gang,
Dude Martin, Voc. 21-0099
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TWO HEARTS ARE BETTER THAN ONE
Elton Britt and The Skytoppers
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▲18-0091

VALLEY OF PEACE, A
Charlie Monroe and his Kentucky
Partners 21-0100
▲18-0103

WARM RED WINE, THE
Shorty Long and The Santa Fe
Rangers 21-0096
▲18-0098

YOU CAN'T PICK A ROSE IN DECEMBER
Ernie Lee and his Southerners
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▲18-0092

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MIMILE
AU PARADIS—Chanson
Maurice Chevalier 26-7040

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BONNE CHANSON, LA
"Etoile du Soir"
"Le Crucifix"
Albert Viau and Jules Jacob 26-7039

BONNE CHANSON, LA
"Le Petit Mousse Noir"
"Les Sabots de Chez-Nous"
Albert Viau and Francois Brunet
26-7041

GERMAN

LEB WOHL ADIEU, AUF WIEDERSEHEN
DANN BLUHN FÜR MICH DIE ROSEN
John Hendrik with Orch. 25-4112

NUR EINE NACHT SOLLST DU MIR GEHÖREN
HEURIGENLIED
Leslie Chabay 25-4113

GREEK

ATHINAIA—Beguín
Mary Low with Orch.
THALASSA-THALASSA
Mary Low and Taki Georgion's Glee
Club with Orch. 26-8219

MAGHISA POU GNORISES POLIA
ENNIA SOU KAY THA MOU LO PLIROISIS
I. Georgakopoulos, Pr. Tsousakis
and B. Tsitsanis with Popular Orch.
26-8218

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PRAYERS OF MOSES
KDI SHAH; AV HORAGI'MIM;
VAL Y'DE'I AVODECHIO; OVINU
MALKENU
Cantor Moshe Kusevitsky with Choir
and Instr. Trio 25-60 4.00
▲W S-60 2.30

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NINNA NANNA D'AMORE—Canzone
STASERA CANTO—Canzone
Gino Bechi 25-7117

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HEY! MARYNIU—Polka
WALCZYK GÓRALSKI
Polish Mountaineers with Vocal
25-9204

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HÅR KOMMER DE' EN VIKING
VAR LITEGRANN SYMPATISK
Calle Reinholdz med Gösta Wester-
lunds Kapell 26-1079

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A LA PLENA—Plena—Mambo
CUANDO PIENSES EN MÍ—Bolero
César Concepción y Orq. with Vocal
23-1320

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DIRECTIVO, EL—Guaracha
Trío Servando Díaz 23-1353

¡AOÑDE TRÉ!—Bolero
VENDRÁS—Bolero
Nelo Sosa y Conjunto Colonial
23-1356

AGONY—Mambo Kaen
TIMBA TIMBA—Mambo Kaen
Pérez Prado y Orq. 23-1301

AL DEJAR MI TIERRA—Plena
AYER Y HOY—Plena
Canario y Grupo 23-1329

AMOR DE LA CALLE—Bolero
AMORCITO CORAZÓN—Bolero
Trío Cullacián 23-1319

AMOROSO—Mambo Guajiro
EN AYUNAS CON UN POLLITO—Guaracha
Nelo Sosa y Conjunto Colonial with
Vocal 23-1337

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MARIPOSA NOCTURNA—Criolla-Bolero
Cuarteto Mayarí 23-1328

ARRIMATE, CARINÍTO—Bolero Mambo
PROMESA—Bolero
César Concepción y Orq. with Vocal
23-1354

BLUEBIRD

(POPULAR)

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Johnny Bradford with Orch. Accomp.
31-0010

LET'S TAKE AN OLD-FASHIONED WALK
Johnny Bradford with Orch. Accomp.
31-0010

MISS LIBERTY
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Give Me Your Tired, Your Poor
(V.R.); Let's Take an Old-Fashioned
Walk (V.R.); You Can Have Him
(V.R.); Homework (V.R.); Just One
Way to Say I Love You (V.R.); Paris
Wakes Up and Smiles (V.R.); Only
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Al Goodman and Orch., Wynn Mur-
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Jimmy Carroll, Sandra Deel and The
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The Tattlers with Orch. Accomp.
31-0011

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Jack Searle with Orch. Accomp.
31-0012

SOME ENCHANTED EVENING
Eve Young with Orch. Accomp.
31-0009

SOUTH PACIFIC
A Cock-eyed Optimist (V.R.); This
Nearly Was Mine (V.R.); Some
Enchanted Evening (V.R.); Younger
Than Springtime (V.R.); There Is
Nothin' Like a Dame (V.R.); A
Wonderful Guy (V.R.); Bali Hai
(V.R.); Oh Gonna Wash That Man
Right Outta My Hair (V.R.)
Al Goodman and Orch., Sandra Deel,
Thelma Carpenter, Dickson East-
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Chorus, Voc. BN-3 2.69
▲W K-18 2.95

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▲47-2986
- SOME ENCHANTED EVENING**
Perry Como 20-3102
▲47-2896
- HUCKLE-BUCK, THE (V.R.)**
Tommy Dorsey and Orch., Charlie
Shavers, Voc. 20-3127
- FOREVER AND EVER**
Perry Como 20-3317
▲47-2892
- RIDERS IN THE SKY (V.R.)**
Vaughn Monroe and Orch. 20-3111
▲47-2902
- ROOM FULL OF ROSES (V.R.)**
Sammy Kaye and Orch. 20-3141
▲47-2908
- I'M THROWING RICE**
Eddy Arnold 21-0083
▲18-0080
- JUST ONE WAY TO SAY I LOVE YOU**
Perry Como 20-3169
▲47-2931
- RIDERS IN THE SKY (V.R.)**
Sons of the Pioneers 21-0065
▲18-0060
- HAND HOLDIN' MUSIC**
Dennis Day and The Rhythmaires
20-3191
▲47-2957
- THERE'S YES! YES! IN YOUR EYES (V.R.)**
Larry Green and Orch. 20-3161
▲47-2927
- PUSSY WILLOW**
Tommy Dorsey & Orch. 20-3192
▲47-2958
- BLUES IN THE NIGHT MARCH**
Tex Beneke & Orch. 20-3513
▲47-2989
- CHAPTER IN MY LIFE CALLED MARY,
A (V.R.)**
Sammy Kaye and Orch. 20-3120
- DON'T ROB ANOTHER MAN'S CASTLE**
Eddy Arnold 21-0002
▲18-0012

TWENTY-FOUR HOURS OF SUNSHINE
The Tattlers with Orch. Accomp.
31-0011

WHO DO YOU KNOW IN HEAVEN
Jack Searle with Orch. Accomp.
31-0012

YOU CAN HAVE HIM
Eve Young with Orch. Accomp.
31-0009

(COUNTRY • WESTERN)

COUNTRY BOY
Jesse Rogers and his '49ers 32-0001

HADACOL BOOGIE
Jesse Rogers and his '49ers 32-0001

TENNESSEE POLKA
Jesse Rogers and his '49ers 32-0002

WEDDING BELLS
Jesse Rogers and his '49ers 32-0002

(RHYTHM-BLUES- SPIRITUALS)

LITTLE GIRL DON'T CRY
John Boy Wilson with Jaye Thomas
and Orch. 35-0001

TROUBLE BLUES
Freddie Hamilton with Jaye Thomas
and Orch. 35-0001

All prices shown are suggested list, subject to change without notice and exclusive of Local Taxes. Prices of all single records, 45 RPM, Bluebird and Children's Albums, and Red Seal Two-Pocket envelope Albums do not include Federal Excise Tax. All other prices include Federal Excise Tax.

The RED SEAL PICTURE

a page of red seal record reviews



Guest
Reviewer

Leonard Warren

I have been asked by RCA Victor to act as guest reviewer of this month's list of Red Seal records and am glad to take advantage of this offer. I know many of the artists personally whose records are being issued this month and consider it a rare privilege to pass on to you my enthusiasm for their work.

NATHAN MILSTEIN, Violinist

CONCERTO IN A MINOR, Op. 82 by Alexander Konstantinovich Glazounoff. Supported by the RCA Victor Symphony Orchestra (under the direction of William Steinberg). Mr. Milstein makes his first recording for RCA Victor, choosing a work which he played under the composer himself and which always has been a favorite. An especially melodic composition, the A Minor affords the violin opportunity to sing several distinct songs: melancholy, romantic, brilliant.

The first movement is sweetly sad, the solo introducing the main theme at the very beginning accompanied by soft clarinets and bassoons. The second movement opens with an *andante* in 3-4 time, almost a waltz, while the G string sings the solo. Quickly the theme is adorned with scales and arabesques: the flute leads the orchestra through an elaborate accompaniment. In the last movement, the trumpet paces the violin through a fast agitated pattern to end on a joyous note.

MÉDITATION The sixth side, by the same composer, is a romantic melody following a classic pattern. Mr. Milstein is accompanied by Artur Balsam.

ROBERT SHAW

RCA VICTOR CHORALE

ONWARD, CHRISTIAN SOLDIERS In this album the Chorale gives a vital performance of six popular hymns under Shaw's direction: Carl Weirich at the organ; at once fine music and simple religious fervor.

HOLY, HOLY, HOLY "Early in the morning our song shall rise to thee." There is an especially fresh, youthful quality about the group's singing. Music by John B. Dykes; words: Reginald Heber.

O GOD, OUR HELP IN AGES PAST "Our hope for years to come." Words by Isaac Watts; music by William Croft; in softer, more solemn mood.

ALL CREATURES OF OUR GOD AND KING Less well-known traditional hymn with English words by W. H. Draper. Compelling harmonic effects.

ALL PEOPLE THAT ON EARTH DO DWELL Sixteenth Century hymn by French church musician, Louis Bourgeois; words adapted from Psalm 100 by William Kethe.

ONWARD, CHRISTIAN SOLDIERS Sir Arthur Sullivan's (Gilbert & Sullivan) famous hymn with words by Sabine Baring-Gould, is known to every child and his great-grandmother throughout this nation and the British Empire at least.

NOW THE DAY IS OVER Distinguished by Richard Rivers' solo (baritone). This is only a little less popular than "On-

ward, Christian Soldiers." The music, was written by Joseph Barney, and it is without doubt one of the most beautiful hymns ever written. Originally it was written as a children's hymn. (Three-pocket album of 10-inch records.)

LICIA ALBANESE, Soprano

LICIA ALBANESE IN SONG The Metropolitan prima donna soprano has chosen six songs in broad variety:

AMARILLI Late in the 17th Century, Giulio Caccini was instructing his pupils in Italy to sing with expression as well as style. This is a fine example of the vigor and feeling he demanded.

SE FLORINDO È FEDELE by Alessandro Scarlatti. Another classic of the same period which Albanese sings with great sympathy in Italian.

"OH! QUAND JE DORS" ("Oh, When I Sleep") In the brilliant style of Franz Liszt this song is from the popular collection of 55 favorites. Words are by Victor Hugo. The artist sings in French, as she does the underside. **Szulc's Clair de Lune.**

ALEXANDER BRAILOWSKY, Pianist

CONCERTO No. 1, IN E MINOR, Op. 11 by Frédéric François Chopin. Accompanied by the RCA Victor Symphony Orchestra, William Steinberg conducting. Mr. Brailowsky has produced a tribute to commemorate the 100th anniversary of the composer's death which few can approach. Anyone hearing one of the eight sides will know that Chopin is the pianist's forte.

Written in four movements, the concerto starts off with a long orchestral introduction and an impassioned entrance of the principal themes. The piano appeals modestly against a background of plucked strings, but before long dominates with one of the loveliest passages in the entire work.

The second movement is a serene interval. Round notes from the horns and muted strings form a backdrop for the liquid thread of the piano solo. The third movement, a rondo, is vivid, spontaneous, with strong rhythm. Although Chopin confessed that the movement was one of the harder tasks of his career there is no sign of tedium in the design. (Four-pocket album of 12-inch records.)

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

SYMPHONY No. 4, IN F MINOR, Op. 36 was written by Tchaikovsky at the height of his career. The fourth of six symphonies it was completed in 1878 when the composer was thirty-eight. Dramatically somber throughout, this symphony prompted Tchaikovsky to write to his patroness, Madam Von Mock, and tell her of the complete despair he felt and how he had poured this feeling into the work. This particular recording is a new one and Koussevitzky and the excellent Boston Orchestra give a definitive performance.

BLANCHE THEBOM, Mezzo-soprano

LOVE IN THE DICTIONARY by Dougherty is a very clever song which takes its words directly from Funk and Wagnall's Dictionary. It is sung by the famous Met soprano in a thoroughly engaging fashion and includes all of the meanings of the word, such as between sister and brother, as in tennis, etc. **MÉLANCOLIE**, the reverse, is a particularly interesting song, adapted by Miss Thebom from the famous Chopin Etude in E. Chopin considered this his most beautiful etude and it is altogether fitting that it should be brought to prominence this year, the hundredth anniversary of his death.

BOSTON POPS ORCHESTRA

ARTHUR FIEDLER, Conductor

SLEIGH RIDE is a new composition written by Leroy Anderson, who arranges for the Pops. The title is aptly descriptive of the rousing music which contains the tinkling of the sleigh bells, the snap of the whip, and even, at the end, the neighing of the horse. This is a very amusing and charming number. **SERENATA**, on the other side of the record, is again by Anderson but this time the Pops is in a romantic mood, playing the charming selection in a very listenable way.



VIOLINIST Nathan Milstein makes lovely pictures with his Stradivarius. First example of his art on RCA Victor records is the new album containing "Concerto in A Minor, Op. 82" (Glazounoff). Long hailed as one of the most gifted virtuosos on the present music scene Milstein is now celebrating his twentieth anniversary in this country.



ART ENTHUSIAST Milstein has had painting as a hobby for years. Actually, he's developed his pastime to a high degree, for last year one of his canvases was hung in the first annual exhibition of "Art by Musicians." Other works included in show were by Deems Taylor, Xavier Cugat, Morton Gould, Efrem Kurtz and the late George Gershwin.

"TWO MONTHS, MISS LEHMANN"

Lotte Lehmann Spends Indian Summer at California Home

Indian Summer must certainly be Lotte Lehmann's favorite season for it prefixes her annual trip to New York where she regularly stars in a series of sold-out Town Hall concerts.

During those last precious weeks at her rambling Santa Barbara ranch she spends as much time as possible pursuing, before her trip east, her favorite pastimes.

But Lotte Lehmann's pastimes would be a full-time job to most people. At Hope Ranch, as she calls her California seaside home, she writes both poetry and prose, puts in long hours of practice. Like violinist Nathan Milstein (see above) she shares with many other concert artists a love of painting. It is at Hope Ranch that she paints most of her pictures.



LOOKING at portrait of herself as the princess in "Der Rosenkavalier" is Lotte Lehmann who will depart in near future for Town Hall concerts.

Most recent disc by Lotte Lehmann is "Der Erlkönig." (Stubert)



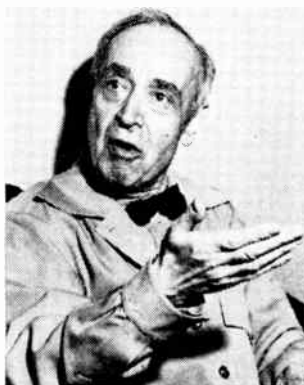
ON HORSEBACK Miss Lehmann rides through the ocean surf which borders her large ranch. Above she is with companion Frances Holden. Hope Ranch has network of well laid-out bridal paths.



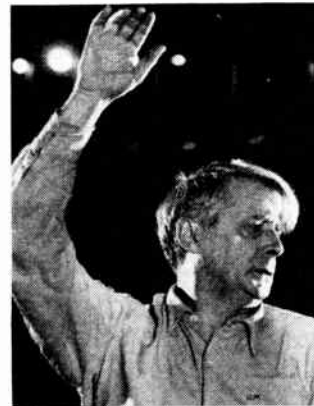
FEEDING CHICKENS at Hope Ranch Miss Lehmann reveals love of outdoor activities which balance her writing and painting. This year she will have first "one woman" show of her art while in New York.



ARTHUR FIEDLER (right), conductor of the Boston Pops, chats with George E. Judd in the music library at Symphony Hall. Judd, who has managed both orchestras for 14 years, is devoted to his work.



SERGE KOUSSEVITZKY busies himself at Berkshire Music Center. has many invitations to conduct.



CHARLES MUNCH is new permanent conductor. Dr. Koussevitzky is to serve as conductor emeritus.

MAN BEHIND THE MUSIC

George E. Judd, manager of the Boston Symphony, leads a busy life

The Man

George E. Judd, manager of the Boston Symphony and Boston Pops Orchestras, at sixty-two, is a kindly, diplomatic, energetic man whose modesty approaches self-effacement. Although he bears the responsibility of keeping one of the largest and most important musical organizations in the country on a solid foundation he underestimates his own position by explaining, "It's the organization that counts, not the individual."

From a family of Yankee farmers, Judd is himself no musician. He was born in 1887 in Stanford, N. Y. and graduated from Harvard in 1911. From school he went to Washington to be secretary to a congressman. After 3 years he returned to Boston and went to work for benevolent Henry Lee Higgenson, a wealthy broker who had an insatiable fondness for music, which resulted in his founding the Boston Symphony.

During the years of the first World War the brokerage business slowed considerably. In 1915 there was hardly enough work around the Higgenson office to keep his young secretary busy, so Higgenson sent Judd over to Symphony Hall to be secretary to Charles A. Elis, the first manager.

Three years later Judd became assistant manager under William H. Brennon, second manager of the orchestra. In 1935 he succeeded Brennon.

Almost any time you might visit Symphony Hall you are apt to find George Judd, hard at work in his office in the fifty-year-old building which he sincerely loves. A tour of it with him will show his devotion to the Boston organization. "Listen to the acoustics of this hall," he will say, "it's the best I've ever heard." Or, "when they put up buildings fifty years ago they really knew how to do it."

He is also apt to bring up another feather in Boston's cap, the fact that they have been making records for RCA Victor since 1917, longer than any other artist or orchestra.

Judd's own tastes in music are hard to pin down. "I guess at heart I'm just another one of the audience," he will say. Then, "I suppose I like the classics although I believe that the beauty of a composition lies in the performance."

However, his strongest feeling about music is that it should reach more people than it does. That's why he's so much in favor of ventures like the Esplanade concerts. At these summer performances Arthur Fiedler conducts the Boston Orchestra (minus fourteen members) in a series of free concerts held on the banks of the Charles River.*

A man who has a home outside of Boston that he scarcely ever sees, Judd keeps an apartment in Boston where he

can be close to his work. He lunches at the Harvard Club, likes to garden, when he has the chance, and is almost bursting at the seams with pride in the organization he serves and in his two sons. The elder, William, 33, is one of the three controlling partners of Judson, O'Neill & Judd, a division of Columbia Concerts, one of the largest artists' management agencies in the country. George, Jr., 24, is following his father's lead for he is manager of the Oklahoma Symphony.

The Organization

The organization which George Judd serves is a vast enterprise. It employs 106 musicians and 35 staff members. It must do the work that results in concerts by the Boston Pops in Symphony Hall, concerts by the Boston Symphony in Boston, and also at Tanglewood in the Berkshires where the Berkshire Festival is held each year, and where music students from all over the country come to study under men like Dr. Koussevitzky, Robert Shaw and Leonard Bernstein. It must also see to the Esplanade concerts and the annual tours of the orchestra. A season totals 211 concerts, 151 of which are held in Boston.

To keep this expensive schedule the organization, like just about every other of its kind in the land, must go to the public for contributions. The effectiveness of their campaigning can be estimated by the fact that they annually collect in the neighborhood of \$100,000 from contributors.

The latest move of the organization to attract nation wide attention is the engaging of Charles Munch as permanent conductor with Koussevitzky becoming conductor emeritus. And how was Mr. Munch chosen? George Judd explains it this way: "For one thing, everyone has had their eye on him for a long time. He did a marvelous job in France and didn't rush to America right away. When he did come everybody was anxious to see him conduct. He was here as a guest a few times and the audience went wild over him." And what will Dr. Koussevitzky do now? "Well, there's Tanglewood where he has a vast amount of work cut out for him, and also he's going to appear with several orchestras that have been anxious to have him for a long time." Will he conduct the Boston soon again? "Not this season, I don't believe. He has so many other plans that he won't find time. Also, I believe he wants to give Mr. Munch a chance to get established." (New discs: The Symphony's "Flying Dutchman Overture" [Wagner], the Pops' "Sleigh Ride" [Anderson]).

* For a description of Esplanade concerts and news of the 50th Anniversary of Symphony Hall, see the Sept., 1919, issue.

THE UNSEEN ART OF MUGGING

Como, Monroe, Tony and Freddy Martin Compete for Ham-Bone Crown as Corn King Spike Jones looks on disdainfully

Whenever a photographer gets the assignment of shooting a recording artist he can be sure that he'll come away with at least a couple of pictures that will never be used. Reason: The artist will mug.

For the first time anywhere some of the photos on this page are being published. Picture editors usually shy away from shots like these when they are presented to them individually. But taken as a group they form an interesting study of the art of mugging.



INVETERATE face maker is Perry Como. Whenever a photographer is on hand Perry will almost always strike a hammy pose. This seems to offer a challenge which the picture taker cannot resist. Result: a file full of unused pictures. (Perry's latest record: "Give Me Your Hand.")



PROFESSIONAL touch is given by screen star, singer Tony Martin who makes faces with suavity, ease. In Tony's case face making isn't really mugging at all, it's knowing how to produce a readily acceptable picture. ("Give Me Your Tired, Your Poor" is new Tony Martin wax.)



UNINTENTIONAL mugger Vaughn Monroe usually has to be reminded that photographer is around. Vaughn loses himself in the job of making records; frowns, bites lip, grimaces just as camera shutter is clicked. (Monroe's newest disc is "Someday"—"And It Still Goes.")



OCCASIONAL & ETERNAL muggers are Freddy Martin (right) and Spike Jones. Publicity pose like this (with song writer Mack Gordon) seems to bring out any trace of ham. Spike carries mugging art to new heights. (New discs: Freddy's "Roseanna," Spike's "Dance of the Hours.")

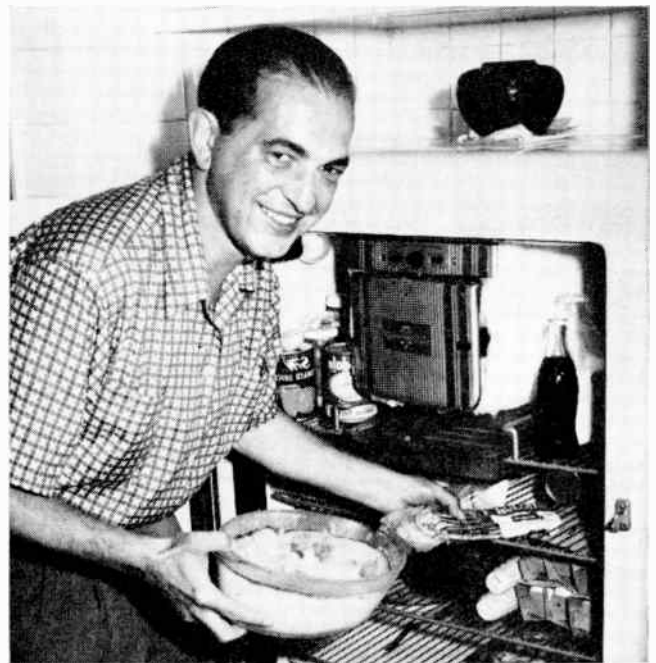


DORSEY WAXES "COOL" SHOW



HOT BREEZES hold no terror for Tommy Dorsey as he records the cool (great) "Tommy Dorsey Show" on his yacht the "Sentimentalist." Heard on 80 stations, program has been on a year and a half. Guests like Crosby, Hope are heard. It is first international disc jockey show since it has been broadcast in France, Mexico, Canada, Luxemburg. (Tommy's coolest record yet: "Dry Bones.")

"Perc" Brings Home the Bacon



NOODLES IN REFRIGERATOR and also in his records seem to please Percy Faith. A conductor of considerable note he was on "Carnation Contented Hour" for seven years, followed it with Coke "Pause That Refreshes" two years ago. Last summer he was guest of NBC Symphony, conducting an all-Gershwin program. He's just been signed by RCA Victor. (First disc: "Oodles of Noodles"—"Deep Purple.")

"Gone" Jacket is Priceless



NIGERIA, SOUTH AFRICA is where Dizzy Gillespie's new leopard skin jacket came from. The gift of a fan, Dizzy deems it priceless. Offered \$1,000 for it, he refused. Other unusual garments in Gillespie troupe-hop suits worn by musicians (lapless coats, peg top trousers, berets, floppy ties). (Dizzy's gonest disc: "In the Land of Oo Bla Dee"—"If Love Is Trouble." Joe Carrol sings the first side.)

MINDY MEETS "THE VOICE"



NEW FACE Mindy Carson is doing all right. After a debut four weeks at New York's Copacabana in a minor role she was signed to headline the following show, breaking a Copa tradition. Above, she meets Frank Sinatra who opened at Riobamba in 1940, performed a similar feat. Three years ago Mindy was an unknown office worker. (New disc: "Song of Surrender"—"Blame My Absent-Minded Heart.")

HOW 45 RPM RECORDS ARE MANUFACTURED



"BISCUITS"—blobs of colored vinyl compound from which 7" discs are pressed—are inspected in early stage of manufacture.



PRESSING is next process. "Biscuit" is kept warm until pressed. Cold water is flushed through machine to release rough record.



PUNCH PRESS makes center hole after disc leaves record press. Semi-automatic, this machine delivers one disc every 2 seconds.



INSPECTION of finished record for visible flaws is performed. Discs are also spot checked later for audible errors by listeners.



CONVEYOR belt takes records to shipping room. Light-weight, they can be air mailed to dealer. Photos were taken at Indianapolis plant.



PLAYING in home is last phase. All new releases are available on 45 RPM records. Example: "Licia Albanese in Song," an album.

★ BROADWAY and HOLLYWOOD ★



COMING SOON is this new M-G-M Judy Garland-Van Johnson period piece (Chicago, 1900). Judy and Van work in music shop so many old favorites are in score. Plot of film is comedy-of-errors that has stars writing anonymously to pen pals who later turn out to be each other.



JUST OUT with Virginia Mayo, Ronald Reagan is this one from Warners'. Above is Eve Whitney who makes her first screen appearance in the film. Plot has press agent Eddie Bracken trying to get stars together. Johnny Bradford has recorded film's title song.



GOING STRONG on Broadway is Irving Berlin's latest. Discs from show include the new Bluebird album by Al Goodman plus several singles by Fran Warren ("Homework"), Perry Como ("I Love You"), Bill Lawrence ("Little Fish in a Big Pond") and many others.

Bring Your Record Pleasure

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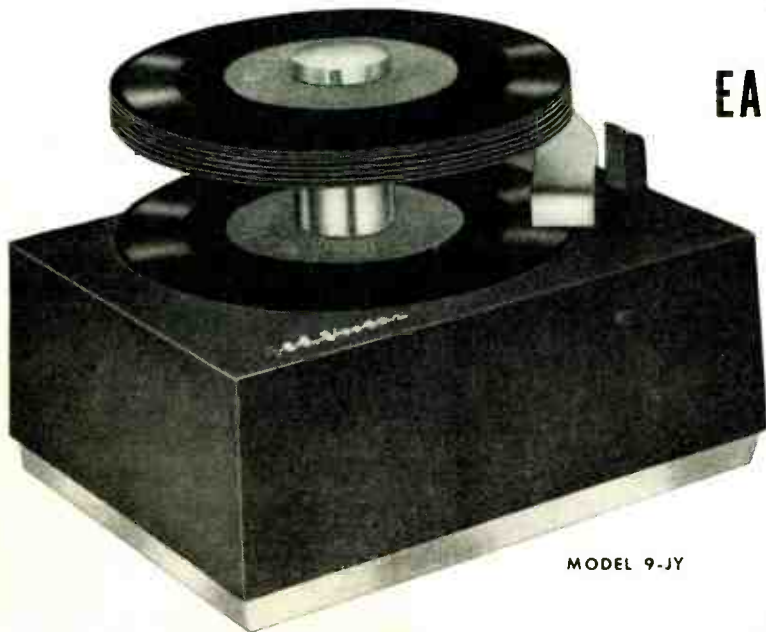
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