

RCA VICTOR

PICTURE

RECORD REVIEW



JIMMY DURANTE and MARGARET TRUMAN

IN THIS ISSUE



THE MERRILL-PETERS WEDDING

June, 1952

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

THE COVER STORY

Our cover subjects this month—Jimmy Durante and Margaret Truman—recently appeared together on NBC's "All Star Revue" (8 pm. EDT). In our cover photo they are shown together in a rehearsal for the TV program. The *Wide World* caption accompanying the picture explains that Jimmy is demonstrating his unique pianistic technique to Miss Truman.

This month Miss Truman has a new RCA Victor album. In it she sings eight selections: Delibes' "Les Filles de Cadiz" and "Coppélia Waltz." "Batti, batti, o bel Maestro" from Mozart's "Don Giovanni," Grieg's "My Johann," "Gavotte" by Popper, "One Kiss" from Romberg's "The New Moon," and the old favorites "Smilin' Through" and "Comin' Thro' the Rye." Arthur Fiedler conducts the men of the RCA Victor orchestra in Miss Truman's new album.

With his Boston Pops orchestra Mr. Fiedler this month presents a recorded "A Boston Pops Program" consisting of Rimsky-Korsakoff's "Capriccio Espagnol," "Fingal's Cave" by Mendelssohn and Tchaikovsky's "Marche Slave."

CONTENTS

RECORD REVIEWS

Popular by Lily Ann Carol . . . 7
Red Seal by Margaret Weiss. . . 10

RECORD LISTINGS

New Pop and Red Seal. . . 8 & 9

FEATURES

Howdy Doodly Throws a Party. . . 4
25 Years in Radio 5
Vaughn Starts Shooting. 6
Danger on Stage
by Risé Stevens 12
Newshots 13

Editor Frank J. O'Donnell
Associate Editor Alan Kayes
Manager D. J. Finn
Circulation Manager Ida Marini
Director of RCA Victor Record Publication Robert McCloskey

Vol. 3 No. 10
Copyright 1952 by RCA Victor Division of the Radio Corporation of America. All rights reserved throughout the world. Printed in U.S.A. Form 3K-931



RCA Victor's PICTURE Record Review is available each month at your local RCA Victor record dealer or by subscription at 60¢ a year from: Miss Ida Marini, Circulation Manager, PICTURE Record Review (2-3), RCA Victor, Camden, New Jersey.



THIS IS THE PARK AVENUE SYNAGOGUE DURING THE MERRILL-PETERS CEREMONY



POLICEMAN helped the bride from her limousine as the crowd moved in to get a closer look. Observers began to congregate hours before the ceremony.

CROWD gasped at the beauty of Roberta Peters' bridal gown as she left her car and started up Synagogue steps.

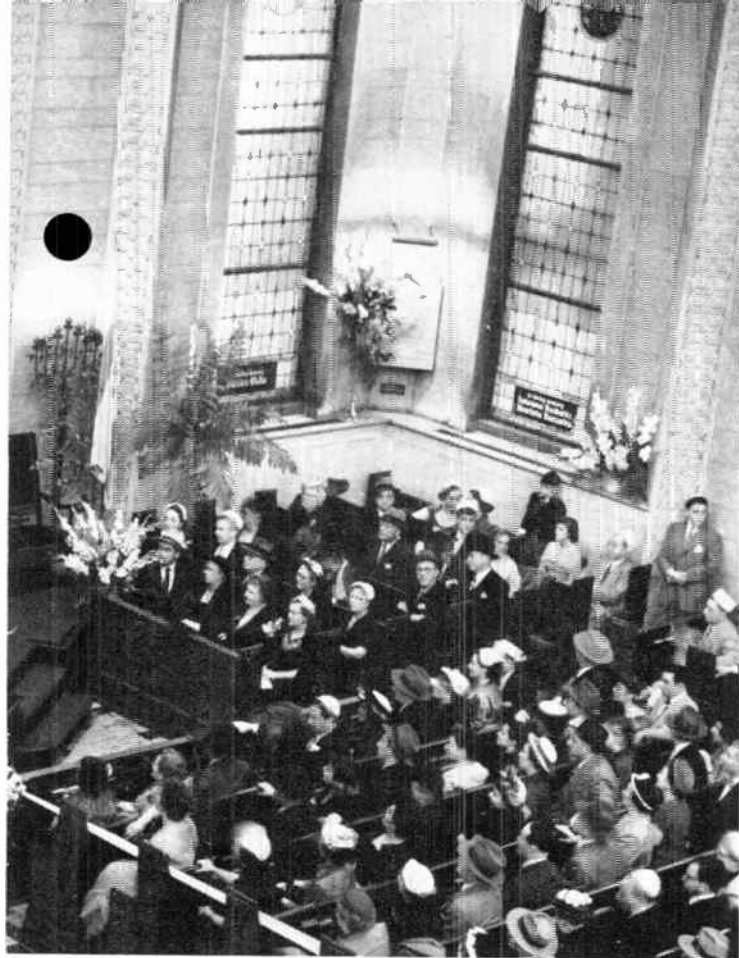


WEDDING CAKE was a favorite spot for informal portraits of the bride and groom.



CONGRATULATIONS were offered by Jan Peerce. To the left and behind Peerce stands Mrs. Peerce, and behind her is the father of the bride. Merrill waits in the background.

MUSIC'S IDEAL MARRIAGE



Nothing less than a perfect day would have done for the wedding of Robert Merrill and Roberta Peters. So a perfect day was promptly delivered—a warm spring Sunday with the sun brightly shining and a cloudless sky overhead.

Inside the Park Avenue Synagogue nearly one thousand guests waited for the ceremony. Among them were luminaries of the music world—Risë Stevens, Jan Peerce, Eugene Conley. Also present were comedians Sid Caesar and Jack Carter and ex-prizefighter Barney Ross. From RCA were President David Sarnoff, Chairman of the Board Frank M. Folsom, and NBC Vice President John K. West. At five minutes to four an excited murmur ran through the temple: the bride had arrived. Everyone sat with heads turned, waiting for the groom.

Four thirty came and went and Robert Merrill had not as yet shown up. Then, in an atmosphere of mounting suspense, an announcement was made. The groom was trapped. A parade, in honor of Greek Independence Day, had Fifth Avenue blocked solidly—and Robert Merrill was on the other side of Fifth Avenue. Finally, Merrill left his limousine and started on foot for the synagogue. At four thirty-five the ceremony began.



AT RECEPTION the bride and groom happily look out over a room crowded with wedding guests. Mr. and Mrs. Merrill posed for over half an hour for the dozen photographers who were on hand.



DANCING to their favorite song, "So in Love" (which they recorded for RCA Victor), the bride and groom edge cautiously through the crowd. It took fifteen minutes to clear a spot for them.



ALBERT DEKKER chats with Risë Stevens as they have a snack. This month Miss Stevens and Merrill are featured in a new album, "Cavalcade of Musical Comedy." It contains 8 theatrical favorites.



OUTSIDE the synagogue the crowd waited far into the evening for a glimpse of the couple as they left. People would not believe that Mr. and Mrs. Merrill had left hours before by a back door.

HOWDY DOODY THROWS A PARTY

Twenty-five hundred children recently descended on the Center Theater in New York. They were there for a party, but the host, Howdy Doody, wasn't; the puppet was three thousand miles away, in Hollywood.

The NBC-TV program (5:30 pm. EDT) got under way with Howdy and Flubadub doing an interview with Jack Carson and Ed Wynn in Hollywood. Then "Kukla, Fran and Ollie" came in from Chicago. Bob Smith, Milton Berle and Dave Garroway handled the rest of the show from New York. So Bob Smith, who is not a ventriloquist in the first place, threw his voice three thousand miles just for this show. As might be imagined quite a bit of engineering wizardry was involved. But all the effort was worthwhile. For this was the one thousandth telecast of "Howdy Doody."

Befitting the occasion, Bob Smith made an announcement. A new charity, KIDS' CARE, had just been formed, and Howdy



BOB SMITH, CLARABELL AND THE HOWDY DOODY CAST POSE FOR ANNIVERSARY PHOTO

had been named national chairman.

A few days later the first contributions came in. With them came letters from children and adults. "Jean, 6, and Toni, 7, earned money sweeping sidewalks and porches. They wanted me to send it to you," wrote one mother. Said a child, "We are sending this because we know how it feels not to have any food and clothing. I was born in the middle of the last war in a concentration camp in Hol-

land." Another child said, "I want to help those 2 countries you mentioned—Europe and Asia."

After the 1,000th show the festivities continued with Bob Smith and Clarabell circulating through the audience. And a special party for children of newspaper and magazine men was conducted.

Latest Howdy Doody albums are "It's Howdy Doody Time" and "Howdy Doody's Do's and Don'ts."



LOST child is befriended by NBC policeman. Half-dozen youngsters wandered off at party but all were returned in perfect condition by policemen and NBC pages.



HAPPY girls Dana, 6, and Anne, 7, Evans, stand under "balloon tree" made of 2500 balloons. The girls are wearing Peanut Gallery hats, which were given all children at party.



THANKFUL children, Svein Bjune, 8, of Norway, and Leila Mohan, 8, of India, accept KIDS' CARE first package from Howdy. Paul Comly French, CARE executive, looks on.

MEN behind the Howdy Doody show are (left to right) Allan Stone, Vice-President; Producer Roger Muir; Bob Smith, the star; Martin Stone, President; and Eddie Kean, who has been writing the program since it began, four years ago.





ANNIVERSARY cake is cut by Paul Lavalley as M. H. Aylesworth and Ford Bond look on. Aylesworth is a former NBC Vice President; he officiated at the signing of the first Cities Service-NBC contract and is now in charge of radio for Cities Service.



GREEN AND WHITE Quartet has been with Cities Service for almost a decade. They have a new RCA Victor album called "Just a Song at Twilight." It contains the title song, "Sylvia," "Trees," "Mah Lindy Lou," "Spirit Flower" and four others.

25 YEARS IN RADIO

To celebrate its twenty-fifth anniversary with NBC, Cities Service recently leased Carnegie Hall (where its first NBC show emanated in 1927) and put on a huge birthday broadcast. James Melton, who was once a member of the Revelers' Quartet, a group that sang under Cities Service sponsorship, joined Jessica Dragonette, the cinderella girl of radio, in a salute to one of NBC's first clients. Also on hand was Paul Lavalley and his Band of America, and the Green and White Quartet.

One highlight of the show was "I Hear America Singing," in which James Melton and Jessica Dragonette sang a cavalcade of songs covering the last twenty-five years. The Band of America played "On the Mall," composed by the first Cities Service bandleader, Edwin Franko Goldman. Also heard was "Cities Service Triumphal March," especially composed for the occasion by Paul Lavalley.

At the show's finale "Trooping the Colors" was played; color guards from the Army, Navy, Air Force, Marines and Coast Guard marched down Carnegie Hall's center aisle and joined the Band of America on stage.



PAUL LAVALLEY CUTS THE CITIES SERVICE ANNIVERSARY CAKE

BIG JOE, largest tuba in the world, was invented by Lavalley and Joe Tarto, who plays it. "Sousa Marches," is out this month. The album has "Semper Fideles," "King Cotton," "The Thunderer," "The Liberty Bell" and 4 other marches by the Band of America.



FORD BOND announced the anniversary show. He has introduced musical selections for Cities Service for 22 years, having joined the sponsors of the oldest continuous series in 1930, three years after debut. Show is heard each Monday at 9:30 pm, EDT.



IN APPROVED COWBOY FASHION VAUGHN MONROE CROUCHES BEHIND A BOULDER AND BLAZES AWAY AT THE ENEMY

VAUGHN STARTS SHOOTING



JEAN PARKER, who is in the film, discusses "The Toughest Man in Tombstone" with Vaughn on the Republic Studios lot.

As this was being written Vaughn Monroe had just started shooting—both literally (as the picture above indicates) and figuratively, in the Hollywood sense.

"The Toughest Man in Tombstone" will be the title of the new film, when it is released next fall. To get in shape for the role, Vaughn put in several strenuous weeks in the gym before heading for the coast.

This is Monroe's second starring movie. His first was "Singing Guns." The one he is now engaged in making was adapted from a story by Robert E. Pinkerton; it

was published in the *Saturday Evening Post* as a serial. Featured in the new picture will be Joan Leslie, Jean Parker and Victor Jory.

By the time this is published Monroe will have completed the movie and will be back in front of his band—at the Flamingo Hotel in Las Vegas. After his date there he takes the one-nighter route back to New York.

Monroe's latest RCA Victor record is "Lady Love." Within a week of the disc's release it was number one on the RCA Victor sales chart.



JOAN LESLIE and Vaughn perform one of the picture's several new songs in this still from "The Toughest Man in Tombstone." On May 31, Monroe and his band will play at Asbury Park, New Jersey.



EDGAR BUCHANAN, second from left, watches Monroe as Vaughn commits villain Victor Jory to the pokey. "Lady Love," which Monroe has recorded, is from "Sound Off," a new Mickey Rooney film.

The POPULAR PICTURE

a page of popular record reviews



Guest
Reviewer

Lily Ann Carol

I'm new with RCA Victor, having just signed a contract and made my first record. I'd like to say right here that I'm very happy to be with the label, and that I'm also very happy to pass on my opinions of the new RCA Victor records in this magazine. I hope you like my first disc. On it I sing "Lonesome and Blue" and "Raindrops," two new tunes, both of which I fell in love with the first time I saw the sheet music. If I may, I'd like to take off my hat to the Hi-Hatters, the musical group that accompanied me on the two tunes; they certainly provided two wonderful backgrounds.

DINAH SHORE—*I Am a Heart & To Be Loved by You* (20/47-4666) The first of these is a slow and tender love song with a steady, pulsing beat that I feel sure Henri Rene, who conducts on this, intended should give the impression of a beating heart. That's what it conveyed to me. As for Dinah—well, she's always been tops in my book. Her interpretation of the lyrics adds much to this record. On the other side Vic Schoen, who is seen regularly on Dinah's TV show, provided a fine, jumping beat for Dinah's version of "To Be Loved by You," a new tune that's fine for Dinah. I like the spots where Dinah sings wordlessly in perfect harmony with the rhythm section.

TONY MARTIN—*Kiss of Fire & For the Very First Time* (20/47-4671) "Kiss of Fire" is along the lines of Tony's very successful "I Get Ideas," in that it's based on a familiar Latin rhythm. I don't see why this new record shouldn't be just as popular as its predecessor, for Tony goes all-out, bringing all of his bigness of voice into the exciting conclusion. The other side is Irving Berlin's first pop tune (independent of a show score) in years. I have a prediction about "For the Very First Time." When the list of top tunes for '52 is in, this will be in it. And Tony's record will be right at the top. A beautiful melody, a simple, meaningful lyric and a sincere interpretation—who could ask for anything more in a record.

PAUL WINCHELL & JERRY MAHONEY—*Jack and the Beanstalk & M-i-s-s-i-s-s-i-p-p-i* (20/47-4651—45-5340/47-0310) This is the record debut of Paul and Jerry, and an impressive one it is too. The first side is from the new Abbott and Costello movie of the same name, and the other side is the old tune that I'm sure everyone has heard before—but not like this. The impish humor that Paul and Jerry get across on their television show comes through perfectly on this disc. I'm sure all Paul's fans will want to own this disc.

SPIKE JONES and his Country Cousins—*There's a Blue Sky Way Out Yonder & Stop Your Gamblin'* (20/47-4669) This is the new Spike Jones group, the one that makes country music. The first tune is a hit of some years ago that's once more going

over in a very big way. The other side is a new tune, and one that I think should be quite big. If it gets big this is the record that will do the trick.

EDDIE FISHER—*I'm Yours & Just a Little Lovin'* (20/47-4680) I understand that this record was rushed out in a hurry—and I can see why. Eddie's splendid performance of both these tunes will result in a rash of competitive versions. But I doubt very much that any other singer will come up to Fisher. Eddie "sells" both songs convincingly. And on the day he made these he must have been in perfect voice.

SACRED SONGS OF GEORGE BEVERLY SHEA—*I'd Rather Have Jesus, The King of All Kings, Be Still My Soul, If You Know the Lord, He Bought My Soul at Calvary, Take Time to Pray, Beloved Enemy & Each Step of the Way* (Album—P/WP/LPM-3050) Here is a beautiful, and a truly inspired voice, and even if you are not one who ordinarily listens to the spiritual kind of song, you should hear this album, if just for the sheer pleasure of enjoying such a thoroughly polished and self-assured singer as Mr. Shea.

JOHNNY HODGES AND HIS ALTO SAX—*Things Ain't What They Used to Be, Squaty Roo, That's the Blues Old Man, Good Queen Bess, Day Dream, Junior Hop, Passion Flower & Going Out the Back Way* (Album—PT/WPT/LPT-3000) These sides were recorded in 1940, on the old Bluebird label. Johnny was still with Duke Ellington's band, so he used all Ellington side men (and even Duke himself on piano) when he made these. That's what accounts for the smooth musicianship in this album. As for Johnny's soulful alto, I don't think I've ever heard it sound quite so warm and appealing. This set has become a permanent part of my record collection.

EDDIE FISHER SINGS—*Just Say I Love Her, Sorry, A Little Bit Independent, If You Should Leave Me, I Remember When, Am I Wasting My Time on You, I Love You Because & Thinking of You* (Album—P/WP/LPM-3025) In this album there are some sides that you might have missed when they first came out. That's because Eddie wasn't quite so well-known a couple of years ago as he is right now. For my money, everything in the set sounds fine. The only difference I can detect between the older sides and the new ("I Remember When" and "Am I Wasting My Time on You") is that Eddy's voice is just a shade fuller on the new.

THE THREE SUNS—TWILIGHT MOODS—*My Reverie, Laura, Moon Glow, April in Paris, Intermezzo, Moonlight Sonata, Smoke Rings & My Silent Love* (Album—P/WP-349—LPM-3012) This has always been one of my favorite groups for restful, relaxed music—music that doesn't intrude but that is extremely enjoyable just the same. In this album the Suns are joined by harpist Marga Hanson. Whoever thought of adding the harp certainly had a good idea; it fits in perfectly with the other three instruments. As for the selections, they're all dependable standards.

WAYNE KING—WALTZES FROM THE HILLS—*Tennessee Waltz, Kentucky Waltz, I'll Hold You in My Heart, Home on the Range, When the White Azaleas Start Blooming, Red River Valley, Waltz of the Winds, Down in the Valley* (Album—P/WP-347—LPM-3010) The Waltz King has some perfect material in these country tunes—just how perfect you'll discover when you listen to this set. For years Wayne was associated more with Strauss than with this kind of material. But then, a couple of years ago, he made the switch. Ever since his country tune recordings have been extremely popular.

NOW.....for the first time
RCA VICTOR brings you
NEW IMPROVED
Long Play Albums

.....
Look at these great new features!



Title on backbone for easy selection . . . convenient storage!



NEW reinforced containers for superior record protection!

.....
SEE...PLAY these new improved
Long Play Records
TODAY!

ANNOUNCED A  **IL**

JUNE 1952 RED SEAL

★Denotes 33 1/3 rpm Long Play Records

BOSTON POPS ORCHESTRA, FIEDLER, Conductor
A Boston Pops Program

Capriccio Espagnol, Op. 31 (Rimsky-Korsakoff); March Slave, Op. 31 (Tchaikovsky); Fingal's Cave Overture, Op. 26 (Mendelssohn)
 ▼WDM-1647 1.90
 ★LM-164 4.45

JASCHA HEIFETZ, Violinist

Sonata No. 1, in D Minor, Op. 75 (Saint-Saëns) ▼WDM-1658 3.80

JAMES MELTON, Tenor

Latin Rhythm Songs

Temptation (Freed - Brown); Sing to Me, Guitar (Porter); Love Star (Lewis - Stock - Rose); Beyond the Sea (Lawrence - Trenet - Lasry); Brazil (Russell - Barroso); Laura (Mercer - Raksin)
 ▼WDM-1638 3.80
 ★LM-150 4.45

One Little Word (Caida-Green-Ross)
 Toothache in My Heel (George-Walker) 10-3803 1.10
 ▼19-3803 1.10

THE PAGANINI QUARTET

Quartet in F (Ravel)
 ▼WDM-1645 4.90
 ★LM-146 4.45

EZIO PINZA, Bass

Ánima e core (d'Esposito)
 Luna rossa (Vian) 10-3804 1.10
 ▼19-3804 1.10

RISÉ STEVENS, Mezzo-soprano, and ROBERT MERRILL, Baritone
Cavalcade of Musical Comedy

If You Were the Only Girl (Grey-Ayer); More Than You Know (Rose-Eliscu - Youmans); If There Is Someone Lovelier Than You (Dietz-Schwartz); I Get a Kick Out of You (Porter); You and the Night and the Music (Dietz - Schwartz); I'm in the Mood for Love (Fields - McHugh); Just One of Those Things (Porter); If I Loved You (Hammerstein II - Rodgers) ▼WDM-1536 4.90
 ★LM-102 4.45

LEOPOLD STOKOWSKI, Conductor

Stokowski Conducts Percy Grainger Favorites

Country Gardens; Shepherd's Hey; Molly on the Shore; Mock Morris; Early One Morning; Handel in the Strand; Irish Tune from County Derry (Grainger) with Percy Grainger, Pianist ▼WDM-1663 3.80
 [included on 33 1/3 rpm: Prelude in E Minor, Op. 28, No. 4 and Prelude in D Minor, Op. 28, No. 24 (Chopin); Berceuse (from "The Tempest", Op. 109) and Valse Triste, Op. 41 (from "Kiolema") (Sibelius); Tyrolean Dances (Schubert); The Sleigh Ride (Mozart)] ★LM-1238 5.45

MARGARET TRUMAN, Soprano

A Margaret Truman Program

Les Filles de Cadix (de Musset-Delibes); Coppélia Waltz (Course-Delibes); Don Giovanni; Batti, batti, o bel Masetto (Mozart); My Johann (Epstein - Grieg); Gavotte (Epstein-Popper); One Kiss (Hammerstein II - Mandel - Selwah-Romberg); Comin' Thro' the Rye (Old Scotch Air); Smilin' Through (Penn) with Arthur Fiedler, Cond. ▼WDM-1616 4.90
 ★LM-145 4.45

WHITTEMORE AND LOW, Duo-pianists

Two Grand

Lover (Hart - Rodgers); The Song Is You (Hammerstein II - Kern); In the Still of the Night (Porter); The Continental (Magidson - Conrad); Falling in Love with Love (Hart - Rodgers); Brazil (Russell - Barroso); They Didn't Believe Me (Reynolds - Kern); That Old Black Magic (Mercer-Arlen) ▼WDM-1648 4.90
 ★LM-154 4.45

NEW 33 1/3 rpm

LONG PLAY RELEASES

VLADIMIR HOROWITZ, Pianist
Chopin Sonata in B Flat Minor and Piano Music of Chopin and Liszt

Sonata in B-Flat Minor, Op. 35; Ballade No. 1, in G Minor, Op. 23; Nocturne in F-Sharp, Op. 15, No. 2 (Chopin); Au bord d'une Source; Hungarian Rhapsody No. 6 (Liszt)
 ★LM-1235 5.45

POPULAR

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

HARRY BELAFONTE, Voc.

Chimney Smoke
 A-Roving 20-1676
 ▼47-4676

THE BELL SISTERS with HENRI RENE

Rutza, Rutza 20-1665
 Boo-Hoo ▼47-1665

BILLY BUNN and his BUDDIES

That's When Your Heartaches Begin
 Until the Real Thing Comes Along
 20-4657
 ▼47-1657

LILY ANN CAROL, Voc.

Lonesome and Blue
 Raindrops 20-4658
 ▼47-1658

MINDY CARSON, Voc.

Come Out, Come Out, Wherever You Are
 Ho-Ho 20-4681
 ▼47-1681

EMIL COLEMAN

Sambas

Tico Tico; Brazil; Cae Cae; Carinhoso; Cavaquinho; El Caramelero; O Frêvo & Assim; Parisian Samba
 P-341 4.40
 ▼WP-341 3.75
 ★LPM-3009 3.00

DON ESTES, Voc.

Sunday Is for My Darlin'
 That's How it Goes 20-4653
 ▼47-1653

EDDIE FISHER, Voc.

Eddie Fisher Sings

Just Say I Love Her; A Little Bit Independent; I Remember When; I Love You Because; Thinking of You; Am I Wasting My Time on You; If You Should Leave Me, Sorry
 P-3025 4.10
 ▼WP-3025 3.75
 ★LPM-3025 3.00

I'm Yours
 Just a Little Lovin' 20-4680
 ▼47-1680

RALPH FLANAGAN

Honest and Truly (V.R.)
 Singing Winds (Theme Song) 20-4656
 ▼47-1656

THE FONTANE SISTERS, Voc.

When I Dream
 I Grabbed for the Engine 20-4667
 ▼47-1667

STEVE GIBSON and the ORIGINAL RED CAPS

I May Hate Myself in the Morning
 Two Little Kisses 20-4670
 ▼47-1670

JOHN GREER

Lonesome and Blue (V.R.)
 I Need You 20-4685
 ▼47-1685

MERV GRIFFIN, Voc.

The Heart of a Clown
 With No One to Love Tonight
 20-4614
 ▼47-1644

WALT JAROWSKI and his ORCHESTRA

Mary Jane—Polka (V.R.)
 Paddy Wagon—Polka (V.R.) 20-4652
 ▼47-1652

CORD RELEASES

Symbol Refers to RCA VICTOR 45 RPM RECORDS

TOUGH MAY 5

SPIKE JONES and his COUNTRY COUSINS
There's a Blue Sky Way Out Yonder
Stop Your Gamblin'..... 20-1609
▽47-4669

THE PETER KING SISTERS, Voc.
I'll Walk Alone
Love Where Are You Now..... 20-1613
▽47-1613

WAYNE KING
Jeannine (V.R.)
When You're in Love (V.R.)..... 20-1614
▽47-1611

Waltzes from the Hills
Tennessee Waltz; I'll Hold You in
My Heart; When the White Azaleas
Start Blooming; Waltz of the Winds;
Down in the Valley; Red River
Valley; Home on the Range; Ken-
tucky Waltz..... P-347 4.40
▽W P-347 3.75
★L.P.M-3010 3.00

LISA KIRK, Voc.
I Thought of You Last Night
Look Up..... 20-1642
▽47-1642

MILT KRAUS and his GANG
Serenade to a Broom—Polka
Ten Swedes—Polka..... 20-1650
▽47-1650

FREDDY MARTIN
Wing-Ding Tonight (V.R.)
Am I in Love? (V.R.)..... 20-1640
▽47-1640

Midnight Music
Midnight Music (V.R.); Lullaby;
Nighty-Night (V.R.); Deep in a
Dream (V.R.); Let's Put Out the
Lights and Go to Sleep (V.R.); My
Reverie; Bye Lo Bye Lullaby (V.R.);
A Perfect Day..... P-355 4.40
▽W P-355 3.75
★L.P.M-3021 3.00

TONY MARTIN, Voc.
Kiss of Fire
For the Very First Time..... 20-1671
▽47-1671

EDDIE "Piano" MILLER
Why Worry
Funny Melody..... 20-1641
▽47-1641

VAUGHN MONROE
California Rose (V.R.)
Marionette (V.R.)..... 20-1688
▽47-1688

RAY NOBLE
Whistle My Love (V.R.)
I Hear the Bluebells Ring (V.R.)
20-1668
▽47-1668

ROY ROGERS, Voc.
The Little White Duck
The Kiwi (Kee Wee) Bird..... 20-1661
▽47-1661

DINAH SHORE, Voc.
I Am a Heart
To Be Loved by You..... 20-1666
▽47-1666

SIX FAT DUTCHMEN, Voc.
The Saxophone Schottisch
The Spoonmakers Leandler..... 20-1686
▽47-1686

THE THREE SUNS, Instr.
Delicado
Plink, Plank, Plunk!..... 20-1677
▽47-4677

Twilight Moods
My Reverie; Moon Glow; Inter-
mezzo; Smoke Rings; My Silent
Love; Moonlight Sonata; April in
Paris; Laura..... P-349 4.40
▽W P-349 3.75
★L.P.M-3012 3.00

PAUL WINCHELL and JERRY MAHONEY
Jack and the Beanstalk
Mississippi-p-p-i..... 20-1651
▽47-4651

COUNTRY • WESTERN

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

ROSALIE ALLEN, Voc.
Hills of Pride
Tomboy..... 20-1683
▽47-1683

EDDY ARNOLD, Voc.
Someone Calls Me Daddy
Don't Ever Take the Ribbons from
Your Hair..... 20-1646
▽47-1646

CHET ATKINS and his GALLOPING GUITAR
Spanish Fandango
Your Mean Little Heart (V.R.)
20-1684
▽47-1684

SHANNON GRAYSON and his GOLDEN VALLEY BOYS
Work Is All I Hear (V.R.)
Roses and Thorns..... 20-1647
▽47-1647

MILT HERTH TRIO
I'd Like to Kiss Susie Again
Rag of Rags..... 20-1673
▽47-1673

GRANDPA JONES, Voc.
T.V. Blues
Stop That Ticklin' Me..... 20-1660
▽47-1660

PEE WEE KING
I Don't Mind
Busybody..... 20-1655
▽47-1655

EDDIE MARSHALL, Voc.
Möbilin Baby of Mine
I Shoulda Said..... 20-1661
▽47-1661

OKLAHOMA WRANGLERS, THE
Candy in a Room with a Baby (V.R.)
I Just Want to Be with You (V.R.)
20-1659
▽47-1659

SONS OF THE PIONEERS
Diesel Smoke
Almost..... 20-1639
▽47-1639

RHYTHM • BLUES

SPIRITUALS

List Price
85¢ unless otherwise noted

THE FOUR TUNES, Voc.
I Wonder
Can I Say Any More?..... 20-1663
▽47-1663

THE HEARTBREAKERS, Voc.
Rockin' Daddy-O
Why Don't I?..... 20-1662
▽47-1662

HAROLD NICHOLAS, Voc.
Corn Jug Boogie
Give a Broken Heart a Break..... 20-1649
▽47-1649

DOSSIE TERRY, Voc.
When I Hit the Number
My Love Is Gone..... 20-1648
▽47-1648

TERRY TIMMONS, Voc.
I Could Make You Care
Mr. Low Love..... 20-1675
▽47-1675

YOUNG GOSPEL SINGERS
Does Jesus Care
Where Can I Go?..... 20-1674
▽47-1674

POP-SPECIALTY

List Price
85¢ unless otherwise noted

SQUARE DANCE BAND, DOUGLAS KENNEDY, Dir.
Traditional Tunes for the Rillentan
Traditional Tunes for the Tempest
25-1213

SACRED

List Price
85¢ unless otherwise noted

GEORGE BEVERLY SHEA, Voc.
My God and I
Tenderly He Watches..... 20-1678
▽47-1678

GEORGE BEVERLY SHEA and THE JORDANAIREs, Voc.
Roll Jordan Roll
Goodby Pharaoh..... 20-1615
▽47-1615

CHILDREN'S RECORDS

List Price
85¢ unless otherwise noted

ROY ROGERS, Voc.
The Little White Duck
The Kiwi (Kee Wee) Bird..... 15-5311
▽47-0311

PAUL WINCHELL and JERRY MAHONEY
Jack and the Beanstalk
Mississippi-p-p-i..... 15-5340
▽47-0310

PAUL WING, Narrator
Dick Whittington and his Cat
Rapunzel..... Y-454 .95
▽WY-454 .85

The Ugly Duckling
Three Billy Goats Gruff Y-455 .95
▽WY-455 .85

INTERNATIONAL

List Price
85¢ unless otherwise noted

FRENCH

ANDRÉ CANTIN, Voc.
Les Millions d'Arlequin
Serenade..... 26-7083
▽43-7083

GERMAN

RESERL BAUER and das ALFONS BAUER TRIO
Bücherl, Merk Dir's Fei—Jodler
'S Feujahr—Jodler..... 25-1163
▽53-1163

DIE KLEINE CORNELIA
Pack' die Badehose Ein!—Marsch-
polka
Ich Wunsch' Mir ein Neues Kleid-
chen..... 25-1165
▽53-1165

HANS GEORG SCHUTZ
Der Zither-Frauzl—Foxtrott (V.R.)
Meine Beste Freundin ist die Mund-
harmonika—Foxtrott (V.R.)
25-1162
▽53-1538

GREEK

T. MAROUDAS and T. GHAVRIELOS
Ti Soucho Ftexy..... 26-8289

S. PANAGHOPOULOS
Panda Ti Agapiomaste..... 26-8280
▽53-2014

S. PANAGHOPOULOS and TRIO KITHARA
Enas Filos..... 26-8280
▽53-2014

S. YIOULI and TRIO KITHARA
I Samba Sto Chorio..... 26-8289

POLISH

WALT JAWORSKI
Rozowe Pizami—Polka
Marysia Ze Wsi Kamiana—Oberek
25-9252
53-9252

YIDDISH

LED FUCHS
Cry
Kreplach..... 25-5113
▽53-5113

COLLECTOR'S RECORDS

RED SEAL

★Denotes 33 1/3 rpm Long Play Records

GEORGE GERSHWIN, Pianist
An American in Paris (Gershwin)
Rhapsody in Blue (Gershwin)
with Paul Whiteman's Concert
Orchestra
▽WLP-38 2.90
★LIP-29 3.00

POPULAR

List Price
85¢ unless otherwise noted

CHARLIE BARNET
Pompton Turnpike
Leapin' at the Lincoln..... 120-0002
▽117-0002

GLENN MILLER
Glenn Miller Concert (Vol. 2)
Anchors Aweigh; My Buddy; I
Got Rhythm; I Dream of Jeanie
with the Light Brown Hair; Vilia;
Limelight Blues; On the Alamo;
On Army Team..... PTF-39 4.40
▽WLP-39 3.75
★LIP-30 3.00

CHARLIE SPIVAK
Tenderly
Star Dreams..... 120-0001
▽117-0001

INTERNATIONAL

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

ORQUESTA PAULINA ÁLVAREZ
Almendra—Danzón
Pimienta y Sal—Rumba (V.R.)
▽451-0011

BANDA INTERNACIONAL
Himno Nacional Cubano
Himno Invasor..... 451-0009

CORO DE HOMBRES
Himno Nacional de Venezuela
El Gaucho y el Llanero—Fan-
tasia Descriptiva..... 451-0015

CUARTETO CANEY
Candunga—Guaracha (V.R.)
Visión—Tango Bolero (V.R.)
123-0012
▽451-0012

LIBERTAO LAMARQUE
Alma Gitana—Paso Doble
Una Lágrima—Vals..... 123-0016
▽451-0016

Tu Cariño—Tango
Ayúdame a Vivir—Tango
123-0017
▽451-0017

JOSÉ MOJICA
Viejos Conventos—Romanza
La Sultana—Serenata Oriental
123-0005
▽451-0005

Gitana—Serenata Española
Libre Soy..... 123-0006
▽451-0006

Jórame—Tango
Un Beso Loco..... 123-0007
▽451-0007

RAFAEL MUÑOZ
Bembeteo Na' Mas—Guaracha
Falsa Mujer—Bolero Son
123-0001
▽451-0001

Mi Abuelita No Quiere—
Guaracha
Sin Ti—Bolero Son..... 123-0002
▽451-0002

VIRGILIO RABEN
Lamento Borincano—Canción
Para Ti—Canción..... 123-0004
▽451-0004

La Borinquen—Danza
Sueño de Amor—Danza 123-0003
▽451-0003

All prices shown are suggested list, subject to change without notice and to Government price ceiling regulations, exclusive of Federal, state and local taxes.

The RED SEAL PICTURE

Guest

Reviewer



Margaret R. Weiss

American Entertainment Reviewer
and Music Columnist for

The American Magazine

BOSTON POPS ORCHESTRA—Arthur Fiedler, Conductor—Boston Pops Program—Capriccio Espagnol, Op. 34 (Rimsky-Korsakoff); Marche Slave, Op. 31 (Tchaikovsky) and Fingal's Cave Overture, Op. 26 (Mendelssohn) (Album—WDM-1647—LM-164) Rimsky-Korsakoff's Spanish pyrotechnics, Tchaikovsky's nationalistic fervor, Mendelssohn's mystic tone-poetry—Arthur Fiedler evokes the appropriate mood and meaning in the kind of adroit, authoritative rendition that has made the Boston Pops so popular with concert-goers. In "Capriccio Espagnol" the important solo work assigned to each type of instrument is masterfully executed. This characteristic technique of bringing out the maximum tonal beauty of each instrument has come to signify a Fiedler performance for his listeners. "Marche Slave," a consistent favorite with audiences, is presented in all its rousing emotion and excitement, making the complete change of mood in the final selection a striking aural contrast. In every respect—program material, tone, and technique—Mr. Fiedler's newest release is as rewarding an experience as actual attendance at one of the Boston Pops concerts.

JASCHA HEIFETZ, Violinist with Emanuel Bay at the Piano—Sonata No. 1, in D Minor, Op. 75 (Saint-Saëns) (Album—WDM-1658) This is a rare and wonderful union of consummate virtuosity with the music of a composer whose artistry in instrumental forms approaches sublime lyricism and elegance. When Gounod said of Saint-Saëns' work, "He writes as he feels, and with what he knows," he may well have had in mind his fellow-composer's First Sonata for Violin and Piano. In this composition, Saint-Saëns departed from classical procedure. Streamlining the traditional structure of four movements, he effected an economy of form and achieved an added measure of flexibility and fluid grace. In this latest recording Jascha Heifetz and pianist Emanuel Bay perform with superb brilliance and feeling. Subtle thematic nuances, sweeping bravura passages, emotional tones and overtones—all are brought into perfect focus at the hands of these tremendously gifted artists.

VLADIMIR HOROWITZ, Pianist—Sonata in B-flat, Op. 35 (Chopin) Chopin-Liszt Album—Ballade No. 1, in G Minor, Op. 23 and Nocturne in F-sharp, Op. 15, No. 2 (Chopin); Au bord d'une source and Hungarian Rhapsody No. 6, in D-flat (Liszt) (Album—LM-1235—WDM-1472 and WDM-1165) (Note: This new Long Play record couples two previously issued 45 rpm albums—Ed.) The music of Chopin and Liszt supplies an excellent showcase for Vladimir Horowitz's superlative skill. His rendition of the "Sonata in B-flat Minor" wrests the full emotional power from this "poem of death," bringing amaz-

ing clarity and coherence to each movement as it builds toward the breathless finale Schumann once termed "the boldest page ever written in the whole of music." In the other compositions by Chopin, Horowitz catches the striking contrast between the romantic nationalism of the "Ballade"—with all its brooding melancholy and intense passion—and the tranquil tone-poetry of the exquisite "Nocturne." The same sharply contrasting attributes are shared by the works of Liszt included in this recording. "Hungarian Rhapsody No. 6" is a colorful glorification of gypsy music, blending mournful languor with high-spirited gaiety; "Au bord d'une source," an impressionistic picture of an Alpine stream, is magically effective in its exploitation of harmonic textures and keyboard sonorities. In all his interpretations, Horowitz's matchless musicianship is a wellspring of listening pleasure.

JAMES MELTON, Tenor—RCA Victor Orchestra, Frank Black, Conductor—Latin Rhythm Songs—Temptation (Freed-Brown); Laura (Mercer-Raksin); Sing To Me, Guitar (Porter); Brazil (Russell-Barroso); Love Star (Lewis-Stock-Rose) and Beyond The Sea (Lawrence-Trenet-Lasry) (Album—WDM-1638—LM-150) To an extensive repertoire that includes grand opera, Stephen Foster Favorites, Irish Airs and Songs of the Prairie, James Melton now adds Latin Rhythms in a colorful south-of-the-border collection. Whether he is interpreting the haunting theme melody from the film "Laura" or giving voice to the dynamics of "Brazil," Melton brings a persuasive, effortless style that creates extremely pleasant listening. Throughout this brand-new album there is proof positive that a skilled dramatic singer can temper his art to popular rhythms with an equal degree of success. All the arrangements for this group of sultry songs have been made by Frank Black, who conducts the orchestra and chorus in suitably warm-hearted spirit.

THE PAGANINI QUARTET—Quartet in F (Ravel) (Album—WDM-1645—LM-146) A half a century has elapsed since Ravel's only string quartet sparked violent controversy and criticism. Today this suavely melodic composition has come to be regarded as a keynote of the French classic heritage—the epitome of what Ravel himself termed "musical construction." Reflecting the same philosophy as that of Debussy, Fauré, and the Franckist school, the "Quartet in F" is a magnificent example of unity and logic. Variation and interplay between the two themes of its first movement (one in F major, the other in D minor) comprises almost the entire musical structure, which progresses through guitar-like effects and Spanish-dance rhythms to a brilliant resolution in the finale. This fine recording calls upon and receives all the superlative talents of the Paganini Quartet—talents that have earned them enthusiastic acclaim and a host of ardent friends.

RISÉ STEVENS, Mezzo-soprano—ROBERT MERRILL, Baritone—RCA Victor Orchestra, Ted Dale, Conductor—Cavalcade Of Musical Comedy—If You Were the Only Girl (Grey-Ayer); If I Loved You (Hammorstein II-Rodgers); More Than You Know (Rose-Eliscu-Youmans); Just One of Those Things (Porter); If There Is Someone Lovelier Than You (Dietz-Schwartz); I'm in the Mood for Love (Fields-McHugh); I Get a Kick Out of You (Porter) and You and the Night and the Music (Dietz-Schwartz) (Album—WDM-1536—LM-102) The splendid voices of Risé Stevens and Robert Merrill recreate the colorful canvas of the musical-comedy scene (Broadway and Hollywood) from 1929 to 1945. Through the artists' facile interpretation, this selection of songs-in-retrospect makes one aware of the lasting quality of good show music. So very often—as here—it outlives the passing show, surviving memory's dimness for all but the most durable of items. There is such a bright vitality to these works of Youmans, Ayer, Schwartz, Porter, McHugh and Rodgers that the Stevens-Merrill versions may well put them right back on the "most-played" lists again.

To Ted Dale, who conducts the orchestra and chorus, goes a worthy mention for his vivid arrangements.

LEOPOLD STOKOWSKI and his Symphony Orchestra—Percy Grainger, Pianist—Stokowski Conducts Percy Grainger and Other Favorites (Grainger) "Country Gardens," "Shepherd's Hey," "Irish Tune from County Derry," "Molly on the Shore," "Handel in the Strand," "Mock Morris," and "Early One Morning." Included on the 33 1/3 rpm record: "Prelude in E Minor, Op. 28 No. 4" and "Prelude in D Minor, Op. 28 No. 24" (Chopin); "Berceuse" and "Valse Triste" (Sibelius); "Tyrolean Dances" (Schubert); "The Sleigh Ride" (Mozart) (Album—WDM-1663—LM-1238) The Morris Dance and Irish Reel. English and Irish folk melodies have been the source of inspiration for the best-loved of Percy Grainger's music. With Leopold Stokowski conducting his Symphony Orchestra and with Mr. Grainger himself as piano soloist, the listener gains new insight into the forthright naturalness and fresh simple charms of such old favorites as "Country Gardens" and "Mock Morris." Stokowski, always master of tonal color and orchestral shading, endows the composer's work with its full dimension of beauty and all the excitement of a "live" performance. The excellent quality of a recording such as this one proves Mr. Stokowski's wisdom in employing a symphony orchestra whose members were individually selected by him from among the nation's leading orchestras. His basis for selection: "Their technical ability, beauty and variety of tone, the quality of their instruments, and their understanding of recording techniques."

MARGARET TRUMAN, Soprano—A Margaret Truman Program —Les Filles de Cadiz (de Musset-Delibes); Smilin' Through (Penn); Coppélia Waltz (Coursen-Delibes); Comin' Thro' the Rye (O'd Scotch Air); Don Giovanni: Batti, Batti, o bel Masetto (Mozart); One Kiss (Hammerstein II-Mandel-Schwab-Romberg); My Johann (Epstein-Grieg) and Gavotte (Epstein-Popper)—ARTHUR FIEDLER, conducting the RCA Victor Orchestra (Album—WDM-1616—LM-145) The same versatility that has served this young soprano to such advantage on concert stage, radio and television is once more in evidence in this new album. Here, in seven songs and an aria, she encompasses opera, operetta, folk music and ballad. "My Johann" from Grieg's "Norwegian Dances" and the "Gavotte in D" (both ably transcribed by Alex Aslanoff, with texts by Adele Epstein) will please many listeners: the appealing sentiments of "One Kiss" and "Smilin' Through," the luminous melody of the "Coppélia Waltz," the gay rhythms of "Les Filles de Cadiz" should delight Miss Truman's growing audience. Arthur Fiedler succeeds in maintaining a neat balance between the vocalist and the orchestra in every segment of this varied "Program."

ARTHUR WHITTEMORE and JACK LOWE, Duo-pianists—RCA Victor Orchestra, Victor Alessandro, Conductor—Two Grand —Lover (Hart-Rodgers); That Old Black Magic (Mercer-Arlen); The Song Is You (Hammerstein II-Kern); They Didn't Believe Me (Reynolds-Kern); In The Still Of The Night (Porter); Brazil (Russell-Barroso); The Continental (Magidson-Conrad) and Falling in Love with Love (Hart-Rodgers) (Album—WDM-1648—LM-154) Whittemore and Lowe are artists who have built their reputation on the performance of a classical repertoire. Turning their attention to popular music in this release, they exhibit the same calibre of sensitive, finely-drawn interpretation as they offer in their classical recordings. After listening to the Whittemore-Lowe treatment of "That Old Black Magic" or the songs from "The Boys From Syracuse" and "Music In The Air," you will probably agree that the album title, "Two Grand," was well chosen. The works of Rodgers and Hart, Kern and Hammerstein, Porter, etc., have never enjoyed more illuminating and intuitive handling than this one from twenty agile fingers of an unusually skillful team.



NICOLA MOSCONA, Margaret Roggero and Mischa Elman listen to RCA Victor's "Ten Tenors—Ten Arias" album. Met bass Moscona got a perfect score; Mr. Elman marked eight out of ten correctly.



RISÉ STEVENS recognized eleven of the twelve tenors; Elaine Malbin, seated next to her, did almost as well. The test was conducted in RCA Victor's New York offices, 32 floors above Fifth Avenue.



CONDUCTOR RENATO CELLINI and Regina Resnik both scored 100%. Marguerite Piazza and Paula Lenchner (not shown) marked 11 out of 12 and 12 out of 12, respectively. Results of "blindfold" test show that experts have no trouble telling one tenor from another.

NAME THE TENOR

Enrico Caruso once substituted, unannounced, for another less famous Metropolitan Opera tenor. Everyone "in" on the experiment thought the audience would immediately recognize Caruso's familiar voice, in spite of the heavy make-up. Instead the famed Met star received only scattered applause, and no special recognition.

Recently, when RCA Victor released its "Ten Tenors—Ten Arias" album and various people reported that they had difficulty distinguishing the voices one from another, someone recalled Caruso's experience and decided to test the experts. So RCA Victor invited several of its stars and some newspaper men and women to attend a "blindfold" test. For the results see the pictures and captions appearing above.



AS CARMEN RISÉ STEVENS SWIRLS ABOUT ON THE MET STAGE

DANGER ON STAGE

By Risé Stevens

Some time ago I was asked to comment on the difference in acting on the operatic and the musical comedy stage, since I had done some musical comedy acting when I still was a student at the Juilliard School of Music.

Frankly, even without having made a more recent excursion into the musical comedy field, I cannot think of any drastic differences. Acting has always been to me a question of characterization.

A few weeks ago I hurt my hand in a bad fall during the last act of "Carmen" at the Met Opera. Tyrone Guthrie who staged the new Met production of Carmen insisted on utmost realism and achieved it, especially in the last act, through some violent action. At one point Don José is supposed to throw Carmen to the floor; that particular night the "attack" came too late, and caught me off guard, with the result that I was thrown at a very unfortunate place on the stage. I parried the fall with my right hand but in doing so bruised and sprained it.

The following day the same person who had asked me originally about the difference of acting in opera and musical comedy thought that surely the difference should be clear to me by now. "In opera, it would seem, you get thrown about and hurt—in musical comedy you just look pretty and sing love-songs," he commented. He also reminded me that last

year I had sung the better part of a "Der Rosenkavalier" performance with a glass-splinter in my eye, after I had smashed a glass to the floor (as indicated in the score).

Maybe some of us in opera have undergone some "extra-curricular sufferings"—one of my colleagues fractured her toe three times in a row during performances of "Madame Butterfly," another one suffered a concussion of the brain when a chariot collapsed. Maybe the knife which Don José uses to stab Carmen is too sharp and pointed for comfort. We cannot use a rubber stage-knife because the knife has to be stuck first into a wooden table for a stage-effect of impending doom. But is therefore operatic acting more dangerous than that in musical comedy? I would say not.

I know that if I were to play Nellie Forbush in "South Pacific" 8 times a week, month after month and would wash my hair on stage during each performance I might easily end up with a dry scalp. That's one danger. Then again I might conceivably make a wrong step during that charming dance scene between Anna and the King of Siam in "The King and I" were I to play Anna. I might end up with a sprained ankle—another danger. Or were I to play the heroine in "Guys and Dolls" and sing night after night "Take back your Mink" I might catch a cold at one point or another. You know—the lady gives back more than just her mink.

In the album "Cavalcade of Musical Comedy" which I just finished with Robert Merrill we sing, among others, "If I Loved You" from Carousel. I remember when I first saw this wonderful production I was amazed at the staging of the opening scene—people dancing and jumping on and off a steadily turning Carousel during the big waltz from this production, and I thought how easily someone might get hurt.

If we are speaking of danger on the stage it exists in opera as well as musical comedy or straight drama. There may have been a time when musical comedy heroines just looked lovely and sang prettily—but then there was also the time when operatic heroines just stood there and poured out tones. Times have changed. Danger today exists at anytime when we are not fully concentrated on what we are doing, or when we play with an over-zealous partner, or more likely, when fate has it in store for us.

Danger certainly isn't the difference of acting in the two different media, and frankly I'm still looking forward to the day when any fundamental difference will become apparent to me!

MISS STEVENS is shown here in the role of "Der Rosenkavalier," in which she was injured by a sliver from a broken glass. This month she and Robert Merrill have a new album called "Cavalcade of Musical Comedy." In it they sing "If You Were the Only Girl," "If I Loved You," "More Than You Know," "Just One of Those Things," and four others.





GUEST Hank Snow gets a gentle ribbing from Perry Como during a rehearsal of Como's Mon., Wed., Fri. television program for Chesterfield. Just out is an album of Perry's "T.V. Favorites." It contains "You'll Never Walk Alone," "Over the Rainbow," "Black Moonlight," "I Concentrate on You," "My Heart Stood Still," "Summertime" and two others. Hank Snow's latest disc is "I Just Telephone Upstairs."



TOTEM pole of disc jockeys is formed by three of Cleveland's top record spinners. The boys are holding 45 rpm records, which have now replaced the conventional 78 rpm discs in the record libraries of stations WHK, WERE and WTAM. Top to bottom, the jockeys are Esko Townell, Tom the Piper's Son and Bill Gordon.



NEW star Billy Bunn (right) is observed by Hugo Winterhalter at the former's first popular record session in New York. A one-time Gospel singer, Billy has moved into the popular field with a unique new singing style that is getting a lot of critical attention for him. Bunn's new RCA Victor record couples the standard "Until the Real Thing Comes Along" with a new tune, "That's When Your Heartaches Begin."



LIBRARY of Congress recently received a collection of autographed musical manuscripts, letters and early editions of scores from Jascha Heifetz. Included were original manuscripts to Walton's Violin Concerto and the Gruenberg Violin Concerto. Above, Heifetz signs the Library's Guest Book while Librarian Luther H. Evans talks with Mrs. Heifetz. (Latest Heifetz album is Saint-Saëns' "Sonata No. 1 in D Minor, Op. 75.")



DIESEL trucks are familiar things to truck driver Cal Martin, seated in the cab above. He wrote a tune about them, called "Diesel Smoke" and dedicated it to fellow truck drivers everywhere. The Sons of the Pioneers, also in the above photo, recorded the song in Hollywood. To get the authentic effects of a truck engine and horn, recording director Henri Rene rented a complete diesel rig and brought it into the studio. The new record is out now.



WITH APRIL Stevens. (at left) Ralph chats at Palladium opening. April's latest disc is "I Love the Way You're Breaking My Heart." While in Hollywood Ralph made seven Snader telescriptions, all of them of tunes he's recorded.

PALLADIUM DATE

During Ralph Flanagan's recent engagement at the Hollywood Palladium 8.33 inches of rain fell. The California dew did not, however, prevent Ralph from having the biggest opening since the war. In spite of the weather his fans, including film and music celebrities (see cut), poured into the Palladium. On the band's first Saturday there, six thousand people came to dine, dance and just listen.

While in Hollywood, Ralph and the band recorded a new version of the Flanagan theme, "Singing Winds." They also made "Honest and Truly." The record is out now. Following the Palladium date Ralph headed east, breaking attendance records in Houston, Dallas, Oklahoma City and Lincoln, Nebraska. At this writing the band is at the Meadowbrook in New Jersey.



WITH SPIKE and Helen (Grayco) Jones, Ralph talks about Jones' new Country Cousins recording group. Cousins' latest disc is "There's a Blue Sky Way Out Yonder" and "Stop Your Grumblin'."



WITH DAVE Rose, who conducts for Red Skelton's TV show, Flanagan discusses video problems. In Dallas Ralph did a four hour TV marathon for "March of Dimes." He sat at piano, playing phoned-in requests. He even auctioned off his clothes for the drive.



FAST as firemen is what Winchell and Mahoney must be in order to make costume changes for their NBC-TV show, "What's My Name?" It's on each Monday night at eight, EDT.

DISC DEBUT

Recently Paul Winchell and Jerry Mahoney were the "mystery guests" on the "What's My Line?" television show. Winchell, in order to disguise his identity from the blindfolded panel, answered the questions in the voices of a half dozen movie stars. In the studio audience's laughter there was a great deal of merriment, but no surprise at Winchell's previously unpublicized talent for mimicry. The probable explanation is that the public automatically expects the unexpected from Paul Winchell.

This attitude is traceable to Winchell and Mahoney's "What's My Name?" television show (Mon., NBC-TV 8:00 pm EDT) on which Paul manipulates at least two dummies and regularly acts in skits that are occasionally highly dramatic. One week he may star in a scene from the life of O. Henry, the next week he'll be Ben Hecht, or he may portray a singing role and burst into mellow-voiced song.

At an early age Winchell became accustomed to doing the unexpected. When he was a boy he was stricken with polio. By diligently working out with bar bells and other weight-lifting devices he not only overcame his handicap but went on to unexpected heights of physical dexterity. It is this dexterity that permits him to operate Jerry and his other dummies from seemingly impossible positions.

At thirteen Paul made his debut with Major Bowes; later bandleader Ted Weems saw his act and hired him.

This month Winchell makes his debut as a recording artist. He and Jerry have recorded for RCA Victor, "Jack and the Bean Stalk" and "M-i-s-s-i-s-s-i-p-p-i."



JUST FOR YOU is Bing Crosby's latest for Paramount. Jane Wyman plays opposite him and Ethel Barrymore is featured. In the film Bing is a successful Broadway producer who has been unable to devote sufficient time to his two motherless children. Complications set in when his seventeen year old son (Bob Arthur) falls for Jane Wyman.



SON OF PALEFACE opens with Bob Hope playing the son of the character he portrayed in "Paleface." In this Technicolor sequel Roy Rogers joins Hope and Jane Russell in the cast. Roy has recorded two of the tunes he sings in the film. The new RCA Victor disc has "There's a Cloud in My Valley of Sunshine" and "A Four Legged Friend."



SKIRTS AHOY is all about the WAVES. Esther Williams, as a rich society girl, meets Joan Evans and Vivian Blaine at the Great Lakes Naval Training Station. She also encounters the De Marco Sisters there. Male members of the M-G-M cast include Barry Sullivan (who plays opposite Esther) and Keefe Brasselle.



JACK AND THE "Beanstalk" finds Bud Abbott and Lou Costello in their first Technicolor movie. The giant is played by Buddy Baer. Paul Winchell and Jerry Mahoney have recorded the new title tune from the movie, and Wayne King has a recording of "Dreamer's Cloth" from the new Warner Brothers motion picture.



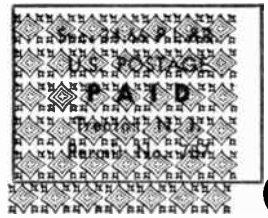
ROBIN HOOD has been newly made by Walt Disney with an all-English cast. The Technicolor, completely live action film, stars Richard Todd as Robin. Joan Rice as Maid Marian. Out now is a new Ray Noble record of "Whistle My Love" from "The Story of Robin Hood." Vocal on the new disc is by Art Morton.



ABOUT FACE gives Gordon MacRae his first screen opportunity at comedy; it also gives Eddie Bracken chance to sing several songs. Featured in the Technicolor film are Dick Wesson, Virginia Gibson and Phyllis Kirk. Setting for the movie is a military academy. Nine new songs for the score were written by Charles Tobias and Peter De Rose.



WAIT TILL THE SUN SHINES "Nellie," has David Wayne and Jean Peters starred and features Hugh Marlowe and Albert Dekker. The story has to do with a married couple, the male member of which wants solidarity, the woman excitement. Lisa Kirk and Bob Haymes (brother of Dick) made a duet record of "Wait Till the Sun Shines Nellie, Blues."



NOW! PLAY ALL THREE SPEEDS WITH GREATER EASE

NEW
"VICTROLA"
3-SPEED
ATTACHMENT
with the ingenious
slip-on "45" spindle



MODEL 2JS1



PLAYS THROUGH ANY SET

A marvel of simplicity, Model 2JS1 can play *all* your records through any radio, phonograph or television set. Just make a simple connection or, if your set has a phono-jack, plug this handy "Victrola" 3-speed record changer attachment right in. It's that easy!

Specifications subject to change without notice. Tmks.®

Now—for the first time in any 3-speed changer—you can enjoy the *full* advantages of RCA Victor "45"! Just slip on the handy "45" spindle . . . press—and presto! . . . the "Victrola" 3-speed changer is ready to play up to fourteen 45 rpm records at the twist of a knob. Records change from the center—the "45" way! When not in use, the slip-on spindle stores safely in a built-in well . . . out of the way yet instantly accessible.

For 78 and 33 $\frac{1}{3}$ rpm records, you can play up to ten 12-inch or twelve 10-inch records—even *intermix 10- and 12-inch records of the same speed!* And whatever speed you are playing, the turntable automatically stops after the last record.

See your RCA Victor dealer today! Ask to see the other new "Victrola" 3-speed instruments with spectacular new performance.

RCA VICTOR



DIVISION OF RADIO CORPORATION OF AMERICA

WORLD LEADER IN RADIO • FIRST IN RECORDED MUSIC • FIRST IN TELEVISION!