

RCA VICTOR

Record Review

THE MAGAZINE OF AND COMMENT

JULY
1948



Jeanette MacDonald Sings Romantic Melodies (see Page 7)

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RCA VICTOR Record Review



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THE MAGAZINE OF MUSICAL FACT AND COMMENT

VOL. 11, NO. 3



BRAHMS

Eine Deutsches Requiem

Shaw conducts complete recorded version

IN response to countless requests, the first domestic recording of one of the master works of choral literature has been made available in its entirety. The present version of Brahms' *German Requiem* climaxes more than three years of discussion and preparation, dating back to a performance by Mr. Shaw at the New York City Center during the 1945-46 season. Actual recording of the composition commenced in November, 1947, after weeks of intensive rehearsal by the chorus and soloists.

Participants in the recording include Eleanor Steber, Soprano; James Pease, Bass, and a carefully selected chorus of forty-one members of Mr. Shaw's own group, who have performed with him in radio, concert and on records for the past four years. The orchestra comprises fifty-eight musicians, the majority of whom played under Shaw's direction in the

recording of Bach's *B Minor Mass*, which won the 1947 Recorded Music Award.

The orchestra itself, organized last year especially for recording purposes, is made up of the first desk players of leading New York symphony orchestras.

The complete recorded version of the *Requiem*, comprising nine 12-inch Red Seal records housed in a single album, is available in two editions: a set of shellac records in automatic coupling (M/DM-1236), list price▲, \$12.25; and a De Luxe edition on non-breakable plastic (DV-20), list price▲, \$19.00. Manual sequences for shellac and plastic sets are available at one dollar additional. Both editions are accompanied by the complete text in both German and English and a preface by Mr. Shaw himself.



ON VINYLITE
AND SHELLAC

Betty R. Schoenfeld
Editor

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Manager

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chamber music of debussy

THE PAGANINI QUARTET

recorded on
vinylite
and shellac

THIS is the second recorded offering of the famed Paganini Quartet. Several months ago RCA Victor issued the group's performances of the three Rasonmovsky Quartets (M/DM-1151; M/DM-1152; M/DM-1153) and the results brought cheers from critics and public alike. The artists turn now to music of Claude Debussy with a glowing re-creation of the French composer's only chamber music work -- the String Quartet in G Minor, Op. 10.

The instruments of this group of artists, as you probably know, were made by Stradivarius over two hundred years ago and were once the most cherished possessions of Nicolo Paganini. Through the aid of the distinguished patroness, Mrs. William Andrews Clark, the instruments were acquired for the group which assumed the name of their former owner.

The warm, luxurious color-magic of Debussy's music is heard to magnificent advantage on these records. This sensitive and intimate poetry of the great impressionist, created in 1893, "bears the definite stamp of his manner," wrote the French composer, Paul Dukas. "Everything is clearly and concisely drawn, although the form is exceedingly free. . . . Debussy takes particular delight in successions of rich chords that are dissonant without being crude and more harmonious in their complexity than any consonances could be; over them his melody proceeds as on a sumptuous, skillfully designed carpet of strange coloring that contains no violent or discordant tints."

The work is in four movements, all built around one theme. The first movement, *Animé, et très décidé*, has been described as an "impassioned abandon to sound." In the second movement, *Assez vif et bien rythme*, rhythmic alteration of the first subject of the preceding movement occurs.



Reading clockwise: Henri Temianka, Gustave Rosseels, Robert Maas and Robert Courte.

An *Andantino doucement expressif* follows -- undoubtedly one of the most appealing passages in chamber music literature. In this section, all four instruments are muted. Here the main motive is referred to only casually. The last movement, *Très modéré* offers a powerful and vigorous finale.

DEBUSSY: STRING QUARTET IN G MINOR, Op. 10
The Paganini Quartet

Henri Temianka, 1st Violin
Gustave Rosseels, 2nd Violin
Robert Courte, Viola
Robert Maas, 'Cello

MUSICAL MASTERPIECE ALBUM M/DM-1213

M-\$7.00 List Price ▲ DM-\$6.00 List Price ▲

DE LUXE ALBUM V/DV-17

V-\$10.00 List Price ▲ DV-\$9.00 List Price ▲

Four 12" RCA Victor Records

JULY, 1948

▲ Suggested list price includes federal excise tax.

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MUSIC FOR *Piano* AND *Orchestra*



ARRAU RECORDS

Strauss "Burlesque" Weber "Konzertstück"

LYRIC poetry combined with dynamic virtuosity are revealed in these two contrasting romantic works—and with them one of Chile's most colorful and effective emissaries to the United States displays his talents to wonderful advantage. The present album will find warm response with lovers of the piano literature.

Richard Strauss was a youth of twenty-one when he set his sophisticated, kaleidoscopic *Burlesque* to paper. At the time he was tremendously influenced by the music of Brahms, a fact to which the *Burlesque* bears strong evidence. Strauss himself was not overly smitten with this work; four years elapsed until its first performance, in 1890, at the Allgemeiner Deutscher Musikverein. Four more years were to pass until it was finally published.

We feel inclined to disagree with the worthy composer as to the merits of this dazzling work, with its virtuoso part for timpani as well as for solo piano. Grace and buoyant laughter mingle with teasing suggestions of *Don Juan* and *Der Rosenkavalier*, and passages of utmost beauty emerge with sudden bursts of light. A Strauss lover will want to own the *Burlesque* for all time!

Almost seventy years earlier, Weber had penned his *Konzertstück in F Minor*. Composed in 1821, this great early romantic work is filled with shades of the brilliant programmatic music that was soon to come from European composers.

Weber's story, set in the period of the Crusades, is one of great pageantry. Its music is among the most eloquent in the piano repertory.

**RICHARD STRAUSS: BURLESQUE IN D MINOR
WEBER: KONZERTSTÜCK IN F MINOR, Op. 79**

Claudio Arrau, Pianist
Chicago Symphony Orchestra
Desiré Defauw, Conductor

MUSICAL MASTERPIECE ALBUM M/DM-1216
M—\$7.00 List Price ▲ DM—\$6.00 List Price ▲
Four 12" RCA Victor Records

Koussevitzky conducts

SCHUBERT



SYMPHONY NO. 5

TERMED "the most Viennese of all his symphonies," Schubert's Fifth abounds in light-hearted melody and bubbling rhythms, a tender, graceful tribute to the Vienna of his time. The composer was but nineteen years of age when he wrote his Fifth Symphony, and blessed with a mastery of composition and a grasp of form that were to reveal this work

as his first important symphonic endeavor.

Shortly after its composition in 1816, the symphony had its first performance. Then it disappeared for a number of years: the orchestral parts were finally found in 1867 by George Grove and Arthur Sullivan while going through some musical papers of Johann Harbeck in Vienna. The complete score was found at the Royal Library of Berlin and was published in 1882. The first American performance was given by the Boston Symphony Orchestra under the direction of George Henschel in 1883.

Three 12" records encompass the four movements of this work: an *Allegro*, with lovely, romantic writing for woodwinds and strings; an *Andante con moto*, which emerges as a great song; a *Menuetto* of rare charm and grace and a brilliant and infectious *Allegro vivace*.

Koussevitzky's name has long been associated with poetic re-creation of Schubert's music. The present recording, a magnificent performance by the Boston Symphony Orchestra under Koussevitzky's sensitive direction, is a fresh and lovely addition to the RCA Victor catalog, and one that bears investigation for the lover of classical music. The spirit of Haydn and Mozart live on in this music — but through Schubert's own particular eloquence and color-magic.

SCHUBERT: SYMPHONY NO. 5, IN B-FLAT

Boston Symphony Orchestra

Serge Koussevitzky, Conductor

MUSICAL MASTERPIECE ALBUM M/DM-1215

M—\$5.75 List Price ▲ DM—\$4.75 List Price ▲

Three 12" RCA Victor Records

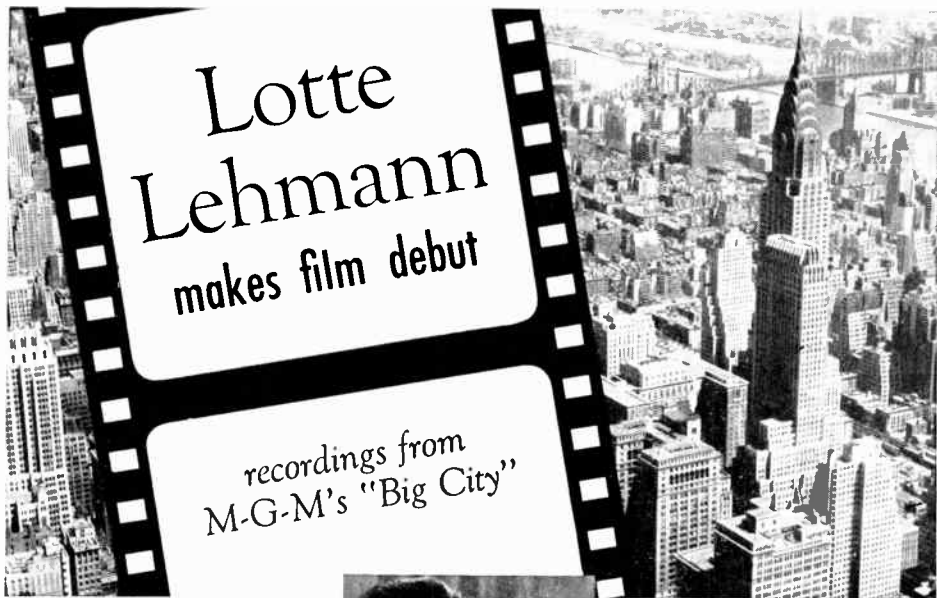
Serge Koussevitzky, Conductor of the Boston Symphony Orchestra, gives the cue to a flute soloist during an RCA Victor recording session.

RCA Victor Records Photo

JULY, 1948

▲ Suggested list price includes federal excise tax.

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BY this time you are probably aware of the film debut of one of the greatest lieder singers of our time. It's a far cry from the sophisticated and glittering role of the Marschallin in Strauss's *Der Rosenkavalier* to that of the sweet and homey Mrs. Feldman of the new M-G-M film—but Mme Lehmann handles her part with the ease and dignity that have won her to millions.

Big City is the story of a little girl (Margaret O'Brien) adopted by three men of different faith—Danny Thomas, a cantor, Robert Preston, a Protestant clergyman and George Murphy, an Irish policeman. Lotte Lehmann, as Danny's mother, takes over the child's education.



Margaret O'Brien listens as Lotte Lehmann sings the beloved Cradle Song by Brahms.

After various entanglements over the permanent adoption of Margaret, friendship and reason finally triumph—and the result is an extremely sensitive film, a rich experience in entertainment.

In *Big City*, Lotte Lehmann displays her tremendous versatility as an actress as well as a singer. Her audiences will adore her. Robert Armbruster and the orchestra offer colorful assistance.

See below for listings of the familiar favorites that have been recorded from *Big City*. See page 11 for news of popular tunes heard in this film.

← *Left to right, the stellar performers are Danny Thomas, Lotte Lehmann, Margaret O'Brien, Edward Arnold, Betty Garrett, George Murphy, Karin Booth and Robert Preston. All eight find a share of fun, romance and heartbreak in their Big City with the accent on fun. Norman Taurog directed; Joe Pasternack produced.*



SELECTIONS FROM "BIG CITY"
 Brahms: Lullaby; Schumann: Träumerei; Berlin: God Bless America; Malloy: The Kerry Dance
 Lotte Lehmann, Soprano
 with Orchestra and
 St. Luke's Choristers
 Robert Armbruster, Conductor
MUSICAL MASTERPIECE ALBUM MO-1226
 Two 10" RCA Victor Records
 \$3.00 List Price ▲



“THROUGHOUT the American Southwest, Saturday afternoon rodeo is a tradition. On the remote ranches, as well as in the trading centers and the towns, the ‘hands’ get together to show off their skill in roping, riding, branding and throwing. Often, on the more isolated ranches, the rodeo is done for an audience that consists of only a handful of fellow-workers, women-folk, and those nearest neighbors who can make the eighty or so mile run-over.

“The afternoon’s exhibition is usually followed by a Saturday night dance at the Ranch House.

“The theme of the ballet is basic. It deals with the problem that has confronted all American women, from earliest pioneer times, and which has never ceased to occupy them throughout the history of the building of our country: how to get a suitable man.”

With these words, choreographer Agnes de Mille sets the stage for her brilliant treatment

of Aaron Copland’s *Rodeo*, which was commissioned by the Ballet Russe de Monte Carlo for its 1912-13 season. The work had its first performance at the Metropolitan Opera House on October 16, 1912.

From the complete score of this ingenious and exciting music, the composer extracted an orchestral suite for concert performance comprising the four episodes recorded for RCA Victor by Antal Dorati and the Dallas Symphony Orchestra: *Buckaroo Holiday*, *Corral Nocturne*, *Saturday Night Waltz* and *Hoedown*.

Brooklyn-born Aaron Copland, often referred to as “the most American of composers,” has been largely responsible for the tremendous advancement of music written by composers of this country. The influence of his personality on innumerable musical ventures and the impact of his own creative talents have reaped rich rewards—evident in every facet of the contemporary musical scene.

As a boy, Aaron Copland studied harmony

and composition with Rubin Goldmark; shortly after, he was sent to Paris to study with the famed Nadia Boulanger. He has twice been the recipient of the Guggenheim Fellowship.

Among Copland’s best known works are *El Salón México* (M/DM-546), three Symphonies, a Concerto for Piano and Orchestra, *Music for the Theatre* (M/DM-714) and music for the films, *The City*, *Our Town* and *Of Mice and Men*. He is the composer of *Lincoln Portrait* (M/DM-1088) and the Pulitzer Prize winning ballet, *Appalachian Spring* (M/DM 1016).

Copland himself has written, “I know I no longer feel the need of seeking out conscious Americanisms. Because we live here and work here we can be certain that when our music is mature it will also be American in quality. American individuals will produce an American music, without any help from conscious Americanisms.”

With *Rodeo*, Copland has produced one of

his freshest and most appealing bits of Americana. Traditional folk songs and colorful dance rhythms abound in this thoroughly exhilarating score. His lively sense of theatre is spiced with dashes of humor, and his ingenious orchestration reveals him to be one of the superior craftsmen of the day.

Several years before *Rodeo*, Copland wrote the ballet, *Billy the Kid*, for Ballet Caravan. The waltz from this score has been included on the final side of these records.

With this recording, Antal Dorati is again revealed as one of the master conductors of ballet music. Formerly *chef d’orchestre* of the Ballet Theatre, and brilliant conductor of the rather recently re-organized Dallas Symphony Orchestra, he has won himself a tremendous following with his recorded ballet music.

A native of Budapest, he lists among his teachers the late Béla Bartók, Zoltán Kodály and Lee Weiner. He points to almost twenty-five active seasons as conductor of symphony, opera and ballet. Mr. Dorati came to this country fifteen years ago with the original Ballet Russe de Monte Carlo.

COPLAND: RODEO — FOUR DANCE EPISODES
 included as final side in this album:
COPLAND: BILLY THE KID — WALTZ
 Dallas Symphony Orchestra
 Antal Dorati, Conductor
MUSICAL MASTERPIECE ALBUM M/DM-1214
 M—\$5.75 List Price ▲ DM—\$4.75 List Price ▲
 Three 12" RCA Victor Records



All scenes from production of Ballet Russe de Monte Carlo, Inc.

new single red seal records

LOVE SCENE.....RICHARD STRAUSS

(From "Feuersnot, Op. 50")

Sir Thomas Beecham, Bart.,
conducting the
Royal Philharmonic Orchestra

RCA Victor
No. 12-0289
\$1.25 List Price ▲



Sir Thomas
Beecham, Bart.

Feuersnot, an early (1901) operatic product of Strauss, is really a song-poem in one act. The story, with its text by Ernest von Wolzgen, was dramatized from an episode in an old Dutch saga. The scene is Munich in the fabled "Notime" ("Bad Time"), and the love story of Kunrad der Ebner and Diemut, the burgomaster's daughter, takes place during the celebration of the "Sonnenwende" ("Turning of the Sun") on the longest night of the year. At this time, the Johannis fire, emblematic of the glorification of the senses, were lit. The famous love music, a symphonic movement of great beauty and power, has become a concert-hall favorite. Sir Thomas reveals it on these record sides in all its splendor.

ANDANTE CANTABILETCHAIKOVSKY

(Transcribed by Fritz Kreisler)

(From "Quartet No. 1, in D, Op. 11")

LIEBESLEID.....FRITZ KREISLER

(Love's Sorrow)

RCA Victor
No. 12-0287
\$1.25 List Price ▲

William Primrose, Violist
with **David Stimer at the Piano**



William Primrose and
David Stimer

This new recording by the famous violist, his first in a long time, contains two of the most beloved melodies in existence. The hauntingly beautiful theme of the *Andante Cantabile*, taken from a Russian folk song, sounds to magnificent advantage through the deep sonorous tones of the viola. It is complemented by the tender strains of Kreisler's own *Liebesleid* (Love's Sorrow), which is based on an old Viennese waltz. David Stimer at the piano offers warm assistance in these lovely compositions.

MINUETBOCCHERINI

(From "Quartet in E, Op. 13, No. 5")

MINUETBOLZONI

RCA Victor
No. 10-1418
\$1.00 List Price ▲

Boston "Pops" Orchestra
Arthur Fiedler, Conductor



Arthur Fiedler

The Boston "Pops" Orchestra comes forth once again with a bright new recording of some of the world's most delightful music. The Boccherini *Minuet* from his *Quartet in E* is one of the better-known gems of this prolific composer, and the delightful Bolzoni work affords an effective complement. Projected with all the dash and brilliance of this orchestra at its best, these two graceful Italian minuets are "musts" for your library of familiar favorites.

Jeanette MacDonald

OFFERS

music for
romantic moods



ROMANTIC is truly the word for this delightful assortment of melodies—and romantic is the style in which Jeanette MacDonald sings them! On four ten-inch records you'll hear songs that demonstrate, among other things, the enormous versatility of this star of screen, concert and opera.

Included on the eight sides are such perennial American favorites as Gershwin's *Summertime*, from *Porgy and Bess* and *The Man I Love* from *Strike Up the Band*; Noel Coward's *I'll See You Again* and *Zigeuner* from *Bitter sweet* and Carrie Jacobs Bond's *A Perfect Day* and *I Love You Truly*. Two of Debussy's earliest songs, *Romance* and *Beau Soir*, round off this enchanting collection. Miss MacDonald has enjoyed much success with these on her concert programs.

The recording activities of the singer have been extremely colorful. Her programs run the gamut from operatic and concert songs to folk ballads, popular tunes of the day and children's records.

Recently, RCA Victor released a ten-inch record (10-1420) containing two numbers sung by Miss MacDonald from M-G-M's hit film, *Three Daring Daughters*: *Where There's Love* (based on the waltzes from Strauss's *Der Rosenkavalier*) and *Springtide* by Grieg. The singer co-stars in this film with pianist José Iturbi. With *Romantic Melodies*, a bright new album takes its place among her mounting successes—an album for everyone!

ROMANTIC MELODIES

Coward: *I'll See You Again*; *Zigeuner* (from "Bitter sweet"); Gershwin: *Summertime* (from "Porgy and Bess"); The Man I Love (from "Strike Up the Band"); Bond: *I Love You Truly*; *A Perfect Day*; Debussy: *Romance*; *Beau Soir*
Jeanette MacDonald, Soprano
with Orchestra

Robert Armbruster, Conductor
MUSICAL MASTERPIECE ALBUM MO-1217

Four 10" RCA Victor Records
\$5.00 List Price ▲

NEW POPULAR RECORDINGS

Previn plays the piano

P-214 \$4.00 List Price ▲

Andre Previn's debut with his own album marks the introduction of a sensational musical genius who has been astounding the music world of Hollywood. At nineteen, Previn has already been established as a composer and arranger for M-G-M. His clever, improvisational style shows talent which is due to gain increasing recognition as time goes on.

With rhythm accompaniment he offers the following: *Hallelujah, But Not for Me, My Shining Hour, This Can't Be Love, Just One of Those Things, Mad About the Boy, I Didn't Know What Time It Was, and Should I,*

The immortal operetta,

Rose-Marie

with Al Goodman and his Orchestra

K-15 \$4.00 List Price ▲

Rose-Marie has been one of the most popular of operettas for years. The lure of the Canadian Northwestern woods as the background setting for a beautiful love story has endeared this Rudolf Friml-Otto Harbach classic to millions. Marion Bell and Charles Fredericks lend the charm of their voices now in an album of songs from *Rose-Marie* under the baton of Al Goodman. Among the eight selections, you'll hear such classics as *Rose-Marie, The Mounties* and the *Indian Love Call*.

Rhythms from Latin

America

Freddy Martin and
his Orchestra

P-213 \$4.00 List Price ▲

A bright assortment of rumbas, tangos and sambas including such hits as *La Cucuracha, Misirlou* and *Jalousie!*



Andre Previn



New popular singles you should own

- 20-2867 IF I WERE YOU
CARAMBA IT'S THE SAMBA!
Freddy Martin and his Orchestra
- 20-2904 LET ME CALL YOU SWEETHEART
WALK IT OFF
Tommy Dorsey and his Orchestra
(both with vocal)
- 20-2906 I WANNA DO WHAT I WANNA
DO
MY MAN FRIDAY
The Caldwells
- 20-2942 DELILAH
(Vocal refrain by Tex Beneke and
The Modernaires)
ADIOS
Glenn Miller and his Orchestra
- 20-2810 CLANCY LOWERED THE BOOM
THE ROMANCE OF THE ROSE
Dennis Day with Charles Dant
and his Orchestra
- 20-2898 MAKIN' LOVE MOUNTAIN STYLE
(Vocal refrain by Tex Beneke and
The Moonlight Serenaders)
MEADOWLANDS
Tex Beneke and his Orchestra
- 20-2863 A FELLA WITH AN UMBRELLA
STEPPIN' OUT WITH MY BABY
The Three Suns
- 20-2838 BETTER LUCK NEXT TIME
IT ONLY HAPPENS WHEN I
DANCE WITH YOU (both from
the M-G-M film "Easter Pa-
rade")
Perry Como with Russ Case and
his Orchestra
- 20-2887 LITTLE ROMERO
JIPI JAPA
Desi Arnaz and his Orchestra
- 20-2763 I FEEL SO SMOOCHIE (with vocal
refrain)
BETTY BLUE (with vocal refrain)
Louis Prima and his Orchestra

The M-G-M hit film "Big City," (see page 6) is well spotted with some fine pop tunes you'll want on records. Ask for these:

- 20-2662 WHAT'LL I DO
Perry Como
- 20-2646 OK'L BABY DOK'L
Page Cavanaugh Trio
- 20-2945 DON'T BLAME ME
Shep Fields and his Orchestra

*International singles
you should own*

- 25-7092 TORNÀ PICCINA
CARA PICCINA
Néstor Chayres
with Isidor Handler and his
Orchestra (Recorded in Chile)
- 26-9035 THE WEDDING SONG
PEDRO PIPER
Irving Fields with The Campos
Trio
- 25-1118 TUBA POLKA
KRISTIANA WALTZ
Six Fat Dutchmen
Harold Loeffelmacher, Conduc-
tor
- 25-1120 POÈME
DARLING, JE VOUS AIME BEAU-
COUP
Henri René and his Orchestra
- 26-9034 SUNDAY IN OLD SANTA FÉ
CON MARACAS
José Morand and his Orchestra

Don't miss Henri René's enchanting album of WONDER WALTZES — S-54 — familiar selections by the waltz king, Emile Waldteuffel!

Country and Western

- 20-2907 TEARS TODAY AND BLUES TO-
MORROW
IN THE PINES
Texas Jim Robertson
and The Panhandle Punchers
- 20-2899 MAMA NEVER SAID A WORD
ABOUT LOVE
LITTLE OLD RAG DOLL
Patsy Montana
and her Buckaroos
- 20-2866 OKLAHOMA WALTZ
THAT'S THE LAST STRAW
Spade Cooley and his Band with
vocal refrain by The Spadettes
- 20-2890 IF THAT'S THE WAY YOU WANT
IT
WHO CARES, WHO CARES?
Dave Denney
with String Orchestra
- 20-2875 THE STRANGEST FAMILY
THE OLD PIANO POLKA
Zeke Manners and his Band
with vocal refrain by The Sing-
ing Lariatiers

Records for children

For drowsy eyes . . .

**TIME FOR YOUR LULLABY
NATURE BOY**
45-5212 \$1.00 List Price ▲
10" Non-breakable record
Eve Young and The Guild Choristers

A soothing arrangement of two lovely songs. The nation-wide hit, *Nature Boy*, as done by Eve Young and The Guild Choristers, is the perfect lullaby. Young and old will fall in love with this version!

ALBUMS FROM WALT DISNEY'S

"Melody Time"



© W. D. P.

Roy Rogers sings and narrates the *PECOS BILL* legend (Y-375; \$3.50 List Price▲). This mighty figure of American myth started his fabulous career by terrifying rattlesnakes in his early youth and then going on to triumph over man, beast and nature itself. He is one of the focal characters in seven related episodes of combined live and animated action based on native legend and traditional music.

MELODY TIME Y-369

\$2.25 List Price ▲

Four ten-inch sides with highlight melodies from the film. Roy Rogers, Sammy Kaye and Freddy Martin combine to bring you these charming melodies.

JOHNNY APPLESEED Y-368

\$3.50 List Price ▲

Dennis Day, portraying all the characters, tells the enchanting story of this odd and gentle figure of American legend. *Johnny Appleseed* will become a great favorite!

Cast of "Mr. Roberts" receives albums of Leonard Warren's "Sea Shanties"



Metropolitan Opera baritone Leonard Warren and Henry Fonda, shown here with Harvey Lembeck (left) and Ralph Meeker (extreme right), following presentation of his RCA Victor album of SEA SHANTIES to Fonda and members of the cast of "Mr. Roberts."

THE May 14th evening performance of "Mr. Roberts," the Thomas Keegan-Joshua Logan play at the Alvin Theatre in New York City, had an extra behind-the-scenes nautical touch.

Just before the curtain rang up, Metropolitan Opera baritone Leonard Warren visited Henry Fonda, Robert Keith, David Wayne and William Harrigan backstage, and presented his new record album of "Sea Shanties," recently released by RCA Victor, to members of the cast. Accompanying Warren's gift of records was an RCA Victor table model radio-phonograph for use in the "sun-room," where cast members sit before each performance in order to preserve their sun-tan. Warren also promised Fonda and the cast that they will receive additional RCA Victor releases during the run of "Mr. Roberts."



ALLAN JONES
sings Kern,
Kreislser favorites

THE TOUCH OF YOUR HAND
(from "Roberto") JEROME KERN
STARS IN MY EYES
(from the Columbia film "The King Steps Out") KREISLER
Record No. 10-1419 \$1.00 List Price ▲

"MUSIC YOU WANT WHEN YOU WANT IT" ADVANCE PROGRAMS

| Program No. | August | Title | Album No. | Price | Program No. | August | Title | Album No. | Price |
|-------------|--------|---|----------------|--------|-------------|--------|--|----------------|-------|
| 3056 | 2 | Wagner: Die Meistersinger Overture | Record 11-9385 | \$1.25 | 3067 | 17 | Chopin: Les Sylphides | DM-1119 | 4.75 |
| | | Toscanini-NBC Symphony Orchestra | | | | | Fiedler-Boston "Pops" Orchestra | | |
| 3057 | 3 | Operatic Arias: Tosea-Butterfly James Melton, Tenor | Single Records | 1.25 | 3068 | 18 | Shakespeare-Walton: Henry V Sir Laurence Olivier, Reader | DM-1128 | 6.25 |
| 3058 | 4 | Grofé: Grand Canyon Suite | DM-1038 | 6.00 | 3069 | 19 | Haydn: Symphony No. 94, "Surprise" | DM-1155 | 4.75 |
| | | Toscanini-NBC Symphony Orchestra | | | | | Koussevitzky-Boston Symphony Orchestra | | |
| 3059 | 5 | Schubert: "Unfinished" Symphony | DM-1039 | 4.75 | 3070 | 20 | Tchaikovsky: Romeo and Juliet | DM-1178 | 4.75 |
| | | Koussevitzky-Boston Symphony Orchestra | | | | | Toscanini-NBC Symphony Orchestra | | |
| 3060 | 6 | Piano Recital: Prokofieff-Chopin Vladimir Horowitz, Pianist | Single Records | 1.25 | 3071 | 23 | Chopin: Etudes Alexander Brailowsky, Pianist | DM-1171 | 11.00 |
| 3061 | 9 | Ravel: Bolero | DV-18 | 5.00 | 3072 | 24 | Offenbach-Rosenthal: Gaité Parisienne | DM-1147 | 6.00 |
| | | Koussevitzky-Boston Symphony Orchestra | | | | | Fiedler-Boston "Pops" Orchestra | | |
| 3062 | 10 | Rachmaninoff: Piano Concerto No. 2 | DM-1075 | 7.25 | 3073 | 25 | Wagner: Parsifal Excerpts | DM-1198 | 4.75 |
| | | Rubinstein-Golschmann-NBC Symphony Orchestra | | | | | Koussevitzky-Boston Symphony Orchestra | | |
| 3063 | 11 | Operatic Arias: I Pagliacci-Masked Ball | Single Records | 1.25 | 3074 | 26 | Sea Shanties | MO-1186 | 5.00 |
| | | Warren-Peerce-Milanor-Swarthout-Chorus | | | | | Warren-Levin-Orchestra and Chorus | | |
| 3064 | 12 | Debussy: Brigg Fair | DM-1206 | 3.50 | 3075 | 27 | Lalo: Symphonie Espagnole | DM-1207 | 6.00 |
| | | Beecham-Royal Philharmonic Orchestra | | | | | Menuhin-Fournet-Orchestra Colonie | | |
| 3065 | 13 | Brahms: Alto Rhapsody | DM-1111 | 3.50 | 3076 | 30 | Boston "Pops" Program | Single Records | 1.25 |
| | | Anderson-Monteux-San Francisco Symphony Orchestra | | | | | Fiedler-Boston "Pops" Orchestra | | |
| 3066 | 16 | Respighi: The Birds | DM-1112 | 3.50 | 3077 | 31 | Debussy: Quartet in G Minor | DM-1213 | 6.00 |
| | | DeFaux-Chicago Symphony Orchestra | | | | | The Paganini Quartet | | |

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| City | Station | Kc. | Time (P.M.) | City | Station | Kc. | Time (P.M.) |
|----------------------|---------|------|-------------|-----------------------|---------|------|-------------|
| Anderson, S. C. | WAIM | 1230 | (Varies) | Marion, Ohio | WMRN | 1490 | 10:30 |
| Ann Arbor, Mich. | WPAG | 1050 | 2:30 | McComb, Mississippi | WSKB | 1230 | 7:30 |
| Asheville, N. C. | WNCA | 1340 | 11:15 | Memphis, Tenn. | WHBO | 1400 | 11:30 |
| Atlanta, Ga. | WCON | 550 | 11:30 | Milwaukee, Wisc. | WMAW | 1250 | 9:00 |
| Atlanta, Ga. | WBGE | 1340 | 3:30 | Nanticoke, Pa. | WHWL | 730 | 9:30 a.m. |
| Austin, Texas | KVET | 1490 | 7:30 | Nashville, Tenn. | WSM | 650 | 8:30 |
| Bellingham, Wash. | KVOS | 790 | 3:00 | New Haven, Conn. | WNHC | 1340 | 8:30 |
| Binghamton, N. Y. | WINR | 1490 | 4:00 | New Orleans, La. | WDSU | 1280 | 11:30 |
| Boston, Mass. | WBZ | 1030 | 11:30 | New York, N. Y. | WNEW* | 1130 | 9:00 |
| Bridgeton, N. J. | WSNJ | 1240 | — | New York, N. Y. | WEVD | 1330 | 10:30 |
| Burlington, N. C. | WFNS | 920 | 6:30 | Norman, Okla. | WNAD | 640 | 1:45 |
| Burlington, Vermont | WCAX | 620 | 11:30 | Omaha, Neb. | KOIL | 1290 | (Varies) |
| Carthage, Ill. | WCAZ | 1080 | 2:35 | Pensacola, Fla. | WCOA | 1370 | 11:30 |
| Charlottesville, Va. | WCHV | 1240 | 11:30 | Philadelphia, Pa. | KYW | 1060 | — |
| Cleveland, O. | WTAM | 1100 | (Varies) | Pittsburgh, Pa. | KDKA | 1020 | 12:00 |
| Columbia, S. C. | WIS | 560 | 11:30 | Portland, Ore. | KWJJ | 1080 | 6:30 |
| Columbus, Ohio | WOSU | 820 | 1:00 | Portsmouth, N. H. | WHEB | 750 | 7:30 |
| Cordele, Ga. | WMJM | 1490 | 8:00 | Providence, R. I. | WHIM | — | 1:30 |
| Dallas, Texas | KERA | 820 | — | St. Joseph, Mo. | KFEQ | 680 | (Varies) |
| Dallas, Texas | KIXL | 1040 | 5:30 | Salt Lake City, Utah | KUTA | 570 | 11:00 |
| Denver, Colo. | KOA | 850 | 11:30 | Salt Lake City, Utah | KDYL | 1320 | 12:00 |
| Des Moines, Iowa | KIOA | 940 | 10:30 | San Diego, Calif. | KSON | 1240 | 10:30 |
| Detroit, Mich. | WJLB | 1400 | (Varies) | San Diego, Calif. | KUSN | 1510 | 11:00 |
| Dubuque, Iowa | KDTH | 1370 | 8:00 | San Francisco, Calif. | KNBC | 680 | 11:15 |
| Duluth, Minn. | WEBC | 1320 | 11:30 | Savannah, Ga. | WTOV | 1290 | 11:30 |
| Fort Wayne, Ind. | WOWO-FM | 1190 | 8:00 | Seattle, Wash. | KOL | 1300 | 6:30 |
| Honolulu, T. H. | KGU | 760 | 9:00 | Sioux City, Iowa | KTRI | 1450 | 10:30 |
| Houston, Tex. | KATL | 1590 | 2:00 | Spokane, Wash. | KFIO | 1230 | 6:30 |
| Iowa City, Iowa | WSUI | 910 | 8:00 | Springfield, Mass. | WBZ-A | 1030 | 11:30 |
| Jacksonville, Fla. | WPDO | 1270 | 11:00 | Stevens Point, Wisc. | WLBL | 930 | 2:30 |
| Janesville, Wisc. | WCLO | 1230 | 10:05 | Tarboro, N. C. | WCPS | 760 | — |
| Lafayette, Ind. | WBAA | 920 | 8:00 | Toccoa, Ga. | WRLC | 1450 | 3:30 |
| Lake Worth, Fla. | WEAT | 1490 | 9:00 | Utica, N. Y. | WGAT | 1100 | — |
| Los Angeles | — | — | — | Valdosta, Ga. | WGOV | 1450 | 10:30 |
| Hollywood, Cal. | KFWB | 980 | 11:30 | Washington, D. C. | WQQW | 570 | — |
| Louisville, Ky. | WKYW | 900 | 3:00 | Waterbury, Conn. | WWCO | 1240 | 10:30 |
| Madison, Wisc. | WHA | 970 | 5:00 | Waterloo, Iowa | KXEL | 1540 | (Varies) |
| Manchester, N. H. | WMUR | 610 | 7:00 | White Plains, N. Y. | WFAS | 1230 | 4:00 |
| — | — | — | — | Youngstown, Ohio | WFMJ | 1450 | (Varies) |

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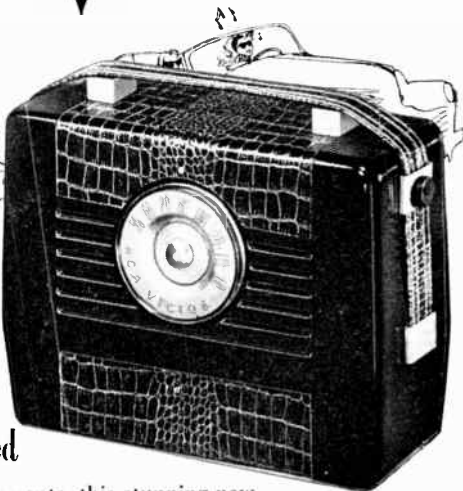
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