



JOHN McCORMACK



ROSA PONSELLI

RCA VICTOR
PICTURE
RECORD REVIEW



ENRICO CARUSO



BENNY GOODMAN



ARTIE SHAW



SIDNEY BECHET

IN THIS ISSUE



MORE TREASURY OF IMMORTAL PERFORMANCES RECORDINGS **JAN., 1952**

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

CARUSO'S CONTEMPORARIES



GLUCK



MARTINELLI



JOURNET



SCOTTI



GIGLI



GALLI-CURCI



SCHIPA



BORI



TETRAZZINI



MELBA



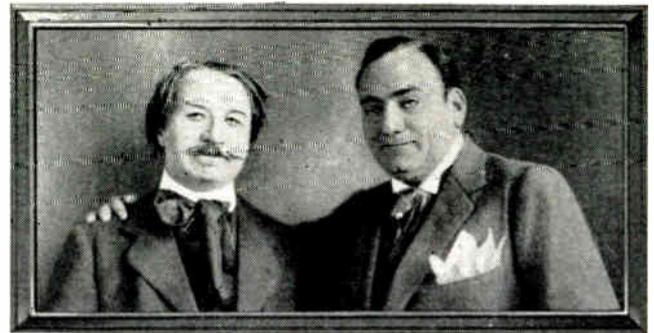
RUFFO



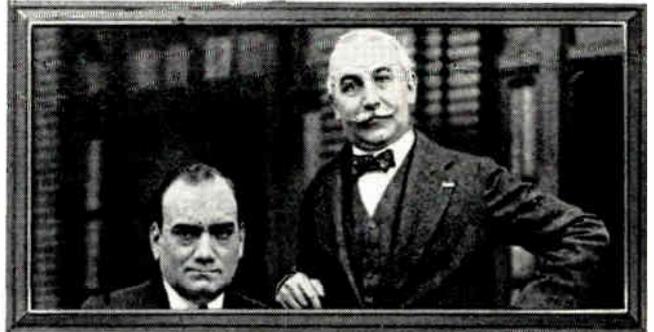
HOMER

OPERA STARS of yesterday are heard in new "Treasury of Immortal Performances" albums. Artists shown here, plus several others, sing in 2 albums. One, entitled "Famous Duets," has Gluck and Caruso singing the Drinking Song from "La Traviata;" Martinelli and Journet in "Ah, Matilde, io t'amo e amore" from "William Tell." Stars of the Golden Age" finds Galli-Curci singing "Sempre libera" from "La Traviata" and "Song of India;" Tetrazzini in "Pastoral" from "Rosalinda." For complete listing of contents of all new "Treasury of Immortal Performances" albums, see page 8.

VIEWS OF CARUSO



GUSTAVE CHARPENTIER, composer of "Louise," had his picture taken with Caruso. In near future costumes worn by Caruso, his music, these photos, and other memorabilia will be exhibited in New York.



LEON ROTHIER, who was a star at the Metropolitan Opera with Caruso, poses with him here. Photographs of Caruso used here came from trunks which Caruso's widow had not opened in over thirty years.



MY COUSIN was the title of this silent film made by Caruso for Jesse L. Lasky, same producer who made "Great Caruso." In "My Cousin" Caruso played dual role, he was a sculptor and a singer.



BRUNO ZIRATO, who wrote the article at right and is seen in current photo on opposite page, is shown with Caruso here. Zirato was Caruso's secretary from 1915 to 1921, the year Caruso died in Italy.

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CARUSO AT 19



CARUSO AND FARRAR, frequent Met co-stars, appeared in "Louise" in 1914. They are heard in "Famous Duets" album and Caruso is also in "Stars of the Golden Age" set. In addition he's heard in "Caruso in Opera and Song" in new "Treasury of Immortal Performances."



CARUSO AT 22

RECOLLECTIONS OF CARUSO

BY BRUNO ZIRATO



Bruno Zirato was Enrico Caruso's secretary and business manager from 1915 until 1921, when Caruso died. Mr. Zirato's biography of Caruso was written in collaboration with Pierre V. R. Key, editor of Musical Digest. At present Mr. Zirato is co-manager of the Philharmonic-Symphony Society of New York.

Everyone knows of Caruso as a great singer—but how much is known of Caruso, the man, with his big heart, his human feelings towards people, his habits, his worries, his pleasures, his hopes—very little indeed. I was so fortunate as to live with him during the last seven or eight years of his life, and during this time (the best, I think, of his career) I had the privilege of being near this outstanding man most of the time. I had lunch and dinner with him every day, with the exception of rare invitations he had to accept. The routine of lunching and dining during the operatic season was really interesting. In the evening before a performance, he would usually eat six or seven dry figs and drink an enormous glass of magnesia, terrible stuff the thought of which makes me sick even today. In the beginning he wanted me to drink the magnesia and eat the figs with him, but I protested. I was young and strong and I was hungry and wanted to eat a good, substantial meal. He finally agreed to let me have a club sandwich and a glass of milk, but I had to eat the figs just the same!

People today are still wondering why Caruso asked \$7,000 for each concert. This is what happened. He did not want to sing concerts at all, and he thought he would scare off the managers who were after him by asking a very high fee. This fee was asked first of a Mr. Burnett who was manager of a concert series in Detroit, and when Burnett accepted the \$7,000 Caruso exclaimed in a very loud voice, "È pazzo" ("He is crazy"). To make it more difficult, Caruso asked to sing a performance of "I Pagliacci" instead of a regular concert and Burnett agreed. The performance of "I Pagliacci" took place in Detroit with Claudia Muzio as Nedda and Pasquale Amato as Tonio. This story is absolutely in contrast with what happened about the Metropolitan contract, when it was time to renew it. General Man-

ager Giulio Gatti-Casazza at the time advised me that the Metropolitan would be very glad to increase the fee from \$2500 to \$10000. With a great deal of diplomacy, before the arrival of Otto H. Kahn and Gatti-Casazza at the Knickerbocker Hotel, I told Caruso of the intention of the Metropolitan. Caruso was silent, Kahn explained to him that the contract was the same in every paragraph except for the fee which was left blank for Caruso to fill in with a reasonable increase. To the amazement of Kahn and Gatti-Casazza, Caruso said that he did not think there was a singer in the world who could give in one performance more than \$2500 worth of singing. If he asked for more, the public would find out and would want from him that cent more of singing which he said he did not have! Therefore he asked both Kahn and Gatti to leave the fee the same as it had been, \$2500 for each performance.

When Caruso was asked for advice about voice production and singing in general, he would say that one can make a career with a beautiful voice and it was not so hard to reach the top with such a voice, but to *stay* there was hard indeed. He used to say that to stay at the top was more than hard! It was a sort of slavery. Many times he repeated that the moment he would find that his voice was deteriorating, he would stop singing. Although he often stated that he would welcome constructive criticism from the newspapers because he felt that the critics' duty was to report to the readers whether the performance was good or bad, still he could not stand a criticism that was not in accordance with the fact. I remember one morning he was enraged because he felt that the night before he had sung a very beautiful performance of "Tosca" with Geraldine Farrar, yet one daily printed the following: "Neither Farrar nor Caruso were vocally at their best." I remember that he took a blue pencil and wrote on the article in huge letters, "LIAR." Unjust criticism always brought a bad reaction from him.

Last August 2nd, 1951, it was thirty years since his death. To me it seemed yesterday. On February 23, 1951 if he had lived, he would have celebrated his 78th birthday. He died when he was only 49. He was without any doubt one of the most conscientious of artists. His voice came first, regardless of anything else dear to him. In fact, he used to say that singing was his life.



COLEMAN HAWKINS plays "Crazy Rhythm" in new "Treasury" set.



LOUIS ARMSTRONG made "Basin Street Blues" in '33. Disc is in "Great Trumpet Artists" set.



BUNK JOHNSON recorded "When the Saints Go Marching In" in '45, just after his come-back.



BUNNY BERIGAN recorded "Frankie and Johnnie" in '37, 3 years before his untimely death.

TRUMPETS AND TENORS

If the work of the twelve musicians pictured on this page were arranged chronologically, a graphic picture of the development of jazz would be the inevitable result. Such an arrangement would, and will, please every jazz fan in the country, for it is just this that is accomplished in two new "Treasury of Immortal Performances" albums. One set, called "Great Trumpet Stars," traces jazz from Bunk Johnson, who played with Buddy Bolden's legendary New



BIX

Orleans group, to be bop's Dizzy Gillespie. In between the most influential jazz man of them all, Louis Armstrong, is heard. Then comes Bix Beiderbecke, who opened a new era in jazz and

whose early passing in 1931 robbed music of one of its most inspiring figures. Bunny Berigan succeeded, and was influenced by Bix, and the link between tradition and modern jazz came in the person of Roy Eldridge. In the "Great Tenor Sax Artists" album it's Coleman Hawkins who logically leads the parade. Chu Berry, the beauty of whose playing is matched only by Hawkins, comes next and is followed by Bud Freeman, one of the famous "Austin High Gang" of

Chicago in the early thirties. Ben Webster, famed for his stints with Duke Ellington and Count Basie, leads to the moderns, Charlie Ventura and Illinois Jacquet.



ROY ELDRIDGE, who became famous with Krupa, recorded "Swing Is Here" with Gene's band in 1936.



DIZZY GILLESPIE cut "Anthropology" with his small group. It's in "Great Trumpet Artists" set.



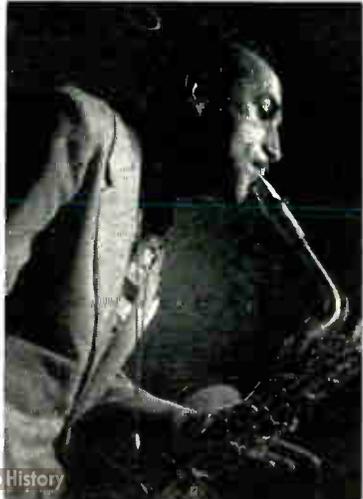
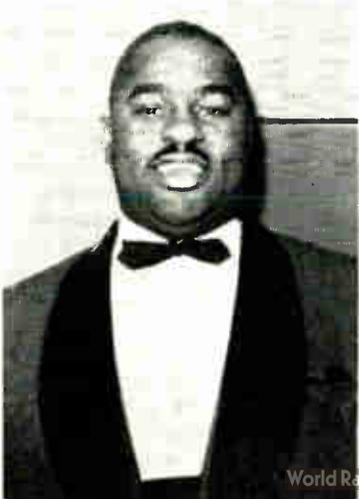
BUD FREEMAN made "The Eel" in '39 with his famous small group.

BEN WEBSTER cut Duke's "Cottontail" with Ellington in 1939.

CHU BERRY, who was killed in auto accident in '40, made "Sweethearts on Parade" with Hampton in 1939.

CHARLIE VENTURA got his start with Gene Krupa, recorded "High on an Open Mike" with his own group.

ILLINOIS JACQUET plays his own "Black Velvet" in new "Tenor Sax" album.





SIDNEY BECHET is seen here with Charlie Shavers, who played in Bechet's band when "I'm Coming Virginia" was made, in 1941.

THREE CLARINETS

Bechet, Goodman and Shaw are in new 'Treasury'

While two of the ten popular "Treasury of Immortal Performances" albums are devoted to great trumpet and tenor sax stars (opposite page) three are reserved for the work of three clarinet artists. The first of these, in chronological order, is Sidney Bechet, who is equally as well known for his soprano sax artistry as he is for his clarinet playing. Sidney (Pops) Bechet, like Louis Armstrong, is inextricably bound to the roots of jazz, to the New Orleans tradition from which jazz sprang. Born in New Orleans in 1897, Bechet, before he was sixteen, was playing with the stars of the period: Freddy Keppard, Bunk Johnson, Mutt Carey, King Oliver and Louis.

In 1916, when the Army closed down the Storyville section of New Orleans, Bechet, like most of his fellow musicians, journeyed north to Chicago. It was here that Pops heard his first saxophone. Later, in London, Bechet had a soprano sax made to his own specifications and created the style that was to win for him the plaudits of millions. When he returned to the U. S. in 1922, he was immediately deluged with offers from every important band. His career from then on is common knowledge. Today Bechet spends a good deal of his time in Paris where he is famous and comfortable. His album in the "Treasury" contains "Sweetie Dear," "I'm Coming Virginia," "The Mooche," "Strange Fruit," "Rose Room" and "Lady Be Good."

The second clarinetist featured in the "Treasury" is Benny Goodman. His trio, which is heard in the six-sided set, came into being at a party in Mildred Bailey's home in Hollywood in 1935. Benny and Gene Krupa, who was at the time the regular drummer in Goodman's big band, met pianist Teddy Wilson there and the three played together. The trio worked out so well, each man providing inspiration for the other, Benny hired Teddy Wilson and persuaded Victor to hold a recording session featuring the trio. When the record was a sensation the Benny Goodman trio became a regular feature of Goodman's record and in-person appearances.

In the "Benny Goodman Trio" album Goodman, Krupa and Wilson are heard in "After You've Gone," "Someday Sweetheart," "Body and Soul," "Nobody's Sweetheart," "Lady Be Good" and "Tiger Rag."

Artie Shaw, whose work is contained in the third "Treasury" clarinet album, has probably been the subject of more news-

paper stories than anyone in contemporary music. Every detail of his personal life was examined by the press while he was at the peak of his popularity, yet little about his early years is known. Artie was born in 1910, in the poor lower east side section of New York. His first instrument was the ukulele, then the sax, which he played in his first band, which he formed in high school. At fifteen he took his first band job and from then until he became known in the trade as *the* clarinet man to hire for recording or radio work, he toured extensively. In 1935 he formed a small group consisting mostly of strings. But in those days of loud swing groups strings were not



BENNY GOODMAN TRIO, Gene Krupa, Benny, Teddy Wilson, made the discs in the "Benny Goodman Trio" "Treasury" album from July, '35 to Dec. '36.

what the fans wanted, so Artie formed a conventional swing band. Great success came to Shaw on his first Bluebird session, when he made "Begin the Beguine" and "Indian Love Call."

Today Artie is in partial retirement. He's again devoting himself to his first love—not the ukulele, but writing. In the near future his first book, "The Trouble with Cinderella" will be published.

Shaw's "Treasury" album, entitled "Artie Shaw Favorites" contains "Indian Love Call," "What Is This Thing Called Love," "Softly, As in a Morning Sunrise," "Rosalie," "The Donkey Serenade" and "Carrioca."

ARTIE SHAW recorded the sides in his "Treasury" album in '38 and '39.





My 19 Years at the Met

BY ROSA PONSELLE

As told to Weldon Wallace, of the Baltimore Sun

For days before every opera I always went through agonies and would think, "I can't make it; I'm dying." Caruso was the same way. He would pace the floor and say, "this is my last year." He was always resigning.

And I found it got worse with each new undertaking, each new success, for the responsibility became greater, I'll never know how I lived through my debut with Caruso in "Forza del destino." Before my performance, Gatti Casazza, director of the Met, used to say, "Pick up your face. You look like you're going to your execution instead of to thrill your audience." There are always certain pages in an opera—or maybe just one note—that worry some singers. The feared passage may come in the third act, and you carry a mental weight through the first two acts until it's behind you.

In "Aida," it was the high C in "Patria mia" that worried me. I don't know how many high C's I had in "Norma." They never bothered me. But until I had finished the high C in "Patria mia" I was miserable. I would die a million deaths. The minute that was over I would go to town like nobody's business—really let my hair down and enjoy myself.

I sang "Patria mia" for my first audition with Gatti Casazza and I wasn't scared of it then. I was young. Ignorance is bliss.

For my second audition I had to sing the "Casta diva" from "Norma," and I fainted right in the middle of it. But Gatti engaged



ROSA PONSELLE is shown here as she looked when she made the records in her "Treasury of Immortal Performances" album. "Rosa Ponselle in Opera and Song," Ezio Pinza, Elisabeth Rethberg, Johanna Gadski (left to right above), plus three other stars of the period appear with Miss Ponselle in "Aida of Yesterday"

me anyway. Would you believe it?

Before my debut I had heard only two operas in my life. They were "Love of Three Kings" and "Butterfly." That was on my first trip to New York. I went to New York to go into vaudeville with my sister, Carmela. We tried out in the Bronx and three days later were headliners at Keith's on Ninety-sixth Street.

It was all operatic stuff, very highbrow. We were billed as "Carmela and Rosa Ponzillo, Those Italian Girls." Ponzillo was my real name. Gatti Casazza suggested I change it to Ponselle for stage purposes. Word soon got around about us. The critics used to say Eva Tanguay made the money, but the Ponzillo sisters stopped the show. Everybody said we were too good for vaudeville and that we should be at the Met. We thought it was pretty far-fetched to think of an American artist without foreign training getting to the Met.

Then Caruso and other Met singers came to hear us. The first time Caruso saw me he said, in Neapolitan, "Eh, *Schugnizza*, do you know you look like me?"

I said, "I wouldn't mind looking like you if I could sing like you." He never called me anything but *Schugnizza*, which means something like "little urchin." And everybody else called me that, too—Gatti Casazza and everybody, even the stage hands. Sometimes they called me *Fiffona*, which means coward, because I got so nervous.

I had my audition in April or May—that was in 1918—and made my debut in November. Meanwhile, I had found Romano Romani and knew right away that his teaching was what I needed. I worked with him all summer before my debut, and I have worked with him ever since.

In the nineteen years I was at the Met my greatest triumph was "Norma." At first I said I would never do it. I had heard the great Rosa Raisa sing it with the Chicago Opera company and said nothing on earth would ever make me try the role—even if I had to lose my contract. It is the most difficult opera role ever written, and you have to be all kinds of a singer to do it—contralto, dramatic, lyric and coloratura—and be an actress as well.

They gave me "Vestale" as a forerunner to "Norma," and after that suggested I work on "Norma" just as a vocalise. All the time they had it in the back of their minds for me to do the role, but they knew I couldn't be forced into it. Finally, after a year of hard study, I said I would do it.

Then came the buildup. It was all in big letters that Ponselle was going to sing "Norma," which hadn't been done at the Met in 38 years since the days of Lilli Lehmann. I got scared as usual, but everything went off all right.

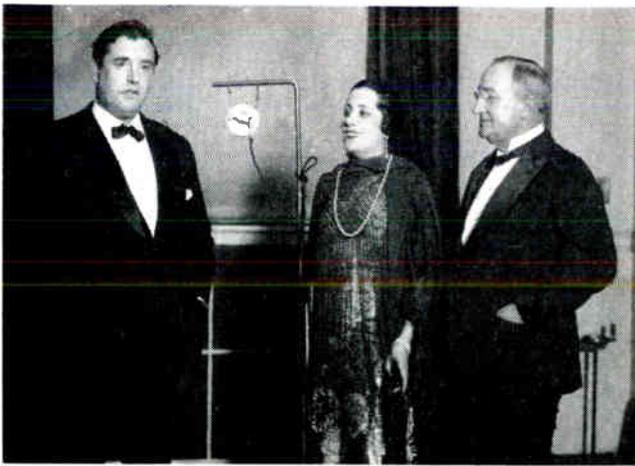
One of the operas I never appeared in but love immensely is "Otello." That is really grand opera. I recorded arias from it but by the time the production finally was prepared I had left the Met and made a new life for myself. In a sense I am still in opera, for I coach the young singers of our Baltimore Civic Opera Company, but I do not want a comeback for myself.

I enjoy the warmth of my friends—and I am happy to say I have made many here in Baltimore—and I like canasta, television and golf. For nine holes I now break 50 and intend to do better.

I do not want a comeback. No one knows how much I gave up to sing in opera. I've had all that—for which I am most grateful. Now I want to catch up on all the things I've missed.



album. Miss Ponselle is now living in retirement near Baltimore, where she coached the local Civic Opera Company and assists young singers. Her home is a beautiful old house, called Villa Pace. For a list of the records contained in the "Rosa Ponselle in Opera and Song" and "Aida of Yesterday" albums, see page eight.



IN CAMDEN John McCormack poses with Luterzia Bori and Cal Childs, who was executive of Victor. McCormack is heard in "John McCormack in Opera and Song" and "Famous Duets" "Treasury" sets.

When John McCormack Recorded

BY LILY McCORMACK

In this list of records by John McCormack in "The Treasury of Immortal Performances" are some old favorites which bring back many happy memories to me. The first one is "Fra poca a me ricovero" from "Lucia di lammermoor" made originally in 1910, John's first year of recording for the Victor Company. Mr. Cal Childs of the Victor Company, hearing John sing at The Hammerstein Opera, came backstage and immediately offered him a contract. As I have already told in "I Hear You Calling Me" John made a couple of test records which came out so well that he settled down to work and started on some of the operatic arias from some of the operas then in his repertoire (about 21 operas). That same year he made "Una furtiva lagrima" from "L'Elisir d'amore." The re-make of this in the new series is very interesting. I think, because it has on the other side a record which my beloved John made simply for his own pleasure. He never sang German opera, as his teacher Maestro Sabatin had warned him that the timbre of his voice was too light to stand the strain of the heavy operas. But he loved this music so and it suited his voice so well, he said to me one day—"I'm going to record this 'O König das kann ich dir Nicht sagen' (made 1930) for my own pleasure"—and he did. Three years ago Mr. Vincent Sheehan, the author, wrote me reminding me of the night that John and he had played it over

and over when he was our guest at Moore Abby in Ireland. He asked me to let him have a copy as he had never forgotten it and he knew he could not buy a copy. Last summer when I went to Ireland, after a long search (and a few prayers to St. Anthony), I found it in my son Cyril's collection. Next day I took a plane to London carrying the record carefully in my arms and went straight to H. M. V., who made a copy and sent it over here for me. Now you have the story of the "Tristan" record. It was a source of great pleasure to John.

From then on he made records constantly, taking time between opera season and concerts. But one week each year was reserved for recording only. That was always the last week in Lent. We took the children to Atlantic City for the week and John went to Camden every day. As the children grew a little older, they too became interested in recording and began to ask "when are we going to make records, Pop?" Cyril's first was "Lipperay" when he was about seven years old. Gwen's was "Poor Butterfly." A couple of years later they made a duet, "Liboulette"—a copy of which John had brought home from Paris where we heard it sung. They made several later, all of which came out very well. Going to Camden to make their records was always an exciting day for all of us and generally ended up with a nice party given by Mr. Cal Childs.

I am delighted to see four operatic sides among this new list, the other four being: the old favorite "I Hear You Calling Me," after which I called my book on his life, published in 1949 by Bruce Company, and on which I have had wonderful fan mail and "The Fairy Tree" by O'Brien for which collectors have been clamouring for some time, and the "Adeste Fideles" and "Träume." Another I see here is "Berceuse" from "Jocelyn" with our beloved friend Fritz Kreisler. One of my greatest thrills was going to Camden with John and Leddy Schneider, his devoted friend and accompanist for 27 years, to hear the tests of the first recording of Rachmaninoff's songs by John and Fritz. Mrs. Kreisler, Leddy and myself were the only outsiders allowed, Rachmaninoff, Fritz and John all looking very serious—you could have heard a pin drop in the silence, Fritz having suggested to Rachmaninoff that John and he should do the songs naturally was anxious and I knew that John was a man of nerves. At the finish Rachmaninoff got up, put his arms around Fritz and John and said "Bravo, Bravo." Then we all started to talk at once—that finished with a luncheon party given by Mr. Childs to celebrate the success of the records.



PORTRAIT of Lily McCormack is by Walter Goldbeck.

Now that I have started I could go on for hours as all these stories come to my mind, but I have been asked to write an article for this magazine not a book, so I'd better stop here.



IN VENICE John McCormack and his wife, Lily, feed pigeons in photo at left. Middle picture is McCormack in 1910 in "Lucia." Last picture shows the tenor with his son Cyril in 1912. Mrs.



McCormack reports that grandsons Edward Pyke, age eight and a half, and John McCormack III, age four, both have excellent voices and that they have already tried them in recordings.

NEW RED SEAL RELEASES

- AIDA: CELESTE AIDA** (Verdi)
Mario del Monaco, Ten., with Milan Symph. Orch., Quadri, Cond.
▽49-3676 1.10
- AMERICAN IN PARIS, AN** (Gershwin)
Arturo Toscanini and the NBC Symph. Orch. ▽WDM-1657 2.50
- AN DIE FERNE GELIEBTE, Op. 98** (Beethoven)
Mack Harrell, Bar., with Piano
▽WDM-1591 2.70
- Ballo in maschera, Un: RE DELL'ABISSO, AFFRETTATI** (Verdi)
Cloe Elmo, Mezzo-sop., with Orch.
▽49-3150 1.10
- CONCERTO FOR TWO PIANOS AND ORCHESTRA** (Vaughan Williams) Wittner and Lowe, Duo-pianists, with Robin Hood Dell Orch. of Phila., Golschmann, Cond.
▽WDM-1597 3.80
★LM-135 1.15
- DIVERTIMENTO FOR STRING ORCHESTRA** (Bartók) Minneapolis Symph. Orch., Dorati, Cond. ▽WDM-1596 3.80 (with Mozart's PARIS SYMPHONY on 33 1/3 rpm) ★LM-1185 5.45

- DO NOT GO, MY LOVE** (Tagore-Hagenant)
Nan Merriman, Mezzo-sop., with Piano
▽49-3419 1.10
- ERNA BERGER SONG RECITAL**
DAS VEILICHEN, K. 176 (Goethe-Mozart); DANS UN BOIS SOLITAIRE, K. 308 (La Motte-Mozart); WARUNG, K. 133 (Mozart); DER ZÄUBERER, K. 172 (Weise-Mozart); ABENDIMPFINDUNG, K. 523 (Campe - Mozart); HEIDENROSLEIN, Op. 3, No. 3 (Goethe - Schubert) Erna Berger, Sop., with Piano
▽WDM-1589 3.80
★LM-133 4.15
- Gioconda, La: VOCE DE DONNA** (Ponchielli)
Cloe Elmo, Mezzo-sop., with Orch.
▽49-3150 1.10
- GREAT RELIGIOUS CHANTS**
ESSO FINAI EL HEHORIM (Yardemi); AD HEINO ASORUNU Rosenblatt - Kusevitsky); MA GODEL MACHSECHO ADOSHIM Low; RACHMONO DONEL LAANYEL ANFINO (Low); KORUTZ MCHOMER (Low) Cantor Moshe Kusevitsky, Ten., with Orch.
▽WDM-1599 3.80
★LM-137 4.15

NEW

RCA VICTOR

ANNOUNCED OCT. 2

- MUSIC OF THE 16TH CENTURY**
LASCIASTEMI MORIRE (Monteverdi); REVEGY VENER DI PRINTANS (de Jeanne); AGNUS DEI (Morley); CHRIST RISING AGAIN (Byrd); OLÀ O CHE BON ECCHO! (di Lasso); LIFT UP YOUR HEADS (Leising); O VOS OMNES (de Victoria) The Robert Shaw Chorale, Shaw, Cond.
▽WDM-1598 3.80
★LM-136 4.45
- Pagliacci, I: VESTI LA GIUBBA** (Leoncavallo)
Mario del Monaco, Ten., with Milan Symph. Orch., Quadri, Cond.
▽49-3676 1.10

- SONATA FOR VIOLIN AND PIANO, No. 5, IN F, Op. 24 ("Spring")** (Beethoven)
Nathan Milstein, Violinist; Balsam at Piano
▽WDM-1594 3.80
★LM-131 4.15
- SONATA FOR VIOLIN AND PIANO IN B MINOR** (Respighi) Jascha Heifetz, Violinist; Bay at Piano ▽WDM-1592 3.80 (with Debussy's SONATA No. 3, IN G MINOR on 33 1/3 rpm)
★LM-1184 5.15
- SONATA FOR VIOLIN AND PIANO No. 5 IN A, Op. 162 ("Duo")** (Schubert)
Yehudi Menuhin, Violinist; Baller at Piano
▽WDM-1593 3.80
★LM-110 4.15

A TREASURY OF IMMORTAL PERFORMANCES — SECOND SERIES

RED SEAL

- AIDA OF YESTERDAY** (Verdi)
CELESTE AIDA Beniamino Gigli, Ten., with Rome Opera House Orch., Serafini, Cond. RITORNA VINCITOR Elisabeth Rethberg, Sop., with Berlin State Opera Orch., Zweig, Cond. TEMPLE SCENE Ezio Pinza, Bass, and Giovanni Martinelli, Ten., with Metropolitan Opera Cho. and Orch., Setti, Cond. O PATRIA MIA Rosa Ponselle, Sop., with Orch.
SU DI NOI E! Johanna Gadski, Sop., and Pasquale Amato, Bar., with Orch.
PUR TI RIVEGGO and L'A TRA FORESTE VERGINI Rosa Ponselle, Sop., and Giovanni Martinelli, Ten., with Orch.
GIÀ S'ACERDOTI ADI NAN, SI and AIDA A ME TOGLIESTI Louise Homer, Contr., and Enrico Caruso, Ten., with Orch.
▽WCT-51 6.00
★LCT-1035 5.45
- CARUSO IN OPERA AND SONG**
Un Ballo in maschera: DI TU SE FEDELE (Verdi)
Tosca: E LUCEVAN LESTELLE (Puccini)
VAGHISSIMA SEMBIANZA (Donaudy)
H Trovatore: AH, SI, BEN MIO and DI QUELLA PIRA (Verdi)
Le Cid: O SOUVÉRAIN, O JUGE, O PÈRE (Massenet)
LA VECCHIELLA (D'Annunzio-Tosti)
La Bohème: TESTA ADORATA (Leoncavallo)
A GRANADA (Grau y Elias-Álvarez)
Messe Solennelle: DOMINE DEUS (Rossini)
Enrico Caruso, Ten., with Orch.
▽WCT-35 6.00
★LCT-1034 5.45
- FAMOUS DUETS**
La Traviata: DRINKING SONG (Verdi) Enrico Caruso, Ten., and Alma Gluck, Sop., with Metropolitan Opera Cho. and Orch., Setti, Cond.
Madama Butterfly: LOVEDI ET (Puccini) Geraldine Farrar, Sop., and Enrico Caruso, Ten., with Orch.
Lucia di Lammermoor: GIUSTO CIELO! RISPONDETE and TU CHE A DIO SPIEGASTI (Donizetti) Beniamino Gigli, Ten., and Ezio Pinza, Bass, with Metropolitan Opera Cho. and Orch., Setti, Cond.
La Traviata: PARIGI, O CARA (Verdi) Lucrezia Bori, Sop., and John McCormack, Ten., with Orch.

- La Sonnambula: SON GELOSO DEL ZEFFIRO (Bellini) Amelita Galli-Curci, Sop., and Tito Schipa, Ten., with Orch.
Tales of Hoffmann: BARCAROLLE (Offenbach) Geraldine Farrar, Sop., and Antonio Scotti, Bar., with Orch.
William Tell: AH, MATHILDE, IO T'AMO E AMORE (Rossini) Giovanni Martinelli, Ten., and Marcel Journet, Bass, with Orch.
▽WCT-57 4.90
★LCT-1037 5.45
- GREAT PIANISTS OF THE PAST**
PLAY CHOPIN
NOCTURNE IN E MINOR, Op. 72, Vladimir de Pachmann; Preludes, Op. 28; No. 6, IN B MINOR; No. 3, IN G; No. 7, IN A Moriz Rosenthal
MAZURKA IN C SHARP MINOR, Op. 63, No. 3, Ignace Jan Paderewski
SCHERZO No. 3, IN C SHARP MINOR, Op. 39, Misha Levitzki
BERCEUSE IN D FLAT, Op. 57, Alfred Cortot
WALTZ IN C SHARP MINOR, Op. 61, No. 2, Sergei Rachmaninoff
POLONAISE IN A FLAT, Op. 53, No. 6, Josef Lhevinne
▽WCT-60 4.90
★LCT-1038 5.45
- JOHN McCORMACK IN OPERA AND SONG**
Lucia di Lammermoor: ERA POCO AMERICOVERO (Donizetti); Tristan and Isolde: O KONIG, DAS KANN ICH DIR NICHT SAGEN (Wagner); TRÄUME (Weissenöck-Wagner); THE FAIRY TREE (O'Brien); Jocelyn; ANGELS GUARD THEE (Godard); L'Élixir d'amore; UNA FURBIA LAGRIMA (Donizetti); I HEAR YOU CALLING ME (Harford-Marshall); ADESTE FIDELIS (Portuguese Hymn)
John McCormack, Ten., with Orch. and Piano
▽WCT-53 4.90
★LCT-1036 5.45
- ROSA PONSELLE IN OPERA AND SONG**
La Vestale: TU CHE INVOCO and O NUME TUTELEAR (Spon-tini); Orfeo: SALCE! SALCE! and AVE MARIA (Verdi); AVE MARIA (Schubert); HOME, SWEET HOME (Payne-Bishop)
Rosa Ponselle, Sop., with Orch.
▽WCT-55 3.80
★LCT-10 4.45
- STARS OF THE GOLDEN AGE**
La Traviata: SEMPRE LIBERA (Verdi) Amelita Galli-Curci, Sop.; Sadko: SONG OF INDIA (Rimsky-Korsakoff) Amelita Galli-Curci, Sop.; Rigoletto: PARI SIAMO (Verdi) Titta Ruffo, Bar.

- Falstaff: L'ONORE! LADRI! (Verdi) Antonio Scotti, Bar.; Madama Butterfly: UN BEL DI VEDREMO (Puccini) Lucrezia Bori, Sop.
Ernani: LO VEDREMO, O VEGLIATI DAGE (Verdi) Mat-tio Battistini, Bar., and Aristodemo Sillich, Bass
La Gioconda: SUCIDIO (Ponchielli) Emmy Destinn, Sop.; Cavalleria Rusticana: ADDIO ALLA MADRE (Mascagni) Enrico Caruso, Ten.
Martha: MAPPARI (Flotow) Enrico Caruso, Ten.
Samson and Delilah: MON COEUR S'OUVRE À TA VOIX (Saint-Saëns) Louise Homer, Contr.
Marriage of Figaro: VOI CHE SAPPETE (Mozart) Nellie Melba, Sop.
Rosalinda: PASTORAL (Veracini) Luisa Tetrazzini, Sop.
▽WCT-62 7.10
★LCT-1039 5.45

POPULAR

V.R. Denotes Vocal Refrain

- ARTIE SHAW FAVORITES**
INDIAN LOVE CALL (V.R.); WHAT IS THIS THING CALLED LOVE? SOFTLY AS IN A MORNING SUNRISE; ROSALIE (V.R.); THE DONKEY SERENADE; CARIOCA
▽WPT-37 2.90
★LPT-28 3.00
- BENNY GOODMAN TRIO**
AFTER YOU'VE GONE; BODY AND SOUL; OH, LADY BE GOOD; TIGER RAG; NOBODY'S SWEETHEART; SOMEDAY SWEETHEART
Benny Goodman, Clarinet; Teddy Wilson, Piano; Gene Krupa, Drums
▽WPT-26 2.90
★LPT-17 3.00
- EARL HINES-BILLY ECKSTINE**
STORMY MONDAY BLUES (V.R.); I GOT IT BAD AND THAT AIN'T GOOD (V.R.); BELLY, JELLY (V.R.); SKYLARK (V.R.); SOMEHOW (V.R.); WATER BOY (V.R.)
▽WPT-29 2.90
★LPT-20 3.00
- GREAT TENOR SAX ARTISTS**
CRAZY RHYTHM Coleman Hawkins' All-Star "Jam" Band; SWET HEARTS ON PARADE Lionel Hampton's Orch.; Chu Berry, Sax.; THE EEL Bud Freeman's Summa Cum Laude Orch.; BLACK VELVET Illinois Jacquet's Orch.; COTTON TAIL Duke Ellington's Orch.; HIGH ON AN OPEN MIKE Charlie Ventura's Orch.
▽WPT-36 2.90
★LPT-27 3.00
- GREAT TRUMPET ARTISTS**
WHEN THE SAINTS GO MARCHING IN Bank Johnson's New Orleans Band; FROM MONDAY ON Paul Whiteman's Orch.; Bix Beiderbecke, Trumpet; SWING IS HERE Gene Krupa's Swing Band; Roy Eldridge, Trumpet; ANTIPOLOMA Dizzy Gillespie's Orch.; FRANKIE AND JOHNNY Bunny Berigan's Orch.; BASIN STREET Blues Louis Armstrong's Orch.
▽WPT-35 2.90
★LPT-26 3.00
- JELLY-ROLL MORTON**
THE CHANT; DOCTOR JAZZ; GEORGIA SWING; PONTCHARTRAIN BLUES; ORIGINAL JELLY-ROLL BLUES; BLACK BOTTOM STOMP
▽WPT-32 2.90
★LPT-23 3.00
- LIONEL HAMPTON**
ON THE SUNNY SIDE OF THE STREET (V.R.); SHOE SHINERS DRAG; BUZZIN' ROUND WITH THE BEE; JIVIN' THE VIBRES; GIN FOR CHRISTMAS; DON'T BE THAT WAY
▽WPT-27 2.90
★LPT-18 3.00
- MCKINNEY'S COTTON PICKERS**
LAUGHING AT LIFE; ZONKY; TRAVLIN' ALL ALONE (V.R.); ROCKY ROAD (V.R.); IF I COULD BE WITH YOU ONE HOUR TONIGHT (V.R.); BABY WON'T YOU PLEASE COME HOME (V.R.)
▽WPT-33 2.90
★LPT-24 3.00
- METRONOME ALL-STAR BANDS**
BLUE LOU All-Star Band, 1939; BUGLE CALL RAG Metronome All-Star Band, 1911; LOOK OUT Metronome All-Star Band, 1916; METRONOME ALL OUT Metronome All-Star Band, 1940; ONE O'CLOCK JUMP Metronome All-Star Band, 1911; THE BLUES All-Star Band, 1939
▽WPT-30 2.90
★LPT-21 3.00
- SIDNEY BECHT**
SWEETIE DEAR; THE MOOCHE; ROSE ROOM; OH! LADY BE GOOD; STRANGE FRUIT; I'M COMING VIRGINIA
▽WPT-31 2.90
★LPT-22 3.00

RECORD RELEASES



This Symbol Refers to RCA VICTOR 45 RPM RECORDS

9 THROUGH DEC. 10

- SYMPHONY No. 31, IN D, K. 297 ("Paris")**
Mozart, Minneapolis Symp. Orch.,
Dorati, Cond. ∇ WDM-1595 2.70
(with Bartók's **DIABERTEMENTO**
FOR STRING ORCHESTRA, on
33 $\frac{1}{3}$ rpm) \star LMI-1185 5.15
- THREE SONATAS FOR VIOLIN (Handel)**
SONATA No. 13, IN D; SONATA
No. 14, IN A; SONATA No. 15, IN E
Mischa Elman, Violinist, with Piano
 ∇ WDM-1590 6.00
 \star LMI-1183 5.15
- WHEN I HAVE SUNG MY SONGS (Charles)**
Nan Merriman, Mezzo-sop., with
Piano ∇ 49-3419 1.10

POPULAR

List Price

85¢ unless otherwise noted
V.R. denotes Vocal Refrain

- ALABAMA JUBILEE**
The Fontane Sisters..... 20-4387
 ∇ 17-4387
- ALSO, LIKEWISE, NOT FORGETTING (V.R.)**
Vaughn Monroe's Orch..... 20-4403
 ∇ 17-4403
- ANY TIME**
Eddie Fisher with H. Winterhalter's
Orch. and Cho. 20-4359
 ∇ 17-4359
- BEGIN THE BEGUINE**
Whittemore and Lowe, Duo-pianists
20-4404
 ∇ 17-4404
- C'EST SI BON—Mambo (V.R.)**
Pérez Prado's Orch..... 20-4319
 ∇ 17-4319
- CHARMAINE (V.R.)**
Ralph Flanagan's Orch..... 20-4373
 ∇ 17-4373
- CHARMAINE (V.R.)**
Vaughn Monroe's Orch..... 20-4375
 ∇ 17-4375
- CRY**
June Valli..... 20-4388
 ∇ 17-4388
- DEAR MARY (V.R.)**
Buddy Morrow's Orch..... 20-4361
 ∇ 17-4361
- DIXIE JUMP**
Ralph Flanagan's Orch..... 20-4402
 ∇ 17-4402
- DOMINO**
Tony Martin..... 20-4343
 ∇ 17-4343
- FOR ALL WE KNOW (V.R.)**
Frankie Carle's Orch..... 20-4350
 ∇ 17-4350
- GRAND CENTRAL STATION**
The Fontane Sisters..... 20-4387
 ∇ 17-4387
- HERE'S TO MY LADY**
Perry Como..... 20-4344
 ∇ 17-4344
- I REMEMBER YOU, LOVE**
Danny Scholl..... 20-4405
 ∇ 17-4405
- IF WISHES WERE KISSES**
Perry Como and The Fontane Sisters
20-4344
 ∇ 17-4344
- IF YOU CATCH A LITTLE COLD**
Dinah Shore and Tony Martin
20-4345
 ∇ 17-4345
- IN A LITTLE SPANISH TOWN—Mambo**
Pérez Prado's Orch..... 20-4319
 ∇ 17-4319
- IT'S ALL OVER BUT THE MEMORIES**
Tony Martin..... 20-4343
 ∇ 17-4343
- JUST A MOMENT MORE (V.R.)**
Frankie Carle's Orch..... 20-4350
 ∇ 17-4350
- JUST ONE MORE CHANCE (V.R.)**
Ralph Flanagan's Orch..... 20-4402
 ∇ 17-4402
- MANHATTAN**
Tony Martin and Dinah Shore
20-4345
 ∇ 17-4345
- MY BELOVED**
Robert Merrill, Bar..... 20-4382
 ∇ 17-4382
- NEVER BEFORE**
Eddie Fisher with H. Winterhalter's
Orch..... 20-4359
 ∇ 17-4359

- ON THE OLD POTATO FARM (V.R.)**
Buddy Morrow's Orch..... 20-4361
 ∇ 17-4361
- ONCE (V.R.)**
Vaughn Monroe's Orch..... 20-4375
 ∇ 17-4375
- PUT ME IN YOUR POCKET**
April Stevens with Henri René's
Orch..... 20-4381
 ∇ 17-4381
- SHRIMP BOATS**
Danny Scholl..... 20-4405
 ∇ 17-4405
- SLOW POKE (V.R.)**
Ralph Flanagan's Orch..... 20-4373
 ∇ 17-4373
- STILL WATER**
Robert Merrill, Bar..... 20-4382
 ∇ 17-4382
- TENDERLY (V.R.)**
Vaughn Monroe's Orch..... 20-4403
 ∇ 17-4403
- THIRD STREET RHUMBA**
Whittemore and Lowe, Duo-pianists
20-4404
 ∇ 17-4404
- THREE BELLS, THE**
June Valli..... 20-4388
 ∇ 17-4388
- TRICKS OF THE TRADE, THE**
April Stevens with Henri René's
Orch..... 20-4381
 ∇ 17-4381

POP-SPECIALTY

List Price

85¢ unless otherwise noted
V.R. denotes Vocal Refrain

- BLUES IN THE NIGHT**
Luis Arcaez' Orch..... 20-4395
 ∇ 17-4395
- DUSTER POLKA**
Six Fat Dutchmen..... 20-4374
 ∇ 17-4374
- MAKE ME GO ROUND AND AROUND**
Six Fat Dutchmen..... 20-4374
 ∇ 17-4374
- NEVER STOP SINGIN' (V.R.)**
The Honky-Tonks, Danny Scholl,
Voc..... 20-4341
 ∇ 17-4341
- SAX CANTABILE—Mambo**
Luis Arcaez' Orch..... 20-4355
 ∇ 17-4355
- SOPHISTICATED LADY**
Luis Arcaez' Orch..... 20-4395
 ∇ 17-4395
- TRUMPET MAMBO**
Luis Arcaez' Orch..... 20-4355
 ∇ 17-4355
- YOU BETTER STOP TELLIN' LIES ABOUT ME**
The Honky-Tonks..... 20-4341
 ∇ 17-4341

COUNTRY • WESTERN

List Price

85¢ unless otherwise noted
V.R. denotes Vocal Refrain

- ALABAMA JUBILEE**
Homer and Jethro..... 20-4397
 ∇ 17-4397
- ASHES OF LOVE**
Johnnie and Jack..... 20-4389
 ∇ 17-4389
- COLD, COLD HEART, No. 2**
Homer and Jethro..... 20-4397
 ∇ 17-4397
- DIXIE**
Milt Herth Trio..... 20-4390
 ∇ 17-4390
- EDUCATED FOOL**
Jimmy Murphy..... 20-4394
 ∇ 17-4394
- HIGHEST BIDDER, THE**
Hank Snow (The Singing Ranger)
and his Rainbow Ranch Boys 20-4316
 ∇ 17-4316
- WANT MY RIB**
Hank Penny's California Cowhands
20-4363
 ∇ 17-4363
- IN ANNAPOLIS VALLEY**
Lone Pine's Mountaineers... 20-4365
 ∇ 17-4365
- IN THE MOOD**
Chet Atkins' Galloping Guitar 20-4377
 ∇ 17-4377

- JUST LET ME LOVE YOU**
Don Gibson's King Cotton Kinfolks
20-4364
 ∇ 17-4364
- MUSIC MAKIN' MAMA FROM MEMPHIS**
Hank Snow (The Singing Ranger)
and his Rainbow Ranch Boys 20-4316
 ∇ 17-4316
- O LORD PLEASE TELL ME, DO**
Lone Pine's Mountaineers... 20-4366
 ∇ 17-4366
- OH, SHE'S GONE, GONE, GONE (V.R.)**
Milt Herth Trio..... 20-4390
 ∇ 17-4390
- PRINCE EDWARD ISLAND IS HEAVEN TO ME**
Lone Pine's Mountaineers... 20-4365
 ∇ 17-4365
- RAMBLIN' HEART**
Jimmy Murphy..... 20-4394
 ∇ 17-4394
- RED LIPS, WHITE LIES AND BLUE HOURS**
Don Gibson's King Cotton Kinfolks
20-4364
 ∇ 17-4364
- SAVANNAH RIVER RAG (V.R.)**
The Oklahoma Wranglers... 20-4376
 ∇ 17-4376
- SHRIMP BOATS**
Tex Williams and his Band... 20-4409
 ∇ 17-4409
- SWEET BUNCH OF DAISIES (V.R.)**
Chet Atkins' Galloping Guitar 20-4377
 ∇ 17-4377
- UNHAPPY NEW YEAR (V.R.)**
The Oklahoma Wranglers... 20-4376
 ∇ 17-4376
- URN ON THE MANTLE, THE**
Tex Williams and his Band... 20-4409
 ∇ 17-4409
- WALTZ OF THE BRIDE, THE**
Lone Pine's Mountaineers... 20-4366
 ∇ 17-4366
- WHITE SHOTGUNS**
Hank Penny's California Cowhands
20-4363
 ∇ 17-4363
- YOU TRIED TO RUIN MY NAME**
Johnnie and Jack..... 20-4389
 ∇ 17-4389

RHYTHM • BLUES SPIRITUALS

List Price

85¢ unless otherwise noted
V.R. denotes Vocal Refrain

- ANOTHER DAY (V.R.)**
The Cats and the Fiddle... 20-4393
 ∇ 17-4393
- CRY**
Bob Williams..... 20-4406
 ∇ 17-4406
- ELIJAH**
The Friendly Brothers Quartet
20-4379
 ∇ 17-4379
- EVERY DAY AND EVERY HOUR**
The Friendly Brothers Quartet
20-4379
 ∇ 17-4379
- EVERY HOUR**
Little Richard..... 20-4392
 ∇ 17-4392
- FOUR HORSEMEN, THE**
The Jordanaires..... 20-4378
 ∇ 17-4378
- GOT YOU ON MY MIND**
John Greer and the Rhythm Rockers
20-4348
 ∇ 17-4348
- GREEN AND LUCKY BLUES**
Tampa Red..... 20-4399
 ∇ 17-4399
- HEY GOOD LOOKIN'**
Piano Red..... 20-4380
 ∇ 17-4380
- I MISS YOU SO (V.R.)**
The Cats and the Fiddle... 20-4393
 ∇ 17-4393
- I'M AFRAID**
Johnny Hartman..... 20-4319
 ∇ 17-4319
- IT MAKES NO DIFFERENCE NOW**
Piano Red..... 20-4380
 ∇ 17-4380
- LORD'S PRAYER, THE**
Sons of the Pioneers..... 20-4347
 ∇ 17-4347
- LOVE ME MAMA**
Arthur Crudup..... 20-4367
 ∇ 17-4367
- MANSION OVER THE HILLTOP**
The Jordanaires..... 20-4378
 ∇ 17-4378
- MIDNIGHT WITH SAMPSON**
Red Callender Sextett... 20-4368
 ∇ 17-4368
- ON A HONKY TONK HARDWOOD FLOOR**
Bob Williams..... 20-4406
 ∇ 17-4406
- PASTEL**
Red Callender Sextett... 20-4368
 ∇ 17-4368

- PRAY**
Hank Snow and The Jordanaires
20-4398
 ∇ 17-4398
- RESURRECTUS**
Sons of the Pioneers..... 20-4347
 ∇ 17-4347
- SHE'S A COOL OPERATOR**
Tampa Red..... 20-4399
 ∇ 17-4399
- TAXI BLUES**
Little Richard..... 20-4392
 ∇ 17-4392
- THESE THINGS SHALL PASS**
Hank Snow and The Jordanaires
20-4398
 ∇ 17-4398
- WEAPON OF PRAYER**
The Harmoncers Quartet... 20-4391
 ∇ 17-4391
- WHAT COULD I DO**
The Harmoncers Quartet... 20-4391
 ∇ 17-4391
- WHEEL OF FORTUNE**
Johnny Hartman..... 20-4319
 ∇ 17-4319
- WHERE DID YOU STAY LAST NIGHT**
Arthur Crudup..... 20-4367
 ∇ 17-4367
- WOMAN IS A FIVE LETTER WORD**
John Greer and the Rhythm Rockers
20-4348
 ∇ 17-4348

All prices shown are suggested list,
subject to change without notice and to
Government price ceiling regulations,
exclusive of Federal, state and local
taxes.

EDUCATIONAL RECORDINGS

- BASIC CHRISTMAS ALBUM**
(Elementary Grades)
Jeanne Privette, Sop.; Elsie Mae-
Farlane, Contr.; Leo Bernache,
Joseph Laderoute, Ten., RCA
Victor Orch., Ardon Cornwell,
Cond. ∇ WE-88 4.80
- BASIC INDIAN MUSIC (Elementary Grades)**
RCA Victor Orch., Ardon Cornwell,
Cond., with soloists. ∇ WE-89 4.80
- BASIC LISTENING PROGRAM**
(Primary Grades)
RCA Victor Orch., Ardon Cornwell
and Fred Fradkin, Cond., with
soloists. ∇ WE-77 4.80
 ∇ WE-78 4.80
 ∇ WE-79 4.80
- BASIC LISTENING PROGRAM (Upper Grades)**
RCA Victor Orch., Ardon Cornwell
and Fred Fradkin, Cond., with
soloists. ∇ WE-80 4.80
 ∇ WE-81 4.80
 ∇ WE-82 4.80
- BASIC PATRIOTIC PROGRAM**
(Elementary Grades)
RCA Victor Mixed Chorus, Don
Craig, Director ∇ WE-91 3.85
- BASIC RHYTHMS PROGRAM**
(Primary Grades)
RCA Victor Orch., Ardon Corn-
well and Fred Fradkin, Cond.
 ∇ WE-71 4.80
 ∇ WE-72 4.80
 ∇ WE-73 4.80
- BASIC RHYTHMS PROGRAM (Upper Grades)**
RCA Victor Orch., Ardon Corn-
well and Fred Fradkin, Cond.
 ∇ WE-74 4.80
 ∇ WE-75 4.80
 ∇ WE-76 4.80
- BASIC SINGING GAMES (Primary Grades)**
RCA Victor Orch., Ardon Corn-
well, Cond. ∇ WE-87 4.80
- BASIC SINGING PROGRAM**
(Folk Songs of the Americas)
Penny Perry, Sop.; Jo Cameron,
Contr.; Arthur Davies, Eric
Carlson, Eduardo Greco, Bar.;
Rinaldo Ruzel, Ten.; Don Craig,
Bass ∇ WE-85 4.80
- BASIC SINGING PROGRAM (Upper Grades)**
Jeanne Privette, Sop., RCA
Victor Orch., Ardon Cornwell,
Cond. ∇ WE-83 4.80
- BASIC SINGING PROGRAM**
(Upper Elementary Grades)
RCA Victor Orch., Ardon Cornwell,
Cond., with soloists. ∇ WE-81 4.80
 ∇ WE-86 4.80
- RHYTHM BANDS (Elementary Grades)**
RCA Victor Orch., Ardon Corn-
well, Cond. ∇ WE-90 4.80

The POPULAR PICTURE

a page of popular record reviews



Guest
Reviewer

Tony Bavaar

Since I'm a new RCA Victor artist it was quite a thrill to get the big box of new records along with a request that I listen to them and write my reactions down for use in this magazine. Well here's what I think of them, hope you agree. If you do you'll get as much fun out of these discs as I did. Incidentally, thanks for the way you received my first record, "I Talk to the Trees" and "Carino Mio."

PAINT YOUR WAGON—Tony Bavaar, Olgo San Juan, James Barton and Members of the Original Broadway Company—*I'm On My Way, Rumsan, What's Goin' On Here, I Talk to the Trees, They Call the Wind Maria, I Still See Elisa, How Can I Wait?, In Between, Whoop-Ti-Ay!, Carino Mio, There's a Coach Comin' In, Hand Me Down That Con O' Beans, Another Autumn, All For Him, and Wand'r'in' Star* (Album OC/WOC 6—LOC-1006) It's sometimes difficult to capture the real atmosphere of a Broadway show on records, but here I think it's been done. I can vouch, as a member of the cast, that every audible thing we do to get the feeling of California in 1853 in the theater has been done on these records. And here, I'd like to say something about the score. Frederick Loewe and Alan Jay Lerner have done a magnificent job, as all the critics will tell you. It was fun helping to make this album and I hope you'll have as much fun listening to it.

RALPH FLANAGAN—Slow Poke & Charmaine (20/47-4373) "Slow Poke" rolls along at a nice easy gate: the Singing Winds, Ralph's vocal group, ambling along right in step with the lackadaisical atmosphere of the tune. "Charmaine" is the standard that's being brought back in a big way. Ralph's version has a good vocal by Harry Prime, who sings against a danceable background provided by Ralph and the band.

VAUGHN MONROE—Charmaine & Once (20/47-4375) Here's another version of "Charmaine," this one with Vaughn Monroe's big voice tenderly intoning the lyrics. The orchestration is completely different in this case since Vaughn takes it at a slower tempo and uses his strings quite a bit. "Once" is tailor-made for Monroe. It give him the opportunity to sing out in grand style. Both sides look like winners to me.

A GLENN MILLER CONCERT—One O'Clock Jump, My Blue Heaven, Going Home, Jersey Bounce, St. Louis Blues, Georgia On My Mind, Tiger Rag and Everybody Loves My Baby (Album PT/WPT-25—LPM-28) Glenn Miller was always one of my favorites and I'm happy to add this album to my collection. On these records, which were never previously issued and which are taken from transcriptions of Glenn's "Chesterfield Supper Club" and a few of his concert appearances, Miller played in a way that was totally different from his usual recording studio manner. There's a spirit and drive to these

records that Miller never got out of his men in a cold, impersonal recording session. True, some of the precision that was Glenn's hallmark is lacking, but the urgency, the swinging beat with which his men played to an audience more than makes up for this lack. For my money, these are the best Miller records yet.

DANNY SCHOLL—Shrimp Boats & I Remember You, Love (20/47-4405) Danny Scholl is a young man you're going to be hearing a lot about. Last season he was featured in "Texas, Lil' Darlin'" and here he gets his big break on records. "Shrimp Boats" is a rapidly climbing tune, and the lift that Danny gives it ought to put it right on top of the hit parade. He displays an honest, individual voice on this and the other side. "I Remember You, Love," a warm ballad.

FREDDY MARTIN—I Would If I Could & Heaven Dropped Her Curtain Down (20/47-4401) First side is a catchy polka with a very clever set of lyrics. Freddy uses a band vocal to get a full happy sound. The instrumentation is similar to what you'd hear on any authentic polka disc. Other side is a complete change of pace, one of the most beautiful love songs I've come across in a long, long time. Merv Griffin sings it in just the right way.

RALPH FLANAGAN—Dixie Jump & Just One More Chance (20/47-4402) The first side should go very big in the south, and everywhere else for that matter. Ralph weaves "Carry Me Back to Old Virginia" and several other southern tunes in with a swinging "Dixie" and produces an interesting and unusual record. "Just One More Chance" is the old tune, the standard, and Harry Prime sings it in fine, romantic style.

APRIL STEVENS with Henri René's Orch.—Puf Me in Your Pocket & The Tricks of the Trade (20/47-4381) Sultry April Stevens adds still another hit to her list. The first one is an original tune co-written by Henri René, who conducts for April on this and most of her previous records. "The Tricks of the Trade" tells how carpenters, and other craftsmen have tricks of the trade, and so do young ladies in love.

EDDIE FISHER with Hugo Winterhalter's Orch.—Any Time & Never Before (20/47-4359) Here's a hit for Eddie Fisher. Once before Eddie sang a tune associated with another Eddy, Eddy Arnold. Fisher made a hit with "I'll Hold You in My Heart" and here he is making another hit of "Any Time," which Arnold scored heavily on a few years ago. Usually Fisher has a big lush string group behind him, but here there's a nice intimate effect with a small unit. A sure hit, this one. On the other side Eddie sings a new ballad from the Martin & Lewis movie, "Sailor Beware."

BUDDY MORROW—Dear Mary & On the Old Potato Farm (20/47-4361) Buddy's smooth horn and Frankie Lester's relaxed singing make a perfect combination on the first side, a romantic number co-authored by Morrow. "Old Potato Farm" has all the earmarks of a hit: it uses a tune that's been popular with soldiers and college boys for years. You'll recognize it right away—it goes "Drunk last night, drunk the night before, etc." On the Morrow record it's been given a new set of lyrics, however.

JUNE VALLI—Cry & The Three Bells (20/47-4388) Here are two frankly sentimental numbers that have a good chance of making it. June Valli is one of the best new bets to come along in the girl vocalist field. She has the ability to really dramatize a song and these two numbers are perfect for her. On the first tune June advises everyone to have a good cry whenever fate has treated you unkind. The other tune is all about the people who lived in a small town in a valley and what the church bells meant to them.



FIRST Metronome band (1939) had, in front row, Eddie Miller, Hymie Shertzer, Arthur Rollini, Carmen Mastren, Benny Goodman stands at mike, Teagarden beside him, Dorsey behind him, Bob Haggart stands with his bass.

THE METRONOME ALL STARS

by George T. Simon, Editor, *Metronome*

What happens when a bunch of all stars are tossed together in a recording studio and told to make a couple of great jazz sides? Do they act like a group of prima donnas and start bickering about who's going to play first and which guy is going to get most solo time and "let's play this tune because it's better for my instrument?"

These are the sort of questions that puzzled the writer when he organized the first *Metronome* All Star session for Victor back in 1939. The way the voting in the magazine's annual poll turned out, there were going to be stars from several of the top bands to vie for honors and two leaders, Benny Goodman and Tommy Dorsey, were carrying on a very busy, non-talking feud.

Well, the fears were unfounded. Seldom did a date run off more smoothly. Benny and Tommy, after greeting one another amiably enough, proceeded to do the neatest Alphonse and Gaston act in the world, as each tried to give the other extra wax space. It was the same way with the side men. The four winners from Bob Crosby's band wanted to make sure that the three victors from Goodman's outfit got plenty to play, and so forth. Dorsey, himself, wouldn't play any jazz trombone. "Jack (Teagarden) is here. He's the greatest. Why should I play?" That's how the classic trombone duet on *The Blues* came about. Tommy played the sweet melody, Jack played the jazz around it. And who suggested the idea? Benny Goodman!

The other dates, results of which you can hear in RCA Victor's *Metronome All Star* album, were equally exciting, even without the preliminary fears. As a matter of fact, the session that coupled *One O'Clock Jump* with *Bugle Call Rag* is still referred to by many of the magazine's followers as the greatest of all the ten *Metronome All Star* sides issued to date. This is the one that featured the fabulous trumpet section of Harry James, Cootie Williams and Ziggy Elman, the trombones of Dorsey and J. C. Higginbotham, the clarinet of Good-

man, the sax team of Benny Carter, Toots Mondello, Coleman Hawkins and Tex Beneke, and what many experts consider to be the greatest all star rhythm section ever assembled on wax: guitarist Charlie Christian, drummer Buddy Rich, pianist Count Basie and bassist Artie Bernstein.

Subsequent *Metronome All Star* dates (there were none for three years, 1943 through 1945) had a somewhat different musical feeling. After the 1941 date, many of the top sidemen started to become bandleaders and by the time the war was over they were no longer the musicians' favorites that they had been before. Instead a group of new, younger and more modern musicians started to take over the jazz scene. The music they were playing was less simple and musically more adventuresome. As a result, jazz began to sound less emotional and took on a colder, more intellectual feeling. (This is why today's jazz musicians play "cool" jazz instead of "hot" jazz.) Samples of the jazz to come in future years crop up in parts of this third record in the *Metronome* album. Duke Ellington and Sy Oliver wrote original compositions and the Ellington number especially reached a much higher intellectual plane than any of the other numbers played in the series. To achieve all the needed effects, Duke used six trumpets, four trombones, six reeds, five rhythm, and a vibraphone.

And what do you think happened when all these top musicians got together, when the stars of Woody Herman's great band started to play alongside the top musicians from Ellington's famed outfit? Exactly the same things that had happened on the two previous Victor dates! Everybody was for everybody else. Nobody wanted to hog the scene; each star wanted to make sure that the guy next to him got just as much to play as he did.

All of which proves pretty much that top musicians, whether they play cool or hot, are still pretty much top guys—all stars in more ways than merely musical!



'41 BAND. Tex Beneke, Benny Carter, Toots Mondello, Coleman Hawkins, Goodman in front row. Next row: J. C. Higginbotham, Dorsey, Buddy Rich. Last row: Harry James, Ziggy Elman, Cootie Williams.



'46 BAND. Front row: Bill Harris, Higginbotham, Dorsey, Will Bradley, Back row: Neal Hefti, the late Sonny Berman, Pete Condoli, Harry Edison and Rex Stewart. Drummer Dave Tough is at right.

YESTERDAY'S CHOPIN

BY IRVING KOLODIN

Editor, Saturday Review of Recordings



SERGEI RACHMANINOFF recorded Chopin's "Waltz in C-Sharp Minor, Op. 64, No. 2," in 1927.



Irving Kolodin was educated at Juilliard, went to work for the N. Y. Sun in 1932. His column ("The New Records") was a feature of the paper until it was sold, in 1950. Mr. Kolodin's "Guide to Recorded Music" was published in 1941. He joined the "Saturday Review" in 1947.



ALFRED CORTOT made Chopin's "Berceuse in D-Flat, Op. 57" in '26. Cortot is still playing in Europe.



VLADIMIR de PACHMANN is heard in the "Nocturne in E Minor, Op. 72," which he recorded in '27.

What would one give to hear such great actors of the past as Kean, Booth, Beerbohm Tree, Henry Irving and Barrymore declaim their favorite passages from Shakespeare? It is like asking how much any non-recapturable by-gone experience is worth—a sum that can't be measured for a property that can't be acquired. Here, however, for a relatively modest sum, the music lover can relive the equivalent of the pianist's Shakespeare—Chopin, that is—in performances by the equivalent of the piano's Booth, Kean, Tree, etc. . . . such great and distinctive artists as Rachmaninoff and Paderewski, Rosenthal and de Pachmann, Cortot and Lhevinne and Levitzki.

Moreover, one can hear them from a kind of revolving stage—the record itself—in a priceless sequence of contrast and comparison (bridging time and place) which puts together in magic propinquity the tonal and temperamental characteristics which added to the individuality of each. Together they expound a musical viewpoint which, in Rosenthal's case, extends back to Chopin himself, for the composer was still alive when the performer was born, and the latter had the experience of absorbing his traditions from those who had close contact with the source itself; or in Rachmaninoff's, stems from Anton Rubinstein who was similarly favored.



CHOPIN

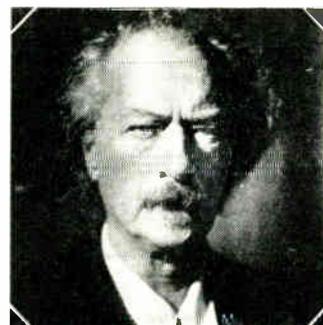
Yet there is no art without individuality and one is conscious as he listens to Rosenthal's playing of his favorite "Preludes," or Paderewski's statement of the C-Sharp Minor Mazurka, or the psychoanalysis (as I have called it) of the C-Sharp Minor waltz by Rachmaninoff, that what one is hearing is as valid and yet as different as yesterday's "Hamlet" of Booth compared with today's by Olivier, in which an aura, a pace, an atmosphere of a given generation become imbedded in the art expression of the time, for better or worse. Here, I would say, the better definitely predominates, for tradition was yet to be frozen into routine, nor influence into mere imitation.

The piano, ever a recalcitrant where recording is concerned, was manifestly a problem when these disks were made (between 1925 and 1935); but the wonder is that, withal, so much of the player's personality has been perpetuated in each case. No one would mistake Rachmaninoff's dry articulation for Paderewski's massive attack, or de Pachmann's coaxing nuance for Lhevinne's *pointillism* (to borrow a painting term). Cortot intoning the *Berceuse* is as much as individual as Mischa Levitzki devouring with avid technic the challenge of the C-Sharp Minor Scherzo.

The bubble reputation is an odd integer in music, depending as much on longevity and word of mouth as on sheer ability. Hence it is a happy thing to see the late Levitzki honored by inclusion in the company of his worth, though he died prematurely in 1940, while still regarded as a "rising" artist, at 42. Given a dozen years more of a reasonable life span, Levitzki would now be enjoying the rewards of a worthy career as a durable link with the great artists of the past. Here, at least, he revolves in equality, within the closed circle of grooves ringing his abilities for all to hear.



MISCHA LEVITZKI performs "Scherzo No. 3, in C-Sharp Minor, Op. 39," which he made in 1929.



IGNACE JAN PADEREWSKI's record in "Treasury" is the "Mazurka in C-sharp Minor, Op. 63, No. 3."



MORIZ ROSENTHAL made "Preludes, Op. 28: No. 6 in B Minor; No. 3 in G; No. 7 in A" in 1935.



JOSEF LHEVINNE's "Polonaise No. 6, in A-Flat, Op. 53" is in new "Chopin" album in "Treasury."



DON REDMAN LED THE COTTON PICKERS

McKINNEY'S COTTON PICKERS

William McKinney did himself and his arch rival, Fletcher Henderson, a favor when he hired away Henderson's ace alto saxist and arranger, Don Redman. Redman had written the book that gave Henderson his large following. When McKinney, who was the non-playing manager of the band that bore his name, hired Redman away, the Cotton Pickers blossomed due to Don's arranging, his flawless horn and his vibrant leadership. At the same time Henderson was forced into writing his own material, thus beginning one of the most productive composing and arranging careers in jazz history.

Before the entrance of Don Redman into the McKinney band the Cotton Pickers had been doing very well. The group started out as a foursome in Paducah, Kentucky, then moved to Springfield, Ohio, and added three men. Shortly after this, in 1926, the Cotton Pickers landed an important booking at the Arcadia Ballroom in Detroit and added three more men. It was at this point that McKinney and Henderson became engaged in the rivalry which resulted in Redman's moving over to the Cotton Pickers.

The important contributions which Redman made to the group are all very much in evidence in the "McKinney's Cotton Pickers" album in the "Treasury of Immortal Performances." The selections in the album are "Laughing at Life," "Zonky," "Trav'lin' All Alone," "Rocky Road," "If I Could Be with You One Hour Tonight" and "Won't You Please Come Home."



McKINNEY'S COTTON PICKERS around '26, consisted of (back row) Cuba Austin, drums; Prince Robinson, tenor sax; Don Redman; Dave Wilborn, banjo; Tod Rhodes, piano; Ralph Escudero, bass. (Front row) John Nesbit, trumpet; Claude Jones, trombone; Milton Senior, alto sax; Langston Curl, trumpet. Discs were made in '30.

MR. JELLY ROLL

Jelly Roll Morton, who has a richly deserved place in the new "Treasury of Immortal Performances," is the subject of a book which admirably illuminates his complex and colorful personality. Written by Alan Lomax "Mister Jelly Roll" (Duell, Sloan & Pearce—\$3.50) is of special interest to jazz fans in general and Morton fans in particular.

In "Mister Jelly Roll" Omer Simeon, who played clarinet on many of Jelly Roll's recording sessions, reveals what it was like to work with Morton in the studio. "I'll tell you how he was in rehearsing a band," says Simeon. "He was exact with us. Very jolly, very full of life all the time, but serious. We used to spend maybe three hours rehearsing four sides and in that time he'd give us the effect he wanted, like the background behind a solo—he would run that over on the piano with one finger and the guys would get together and harmonize it . . ."

"The solos—they were ad lib. We played according to how we felt. Of course, Jelly had his ideas and sometimes we'd listen to them and sometimes, together with our own, we'd make something better. For me, I'd do whatever he wanted . . ."

John St. Cyr, famed New Orleans guitar and banjo man, had this to say about a Morton recording session: "Now Jelly was a very, very agreeable man to cut a record with and I'll tell you why . . . He'd never give you any of your specialties, he'd leave it to your own judgment, say, 'You take a break here,' . . .

and 'Clarinet'll take a break here.' That's what cause his records to have more variety than you find on Joe Oliver's records, for instance, Jelly Roll would ask, 'Can you make a break here?' I tell him, 'Okay.' He say, 'All right, we going over it. Now when we get there, you make the break. Okay, let's take it. Just let your conscience be your guide.' Johnny went on. "If you sounded good, all right. If you didn't sound so good, he'd say, 'Wait a minute, that don't sound so good, see if you can't make something else.' You'd try something else and get something that sounded good to him. Or, if you couldn't get the idea right then, why he'd give the break to someone else. 'You try it on clarinet,' or, 'You try it on the trumpet.'"

It is passages like the foregoing that make "Mister Jelly Roll" an absorbing work, for in writing his book Lomax got his facts from Morton, then systematically checked them with Jelly Roll's contemporaries. What emerges is a clearly defined portrait of one of the originators of jazz.

In Jelly's "Treasury" album he and his band are heard in "The Chant," "Doctor Jazz," "Georgie Swing," "Pontchartrain Blues," "Original Jelly Roll Blues" and "Black Bottom Stomp."



JELLY ROLL MORTON

HAMP

HE HAD THE JAZZ GREATS

The Lionel Hampton album in the "Treasury of Immortal Performances" consists of records that Hamp made while he was a featured performer with Benny Goodman. The discs are consequently peopled with stars not only from the Goodman band but from Count Basie's, Duke Ellington's and John Kirby's. With luminaries like Harry James, Benny Carter, Ziggy Elman, Coleman Hawkins, Johnny Hodges, John Kirby, Cozy Cole, Jo Jones, Mezz Mezzrow, Jess Stacy, Gene Krupa, Buster Bailey, Herschel Evans and many more Hamp recorded the sides that launched him as a famous bandleader.

Benny Goodman discovered Lionel Hampton in a Los Angeles night club in 1936, where Hamp was the leader of his own band. Benny was so impressed with Hamp's vibe, drum and piano work that he invited him to join the Goodman band. Shortly after this the Goodman trio was enlarged to a quartet and the discs Lionel made with the quartet are still held in reverence by jazz fans everywhere.

Prior to joining Benny, Hamp had been the drummer for the Les Hite band which he'd joined in 1932. It was while he was playing with Hite that he met Louis Armstrong who, at the time, was fronting the Hite group in the Bing Crosby movie, "Pennies from Heaven." One day at a broadcasting studio while waiting to go on the air with Louis, Hamp's eye was caught by a vibraphone. He ambled over to it, picked up

the mallets and casually began to noodle. Louis came over and told him that he ought to learn to play the instrument. Hamp did; a little while later he recorded "Memories of You" with Louis and became the first jazz vibraphonist. From then on his reputation as a sideman grew. Then came the episode with Benny, his first records and the start of his present-day career as a bandleader. Noted for his talent of weaving riffs together in a kind of melodic daisy chain, Hamp is also famous as one of the most accomplished showmen in the music business. The drive and enthusiasm he personally injects into his music is one of the things which guarantee him a large audience wherever he plays. In his "Treasury" album Hamp plays "On the Sunny Side of the Street," "Don't Be That Way," "Shoe Shiners Drag," "Gin for Christmas," "Buzzin' Around with the Bee" and "Jivin' the Vibes."



LIONEL HAMPTON



BILLY ECKSTINE

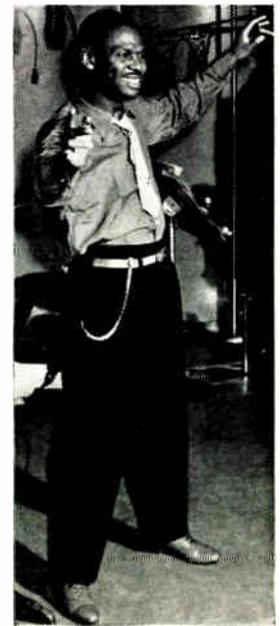
BILLY AND EARL

Billy Eckstine, the fabulous Mr. B, got his first important break when he joined Earl Hines' band at fifty dollars a week in 1939. His second break—which came in the form of his first recording session with Earl—did not materialize until December, 1940. Billy's first record with Earl was a tune that Eckstine had written himself.

Called "Jelly, Jelly," it was completely different from the kind of material that Billy was to later use to sing his way to the top. "Jelly, Jelly" was a blues tune, blue in the old tradition, both in construction and feeling—and it brought Eckstine to the attention of music fans almost overnight. In the four years that Billy was with Earl he tripled his starting salary and was to a large measure responsible for the success of several Hines discs. It might be supposed that at this point—in 1942—Billy would have been able to launch a career as a single attraction. Billy thought so at the time, but promptly discovered that the takers were few. So he organized a band (he plays good trombone). This was the first and one of the best of the big bebop bands, but it was a casualty of the bad band business of 1947. Billy then tried to make a go of it as a single once more, this time with the result that is known to every American over the age of seven.

Earl Hines, who gave Billy his first big break, has made a practice of discovering vocal stars. At one time or another he had Herb Jeffries, Walter Fuller, Ida James and Sarah Vaughan as vocalists with his band. Earl's biggest contribution to American jazz, however, was his style of playing. When he came on the music scene, in Chicago in 1923, jazz piano meant the kind that one hears on old music rolls, the rolling concert style. But Earl changed all that when he played with Louis Armstrong. He was so impressed with Louis' method of blowing he adapted it to his keyboard. So began the "trumpet style" of piano playing. Earl's departure started a whole new school of jazz pianists on its way.

In the "Earl Hines-Billy Eckstine" album in the new "Treasury" Earl plays and Billy sings "Stormy Monday Blues," "I Got It Bad and That Ain't Good," "Jelly, Jelly," "Skylark," "Somehow" and "Water Boy."



EARL HINES



TOP BANANA is the new musical in which Phil Silvers is scoring such a hit in New York. He's seen above with Rose Marie, another of the Broadway play's headliners. "Top Banana" is about a comedian who becomes the top name in television. The show's music and lyrics are by Johnny Mercer.



MY FAVORITE SPY stars Bob Hope and Hedy Lamarr in a movie which has Hope, who plays a burlesque comedian, mistaken for an international spy. This gets him entangled with Hedy Lamarr, another spy. (Frankie Carle has recorded "Just a Moment More" from the score of film's score.)



SAILOR BEWARE finds Dean Martin and Jerry Lewis as buddies in the Navy. They are starred opposite Corinne Calvet and Marion Marshall. Martin plays a night club singer. Lewis is a young mis-fit who's allergic to cosmetics. (Eddie Fisher has recorded "Never Before" from the film's score.)



GOLDEN GIRL has Dennis Day starred opposite Mitzi Gaynor, who plays the role of Lotta Crabtree, an early favorite of California miners. Dennis, as a young singer, helps Mitzi get started in her theatrical career. Also featured in the new film are Una Merkel and James Barton. Dennis Day has recorded two of his "Golden Girl" tunes, "Never" and "California Moon." (Dennis and Mitzi will soon be heard discussing "Golden Girl" in interviews with disc jockeys throughout the country.)



PAINT YOUR WAGON is the new Broadway hit which stars Tony Bavaar and Olga San Juan (shown) and James Barton. The show is set against the background of California in the gold rush of 1853. Critics have been singling out the show's score, by Frederick Loewe and Alan Jay Lerner, for special praise. Out now is RCA Victor's original cast album from "Paint Your Wagon." Ezio Pinza has a single record of "I Still See Elisa." Vaughn Monroe recorded "They Call the Wind Maria" and Tony Bavaar made "I Talk to the Trees" and "Carino Mio."



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