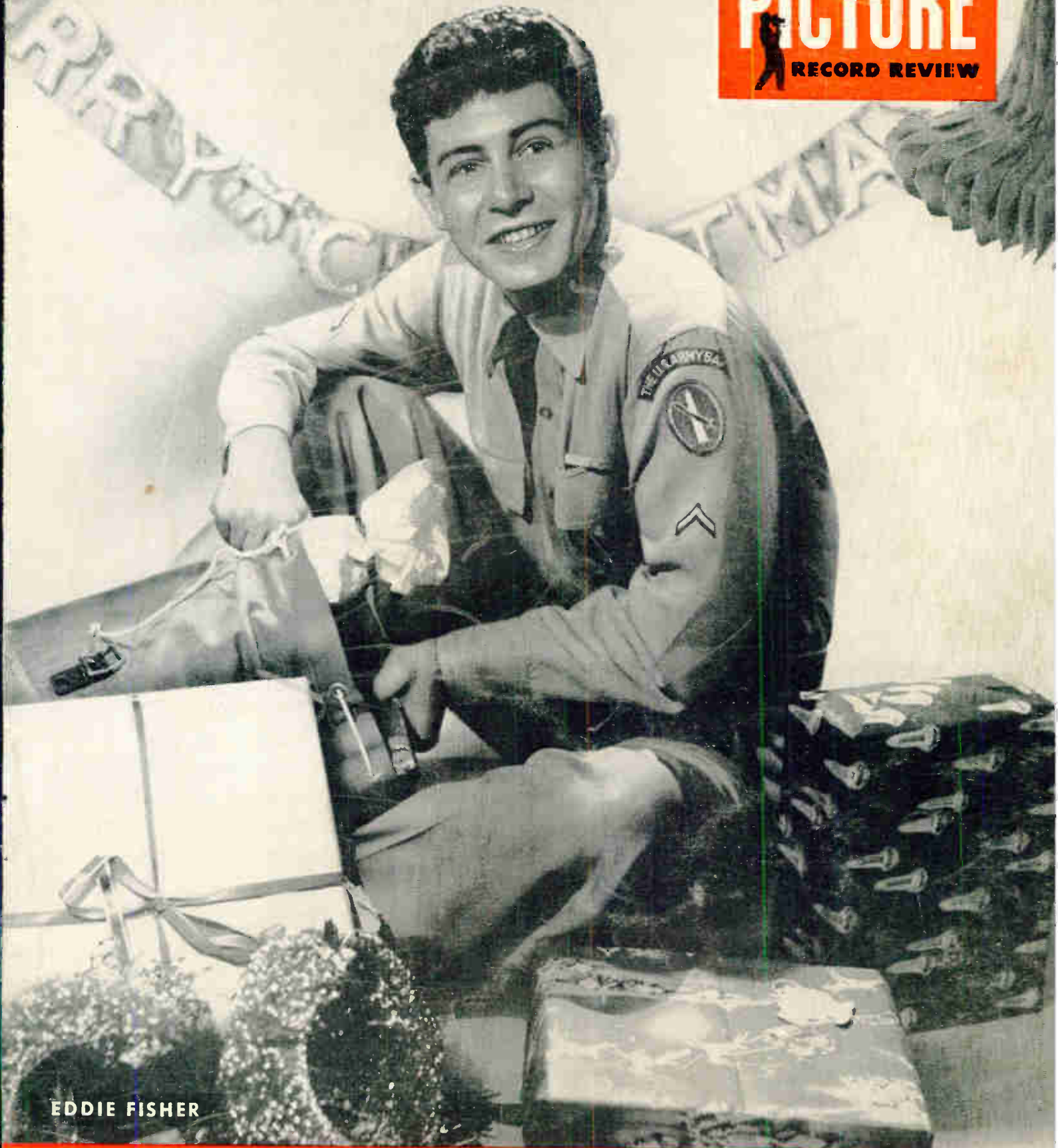


RCA VICTOR
PICTURE
RECORD REVIEW



EDDIE FISHER

IN THIS ISSUE



Gian-Carlo Menotti on AMAHL AND THE NIGHT VISITORS

Dec., 1952

THE COVER STORY

By the time this is published Eddie Fisher will be on his way to Europe. Once across the Atlantic he'll embark on an extensive tour of Army installations. Eddie's tour of the Continent, similar to his recent visit to the Orient (see the November, '52 PICTURE) will give him the opportunity to visit friends he hasn't seen for some time. That's why he's shown on our cover packing his duffel bag with Christmas gifts, which he'll distribute to Army friends in Europe.

For his friends and fans in this country Eddie has something for Xmas in the form of a new album, entitled "Christmas with Eddie Fisher." The new set, in which Eddie sings with an orchestral background provided by Hugo Winterhalter, contains "Silent Night," "White Christmas," "You're All I Want for Christmas," "Christmas Day," "That's What Christmas Means to Me," "Here Comes Santa Claus," "Jingle Bells" and "O Come All Ye Faithful."

Two of the tunes from Eddie's album, "Christmas Day" and "That's What Christmas Means to Me," have been released on a single record.

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Editor	Frank J. O'Donnell
Manager	William I. Alexander
Associate Editor	Alan Kayes
Associate Editor	Bernard L. Miller
Circulation Manager	Ida Marini
Director of RCA Victor Record Publications	Bennett S. Rosner

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"THE ADORATION OF THE KINGS" BY BOSCH INSPIRED MENOTTI

AM AHL AND THE NIGHT

By Gian-Carlo Menotti

The following article is an adaptation of a talk given by Gian-Carlo Menotti on Christmas Eve, 1951, as an introduction to his newly composed television opera, "Amahl and the Night Visitors." The revisions in his talk were made so that the article would apply to both the television and recorded versions of "Amahl." The latter has just been released as a new RCA Victor Red Seal recording.

This is an opera for children because it tries to recapture my own childhood. You see, when I was a child I lived in Italy and in Italy we have no Santa Claus. I suppose that Santa Claus is much too busy with American children to be able to handle Italian children as well. Our gifts were brought to us by the Three Kings instead.

I actually never met the Three Kings—it didn't matter how hard my little brother and I tried to keep awake at night to catch a glimpse of the Three Royal Visitors, we would always fall asleep just before they arrived. But I do remember hearing them. I remember the weird cadence of their song in the dark distance; I remember the brittle sound

of the camel's hooves crushing the frozen snow; and I remember the mysterious tinkling of their silver bridles.

My favorite king was King Melchior because he was the oldest and had a long white beard. My brother's favorite



AM AHL is a poor shepherd boy, prone to telling tall tales. Here he tells his mother that three kings have come to call. She, of course, does not believe him.

was King Kaspar. He insisted that this king was a little crazy and quite deaf. I don't know why he was so positive about his being deaf. I suspect it was because dear King Kaspar never brought him all the gifts he requested. He was also rather puzzled by the fact that King Kaspar carried the myrrh, which appeared to him as a rather eccentric gift for he never quite understood what the word meant.

To these Three Kings I mainly owe the happy Christmas seasons of my childhood, and I should have remained very grateful to them. Instead, I came to America and soon forgot all about them, for here at Christmas time one sees so many Santa Clauses scattered all over town. Then there is the big Christmas tree in Rockefeller Plaza, the elaborate toy windows on Fifth Avenue, the one-hundred-voice choir in Grand Central Station, the innumerable Christmas carols on radio and television—and all these things made me forget the three dear old Kings of my own childhood.

But in 1951 I found myself in serious difficulty. I had been commissioned by the National Broadcasting Company to write an opera for television, with Christmas

come back to me and had brought me a gift.

I am often asked how I went about writing an opera for television, and what are the specific problems that I had to face in planning a work for such a medium. I must confess that in writing "Amahl and the Night Visitors," I hardly thought of television at all. As a matter of fact, all my operas are originally conceived for an ideal stage which has no equivalent in reality, and I believe that such is the case with most dramatic authors.

For the creator, the moment of nightmare in a dramatic work occurs when he finally sees his idea frozen in the realistic frame of the theatre. Something infinitely precious to the author is altered when the original poetic impulse has been translated into literal and visual terms, no matter how excellent they may be. When realized in the theatre, the work becomes suddenly a disassociated and detached entity in front of which he finds himself almost a stranger. That mysterious moment of vision has been made wonderfully and fatally concrete.

I'm sure that to very young people the stage must appear as histrionically primitive compared to the cinema and television, but to me the stage still comes the closest to that "ideal theatre," perhaps because its greater use of symbolism, incurred by its own limitations, demands of the audience a wider range of imagination and a deeper poetic sense. To me cinema, television, and radio seem rather pale substitutes for the magic of the stage. This is the reason why, in writing "Amahl and the Night Visitors," I intentionally disregarded the mobility of the screen and limited myself to the symbolic simplicity of the stage.

The spectator who takes no journey and has no appointed time or seat but,



GIAN-CARLO MENOTTI received the Peabody Award for "Amahl and the Night Visitors." NBCTV plans to present it again this Christmas Eve. RCA Victor's original cast recording of the score is out now.

carelessly clad, sits casually on the first available chair in his living room, and who, knitting or perhaps playing with the kitten, "turns on" what he takes to be a theatrical performance, will never know the emotion of a real theatrical experience. The theatre must be a choice—a carefully made appointment. Machiavelli, even after he retired to the country, used to don his most elaborate and richest clothes before setting to work on his books. Symbolically, at least, every artist does the same. He addresses you in utter dignity—whether his message be comic or tragic—and to partake in his experience, you must share this seriousness and receive his message wearing your "Sunday clothes."

No harm is done by indulging in "mechanical boxes," nor am I trying to discourage you from listening to these records. As a matter of fact, listening to an opera on records is a bit like courting a girl by correspondence; it has its advantages and its disadvantages.

The advantages are considerable. Being unable to see the girl you are courting, you can allow your imagination to soar and lend to your loved one every sort of physical charm she may not possess in reality. The disadvantages are mainly physical ones and much too obvious to enumerate. Now—if the girl happens to be one of those ungainly, cold, intellectual individuals who write well, love at a distance is highly recommendable. But if the girl is a warm, passionate and beguiling creature, love of the flesh-and-blood variety is definitely preferable.

As it happens, my operas are not cold, intellectual creatures; they are rather nice to look at, impulsive, and warm-hearted—too warm-hearted at times, so it seems. Although you may enjoy listening to their voices through a speaker, if you are to know them well, I still recommend that you should spend an evening with them at the theatre.

VISITORS

as a deadline, and I simply didn't have one idea in my head. One November afternoon as I was walking rather gloomily through the rooms of the Metropolitan Museum, I chanced to stop in front of the Adoration of the Kings by Hieronymus Bosch, and as I was looking at it, suddenly I heard again, coming from the distant blue hills, the weird song of the Three Kings. I then realized they had

THE MOTHER seeing the riches that the Wise Men are taking to the new King is tempted to take just enough so she might have the necessities of life for her son.



THE WISE MEN forgive the mother's crime when Amahl gives them his crutch to take to the new King. As a reward to him they take Amahl with them on their pilgrimage.



SPIKE, AS SANTA, GETS APPRECIATIVE BELL SISTERS BUSS

A SPIKE AND TWO BELLS

Spike Jones and the Bell Sisters, who recently got together in the recording studio (see caption below) and in the photographer's studio, could have easily gotten together too on their Christmas plans. Writes Spike: "Most of the fellows in my band own their own homes in California, so we always try to be here for the holidays. Christmas Eve I have Helen's (Mrs. Jones) family, which consists of 11 brothers and sisters and 24 grandchildren—about 80 by the time they all get together. This has been a traditional event that we have followed ever since our marriage—four years ago."

The Bell Sisters also have a family Christmas. There are 7 children in all. Cynthia being the eldest. Then there's Sharon, Kay, Paula, Judy, Rex (the only boy) and Alice, who is called "Tinkle." The week before Christmas is spent in baking cookies. On Christmas Eve the family goes caroling. Presents are never opened before Christmas morning, when all assemble for the ritual.



SPIKE and the Bell Sisters create a Xmas mood to promote their new disc, "Socko the Smallest Snowball" and "Barnyard Christmas." With Phil Harris the Bells have "Piece A-Puddin'."



PERRY COMO

A SYMBOL OF XMAS

A few months ago Perry Como recorded a song entitled "One Little Candle." Its lyrics called to mind a very old proverb: "It is better to light one little candle than to cry out against the dark." Such a proverb, and such a song, could mean many things to many people. When the National Tuberculosis Association heard the record it seemed to them that it had been made with precisely their sentiments in mind. Then too, the 1952 seal (see cut) shows a single small candle. So the Association got in touch with RCA Victor and Perry Como and requested permission to use the record in their annual campaign. The permission was quickly and very gladly granted. Como was so taken with the idea that he made a special spoken recording in which he endorsed the use of the song and Christmas Seals too. The spoken message was affixed to the original master of "One Little Candle" and new copies were manufactured by RCA Victor. The new recordings were promptly dispatched to disc jockeys who are being requested to play the recording as their part in the Christmas Seal drive.

Only once before has the drive used a campaign song. That was in 1946 when the seal showed a cheery old gentleman lighting an old fashioned street lamp. That year the song was "The Old Lamp Lighter." Like the present theme, that one fitted in perfectly with their Xmas plans. Fitting in too with the Xmas season is the "Perry Como sings Merry Christmas Music" album, which contains "That Christmas Feeling," "Winter Wonderland," "I'll Be Home for Christmas," "Santa Claus Is Comin' to Town," "Silent Night," "White Christmas," "O Come, All Ye Faithful" and "Jingle Bells."





BURR TILLSTROM DONS WHISKERS AND GETS INTO THE ACT

CHRISTMAS WITH KUKLA

In Russian Kukla means doll. And since dolls are indigenous to Christmas, Burr Tillstrom naturally makes quite a point of observing the Yule season on his "Kukla, Fran and Ollie" TV program (Sundays, 4 pm. EST).

As the photos on this page show, all of the Kuklapolitans joyfully join in the spirit of the holiday season. This year the show's cast has something special to be happy about, for on October 13 the program observed the fifth anniversary of its debut as a regularly scheduled TV program. On the same day the Kuklapolitans made their NBC radio debut (Mondays through Fridays—2:45 pm EST).

Since RCA Victor sponsors the NBC-TV show, commercials on "Kukla, Fran and Ollie" will soon feature Christmas recordings like "Fran Allison Sings Merry Xmas Songs," the new Spike Jones-Bell Sisters' "Barnyard Christmas" and "Socko the Smallest Snowball." Eddie Fisher's "Christmas with Eddie Fisher," "The First Christmas" as sung and told by Perry Como, "Christmas Party" by the Three Suns, and other RCA Victor Xmas recordings (see ad at right).



OLLIE is the logical choice for stringing lights around the Kuklapolitan playhouse.



FRAN ALLISON gets a surprise Xmas-buss from Kukla and Ollie. Fran has been a member of the cast since 1947. Originally the show was called "Junior Jamboree." Two months after Fran joined the cast the present name was adapted because of her popularity with the show's fans.

Records for Christmas



RED SEAL

- A CEREMONY OF CAROLS** WDM-1324
 Wolcum Yole; This Little Babe; In Freezing Winter Night and 9 other selections. Robert Shaw Chorale of Women's Voices, Shaw, Cond., with Famous Soloists. LM-1088
- CARUSO AND McCORMACK SING CHRISTMAS CAROLS** WCT-1121
 Cantique de Noël; The Holy Child; Hosanna; Adeste Fideles and 6 other selections. Caruso—McCormack. LCT-1121
- CHRISTMAS CAROLS** WDM-7008
 Oh! Little Town of Bethlehem; Silent Night; Angel's Song and 5 other selections. Marian Anderson. LM-7008
- CHRISTMAS HYMNS AND CAROLS** DM-1077
 Joy to the World; O Come All Ye Faithful and 23 other selections. The Robert Shaw Chorale, Shaw, Cond. WDM-1077 LM-1112
- MARIO LANZA SINGS CHRISTMAS SONGS** DM-1649
 Away in a Manger; Guardian Angels; The First Noël and 5 other selections. Mario Lanza, Ten., with Jeff Alexander Choir and Orch., Ray Sinatra, Cond. WDM-1619 LM-155
- ROBERT SHAW CONDUCTS VOLUME II OF CHRISTMAS HYMNS AND CAROLS** DM/WDM-1711
 The Cherry Tree Carol; March of the Kings; The Holly and the Ivy and 23 other selections. The Robert Shaw Chorale, Shaw, Cond. LM-1711

POPULAR

- CHRISTMAS CAROLS BY THE HOUR OF CHARM** P-300
 Carol of the Bells; 'Twas the Night Before Christmas and 7 other selections. Phil Spitalny and his Hour of Charm All-Girl Orchestra and Choir. WP-300 LPM-53
- CHRISTMAS CAROLS BY THE MITCHELL BOYCHOIR** P-298
 Angels We Have Heard on High; Wassail Song; Jingle Bells and 9 other selections. The Mitchell Boychoir, Bob Mitchell, Conductor-organist. WP-298 EPA-298
- CHRISTMAS WITH EDDIE FISHER** EPB-3065
 You're All I Want for Christmas; That's What Christmas Means to Me and 6 other selections. LPM-3065
- DENNIS DAY SINGS FAVORITE CHRISTMAS SONGS** P-297
 Oh, Holy Night; Gesù Bambino and 4 other selections. Dennis Day, Voc., with the Mitchell Boychoir and Male Choir with Organ Accomp. WP-297 EPA-297
- PERRY COMO SINGS MERRY CHRISTMAS MUSIC** P-161
 I'll Be Home for Christmas; Winter Wonderland; White Christmas and 5 other selections. WP-161 EPB-3023 LPM-3023
- "SING AND REJOICE" CHRISTMAS CAROLS** P-196
 As with Gladness, Men of Old; Deck the Halls with Boughs of Holly; Angels from the Realm of Glory and 13 other selections. Dick Leibert, Organist, at the Organ of Radio City Music Hall, New York City. WP-196 EPB-3086
- THREE SUNS CHRISTMAS PARTY** EPB-3056
 Rudolph, the Red-Nosed Reindeer; Merry Christmas Polka and 6 other selections. The Three Suns, Instr. LPM-3056
- THREE SUNS PRESENT YOUR CHRISTMAS FAVORITES** P-250
 Santa Claus Is Comin' to Town; White Christmas and 4 other selections. The Three Suns, Instr. WP-250 EPA-250 LPM-52

CHILDREN

- CHRISTMAS FUN WITH SPIKE JONES** Y-417
 Rudolph, the Red-Nosed Reindeer and My Two Front Teeth. Spike Jones and his City Slickers. WY-417
- FIRST CHRISTMAS, THE** Y-422
 As sung and told by Perry Como with Cho. and Orch., Mitchell Ayres, Cond. WY-422
- FRAN ALLISON SINGS MERRY XMAS SONGS** Y-419
 That Christmas Tree Angel and Christmas in My Heart. As sung by Fran Allison with Orch., Bergman, Cond. WY-419
- JINGLE BELLS FANTASY**
 RCA Victor Salon Orch., Male Quartet, Rosario Bourdon, Cond.
- THE NIGHT BEFORE CHRISTMAS** Y-20
 Milton Cross, Narrator. WY-20
- SOCKO THE SMALLEST SNOWBALL and BARNYARD CHRISTMAS** Y-161
 Spike Jones and his City Slickers featuring The Bell Sisters. WY-161
- SUZY SNOWFLAKE** Y-160
THIRTY TWO FEET—EIGHT LITTLE TAILS WY-160
 Dale Evans, Voc.



THIS CHRISTMAS GIVE RCA VICTOR RECORDS, THE GIFT THAT KEEPS ON GIVING.

LOIS BUTLER is seen as Dennis' girl friend on the new television show.

NEW DAY



Radio listeners have become accustomed to thinking of Dennis Day as a mother-dominated, underpaid singer who jumps at the sound of Jack Benny's voice. When Dennis entered television it was in this character that he appeared. In his new series of TV programs (Fridays at 8 pm. EST), however, Dennis has presented his fans with the prospect of the dawning of a new Day.

The new Day is a young singer, struggling for recognition. He lives alone in a boardinghouse that is peopled with an amusing assortment of characters, all of them interested in

one way or another in Dennis' career. There is Lois Butler as Day's girl friend, Jeri Lou James is Lois' sister. Jeri Lou is devoted to Dennis, plagues him with requests for stories and songs. Then there's Hal March, who comes as close to being a "heavy" as anyone on the show, since he too covets the favor of Lois. Janitor Cliff Arquette is as unforgettable a character as any in TV. Minerva Urecal is the battle ax landlady.



CLIFF ARQUETTE is the janitor, Jeri Lou James plays the landlady's daughter on Dennis Day's TV program.

Dennis' new NBC-TV role has many advantages. The most important of these is that Day now has a greater opportunity than

ever before to use his talents as singer, comic and mimic. And the opportunities are arrived at in an easy, logical fashion, each song or impersonation growing naturally out of the situation in which Day finds himself.

For this reason the RCA Victor sponsored program is winning the plaudits of the press all over the country.



CHRISTMAS finds Dennis playing Santa for Patrick, one of his three sons. An album entitled "Dennis Day Sings Favorite Christmas Songs" contains "O, Holy Night," "Gesú Bambino," "Away in a Manger," "God Rest Ye Merry, Gentlemen," "We Three Kings of Orient Are" and "Silent Night." The album is available now.

CHRISTMAS PARTY

The Christmas party going on in the photo below is actually the result of twelve months of research on the part of the Three Suns. Al Nevins, spokesman for the trio (to the right in the picture), felt that the Suns had a responsibility in choosing the material for their new "Christmas Party" album. As Al puts it, "We spent much of our spare time the past 12 months making certain that our second Christmas album would include the choice of kids all over the nation. We have checked and re-checked to find eight most popular selections for a follow-up to our first album. During the past year we've traveled all over the country stopping in big cities, small towns and even villages. Kids, parents, as well as the dealers, were asked, 'Would you please tell us your favorite Christmas songs?' Then we kept a tabulation and a few weeks before the recording session for the Christmas album, we had the information we needed."

Al says one of the things that struck him about their poll was that children seemed to be just as enthusiastic about hymns as they are about the average popular Xmas song. Nevins, and his two partners, Artie Dunn (wearing the Santa Claus suit in the photo) and Mortie Nevins, feel that when it comes to Xmas, adults are just grown up children, so what will please the children will please their parents. As Al says, "What folks, six or sixty, can resist an exciting ride with 'Rudolph the Red-Nosed Reindeer'? How many grown-ups can keep their toes from tapping out accompaniment to 'Frosty the Snowman'? As for the hymns and carols such as 'Oh, Holy Night,' 'The First Noël' and 'Oh! Little Town of Bethlehem,' their messages of hope take on greater and deeper meaning with each Yuletide. We three hope everyone accepts our music along with the traditional Christmas tree, plum pudding and trimmings this Christmas . . . Merry Christmas everyone."

In addition to the five titles mentioned above the Suns' "Christmas Party" album also contains "Here Comes Santa Claus," "Hark! the Herald Angels Sing" and "Merry Christmas Polka."



THE THREE SUNS ENTERTAIN SOME FRIENDS AT AN XMAS PARTY



THIS PICTURE, writes Countess Lily McCormack, showing "Enrico (Caruso) kissing Gwen McCormack was taken on one of our many crossings to Ireland for Christmas, Caruso and Scotti (right) going to Italy to rest after their long season at the Metropolitan and John having just finished a season of opera and concerts."

Christmas in the McCormack Family

By Lily McCormack

Christmas in our family was always a Holy and a happy event. John started about a week ahead, rehearsing us all in the "Adeste Fideles" and other Christmas Hymns so that all would be perfect on the Great Day. The year we were married we came back from Italy in time to spend our first Christmas together, with my family and John's. We crossed the same bridge on which we had passed each other two years before going to 6 o'clock Mass, only this time we were together.

Christmas 1917 we were in Australia with the Melba Opera Company. Many lovely parties were given for us and for the "babes"—as they were then—and we had a huge tree in the garden. It was quite an experience for us, eating Christmas dinner, turkey, pudding, etc., with the temperature in the nineties.

Some years later when we lived at 270 Park Avenue we always went to midnight Mass and had friends come in, afterward, to have some refreshments and sing the "Adeste Fideles" with John as our conductor. I remember so well the first Christmas that Dorothy (Mrs. Caruso) was alone after Enrico's death; John suggested to me that it would be nice to ask her to spend it with us. She spent the day with Gloria (her daughter) and joined us and two friends for dinner in the evening. She has told me many times what a blessing that

was to her—she had many friends, but she said that being with John and me made all the difference.

Now this Christmas we have this lovely album of Enrico Caruso and John McCormack together in Christmas songs and hymns.

Of all the homes we had there was nothing to equal Moore Abbey at Christmas time. It was such a perfect setting for a Christmas party—huge tree from floor to ceiling in the great hall—midnight Mass in our own private chapel, by our parish priest, Father Gorry, and sometimes by a visiting priest. Along with family, staff and house guests, we always had a few special friends, who lived not too far away, drive over for midnight Mass. All received Holy Communion at that Mass. Back in the Hall, where John had his concert grand Steinway piano, we once more sang the "Adeste," then gathered round a blazing log fire—champagne was passed—and we drank to a Happy Christmas. But I think the most exciting part was when the guests (about 2 a.m.) were leaving and we all stood on the steps and sang Christmas carols as we waved them Au Revoir—even Kevin, who in the first years at Moore Abbey was quite a small boy—was allowed to stay up and join in this ceremony.

Christmas morning breakfast was quite late, but by midday all was ready for the "family party"—John's family, mine, and all the young nieces and nephews—(Kevin's brothers and sisters)—arrived for the day. Each child had his or her own idea which Christmas carol they would like to sing; and John gave them each their chance to show what they could do. John's father always had to be invited to sing, too. He usually finished up by telling us that he had a better voice than John—"if I'd had the training." (We generally stayed two or three weeks for some pheasant shooting, which John enjoyed so much, being quite a good shot, and the children got in some good hunting. Though John loved horses he was not keen on hunting, but liked to follow in the car and enjoyed seeing the thrill which Gwen and Cyril got out of it.)

We also had a few years in our home in Hollywood, where we had some wonderful Christmas parties with many of the stars.

I'm sure Mrs. Caruso is as happy as I am that RCA Victor has joined in one album these two friends, who, owing to their full careers, saw little of each other, still had a mutual admiration and affection each for the other.

JOHN MCCORMACK took this picture of Caruso and Lily McCormack. The new "Caruso and McCormack Sing Christmas Music" album contains "Oh, Holy Night," "Ave Maria," (Kahn) "Lord, Have Mercy," "Hosanna," "Domine Deus," "Adeste Fideles," "The Holy Child," "Ave Maria" (Schubert), "Berceuse: Angels Guard Thee" and "Panis Angelicus."



NEW RED SEAL

★Denotes 33 1/2 rpm Long Play Records

LICIA ALBANESE, Soprano
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FRITZ REINER, Conductor

Highlights from Carmen (Bizet)
▽WDM-1749 4.90
★LM-1749 5.45

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★LM-7009 4.45

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★LM-6007 10.90

JASCHA HEIFETZ, Violinist
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▽WDM-9014 3.80
★LM-9014 5.45

WILLIAM KAPPELL, Pianist
Sonata No. 3, in B Minor, Op. 58 (Chopin); Mazurkas: Op. 7, No. 5; Op. 24, No. 1; Op. 33, Nos. 3 and 4; Op. 56, No. 3; Op. 67, Nos. 3 and 4; Op. 68, Nos. 3 and 4 (Chopin)
▽WDM-1715 4.90
★LM-1715 5.45

WANDA LANDOWSKA, Harpsichordist
Well-Tempered Clavier; Book II: Preludes and Fugues Nos. 9-16 (Bach)
▽WDM-1708 4.90
★LM-1708 5.45

YEHUDI MENUHIN, Violinist
Concerto in E Minor, Op. 64 (Mendelssohn) with Berlin Philharmonic Orch., Furtwängler, Cond.;
Concerto in D Minor (Mendelssohn) with RCA Victor String Orch., Menuhin, Cond.
▽WDM-1720 4.90
★LM-1720 5.45

OLD CURIOSITY SHOP
Bill—Helen Morgan; I Have to Have You—Helen Kane; Topics of the Day—Will Rogers; I'm the Last of the Red Hot Mammies—Sophie Tucker; Love—Gloria Swanson; Casey at the Bat—De Wolf Hopper; Falling in Love Again—Marlene Dietrich; Valentine—Maurice Chevalier; Hamlet's Soliloquy—John Barrymore; My Man—Fanny Brice; Turn off Your Light, Mr. Moon Man—Bayes & Norworth; Dreams of Long Ago—Enrico Caruso
▽WCT-1112 4.90
★LCT-1112 5.45

PINZA—PETERS—PEERCE
Tonight We Sing
Madama Butterfly; Love Duet and Pinkerton's Farewell (Puccini); Boris Godunoff; Coronation Scene and Death of Boris (Moussorgsky); Faust; Love Duet, Jewel Song, Serenade, Trio and Finale (Gounod); La Traviata; Sempre libera (Verdi); Kalinka (Russian Folk Song) (from the Sound Track of the 20th Century-Fox film "Tonight We Sing")
▽WDM-7016 3.80
★LM-7016 4.45

FRITZ REINER, Conductor
Midsummer Night's Dream (Incidental Music) (Mendelssohn) with Robin Hood Dell Orch. of Phila.;
Petite Suite (Debussy - Büsser);
Le Tombeau de Couperin (Ravel) with NBC Symp. Orch.
▽WDM-1724 4.90
★LM-1724 5.45

SAN FRANCISCO SYMPHONY ORCHESTRA, MONTEUX, Conductor
Symphony No. 4, in B-Flat, Op. 60 (Beethoven);
Symphony No. 4, in D Minor, Op. 120 (Schumann)
▽WDM-1714 4.90
★LM-1714 5.45

ROBERT SHAW CHORALE, SHAW, Conductor
Requiem Mass in D Minor, K. 626 (Mozart)
▽WDM-1712 4.90
★LM-1712 5.45

SOLOMON, Pianist
Solomon Plays Beethoven Sonatas, Op. 53, 54 and 109
▽WDM-1716 4.90
★LM-1716 5.45

LEOPOLD STOKOWSKI and his Symphony Orchestra
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★LM-1706 5.45

ARTURO TOSCANINI and the NBC SYMPHONY ORCHESTRA
Symphony No. 1, in C Minor, Op. 68 (Brahms)
▽WDM-1702 4.90
★LM-1702 5.45

POPULAR

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

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FRANKIE CARLE
For Me and My Gal
For Me and My Gal; Sweethearts on Parade; Two Hearts in Three Quarter Time; Side by Side; You Were Meant for Me; You and I; I Don't Want to Walk Without You; Girl Is You, Boy Is Me
P-3059 4.40

Top Pops No. 2
Auf Wiederseh'n Sweetheart; Half As Much; Walkin' My Baby Back Home; Maybe; Wish You Were Here; Vanessa; Botch-A-Me; Somewhere Along the Way
P-3098 4.40
Secret Kisses
Strolling in Lovers' Lane...
20-4999
▽47-4999

EDDIE FISHER
I'm in the Mood for Love
I'm in the Mood for Love; You'll Never Know; Hold Me; Everything I Have Is Yours; That Old Feeling; Full Moon and Empty Arms; Paradise; I've Got You Under My Skin
P-3058 4.40

RALPH FLANAGAN
The Old Ox Road
It's Down the Old Ox Road (V.R.); It's Dark on Observatory Hill (V.R.); Moonlight on the Campus (V.R.); After Graduation Day (V.R.); Betty Co-Ed (V.R.); You Gotta Be a Football Hero to Get Along with the Beautiful Girls (V.R.); Little Fraternity Pin (V.R.); All American Girl (V.R.)
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GOGI GRANT
Forget Me Not
Where There's Smoke There's Fire...
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PHIL HARRIS and THE BELL SISTERS
Piece A-Puddin'
Hi-Diddle-Dee-Dee...
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SPIKE JONES
Socko the Smallest Snowball
Barnyard Christmas...
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▽47-5015

WAYNE KING
Serenade to a Lady
My Beautiful Lady; I'm Falling in Love with Someone; The Night Is Young and You're So Beautiful; Let Me Call You Sweetheart; If You Were the Only Girl; Girl of My Dreams; When Your Hair Has Turned to Silver; Beautiful Lady in Blue
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★LPM-3063 3.00

DOROTHY LOUDON
Sinnin' Again
Nickel and Dime Man...
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SAM MAKIA
On the Beach at Waikiki
Song of Old Hawaii (V.R.); Hawaiian Hospitality (V.R.); Cockeyed Mayor of Kaunakai (V.R.); Blue Lei (V.R.); The Hukilau Song (V.R.); Little Brown Gal (V.R.); Yellow Ginger Lei (V.R.); Mai Poina (V.R.)
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★LPM-3060 3.00

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Dance of Destiny
Sleepy Time Gal...
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▽47-5008

VAUGHN MONROE
Hound Dog (V.R.)
The Man Don't Live Who Can Die Alone...
20-4941
▽47-4941

Voters on Parade (V.R.)
The Man on Misty Mountain (V.R.)...
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▽47-5007

SAUTER-FINEGAN ORCHESTRA
When Hearts Are Young
Midnight Sleighride...
20-4995
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★LPT-3008 3.00

Around the World in Music—Italy—Vol. II
Napule ca non more; Comme facette Minneta; 'A Yucchella; Passione; Sincerita; Vieni sul mar; Marechiaro; Napulitanata
▽EPBT-3009 2.80
★LPT-3009 3.00

GEORGE BEVERLY SHEA
Beautiful Garden of Prayer
The Beautiful Garden of Prayer; Sunrise; The Holy City; Farther Along; I Walked Today Where Jesus Walked; The Love of God; Take My Hand, Precious Lord; Somebody Cares
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SIX FAT DUTCHMEN
Susie Polka
Homeless Polka...
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▽47-5000

THE THREE SUNS
Rudolph the Red-Nosed Reindeer
Frosty the Snow Man...
20-4887
Here Comes Santa Claus
Merry Christmas Polka...
20-1888
Hark! The Herald Angels Sing
The First Noel...
20-4889
O, Holy Night
O, Little Town of Bethlehem...
20-4890

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Around the World in Music—Mexico
Usted; Luna Llena; Amor que malo eres; Corazon; Luces en el Puerto; Condicion; Mil violines; Jirame
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More and More—Polka (V.R.)
Gail Ann Waltz...
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HUGO WINTERHALTER
Red Leaves on the Campus Green
Mr. Touchdown U.S.A...
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Fandango
Blue Violins...
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COLLECTORS

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This Is Tommy Dorsey and His Orchestra (Instruments)
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This Is Tommy Dorsey and His Orchestra (with Vocals)
This Love of Mine (V.R.); Embraceable You (V.R.); Without a Song (V.R.); Will You Still Be Mine? (V.R.); For You (V.R.); Oh! Look at Me Now (V.R.); What Is This Thing Called Love? (Porter) (V.R.); Snootie Little Cutie (V.R.)
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This Is Duke Ellington
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ANNOUNCED OCTOBER

BENNY GOODMAN
This Is Benny Goodman and His Quartet
Whispering; The Man I Love; Dinah; Sweet Sue—Just You; Smiles; Runnin' Wild; Opus 2; Sweet Georgia Brown
▽EPBT-3004 2.80
★LPT-3004 3.00

HAL KEMP
This Is Hal Kemp
Got a Date with an Angel (V.R.); Whispers in the Dark (V.R.); Remember Me? (V.R.); Love for Sale (V.R.); I Didn't Know What Time It Was (V.R.); Lamplight (V.R.); Foggy Day in London (V.R.); You've Got Me Crying Again (V.R.)
▽EPBT-3016 2.80
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GLENN MILLER
Glenn Miller Concert—III
Dipper Mouth Blues; April in Paris; Fanhat Stomp; Sleepy Lagoon; Introduction to a Waltz; Intermzzo; Are You Rusty, Gate; Tchaikovsky's Piano Concerto
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This Is Glenn Miller and His Orchestra
Johnson Rag; My Isle of Golden Dreams; Beautiful Ohio; Pavanne; Danny Boy; Adios; Anvil Chorus
▽EPBT-3002 2.80
★LPT-3002 3.00

RAY NOBLE
This Is Ray Noble
The Very Thought of You (V.R.); Blue Danube (V.R.); Love Is the Sweetest Thing (V.R.); Tiger Rag (V.R.); Lying in the Hay (V.R.); Goodnight, Sweetheart; (V.R.); Time on My Hands (V.R.); Sailin' on the Robert E. Lee (V.R.)
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★LPT-3015 3.00

OSCAR PETERSON
This Is Oscar Peterson
Sweet Georgia Brown; China Boy; Honeydripper; Sheik of Araby; I Got Rhythm; My Blue Heaven; Humoresque; Poor Butterfly
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★LPT-3006 3.00

ARTIE SHAW
This Is Artie Shaw and His Orchestra
September Song; Copenhagen; Bess; Bay Shuffle; Easy to Love; Non-Stop Flight; Soon; Vilia; Lover, Come Back to Me
▽EPBT-3003 2.80
★LPT-3003 3.00

This Is Artie Shaw and His Gramercy Five
Cross Your Heart; The Grabtown Grapple; When the Quail Come Back to San Quentin; Dr. Livingstone, I Presume?; Scuttlebutt; Keepin' Myself for You; The Sad Sack—Blues; My Blue Heaven
▽EPBT-3013 2.80
★LPT-3013 3.00

COUNTRY • WESTERN

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

ROSALIE ALLEN
I Laughed at Love
I Gotta' Have You...
20-4987
▽47-4987

ELTON BRITT and THE BEAVER VALLEY SWEET-HEARTS
Merry Texas Christmas, You All (Before You Know It)
Christmas Will Be Here...
20-4988
▽47-4988

COUNTRY ALL-STARS
Tennessee Rag
My Little Girl...
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▽47-4931

HOMER and JETHRO
Child Psychology
The Billboard Song...
20-4936
▽47-4936

KEN MARVIN
I Don't Care If You Go a Little Further
How Much Can a Heart Ache...
20-5002
▽47-5002

BILLY MCGHEE
Rumors
I'm Gonna Write My Baby a Letter...
20-4964
▽47-4964

RECORD RELEASES



This Symbol Refers to RCA VICTOR 45 RPM RECORDS

10 THROUGH OCTOBER 27

THE OKLAHOMA WRANGLERS
Green Back Dollar (V.R.)
Gettin' High Feelin' Low
Over You (V.R.)..... 20-4965
▽47-4965

JOHNNIE & JACK
I've Gone and Done It Again
Two Timing Blues..... 20-4949
▽47-4949

WADE RAY
The Echo of Your Voice
Bill Bailey, Won't You
Please Come Home..... 20-4930
▽47-1930

ROY ROGERS and DALE EVANS
Hazy Mountains
You've Got a Rope Around
My Heart..... 20-4950
▽47-4950

SONS OF THE PIONEERS
Let's Pretend
The Everlasting Hills of
Oklahoma..... 20-4937
▽47-4937

PORTER WAGONER
Settin' the Woods on Fire
Headin' for a Wedding..... 20-4996
▽47-4996

JOHNNIE LEE WILLS
Blackberry Boogie (V.R.)
Two Timing (V.R.)..... 20-5001
▽47-5001

SACRED

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Service for the Lord
In the Shadow of the Cross
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▽47-1935

JOHNNY HARTMAN
Battle Hymn of the Republic
My Task..... 20-5003
▽47-5003

THE JORDANAIREs
My Rock
I'll Tell It Wherever I Go..... 20-4948
▽47-4948

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Lies
Aglow..... 20-4934
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BIG BOY CRADUP
Do It If You Want to
Second Man Blue..... 20-4933
▽47-4933

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Favorite Gospel Songs and Spirituals
Take My Hand, Precious Lord;
Wanta Rest; He Bought My Soul at
Calvary; My Journey to the Sky;
Mansion over the Hilltop; Swing
Down Chariot; (There'll Be) Peace in
the Valley (For Me); It Is No Secret
P-3082 4.40
▽EPB-3082 2.80
★LPB-3082 3.00

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Lonesome Rebecca
Blues for J.T..... 20-4908
▽47-4908

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You Belong to Me
Wanna Go Home..... 20-5005
▽47-5005

RENE HALL
Let's Turn the Lights Down Low
Must I..... 20-4881
▽47-4881

TAMARA HAYES
You Belong to Me
That's What a Song Can Do
..... 20-4943
▽47-4943

LES HARRIS
Ah, Sweet Mystery of Life
Whatever You Do, Don't..... 20-4990
▽47-4990

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I'm the Biggest Fool (V.R.)
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▽47-5004

INEZ JONES
I Want a Man to Gimme Some Luck
Proud of You..... 20-4989
▽47-4989

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Rock Heart's Blues..... 20-4967
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others ▽EPBT-3028 2.80

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Almost Like Being in Love
("Brigadoon"); Strange Music
("Wedding Day in Troid-

JIMMY LEWIS
Dark and Lonely Room
Cherry Wine..... 20-4899
▽47-4899

MR. SAD HEAD
Mumbles Blues
Butcher Boy..... 20-4938
▽47-4938

THE ORIGINAL GOSPEL HARMONETTES
Thirty Pieces of Silver
Jesus Is a Rock in a Weary Land
..... 20-4932
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PIANO RED
Voo Doopee Doo
Daybreak..... 20-4957
▽47-4957

MELVIN SMITH
Baby I'll Be There
I'm Out of My Mind..... 20-4907
▽47-4907

ARBEE STIDHAM
My Heart Belongs to You
I Found Out for Myself..... 20-4951
▽47-4951

hagen"); I Still Get Jealous
("High Button Shoes"); They
Say It's Wonderful ("Annie Get
Your Gun"); So Far ("Allegro");
How Are Things in Glocca Morra?
("Finian's Rainbow"); People
Will Say We're in Love ("Okla-
homa") ▽EPB-3087 2.80

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Soldier"); Swing to 45 and 2 others
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Johnny Hodges and His Alto Sax
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Nutmacker Suite (Tchaikovsky)
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Song (V.R.) and 2 others
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Remember—Waltz (V.R.); A
Pretty Girl Is Like a Melody
(V.R.); What'll I Do—Waltz
(V.R.); Alexander's Ragtime
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grin"); Wedding March (from
"Midsummer Night's Dream");
I Love Thee; At Dawning; Be-
cause; I Love You Truly; Oh,
Promise Me; Believe Me, If All
Those Endearing Young Charms
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Rhythms from Latin-America
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(V.R.) and 2 others
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of Dreams (V.R.); Dream (V.R.);
My Dreams Are Getting Better
All the Time (V.R.); Meet Me
Tonight in Dreamland (V.R.);
My Isle of Golden Dreams (V.R.)
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Beloved and 2 others
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Look a There Look a There
True Love..... 20-4898
▽47-4898

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The Same Old Thrill..... 20-4882
▽47-4882

BOB WILLIAMS
Talk to Me
Early Every Evening..... 20-4958
▽47-4958

MICKI WILLIAMS
How Do You Feel about Me
One Hundred Years from Today
..... 20-4939
▽47-1939

YOUNG GOSPEL SINGERS
I Am Sending My Timber up
to Heaven
Nothing Between..... 20-4966
▽47-1966

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Square Dances
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woman; Jingle Bells; Paddy Dear;
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Straw; Solomon Levi; Comin'
Round the Mountain
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The Three Suns Present Your Favorite Hymns
Lead Kindly Light; Whispering
Hope and 2 others ▽EPA-285 1.40

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Goofus; Josephine and 2 others
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Waltz and 2 others ▽EPA-313 1.40

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Hands Across the Table; Auf
Wiedersehen and 2 others
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SMALL COMBO HITS
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Tommy Dorsey, Bunny Berigan,
"Fats" Waller, Dick McDonough,
"Georgia" Wettling, Lionel
Hampton ▽EPAT-3 1.40

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Count Basie, Duke Ellington,
Meade "Lux" Lewis, Pete John-
son and Albert Ammons
▽EPAT-4 1.40

The RED SEAL PICTURE

a page of red seal record reviews

Guest

Reviewer

Max de Schauensee

Music Editor

The Philadelphia Evening Bulletin

This month's output of celebrity recordings seems to stress virtuosity. Here we find two celebrated violinists, Jascha Heifetz and Yehudi Menuhin, offering performances of great sensitivity, as well as of dazzling brilliance. The Mozart and Mendelssohn concertos they perform with such authority and abandon, will undoubtedly be listed for many years to come among master recordings of this particular type.

Pianistic virtuosity is offered by William Kapell, whose development during the last few years has been a constant satisfaction for those who have never ceased to feel that this young artist would some day scale the heights. Kapell's performances of Chopin are here setting a new standard for the artist himself.

Caruso and McCormack were certainly virtuosos in their day. The fact that they were artists who performed warmly and from the heart cannot conceal the fact that the interpretations, that brought so much pleasure to thousands of listeners, were built on the solid foundation of a reliable and brilliant technique. McCormack sang beautifully even late in his career, and Caruso's final performances of opera were magnificent, even though the great tenor already stood within the shadows of fatal illness.

Technical accomplishment is also high among the assets of Wilhelm Furtwängler, Charles Munch, and young Guido Cantelli, as the records described below will prove.

Today, more than ever, discerning interpretation and flawless execution is demanded of public performers. The day, when an artist could get by on his temperament alone, no longer exists.

BOSTON SYMPHONY ORCHESTRA, CHARLES MUNCH, Conductor—Water Music Suite (Mozart)—The Marriage of Figaro: Overture (Handel) and Genoveva: Overture (Schumann)—(Album WDM-7009—LM-7009) A likeable combination finds two classics sharing record surface with a composition of the strictly romantic school. Charles Munch has made a happy selection, and the disc should bring a great deal of pleasure to record purchasers. The six movements of the original 20-odd, that form the Water Music, were selected and fashioned by Sir Hamilton Harty into a suite, which has become a classic in itself. Munch plays this music in a distinguished manner, as he leads the Boston Symphony Orchestra. His account of the Mozart overture is crisp and breezy

with an over-all finish. Though played to a certain extent in Europe, the Schumann overture is a rarity in America, a fact that is not easy to understand, for this is music of decided charm and worth.

NBC SYMPHONY ORCHESTRA, GUIDO CANTELLI, Conductor—Pictures at an Exhibition (Moussorgsky) and Romeo and Juliet (Tchaikovsky) (Album WDM-1719—LM-1719) Here are new recordings of two of the most popular items on today's symphonic programs. Guido Cantelli, young protégé of the great Arturo Toscanini, his 85-year-old compatriot, brings his own Italian youth and ardor to the familiar strains of the Tchaikovsky tone poem. Tempered with an artistic restraint that belongs only to the great conductors, Cantelli has much to say that is fresh in this familiar music. The Moussorgsky "Pictures" has long been a favorite piece of Toscanini, and young Signor Cantelli, backed by the NBC Symphony Orchestra, gives his vivid imagination full play in presenting these varied and exciting musical panels. The Tchaikovsky music was recorded in England with the Philharmonia Orchestra.

ENRICO CARUSO, Tenor; JOHN McCORMACK, Tenor; Mischa Elman, Violinist; Fritz Kreisler, Violinist—Caruso and McCormack Sing Christmas Music (Album WCT-1121—LCT-1121)

Though many excellent tenors, too numerous to list, have appeared and given much pleasure during the last 25 years, none of them has replaced Caruso and McCormack in the affections of a vocally aware public. Caruso, with the most gorgeous voice of his era, and McCormack, the greatest concert tenor of his period, here give us songs that should warm the heart as Christmas approaches. The fabulous Italian "divo's" selections stem mostly from mid-19th century French religious compositions and Italian oratorio, while the Irish charmer gives us even more varied fare, which he projects with a clarity of diction which is a model for anyone who chooses to listen and learn. Both Fritz Kreisler and Mischa Elman lend distinguished support to the celebrated tenors on some of these selections. Transfer to LP from acoustical recordings makes one nod in admiration, for the voices of both these fabulous vocalists emerge clear and lifelike against a virtually noiseless background.

JASCHA HEIFETZ, Violinist; LONDON SYMPHONY ORCHESTRA, SIR MALCOLM SARGENT, Conductor—Concerto No. 5, in A, K. 219 ("Turkish") (Mozart) (Album WDM-9014—LM-9014)

In the mid-1930's, Heifetz recorded this sunny and altogether lovely concerto on 78 rpm discs. Now we have a new and immeasurably clearer account of one of the violinist's finest accomplishments, as he once more presents the A major concerto, this time with Sir Malcolm Sargent and the London Symphony. Heifetz plays in dazzling fashion, yet always with a feeling for the chaste classic line. His use of the exciting Joachim cadenzas will delight lovers of sheer virtuosity, for they bring each of the three movements to a brilliant close. On the reverse of the record (LP) are two of Beethoven's less-known compositions. Beethoven wrote the melodious Romance in G and Romance in F for violin and orchestra in 1803. They take a super violinist, such as Heifetz, for the

full revelation of their beauties. William Steinberg and the RCA Victor Symphony Orchestra give sympathetic support in these lovely pieces.

WILLIAM KAPELL, Pianist—Sonata No. 3, in B Minor, Op. 58 and Mazurkas (Chopin) (Album WDM-1715—LM-1715) The last of the three Chopin sonatas for piano was written in 1844, and is generally considered one of his most thoughtful and mature works. The second movement "scherzo" poses problems in technical approach because of its great and complex difficulties, while the third and slow movement—one of Chopin's supreme moments—requires an "inner" spirit on the part of its performer. William Kapell, the brilliant adolescent of a few years ago, now reveals himself as an artist of lofty spiritual attainments. His reading of this slow movement will prove to anyone who listens that Kapell has grown up artistically, until his interpretive gift now matches his enthusiastic technique. On the reverse of this excellent record (LP) are ten of the Mazurkas, played with a vigilant awareness of their graceful dance forms. This is an example of piano tone admirably reproduced; which is just as well, for the pianist's tone has a great variety of dynamics, from a clear and bell-like softness to the energetic, almost percussive brilliance which is a hallmark of almost all today's top-flight pianists. Here is a treat for the lover of Chopin, as well as for the person who enjoys fine piano playing. It can be said that it offers an ideal coupling for any discriminating record fan.

YEHUDI MENUHIN, Violinist; BERLIN PHILHARMONIC ORCHESTRA, WILHELM FURTWÄNGLER, Conductor—Concerto in E Minor, Op. 64 and Concerto in D Minor (Mendelssohn) (Album WDM-1720—LM-1720) Here we find the intriguing pairing of one of the most popular violin concertos of the repertoire with an unknown concerto by the same composer. In the famous E minor, Menuhin with the collaboration of Wilhelm Furtwängler and the Berlin Philharmonic, gives a memorable performance. Very nearly a hundred years elapsed before the forgotten D minor was discovered and purchased by Menuhin. It is the work of a young boy whom genius had touched on the shoulder. Remarkably sure and gifted workmanship is to be noted, as Menuhin, conducting the RCA Victor String Orchestra, as well as playing the solo part, presents the "new" work "con amore."

THE ROBERT SHAW CHORALE, ROBERT SHAW, Conductor—Robert Shaw Conducts Volume II of Christmas Hymns and Carols—(Album DM-1711—WDM-1711—LM-1711) After the wonderful success of Robert Shaw's first volume of Christmas Hymns and Carols, released in 1947, we had every right to look forward to its sequel. Nor are we disappointed, for this is a magnificent and absorbing collection, the material being even more significant than the first output, which stressed the familiar in Christmas carols. Here, with the exception of two or three among 26 selections, is generally unknown and fascinating fare. Robert Shaw presents these numbers in his own arrangements, which stress simplicity, and attain a wonderful clarity and transparency of sound, due to the expert management and training of the relatively small and well-selected personnel of the Robert Shaw Chorale. It is hard to think of a more delightful gift for the approaching Christmas season, for these carols provide an ideal background for anyone's holiday activities.



BARRYMORE



BRICE



CARUSO

THE OLD CURIOSITY SHOP



CHEVALIER



KANE

In the album liner of "The Old Curiosity Shop" Abel Green, editor of *Variety*, makes notes of some curiosities concerning the stars who made the records.

Green points out that, for the most part, there is "no time table on genius." One exception, however, is Helen Kane, whose "boop-boop-a-doop" was as much a part of the Jazz Age of the '20's as . . . Clara Bow's "it."

Green tells of the time when Helen Morgan was singing in a small Manhattan speakeasy known as Billy Rose's 5th Avenue Club. She "found the postage-stamp 'dance floor' so crowded that she perched herself on the piano when time came for her vocal interludes. And thus was born the . . . famous Morgan style."

"Enrico Caruso's 'Dream of Long Ago,'" writes Green, "is the first and only 'pop' song that Caruso ever wrote and/or sang. His collaborator was Earl Carroll."

It is items like the foregoing that make the album liner to "The Old Curiosity Shop" interesting reading. Selections in the album, which contains recordings by Helen Morgan, Helen Kane, Will Rogers, Sophie Tucker, Gloria Swanson, De Wolf Hopper, Marlene Dietrich, Maurice Chevalier, John Barrymore, Fanny Brice, Nora Bayes & Jack Norworth and Enrico Caruso are listed on page eight of this issue.



DIETRICH



KANE



SWANSON



ROGERS



TUCKER

Some Christmas Carols

To the professional musician or singer Christmas is a time when he can joyfully employ his talent, and at the same time celebrate the holidays. How to celebrate the Yule season is, therefore, no problem to most artists. What is a problem is *where* the artist will be when December twenty-fifth rolls around. Since most performers are subject to the dictates of their public they must frequently sing, play or conduct their favorite Christmas Carols on a concert stage instead of in their own living rooms. This year, according to an informal survey made by this magazine (see cuts and captions), most artists

will be in their own homes, celebrating Xmas in their own particular manner, but some few will be engaged in concerts or rehearsals.

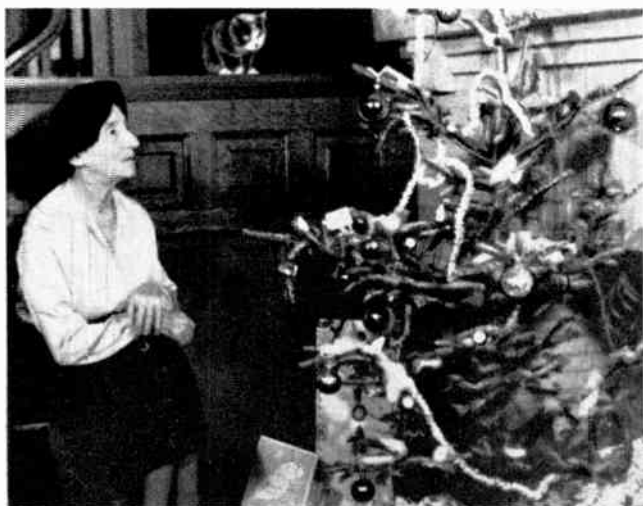
Regardless of where the artists will be on December twenty-fifth, their fans may enjoy their favorites' artistry on records. RCA Victor Christmas recordings this year include a second volume of "Christmas Hymns and Carols" by the Robert Shaw Chorale, a "Christmas Carols" album by Marian Anderson, "Mario Lanza Sings Christmas Songs" and "Caruso and McCormack Sing Christmas Music."



MARIAN ANDERSON writes: "Perhaps more than any other day, Christmas is the time one wants to be at home with those nearest and dearest to one. We always attempt to arrange our schedule so that this may be possible, and, it seems, this season it will be. Back from the European tour and not yet embarked on the American one, our Christmas will be in Connecticut this year." Marian Anderson's "Christmas Carols" album has eight favorites.



WILLIAM KAPELL says: "I'll be working the whole of the holiday season. On the 19th and 20th there are two concerts with the Boston Symphony, then on Christmas day I rehearse with the Philadelphia Orchestra. My only consolation is that there's nothing scheduled for New Year's Eve." Chopin's "Mazurkas" and "Sonata No. 3, in B Minor" are in Kapell's new album. Shown in photo above are his wife and son, David. Not shown is his daughter, Rebecca.



WANDA LANDOWSKA writes: "My first teacher was a kind and indulgent man. He allowed me to browse in the music which pleased me. Alas, they made me change my teacher. I was very unhappy and made this vow: 'Some day when I am grown up, I shall do the things I want to do.' Written neatly on a sheet of paper with Christmas pictures on it, this vow was in an envelope on which I wrote: 'To be opened when I am grown up.' But I opened the envelope the very next day!" Book 2 (9-16) of Bach's "The Well-Tempered Clavier" by Wanda Landowska has just been released.



EZIO PINZA will celebrate Xmas with his wife, Doris, and his three children in his new Stamford (Conn.) home into which they moved this past August. Pinza, who was once a professional carpenter, still likes to play around with a saw and hammer and will completely remodel the playroom with hand-carved Italian Xmas decorations. He will cook the dinner on Xmas day, stuffing the turkey with Italian chestnuts and olives. The house will be decorated with small Sicilian silver lanterns on Xmas day. Ezio Pinza is featured in a new album of songs from the film "Tonight We Sing."



JAN PEECE writes: "For the first time in several years it looks as if I'll be able to spend Christmas quietly at home with Mrs. Peerce and the children. This is a luxury that hasn't come my way very often in the last few seasons; always there has been a Met performance, a concert, a broadcast or some other engagement to make Christmas a working day for me." Jan Peerce is heard in the "Tonight We Sing" album, which ties in with the film based on S. Hurok's life.



ROBERTA PETERS writes on her feelings about the Xmas season: "Christmas is the time of bells and sparkling lights, of gifts and parties, a season to feel particularly the joy of living. But to appreciate our own happiness and make it complete, it is very necessary to remember those less fortunate than ourselves and to do our best to make their Christmas also a merry one." Miss Peters sings in the "Tonight We Sing" album (see page 15).



YEHUDI MENUHIN will be home for Xmas, weather and an airline permitting. He'll be concertizing in the mid-west on Dec. 23 and will get home by the 25th only if there's flying weather. Once home he'll have a day and a half for celebration, for he must fly to the south on the 26th. He and his wife are shown here looking at photos of their children. Menuhin's new album has 2 Mendelssohn concertos, the E Minor and the newly discovered D Minor.



PATRICE MUNSEL is in England, making the film life of Nellie Melba. She'll join her husband, Robert Schuler, in time for Xmas. Miss Munsel isn't sure about the Met's plans for her on Dec. 25, but even if she must sing it will not mar her holiday, since this will be the Schuler's first Xmas in their N. Y. apartment. They're planning a midnight party by candle light. Munsel is in two operatic highlight albums, "La Bohème" and "Lucia di Lammermoor."



FRTZ REINER has this to say about the Yule season: "For two thousand years Christmas has been the traditional season of celebration and rejoicing. With the world as it is today, those of us who can spend this holiday happily with our family and friends must, indeed, be profoundly grateful." Mr. Reiner conducts the RCA Victor Orchestra in "Scenes from Rosenkavalier, Marriage of Figaro, Orfeo" in a new Red Seal album with Risë Stevens and Erna Berger.



RISË STEVENS will not have to sing at the Met or in concert this Xmas, barring any last minute changes in schedules. She, her husband Walter Surovy and their son Nicky (shown) will spend the holidays in their new country house in Westhampton, Long Island. She intends to cook the Christmas dinner herself. Miss Stevens is heard in a new "Highlights from Carmen" album which also features Albanese, Peerce, Merrill, the Shaw Chorale and conductor Fritz Reiner.



MILLION DOLLAR MERMAID presents Esther Williams as Annette Kellerman, the young lady who swam the river Thames and incurred the indignation of the Boston citizenry when she appeared there in her famous one-piece bathing suit. Victor Mature and Walter Pidgeon co-star.



THE TOUGHEST

Man in Arizona has Vaughn Monroe cast as a U. S. Deputy Marshall; Victor Jory plays a baddie. Joan Leslie is starred opposite Vaughn. From the film's score Monroe has recorded "A Man's Best Friend Is His Horse," "Hound Dog" and "The Man Don't Live Who Can Die Alone."



TONIGHT WE SING follows the career of impresario S. Hurok (played by David Wayne). Ezio Pinza is cast in the role of the great Russian basso, Feodor Chaliapin. Co-starring with him is the Met's Roberta Peters. This scene shows Pinza, Byron Palmer (for whom Jan Peerce sings) and Miss Peters in the "Faust" sequence. Ezio Pinza, Jan Peerce and Roberta Peters have a "Tonight We Sing" RCA Victor Red Seal album.

THE CLIMATE

of Eden" is the title of author-director Moss Hart's new play. The Broadway show, adapted from the novel "Shadows Move Among Them," has incidental music by Trudy Rittman. In this picture Mr. Hart (left) goes over his script with cast members Rosemary Harris, Penelope Munday and John Cromwell.



BUTTRIO SQUARE stars Billy Gilbert, Charlotte Jones (shown here) and the Met's Lois Hunt in a musical comedy about American G.I.'s in an Italian village. Billy Gilbert wrote the book while the music for the new Broadway show is by Fred Stammer and Arthur Jones. The new show opened in October.

SOMEBODY

Loves Me" is the film biography of Blossom Seeley and her husband, Benny Fields. Betty Hutton plays Blossom. Ralph Meeker is seen as her husband. The film's plot has to do with the pair's professional and marital difficulties. Betty Hutton has recorded a "Somebody Loves Me" album for RCA Victor.



ROAD TO BALI

starts out with Hope and Crosby performing in an Australian vaudeville house. Complications with local beauties force them to leave town; they become involved with an island prince, princess (Dorothy Lamour) and a treasure hunt. The new film which opens this month, has several musical scenes.



PETER PAN is Walt Disney's latest all-cartoon feature, based on the Sir James Barrie classic. Bobby Driscoll supplies Peter's voice, Kathryn Beaumont speaks and sings for Wendy. Bobby and Kathryn, along with other members of the original Disney cast, have recorded a "Peter Pan" album for RCA Victor.



THE DESERT SONG introduces Kathryn Grayson to Warner Brothers films and RCA Victor records. In this "Technicolor" version of the perennial operetta favorite (it opened for the first time in 1926) by Sigmund Romberg and Oscar Hammerstein II, Miss Grayson is starred with Gordon MacRae and Raymond Massey. Miss Grayson and Tony Martin have recorded selections from "The Desert Song" in a new RCA Victor album.



STARS AND

Stripes Forever" is the movie based on the life of John Philip Sousa. Clifton Webb plays Sousa; Ruth Hussey is his wife. The Cities Service Band of America has a "Sousa Marches" album. Arturo Toscanini conducts the NBC Symphony Orchestra in a recording of "The Stars and Stripes Forever."

BLOODHOUNDS

of Broadway" is a film adapted from a Damon Runyon story. Mitzi Gaynor (shown here) is discovered by a couple of smart New York operators (Scott Brady and Wally Vernon) in the Georgia backwoods. They bring her to Broadway where she is a big success singing and dancing in nightclubs.



BECAUSE YOU'RE MINE stars Mario Lanza and features James Whitmore and Doretta Morrow. From the film's score Lanza has made a "Because You're Mine" record album and two single records: "The Song Angels Sing" and the film's title song; "You Do Something to Me" and "Lee-Ah-Loo."

This Christmas...give them music for a lifetime!

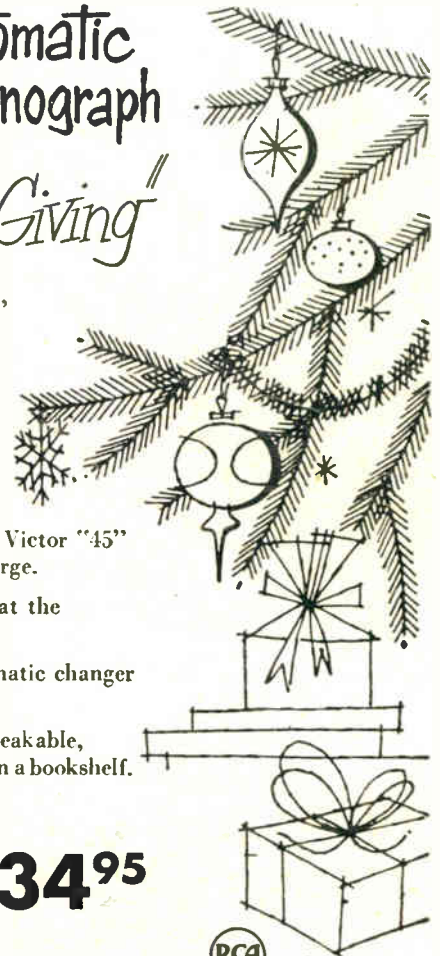
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