

record review

combined with
in the groove



BERKSHIRE MUSIC FESTIVAL
TANGLEWOOD, LENOX, MASS.
SERGE KOUSSEVITZKY
and the
Boston Symphony Orchestra



THE MEADOWS
FRAMINGHAM, MASS.
VAUGHN MONROE
and his orchestra
COMING SOON

July, 1949

IN THIS ISSUE

THE JAZZ AGE, by Alan Ladd
MR. ROBERT, by Danny Kaye



RCA VICTOR

World Radio History

the editor's corner

In case you didn't know it, last month this magazine printed what must certainly be the shortest article in the history of the magazine, or for that matter in the history of the printed word, for all we know. It was one case where the title was actually three times longer than the whole article. Mr. Deems Taylor can take credit for this and Mr. Phil Harris can feel proud, since he was the subject of this epoch making, precedent shattering piece of literary spoofing. We dare anyone to show us an article that is shorter than two words, or even three words.

* * * * *

Our three page coverage of the current music scene, titled "Band Business—1949" (page 11, 12 & 13) caused us quite a bit of anxiety. What with the dozen different bandleaders spread over the face of the country we don't mind admitting that there was quite a lot of fingernail biting about a couple of the statements when they failed to materialize and deadline approached nearer and nearer. Vaughn Monroe, out on a series of one nighters, was particularly tough to pin down. We'd wire a place only to find that the date had been changed and Vaughn was someplace else. Ray McKinley, in the midst of awaiting the arrival of an offspring, very understandably seemed unable to concentrate on what he should say about night club dates. But they're all there, thank goodness and thanks also to the managers and press agents who helped us to round them up.

* * * * *

OUR COVER

Symbolically, our cover points the way, or ways, open to people to choose their favorite form of music. In this country, where the Berkshire Festival at Tanglewood, Mass., is a valued tradition, anyone has the right to pick which way to go, although you'll note that both signs are on the same ground, which is indicative of the way this magazine feels about *all* kinds of music.

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here's the latest

It has been definitely announced that Fran Warren is going into the east of the Broadway musical "As the Girls Go" as a summer replacement. . . Eddy Howard, who is the first big-time bandleader to set up his own television company, Lake Shore Television Prod., Inc., in Chicago, is planning a series of video musicals and already is discussing plans with rival maestros Harry James, Vaughn Monroe and Tommy Dorsey to appear in these films. . . Perry Como elated over the fact that he just shot an 82 on the golf course. Best score before was 86. . . Ray McKinley opens in Asbury Park, N. J. this month (July). . . "The Sammy Kaye Showroom" sponsored by the Chrysler Corp., is drawing sacks full of enthusiastic mail. Program is Mon., Wed., Fri., on ABC. . . Stan Kenton has given up his plans to become a doctor. He's thinking of reorganizing this fall with a group that will be especially designed for concerts. . . Woody Herman summering in California. He's appearing at Balboa Beach. . . Elliot Lawrence may go to England in September. . . Besides a London engagement he has offers for fall proms at Oxford, Cambridge and the University of Manchester.

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

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Published monthly by the RCA Victor Division of
the Radio Corporation of America
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Form 2K1951

thanks for writing

Dear Sir:

Someone must have given you a bum steer to cause you to believe readers would enjoy hearing music more if they knew more about the artists' personal lives. This may be so in jazz where, psychologically speaking, the listeners identify themselves with the performers. But in classical music one is more interested in the music itself and in its composer. . . .

Now as to format. What a terrible waste of space there is in the new *Review*. . . And your art work—ugh! Your art director must have had a nightmare.

Yours very truly
Henry J. Goldfield
Chicago, Ill.

Dear Sir:

We wish to compliment you on your wonderful new *Record Review*. It is one of the best we've ever seen! We like most of all the information on the artists—very educational. (Your) lay-outs are beautiful. Keep em coming!

Bill Cole
Asbury Park, N. J.

Dear Sir:

If you and your staff have not been looking a bit smug recently, you all must be suffering from. . . inferiority complexes, for it is certainly a nice job you've done. In format and text, (the *Review*) now stands head and shoulders above the "house organ" category.

Cordially,
Jane Douglas
LOOK Magazine

Dear Sir:

How about doing "The Life Story of Vic Damone" in the next issue. He is doing a grand job of singing on the "Pet Milk Show" every Sat. night. . . and he is a very nice person to talk with.

Yours truly
Jacob Neehmias
New York, N. Y.

(See next issue for notes on Vic Damone. Ed.)

the \$10,000 sigh

Three thousand miles from New York City a young girl unwraps a record, puts it on her phonograph and sighs. It can be roughly estimated that that sigh has cost \$10,000. In the preparation of any personality for popularity the expense can be phenomenal. For instance:

When Bill Lawrence left the Jimmy Dorsey orchestra to start out on his own he took on George B. Evans, well-known publicist, to handle his press relations. Evans—who once counted Glenn Miller and Frank Sinatra as his clients—took one look at Lawrence's wardrobe and decided it wasn't right. A new wardrobe, costing \$1,050, was purchased and the old one—valued at \$525—was cast aside.

Evans felt that Bill should be positive he is in the best physical condition so he sent him to one of the best doctors in New York (cost—\$325). The doctor's verdict was satisfactory and he recommended physical culture. A gym was picked and Bill goes to it three times

a week (\$35 a visit).

And while the build-up continues there is money that can be gained that it is better to lose. A movie company offered a contract at \$750 a week but Evans turned it down because he believes that eventually he will be able to get bigger roles and better contracts for Bill.

Then there is that first record. Eighteen musicians—plus arranger and copiest—were required at \$41.25 each. Next, comes publicizing the record. Record reviewers—around 100 of them—must be sent copies. Publicity pictures must be taken and Bill has to be at the right spot—often an expensive night club—in order to be written about by the columnists. Advertising must be bought and placed where not only the public but also the important members of the trade—record dealers and distributors—will be affected.

And so the costs rise and rise and the little girl, blissfully listening to a romantic singer, is completely unaware of the fact that \$10,000 has been spent to provide her with her satisfying sigh.

ever stop to think about what it costs to make one record? here's the way it works out



mr. Robert

by Danny Kaye

Danny takes us up on an invitation and writes about his favorite singer

It is seldom that the public gives a comedian a chance to be serious. But, thanks to RCA Victor, I now have an opportunity to put aside my jokes and talk about my favorite singer.

I have been a fan of Robert Merrill for many years but it wasn't until the other evening that I actually met the Metropolitan Opera star face to face. And thereby hangs a funny tale. (Ed, note: Serious, huh?)

Several weeks ago I was being "inaugurated" as the Honorary Mayor of Brooklyn by the Oldtime Locality Mayors Association at a dinner. We all rose to sing the "Star Spangled Banner" and suddenly I heard the most glorious baritone voice I had ever listened to rise above the crowd. I told Ed Sullivan, the columnist who was sitting next to me, "Ed, we've found ourselves a new star."

Ed and I rushed into the audience and

looked for this supposedly unknown singer. A little shamefaced, Ed and I stopped looking for the vocalist when we suddenly noticed a handsome lad by the name of Robert Merrill standing in a corner of the banquet hall. Unobserved, Bob had slipped into the hall and added his voice to the crowd. I don't know if Bob did this as a practical joke on me or if he just felt like singing but just wait until he makes his next appearance at the Met—I'll have my revenge.

All kidding aside, I enjoy listening to Robert Merrill's Sunday NBC show and I've been buying his records for years.* As you all know, I dabble in singing a bit myself. In fact at one time I wanted to become a serious singer. I'm glad I became a comedian instead. I would have hated to have Bob as competition.

* I hope he buys mine!



Danny Kaye



Robert Merrill

notes about conductors

by Leonard Lyons, "New York Post" syndicated columnist
some anecdotes about great maestros

Toscanini's violist, Milton Katime, took a brief leave of absence so that he could conduct a program of his own. "Why does such a fine artist on the viola want to conduct?" asked Toscanini. "After all, anyone can wave a stick." . . . When Erich Wolfgang Korngold started the rehearsals at Max Reinhardt's production of "Die Fledermaus", he warned the musicians: "I left Vienna for only one reason—only one. No, not Hitler. I left because of a bad trombone player."

* * *

Pierre Monteux was asked why he had studied the viola instead of another instrument. He said: "I was too lazy to study the violin, so I studied the viola. And when I get too lazy to conduct, then, of course, I'll become a critic" . . . Benny Goodman once addressed Leopold Stokowski as "Toscanini", and when the startled conductor seemed shocked, Goodman quickly apologized: "I'm very sorry, Mr. Stokowski. Just for that, you may call me Artie Shaw" . . . Mrs. Artur Rodzinski told the wife of a member of his orchestra: "My husband wakes up in the morning feeling awful. Then he goes to the rehearsal and comes back feeling wonderful." The musician's wife sighed: "That's strange. Mrs. Rodzinski. With my husband it's exactly the opposite."

* * *

Sir Thomas Beecham, who inherited the Beecham Pills fortune, said: "I don't know much about music. I'm allowed to experiment with it only because of the liver complaints of the British people" . . . Oscar Levant entertained Eugene Ormandy at his home and said: "Would you like to hear some recordings by

Harry James?" Ormandy replied: "Harry James who?" . . . Mrs. Ormandy, incidentally, once started to tune her harp, and discovered that the piano also was out of tune. She telephoned her husband, who has an uncanny sense of absolute pitch, and said: "Give me an 'A', so that I can tune my harp." Ormandy said: "It's now exactly 11:52. Wait 8 minutes and you'll have a fine, strong 'A'. You'll hear the neon-whistle from the steam-laundry. That's a true 'A'."



boss T. D.

by Lucy Anne Polk

Every once in a while somebody asks me how I like working for the Sentimental Gentleman, I like it fine, mainly because it's a real thrill to be associated with a man who is not only one of the biggest music figures in the business but is also the most explosive, energetic personality I've ever come in contact with.

Being on tour with Tommy Dorsey and his orchestra is a lot of fun. Tommy is a bundle of energy—for the life of me I can't figure out how he keeps going like that—but he's as zestful at play as he is at work. Maybe that's the secret. He

seems to require very little sleep. I sometimes think it's due to the fact that he seems to enjoy every minute of his waking time, because he's ready with a quip for every situation that comes up, and for every topic of conversation.

Singing with Tommy Dorsey also spells opportunity—because he's not only fair about sharing the spotlight, he's actually generous with it. Look at the long list of stars who have come out of that band and you'll understand another reason why I enjoy working with Tommy.

Tommy's beautiful young singer gets a chance to say what she likes about the boss



that man
who spans me
every night



*Patricia gives
her opinion of
Alfred Drake*



Never having written about anyone before, I was more than a little surprised when asked to do an article about Alfred Drake, my dashing, volatile costar of "Kiss Me, Kate." But memory came to my rescue and I recalled the days, ten years ago, when we last played together.

In "Two Bouquets", Alfred was the bashful "Albert Porter", who was so timid that he couldn't tell the lady he loved (that was me) what was in his heart.

Now, in "Kiss Me, Kate," we show our love for each other quite differently. I punch poor Alfred in the stomach, and then slap his face quite hard! He then administers a good spanking in the well-known spot. And it *really* hurts! We apologize to each other after the fight scene, but whenever we "fake" the slaps and spanking, the audience knows it.

To have Alfred for my "sparring partner" in "Kate" is a privilege. He has been a great help to me, and he's still full of the dreams of our early days together. And knowing Alfred, I'm sure he can make them come true.

by Patricia Morison



Gladys Swarthout's two suitcase wardrobe

by Valentina



the noted dress designer tells how she keeps Miss Swarthout in the "best dressed" category

For several years I have given much time and thought to planning Gladys Swarthout's wardrobe. When, in early Spring and early Fall, we get in a huddle about new clothes, my main thought is "interchangeability." This is the trick by which it is possible for Gladys to make two dresses look like four or five.

For instance, with a sheer black wool suit I design a tailored linen blouse for travel; a dressier blouse for lunch or tea time. The same suit, worn without a blouse, with fresh flowers, and with the sleeves pushed up becomes a dinner dress. Needless to say that a change of hat, gloves and shoes goes along with the change of blouse, and no hat is worn when it assumes the latter role.

A red bolero jacket can be used as an alternate with the same black suit skirt thus creating the effect of another

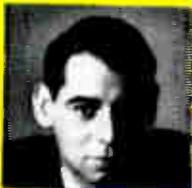
costume. This bolero can also be worn over evening clothes, over an ankle length silk dress, a linen dress or even with slacks.

A circular cape which serves either as a hat or scarf—can also be worn around the waist.

For evening, a sheer wool is the basic dress. It can be worn with an overskirt of taffeta, or an apron of silk or embroidered velvet. A slightly hooped petticoat is another possible transformation. Four variations on one theme.

All these, one other evening dress and one other day dress plus the necessary accessories, can fit in two suitcases and form the sort of wardrobe that has kept Gladys Swarthout in the "best-dressed" category. Of course, simplicity of style must be the keynote of such a condensed wardrobe.

the cablegram that started a team



Whittimore and Lowe



What makes a two-piano team? Any number of things, say the experts. The two-piano team of Whittimore & Lowe began as the result of a gag that misfired.

Arthur Whittimore, a student at the Eastman School of Music, once spent a vacation with his aunt in Puerto Rico. He cabled that he was bringing along a fellow-composer, Jack Lowe. Possibly because he hadn't used all his 25 words, he added that Whittimore & Lowe were a famous piano duo.

When the boat docked, Whittimore & Lowe found they were booked for appearances before the Musical Art Club and the Browning Society, and for broadcasts over the local radio station. The joke had gone too far, Arthur Whittimore couldn't let his aunt down. Whittimore & Lowe put their heads together. They hadn't brought any music and there was no music library in Puerto Rico. A day-long tour of bookshops, plus back copies of *The Etude* unearthed in people's attics, gave the nucleus of a program. Whittimore thought he could piece it out from memory, if Lowe could . . . Whittimore had a horrid thought. Lowe played in the Eastman School orchestra — played violin . . . "You *do* play piano too, don't you?" Whittimore inquired anxiously. Fortunately, Lowe did.

The concerts were a great success. Audiences clamored for more. They've been doing it ever since.

*here's how it happened that
Whittimore and Lowe got together*

band business 1949

Not since the days when swing was beginning to become a household word and phonograph records once more started to be an important factor in the life of any band, has the music world gone through such a time of change, such an age of development. The next year or even the rest of this one—may bring about a complete change in the nation's

musical outlook. The day of the big name band seems destined for return because of many different reasons.

On this and the following two pages, twelve famous bandsmen talk about the outlook for their own particular brand of music.

Tommy Dorsey talks about records, Charlie Ventura (Continued next page)



VAUGHN MONROE—"They say we're the most traveled band in the business today, and I guess the 200 one-nighters and 52,000 miles we average each year would indicate this. Travel is tough, even today, but it's a small way of saying thanks for our fans' loyalty. Sure it's rugged but it's worth it when you know you have with you the best audience in the world beyond those footlights. As long as the people want us we're going to get around to see them, one-nighters or not."

on be bop. Freddy Martin on location playing. Vaughn Monroe on traveling.* Also present are Sammy Kaye who brings in television, Eddy Howard on sweet band music. Harry James on the music scene in general, Benny Goodman on production shows, Les Brown on radio music, Ray McKinley on club dates, Woody Herman on jazz concerts and Claude Thornhill on theater appearances.

**Pageant magazine recently sent photographer Vivian Cherry on tour with the Monroe band. The picture we use here of Monroe on tour was one of the ones taken by Pageant for a picture spread.*

TOMMY DORSEY—"Records mean an awful lot to bands today and that's why I think that RCA Victor's 15 RPM record and phonograph will spell big things for us this year. Something new like this can give the band business the boost it needs. . . . I think that there's nothing wrong with the band business in general that a little imagination and courage on the part of bandleaders can't cure."

CHARLIE VENTURA—"I feel that the future of hop is becoming daily more and more secure. My reasons are based on the fact that I am constantly in touch with the younger generation of musicians throughout the country and they are most definitely influenced in their musical progress by hop. It is these young musicians, composers and artists who will be setting our musical standard in the years to come and they consider hop not a current phase or novelty, but a serious advancement in jazz."



band business 1949

FREDDY MARTIN—"I feel that prevailing rumors regarding the current slump in location business apply only to those spots which do not offer top entertainment. Our band has never enjoyed a more successful engagement than our current stint at the St. Francis Hotel in San Francisco."



SAMMY KAYE—"We expect to be very much a part of television. Our 'So You Want to Lead a Band' combines comedy with audience participation and is full of animation. Several television deals are pending and the chances are by the time this appears we will already be in video."



EDDY HOWARD—"There's an awful lot of talk about bop taking over the music business but it looks to me like the patrons are still asking for sweet music. The public always returns to the slow and dreamy and that's how we'll keep playing. Business looks great to me."

HARRY JAMES—"The hoys can put away their crying towels. Dance orchestras are just as much a part of our lives as the clothes we wear, and Americans will always want to dance. What type of music will they prefer? It's all a matter of choice, just as some men prefer blue suits and others like brown."



CLAUDE THORNHILL—"Theater business for hands is having a definite up-turn due to an increase of interest on the part of the public. In other words, my observation has been that the public today is more cognizant of new musical styles."

LES BROWN—"Radio work isn't as good as it used to be and television is going to have a lot to do with the future of groups working in radio now, but I don't believe that it's an immediate concern. Eventually though, we're all going to have to adapt ourselves to it."



RAY McKINLEY—"Today a band has to give the people their money's worth if it wants to survive in the better clubs. I think our group does that but I know of plenty that had better start thinking about entertaining the customers."

BENNY GOODMAN—"Today the musician no longer can take his public for granted. In order to give the people something new and different, a musical comedy type show has been added to my band. This show, along with the new band, adds up to a new trend in band format that has been very well accepted."



WOODY HERMAN—"We just completed fourteen one-night concerts with net receipts of \$76,900. I think this proves that solid attractions can still play successful concerts."



hot off the record press news— red seal

Boston Symphony Orchestra, Serge Koussevitzky, Conductor. . . "Suite No. 1 in C and Suite No. 4 in D" (Bach). Two compositions which fill ten sides are among the gayest of the life-loving genius' vast volume of work. The Boston Symphony has recorded them under the sensitive, vigorous baton of Koussevitzky. Suite No. 1 (six sides) carries its delicate design through a lively overture which gives full promise of the fun to come, on to a brilliant race for the strings, through two gavottes, eases off into slower tempo, then swings into two minutes, followed by two country jigs and ends on the elegant note of the *passepied*. Suite No. 4 (four sides) is even more lusty. Starting with an overture full of humor, it skips immediately into the *bouree*, then through a *gavotte*, two minutes and ends with a "Rejouissance"—an all-out merrymaking for the entire orchestra. (Five 12" records: M/DM-1307.) (45 RPM: WDM-1307.)

The Paganini Quartet. . . "Quartet No. 4 in C Minor," Op. 18 (Beethoven). The only quartet Beethoven wrote in a minor key, it is, perhaps, more reserved than much of the composer's full-blooded musical expression, until it reaches the *scherzo* movement, which is supremely dramatic. The Paganini Quartet has caught and recorded the restrained moods from the opening *allegro* to the climax of the *scherzo*, then back to the gentle resignation of the *minuetto* and the final movement. (Six 12" records: M/DM-1308.) (45 RPM: WDM-1308.)

Symphony Orchestra of the Augusto, Victor de Sabata, Conductor. . . "Jeux" *Poème Dansé* (Debussy). De Sabata's flamboyant baton has inspired the Augusto orchestra, Rome, into a sparkling recording of Debussy's "Poème Dansé" for his premiere RCA Victor disc. None of the delicacy of the French composer is consumed by the fire of this conductor who is sweeping Europe and the United States. It is simply made to stand out in brighter detail. (Four 12" records in envelope container: M/DM-1276.) (45 RPM: WDM-1276.)

Boston Pops Orchestra, Arthur Fiedler, Conductor. . . "Martha: Overture" (Flotow). This perennial favorite from that happy work, "Martha," has never

been done up so brightly as by Fiedler's brilliant group and serves to herald the opening of the Pops summer season. (12" record: 12-0919.) (45 RPM: 49-0418.)

E. Power Biggs, Organist. . . "The Musical Clocks" (Haydn). This composition comes out of the organ pipes with all the humor and fun for which old "Papa" Haydn was famous. The first recording of the 18th Century novelty piece for RCA Victor, it is a true test of virtuosity which Biggs passes with honors. (10" record: 10-1471.) (45 RPM: 49-0419.)

James Melton. . . "I Hear You Calling Me" (Harford-Marshall). Full of tender sentiment and dramatic effect, this familiar love song is a perfect show case for Melton's range, color and remarkable flexibility. The RCA Victor orchestra, with Frank Black conducting, gives smooth support.

"Yours Is My Heart Alone" (Lehár). This is one of the most haunting of the famous composer's vast works. Again, it offers opportunity for the full color of Melton's voice. These are two "songs that will never grow old" sung by a voice which glows with youth. (10" record: 10-1472.) (45 RPM: 49-0402.)

Eleanor Steber. . . "Vienna in the Springtime" (Unger-Templeton). This is an adaptation of a favorite Viennese melody sung with artful mingling of musical skill and warm-hearted understanding for which Steber is rightly famous.

"Roses in the Wintertime" (Unger-Templeton). In the same mood as the reverse, this side is gentle, human, old worldly and lovely. Templeton accompanies both with a piano that is more than just background. (10" record: 10-1473.) (45 RPM: 49-0421.)

Jose Iturbi. . . *Les Jeux D'Eaux à La Villa d'Este* (Liszt). "From *Années de Pèlerinage*," this is one of the first compositions of an impressionistic nature and later Debussy and others drew inspiration from it. Iturbi's version aptly depicts the cascading "Fountains at the Villa d'Este." (12" record: 12-0921.) (45 RPM: 49-0129.)

hot off the record press news — popular

DON CORNELL AND LAURA LESLIE make their debut performance on their own with Sammy Kaye and a string section backing them up. "Baby It's Cold Outside", the Frank ("Slow Boat to China") Loesser hit is the exceptionally fine material assigned to them. Intricate, amusing and decidedly for close attention listening, the song gets them off to a fine beginning. (20-3148)—(15 RPM—47-2911)

SAMMY KAYE uses Don Cornell on his latest, "Room Full of Roses". The tune is by Tim Spencer, a member of The Sons of the Pioneers whose past hits include "Cool Water", and "Cigarettes, Whisky, and Wild Women". "Roses", however, bears little resemblance to the latter since it is a slow, sincere and very danceable side. Reverse is by Kaye's new boy Tony Alamo who sings "It's Summertime Again", with feeling and a very good sense of phrasing. Watch this new voice, he's on the right track. (20-3141)—(45 RPM—47-2908)

FREDDY MARTIN is up with four tunes, all with movie connections. "My One and Only Highland Fling" is in the Astaire-Rogers flicker "The Barclays of Broadway" and sports lyrics by Ira Gershwin. It's a rollicking, danceable thing designed for the Astaire feet, but adaptable for anybody's dancing. Flip is "Having a Wonderful Wish", a take-off on the seasonal greeting card message, from the Bob Hope film "Sorrowful Jones". Tune is by Livingston and Evans whose "Buttons and Bows" took the Academy Award this year (20-3432). Next is "Portrait of Jenny", inspired by the movie of the same name. Excellent recording of the J. Russell ("Margy") Robbins song has Freddy playing echoey alto behind vocal. "If You Could Care" is from "Task Force" and is romantic and for dancing. Vocals on all four are by Merv Griffin, a recent addition to the Martin staff, whose singing is big, relaxed and very easy to take. (20-3139) (15 RPM—17-2906).

TEX BENEKE, complete with authentic Miller sounding group, gives "The Beautiful Blonde from Bashful Bend" (from the 20th picture of the same name) a real send-off. Tex sings drawling lyrics and everybody has a gang of fun. Notice tricky intro and solid beat on this. Reverse side is that wonderful standard,

"They Can't Take That Away from Me," persuasively sung by Beneke's new singer Glenn Douglas. (20-3146)—(15 RPM—47-2912)

THE FOUR TUNES, a new group on the RCA Victor label, shows what close harmony can do for a romantic, plaintive tune like "You're Heartless" and a jazz classic like "Careless Love". Nice, evenly spaced beat on first makes ideal dance fare. (22-0021)—(15 RPM—50-0008)

JOHNNY MOORE'S THREE BLAZERS put real blues feeling into "A New Shade of Blues", a side that shows what a small, intimate group should really sound like. This is the modern idea of the blues, for an example of the more traditional blues idea try the reverse, "This Is One Time, Baby", a mirthful, fast-moving side you'll play over and over. (22-0025)—(15 RPM—50-5009)

THE THREE SUNS offer the title number from "Look for the Silver Lining", the new Warner Bros. picture starring June Haver, with a vocal assist from The Fontane Sisters. This fine old favorite is due for a well deserved revival and The Three Suns' version is all that anyone would want from the melody. (20-3433)

EDDY ARNOLD racks up another sure one with "The Echo of Your Footsteps", a tune which will certainly move in the pop market for it is a better ballad than has come along in quite a while. Eddy's delivery of the song is tuneful and sincere. (21-0051)

JIMMY RODGERS, the famous "Blue Yodeler" who died fifteen years ago is saluted with "Yodelingly Yours" a memorial album containing six of his best known sides. Those who remember Rodgers' inimitable style will want it and those who missed hearing him should make it a point to do so now. (P-244)

THE PIED PIPERS have waxed a number in the fine "railroad song" tradition called "Gone to Chicago". Meredith Willson, who composed the popular "You and I" can also take a bow for this one which looks like another "Chattanooga Choo Choo". The tune has been picked as the official song of the Chicago Railroad Exposition. (20-3111) (45 RPM—17-2911)

new
RCA VICTOR
record
releases

• **RED SEAL** •

July, 1949

- I HEAR YOU CALLING ME**
 (Harford-Marshall)
 James Melton, Ten., with
 RCA Victor Orch.,
 Frank Black, Cond.
 10-1127 1.00
- JEUX—Poème Dansé** (Debussy)
 Symph. Orch. of the Angusteo.
 Rome, Victor de Sabata, Cond.
 DM-1276 2.50*
- MARTHA: OVERTURE** (Flotow)
 Boston Pops Orch.,
 Arthur Fiedler, Cond.
 12-0919 1.25
- MUSICAL CLOCKS, THE** (Excerpts)
 (Haydn) E. Power Biggs,
 Organist. 10-1471 1.00
- RONDO IN D, K. 382** (Mozart)
 Edwin Fischer, Pianist,
 and his Chamber Orch.
 11-0031 1.25
- ROSES IN WINTERTIME**
 (Unger-Templeton)
 Eleanor Steber, Sop., with
 Alec Templeton at the Piano
 10-1473 1.00
- SUITE No. 1, IN C** (Bach)
SUITE No. 4, IN D (Bach)
 Boston Symph. Orch.,
 Serge Koussevitzky, Cond.
 DM-1307 7.25*
- SYMPHONY No. 6, IN B MINOR, Op. 74**
 ("Pathétique") (Tchaikovsky)
 Arturo Toscanini and NBC
 Symph. DY-27 11.00*
- VIENNA IN THE SPRINGTIME**
 (Unger-Templeton)
 Eleanor Steber, Sop., with
 Alec Templeton at the Piano
 10-1473 1.00
- YOURS IS MY HEART ALONE**
 (Smith-Lehár) James Melton,
 Ten., with Orch., Frank Black,
 Cond. 10-1472 1.00

* Also available in Manual
 sequence at \$1.00 additional for
 service charges.

• **POPULAR** •

- List Price, 75c each
 unless otherwise noted
AGAIN (V.R.) Tommy Dorsey
 & Orch. 20-3127

- ALT WIEN**
 The Three Suns 20-3133
- ANVIL CHORUS**
 Glenn Miller & Orch. 20-1495
- ARTISTRY IN POLKA**
 Lawrence Duclow &
 Red Raven Orch. 20-3438
- AS THE GIRLS GO**
 Bobby Clark 20-3151
 ★15 RPM—65 47-2916
- BABY, IT'S COLD OUTSIDE (V.R.)**
 Sammy Kaye & Orch. 20-3148
 ★15 RPM—65 47-2914
- BAR ROOM POLKA (V.R.)**
 Merrie Musette Orch. 20-3140
 ★15 RPM—65 48-0045
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 BEND, THE (V.R.)**
 Tex Beneke & Orch. 20-3146
 ★15 RPM—65 47-2912
- BRAN' NEW DOLLY (V.R.)**
 Count Basie & Orch. 20-3149
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 The Fontane Sisters. 20-3129
- CHEEK TO CHEEK**
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- COCK-EYED OPTIMIST, A**
 Eve Young 20-3124
- DAISIES WON'T TELL**
 Page Cavanaugh Trio. 20-3143
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 HEART (V.R.)**
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 MOON (V.R.) Vaughn Monroe
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 DROP DAID (V.R.)** Buddy
 Moreno & Orch. 20-3135
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 Rumba Son (V.R.)**
 Leo Reisman & Orch. 20-1493
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 & Orch. 20-3131
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 Phil Harris & Orch. 20-3142
 ★15 RPM—65 47-2909
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 Vaughn Monroe
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- GONE TO CHICAGO**
 The Pied Pipers. 20-3144
 ★15 RPM—65 47-2911
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- HAVIN' A WONDERFUL WISH (V.R.)**
 Freddy Martin
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- HOW WOULD YOU KNOW (V.R.)**
 Lucky Millinder
 & Orch. 20-3130

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 Tommy Dorsey
 & Orch. 20-3127
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 Wayne King & Orch. 20-3134
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 Spade Cooley & Orch. 20-3137
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 Bill Lawrence 20-3128
- IF YOU COULD CARE (V.R.)**
 Freddy Martin
 & Orch. 20-3439
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 L'AMOUR (V.R.)**
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- KISS ME GOODNIGHT**
 The Pied Pipers. 20-3144
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- LOOK FOR THE SILVER LINING**
 The Three Suns with
 The Fontane Sisters. 20-3133
- LORA-BELLE LEE**
 Johnny Bradford 20-3147
 ★15 RPM—65 47-2913
- LUCILLE**
 Johnny Bradford 20-3147
 ★15 RPM—65 47-2913
- MARIANNE (V.R.)**
 Joe Biviano 20-3145
 ★15 RPM—65 48-0048
- MILLER'S DAUGHTER, THE (V.R.)**
 Merrie Musette Orch. 20-3140
 ★15 RPM—65 48-0045
- MILLION MILES AWAY, A**
 Bill Lawrence 20-3128
- MOANIN' THE BLUES (V.R.)**
 Lucky Millinder
 & Orch. 20-3130
- MY ONE AND ONLY HIGHLAND
 FLING (V.R.)** Freddy Martin
 & Orch. 20-3432
- ONCE-T AROUND THE PARK**
 The Fontane Sisters. 20-3429
- OPEN THE DOOR POLKA (V.R.)**
 Buddy Moreno
 & Orch. 20-3135
- PORTRAIT OF JENNIE (V.R.)**
 Freddy Martin
 & Orch. 20-3439
 ★15 RPM—65 47-2906

ROOM FULL OF ROSES (V.R.)
Sammy Kaye & Orch. 20-3441
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SEVEN BEERS WITH THE WRONG WOMAN (V.R.) Lawrence Duchow & Red Raven Orch....20-3438

SHADRACH (V.R.)
Phil Harris & Orch....20-3442
★15 RPM—.65.....47-2909

TANGO OF ROSES
Leo Reisman & Orch. 20-1493

TENNESSEE WALTZ
Wayne King & Orch. 20-3434

THERE IS NOTHIN' LIKE A DAME
Zeke Manners.....20-3452
★15 RPM—.65.....48-0052

THEY CAN'T TAKE THAT AWAY FROM ME (V.R.)
Tex Beneke & Orch....20-3446
★15 RPM—.65.....47-2912

THIS NEARLY WAS MINE
Bill Lawrence.....20-3423
★15 RPM—.65.....47-2907

THREE WISHES
Dennis Day.....20-3426

V.M.I. SPIRIT, THE (V.R.)
Hal Kemp & Orch....20-1494

WASHINGTON AND LEE SWING (V.R.)
Hal Kemp & Orch....20-1494

WE'RE FROM AFAR
Page Cavanaugh Trio.20-3443
★15 RPM—.65.....47-2910

WHEN IT'S SPRINGTIME IN THE ROCKIES
Zeke Manners.....20-3452
★15 RPM—.65.....48-0052

WHISPERING WATERS (V.R.)
Sammy Kaye & Orch. 20-3448
★15 RPM—.65.....47-2914

WOLF—Polka Johnny Vadnal & Orch.....20-3431

YOUNGER THAN SPRINGTIME
Bill Lawrence.....20-3423
★15 RPM—.65.....47-2907

• COUNTRY-WESTERN •

List Price, 75c each
unless otherwise noted

ALL I NEED IS SOME MORE LOVIN'
Montana Slim.....21-0060
★15 RPM—.65.....48-0054

ARE YOU KISSIN' SOMEONE ELSE
Patsy Montana and
Dave Denney.....21-0052

BLUEBIRD ON YOUR WINDOWSILL
Montana Slim.....21-0060
★15 RPM—.65.....48-0054

DEAR JOHN (V.R.)
Jim Boyd.....21-0055
★15 RPM—.65.....48-0047

DEEFREEZE DINAH (V.R.)
Dude Martin.....21-0047

EACH FLOWER THAT BLOOMS MUST DIE
Jones Sisters.....21-0046

ECHO OF YOUR FOOTSTEPS, THE
Eddy Arnold.....21-0051

GONE DOWN THE DRAIN
The Georgia Crackers.21-0058
★15 RPM—.65.....48-0051

GRAVY TRAIN
Johnny Tyler.....21-0053

IN ONE EAR AND OUT THE OTHER
The Georgia Crackers.21-0058
★15 RPM—.65.....48-0051

IT AIN'T FAR TO THE BAR
Johnny Tyler.....21-0053

LONE STAR RAG (V.R.)
Bill Boyd.....21-0045

LORELIE
Elton Britt.....21-0056
★15 RPM—.65.....48-0049

MILLION MILES AWAY, A
Dave Denney.....21-0052

OH HOW I HATE YOU (V.R.)
Dude Martin.....21-0047

ONE HEART, ONE LOVE, ONE LIFE (V.R.)
Jim Boyd.....21-0055
★15 RPM—.65.....48-0047

ONE KISS TOO MANY
Eddy Arnold.....21-0051

RAINBOW IN MY HEART
Elton Britt.....21-0056
★15 RPM—.65.....48-0049

ROSA LEE McFALL
Charlie Monroe.....21-0054
★15 RPM—.65.....48-0046

SHE WENT WITH A SMILE
Johnnie & Jack.....21-0061
★15 RPM—.65.....48-0055

SOMEONE'S LAST DAY
The Carter Sisters and
Mother Maybelle.....21-0057
★15 RPM—.65.....48-0050

THEY DIDN'T BELIEVE IT WAS TRUE
Charlie Monroe.....21-0054
★15 RPM—.65.....48-0046

TRIALS AND TRIBULATIONS
Johnnie & Jack.....21-0061
★15 RPM—.65.....48-0055

WHY DO YOU WEEP, DEAR WILLOW?
The Carter Sisters and
Mother Maybelle.....21-0057
★15 RPM—.65.....48-0050

WIND OF THE SEA
Jones Sisters.....21-0046

WITHOUT A WOMAN'S LOVE (V.R.)
Bill Boyd.....21-0045

• RHYTHM • BLUES •

• SPIRITUALS •

List Price, 75c each
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BRING ANOTHER HALF A PINT
Sonny Boy Williamson 22-0021
★15 RPM—.65.....50-0005

CARELESS LOVE
The Four Tunes.....22-0024
★15 RPM—.65.....50-0008

CHICAGO IS JUST THAT WAY (V.R.)
Little Eddie Boyd.....22-0022
★15 RPM—.65.....50-0006

CLOSE YOUR EYES (V.R.)
Maurice Rocco.....22-0019

DRINKIN' WINE, SPO-DEE-O-DEE
Big John Greer.....22-0023
★15 RPM—.65.....50-0007

HEART FULL OF MISERY, A
Arbee Stidham.....22-0018

I'VE GOT SO MANY WORRIES
Arbee Stidham.....22-0018

LITTLE GIRL
Sonny Boy Williamson 22-0021
★15 RPM—.65.....50-0005

LONG TALL GAL
Big John Greer.....22-0023
★15 RPM—.65.....50-0007

NEW SHADE OF BLUES, A
Johnny Moore's
Three Blazers.....22-0025
★15 RPM—.65.....50-0009

No. 1 ORUNKARD
Washboard Sam.....22-0017

NOTHING IN RAMBLING
Washboard Sam.....22-0017

THIS IS ONE TIME, BABY
Johnny Moore's
Three Blazers.....22-0025
★15 RPM—.65.....50-0009

WHAT MAKES THESE THINGS HAPPEN TO ME (V.R.)
Little Eddie Boyd.....22-0022
★15 RPM—.65.....50-0006

WHY DOES IT HAVE TO BE ME (V.R.)
Maurice Rocco.....22-0019

YOU'RE HEARTLESS
The Four Tunes.....22-0024
★15 RPM—.65.....50-0008

• INTERNATIONAL •

List Price, 75c each

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AL TELEFONO CON TE INCANTESIMO
Gino Bechi.....25-7111

FORTUNATO FORZA MAESTRO
Mario Pasquafillo...25-7112

JEWISH

FEUDIN' AND FUSSIN' MIT MINE COUSIN (V.R.)
Mickey Katz.....25-5094

POLISH

JEDZIEMY NA STATKU WALC (V.R.) OTWÓRZ DZWI POLKA (V.R.)
Silver Bell Orch....25-9200

TA-TA I MAMA—Polka ZIELONE SWIATELKO—Polka (V.R.)
Walter Dombowski & Orch.....25-9199

(Continued on next page)

new releases

(continued)

SWEDISH

DET AR GASTARNAS AFTON I AFTON
GDD AFTON—Vals
HAR DU DANSAT NA'N GANG MED
EN SVENSK SJÖMAN—Sjömansvals
Harry Brandelius.....26-1977
DROGGS BÄSTA
Nils Kyndels Orkester 26-1076

BEST SELLING 45 RPM RECORDS

• RED SEAL •

AMERICAN IN PARIS, AN (Gershwin)
Leonard Bernstein cond.
RCA Victor Symph. Orch. WDM-1237 2.20

ANDANTE CANTABILE

(from "Quartet No. 1, in D,
Op. 11") (Tchaikovsky-
Kreider) William Primrose,
Violist 49-0388 .95

AUBER DVERTURES (4 Selections)

Boston Pops Orch.,
Fiedler, Cond. WDM-1271 1.30

BARCAROLLE

(from "Tales of Hoffmann")
(Offenbach)
Sigmund Romberg & Orch. 49-0300 .95

Bohème, La; Act I; MI CHIAMANO MIMI

(Puccini)
Dorothy Kirsten, Sop. 49-0387 .95

Bohème, La; Act III; AUDIO DI MIMI

(Puccini)
Dorothy Kirsten, Sop. 49-0387 .95

CARMEN (Excerpts) (Bizet)

Albanese, Votipka, Swarthout,
Brownling, Vinay, Amato,
Cebanovsky and Merrill,
Soloists WDM-1078 6.20

FAITHFULLY YOURS (Romberg)

Sigmund Romberg & Orch. 49-0300 .95

FROM A VLADIMIR HORWITZ

PROGRAM (4 Chopin Selections)
Vladimir Horowitz, Pianist
WDM-1034 3.35

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SHOWS (8 Selections)
Sigmund Romberg & Orch.
with Soloists WMO-1051 1.30

HUSITSKA OVERTURE, Op. 67

(Dvořák)
Boston Pops Orch.,
Fiedler, Cond. WDM-1210 3.35

MANFREDO OVERTURE, Op. 115

(Schumann)
Arturo Toscanini and NBC
Symph. WDM-1287 3.35

MOLDAU, THE (Smetana)

Boston Pops Orch.,
Fiedler, Cond. WDM-1210 3.35

OPERATIC ARIAS (4 Selections)

Ferruccio Tagliavini, Ten.
WMO-1191 2.20

DVERTURE TO CONSECRATION OF

THE HOUSE, IN C, Op. 124
(Beethoven)
Arturo Toscanini and NBC
Symph. WDM-1287 3.35

PRELUDES, LES (Symphonic Poem No. 3)

(Liszt) Leopold Stokowski and
his Symph. Orch. WDM-1277 2.20

RHAPSODY ON A THEME OF

PAGANINI, Op. 43
(Rachmaninoff)
Artur Schnabel, Pianist,
Philharmonia Orch.,
Suskind, Cond. WDM-1269 3.35

• POP SPECIALTIES •

List Price, 65¢ each

¡ADIOS, PAMPA MATA!—Tango

MEXICAN HAT DANCE
Henri René & Orch. 18-0029

MANHATTAN HOP

N.B.C. PDLKA
Joe Biviano.....18-0011

• POPULAR •

List Price, 65¢ each

unless otherwise noted

AIN'T NOBODY HERE BUT US

CHICKENS (V.R.)
Phil Harris & Orch. 17-2770

ARTIE SHAW ALBUM (6 Selections)

Artie Shaw & Orch. WP-85 2.30

BIRDLAND

Charlie Ventura.....17-2891

CARELESS HANDS (V.R.)

Sammy Kaye & Orch. 17-2901

DREAMER WITH A PENNY

Bill Lawrence.....17-2893

ENJOY YOURSELF (V.R.)

Tommy Dorsey
& Orch.17-2900

FOREVER AND EVER

Perry Como.....17-2892

I DON'T SEE ME IN YOUR EYES

ANYMORE
Perry Como.....17-2892

I'M BEGINNING TO MISS YOU

Bill Lawrence.....17-2893

KNOCK KNOCK (V.R.)

Spike Jones & Orch. 17-2891

LULLABY IN RHYTHM (V.R.)

Charlie Ventura.....17-2891

MELANCHOLY MINSTREL, THE (V.R.)

Vaughn Monroe
& Orch.17-2889

POWDER YOUR FACE WITH

SUNSHINE (V.R.)
Sammy Kaye & Orch. 17-2901

RED ROSES FOR A BLUE LADY (V.R.)

Vaughn Monroe
& Orch.17-2889

RIDERS IN THE SKY (V.R.)

Vaughn Monroe
& Orch.17-2902

SHE'S A HOME GIRL (V.R.)

Tommy Dorsey
& Orch.17-2900

SINGLE SADDLE (V.R.)

Vaughn Monroe
& Orch.17-2902

SUNFLOWER (V.R.)

Ray McKinley & Orch. 17-2872

SUPPER CLUB FAVORITES (6 Selections)

Perry Como WP-237.....2.30

VAUGHN MONROE SINGS (6 Selections)

Vaughn Monroe & Orch.
WP-231.....2.30

WEDDING MUSIC (6 Selections)

Dick Leibert, Organist
WP-207.....2.30

WHY CAN'T YOU BEHAVE

Jane Pickeis
& Alfred Drake.....17-2903

WOODMAN, SPARE THAT TREE (V.R.)

Phil Harris & Orch. 17-2770

WUNDERBAR

Alfred Drake
& Jane Pickeis.....17-2903

YA WANNA BUY A BUNNY? (V.R.)

Spike Jones & Orch. 17-2891

YOU CAME A LONG WAY

(From St. Louis) (V.R.)
Ray McKinley & Orch. 17-2872

• COUNTRY-WESTERN •

List Price, 65¢ each

unless otherwise noted

BLUE SHADOWS ON THE TRAIL

Roy Rogers.....18-0035

BROKEN DOLL, A (V.R.)

The Georgia Crackers 18-0033

BULL FIDDLE BODDIE (V.R.)

Pee Wee King.....18-0037

CALL ME DARLIN', DO (V.R.)

Spade Cooley & Band 18-0032

CHATTANOOGA BESS (V.R.)

Pee Wee King.....18-0037

DON'T BOTHER TO CRY

Eddy Arnold.....18-0030

DON'T ROB ANOTHER MAN'S CASTLE

Eddy Arnold.....18-0012

DUST ON THE BIBLE

The Blue Sky Boys.....18-0036

DUSTY! Roy Rogers.....18-0031

FOUR FIDDLER POLKA

Spade Cooley & Band 18-0032

I'LL HOLD YOU IN MY HEART

Eddy Arnold.....18-0030

IN A SWISS CHALET

Elton Britt.....18-0011

KID WITH THE RIP IN HIS PANTS, THE

Roy Rogers.....18-0031

LORD NOTTINGHAM'S WAR

DANCE (V.R.)
Spade Cooley & Band 18-0013

MAYBE I'LL CRY OVER YOU

Elton Britt.....18-0011

PECOS BILL ROY ROGERS.....18-0033

SPEAK TO ME LITTLE DARLING

The Blue Sky Boys.....18-0036

TEXAS PLAYBOY RAG

Spade Cooley & Band 18-0013

THAT'S THE WAY IT'S GONNA BE (V.R.)

The Georgia Crackers 18-0033

"THE CHURCH IN THE WILDOOD"

AND OTHER HYMNS OF THE
HEART (6 Selections)
Harmoneers Quartet
WP-211.....2.30

THERE'S NOT A THING

Eddy Arnold.....18-0012

All prices shown are suggested
list subject to change without
notice. Single record prices ex-
clude federal excise tax. Album
set prices include federal excise
tax except for Y set and envelope
album set prices which exclude
federal excise tax.



here are Perry's vacation plans

When the editor of the *Record Review* asked me for a few hundred words on what I plan to do this summer, I felt as if I were back in school in Cannonsburg, Pennsylvania. I remember that there we had to write 300 words on our vacation plans about this time every year.

It was an easy assignment. I always wrote that I planned a camping trip in the Rockies, or some such wild time, and then I spent a wonderful summer in Cannonsburg, doing the same things that smalltown kids all over the country were doing.

I won't let my imagination take over this time. Now that my Chesterfield "Supper Club" is off for the summer I have two vague ideas—a trip to Florida (well, I've been busy all winter) and some personal appearances. Both of these thoughts are still running around in my subconscious, and I haven't reached any definite decision yet.

But most of my plans are very definite. I am going to pack up the wife and kids and go back to Cannonsburg to see my folks for a week or two. I am going to spend a lot of time with my family—not just the snatches I have free in the winter. I am going to get the screens up before August. I am *really* going to work on the garden. AND I am going to put in some solid golf at Pomonok Country Club. I'll lick that seventh hole if it takes all summer.

Outside of that, I'm just going to set and rock.

want a word
I know
What you
were like
Perry



"supper's" over for the summer
by Perry Como



Although a radio program may take only fifteen minutes or a half-hour to listen to, the preparation that goes into it and the staff of men who handle it are something else again.

Take for instance "The Jane Pickens Show" which is heard every Sunday afternoon over the NBC network. If you add together the number of hours spent on rehearsal by Jane, by the sextette which sings with her, by Jack Kilty, her baritone partner on the program, by Paul Winchell and Jerry Mahoney, who do the comedy routine, and by the orchestra of thirty men who accompany her, you'll get a staggering figure.

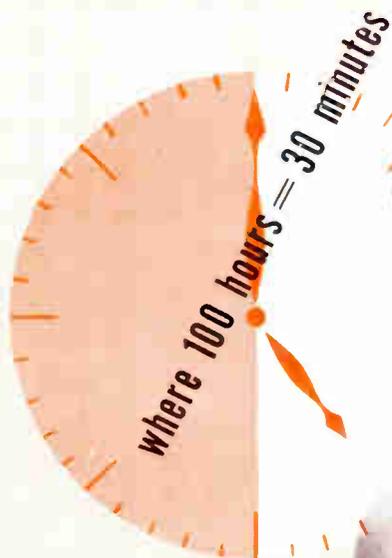
These rehearsal hours do not tell the whole story; for Jane Pickens is the kind of artist who does not rehearse only at those specified hours in the studio but spends at least three hours each day at home going over the music for the following Sunday. It's a difficult thing to compute the hours spent, but it's no exagger-

ation to say that if they're added up, they pass the one hundred mark.

The personnel involved, in addition to the people named above, include the program director, the producer, the engineering staff and the writers. Everyone connected with the show, from Norman Cloutier, orchestra leader, to Edward Eager, writer, spends a lot of his time at home thinking about the program and making sure that it will be perfect.

Regular rehearsals for the program take place on Wednesdays and Thursdays, and practically all day Sunday before the program, everyone is on hand and rehearsing busily. Jane usually takes a half-hour off during that long rehearsal period to lie down and rest, and recently she has taken a day off in the middle of the week to go down to Atlantic City to practice her songs there, in a suite at the Traymore Hotel.

No, radio programs are not just fun, but plenty of hard work.



*the program you hear
when you tune in Jane Pickens
takes hours and hours to prepare
—here's what happens*



Jane Pickens

Set's sextet

Set Svanholm, the Metropolitan's Swedish Wagnerian tenor, will talk freely about his career but if you want to hear real enthusiasm ask about his children.

There are six little Svanholms: Solveig, one year old; Kerstin, 3; Jon, 5; Inger, 7; Henrik, 9, and Eva, 12. Already Eva shows "quite a bit of talent" her father admitted with pride. She plays a "good piano" and has a nice voice. Also she can cook and knit sweaters and socks. When she is a little older she will sing in the church choir of which her father is still director even though he is not home very much these crowded days.

In the meantime, Eva Svanholm, eldest child of one of the world's most famous operatic stars, leads the same kind of life as the average American girl. She gets up a little before seven in the morning—and must tidy her room. Then she has breakfast; on "maid's day off" she cooks breakfast for the other children. After that she rides her bike to the railroad station where she takes a train to Junior High School.

She has many activities after school: every day there is practice and once a week a lesson. Also there is the Girl Scouts organization and the many clubs to which she belongs including a dancing club. In the winter there is skiing and skating; in the summer she rides a neighbor's work horses out to pasture and back. She is very fond of animals—the family white cat really belongs to Eva.

"And she is always knitting," her father went on. "For Christmas she knitted everyone of her gifts to the family and friends. With all she has to do I don't see how she could make so many things."

About this time one of the best Siegfrieds who ever slew a dragon to full orchestral accompaniment, began to be a little self-conscious over his aria about Eva—but there was one more thing:

"You will forgive me if I, how do you say it? Seem proud? But at the end of the school year when she brings home the report card she's always the first one in her class."



Set Svanholm's voice is not his only prize possession



Set Svanholm

two new films

"You're My Everything"

This is the new 20th Century-Fox technicolor musical which stars Anne Baxter and Dan Dailey, and introduces a pack of new tunes, and features some fine oldies, including the title number. The film also brings to the screen the cute 10-year-old singing and dancing star, Shari Robinson.

"Tulsa"

This new western starring Susan Hayward, Robert Preston and Pedro Armendariz is a colorful film with a title number that you'll remember.

Composed by the team of Allie Wrubel and Mort Greene, the song has been recorded by Tex Beneke. Watch for the fine new film and the Tex Beneke record of "Tulsa."





“sing Bach or Berlin—but sing”

Robert Shaw's well-rounded career mirrors his great vitality



Not so long ago a shock-haired young fellow whisked into a Radio City office and announced that he was ready to conduct his chorale in a Schubert program with Toscanini and the NBC Symphony—or would I be ready in a few weeks, “If I can learn the Schubert by that time.”

He learned it and saw to it that his group did likewise. The former vocal director for Fred Waring’s Pennsylvanians, and his Collegiate Chorale were acclaimed by New York’s severest critics for their “vibrantly beautiful singing”, “compelling sensitivity of expression”, and for “demonstrating their intimacy with Schubert’s subtleties”.

This took doing even for Robert Shaw, the man who set swimmers’ strokes to glee club music at Billy Rose’s World’s Fair Aquacade. At the New York City Center he sweated out rehearsals in a tails-out sport shirt, rolled up slacks, and carpet slippers. He flung himself about the podium, lurched toward the

chorus, reeled, looked bemused, enraptured, pained, and snapped, “It’s no good kids . . . You gotta sing, people, SING!

You don’t believe it, or you wouldn’t mutter that way”.

But he took his lurch—policemen, janitors, teachers, clerks, debutantes—into the concert halls of Toscanini, Koussevitzky and Stokowski—and came away with raves. Shaw says that music today is necessarily a mad, strenuous business. “Recording and radio are expensive operations”, explains the minister’s son who at 32 is the big man of choral singing. “Consequently a generation of young artists is developing which is conscious of the need for speed in music when it is combined with electronics. They perform Irving Berlin one night and Bach the next. The whole field of music is their repertoire”.

the comeback

Adversity is a curious thing. Some men are knocked flat by it. Others rebound to greater heights.

Beethoven and Smetana became deaf—seemingly the worst thing that could happen to a composer. Both created their greatest music despite the handicap.

Robert Schumann, Guy de Maupassant and Hugo Wolf lived in the shadow of insanity. They left immortal works of art nevertheless. Some of Wolf's finest songs were written after he was committed to an asylum.

Helen Keller, deaf, dumb, and blind, became a significant writer. "Peg-Leg" Bates is a celebrated dancer despite the loss of a leg.

And the tenor Aksel Schiøtz is resuming a career once threatened by the deadly affliction of a brain tumor. The doctors removed Schiøtz' tumor, but the operation left one side of his face paralyzed.

When Schiøtz made his American debut in Town Hall, the house was sold out. Schiøtz, like Ferruccio Tagliavini, Italo Tajo, Miliza Korjus, Cloe Elmo and many another European luminary, was known to U. S. listeners through recordings before he appeared here.

The Town Hall audience came prepared to hear the glorious singing of Schiøtz. "The Voice of Denmark", hero of the Danish resistance, as preserved in his recordings.

They remained to cheer a courageous fighter against heavy odds.

Caruso said: "Once in London I had a great sorrow. Out of that suffering a new voice was born".

The "new voice" of Aksel Schiøtz is being born in similar fashion—out of adversity and the refusal of a strong man to take the count lying down.

how Aksel Schiøtz overcame great odds to go on singing



Aksel Schiøtz

comic in reverse

Most comics have a suppressed desire to appear as serious artists and many of them do break through their funny-man roles to display honest-to-goodness vocal talent.

Flip the coin and you have Johnny Bradford. The Bradford voice has been gaining popularity all over the nation's air waves for its silver tones, but it wasn't until they turned him loose on television that he showed up as a top flight clown.

As an example of the heart-behind-the-hilarity school there is Danny Kaye, way up in tom-foolery, who recently surprised his followers with an excellent performance of ballads. Also, Dean Martin (of the Martin and Lewis nonsense team) who is now singing in a serious vein. And, of course, the star example, Jimmy Durante, who would like to step before the mike a full-throated, heart-tugging tenor.

Johnny Bradford is making a name for himself, in both television and on records

But Johnny is in reverse. His first recording was so good that it landed him the assignment of conducting the first televised disc jockey show in Washington, D. C. (if not the country). He sings in his rich baritone, with the public always demanding more, but what has them holding onto their seats—and WNBW holding on tighter than ever to Johnny—is his polished, professional, and altogether uproarious M.C.ing.



Jimmy Durante



to each his own—buttons and bows



the song writing team of Livingston and Evans got there the hard way

Ray Evans and Jay Livingston, one of Hollywood's top song writing teams, got there via the North Pole and the Matterhorn. It took them quite a few years to reach the fame of "To Each His Own", "Golden Earrings" and "Buttons and Bows", but they had a lot of fun getting there.

Whenever the straight away got ruts in it, the boys detoured, by boat, to such spots as Hammerfest, Norway, within five-cent carfare of the North Pole; or Punta Arenas, the far end of the line in Chile. In between trips Ray worked as office boy, statistician, accountant; and Jay pounded the ivories and thought up musical arrangements for performers nobody had ever heard of to help pay the rent on the colorful duplex apartment at the edge of Greenwich Village which they shared with three other fellows.

When their joint genius brought home no bacon Ray turned to the mathematical skill which had won him membership

in Beta Gamma Sigma and Jay took to the piano. Pretty soon, they felt a travel spell coming on and went sailing down the West coast of South America through the Straits of Magellan.

Then they met Olsen and Johnson, who engaged them to write songs for the theatrical profession's own inner-circle entertainment, the "Lamb's Gambols," and later for "Hellzapoppin'" and "Sons o' Fun."

Everybody probably remembers "G'Bye Now," although when Ray got back from the war nobody seemed to, professionally, and the boys were in for another tough time until Olsen and Johnson took them on to Hollywood—where they have been working their way up ever since.

The detouring away from disappointment of boredom has stopped, for two good reasons—success and matrimony. Ray is happily married to Wynn (nee Ritchie) and Jay is ecstatically married to Lynne (nee Gordon).

Not long ago Down Beat carried a cover of Dinah Shore sitting on a fence in full Western regalia. The photo was taken for publicity purposes. It succeeded admirably in that respect, but also accomplished something unforeseen—it started a campaign to have Dinah elected Sheriff of Encino, California. At first merely a good humored gag, the campaign has now become serious to the point where Dinah's neighbors actually plan to enter her name in the next election!

To answer cynics these neighbors have some simple but effective arguments. Nobody else, they point out, has deeper roots in Encino than Dinah and her husband, George Montgomery. They took a strip of ground and, with their own hands and ideas, made it into a beautiful ranch home. The home is strictly a labor

of love for Dinah, George, and their friends and neighbors who built it in true pioneer tradition.

Since the ranch home was completed about a year ago, it has become the most popular gathering place in the community. Montgomery cordiality has become a byword.

"You see," they say, "Dinah is respected, and obviously not seeking the office for gain. How many other candidates can offer such qualifications?"

According to latest reports they've convinced practically all Encino residents but two—Dinah and George. Dinah insists that being a wife, mother and song star are enough careers for anyone. And George has played so many sheriffs on the screen that he gets nervous at the thought of having a real one in his home.

how Dinah Shore's neighbors almost elected her to public office



Dinah for sheriff

Dinah Shore





Kukla, Fran and Ollie

If you have a television set you probably know Kukla, Fran and Ollie, but in case you don't, you ought to.

Kukla has only a father; he never had a mother. Like a kangaroo (which he isn't like) he was born tiny and lived for a long time, a couple of years in fact, in his father's pocket.

His father is that arch puppeteer Burr Tillstrom, who also created Ollie, dragon who's so gentle that he grew only one tooth so that he might never harm even a flea. Before TV Fran Allison was well known to stage and radio audiences. But she was born for the picture tube—one look will tell anybody that.

Fran is the only "real" member of the cast, but, according to Tillstrom, it is largely Fran Alison's Peter Pan mingling of real and make-believe which brings her little people to life for the

"children of all ages" who are his public. The show, originally designed for kids, now has an audience rating of sixty percent adults, forty percent kids.

This RCA Victor headliner—the country's most widely broadcast video program—is laughed at half an hour a day five days a week. The program made its debut 2 years ago from WBKB, Chicago, where it still originates.

The show is scriptless but not witless. Before each performance Tillstrom calls a get-together of his staff to run through ideas. Fran, pianist Jack Fascinato, director Lou Gomavitz, stage manager Bill Ryan and producer Beulah Zachary cluster around to listen and suggest, but when the infra-red waves start rolling, Kukla kicks off and the next thirty minutes is anyone's game.

all about a television show that pop and mom are taking away from junior



Fran Allison



the jazz age

by Alan Ladd, star of the new Paramount picture "The Great Gatsby"

Everyone, I suppose, has had the experience of hearing a tune and then slipping back, in memory, to some earlier period in life when the tune was first heard.

This particular thought was brought home to me very strongly while I was making my newest picture for Paramount, a film version of the F. Scott Fitzgerald novel, "The Great Gatsby."

The musical background prepared for the picture gave me the 'feel' of the times even more completely than some of the hard-hitting dialogue I had to

speak. Tunes like 'When It's Sleepy Time Down South', 'Sweet Georgia Brown' and 'I'm Sitting on Top of the World', to mention only four, brought back a train of memories of the 'twenties' when I was only a youngster and was getting the sense of the world around me mostly from the newspapers. That music brought the whole period—prohibition, jazz—into focus for me. It contributed more than anything else to making me get just the right pitch on my part of Gatsby, the man of mystery.



Alan Ladd

Spike Jones

Doodles Weaver

holiday for things

by Jack Egan

everybody knows about the things that Spike Jones uses—this is all about things he doesn't

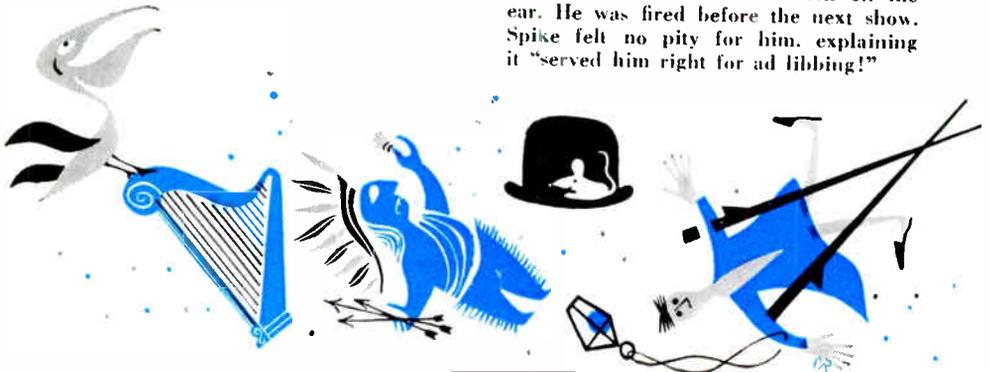
The gadgets, inventions and supporting creatures used by Spike Jones are nothing short of hilarious. But equally unbelievable are the things that have been discarded for some reason or other.

At one time Spike had a stilt walker who was attired in a long white nightgown, and kept calling for Chloe. He suddenly disappeared from the Jones picture. He had a bad fall one day and had given up the search for Chloe and was looking for his two front teeth.

A girl harpist would sit on the stage throughout the whole show but perform in only one number. "Holiday for Strings." She also was required to smoke a cigar. One girl got to like cigars

so much they became a habit and now she can't get a job with the symphony she likes so much because nobody is allowed to smoke on the stand. Her successor grew deathly ill every time she smoked a stogie and was continually falling off her chair. It was pathetic but impractical since she could never finish her one number. The last one was a very near sighted harpist who was always setting fire to the strings whenever she played with the cigar in her mouth.

A white rat was trained to run around the brim of Dick Morgan's derby as he (Dick, not the rat) sang "Glow Worm." It worked out very well until one performance when the rat leaned over the edge of the brim and bit Dick on the ear. He was fired before the next show. Spike felt no pity for him, explaining it "served him right for ad libbing!"





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