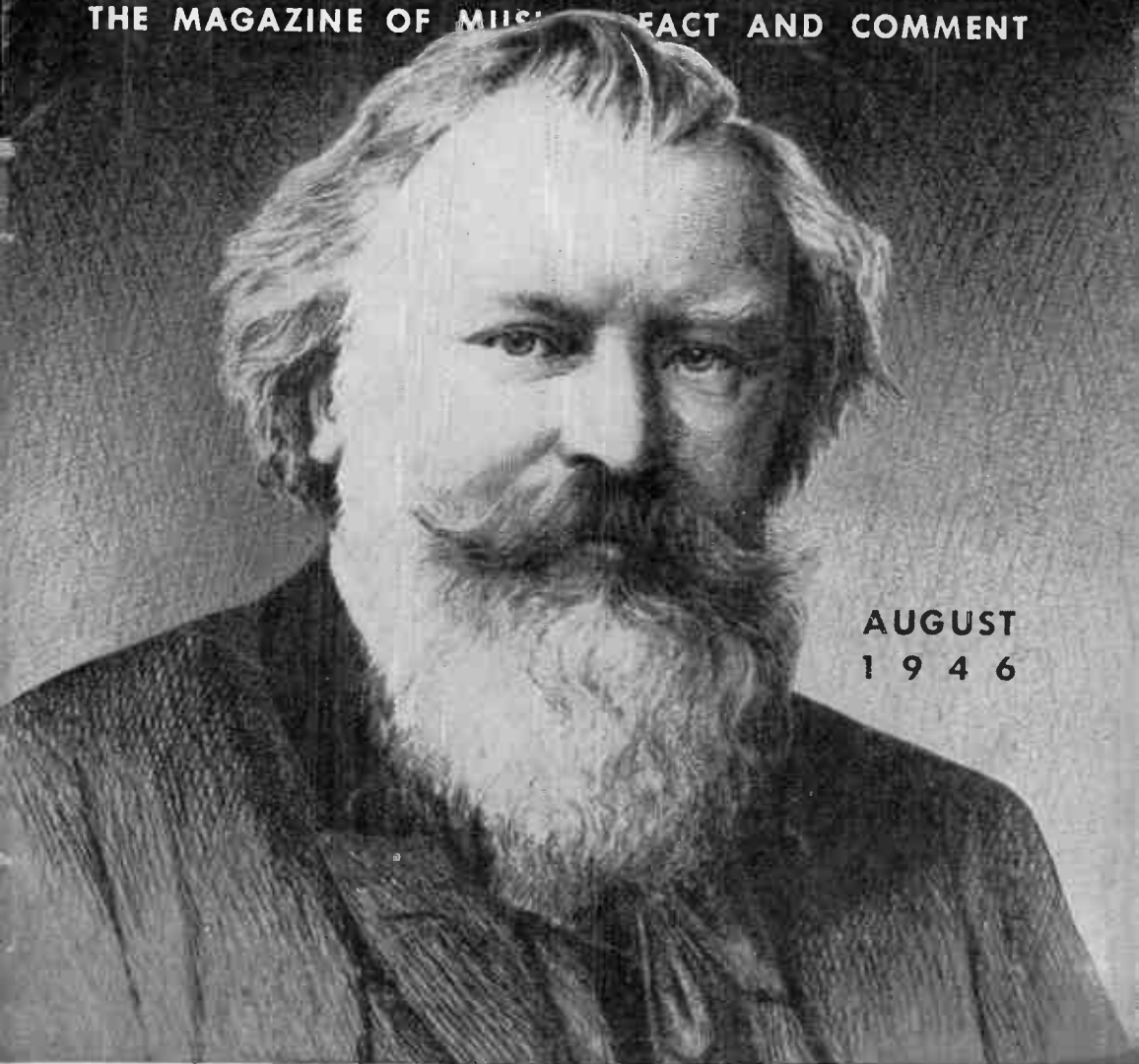


# RCA VICTOR

## Record Review

THE MAGAZINE OF MUSIC FACT AND COMMENT



AUGUST  
1 9 4 6

*Johannes Brahms*

The Bettmann Archive

## **DOWNTOWN RECORD SHOP**

**437-39 Market Street**

**Market 2239**



# RCA VICTOR

## Record Review



AUGUST, 1946

THE MAGAZINE OF MUSICAL FACT AND COMMENT

VOL. 9, NO. 4

# New Primrose Album to appear in September

**U**NQUESTIONABLY the leading violist of his day, and one of the finest and most sensitive of musicians, William Primrose has long been making music for record lovers. His latest release appeared a few months ago—a single record featuring the deeply stirring Schubert *Litany* on one side, and Bach's moving *Come, Sweet Death* on the other.

In an exciting new album to appear next month, Mr. Primrose turns to two fascinating works by contemporary composers—the *Soliloquy and Dance* of Roy Harris, with Johana Harris at the piano, and Arthur Benjamin's *Elegy, Waltz and Toccata*, with Vladimir Sokoloff performing the piano part.

For those whose taste embraces new paths in music, and whose interest lies in the vitality of constant creativeness and is ever moving forward, these records will be a delightful and stimulating experience. Look for the album next month!



*William Primrose*

**Betty R. Schoenfeld**  
Editor

**PUBLISHED BY RCA VICTOR DIVISION OF  
RADIO CORPORATION OF AMERICA, CAMDEN, N. J.**

**J. M. Williams**  
Manager

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bee cham conducts

# Mozart



*Sir Thomas Beecham, Bart.*

**S**URELY one of the most gratifying of single records is a sparkling Mozart overture. When performed under the guidance of Sir Thomas Beecham, Bart., all the charm and lyric sweetness, the poignant depth and vitality of Mozart sing forth with new radiance. Beecham, ever interested in little-known works of well-known composers, adds this exuberant reading to his list of fine achievements.

*The Abduction from the Seraglio* is one of Mozart's two important German operas to come under the heading of *Singspiel*—a comic song-play with spoken dialogue. The other

work, *The Magic Flute*, has received greater popularity, although *The Abduction* possesses in its own right some of the most engaging music that Mozart ever wrote. The overture in particular, filled with suggestions from the material of the opera, scintillates with a flavor and an expression that only Mozart could command. It was in this work that his personality as a dramatic composer emerged.

A tremendous success, the opera reflects the care and the time (almost a year) that went into its creation. The Vienna publication, Cramer's *Magzin*, states in the edition dated December, 1782, "Die Entführung aus dem

Serail' is full of beauties . . . and surpasses the expectation of the public, and the author's taste and new ideas, which were enchanting, received the fullest and most general applause."

It was not unnatural that the Orient should influence the imagination of the young and susceptible genius, Mozart. For the Vienna in which he lived was a melting pot of the races and spirit of East and West. To the north, the Slavic peoples lent their expression to Viennese music. To the east, the waters of the Danube flowed through the great Austrian country into Hungary, while further on, the plains disappeared into Turkey and the Orient. Truly, the greatness of the music that has stemmed from Vienna through the years lies in the color of all the peoples whose blood has enriched the Viennese soil.

The sight of merchants from Turkey, with their bizarre silken robes and their lavish turbans, was a familiar one in the Vienna of Mozart's day. About a century had passed since the Turkish army of Sultan Soliman had pitched its tents around Vienna; but the influence from the Orient, with its fabulous cymbals and its exotic colors, was great in the city.

Mozart drew from this rich atmosphere for his opera, *The Abduction from the Seraglio*. The story concerns the beautiful Spanish girl, Constanze, who, along with her maid, Blondchen, has been captured by the Turks and



The Bettman Archive  
Mozart excoriating the orchestra at a performance of *The Abduction from the Seraglio* in Berlin for playing wrong notes.

added to the harem of the Pasha Selim. In the course of events, Constanze's lover, Belmonte, and his valet, Pedrillo, (Blondchen's lover), secure admission to the palace, drug the majordomo, and escape.

They are arrested and brought back, but the kindly Pasha, recognizing Belmonte as a citizen who once saved his life, frees the captives and the opera ends happily.

The text of the work is by Gottlob Stephanie, and was based on a play by Christopher Friedrich Bretzner. The initial performance took place at the National Theatre in Vienna, July, 1782, for an entranced audience, including the Emperor himself. From Vienna the work proceeded successfully to other Austrian and German theatres. The first American performance probably took place in 1860, when an Italian version, entitled *Belmonte e Constanze*, was given in Brooklyn. Two years later it appeared on the stage of the German Opera House in New York. The American Opera Company has presented it in English in various cities throughout the country.

**MOZART: OVERTURE TO "THE ABDUCTION FROM THE SERAGLIO"**

(Die Entführung aus dem Serail)

Sir Thomas Beecham, Bart.  
and the  
London Philharmonic Orchestra

RCA Victor No. 11-9191

\$1.00 List Price ▲

# NEW SINGLE RED SEAL RECORDS

**VILLAGE SWALLOWS WALTZES** . . . . . JOSEF STRAUSS  
(Arranged by Seready)

**Boston "Pops" Orchestra**  
**Arthur Fiedler, Conductor**

RCA Victor No. 11-9189  
\$1.00 List Price ▲

One of the supreme events for devotees of lighter music is a Strauss waltz—and when performed by Arthur Fiedler and the Boston "Pops" Orchestra, this intoxicating music necessarily takes on new color and meaning! Josef Strauss, the second of Johann's three musical sons, was called in his day "The Schubert of dance music." His tender and lilt-ing style was considered, oddly enough, the most promising of them all. By reason of a strange and tragic pact made with his younger brother, Eduard, most of Josef's music was destroyed after his death. The *Village Swallows Waltzes* is one of the few remnants from his gifted pen. Glow-ing with all the irresistible charm and poignancy of old Vienna, this delectable bit of dance music is an appealing addition to any collection.



Arthur Fiedler

**THE ROSARY** . . . . . ETHELBERT NEVIN  
(Words by Robert Cameron Rogers)

RCA Victor No. 11-9190  
\$1.00 List Price ▲

**A PERFECT DAY** . . . . . CARRIE JACOBS BOND

**Thomas L. Thomas, Baritone**  
**with Gustave Haenschen and**  
**His All-String Orchestra and Chorus**



Thomas L. Thomas

In his latest release, the noted young baritone, Thomas L. Thomas, has turned to two well known and beloved excerpts from the repertoire of American song. *The Rosary*, most popular work of the late nineteenth century pianist and composer, Ethelbert Nevin, scored an instant suc-cess, and through the years has remained a favorite of millions. Coupled with the lovely and tender expression, *A Perfect Day*, from the pen of Carrie Jacobs Bond, this record will be a prize for Thomas fans. Gustave Haenschen, and his All-String Orchestra and Chorus blend beautifully with Mr. Thomas, adding a superb effect of balance and color.

**SONG OF THE BLACK SWAN** . . . . . VILLA-LOBOS  
(O Canto do Cysno Negro)

**PERPETUAL MOTION** . . . . . NOVAČEK  
(Perpetuum Mobile)

RCA Victor No. 10-1228  
\$0.75 List Price ▲

**Ricardo Odnoposoff, Violinist**  
**with Otto Herz at the Piano**

Ricardo Odnoposoff, the brilliant young violinist, scores again in his release for this month. The haunting and exotic *Song of the Black Swan* from the pen of the Brazilian, Villa-Lobos, is sure to cause a sensation with fans of this composer, particularly when recreated through the playing of Odnoposoff. It was the influence of Indian and Negro tribal music and the effect of impressionism that have given to Villa-Lobos's idiom a unique and fascinating quality, a quality that literally breathes from the *Song of the Black Swan*. On the reverse side of the record, Mr. Odnoposoff performs the scintillating *Perpetual Motion* of the Hun-garian composer, Novacek. With Otto Herz at the piano offering a bril-liant accompaniment, these two selections form an exciting and unusual combination.



Ricardo Odnoposoff



*Erica Morini*



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**BRAHMS: HUNGARIAN DANCES**

- No. 17, in F-sharp Minor
- No. 6, in B-flat
- No. 5, in G Minor
- No. 7, in A
- No. 8, in A Minor
- No. 1, in G Minor

Erica Morini, Violinist, with  
Artur Balsam at the Piano

MUSICAL MASTERPIECE ALBUM M-1053

Three 12" RCA Victor Records \$3.00 List Price ▲

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# Brahms' Hungarian Dances

## Morini records old favorites

**A**MONG the immortal and best loved of classical miniatures, the enchanting *Hungarian Dances* of Brahms have always been high on the list. Interpreted by the eminent Viennese artist, Erica Morini, this music, breathing the very heart and spirit of the Hungarian land, gains a new richness and vitality. Miss Morini is no stranger to RCA VICTOR. Listeners will recall her fine recording of the *Vivaidi Sonata in D*, in addition to her memorable readings of works by Wieniawski, Gounod and Ravel. Here in the Brahms' album she gives a characteristic performance—recreating with authority and genuine understanding the fascinating rhythms and melodies of the Hungarian dance.

The inspiration for this music came to Brahms during his association with the famed Hungarian violinist, Edward Reményi.

Through Reményi, whom Brahms accompanied on a tour, the young composer was to develop a passion for the color and soul of the Hungarian landscape, with its melancholy and capricious airs, its plaintive and voluptuous gypsy love song, and the untamed frenzy of its *czardas*, most popular of the Hungarian dances. The intoxicating effect of the Hungarian flavor never left the music of Brahms. The warmth of its melody, and the vivid shape of its movement was to creep into much of the finest work of his maturity.

From the airs that Reményi had taught him, Brahms scored twenty-one *Hungarian Dances* in the form of piano duets. The first two books appeared in 1869, and were his earliest works to draw notice from an enthusiastic public. Three years later he published

(continued on page 11)

AUGUST, 1946

▲ Suggested list price exclusive of excise tax.

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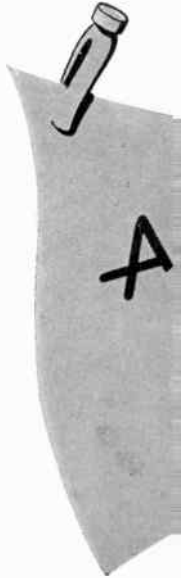
*Photographed as a little girl in her native Prague, Czechoslovakia, is Jarmila Novotna. Today, she is one of the loveliest of Metropolitan Opera singers, and one of RCA VICTOR's most important recording artists. Her charming and poignant album of Czech Folk Songs will long be remembered.*



*At the age of five, Claudio Arrau was already concentrating on the piano works of Mozart. Today his fine and sensitive performances have been faithfully reproduced on RCA VICTOR records—performances of Mozart, Beethoven and Schumann—with more to come!*



*Chubby and pensive, the little one above is none other than Blanche Thebom, the attractive mezzo-soprano who swept to operatic stardom almost overnight. Outstanding among the many recordings she has made for RCA VICTOR is her delightful Album of Memories.*







The angelic three-month-old bundle on the left developed into none other than lovely Jeanette MacDonald. The vivacious red-haired soprano, a tremendous favorite with record fans, will be remembered for her album of Religious Songs.

# AS THEY WERE

Once upon a time the most glamorous of singing stars and the most dignified of instrumentalists wore ribbons in their hair and romped with their dogs. . . . From old family albums, the memories of yesteryear emerge. . . . Here are a few of our leading Red Seal artists as they were—and as we know them today!



The youngster is Teddy Jones—now known to movie, concert and radio fans as Allan Jones, the popular singing star! The latest release of this singer, who is of Welsh descent and heir to the grand musical strain of his race, is an album of Cole Porter show hits.



# National Jazz Foundation

*New Orleans group*

**organized to foster Native American Music**

**M**AKING more and more of a stir in popular musical circles recently is the National Jazz Foundation of New Orleans. Usually known in cryptic terms as the "NJF," this organization of prominent New Orleans citizens and jazz enthusiasts was formed in May, 1944, with the express purpose in mind of "preserving and developing the history of jazz, immortalizing its creators, fostering contemporary jazzmen and their music and establishing in New Orleans a National Museum of Jazz."

Quite an ambitious undertaking but one that has made considerable progress in two years' time. Hot jazz in general has always been recognized as one of America's greatest arts, and New Orleans jazz in particular, one of the genre's best expressions. In October, 1944, the National Jazz Foundation gave its first New Orleans Jazz Concert, featuring New Orleans artists and jazz orchestras. It was the beginning of a campaign that now promises to make good in a really big way.

In the contemplated Jazz Museum, for which funds are being solicited now, a comprehensive collection of recorded jazz will be one of the chief attractions. Historical relics of jazz development— instruments, photographs, documents, books, music—will aid in

making the museum the world center of authority on all matters connected with jazz. Most important of all will be the promotion of "live" New Orleans jazz concerts, so well-publicized that jazz as an art form will experience a vital rebirth and period of growth.

One of the best aspects of the NJF is its non-profit set-up. Foundation officers contribute their time and efforts from a pure love of jazz. Memberships in the organization are offered in four categories: active, sustaining, honorary and life. For all the details pertaining to membership in the organization, you can write to National Jazz Foundation Inc., 610 Hibernia Building, New Orleans 12, La.

It might be well to consider what Arnold Gingrich, editor of *Esquire Magazine*, said recently concerning the NJF: "... as in the case of the French Quarter once before, an awakening has come in the nick of time. A group of New Orleans civic and business leaders has taken the first steps to mark and preserve the historic places that saw the beginnings of New Orleans music—before they all fall away into legend and folklore. If they are successful in this endeavor, New Orleans will have not merely another prime tourist attraction but one more powerful claim to the title of 'America's Most Interesting City'."

## Brahms' Hungarian Dances

(continued from page 7)

the works as piano solos. The third and fourth books appeared in 1880. It was the eminent violinist, Joseph Joachim, who arranged the dances for his instrument, and since then they have become an integral part of the violin repertoire. Through the years these compositions have been heard in various forms—*as solos and for instrumental combinations. For the most part, however, they are not Brahms' own arrangements. He orchestrated only three of them—the first, third and tenth.*

Actually this infectious music speaks for itself. The essence of the Hungarian soil, a soil drenched with the combined spirit of many races, breathes forth from its very tones. Hungary—borderland between East and West—home of the rolling plains and soaring mountains through whose valleys the Danube wends its way to the Austrian country—home of the Magyars, gypsies, Slavs, Jews and the many other mixed races—this was the fusion of blood and temperament that produced the melodic air of Hungary. This was the real source of the vivid and intoxicating *Hungarian Dances* of Brahms. You will want this album!



The Bettmann Archive

Joseph Joachim

AUGUST, 1946

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## RCA VICTOR RECORDS YOU SHOULD OWN

1. LITANY (Schubert)  
COME, SWEET DEATH (J. S. Bach)  
(Komm' Süsßer Tod)  
**William Primrose, Violist**  
**Vernon de Tar, Organist**  
Record No. 11-9117 List Price \$1.00
2. LA BELLE HÉLÈNE: OVERTURE (Offenbach)  
**Boston "Pops" Orchestra,**  
**Arthur Fiedler, Conductor**  
Record No. 11-9026 List Price \$1.00
3. SIX CHANSONS (Hindemith)  
**Robert Shaw and the Victor Chorale**  
Record No. 11-8868 List Price \$1.00
4. SONGS MY MOTHER TAUGHT ME (Dvořák)  
THE KISS: CRADLE SONG (Smetana)  
**Jarmila Novotna, Soprano**  
**Robert Merrill, Baritone**  
Record No. 11-9153 List Price \$1.00
5. LA TRAVIATA: ACT II (Verdi)  
Ah! Dite alla Giovine  
(Ah! Say to Thy Daughter Dear)  
**Imponete**  
(Now Command Me)  
(Violetta and Germont Duet)  
**Licia Albanese, Soprano**  
**Robert Merrill, Baritone**  
Record No. 11-9175 List Price \$1.00
6. TOCCATA IN B MINOR (Eugène Gigout)  
RIGAUDON (Ondré Campra)  
(Dance)  
**Virgil Fox, Organist**  
Record No. 10-1208 List Price \$0.75
7. LA FORZA DEL DESTINO: OVERTURE (Verdi) (The Force of Destiny)  
**Arturo Toscanini and the NBC Symphony Orchestra**  
Record No. 11-9010 List Price \$1.00
8. RIGOLETTO: ACT I (Verdi)  
Questa o Quella (The One is as Fair as the Other)  
TURANDOT: Act III (Puccini)  
Nessun Dorma (None Shall Sleep)  
**Jussi Bjoerling, Tenor**  
Record No. 10-1200 List Price \$0.75
9. CORIOLAN: OVERTURE (Beethoven)  
**Arturo Toscanini and the NBC Symphony Orchestra**  
Record No. 11-9023 List Price \$1.00
10. CAROUSEL: SOLILOQUY (Hammerstein II-Rodgers)  
"I wonder what he'll think of me?"  
"I can see him when he's seventeen"  
**James Melton, Tenor**  
Record No. 11-9116 List Price \$1.00

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# Popular Hits of the Day



## ***Perry Como to be honored***

**T**HE week between September second and September ninth will be devoted to that great favorite of millions throughout the country, Perry Como. RCA VICTOR has decided to answer the staggering amount of requests that have come pouring in from fans begging for new Como records and re-issues of old favorites. During Perry Como Week, therefore, six new sides will be released plus a number of discs that once brought Perry into prominence.

The new records include: *A Garden in the Rain*, coupled with *You Must Have Been a Beautiful Baby*; *Blue Skies*, and on the other side, *Girl of My Dreams*; and *Little Man You've Had a Busy Day*, coupled with *Kentucky Babe*.

The standard favorites to be re-issued are as follows: *Surrender* and *More Than You Know*; *They Say It's Wonderful* and *If You Were the Only Girl*; *All Through the Day* and *Prisoner of Love*; *You Won't Be Satisfied* and *I'm Always Chasing Rainbows*; *Hubba Hubba (Dig You Later)* and *Here Comes Heaven Again*; *Till the End of Time* and *That Feeling in the Moonlight*; *I'm Gonna Love That Girl* and *If I Loved You*; *More and More* and *I Wish We Didn't Have to Say Goodnight*; and finally, *I Dream of You* and *I'm Confessin'*.

At the same time, RCA VICTOR is recoupling two of the numbers that probably had more to do with Perry's rise to fame than any other songs: *Temptation* and *Goodbye Sue*.



## Wayne King Offers . . .

### Irving Berlin Melodies

**T**HE "Waltz King" lends his magic touch to the melodies of Irving Berlin in a brand new album! Some of Berlin's greatest and most nostalgic hits are included in this fine set of recordings: *Always, Blue Skies, All Alone, Say It With Music, Remember, A Pretty Girl Is Like a Melody, What'll I Do* and *Alexander's Ragtime Band*.

Wayne King's handsome instrumental treatment of the old favorites is brightened by some fine vocalizing. Nancy Evans offers her talents to *Blue Skies, All Alone, Remember* and *What'll I Do*—while Earl Randall sings *Always, Say It With Music* and *A Pretty Girl Is Like a Melody*. If you like Irving Berlin and if you like your music tinged with dreamy hues, look for "Irving Berlin Melodies"—(P-159)—at record dealers everywhere.



## POPULAR RECORDS YOU SHOULD OWN

20-1923 THAT LITTLE DREAM GOT NO-WHERE—Johnny Burke—Jimmy Van Heusen

LOVE IS THE DARNDDEST THING—Johnny Burke—Jimmy Van Heusen

(both from the Paramount picture "Cross Your Heart")

Tommy Dorsey and His Orchestra  
Vocal refrains by Stuart Foster and Dorothy Claire, respectively

20-1921 TO EACH HIS OWN—Jay Livingston—Ray Evans  
(inspired by the Paramount picture "To Each His Own")

YOU PUT A SONG IN MY HEART—Cliff Friend

Freddy Martin and His Orchestra  
Vocal refrain by Stuart Wade

20-1927 ROGUE RIVER VALLEY — Hoagy Carmichael

(from the Universal motion picture "Canyon Passage")

GOTTA GET TOGETHER WITH MY GAL—Esther Van Sciver—Max Rich

Elton Britt singing with orchestra

20-1922 GIVE ME FIVE MINUTES MORE—Sammy Kahn—Jule Styne

Vocal refrain by Tex Beneke

TEXAS TEX—William Finegan  
Tex Beneke and the Müller Orchestra

20-1920 JUST THE OTHER DAY—Austem Croom—Johnson—Redd Evans

WHEN THE ANGELUS IS RINGING—Joe Young—Bert Grant

Vaughn Monroe and His Orchestra

Vocal refrain by Vaughn Monroe,  
Betty Norton and The Moon Maids



Frank  
Black

known names—the distinguished conductor-composer who has been general music director of NBC since 1933 . . .

Each Sunday at 2:00 P.M. Eastern Daylight Time, baritone Robert Merrill sings the favorite song chosen by an American family, and each week the story of the family that made the selection is told. The rest of the program consists of favorites from the RCA Victor catalog—gems from light opera, musical comedy and grand opera. There is special music specially composed for the day by Frank Black.

This is a “middle of the road” program—This is music for everyone—Are you listening?

# Are you listening?

**The music America loves best**

**S**INCE June 2, we've been on the air with our summer program, you know . . . Robert Merrill singing the songs you love—Frank Black conducting thirty-six musicians made up of members of the NBC Symphony Orchestra . . .

You know Robert Merrill as one of the finest singing stars of radio and opera; you recall Frank Black as one of radio's best



Robert  
Merrill

## "MUSIC YOU WANT" ADVANCE PROGRAMS

Program No.	Sept.	Feature Title	Album Number	List Price	Program No.	Sept.	Feature Title	Album Number	List Price
2256	2	Favorite Overtures <i>Toscanini-NBC Sym. Orch.</i>	Single Records		2266	16	Liadoff: The Enchanted Lake <i>Koussevitzky-Boston Sym. Orch.</i>	Single Records	
2257	3	Ippolitov-Ivanoff: Caucasian Sketches <i>Fiedler-Boston "Pops" Orch.</i>	DM-797	\$3.85	2267	17	Great Operatic Scenes <i>Milano-Harshaw-Thebom-Melton</i>	Single Records	
2258	4	Death of Edward Grieg Grieg: Piano Concerto in A Minor <i>Rubinstein-Philadelphia Orch.</i>	DM-900	\$3.85	2268	18	Respighi: The Birds <i>Defausw-Chicago Sym. Orch.</i>	SP-14	\$2.25
2259	5	Bizet: "Music From Carmen" <i>Stokowski-N.Y. City Sym. Orch.</i>	DM-1002	\$4.85	2269	19	Bernstein: "On the Town" <i>Bernstein-Choral-Orchestra</i>	DM-995	\$3.85
2260	6	20th Anniversary of Sound Film "A Cole Porter Review" <i>Dave Rose and his Orchestra</i>	P-158	\$2.75	2270	20	Rachmaninoff: Isle of the Dead <i>Koussevitzky-Boston Sym. Orch.</i>	DM-1024	\$3.85
2261	9	Bach: Double Concerto in D Minor <i>Menuhin-Enesco-Montoux Orch.</i>	DM-932	\$2.85	2271	23	Gershwin: Rhapsody in Blue <i>Sanroma-Fiedler-Boston "Pops" Orch.</i>	SP-3	\$2.25
2262	10	Wagner: Brunnhilde's Immolation <i>Traubel-Toscanini-NBC Sym. Orch.</i>	DM-978	\$3.85	2272	24	Ravel: La Valse <i>Montoux-San Francisco Sym. Orch.</i>	DM-820	\$2.85
2263	11	Beethoven: "Sonata Appassionata" <i>Artur Rubinstein</i>	DM-1018	\$3.85	2273	25	Enesco: Roumanian Rhapsody Nos. 1 and 2 <i>Kinder-Ormandy-Sym. Orch.</i>	DM-830	\$2.85
2264	12	Tchaikovsky: 1812 Overture <i>Fiedler-Boston "Pops" Orch.</i>	DM-776	\$4.85	2274	26	Program of Song <i>Anderson-Thebom-Maynor</i>	Single Records	
2265	13	Debussy: Preludes, Book 1 <i>E. Robert Schmitz</i>	DM-1031	\$6.00	2275	27	Piano Concert by Iturbi "Music to Remember"	SP-4	\$2.25
					2276	30	Strauss: , Death and Transfiguration <i>Stokowski-N.Y. City Sym. Orch.</i>	DM-1006	\$3.85

## "THE MUSIC YOU WANT"—Station Guide

City	Station	Kc.	Time (P.M.)	City	Station	Kc.	Time (P.M.)
Albert Lea, Minn.	KATE	1450	11:00	Nashville, Tenn.	WSM-FM	650	9:00
Anderson, S. C.	WAIM	1230	(Varies)	New Haven, Conn.	WNHC	1340	10:30
Asheville, N. C.	WNCA		10:30	New Orleans, La.	WDSU	1280	(Varies)
Baltimore, Md.	WCMB	1400	10:00	New York	WNEW	1130	9:00
Bellingham, Wash.	KVOS	790	3:30	Norman, Okla.	WNAD	640	2:15
Boston, Mass.	WBZ	1030	11:30				
Carthage, Ill.	WCAZ	1080	2:35	Omaha, Neb.	KOIL	1290	(Varies)
Charlottesville, Va.	WCHV	1450	11:30	Paris, Texas	KPLT	1490	10:30
Cleveland, O.	WTAM	1100	*12:15	Pensacola, Fla.	WCOA	1370	11:05
Columbia, S. C.	WIS	560	11:30	Philadelphia, Pa.	KYW	1060	(Varies)
Concord, N. H.	WKXL			Pittsburgh, Pa.	KDKA	1200	12:00M
Cordele, Ga.	WMJM	1490	8:00	Portland, Ore.	KWJJ	1080	6:30
Denver, Colo.	KOA	850	11:30	Portsmouth, N. H.	WHEB	750	7:15
Des Moines, Iowa	KSO	1460	11:05				
Detroit, Mich.	WJLB	1400	12:05	St. Petersburg, Fla.	WSUN	620	10:15
Dubuque, Iowa	KDTH	1370	3:30	Salt Lake City, Utah	KUTA	570	10:30
Duluth, Minn.	WEBC	1320	2:00	Salt Lake City, Utah	KDYL	1320	12:00
Fort Wayne, Ind.	WOWO-FM	1190	9:30	San Francisco, Cal.	KPO	680	(Varies)
Honolulu, T. H.	KGU	760	9:00	Savannah, Ga.	WTOC	1290	11:30
Jacksonville, Fla.	WPDQ	1270	10:30	Spencer, Iowa	KICD	1240	10:30
Jefferson City, Mo.	KWOS	1240	3:00	Springfield, Ill.	WCBS	1450	(Varies)
Lafayette, Ind.	WBAA	920	8:00	Springfield, Mass.	WBZ-A	1030	11:30
Los Angeles- Hollywood, Cal.	KFWB	980	11:30	Stevens Point, Wisc.	WLBL	930	2:30
Madison, Wis.	WHA	970	8:30				
Manchester, N. H.	WMUR	610	11:15	Toccoa, Ga.	WRLC	1450	10:30
Marion, Ohio	WMRN	1490	10:30	White Plains, N. Y.	WFAS	1230	4:15
McComb, Mississippi	WSKB	1230	7:30	Willmar, Minn.	KWLM	1340	3:30
				Youngtown, Ohio	WFMJ	1450	11:15

Average program is 30 minutes in length, Monday through Friday.

\*A.M.

## RCA Victor Record Order Blank

*Please clip this out and mail it to your RCA Victor Record Dealer*

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