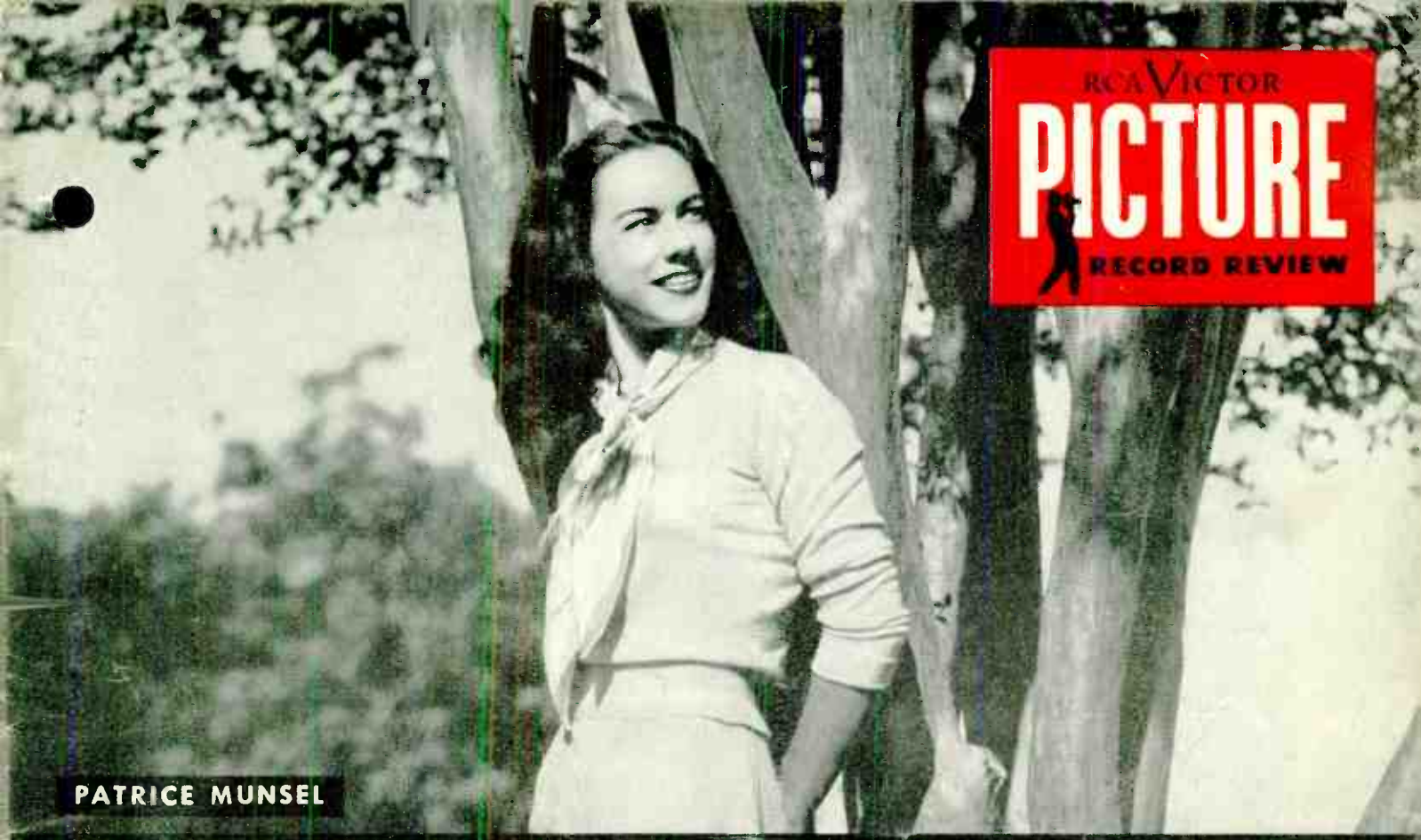


RCA VICTOR
PICTURE
RECORD REVIEW



PATRICE MUNSEL



FRAN WARREN

IN THIS ISSUE



"My Favorite Record"

BY 8 TOP
RECORDING STARS

August, 1950

Complete Reviews and Listings of all New RCA Victor Popular, Red Seal and Bluebird Records



THE LONG CLIMB

for Sammy Kaye took place in Kaye's New York apartment, during the elevator operators' strike. Sammy's new disc: "I Thought She Was a Local" and "The Object of My Affection." Kaye's "So You Want to Lead a Band" is now on television, in Perry Como's Chesterfield time slot for the summer.

CORRECTION

On this page, a couple of months ago, we printed a photograph of disc jockey Jack Eigen of WMGM, N. Y., in company with a fellow disc spinner whom we said was Ted Brown, also of WMGM. No sooner had the magazine come out than Brown's listeners were bombarding him with letters, saying that they thought he was much younger than the man whose picture we showed. They were quite right as the photo here printed shows. This is definitely Ted Brown of WMGM, New York City.



TED BROWN

THE COVER STORY

Patrice Munsel, like Helen Traubel (see opposite), recently returned to RCA Victor as an exclusive recording artist. Miss Munsel is in Los Angeles, with the Los Angeles Light Opera Company, and will be there until early September.

Fran Warren is flying out to Hollywood to make additional duet records with Tony Martin. While there she'll put in an appearance at the Mocambo. Also, there's a strong possibility that she'll land a starring role in a forthcoming Universal-International film. Fran will also be in summer stock soon. She's set to star in "Finian's Rainbow," and possibly "Annie, Get Your Gun." Barbara Belle, Fran's manager, will appear in minor parts in each show Fran stars in. Latest Warren wax: "When We're Dancing" and "Cloudy Morning."

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Editor: *[Name]*, Frank J. O'Donnell
Associate Editor: *[Name]*, Alan Kayes
Manager: *[Name]*, D. J. Finn
Circulation Manager: *[Name]*, Ida Marini
Director of RCA Victor Record Publication: Henry Onorati

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Form 2K 3110



RISÉ STEVENS AND HELEN TRAUBEL RECORD THEIR RESPECTIVE ALBUMS FOR RCA VICTOR RECORDS

SUMMER RECORDING

Risë Stevens and Helen Traubel spend vacation time making records

Risë Stevens and Helen Traubel, both of whom recently signed contracts with RCA Victor, will spend a good part of this summer making records. While other artists are taking their vacations (see the July, 1950 PICTURE), Miss Stevens and Miss Traubel will each be busy recording an album.

Miss Stevens' album will consist of Victor Herbert songs and tentatively includes things like "Toyland," "Because You're You," "I'm Falling in Love with Someone," "Neath the Southern Moon," etc.

Between record dates Miss Stevens will steal away to Ram's Island, Southampton, near Long Island in New York. She will also appear at a few concerts. She has an end of June date at the Robin Hood Dell in Philadelphia. On July 25 she will journey to Milwaukee, Wisconsin, for a concert and will be in Chicago on August 19.

Miss Stevens has also been able to squeeze in one radio and one television engagement. She will sing on U.S. Steel's Sun-

day evening show with the NBC Symphony, in early July and will appear on the simulcasted "Voice of Firestone" program on July 31.

Helen Traubel's summer recording assignment is an album that will be called "Songs of Old Vienna." In it she'll sing such famous things as "Merry Widow Waltz," "Vienna, City of My Dreams," "Springtime in Vienna," etc. As this was being written, Dr. Frank Black, who will conduct the orchestra on the record dates, was just going to work on the arrangements.

Because of her heavy recording schedule, Miss Traubel will make only a few concert appearances this summer. She'll be seen and heard at the Shell in Aspen, Colorado and also at Red Rock, in Denver.

Miss Traubel will also sing on the U.S. Steel show (Sundays at 8:30 to 9:30 EDT). She will be heard on August 20.

Both Miss Traubel and Miss Stevens' albums are tentatively set to be issued in early fall.



THEBOM WITH HAIR UP

BLANCHE THEBOM

She is a long-haired long hair

Blanche Thebom's ankle-length tresses (see cut) are especially convincing whenever she appears as Delilah in "Samson and Delilah." Recently Miss Thebom turned in one of her most successful performances of the Saint-Saens opera at the Royal Opera in Stockholm. For one hour after the curtain had fallen the audience was still applauding. Miss Thebom took forty-five curtain calls. The next day there was a special story on the performance in the Paris edition of the New York Herald Tribune and shortly "This Week" magazine will deal with the precedent shattering success in a special story.

Currently Miss Thebom is in Scotland where she is singing at the Glyndebourne Opera. Next fall she may add the role of "Carmen" to her repertoire. Blanche Thebom's latest record release: an outstanding album of Hugo Wolf Songs.

BLANCHE THEBOM DISPLAYS HER FULL TRESSES



MACK HARRELL RECORDS THE "DICHTERLIEBE" FOR RCA VICTOR

MACK HARRELL

The singer who started out to be a violinist

The reason that Kálmán's operetta "Sari" is seldom heard is that the principal character, Pali Racz, presents an almost impossible casting problem. Racz must be a great singer, a great actor and, in addition, a fine violinist. The Met Opera's Mack Harrell has the rare distinction of being just right for the part (which he has sung with notable success). Reason: Before he became a singer he was a student of the violin.

When he was a boy in Celeste, Texas, he had an intense longing for music. After two years of persuasion he convinced his parents that he should be given a chance to play. Years later he attended the University of Oklahoma City and helped finance his studies by playing in a theater orchestra. After graduation he won a violin scholarship which took him to Philadelphia where he became a pupil of Emmanuel Zetlin. Harrell joined a glee club and at a rehearsal one day he began to sing a small solo part when a pretty fellow violinist named Marjorie Fulton approached and told him that she thought he had a wonderful voice. It was shortly after this that Harrell began to take voice lessons. Eventually he married Marjorie Fulton.

Today, Mack Harrell is a concert star of great distinction. He has sung all over Europe and the U.S. and has become famous for his lieder. This month he has a new album on RCA Victor. It is Schumann's "Dichterliebe, Op. 48."



EARLY YEARS

EARLY PHOTO of Monroe shows him at nine months in Akron, Ohio where he was born. Vaughn is 3rd from left (middle photo) in high school in Jeannette, Pa. This was first band he ever played in.

Right, is Monroe at fourteen, when he won Wisconsin state championship for trumpet. Later, Vaughn went to Carnegie Tech and majored in voice. After graduation he joined Austin Wiley's band.



1940

FIRST BAND was formed in Boston in 1940, with the help of Jack Marshard, who was at one time a leading bandleader in New England. This band had 15 members, was signed by RCA Victor.



1950

PRESENT BAND, employing 35 people, is the most traveled in the U.S. It covers 50,000 miles annually, plays 200 one nighters a year. Many members of first band are still with Vaughn.



MOVIES

"SINGING GUNS" was Monroe's first starring part in pictures. Previously he had appeared in "Carnegie Hall." Under contract to Republic Pictures he may go to Hollywood again this summer.



RECORDS

"RIDERS IN THE SKY" was one disc that sold over a million copies (Jack Williams of RCA is shown presenting Monroe with gold copy.) Other million sellers: "Ballerina" "There! I've Said It Again."

VAUGHN MONROE'S 10TH ANNIVERSARY

Vaughn Monroe, when he observes his tenth anniversary this month, will be able to look back on ten years of tremendous success in several entertainment media (see above). On records he has racked up a tally of some 50 million disc sales. Single handed he started the gold rush of Western type songs with "Cool Water" and "Riders in the Sky." His record repertory includes almost every kind of music imaginable, from children's ("Billy on a Bike") through western and ballads ("Ballerina," etc.) and even to semi-classical ("Monroe Plays Victor Herbert"). On radio, he has been the star of the "Camel Caravan" for the past four years. This summer his show will be one of the few big nighttime commercials that will not take a summer vacation.

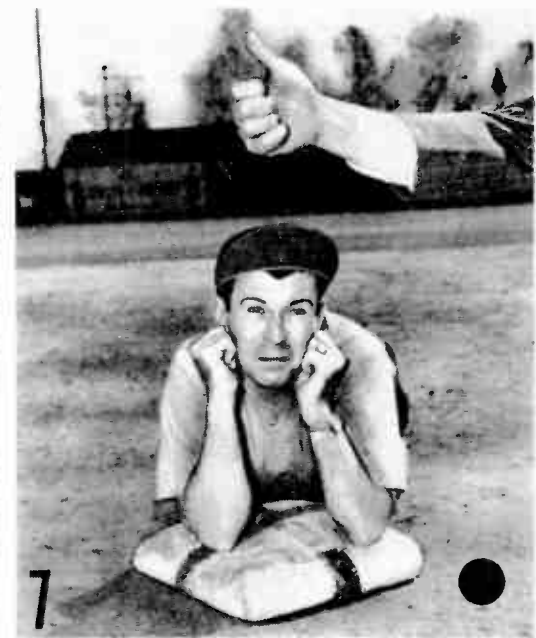
In observance of Vaughn's anniversary, RCA Victor is issuing a new Monroe album, "New Songs of the Old West."



ONE MAN BALL TEAM

Dennis Day commits error in every position

It is just possible that there is a ball player somewhere who is expert in every position on the diamond. It is just possible that one man could bat .1000, pitch a no-hitter, snag every Texas leaguer, and outrun every fly ball, all in one game. It is hardly possible, however, that any ball player could duplicate Dennis Day's feat of erring all over the infield, and continue to wear a uniform. But for Day, the imperfect ball player is easy, for he has dedicated his show business career to creating situations in which he is the man whose failures are a constant source of amazement and amusement. (Day's latest: "Stars and Stripes Forever," recorded with Freddy Martin and his orchestra.)



The POPULAR PICTURE

a page of popular record reviews



Guest
Reviewer

Frankie Carle

There seems to be a predominance of good piano work in this batch of new RCA Victor records, which I have been asked to review this month. Since I like to fool around with the piano myself, this makes me feel very good. Anyway, here's the way I felt about the latest RCA Victor records.

TONY MARTIN'S DREAM GIRLS (Album)—Rama, Laura, Dolores, Rasalie, Sweet Sue—Just You & Diane (P/WP-287) Tony is undoubtedly at the very pinnacle of his vocal powers here. These wonderful romantic melodies get the benefit of his thoughtful, polished phrasing and reflect the care he takes to make sure that every ounce of meaning in a song's lyrics is the finished product. This one is definitely a must!

VAUGHN MONROE SINGS NEW SONGS OF THE OLD WEST (Album)—The Phantom Stage-Coach, Ganna Ride, N'Ride, N'Ride, While I'm Smoking My Last Cigarette, Na Range to Ride Anymore, The Pony Express & Raunded Up in Glory (P/WP-289) "The Phantom Stage-Coach," is being issued as a single record, they tell me, and it's the highspot of an album that is unusually fine. The dramatic beat, beat, beat, of the horses' hoofs sets the mood for this descriptive song. It's going to be a hit and the album is one that you'll certainly want to have. I know I will.

SPIKE JONES FAVORITES (Album) That Old Black Magic, Liebestraum, Love in Bloom, My Old Flame, William Tell Overture & I Kiss Your Hand Madame (WP-288) If you're like me, you catch Spike's "Musical Depreciation Revue" every time you can. I never tire of those numbers that Spike has as a permanent part of the show, and I always get a big laugh no matter how many times I see them. Well, here they all are, in one album. This album should enjoy terrific popularity.

SPIKE JONES—I Know a Secret & Charlestone-Mio (20-3827/47-3827) The label on the first side says, "vocal by George and Betty," the George being George Rock, of "Two Front Teeth" fame. The girl's voice matches his perfectly and you get the effect of two children singing this funny tune. The other side is right in step with the time. The Charleston's back and Spike Jones' got it!

THE FONTANE SISTERS—Three Little Rings (20-3814/47-3814) This is the tune that grew up. It started out as a television commercial for Ballantine ale and was enlarged into a popular song. This is one of the cleverest things I've ever heard. There's a novel rhythm effect that is heard throughout the side. Perry Como's "kids" tell the story of the three little girls in a way that's going to have this disc spinning in every juke box in the country.

TEX BENEKE—Tzin-Tzun-Tzan (20-3813/47-3813) "Music in the Miller Mood," with lots of polish and some mighty interesting effects (Gregg Lawrence hums at one point and its in perfect harmony with what the reeds are playing). In case you're wondering, "Tzin-Tzun-Tzan" is a place—in Mexico. Tex's best record yet!



The swing's to "45"
Plug in attachment

FRANKIE CARLE—Where Are You Gonna Be When the Moon Shines & Maple Leaf Rag (20-3805/47-3805) Here, we recorded one old-time type tune, and one genuine oldie. On the first side we tried for a big band Dixie sound, and I feel sure that we got it. Alan Simms turned in one of his best vocal jobs here. We also put in a chorus in which the boys in the band sing, "Maple Leaf," the oldie, really gave my fingers a workout. This is the sort of thing that everyone has been asking us to do. Hope you like it!

TONY MARTIN—La Vie En Rose & Tonight (20-3819/47-3819) Two hits on one record! That's the way I feel about this disc. The first one, a French import with new lyrics, finds Tony putting into it every ounce of persuasion at his command. "Tonight" is a tune that has gained some popularity already, but you've heard nothing until you've caught Tony singing a tune that I believe is one of the most beautiful to come along in a long while.

HUGO WINTERHALTER—My Destiny & Foggy River (20-3822/47-3822) When I heard Hugo's record of "Count Every Star" I told myself that he'd have a hard time topping it. Well, this one beats it by a mile. "My Destiny" is a new number and Hugo's orchestra and chorus gives it a very full, romantic treatment. "Foggy River" is an oldie and here gets a spirited revival. Hugo's arrangement has the band sounding almost like one big accordion while the chorus sings "against" itself amid a hand clapping beat. You've got to hear this one to appreciate it.



The swing's to "45"
Victrola 45EY

EDDY ARNOLD—Cuddle Buggin' Baby & Enclosed, One Broken Heart (21-0342/48-0342) The first side finds Eddy with a medium-fast number that bounces along with the help of some excellent background music. As for Eddy, he's his usual, great-sounding self, which means that it's a disc you'll want to hear over and over. The other side is more in the Country groove and tells the story of a broken romance.

VAUGHN MONROE—Our Very Own & Violin's from Nowhere (20-3806/47-3806) The first side is from the movie, "Our Very Own" and it's tailor made for Vaughn. This tune, heard throughout the new film, is perfect for dancing. "Violins from Nowhere" is from the new "Michael Todd's Peep Show," which just got off to a flying start in Philly. This one could be one of the big sleepers of the year.

SAMMY KAYE—I Thought She Was a Local (20-3828/47-3828) This one is really something different for Sammy. A country tune! The Kaydets, who sing the very clever lyrics, get into the swing of things with a vocal that is phrased in authentic hillbilly tradition. This is an extremely catchy tune and Sammy has produced a unique arrangement to go with it. There's a fiddle playing underneath everything that happens on the side and this gives it a real hoe-down atmosphere.



The swing's to "45"
Victrola 45W9

RED SEAL

August, 1950

CONCERTO IN A MINOR (after Vivaldi)
(J. S. Bach-Philipp) Luboshutz and Nemenoff, Duo-pianists
DM-1378 3.50
▽WDM-1378 2.40

DICHTERLIEBE, Op. 48 (Schumann)
Maack Harrell, Bar.
DM-1387 4.75
▽WDM-1387 3.35

EVERY MAIL DAY (Chain Gang Song)
George London, Bass
10-1536 1.00
▽19-1120 .95

HYMN OF THE PILGRIMS (Boehm-Perosi)
Poliphonic Choir of the Academy of Sta. Cecilia, Rome; Recorded by the Vatican Radio Station by Concession.
12-1218 1.25
▽19-1253 .95

MONKEY AND THE ORGAN GRINDER, THE
(Tintur)
Allan Jones, Ten.
10-1541 1.00
▽19-1167 .95

NIGHT-HERDING SONG
(American Folk Song)
George London, Bass
10-1536 1.00
▽49-1120 .95

PRAYER OF THE HOLY YEAR
Spoken by His Holiness Pope Pius XII; Recorded by the Vatican Radio Station by Concession
12-1218 1.25
▽19-1253 .95

PRINCE IGOR: ACT II; OANCES OF THE POLO-VETZKI MAIOENS
(Borodin-Franco, Stokowski)
Leopold Stokowski and his Symph. Orch. with Women's Cho.
DM-1386 3.50
▽WDM-1386 2.40

QUARTET IN D, Op. 64, No. 5 ("Lark") (Haydn)
Hungarian String Quartet
DM-1377 3.50
▽WDM-1377 2.40

SONGS OF HUGO WOLF
Auf einer Wanderung; Verschweigene Liebe; Verschling der Abgrund; Um Mitternacht; Gophtisches Lied No. 2; Elfenlied; Schlafendes Jesukind; Auf dem Grünen Balkon
Blanche Thebom, Mezzo-sop.
DM-1380 4.00
▽WDM-1380 3.35

SYMPHONY No. 39, IN E-FLAT, K. 543 (Mozart)
Boston Symph. Orch., Koussevitzky, Cond.
DM-1379 4.75
▽WDM-1379 3.35

THEY SAY IT'S WONDERFUL (Berlin)
Allan Jones, Ten.
10-1541 1.00
▽19-1167 .95

VALENCIA (Padilla)
Robert Merrill, Bar.
10-1542 1.00
▽19-1243 .95

VESPREI SICILIANE, I: OVERTURE (Verdi)
Symph. Orch. of the Augusteo, Rome, de Sabata, Cond.
12-1172 1.25
▽19-1143 .95

WANDERIN' (Kaye)
Robert Merrill, Bar.
10-1542 1.00
▽19-1243 .95

POPULAR

78 RPM records 75c
45 RPM records 65c
V.R. Denotes Vocal Refrain

ANNIE GET YOUR GUN
1. They Say It's Wonderful, 2. I Got Lost in his Arms; 1. You Can't Get a Man with a Gun, 2. Doin' What Comes Natur'ly; 1. The Girl that I Marry, 2. Who Do You Love I Hope; 1. Moon-bine Lullaby, 2. Got the Sun in the Morning.
Al Goodman's Orch., with Jimmy Carroll, Maxine Carroll, Audrey Marsh, Earl Oxford, The Mullen Sisters, The Guild Choristers.
DC-38 3.00
▽WIC-38 1.65

AT THE JAZZ BAND BALL
Gene Krupa's Chicago Jazz.
20-3816
▽17-3816

BABES IN THE WOOD (V.R.)
Hugo Winterhalter's Orch.
20-3807
▽17-3807

CALYPSO MAN
Miguelito Valdés' Orch.
20-3809
▽17-3809

CHARLESTON-O-MID (V.R.)
Spike Jones' City Slickers.
20-3827
▽17-3827

CLOUDY MORNING
Fran Warren.
20-3800
▽17-3800

CRAZY LITTLE MOONBEAM
Frankie Carle's Orch.
20-3831
▽17-3831

DIG-OIG-DIG DIG FOR YOUR DINNER
Phil Harris.
20-3825
▽17-3825

DOWN HOME RAG
The Fontane Sisters.
20-3814
▽17-3814

DOWN THE LINE
Ralph Flanagan's Orch.
20-3820
▽17-3820

DREAMIN' IS MY BUSINESS (V.R.)
Tex Beneke's Orch.
20-3813
▽17-3813

FOGGY RIVER (V.R.)
Hugo Winterhalter's Orch.
20-3822
▽17-3822

FRANCIE (V.R.)
Larry Green's Orch.
20-3826
▽17-3826

GIVE A BROKEN HEART A CHANCE TO CRY
Eddie Fisher with Hugo Winterhalter's Orch.
20-3829
▽17-3829

GONE FISHIN'
The Three Suns with Texas Jim Robertson.
20-3821
▽17-3821

HAWAII
Don Cornell with Winterhalter's Orch. & Cho.
20-3839
▽17-3839

HERE COMES THE BRIDE ON A PINTO PONY (V.R.)
Hugo Winterhalter's Orch.
20-3807
▽17-3807

HILTON CARIBE (V.R.)
Miguelito Valdés' Orch.
20-3809
▽17-3809

HOME COOKIN' (V.R.)
Freddy Martin's Orch.
20-3797
▽17-3797

HONOLULU (V.R.)
Claude Thornhill.
20-3842
▽17-3842

I DIDN'T SLIP, I WASN'T PUSHED, I FELL
Lisa Kirk with Hugo Winterhalter's Orch.
20-3823
▽17-3823

I KNOW A SECRET (V.R.)
Spike Jones' City Slickers.
20-3827
▽17-3827

I REMEMBER (V.R.)
Larry Green's Orch.
20-3826
▽17-3826

I THOUGHT SHE WAS A LOCAL (V.R.)
20-3828
▽17-3828

I WANT GOLD IN MY POCKET (V.R.)
Gene Krupa's Chicago Jazz.
20-3816
▽17-3816

I WISH, I WISH
Mindy Carson.
20-3801
▽17-3801

I'D LIKE TO WRAP YOU UP AND PUT YOU IN MY POCKET
The Honeydramers.
20-3821
▽17-3821

IF I HAD A MAGIC CARPET (V.R.)
Ralph Flanagan's Orch.
20-3820
▽17-3820

I'M BASHFUL
Mindy Carson.
20-3801
▽17-3801

IRVING FIELDS' FAVORITES
Tico-Tico; Miami Beach Rumba; Hi Honey; Donkey Serenade; Sizzling Rumba; Forever Mine.
Irving Fields at the Piano with The Campos Trio.
▽WP-290 2.30

I'VE BEEN FLOATING DOWN THE OLD GREEN RIVER
Phil Harris.
20-3825
▽17-3825

JAZZ PIZZICATO
Freddy Martin's Orch.
20-3811
▽17-3811

JET
The Three Suns and Larry Green
20-3834
▽17-3834

JUST SAY I LOVE HER
Eddie Fisher with Hugo Winterhalter's Orch.
20-3829
▽17-3829

LET'S CHOO CHOO CHOO TO IDAHO
Phil Harris.
20-3815
▽17-3815

LOLLYPOP BALL, THE
Frankie Carle's Orch.
20-3831
▽17-3831

LOVE GOES 'ROUND ON A MERRY-GO-ROUND
The Honeydramers.
20-3821
▽17-3821

LOVE LIKE OURS
Lisa Kirk with Hugo Winterhalter's Orch.
20-3823
▽17-3823

MAMBO JAMBO (V.R.)
Freddy Martin's Orch.
20-3798
▽17-3798

MAPLE LEAF RAG
Frankie Carle's Orch.
20-3805
▽17-3805

MARIANNE
The Three Suns with The Honeydramers.
20-3817
▽17-3817

MEM'RY ISLAND (V.R.)
Freddy Martin's Orch.
20-3841
▽17-3841

MEXICALI TRAIL (V.R.)
Vaughn Monroe's Orch.
20-3818
▽17-3818

M-I-S-S-I-S-S-I-P-P-I
Bradford and Romano.
20-3808
▽17-3808

MY DESTINY (V.R.)
Hugo Winterhalter's Orch.
20-3822
▽17-3822

OBJECT OF MY AFFECTION, THE (V.R.)
Sammy Kaye's Orch.
20-3828
▽17-3828

ON THE MISSISSIPPI
Phil Harris.
20-3781
▽17-3781

BECAUSE (Teschemacher-d'Hardelot)
Leonard Warren, Bar.
▽49-1019 .95

BRAZIL (Barroso-Gonld)
Boston Pops Orch., Fiedler, Cond.
▽19-0973 .95

CONCERTO FOR TWO PIANOS IN D MINOR (Poulenc) Whittemore and Lowe, Duo-pianists, with RCA Victor Symph. Orch., Mitropoulos, Cond.
▽WDM-1235 3.35

DANCE OF TERROR (Falla)
Artur Rubinstein, Pianist
▽19-0851 .95

DANNY BOY (Old Irish Air)
Thomas L. Thomas, Bar.
▽19-0959 .95

FLEDERMAUS, OIE: OVERTURE
(J. Strauss, Jr.) Boston Pops Orch., Fiedler, Cond.
▽19-0900 .95

FLOW GENTLY, SWEET AFTON (Burns-Old Scotch Melody)
Thomas L. Thomas, Bar.
▽19-0959 .95

HEJRE KATI, Op. 32, No. 4 (Hubay)
Mischea Elman, Violinist
▽19-0972 .95

IF I COULD TELL YOU (Firestone Theme Song)
(Firestone) Richard Crooks, Ten.
▽19-0822 .95

INTERMEZZO (Provost)
Boston Pops Orch., Fiedler, Cond.
▽19-0973 .95

KANSAS CITY (from "Oklahoma!")
(Hammerstein II-Rodgers) John Charles Thomas, Bar.
▽19-0971 .95

MAGIC FLUTE, THE: OVERTURE (Mozart)
Arturo Toscanini and B.B.C. Symph. Orch.
▽19-0903 .95

MEFISTO WALTZ (Liszt)
William Kapell, Pianist
▽WDM-1101 2.10

OPPORTUNITY (V.R.)
Erskine Hawkins' Orch.
20-3835
▽17-3835

OUR VERY OWN (V.R.)
Vaughn Monroe's Orch.
20-3806
▽17-3806

PETITE WALTZ
The Three Suns and Larry Green
20-3834
▽17-3834

PICNIC SONG, THE
Bradford and Romano.
20-3808
▽17-3808

PHANTOM STAGE COACH, THE (V.R.)
Vaughn Monroe's Orch.
20-3818
▽17-3818

PLAY A SIMPLE MELODY
Phil Harris.
20-3781
▽17-3781

SAM'S SONG (V.R.)
Freddy Martin's Orch.
20-3798
▽17-3798

SELECTIONS FROM NAUGHTY MARIETTA
Tramp, Tramp, Tramp; 'Neath the Southern Moon; I'm Falling in Love with Someone; Italian Street Song; Ah! Sweet Mystery of Life; Naughty Marietta.
Al Goodman's Orch. with Elaine Malbin, Jimmy Carroll, Earl Wrightson and The Guild Choristers.
K-22 3.25
▽WK-22 2.30

SO TALL A TREE
The Three Suns with Texas Jim Robertson.
20-3824
▽17-3824

SOMETIME (V.R.)
Wayne King's Orch.
20-3796
▽17-3796

RCA VICTOR FAVORITES J

RED SEAL

MINUET (from "Quartet in E, Op. 13, No. 5")
(Boccherini) Boston Pops Orch. Fiedler, Cond.
▽19-1022 .95

MINUET (Bolzoni)
Boston Pops Orch., Fiedler, Cond.
▽19-1022 .95

NONE BUT THE LONELY HEART
(Westbrook-Tchaikovsky)
Leonard Warren, Bar.
▽19-1019 .95

OH, COME TO ME (Balakireff-Volpe)
Mischea Elman, Violinist
▽19-0972 .95

OH, WHAT A BEAUTIFUL MORNIN' (from "Oklahoma!")
(Hammerstein II-Rodgers) John Charles Thomas, Bar.
▽19-0971 .95

ON WINGS OF SONG, Op. 34, No. 2
(Mendelssohn)
Richard Crooks, Ten.
▽19-0822 .95

QUARTET NO. 4, IN C MINOR, Op. 18
(Beethoven) The Paganini Quartet
▽WDM-1308 3.35

RITUAL FIRE DANCE (Falla)
Artur Rubinstein, Pianist
▽19-0851 .95

SPRINGTIDE (Vinje-Grieg)
Jeanette MacDonald, Sop.
▽19-1023 .95

WHERE THERE'S LOVE (based on waltzes from "Der Rosenkavalier")
(R. Strauss)
Jeanette MacDonald, Sop.
▽19-1023 .95

POPULAR

ALL THROUGH THE NIGHT
Tony Martin
▽17-3250 .65

ALLAH'S HOLIOAY
The Three Suns
▽17-3272 .65

BEAUTIFUL EYES (V.R.)
Irving Fields' Trio
▽17-3271 .65

RECORD RELEASES



This Symbol Refers to  RCA VICTOR 45 RPM RECORDS

9 THROUGH JULY 24

entitled to choose any "45" record listed on these two pages

- SPIKE JONES' FAVORITES**
That Old Black Magic (V.R.);
Liebestraum (V.R.); Love in Bloom
(V.R.); My Old Flame (V.R.);
William Tell Overture; I Kiss Your
Hand Madame (V.R.)
▼WP-288 2.30
- SWEET AND LOVELY (V.R.)**
Claude Thornhill's Orch. 20-3842
▼47-3842
- 3rd MAN THEME, THE (V.R.)**
Freddie Martin's Orch. 20-3797
▼47-3797
- THREE LITTLE RINGS**
The Fontaine Sisters. 20-3814
▼47-3814
- TONIGHT**
Tony Martin. 20-3819
▼47-3819
- TONY MARTIN'S DREAM GIRLS**
Ramona; Laura; Dolores; Rosalie;
Sweet Sue-Just You; Diane.
P-287 3.25
▼WP-287 2.30
- TUNNEL OF LOVE, THE (V.R.)**
Tex Beneke's Orch. 20-3830
▼47-3830
- TUYEOD JUNCTION**
Erskine Hawkins' Orch. with The
Deep River Boys. 20-3835
▼47-3835
- TZIN-TZUN-TZAN (V.R.)**
Tex Beneke's Orch. 20-3813
▼47-3813
- YOU WONDERFUL YOU**
Don Cornell with Winterhalter's
Orch. & Cho. 20-3839
▼47-3839
- VAUGHN MONROE SINGS NEW SONGS OF THE OLD WEST**
The Phantom Stage-Coach; Gonna
Ride, N'Ride, N'Ride; While I'm
Smoking my Last Cigarette; No
Range to Ride Anymore; The Pony
Express; Rounded Up in Glory
P-289 3.25
▼WP-289 2.30
- VIE EN ROSE, LA**
Tony Martin. 20-3819
▼47-3819
- VIOLINS FROM NOWHERE (V.R.)**
Vaughn Monroe's Orch. 20-3806
▼47-3806
- WHEN THE SAINTS GO MARCHING IN**
The Three Suns with The Honey-
dreamers. 20-3817
▼47-3817
- WHEN WE'RE DANCING**
Fran Warren. 20-3800
▼47-3800
- WHERE ARE YOU GONNA BE WHEN THE MOON SHINES (V.R.)**
Frankie Carle's Orch. 20-3805
▼47-3805
- WHISPERING RAIN**
Tex Beneke's Orch. 20-3830
▼47-3830
- YOU ARE MY LOVE (V.R.)**
Wayne King's Orch. 20-3796
▼47-3796
- YOU CAN'T DO WRONG DOIN' RIGHT**
Phil Harris. 20-3815
▼47-3815

JUST RELEASED ON 45 RPM

- BEGIN THE BEGUINE**
Tony Martin ▼47-3228 .65
- BLUE IS THE NIGHT**
Tony Martin ▼47-3250 .65
- BLUE RANGER**
Hank Snow (The Singing Ranger)
▼48-0214 .65
- BLUE SKIRT WALTZ (V.R.)**
Lawrence Duchow's Red Raven
Orch. ▼51-0038 .65
- BLUEBERRY LANE**
Elton Britt ▼48-0164 .65
- BODY AND SOUL**
Charlie Ventura's Bop for the
People ▼47-3245 .65
- BREEZE AND I, THE**
The Three Suns ▼47-3259 .65
- CRAWDAD SONG (V.R.)**
Phil Harris' Orch. ▼47-3260 .65
- CRUISING DOWN THE RIVER (V.R.)**
The Three Suns ▼47-3272 .65
- DID YOU EVER SEE A DREAM WALKING (V.R.)**
Vaughn Monroe's Orch. ▼47-2804 .65
- D'NATURAL BLUES**
Lucky Millinder's Orch. ▼50-0054 .65
- EASY ROCKIN' CHAIR**
Eddy Arnold ▼48-0197 .65
- GAY RANCHERO, A**
Roy Rogers ▼48-0011 .65
- HOME IN OKLAHOMA**
Roy Rogers ▼48-0011 .65
- "I BETCHA" POLKA**
Lawrence Duchow's Red Raven
Orch. ▼51-0038 .65
- I COULDN'T BELIEVE IT WAS TRUE**
Eddy Arnold ▼48-0198 .65
- I'LL BE YOUR WISH FOR MORE THAN THIS**
The Three Suns ▼47-3259 .65
- INVITATION TO DANCE**
Where or When; Autumn Nocturne;
There's a Small Hotel (V.R.);
Serenade; Lullaby of the Rain; I
Don't Know Why (V.R.)
Claude Thornhill's Orch. ▼WP-243 2.30
- IT'S A SIN**
Eddy Arnold ▼48-0198 .65
- I'VE GOT A POCKETFUL OF DREAMS (V.R.)**
Vaughn Monroe's Orch. ▼47-2804 .65
- LITTLE GIRL DON'T CRY**
Lucky Millinder's Orch. ▼50-0054 .65
- MEADOWLANDS**
Tex Beneke's Orch. ▼47-3254 .65
- MY SIN**
Tony Martin ▼47-3228 .65
- ONLY A ROSE FROM MY MOTHER'S GRAVE**
Hank Snow (The Singing Ranger)
▼48-0214 .65
- ST. LOUIS BLUES**
Irving Fields' Trio ▼47-3271 .65
- ST. LOUIS BLUES MARCH**
Tex Beneke's Orch. ▼47-3254 .65
- SMOKE, SMOKE, SMOKE (V.R.)**
Phil Harris' Orch. ▼47-3260 .65
- TEARDROPS IN MY HEART**
Sons of the Pioneers ▼48-0220 .65
- TO MY SORROW**
Eddy Arnold ▼48-0197 .65
- WAVE TO ME, MY LADY**
Elton Britt ▼48-0164 .65
- WHATTA YA SAY WE GO (V.R.)**
Charlie Ventura's Bop for the
People ▼47-3245 .65
- YOU DON'T KNOW WHAT LDNESOME IS**
Sons of the Pioneers ▼48-0220 .65

POP-SPECIALTIES

- 78 RPM records 75c
45 RPM records 65c
V.R. Denotes Vocal Refrain
- BLACK BIRD—Waltz**
Lawrence Duchow's Red Raven
Orch. 25-1164
▼51-1164
- BUFFALO GALS—Polka (V.R.)**
Joe Biviano, Accordionist. 25-1165
▼51-1165
- DANCING TAMBOURINE**
Joe Biviano, Accordionist. 25-1165
▼51-1165
- JOEY'S GOT A GIRL—Polka (V.R.)**
Bernie Wytte's Polka Band. 25-1166
▼51-1166
- LAUGHING TROMBONE POLKA**
Lawrence Duchow's Red Raven
Orch. 25-1164
▼51-1164
- MIDNIGHT WALTZ (V.R.)**
Six Fat Dutchmen. 25-1163
▼51-1163
- SHOEMAKER POLKA**
Six Fat Dutchmen. 25-1163
▼51-1163
- TUTTI FRUTTI—Polka (V.R.)**
Bernie Wytte's Polka Band. 25-1166
▼51-1166

COUNTRY • WESTERN

- 78 RPM records 75c
45 RPM records 65c
V.R. Denotes Vocal Refrain
- APPLE, CHERRY, MINCE AND CHOC'LETE CREAM**
Montana Slim 21-0352
▼48-0352
- ASHES OF ROSES**
Elton Britt and Rosalie Allen 21-0346
▼48-0346
- BALDHEADED END OF A BROOM, THE**
June Carter, The Carter Sisters and
Mother Maybelle. 21-0355
▼48-0355
- BEAR CREEK BOOGIE (V.R.)**
Jim Boyd's Men of the West. 21-0353
▼48-0353
- BLUE GRASS WALTZ**
Pee Wee King's Golden West
Cowboys. 21-0354
▼48-0354
- BOTTLE AND A BLONDE, A**
Shorty Long. 21-0347
▼48-0347
- CHUCKAWALLA SWING**
Sons of the Pioneers. 21-0345
▼48-0345
- COTTON CANDY AND A TOY BALLOON**
Rosalie Allen and Elton Britt 21-0346
▼48-0346
- CUDDLE BUGGIN BABY**
Eddy Arnold. 21-0342
▼48-0342
- ENCLOSED, ONE BROKEN HEART**
Eddy Arnold. 21-0342
▼48-0342
- GET TOGETHER POLKA**
Pee Wee King's Golden West
Cowboys. 21-0354
▼48-0354
- GIRL IN THE PICTURE (V.R.)**
Jini Boyd's Men of the West. 21-0353
▼48-0353
- GREAT BIG NEEDLE**
Jesse Rogers and his 49ers. 21-0350
▼48-0350
- GREEN AS GRASS**
Rosalie Allen. 21-0343
▼48-0343
- WANNA SIT**
Rosalie Allen. 21-0343
▼48-0343
- I'M CRYING FOR YOU**
Slim Whitman. 21-0358
▼48-0358
- IN THE GARDEN**
Roy Rogers and Dale Evans. 21-0344
▼48-0344
- I'VE GOT FIVE DOLLARS AND IT'S SATURDAY NIGHT**
Jesse Rogers and his 49ers. 21-0350
▼48-0350
- LAST STRAW, THE**
Elton Britt. 21-0339
▼48-0339

- LITTLE LIZA LOU (V.R.)**
Spade Cooley's Orch. 21-0319
▼48-0319
- LONGING (V.R.)**
Spade Cooley's Orch. 21-0318
▼48-0318
- OLD RUGGED CROSS, THE**
Roy Rogers and Dale Evans. 21-0311
▼48-0311
- PIZEN PETE**
Homer and Jethro. 21-0319
▼48-0319
- PUT THAT KNIFE AWAY, NELLIE**
Homer and Jethro. 21-0319
▼48-0319
- RED LIPS KISS MY BLUES AWAY (V.R.)**
Bill Boyd's Cowboy Ramblers 21-0351
▼48-0351
- ROOT, HOG OR DIE**
June Carter, The Carter Sisters and
Mother Maybelle. 21-0355
▼48-0355
- SONG OF THE WAGONMASTER**
Sons of the Pioneers. 21-0345
▼48-0345
- STARS AND STRIPES FOREVER**
Elton Britt. 21-0339
▼48-0339
- TAKE IT EASY BLUES**
Montana Slim. 21-0352
▼48-0352
- THREE KISSES**
Eddie Marshall's Trail Dusters 21-0357
▼48-0357
- TOM CAT BLUES, THE**
Eddie Marshall's Trail Dusters 21-0357
▼48-0357
- WABASH WALTZ**
Slim Whitman. 21-0358
▼48-0358
- WALTZ OF COLORADO**
Shorty Long. 21-0347
▼48-0347
- WHY DON'T YOU LOVE ME (V.R.)**
Bill Boyd's Cowboy Ramblers 21-0351
▼48-0351

RHYTHM • BLUES SPIRITUALS

- 78 RPM records 75c
45 RPM records 65c
V.R. Denotes Vocal Refrain
- DYNAFLOW**
Gene Gilbeau's Orch. 22-0091
▼50-0091
- I'VE GOT WHAT IT TAKES (V.R.)**
Gene Gilbeau's Orch. 22-0091
▼50-0091
- LET IT BE (V.R.)**
Lucky Millinder's Orch. 22-0088
▼50-0088
- MEAN OLD SANTA FE**
Arthur "Big Boy" Crudup. 22-0092
▼50-0092
- MY OLD GAL (V.R.)**
Illinois Jacquet's Orch. 22-0087
▼50-0087
- OO WEE DARLING**
Arthur "Big Boy" Crudup. 22-0092
▼50-0092
- RAIN-CHICK (V.R.)**
Johnny Moore's Three Blazers 22-0086
▼50-0086
- SWEET SLUMBER (V.R.)**
Lucky Millinder's Orch. 22-0088
▼50-0088
- YOU GOTTA CHANGE**
Illinois Jacquet's Orch. 22-0087
▼50-0087
- All prices shown are suggested list, subject to change without notice and exclusive of state and local taxes. Federal excise tax is included in the prices of 33 1/3 Long Play records (LM series); 78 RPM Popular album sets (P, K, HJ, and S series); and 78 RPM Red Seal album sets (DM, DMC, DV, and DC series) except two-record envelope sets. All other prices do not include Federal excise tax.

The RED SEAL PICTURE

a page of red seal record reviews



Guest
Reviewer

Douglas Watt
Record Reviewer — *The New Yorker*
Music Editor — *N.Y. Daily News*

PIERRE LUBOSHUTZ AND GENIA NEMENOFF, Duo-pianists
CONCERTO IN A MINOR (after Vivaldi) (J. S. Bach)
Chorale: NUN KOMM', DER HEIDEN HEILAND (Album) I find the two-piano version of this admirable and graceful work preferable to the one for organ. The performers represent one of the better piano duos of our time and their playing here has fine quality.

BLANCHE THEBOM, Mezzo-soprano
with William Hughes at the piano
SONGS OF HUGO WOLF (In German) (Hugo Wolf) (Album) Miss Thebom, the possessor of a rich and flexible mezzo-soprano voice, demonstrates the variety of her art in this set, singing a diversified selection of songs with expert piano accompaniment by William Hughes. The talented singer from the Metropolitan Opera offers the following selections: Auf Einer Wanderung, Verschwiegene Liebe, Verschling der Abgrund, Um Mitternacht, Coptisches Lied No. 2, Elfenlied, Schlafendes Jesukind and, from the "Spanisches Liederbuch," Auf Dem Grünen Balkon.

HUNGARIAN STRING QUARTET
QUARTET IN D, Op. 64, No. 5 ("Lark") (Haydn) (Recorded in England) (Album) Despite the identification, Haydn's quartet is no lark for string players. Happily, the Hungarian String Quartet, a respected European group making its first appearance in an American release, is a splendid body and expresses a full measure of the charm of this composition. The recording, made in England, is superior.

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
SYMPHONY NO. 39, IN E-FLAT, K. 543 (Mozart) (Album) This shimmering, pastoral symphony is an affecting piece of music, especially the entrancing andante. The Boston Symphony brings it to us in a beautifully propor-

tioned new recording, gleaming throughout, the strings live and evocative.

MACK HARRELL, Baritone
with George Reeves at the piano
DICHTERLIEBE, Op. 48 (In German) (Schumann) (Album) This exceptionally gifted young baritone, a tremendous asset to the Metropolitan Opera, sings Schumann's beautiful song cycle with great facility and expressiveness. His voice, though of high quality throughout its range, is most sensuous and appealing in the lower register, where it produces some magnificent effects. The songs themselves are possibly without equal for warmth of feeling and craftsmanship, and it is a rare pleasure to hear them sung this way. George Reeves provides the excellent piano accompaniments.



The swing to "45"
Victrola A-91

GEORGE LONDON, Bass
with Josef Blatt at the Piano
NIGHT-HERDING SONG (from "Songs of American Folks")
EVERY MAIL DAY (Words by Harry Stephens) London, though little known in the country of his birth as yet, is an American singer of distinction who won his first acclaim of any importance a year or so ago when he made some triumphant appearances with the Vienna Opera. Both of these songs — the first is an American folk song, the other a chain gang song — are appealing and London sings them surely and winningly. Josef Blatt is at the piano.



The swing's to "45"
Victrola 9Y51

SYMPHONY ORCHESTRA OF THE AUGUSTEO, ROME
VICTOR DE SABATA, Conductor
I VESPRI SICILIANI: OVERTURE (Verdi) (Recorded in Europe) One of the most theatrical conductors of recent times, de Sabata made his debut with the Philharmonic Symphony Society of New York last season conducting a highly-charged performance, full of sharp contrasts, of this very work. This recording, made in Europe, exposes the same fine Italian hand at work on a piece very much to his fancy and tailored to his special abilities. The orchestra is a superb one.

ROBERT MERRILL, Baritone
with Hugo Winterhalter's Orchestra & Chorus
VALENCIA (Padilla), WANDERIN' (Kaye) The Met's baritone follows up his highly successful "Wiffenpoof Song" recording of a couple of years ago, with this new record of two popular songs. The first is of Spanish origin, the second is a compelling "song of the open road."



The swing's to "45"
Victrola 45W9

THE FOUR MAN INSTRUMENT

The Paganini Quartet is like one gigantic instrument. This is true for many reasons. For one, each of its members is artistically and temperamentally attuned to the other. The environmental background of each of the four is similar - each comes from Belgium.

Still another reason for this unity of sound is present in the fabulous instruments played by the quartet. The two violins, viola and cello were made to be played together. Each was fashioned by the legendary Stradivarius and all were at one time owned by Paganini.

Henri Temianka, first violin, plays the Strad that was the favorite concert instrument of Paganini, who acquired it in 1817 from Count Cogio di Salabue.

Gustave Rosseels uses the Paganini violin of 1680. It is one of Stradivarius' most beautiful early masterpieces. It



THE PAGANINI QUARTET POSES BEFORE PLANE WHICH TOOK THEM ABROAD LAST YEAR

traveled all over the world before Rosseels obtained it.

The viola of Robert Courte was made when Stradivarius was 86. Paganini commissioned Hector Berlioz to write a composition especially for the instrument. The result was "Harold in Italy."

Adolphe Frezin's cello dates from 1736, when Stradivarius was 91. Before

it joined the quartet it was owned by the Mendelssohn family.

Besides having great artistic worth, while in the hands of the Paganini Quartet, the Strads have a high intrinsic value as well; they are insured for a quarter of a million dollars. (Latest Paganini Quartet record release: Beethoven's "Quartet No. 5, in A, Op. 18")



THE HANDS OF ARTUR SCHNABEL

For the past 53 years, since he was fifteen, the art which comes from the hands of Artur Schnabel has been thrilling concert audiences all over the world.

Besides being a concert pianist of world renown, Artur Schnabel is a successful composer. His composing career presents something of a paradox, since in his concerts he plays nothing later than Brahms, while the works he composes are definitely of the ultra modern atonal school. Says he of his compositions: "I never play my own works in public and seldom in private. I just create them and then cast them adrift to make their own way."

Artur Schnabel has a few pet peeves concerning his concerts. Whenever he is



THE HANDS OF ARTUR SCHNABEL HAVE PLAYED FOR AUDIENCES ALL OVER THE WORLD

asked to "lighten the program a bit," he will respond: "Whoever wants to come will come. I don't in the least mind playing for one hundred people." On encores: "Symphony orchestras don't ordinarily give encores, why should pianists? I don't think masterpieces should be followed by something trivial, and to play an additional heavy work would not please the audience. So I refrain from encores altogether."

Schnabel is famous for his performance of Beethoven works and prefers to give all-Beethoven recitals to any other kind, but, says he, "A musician should not carry a label of any kind. I am not a specialist. I am a musician. I play Beethoven because I like playing Beethoven."

Schnabel, with Pierre Fournier, cello, has recorded Beethoven's "Sonata in C, Op. 102, No. 1."

'MY FAVORITE RECORD'



TOMMY DORSEY



MARGARET TRUMAN

Eight recording stars leave out their own work as they name their favorite disc

TOMMY DORSEY: "My favorite is my brother Jimmy's recording of 'Oh, What a Beautiful Mornin' because Sonny Burke's arrangement is great and well played by the entire band." (Tommy's latest disc: "Way Down Yonder in New Orleans.")



FRANKIE CARLE



ROBERT MERRILL

MARGARET TRUMAN: "My favorite is the RCA Victor (Boston Pops) recording of 'Der Rosenkavalier Waltzes.' Ever since I was a little girl I loved all the Viennese waltzes—but of them all the Rosenkavalier Waltzes have always seemed to me the most nostalgic and the loveliest."

FRANKIE CARLE: "Tommy Dorsey's record of 'Marie' is the one that I find myself going back to again and again." (Carle's latest: "Maple Leaf Rag.")



FRAN WARREN



TONY MARTIN

ROBERT MERRILL: "I always listen to . . . 'Solenne In Quest Ora' from the opera 'La Forza del Destino.' It was sung by Enrico Caruso and Antonio Scotti, the two greatest operatic voices in the history of the musical profession . . ." (Robert Merrill's latest: "Wanderin'.")

FRAN WARREN: "My favorite record would be a wonderful thing by Ella Fitzgerald called 'A Man Wrote a Song'—because to me, this record brings out forcefully the wonderful and great warmth and sincerity of a great singer." (Fran's latest: "Cloudy Morning.")

TONY MARTIN: "A record I've always enjoyed immensely is Johnny Long's 'In a Shanty in Old Shanty Town.' The tune has spirit, bounce, and is bright and peppy enough to lift your spirits." (Tony's newest: "La Vie En Rose.")



GENE KRUPA



TEX BENEKE

GENE KRUPA: "Mine is Benny Goodman's 'Sing, Sing, Sing,' because it was a kick making it and it featured some of the best musicians in the business." (Gene's new disc: "At the Jazz Band Ball.")

TEX BENEKE: "My favorite is Coleman Hawkins' 'Body and Soul.' His tenor sax arrangement of this great song brings out all the haunting melody of a tune that belongs in jazzdom's Hall of Fame." (Beneke's latest: "Tzin-Tzun-Tzan.")



EDDIE FISHER POSES WITH ANOTHER EDDIE CANTOR DISCOVERY, DINAH SHORE

EDDIE FISHER

Cantor's latest discovery is off to a flying start

Eddie Cantor's latest discovery, pictured above with Dinah Shore, is off to a flying start with his record career.

A couple of weeks ago something happened which may well be that one thing that will push Fisher right to the top. Perry Como was to make some records and RCA Victor had leased gigantic Manhattan Center as the site for the session. But at the last moment Perry had to beg off, his doctors had ordered him to bed.

With the record date just around the corner, RCA Victor found itself with a large hall and full orchestra of over twenty-five pieces on its hands. It was then that Eddie Fisher showed up. He had just returned to New York after a series of out-of-town appearances. Hastily, two tunes were rounded up and arrangers and copyists put to work. The result: Fisher's latest, and best, record: "Just Say I Love Her."



EDDIE CANTOR visited a Philly amateur hour once, posed with contestants; 5 years later he re-discovered Eddie Fisher (left).



VICTOR DE SABATA CONDUCTS THE SYMPHONY ORCHESTRA OF THE AUGUSTEO, IN ROME

VICTOR DE SABATA

He will conduct the Boston Symphony Orchestra in August

When Victor de Sabata arrives in the U.S. shortly, for his third season, he will journey to Lenox, Mass., in the Berkshires, where he will conduct the Boston Symphony Orchestra.

De Sabata's appearance with the Boston will be something of an event. It will mark the first time that a conductor of international reputation has ever come to this country to participate in the Berkshire Festival. The Italian maestro received his invitation from Dr. Serge Koussevitzky himself, when the conductor emeritus, of the Boston, during his recent

tour abroad, met de Sabata in Rome.

De Sabata will rehearse with the orchestra beginning July 31 and will perform on August 3 and 5.

Following his current U.S. visit, de Sabata will make a hasty return to Milan and will assemble the entire orchestra and chorus of La Scala and take them to Edinburgh where they will perform at the internationally famous Glydebourne Festival.

Last November, de Sabata was in the U.S. to conduct the Pittsburgh Symphony and the Chicago Symphony Orchestras.

He has plans to again come to this country next year at which time he will appear with the Pittsburgh, Chicago, New York Philharmonic and several others.

This month RCA Victor is releasing a new de Sabata album in which he conducts the Symphony Orchestra of the Augusteo, Rome, in a performance of Verdi's "I Vespri Siciliani: Overture."

Coincidentally, a new Boston Symphony album, with Dr. Serge Koussevitzky conducting, is also being issued this month. It is Mozart's "Symphony No. 39, in E-Flat, K. 513."



THE HISPANIOLA SAILS TO TREASURE ISLAND

Treasure Island

From the moment that Blind Pew gives Billy Bones the Black Spot, until the treasure is found, Robert Louis Stevenson's "Treasure Island" moves like a South Seas hurricane through some of the stormiest adventures in English literature. As a book it has fascinated generation after generation.

Now, as a new motion picture, it will soon be captivating audiences all over the U.S. Filmed in technicolor in England by Walt Disney, it is completely different from anything that Disney has ever done before.

Bobby Driscoll plays Jim Hawkins as every boy who ever read the book imagines him. The role of Long John Silver must have been written with somebody like Robertson Newton in mind. He swash-buckles through the film with infinite cunning and assurance.

Although "Treasure Island" has always been a boys' story it comes alive on the screen as an adventure for everyone. Bobby Driscoll has recorded an album of his "Treasure Island" adventures for RCA Victor.

LONG JOHN SILVER AND JIM HAWKINS



JIM HAWKINS IS STABBED AS HE FIRES AT ATTACKING PIRATE

BOBBY DRISCOLL LEADS PERILOUS LIFE FROM BEGINNING TO END OF DISNEY FILM



BLIND PEW twists Jim Hawkins' arm at film's start. Below, one of John Silver's pirates strikes at Jim. This takes place in jungle stockade on Treasure Island.



JOHN SILVER captures Hawkins as Hispaniola sails into Treasure Island bay. Below, Jim runs back to stockade after fight in which he has captured ship from pirates.





FAUST AND THE DEVIL

For the first time, Goethe's drama and Gounod's music come to the screen in this Italian made motion picture. Italo Tajo, who stars as Mephistopheles, was brought to the U.S. by the San Francisco Opera Company as a result of this role. Gino Mattered plays Dr. Faust and Nelly Corradi is Margaret, the girl for whom Faust sells his soul. The music is provided by the orchestra of the Accademia di Santa Cecilia of Rome. (Tajo's latest record for RCA Victor is "La Calunnia" from Barber of Seville, and "Non Più Andrai" from The Marriage of Figaro.)

DUCHESS OF IDAHO

Esther Williams and Van Johnson star in this big new musical, which has as its setting Sun Valley, Idaho. Van Johnson plays a bandleader and the cast of the movie includes several musical world personalities, among them Connie Haines (shown), Mel Torme and the Jubalaires. Lena Horne and Eleanor Powell appear in "guest star" spots. The picture, which has an opening date of mid-July, sports four new songs, one of which—"Let's Choo, Choo, Choo, to Idaho"—has been recorded by Phil Harris and is out now.



THE MEN

Marlon Brando, who received critical acclaim for his role in "A Streetcar Named Desire," makes his movie debut in this dramatic film which deals with the readjustment problems of a paraplegic. Teresa Wright co-stars as the girl who convinces the paralyzed veteran that they can find happiness in marriage. Everett Sloane is the doctor who finally helps them to resolve their difficulties. Throughout the movie a new song, "Love Like Ours," is heard in the background. It has been recorded by Lisa Kirk with Hugo Winterhalter and his orchestra.

FANCY PANTS

Bob Hope and Lucille Ball share starring parts in this new comedy. Bruce Cabot is featured. One of the show's new songs, "Home Cookin'" has been recorded by Freddy Martin and his orchestra. Other side of disc is first song version of "The 3rd Man Theme," from the Joseph Cotten-Orson Welles film of the same name.



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