



SAMMY KAYE and JANE RUSSELL



VLADIMIR HOROWITZ and MRS. SERGEI RACHMANINOFF

IN THIS ISSUE

Billy the Kid is a Big Boy Now

BY **AARON COPLAND**

January 1950

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

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Form 2K-2557

THE COVER STORY

One of the pictures on our cover this month shows pianist Vladimir Horowitz with Mrs. Sergei Rachmaninoff, wife of the late composer. The microphone belongs to the State Department and the program was a special "Voice of America" show in which Rachmaninoff works were played on records by Mr. Horowitz.

Music has been a vital part of the "Voice" programs ever since they began, as well it should. Linguists may search for an international language but they need go no further than the keyboard of a piano. Music has been, and always shall be, the common ground on which all peoples may meet with equality. This then summons up a picture in which, possibly some day, a program of exchanging musical ideas, of holding international music festivals, might contribute quite a bit to world understanding.

Just so we won't be accused of taking ourselves too seriously, let's look at our other cover shot, which shows Sammy Kaye and Jane Russell, smilingly observing "National Sweater Week." As a good example of the carefree quality of American popular music no better is available than Sammy. Always popular, always dependable. Sammy goes on and on, playing the kind of music people like to hear. (His newest album: "Heart of the Islands in Song.")

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CHICAGO STAR of "Kiss Me, Kate." Julie Wilson, plays shuffleboard with Phil Regan. (His 1st on RCA Victor: "Oh Eleanor.")



FIRST PICTURE of William Kapell's son David, taken in his California home. (New album: Prokofieff's "Piano Concerto No. 3.")



IN DETROIT Sammy Kaye visited Chrysler plant with singers Laura Leslie, Don Cornell and Tony Alamo. (Disc: "Careless Kisses.")



ROSEMARY CLOONEY once was member of Clooney Sisters group which sang with Tony Pastor's band. Now she's singing solo.



MAYOR O'DWYER (l.) seen with Sigmund Romberg, about whom Elliot Arnold wrote the new book, "Deep in My Heart." (Newest album: "Gems from Romberg Shows.")



"THE THRILL" is what Joyce Edmonds tagged Bill Lawrence to win "Senior Prom" contest and "45" phono. Publisher George Hecht is at left. (Disc: "Festival of Roses.")

LATE FLASHES

Mindy Carson's NBC show has just got under way. It's heard every Monday, Wednesday and Friday from 11:15 to 11:30 PM (EST) . . . Tony Martin's record of "Toot Toot Tootsie" being exploited with Tootsie Rools which are sent to disc jockeys . . . Uday Shankar and his Hindu Ballet have departed India to open in New York on December 27 . . . A limited edition biography of Joseph Schillinger, by his widow, is being prepared by Greenberg.

FIRST—MOVIES



"BILLY THE KID" WAS IN 1941 FILM WITH ROBERT TAYLOR (ABOVE) AS STAR. LEGEND WAS ALSO USED IN "OUTLAW," 19 OTHERS

THEN—STAGE



"BILLY" BECAME BALLET IN 1938, IS NOW IN REPERTOIRE OF BALLET THEATER. ABOVE IS JOHN KRIZA STARRING WITH ALICIA ALONSO

Composer Aaron Copland Says:

"BILLY THE KID IS A BIG BOY NOW"

My *Billy the Kid* is a big boy now—almost 12 years old. Listening to the top-notch recording Leonard Bernstein and the RCA Victor Symphony made of *Billy* put me in the position of the fond parent trying to judge the vitality of his offspring. Whatever else one might think, I suppose that *Billy* started a trend since it was the first of the ballet Westerns. Certainly it was the first time I attempted to tap the rich source of American folk music and give it a full orchestral setting.

It was Lincoln Kirstein, leading US dance impresario, and director of his own Ballet Caravan back in 1938, who asked me to compose a ballet on the subject.

Having been born in Brooklyn I was rather wary of tackling a cowboy subject. But he was persuasive—arranged discussions with choreographer Eugene Loring, showed me Jared French's costume designs, and tucked 2 slim collections of Western tunes under my arm. I had worked with Mexican folk tunes in *El Salón México*, and the idea of seeing what I could do with homegrown ones helped Kirstein win. Thus in the summer of 1938 I found myself writing a cowboy ballet in Paris, France.

It's a rather delicate operation—to put fresh and unconventional harmonies to well-known melodies without spoiling their naturalness. Moreover, for an orchestral score, one must expand, contract, rearrange and superimpose the bare tunes themselves, giving them something of one's own touch. That, at any rate, is what I tried to do.

The story of the ballet is a simple one: The action begins and closes on the open prairie. The central portion concerns itself with significant events in the life of Billy the Kid. The first scene shows a street in a frontier town. Cowboys saunter into

town. Some Mexican women dance a *Jarabe*, which is interrupted by a fight between two drunks. The brawl turns ugly, guns are drawn, and in some accidental way, Billy's mother is killed. Without an instant's hesitation, Billy draws a knife from a cowhand's sheath and stabs his mother's slayers. His short, but famous career begins.

In swift succession we see episodes from Billy's later life. At night, Billy is engaged in a card game with outlaw friends. Hunted by a posse led by his former pal, Pat Garrett, Billy's hideout is found. A running gun battle ensues. Billy is captured, and a drunken celebration follows. He escapes, of course, but in the end the posse catches him and he is shot.

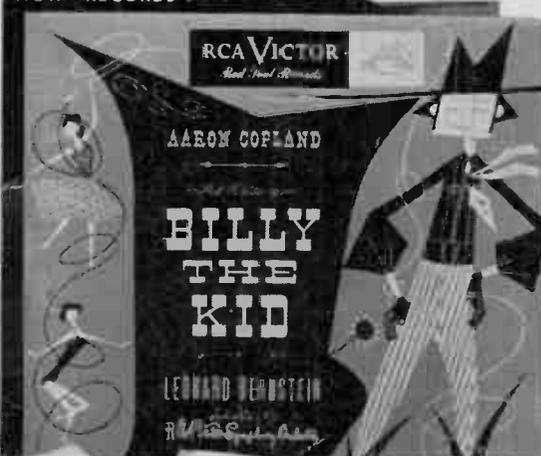
In the Suite from the ballet I tried to retain the musical highlights of the score. You can hear *Git Along Little Dogies*; *The Old Chisholm Trail*; *Old Paint*; *Oh Bury Me Not on the Lone Prairie*, and other favorites. The Suite was given its first concert performance by the NBC Symphony under William

COPLAND

Steinberg's direction in 1940, and is now being issued in full for the first time as an RCA Victor Red Seal album under Bernstein.



NOW RECORDS



THE MAN WHO TURNED MUSIC UPSIDE DOWN—SPIKE JONES

Fans who attend a performance of Spike Jones' "Musical Depreciation Revue" may be amused, but not startled, when they note that he has a back-drop made of hotel towels sewn together. They will howl with glee at a girl harpist who smokes a cigar and knits a rug, but no one will be surprised. Reason: Spike Jones has received so much recognition as the man who has turned music upside down that he can get away with just about anything.

But all this has not come about through any lucky break, for Spike maintains his position through shrewd showmanship and know-how. In his revue he has a large staff of fun-making experts whose versatility is amazing. A Jones number is not just a number, it's a production, as these pictures show. Every tune that he records is worked out in detail, but worked out so carefully that it takes on an air of spontaneous fun. (Latest disc: "Dance of the Hours.")



SPIKE LOOKS AT LIFE



LIFE LOOKS AT SPIKE

Everybody gets into the act when Spike performs



HELEN GRAYCO (MRS. SPIKE JONES) IS PART OF SHOW



FULL TROUPE FILLS STAGE



FRANKIE LITTLE & JUNIOR MARTIN



JOE SIRACUSA & HELEN GRAYCO



GEORGE ROCK & SPIKE



DOODLES WEAVER & GIRLS



FILM STAR RICHARD WIDMARK . . . LASSIE . . . AND SPIKE II ALL GET INTO THE JONES ACT

CAMPBELL TINNING PAINTS WHAT HE HEARS

One rainy day in 1938, while Campbell Tinning was attending art school in Maine, he sat listening to Brahms' "Variations on a Theme by Haydn." From the music he received a definite impression which he felt he could translate in terms of art. He tried the idea and liked the result so much that he's been doing it ever since. On this page are several examples of Tinning's unusual paintings.

Says the Canadian artist of his work: "It is not my intention to interpret the work of the great masters of music . . . As my reaction to music is often visual I am able to paint part of the impressions received, sometimes making a picture that is reminiscent of the ballet, but often completing a more abstract expression . . . Some of the pictures are perhaps very far from the feeling some people would receive from the music—if they saw it visually."



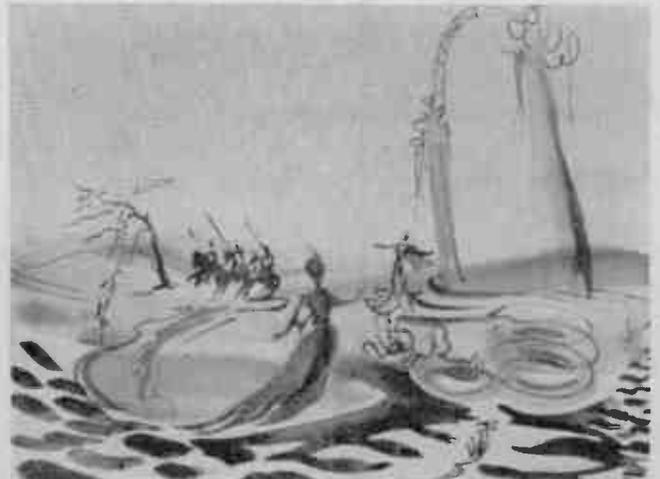
CAMPBELL TINNING



SCHÖNBERG'S "TRANSFIGURED NIGHT" catches ballet feeling described by Tinning (left). Recorded version is available in album by St. Louis Symphony under Vladimir Golschmann.



DVORÁK'S "SLAVONIC DANCES" makes use of abstract forms although dancing figures come through. Arthur Fiedler and Boston Pops have recorded on both "45" and conventional discs.



STRAVINSKY'S "FIRE BIRD" was painted by Tinning with accent on sweet, lyrical passages. Leopold Stokowski and NBC Symphony have recorded the ballet suite in a 3 record album.



ENESCO'S "ROUMANIAN RHAPSODY" served as subject. Stokowski and his Symphony Orchestra recorded this.



CONTRAST between Tinning's method and album art is shown by comparing his work with covers for "Transfigured Night" (left)



and "Fire Bird" Cover artists usually strive for literal translation of music's story. Tinning gets his ideas from music itself.



TEX SITS BEFORE HIS HOMEMADE VIDEO SET. NOTE "45" PHONO

HAND-Y BENEKE

Tex Beneke is the undisputed hobby king among handleaders. Example: He has built his own television set, set up his own "ham" radio station, collects stamps, tinkers with motors of all kinds, always has a varied assortment of cars.

Beneke first got interested in television after making an appearance on a video show. He then went out and bought himself some parts, put them together and had his own set. (Above. Note "45" phono attachment.) This interested him further in radio and soon he was studying Morse code. He passed his FCC tests, got a license, was assigned the call letters of W2CKD and went on the air.

As for his other hobbies: In the short space of a year he has had as many as eleven different cars. Beneke band members know where to bring their ailing electric razors, etc. The boss loves to fix them. When he was in the service he made his own air conditioning unit and would now have a pilot's license were it not for the protests of his manager.



TEX & MRS. BENEKE in N. Y. apartment where Tex keeps TV set. His "ham" equipment is portable and he often broadcasts from moving car. (New Beneke record: "I'm the Man with the Dreams.")

"45" PRIZE GIVEAWAY



"COUPLE OF JOES" (ABC-TV, Fridays), like other radio & TV shows, finds "45" phonos ideal prizes. Joe Boshkin and Joan Barton give 9JY's each week, 9W103 (inset) every 3rd week.



"HOLLYWOOD CALLING" (NBC, Sundays) with Jack McCoy gives 9JY and TV set. "Ladies Fair" (MBS, nightly) with Tom Moore (right) gives 9JY, radio and 9W103, plus records.



"PILLSBURY HOUSE PARTY" (ABC, nightly) has 9JY as prize. M. C. is Art Linkletter. Maggie McNellis (right, standing) of "Leave It to the Girls" (NBC-TV, Sundays) gives away 9EY3.



RED SEAL

January, 1950

- AN DEN MOND** (Goethe-Schubert)
Lotte Lehmann, Sop. 10-1498 1.00
▽49-0699 .95
- BILLY THE KID** (Ballet Suite) (Copland)
Leonard Bernstein conducting RCA
Victor Symph. Orch. DM-1333 4.75
▽WDM-1333 3.35
- Bohème, La: Act I; MI CHIAMANO MIMI**
(Puccini)
Licia Albanese, Sop. 12-1048 1.25
▽49-0696 .95
- CHOPIN FAVORITES**
7 Selections, The First Piano Quartet
DM-1227 4.75
▽WDM-1227 3.35

**RED SEAL
BEST SELLERS**

- CHOPIN FAVORITES**
7 Selections, The First Piano
Quartet DM-1227 4.75
▽WDM-1227 3.35
- CONCERTO FOR PIANO AND ORCHESTRA
No. 2, IN B-FLAT, Op. 19**
(Beethoven)
William Kapell, Pianist, with
NBC Symph. Orch., Golschmann,
Cond. DM-1132 6.00
▽WDM-1132 4.30
- CONCERTO FOR VIOLIN AND ORCHESTRA
No. 4, IN D, K. 218** (Mozart)
Jascha Heifetz, Violinist; Sir
Thomas Beecham, Bart., con-
ducting Royal Philharmonic
Orch. DM-1267 4.75
▽WDM-1267 3.35
- MUSIC FROM "CARMEN"** (Bizet)
12 Selections, Leopold Stokowski
conducting New York City
Symph. Orch. DM-1002 6.00
▽WDM-1002 4.30
- MY FAVORITES**
6 Selections, Fritz Kreisler,
Violinist DM-910 4.75
- OPERATIC ARIAS SUNG BY JAMES MELTON**
6 Selections DM-1013 4.75
▽WDM-1013 3.35
- PICTURES AT AN EXHIBITION**
(Moussorgsky-Ed. by Horowitz)
Vladimir Horowitz, Pianist
DV-30 9.00
DM-1249 6.00
▽WDM-1249 4.30
- RHAPSODY ON A THEME OF PAGANINI**
Op. 43 (Rachmaninoff)
Artur Rubinstein, Pianist, with
Philharmonia Orch., Susskind,
Cond. DM-1269 4.75
▽WDM-1269 3.35
- SACRED SONGS SUNG BY
DOROTHY MAYNOR**
6 Selections DM-1043 4.75
- SONGS OF ROBERT SCHUMANN**
12 Selections, Blanche Thebom,
Mezzo-sop. DM-1187 5.00
▽WDM-1187 4.30
- SWAN LAKE, THE** (Tchaikovsky)
St. Louis Symph. Orch., Golsch-
mann, Cond. DM-1028 7.50
▽WDM-1028 5.25
- SYLPHIDES, LES**
(Chopin—Anderson and Bodge)
Boston Popa Orch., Fiedler,
Cond. DM-1119 4.75
▽WDM-1119 3.35
- Tristan and Isolde: **PRELUDE AND LOVE-
DEATH** (Wagner)
Chicago Symph. Orch., Rodzin-
ski, Cond. DV-21 5.00
DM-1230 3.50
▽WDM-1230 2.20
- WALTZING WITH ROMBERG**
8 Selections, Sigmund Romberg's
Orch. DM-1154 5.00
▽WDM-1154 4.30
- William Tell: **OVERTURE** (Rossini)
Arturo Toscanini and NBC
Symph. Orch. DM-605 3.00
WDM-605 2.20

- CONCERTO FOR PIANO AND ORCHESTRA IN
A MINOR, Op. 16** (Grieg)
Artur Rubinstein, Pianist, with RCA
Victor Symph. Orch., Dorati, Cond.
DM-1343 4.75
▽WDM-1343 3.35
- FANTASIESTUCKE, Op. 12** (Schumann)
Artur Rubinstein, Pianist
DM-1335 4.75
▽WDM-1335 3.35
- FINLANDIA, Op. 26, No. 7** (Symphonic Poem)
(Sibelius) Boston Popa Orch., Fiedler,
Cond. 12-1049 1.25
▽49-0698 .95
- FOUNTAINS OF ROME, THE** (Respighi)
Victor de Sabata conducting Symph.
Orch. of Augusteo, Rome DM-1337 3.50
▽WDM-1337 2.20
- LORO'S PRAYER, THE** (Malotte)
Robert Merrill, Bar. 10-1513 1.00
▽49-0625 .95
- MAN I LOVE, THE**
(Ira and George Gershwin)
Dorothy Kirsten, Sop. 10-1497 1.00
▽49-0697 .95
- NOTTURNO IN D, Op. 42** (Beethoven)
William Primrose, Violist; Stimer at
Piano DM-1336 4.75
▽WDM-1336 3.35
- OL' MAN RIVER**
Hammerstein II—Kern)
Robert Merrill, Bar. 10-1513 1.00
▽49-0625 .95
- SONATA FOR PIANO No. 4, IN F-SHARP, Op. 38**
(Scriabin) William Schatzkammer,
Pianist 12-1050 1.25
▽49-0700 .95
- STÄNÖCHEN** (Reisstab—Schubert)
Lotte Lehmann, Sop. 10-1498 1.00
▽49-0699 .95
- Suer Angelica: SENZA MAMMA BIMBO TU SEI
MORTO** (Puccini)
Licia Albanese, Sop. 12-1048 1.25
▽49-0696 .95
- SYMPHONY No. 2, IN D, Op. 43** (Sibelius)
Sir Thomas Beecham, Bart., con-
ducting Royal Philharmonic Orch.
DM-1334 7.25
▽WDM-1334 5.25

POPULAR

- List Price
78 RPM records 75c each
45 RPM records 65c each
unless otherwise noted
- WHY WAS I BORN!**
(Hammerstein II—Kern)
Dorothy Kirsten, Sop. 10-1497 1.00
▽49-0697 .95
- BEYOND THE SUNSET**
The Three Suns with Rosalie Allen
and Elton Britt 20-3599
▽47-3105
- BLOSSOMS ON THE BOUGH, THE** (V.R.)
Freddie Martin's Orch. 20-3590
▽47-3089
- BYE BYE BABY**
Tony Martin with The Aristokats
20-3598
▽47-3104
- CARELESS KISSES** (V.R.)
Sammy Kaye's Orch. 20-3595
▽47-3101
- CHARLEY, MY BOY**
Lisa Kirk 20-3591
▽47-3090
- DEAR HEARTS AND GENTLE PEOPLE**
Dennis Day and The Rhythmairs
20-3596
▽47-3102
- ECHOES** (V.R.)
Sammy Kaye's Orch. 20-3595
▽47-3101
- FESTIVAL OF ROSES**
Bill Lawrence 20-3589
▽47-3088
- GAME OF BROKEN HEARTS, THE**
The Three Suns with Rosalie Allen
and Elton Britt 20-3599
▽47-3105

- HA**
Charlie Ventura's Orch. 20-3594
▽47-3093
- HIGH ON AN OPEN MIKE**
Charlie Ventura's Orch. 20-3594
▽47-3093
- HOLLYWOOD HAT**
Tommy Dorsey's Orch. 20-3588
▽47-3087
- HUSH LITTLE DARLIN'**
Perry Como and The Fontane
Sisters 20-3586
▽47-3082
- I MUST HAVE DONE SOMETHING WONDERFUL**
Dennis Day and The Rhythmairs
20-3596
▽47-3102
- I WANNA GO HOME**
Perry Como and The Fontane
Sisters 20-3586
▽47-3082
- I'M THE MAN WITH THE DREAMS** (V.R.)
Tex Beneke's Orch. 20-3593
▽47-3092
- JUST A LITTLE KISS APART**
The Pied Pipers 20-3592
▽47-3091
- LIGHT IN YOUR EYES, THE** (V.R.)
Wayne King's Orch. 20-3597
▽47-3103
- LORD'S PRAYER, THE** (Malotte)
Perry Como 28-0136 1.00
▽52-0071 .65
- MARTA**
Tony Martin 20-3598
▽47-3104
- MULE TRAIN** (V.R.)
Vaughn Monroe's Orch. 20-3600
▽47-3106
- MY LOVE LOVES ME**
Fran Warren 20-3587
▽47-3086
- NORMANIA**
Count Basie's Orch. 20-3601
▽47-3107
- 'S WONDERFUL**
The Pied Pipers 20-3592
▽47-3091
- ST. LOUIS BABY** (V.R.)
Count Basie's Orch. 20-3601
▽47-3107
- SHAKE THAT TREE** (V.R.)
Tommy Dorsey's Orch. 20-3588
▽47-3087
- SHAME ON YOU**
Lisa Kirk with The Three Beaus and
a Peep 20-3591
▽49-0670 .95
- SINGING MY WAY BACK HOME** (V.R.)
Vaughn Monroe's Orch. 20-3600
▽47-3106
- THEY SAY** (V.R.)
Tex Beneke's Orch. 20-3593
▽47-3092
- THIS IS WHERE LOVE WALKS OUT**
Fran Warren 20-3587
▽47-3086
- TIMBALES** (V.R.)
Freddie Martin's Orch. 20-3590
▽47-3089
- VIENNA, MY CITY OF DREAMS**
Wayne King's Orch. 20-3597
▽47-3103
- WHY WAS I BORN?**
Bill Lawrence 20-3589
▽47-3088

POP-SPECIALTIES

- List Price
78 RPM records 75c each
45 RPM records 65c each
unless otherwise noted
- BEAUTIFUL LAND OF MY DREAMS** (V.R.)
The Merrie Musette Orch. 25-1141
▽51-0032

NEW RECORD RELEASES



RCA VICTOR 45 RPM RECORDS

ANNOUNCED NOV. 25 THROUGH DEC. 2

RED SEAL FAVORITES ON 45 RPM

- Adriano Lecocquer: Act I; IO SON L'UMILE
ANCELLA** (Gilda)
Licia Albanese, Sop. DM-1343 4.75
▽WDM-1343 3.35
- BANJO AND FIDOLE** (Kroll)
Jascha Heifetz, Violinist
▽49-0672 .95
- BARTERED BRIDE, THE: OVERTURE**
(Smetana) Chicago Symph.
Orch., Defaux, Cond. DM-1333 4.75
▽49-0667 .95
- BEFREIT, Op. 39, No. 4**
(Delmuel—R. Strauss)
Marian Anderson, Contr. DM-1145 9.05
▽49-0675 .95
- "CLASSICAL" SYMPHONY IN D, Op. 25**
(Prokofiev); Chout, Ballet Suite
No. 1, Op. 21; DANSE FINALE
(Prokofiev) (final side) Boston
Symph. Orch., Koussevitzky,
Cond. DM-1241 2.20
- CONCERTO FOR PIANO AND ORCHESTRA,
No. 2, IN B-FLAT, Op. 19** (Beethoven)
William Kapell, Pianist, with
NBC Symph. Orch., Golschmann,
Cond. INTERMEZZO IN E,
Op. 116, No. 6 (Brahms) (final
side) William Kapell, Pianist
DM-1132 4.30
- Don Giovanni: Act I; BATTI, BATTI, O BEL
MASETTO** (Mozart)
Licia Albanese, Sop. DM-1343 4.75
▽49-0672 .95
- DOONKEY SERENADE, THE**
(Wright—Forrest—Prinl—Stot-
hart) James Melton, Ten. DM-1013 4.75
▽49-0678 .95
- Favorita, La: Act III; O MIO FERNANDO**
(Donizetti)
Nan Merriman, Mezzo-sop. DM-1267 4.75
▽49-0664 .95
- GARDEN SCENE** (Korngold)
Jascha Heifetz, Violinist
DM-1249 6.00
▽49-0668 .95
- GYPSY LOVE SONG**
(H. Smith—Herbert)
James Melton, Ten. DM-1013 4.75
▽49-0678 .95
- Hérodiade: Act I; IL EST DOUX, IL EST BON**
(Massenet) Licia Albanese, Sop. DM-1343 4.75
▽49-0670 .95
- Lohengrin: Act III; HÖCHSTES VERTRAU'N**
(Wagner) Set Svanholm, Ten. DM-1187 5.00
▽49-0673 .95
- Lohengrin: Act III; IN FERNEM LAND**
(Wagner) Set Svanholm, Ten. DM-1187 5.00
▽49-0673 .95
- MA MÈRE L'OYE—SUITE** (Ravel)
Boston Symph. Orch.,
Koussevitzky, Cond. DM-1268 2.20
- ONE KISS TOO MANY**
Eddy Arnold 18-0083 .65
- PUT MY LITTLE SHOES AWAY**
Elton Britt 18-0143 .65
- SWEETHEARTS** (8 Selections)
Al Goodman's Orch. and Soloists
Wk-6 2.95
- TCHAIKOVSKY PIANO CONCERTO No. 1**
Freddie Martin's Orch. 21-0142
▽48-0146
- THREE SUNS SERENADE, THE**
6 Selections Wk-241 2.30
- Manon: Act I; ADIEU, NOTRE PETITE TABLE**
(Massenet) Licia Albanese, Sop. DM-1343 4.75
▽49-0670 .95
- Manon Lescaut: Act II; IN QUELLE TRINE
MORBIOE** (Puccini)
Dorothy Kirsten, Sop. DM-1335 4.75
▽49-0663 .95
- MASS IN B MINOR** (J. S. Bach)
Robert Shaw conducting RCA
Victor Choral and Orch., with
Soloists (Vol. 1) WDM-1145 9.05
(Vol. 2) WDM-1146 8.10
- MORGEN, Op. 27, No. 4**
(Mackay—R. Strauss)
Marian Anderson, Contr. DM-1145 9.05
▽49-0675 .95
- ON CLARA—Polka**
Lawrence Duchow's Red Raven
Orch. 25-1142
▽51-0037
- OLD SCHMALTZ WALTZ, THE** (V.R.)
Six Fat Dutchmen 25-1140
▽51-0031
- UP IN HEAVEN—Waltz**
Lawrence Duchow's Red Raven
Orch. 25-1142
▽51-0037
- WALTZING IN THE WOODS**
Six Fat Dutchmen 25-1140
▽51-0031
- WOODEN SOLDIER POLKA**
Joe Biviano 25-1139
▽51-0030
- YOU BRING OUT THE DEVIL IN ME** (V.R.)
The Merrie Musette Orch. 25-1141
▽51-0032
- OBERON: OVERTURE** (Weber)
Boston Symph. Orch.,
Koussevitzky, Cond. DM-1241 2.20
- RONDO ALLA TURCA** (Mozart)
Vladimir Horowitz, Pianist
DM-1013 4.75
▽49-0597 .95
- SYMPHONY No. 94, IN G ("Surprise")**
(Haydn) Boston Symph. Orch.,
Koussevitzky, Cond. WDM-1155 3.35
- Thais: Act III; MORT DE THAIS: TE
SOUVIENT-IL OU LUMINEUX VOYAGE**
(Massenet) Dorothy Kirsten,
Sop., and Robert Merrill, Bar. DM-1335 4.75
▽49-0663 .95
- Tosca, La: Act I; LA VEDI! TI AMA?**
(Puccini)
Florence Quartararo, Sop., and
Ramon Vinay, Ten. DM-1269 4.75
▽49-0671 .95
- Tosca, La: Act I; PERCHÈ CHIUSO?**
(Puccini)
Florence Quartararo, Sop., and
Ramon Vinay, Ten. DM-1269 4.75
▽49-0671 .95
- TRÄUMEREI** (Schumann)
Vladimir Horowitz, Pianist
DM-1269 4.75
▽49-0597 .95
- WANTING YOU**
(Hammerstein II—Romberg)
Dorothy Kirsten, Sop., and
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The POPULAR PICTURE

a page of popular record reviews

TONY MARTIN—MARTA. Tony is one of the hottest things in the way of male vocalists around today. Successively, he's had three hits in a row: "Circus," "There's No Tomorrow" and "Toot Toot Tootsie." "Marta" is the logical successor to his present string of smashes. You may remember this song as the one that made the Street Singer the most important vocalist in the business during the early thirties. The Martin version, replete with a chorus in Spanish, should do the same for Tony.

VAUGHN MONROE—MULE TRAIN. In Republic's "Singing Guns" Vaughn takes his first crack at being a cowboy (see p. 15). Here is the hit number from the film. The Monroe version of "Riders in the Sky" makes this a sure thing, for it has the same kind of feeling, the same western appeal. The mule train driver's whip cracks throughout the side as he sings his lusty song.

FRAN WARREN—THIS IS WHERE LOVE WALKS OUT. Fran departs from her usual style to sing this fast-moving and engaging song. The momentary change-of-pace is a welcome one and Fran's display of versatility should prove to anyone who has any doubts, that she's one of the best all around singers in the business.

TOMMY DORSEY—SHAKE THAT TREE and HOLLYWOOD HAT. Jack Duffy, who has only recently begun to appear on Tommy's records, turns in another first-rate job of scat singing on the first side. His almost whispered and breathless style is something a little different from the average band singer's method of putting a number across. The reverse is a jumping instrumental in the best T. D. traditions.

SAMMY KAYE—THE HEART OF THE ISLANDS IN SONG (ALBUM). Sammy's style has always leaned toward the Hawaiian and when it was decided that a new Hawaiian album was needed, he was the logical choice. After getting the assignment Sammy took a full year to get the album ready. In that time he carefully selected the numbers and got the best arrangements possible. "Hawaiian War Chant," shows a different Kaye than we're used to and in the number the band plays counterpoint figures against a chorus of male voices. There's also a blistering tenor sax solo. Other titles include, "My Tane," "My Little Grass Shack in Kealakekua, Hawaii," "Sweet Leilani," "My Isle of Golden Dreams," and "Hawaiian Sunset."

ROY ROGERS and SPADE COOLEY—"SKIP TO MY LOU" AND OTHER SQUARE DANCES. Everybody's doing it, even kings. The "it" is square dancing, the kings are Roy Rogers, the King of Cowboys, and Spade Cooley, the King of Western Swing. In this album Roy does the calling while Spade's string orchestra provides the music. Titles as "Skip to My Lou," "Rickett's Reel," "Old Joe Clark," "Sycamore Reel," "Oh Dem Golden Slippers" and "Lucky Leather Breeches."

PERRY COMO—THE LORD'S PRAYER and AVE MARIA. With this record Perry fulfills a long standing desire and makes one of his finest discs. Recorded in a church with a chorus of mixed voices and organ accompaniment, Perry throws all of the emotional impact possible into it with all of the necessary reverence intact. Since Como felt that he should record the two hymns

exactly as he felt them, the result is a twelve inch record, which is also available in the seven inch size on 45 rpm.

TEX BENEKE—I'M THE MAN WITH THE DREAMS and THEY SAY. Tex's latest offering finds him in a pure Miller mood, playing two dance sides with a vocal assist from Glenn Douglas. The blending of clarinet over saxes is perfect and the two romantic numbers are ideally suited to the kind of treatment given them.

LISA KIRK—CHARLEY, MY BOY and SHAME ON YOU. Lisa is the young lady who is scoring such a success in "Kiss Me, Kate" (see p. 11). On her debut record her personality projects wonderfully. The first side is cute, there's no other word to describe it; there's a twinkle in Lisa's voice that's charming. The reverse is a rousing number with hand clapping, shuffle rhythm and a display of vocal fireworks from Lisa.

FREDDY MARTIN—TIMBALES. In case you didn't know, timbales are rhythm instruments used in Latin music. On this disc Freddy makes the facts well-known with a moving beat and a lot of glib singing from The Martin Men. Pianist Barclay Allen, who is on this side, has since been hospitalized and Freddy Martin is contributing his royalties to Allen's treatment.

THE THREE SUNS with ROSALIE ALLEN and ELTON BRITT—THE GAME OF BROKEN HEARTS. This combination of talent has proved so successful on discs that earlier efforts have virtually forced them together again. The soft and pleasing blend that they get on this side shows why. The Suns' organ plus Rosalie's gentle tones coupled with the harmonizing effect that Elton contributes makes this slow and romantic side very pleasant and easy to listen to.

HOMER AND JETHRO with JUNE CARTER—THE WEDDING OF HILLBILLY LILLI MARLENE. Homer and Jethro are currently with Spike Jones and his Musical Depreciation Revue, which is right where they belong, as demonstrated on this record. Poor Lilli—and the even poorer character who marries her—gets the full treatment. This particular kind of funny business is comparatively new and wholly original with this group and their spoofing is broad and titillating to the funny bone.

PHIL HARRIS—THE OLD MASTER PAINTER. In this one Phil has the disc that is going to have his voice issuing from phonographs, juke boxes and radios for months to come. The tune itself has a certain quality which is perfect for Harris. Although played at a fast pace it retains the feeling of a spiritual and this is right down the Harris alley. Strings, a chorus and echo chamber add to the over-all effect. If you want to be one of the first to latch on to a big hit, get your copy now.

EDDY ARNOLD—EDDY ARNOLD SINGS (ALBUM). "The Tennessee Plowboy" recently went to Hollywood where he made his first two movies. This album contains six of the tunes from these movies. Some of them are standard Arnold favorites, like "The Cattle Call," "I'm Throwing Rice" and "Just a Little Lovin'" while others are new tunes such as "The Nearest Thing to Heaven," "You Know How Talk Gets Around" and "There's No Wings on My Angel." The two movies are "Feudin' Rhythm" and "Hoedown."



The swing's to "45"



The swing's to "45"



The swing's to "45"

The RED SEAL PICTURE

a page of red seal record reviews

WILLIAM SCHATZKAMER, Pianist
SONATA No. 4, IN F-SHARP, Op. 30 (Scriabin) Scriabin's highly interesting "Sonata No. 4 in F-Sharp," clearly revealing the influence of Chopin, Liszt and Wagner, is in two movements. Pianist William Schatzkammer, making his RCA Victor debut with this record, is a young, New York-born-and-raised musician who rose to sudden critical attention when he was chosen from among sixty pianists to play Gershwin's "Rhapsody in Blue" at a Lewisohn Stadium concert in N. Y. He made his formal recital debut last winter at Town Hall where he instantly won the rapturous approval of his audience. In his initial record performance he lives up to the glowing praise the critics have given him. (One 12" record.)

LICIA ALBANESE, Soprano
Victor Trucco, RCA Victor Orchestra Conductor
La Bohème: Act I; MI CHIAMANO MIMI (My Name Is Mimi) (Puccini)—Suor Angelica; SENZA MAMMA BIMBO TU SEI MORTO (Dying Thus Without a Mother's Blessing) There is no need to dwell on Licia Albanese's well-known interpretation of the "My Name Is Mimi" aria from "La Bohème." Her performance of it in both the opera and on records is recognized as among the best. The companion aria, "Dying Thus Without a Mother's Blessing," is from Puccini's one-act opera "Suor Angelica." This touching aria, so movingly sung by Albanese, is a welcome addition to the RCA Victor catalog. (One 12" record.)

DOROTHY KIRSTEN, Soprano
with Orchestra, John Scott Trotter, Conductor
THE MAN I LOVE (Gershwin) (Words by Ira Gershwin)
WHY WAS I BORN? (Kern) (Words by Oscar Hammerstein II) Soprano Dorothy Kirsten forsakes arias this month to bring us two popular classics: "Why Was I Born?" from Jerome Kern's "Sweet Adeline" and George Gershwin's "The Man I Love." Miss Kirsten proves convincingly that she is equally at home in the popular vernacular as she is on the operatic stage, and her lovely voice lends new enchantment to these familiar songs. (One 10" record.)

BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, Conductor
FINLANDIA, Op. 26, No. 7 (Sibelius) Sibelius wrote "Finlandia" as an apostrophe to his native land. So universal was this music's appeal that it became world-renowned in short order, and remains today, along with "Valse Triste," the best known of all Sibelius' works. Its broad hymnlike melody rings out wherever music is played, and the popularity of "Finlandia" is ever on the increase. Arthur Fiedler and the Boston Pops' rendition is stirring. (One 12" record.)

LOTTE LEHMANN, Soprano
with Paul Ulanowsky at the Piano
STÄNDCHEN (Serenade) (Schubert)
AN DEN MOND (To the Moon) (Schubert) Lotte Lehmann is unrivaled as the greatest singer of lieder (art songs) in the world today. Listen to her magnificent recording of Schubert's "Serenade" which she projects with warmth and emotional sincerity. On the reverse side is the musical setting Schubert made of Goethe's poem, "To the Moon" in which Madame Lehmann fully realizes all the expressive possibilities of both words and music. (One 10" record.)

VICTOR DE SABATA conducting the SYMPHONY ORCHESTRA OF THE AUGUSTEO, ROME—THE FOUNTAINS OF ROME (Respighi) (Album) In his symphonic poem, "The Fountains of Rome," Italian composer Ottorino Respighi has endeavored to give expression to the sentiments and impressions suggested to him by four of Rome's The swing's to "45" fountains, contemplated at the hour in which their character is most in harmony with the surrounding landscape. Victor de Sabata, the Italian conductor who is making many guest appearances this year with leading American orchestras, presides over the Symphony Orchestra of the Augusteo, Rome, in this magnificent recording. (Two 12" records.)

WILLIAM PRIMROSE, Violist
with David Stimer at the Piano
NOTTURNO IN D, Op. 42 (Beethoven) (Album) Beethoven's "Notturmo," for viola and piano, was originally an early work (opus 8) written in the form of a Trio for Strings, entitled "Serenade," employing viola, violin and cello. Later, Beethoven authorized the viola-piano arrangement which is here-with recorded. The title was changed from "Serenade" to "Notturmo." Primrose's beautiful tonal quality makes this a delight from beginning to end. (Three 12" records.)

ARTUR RUBINSTEIN, Pianist
FANTASIESTÜCKE, Op. 12 (Schumann) (Album) These short compositions are not program music, rather the titles serve only to introduce appropriate moods for the listener. Most played of all Schumann's piano works, musically poetic vignettes that never pall, and Artur Rubinstein here endows them with the sensitivity and the subjective emotion which are attributes of his art. (Three 12" records.)

SIR THOMAS BEECHAM, BART. conducting the ROYAL PHILHARMONIC ORCHESTRA
SYMPHONY No. 2, in D, Op. 43 (Sibelius) (Album) Of the seven symphonies from the pen of Finnish composer Jean Sibelius, the "Symphony No. 2, in D" is the most popular. Of this work, Sibelius says, "The first movement represents the quiet, pastoral life of the Finns." The second movement is "charged with patriotic feeling." The third movement, scherzo "portrays the desire of men to organize in defense of their rights." While in the finale "hope enters their breasts and there is comfort in the anticipated coming of a deliverer." Sir Thomas Beecham's recording is masterful and authentic. (Five 12" records.)

LEONARD BERNSTEIN conducting the RCA VICTOR SYMPHONY ORCHESTRA
BALLET SUITE FROM BILLY THE KID (Copland) (Album) Aaron Copland's "Billy the Kid" concerns itself in characterizing the murderous career and life of the well-known desperado of the old wild west. It's complete with cowboys, gun play, etc., from which five of the most effective "scenes" have been recorded by Leonard Bernstein and the RCA Victor Symphony Orchestra. Bernstein's complete command of the ballet idiom (he composed "Fancy Free" and the New York musical comedy, "On the Town," among others) is very much in evidence in the spirited manner in which he leads the orchestra through this contemporary work by one of America's leading composers. (Three 12" records.)



The swing's to "45"



The swing's to "45"



SUPPER CLUBS



MODELING



THEATER

LISA KIRK HAS APPEARED AT STARLIGHT ROOF OF WALDORF. CURRENTLY SHE'S STOPPING SHOW IN "KISS ME, KATE"

TRIPLE THREAT LISA KIRK

The beautiful and curvaceous young lady pictured on this page possesses a combination of talents which is all too rare and which won for her the biggest break of her career when she was given an important part in Cole Porter's "Kiss Me, Kate." Hundreds of girls had been tested for the part. Those who had fine voices couldn't dance or act and those who could act and sing a little could not dance. In Lisa Kirk the perfect three way combination was found.

As for Lisa's background: At 15 she had a show on KQV in Pittsburgh and later joined Baron Elliot's band. After finishing

school she went to N. Y. where she landed in the line at the Versailles, where she also sang between shows. Then came her first Broadway roles in "Goodnight Ladies," then "Windy City" and "Are You with It?" Night clubs booked her regularly and while she was in "Allegro" she doubled at the Copa.

And now, Lisa has landed on records, where she projects her warm and engaging personality perfectly. Her first RCA Victor disc pairs "Charley, My Boy" and "Shame on You."

Kirk vital statistics: Bust, 36"; waist 24"; height, 5' 7"; weight 123 lbs. She is married to song writer Bob Wells.

SHE'S ALSO BEEN FEATURED AT COPACABANA. LISA GOT RAVE PRESS NOTICES AS NURSE IN "ALLEGRO"



SUPPER CLUBS



MODELING



THEATER

SADDLE—SINGERS

EDDY ARNOLD



"PRINCE" is Eddy's horse's name. Like other singers (below) Arnold has taken to hobby of riding. (New disc: "Mama and Daddy Broke My Heart" & "Take Me in Your Arms and Hold Me.")

DENNIS DAY



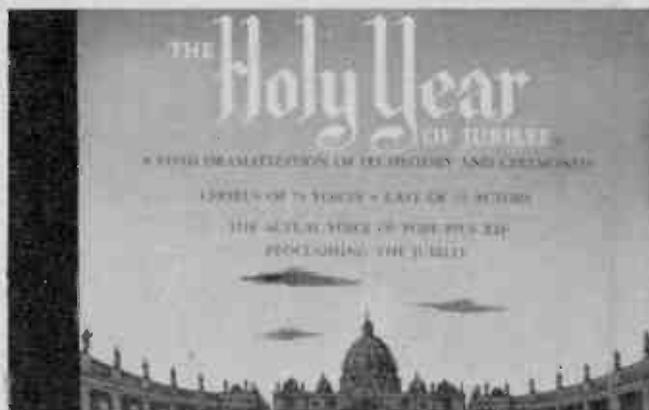
"STAR DUST" is what Dennis calls his horse. Latest Day disc, "Dear Hearts and Gentle People," has folk quality. Horseman Sammy Kaye has reserved box at Atlantic City Track each season.

ROY ROGERS



"TRIGGER" is most famous movie horse. Roy's newest is album of Square Dances with Spade Cooley's band. Horseman Vaughn Monroe is in new cowboy movie, "Singing Guns." (see p. 15.)

POPE PIUS XII ON RECORDS



THE VOICE of Pope Pius XII proclaims the Jubilee in this new album which dramatizes the ceremonies of the Holy Year. It was written and directed by the Rev. Thomas V. Liske, S.T.D.

New York Gives World Schatzkamer



NEW STAR William Schatzkamer created a sensation at Town Hall debut last year. A native New Yorker, the young pianist has RCA Victor contract. (First disc: Scriabin's "Sonata No. 4.")

ITALY GIVES U.S. DE SABATA



BACK AGAIN to the U.S. came Victor de Sabata recently to guest conduct the Pittsburgh Symphony and the Chicago Symphony. (New record release: "The Fountains of Rome," recorded in Italy.)

LEADING NAMES OF CONCERT WORLD FORM NEW FILM COMPANY

Rubinstein Stars in First Two Movies

A project close to the heart of pianist Artur Rubinstein is World's Artists, a new movie company in which he is a partner with some of the most important names in music along with impresario S. Hurok.

Rubinstein's enthusiasm stems from the real opportunity this project presents to bring good music on film into the American home in an authentic setting which delineates the cultural as well as the entertainment aspects.

Already two thirty-minute films, in which Rubinstein appears, have been made, each of them revealing the artist in a familiar element. The films are designed to be shown on home movie and television equipment.

But there is still another project in which Rubinstein is deeply interested, the *Chopin Fund*, of which he is the founder. The purpose of the fund is to aid needy musicians in Europe. Recently at the Met in New York he presented a special Chopin concert, consisting of the three works played at Chopin's funeral, the *Prelude in E Minor*, the *Prelude in B Minor*, and the *Funeral March* from the *B-Flat Sonata*.

On records Rubinstein is represented in several Chopin works, some of which (available on both "45" and conventional records) are, "Preludes, Op. 28," "Sonata for Piano in B-Flat Minor," "Barcarolle in F-Sharp," "Berceuse in D-Flat," "Concerto for Piano and Orchestra, No. 2 in F-Minor" and "Concerto for Piano and Orchestra, No. 2, in C-Minor."

Rubinstein's latest record release, out this month, is a new album of Schumann's *Fantasiestücke, Op. 12*.

THE HOLLYWOOD WAY...



FOR HOLLYWOOD Rubinstein recorded sound track for Republic's "I've Always Loved You" in which Catherine McLeod starred.

THE RUBINSTEIN WAY



FOR WORLD'S ARTISTS he is seen in movie which was shot in his own home and which shows him with his wife and family. Above photo, taken some years ago, is typical scene.

FILM COLLEAGUES



JASCHA HEIFETZ is active in World's Artists. His latest record: "On Wings of Song." MARIAN ANDERSON is participating in World's Artists, has new record of "Ave Maria."



BLANCHE THEBOM will also make films. New record release: "Mélancolie" (Chopin). JAN PEERCE is another member of partnership. New disc: "Recondita Armonia" ("La Tosca.")



PRODUCER TONY MARTIN PRESENTS MOVIE STAR TONY MARTIN WITH SEVEN OSCARS PLUS TWO SPECIAL ACADEMY AWARDS

TONY'S PRESS AGENT DREAMS

In spite of how inventive or resourceful a press agent may be, the job of getting a client's name into print is often a very difficult one. Always, there is that searching for ideas, that arguing with the client to get him to do things he doesn't want to do. Always, in the back of the press agent's mind is the hope that his boss will some day do something



Buddy Basch

that will naturally lead to page after endless page of newspaper and magazine space. One such press agent, Buddy Basch, recently gave his imagination full reign. The pictures on this page are the result. Buddy's client, singer Tony Martin, in a series of specially doctored photographs, achieves heights that only a press agent could imagine.



"HOME RUN" MARTIN, in Basch's dream, knocks out 4 bagger that wins series. (Tony's disc of "There's No Tomorrow" is big hit.)



JUSTICE MARTIN hands down decision that forces change in U.S. Constitution. (Tony-Fran Warren have duet disc of "Remember")



SHERLOCK MARTIN tracks down worst criminal since Jack the Ripper. (Tony's latest disc, but now, is revival of hit song "Marta.")



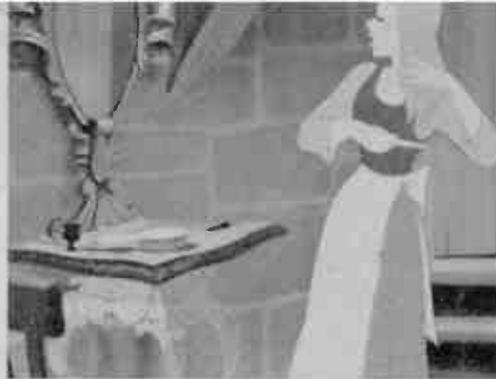
AS SUCCESSOR TO PICASSO



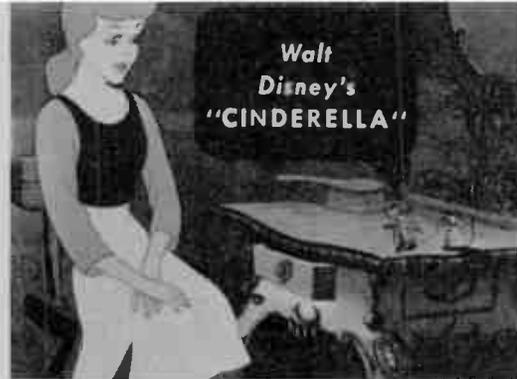
AS DAVIS CUP WINNER



CINDERELLA is awakened by bluebird at film's start. "A Dream Is a Wish Your Heart Makes" is sung. (Perry Como disc.)



PREPARING for day's work, Cinderella brushes hair. Disney characters fill movie. A children's album using sound track and story is due on market soon.



THE ROYAL BALL thrills Cinderella, but she cannot attend. Mice, birds make dress. It is later destroyed by step-mother.



FAIRY GODMOTHER waves wand and Cinderella attends ball. Magic song is "Bibbidi-Bobbid-Boo." (Perry Como disc.)



LOCKED IN TOWER, Cinderella escapes and tries on glass slipper to win the prince. Love song in film is "So This Is Love." (Vaughn Monroe has disc.)



THE END of movie shows wedding of prince and Cinderella. Whole kingdom turns out for ceremony, including mice.



"RED HOT AND BLUE" has Frank Loesser in movie for which he wrote score. (Fran Warren recorded his "Now That I Need You.")



"GENTLEMEN PREFER BLONDS," with Carol Channing (r.) Yvonne De Carlo has "Just a Kiss Apart" in score. (Pied Pipers disc.)



"THE HEIRESS," with Olivia De Havilland and Montgomery Clift, has new song "My Love Loves Me." (Fran Warren disc.)

RCA VICTOR
PICTURE
RECORD REVIEW

★ ★ covers **Broadway and Hollywood** ★

In "Singing Guns" (below) Vaughn Monroe rescues miners trapped in a blazing shaft, is in 5 fist fights, almost drowns twice. Big Broadway news in "Lost in the Stars," adapted from the novel "Cry, the Beloved Country." It's the 1st hit of the season. Rogers & Hammerstein have a new show which will star a 12 year old boy.

"SINGING GUNS" is the movie in which Vaughn Monroe gets his start as an actor. He is starred with Ella Raines, Ward Bond, Wal-

ter Brennan in this adaptation of the famous Max Brand novel. In movie he sings "Mule Train" and "Singing My Way Back Home."



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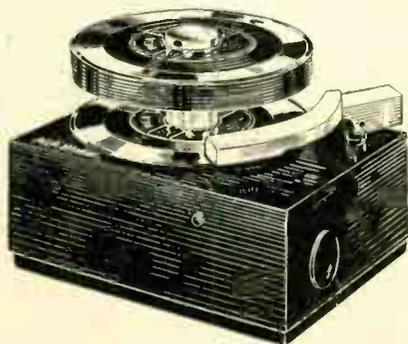
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