

MAY
1944

VICTOR

Record Review



THE MAGAZINE OF MUSICAL FACT AND COMMENT



Grace Moore

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“... we are **DOUBLY** proud”

Recently, the RADIO CORPORATION OF AMERICA, during its Blue Network program, “The Music America Loves Best,” saluted the winners of the 1943 award of the Academy of Motion Picture Arts and Sciences. Specific reference was made to eight awards for excellence achieved in films dealing chiefly with war themes. All of these films were recorded on RCA motion picture sound recording equipment. Congratulating Warner Brothers, RKO-Radio, and Paramount, the RCA announcement stated: “Our partnership in the motion picture arts all over the world is always something to make us proud, but because these award pictures, recorded with RCA sound, are helping to win the war, we are doubly proud.”



What Others Say

About the VICTOR RECORDS of Debussy's *Gigues* and *Rondes de printemps* (M/DM-954): “In the recording world there is a gleam of light, a ray of hope. VICTOR issues the long-wished-for recordings of Debussy's *Gigues* and *Rondes de printemps*. These two seldom-heard pieces, especially the first, are shining gems; never has Debussy been more explorative, more original in his manipulation of orchestral color, *Gigues* has an amazing formal clarity and concision; at the same time, its strange melancholia and biting, at times acid, coloring create an atmosphere,

a mood that I find impossible to define. Why these pieces have waited so long for recording is a mystery. Monteux, conducting the San Francisco orchestra, is ideal for this music, and gives a beautiful performance. The recording is excellent.”—Colin McPhee in *Modern Music*.

About the VICTOR RECORDS of Mozart's *Divertimento in E-Flat Major for Violin, Viola and Cello* (K.563) (M/DM-959):

“The recording of the *Divertimento* amply repays the painstaking effort that went into its making. The instrumentalists give a performance which is a marvel of lightness, of technical dexterity, of both intelligent and sensitive musicianship. It was one of Feuermann's last recordings before his untimely death in May, 1942, and it clearly shows that he excelled as an ensemble player as well as a soloist. That three such distinctive musicians could have moulded their talents to the discretion of Mozart's chamber music, is in itself a major achievement.”—M. A. S. in *The New York Times*.



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Grace Moore

FAMOUS DIVA IS AUTHOR OF
EFFUSIVE AND ENGAGINGLY
FRANK AUTOBIOGRAPHY



RECOUNTING a career which, to say the least, has been (and still is, as a matter of fact) one of the most colorful in the annals of music,

Grace Moore's autobiography (*You're Only Human Once*; Doubleday, Doran; \$2.50) is without doubt one of the most openly frank self-revelations yet to come from the pen of a prominent world figure.

In her book, Grace Moore tells us she was the daughter of a small town merchant; that her mother was the reigning beauty of Cocke County, Tennessee. She projected herself into her career by taking "French leave" from a Washington music school and running away to New York. The chapter on her experiences as she made the rounds of the casting offices reads very much like the story of any number of stage struck youngsters, with the exception that in her case, her native ability, talent, and persistence won out.

The truth of the matter is that, in addition to her inherently beautiful voice, she has an electrifying and exhilarating personality. So, in 1923, in the *Music Box Review*, she definitely established herself as one having more than passing box office appeal, and be-

cause of the tremendous hit she made in that show there was every indication that a brilliant Broadway musical comedy career awaited her. But this was not our Grace Moore. She had hitched her Slabtown, Tennessee, "chariot" to the Metropolitan Opera "star" and overboard went the Broadway bright lights. She decided to prepare herself further and in 1928 made her debut in *La Bohème*.

However, carrying out the title of her narrative (*You're Only Human Once*) to the letter, we find her later on re-arranging her plans, and with the film *One Night of Love*, Grace Moore achieved an audience of truly world-wide proportions. Naturally, there are very many sidelights during these shifting scenes—all of them intensely interesting and highly enjoyable.

As one of the most vivid personalities before the American public today, Grace Moore continues to command nation wide audiences through her numerous radio broadcasts. Her concert appearances are always attended by the display of the "Stand-

(continued on page 7)





VLADIMIR GOLSCHMANN

IN SPANISH AND RUSSIAN VIGNETTES

La Vida Breve: Spanish Dance No. 1 Manuel de Falla
Polka and Russian Dance Dmitri Shostakovich
(from The Age of Gold Ballet)

Victor Record No. 11-8592

List Price \$1.00 ▲

MANUEL DE FALLA has had as much to do with keeping Spanish music before the world at large as any contemporary composer. It is not difficult to understand the reason, when we hear his works, for they are characterized by tenuous beauty, economy of material, and perfect construction. Such attributes are met in his dances from *The Three-Cornered Hat* (Album M/DM-505), the "Ritual Fire Dance" from *El Amor Brujo* (Victor No. 1596), and in the "Spanish Dance No. 1" from his prize-winning opera, *La Vida Breve*, so excitingly recreated here by the brilliant Russian conductor, Vladimir Golschmann, and the St. Louis Symphony Orchestra (Victor No. 11-8592).

La Vida Breve, literally *Life Is Short*, won a prize for the composer in 1905 in a competition sponsored by the Royal Academy of Fine Arts at Madrid. At that time Falla was twenty-nine years old.



His early musical instruction had been received from his mother, a talented pianist, and later he studied piano and composition with two of Spain's greatest teachers. In 1907, he moved to Paris and remained there for seven years, or until the outbreak of the first World War. Here he became a friend of Debussy, Dukas, and Ravel, whose influence is apparent in his later compositions. However, Falla never permitted his Spanish background to desert him, and his music has always been highly colored with the idiom of his native land.

La Vida Breve is one of the very few typically Spanish operas to come from the pen of a native Iberian composer. Its plot is of the "rustic chivalry" type, surrounding a simple gypsy girl, betrayed and abandoned by her lover, who dies a disillusioned, broken-hearted young woman. She (Salud by name) is depicted as a

sentimentally romantic and tender maiden, the antithesis, so to speak, of the voluptuous Carmen in the tragic opera of Georges Bizet.

The first act's locale is in the Albaicín Quarter of Granada. The scene is the patio of the house, with a door to one side revealing the interior of a forge. Here Salud awaits her faithless lover Paco, who, as they would say in Spanish, "*Ha deshonrado a la joven.*"

In this free translation of songs that surge through the memory of Salud, is found an indication of the drama's context:

*Long live those who laugh!
Death to those who cry!
The life of the poor man, born to distress,
Should be very brief,
Flower that is born at dawn
Dies when day is done,
How happy the flowers that hardly know
How evil life can be!*

This fatalism, this resignation to the vicissitudes of life, would tint the score with a bitterness bordering on the monotonous, were it not for the two tableaux in the second act which are infused with joyful and brilliant songs and dances, thus creating an aura of cheerful splendor which suffuses the ensembles.



In the last scene we witness the preparation of the nuptials for Paco and Carmela. Great happiness characterizes this scene. Salud appears on the street and upon discovering the reason for the festivities curses the false Paco. Nevertheless, she must see him again, but before doing so she sings an old song, the utterance of which turns Paco ashen. Salud enters and accuses him before all the assembled guests. Paco orders her put out, but still approaching him, and exclaiming, "Paco!", she suddenly collapses. Life and love, both so brief, have ended.

The "Polka and Russian Dance"

Today, few people in our country need be told that Dmitri Shostakovich is one of the leading composers of our age, and the foremost musical spokesman of the Soviet Union. Those who were not aware of his existence previously are fast becoming acquainted with Shostakovich's music, especially through such recordings as those of his first, fifth, and sixth symphonies (Albums M/DM-192, M/DM-619, and M/DM-867), as well as some of his shorter pieces.

(continued on page 14)

American Music GIVEN IMPETUS IN NEW RECORDING

THAT American music has long since emerged from its swaddling clothes, creatively as well as from a conductorial standpoint, is no longer news. It is certain that the composer and conductor who are brought together here are an affirmation of this fact.



Werner Janssen

for both of them have earned the right to occupy their present high position in the field of American music.

Corporal Samuel Barber of the Army Air Forces, composer of *Overture to School for Scandal*, and Werner Janssen, conductor of the Janssen Symphony of Los Angeles, are young Americans who, through their background, temperament, and talent can very well carry the banner of our native music. Corporal Barber's "Overture," from the first biting chord of the full orchestra, sweeps one along in a gush of really luscious music, strong rhythmically, and with song-like themes of great charm and appeal. In its structure, episodes, and climactic punctuations, it is a model of its kind. The present recording (Victor No. 11-8591; List Price \$1.00 ▲) fills a long-felt need on the part of music lovers throughout the country. It is here given a reading by Werner Janssen and his symphony of Los Angeles which is noteworthy for its perspicuity, precision of attack, and genuine opulence of color.

GORGEOUS

Korjus



DIE FLEDERMAUS; Laughing Song (Act II) **Johann Strauss**
(Mein Herr Marquis) (Sung in Spanish)

THE NIGHTINGALE (Waltz) **Joaquín Pardavé**
(from the film, *Caballería del Imperio*)

with **Victor Concert Orchestra**
Ernest Roemer, Conductor

[Victor Record No. 11-8579 List Price \$1.00 ▲]

On the opposite page appears a photograph of Miliza Korjus, in one of her thrilling scenes from *The Great Waltz* in which she captivated the hearts and affections of millions of moviegoers in this country and everywhere else that the picture was shown. This beautiful, young, blond singer of amazing vocal gifts, for whom American concert and opera audiences have clamored, will answer that insistent call at last, when next she undertakes her first country-wide tour in the Fall.

Arriving in America several years before the war, Madam Korjus has been making musical films and giving concerts in Mexico and South America. In fact, so great was her success that she was prevailed upon to remain there three years, and during that time she has been on the air twice a week in Mexico City and, besides her motion picture work, has done a great deal of opera. Announcement of her forthcoming tour will, we are sure, interest music lovers the country over, for Miliza Korjus has a really magnificent coloratura which not only reaches A-flat *in altissimo*, but she can hold it without effort. And it is no trick of alliteration when we apply to her the appellation "Gorgeous Korjus," for her beauty is of the dazzling kind, which, added to her brilliant artistry, forms a combination rarely to be found. Recently the *New York Times* stated: "Although the array

of 'big-name' artists to appear in New York and go on tour this season is imposing, almost no new artists of extensive reputation will be presented, as the war permits the managers no chance to bring over any further celebrities to swell the ranks of those already resident on these shores. There is, however, one foreign artist of high standing who will make her North American recital debut in this city during the year. This is Miliza Korjus, the Bosnian coloratura soprano . . . The singer, who arrived in this country eight years ago, has evoked wide-spread commendation through her recordings she has made here and her work on the screen, as well as through her concerts in Mexico and South America. Her recital here will be awaited with keen anticipation."

Mistress of six languages: Russian, Swedish, German, Spanish, Italian, and English, she has a brilliant and exciting repertoire, which, combined with the beauty of her appearance makes a concert by Miliza Korjus an experience that will live long in the memory of the most ardent concert goer.

Her operatic repertoire is extensive, ranging from Mozart to Wagner. In oratorio she is equally impressive.

Now, Her Recordings

In the meantime, Madam Korjus returns to us in recordings which are portentous of the vocal prowess and glamour next season's audiences will be applauding from coast to coast: The "Laughing Song" from Act II of *Die Fledermaus*, and "The Nightingale" from the film *Caballeria del Imperio*. The perennially favorite "Laughing Song" needs little editorial comment, because its merry and bubbling character is well-known. It is sufficient that it is from the pen of the "King of the Waltz," who won equal acclaim in the field of the operetta, and when we speak of Johann Strauss there is immediately conjured up in our minds the Vienna of pre-Nazi days: a city of gaiety, of lovers in the moonlight, of laughter, and music.

Die Fledermaus, ("The Bat") according to Noah Webster, is a flying mammal, nocturnal in habit and mouse-like in structure. But to Johann Strauss, who lived thirty years later, it was a bold hero of a human comedy of manners. The music itself has been popular for more than fifty years and English versions of its witty plot have been given throughout the United States at various times. In the "Laughing Song" (sung in Spanish), Miliza Korjus demonstrates the gayest and airiest



Miliza Korjus in thrilling scene from "The Great Waltz"

tones of her sparkling voice. In the entrancing waltz, "The Nightingale," her clear, bell-like coloratura triumphs over the throbbing roulades of that songbird itself. To our editorial way of thinking, here is singing of a high order.

Grace Moore's Exhilarating Autobiography

(continued from page 3)

ing Room Only" sign. One of the world's greatest artists of our day, her graciousness, vibrant personality, and sincere artistry have placed her in an enviable position among the vocalists of all time. One of Grace Moore's legacies, which will remain ours for all time to come, are her VICTOR RECORDS. Here her voice has been immortalized; its richness, and even her personality, have been superbly captured for us and for future generations to come.

Needless to say, her autobiography fulfills a long felt need in the world of literature devoted to musical personalities. Its gaiety and provocative spirit are the essence of Grace Moore's fabulous charm.

ARTHUR

Fiedler

BY JOHN N. BURK

AS one who has attended Boston's "Pops" for a good many summers, I sometimes wonder just what they may signify to people who have been no nearer to them than the records or broadcasts. English record fans refer to them as the Boston "Promenades," but they are really not at all like the London "Proms," where one walks about during the music, nor are the programs nearly so serious as the "Proms" or New York's Stadium Concerts or, for that matter, any of the usual summer symphonies. The "Pops" are a special spring product of Boston. They are not, strictly speaking, just concerts, but concerts plus: The music gains by being enjoyed over a table where between numbers attention turns to a bottle or a sandwich.

Symphony Hall, the winter home of the Boston Symphony Orchestra, is stripped of all its austerity when, just after May Day, the "Pops" season comes. The hall is redecorated in cool green and gold; the rows of black leather seats are removed and in their place tables seating up to five cover the floor. One listens to an orchestra of nearly a hundred players. Whispered conversations are not frowned upon; the waitresses continue discreetly to take orders and bring loaded trays without undue intrusion upon the musical pleasures of the evening. A stranger to the "Pops" is sure to be puzzled by the decidedly mixed list of recordings. How can a program make sense where a piano concerto fraternizes with *Strike Up the Band*, the *Egmont Overture* with *Tiger Rag*? The "Pops" are so constituted that they can do just this in their special broad-minded and expansive way, to the overall satisfaction of everybody. On the face of it the "Pops" would seem to meet the perennial feud between the "boogie-woogies" and the "high-brows" by taking both factions into its fold.



The "Pops" do actual missionary work by breaking down the prejudices of each opponent and leading him unawares into the pleasures of the other sort.

Blood and Tissue

The "Pops" are part of the blood and tissue of Boston. They have been for the last fifty-seven years. Boston is at least as strict as any other city in the world about musical "standards" in the winter season. It must have the best and the best only. But when April is over and the tulips are out, one puts the more taxing and serious kind of music into summer storage as tenderly and unreluctantly as one's very special fur coat. Gay colors and a light heart are in order, or, to speak musically, the bright rhythms and flowing melodies of the music which is gratifyingly obvious in its appeal. Mahlerian lengths are entirely out, also symphonic complexity and choral solemnity. These things simply do not go with a glass of beer or a cigarette. What does go is the heavy tonal brew of the demi-gods among composers, the ones who have been frankly popular in a superlative way—Johann Strauss and Waldteufel, Offenbach and Suppé, Gounod and Bizet

—their number is only less than the abundance of their music. There are also the best of the popular moderns—Gershwin, Kern, Cole Porter, Morton Gould, Robert McBride, and many more. The only requirement for admission to a “Pops” program is that the piece have a sparkle of its own and that it be made (or arranged) to sound well from a full symphony orchestra.

Papa of the “Pops”

The moving spirit of the “Pops”—the unifying control and coordinator of the general

musical contentment—is Arthur Fiedler. It has been Arthur Fiedler for the last fourteen summers. The leadership of the “Pops” is a large order. If the “Pops” are to continue successfully, their conductor must be human enough to understand and satisfy the symphonic purist and the jazz hound, each on his own ground. He must be hardy enough to conduct a long concert every week-day night (and some Sundays) from early May until mid-July. Arthur Fiedler is indefatigable in both respects. His record of concerts conducted is

(continued on page 11)

THE MOVING SPIRIT OF BOSTON'S 'POPS'



“Pops”

MUSICAL MASTERPIECE RECORD OF THE MONTH

THE BANJO Gottschalk

(Transcribed by Quinto Maganini)

1. JAZZ LEGATO 2. JAZZ PIZZICATO Leroy Anderson

The Boston “Pops” Orchestra, which broadcasts every Saturday at 8:30 P.M. (EWT) during the summer season over the Blue Network, under sponsorship of the Allis-Chalmers Manufacturing Company, turns to jazz and brings us here a most delightful recording of an early and a contemporary example of America’s most original contribution to music.

Louis Moreau Gottschalk, the first American composer and artist to gain distinction and European recognition, was born of French

parentage at New Orleans in 1829 and died at Rio de Janeiro in 1869. His *The Banjo*, in Quinto Maganini’s pungent scoring for orchestra, is right out of New Orleans—witty, ironic, and exuberant. On the reverse side is a present-day streamlined version, suavely punctuated by the singing strings in *Jazz Legato* and by the plucked passages in *Jazz Pizzicato*. All in all, it is an exhilarating record, perfectly attuned to the season (Victor No. 10-1089; List Price \$75▲).



Allan Jones

RED SEAL ARTIST IN NEW AIR SHOW

ALLAN JONES, popular screen, stage, radio singing star, and RED SEAL recording artist, is the featured tenor on the new *Old Gold* air show. A delightfully entertaining half-hour program, it originates in New York and is presented every Wednesday at 8:00 P.M. (EWT) on the Columbia network. Recently, Allan Jones appeared in the stellar rôle of the Broadway musical, *Jackpot*. One of radio's most popular visiting guest stars, this is his first regularly scheduled radio assignment. He has played in such films as *Showboat*, *The Great Victor Herbert*, *The Boys from Syracuse*, and *When Johnny Comes Marching Home*. He is a graduate of the Syracuse University Music School and has studied abroad.

A very personable artist, Allan Jones displays a voice of richness and power. It has strength and resonance, a striking quality of sweetness and youthfulness, and, in *altissimo*, it is crystal-clear.

Among his popular RED SEAL recordings are "Amapola," "Donkey Serenade," "Thine Alone," "Intermezzo," and a long list of other perennially-favorite selections, all of which you will find listed in the new Victor catalogue, "The Music America Loves Best."

GOOD NEIGHBOR OF SONG

CARLOS RAMÍREZ, dynamic, personable, and virile baritone, has recorded here two songs which have in them the romantic fragrance of our neighbors to the South. In the lusty street song, *Rica pulpa* ("Luscious Fruit"), there are those same accents, vitality, and spontaneous currents which characterize his ebullient portrayal of the wily Figaro in *The Barber of Seville*, in which rôle he has enjoyed unqualified triumph.

Rica pulpa is a street song in which the announcement of the vendor is followed by lusty shouts of approval from prospective customers (in this case, the gentlemen of the orchestra) and then a general dance by all in celebration of the products of the orchard.

On the reverse side, Carlos Ramírez brings us Latin romance at its proverbial best. The song is *Para qué recordar* ("Let's Forget"), by the same composer who wrote *Ti-pi-tin*. It calls for a nocturnal setting, a señorita to serenade, and heavily perfumed tropical air. The singer is equal to the task, for he is a master of romantic songs like these. Accompanied by an orchestra of authentic Latin-American instrumentation, Señor Ramírez has brought his skill, artistry, and temperament to bear upon producing a recording of indubitable appeal (Victor No. 10-1090; List Price \$0.75▲).

A FOOTNOTE ON THE ARTIST

Born in Bogotá, Colombia, Carlos Ramírez started singing lessons when he was six. Soon afterwards he was soloist in church, school, and civic affairs throughout his country. Later, he pursued advanced studies in Buenos Aires and it was there, in 1937, that he made a sensational radio debut that won for him a contract for three years of broadcasting. At twenty-two he made his operatic debut at the famous *Teatro Colón*, being acclaimed one of the greatest baritones. After three seasons there he came to this country, where he has enjoyed the high praise of critics wherever he has appeared. Still a young man, Señor Ramírez is destined for a long and distinguished career.



Carlos Ramirez

Arthur Fiedler and the Boston "Pops"

(continued from page 9)

remarkable. His researches into current popular music are as prodigious as his working "Pops" repertory, which, old and new, runs into the hundreds. It has increased each year by fifty or sixty "first times" at the "Pops." His spirit of quest into the musical byways is reflected in his Sinfonietta recordings, and his concerts with E. Power Biggs.

Native Son

Arthur Fiedler is literally indigenous to the "Pops." He was born in their town, grew up with them, played in the "Pops" Orchestra, so stepped to the conductor's place, and through a decade and a half built the concerts into their present popularity, where an overflow is the nightly rule. Arthur Fiedler is a son of the Boston Symphony Orchestra. His father, Emanuel Fiedler, was brought to Boston by Wilhelm Gericke in 1885 to join the first violin section and was one of the original members of the Kneisel Quartet. He then played in the very first season of "Pops." Two uncles were likewise members of the Orchestra. The destined "Pops" conductor was born in the regime of Arthur Nikisch and was named after him. The Boston Arthur studied in the Boston Latin School, completed his musical education at the Royal Academy in Berlin, and studied violin with Willy Hess, once concert master of the Orchestra. Arthur Fiedler became a member of the Orchestra in good stand-

ing in 1915 under Dr. Karl Muck, first playing violin and later viola.

Open-Air Concerts

In 1929, the year before he became the conductor of the "Pops," he founded the free open-air concerts on the Charles River Esplanade, which he has conducted ever since after the "Pops" season. He is the conductor of the Cecilia Society Chorus, which combines the Boston Symphony Orchestra for choral concerts. He conducts the Fiedler Sinfonietta, known to record fans, and the University Glee Club of Providence. In the years of the WPA he organized and trained a youth orchestra with conspicuous success. He is chairman of the committee for Victory Concerts at the Boston Museum of Fine Arts. He led as guest the broadcast concerts of the Wallenstein Sinfonietta during the engagement of the regular conductor in Los Angeles.

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Blue Network

NOTES in Swingtime

BY DIXON GAYER

THE most sensational band to arise from the trunk and file of civilian swing bands in the past few years was that of trombonist-maestro Glenn Miller. Glenn, after working with several of the nation's best bands, felt that he had the essence of a revolutionary style in a combination sweet and swing orchestra. The records, both the round ones that play music and the statistical ones that show facts, prove that Glenn was right!

Our reason for delving into the somewhat recent past of the man we now know as Captain Glenn Miller is that we want to introduce you to a new album in Victor's "five foot (or more)" shelf of swing. We're talking about

the new Glenn Miller Album (Victor P-148), the latest "Musical Smart Set" album to be assembled between covers.

Although most of the album is devoted to Miller's swing hits, two of Glenn's top sweet hits, "Moonlight Serenade" and "Stardust," are also included. Both of these tunes (especially "Moonlight Serenade") display the unusual Miller saxophone voicings which gave the band its originality. Miller uses the trick of letting his tenor saxophone and clarinet double the melody part while the other saxophones play harmony. He was the first to feature this effect.

Swing tunes included in the set are "American Patrol," "Little Brown Jug," "Volga Boatmen," "Tuxedo Junction," "In the Mood," and "Pennsylvania 6-5000." "Little Brown Jug" was one of Miller's first disc successes and is still a top request record. "In the Mood" introduced Miller's "riff" style and was one of the records which paved the way for the band's popularity rise. The other tunes were all instrumental in establishing the band as the number one sweet and swing aggregation in the nation.

In an addendum let's settle once and for all the significance of "Pennsylvania 6-5000." Those of you in New York will find the number listed under the name of the famous Pennsylvania Hotel, home of the Café Rouge, where Miller was playing at the time the riff ditty was written. We have found innumerable out-of-towners with insatiable curiosity as to the owner of that number. Now you know!

HEY YOU! SHADDUP!

A cute new coupling by the vivacious King Sisters, four, count 'em, four, is "Milkman, Keep Those Bottles Quiet" and "San Fernando Valley." There's a cute story going the rounds in connection with the "Milkman, Keep Those Bottles Quiet" side of the record, which we can verify as true because we were there when the record was made. Recorders at the Bluebird studios wanted to use the sound of real milk bottles clinking together as a sound effect on the record. They sent out for several quarts of milk and a metal carrying case. When the milk was delivered, the sixteen quarts were intact as ordered . . . except that they were in paper milk containers! Since paper containers don't rattle very well, a boy was sent out to get another order of milk . . . this time in bottles. The record was made without further setbacks. The record! Oh, yes, it's on Bluebird 30-0824.





HEADLINES IN SWINGTIME

The Four King Sisters are doing last minute brushup work prior to the opening of their new dress shop in San Fernando Valley, California. The shop, which is tabbed Valley Vogue, is actually being run by Alyce and Louise, with Yvonne and Donna taking the part of semi-silent partners. Yvonne will design original dresses for the shop (she has done all of the girls' stage dresses), and Donna will do publicity and help in buying. The Kings will continue their singing activities but will mix business with business by buying dresses for the shop from various clothing centers they visit on theater tours. "Click" magazine is planning a pictorial feature showing the girls buying clothes in New York and the opening of the Pacific Coast store.

The Charlie Spivak baby becomes the third Victor baby to bear the name of Stephen. The Artie Shaw youngster and Glenn Miller's adopted son, both about one year old, are also named Stephen. Perry Como promises to be a screen click if stories from the film capital are any indication. Perry left New York a couple of months ago to embark upon a film career as a supplement to his radio and recording activities. His New York farewell was a sad blow to his many fans here. The young baritone had proved the most consistently liked singer to appear in New York nighteries in many months. His pictures, however, will give Como fans across the country an opportunity to see him in action. We know that the

Hollywood stories of his ability are true. He's a completely natural person even under the strain of recording activities and that should carry over to movie cameras!

MY HEART STOOD STILL, ANY OLD TIME

Artie Shaw's "Begin the Beguine" band bows in with another new disc set consisting of "Any Old Time" and "My Heart Stood Still." "Any Old Time" features Helen Forrest on a swing-ballad vocal, as well as the Shaw clarinet. The reverse side, "My Heart Stood Still," is strictly instrumental and features a fine solo by Artie.

New VICTOR and BLUEBIRD RELEASES



P-148 Glenn Miller

- 20-1564 AMERICAN PATROL
SONG OF THE VOLGA BOATMEN
(Russian Folk Song)
- 20-1565 TUXEDO JUNCTION
IN THE MOOD
- 20-1566 LITTLE BROWN JUG
MOONLIGHT SERENADE
- 20-1567 STAR DUST
PENNSYLVANIA SIX-FIVE THOU-
SAND

Artie Shaw and his Orchestra

- 20-1575 ANY OLD TIME
(Vocal refrain by Helen Forrest)
MY HEART STOOD STILL
(From "The Connecticut Yankee")

Four King Sisters

- 30-0824 SAN FERNANDO VALLEY
MILKMAN, KEEP THOSE BOTTLES
QUIET
(From the MGM film "Broadway
Rhythm")

Southern Sons Male quartet, unaccompanied

- 34-0712 LORD HAVE MERCY
I WANT TWO WINGS



José Iturbi, famed concert pianist and conductor, and RED SEAL artist, learns something about keyboard technique from Gracie Allen who specializes as a one finger piano virtuoso in a scene from Metro-Goldwyn-Mayer's new musical comedy, "Two Sisters and a Sailor," in which both are featured in the stellar cast. Gracie's "One Finger Piano Concerto" is a comedy highlight, while Iturbi's concert selections are classical music features of the new picture

"MUSIC YOU WANT"

**Advance programs listed on next page
for broadcasts from June 1 to June 30.**

ON June 1, 1944, the 1967th "Music You Want" program will go on the air. The first program, in the Fall of 1937, was broadcast by a mere handful; today it is aired by more than fifty stations throughout the country.

The programs, as the REVIEW has noted in the past, are all things to all listeners. Some find them a source of relaxation just before bedtime. Others look for and find a cross-section of music history. The brainy type like their intellectual appeal; the romantic welcome their emotional stimulation.

Many letters have been received praising the programs' continuity and their perfect timing. Listeners approve of the imaginative and sometimes philosophic or poetic manner in which the selections are introduced and the minimum of comment.

Although many music lovers listen to

"Music You Want" purely for its entertainment value, the programs serve a definite purpose for record collectors: they provide private previews in one's own home of the newest RED SEAL releases, as well as the old favorites in the VICTOR CATALOG.

Golschmann in Spanish and Russian Vignettes

(continued from page 5)

The "Polka and Russian Dance" from his *Age of Gold* ballet, announced here in a brilliant and incisive interpretation by Golschmann and the sterling St. Louis Symphony, is Soviet satire of the highest order. It forms an obliquely contrasting piece to the tragically passionate Spanish vignette on the reverse of this lustrous recording.

It is certain that further popular interest will attach to the music of this modern Russian genius through the addition of this scintillating piece to the list of his recorded works.

"MUSIC YOU WANT"¹

ADVANCE PROGRAMS

Program No.	June	Feature Title	Album Number	List Price
1967	1	Werner Janssen's <i>Birthday</i> Beethoven: Symphony in C Major (Jena)	DM-946	\$3.50
1968	2	Jose Iturbi: <i>Pianist and Conductor</i> Mozart: Concerto No. 20 in D Minor	DM-794	\$4.50
1969	5	Marian Anderson in Song Brahms: Alto Rhapsody	M-555	\$3.25
1970	6	Tchaikovsky: Sym. No. 4 in F Minor Leopold Stokowski con. NBC Sym. Orch.	DM-880	\$5.50
1971	7	Another "Pops" Concert Fiedler-Boston "Pops" Orchestra	Single Records	
1972	8	Robert Schumann's Birthday (1810) Symphony No. 1 in B Flat Major Koussevitzky-Boston Symphony Orch.	DM-655	\$4.50
1973	9	A James Melton <i>Recital</i>	Single Records	
1974	12	Brahms: Symphony No. 1 in C Minor (parts 1 and 2) Arturo Toscanini and the NBC Sym. Orch.	DM-875	\$5.50
1975	13	Brahms: Symphony No. 1 in C Minor (concluded)	DM-875	\$5.50
1976	14	A Sibelius Concert	Single Records	
1977	15	Birthday of Edvard Grieg (1843) Peer Gynt Suite No. 1 Goossens-London Philharmonic	M-404	\$2.50
1978	16	Pierre Luboshutz's <i>Birthday</i> Duo-Piano Recital Luboshutz & Nemenoff	Single Records	
1979	19	Recent Red Seal Records Joint Recital by: Steber, Thomas L., Thomas, Crooks, Elman	M-965	\$3.50
1980	20	Chopin: Concerto No. 1 in E Minor Rubinstein-London Symphony	DM-418	\$4.50
1981	21	Death of Rimsky-Korsakoff (1908) Scheherazade (parts 1 and 2) Leopold Stokowski and the Phila. Orch.	DM-269	\$6.50
1982	22	Scheherazade (concluded)	DM-269	\$6.50
1983	23	Beethoven: Symphony No. 2 in D Major Koussevitzky-Boston Symphony	DM-625	\$4.00
1984	26	Richard Crooks's <i>Birthday</i>	Single Records	
1985	27	Beethoven: "Archduke" Trio Rubinstein-Heifetz-Fuermann Rubinstein-Heifetz-Fuermann	DM-949	\$5.50
1986	28	Brahms: Concerto in D Major (part 1) Heifetz-Koussevitzky-Boston Sym.	DM-581	\$5.00
1987	29	Brahms: Concerto in D Major (concl.)	DM-581	\$5.00
1988	30	"What We Hear In Music" (12th Edition)	Single Records	

"Music You Want" — Station Guide

City	Station	Kc.	Time (P.M.)	City	Station	Kc.	Time (P.M.)
Anderson, S. C.	WAIM	1230	(Varies)	New Haven, Conn.	WELI	960	
Atlanta, Ga.	WATL	1400	11:30	New Orleans, La.	WDSU	1280	11:15
Austin, Texas	KNOW	1490	11:00	†New York, N. Y.	WQXR	1560	10:00
Baltimore, Md.	WCBM	1400	11:30	Omaha, Neb.	KOIL	1290	11:30
Birmingham, Ala.	WAPI	1070	11:30	Philadelphia, Pa.	KYW	1060	*12:30
Boston, Mass.	WBZ	1030	11:30	Pittsburgh, Pa.	KDKA	1200	12:00M
Charleston, S. C.	WCSC	1390	3:15	Portland, Ore.	KWJJ	1080	9:00
Charlottesville, Va.	WCHY	1450		Portsmouth, N. H.	WHEB	750	2:15
Cincinnati, O.	WSAI	1360	11:30	Richmond, Va.	WRNL	910	11:30
Cleveland, O.	WTAM	1100	*12:05	Rochester, Minn.	KROC	1340	10:30
Columbia, S. C.	WIS	560	(Varies)	Rochester, N. Y.	WHAM	1180	11:15
Columbus, O.	WBNS	1460	*12:05	Stevens Point, Wisc.	WLBL	930	2:30
Dayton, O.	WING	1410	11:30	St. Louis, Mo.	KSD	550	11:05
Denver, Colo.	KOA	850	(Varies)	St. Petersburg, Fla.	WSUN	620	(Varies)
Des Moines, Iowa	KSO	1460	11:00	Salt Lake City, Utah	KUTA	570	10:30
Detroit, Mich.	WXYZ	1270	11:15	Salt Lake City, Utah	KDYL	1320	11:00
Duluth, Minn.	WEBC	1320	4:30	San Francisco, Cal.	KGO	810	11:15
Fort Wayne, Ind.	WOWO	1190	11:30	Savannah, Ga.	WTOC	1290	11:30
Hartford, Conn.	WNBC	1410	11:15	Seattle, Wash.	KXA	770	10:00
Honolulu, T. H.	KGU	760	9:00	Spokane, Wash.	KHQ	590	11:00
Indianapolis, Ind.	WIRE	1430	11:00	Springfield, Ill.	WCBS	1450	4:30
Knoxville, Tenn.	WNOX	990	10:30	Springfield, Mass.	WBZA	1030	11:30
Los Angeles-Hollywood, Cal.	KFWB	980	11:30	Springfield, Mo.	KTTS	1400	*9:30
Louisville, Ky.	WINN	1240	4:30	Syracuse, N. Y.	WAGE	620	11:15
Madison, Wis.	WHA	970	*8:00	Troy, N. Y.	WTRY	980	11:30
Marion, Ohio	WMRN	1490	10:15	Washington, D. C.	WRC	980	11:30
Minneapolis, Minn.	WTCN	1280	11:00	Youngstown, Ohio	WFMJ	1450	11:15 *A.M.

Average program is 30 minutes in length, Monday through Friday. †"Victor Record Album" every Tuesday, Thursday and Saturday. ¶ Suggested list price, exclusive of excise tax; subject to change without notice.

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