

record review

combined with

in the groove



stories by
Earl Wilson
Leonard Lyons
Leopold Stokowski
Perry Como
and others



vol. 1 no. 1



RCA VICTOR

April 1949

World Radio History

April 1949

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"The farmer and the cowman should be friends." These are some rather famous words from a song in "Oklahoma!" that has to do with the ancient feud between the farmers who wanted the land for growing and the cowboys who wanted the same land for grazing. As history shows, the differences between the two were resolved, much to the advantage of both.

It doesn't take a great stretch of the imagination to parallel the predicament between the farmer and the cowman with the differences between "classical" and "popular" music.

This magazine has come into existence in the hope of being instrumental in joining these branches of our music into a homogeneous whole. As an example of this, we would like to call your attention to our cover which shows Tommy Dorsey (lower right), Perry Como (lower left), Jascha Heifetz (upper left) and Vladimir Horowitz (upper right).

The RCA Victor Record Review and In the Groove have been in existence for eleven and three years respectively, bringing news of new records to fans. *The two are now one.*

Now, however, we are attempting to bring you a side of the recording artist that will mean more than the news that new records are available.

True, this magazine is published by a record manufacturing company. But if you expect to be bowled over with superlatives about new records, we are glad to tell you that you will not be. We want to show you the recording artist as a very human understandable person, and thereby increase your enjoyment of his art. Of course, we'll review the new records, but this will be one small department in our contents. We want you to get to know the people who make the records. That's all.

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here's the latest

thanks for writing

Come March 27th and Eddy Arnold will take his entire show, which includes a whole raft of famous performers, to Washington, D. C., to play a benefit performance. The entire proceeds will go to the building of a U. S. Coast Guard Academy Memorial Chapel. The chapel will be built in New London, Conn., and will be used for services by all faiths.

Tex Beneke has dropped his string section and is going to go back to the Miller style. Tex has promised to reveal his reason for this in the next issue of this magazine. . . By the time you read this Stan Kenton will be on his way back from Brazil with his wife and family. Latest word still has him entering the medical profession. . . Eddie Safranski, Stan's great ex-bassist, is now with Charlie Barnet. . . Shelly Manne, Kenton's one-time drummer, has joined the Jazz at the Philharmonic group. . . King Cole Trio on an eastern tour with the Woody Herman band. It's a concert package and doing great. . . Mel Torme due for a spring engagement at N. Y.'s Latin Quarter. . . Connie Haines, because of the great success she enjoyed at the Paramount Theater in N. Y., has been offered triple the money she got last year from the Copacabana to make a return engagement. . . Artie Shaw, who recently staged a very successful appearance with the Rochester Civic Orchestra as a serious clarinetist, may go to Europe in May to perform guest spots with symphony orchestras. Vaughn Monroe chalked up a record with his current one-night tour. The band played some 51 spots and were set for 17 more as this went to press. Vaughn's new vocal group, The Moon Men, is being greeted enthusiastically.

This is the space we are going to reserve each month for your letters. Since there are no letters for this, our first issue, we would like to take this opportunity to invite you to let us know what you would like to see in our pages.

If there is any particular personality you would like to read about, regardless of what record company he or she may make records for, just let us know and we'll do our best to work up an article or news story for you.

Also, we invite your criticism. We're putting this magazine out to please you. So if there's anything you don't like about the way we are going about it, just let us know. After all, that's really the only way we have of knowing if what we are doing is pleasing or displeasing to you.

Then, too, we are making this space available to you as a sort of open forum. If someone writes in complaining about something and you think he's off base, drop us a note to that effect and we'll publish your valuable two cents worth.

We're looking forward to a long and pleasant, and *personal* association with you, the reader.

The Editors

RCA Victor **record review** *combined with*
in the groove
vol. 1 *no. 1*

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why Leopold Stokowski went back to school

The noted conductor tells how he learned things about recording he didn't know.

When first I was making records, the quality of recording in those days was not so good as today. The music sometimes sounded out of balance and distorted, which made me disappointed and angry, and I often had fights with the engineers. I realized there was a complete lack of understanding between us. I did not know what they were trying to do, and they did not understand what I was trying to do.

So I thought I must study their side of recording, and went to several laboratories, including Bell's and RCA's, asking the engineers if they would let me study with them the scientific side of recording. I began to realize that I must understand that microphones, amplifiers and loud-speakers are instruments, in much the same way that the violin, trumpet and flute are instruments. I must learn how to use these instruments to the great end—the ideal recorded expression of beautiful and in-

spired music.

I choose each player individually in my orchestra for his high quality as a player, his experience in recording, and the tone of his instrument. We try to achieve perfect cooperation between these musicians and the engineers. What I like most about recording is the freedom to repeat over and over again until we reach what we feel to be the finest performance of the music by our players, in a studio that has ideal conditions for beauty and freedom of sound.

Records are my favorite way of listening to music, because I can hear the music I want to hear when and where I feel the longing to hear that particular kind of music, whether it be popular American music, operatic or symphonic music, or in other musical languages, such as from China, Japan, India, Java, Bali, Africa, Arabia, and all the other fascinating kinds of music all over the world.



by Leopold Stokowski



It's smooth sailing when Tommy pilots the only floating recording studio in existence.

Tommy Dorsey wants everybody to know that he's pretty proud of his company-owned 96 foot yacht, "The Sentimentalist!" He'll tell you that it's equipped to carry a crew of six plus a captain and go just about any place there's water.

When this was written, Tommy had just had the old gasoline engines removed from the craft and had installed, in their place, 165 horse power Diesel engines that will send the sleek ship through the briney at 12 knots.

The yacht had just been put up for charter for the winter months when we talked with Tommy, and the Sentimental Gentleman said, "We put an ad in 'Yachting' and before it was even printed we had an offer from a man who wants to rent it. As a matter of fact, the guy lives near where I come from. He has six children so we ripped out a big cabin and converted it

into three small cabins." Mighty accommodating of Tommy. But that's typical of the man who used his yacht to record the interviews you listen to on his transcribed disc jockey show.

"You know," he says, "we've had Perry Como, Marie MacDonald, Sophie Tucker, Joe E. Lewis and the Vagabonds out to make interviews for the show. We found out that it's great for that purpose. When we got the idea we took a tape recorder and made tests. Then we had some engineers listen to them. Nobody could tell which was recorded where. So now, instead of taking the chance of not being able to find a studio available, we use the yacht. That makes it the only float recording studio in existence!" So speaking, Commodore Dorsey, a slightly nautical influence in his step, returned to his band of headliners on the stand.



GOES TO SEA

Commodore Dorsey





by Leonard Lyons

the music lesson



Vladimir Horowitz

To begin at the beginning could be . . . Carnegie Hall, where young Zadel Skolovsky was submitting to a program-executive a list of the composers whose work he would perform at his first Carnegie piano recital. "Bach, Schumann," the list began. "Chopin, Jaffe, Debussy." The program-executive nodded, and asked: "But who is Jaffe?" The pianist answered with, "Jaffe is Sam Jaffe, the actor. He was in 'Lost Horizon' and 'Gunga Din'. He's also a fine composer. Jaffe has written a prelude which I'm going to play." But the executive insisted on one change in the program-listing. It finally read, "Bach, Schumann, Chopin, SAM Jaffe, Debussy."

But there was another beginning . . . in the months before his Carnegie recital, when Skolovsky earned sustenance by giving piano lessons to several pupils, including Sonya Horowitz, daughter of Vladimir Horowitz and granddaughter of Arturo Toscanini. One of Sonya's lessons was the Clementi Sonatina, and she persisted in repeating a mistake—striking a note, in one passage, with her fourth finger instead of with her third. "Third finger, not fourth," Skolovsky admonished her. "It says so clearly in the music. Remember that, when you practice." The next week, when Sonya played the Sonatina for Skolovsky, the daughter of one of the most renowned pianists in the world again struck the same note with her fourth finger.

"Fourth finger is right," the child insisted, and pointed to the music, on which Third Finger had been changed to Fourth Finger. "Who says it's right?" asked Skolovsky. Sonya Horowitz told him: "Daddy says so."

"If your Daddy says it's so," Skolovsky said, "then it's so. Fourth Finger then." When the session was over, Sonya thanked him and said: "It was a nice lesson." Her young teacher agreed: "Yes, a nice lesson, for both of us."



how to shoot in the low 70's *by Perry Como*

Golf, that's my game. Now, I'm the kind of guy who likes a joke, a laugh, a gag—but not on the golf course. When I tee off I'm serious because I like golf enough to go about it in a deliberate way. Well, not too deliberate.

About shooting in the low seventies, let's see what the experts have to say. To shoot a good game you've got to keep your eye on the ball, your head down, your arms straight, your feet spread evenly, all at the same time. Then you're supposed to hit the ball? I mean, then you're supposed to hit the ball.

I've taken the advice of the experts and they're all great fellows who know their game. But strangely enough, more often than not, when I do all the things they say I'm supposed to, I find myself twisted up like a pretzel, tearing out my hair in a sand trap.

So what I did was practice. I worked on the things that were tough for me until they sank in. Then I practiced some more. I then improved my form (no whistles please) and began to slice off the strokes. Of course when I was reducing my game from the hundreds to the nineties it wasn't so tough. (That only took two years.) When I brought it down from the nineties it got a little tougher and now that I'm working down from the eighties to the seventies (as I've been doing from the days when I was with Ted Weems) it's really getting hard to knock off a few strokes.

Incidentally, if I ever get down to the low seventies I'll let you know how I did it.



Perry quips about the slow-burn sport—his favorite pastime.





murder at the Met

Outside opera, Leonard Warren is a gentle soul who never is involved in anything more violent than a trip to the movies with his wife, a man full of delightful pastimes—boating, golfing, miniature-railroad building.

But at the Metropolitan he tangles with more murders than are ticked off in a brace of Sam Spade radio capers. Just for instance, in *Otello* (one murder, one suicide) he is the terrible Iago, who, from a deep-seated grudge against Otello, causes the Moor and Cassio no longer to be buddies, and breaks the hearts of a pair of lovebirds, the Moor and Desdemona. Then he incites the Moor into pinching Otello to the quickest way out with a dagger. The curtain falls on a malefactor of the human race named Warren still at large.

In *Rigoletto* (one murder, one beheading) the venomous hunchback Warren causes the inadvertent death of his be-

witched daughter, instead of the Duke who has worked his will with her. In *Aida*, as king of Ethiopia (two deaths by burial alive, one slaying), he is defeated and taken prisoner by the Egyptians. Then in *Carmen*, with Warren as Toreador, (two stabbings—one self administered) it looks as if things are going to take a healthier turn. The bull which should have gored him, didn't, and he emerges triumphant from the cheering arena—to find his sweetheart cooling on the ground with a dagger sticking from her heart.

He's mixed up in the *di Lammermoor* outrage (one derangement, one suicide, one murder), deep in *The Masked Ball* connivings (one murder); and demoniacally committed to the climactic *I Pagliacci* anarchy (two capers). Even so, Warren says, he's happy in his work, so he's not going to tell any romantic baritones to move over in order to step out with *Rose Marie* (no murders).

So you think Sam Spade is spine tingling? Wait till you hear what Warren goes through.

Heifetz and the unsprung bear trap

On the concert stage Jascha Heifetz' fingers, racing up and down the strings, are worth a whole orchestra—first class. Still he never has had them insured. To him they are still fingers—useful for tying knots, pinching out candles, testing hot plates and wet paint.

He'll test the straight edge of a razor with his fingers, splice a line on his cat-boat, or sharpen an ax on his grindstone. He'll whittle happily, saw wood, and tinker with household gadgets—just as you and I. As far as his precious fingers are concerned, he'll tempt anything less treacherous than an unsprung bear trap.

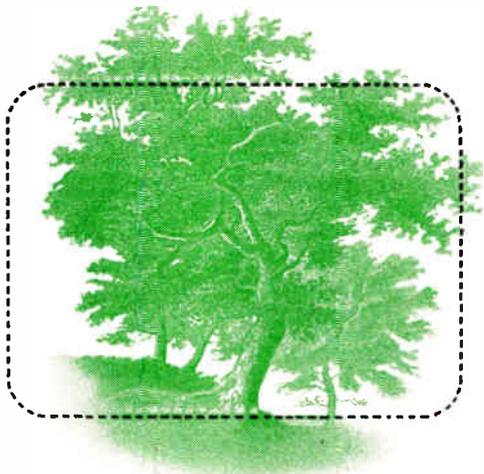
For more than thirty years, the keenest minds among musical commentators have been helpless in the face of the enigma, Jascha Heifetz. Some expound the theory that his apparent recklessness with his hands goes a long way toward resolving the conflict in his life—the struggle between the superhuman virtuoso and the whittler. By tempting the bear trap he bridges the gulf between himself and his fellows, they figure. Heifetz once admitted that when he was six he had to learn a long piece of music by heart to earn a hobbyhorse.



Heifetz' fingers are his fortune,

yet they are uninsured.

Koussevitzky takes recording on location



It's routine for a movie director to gather up his camera crew, make-up artists and stars and make a trek into the wilds for an authentic shot of a prairie dog village.

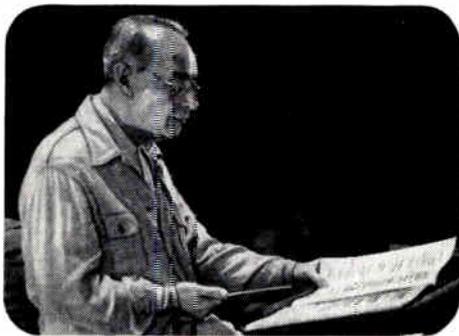
But the only occasion in history when a company of recording engineers—toting microphones, turntables and play-back equipment—made a similar trek to capture the sylvan spirit of the great outdoors was in 1947 when Dr. Serge Koussevitzky permitted RCA Victor to “shoot” the Boston Symphony rendering Beethoven’s 9th in an open shed in the Berkshires.

The movie people might bar a stray cowboy from location, but even the iron-willed Koussevitzky couldn’t gag a frog or shush a loon who wanted to get waxed with Beethoven. In spite of an occasional whip-

poorwill’s whistle, however, the engineers did record the master on the estate of the Berkshire Music Center near Lenox, Mass.

Away from the precious acoustics of recording studios, the engineers found recording in the mountains on the construction set principle an undertaking fraught with ultimate uncertainty, exasperation, and whippoorwills. From a world of model calm into a world of agitated reality . . .

The engineers sweated, the musicians gave all. Koussevitzky controlled, and nature came along—without a union card. Curiously, the stunt worked, for the New York Times, in reviewing the resultant album, marveled at how “felicitous” the acoustics of the open shed proved to be for recording.

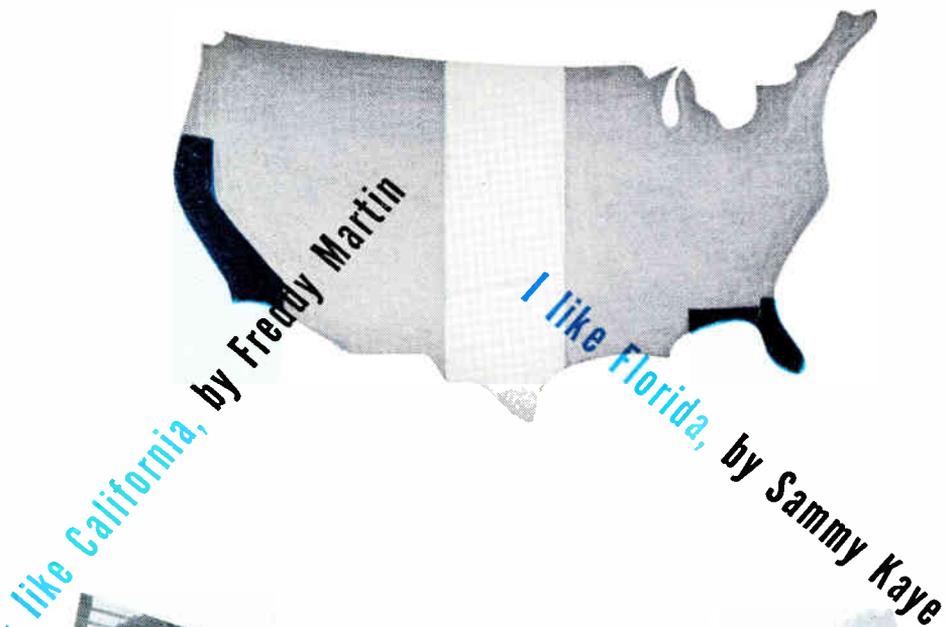


*With a king’s ransom in equipment in the city,
Koussevitzky goes to the country to make records.*



Como sings
Rodgers and Hart
"Words and Music"
—in new film

In M-G M's lavish production "Words and Music," scenes from which are pictured above, Perry Como takes top honors. His versions of tunes like "Blue Room" and "With a Song in My Heart" are moments to remember. In the film Perry is in the fine company of such luminaries as Mickey Rooney, Judy Garland, Gene Kelly, June Allyson and Lena Horne.



People are always asking me why it is that I stay at the Ambassador Hotel in Los Angeles, season after season. They want to know why it is that I don't do some traveling.

Well, I've done that. For the last two summers I've taken the band on the road, and everybody was great to us. And don't think we didn't love it—every moment of it—because we did.

But there's something about getting back to California, something about the weather and the people and the way they respond when you play for them that makes you want to stay here as long as you can. We enjoy the road, but you simply can't beat the sunshine and the glamour of California. Besides, that's where my pipe and slippers are.

I've just been permitted to read what Freddy wrote out on the coast. I'm in New York right at the moment, but pretty soon I'm going to slip out of here and head South to Florida, the one spot on earth made for playing, and the playing I'm referring to has nothing to do with leading a band.

Freddy, I've been on the road too, and I've been to California. Talk about your responsive audiences. They have great climate in Florida too, but let's let the respective chambers of commerce argue this one out.

All I want to say is that when I finish a tour I head straight for Florida. Besides, I always get more winners at the Florida tracks than I ever get in California.

Two experienced bandsmen argue the relative merits of their favorite states.

March 1, 1939

Ten years ago this month, in a hotel room in New York City, a lanky musician threw himself across his bed and sighed dejectedly. He was all through, washed up. It was his birthday and he had broken up his band. The next train for Clarinda, Iowa, would find him on his way home, his trombone tucked under his arm. At this stage he was convinced that as a band leader he would make a good stone mason.

The phone rang. The musician answered it. On the other end was one of the most important band bookers in the business.

"Hello, Glenn," said the voice, "what are you doing?"

"Nothing. Not a thing."

"How would you like to form a band in a hurry and open at Frank Dailey's Meadowbrook over in Jersey?"

The rest is history. This one date, that the booker might just as well have handed to some other band, proved to be the turning point in Glenn Miller's career. And with the rise of Glenn Miller a new era in dance music, its most brilliant, began.

The bringing to light of this simple story makes the date March 1, 1939, a significant mile-stone in American music.

While taking the chance of appearing presumptuous, we would like to direct your attention to the date-line of this new magazine. Ten years after that day on which Glenn got the chance to carry on we are debuting a magazine that is something new, and therefore difficult.

We begin this new venture with the hope that we can do one-fifth, even one-hundredth as much for music as Glenn.

How a telephone call saved the most brilliant career in modern dance music.





100 men in a tube

Toscanini and TV

"I hate my face," says Toscanini, who never looks in mirrors even to shave. His aversion to cameras has kept him out of the movies, except for two patriotic reels during the recent war. When he viewed these he looked away self-consciously whenever his image came on the screen. Photographers approach him with mitts up, if at all.

Yet by some prank of fate Maestro Toscanini's physiognomy is the first to be telecast, twice last season and twice this on a ten-inch tube with the hundred men of the NBC Symphony. At 81, the bristling, white-haired little musical giant is a member of the up-to-the-minute school. Of a Saturday night, his telegenic

face (yes telegenic) goes hobnobbing with the crowd at John J. McCillahooley's bar-and-grill gin mill and with folks at firesides throughout the land. Arturo Toscanini is now considering putting on an opera for his video following.

The man who was the first of the living great conductors to appear on television approached it gingerly. A set was planted in his home. Before long the master of Brahms, Beethoven and Bach became an authority on the three B's of TV—Baseball, Basketball and Boxing—especially Boxing. When a fighter is knocked down, Toscanini thrusts his finger at the prostrate figure in the tube, and screams, "Die! die! die!"

Photographers have to be fast to get Toscanini's likeness while millions look upon it in their homes.

Fans of Perry Como—and who isn't?—will welcome the release of a new Como album. This is particularly true if the fans happen to be regular listeners to the Chesterfield Supper Club, for the new album contains Supper Club favorites. Titles in the new RCA Victor set include such standbys as "Because," "Song of Songs," "Till the End of Time," etc. The numbers are performed in Perry's typically relaxed, sincere style.

Tommy Dorsey's new, young band is being hailed as one of his greatest. Singers Lucy Ann Polk and Denny Dennis get a large share of the credit for the rise to increased fame that Tommy is enjoying. Example: Dorsey's click cutting of "Down by the Station" and "How Many Tears Must Fall." The enthusiasm of the Dorsey crew on "Down by the Station" has made it one of T.D.'s most important records and Denny's tongue-in-cheek cockney chorus has helped no little in making it a hit.

Other pages of this issue herald the coming of a new sensation, The Masked Spooner. The unknown new star's first record is out now and offers for the first time on records an example of this unusual vocal style. The disc pairs "That Old Black Magic" and "I've Got You under My Skin."

The credit for this year's "Heartaches" goes to disc jockey Bob Clayton of Boston's station WHDH. Clayton pulled out an old copy of Ray Noble's RCA Victor record of "Lady of Spain." The record sounded good to him and so he made a couple of suggestions to the recording company. A new trio vocal was inserted in the record over the old solo performance. Bob Clayton then put the record on the air and presto! a local hit was born. It wasn't long before the record began to mushroom and now Ray Noble's cutting of "Lady of Spain" is one of 1949's biggest records.

Another star makes his debut on RCA Victor as Claude Thornhill comes forward with the very beautiful "My Dream Is Yours" and "Wind in My Sails." Art Brown takes the vocal on the first side, performing the attractive ballad in a thoroughly satisfying way. The reverse has Claude's vocal group, The Snowflakes, singing in front of the leader's tasteful piano.

Eddy Arnold, the undisputed king of country style music, adds another notch to his belt with his RCA Victor discing of

"There's Not a Thing (I Wouldn't Do for You)" and "Don't Rob Another Man's Castle." Sure hits are Eddy's specialty and this coupling is no exception.

Fran Warren, Claude Thornhill's ex-singer, now on her own, scored heavily with her first RCA Victor record, "Why Is It?" and "Joe." Now she follows up her initial success with "What's My Name?" and "Why Can't You Behave?" Fran offers something different, distinctive and refreshing in the way she puts a song across, and this is the quality that is going to make her the number one girl singer in the country in very short order.

Right in time for St. Patrick's Day is Dennis Day's new record of "Tarra—Ta-Larra Ta-Lar" and "The Streets of Laredo." Dennis puts real Hibernian charm into the first side, while the reverse finds him making this pop number an attractive item indeed. He's assisted by Charles Dant and The Rhythmaires on both.

Spike Jones, the mad monk of tomfoolery, comes forth with still another riotous RCA Victor record. This time it's "The Clink Clink Polka" and "MacNamara's Band" with a vocal on the first by Del Porter, Mel Blanc, I. W. Harper and The Four Fifths. On the shamrock side I. W. Harper and The Four Fifths take the shillelagh to this timely favorite while Spike and the City Slickers play along.

the **hot** off the record press
news

new

RCA VICTOR

RED SEAL

Abide w.th Me
(Lyte-Monk) *Eleanor Steber, Sop., and Margaret Harshaw, Contr., with Russ Case and his Orch.*
10-1463 1.00

Aida (Complete)
(Verdi) *Famous Soloists with Orch. and Cho. of the Opera House, Rome, Tullio Serafin, Cond.*
Vol. 1 DM-1174 13.50
M-1174 11.50
Vol. 2 DM-1175 13.50
M-1175 14.50

Befreit, Op. 39, No. 4
(Dehmel-R. Strauss) *Marian Anderson, Contr., with Franz Rupp at the Piano*
12-0734 1.25

Blind Ploughman, The
(Radelyffe-Hall — Clarke) *Robert Merrill, Bar., with Leila Edwards at the Piano*
10-1462 1.00

Bourgeois Gentlehomme, Le, Op. 60: Minuet of Lully
(R. Strauss) *Sir Thomas Beecham, Bart., conducting the Royal Philharmonic Orch.*
12-0735 1.25

Cavalleria Rusticana (Complete)
(Mascagni) *Famous Soloists with Members of La Scala Orch. and Cho., Milan, Pietro Mascagni, Cond., and Achille Consoli, Cho. Master*
DM-1139 11.75
M-1139 15.75

Don Pasquale: Act I; Quel Guardo Il Cavaliere and So Anch' lo La Virtù Magica (Recit. and Aria)
(Donizetti) *Licia Albanese, Sop., RCA Victor Orch., D. Marzollo, Cond.*
12-0733 1.25

Etude in E, Op. 10, No. 3 (Chopin) *Byron Janis, Pianist*
12-0431 1.25

Etude in F, Op. 25, No. 3; Etude in G-Flat, Op. 10, No. 5 ("Black Keys")
(Chopin) *Byron Janis, Pianist*

ist
12-0431 1.25

Intermezzo, Op. 72: Entr'acte in A-Flat
(R. Strauss) *Sir Thomas Beecham, Bart., conducting the Royal Philharmonic Orch.*
12-0735 1.25

Invictus
(Henley-Hull) *Robert Merrill, Bar., with Leila Edwards at the Piano*
10-1462 1.00

Marriage of Figaro, The: Act IV; Giunse Alfin Il Momento and Deh Vieni, Non Tardar (Recit. and Aria)
(Mozart) *Licia Albanese, Sop., RCA Victor Orch., Jean Paul Morel, Cond.*
12-0733 1.25

Morgen, Op. 27, No. 4
(Mackay—R. Strauss) *Marian Anderson, Contr., with Franz Rupp at the Piano*
12-0734 1.25

Nun Komm', Der Heiden Heiland (Chorale-Prelude) (J. S. Bach—Busoni) (final side)
Sonata No. 12, in F, K. 332 (Mozart)
Vladimir Horowitz, Pianist
DM-1284 3.50
M-1284 4.50

Sonata No. 5, in F, Op. 24 ("Spring")
(Beethoven) *Jascha Heifetz, Violinist, with Emanuel Bay at the Piano*
DM-1283 3.50
M-1283 4.50

Sonata No. 3, Op. 46
(Kabalevsky) *Vladimir Horowitz, Pianist*
DM-1282 3.50
M-1282 4.50

Sonata No. 12, in F, K. 332 (Mozart)
Nun Komm', Der Heiden Heiland (Chorale-Prelude) (J. S. Bach—Busoni) (final side)
Vladimir Horowitz, Pianist
DM-1284 3.50
M-1284 4.50

Whispering Hope
(Hawthorne) *Eleanor Steber, Sop., and Margaret Harshaw, Contr., with Russ Case and his Orch.*

10-1463 1.00

POPULAR

List price \$.75 unless otherwise indicated.

Beyond the Purple Hills
Johnny Bradford 20-3339
Blue Room

Perry Como 20-3329
Brazilian Rhapsody
José Morand and his Orch. 20-3342

Busy Lins
Rose Murphy (The Chee-Chee Girl) 20-3341

Clink Clink Polka, The (V. R.)
Spike Jones and his City Slickers 20-3338
Don't Hang Around

Jack Lathrop 20-3327
Firemen's Polka

Six Fat Dutchmen 20-3332
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Rose Murphy (The Chee-Chee Girl) 20-3341

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Eve Young 20-3335

I Got Lucky in the Rain
Johnny Bradford 20-3339

I've Got You under My Skin
The Masked Spooner 20-3333

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Eve Young 20-3335
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Ray McKinley and his Orch. 20-3334
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and his Orch. 20-3334
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Spooner 20-3333
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 DM-1274 \$6.75
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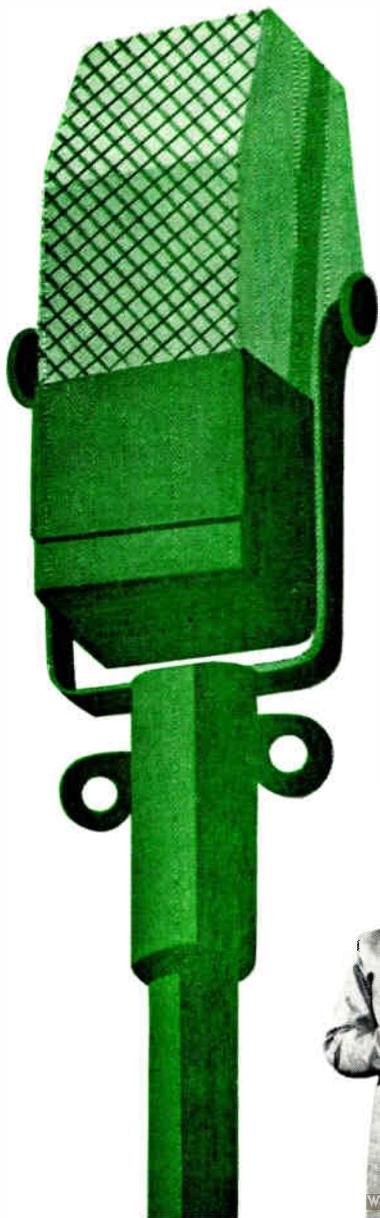
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TREN DE LAS ONCE, EL—Tango.

the payoff



Marian Anderson's glance traveled around the empty auditorium, and she knew before she heard the polite whisper that "the auxiliary has lost money." She had billed the ladies \$30 for the engagement—not even enough to pay the freight for herself and accompanist, but with a sympathetic smile she offered to cut the fee to \$25—a losing budget which meant \$10 out of pocket to cover train fare for herself and her accompanist, \$10 for the latter's work, a \$10 hotel bill and \$5 for dinner for them both.

Still the chairman was visibly shaken over the crimp in the auxiliary's finances. She would pay the \$25, of course, but if Marian accepted it, she never again would be invited to fill these halls with song. Marian took the \$25 and went on her way—an ever broadening circle which eventually led right back to that same North Jersey town.

This bleak quilting bee occurred in the early thirties during Miss Anderson's hoodooed period when she was grateful for any public stand.

In 1933, Marian fled to Europe and sensational success in the fashionable world of music. After that the U. S. A. was a cinch. When she returned, a decade later, to that once nearly-abandoned auditorium, she found streets of placards heralding her advent. She could not put her nose out of the hotel without autograph hunters closing in as though they had never seen a genius before. This time there wasn't an empty seat to be seen, and when it came time to get paid, Marian accepted the check for a few thousand dollars—from the ladies of *the same auxiliary*.



How Marian Anderson staged a triumphant return 19



the case against the Wright Brothers

by Willard Alexander (*Vaughn Monroe's manager*)

As manager of one of the outstanding personalities in the band business—namely, Vaughn Monroe—there's a certain dream I have on the average of once a week. I hear an ear-splitting chord, like a 200-piece band tuning up. Then I see Vaughn sitting in the middle of a pile of wings, wires and propellers, surrounded by musicians and band instruments—grinning. Then I wake up. My phone's making an awful racket and it turns out to be Vaughn calling from Marked Tree, Kansas, to tell me they all arrived safely, ahead of schedule, and just broke all existing attendance records at the local ballroom.

At that point, I realize for the 100th time what a boon Vaughn's two planes, a 13-passenger Lockheed Lodestar and a twin-

engined Bonanza, have been on occasion to both of us and to the entire band, even though there are moments when I curse the day that the Wright brothers first got the idea to make like a bird.

All in all, we both agree that the flexibility of plane travel often makes it possible for us to save time and trouble. In some instances when Vaughn and I have a knotty problem to work out and the band is within a reasonable distance of New York, he hops into the Bonanza, flies into town and we resolve the problem. Vaughn then catches up with the band at the next stop.

What do you say, Vaughn? Trains or planes?

Roger and over.

Why band managers have nightmares.

Quiz—how cosmopolitan are you?

(Score twenty-five points for each correct answer; 100 to 75 Excellent—You should be writing record reviews for your local paper. 75 to 50 Good—You are well equipped to discuss musical subjects and have a well rounded knowledge of it. 50 to 25—Average Man-in-the-street knowledge of music. 25 or less Poor—Better brush up on music data if you want to win friends.)

1. What popular singer is currently appearing in a film biography of a famous song writing team?
a. Danny Kaye b. Frank Sinatra c. Perry Como d. Bing Crosby
2. Which three of the following six composers are still composing today:
Ravel, Prokofieff, Lehár, Khatchaturian, Copland, Halévy.
a. Ravel, Lehár and Halévy b. Prokofieff,

Khatchaturian, Copland c. Copland, Ravel and Lehár.

3. What is the name of the motion picture that made Chopin's Polonaise as popular as any song on the Hit Parade, a few years ago?
a. "Song of My Heart" b. "A Song to Remember" c. "A Song Is Born"
4. All of the following at one time or another were featured with the same name band: Anita O'Day, Charlie Ventura, Roy Eldridge. Whose band?
a. Stan Kenton b. Artie Shaw c. Gene Krupa d. Danny Kaye

Answers

1. c.
2. b.
3. a.
4. d.

1949'S BIG SHOW HIT!



TOMMY DORSEY
and his Orchestra

SO IN LOVE

(from the musical production "Kiss Me Kate")
(vocal by Denny Dennis)

WHILE THE ANGELUS WAS RINGING

(vocal by Denny Dennis)
20-3331

AN IRISH LULLABY!



DENNIS DAY

with Charles Dant and his Orchestra and The Rhythmaires
TARRA TA-LARRA TA-LAR
STREETS OF LAREDO
20-3323

THE NEW SENSATION!



FRAN WARREN

with Orchestra conducted by Henri René

WHAT'S MY NAME?

WHY CAN'T YOU BEHAVE?

(from the musical production "Kiss Me Kate")

20-3330

NICK KENNY'S LATEST!



JOHNNY BRADFORD

with Henri René and his Orchestra

BEYOND THE PURPLE HILLS

I GOT LUCKY IN THE RAIN

(from the musical production "As the Girls Go")

20-3339

EVERY DISC A SMASH!



EDDY ARNOLD

The Tennessee Ploughboy
and his Guitar

THERE'S NOT A THING (I Wouldn't Do for You)

DON'T ROB ANOTHER MAN'S CASTLE

21-0002

ANOTHER "CHOO CHOO"!



TEX BENEKE

and his Orchestra

MISSISSIPPI FLYER

(vocal by Tex Beneke
and The Moonlight Serenaders)

LOOK UP

(vocal by Tex Beneke
and The Moonlight Serenaders)
20-3310

the buck that changed his luck

It seems particularly appropriate that during March, the month of St. Patrick's Day, a tale of the luck of the Irish should be reported.

Dennis Day, shamrock from way back, swears by Hibernian good fortune and bases his beliefs on an incident that occurred while he was a student at Manhattan College. While there he sang in the Glee Club, although at the time his ambition was to become a lawyer. His Glee Club activities were only due to the fact that he simply liked to sing, not because of any desire to build a career as a vocalist.

In mid-term Dennis' appendix double-crossed him and while his class forged ahead Day found himself in a hospital bed, staring up at the ceiling, wondering where he would go from there. Out of the hospital he found that he'd simply have to miss the semester.

Then faced with the problem of how to sustain himself during the period he would miss from school, Day auditioned for a singing job on New York's station W11N. He landed the job and that was the lucky break, the one that touched off a whole chain reaction of lucky breaks.

When Dennis got that first break, and received his first earned dollar as a singer, he stashed the buck away (it was the first bill he took from the envelope) as a lucky piece. He keeps it to this day.

While on this first show, Day cut two records. The records, still by pure chance, got to an agent and finally to a network radio executive. The rest is known history.

Besides his tenor voice, the Luck of the Irish is Dennis Day's most treasured possession.

The Luck of the Irish worked for Dennis



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Look's record reviewer discusses Bernstein's treatment of Gershwin

when an American captured Paris

*by Michael Levin
record reviewer
Look Magazine*



There are perhaps the hapid few who decry Mr. Bernstein's familiarity with American jazz, feel that it contributes to an impetuosity in his music. It has certainly stood him in good stead with his conducting in the RCA Victor album of George Gershwin's "An American in Paris."

Gershwin was a magnificent creator of melody. His orchestral ideas, however, occasionally left something to be desired as indeed did his form and conception of orchestral scores. Moreover, his piano playing was strongly shaped by ragtime rather than later jazz influences as the RCA Victor record of this work with Gershwin at the piano shows.

Accordingly in this new version, Bernstein has slowed down the tempos, utilized the more legato feeling of present day jazzmen and given the work a rhythmic drive it had never previously shown.

To put it bluntly, this is one case where the interpretation by Bernstein sounds better than that of Gershwin, the composer. It is not only a case of Bernstein being a better interpretive musician than Gershwin, but also that he has more actual foundation in the various facets of the jazz tradition than did Gershwin.

Bernstein as a young man has had not only a fine technical grounding as a musician, but he has grown up with a tradition of what is basically an American contribution to music. His sensitive use of it is manifest in the new "An American in Paris" album.



the nation's most promising post-graduate

A few years ago the rumor spread around Broadway that Claude Thornhill was looking for a new singer for his band. He wanted a beautiful, personable young girl who had something different to offer in the vocal department. A tall order, to say the least.

Then a young song writer heard about the opening and decided to do something about it. The song writer sent to Claude a record of her new tune, "A Sunday Kind of Love." The record had been made by the writer's girl friend who had a radio show over WNEW. Claude heard the record

and was completely won to Fran Warren, who was immediately signed to sing with the Thornhill crew. There then followed a period comparable to that of the days when Frank Sinatra sang with Tommy Dorsey. Days when audiences packed theaters almost as much to hear the singer as the band. And the same thing has happened to Fran as happened to Frank, she's been forced to graduate from the band she sang with to become a single attraction.

And so today Fran Warren (*summa cum laude* as a band singer) is beginning a post-grad course in the school of stars.



*Fran—
forced to take her diploma—
found success.*



It could have started only in Hollywood. The brilliant sunshine and balmy climate there seem to be the ideal conditions for hatching ideas in the sensational vein. The idea of presenting a song against a lush background with the lyrics neither sung nor spoken, but performed in a way that falls midway between these two methods, has turned out to be a brain storm that has captured the fancy of first the whole West Coast and now the whole country. The sensational facet of the idea is that the performer is masked and hooded and that nobody, with the exception of his manager, knows who he is.

Some say the Spooner—spooning is the name he has given to his vocal style—is a famous movie star, a radio announcer, a well-known writer, etc., etc. The truth of the matter is that nobody knows for sure.

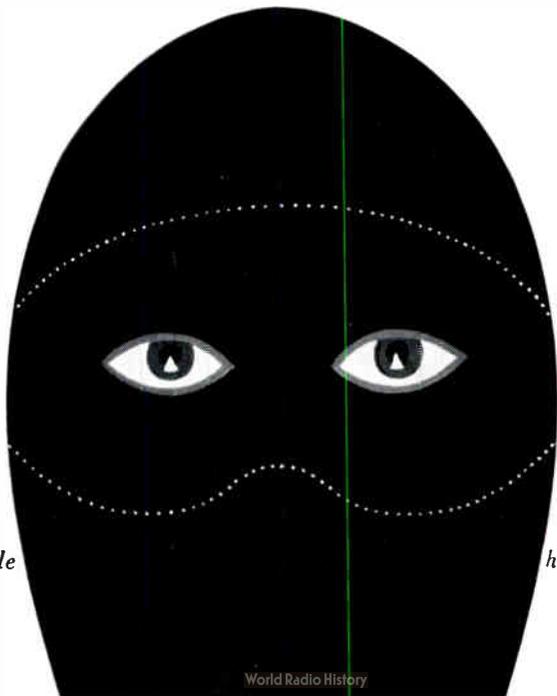
To protect his secret the Spooner will not even sign a check. All payments made to him must be in cash. His manager had to sign his contract with RCA Victor.

The Spooner, ever since he first went on the air, has been followed and besieged by fans who are anxious to tear away the mask and satisfy their curiosity. So far no one has succeeded in learning his identity. The only clues available are that he is about 30, is over 6 feet tall and weighs 175 pounds.

To describe spooning is virtually impossible. The only way to understand it is to hear it. Women swoon and gasp over the Spooner's love poems. Crowds follow in the wake of the flowing opera cape he wears and his fan mail would make many Hollywood movie stars envious. The Spooner is the nation's latest and greatest craze.



mystery with your music



A new vocal style

has the country agog.



a new kind of jam for juniors

by Irving Townsend, author, "Sylvester the Seal"

How it happened that jazz musicians made an album for children.

I'm almost certain that in "Sylvester the Seal," the album for children on RCA Victor, for the first time, jazz musicians appeared playing music for children.

This is because "Sylvester the Seal" is a jazz story and it was written with the conviction that an understanding of American jazz and the art of improvisation in an established rhythmic pattern is as essential a part of our musical growing up as are the works of serious composers and the rhymes of Mother Goose.

The story of "Sylvester the Seal," as told by Eddie Mayehoff in the album, is also the basic story of the growth of jazz and the peculiar characteristics of the music. Naturally, the music is most important of all and in the recorded story an all-star orchestra has been assembled to play simplified improvisational passages. Sylvester blows his horn in the distinguished company of such stars as Bobby Hackett, Joe Marsala, Will Bradley, Peanuts Hucko, Cozy Cole, Bob Haggart and Sam Gold. At one time or another these men either led their own bands or were featured with well-known musical organizations.

I feel that these jazz stars must have had a good time performing for this album not only because I had a good time writing it but because the prospect of bringing jazz to children is one that is both pleasing and gratifying.

I'm a real sensitive musician. Listen to my records and you'll see that.

I'm a dog lover too, and believe it or not those two things just don't mix. Crazy you say? I nah, fact. Here's how it is.

I've got a dog called Petza (you say that Petza?) He's a pekinese and a real great pup. But there was a time when Petza and I just didn't get along.

I'd come home beat and weary and he'd yap around, glad to see me. What would that do to me? It would kill me because my ear's so sensitive my head would go around like a record spinning on a turntable.

So I made up my mind to do something about it. I bought myself an extra horn and some exercise books and started teaching Petza to play. Instead of barks I wanted tunes. And I made up my mind to get them.

It was tough. Especially at the start when I had to get him to read sheet music. That cost me a fortune in dog biscuits.

But when Petza got used to it, it was easy. His nose cooled off the horn and he could blow hotter than any man I've ever heard. And talk about being in tempo—Krupa's sticks couldn't go faster and stay on the beat better than Petza's tail. As for high notes, you guessed it, he hits them so high he's the only one who can hear them.

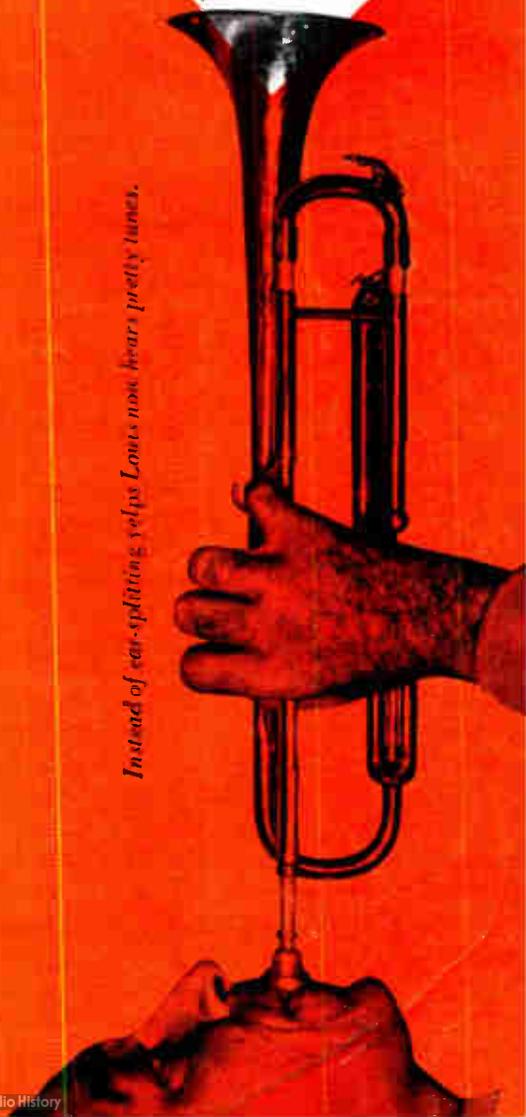
Now it's real great at my house. I come home and Petza greets me with "Bugle Call Rag." And my sensitive ear is soothed with Petza's fine playing.

how I taught
my dog
to play
"Bugle Call Rag"

by Louis Prima



Instead of ear-splitting yelps Louis' nose hears pretty tunes.





record makers / record breakers *by Earl Wilson*

When LaVerne Andrews, last of the Andrews Sisters to get married, was consid-

ering matrimony, a friend suggested that she elope.

"Listen," LaVerne said grimly. "I'm not going to elope. When I get married it's going to be legitimately!"

I mention this because getting married is one of the few things the three girls haven't done as one since they busted into the big time in 1937. They've never suffered from the affliction of so many stars—a blindness to their own faults. A couple of years ago they made a movie that wasn't well-received. "The critics," Patti told me, "were right about that turkey. To say anything nice about it, a critic would have to

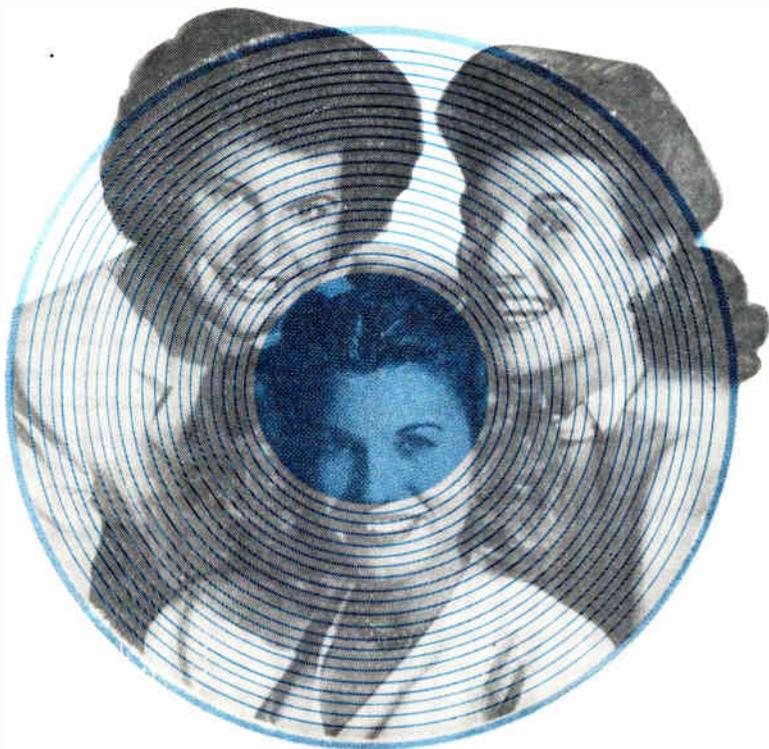
be practically a relative."

Still, the girls have their idiosyncracies, and they can well afford them. Their earnings today approach the half-million-dollars-a-year mark. Maxene boasted that in honor of her father, she'd named her 15 dogs "Petey." Patti owns hundreds of dolls.

But it's LaVerne who rides the hobby-horse the hardest. She told me about her eight fur coats. It's a far cry from the days when the trio got £30 a week from a local hotel, and Lou Levy, their manager, ran around town to buy them sequin-trimmed gowns at \$4 a copy.

"I have," LaVerne said, "one mink, one beaver, one Russian red fox, a sable jacket, a white fox, a lynx jacket, a silver fox—"

"Stop!" I said. "That's all my wife will be able to stand." That's earl brother.



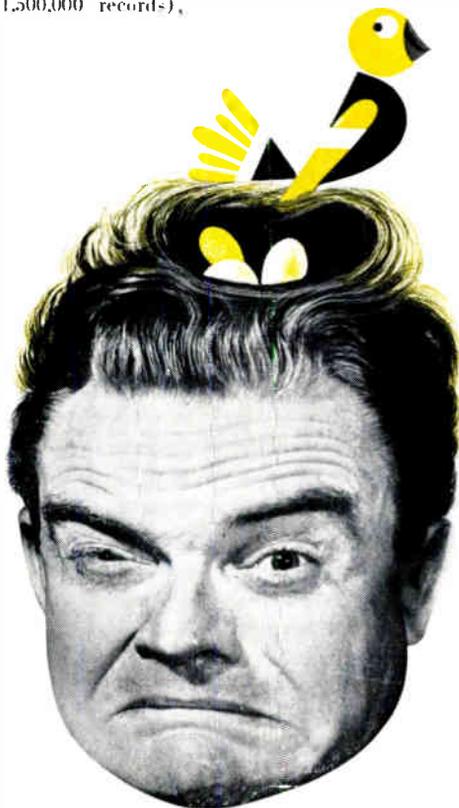
is Spike Jones crazy?

Not for nothing—in other words for something—do people ask “Is Spike Jones crazy?” Psychologically speaking, the man clearly exhibits a deviation from the norm.

Instead of behaving rationally and playing romantically the beat-beat, I-L-O-V-E-you-so-much stuff that other popular musicians find their stock-in-trade, Spike gets what a psyche man would call emotional gratification from corning ‘em up—(“Chloe—where are ya’, ya’ ‘ol bat ya’”?). The aggression of Jones (aggression is the word) finds its instrumental outlet in a “crashophone” (to break glass), a “Latrinophone” (toilet seat strung with catgut), and a goat that “naa-a-ahs” in the key of C when its tail’s twisted. He exhibits the same intransigence in composition, i.e., *Der Fuehrer’s Face* (1,500,000 records),

Cocktails for Two, *William Tell Overture* and *Two Front Teeth*.

A psychological probe of Lindley Armstrong Jones’ youth would turn up the revelation that as a crackjacked drummer for a big-time sweet band, he displayed an antipathy for Chloe. Done in by saccharine, Spike quit and formed the City Slickers. Music with a pistol (a Smith & Wesson .22) was born. Whatever the psychology of it, the average American likes Lindley Armstrong for coming as close as any man in history to actually making a sow’s ear out of a silk purse.



What happens when a conventional drummer runs amuck.



the Tennessee gold mine

A young, unassuming singer by the name of Eddy Arnold is giving Fort Knox tough competition as the storehouse of wealth for the nation.

His story is the most refreshing rags-to-riches yarn to come along in a long time. Eddy, in a few short years, has broken just about every record in sight, including the unofficial one of remaining a simple, human individual in the face of overwhelming success.

From the beginning Arnold was drawn to music, and at an early age began to learn to play his first instrument, an old and battered guitar. By the time he was in his teens he was earning what was then to him an impressive livelihood by going straight from his father's farm to play and sing all night at a dance for fifty cents

a night. Then came radio, and he began to become well-known outside his own immediate community in Henderson, Tennessee. After making a national reputation he began to make records, and that's when Fort Knox in Kentucky began to look in awe toward Arnold in Tennessee.

Compared with the fifty cents a night that once seemed big to him, he now gets upwards of a thousand dollars for an appearance lasting at most a few hours. Arnold's record sales for 1948 are in excess of six million discs, putting him in the same class with the Perry Comos, the Tommy Dorseys, Bing Crosbys and other top ranking stars.

All this for a lad who loves music so much he even writes most of his own songs and sings directly from the heart.

on Sunday afternoon

All over the country people are turning up their sets to hear this fine new show.

From the Eskimos to the Poconos, from Salt Lake City to Kissimmee, everybody's listening on Sunday evening—well, nearly everybody—to the RCA Victor Sunday Show.

A lot of people, once rated as non-music listeners but who have just been waiting around to be interested, have been interested. Since its debut last December the production has actually created multiple, overlapping radio audiences of considerable proportions—lured by an offering of the most enchanting light music to be heard anywhere, between 5:30 and 6 (New York time) of a Sunday evening.

As everyone knows, Arthur Fiedler's Boston "Pops" Orchestra is never on the

serious side, or if it is you don't know it. The man has a sly way of overtaking you with a movement from Beethoven or Brahms, and then leading you into a hurly-burly of "Deep in the Heart of Texas."

To deepen the spell of this program, RCA Victor has tossed in Robert Merrill, a stratagem which insures a maximum of success for the show, "The Music America Loves Best." Critics have used all their superlatives on Merrill. The singer is so versatile that last year, while his "Whiffenpoof" recording was soaring to best-seller ranks, his performance of an aria from "La Traviata" was picked by the Recorded Music Society as the best single operatic disc of the year.

MURDER!



SPIKE JONES

and his City Slickers

THE CLINK CLINK POLKA

(vocal by Del Porter, Mel Blanc, I. W. Harper and The Four Fifties)

MACNAMARA'S BAND

(vocal by I. W. Harper and The Four Fifties)

20-3338

BIG STAR, BIG SONG!



TONY MARTIN

with Earle Hagen and his Orchestra and The Jud Conlon Singers

NO ORCHIDS FOR MY LADY
WE'RE NOT GETTING ANY
YOUNGER, BABY

20-3336

HIS "WORDS AND MUSIC" HIT!



PERRY COMO

with Chorus and Orchestra conducted by Henri René

BLUE ROOM

(from the M-G-M picture "Words and Music")

WITH A SONG IN MY HEART

20-3329

YOUR NEXT TOP BAND!



CLAUDE THORNHILL

and his Orchestra

MY DREAM IS YOURS

(vocal by Art Brown)

WIND IN MY SAILS

(vocal by The Snowflakes)

20-3337

R.M. MEANS RHYTHM!



RAY MCKINLEY

and his Orchestra

SUNFLOWER

(vocal by Jean Friley and Ray McKinley)

LITTLE JACK FROST GET LOST

(vocal by Ray McKinley with Jean Friley and Some of the Boys)

20-3334

THE NEW KING OF THE BOBBY SOXERS!



THE MASKED SPOONER

Orchestra conducted by Buzz Adlam

THAT OLD BLACK MAGIC

I'VE GOT YOU UNDER MY SKIN

20-3333



CAVALLERIA RUSTICANA (Mascagni)
PIETRO MASCAGNI conducting
 members of La Scala Orchestra and
 Chorus, Milan. **BENIAMINO
 GIGLI, Tenor**; **LINA BRINA
 RASA, Soprano**; **GINO BECHI,
 Baritone**.
 Recorded in Europe. Complete on
 eleven 12" records—M/DM 1139



AIDA (Verdi)
TULLIO SERAFIN, Conductor;
BENIAMINO GIGLI, Tenor;
EBE STIGNANI, Mezzo-soprano;
MARIA CANIGLIA, Soprano;
GINO PECHI, Baritone; **ITALO
 FAJO, Bass**.
 Recorded in Europe. Complete on
 ten 12" records—Vol. I, and ten
 12" records—Vol. II—M/DM 1174 & 1175



SONATA No. 3, Op. 46
 (Kubalevsky)
VLADIMIR HOROWITZ, Pianist.
 Two 12" records—M/DM 1282



SONATA No. 5, in F, Op. 24
BEETHOVEN "SPRING"
JASCHA HEIFETZ, Violinist,
 with **EMANUEL BAY** at the Piano.
 Two 12" records—M/DM 1283



MORGEN, Op. 27, No. 4
 (Richard Strauss) (Words by
 John Henry Mackay.)
MARIAN ANDERSON, Contralto;
 Franz Rupp at the Piano.
BEFREIT, Op. 39, No. 4
 (Richard Strauss) (Words by
 Richard Dehmel.)
 Record 12-0734. 12" record.



SONATA No. 12, in F, K. 332
 (Mozart)
VLADIMIR HOROWITZ, Pianist
 Final side: Chorale Prelude: Nun
 komm', der heiden Heiland (Come,
 Redeemer) (J. S. Bach—Arranged
 by Busoni.)
 Two 12" records—M/DM 1284



INTERMEZZO, Op. 12
 (Richard Strauss)
ENTR'ACTE IN A-FLAT (Part I)
SIR THOMAS BEECHAM, Bart.
 conducting the **ROYAL
 PHILHARMONIC ORCHESTRA**
ENTR'ACTE IN A-FLAT (concl.);
 2. **MINUET OF LULLY**. (Richard
 Strauss) (Recorded in England.)
 Record 12-0735. 12" record.



DON PASQUALE: Act I
 (Donizetti) Recitative:
 Quel guardo il cavaliere.
 Aria: So anch' io la
 virtù magica.
LICIA ALBANESE, Soprano
 RCA Victor Orchestra,
 D. Marzollo, Conductor

THE MARRIAGE OF FIGARO:
 Act IV—(Mozart) Recitative:
 Giunse alfin il momento
 Aria: Deh vieni, non tardar
JEAN PAUL MOREL, Conductor
 Record 12-0733



INVICTUS
 (Huhn) (Words by William Ernest
 Henley.)
ROBERT MERRILL, Baritone,
 with Leika Edwards at the Piano.
THE BLIND PLOUGHMAN
 (Clarke) (Words by Marguerite
 Radclyffe-Hall.)
 Record 10-1462. 10" record.



SUPPER CLUB FAVORITES
 Prisoner of Love • Temptation
 • Because • Till the End of Time •
 When You Were Sweet Sixteen •
 Song of Songs.
PERRY COMO with **RUSS CASE**
 and his Orchestra, and **LLOYD
 SHAFFER** and his Orchestra
 Three 10" records—P-237



Franz Lehár Memorial Album
AL GOODMAN AND HIS
ORCHESTRA, with **ELIEN
 FARRELL, Soprano**; **CHARLES
 FREDERICKS, Baritone**.
 The Merry Widow Waltz • Vilia •
 Love Is a Pilgrim • Say Not
 Love Is a Dream • The White
 Dove • Are You Going to Dance?
 Three 10" records—P-236



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 VAUGHN MONROE AND HIS
 ORCHESTRA.** Vocals by Vaughn
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 Was Yellow • Anniversary Song •
 Something Sentimental • Oh
 Promise Me • Because • The
 Whiffenpoof Song • Without a Song
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