

RCA VICTOR
PICTURE
RECORD REVIEW

ARTURO TOSCANINI

IN THIS ISSUE



PUCCINI AND LA BOHEME by **GEORGE R. MAREK**

April, 1952

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

Puccini and La Bohème

by George R. Marek

Excerpted from "Puccini—A Biography" by George R. Marek

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George R. Marek, the author of "Puccini—A Biography" has written two other books, "A Front Seat at the Opera" (1948) and "The Good Housekeeping Guide to Musical Enjoyment" (1949). Mr. Marek writes a monthly music column for Good Housekeeping magazine and is heard regularly on the Metropolitan Opera's Quiz each Saturday afternoon. He is also Director of Artists and Repertoire for RCA Victor Records.

Torre del Lago was, in the days that Puccini decided to make it his home, a village of about one hundred and twenty inhabitants. It lies on the shores of Lake Massaciucoli, between Viareggio and Pisa. The lake is small, shallow and rather gloomy. It is surrounded by dark green mountains which imprison the rain clouds. It rains often in Torre. With all the cheerful, sun-drenched or dramatic landscapes of Northern Italy from which to choose, Puccini chose as his "supreme joy, paradise, Eden, the Emyrean, *torris eburnea, vas spirituale*, kingdom" (as he rhapsodically wrote), a spot of no very great scenic beauty and of distinctly somber aspect. Three considerations prompted him. First, it was not famous territory and therefore a house could be rented—and later bought—at little expense. Second, it was inaccessible. Third and most important, it was ideal hunting ground.

His "vagabond companions" were both the simple people who lived in the village and a small group of painters who worked in the region and who had formed themselves into a "Torre del Lago group." The pranks that the men played, the language that they used, the studied contempt for regular dress and regular meal hours which they professed, seem all to be taken from *La Vie de Bohème*, Henri Murger's rich, episodic and autobiographical novel.

This was the happiest time of Puccini's life. He was young, free of money worries, his life with Elvira was still relatively untroubled, he was still very much in love with her and he was deeply immersed in the creation of an opera of the worth of which he was sure from the very beginning. *Manon* had given him confidence. *La Bohème* he knew was a better drama,

Mimi a more interesting girl than Manon.

After the success of *Manon*, it was logical that Giuseppe Giacosa and Luigi Illica should be chosen as the librettists of the new work. The two men complemented each other. Illica, the quick-tempered, was also the quick-witted one. He cared very little about the exact word. This he left to Giacosa, the better, the more careful writer.

The choice of *La Bohème* led to a break with Leoncavallo. The two men were sitting in a café in Milan when Puccini said, "I have found a libretto of which I am absolutely enamored."

"Which one?" said Leoncavallo.

"It is based on a French novel, *La Vie de Bohème*."

Leoncavallo bounded from his seat. "What! Don't you remember," he cried, "that I suggested *Bohème* to you, that you told me you had no interest in it? When you didn't want it, I decided to use it for myself. Yes, I am going to set it to music, not you."

"Then," said Puccini, "there will be two *Bohèmes*."

Leoncavallo immediately ran to the editor of the *Secolo* to announce his plans and to attempt to forestall Puccini. On the morning after, this newspaper informed its readers that Maestro Leoncavallo was at work on an opera taken from Murger's novel. The afternoon paper of the same day, the *Corriere della Sera*, carried the notice that Puccini was at work on a new opera to be called *La Bohème*.

Leoncavallo's opera appeared the year after Puccini's opera. It was first given on May 6, 1897, at the Fenice Theatre in Venice. Though it is a work of some

TOSCANINI CONDUCTS IN RECORDING OF COMPLETE "LA BOHEME"

quality, it never became popular. It was immediately overshadowed by Puccini's masterpiece. It has some slight historic interest because Caruso scored his first success in the Leoncavallo work.

Illica's first distillation from the novel ran to no fewer than twenty acts. Before these twenty were reduced to four, and before they were set to satisfactory verses, three years were to elapse. After it was over, Giacosa said, "I used up more paper for a few scenes of *Bohème* than for the whole of any of my dramatic works."

It is December 1895. The première of the opera is now fixed for Turin for the coming carnival season. Other theatres are clamoring for the work. Rome, Naples and Palermo have definitely spoken for it. The conductor for the world première has been chosen, *Bohème* is to be directed by the new conductor of the Regio Theatre, Arturo Toscanini. Toscanini—now twenty-eight years old—had already made a name for himself in Italy. Now, in the season of 1895-96, Toscanini, working with full power in Turin, had prepared and conducted the first Italian performance of *Gotterdammerung* on December 22, 1895. The critics had come from all parts of Italy to attend this performance. An American critic reported to his New York paper that Tos-

ing reception.

The second act pleased indifferently, the third act more so, the curtain falling "amidst acclamations and applause." The fourth act was the one which received the most favor from the public. "Mimi's death scene, listened to with the most ardent attention and in greatest silence, created the most favorable impression. The public jumped to its feet in great enthusiasm. Puccini presented himself five times. Total, fifteen curtain calls." (*Fanfulla*, February 3, 1896.) Fewer, indeed than for *Manon*!

What was the reason that this wonderful opera, so easy on the ear, so replete with melody, so ingenuous and direct in its subject, did not at once induce the audience to hug it to its heart?

There must have been several reasons. As to the critics, they may have, if only subconsciously, been prompted by the kind of truculent skepticism which is occasionally advanced against the successful composer. They may have decided that the new opera should be looked at through sharp lenses. They were not going to be persuaded easily. This is mere speculation. However, it is probable that many of the critics were plainly jealous of Puccini's success.

It is possible that the première of *Bohème* took place at the wrong time. Such things are possible in the world of the theatre, where mood is influenced by many intangibles. *Bohème* may have disappointed the critics (and, to an extent, the public) because they had expected something on a grander scale, a weightier work. Arturo Toscanini himself thinks that this may have been the reason for the equivocal reception.

The public spoke more decisively at the second performance.

They decided not to agree with the critics. More and more they were charmed by the opera. The enthusiasm grew. At each subsequent performance, *Bohème's* success became more certain. By the time the season was over, twenty-four sold-out performances had been given—a remarkable number for a new opera. . . .

By the beginning of the year 1898, less than two years after the Turin première, *La Bohème*—Puccini noted on a slip of paper—was known in such outposts as Alexandria, Mexico City, Buenos Aires, Malta, Smyrna and Zagreb.



PUCCHINI WROTE "LA BOHEME" IN 1895, WHEN HE WAS 37 YEARS OLD



STARS of the recording cast of the complete "La Bohème" are Licia Albanese, Jan Peerce and other well-known singers. The album is the result of a 1946 broadcast conducted by Toscanini.

canini "was the only artist the city of New York should be proud to invite to conduct."

The opening night of *Bohème* (February 1, 1896) was equally as well attended as that of *Manon*, its audience equally studded with celebrities—including Mascagni but certainly not including Leoncavallo.

Bohème proved to be, that night, a success but not an overwhelming one. At the end of the first act Puccini appeared five times before the curtain: three curtain calls were hardly an overwhelm-

THE MOST RELAXED

"Television," said a big-time producer who had taken a turn at the medium, "is a man-killer. I'd rather get a new show ready for Broadway once a month than work on a weekly TV program. Everybody feels that way too, from the stars right down to the staff members." The foregoing just about sums up the average showman's attitude toward television. The thought of a once weekly program fills him with dread, just contemplating it is enough to produce king-size ulcers. But it must be added that what the average showman has in mind is the hurly-burly routine of a mammoth production involving enormous expenditures of man hours and material.

There is, fortunately, another kind of television. Best exemplified by Perry Como's three times a week Chesterfield program (Mon., Wed., & Fri. 7:45 to 8:00 pm, EST) this kind of video puts the emphasis on taking it easy, on being relaxed before the TV cameras. A leader in this field of video, Perry is without a doubt the most relaxed of any performer on the air today. His informal presentation and the show's unhurried attitude, result in a program which can only have a soothing influence on the viewer. Added to and complementing Perry's method of delivery is the program's sensible approach to production. While providing something interesting and entertaining to the eye, the show's producer depends more on imagination, less on lavish settings. Sometimes a simple pattern of lights and shadows is the only backdrop provided for Perry's singing.

Perry's relaxed manner is also in evidence in his new RCA Victor album, "TV Favorites." The new set is out this month.

PERRY AND PEGGY LEE, WHO IS HIS FREQUENT GUEST ON SHOW



AT REHEARSAL Perry runs through a number for his Chesterfield show. Como switched from radio to video in 1948.



WITH FONTANE SISTERS Perry sings on show. New album has "If There Is Someone Lovelier Than You," "You'll Never Walk Alone," "Black Moonlight," "My Heart Stood Still," "Summertime," "While We're Young," "I Concentrate on You" and "Over the Rainbow."



WITH GUEST King Cole, Perry poses at rehearsal. Seen in this photo are members of Cole's group. They are Irving Ashby, Jack Costanzo, Nat Cole and Joe Comfort. Name guests from Hollywood and New York are regularly featured on Como's Chesterfield show.



WITH "MICHAEL" Como and the Fontanes are seen. Award, which Perry won last year, is the annual presentation of the Radio and Television Academy of Arts and Sciences. Besides Fontane, Perry is regularly supported by Mitchell Ayres and his orchestra.



REAL GONE will be attendant in front of plane if pilot does not pay less attention to the girl, more to what he's doing.



A SHOT in the cranium is in order for the private pilot who insists on celebrating by taking his plane for a little spin.

HOW TO FLY HIGH

It took Ralph Flanagan a long time to talk his wife, Hannah, and his managers, Herb Hendler and Bernie Woods, into agreeing with him that it would be a wonderful idea for him to own his own plane. Ralph finally convinced Mrs. Flanagan and the other interested parties by pointing out that he is fully aware of the many dangers involved in piloting his own craft. On this page Ralph, with the assistance of his attractive wife, who is an ex-model, shows how not to live long around an air field.

Flanagan's newest record is "On My Way" and "One Alone."



TINKERER who isn't qualified mechanic should leave hands off.



CUT-UP will be this flyer if he doesn't stand clear of prop.



WIND JAM is what this flyer is in. "Sock" at left of photo indicates wind is in the wrong direction for plane's take-off.



CROWDS will bemoan the fate of these four people, who are here crowding into an aircraft that was designed for two passengers.



MR. WARREN sings the songs of Rudyard Kipling in his latest RCA Victor album, which is out this month. The set contains, "Boots," "On the Road to Mandalay," "Gunga Din," "Smugglers' Song," "Recessional," "Mother o' Mine," "Danny Deever" and "Rolling Down to Rio."

WORDS BY RUDYARD KIPLING

by Leonard Warren

Kipling's romantic writing was one of the major joys of my childhood. For me, as for millions of other boys, the stories, the ballads, the novels were an exciting journey of the imagination into a strange and exotic world of high adventure. First there were the "Just So Stories," those charming and witty fables that have delighted the young in heart for half a century. Then "The Jungle Books" with their fascinating animal and human characters. The stories of derring-do in foreign lands like "Plain Tales from the Hills" and "Kim" followed, and the novels of courage and sacrifice, "Captains Courageous" and "The Light that Failed."

My taste for the ringing "Barrack Room Ballads" and poems like the stately "Recessional" didn't come until well along in my 'teens, but the taste, once developed, was a lasting one, for it still seems to me that in Kipling's special sphere he was pretty much unequalled. He once said that his aim in poetry was to make every word fall into its place like a bell in full chime, and certainly at his best he came very near to succeeding. The opening lines of "Recessional" . . . "God of our fathers, known of old, / Lord of our far-flung battleline . . ." are about as sonorous as any I know.

The songs, set to Kipling texts, which we have chosen to record for RCA Victor, seem to me particularly successful. I like them and have for a long time; the swashbuckling ballads and the straightforward sentiment of the poems appeal strongly

to me and I believe many others will share my enthusiasm.

When these Kipling recordings were first scheduled many months ago, my personal affinity for Kipling and for these songs, and the belief of RCA Victor executives that others would feel the same way, were the only reasons for the undertaking. In the intervening time, much to our astonishment, these selections have taken on both immediate and historical significance and have assumed an ironic and even tragic ring.

Following on the heels of events in India, Egypt and Iran, the death of George VI and preparations for the coronation of Elizabeth II have caught and held the attention of the world. In this time of the ebb of empire and the pomp and circumstance of an ancient and symbolic royalty, the words of Kipling come inevitably to mind:

*The tumult and the shouting dies,
The captains and the kings depart . . .*

* * * *

*Far-called, our navies melt away—
On dune and headland sinks the fire.
Lo, all our pomp of yesterday
Is one with Nineveh and Tyre!
Judge of the Nations, spare us yet—
Lest we forget, lest we forget!*

The POPULAR PICTURE

a page of popular record reviews



Guest
Reviewer

Hugo Winterhalter

In my position as Musical Director for RCA Victor, and as a conductor, I'm usually on the making end of the music. That's why I'm getting a kick out of this assignment of reviewing the new RCA Victor records. Before we get to that though, I'd like to say thanks to all the disc jockeys and everyone else who helped make "A Kiss to Build a Dream On" a success. I really appreciate everyone's help on that and on my new record "Blue Tango." But we'll get to that one a little later on.

DINAH SHORE—Marshmallow Moon & Warm Hearted Woman (20/47-4493) The first of these two tunes is from Dinah's new movie, "Aaron Slick from Punkin Crick." I think that Ray Evans and Jay Livingston did a sensational job of composing the score for this film and believe that this is one of their best tunes. "Warm Hearted Woman" is the kind of tune that Dinah has not sung on records for a long time; it's real vital material, and Dinah throws herself into it with all of the feeling and technical capacity she possesses. Hats off too, to Henri Rene, who did a fine job of backing up Dinah here.

MARIO LANZA—Lygia & Temptation (10/49-3738) Lanza's dramatic tenor is perfectly suited to these two numbers. The first is an adaptation of the background music heard in the film "Quo Vadis." The other side is the popular standard. Lanza gives "Temptation" a dramatic immediacy that makes you listen to every word.

THE BELL SISTERS with HENRI RENE—Poor Whip-Poor-Will & Wheel of Fortune (20/47-4250) I think these girls are wonderful. Their fresh, youthful approach to these songs adds something that I find very appealing. "Poor Whip-Poor-Will" seems to have been written with their style in mind and they've taken "Wheel of Fortune" and made it their own too. Can't see anything but a hit in this record.

MERV GRIFFIN—They Say You Cry & Neither Am I (20/47-4511) It sounds to me as if this is the record that might very well make Merv a big star. Both tunes are off the beaten track. The thing that caught my interest is the lyric on "Neither Am I." Here, I'd say, is one of the most mature lyrics I've heard in years; these are the kind of words that Larry Hart used to write for Richard Rodgers' music. Listen to it and I think you'll see what I mean.

TONY BAVAAR—Lonely & Once I Loved You (20/47-4519) Tony is the singing star of "Paint Your Wagon." Here he sings two very attractive ballads in a winning way. The first, as the title suggests, is plaintive. "Once I Loved You" is a tender song of a lost love.

ROY ROGERS—Egbert the Easter Egg & Peter Cottontail (20/47-4526) Here are a couple of characters in the "Rudolph" idiom. "Peter Cottontail," both the character and the Roy Rogers recording, I mean, are by now familiar to everyone, but "Egbert" is new. Roy does his usual fine job and I feel very sure that the kids of the U. S. will take to Egbert in a big way.

DANNY SCHOLL—The King & Let Me Dream (20/47-4513) The legitimate stage seems to be especially rich in talented young singers. I just talked about Tony Bavaar, and here's Danny Scholl, the new singing lead of "Top Banana." Danny sings a very catchy tune called "The King" on the first side. Here's a record that I think is going to catch on. It has a good idea behind the lyrics and there's a line that's repeated several times, so it will probably stick in everyone's memory. The other side is a fine ballad. Danny's big voice does both of the numbers proud.

DON ESTES—A Man and a Mountain & Nothing More, Nothing Less (20/47-4486) Here's a new addition to the RCA Victor label. Don makes an impressive debut with this disc. "A Man and a Mountain" is an appealing song—about how insignificant a man feels in comparison to a mountain, until the man falls in love. The "Ghost Riders" kind of musical background is just right. "Nothing More, Nothing Less" has a nice lilt that ought to make it popular.

THE THREE SUNS—Stolen Love & Cool Cool Kisses (20/47-4510) Artie Dunn and Ginny Gibson take the vocal on "Stolen Love" while the remaining two-thirds of the Three Suns provide the accompaniment. The tune is smoothly flowing and infectious. Johnny Parker, who sang "A Kiss to Build a Dream On" again turns in a fine performance on "Cool Cool Kisses." The idea of the song is that the singer can take cool anything, including cool potatoes, but not cool kisses. Both sides have a good chance of making it.

SPIKE JONES—Deep Purple & It Never Rains in Sunny California (20/47-4546) Even though Paul Frees sings it very straight right from the beginning of "Deep Purple," even though there's a lush string section in the background, you get the unmistakable impression that something's wrong. Paul, who here imitates a well-known singer whose initial is B, starts out just a little bit off-key. Then the satire gets broader, and funnier; then Spike and the boys descend on the thing with both feet. It's one of the funniest things that Jones has ever made. The other side is a hilarious comment on California's weather.

PERRY COMO and THE FONTANE SISTERS—Noodlin' Rag & Play Me a Hurtin' Tune (20/47-4542) Two completely different sides for Perry; both are medium fast tempo, both have Rag-time type background music. "Noodlin' Rag" is a tune you're going to be hearing a lot of on your local disc jockey's show, and the version that's going to be a hit, I'll bet, is this one. "Play Me a Hurtin' Tune" is more in the country vein, and Perry and the Fontanes get some wonderful effects.

HUGO WINTERHALTER—Blue Tango & The Gypsy Trail (20/47-4518) I was excited about "Blue Tango" the first time I laid eyes on the music. To me it offered lots of opportunity for invention, and I only decided on the method that finally went into the record after careful consideration. Of everything I could think of the guitar passage in the arrangement seemed best in keeping with the mood of this number. As for "The Gypsy Trail" I think that Bernie Nee caught the carefree spirit of the song just right and that the combination of his voice and what the orchestra and chorus do on the record produced the proper atmosphere of excitement and light-heartedness.

APRIL 1952 RED SEAL

*Denotes 33 $\frac{1}{3}$ rpm Long Play Records

VICTORIA DE LOS ANGELES

Spanish Folk Songs (Vol. 2)
Siete Canciones Populares Españoles (Falla); El Mirar de la Maja (Granados); No Quieras tus Avellanas (Guridi); Jota (Guridi); La Maja Dolorosa (Granados); El Majo Discreto (Granados)
▽WDM-1635 4.90
★LM-131 4.45

BOSTON SYMPHONY ORCHESTRA, MUNCH, Cond.

Symphony No. 1, in C, Op. 21 (Beethoven)
▽WDM-1622 2.70
[on 33 $\frac{1}{3}$ rpm with Haydn's "Drum Roll Symphony"]
★LM-1200 5.45
Symphony No. 103, in E-Flat ("Drum Roll") (Haydn)
▽WDM-1621 2.70
[on 33 $\frac{1}{3}$ rpm with Beethoven's "Symphony No. 1, in C, Op. 21"]
★LM-1200 5.45

MISCHA ELMAN, Violinist

Sonata No. 40, in B-Flat, K. 454 (Mozart)
▽WDM-1634 2.70
[on 33 $\frac{1}{3}$ rpm with Paganini's "Caprice No. 24, in A Minor, Op. 1"]
★LM-1208 5.45

BENIAMINO GIGLI, Tenor

Turandot: Nessun dorma! (Puccini) with The Philharmonia Orch. and Cho., Robinson, Cond.
Santa Lucia (Cottrau-Neapolitan Folk Song) with Orch., Goehr, Cond. ▽10-3761 1.10
★49-3761 1.10

MARIO LANZA, Tenor

Lygia (Webster-Rozsa)
Temptation (Freed-Brown)
10-3738 1.10
▽49-3738 1.10

ZINKA MILANOV, Soprano

Il Trovatore: Tacea la notte placida and d'Amor sull'ali rosee (Verdi) ▽49-3739 1.10
Il Trovatore: Miserere (Verdi) with Jan Peerce, Ten.
Il Trovatore: Recit. and Aria: Timor di me? and Udiste? Come albeggi (Verdi) with Leonard Warren, Bar.
▽49-3740 1.10

ARTUR RUBINSTEIN, Pianist

Chopin Polonaises (Vol. 1)
No. 1, in G-Sharp Minor, Op. 26, No. 1; No. 2, in E-Flat Minor, Op. 26, No. 2; No. 3, in A, Op. 40, No. 1; No. 4, in C Minor, Op. 40, No. 2; No. 5, in F-Sharp Minor, Op. 43; No. 6, in A-Flat, Op. 53 ("Heroic")
▽WDM-1629 6.00
★LM-1205 5.45

Chopin Polonaises (Vol. 2)
No. 7, in A-Flat, Op. 61 ("Fantaisie Polonaise"); Andante spianato and Grande Polonaise in E-Flat, Op. 22
▽WDM-1643 3.80
★LM-152 4.45

SAN FRANCISCO SYMPHONY ORCHESTRA, MONTEUX, Cond.

Schicksalslied, Op. 51 (Song of Destiny) (Brahms) with Stanford University Cho.
▽WDM-1637 2.70

[on 33 $\frac{1}{3}$ rpm with "Passacaglia and Fugue in C Minor" (J. S. Bach - Respighi)]
★LM-119 4.45

LEOPOLD STOKOWSKI and his SYMPHONY ORCHESTRA

Escales (Ports of Call) (Ibert)
▽WDM-1628 2.70
[33 $\frac{1}{3}$ rpm includes: Damnation of Faust; Dance of the Sylphs (Berlioz); The Swan of Tuonela (Sibelius) and Goyescas: Intermezzo (Granados)]
★LM-151 4.45

BLANCHE THEBOM, Mezzo-soprano

Lieder eines fahrenden Gesellen (Songs of a Wayfarer) (Mahler) with Orch., Boult, Cond.
▽WDM-1627 2.70
[on 33 $\frac{1}{3}$ rpm with "Songs of Hugo Wolf"]
★LM-1203 5.45

ARTURO TOSCANINI and the NBC SYMPHONY ORCHESTRA

La Bohème (Complete with libretto) with Licia Albanese, Sop.; Jan Peerce, Ten. and other famous Soloists
▽WDM-1646 10.90
★LM-6006 10.90

LEONARD WARREN, Baritone

Songs of Rudyard Kipling
Boots (Kipling - McCall); Gunga Din (Kipling - Spross); Recessional (Kipling - De Koven); Danny Deever (Kipling - Danrosch); Rolling Down to Rio (Kipling - German); Mother o' Mine (Kipling - Tours); Smugglers' Song (Kipling - Kernochan); On the Road to Mandalay (Kipling - Speaks) (Arr. Black)
▽WDM-1630 4.90
★LM-117 4.45

COLLECTORS ISSUE

*Denotes 33 $\frac{1}{3}$ rpm Long Play Records

SIR HARRY LAUDER, Comedian

Sir Harry Lauder Favorites
Roamin' in the Gloamin'; Soosie MacLean; A Wee Deoch an' Doris; Breakfast in Bed on Sunday Morning; When I Meet MacKay; Scotch Memories
▽WCF-76 3.80
★LCT-11 4.45

POPULAR

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

LUIS ARCARAZ

Because of You
September Song 20-4551
▽47-4551

TONY BAVAAR, Voc.

Lonely
Once I Loved You 20-4519
▽47-4519

THE BELL SISTERS, Voc., with HENRI RENE
Wheel of Fortune
Poor Whip-Poor-Will 20-4520
▽47-4520

FRANKIE CARLE

Silver and Gold
Crazy Heart 20-4545
▽47-4545

Top Pops

Any Time; Please Mr. Sun; Wheel of Fortune; Blue Tango; Until; Be My Life's Companion; Tulips and Heather; Tell Me Why P-3024 4.40
▽WP-3024 3.75
★LPM-3024 3.00

PERRY COMO and THE FONTANE SISTERS

Noodlin' Rag
Play Me a Hurtin' Tune 20-4542
▽47-4542

TOMMY DORSEY

There Are Such Things (V.R.)
Daybreak (V.R.) 42-0151
▽47-0151

IRVING FIELDS' TRIO

I Hear a Rhapsody
Wishing Will Make It So 20-4537
▽47-4537

MERV GRIFFIN, Voc.

They Say You Cry
Neither Am I 20-4511
▽47-4511

The Hills of County Clare
Isle of Innisfree 20-4512
▽47-4512

SPIKE JONES' CITY SLICKERS

Deep Purple (V.R.)
It Never Rains in Sunny California (V.R.) 20-4546
▽47-4546

WAYNE KING

Somebody (V.R.)
Dreamer's Cloth (V.R.) 20-4509
▽47-4509

MAIN STREET STRING BAND

Hello, Hello! (V.R.)
Golden Slippers (V.R.) 20-4550
▽47-4550

TONY MARTIN, Voc.

Jump Through the Ring
I Could Write a Book 20-4544
▽47-4544

BUDDY MORROW'S TROMBONE TRIO

Lassus Trombone
That Ever Lovin' Rag 20-4543
▽47-4543

PARAMOUNT BAND, TALBOT, Cond.

Greatest Show on Earth
The Greatest Show on Earth; Only a Rose; Lovely Luawana Lady; Be a Jumping Jack; Popcorn and Lemonade; A Picnic in the Park—Sing a Happy Song; Dream Lover; Stand By March P-333 4.40
▽WP-333 3.75
★LPM-3018 3.00



ANNOUNCED FEB.

ROY ROGERS, Voc.
Egbert the Easter Egg
Peter Cottontail 20-4526
▽47-4526

DANNY SCHOLL, Voc.

The King
Let Me Dream 20-4513
▽47-4513

KATE SMITH, Voc.

God Bless America
Star Spangled Banner 42-0156
▽27-0156

THE THREE SUNS

Stolen Love (V.R.)
Cool Cool Kisses (V.R.) 20-4510
▽47-4510

JOHNNY VADNAL

Chopsticks Polka (V.R.)
Orchid Waltz 20-4504
▽47-4504

HUGO WINTERHALTER

Blue Tango
The Gypsy Trail (V.R.) 20-4518
▽47-4518

COUNTRY • WESTERN

List Price
85¢ unless otherwise noted

EDDY ARNOLD, Voc.

That's How Much I Love You
Chained to a Memory 47-3310
▽47-3310

ELTON BRITT, Voc.

The Little Boy I Know
Don't Ever Be Afraid to Go Home 20-4531
▽47-4531
Five Glasses on a Texas Bar
The Blacksmith Blues 20-4532
▽47-4532

WILF CARTER, Voc.

Good-Bye Maria
Driftwood on the River 20-4523
▽47-4523

GRANDPA JONES, Voc.

Retreat
Mountain Laurel 20-4505
▽47-4505

TEXAS JIM ROBERTSON, Voc.

I'm Gonna Be Long Gone
Taffy 20-4548
▽47-4548

HANK SNOW, Voc.

The Gold Rush Is Over
Why Do You Punish Me 20-4522
▽47-4522

TEX WILLIAMS

Only Politickin'
Shame on You 506
▽47-4506

RECORD RELEASES



This Symbol Refers to RCA VICTOR 45 RPM RECORDS

THROUGH MARCH 10

SACRED

List Price
85¢ unless otherwise noted

BLACKWOOD BROTHERS QUARTET

Rock-a-My Soul
I Won't Have to Cross Jordan
Alone..... 20-4547
▽47-4547

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The RED SEAL PICTURE



Guest

Reviewer

Miles Kastendieck

Music Critic

New York Journal-American

VICTORIA DE LOS ANGELES, Soprano, with Gerald Moore at the Piano (Recorded in England)—Spanish Folk Songs (Vol. 2) (Album—WDM-1635-LM-131) Quite in her element and at her best, Victoria de los Angeles sings these Spanish songs with all the rhythmic life, color and flavor one could ask. She exudes personality just as the songs do; the texture of her voice makes listening a real pleasure. The album contains Falla's "Siete Canciones Populares Españoles"; Granados' "El Mirar de la Maja," "La Maja Dolorosa," "El Majo Discreto"; and Guridi's "No Quieras tus Avellanas" and "Jota." Gerald Moore accompanies.

BOSTON SYMPHONY ORCHESTRA, Charles Munch, Conductor—Symphony No. 1, in C, Op. 21 (Beethoven) (Album—WDM-1622-LM-1200) This somewhat neglected symphony of Beethoven is nevertheless a distinctive product of his genius whatever the influences of Mozart and Haydn. It is the music of youth—lighthearted and gay. That it is too delightful to be overlooked, Charles Munch's interpretation readily proves. He has caught the mood and the gracious formality of the period in this performance, with full cooperation from the Boston Symphony. The playing of the violins in the second movement is a treat in itself. Munch's authoritative touch imparts the rugged as well as the vibrant and graceful qualities of youthfulness throughout the work.

BOSTON SYMPHONY ORCHESTRA, Charles Munch, Conductor—Symphony No. 103, in E-Flat ("Drum Roll") (Haydn) (Album—WDM-1621-LM-1200) The "Drum Roll" Symphony is Haydn in the culminating part of his career, yet Haydn with a difference. It offers a refreshing variation on his more familiar "London" symphonies as well as a bit of novelty. Not content with the innovation of the drum roll at the beginning and later in the first movement, he has fashioned an "incredibly modern" second movement within its march-like framework. For all his new departures he still remains a child of the 18th Century. In the disciplined urgency of Munch's interpretation with the Bostonians, the work has fresh appeal and the performance a sense of rightness altogether satisfying.

MISCHA ELMAN, Violinist with Wolfgang Rosé at the Piano—Sonata No. 40, in B-Flat, K. 454 (Mozart) (Album—WDM-1634-LM-1208) That lustrous tone that is the hallmark of Mischa Elman's playing and his evergrowing sense of artistry set off the performance of this Mozart sonata. Though tossed off in frantic haste, for Mozart never found time to write down the

piano part for its first performance, the music belies this conception. It reflects his innate sense for solo writing, the fertility of his inspiration and the maturity of his genius. Wolfgang Rosé collaborates at the piano.

WILLIAM KAPELL, Pianist, Fritz Reiner conducting the Robin Hood Dell Orchestra of Philadelphia—Rhapsody on a Theme of Paganini, (Rachmaninoff) (WDM-1576-LM-126) Here transferred for continuous enjoyment the kind of breathless virtuosity usually associated with William Kapell's piano playing. The stunning music of Rachmaninoff's Rhapsody is stunningly played just as Kapell has delighted countless concert audiences with this work. The music fits his temperament and his technical resourcefulness fits the music. With Fritz Reiner and the Robin Hood Dell Orchestra to match the soloist, the performance becomes virtuosity personified.

ARTUR RUBINSTEIN, Pianist—Chopin Polonaises Vol. I and II (Chopin) (Album—WDM-1629 & 1643-LM-1205 & 152) It was inevitable that Artur Rubinstein again record all of Chopin's Polonaises which Huneker called his "heroic hymns of battle." That the music is in Rubinstein's blood readily explains the authoritative stamp he places on each work. In the virility and passion of his interpretations one may believe that these notable inspirations of Chopin embody the noblest of traditional Polish feeling. Of the fifteen that Chopin wrote, six are included in the first volume: Op. 26, No. 1 and 2, Opus 53, Opus 44 and Opus 40, No. 1 and 2. Volume two contains the "Andante Spianato and Grande Polonaise" and Opus 22, the "Fantaisie Polonaise."

SAN FRANCISCO SYMPHONY ORCHESTRA, Pierre Monteux, Conductor—Schicksalslied, Op. 54 (Song of Destiny) (Brahms) (Album—WDM-1637-LM-149) The mysterious problem of human destiny appears to have fascinated Brahms. It prompted him to create a noble and expressive choral work of unusual character in the "Schicksalslied" (Song of Destiny). Not satisfied just to set the text by Holderlin, he injects an idea of his own in the purely instrumental part of the work. While the poet morbidly depicts the existence of immortals on the one hand and suffering humanity on the other, Brahms introduces a note of hope and serenity, thus shifting the emphasis imposingly. Notable as an interpreter of Brahms, Pierre Monteux has helped to underline the composer's own comment in this performance while the Stanford University Chorus handsomely proclaims the poet's lines. The result makes this recording important.

LEOPOLD STOKOWSKI and his Symphony Orchestra—Escales (Ports of Call) (Ibert) (Album—WDM-1628-LM-151) This colorful and alluring musical travelogue takes the listener on a triangular Mediterranean cruise. The "Ports of Call" (Escales) are Rome-Palermo, Tunis-Nefta and Valencia. It goes without saying that all the sensuous sounds associated with these places are woven into the score. What better interpreter could be found to evoke the moods and to create the right atmosphere than Leopold Stokowski. Conducting his Symphony Orchestra in this performance, he complements Ibert in highlighting the composer's fond memories of an inspiring trip. The work radiates irresistible charm for the vicarious traveler.

BLANCHE THEBOM, Mezzo-soprano, with Orchestra Sir Adrian Boult, Conductor (Recorded in England)—Lieder eines Fahrenden Gesellen (The Songs of a Wayfarer) (Mahler) (Album—WDM-1627—LM-1203) The Songs of a Wayfarer" make their first appearance in the RCA Victor catalog with this recording.

ing. Like his other songs with orchestra, these blend poetry and music, voice and instruments with exemplary skill and expressive power, finding Mahler at his finest. Two of them can be detected in his First Symphony: "Ging Heut Morgen Über's Feld" and "Die Zwei Blauen Augen"; the other two stand alone: "Wenn Mein Schatz Hochzeit Macht" and "Ich Hab' Ein Glühend Messer." Their appeal is enhanced by Miss Thebom's singing under the direction of Sir Adrian Boult. She has the dark color and the beauty of voice to fit their romantic texture quite naturally, and she sings them beautifully.

ARTURO TOSCANINI and the NBC Symphony Orchestra—Licia Albanese, Soprano, Jan Peerce, Tenor, Anne McKnight, Soprano, Francesco Valentino, Baritone, Salvatore Baccaloni, Bass—LA BOHÈME (Complete) (Puccini) (Album WDM-1646

—LM-6006) The broadcast performances of Puccini's "La Bohème" by Toscanini and the NBC Symphony on Feb. 3 and 10, 1946, made history. The definitive nature of his interpretation, the personal association of Toscanini with the work throughout his lifetime, and the integration of soloists and orchestra into a notable ensemble left an impression of final authority. The circumstances surrounding the presentation were significant. "La Bohème" was 50 years old on Feb. 1, 1946; Toscanini had conducted the première at the Teatro Regio in Turin. The concert version offered was in the nature of a radio première. It fell to Toscanini to conduct a second première a half century after he had officiated at the first, thus making the occasion a believe-it-or-not story.

Now that Toscanini has granted a release of the recording made at that time, it is possible to appreciate again the miracle of recreation experienced on that occasion. That he makes this familiar music glow, that he gives it an intensity quite memorable makes the work more beloved than ever. As the opera dwells on the human plane, so the human quality reaches out in this interpretation to make the listener aware of how expressive it is. Toscanini gives the score its due by elevating the orchestra to an equal place with the voices. The pick-up may even underline this orchestral prominence in the recording at times, but its expressivity seems to enhance the mood. Some tempos are faster than usual, but then that phenomenon is a characteristic of Toscanini. The timing of each act averages satisfactorily.

The devotion of the performers appears as keen as the performance is compelling. Licia Albanese sings Mimi's music with exceptional beauty of voice, blossoming out understandingly under Toscanini's direction. Hers is a heartfelt, inspired performance. Jan Peerce sings Rodolfo fervently, giving one of the distinguished characterizations of his career.

Anne McKnight sings Musetta most effectively. Francesco Valentino, as Marcella, Nicola Moscona, George Cehanovsky, Salvatore Baccaloni and the chorus, prepared by Peter Wilhousky, give excellent support. There are enough associations surrounding this recording to make its release an exciting event.

LEONARD WARREN, Baritone, RCA Victor Orchestra, Frank Black, Conductor—Songs of Rudyard Kipling (Album—WDM-1630—LM-147) Lovers of Kipling will rejoice in this new collection of songs. Leonard Warren offers them with an ease of style and richness of voice characteristic of him. His virile and sonorous interpretations do justice to the famous poems. The contents include "Boots" (McCall), "Gunga Din" (Spross), "Recessional" (De Koven), "Danny Deever" (Damrosch), "Rolling Down to Rio" (German), "Mother o'Mine" (Tours), "Smugglers Song" (Kernochan) and "On the Road to Mandalay" (Speaks). They have been arranged by Frank Black who conducts the RCA Victor Orchestra.



MISCHA ELMAN recently celebrated his sixty-first birthday by performing at a recital in New York's Carnegie Hall. Currently the famed violinist is in Havana. He will be back in this country for concerts in Chicago and New York in early April. This month Elman has a new RCA Victor album: He is heard in Mozart's Sonata No. 40, in B-Flat, K.454.

SIR HARRY LAUDER

the internationally famous Scottish comedian who died in 1950, takes his place in RCA Victor's "Collectors' Re-issue" series this month with an album of six songs: "Roamin' in the Gloamin'," "Scotch Memories," "Soosie Maclean," "When I Meet Mackay," "A Wee Deoch an' Doris" and "Breakfast in Bed on Sunday Morning."



ARTUR RUBINSTEIN is now engaged in one of the most successful concert tours of his career. The series of recitals, which began on January 3 in California, will not end until May 11 when Rubinstein returns to the West Coast. This month RCA Victor is releasing two new Artur Rubinstein albums—volumes one and two of Chopin Polonaises.

He Lengthened the Shadow

by Alfred Frankenstein

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"An institution," wrote Ralph Waldo Emerson, "is the lengthened shadow of one man."

Nowhere is this principle better exemplified than in the operations of a symphony orchestra. One man decides its personnel, its repertoire, its soloists, its character in every detail. If the man is great, the orchestra will be great. If the man is small, a hundred diamond medalists from all the conservatories of the world will not produce an orchestra of more than mediocre caliber.

Pierre Monteux came to San Francisco with a reputation for rebuilding shattered musical institutions; this he had done in Boston, where the orchestra had been torn apart by the first World War. The San Francisco Symphony had been seriously threatened by that war's remote aftermath. Years of depression financing had produced a crackup; many good musicians had gone, others were leaving, and in the season of 1934-35 the San Francisco Symphony had given only four concerts, its continuity sustained by a small appropriation from the city's publicity and advertising fund.

Then came J. Emmet Hayden's charter amendment of 1935 whereby the city's orchestral appropriation was greatly enlarged. Then came an upsurge of energy and enthusiasm on the part of the Musical Association—and then came Monteux.

The man who was to make the San Francisco Symphony an orchestra of international importance had at last been found, but the conditions which permitted him to accomplish what he did were created by a total of community effort; the municipality helped, private donors helped and the musicians helped. No aggregation of forces as complex as this ever runs with idyllic smoothness, and in the 16 years of the Monteux regime to date there have been moments of friction between the various elements involved, but San Francisco's symphonic enterprise has worked.

The "twinkling little Frenchman who looks like William Howard Taft," who hatlessly walks a poodle on Nob Hill and never buys a gray suit if a blue one can be found, said he would come for three years, then five; but since, at the end of this season, he will have been here 17 years, one may conclude that San Francisco and its orchestra offered him opportunities he considered especially worthwhile. To be sure, he has not been able to play everything he has wanted to play, but the repertoire he has given us has had a decided profile.

Naturally enough, the Monteux repertoire has displayed a strong French accent, although some French composers—Honnegger, Roussel, Poulenc—have been absent from it. Unlike most Frenchmen, however, Monteux has an immense predilection for Brahms. He knows Beethoven, Schubert and Schumann backwards and is a great Wagnerian; the Russian repertoire holds no mysteries for him, and he is the court of last authority on Berlioz and César Franck. He is persistently curious about the music of contemporary American composers, rather less curious about such as Bruckner, Mahler and Schoenberg; and he places somewhat less emphasis on the music of the 17th



PIERRE MONTEUX leaves the podium of the San Francisco Symphony Orchestra following the current season to begin a long-awaited round of guest conducting assignments. This month Monteux conducts Haydn's "Drum Roll" Symphony in a new RCA Victor album

and 18th centuries than do many of his colleagues.

Where Monteux especially shines is in the music of the early 20th Century. He was a friend of Debussy, Ravel and d'Indy, and his performances of their works, like his performances of Franck and Berlioz, are uniquely authoritative. He has given us Ravel's "Daphnis and Chloe," as a whole or in part, more often than any other music, but it has always seemed like a fresh invention; and it is not surprising that Igor Stravinsky has conducted the San Francisco Symphony more often than any composer.

No one knows how many orchestras Monteux has conducted during the 60-odd years of his career, least of all Monteux himself. During his years in San Francisco he has been guest with practically every major orchestra in the United States. He has a special fondness for Amsterdam and Amsterdam for him. London, Paris and Salzburg have been on his recent list of engagements; years ago he was the first Frenchman to direct the Berlin Philharmonic, and next year, as an American citizen of ten years' standing and as a guest of the United States Government, he returns to Berlin for a major festival. Under the heading of established history, one recalls Monteux's years with the Diaghileff Ballet Russe (hence his friendship with Stravinsky and his supremacy as an interpreter of works like "The Rite of Spring"), with the Symphony Orchestra of Paris, and the Metropolitan Opera. Back of that is his service as a poilu at Verdun and Belleau Wood; back of it all, his years at the Paris Conservatory, his prizes for violin and viola, and his beginnings as an orchestral musician under Colonne and Lamoureux.

One thing I have always wanted is to hear Monteux conduct an opera in the pit at the War Memorial. This idea has reached the talk stage several times but has always fallen through, and now, with Monteux's retirement from San Francisco, its likelihood of realization is more remote than ever. But we have heard him in every aspect of his strength as a concert conductor, and he leaves us a towering heritage which few others can hope to equal.



Waller's London Suite

In 1939 Fats Waller made his second trip to England. While there, he visited the recording studios of the Gramophone Company. Someone there suggested that Fats compose and record a musical portrait of London. Waller thought it a fine idea; he liked it so much he sat down at the piano, then and there, and put down in music his impressions of "Piccadilly," "Chelsea," "Soho," "Bond Street," "Limehouse" and "Whitechapel." Then, with a drummer the only other instrumentalist on hand, Fats recorded his "London Suite." The whole process is reported to have taken but one hour.

When the war in Europe came to a conclusion and business returned to a peace time footing, the Gramophone Company decided it was high time they did something about Waller's "London Suite." But when the masters were called for, it was discovered that they had been destroyed in the blitz. There then began a world-wide search for whatever test pressings might have been made from the original masters. After tracking pressings all through Europe and America, the Gramophone Company was on the point of giving up when a complete set was discovered in the office of a London music publishing firm. So, twelve years after Waller composed and recorded his "London Suite", the records were finally issued in England.

This month RCA Victor has announced that it has imported a quantity of these Gramophone recordings and that they are on sale in dealers' stores throughout the country.

The seventy-eight rpm records are numbered B-10059 to 61. They retail at \$1.30 per record, plus taxes.



BEASLEY SMITH, musical director of WSM, listens with Don (left) to a "A Man and a Mountain." Smith wrote the tune and Estes recorded it for RCA Victor. Other Beasley Smith tunes include "Lucky Old Sun," "The Old Master Painter" and "Beg Your Pardon."

Singing Jockey

Most disc jockeys call on somebody else's vocal talent when a listener requests a song. Don Estes is different—he's a singer himself, and has been since he was fifteen. Don's career really started when he went to Oklahoma City University, and began to sing with a college band. Then came the war.

After three years in uniform (he was wounded at Aachen, Germany), Estes went home to Oklahoma City and landed a singing disc jockey's berth at KTOK. A two years' tour with the Skating Vanities as emcee-singer followed. Then Don replaced Snooky Lanson at WSM, Nashville.

Now Estes has five disc jockey shows a week, several television programs and an NBC network radio show each Sunday night ("Tin Pan Valley, 10 pm EST). Newly signed to an RCA Victor recording contract his first disc is "A Man and a Mountain" and "Nothing More, Nothing Less."

Of his hobbies Don writes, "Football was my first love, but was forced to choose between it and music. An injured knee made the decision for me. Enjoy golf (see below) . . . Made an amazing discovery the other day; found I could throw my three wood as far as I can my driver . . . Also enjoy fishing, but don't care whether I catch anything or not."

DOLORES WATSON, who sings with Don on WSM radio and TV, accompanies him on the golf course. Don says, "I strictly prefer the outdoor sports . . . Enjoy playing golf and spend as much time as possible on the course . . . I shoot in the low eighties."





MILLION DOLLAR TRIO, Heifetz, Rubinstein, Piatigorsky will play Schubert Trio they made for RCA Victor on TV program. Sundays at 5:30 pm is time of show in most places, but this varies.

MEET THE MASTERS



MARIAN ANDERSON will be seen March 9. Her latest album is Mahler's "Kindertotenlieder." Anderson will be seen in the story of her life.

On February 24th the firm of James Lees and Sons presented the first of a series of programs that are unique in television. On alternate Sundays viewers watch great stars of the concert stage from their own living rooms; they see artists like Heifetz, Peerce, Rubinstein and many more in portrayals of true incidents from each artist's career. Viewers also hold front row seats to recitals by these famous stars.

"Meet the Masters", as the program is entitled, presented Jascha Heifetz in its first program. On March 9th Marian Anderson will be seen in the story of her life.

With Franz Rupp, her accompanist, Miss Anderson will sing a group of Negro Spirituals as well as "Comin' Through the Rye" and Schubert's "Ave Maria."

Artur Rubinstein's appearance on March 23rd will find him discussing the highlights of his career which are illustrated in a mural in his home. He will play Mendelssohn's "Spinning Song," the "Liebestraum" of Liszt and music of Chopin.

The threesome that Life magazine called "The Million Dollar Trio" will be seen on April 6th. Rubinstein, Heifetz and Piatigorsky will present a half-hour of informal chamber music. The first movement from Schubert's "Trio for Piano, Violin and 'Cello in B-flat" and three movements from Mendelssohn's "Trio No. 1 in D Minor" will be heard.



ANDRES SEGOVIA, shown with director Irving Reis, will be on "Meet the Masters" April 20 with Jan Peerce, Nadine Connor. This will be final spring show; program resumes in autumn.

MARIO LANZA'S COKE SHOW

Since switching to its new time (Fridays at nine pm, EST) the Mario Lanza radio show, for Coca Cola, has become even more popular than it was before. The NBC network reports that requests from stations to carry the program are flowing in at an ever increasing rate. All of this, of course, makes Mario very happy.

On February twenty-ninth, Lanza will be made happier still, for on his Coke show of that evening Dore Schary, production chief for M-G-M, will appear and accept the Red Book Magazine award for M-G-M's 1951 crop of pictures. Among the films cited in the award will be Lanza's "The Great Caruso." Befitting the occasion Mario will devote his entire

show to songs he sang in the movie.

In addition to his radio program, Lanza has a full schedule at M-G-M, for he is now at work on a new film for the studio. "Because You're Mine," as the film will be titled, has Lanza co-starred with James Whitmore, the sergeant from "Battleground," who is once more an Army non-com. Lanza is cast in the role of a \$5,000 a week opera star who suddenly finds himself an Army private. Doretta Morrow, singing star of "The King and I," makes her movie debut in the film. For Lanza the new movie seems tailor made,



MARIO LANZA

for he was an Army private and a singer during the late war. Unlike the hero of "Because You're Mine" Mario was not famous while in the Army, although he did appear in "Winged Victory" and "On the Beam."

Following the completion of "Because You're Mine", Lanza is scheduled to begin another M-G-M movie, "The Vagabond King."

Continuing his recording activities for RCA Victor, Lanza has a new disc that seems destined to follow in the footsteps of his "Be My Love" and "The Loveliest Night of the Year." The new record couples the standard "Temptation" with new song, "Lygia" (see opposite page under "Quo Vadis" Ray Sinatra again conducts on the new Lanza recording.



MEET DANNY WILSON is Frank Sinatra's new movie. It's all about a young pugnacious singer and his battle to get to the top. Frank, as Danny, makes it, in spite of a gangster's attempts to drain off the cream of his income. Shelly Winters and Alex Nicol are starred with Sinatra. Frank sings several stand-bys, including "A Good Man Is Hard to Find." Dorothy Loudon has recorded the tune for RCA Victor.



THE BELLE OF NEW YORK

it is obvious to see from the photo at the right, is Vera-Ellen. She co-stars in this, the latest of M-G-M's Technicolor musicals, with Fred Astaire. Featured players are Marjorie Main and Keenan Wynn. The show's score is by Harry Warren and Johnny Mercer. The new motion picture is an adaptation of a Broadway play by Hugh Morton.



SNOW WHITE is once more playing to packed first-run movie houses all over the country. Dennis Day has two new albums based on the story. One is "Snow White and Dopey," the other "Snow White and Sneezey." Also available is Day's "Snow White" album with Ilene Woods as the heroine.



AARON SLICK from "Punkin Crick" stars Dinah Shore, Robert Merrill and Alan Young. The trio has made an "Aaron" album for RCA Victor and Dinah has two single discs from the movie: "Life Is a Beautiful Thing" and "Why Should I Believe in Love" on one. "Marshmallow Moon" on the other.

TOP BANANA

has a new singing lead in the person of Danny Scholl, shown here with Judy Lynn, who plays opposite Danny in the Broadway show starring Phil Silvers. Danny records for RCA Victor. His latest is "The King" and "Let Me Dream."



QUO VADIS

has inspired lyricist Paul Francis Webster to put words to a portion of Miklos Rozsa's background music. "Lygia," which Mario Lanza recorded, is the result. In the film Deborah Kerr is Lygia; Robert Taylor plays the role of Marcus Vincius.





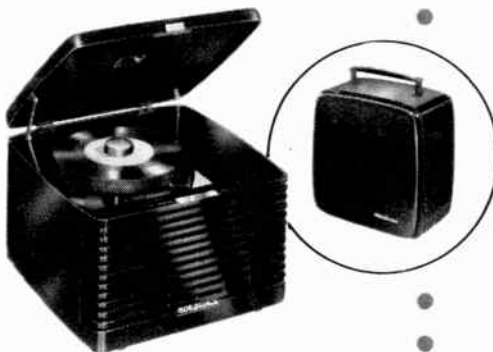
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