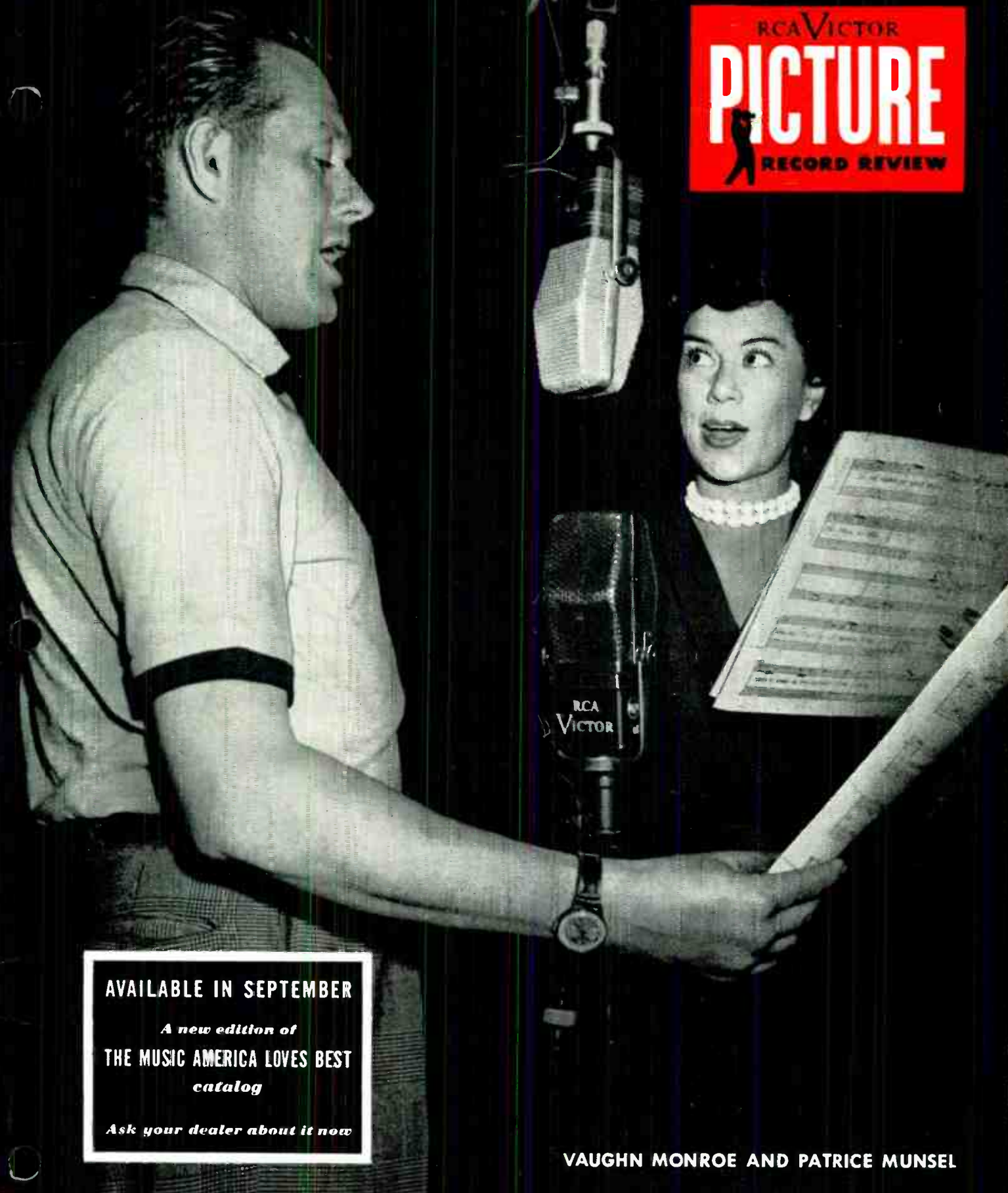


RCA VICTOR
PICTURE
RECORD REVIEW



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VAUGHN MONROE AND PATRICE MUNSEL

IN THIS ISSUE



STOKOWSKI AT THE FESTIVAL OF BRITAIN

Sept., 1951

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

World Radio History



NATHAN MILSTEIN

practices his favorite hobby, painting, every chance

he gets. Since he prefers old, painted-on canvases to new, he regularly attends auctions and buys up old pictures. In the near future Mr. Milstein will be going abroad for his annual tour. He returns to the U. S. in November to fulfill commitments at home. His American itinerary is already full, with arrangements for concerts for as far away as next April already completed. Milstein's latest album is Dvořák's "Concerto in A Minor, Op. 53." He recorded it with the Minneapolis Symphony under Antal Dorati.



JAY HEIFETZ

who is the young son of the violinist, will some day get a kick out of this anecdote from General Omar Bradley's "A Soldier's Story": "When we met the Russians on the Elbe, Marshal Koniev invited us to a banquet. Following the dinner, a ballet troupe danced. 'Why that's splendid!' I exclaimed. Koniev shrugged 'Just a few girls from the Red Army.' Later when Koniev repaid our call he was enthralled by the violin virtuosity of a khaki-clad man. 'Magnificent!' he cried. 'Oh, that,' I said, 'nothing. Just one of our American soldiers.' We had pirated the violinist from Special Services in Paris. His name was Jascha Heifetz." (Heifetz's latest record: Vitali's "Chaconne.")



GREGOR PIATIGORSKY

having just finished another season

as head of the Chamber Music Department at the Berkshire Music Center, has just completed a new recording of the Brahms Double Concerto with violinist Nathan Milstein. Piatigorsky is also engaged in going over the first draft of a new cello sonata which he commissioned Bohuslav Martinu to compose for him. In October Piatigorsky will begin his twenty-first U.S. tour with a recital in Washington, D. C. This month the cellist has a new RCA Victor album: Saint-Saëns "Concerto No. 1, in A Minor." Fritz Reiner conducts the RCA Victor Symphony in the album.

THE COVER STORY

Vaughn Monroe and Patrice Munsel are pictured on our cover as they recorded selections for their first album together. The six sided set is made up of all Rodgers and Hart songs and takes its title from a new book, "The Rodgers and Hart Song Book." Simon and Schuster have scheduled the book for publication this month (Sept.) It contains the words and music to 47 Rodgers and Hart songs and has an introduction by Richard Rodgers and a preface by Oscar Hammerstein. It is illustrated with paintings by Doris Lee.

The album which Vaughn and Patrice recorded is covered with the same art as the book. Inside the covers the Met opera star and the popular baritone sing "My Funny Valentine," "The Most Beautiful Girl in the World," "With a Song in My Heart," "Falling in Love with Love," "Where or When" and "My Romance." For this recording Monroe appears without his orchestra. Music in the album is under the direction of Norman Leyden.

Vaughn, who will soon return to his television show after taking a vacation, was recently presented with a Certificate of Achievement by the U.S. Army and U.S. Air Force. The certificate cited Monroe's recording of "Sound Off" as being a positive aid to Army recruiting. Vaughn was also saluted for his many visits to Army installations in recent years.

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"THE FREDDY MARTIN SHOW" is on NBC-TV each Thursday night at 10 pm, EDT.

FREDDY MARTIN'S NEW TV PROGRAM



"I think we can show the public that a dance band can do much more than just put on a straight presentation of music on television. As I see it, a band's just got to do more than that. After all, from how many different angles can you show a saxophone and make it interesting?" So speaking, Freddy Martin told about his latest series of television shows, for Hazel Bishop Lipsticks over the NBC-TV network (Thurs. 10 pm, EDT). Freddy is extremely well equipped to discuss the new medium, not only because of his new show, but because of the experience he has behind him.

Martin became interested in TV in 1947; since then he's been gradually re-designing his band to fit its needs. Every new musician hired by him for the past four years has had to possess a high degree of showmanship as well as proficiency on his instrument. The Martin band got its first video experience at the Palladium, where for nine weeks they played for the people at home as well as in the ballroom. That first series convinced Freddy that he



"PALLADIUM SHOW" was Freddy's first. For nine weeks, late in 1949, Martin played for dancers at the Hollywood ballroom and for the people at home.

needed special material writers, so he hired them for his next show, "Band of Tomorrow." That one's still being talked about on the Coast: it racked up an extremely high rating and alerted producers in the East, where Freddy had to come early this year to fulfill previous commitments. Once in New York he was besieged with offers. The one he accepted was from "Cavalcade of Bands." Up to the time Freddy appeared on the show, bands were changed from week-to-week—Martin's stayed for four. The innovation proved so popular that "Caval-



"BAND OF TOMORROW" put the Worth Brothers in the lime light. Stan plays trombone; George the bass. Freddy hopes to some day put on another television show utilizing a similar kind of program idea.

cade's" been doing it ever since.

"For my money there's a wonderful future for dance bands in television. We mean to show that a band can be a self-sufficient entertainment unit. We're not lining up any big guest stars for the show. The only guests we'll have will be one girl singer each week. Even these won't be stars though, they'll be youngsters who are just getting started in the business," says Freddy. Since July 12 Martin has been backing up his words by presenting a show in which virtually every member of his band takes an active acting part; many of the numbers he presents have detailed productions. Even the material he's using is being especially picked—songs with a story line are given special preference.

"The Freddy Martin Show" is clearly the result of months of thought and preparation. Freddy has been personally at work on ideas almost from the time he arrived in New York early this year. He acts as emcee of the program and, in addition, works out many of the production

problems, even though he is not listed as a producer in the screen credits. He says he feels that having his name in the title of the show is credit enough.

Martin still hopes to put to use his "Band of Tomorrow" idea again in some future show. The youth opportunity program unearthed so many really talented singers and musicians and proved so popular with viewers, that Freddy feels it would be a mistake not to use it again some time. Just when that time will come Martin is unprepared to say, since his band has become so popular, not only with record buyers and dancers, but also with television fans that his schedule is a completely crowded one for months to come.

Said Billboard Magazine, the music trade bible, in reviewing the Martin show: "Freddy Martin did the band business a big turn this week. Much of the future of name bands in video, it is said, will be determined by the showing made by Martin's work on his own show, the first regular and sponsored show series to be built around a single dance band. And Martin really came through with flying colors on his opening show. This was a well-balanced pop music seg which was paced exceptionally well and which was handed a polished production . . . Musically, the Martin band is the peak of good taste and sound."



HOROWITZ BECAME A U. S. CITIZEN IN '42

Why I transcribed

THE STARS AND STRIPES FOREVER

for piano

by Vladimir Horowitz

In 1942 I experienced one of the greatest moments of my life—obtaining my final American Citizenship papers. After being a “man without a country” for so many years, this ceremony that officially signified that I had been accepted as a free citizen in the country I so loved, made a great

impression on my mind. I wanted in my own humble way to express my gratitude to my newly adopted country and to show my fellow Americans just what it meant to me to be a part of such a great democratic organization.

I have always felt a great passion for the music of Sousa’s “The Stars and Stripes Forever.” To me it has always been one of the greatest marches ever written. Mr. Sigmund Spaeth confirms this belief when he says “It (The Stars and Stripes Forever) is the best military music ever written. It is a practical expression of national patriotism. It unquestionably represents pure inspiration throughout.” The mood this work creates is, without doubt, most exhilarating and patriotic.

What could have been more fitting to my own feeling in 1945, while vacationing in Jackson, N. H., just before the close of World War II, than to arrange the “Stars and Stripes Forever” for the piano and not only pay tribute to my new country, but also to take part in the rejoicing of the victory which was near at hand. I was proud to present to my fellow Americans what seemed to me to be the most fitting display of my great

love for a great country and a great victory.

The music of the “Stars and Stripes Forever” has been very much hackneyed by bands the world over. My main goal in the transcription of this work was to restore the music to its purest and most correct form. Above all I felt that I must be faithful to the original score. I tried to incorporate into the limitations of the keyboard as much as possible the spirit originally found in the music. I endeavored to score for the piano from the original band music. It was not necessary to add flourishes of my own—Mr. Sousa had provided all that for me—my job was only to recreate for the piano the same exciting picture he had set down for the band. I didn’t want to miss any of the outstanding coloring he obtained from the use of, up to that time, new solo instruments such as the piccolo in the obligato so familiar to everyone. It will be interesting to note that the main theme of the march in my transcription is carried throughout by the simultaneous use of the thumb of each hand. This allows one hand to be free at all times for either the bass cords or the shrill notes of the piccolo.

In playing the Sousa march over the country there is almost a unanimous reaction of great exhilaration to it. The public’s enthusiasm only proves to me that the music itself is truly great and I have tried my utmost to maintain the highest of standards in presenting it.

If this transcription in some way exemplifies my feeling of American patriotism and inspires people I will feel that the time spent in preparing and playing it was reassuringly well spent.



HOROWITZ'S “Stars and Stripes” will be out in October. This month his “Liszt Album” is being issued. It contains “Funéraisles,” “Sonetto del Petrarca,” “Valse Oubliée” and “Rákoczy March.”



SIR MALCOM SARGENT, regular conductor of the B.B.C. Symphony Orchestra, greets Leopold Stokowski. The visiting American conducted Festival concerts throughout Britain.

STOKOWSKI AT THE FESTIVAL

This month will see the end of The Festival of Britain, a celebration which began on May third when the king and queen made their dedication speeches at St. Paul's Cathedral in London. Taking place just one hundred years from the time that Victoria and Albert opened the Great Exhibition, the present festival is bigger in scope than anything since that time and, as a matter of fact, it outshines the Exhibition of Victoria's day, since it is nationwide.



INSIGNIA OF THE FESTIVAL

During the first two months of the festival (called the London Season) visitors from all over the world witnessed more than two hundred musical events, listened to seventeen different orchestras under the direction of eminent conductors from Europe and America. They also saw the premières of several new works especially commissioned for the festival, among them Vaughan William's new opera, "Pilgrim's Progress."

Regular, annual festivals prepared special programs for their 1951 seasons. At Glyndebourne the entire season was turned over to Mozart opera with performances of "Don Giovanni," "Cosi Fan Tutte," "The Marriage of Figaro" and "Idomeneo."

Among the conductors invited to participate in the festival was London born Leopold Stokowski. In the new Royal Festival Hall, on the banks of the Thames, Stokowski drew raves from the press. Said the London Daily Telegraph: "Stokowski conducted the B.B.C. Symphony Orchestra at the Royal Festival Hall on Saturday evening in a refined yet vigorous performance

of Beethoven's Seventh Symphony, unspoiled by eccentricities of rhythm or tempo. The orchestral virtuosity of Stravinski's 'Rite of Spring' was shown to great effect in a fine detailed performance." The Times reported: "With a long interest in acoustical problems to his credit and an orchestra of the quality of the B.B.C. to carry out his wishes, Mr. Stokowski was uncommonly well equipped to size up the new hall's character and get the best from it at his first South Bank concert on Saturday. His experimental arrangement of the players with all strings to the left certainly resulted in uncommonly consolidated, warm string tones reaching those listeners on the left in Barber's Adagio for strings and again in his own clean orchestration of Bach's 'Wachet auf,' in which strings and wind are thrown up in opposition, though such is the magnetic power of Mr. Stokowski's hands that they would no doubt have been able to draw out the same warmth wherever his players were seated . . ."

Following additional appearances in England, Stokowski goes to Portugal in October and returns to the U. S. this winter. Stokowski's latest RCA Victor record is Tchaikovsky's "Waltz of the Flowers."



THIS IS BRITAIN'S ROYAL FESTIVAL HALL

NEW FESTIVAL HALL has overhanging "ship's bridge" boxes which recess for acoustical purposes. The hall holds three thousand people.





DISNEY'S "ALICE IN WONDERLAND" LEADS THE PARADE OF NEW LITTLE NIPPER ALBUMS AND SINGLES

THE 'ALICE' PARADE

If Lewis Carroll's "Alice" were to come alive today, chances are she'd be just as surprised by the modern world as by anything she encountered when she tumbled down the rabbit hole. One of her chief sources of wonder would undoubtedly be the new Walt Disney film based on her adventures; another would be the four new albums which RCA Victor is this month releasing to tie-in with the film.

The first of these albums is something of an innovation in the children's record market—it's called a "Giant Story Book," and consists of two 45 or 78 RPM (or one 33 $\frac{1}{3}$) records and a 24 page full color, Disney illustrated book. The artists who recorded the story are the same ones who supplied the soundtrack for the film: Kathryn Beaumont as Alice, Ed Wynn as the Mad Hatter, Jerry Colonna as the March Hare, Sterling Holloway as the Cheshire Cat, etc. The 3 other "Alice" issues are "Showpieces"—single records packaged in colorful envelopes; they recount the stories of "Alice and the Mad Tea

Party," "Alice and the Trial" and "Alice and the White Rabbit."

RCA Victor, confident that its "Alice" merchandise will stir up considerable interest, is using the new issue as a means of introducing still other new Little Nipper recordings. Paul Wing, famous for his children's records, has "Jack and the Beanstalk" and "The Shoemaker and the Elves" on one record, "The Brave Tin Soldier" and "Seven at One Blow" on another. Gabby Hayes, film side-kick of Roy Rogers, follows up his "Mac Fadden and his wonderful Lump" hit of last year with "Alle Bamee and the Forty Horse Thieves." Television's popular "Howdy Doody" will later in the year delight children with a new album, "Howdy Doody's Christmas Party." At about the same time Charles Laughton's reading of Dickens' "A Christmas Carol," will also be released. In addition to the recordings already in the Little Nipper series, these are but a few (for more see captions, below) of the new discs that "Alice" is leading into record dealer stores everywhere.



IN THE ALICE PARADE of new Little Nipper recordings are two "Winnie the Pooh" albums by movie star James Stewart (left), Dennis Day, shown with Dennis Junior, has recorded "Birthday Fun" and "Favorite Hymns for Children." Television stars Burr Tillstrom

(third from left) and Fran Allison have made "Songs of Kukla, Fran and Ollie." Milton Berle, together with Walt Disney's famous Donald Duck and Mickey Mouse, has made two new and unusual children's albums: "Mr. Television" and "Mr. Animated Cartoon."

The POPULAR PICTURE

a page of popular record reviews



Guest
Reviewer

Walt Disney

I'm sure you'll understand that this business of reviewing records is a little outside my field, so if I use an unfamiliar term here and there please don't sit right down and write a hot note to this magazine—it's not its fault. I want to say that I had a lot of fun listening to every one of these discs, and I'm sure you will too.

ALICE IN WONDERLAND—Members of the Original Walt Disney Cast (Album Y/WY-437 LY-1) Right on top of the stack of new records and albums that RCA Victor sent me. I discovered an old friend—Alice. As I listened to the voices of Kathryn Beaumont as Alice, Ed Wynn as the Mad Hatter, Jerry Colonna as the March Hare, Sterling Holloway as the Cheshire Cat and all the others whose marvelous talents made the movie and this album possible, it recalled to my mind the reasons for our decision to make a film based on Lewis Carroll's classic. Alice's adventures are essentially childlike, but it is a kind of youth that all of us start out with and that, mercifully, stays with us the rest of our lives. If you should buy this album for your children, I'll bet you'll enjoy it just as they will. I know I did.

ALICE AND THE WHITE RABBIT—(Y/WY-434—Single Record Showpiece) This is really the beginning of the "Alice in Wonderland" story; the White Rabbit comes along and Alice follows him into the strange, funny world in which he lives. I found that the way this world comes to life on these records is particularly intriguing. The imagination, which seems to be the property of the young, gets a real opportunity to exercise itself as you listen to this recorded version of the story.

ALICE AND THE MAD TEA PARTY (Y/WY-435—Single Record Showpiece) I'm sure that nobody every attended a madder tea party than this. Alice meets the Mad Hatter, the March Hare and the Mouse and the resulting consequences make for some of the most amusing moments in the story.

ALICE AND THE TRIAL (Y/WY-436)—Single Record Showpiece) Alice offends the Queen of Hearts during a croquet game and is put on trial before one of the oddest assortments of judges and jurors in all literature. In the movie we tried to make this portion of the story a high spot, it comes out that way on this record too.

PERRY COMO—Surprising & Cara Cara Bella Bella (20/47-203) I trust you'll excuse a pun when I say that it's not very surprising to hear Perry Como singing a beautiful ballad like "Surprising." Perry has always been one of my favorites. I like the informality he brings to a song. This one, which is

a moderate tempo ballad, sounds like a natural to me. On the other side we have Como singing first in Italian and then translating into English. Again, it's a sentimental ballad.

THE THREE SUNS—Come on-a My House & Hula Blues (20/47-4199) Here's something really novel—a hula tune with a blues feeling. The Suns get the right atmosphere here with an old fashioned sounding piano and a hip swinging organ effect—if you know what I mean. This bright record looks like a hit to me. On the other side the boys present William Saroyan's first song.

MINDY CARSON—Irish Stew & Say It Again (20/47-4204) Mindy, who usually sings ballads, here turns to two fast numbers. The first is an amusing tune that gives a recipe for stew that includes beer and malted milk. Sounds much better than it would taste. "Say It Again" finds Mindy asking her guy to repeat his declaration of love. I think that this change-of-pace disc will be very popular.

BUDDY MORROW—Everything I Have Is Yours & It Never Entered My Mind (20/47-4195) I've never heard Buddy Morrow sound so smooth before. His trombone just glides through these two tunes, the first of which is the old timer you'll all remember. "It Never Entered My Mind" has Frankie Lester, who, I understand, is Buddy's new vocalist. I'd like to predict that Lester will have all the ladies right in the palm of his hand when they hear this record.

APRIL STEVENS—Dreamy Melody & Gimme a Little Kiss, Will Ya Huh? (20/47-4208) Here's that "I'm In Love Again" girl—and she's doing it again, only better. "Kiss" is one of those things you're going to be hearing all the disc jockeys playing again and again and, come to think of it, so is "Dreamy Melody." April Stevens is the sultriest of the sultry—you can quote me on that.

ELTON BRITT—Rotation Blues & Cowpoke (20/48-0494) Elton Britt has just returned from Korea, where he picked up "Rotation Blues." It's the tune that all the boys over there have been singing for some time; when you hear it you'll know why. It's got the unmistakable mark of a real piece of American folk music, and Elton is just the boy to do it justice. "Cowpoke" is more in Elton's usual style and will appeal to his fans.

FRAN ALLISON AND DON McNEILL—What Is God? & May the Angels Sleep On Your Pillow (20/47-4210) These two popular radio and television stars bring their voices to two appealing and very moving songs. Both of these melodies are far off the beaten track and I feel certain that they will hold a wholesome appeal for a great number of people.

MARIO LANZA—'A Vucchella & Marechiaro (10/49-3435) The movies' most popular serious singer presents two striking Neapolitan folk songs from his hit film "The Great Caruso." All of Lanza's many fans will want this record. The music on both was composed by Tosti who is famous for his "Goodbye," "Forever" and "Serenade."

BOSTON POPS ORCHESTRA—Medley from Walt Disney's Alice in Wonderland (10/49-3451) I certainly want to hand it to Mr. Arthur Fiedler who does a magnificent job of playing the tunes from our new movie in such an entertaining way. The expert musicianship of the conductor and the orchestra is apparent in the title song and "I'm Late." "In a World of My Own," "All in the Golden Afternoon," "March of the Cards," "Very Good Advice," "Twas Brillig" and "The Unbirthday Song."

RED SEAL ALBUMS

ALBUM OF STRAUSS WALTZES

Wine, Woman and Song; Vienna Blood; Artists' Life Waltz; Emperor Waltz
Boston Pops Orch., Fiedler, Cond.
DM-445 6.00
▽WDM-445 4.90

BOLERO (Ravel)

Boston Symph. Orch., Koussevitzky, Cond.
DM-1220 3.50
▽WDM-1220 2.70
★LM-1012 5.45

CARMEN (Excerpts)

Licia Albanese and Thekla Votipka, Sop.; Gladys Swarthout and Lucielle Browning, Mezzo-sop.; Ramon Vinay and Anthony Anato, Ten.; Robert Merrill and George Cehanovsky, Bar., and Robert Shaw Chorale, Shaw, Dir.
DM-1078 8.75
▽WDM-1078 7.10
★LM-1007 5.45

CHOPIN FAVORITES

Fantaisie-Improvisation in C-Sharp Minor; Nocturne in E-Flat; Etude in E; Waltz in C-Sharp Minor; Raindrop Prelude; Three Ecossaises; Black Keys Etude
"First Piano Quartet"
DM-1227 4.75
▽WDM-1227 3.80
★LM-84 4.45

CONCERTO FOR PIANO AND ORCHESTRA IN A MINOR, Op. 18 (Grieg)

Artur Rubinstein, Pianist
▽WDM-1343 4.75
★LM-1018 3.80

CONCERTO FOR PIANO AND ORCHESTRA No. 1, IN E-FLAT (Liszt)

Artur Rubinstein, Pianist, with Dallas Symph. Orch., Dorati, Cond.
▽WDM-1144 2.70
★LM-1018 5.45

CONCERTO FOR PIANO AND ORCHESTRA No. 2, IN C MINOR, Op. 18 (Rachmaninoff)

Artur Rubinstein, Pianist; NBC Symph. Orch., Golschmann, Cond.
DM-1075 7.25
▽WDM-1075 6.00
★LM-1005 5.45

CONCERTO FOR PIANO AND ORCHESTRA No. 1, IN B-FLAT MINOR, Op. 23 (Tchaikovsky)

Artur Rubinstein, Pianist; Minneapolis Symph. Orch., Mitropoulos, Cond.
▽WDM-1159 4.90
★LM-1028 5.45

CONCERTO FOR VIOLIN AND ORCHESTRA IN D, Op. 35 (Tchaikovsky)

Jascha Heifetz, Violinist
▽WDM-1442 4.90
★LM-1111 5.45

FROM A VLADIMIR HOROWITZ PROGRAM

Andante Spinato and Grande Polonaise in E-Flat; Polonaise in A-Flat; Waltz in A Minor (Chopin)
Vladimir Horowitz, Pianist
▽WDM-1034 3.80
★LM-1137 5.45

GAÎTÉ PARISIENNE (Offenbach)

Boston Pops Orch., Fiedler, Cond.
DM-1147 6.00
▽WDM-1147 4.90
★LM-1001 5.45

GEMS FROM SIGMUND ROMBERG SHOWS (Vol. 1)

Softly as in a Morning Sunrise; One Kiss; Will You Remember; When I Grow Too Old to Dream; One Alone; Romance; Deep in My Heart, Dear; Drinking Song
Sigmund Romberg's Orch., with Voc.
▽WDM-1051 4.90
★LM-89 4.45

GRAND CANYON SUITE (Grofé)

Arturo Toscanini and NBC Symph. Orch.
DM-1038 6.00
▽WDM-1038 4.90
★LM-1004 5.45

GREAT CARUSO, THE

Rigoletto: Questa o quella (Verdi); Rigoletto: La Donna è mobile (Verdi); Rigoletto: Parmi veder la lagrime (Verdi); Tosca: Recondita Armonia (Puccini); Tosca: E lucevan le stelle (Puccini); L'Elisir d'amore: Una Furtiva Lagrime (Donizetti); La Gioconda: Cielo e mar! (Ponchielli); I Pagliacci: Vesti la giubba (Leoncavallo)
Mario Lanza, Ten.
DM-1506 6.00
▽WDM-1506 4.90
★LM-1127 5.45

HIGHLIGHTS FROM MADAME BUTTERFLY

Un bel di vedremo; Addio; Love Duet; Flower Duet (Puccini)
Licia Albanese, Sop.; Lucielle Browning, Mezzo-sop., and James Melton, Ten.
DM-1068 4.75
▽WDM-1068 3.80
★LM-2 4.45

MUSIC OF JOHANN STRAUSS

The Blue Danube; Die Fledermaus; Overture; Tales from the Vienna Woods; Acceleration Waltz; The Gypsy Baron; Overture
Minneapolis Symph. Orch., Ormandy, Cond.
▽WDM-262 6.00

MUSIC TO REMEMBER

Fantaisie-Improvisation; Minute Waltz; Waltz in C-Sharp Minor; Mazurka in B-Flat (Chopin)
José Iturbi, Pianist
DM-1110 3.20
▽WDM-1110 2.70
★LM-87 4.45

NUTCRACKER SUITE (Tchaikovsky)

Philadelphia Orch., Ormandy, Cond.
DM-1020 4.75
▽WDM-1020 3.80
★LM-8 4.45

ROMEO AND JULIET (Tchaikovsky)

Arturo Toscanini and NBC Symph. Orch.
DM-1178 4.75
▽WDM-1178 3.80
★LM-1019 5.45

SCHEHERAZADE, Op. 35

(Rimsky-Korsakoff)
San Francisco Symph. Orch., Monteux, Cond.
DM-920 7.25
▽WDM-920 6.00
★LM-1002 5.45

SONATA FOR PIANO IN F MINOR, Op. 57

("Appassionata") (Beethoven)
Artur Rubinstein, Pianist
▽WDM-1018 3.80
★LM-1071 5.45

SONATA FOR PIANO No. 8, IN C MINOR, Op. 13

("Pathétique") (Beethoven)
Artur Rubinstein, Pianist
▽WDM-1102 2.70
★LM-1072 5.45

SONATA FOR PIANO No. 14, IN C-SHARP MINOR

Op. 27, No. 2 ("Moonlight") (Beethoven)
Vladimir Horowitz, Pianist
DM-1115 3.50
▽WDM-1115 2.70
★LM-1027 5.45

SWAN LAKE, THE (Tchaikovsky)

St. Louis Symph. Orch., Golschmann, Cond.
DM-1028 7.50
▽WDM-1028 6.00
★LM-1003 5.45

SYLPHIDES, LES

(Chopin - Anderson and Bodge)
Boston Pops Orch., Fiedler, Cond.
DM-1119 4.75
▽WDM-1119 3.80
★LM-10 4.45

SYMPHONY No. 8, IN B MINOR ("Unfinished")

(Schubert)
Boston Symph. Orch., Koussevitzky, Cond.
WDM-1039 3.80
★LM-7 4.45

SYMPHONY No. 5, IN E MINOR, Op. 64

(Tchaikovsky) Boston Symph. Orch., Koussevitzky, Cond.
WDM-1057 7.10
★LM-1047 5.45

THAT MIDNIGHT KISS

La Bohème: Che gelida manina (Puccini); Aida: Celeste Aida (Verdi); Mamma mia che vo' sape? Core 'ngrato; I Know, I Know, I Know; They Didn't Believe Me
Mario Lanza, Ten.
DM-1330 4.75
▽WDM-1330 3.80
★LM-86 4.45

TRISTAN AND ISOLDE

Madama Butterfly: Brindisi (Verdi); Madama Butterfly: Love Duet (Puccini); L'Africana: O Paradiso! (Meyerbeer); Carmen: Flower Song (Bizet); Martha: M'appari (Flotow)
Mario Lanza, Ten., and Elaine Malbin, Soprano
DM-1395 4.75
▽WDM-1395 3.80
★LM-75 4.45

WILLIAM TELL OVERTURE (Rossini)

Arturo Toscanini and NBC Symph. Orch.
DM-605 3.20
▽WDM-605 2.70
★LM-14 4.45

RED SEAL SINGLES

AIDA: GRAND MARCH & POMP AND CIRCUMSTANCE MARCH IN D (Elgar)

Boston Pops Orch., Fiedler, Cond.
12-1019 1.25
▽49-0616 1.10

AVE MARIA & AUFENTHALT (Schubert)

Marian Anderson, Contr.
11-9836 1.25
▽49-0136 1.10

BELLS OF ST. MARY'S, THE & THE LORD'S PRAYER

Robert Shaw Chorale and RCA Victor Orch., Shaw, Cond.
11-9155 1.25
▽49-0294 1.10

BLUE DANUBE, THE & TALES FROM THE VIENNA WOODS (Johann Strauss, Jr.)

Leopold Stokowski and his Symph. Orch.
12-1160 1.25
▽49-1076 1.10

BLUEBIRD OF HAPPINESS & BECAUSE

Jan Peerce, Ten.
11-9007 1.25
▽49-0135 1.10

Cavalleria Rusticana: INTERMEZZO (Mascagni) & SONG OF INDIA (Rimsky-Korsakoff)

Boston Pops Orch., Fiedler, Cond.
4303 1.10
▽49-1445 1.10

CHICKEN REEL & FIDDLE FADDLE

Boston Pops Orch., Fiedler, Cond.
10-1397 1.10
▽49-0527 1.10

CLAIR DE LUNE (Debussy) & LIEBESTRAUM No. 3 (Liszt)

José Iturbi, Pianist
11-8851 1.25
▽49-0176 1.10

DONKEY SERENADE, THE & GIANNINA MIA

Allan Jones, Ten.
10-3380 1.10
▽49-0201 1.00

Gayne Ballet Suite: SABRE DANCE

(Khatchaturian) Chicago Symph. Orch., Rodzinski, Cond. and Masquerade Suite: WALTZ (Khatchaturian)
Boston Pops Orch., Fiedler, Cond.
▽49-0137 1.10

Here are the



Gioconda, La: Act III; DANCE OF THE HOURS (Ponchielli) Boston Pops Orch., Fiedler, Cond.
12-1059 1.25
▽49-0676 1.10

MDRA STACCATO & LA FILLE AUX CHEVEUX DE LIN (Debussy)

Jascha Heifetz, Violinist
10-3312 1.10
▽49-3312 1.10

HUNGARIAN DANCE No. 5, IN G MINOR & HUNGARIAN DANCE No. 6, IN B-FLAT

(Brahms) Boston Pops Orch., Fiedler, Cond.
10-3321 1.10
▽49-1449 1.10

INDIAN LOVE CALL & AH! SWEET LIFE OF LIPS

Jeanette MacDonald, Sop., and Nelson Eddy, Bar.
1323 1.10
▽49-0200 1.10

ITALIAN STREET SONG & SUMMER SERENADE

Jeanette MacDonald, Sop.
10-1134 1.10
▽49-0140 1.10

JALOUSIE (Gade) & RITUAL FIRE DANCE (Falla)

Boston Pops Orch., Fiedler, Cond.
12-0977 1.25
▽49-0526 1.10

Jewels of the Madonna: DANCE OF THE CAMORRISTI (Wolf-Ferrari) & MALAGUENA (Lecuona)

Boston Pops Orch., Fiedler, Cond.
4330 1.10
▽49-1431 1.10

LOVELIEST NIGHT OF THE YEAR, THE & RIGOLETTO: LA DONNA È MOBILE (Verdi)

Mario Lanza, Ten.
10-3300 1.10
▽49-3300 1.10

OLD TIMERS NIGHT AT THE "PDPS"

Ta-ra-ra-boom-de-ay; The Bowery; Sidewalks of New York, and others
Boston Pops Orch., Fiedler, Cond.
4395 1.10
▽49-1446 1.10

Pagliacci, I: VESTI LA GIUBBA (Leoncavallo) & AVE MARIA (J. S. Bach - Gounod)

Mario Lanza, Ten.
10-3228 1.10
▽49-3228 1.10

PDET AND PEASANT OVERTURE (vocal) (Liszt)

Boston Pops Orch., Fiedler, Cond.
11986 1.25
▽49-1439 1.10

1 Sellers OR RECORDS

COWBOY CLASSICS

Cool Water; Chant of the Wanderer; Tumbling Tumbleweeds; The Everlasting Hills of Oklahoma; †Cowboy Camp Meetin'; ‡Blue Prairie; The Timber Trail; Trees
Sons of the Pioneers, Voc.
P-168 4.40
▽WP-168 2.90

DREAMLAND SPECIAL

I'll See You in My Dreams (V.R.); Drifting and Dreaming (V.R.); Meet Me Tonight in Dreamland (V.R.); My Isle of Golden Dreams (V.R.); Dream (V.R.); My Dreams Are Getting Better All the Time (V.R.)
Vaughn Monroe's Orch.
▽WP-160 2.90

GLENN MILLER

American Patrol; Song of the Volga Boatmen; †Tuxedo Junction; In the Mood; Little Brown Jug; ‡Moonlight Serenade; Star Dust; Pennsylvania Six-Five Thousand
Glenn Miller's Orch. P-148 4.40
▽WP-148 2.90

IRVING BERLIN MELODIES

Always (V.R.); Blue Skies (V.R.); All Alone (V.R.); Say It With Music (V.R.); Remember (V.R.); A Pretty Girl Is Like a Melody (V.R.)
Wayne's King's Orch.
▽WP-159 2.90

NUTCRACKER SUITE, THE

Spike Jones' City Slickers with Cho.
▽WP-143 2.90

ON THE MOONBEAM

Moonlight and Roses (V.R.); It's Only a Paper Moon (V.R.); Moon-glow (V.R.); Moon of Manakooora (V.R.); Blue Moon (V.R.); Shine On, Harvest Moon (V.R.); Carolina Moon (V.R.); Moon Love (V.R.); Moon Over Miami (V.R.); Racing With the Moon (V.R.)
Vaughn Monroe's Orch.
▽WP-112 2.90

RED MILL, THE

The Isle of Our Dreams; In Old New York; When You're Pretty and the World Is Fair; Moonbeams; Every Day Is Ladies' Day with Me; I Want You to Marry Me; Because You're You; Wedding Bells
Al Goodman's Orch., with Voc.
K-1 4.40
▽WK-1 3.75
★LK-1016 4.00

SENTIMENTAL DATE WITH PERRY COMO

When Day Is Done; When Your Hair Has Turned to Silver; Carolina Moon; Body and Soul; If We Can't Be the Same Old Sweethearts, We'll Just Be the Same Old Friends; I'm Always Chasing Rainbows
Perry Como, Voc. ▽WP-187 2.90

SHAMROCK MELODIES

When Irish Eyes Are Smiling; That's an Irish Lullaby; A Little Bit of Heaven; Back to Donegal; Mother Machree; The Rose of Tralee
Dennis Day, Voc. P-153 3.55
▽WP-153 2.90

SQUARE DANCES

Spanish Cavaliero; Irish Washerwoman; Solomon Levi; Comin' Round the Mountain; Jingle Bells; Paddy Dear; †Golden Slippers; ‡Turkey in the Straw
Carson Robison's Pleasant Valley Boys, Calls by Lawrence V. Loy
P-155 4.65
▽WP-155 2.90

STUDENT PRINCE, THE

Overture; Golden Days; Drinking Song; Students' March Song; Deep in My Heart, Dear; Serenade; Just We Two
Al Goodman's Orch., with Voc.
K-8 4.40
▽WK-8 3.75
★LK-1011 4.00

TCHAIKOVSKY NUTCRACKER SUITE PLAYED IN DANCE TEMPO

Freddy Martin's Orch.
▽WP-124 3.75

THEME SONGS

I'm Getting Sentimental Over You—Dorsey's Orch.; Moonlight Serenade—Bencke's Orch.; Tchaikovsky Piano Concerto No. 1—Martin's Orch.; Racing With the Moon (V.R.)—Monroe's Orch.; The Waltz You Saved for Me—King's Orch.; Twilight Time—The Three Suns; Kaye's Melody—Kaye's Orch.; My Promise to You (V.R.)—Larry Green's Orch.
P-217 4.40
▽WP-217 3.75

THREE SUNS PRESENT

Twilight Time; Hindustan; Dardanelle; Deep Purple; When Day Is Done; †I'll Never Wish for More Than This; ‡The Breeze and I; Sunrise Serenade
The Three Suns, Instr. P-185 4.40
▽WP-185 2.90

WALTZES YOU SAVED FOR ME

The Waltz You Saved for Me; I Love You Truly; Three O'Clock in the Morning; Sweethearts; I'm Forever Blowing Bubbles; La Golondrina; †Alice Blue Gown; ‡Smoke Gets in Your Eyes
Wayne King's Orch. P-70 4.40
▽WP-70 2.90

‡Not included in 45 rpm album.

COCKTAILS FOR TWO (V.R.) & CHLOE (V.R.)

Spike Jones' City Slickers 42-0030
▽27-0030

DON'T BOTHER TO CRY & I'LL HOLD YOU IN MY HEART

Eddy Arnold 20-2532
▽48-0030

GRIEG PIANO CONCERTO & TCHAIKOVSKY PIANO CONCERTO No. 1

Freddy Martin's Orch. 20-755
▽47-3109

IN THE MOOD & A STRING OF PEARLS

Glenn Miller's Orch. 20-1086
▽47-1086

JOSEPHINE & INTERMEZZO

Wayne King's Orch. 42-0023
▽27-0023

JUKE BOX SATURDAY NIGHT (V.R.) & THAT OLD BLACK MAGIC (V.R.)

Glenn Miller's Orch. 42-0035
▽27-0035

MELODY OF LOVE & NONE BUT THE LONELY HEART

Recitation by Franklyn MacCormack with Wayne King's Orch. 42-0024
▽27-0024

OUR WALTZ & HOLIDAY FOR STRINGS

David Rose's Orch. 42-0034
▽27-0034

PRISONER OF LOVE & TEMPTATION

Perry Como, Voc. 20-3298
▽47-2886

SONG OF INDIA & MARIE (V.R.)

Tommy Dorsey's Orch. 25523
▽47-2876

STAR DUST & DANCING IN THE DARK

Artie Shaw's Orch. 42-0021
▽27-0021

STARS WILL REMEMBER, THE (V.R.) & BAL-LERINA (V.R.)

Vaughn Monroe's Orch. 20-2433
▽47-3257

SUMMIT RIDGE DRIVE & SPECIAL DELIVERY STOMP

Artie Shaw's Gramercy Five 47-2952

SUNRISE SERENADE & MOONLIGHT SERENADE

Glenn Miller's Orch. 42-0028
▽27-0028

TEXARKANA BABY & BOUQUET OF ROSES

Eddy Arnold 20-2806
▽48-0001

WHEN YOU WERE SWEET SIXTEEN & SONG OF SONGS

Perry Como, Voc. 20-3300
▽47-2888

POPULAR ALBUMS

ALL-TIME HITS FROM THE HILLS

Rockin' Alone; I'm Thinking Tonight of My Blue Eyes; It Makes No Difference Now; Molly Darling; The Prisoner's Song; Seven Years With the Wrong Woman; †Will the Circle Be Unbroken; ‡Who at My Door Is Standing
Eddy Arnold. P-195 4.40
▽WP-195 2.90

ARTIE SHAW

Frenesi; Begin the Beguine; Star Dust; Traffic Jam; Moonglow; Serenade to a Savage
Artie Shaw's Orch. ▽WP-85 2.90

COLE PORTER REVIEW, A

Begin the Beguine; Love for Sale; You and Day; Easy to Love; I Get a Kick Out of You; In the Still of the Night
David Rose's Orch. ▽WP-158 2.90

POPULAR SINGLES

List Price

85¢ unless otherwise noted
V.R. denotes Vocal Refrain

AFTER HOURS & TIPPIN' IN

Erskine Hawkins' Orch. 42-0029
▽27-0029

BECAUSE & TILL THE END OF TIME

Perry Como, Voc. 20-3299
▽47-2887

BEER BARREL POLKA & HOT PRETZELS

Glahé Musette Orch. 25-1009
▽51-1009

BEGIN THE BEGUINE & INDIAN LOVE CALL

Artie Shaw's Orch. 42-0019
▽27-0019

BOOGIE WOOGIE & OPUS No. 1

Tommy Dorsey's Orch. 42-0025
▽27-0025

BUGLE CALL RAG & ONE O'CLOCK JUMP

Metronome All Star Band. 42-0036
▽27-0036

CHATTANOOGA CHOD CHOD (V.R.) & KALAMAZOD (V.R.)

Glenn Miller's Orch. 42-0026
▽27-0026

CHILDREN'S ALBUM

CINDERELLA

Ilene Woods as "Cinderella"
Y-399 3.40
WY-399 2.95

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RED SEAL

NEW



RECORD RELEASES



This Symbol Refers to RCA VICTOR 45 RPM RECORDS

ANNOUNCED JULY 9 THROUGH AUGUST 1

★ Denotes Long Play—33 1/3 rpm Records

- A VUCCHELLA** (d'Annunzio - Tosti)
Mario Lanza, Ten. 10-3135 1.10
19-3135 1.10
- ALICE IN WONDERLAND** (Medley)
Boston Pope Orch., Fiedler, Cond.
10-3151 1.10
19-3151 1.10
- ALTO RHAPSODY, Op. 53** (Brahms)
Marian Anderson, Contr.; Fritz Reiner conducting RCA Victor Symp. Orch., Robert Shaw Chorale of Men's Voices, Shaw, Cond.
19-3152 2.70
- ASHREI (SLICHOS)** (Trad.)
Cantor Moshe Kusevitsky, Ten.
19-3308 1.10
- BECAUSE OF YOU**
(A. Hammerstein - Wilkinson)
Jan Peerce, Ten. 10-3125 1.00
19-3125 1.10
- BELOVED SCHUBERT SONGS**
LIEBESBOTSCHAFT (Rehstab-Schubert); **DER ERLKÖNIG**, Op. 1 (Goethe - Schubert); **STÄNDCHEN** (Rehstab - Schubert); **GRETCHEN AM SPINNADE**, Op. 2 (Goethe-Schubert); **DER TOD UND DAS MÄDCHEN**, Op. 7, No. 3 (Claudius-Schubert); **DIE FÖRELLE**, Op. 32 (Schubert); **AVE MARIA** (Schubert) Marian Anderson, Contr.
19-3309 3.80
★LM-98 4.15
- B'ROSH ASHONO** (Trad.)
Cantor Moshe Kusevitsky, Ten.
19-3308 1.10
- CHACONNE** (for Violin and Organ)
(Vitali - Trans. Respighi) Jascha Heifetz, Violinist; Ellsasser at Organ
19-3305 1.10
- CONCERTO FOR CELLO AND ORCHESTRA No. 1 IN A MINOR, Op. 33** (Saint-Saëns)
Gregor Piatigorsky, Cellist; Fritz Reiner conducting RCA Victor Symp. Orch. 19-3306 2.70
- CONCERTO FOR VIOLIN AND ORCHESTRA IN A MINOR, Op. 53** (Dvořák)
Nathan Milstein, Violinist, with Minneapolis Symp. Orch., Dorati, Cond. 19-3307 1.90
★LM-1117 5.15
- Don Giovanni: **DALLA SUA PACE** (Mozart)
Jan Peerce, Ten. 19-3302 1.10
- Don Giovanni: **IL MID TESORO** (Mozart)
Jan Peerce, Ten. 19-3302 1.10
- ETUDE IN C-SHARP MINOR, Op. 2, No. 1**
(Scriabin) Vladimir Horowitz, Pianist
19-3303 1.10
- FIDDLE FIDDLE** (Anderson)
"First Piano Quartet"
19-3306 1.10
- FIRESIDE FAVORITES**
MY OLD KENTUCKY HOME (Foster); **LEAD, KINDLY LIGHT** (Newman-Dykes); **ONE SWEETLY SOLEMN THOUGHT** (Carey - Ambrose); **MIGHTY OAK 'A ROSE**, (Stanton - Nevin); **HOMING** (Salmon - del Riego); **CALM AS THE NIGHT** (Dole - Bohm); **THE ROSARY** (Rogers - Nevin); **TREES** (Kilmer - Rasbach)
Blanche Thehom, Mezzo-sop.; London Symp. Orch., Braithwaite, Cond. 19-3304 4.90
★LM-101 4.15
- FOSTER MEADLEY**
"First Piano Quartet"
19-3306 1.10
- GUADALQUIVIR** (Infante)
Amparo Iturbi, Pianist
19-3309 1.10
- IMPROMPTU No. 3, IN A-FLAT, Op. 34** (Fauré)
Amparo Iturbi, Pianist
19-3309 1.10
- LOST CHORD, THE**
(Proctor - Sullivan - Black)
Helen Traubel, Sop. 12-3038 1.25
19-3038 1.10
- MARECHIARE** (Di Giacomo - Tosti)
Mario Lanza, Ten. 10-3135 1.10
19-3135 1.10
- OL' MAN RIVER** (Hammerstein II-Kern)
Leonard Warren, Bar.
19-3307 1.10
- ON THE ROAD TO MANDALAY**
(Kipling - Speaks)
Leonard Warren, Bar.
19-3307 1.10
- PALMS, THE** (J. B. Fauré - Black)
Helen Traubel, Sop. 12-3038 1.25
19-3038 1.10

- PIANO MUSIC OF LISZT**
FUNÉRAILLES; SONETTO DEL PETRARCA No. 101; **VALESE OUBLIÉE**, No. 1; **RÁKOCZY MARCH** (After Hungarian Rhapsody No. 15 by Liszt) (Horowitz) Vladimir Horowitz, Pianist
19-3303 3.80
★LM-100 4.15
- RONDO** (from "Sonata in B-Flat, Op. 47, No. 2) (Clementi)
Vladimir Horowitz, Pianist
19-3303 1.10
- SONGS OF THE AUVERGNE**
BAILERO; LAÏO DE ROTZO; L'ANTOUËNO; PASSO PEL PRAT; BREZAIROLA; MALU ROUS QUO I NO FENNO (Arr. Canteloube)
Gladys Swarthout, Mezzo-sop.
19-3303 2.70
- SONGS OF THE PRAIRIE**
THE LAST ROUND-UP (Hill); **HOME ON THE RANGE** (Trad.); **DON'T FENCE ME IN** (Porter); **EMPTY SADDLES** (Hill); **RIDERS IN THE SKY** (Jones); **ALLÁ EN EL RANCHO GRANDE** (Uranga) (Arr. Black) James Melton, Ten.
19-3303 3.80
★LM-101 4.15
- SUMMERTIME** (Gershwin)
Risë Stevens, Mezzo-sop.
12-3160 1.25
19-3160 1.10
- TCHAIKOVSKY WALTZES**
Symphony No. 5, in E Minor, Op. 64
WALTZ; **Eugen Onégin**; Act II; **WALTZ**; **The Nutcracker Suite**, Op. 71a; **WALTZ OF THE FLOWERS**; **The Swan Lake**; **WALTZ**; **The Sleeping Beauty**; **WALTZ**
Fritz Reiner conducting RCA Victor Symp. Orch.
19-3303 3.80
★LM-103 4.15
- WALTZ IN E-FLAT, Op. 18** ("Grande valse brillante") (Chopin) "First Piano Quartet"
12-3103 1.25
19-3103 1.10
- WALTZ OF THE FLOWERS** (Tchaikovsky)
"First Piano Quartet"
12-3103 1.25
19-3103 1.10
- WALTZ OF THE FLOWERS** (Tchaikovsky)
Leopold Stokowski and his Symp. Orch. 19-3316 1.10
- WHERE IS MY BESS** (Gershwin)
Robert Merrill, Bar. 12-3160 1.25
19-3160 1.10

POPULAR

- List Price 85¢ unless otherwise noted
V.R. denotes Vocal Refrain
- BROADWAY MAMBO—Mambo**
Pérez Prado's Orch. 20-4196
17-4196
- ARA CARA BELLA BELLA**
Perry Como 20-4203
17-4203
- LAIR DE LUNE**
Freddy Martin's Orch. with Murray Arnold, Pianist. 20-4193
17-4193
- COME ON-A MY HOUSE (V.R.)**
The Three Suns 20-4199
17-4199
- DREAMY MELODY**
April Stevens with Henri René's Orch. 20-4208
17-4208
- EVERLASTING (V.R.)**
Vaughn Monroe's Orch. 20-4191
17-4191
- EVERYTHING I HAVE IS YOURS**
Buddy Morrow's Orch. 20-4195
17-4195
- FLAMINGO FANTASY (V.R.)**
Irving Fields Trio 20-4211
17-4211
- GANG THAT SANG "HEART OF MY HEART", THE (V.R.)**
Freddy Martin's Orch. 20-4193
17-4193
- GIMME A LITTLE KISS, WILL YA HUH?**
April Stevens with Henri René's Orch. 20-4208
17-4208

- HULA BLUES (V.R.)**
The Three Suns 20-4199
17-4199
- I HEARD A SONG**
Eddie Fisher with Hugo Winterhalter's Orch. 20-4191
17-4191
- I'LL HOLD YOU IN MY HEART**
Eddie Fisher with Hugo Winterhalter's Orch. 20-4191
17-4191
- IN THE COOL, COOL, COOL OF THE EVENING (V.R.)**
Frankie Carle's Orch. 20-4189
17-4189
- IRISH STEW**
Mindy Carson 20-4201
17-4201
- IT NEVER ENTERED MY MIND (V.R.)**
Buddy Morrow's Orch. 20-4195
17-4195
- LULLABY TRAIN (V.R.)**
Frankie Carle's Orch. 20-4189
17-4189
- MAY THE ANGELS SLEEP ON YOUR PILLOW**
Don McNeill and Fran Allison 20-4210
17-4210
- PIANO ROLL BOOGIE (V.R.)**
Bob Dewey's Orch. 20-4190
17-4190
- RED SAILS IN THE SUNSET (V.R.)**
Vaughn Monroe's Orch. 20-4191
17-4191
- SAY IT AGAIN**
Mindy Carson 20-4201
17-4201
- SEVENTEEN**
WEATHERBEE'S DRUG STORE; **THIS WAS JUST ANOTHER DAY**; **AFTER ALL, IT'S SPRING**; **THINGS ARE GONNA HUM THIS SUMMER**; **HOW DO YOU DO, MISS PRATT?; I COULD GET MARRIED TODAY**; **SUMMER, TIME IS SUMMERTIME**; **THE HOOSIER WAY**; **IF WE COULD ONLY STOP THE OLD TOWN CLOCK**; **RECIPROCITY**; **OOH-OOH-OOH, WHAT YOU DO TO ME**; **ODE TO LOLA**; **A HEADACHE AND A HEARTACHE**
Original Cast 20-4204 6.50
★WOC-1 5.25
★LOC-1003 5.45
- SUNSHINE KISSES (V.R.)**
Irving Fields Trio 20-4211
17-4211
- SURPRISING**
Perry Como 20-1203
17-1203
- SYNCPATED CLOCK MAMBO, THE**
Pérez Prado's Orch. 20-4196
17-4196
- WHAT IS GOD?**
Don McNeill and Fran Allison 20-4210
17-4210
- WHEN I'M GONE (V.R.)**
Bob Dewey's Orch. 20-4190
17-4190

- I WANT TO BE BLUE**
Anita Carter 21-0193
18-0193
- JESUS AND THE ATHEIST**
Eddy Arnold 21-0195
18-0195
- IUST YOU AND I**
Anita Carter 21-0193
18-0193
- LAMP OF FAITH, THE**
Roy Rogers 21-0196
18-0196
- ROTATION BLUES**
Elton Britt and the Skytoppers 21-0191
18-0191
- SLOW POKE (V.R.)**
Pee Wee King's Golden West Cowboys 21-0189
18-0189
- SNOW ON THE MOUNTAIN**
Dale Evans with the Roy Rogers Riders 21-0190
18-0190
- STRAWBERRY TEARS**
Dale Evans with the Roy Rogers Riders 21-0190
18-0190
- WHISPER WALTZ (V.R.)**
Pee Wee King's Golden West Cowboys 21-0189
18-0189

RHYTHM-BLUES-SPIRITUAL

- List Price 85¢ unless otherwise noted
V.R. denotes Vocal Refrain
- BIG ROCK**
John Greer's Rhythm Rockers 22-0137
19-0137
- HOW CAN YOU FORGET (V.R.)**
John Greer's Rhythm Rockers 22-0137
19-0137
- MY MAN'S A DEVIL**
Bixie Crawford with Ernie Freeman's Orch. 22-0135
19-0135
- PRETTY BABY BLUES**
Tampa Red 22-0136
19-0136
- RAMPAGING MAMA (V.R.)**
Blow-Top Lynn's House Rockers 22-0139
19-0139
- REAL TRUE GAL (V.R.)**
Blow-Top Lynn's House Rockers 22-0139
19-0139
- SINCE BABY'S BEEN GONE**
Tampa Red 22-0136
19-0136
- WAITIN' AROUND**
Bixie Crawford with Ernie Freeman's Orch. 22-0135
19-0135
- WHEN YOU COME BACK TO ME**
Steve Gibson and the Original Red Caps 22-0138
19-0138
- WOULD I MIND**
Steve Gibson and the Original Red Caps 22-0138
19-0138

COUNTRY • WESTERN

- List Price 85¢ unless otherwise noted
V.R. denotes Vocal Refrain
- BITE YOUR TONGUE AND SAY YOU'RE SORRY**
Texas Jim Robertson and the Panhandle Panchers 21-0192
18-0192
- COUNTRY KISSES (V.R.)**
The Oklahoma Wranglers 21-0191
18-0191
- COWPOKE**
Elton Britt and the Skytoppers 21-0191
18-0191
- DEADLY WEAPON**
Texas Jim Robertson and the Panhandle Panchers 21-0192
18-0192
- GOOD LUCK, GOOD HEALTH, GOOD BLESS YOU**
Roy Rogers 21-0196
18-0196
- HE KNOWS**
Eddy Arnold 21-0195
18-0195
- I KNOW YOU'LL NEVER CHANGE (V.R.)**
The Oklahoma Wranglers 21-0191
18-0191

POP-SPECIALTY

- List Price 85¢ unless otherwise noted
V.R. denotes Vocal Refrain
- CHARIE WALTZ**
Ernie Benedict's Polkateers 25-1203
19-1203
- OU, OU LIEGST MIR IM HERZEM (V.R.)**
Six Fat Dutchmen 25-1202
19-1202
- OVERSHOE LANOLER**
Six Fat Dutchmen 25-1202
19-1202
- SPRINGTIME POLKA**
Ernie Benedict's Polkateers 25-1203
19-1203

All prices shown are suggested list, subject to change without notice and to Government Price Ceiling Regulations, and exclusive of Federal, state and local taxes.



A MILLION 'LOVES'

In the photo above, columnist Hedda Hopper, who was one of the first to predict a brilliant future for the tenor, presents Mario Lanza with a gold copy of his disc of "Be My Love," which is now well over the million mark in sales.

Like just about every other big-selling disc, there are several stories about "Be My Love." One of them has to do with Navy Store Keeper First Class Verne L. Vasey who recently wrote to RCA Victor to tell the company how his seven-year old daughter, Tanna Lou, had received a 45 rpm phonograph for last Christmas. The first record she bought was a children's disc, the second was "Be My Love." Wrote Vasey: "It seems she'd caught a matinee of his 'Toast of New Orleans' and without making any fuss, had followed it around the neighborhood theaters and seen it three times. From then on, each time she went to the record shop she came home with another Lanza record. We can't understand it, since both her mother and I are bop, boogie and bounce type people . . . We can't understand it, but won't discourage it. And in the meantime, with her eighth birthday coming up, I've been wondering if it would be possible to have you people mail her an eight by ten picture of the guy. I'm enclosing a buck to cover your troubles and to buy a beer for one of the office boys . . . the one you pick to write 'Best Wishes to Tanna Lou . . . Mario Lanza' on the bottom of the picture. It won't bother me if the thing is faked, and she'll never know the difference. She'll go nuts for sure . . ."

As it turned out, nobody had a beer on Vasey, instead his letter was forwarded to Lanza who wrote the following to eight-year old Tanna Lou: "Word has come to me that you are a fan of mine. I would like to let you know that I consider this one of the nicest compliments that has ever been paid to me in my whole career. I hope that you will continue to be a lover of classical music and to grow up with a true appreciation of this fine medium. I am enclosing an autographed photograph which I hope you will enjoy having, and perhaps some day you can find time to write to me personally about the different records you play. Most sincerely, Mario Lanza."

Mario Lanza's latest recording is "Marechiaro" and "A Vucchella," both of which are from his film "The Great Caruso."

PHIL HARRIS—ALICE FAYE

show will be heard 8 to 8:30 pm, EDT, beginning on Sunday, September the thirtieth.



RADIO MAKES SOME CHANGES

In anticipation of the fall 1951 season, the NBC network has made some rather sweeping changes, especially in its Sunday night schedule. For instance: "The Big Show," starring Talullah Bankhead will move up a half-hour and will be on from 6:30 to 8:00 (New York Time); the "Phil Harris—Alice Faye Show" goes on the air at 8:00, is followed by "The Theater Guild on the Air." For news about some new shows and some old stand-bys, see below.



DISC SHOWS now on the air include two new ones. "The Stars Review the Hits," heard on 270 stations throughout the country, has presented names like Gary Cooper (left, above) and John Garfield in interviews with Wayne Howe (right, above). "Musical Merry-Go-Round," is on the full NBC network each Sunday evening, at eight.



POPS SHOW, with Arthur Fiedler and Boston Pops, is on Mon., 10 pm (All time, this page is N.Y. time.)

DRAMATIC SHOWS sponsored by RCA Victor include, left to right, below, Herbert Marshall in "The Man called X" (Fri. 9.30 pm), Monty Woolley in "The Magnificent Montague" (Sat. 8:30 pm), "Screen Directors' Playhouse" on which Bob Hope recently appeared Thurs., 10 pm, "The \$64 Question" with Phil Baker is on Sun., 10 pm.



The RED SEAL PICTURE



Guest
Reviewer

Frederic Ramsey, Jr.

Record Reviewer
Charm Magazine

MARIAN ANDERSON, Contralto with Franz Rupp at the Piano—Beloved Schubert Songs (Schubert) (Album)—WDM-1530—LM-98 When Schubert was only seventeen, he wrote the wonderfully mature and contemplative “Gretchen am Spinnrade.” Out of the 603 songs he composed in the rest of his short but inspired lifetime, it might seem impossible to select only seven “beloved” ones, as has been done here. But on hearing them, one has only this disappointment—there should have been more. Miss Anderson brings her own special music to these “beloved songs,” a voice that has achieved a glorious maturity and warmth. The range of material is challenging: from the dramatic, spine-tingling mood of “Der Erlkönig” straight through to the tender “Liebesbotschaft” and “Ständchen,” she is in firm control of both the notes and the words that make these songs such a rewarding experience. Franz Rupp’s piano accompaniment is skillful and sympathetic.

MARIAN ANDERSON, Contralto—FRITZ REINER conducting the RCA VICTOR SYMPHONY ORCHESTRA—THE ROBERT SHAW CHORALE OF MEN’S VOICES—ROBERT SHAW, Conductor—Alto Rhapsody, Op. 53 (Brahms) (Album)—WDM-1532 The Brahms “Alto Rhapsody, Op. 53,” is a work of majestic and compelling simplicity, one of three choral pieces written within a relatively short period. It resembles for this reason both the “Deutsches Requiem, Op. 45,” and the “Schicksalslied, Op. 54.” The “Requiem” is a long and elaborate composition, while the “Rhapsody” is concise and short. It is however characterized by the same subtlety of lyric expression, and stands, along with its two notable companion pieces, as a work of exceptional serenity, humility, and beauty. It is not for immature artists. Marian Anderson approaches the “Rhapsody” with the love and understanding that it demands; her rich voice, behind which one can always sense her understanding, floats across the scoring in a way that is most satisfactory to hear. She is ably accompanied by the RCA Victor Symphony Orchestra under Fritz Reiner, and the Robert Shaw Chorale of Men’s Voices.

VLADIMIR HOROWITZ, Pianist—Liszt Album (Liszt) (Album)—WDM-1534—LM-100 The “Funérailles” is a somber piece, elevated at moments from its introspection by tender lyric bits. At least one of these, the soft melody that introduces the second side of the album, has served as suggestion for a popular song; Kurt Weill echoed it sensitively in his theme for “Knickerbocker Holiday,” “September Song.” The “Sonetto del Petrarca No. 104” is, as we might expect, a sort of keyboard tribute to the Italian poet of the Renaissance, Petrarch. The “Valse Oubliée” is delicate and sentimental, and the “Rákoczy March” (after “Hungarian Rhapsody No. 15” by Liszt) is as rousing a bit of nationalism as one is likely to encounter in music. With all this material, Vladimir Horowitz sounds thoroughly and sublimely confident. It is great concert piano music, down to the very last “ritardando,” and Horowitz is the man for it.

JAMES MELTON, Tenor—RCA VICTOR ORCHESTRA AND CHORUS—FRANK BLACK, Conductor—Songs of The Prairie (Album)—WDM-1535—LM-101 There’s a “mellow” in Melton, as even the most superficial auditioning of this roundup of “Songs of the Prairie” will demonstrate. Without any doodling on the corral fence, Met tenor Melton proves to a nicety that he’s at home on the range as he dons musical boots and spurs, then canters through the cowboy songs. Some are about the kind of “cowboy” most frequently met over a raspberry sherbet or on the corner of 50th and Broadway, while others are bona fide, traditional, lariat-and-saddle epics, like “Home on the Range,” wherein Mr. Melton celebrates the deer and the antelope as they should be celebrated.

NATHAN MILSTEIN, Violinist—MINNEAPOLIS SYMPHONY ORCHESTRA—ANTAL DORATI, Conductor—Concerto in A Minor, Op. 53 (Dvořák) (Album)—WDM-1537—LM-1147 There’s more than a touch of Bohemian song and dance lilting and skipping its way through the competent score of Dvořák’s “Concerto for Violin and Orchestra.” Its calmer moments are pastoral and gentle, its quickened parts are bright and fiery. The composer shows what a grand feeling he had for the horn, as a whole troupe of them gallop through the orchestral accompaniment like César Franck’s bewitched hunter. (“Le Chasseur Maudit”) Nathan Milstein’s performance reflects the clean, straightforward scoring that Dvořák put into the concerto.

GREGOR PIATIGORSKY, Cellist—FRITZ REINER conducting the RCA VICTOR SYMPHONY ORCHESTRA—Concerto No. 1, in A Minor, Op. 33 (Saint-Saëns) (Album WDM-1538) A new recording of Piatigorsky playing Saint-Saëns’ warm, thoughtful “Violoncello Concerto in A Minor, Op. 33,” is good news for all who have been looking for it in current catalogs. The older version by the same artist was an outstandingly happy one, and now this new release adds the lustre of modern recording.

FRITZ REINER conducting the RCA VICTOR SYMPHONY ORCHESTRA—Tchaikovsky Waltzes (Tchaikovsky) (Album WDM-1539—LM-103) There is a magic that comes along with any package of waltzes by Tchaikovsky, a bewitchment that can’t be detected hovering on its wrapper nor even discerned through a microscope on grooves of its record. But as the first notes come out of these same grooves, the magic floats along with them; it is the spell that Tchaikovsky brewed for the great choreographer Petipa, and that Petipa put into movement for dancers to follow. This fluttering into life of Tchaikovsky’s detached magic is quite like the tale woven into one of these same waltzes; the story of the Sleeping Beauty, a princess who is awakened after a sleep of one hundred years in a magic castle. Fritz Reiner conducts the RCA Victor Symphony in readings that waltz along as if they were on stage at the Met.

GLADYS SWARTHOUT, Mezzo-soprano—RCA VICTOR ORCHESTRA—JEAN PAUL MOREL, Conductor—Songs of the Auvergne (Folk songs arranged by J. Canteloube) (Album)—1540 Joseph-Marie Canteloube, who arranged for solo voice and orchestra the haunting, lovely melodies he found in the French province of Auvergne, has studied his subject lovingly. In his book, “Songs of the French Provinces,” (“Les Chants des Provinces Françaises,” Didier, 1947), he says: “The soil of the Auvergne, shaken by volcanic eruptions, presents landscapes that are sometime grandiose, sometimes harsh or tragic. The songs of this province have curious and beautiful lines, a homespun expression, powerful accents. . . . But the Auvergne is the country of the most violent contrasts, like that of fire and water. Under great stretches and thickness of lava . . . there flow everywhere springs that maintain vegetation so lush that Auvergne has been named ‘the green country.’ In the same way, melodies full of freshness, with refinement of expression and

light and lively presence, brush up against songs that are slow, rough, and a bit heavy, in violent contrast. . . . This contrast bears a true resemblance to that of the landscapes . . .” This is the country that Gladys Swarthout sings of in her recorded version of “Songs of the Auvergne,” with Jean Paul Morel, who has won distinction as interpreter of French music, conducting the RCA Victor Orchestra.

BLANCHE THEBOM, Mezzo-soprano—LONDON SYMPHONY ORCHESTRA—WARWICK BRAITHWAITE, Conductor—Fireside Favorites (Album—WDM-1541—LM-104) There would be very little choice if one were casting about for just the right voice, tinged with warmth and capable of old-fashioned sentiment, to interpret an album of familiar American songs to be titled “Fireside Favorites.” Blanche Thebom sings them so well as to stir a flicker of newness even in the ones everyone has heard so many times, like “My Old Kentucky Home,” “The Rosary” and “Trees.”

JAN PEECE, Tenor—RCA VICTOR ORCHESTRA—ERICH LEINSDORF, Conductor—Il Mio Tesoro—Dalla Sua Pace (Mozart) (49-3302) Erich Leinsdorf, the RCA Victor Orchestra, and robust tenor Jan Peerce combine to make light and pleasing business of two of Mozart’s delightful arias from “Don Giovanni.”

VLADIMIR HOROWITZ, Pianist—Rondo (Clementi)—Etude in C-Sharp Minor, Op. 2, No. 1 (Scriabin) (49-3303) There’s nice contrast of music for piano on the two sides of this single presenting a “Rondo” from Muzio Clementi’s “Sonata in B-Flat, Op. 47, No. 2,” and the “Etude in C-Sharp Minor, Op. 2, No. 1,” of Alexander Scriabin. The Clementi is light and zesty, the Scriabin ponderous but melodic. Mr. Horowitz can handle them both.

JASCHA HEIFETZ, Violinist with Richard Ellsasser at the Organ—Chaconne (Vitali) (49-3305) A good job has been done with a difficult recording problem, that of balancing the violin against an organ, in this version transcribed by Ottorino Respighi of Vitali’s “Chaconne.” A favorite violin concert piece, it takes on new depth as recorded by Jascha Heifetz and Richard Ellsasser, organist, at Little Bridges Hall, Hollywood, California.

“FIRST PIANO QUARTET” (Originated by Edwin Fadiman)—Fiddle Fiddle (Anderson)—Medley (Foster) (49-3306) “Fiddle Fiddle” is a light, yeasty bit of violin trickery by Leroy Anderson, transcribed here by the “First Piano Quartet” to an eight-handed version that preserves a good bit of the carbonated bounce of the original. “Oh, Susanna,” “Swanee River,” “Beautiful Dreamer” and other Foster favorites can be heard as companion pieces to “Fiddle Fiddle.”

LEONARD WARREN, Baritone—RCA VICTOR ORCHESTRA—FRANK BLACK, Conductor—O! Man River (Kern)—On the Road to Mandalay (Spears) (49-3307) Oscar Hammerstein II and Rudyard Kipling, poets of some note, vie for recognition as Leonard Warren sings lustily lyrics of two of their works, “O! Man River” and “On the Road to Mandalay.”

CANTOR MOSHE KUSEVITSKY, Tenor with Abe Ellstein at the Organ—Ashrei (Slichos) and B’Rosh Ashono (Traditional) (49-3308) Cantor Moshe Kusevitsky sings feelingly the traditional melodies “Ashrei (Slichos)” and “B’Rosh Ashono”, accompanied by Abe Ellstein at the organ.

AMPARO ITURBI, Pianist—Guadalquivir (Infante)—Impromptu No. 3 in A-Flat, Op. 34 (Fauré) (49-3309) As we might expect, Amparo Iturbi does very well with the Spanish rhythms and melody of “Guadalquivir”; Fauré’s “Impromptu No. 3” is light and pleasant.

LEOPOLD STOKOWSKI AND HIS SYMPHONY ORCHESTRA—Waltz of The Flowers (Tchaikovsky) (49-3346) Conductor Stokowski and his Symphony Orchestra leave nothing to be added to this adept run-through of one of the more famous and gracious dance-program waltzes by Tchaikovsky.



OPERA STAR (PINZA) GLARES AS HIS PICTURE IS TAKEN

STRICTLY DISHONORABLE

For the first time motion picture audiences are seeing opera star Ezio Pinza in a film; in it Pinza plays the role of an affable opera star who gets himself involved in a battle with a powerful newspaper publisher by telling the publisher’s wife just what he thinks of her voice. From there on in, “Strictly Dishonorable” becomes a comedy of errors, a love story and a fine film musical.

Set against the background of New York at the height of the roaring twenties, the movie makes Augustino Caraffa (Pinza) a likeable and believable character. He lives in an apartment that is located above one of the city’s more elegant speakeasies; his friends refer to him as Gus; he maintains a gum chewing press agent who is largely responsible for getting him into trouble—and out of it.

As for the music, Pinza sings “I’ll See You in My Dreams” and “Everything I Have Is Yours” in the movie and on a new record.

LOVE makes Janet Leigh, who is staring at Pinza in reverence here, hand him a red hot sword while on stage.



OPERA sequences provide the film with its music.



CONFUSION over heroine’s motives helps form film’s plot.





TWO GUYS AND A GAL is all about a television husband (Robert Alda) and wife (Janis Paige) team, the male half of which wants fame, while the female half wants children. Featured in the film are Arnold ("Girard") Stang and the Three Suns. The Suns' latest RCA Victor record is "Hula Blues."



ON MOONLIGHT BAY has Doris Day as an 18 year old tomboy, Gordon MacRae as the fella-next-door, Jack Smith is featured as the smart young man whom Doris' father would like to see his daughter wed. The time of the story is 1916-17 and this gives the film's stars a chance to sing old favorites, like the title song.



TWO ON THE AISLE stars Bert Lahr, Dolores Gray (left) and Colette Marchand. This scene is a high spot of the show—a burlesque in which Siegfried slays the dragon with a seltzer bottle and Brünhilde slinks un-operatically to his side. (Vaughn Monroe has recorded "Everlasting" from the musical.)



THAT'S MY BOY is Martin and Lewis' latest movie. In it they play two college boys, one (Martin) a football hero, the other a misfit who is always in trouble. The movie introduces comic Eddie Mayhoff, who plays Jerry's father. "Ballin' the Jack" is featured in the movie and on a Three Suns record.



HERE COMES THE GROOM shows Bing Crosby, Jane Wyman, Franchot Tone and Alexis Smith involved in this film rectangle with music. (Frankie Carle has recorded "In the Cool, Cool, Cool of the Evening" from the score of the Frank Capra movie.)



HAPPY GO LOVELY is set in Edinburgh during the Festival, where Cesar Romero tries to stage a musical revue—in spite of his creditors. David Niven, as a millionaire, and Vera-Ellen, as a chorus girl, come to his rescue.



LOLA PRATT MAKES MR. PARCHER'S (KING CALDER) PORCH A POPULAR PLACE

'SEVENTEEN' WITH MUSIC

"Seventeen," which first made people chuckle as a series of short stories in 1914, is currently doing it again—this time with the added attraction of a fresh musical score by Walter Kent and Kim Gannon. The new musical, which was preceded by a non-musical, a silent movie and a talking picture, is charming a whole new generation with its picture of life in a small town in 1914. Employing the talents of Ann Crowley, Kenneth Nelson, Frank Albertson, Doris Dalton, among others, the show has N. Y. critics loudly proclaiming its virtues, people standing in line to buy tickets, and record fans snapping up the original cast album of the score, which has just been released by RCA Victor.



RIVALS for Lola Pratt's band (Ann Crowley) are Willie Baxter (Kenneth Nelson) and George Cooper (Harrison Muller, left).



PARENTS of the sad Willie are played by Doris Dalton and Frank Albertson. Here they sing "Headache and Heartache."

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