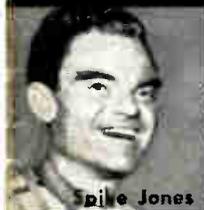


record review

September, 1949

combined with
in the groove



3,000,000 square miles of music . . .



RCA VICTOR

World Radio History

8 page picture story
I like cowboy music . . .
by Robert Mitchum

the editors' corner

Beginning on Page 4 of this issue is the story that we mentioned briefly here last month.

Titled "3,000,000 Square Miles of Music" this article is something of a milestone, for with it we have reached a turning point. In gathering the material and whipping it into shape we have come to the decision that we simply do not have enough room to move around it. That's one of the reasons why next month, when you pick up this magazine, you're going to find something different. We're branching out—in length and width—and giving ourselves more room for interesting pictures, more text, more record reviews.

However, our decision was not prompted entirely by this article. Your letters were a deciding factor. We carefully weighed the favorable with the unfavorable and did what we had to do.

In our new venture we are once more soliciting your criticism, because we are still anxious to give you the best magazine possible.

So next month watch for a new *Review*, a magazine with a new idea, with pages of unusual pictures, and a new title. Next month we become the *RCA Victor PICTURE Record Review*.

Concerning "3,000,000 Square Miles of Music," there are probably many places missing from this story that really should be there, for instance, Glenn Island Casino, and Orchestra Hall in Chicago and Balboa Beach in California. The reason that these and many others aren't present in our coverage of the music centers in America is simply that there was not enough space to include every important talent showcase in the nation.

Spike Jones and Leonard Bernstein fit well into our cover scheme this month since Spike has performed at the Flamingo Hotel and Mr. Bernstein has been guest conductor of the Boston Symphony Orchestra at Symphony Hall. Both the Flamingo and Symphony Hall are also present on our cover.

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here's the latest

thanks for writing

Perry Como will have a half-hour combined radio and video show for Chesterfield in the near future. The five times weekly "Supper Club" will fade from the airways once the new show starts . . . Ray McKinley adding a new girl vocalist to his band . . . Mindy Carson, the new singer who has everybody taking notice, is in the midst of negotiating a movie deal . . . Percy Faith brought his talents to RCA Victor recently. His first disc will be out soon . . . Artie Shaw organizing a dance and jazz band. It will tour this fall and will play the old book plus some new things. Seventeen men will be in the line-up . . . Arthur Godfrey will go on tour this fall . . . J. J. Johnson, famed bop trombonist, has left the Illinois Jacquet group to join Dizzy Gillespie . . . Down Beat staffers happily sniping away at each other. Arguments advanced and rebutted, so far, include: Duke should quit, bop is nowhere, Armstrong's a myth, *Beat* also has a contest going to find a new word for jazz . . . Official Television Inc., has a new video film in which impressions of the music are flashed on the screen as the orchestra performs. A one-reeler contains "Cat's Fugue" (Scarlatti), "Ballet of Chicks in Their Shells" (Moussorgsky), "Flight of the Bumblebee" (Rimsky-Korsakov) and "The Swan" (Saint-Saëns). . . . Songsters Livingston & Evans ("Buttons & Bows") writing score for new Bob Hope flick, "Where Men Are Men."

Gentlemen:

. . . There is a particular personality I would like to read about in your magazine, the *Record Review*. She is Licia Albanese and (she) makes records for RCA Victor and has, I believe, one of the finest voices in the opera field today.

I have been reading *Record Review* for many years and keep all the issues on file. . .

Sincerely
Miss Dorothy Watts
Oakland 1, Cal.

(See page 22, this issue—Ed.)

Dear Sir:

In the July 1949 *Record Review*, page 14, in your description of the Bach Suite recordings, I am glad to see that the four minutes caught your attention—a short enough interval surely with all that skipping-in, easing-off and swinging-into so characteristic of the great Baroque composer, although the music ends, as you discerningly say, "on the elegant note of the *passépiéd*."

And then that naive belief held by some dull critics—that Beethoven's Quartet, op. 18 no. 4 is not his sole example in a minor key! You and I know, of course, that the four quartets in E minor, F minor, C sharp minor and A minor respectively, sometimes attributed to him, were actually written by some other and more obscure composer, probably Meyerbeer.

Yours for competent, erudite music criticism.

Cordially,
Arthur Miller
Encinitas, Cal.

Dear Sir:

. . . Hope you can help me find the location of a very good sax and clarinet man.

The little time guy who played "big time" sax with Carleton "Happy Hauch's" band at the Club Continental early in 1943 (whose) name is Eddie Abraham.

Would so much appreciate it if you could publish his present location, if possible.

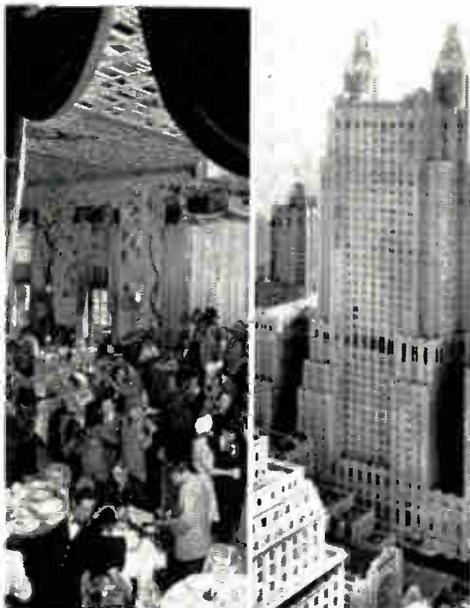
Sincerely,
An Ardent Fan

(Paging Mr. Abraham—Ed.)

RCA Victor **record review** combined with
in the groove
vol. 1 *no. 6*

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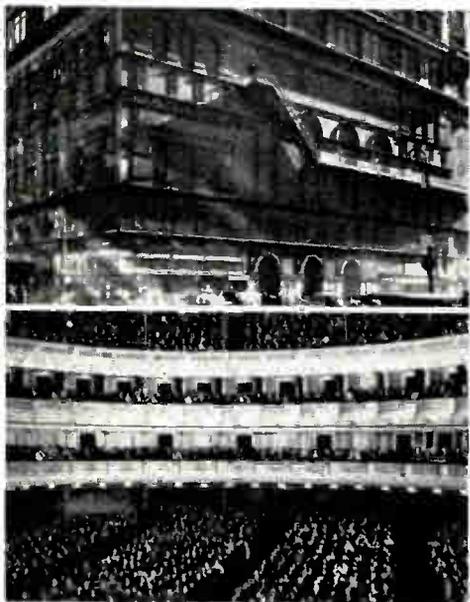
Waldorf Astoria

Eight pages
showing where
American dance
and concert fans
are entertained

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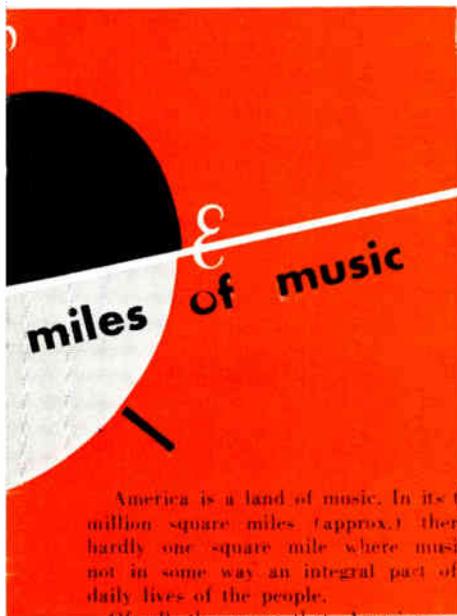
3,000,000 square

Carnegie Hall



Statler Hotel





America is a land of music. In its three million square miles (approx.) there is hardly one square mile where music is not in some way an integral part of the daily lives of the people.

Of all the ways that Americans take their music the oldest and most colorful is in the form of the personal appearance. In almost every community there is some place to gather to see the stars at work.

To show how various parts of the country see the stars and to give you the inside information about these places, the *Review* is devoting eight full pages of this issue.

* * * *

The Waldorf-Astoria—This world famous hotel features name bands on long runs. Its most famous room (here shown) is the Starlight Roof, which operates during the summer months. In the cooler seasons entertainment moves inside to the Wedgewood Room.

Located in the swank Park Avenue section of New York it occupies the block from Park to Lexington, between 49th and 50th Streets. Soaring 47 stories into the air the Waldorf measures 625 feet 7 inches from street to Starlight Roof.

The Wedgewood Room is equipped to handle 282 people while the Starlight Roof accommodates 400. The Starlight Roof's ceiling is movable and depending on the whims of the weather it is either moved in place or slid away.

Carnegie Hall—One full length book ("The House That Music Built") and one feature picture ("Carnegie Hall") plus countless magazine articles have been prepared around this world famous institution.

In 1891 Carnegie Hall opened with Walter Damrosch conducting Tchaikovsky's "Symphonie Pathétique." For the opening ceremonies the composer himself was on hand. It was his first and only visit to the U. S. Two years later Anton Dvořák came to America to be present at the first Carnegie performance of his "New World Symphony". Paderewski made his American debut at Carnegie Hall.

Victor Herbert played his own "Second Violoncello Concerto" and George Gershwin interpreted his "Piano Concerto in F" at Carnegie and it was here that Paul Whiteman, in a precedent shattering engagement twenty-five years ago, premiered Gershwin's "Rhapsody in Blue". Today it is routine to hear of Ellington, Gillespie and other jazz names appearing there.

Occupying a 200 by 200 plot on 57th Street at Seventh Avenue in New York, Carnegie Hall employs in all over 100 people. With Parquet and Boxes in use the capacity is 2,760.

The Statler Hotel—A landmark opposite the Pennsylvania Station in New York, the Statler is an only recently acquired name. Formerly, as the Pennsylvania, the hotel housed at one time or another almost every name band in the business.

Thirty years ago, when the hotel first opened, it began its name band policy and a number of big bands have gotten the big break there that has resulted in their becoming star attractions. Rudy Vallee in 1931 reached his pinnacle at the Pennsylvania. In 1936 Benny Goodman opened at the Pennsylvania and brought with him a dance called "The Big Apple."

In 1939 Artie Shaw opened the new Cafe Rouge. It was during the opening engagement that Shaw took sick and had to leave the stand. In his absence one of the boys from the band, Tony Pastor, took over and made a name for himself. In early 1940 and in the fall-winter season of 1940-41 Glenn Miller took his band into the hotel. It was just about this time that Glenn made famous the telephone number of the hotel with his record of "Pennsylvania 6-5000."

The Metropolitan Opera House—Bounded on its four sides by Broadway, 39th Street, Seventh Avenue and 40th Street in New York City, the Metropolitan has remained on this same site since 1883. During an opera season these days, over 375,000 people attend the regular performance while an estimated 10,000,000 listen to each Saturday broadcast. To maintain the repertory season requires about 750 people on the payroll, 300 of whom either sing or play. The orchestra consists of about 90, the chorus of almost that number, the ballet of about 40. An average performance calls for over 100 individuals taking part on the stage. The Opera House today seats 3,459 people of whom 210 sit in the single tier of boxes.

Some of the highlights of the Met include the first American performances of "Die Meistersinger" and "Tristan und Isolde" (1886); of "Siegfried" in 1887; of "Aïda" (in German) in 1887; of "Götterdämmerung" in 1888 and of "Das Rheingold" in 1889.

Hotel New Yorker—The Terrace Room of the Hotel New Yorker opened with the hotel in 1930. Names who have played there include Tommy and Jimmy Dorsey, Shep Fields, Larry Clinton, Benny Goodman, Sammy Kaye, Ray McKinley and others.

The capacity of the room is 400 people and bands playing there are on hand for dinner and supper nightly. In addition to playing for dancing the bands also work behind the floor show which for the past 13 years has consisted of an ice show, presented on a 20 x 20 ft. rink, which is concealed beneath the dance floor when not in use.

Town Hall—In its twenty-six years of existence Town Hall has seen the rise of many prominent music figures, some of whom made their debut there. Last season 107 musicians made their initial New York appearances at Town Hall. The Concert Department lists a total of 684 engagements last season including three recitals by Maggie Teyte, and appearances by such stars as Wanda Landowska, Lotte Lehmann, Igor Stravinsky and others.

Bop City—New York's newest night club is devoted to the new. For instance: The club has a special "theater" section in which a straight (90¢) admission is

charged. There is also a forty-foot soda fountain for minors in addition to the regular bar and table service.

Unique also was the opening of Bop City for it presented a forty-three piece orchestra, headed by Artie Shaw, which played the works of Shostakovich, Milhaud, Ravel, De Falla and other modern composers. Also on hand was bop singer Ella Fitzgerald, Herb Jeffries, the Kai Winding (ex-Stan Kenton trombone player) septet and the Ray Brown Trio.

Plans for future shows include names like Dizzy Gillespie, Charlie Barnet, Woody Herman, The King Cole Trio, Charlie Ventura, Charlie Parker, Machito, Jazz at the Philharmonic, Illinois Jacquet, Billy Eckstine and the dance group of Katherine Dunham.

Eddie Condon's—Famed Greenwich Village in New York is the scene of one of the staunchest outposts of two-beat jazz in the country. It is also one of the most colorful night clubs anywhere. Out-of-towners and New Yorkers alike flock to it to watch the followers of traditional jazz, as they play their rocking music. Whenever they come they will probably find on the stand the owner of the club, guitar playing Eddie Condon. At various times, however, others have held forth including Pee Wee Russell, Jack Teagarden, Tommy and Jimmy Dorsey, Gene Krupa and Johnny Mercer.

The Click—Philadelphia's newest name band show case is also its leading club where bands may be seen regularly. Located in the heart of downtown Philadelphia, it boasts the longest bar in the world (479 feet). Besides the bar there is seating capacity for 600 people. The Click has more radio shows originating from it than any other club in the country for it has four network wires and tie-ups with two local outlets. Bands playing there for a week average 22 radio shows, 14 of them network.

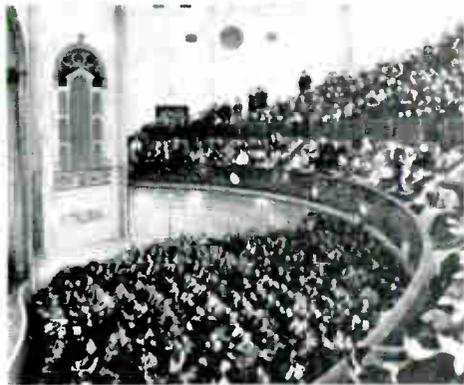
The Click's owner is Frank Palumbo, a local boy whose fame as both a night club owner and philanthropist has spread wide. He regularly takes busfuls of needy children to circuses, outings at the zoo, etc. Band leaders who please him often receive \$1,000 watches, specially manufactured and inscribed.



the New Yorker



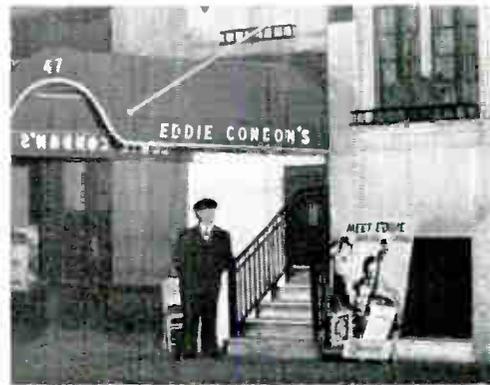
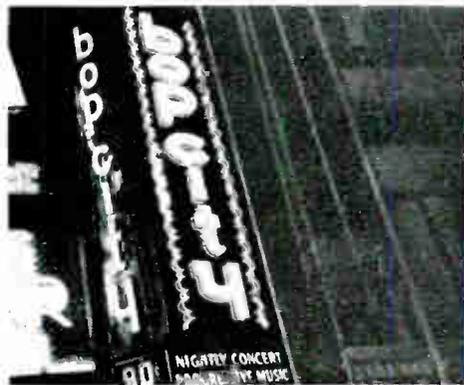
the "Met"



Town Hall



the Click



Academy of Music—Philadelphia's Academy of Music was opened for the first time on January 26, 1857. The now world famous Philadelphia Orchestra was formed in 1900. It is in the 3000 capacity Academy that they present their regular season.

On November 18, 1863 Gounod's "Faust" received its first American performance at the Academy* and Wagner's "Flying Dutchman" debuted there in 1864. More recent firsts include Menotti's "Amelia Goes to the Ball" (1937) and "The Old Maid and the Thief" (1941).

*Many authorities list New York as being the scene of "Faust's" first U. S. showing but H. T. Craven of Philadelphia insists that the Academy premier preceded New York's by a week.

Steel Pier—Atlantic City's gigantic Steel Pier is an entertainment phenomenon. Opened for the first time fifty-two years ago the Pier in those days was practically one of the seven wonders of the world for it boasted 3,500 electric lights and reached 1,621 feet out into the ocean.

Today Steel Pier claims the distinction of being able to accommodate more people in its four theaters, ballroom, outdoor stadium and lobbies than any other amusement place. And for the movies, vaudeville and dancing the management never asks more than \$1.00 admission.

In nearby Wildwood there is a similar operation, Hunt's Ballroom. Formerly known as Hunt's Million Dollar Pier, a fire a few years ago reduced it to its present status of a ballroom where name bands play dates during the summer.

Symphony Hall—Home of the Boston Symphony Orchestra and the Boston Pops Orchestra this world famous hall will celebrate its fiftieth anniversary next year.

With its main floor, first and second balcony the hall seats 2,631 people. The main floor is unique in that it can be made flat and the seats removed. During the early summer months this is done and table and chairs are installed for a special series of concerts by the Boston Pops during which refreshments are served.

The Music Shed—Serge Koussevitzky is the man whose dream resulted not only in the famous Music Shed at Tanglewood, but also the Berkshire Music School and the annual Berkshire Music Festival.

The Shed was opened in 1938 and the

program there runs for six weeks. Capable of holding 6,000 people, the Shed, since it is open, can actually serve twice that number because the lawns around it offer a good vantage point for spectators.

Notable firsts for the Shed: The first American performance of Shostakovich's "Seventh Symphony", of Vaughn Williams's "Sixth Symphony". This year Koussevitzky will conduct there the first United States performance of Benjamin Britton's "Albert Herring." RCA Victor has found the Music Shed to be an excellent site for recording. Among the records made are, "Suite No. 1—Suite No. 4 (J. S. Bach)" which Koussevitzky conducted, Leonard Bernstein's recording of the Stravinsky "L'Histoire du Soldat" and the Beethoven "Ninth Symphony", under Koussevitzky.

Esplanade—On the banks of the Charles River in Boston each year, conductor Arthur Fiedler holds forth for what must be his favorite series of concerts for it was he who originated the idea in 1929, even before he had become the conductor of the Boston Pops Orchestra. The Esplanade concerts are free to anyone who wants to attend. Those who want to may rent a folding chair for 10¢, but outside of that there is no charge for admission.

Civic Opera House—Home of the Chicago Civic Opera Company is the mammoth Civic Opera House. The Opera House can seat 3,517 with its main floor, two balconies and thirty-one boxes.

Admission varies with the kind of presentation available but for opera the scale is usually from \$1.00 for the last seats in the last balcony to \$100.00 for a box.

Aragon & Trianon—Chicago's two biggest name band dance halls are run by the same organization. The Trianon, on the South Side, was built in 1922. It can accommodate 5,000 persons. Modeled after Le Grand Trianon of Louis XIV which was built in 1685 at Versailles it contrasts with the Aragon which is in the Spanish vein. The Aragon, on the North Side, was constructed in 1926 and its dance area is similar to the Trianon.

Admission to both places is the same, \$1.05 during the week, \$1.30 on week-ends. Both places insist on coats and ties for the men at all times and slacks are *verboden* for the ladies.



Academy



Symphony Hall



the Music Shed



Civic Opera



Explorade



the Oregon



the Trianon



Hunts

Grant Park—Concerts were first held in Chicago's Grant Park in 1935. In 1944 the Grant Park Symphony Orchestra was formed and since then it has been the permanent orchestral tenant of the big band shell. Bordering the shell are Chicago's famous loop and Lake Michigan.

In the park there are seating accommodations for 25,000 people although it is possible to raise this to 200,000 when the occasion arises. Record attendance for a season was last year when a total of 1,163,000 people heard music in the open air.

The 1949 series consists of 31 concerts held each Wednesday, Friday, Saturday and Sunday evening. The season is June 29th through August 21st.

Stevens Hotel Like New York's New Yorker Hotel, the Stevens in Chicago relies heavily on the novelty of an ice show to bring the people into its Boulevard Room. Once inside they will also find a name band on the stand for their dancing.

The Boulevard Room can accommodate approximately 800 persons at one time, but there is always a large turnover of guests during the evening.

Hollywood Palladium—One of the newer places in the country where name bands may be seen, the Palladium opened in 1940 with Tommy Dorsey's orchestra. Since then a seemingly endless procession of top attractions has appeared there. Considered to be one of the largest ballrooms in the country it holds 10,000 people. Out back there is a parking lot which accommodates 750 cars.

Hollywood Bowl—The 1949 season is the 23th in the History of the Hollywood Bowl, the world's largest natural amphitheater. Covering an area of 69 acres, the Bowl seats 20,000 people and is located in the heart of Hollywood. A natural phenomenon keeps the noises of traffic from interfering with the musical programs and other events held there.

More than 800 Symphonies under the Stars concerts have been held there under the direction of 140 conductors from 20 different countries since the summer of 1922.

Casino Gardens—Situated on the boardwalk in Ocean Park, California (where Los Angeles meets the sea) Casino Gardens is further proof that Californians like

to do things in a big way. The Gardens can and often do hold 15,000 dancers.

Originally built as a fun palace in 1925 by owner George Merritt Jones, the Casino switched to a ballroom policy after several successful years. During and even before the war when West Coast war plants began to hum, the Gardens was the first ballroom to feature swing shift dances for night workers.

In 1943 the Casino Gardens was gutted by a \$50,000 fire and remained idle for four months.

Bandleader Tommy Dorsey had always wanted a West Coast home for his band and so he took an extended lease on the property in 1944. Since that time he has spent a young fortune on improvements and renovations.

Flamingo Hotel—Latest find of the Hollywood set is the Flamingo Hotel. It was here that Spike Jones used with success his "William Tell (Feetelbaum)" number and developed many of his most successful routines.

While operating as a plush show place the Flamingo boasts the lowest cost per person for seeing top flight attractions of any hotel in the country. There is no cover or minimum and a patron need not even buy a dinner in order to watch the show.

Ansley Hotel—the Rainbow Roof of the Ansley Hotel in Atlanta, Georgia, is where the name bands make their home in the south. Perched on the top of the hotel, fourteen floors above the street, the Rainbow Room is weather conditioned the year around and can accommodate five hundred people. The room was opened twelve years ago by Tommy Dorsey.

Chase Hotel—Located in St. Louis at Lindell at Forest Park the Chase has two rooms for name band presentation. One is the Starlight Roof and the other the Chase Room. The former is operated only during July and August. The Chase Room has the unique feature of having movable walls which are altered to suit the number of people present. Its top capacity is 1,000 people. The Starlight Roof can accommodate up to 600.



Stevens Hotel



Chase Hotel



Hollywood Bowl



Grant Park



Flamingo Hotel



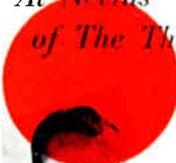
Amaley Hotel



Who's in the know?



by *Al Nevins*
of The Three Suns



There are more people in the know about music than you'd think, and the people who seem to know the most, strange to say, are the people who buy the records and who frequent the theaters and night clubs where musical attractions appear.

I say strange because it's generally believed by the music business "experts" that the public is nowhere, knows nothing.

But the people know enough to recognize almost immediately when a tune is being performed in a way different from the recorded version. Once we made a tune with a girl vocalist. We made it that way because it seemed that it was right for a female voice. The tune was cut in New York and the next time we went on the road we couldn't get the girl to go out because she had other commitments. We were surprised when we played the tune without a vocal and got an offer from a girl in the audience who wanted to sing it. That's only one example of how knowing the public can be. I could go on and on with this part of the story.

I think that most people don't think very much about record company executives either. It's easy to understand because they're on the sidelines and seldom get publicity. But those boys know the score too, they have to. Take for example the album we made, the one issued just before the current "Serenade" package. This album was made up of very tricky tunes and called "Busy Fingers." Before it came out we stuck to the slow dreamy stuff like "Twilight Time," because we figured that that was the sort of thing the people expected from us. But an RCA Victor executive talked us into branching out into new musical fields. We couldn't see it at all. But they kept after us and after months of discussion back and forth they convinced us that the least we could do was cut the thing and see what happened. We did and do you know, it's just about our most successful album. The decision has continued to affect us too. Now we make things like "Ballin' the Jack" and the public likes it fine. In our most recent album, the one called "The Three Suns Serenade," there are a couple of titles that would have never been there if we hadn't been talked into altering our repertoire. I mean tunes like "Manhattan Serenade" with tricky runs and harmonies.

So you see there are more people in the know than you'd think and more things that affect a performer's choice of tune than you know about.

**Short-haired
long-hair**
*How José Iturbi
changed
a tradition*



José Iturbi, who combines the feats of being both a grandfather and a movie star, has upset one of the oldest traditions of the concert piano world.

Iturbi isn't a long-haired long-hair.

This is heresy in a world where for long the measure of a man's pianistic powers was in direct proportion to his coiffure.

Harold Bauer tells of his first meeting with Paderewski: The older artist, himself boasting an impressive blond mane, tugged Bauer's thatch and said, "Ach, Sie müssen Klavier spielen—Sie haben so schönes Haar." ("Ah, you must become a pianist—you have such wonderful hair.")

But the long-hair tradition is older than Paderewski. Liszt in the Weimar years wore his white hair to his shoulders. Chopin, Von Bülow, Anton Rubinstein, and many another pianistic great favored the long bob.

Iturbi changed all that. He was among the first of the modern virtuosi to prove that a man could be both pianistic and photogenic.

Looking like the last of a long line of Spanish grandees, Iturbi at his debut took the New York pianistic world by storm. Critics praised his facility, lady listeners swooned at his profile.

It was only a question of time until Iturbi became a movie star. He's been featured in numerous Hollywood productions, both as pianist and as actor. His name is as familiar on Main Street as at Carnegie Hall.

As versatile as he is photogenic, Iturbi also has conducted nearly every important orchestra in the U. S., and was for a decade the permanent conductor of the Rochester Philharmonic Orchestra.

Though old enough to be a grandfather, Iturbi doesn't show it, thanks to a vigorous regimen of sports and diet. He is expert at tennis and swimming.

Iturbi's favorite pastime is flying his own plane. He holds a commercial license. He has logged an impressive total of miles in solo flight in this country. When scheduled for a series of concerts in South America last year, Iturbi flew his own plane down.

A naturalized citizen, Iturbi during the war put his flying skill to good use, risking his million-dollar hands (to say nothing of his neck) as a volunteer member of the Civilian Air Patrol.

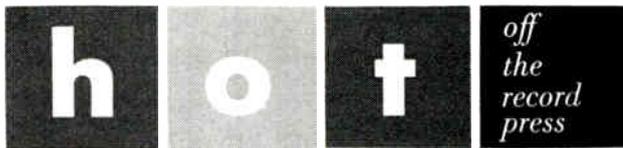
SIR THOMAS BEECHAM, BART., conducting the **ROYAL PHILHARMONIC ORCHESTRA** . . . "Tapiola" (Symphonic Poem) (Jean Sibelius) . . . Here is Finland, personified by her ancient wood-god, Tapio: powerful, primitive. On a single phrase, Sibelius built the entire symphonic work, repeated, developed, examined from all sides—in the manner a forest is made up of one leaf repeated a million-fold. Sir Thomas has given each leaf full consideration to create on four sides a fine interpretation. (Two 12" records: DM-1311) (45 RPM: WDM-1311)

INDIANAPOLIS SYMPHONY ORCHESTRA, FABIEN SEVITZKY, Conductor . . . "Symphony No. 73, in D" ("La Chasse") ("The Hunt") (Haydn) . . . This was an early venture of the composer who has at least 125 symphonies to his credit, and not so well-known as later numbers. Written in four movements, the work keeps a fast and lively pace throughout, with a strong feeling of

movement. Beethoven indulges his sense of humor. The whole orchestra—from the mellow French horn to the booming bass—chuckles and roars with laughter, goes off into a lusty jig tune, and all in all, discourses on the goodness of life. The fourth movement is the grand climax. (Four 12" records: DM-1313) (45 RPM: WDM-1313)

BOSTON SYMPHONY ORCHESTRA, SERGE KOUSSEVITZKY, Conductor . . . "The Flying Dutchman: Overture" (Wagner) . . . All the vigor of the composer's imaginative youth is condensed in this one segment of an early opera. Dr. Koussevitzky gives full sway to the superb descriptive possibilities. Nowhere can be found a more inspiring "sea scene" in music. The strings whip up the wind, horn and bassoon bring a gale; wind whistles through the rigging, seas crash over the sides. Then, as quickly as it rises, the storm subsides; strings tremble off into a thin whine, brasses fade. (12" record: 12-0958) (45 RPM: 19-0473)

red seal



excitement which creeps in quietly in the second movement's sweeping andante, subsides a bit in the third movement's sweep-mennetto, breaks out in the allegretto, and comes to full cry in the "presto" of the final movement when the quarry is brought to bay. (Three 12" records: DM-1312) (45 RPM: WDM-1312)

BOSTON SYMPHONY ORCHESTRA, SERGE KOUSSEVITZKY, Conductor . . . "Symphony No. 5, in C Minor, Op. 67" (Beethoven) . . . The opening measure of this work contains what are, possibly, the most famous four notes in the world: "Thus Fate knocks at the door," explains the composer. This phrase, catchy as the pop tune-of-the-month, is the keystone of the entire work.

The first movement states the theme boldly with strings and clarinets. Over and over comes the haunting phrase, picked up by various sections of the orchestra. The second movement, following symphonic tradition, relaxes somewhat; the bold theme is elaborated to provide a melody for violas and cellos. In the third

WILLIAM PRIMROSE, Violist . . . "The Swan" (Le Cygne) (Saint-Saëns) . . . The throaty, round effect of the viola applied to this old favorite provides a new treat to record fans. With David Stimer at the piano, the Scottish virtuoso gives at once a delicate and full performance. "Caprice" (Boris Myronoff) . . . This is a lighter touch, demanding—and receiving from Mr. Primrose—amazing dexterity. (One 10" record: 10-1476) (45 RPM: 19-0474)

JUSSI BJOERLING, Tenor, with Orchestra, Nils Grevillius, Conductor . . . "Siciliana: O Lola" (O Lola, with thy lips) (Cavalleria Rusticana) (Mascagni) . . . Singing with orchestra Mr. Bjoerling gives a powerful performance of this famous aria.

"Donna Non Vivi Mai" (Never did I behold so fair a maiden) (Manon Lescaut: ACT I) (Puccini) . . . Again the Met tenor brings the opera feeling right into your living room. This record was recorded in Europe. (One 10" record: 10-1477) (45 RPM: 19-0475)

TONY MARTIN has recorded a number which has a lyric that really makes a lot of sense. Called "Circus" it was written by Bob Russell, whose big hit was "Brazil." "Circus" has the same sort of beguine feeling in the rhythm department. It should be just as big a hit as Russell's last big one, too. (10" record: 20-3488) (45 RPM: 47-2947)

FRAN WARREN promises something a little different in the unusual intro of "(Where Are You) Now That I Need You" and promptly delivers same. This is the best material Fran has had so far and she injects a vast amount of feeling into this unusually fine ballad. (10" record: 20-3482) (45 RPM: 47-2941)

SAMMY KAYE offers two very gay, easy to listen to tunes with "Fiddle Dee Dee" and "It's a Great Feeling." It's a toss-up over which one you'll like best because each has that pyramiding, row-row-row your boat, kind of construction both in the chorus and orchestral parts. (10" record: 20-3483) (45 RPM: 47-2942)

Four 10" records in album: BP-4, 45 RPM: WK-19) ("South Pacific," Four 10" in album: BP-3) (45 RPM: WK-18)

VAUGHN MONROE comes along with his next big hit, which is titled "Some-day." Monroe and The Moon Maids do one of their best jobs on this new, very pleasing number. This one is for easy listening and dancing and is a sure smash. (10" record: 20-3510) (45 RPM: 422986)

CLAUDE THORNHILL imports one from England for his latest. "On the 5:45." Russ McIntyre, Nancy Clayton and The Snowflakes sing this infectious melody with Claude playing that wonderful piano in the background. (10" record: 20-3506) (45 RM: 47-2978)

WAYNE KING proves his right once more to the title "The Waltz King" with "We'll Still Be Honeymooning" and "My First Love, My Last Love, For Always." These are ideal dance sides that you're sure to enjoy. (10" record: 20-3511) (45 RPM: 47-2987)

n e w s *popular*

FREDDY MARTIN adds another girl's name to the long list of musically saluted with "Roseanna," from the new Goldwyn film "Roseanna McCoy." Frank ("Baby It's Cold Outside") Loesser is the writer of this catchy little tune. (10" record: 20-3481) (45 RPM: 47-2943)

RAY MCKINLEY puts bushels of life into "Only for Americans," the new tune from Irving Berlin's "Miss Liberty." This gay little number about the Parisian view of American tourists' idiosyncrasies is amusing and a sure show-stopper. (10" record: 20-3507) (45 RPM: 47-2979)

AL GOODMAN has always made a specialty of playing very enjoyable versions of Broadway musicals. He's had any number of big hit albums built around this sort of music. Now he comes forth with two packages that are going to be popular for a long, long time. The albums are tunes from "South Pacific" and "Miss Liberty." With two such scores to work with Goodman turns in the quality job expected. ("Miss Liberty,"

BILL LAWRENCE, one of the busiest young singers around, shows why everybody wants him for their television shows, radio programs and floorshows when he sings "All Year 'Round" and "I'll Keep the Lovelight Burning." Sammy ("Shoo Fly Pie") Gallop wrote the first while Benny ("Rumors Are Flying") Benjamin penned the latter. Even more thrills are in store for Bill's constantly growing following with this record. (10" record: 20-3489) (45 RPM: 47-2948)

TOMMY DORSEY blows up a lot of that old feeling with "Pussy Willow," an item that really moves. That intricate section play and steady, bouncing dance beat proves that the old swing is anything but dead. (10" record: 20-3492) (45 RPM: 47-2958)

DIZZY GILLESPIE fans have a word for it—crazy, meaning great. However, both the usual and the new meaning of the word can be applied to "Jump Diddle-Dee-Dee," (10" record: 20-3481) (45 RPM: 47-2940)

RED SEAL

September, 1949

CAPRICE (Myronoff)

William Primrose, Violist, with
David Stimer at the Piano
10-1176..... 1.00
★15 RPM—49-0174..... .95

Cavalleria Rusticana: SICILIANA: O LOLA

(O Lola, with thy lips) (Mascagni)
Jussi Bjoerling, Ten., with Orch.,
Nils Grevillius, Cond.
10-1177..... 1.00
★15 RPM—49-0175..... .95

FLYING DUTCHMAN, THE: OVERTURE

(Wagner)
Boston Symph. Orch.,
Serge Koussevitzky, Cond.
12-0958..... 1.25
★15 RPM—49-0173..... .95

Manon Lescaut: Act I; DONNA NON VIVI MAI

(Never did I behold so fair
a maiden) (Puccini)
Jussi Bjoerling, Ten., with Orch.,
Nils Grevillius, Cond.
10-1177..... 1.00
★15 RPM—49-0175..... .95

MENUET (from "Divertimento No. 17, in D,

K. 334") (Mozart-Trans. by Heifetz)
Jascha Heifetz, Violinist, with
Emanuel Bay at the Piano
12-0963..... 1.25
★15 RPM—49-0153..... .95

ON WINGS OF SONG, Op. 34, No. 2

(Auf Flügeln des Gesanges)
(Mendelssohn-Trans. by Achtou-
Edit. by Heifetz)
Jascha Heifetz, Violinist, with
Emanuel Bay at the Piano
12-0963..... 1.25
★15 RPM—49-0153..... .95

SONATA IN G (Longo-Ricardi 461)

SONATA IN B-FLAT (Longo 497)
SONATA IN F MINOR (Longo 382)
SONATA IN F (Longo-Supplement 20)
(D. Searlatti)
Wanda Landowska, Harpsichordist
12-0964..... 1.25
★15 RPM—49-0176..... .95

SWAN, THE (Le Cygne) (Saint-Saens)

William Primrose, Violist, with
David Stimer at the Piano
10-1176..... 1.00
★15 RPM—49-0174..... .95

SYMPHONY No. 73, IN G

(The Hunt) (Haydn)
Indianapolis Symph. Orch.,
Fabien Sevitzyk, Cond.
DM-1312..... 1.75
★15 RPM—WDM-1312..... 3.35

TAPIOLA, Op. 112 (Symphonic Poem)

(Sibelius)
Sir Thomas Beecham, Bart., cond.
Royal Philharmonic Orch.
DM-1311..... 2.50
★15 RPM—WDM-1311..... 2.20

VECCHIO MINUETTO

(Sgambati-Trans. by Sevitzyk)
Indianapolis Symph. Orch.,
Fabien Sevitzyk, Cond.
DM-1312..... 1.75
★15 RPM—WDM-1312..... 3.35

POPULAR

List Price, 75c each
unless otherwise noted

ALL YEAR 'ROUND

Bill Lawrence..... 20-3189
★15 RPM—.65..... 17-2918

AND IT STILL GOES (V.R.)

Vaught Monroe & Orch..... 20-3510
★15 RPM—.65..... 17-2986

ARIZONA WALTZ (V.R.)

Spade Cooley & Orch..... 20-3196
★15 RPM—.65..... 17-2962

CIRCUS

Tony Martin..... 20-3188
★15 RPM—.65..... 17-2917

DON'T CALL ME SWEETHEART ANYMORE (V.R.)

Spade Cooley & Orch..... 20-3196
★15 RPM—.65..... 17-2962

DREAM OF YOU (V.R.)

Tommy Dorsey & Orch..... 20-3192
★15 RPM—.65..... 17-2958

EVERY NIGHT IS SATURDAY NIGHT (V.R.)

Ray McKinley & Orch..... 20-3507
★15 RPM—.65..... 17-2979

FIDDLE DEE DEE (V.R.)

Sammy Kaye & Orch..... 20-3183
★15 RPM—.65..... 17-2942

FIVE FOOT TWO, EYES OF BLUE (V.R.)

Louis Prima & Orch..... 20-3194
★15 RPM—.65..... 17-2960

FOR MARI-YOOTCH (V.R.)

Louis Prima & Orch..... 20-3194
★15 RPM—.65..... 17-2960

GIRL FROM JONES BEACH, THE

Johnny Bradford..... 20-3512
★15 RPM—.65..... 17-2988

HAND HOLDIN' MUSIC

Dennis Day & The
Rhythmaires..... 20-3191
★15 RPM—.65..... 17-2957

I AIN'T GOT NOTHIN' TO LOSE (V.R.)

Lucky Millinder & Orch..... 20-3197
★15 RPM—.65..... 17-2961

I ONLY WANT WHAT'S A-COMIN' TO ME

Dennis Day & The
Rhythmaires..... 20-3191
★15 RPM—.65..... 17-2957

I'LL KEEP THE LOVELIGHT BURNING

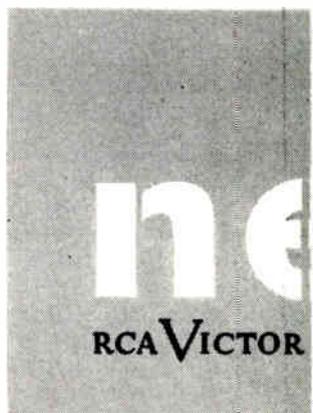
Bill Lawrence..... 20-3189
★15 RPM—.65..... 17-2918

IN A SHADY NOOK BY A BABBLING BROOK (V.R.)

The Three Suns..... 20-3503
★15 RPM—.65..... 17-2961

IT'S A GREAT FEELING (V.R.)

Sammy Kaye & Orch..... 20-3183
★15 RPM—.65..... 17-2912



JUMP DID-LE BA (V.R.)

Dizzy Gillespie & Orch..... 20-3181
★15 RPM—.65..... 17-2910

LOVERS' GOLD

The Three Suns..... 20-3503
★15 RPM—.65..... 17-2961

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Wayne King & Orch..... 20-3511
★15 RPM—.65..... 17-2987

NO NO AND NO

Tony Martin..... 20-3188
★15 RPM—.65..... 17-2917

NOW THAT I NEED YOU

Fran Warren..... 20-3182
★15 RPM—.65..... 17-2941

ON THE 5:45 (V.R.)

Claude Thornhill & Orch..... 20-3506
★15 RPM—.65..... 17-2978

ONLY FOR AMERICANS! (V.R.)
 (from "Miss Liberty")
 Ray McKinley & Orch. 20-3507
 ★15 RPM—.65 17-2979

PUSSY WILLOW
 Tommy Dorsey & Orch. 20-3192
 ★15 RPM—.65 17-2958

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 Freddy Martin & Orch. 20-3184
 ★15 RPM—.65 17-2943

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 Irving Fields' Trio 20-3193
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 Shine on Harvest Moon (V.R.):
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 Wayne King & Orch. 20-3511
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 Claude Thornhill & Orch. 20-3506
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 Ha'i; and 6 other selections.
 Al Goodman & Orch. with Sandra
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 Carroll, Dickinson Eastham &
 The Guild Choristers
 ★W K-18 2,95

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 Joe Biviano, Accordionist 25-1129
 ★15 RPM—.65 51-0011

BARN DANCE SCHDTTISCHE
 Six Fat Dutchmen 25-1130
 ★15 RPM—.65 51-0015

CRADLE POLKA
 Six Fat Dutchmen 25-1130
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JOLLY FELLA TARANTELLA (V.R.)
 Merrie Musette Orch. 25-1128
 ★15 RPM—.65 51-0009

SCHNITZEL BANK (V.R.)
 Joe Biviano, Accordionist 25-1129
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 Merrie Musette Orch. 25-1128
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BLIND BOY'S DOG, THE
 Hank Snow
 (The Singing Ranger) 21-0089
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 Bill Boyd &
 Cowboy Ramblers 21-0071
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 Chet Atkins &
 Guitar Pickers 21-0090
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PRAY**
 Kitty Wells 21-0085
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(V.R.)**
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 Roundup Gang 21-0084
 ★15 RPM—.65 18-0081

I WANT TO GO THERE
 Harmonees Quartet 21-0088
 ★15 RPM—.65 18-0087

I'VE BEEN LIST'NING IN ON HEAVEN
 Harmonees Quartet 21-0088
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LOVE OR HATE
 Kitty Wells 21-0085
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 Montana Slim 21-0091
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 Pee Wee King &
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 Slim Whitman 21-0073
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(Continued on next page)



SHADE WENT UP, THE
 Johnny Bradford 20-3512
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 Vaughn Monroe & Orch. 20-3510
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 ★15 RPM—.65 17-2940

THAT WONDERFUL GIRL OF MINE (V.R.)
 Irving Fields' Trio 20-3193
 ★15 RPM—.65 17-2959

THERE'S NO GETTING AWAY FROM YOU
 Fran Warren 20-3182
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(Continued)

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Bill Boyd &
Cowboy Ramblers.....21-0071
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Homer Haynes.....21-0087
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Rosalie Allen.....21-0072
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★15 RPM—.65.....50-0021

BIG FOOT
Illinois Jacquet
& Orch.....22-0037
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Freddie Evans
Gospel Trio.....22-0031
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Eddie "Sugarman"
Penigar.....22-0036
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Freddie Evans,
Gospel Singer.....22-0031
★15 RPM—.65.....50-0015

LOST AND BLUE (V.R.)
Eddie "Sugarman"
Penigar.....22-0036
★15 RPM—.65.....50-0020

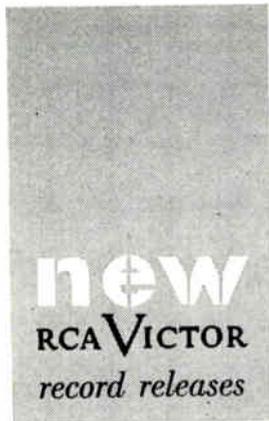
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Tampa Red, Blues Singer,
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"La Voix des Erables" 26-7037
"La Fenille d'Erable"
"Souvenirs d'un Vieillard"
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BEI DIR WAR'S IMMER SO SCHÖN ICH BIN HEUTE JA SO VERLIEBT
Anni Kapitzany.....25-1111



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Io, Georgakopoulou
MIRES—Beguine
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PUEDE QUE SI, PUEDE QUE NO—
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Juan Arvizu.....23-1263

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CASTIGADORA—Guaracha
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with Vocal.....23-1296

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LA LUNA Y TUS OJOS—Bolero
Pepe Reyes.....23-1265

PARA SOÑAR CONTIGO—Bolero
AMOR DE MI VIDA—Bolero
Avelina Landín.....23-1264

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Royal Vikings.....26-0058

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It's finally gone and happened, just like everybody in show business thought it would.

We're talking about Vaughn Monroe's move to the West, to the wide open spaces of a sound stage at Republic studios where, about the time you read this, he will be starting work on a new Western film. Not too many details are available on the film at this writing, but there are a bushel of rumors, tales and guesses.

One is that the film will be called "Singing Guns" and that Claire Trevor will share marque credit with Vaughn. One thing that is definitely known is that the picture will be produced by Abe Lyman, the ex-bandleader.

The reason that show folks aren't a bit surprised by the development is that Monroe has looked like a natural for this for a long time. Ever since he made the now famous "Cool Water" they've been saying it and now that "Riders in the Sky" is a great hit it only seems like a logical development. Then too, don't forget that there's a gold rush going on for Western music and that means big names, top talent. And that's Monroe all the way.

How does it happen that a bandleader, long associated with romantic tunes suddenly becomes attracted to Western, rough and ready music? The story is that it just didn't "happen". When he first decided to make "Cool Water" it was a big decision. Would his fans like it? Would it sell? The doubts assailed not only Vaughn but also his managers and—incidentally, RCA Victory. It wasn't until over a year after the number was recorded that it was released. The recording had almost been forgotten, but there was a ban on. Sides that Monroe had cut to tide his fans over the ban were running out, the decision was almost forced. When it was released everybody held their breath. They didn't have to for long though, because the record was a fast hit.

What would have happened if the ban had ended six months before the record was released? For all we know the side might still be languishing in the vaults, but that's show business.

**Racing
with
the
tumbleweed**

Vaughn Monroe is headed west—to Hollywood



The square dance circle.

From coast to coast young and old alike are joining in the fun.

The Square Dance circle is getting bigger and bigger, according to the Department of Parks of the City of New York, and they should know because they are the ones who made news some time ago when they included the folksy, rustic dances in their public dance program for the most sophisticated, blasé city in the world.

About the time you read this their season will be well under way with dances held out-of-doors three nights weekly. Mondays at Riverside Drive, Tuesdays in Central Park, and Wednesdays in Prospect Park, Brooklyn. To give you an idea of the scope of these affairs let's look at last year's at-

tendance records. Riverside Drive averaged 5,000 people, the Mall in Central Park 1,000 and Brooklyn had 3,000 attending.

But don't get the idea that New York is the only place where Square Dances are going over. Take for instance the Santa Monica Ballroom in California. Spade Cooley—a lad with a band that really moves—packs them in out there with regularly scheduled dances. And in almost every city in the country the Square Dance habit is catching on, growing and the people love it.

But you don't have to go to New York or have a park to get in on the fun. If you have a phonograph and friends who like a good time, you're set. There are four RCA Victor albums with authentic Square Dance music. What's that, you don't know how to do the dance? Simple. Each of them contains detailed instructions and the caller's voice coming off the record tells you exactly what to do.

Square Dancing can easily form the nucleus of an evening of fun with a couple of bottles of soft drinks on hand.

Become a member of the Square Dance Circle by getting "Swing Your Partner" (Bill Dickenson's Tuxedo Colonels), "Square Dances" (Carson Robison and his Pleasant Valley Boys) (also available on 45 RPM records) "Square Dances" (Woodhull's Old Tyme Masters) and "Square Dances" (Spade Cooley and his Band.) (without calls)



and lonesome guy. He spent a lot of time, sometimes weeks on end, with nothing but his horse for company. And talking to a horse, jokesmiths to the contrary, becomes a pretty discouraging pastime. It's so one-sided.

When talking got tiresome, the lonely cowhand sang. He sang all the songs he knew. And after a while this got tiresome too, because he plumb ran out of songs. So, just to while away the hours, he began making up his own tunes. He wasn't much at composing; his tunes were simple. He was short on book-learning, too, so his words were plain. But somehow, out of loneliness, monotony, and the urge for expression, came a quiet sort of music. It was plain but it was eloquent. It sounded like a ballad, which, in a way, it was.

From such rough-hewn beginnings, they tell me, cowboy music developed. It became topical. Within a simple tuneful framework the cowboy sang of people, places, shindigs, jamborees, shootin' matches, necktie parties, love. He paid tribute to the figures of his time: Jesse James, Jim Fisk, Sam Bass and all the rest. He sang of towns like Laredo and Cheyenne. He sang of the plains. He sang about roundups, robberies, and rustlers. He sang about everything in his frontier world.

As the pattern took shape, cowboy songs grew sturdier, bolder, and more colorful. They became a part of a country that was busting out at the seams, growing up, bulging its muscles. They became a part of legend and history set to music.

That's the kind of cowboy music I like. I've heard it picked out on broken guitars in the back hills and I've heard it from balladeers in plush night spots. But mostly I've heard it just as you have, from recording.

I have some favorites that we can share because they're already between the covers of an album. RCA Victor has pressed a lot of them. Try listening to The Sons of the Pioneers' "Cowboy Classics" some evening when you want to bring the color of the old west into 1949. Take the trouble to discover such worthwhile albums as the new Jimmie Rodgers Memorial package and the Roy Rogers "Souvenir Album." They are what I mean by real cowboy music. And when you do play them you'll understand why I repeat, *I like cowboy music!*



**I like
cowboy music** by Robert
Mitchum (star of RKO Radio's
"The Big Steal")

I want to talk about *real* cowboy music, not the stuff that comes out of the Grand Canyon of Tin Pan Alley.

I like cowboy music, just as I like any kind of music that expresses the moods and customs of a people. The old time cowboy, the original range rider, was a forlorn

**The lady
was forced
to succeed**
*Licia Albanese
made her mark
despite herself.*



Licia Albanese, among the leading attractions of the Metropolitan since 1940, became a soprano almost literally against her will.

Miss Albanese was educated in a convent near her home town of Bari, an Adriatic seaport near the heel of the Italian boot. Her first ambition was to be a dancer. When she was 12, she was persuaded to prepare "Vissi d'arte" for her father's birthday.

Miss Albanese recalls that she was so timid she was compelled to sing with her back to the audience. Nevertheless her father, delighted, was convinced his daughter would make a singer.

Several years' study in Milan followed. Her unexpected debut, in "Madame Butterfly," occurred at the Teatro Lirico in Milan. The scheduled prima donna was ill. A friend told the manager that Miss Albanese, who knew the role, was in the audience. The young soprano was literally forced on-stage to sing the performance.

Even then Miss Albanese turned down an invitation to audition at La Scala, Milan's famous opera house, believing she was not yet ready. As the result of winning a government-sponsored vocal contest (to which she was forcibly propelled by her teacher), Miss Albanese sang in Parma and at the San Carlo Theatre in Naples.

When the time came for her debut at La Scala, Miss Albanese was ready. Besides singing at La Scala, Miss Albanese made guest appearances in Rome, Paris, Malta, Tunisia and Monte Carlo, and in operatic centers of Spain and France.

She made her debut at the Metropolitan on February 9, 1940, singing the same role in which she made her unscheduled debut in Milan and her formal debut in Parma—Cio-Cio-San in "Madame Butterfly."

Miss Albanese was married in April, 1945, to Joseph Gimma, a stockbroker and her business manager, who also was born in Bari. In December of the same year she became a naturalized citizen.



Jean and the grapevine

When word spread around that Jean Morel knew his stuff, his stock began to rise.

Jean Paul Morel's career is proof that word-of-mouth advertising gets results.

Though well-known in his native France (he succeeded Pierre Monteux as conductor of the Paris Symphony Orchestra). Morel's name was not familiar to audiences in this country when he made his debut here in 1941.

The event was a Carnegie Hall concert by the New York City Symphony Orchestra, with Norman Gordon as soloist. Reversing the usual order, press accounts next day devoted most of their space to the new conductor rather than to the famous basso.

But Morel's appearance had not been preceded by the build-up that generally accompanies the first concert of a visiting maestro. After his debut with the WPA-sponsored New York City Symphony he made other guest appearances, interspersed with periods of what is known in the business as "conductor's holiday."

Morel's big opportunity came when Laszlo Halasz established the New York City Opera Company, Morel joined the conducting staff.

The new conductor soon proved his expertness. Quietly and unspectacularly he led one competent performance after another. City Center singers, trusting his knowledge of tempi and traditionally proper interpretations, began coaching with him. Word spread via the grapevine that Morel knew his stuff.

Hearing of the new conductor, RCA Victor engaged him for recording sessions, Juilliard extended him an invitation to join the faculty. He was engaged for Havana, and South American concerts. After performing there he was re-engaged.

Morel has been conducting since 1933, when he made his debut with Stravinsky's "Les Noces." Earlier he had been well-known in France as pianist and accompanist, specializing in vocal repertoire.



by **Tex Beneke:**

What I want to say in these few words is that be-bop, as such, is not here to stay and the surest way to alienate dancers, fans, record buyers, and the other assorted clientele which go to pay a band's meal ticket is to play nothing but be-bop.

I'm not a longhair, a wet blanket, or a die-hard reactionary. I think that Dizzy Gillespie through the medium of what he calls be-bop has made a major contribution to the world of music. His extraordinary style has forced the public to develop a more educated ear and to accept sounds which would have been considered discordant before the advent of be-bop.

Be-bop has allowed us to use many figures in our arrangements which we were never able to use before, figures which give us music colors which we need to express the mood of a song. We use be-bop figures in our own scores very often, but we don't use them to the excess they are

used in a be-bop band.

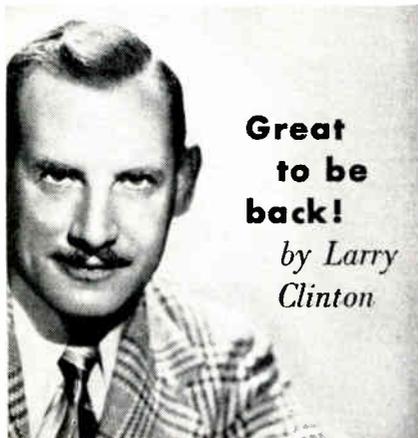
Here is what the be-bop boys make their mistake.

Be-bop is a musical spice, a musical tang and color which must be used justly and sparingly. You don't sit down to dinner and eat nothing but salt or pepper . . . and you shouldn't sit down to an evening of music and play nothing but be-bop. The fact that bands shatter this basic rule is what causes the big complaint against be-bop and dance bands in general.

Too many bands and bandleaders take a single phase of musical development and worry it to death. Bop is a good influence, but use it sparingly. As for you, Diz, you are the originator, the proud pappa of hoppa, play it silly, I get my kicks from your Bopera . . . but, as for the rest of you guys . . . if I'm not being presumptive . . . give it to me easy.

Throw a little over your shoulder. You've been spilling the salt.

To bop or



**Great
to be
back!**

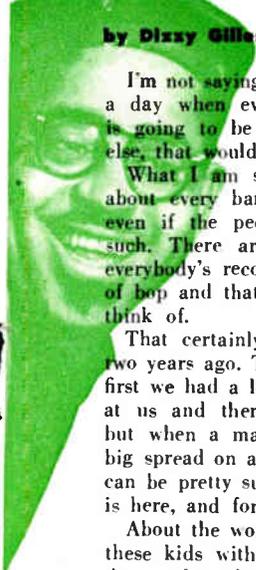
*by Larry
Clinton*

*The old "Dipsy Doodler" talks
about the old days, the
new days and things to come.*

It's really great to be back, I mean that sincerely. I'm not talking about being back from the Army, although that's great too. What I'm talking about is being back with the label with the dog listening to the old-fashioned phonograph. Sure have missed that pup in the last eight years! (Is it really that long? Didn't realize it until I counted up.)

Just in case there are any so staunchy who have followed only RCA Victor since I left the label to go in the Army (and I'm sure there are) I guess I'd better bring you up to date.

In December, 1941, I joined the big parade and went into the service. Since I'm nuts about flying and felt I could do the most there I went into the Air Corps, where for a while I taught. Then overseas to China where I flew the Hump with the ATC. What happened with music and me during this time? Not very much. About the closest I came to it was once when I made an arrangement for a six piece jazz



by Dizzy Gillespie:

I'm not saying that there's going to come a day when every band in the business is going to be playing bop and nothing else, that would be wrong.

What I am saying though is that just about every band has to play some bop, even if the people don't recognize it as such. There are little strains in almost everybody's records these days that smack of bop and that's the best evidence I can think of.

That certainly wasn't so three or even two years ago. Then it was all up hill. At first we had a lot of bad language thrown at us and there's even some right now, but when a magazine like "Life" does a big spread on a certain kind of music you can be pretty sure that that kind of music is here, and for good.

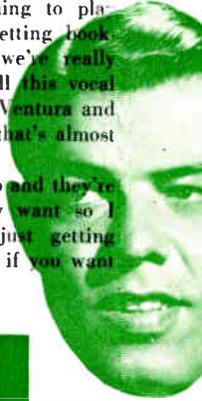
About the worst thing for our music are these kids without all of the background they ought to have, trying to outblow everybody. They make bop a joke, even though

I'm sure they want to play good. Ask any musician and you'll find out that you've got to have all the rudiments down cold before you can bop.

You know, they even play bop on the radio, on live commercial shows. I heard Fred Waring try it on his show and it sounded all right. That's a real help. Remember when Benny was trying to get what they called swing started? He had a real fight to make it stick and it took a lot longer than three years too!

All these bands are beginning to play real crazy stuff and they're getting bookings with it too. Remember we're really just getting started. There's all this vocal bop too that boys like Charlie Ventura and Buddy Stewart are doing and that's almost a field in itself.

The people are taking to bop and they're showing that that's what they want so I say to the bands that are just getting started, you've got to play bop if you want to make it.



not to bop

Diz and Tex fight it out

outfit only to discover, after I had written it, that the boys couldn't read a note.

After the war I became musical director for a small record company. That was fun but it only lasted about a year.

Then I sat down and figured what I'd do and decided I'd like to have another band, but different from the old one. So I formed a small group consisting of trumpet, clarinet, three trombones, alto sax and rhythm. No reed section. I used the clarinet over the trumpet with the trams underneath, as if they were saxes and we got some nice effects. Once I saw a band of about thirty men, and from the audience you could only see about six because the others were all hunched over the stands. It looked terrible especially because three of the men had bald heads. So I tried something else a little different. There's a little ham in every musician so I had mine stand up where everybody could see them and they'd have to look good.

Once I had done everything I wanted to do with this group I made another decision. I thought about bop, about two beat and swing and my old style. I saw that a lot of the boys are forgetting about the *sound* of a band. They're getting twisted up with all this intricate rhythm and those novel effects. So I made up my mind that I was going to bring back my old style, only with enough of the new stuff to make it fresh. The Latin rhythms are great but what you hear is only a part of what Latin music has to offer. Everybody's playing the jazz part of it and forgetting those beautiful, subtle dance beats that are really wonderful to play and to dance to. The Cubans call it *danson* and you're going to be hearing some of it in the new records I'm making.

Aside from all this, I want to repeat that it's great to be back and to say it's going to be fun, dippy doodling again.



Grable plus music in new Western

Betty Grable stars in the new 20th Century-Fox technicolor production "The Beautiful Blonde from Bashful Bend," an amusing, colorful, tuneful story of the west.

With Grable in the film are Rudy Vallee, Caesar Romero, Olga San Juan, Sterling Holloway, Hugh Herbert and El Brendel.

For the music part of the picture two tunes stand out. They are the Lionel Newman title number and "Ev'ry Time I Meet You." Tex Beneke has recorded the first while Perry Como has a sure-fire hit version of the second. Both are on RCA Victor.



"Silver Lining" score right for Monroe

Anybody and everybody who has seen the Warner Brothers musical "Look for the Silver Lining" will immediately agree that the wonderful old tunes heard in the film are just right for the Vaughn Monroe manner of singing.

The picture, which stars June Haver, Gordon MacRae, Ray Bolger and Charlie Ruggles, has such fine tune-fare as "Who?" "Avalon," "Look for the Silver Lining," "Time on My Hands," "Kiss in the Dark" and "Shine on Harvest Moon."

Scenes from the picture, which is based on the life of the famous star Marilyn Miller, are shown on this page along with a shot of the recording session at which Monroe made his new "Silver Lining" album. Ray Bolger dances while Gordon MacRae sings "Kiss in the Dark" to June Haver.

Monroe sings "Avalon" in the recording shot (below). In the new album hit maker Vaughn is assisted vocally by the Moon Men.

When Howdy sings by *Bill Smith*



Critics are raving about this television show—so are the kids of the nation.

Since Howdy Doody and I have been on television, we've had our share of surprises on our daily NBC show. What with an occasional big elephant, baseball star and the *Ed Sullivan Show's* never a dull moment. Perhaps the biggest surprise that Howdy and I have had was the reception that our young builders gave the songs that Howdy sings. It seems that all Howdy has to do is sing a song once, and the kids in the Peano trailers are able to sing it right back. We've received lots of letters from the little gum brigade saying they sing songs like Howdy's "Animal Song" every time a few of them get together. The Moms and Dads have also let us know that they're pleased that the youngsters are singing our songs, because a lot of them like "You Don't Cross the Street with your Feet" (You cross the street with your eyes!) carry an important lesson with them in a way that Junior resists no better than a dime because.

We're delighted that RCA Victor is taking a bunch of our best songs and putting them into one of their swell albums with Howdy himself singing them. Now Howdy Doody will be able to join his thousands of friends in song any time that they want to sing. From what we hear, the Mothers and Dads can't wait until the album is released, and neither can we, cause we know how anxious the kids are to sing along with **HOWDY DOODY**.

*Editor's Note: A *Flintstone* is an animal that you won't see in any zoo. It has the head of a duck, the neck of a giraffe, body of a Duckhead, webbed feet and flippers, growing out of its head.*

A theme is born

An original story by
Claude Thornhill's ex-singer.

Here's a story I've never heard anyone tell nor ever seen in print, about Claude Thornhill, my ex-boss.

Just before I went with Claude the band was still new and the boss rightly felt that it should have a theme different from anybody else's. So he began to develop one. It was the sort of thing that you don't sit down and write out, it was a wistful little melody that Claude would noodle around with on the stand while the boys filled in behind him. Claude was always experimenting with it and hardly ever played it the same way twice and everybody in the band got so that they'd wait to see what he'd do with it next. It added spice to a life of hearing and singing the same things over and over again.

Then there was that day when they were enroute between two dates in Canada. It was a day the boys who were with the band



by Fran Warren

then will never forget because it was snowing like mad and there they were packed into a bus, tired from one date and dreading the next one, which they'd have to play as soon as we got off the bus. The schedule was tight, but they were making good time. So what happens, but the bus breaks down.

Sitting there in that bus they were all pretty miserable. As always happens when a musician has nothing else to do, one of the boys took out his clarinet and started to play Claude's theme. That musician was in the mood for music, but it seemed like nobody else was and pretty soon everybody was muttering and telling the clarinet player to be still. But he was a determined guy so he kept right on playing until everyone gave up.

Then in the silence, with the snow drifting down, the clarinet was the only sound in the bus. Off-handedly someone said, "Boy, look at that snow fall."

"That's it," yelled Claude. Everybody thought he had gone out of his head but then they saw it and heard it too. The clarinet was playing the theme which just seemed to describe the falling snow. "That's the title I've been looking for," said Claude and he started to beam. "Snowfall is what I'm going to call it."

Then when he had gotten the title the tune crystallized and he wrote it down and has been playing it the same way ever since. And that's how come Claude Thornhill plays "Snowfall" instead of an unnamed theme and that's the story of how Thornhill smoothed out a little tune and made it one of his biggest hits.



Papa bought him an orchestra

*About Felix Mendelssohn's
ideal career*

It might have been a yacht because he loved travel and the sea, it might have been a country estate because he was inspired by nature, but it was an orchestra he needed to try out his brilliant compositions and Felix Mendelssohn's father had both the inclination and the cash to get it.

He wasn't quite 16 when Abraham Mendelssohn, one of the wealthiest bankers in Berlin, brought home a full assortment of fiddles and brass—all first-class musicians—and told Felix to enjoy himself. Thereafter, the young composer-conductor gave monthly concerts of Bach, Cherubini, and such, for the family and friends.

No composer ever grew up in surroundings more favorable to his art. Born in 1809, to one of the wealthiest families in Hambourg (they moved to Berlin two years later) he was surrounded by music. His three brothers and sisters all were musicians, he played the piano when he was five. There was all the money he needed for the best teachers in all Europe. Such men as Goethe were his friends. He was slight but healthy, and in due time he married a lovely young girl.

Everything he saw started a melody in his mind and everywhere he went he saw Music—he even wrote it home in letters.



His trip to the British Isles produced the "Scotch" Symphony (No. 3 in A Minor, Opus 56), as well as "Fingal's Cave" (The Hebrides Overture).

His artist friends said that all Mendelssohn needed to become another Bach or Brahms was to experience trouble or sorrow. That never touched him until the death of his favorite sister Fanny. He died two years later at 38.

His music all sings of youth and joy. He said of himself that when he wrote serious music "the public applauded but I did not feel it." His favorite composition was "Midsummer Night's Dream," which he wrote when he was 17 for one of his weekly concerts.

In later years he said: "I improved my style, I have added to my vocabulary but never have I produced a more native thing."

What made this pampered son of wealth a great artist instead of a clever dilettante was a driving talent, a powerful thirst for knowledge—and an honest ability for hard work.



A critical look at 45 rpm

by Harry R. Burke

(Following are excerpts from "The Music Whirl",
Harry R. Burke's column.)

*The
record critic
for the
St. Louis
Globe-Democrat
appraises
the
new system*

To see it as a toy will be merely to play a joke on yourself. For although the new player RCA Victor has devised for its 45 RPM 7-inch records is so small and so colorful that at first view it apparently might have come from the nursery, it is actually a miracle of sound and mechanical engineering.

So much this music chronicler may testify from experience in a concert program picked from available 7-inch 45 RPM recordings, and presented through the aid of his preferred phonograph and in his own home. A symphony program, because that serves best to test the general quality of reproduction—the timbres of individual instruments, the balance and blend of tone, the flash and sparkle of tone-tints in musical texture.

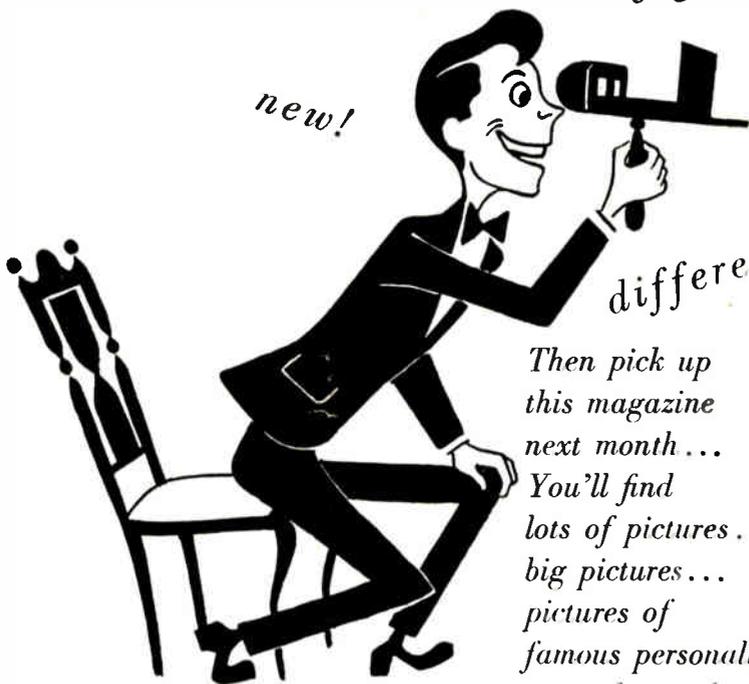
The service man laughed when he saw my rainbow of color-sample records. "We got those in the shop," he said. They had taken the yellow one—a children's disc—to see how it would hold up. They had thrown it against the wall across the room, laid it on the floor and stepped on it, pounded its face with a rounded hammer, scored it lightly with a screwdriver, approximating as nearly as they could whatever a child might do to it. Indestructible, it seemed. Only when they dropped it edgewise on the concrete floor did it shatter. "Look here," he said, and placed a book of matches below the record in place for playing. "Did you ever warp a record?" And from that whirling dip of sea sick surface the tone came out exactly as before. This player may look like a toy, but if you doubt it's a miracle in miniature just use your ears and eyes.



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bigger!

new!



different!

*Then pick up
this magazine
next month ...
You'll find
lots of pictures ...
big pictures ...
pictures of
famous personalities ...
at work, at play!*

Out next month, the new **RCA VICTOR**
picture record review

Ask your dealer to reserve a copy for you now!