

Read **DINAH SHORES** article on
a new type of "45" record

RCA VICTOR
PICTURE
RECORD REVIEW



IN THIS ISSUE



IRVING KOLODIN on ELGAR'S "ENIGMA"

April, 1953



HOW TO GET More for Less

Take Two 10-inch "78" rpm Records

Put both on one 7-inch "45" record

That's "45 Extended Play"

Twice as much on ONE "45 EXTENDED PLAY" record!
Up to 8 minutes of music on each side!
Costs less — substantial savings on Classical singles and Pop albums!
Use them on any three-speed or "45" player!

New "45 Extended Play" Recordings

List Price
\$1.40 unless otherwise noted
V. R. denotes Vocal Refrain

POPULAR

COUNT BASIE
Piano Rhythms
My Buddy; Shine on Harvest Moon;
St. Louis Blues, I Never Knew
▽EPA-420

HARRY BELAFONTE
Harry Belafonte Sings "Man
Smart" and Other Folk Songs
Shenandoah; Scarlet Ribbons; Man
Smart; Jerry
▽EPA-412

FRANKIE CARLE
Frankie Carle's Sweethearts (Vol. II)
Dinah; I Wonder What's Become of Sally;
Laura; Cecilia
▽EPA-401

PERRY COMO
Rodgers & Hammerstein
Some Enchanted Evening; Bali Ha'i;
Hello, Young Lovers; We Kiss in a
Shadow
▽EPA-409

SONGS OF FAITH
Ave Maria; The Lord's Prayer; Mother
Dear, O Pray for Me; Holy God We
Praise Thy Name
▽EPA-410

EDDIE FISHER
Cheek to Cheek (Irving Berlin Songs)
Cheek to Cheek; They Say It's Wonder-
ful; All by Myself; Remember
▽EPA-426

RALPH FLANAGAN
Ralph Flanagan Requests
Singing Winds; Giannina Mia; The Blues
from "An American in Paris"; Joshua
▽EPA-436

DIZZY GILLESPIE
Cool Breeze
Maneca (V. R.); Cool Breeze (V. R.);
Oop-pop-o-de; Ow
▽EPA-432

PHIL HARRIS
"The Preacher and the Bear" and
Other Favorites
The Preacher and the Bear (V. R.);
Smoke, Smoke, Smoke (V. R.); Is it True
What They Say About Dixie; St. James
Infirmary
▽EPA-431

SPIKE JONES and his CITY SLICKERS
Spike Jones Kids the Classics
William Tell Overture; Dance of the
Hours; Rhapsody from Hunger(y); None
But the Lonely Heart
▽EPA-415
Spike Jones "Murders" Carmen
▽EPA-440

WAYNE KING
Waltz Favorites
Three O'Clock in the Morning; Sweet-
hearts; Alice Blue Gown; Smoke Gets in
Your Eyes
▽EPA-419
Wayne King Plays Strauss and
Leh'r Waltzes
You and You; Voices of Spring; Gold
and Silver Waltz; Frasquita Serenade
▽EPA-418

FREDDY MARTIN
Freddy Martin Plays Jerome Kern
(Vol. III)
Who; The Song Is You (V. R.); Long Ago;
She Didn't Say "Yes"
▽EPA-416

TONY MARTIN
Continental Hits
There's No Tomorrow; Comme Ci-Comme
Ca; La Vie en Rose; Domino
▽EPA-430

VAUGHN MONROE
Tenderly
Tenderly (V. R.); Charmaine (V. R.);
Yours (V. R.); I (V. R.)
▽EPA-439

BUDDY MORROW
Buddy Morrow Hits
Night Train (V. R.); The Boogie Woogie
March (V. R.); Got You on My Mind
(V. R.); One Mint Julip (V. R.)
▽EPA-417

RAY NOBLE
Dancing in the Dark
Dancing in the Dark (V. R.); Something
to Remember You By (V. R.); Haunted
Heart (V. R.); Louisiana Hayride
▽EPA-441

ANDRE PREVIN, Piano
Piano Time
Just One of Those Things; Mad About
the Boy; I'm Old Fashioned; You're the
Top
▽EPA-435

DAVID ROSE
Cole Porter Review (Vol. II)
I Get a Kick Out of You; In the Still of the
Night; What Is This Thing Called Love;
I've Got You under My Skin
▽EPA-421

DINAH SHORE
Dinah Shore Sings the Blues
(Vol. I)
Blues in the Night; Wabash Blues; I Got
It Bad and That Ain't Good; The Birth
of the Blues
▽EPA-405
Dinah Shore Sings the Blues
(Vol. II)
Blues My Naughty Sweetie Gave to Me;
Moanin' Low, Am I Blue; Memphis Blues
▽EPA-406

Dinah Shore Sings the Hits from
"The King and I"
Hello, Young Lovers; Getting to Know
You; I Whistle a Happy Tune; Shall We
Dance
▽EPA-411

THE THREE SUNS and LARRY GREEN
Three Suns Moods
The Legend of the Glass Mountain;
Tenderly; Jet; Petite Waltz
▽EPA-414

THE THREE SUNS
Three Suns Party
Peg O' My Heart; Ballin' the Jack; The
Glow-Worm; The Darktown Strutters'
Ball
▽EPA-442

**The Three Suns Present Pop Con-
cert Favorites (Vol. II)**
Ritual Fire Dance; Malagueña; Synco-
pated Clock; Delicado
▽EPA-400

**HUGO WINTERHALTER'S ORCH. and
CHO.**
Dream Time
I'll See You in My Dreams; Why Can't
This Night Go on Forever; A Kiss to Build
a Dream On; Love Makes the World Go
'Round
▽EPA-413

POPULAR Collectors

CHARLIE BARNET
Cherokee
Cherokee; Redskin Rhumba; Pompton
Turnpike; Leapin' at the Lincoln
▽EPAT-404

TOMMY DORSEY
Clambake Seven
Chinatown, My Chinatown; The Sheik of
Araby; Twilight Turkey; Rhythm Saved
the World
▽EPAT-408

BENNY GOODMAN QUARTET
Stompin' at the Savoy
Stompin' at the Savoy; My Melancholy
Baby; Moon Glow; Avalon
▽EPAT-406

GLENN MILLER
4 Star
Star Dust; Pennsylvania Six-Five Thou-
sand; Missouri Waltz; Alice Blue Gown
▽EPAT-405

Juke Box Saturday Night
Chattanooga Choo Choo (V. R.); Kala-
mazoo (V. R.); Juke Box Saturday Night;
That Old Black Magic
▽EPAT-401

ARTIE SHAW
Nightmare
Moonglow; Serenade to a Savage;
Nightmare; Dancing in the Dark
▽EPAT-407

SOUSA'S BAND
Stars and Stripes Forever
Stars and Stripes Forever; High School
Cadets; The Fairest of the Fair; El
Capitan March
▽EPAT-402

COUNTRY • WESTERN

EDDY ARNOLD
All Time Favorites (Vol. I)
Moonlight and Roses; The Missouri
Waltz; I'm Gonna Lock My Heart; You
Always Hurt the One You Love
▽EPA-428

The Old Rugged Cross
The Old Rugged Cross; Have Thine
Own Way, Lord; Someday, Somewhere;
When I've Done My Best
▽EPA-427

HOMER and JETHRO
Homer & Jethro Kid the Top Pops
Jam-Bowl-Liar; Settlin' the Woods on
Fire No. 2; Li'l Ole Kiss of Fire; Hey
Good Lookin' No. 2
▽EPA-424

HANK SNOW
Hank Snow's Canadian Favorites
Don't Hang Around Me Anymore; Jour-
ney My Baby Back Home; You've Broken
My Heart; Linda Lou
▽EPA-443

SONS OF THE PIONEERS
Sons of the Pioneers Sing Western
Favorites
Empty Saddles; There's a Goldmine in
the Sky; Home on the Range; Old
Pioneer
▽EPA-422

SACRED

GEORGE BEVERLY SHEA
Tenderly He Watches
My God and I; Tenderly He Watches;
Command and I'll Pray; At the End of
the Road
▽EPA-423

Original Cast MUSICAL SHOWS

CALL ME MADAM with DINAH SHORE
You're Just in Love; The Hostess with the
Mostes' on the Ball; Marrying for Love;
Something to Dance About
▽EOA-438 \$1.50

LEONARD SILLMAN'S
New Faces of 1952
Monotonous; Boston Beguine; I'm in Love
with Miss Logan; Lucky Pierre
▽EOA-433 \$1.50

PAINT YOUR WAGON
I Talk to the Trees; I'm on My Way;
I Still See Elisa; They Call the Wind
Maria
▽EOA-434 \$1.50

WISH YOU WERE HERE
Wish You Were Here; Shopping Around;
Where Did the Night Go; Summer
Afternoon
▽EOA-437 \$1.50

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

Hundreds More—both Popular and Red Seal—to choose from

MEET A NEW TYPE OF RECORD

By Dinah Shore

There's been an awful lot written about the way the movies, radio and television have made rapid progress toward perfection. But for some reason or other the record business hasn't received just acclaim for its accomplishments.

Take the last four years for instance. In just that amount of time practically the entire picture in the popular record business has completely changed. It was the introduction of "45" rpm that turned the trick. Four years ago a popular record buyer had to pay a premium for non-breakable records. Not so today. Non-breakable "45" rpm's can be had for the regular price of a pop disc.

"45" rpm also licked the storage problems. Hundreds of "45's" can be kept in just a few feet of floor space. And the problem of warpage is resolved, too. Even if there should be slight warpage, your "45" rpm disc will play smoothly, with no distortion whatsoever.

"45" rpm records solved an awful lot of problems, and you'd think that RCA Victor would be willing to just let it go at that.

But no. Now they've come along with something that's an improvement on the original "45." The new kind of record is called "EP"—short for "Extended Play."

If you haven't seen this new disc yet, let me describe it to you: It looks just like any other "45" record except that you'll notice there's a blank groove about mid-way between the outside edge of the record and the label. Well, that blank groove is the one that separates two selections from one another. You see, on one "EP" record you get the equivalent of the music on two ordinary "45" rpm records. Not that that's the only advantage in favor of "EP's." Let's take a look at the prices. A "45" rpm record costs 85¢ before taxes; one "EP" record, containing twice as much music, costs \$1.40 before taxes. That's a saving of 30¢. Not bad. Of course when you buy a two record "EP" album the saving is twice as much.

And the way RCA Victor packages these "EP" records and albums is really wonderful. In the case of the one record "EP's" the record is contained in a sleeve. The front has art work; on the back there's descriptive material about the music on the record. It really makes a handy little item. And don't forget, when you place twelve of *these* records on your "45" phonograph it's the same as putting twenty-four of the conventional "45" records on.

Of course, the really important thing about any record is the music. In that department RCA Victor is tops. In the new list of single "EP's" there are two each by Perry Como, Spike Jones, Wayne King, Eddy Arnold, and Glenn Miller. There are three Broadway show records, and discs by Tony Martin, Hugo Winterhalter, Eddie Fisher, Ralph Flanagan, Benny Goodman, Artie Shaw, Tommy Dorsey and many more—forty-four records, as a matter of fact.

I've found many of my special favorites in the list. For instance Perry Como in "Rodgers and Hammerstein," which consists of "Some Enchanted Evening," "Bali Hai," "Hello, Young Lovers" and "We Kiss in a Shadow." For my money these four tunes are the cream of Rodgers and Hammerstein's recent crop of songs. As for Perry's singing of them, well he made hits of each with his sensitive renditions. To have them on one handy record is really great. Perry also sings "Ave Maria," "The Lord's Prayer," "Mother Dear, O Pray for Me" and "Holy God We Praise Thy Name" on a "45 EP" record called "Songs of Faith." I'm told that Perry particularly liked making these sacred selections. His singing reflects the deep respect he has for this music.

For a change of pace this new release of "45 EP's" also has two records by Glenn Miller. In one, entitled "Juke Box Saturday Night," there's "Chattanooga Choo Choo," "Kalamazoo," "Juke Box Saturday Night" and "That Old Black Magic." Another "EP" consists of "Star Dust," "Pennsylvania Six-Five Thousand," "Missouri Waltz" and "Alice Blue Gown." The tremendous sale of these tunes as single records, the things that have

been said about Glenn's music and the universal esteem in which his memory is held of course make any praise I might give to him or his band completely superfluous.

Something of the same could be said for many of the "EP's" in this release, because many of them are made up of records that were big hits as single discs. Then too, many of the selections on these "45 EP's" have never before been in an album or collection of any kind. That makes them that much more desirable.

Once you've listened to these records I'm sure that you'll feel exactly the same as I do. I'm also sure that, with me, you'll want to applaud the wonderful progress the record industry is making.

Dinah Shore, whose latest hit disc is "Salomee," is represented in the new release of "45 EP's" (see listing on opposite page) with three records. On the cover of this issue of PICTURE Record Review Dinah poses holding a copy of "Dinah Shore Sings the Blues." There are two volumes bearing this title and one called "Dinah Shore Sings the Hits from 'The King and I.'"



DINAH SHORE, who writes on "45 EP" in this article, poses here with her husband and daughter. Melissa. Dinah Shore's new hit disc is "Salomee."

The April, 1953 issue of PICTURE Record Review Vol. 1, No. 8. Copyright 1953 by RCA Victor Division of the Radio Corporation of America. All rights reserved throughout the world. Printed in U.S.A. Form 3K1816. Frank J. O'Donnell, Editor; William L. Alexander, Manager; Alan Kayes, Associate Editor; Frances Yoffee, Associate Editor; Bernard L. Miller, Associate Editor; Ida Marini, Circulation Manager; Bennett S. Rosner, Manager of RCA Victor Record Publications. RCA Victor PICTURE Record Review is available each month at your RCA Victor record dealer or by subscription at 60¢ a year from: Circulation Manager, PICTURE Record Review (2-8), RCA Victor, Camden, N.J. Editorial offices of PICTURE Record Review are located at 630 Fifth Ave., N.Y.



TMKS. ©



THE BOSTON SYMPHONY UNDER CHARLES MUNCH PERFORMS ON STAGE AT SYMPHONY HALL, BOSTON

THE BOSTON GOES ON TOUR

For the first time in its 72 years, the Boston Symphony will make a transcontinental tour of the United States. The Boston Orchestra will open the tour on April 21 in Detroit, and will close May 22 in Burlington, Vermont, after playing 29 concerts in 26 cities. The Boston Symphony has visited cities on the eastern seaboard and the Midwest in annual tours but

has not been heard in the West except on one occasion when it gave a series of concerts at the Panama-Pacific Exposition in San Francisco. This was in 1915, 34 years after the orchestra was founded by Henry Lee Higginson, a wealthy and public-spirited Bostonian. Since its inception in 1881, the Boston has been led by the foremost conductors of our age, including Arthur



SYMPHONY HALL is the Boston's home. The Orchestra recently recorded Brahms Concerto No. 2 with Artur Rubinstein, pianist.

Nikisch, Karl Muck, Pierre Monteux, and Serge Koussevitzky. It is now under the guiding hand of Charles Munch.

Bostonians are not only proud of their orchestra, but of the hall in which it plays. Built in 1900, Symphony Hall belongs to the Boston Symphony Orchestra, Inc. It was the first hall to be built in America in which the acoustics were planned before construction. None of the Orchestra's sound is lost to the audiences which fill the hall.

Symphony Hall also houses its own radio station, WGBH (which broadcasts the Boston Symphony concerts) and its own restaurant and art gallery. And, with the busy schedule of the Boston Symphony, which plays well over 100 concerts in its winter and spring seasons, Symphony Hall is seldom dark.

After this year's spring season, the Boston will leave on its premiere transcontinental tour. Joining Charles Munch as guest conductor on this tour will be Pierre Monteux, until recently the conductor of the San Francisco Symphony and previously conductor of the Boston Symphony from

1919 to 1924. Mr. Munch assisted by Mr. Monteux, took the Boston Symphony on its first European tour last May. At that time they played fifteen European cities (including the five capitals: London, Paris, The Hague, Brussels, and Berlin) under the sponsorship of the Congress of Cultural Freedom. The effects of that tour were far reaching and did much to cement good feeling between the United States and Continental countries.

The effects of the tour also were noted in the United States through dispatches sent home from each European city visited. And as a result, cities in the United States have been clamoring for an appearance. Hence this first transcontinental tour. The cities visited in the tour will be as follows: April 21, Detroit; 22, Columbus; 23, Dayton; 24, Cincinnati; 25, Knoxville; 26, Chattanooga; 27, Atlanta; 28, New Orleans; 30, Dallas; May 1, El Paso; 2, Tucson; 3, Pasadena; 4, Los Angeles; 5, Santa Barbara; 6, Fresno; 7, 9, San Francisco; 10, Sacramento; 11, Salt Lake City; 12, Provo; 13, Denver; 15, 16, 17, Chicago; 18, East Lansing; 19, Ann Arbor; 20, Toronto; 21, Montreal; 22, Burlington.

RCA Victor has recently released the Brahms "Second Concerto" as performed by the Boston Symphony, with Artur Rubinstein.



THE ORCHESTRA'S seventieth season brought its last three conductors together—Pierre Monteux, the late Serge Koussevitzky and Charles Munch, present conductor of the Boston Symphony.

ITURBI ON TOUR

Pianist José Iturbi, who has just returned from a three month concert tour of Switzerland, Italy and Spain, will play concert dates in western United States for two weeks beginning April 7, and will then return for a short tour of the East Coast.

José Iturbi, perhaps more than any other musician, is characteristic of this fast-moving century. Acknowledged as the most traveled concert musician in the world, he has covered as many as 100,000 miles in six months of concertizing. He thinks nothing of flying from his home in Beverly Hills to New York for a week-end. When he is on the other side of the Atlantic, he is as casual about spending week-ends at his farm near Valencia, Spain, commuting there by plane from the various capitals of Europe and the British Isles, as he is about his New York-California jaunts.

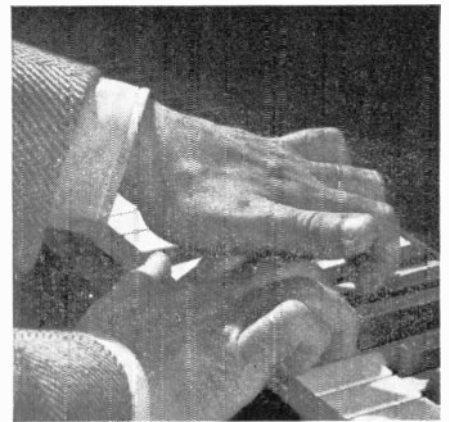
Mr. Iturbi is a licensed pilot and spent the war years as an active member of the Civil Air Patrol. He says that flying gives him the same release as his music, and he has even been known to repair plane engines successfully when mechanics were baffled.

The whole Iturbi story is one of color and personal drama, making the famed pianist-conductor a fertile source of human interest material. José Iturbi began playing piano at the same age as the child genius, Mozart—age 4. When scarcely seven years old, Iturbi was teaching his elders the piano, and a few years later, was adding to the meager family income by playing in cafes and movie houses of his native Valencia. The people of Va-

lencia made up a purse to send the boy wonder to Paris for further study. After graduating with honors, he was head of the piano faculty at the Conservatory of Geneva for four years, and then left to embark on the career of a virtuoso.

It has been a long road from that Spanish boyhood to his present day roles in Hollywood and a world-famous music career, but Iturbi moves and lives at top speed. He does nothing in a small way. His recording of the famous Chopin *Polonaise in A-Flat* passed the million mark in sales, and for achieving this milestone he was the first Red Seal artist to receive a gold record.

When Mr. Iturbi is not playing in solo recitals, he is giving two-piano concerts with his sister, Amparo Iturbi, or conducting and playing with famous orchestras all over the world. Mr. Iturbi recently played a double role as pianist and conductor in recording the Liszt "Concerto No. 1 in E-Flat" and the Mendelssohn "Concerto No. 1 in G Minor, Op. 25," for RCA Victor.



THE HANDS of José Iturbi. People clamor for seats on the left side of every house he plays in order to watch his deftness.



JOSÉ ITURBI CONDUCTS THE RCA VICTOR SYMPHONY ORCHESTRA



THE TEAM of Amparo and José Iturbi is well known in all music circles. They have played duo-piano recitals all over the world and have also made two-piano recordings for RCA Victor.



THE NAME is news. Here Iturbi is press-interviewed with his personal manager, Jean Dalrymple. Iturbi recently recorded Liszt's "Concerto No. 1 in E-Flat" and Mendelssohn's "Concerto No. 1 in G Minor."

THE SIXTH MILLION

Perry Como made news in March, 1951, when he was the first recording artist ever to be given four gold records at one time. Each gold record represented one million sold copies of four Como hits—"Hubba, Hubba, Hubba," "Prisoner of Love," "Temptation" and "Till the End of Time." A little while later, Perry again made news when he received his fifth gold record—this time for "Because." And he wasn't letting up then, either, because at the Stork Club recently, Perry was presented with a sixth coveted gold record for his hit tune, "Don't Let the Stars Get in Your Eyes."

Six gold records, six million discs. Both are extremely impressive figures. And both give every indication that Perry is riding the crest to even greater heights. His newest tune, "Wild Horses," is well on the way toward being the "Lucky Seventh."

Perry Como is a triple-threat entertainment magnet. Since he made his smash hit at New York's Copa Club in 1943, he has earned plaudits at every turn.

Winning honors is nothing new to him. He was named tops in his field for 1952 by TV editors and columnists of American newspapers and magazines in the fourth annual poll by Motion Picture Daily for FAME Magazine. He has won Martin Block's "Make Believe Ballroom" Popularity Poll for the fourth consecutive year. And these are just two of a series of the many awards Perry has won.

What went on behind the recording of "Wild Horses," Perry's latest gold record contender, was revealed to WNEW audiences on "Recording Session," Station WNEW, New York, and its programming department set out last fall to develop an informative, interesting story of how a record is selected and put on wax. The result was a program entitled "Recording Session." Deejay Art Ford (of "Milkman's Matinee" fame)



PERRY COMO POSES WITH A GOLD COPY OF "DON'T LET THE STARS GET IN YOUR EYES"

acts as moderator for the series. The participants reconstruct as closely as possible their original conversation in the actual recording session. The program is completely unrehearsed and ad-libbed. It features the singers, orchestra leaders, and artist and repertoire men as they recreate their particular roles in the production of specific tunes.

"Recording Session" has become extremely popular in the short time it's been on the air. In fact, it became so well-liked that fans clamored for a re-broadcast of each session. And as a result, the show is now heard each week on Friday and Sunday.



ART FORD presides, Perry Como, Hugo Winterhalter and Dave Kapp participate in WNEW's popular new program, "Recording Session," a behind-the-scenes peek at pop record production.



PERRY COMO clowns with Dave Kapp, director of popular artists and repertoire for RCA Victor, and Art Ford, deejay, after airing a program of "Recording Session" over WNEW, N. Y.

The POPULAR PICTURE

a page of popular record reviews



Guest
Reviewer

Henri René

It seems to me that there are more hits and potential hits in this list of records than there have been in any similar list I've seen in a long time. That's why writing about these new records was such a pleasant assignment. While many of these are vocal records, I think that the variety of styles and tempos makes for very interesting listening.

DINAH SHORE—Salomee & Let Me Know (20/47-5176) By now everyone must have heard Dinah's smart version of this clever song from "Hazel Flagg." I particularly like the way the lyric of this song is put together and also the smooth manner in which Dinah gets all of those words out. The band vocal behind her does much to enhance the arrangement. "Let Me Know" is a country style tune that Dinah sings in a bright fashion.

HUGO WINTERHALTER—The Magic Touch & Will-o'-the-Wisp Romance (20/47-5209) If you liked Hugo's "Vanessa" you'll certainly go for "The Magic Touch" in a big way. The feeling of the tune is similar to "Vanessa" and then there's that change of pace in the music that made "Vanessa" so big a hit. On "The Magic Touch" there's some fine guitar work that will certainly appeal to you. "Will-o'-the-Wisp Romance" is a catchy little number sung expertly by Hugo's chorus.

BUDDY MORROW—Train, Train, Train & I Can't Get Started with You (20/47-5212) Buddy here repeats his "Night Train" success and Frankie Lester adds another hit to his list. The band plays with gusto and Frankie sings with lots of enthusiasm. Bunny Berigan's "Can't Get Started" gives Buddy a wonderful opportunity to display the marvelous quality of his trombone playing. He takes full advantage of this change in pace and produces a side you'll undoubtedly be hearing a lot of on your favorite disc jockey show.

HARRY BELAFONTÉ—Gomen Nasai & Springfield Mountain (20/47-5210) This is Harry's first really big one and he delivers it in fine style, carefully caressing the rather sensitive lyrics. Perhaps you are aware that "Gomen Nasai" is Japanese and that it means—as closely as can be arrived at in translation—"Forgive Me." Realization of this, I think, adds much to the enjoyment of Harry's singing of this song. "Springfield Mountain" has a folk quality that Harry makes much of in his version of this tune.

LILY ANN CAROL—More Luck Than Money & Are You Tired of Me (20/47-5184) This record, I believe, shows pretty clearly that a singer today needs more than just a style. He—or in this case, she—also must possess versatility. "More Luck Than Money" calls for brightness, a beat and a sense of improvisa-

tion. "Are You Tired of Me" comes close to being an ideal torch song, the tone of which is almost dictated by the song itself. Notice the great way in which Lily Ann handles both of these songs and I'm sure you'll agree with me that here is a truly accomplished singer.

LISA KIRK—O-hi-o & Catch Me If You Can (20/47-5187) "O-hi-o" bears the unmistakable stamp of the theater. It's from the new musical "Wonderful Town," which is based on "My Sister Eileen." Leonard Bernstein composed the touching tune that Lisa sings so fetchingly. This, I think, can be a very big record, but I don't see it as one of those that flashes up suddenly. Rather, I see it as one of those tunes that will gradually grow on everyone. "Catch Me If You Can" is fast and much simpler. Lisa handles both tunes beautifully.

JUNE VALLI—Congratulations to Someone & Love and Hate (20/47-5177) There's a special quality in June's voice that I have always liked. I've always felt that one day she'd happen on to the one song that would do the trick for her. Either one of these tunes could be "it" for June. "Congratulations to Someone" has a sentimental quality that makes it ideal for June. "Love and Hate" is dressed up with echoes and dramatic effects that could make it catch on.

SAUTER-FINEGAN ORCHESTRA—Stop Beatin' 'Round the Mulberry Bush & Tweedle Dee and Tweedle Dum (20/47-5166) The unique way in which Eddie Sauter and Bill Finegan approach popular music is by now familiar to everyone. I would just like to say that their method of arranging has my admiration. "Stop Beatin' 'Round the Mulberry Bush" will, I think, be their most commercial record. The other side has a riff that lends itself particularly well to their distinctive arranging techniques.

JAN PEERCE—When I Give My Heart It's Forever & Encore (20/47-5161) The tenor voice of this Metropolitan star, when heard in two popular songs, makes for something quite different from the usual run of records. Both are love songs. "Encore" being treated in a manner similar to that used by Jan on his famous "Bluebird of Happiness." I think that this record will probably enjoy great popularity, both with Peerce's usual following and among fans of popular discs.

THE THREE SUNS—Top Pops—Vol. 1 (EPA-454)—Top Pops—Vol. 11 (EPA-460) Here are two "EP's" that will fit perfectly in the library of any pop music fan. In these two handy packages you have the very top hits of the day. And the easy manner in which the Suns play them make them ideal for relaxed listening. In volume one the trio plays "Till I Waltz Again with You," "Keep It a Secret," "Teli Me You're Mine" and "Oh, Happy Day." Volume two consists of "Even Now," "Wild Horses," "Your Cheatin' Heart" and "Have You Heard."

HENRI RENÉ—Sympathy & The Devil's Serenade (20/47-5186) The first thing I would like to say about this record is that Johnny Parker (on "Sympathy") and Joe Costa (on "Devil's Serenade") did splendid jobs. Their singing of these songs will undoubtedly have a great deal to do with the success we feel this record will have. "Sympathy" is a slow ballad, and since it called for something to make it have a distinctive sound we used quite a bit of guitar in a way that I believe adds much to the recording. "Devil's Serenade" is a song that offers a real challenge. It's quite different from the current crop of new tunes and has a complete change of tempo in the chorus. Rather than just drop into this we decided to make it a marked contrast in the music. Joe Costa also altered his style at this point. I believe we achieved something quite unique in this way.

NEW RED SEAL

★Denotes 33 $\frac{1}{2}$ rpm
Long Play Records

JOSÉ ITURBI, Pianist-Conductor
Concerto No. 1, in E-Flat
(Liszt); Concerto No. 1, in G
Minor (Mendelssohn)
▽WDM-1734 4.90
★LM-1734 5.45

THE PAGANINI QUARTET
Quartets Nos. 1 and 2 (Bee-
thoven)
▽WDM-1729 4.90
★LM-1729 5.45

LEOPOLD STOKOWSKI
and his Symphony Orchestra
Parsifal: Prelude to Act I and
Music from Act III (Wagner);
Rosamunde Ballet Suite
(Schubert)
▽WDM-1730 4.90
★LM-1730 5.45

**ARTURO TOSCANINI AND THE
NBC SYMPHONY ORCHESTRA**
Symphony No. 2, in D, Op. 73
(Brahms)
▽WDM-1731 4.90
★LM-1731 5.45
Symphonies Nos. 1 through 9
(Beethoven)
★LM-6900 50.00

POPULAR

List Price

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

JOE ALLEGRO
Take Care, My Love
Bit by Bit.....20-5179
▽47-5179

LUIS ARCARAZ
You Belong to Me
Long-Distance Telephone Call
20-5154
▽47-5154

KAY ARMEN
Smoky Mountain Lullaby
It's a Sin to Cry Over You
20-5160
▽47-5160

HARRY BELAFONTÉ
Gomen Nasai
Springfield Mountain.20-5210
▽47-5210

LILY ANN CAROL
More Luck Than Money
Are You Tired of Me.20-5184
▽47-5184

PERRY COMO
Wild Horses
I Confess.....20-5152
▽47-5152

CHAMACO DOMÍNGUEZ
The Mooche
Chamaco Rag.....20-5183
▽47-5183

LAWRENCE DUCHOW
Ike's Waltz
I Want a Girl.....20-5165
▽47-5165

THE FONTANE SISTERS
The Price I Paid for Loving
You
Walkin' the Floor Over You
20-5162
▽47-5162

BERNIE GREEN
Lonesome and Sorry
Linger Awhile.....20-4716
▽47-4716

FRANK HERMANEK
Jolly Peter—Schottisch
Clairene Waltz.....20-5159
▽47-5159

BIBI JOHNS
I Wish I Was a Puppet on a
String
I Could Never Be Ashamed of
You.....20-5146
▽47-5146

LISA KIRK
O-Ili-O
Catch Me If You Can.20-5187
▽47-5187

DICK KRUEGER
Many Happy Returns of the
Day
I'm Alone Because I Love You
20-5153
▽47-5153

TONY MARTIN
Please, Please
The Golden Years...20-5208
▽47-5208

VAUGHN MONROE
Lonely Eyes (V.R.)
Small World (V.R.)...20-5145
▽47-5145

JAN PEERCE
When I Give My Heart It's
Forever
Encore.....20-5161
▽47-5161

HENRI RENÉ
Sympathy (V.R.)
The Devil's Serenade (V.R.)
20-5186
▽47-5186

THE SAUTER-FINEGAN ORCHESTRA
Stop Beatin' 'Round the Mul-
berry Bush (V.R.)
Tweedle Dee and Tweedle
Dum.....20-5166
▽47-5166

DINAH SHORE
Salomee
Let Me Know.....20-5176
▽47-5176

SIX FAT DUTCHMEN
Essig Polka
The Happy Dutchman Polka
(V.R.).....20-5151
▽47-5151

ALLAN SMALL
Put That Sawdust Back on the
Floor
The Blue Scarecrow..20-5198
▽47-5198

DANNY THOMAS
The Jazz Singer
(from the Warner Bros. film)
Hush-A-Bye; Oh Moon; Liv-
ing the Life I Love; The Birth
of the Blues; This Is a Very
Special Day; I Hear the
Music Now; Kol Nidrei; Hash-
kivenu
▽EPB-3118 2.80
★LPM-3118 3.00

THE THREE SUNS
Waggashoe
Ecstasy Tango.....20-5185
▽47-5185

TERRY TIMMONS
My Heart Belongs to Only
You
Please Don't Leave Me Now
20-5163
▽47-5163

JUNE VALLI
Congratulations to Someone
Love and Hate.....20-5177
▽47-5177

COUNTRY • WESTERN

List Price—85¢

ROSALIE ALLEN
ELTON BRITT
Side by Side
Home Came a Sailor.20-5178
▽47-5178

CHET ATKINS
Fig Leaf Rag
High Rockin' Swing..20-5181
▽47-5181

LEE BELL
Get Ready with Those Tears
Beatin' Out the Boogie
20-5148
▽47-5148

CURTIS GORDON
If You Tell Me One More Lie
What's a Little Pride.20-5182
▽47-5182

JOHNNIE AND JACK
Hank Williams Will Live For-
ever
Just for Tonight....20-5164
▽47-5164

EDDIE KIRK
Five Star President
Hit and Run Lover...20-5149
▽47-5149

LONE PINE
What's the Name of the Girl?
You Broke My Heart in Fif-
teen Million Pieces.20-5156
▽47-5156



ANNOUNCED FEBRUARY

HANK PENNY
That's My Weakness Now
I Want to Live a Little
20-5150
▽47-5150

WADE RAY
Call Me Up
If They Should Ask Me
20-5199
▽47-5199

JIMMY SMITH
Don't Apologize
Those Sparkling Eyes of Yours
20-5200
▽47-5200

HANK SNOW
There Wasn't an Organ at Our
Wedding
Honeymoon on a Rocket Ship
20-5155
▽47-5155

BOBBY WILLIAMSON
Let Me Know
Bummin' Around...20-5158
▽47-5158

WILLIS BROTHERS
Alimony
Somebody Mentioned Your
Name.....20-5157
▽47-5157

RHYTHM • BLUES

List Price—85¢

RED CALLENDER SEXTETTE
Early Times
Hollywood Drive....20-5172
▽47-5172

LINCOLN CHASE
The Vulture Song
I've Got You Under My Skin
20-5173
▽47-5173

JOE COSTA
Anything You Say
Let Me Love You Tonight
20-5171
▽47-5171

BIG BOY CRUDUP
Nelvina
Keep on Drinkin'...20-5167
▽47-5167

WALTER DAVIS
So Long Baby
What May Your Trouble Be
20-5168
▽47-5168

JOHN GREER
I'll Never Let You Go
You Played on My Piano
(V.R.).....20-5170
▽47-5170

RECORD RELEASES

This Symbol Refers to  RCA VICTOR 45 RPM RECORDS

2 THROUGH MARCH 9

GEORGE JAMES
'53 Convertible
South of the Border... 20-5174
▽47-5174

THE ROBINS
A Fool Such As I
My Heart's the Biggest Fool
20-5175
▽47-5175

BOB WILLIAMS
A Few Kind Words
I Gotcha... 20-5169
▽47-5169

SACRED

List Price
85¢ unless otherwise noted

EDDY ARNOLD
The Old Rugged Cross
Have Thine Own Way, Lord
20-5196
▽47-5196

Someday, Somewhere
When I've Done My Best
20-5197
▽47-5197

JIMMY CARROLL
EARL WRIGHTSON
It Took a Miracle
If You Believe... 20-5147
▽47-5147

BROTHER DUTCH COLEMAN
Methodist Pic and Holiness
Puddin'
Spring Time up There 20-5180
▽47-5180

GEORGE BEVERLY SHEA
BILLY GRAHAM
REDD HARPER
CINDY WALKER
Oiltown, U.S.A.
Oiltown, U.S.A.; Lord Keep
Your Hand on Me; Christian
Cowboy; He Died for Me;
Peace in Our Time; No One
Ever Cared for Me Like Jesus;
Lord, I'm Coming Home
F-3000 1.80
EFB-3000 2.80
★LFM-3000 3.00

CHILDREN'S

**SONG HITS FROM "HANS CHRISTIAN
ANDERSEN"**
Thumbelina (V.R.); The Ugly
Duckling (V.R.)
Hugo Winterhalter's Orch.
Y-464 95¢
▽WY-464 85¢

ORIGINAL CAST MUSICAL SHOW

BETTE DAVIS
Song Hits from "Two's Company"
Overture; Theatre Is a Lady;
It Just Occurred to Me; A
Man's Home; Roundabout;
Out of the Clear Blue Sky;
Esther; Haunted Hot Spot;
Finale
▽WOC-1009 5.25
★LOC-1009 5.45

INTERNATIONAL

List Price 85¢
V. R. denotes Vocal Refrain

LATIN-AMERICAN

LUIS ARCARAZ
Tu me perteneces—Fox
Telefono a larga distancia—
Danzón... 23-5910
▽51-5910

LOS CHURUMBELES DE ESPAÑA
La noche que Partí—Canción
Fox (V.R.)
Pepe Mairena—Paso doble
23-5916
▽51-5916

FERNANDO FERNÁNDEZ
Calumnia—Bolero
Oyeme mi Baby—Fox
23-5959
▽51-5959

MARÍA LUISA LANDÍN
FERNANDO FERNÁNDEZ
Aviso de ocasión—Bolero
Quien te quiere—Blues
23-5937
▽51-5937

MIGUEL ACEVES MEJÍA
Bendita bandera—Canción
Siete leguas—Corrido 23-5955
▽51-5955

HERMANAS MONTOYA
El velerito—Mambo
Mambo del cartero... 23-5932
▽51-5932

RUBEN MORALES
En un beso de amor—Bolero
Dime si volvera—Bolero
23-5968
▽51-5968

PÉREZ PRADO
El rey del suby—Suby
Mambo de las normalistas
23-5936
▽51-5936

RAMIRÍN

Contestación a penjamo
Tu recuerdo y yo—Canción
Ranchera... 23-5956
▽51-5956

TITO RIVERA

Lágrimas de Amor—Bolero
(V.R.)
Panchero mambero... 23-5917
▽51-5917

PEDRO VARGAS

Corazón, corazón—Vals
Un minuto—Bolero... 23-5943
▽51-5943

GERMAN

BÜNDNER LÄNDLERKAPPELE

"CALANDA"
Am pfuma-Sunntig—
Schottisch (V.R.)
Marielys Bündner Jodel—
Walzer (V.R.)... 25-4191
▽53-4191

GROSSES ORCHESTER UND ORGEL

Deutschlandlied
Altniederländisches
Dankgebet... 25-4192
▽53-4192

ITALIAN

EVA NOVA

Desiderio 'e sole
'E ccummarelle... 25-7222
▽53-7222

NICOLA PAONE

The Instrumento Italiano
La Moda Dimagrarire
25-7225
▽53-7225

POLISH

TED MAKSYMOWICZ

Nie Spogladaj na Gwiazdy—
Polka
Walce W Starym Kraju—
Waltz... 25-9270
▽53-9270

YIDDISH

JAN BART

Be'arvot Hanegev
Minhag Chadash... 25-5126
▽53-5126

SIDOR BELARSKY

Usheavtem Mayim
Haflei Vafele... 25-5125
▽53-5125

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

NEW "45 EXTENDED PLAY" RECORDINGS

RED SEAL

List Price \$1.50

LICIA ALBANESE, Soprano
JAN PEARCE, Tenor
ROBERT MERRILL, Baritone
Duets from "La Traviata":
Un Di Felice, eterea; Di
Provenza il Mar; Ah! Dite
alla Giovine
▽ERA-72

BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, Conductor
Overtures to "The Mikado"
and "The Pirates of
Penzance"
▽ERA-73

"FIRST PIANO QUARTET"
FPQ Plays
Variations on a Theme of
Paganini; Malagueña (Le-
cuona); Turkish March
(Mozart); La Campanella
(Paganini-Liszt)
▽ERA-70

JASCHA HEIFETZ, Violinist

Heifetz Plays
Vocalise (Rachmaninoff);
Scherzo Tarantelle (Wieni-
awski); Berceuse (from
"The Fire Bird") (Stravin-
sky); Romanza Andaluza
(Sarasate)
▽ERA-94

VLADIMIR HOROWITZ, Pianist

Horowitz Plays
Rákoczy March (Liszt-
Horowitz); Variations on
Themes from Bizet's "Car-
men" (Horowitz); Stars
and Stripes Forever (Sousa-
Horowitz)
▽ERA-74

ROBERT MERRILL, Baritone

Robert Merrill Sings
Yours Is My Heart Alone
(Lehár); Ah! Sweet Mys-
tery of Life (Herbert);
Nobody Knows the Trouble
I See (Spiritual); Jonah and
the Whale (Spiritual)
▽ERA-75

THE WORLD'S MOST FAMOUS DOG

by E. M. Barraud

The other day I was in a gramophone shop with a friend who was buying some new records. As he paid for his purchases, he nodded toward a large reproduction of the famous "His Master's Voice" picture which hung above the cash desk.

"I often wonder whose dog that was," he said. "He must have been somebody's family dog, he must have had a name, yet although he must be about the best-known dog in the world, nobody knows anything about him."

"His name was Nipper," I said. "He certainly was somebody's family dog and a great friend of the family at that. You see, he belonged to my father, and Francis Barraud who painted the picture—look, you can see the signature on these larger reproductions—was my great-uncle."

Nipper was born in or near Bristol in 1884. As far back as I can remember anything, I can remember my father telling me how his father came home one night and dropped on the bed of his two small sons a wriggling three-month-old puppy.

Nipper was not a thoroughbred. If you look at the picture, you can see the streak of bull-terrier in the broad chest, and Father said that if once Nipper got hold of an adversary (and he never hesitated to take on another dog of any size or breed) it was very difficult to make him let go. He was a great ratter when he grew up and lost the sight of one eye when he ran on to a thorn bush in the eagerness of the chase. He did not eschew nobler game either. A cock pheasant got up under his nose in Richmond Park one day. Nipper jumped and caught it but my father had not got the courage to walk out of the park with the bird under his arm.

But Richmond Park came much later in life. As soon as he was old enough, Nipper would go with my grandfather, who was scenic artist at the old Princes Theatre in Bristol, and curl up in the studio there while my grandfather worked. The dog was as well known as his master and loved the theatre, to which he felt he belonged, and when my grandfather had to take a curtain call for some of his more spectacular productions, Nipper would walk on the stage with his master. They were even cartooned together in a local paper.

But my grandfather died when he was only 39 and economic difficulties caused the family to break up. Nipper was adopted by two of my father's uncles, Francis and Philip, who had a photographic studio in Liverpool.

Nipper was a friendly dog, always ready for a game, but he could not stand being teased. He was teased in that studio. One of the items of furniture was a large stuffed toy camel on which young clients would sit posed for their photographs to be taken. The staff used to tease Nipper by pushing this camel towards him. Nipper hated it, but he bided his time. Then one day that time came. He was left alone with the camel. When someone came into the studio it was to find the camel torn to shreds and Nipper complacent among the wreckage.

After a time, family fortunes mending somewhat, Nipper was able to find a home again with his real owners at Kingston-on-Thames. He loved nothing better than a good country walk (my father's idea of a good country walk was in those days, nothing less than twenty miles).

The story of the famous advertisement has been told before, but often incorrectly told. The truth of the matter is that Nipper really did sit and listen to Francis

Barraud's old phonograph, and it often struck Francis that the dog had hopes that it might indeed be his lost master's voice. Be that as it may, Francis painted the dog listening to the old phonograph and showed the picture to a firm making the instrument, but they were not interested.

A friend suggested the picture would look better with a brass-horned instrument and that perhaps Francis could borrow one from the new Gramophone Company. He did so, and as a result of that contact, the company agreed to buy the picture. As the word "gramophone" could not, for technical reasons, be registered as a trade name, they adopted the title His Master's Voice Gramophone Company, and the rest of the story of Nipper's rise to world-wide fame is common knowledge.

Despite his adventurous life, in different homes, Nipper lived to the very good age of eleven. He was buried under a mulberry tree in a small garden behind a shop in Eden Street, Kingston-on-the-Thames. In those days it was the photographic studio of a firm named Mayall, with whom a member of Nipper's family was then working. I wonder if that mulberry tree is still there. But if it is, I am quite sure no one has any idea that under it is a handful of dust which was once Nipper, who listened for his master's voice and through his loyalty unwittingly found universal fame.



NIPPER, shown here in the original painting by Francis Barraud, was born in 1884. The Gramophone Company of England bought the picture from Barraud in 1899 and established Nipper as their trade-mark. The Victor Talking Machine Company then acquired the U. S. rights to the painting from the English firm.



FRANK LOESSER

I'VE BEEN FRACTURED

By Frank Loesser

When the news came to me that Homer and Jethro were going to record a collection of my compositions, I was aware of certain misgivings. I was well acquainted with their work, of course, but I had learned to enjoy it from a comfortable distance. This comfort was afforded me by the fact that the *other fellow's* songs had been exposed to their outrageous treatment. It was pleasant listening to the uproarious murder of various songwriter colleagues, while I myself remained aloof and unscathed.

Well sir, they finally got me. As they so aptly proclaim on these record labels, they have eclipsed "MOON OF MANAKOORA," they have torpedoed "SLOW BOAT TO CHINA," lacerated "ONCE IN LOVE WITH AMY," decomposed "HAVE I STAYED AWAY TOO LONG," murdered "MY DARLING, MY DARLING," strangled "A BUSHEL AND A PECK" and peeled "IF I WERE A BELL."

I thought I'd be feeling pretty wrought up over this lamprooning and possibly issue a complaint to the RCA Victor company. As it turns out, I had a wonderful time listening to them and laughing with Homer and Jethro as well as *at* myself.

Examined coldly, as part of the literature of the English language, most song lyrics are silly, if not idiotic. Especially those which attempt to be emotionally serious. My songs are no exceptions, and Homer and Jethro have succeeded in making me keenly aware of this fact. But they have shot at my eight little targets with great good humor and characteristic skill. I guess the joke's on me but I love it. It's like looking in one of those Coney Island mirrors, I'm all distorted but by gosh it's still me and I'm having a good laugh at myself. Every songwriter should be as lucky.



HOMER AND JETHRO have recorded an album of Loesser hits entitled "Homer and Jethro Fracture Frank Loesser." The boys also have a four tune "EP" called "Homer and Jethro Kid the Top Pops."

EDDIE AND BILL go over an arrangement for one of their recordings in their Tenafly, N. J., home. Latest Sauter-Finegan disc has "Stop Beatin' 'Round the Mulberry Bush" and "Tweedle Dee and Tweedle Dum."



HITTING THE ROAD

In the near future the Sauter-Finegan band will embark on its first tour. Probably by the time this appears in print the details of this tour will be fairly well worked out. But as this issue of PICTURE Record Review went to press plans were not sufficiently advanced for us to give you the places and dates we were desirous of passing on. Consequently Elliot Horne, of the Sauter-Finegan press office, composed the following poem, which announces, in a general way, the coming tour.

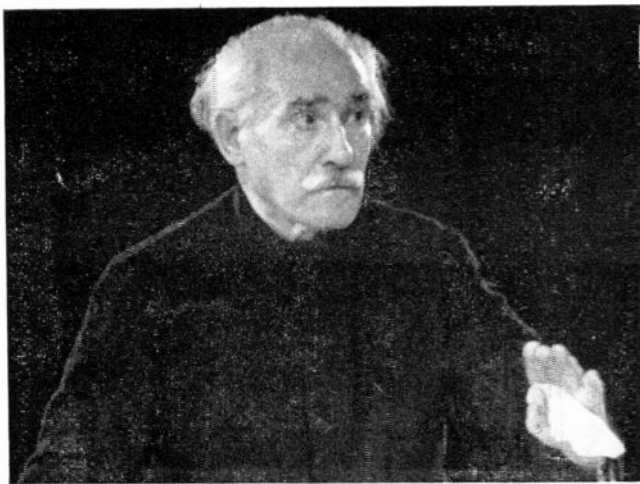
You've all been shouting "They really should oughta
Get out on the road: that FINEGAN and SAUTER!
Well, this is to tell every daddio's daughter
That's just what they're going to do!
With 19 pieces that sound supersonic
They've come up with a brand of musical tonic
That's sure to become so pleasantly chronic,
You'll be glad that it latched on to you!

Their instrumentation (a secret well kept)
Includes ancient Egyptian cymbals
And chimes and kazoo and glageolets too.
We'd of told . . . but does Macy's tell Gimbel's?

But now that the cats are out of the bag,
And ready to purr, so to speak,
They're gonna give out with the COLOR and MOOD,
And their "sound" that is "gonely" unique!

So hear the glad tidings: they'll play all the smallrooms,
Theaters and Dances (in roomier ballrooms),
And, on occasion, they'll pack concert hall rooms . . .
They'll play where YOU want them to play!
We repeat, all you SAUTER and FINEGAN fans,
Hail to the sound of the band of all bands!
Be prepared for a treat which will gladden your glands . . .

The DOODLETOWN FIFERS are on their way!



ENIGMA VARIATIONS and "Brahms Symphony No. 2" have been recorded by Arturo Toscanini and the NBC Symphony for RCA Victor.

ELGAR'S "ENIGMA"

By Irving Kolodin

To the outside world, the late Sir Edward Elgar was a man who wrote some superb tunes in his "Pomp and Circumstance" Marches, some long, dull symphonies, a notable violin concerto, and the singular masterpiece called, familiarly, the "Enigma Variations." To his friends, Elgar was a man with an impish sense of humor, a love of tomfoolery and word-play, of puns and hidden allusions which made his company—at least in his early years—racy and diverting.

The dual image is important, for the greatness of Elgar as a composer and also the lively spirit of the man are most harmoniously blended in the "Variations on an Original Theme" (Opus 36), of which the theme is labeled "Enigma." Listening recently to the superb new rendition by Arturo Toscanini and the NBC Symphony for RCA Victor, the thought crossed my mind: Is there a plausible or a positive answer to the riddle Elgar left unresolved at his death twenty years ago? If so, is it not time that the world knew what it was? In a spirit of helpful cooperation RCA Victor has agreed to reward the persons submitting the most persuasive answers with a worthwhile prize—though the satisfaction of "Solving the 'Enigma'" as well as it can be solved should be even more satisfaction (see box).

To be sure, speculation has centered on this provocative subject before. The one-time critic of the *New York Tribune*, Henry E. Krehbiel, was so sure he had stumbled on the answer some thirty years ago that his paper made much of his "discovery." From London came word from the composer's representative: "There is nothing to Mr. Krehbiel's theory." Krehbiel's guess was the motive in Wagner's "Parsifal" to which the words "Durch Mitleid wissend, der reine Tor" are set.

This suggestion and others (a favorite simple one is "Auld Lang Syne") have been accumulating over the years.

As everyone knows, each of the set of variations save the first and last depicts, musically, a member of Elgar's circle of friends. (He began with a tonal likeness of his wife and ended with a portrait of himself.) Among these "Variationees" was Miss Dora Penny, immortalized as "Dorabella" of Variation X. As Mrs. Richard Powell she wrote of her close friendship with the composer in "Edward Elgar: Memories of a Variation."

If the reader deduces that Elgar wove something particularly related to Miss Penny into the "Enigma," he will be deducing

exactly what I do. If he knows, further, that Dora Penny became "Dorabella" to Elgar's circle because the composer saw in her a likeness to the "cheerful practicality" of the character in Mozart's "Così fan tutte," an all-out search of "Così" seems indicated. This is a mere opinion, a hypothesis.

It could be one or many things. It could be an elaboration of such a ground bass as that on which Bach based his great C minor Passacaglia and Fugue. It might be a variation of a theme which was itself varied by another composer—say, the finale of the Brahms Symphony in E minor (No. 4). I am not throwing out leads, rather merely trying to inspect the personality of Elgar, think about it out loud, and evaluate the possibilities such a mind might encompass.

It is time, I think, for the mystery to be resolved and the "Enigma" unveiled. The *Saturday Review*, RCA Victor, and I extend a joint invitation for all the musically literate to honor us with their thinking on the subject. In addition to the satisfaction heretofore mentioned and the prizes, it is not impossible that the person who earns the plaudits of the world for this accomplishment will be rewarded by immortal association with the composer, whose work would then be called "Variations on an Original Theme by Elgar-Mahoney," or "Elgar-Smith," or "Elgar-Finkelstein."

Note that the judges (George Marek of RCA Victor, myself, and another person to be elected by us) ask for no more than a "plausible" theory. We hardly expect to get an answer so convincing that it will end speculation forever. That outside possibility, however, is the engaging lure that prompts us to invite the widest possible participation in settling, if possible, the question: What IS the Enigma?

"ENIGMA" CONTEST PRIZES

- 1st** A \$250 library of RCA Victor records of your own choice, and a \$50 limited edition of 9 Beethoven Symphonies by Arturo Toscanini.
 - 2nd** A \$150 library of RCA Victor records and a \$50 limited edition of 9 Beethoven Symphonies.
 - 3rd** A \$50 library of RCA Victor records and a \$50 limited edition of 9 Beethoven Symphonies.
 - 4th & 5th** A \$50 limited edition of 9 Beethoven Symphonies.
- For further background on the Enigma Contest, see Irving Kolodin's article in *Saturday Review* of February 28, 1953.

Mail this entry blank together with your answer, to:
 Saturday Review Enigma Contest
 Box PRR
 25 W. 45th Street, New York 36, N. Y.

CONTEST RULES

1. Answers must not exceed 250 words and must begin as follows: "My opinion is that Elgar's 'ENIGMA VARIATIONS' is based on _____ for the following reasons:"
2. Entries must be postmarked no later than midnight, April 15, 1953.
3. Entries will be judged impartially, not only on the opinion expressed, but also on their clarity and persuasiveness.
4. Entries cannot be returned and automatically become the property of the *Saturday Review*.
5. Employees of the *Saturday Review* and RCA Victor may not enter this contest.
6. Winners will be announced in the *Saturday Review* of May 30, 1953.

Enclosed is my answer to the "ENIGMA" Contest. I have read and fully understand the contest rules printed above.

NAME _____

ADDRESS _____

CITY _____ STATE _____

HOROWITZ' TRANSFORMATION

By Howard Taubman

Condensed from The New York Times Magazine

On January 12, 1928, young Vladimir Horowitz sat nervously at a concert grand in Carnegie Hall. Fresh from Europe, the 23-year-old pianist was reputed to be a wizard of the keyboard. Now, as he waited with the New York Philharmonic Orchestra to begin Tchaikovsky's B-flat Minor Concerto, he was determined to justify his lofty reputation.

At Maestro Sir Thomas Beecham's nod, Horowitz plunged into a frenetic, slashing rendition of the concerto. His steel-like fingers roared over the keys with dazzling precision and speed. He tossed off a passage in octaves with such recklessness—and accuracy—that experts could hardly credit their ears. And at the end he was traveling so swiftly that he finished ahead of the orchestra.

Poor taste? Bad musicianship? Horowitz agrees. At 48 he can look back with detachment. "I was playing for myself," he says.

Twenty-five years after his American debut finds Horowitz little changed in appearance. His face is still long, thin, finely chiseled, with deep-set eyes that can laugh and be broodingly remote. His dark hair is not much sparser than it used to be, and his body retains the leanness of the athlete in training.

As a musician, however, Horowitz believes he has changed steadily in the past quarter-century. Displaying a greater inner relaxation, he has transformed himself from a fire-eating virtuoso into a self-critical searching artist. And strangely enough, this transition has not injured his popularity in the least. On the contrary, his audiences have grown so large that he now can name his own terms.

This continuing approval of his work, despite its deeper, more mature overtones, is credited by Horowitz to a corresponding growth in music appreciation by American audiences. Consequently, rather than overwhelm his listeners with the sheer grandeur of his music, Horowitz now attempts to convey to them his own feeling for the selection being played.

To understand Horowitz' evolution as man and artist, you must know something of his background and early psychology. The son of a well-to-do engineer in Kiev, he had warmth, affection and security in his early years.

Volodya's mother was a good amateur pianist, and she played often for her own pleasure. When he was 3, Volodya would sit quietly for long stretches, listening to her. She began to teach him when he was 6. But although he had the gift, neither she nor his father thought of turning him into a concert-giving prodigy. He was not sent to the Kiev Conservatory until he was 12; until then he read music—from piano pieces to opera—as boys of today might scan comic books.

Then the revolution in Russia brought an upheaval in the affairs of his family, reducing it from comfort to want. Horowitz was slow to realize he could help, but in 1922, at the age of 18, he mustered his courage and launched into a career as a pianist.

He was soon hailed as a great artist. But his playing, as he sees it now, was strictly for himself. It was playing of sensational virtuosity, but its almost feverish intensity was based on private, not musical needs.

In 1925, Horowitz contrived to leave Russia for six months. With money smuggled out of the country, he paid for recitals in Berlin and Paris. Just before his return, the American

manager, Arthur Judson, heard him in Paris and asked him to come to America. Volodya tore up his Russian passport and signed with Judson. He never saw his family again.

This explains the wild, almost desperate brilliance of his playing in his debut here twenty-five years ago. He needed the success he sought and won, for he had cut himself off



PICTURED ABOVE is Vladimir Horowitz who recently celebrated the twenty-fifth anniversary of his first American concert appearance. Mr. Horowitz' recording of the Beethoven "Emperor Concerto" with Fritz Reiner and the RCA Victor Symphony, was recently issued.

from his country and his past and he had to use the piano to make a new home and way of life for himself.

After five years in America, Horowitz had reached the top—receiving from \$500 to \$1500 an engagement. Then a change occurred; he became more self-critical, more searching.

Outside forces began to enlarge his vision. He read more widely, looked at paintings, listened to other musicians. His new wife, Wanda Toscanini, daughter of the Maestro, helped in this maturation process.

Now Horowitz is more settled, more dedicated to preserve and improve his great talent. No sum of money can induce him to accept assignments he believes unworthy. "I want to be paid," he says quietly, "but I will not be bought." At the same time, he imposes limits on his earnings by accepting no more than 35 engagements a year. In this way, he feels, he can keep himself fresh and his performances spontaneous.

Twenty-five years after his debut, Horowitz no longer plays for himself; he plays for his public and for music—and he serves both to the limits of his tremendous gifts.



HELEN GALLAGHER, singing and dancing "I'll Be Carried Away," one of the numbers in Jule Styne's presentation of "Hazel Flagg." Miss Gallagher was last seen on Broadway in "Pal Joey."

HAZEL FLAGG

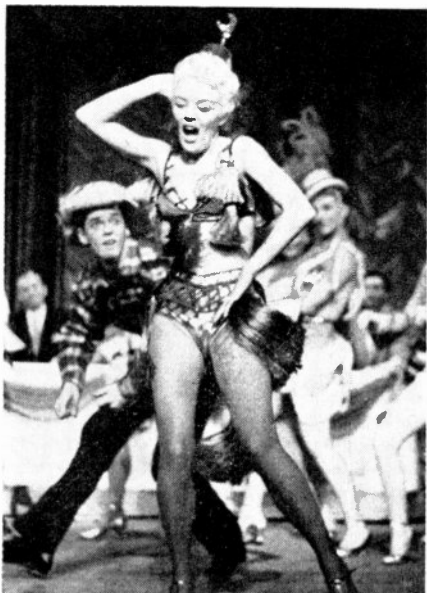
A new musical to hit Broadway is Jule Styne's presentation of "Hazel Flagg." Produced in association with Anthony B. Farrell, the show stars Helen Gallagher, who achieves Broadway stardom for the first time; Thomas Mitchell, Benay Venuta, and John Howard, Jack Whiting, Jonathan Harris, John Brascia, Sheree North, John Pelletti and Ross Martin head the remainder of the cast.

Based on Ben Hecht's motion picture, "Nothing Sacred" (which was derived from a story by James Street), "Hazel Flagg" has a book by Mr. Hecht, music by Jule Styne, and lyrics by Bob Hilliard.

Set in the 1930's, "Hazel Flagg" concerns a Vermont girl who is mistakenly diagnosed as being incurably ill. A large

magazine, motivated by a desire to boost its circulation, takes Hazel in tow to give her a big final fling in New York. After all the preparations have been made, Hazel discovers she isn't sick at all, but off she goes anyway to New York with her old doctor.

RCA Victor has just released an original cast album of "Hazel Flagg," a single Eddie Fisher disc of "How Do You Speak to an Angel," and a single of Dinah Shore's "Salomee."



SHEREE NORTH does a number entitled "Salomee." RCA Victor has released a single record of "Salomee" as sung by Dinah Shore.

The idea of Bette Davis in a musical revue was, to say the least, shocking to countless drama fans. When the screen's leading interpreter of suffering womanhood decided to return to the theatre after twenty years, and to return aboard a musical, the step was looked upon quite skeptically. But when Miss Davis started to sing and dance in "Two's Company," audiences and critics alike gave freely of their praise. In this new vehicle, Miss Davis cavorts with Hiram Sherman, Nora Kaye, David Burns and others.

The show was written by Charles Sherman, a renowned sketch writer who has co-authored fifteen hit Broadway musicals. Songs for the show were written by Vernon Duke, Ogden Nash and Sammy Cahn. RCA Victor has just released an original cast album of Charles Sherman's hit musical "Two's Company."

TWO'S COMPANY



HIRAM SHERMAN, Bette Davis' chief vis-a-vis, cavorts gaily with her in a scene from "Two's Company."



BETTE DAVIS and Hiram Sherman poke fun at the foibles of man and his mate in Bette's first musical revue.



BETTE DAVIS and David Burns do a number in "Two's Company" entitled, as the above picture clearly depicts, "Jealousy." Fun-poking is the order of the day in this number and others.



THE STARS ARE SINGING

introduces Anna Maria Alberghetti in her first starring role. Headlined with this 16-year-old coloratura soprano are Rosemary Clooney and Lauritz Melchior. It's the story of a little Polish stowaway and her troubles with NY immigration officials.

as a VICTOR RECORD REVIEW **PICTURE** *Color* Broadway and Hollywood



SHE'S BACK On Broadway" stars Virginia Mayo, Gene Nelson, Frank Lovejoy, Steve Cochran and Patrice Wymore. Filmed in WarnerColor, it's the story of a washed-out movie actress, her return to stardom, and her big romance.

THE DESERT SONG

is a technicolor version of the Harbach-Romberg-Hammerstein II operetta. It stars Kathryn Grayson, Gordon MacRae and Raymond Massey. Miss Grayson and Tony Martin have recorded an album of songs from "The Desert Song" for RCA Victor.



PETER PAN

is Walt Disney's new all-cartoon feature based on the Barrie classic. Peter's voice comes from Bobby Driscoll; Kathryn Beaumont speaks for Wendy. RCA Victor has recently released a "Peter Pan" album, recorded by members of the original Disney cast.



THE JAZZ SINGER stars Peggy Lee and Danny Thomas. It's a technicolor remake of the first "talkie." Now available is Danny Thomas' recording of "Hush-A-Bye" and "Oh Moon" plus an album of songs from the film.

OILTOWN U.S.A.

is a Billy Graham film which will be shown in churches and religious gatherings all over the country. The film features George Beverly Shea, Cindy Walker and Redd Harper, whose songs have been put into an "Oiltown, USA" album, soon to be released by RCA Victor.



TONIGHT WE SING is the story of Mr. Sol Hurok. Ezio Pinza and Roberta Peters star in this film, and Jan Peerce sings for the sound track. The film's stars have made a "Tonight We Sing" album for RCA Victor.

"Victrola" 45

attachment
sounds better—
plays easier—
it's completely automatic!



Model 45J2

Plays through
any radio,
phonograph, or
television set.

- The first record and changer designed for each other. Operates from the center, the modern trouble-free way.
- Play over an hour and a half of music with a single loading of new Extended Play "45" records.
- More than 4000 selections to choose from on "45", all played by the world's greatest artists.
- No posts to adjust. Large spindle for easy loading holds up to fourteen 7-inch "45" records.

only

\$16⁷⁵

Tmks.®

RCA VICTOR



DIVISION OF RADIO CORPORATION OF AMERICA

Price is suggested list price but subject to change without notice. Slightly higher in South and Far West.

World leader in Radio ★ First in Recorded Music ★ First in Television