

RCA VICTOR
PICTURE
RECORD REVIEW



ALICE IN WONDERLAND

IN THIS ISSUE



MINDY CARSON'S RADIO-TV MARATHON

August, 1951

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

World Radio History

THE COVER STORY

The lovely young Miss on our cover comes directly from the pen of Walt Disney. She'll soon be on the nation's screens, when Disney's "Alice in Wonderland" premieres the end of August. The girl who was the inspiration for the drawing on our cover and for the star of "Alice," is Kathryn Beaumont, who supplies Alice's voice in the new film. Also heard, but not seen in the movie, are Ed Wynn, Jerry Colonna, Sterling Holloway and Verna Felton.

RCA Victor has recorded several of the songs from the score of the movie, including the title number by Hugo Winterhalter, "I'm Late" and "Twas Brillig" by Mindy Carson, "All in the Golden Afternoon" by Fran Allison with Wayne King's orchestra, "March of the Cards" by The Three Suns and "Very Good Advice" by Ralph Flanagan.

About the time that the movie debuts, RCA Victor will also introduce four new "Alice in Wonderland" children's albums. One will be a giant story book album while the remaining three will be single record "show pieces."

LOOK AT Look

Mario Lanza, who writes of his devotion to Enrico Caruso on page 5 of this issue, is featured in a picture story in the June 19th issue of Look Magazine. The story is called "Music with Muscles." Lanza is currently heard on the air each Sunday evening at 8. EDT, in a new half-hour program.

CONTENTS

RECORD REVIEWS

Popular by Dinah Shore 7

RECORD LISTINGS

New Pop and Red Seal 8 & 9

FEATURES

Wanted—Young Singers 4
 Caruso, My Idol by Mario Lanza 5
 Como Tourney . . . by Perry Como 6
 Serge Koussevitzky 1874-1951 10
 A Trip to the Auvergne 11
 48 Men and 135 Instruments 13
 More Jazz from the Treasury 14

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8:00

Mindy's first guest appearance was on Le Roy Miller's early morning disc jockey show. She gagged with Le Roy, introduced records.



10:45 Mindy stopped in at the record department of Lit Brothers Department Store; autographed records for 600 people, stayed for over an hour.



12:00 Mindy is photographed for newsreel with Lit's Charles Boyer and Paul Knowles (left) of Raymond Rosen Co., Phila., RCA Victor distributor.

1:00

As Mindy reported back to station WFIL she was met by a group of eager autograph hunters, of which this boy was one.



Now... WFIL joins the S

...installs RCA Victor's famous record system as standard

Station WFIL was first in America to have all four... AM radio, FM radio, commercial television and business reproduction. And now WFIL is the first radio broadcasting station in the country to adopt RCA Victor's famous "45" rpm record system to bring to its listeners broadcasts of favorite records.

This is the same "45" rpm record playing system which in a little more than two years has become the accepted standard for recorded music. More Philadelphia-area people today are buying "45" rpm records than any other speed! The same great features which made the RCA Victor "45" an audio best reproduction, the favorite choice of home... All of these services, not judgment or price tag is the change! Tune in WFIL played CD brilliant RCA Victor

Here's what your favorite WFIL disc jockeys say about RCA Victor "45"

When RCA Victor "45" rpm records were first introduced, the "45" was a novelty... The "45" is a standard... The "45" is a standard... The "45" is a standard...

RCA Victor "45" - World's
 See it!... Hear it! At y

MINDY'S

The original of the blown-up full-page newspaper ad before which Mindy Carson is posed in the above photo recently appeared in the Philadelphia Inquirer; it announced to the people of the Quaker City that radio and television station WFIL was switching to the 45 RPM system of recorded music. The ad also announced that Mindy Carson would present herself in Philadelphia on the day the "Swing to 45" was to take place. Not only did Mindy show up, she spent twelve hours during which she



1:30
Mindy gestures descriptively in answer to a question asked her by Mary Jones, who emcees a commentary program each day on WFIL.



3:00 Howard Jones, husband of Mary (above), chats with Mindy before they go on the air together with a session of his record show.



3:30 Mindy, who skipped lunch, has a quick snack with her press agent, Marvin Drager, and officials of WFIL and Raymond Rosen Co.

4:00
Tom Moorhead discusses merits of 45 RPM system with Mindy during a session of his daily "Backstage" television program.



4:30 Bob Horn, whose "Bandstand" disc jockey show has been a Philadelphia favorite for years, broadcasts an interview with Mindy.



5:00 Photographer caught Mindy as she yawned in empty studio where she was taking a brief break during a rehearsal for a TV show.



6:30 Betty Barton, Mindy, Jean Del Buono, nine year old disc jockey, and Le Roy Miller put in an appearance on "Features for Women".



7:15 Mindy's last show of the day was Randy Kraft's news program. Here she was named honorary sergeant in Penna. National Guard by Colonel Arthur Bertolett and Major Tom Redfern.

MARATHON

appeared on as many radio and television programs. Arriving at eight o'clock in the morning, Mindy hardly paused for luncheon, threw in a record autographing session at Lit Brothers department store before taking the eight o'clock train back to New York that night. On these two pages is a photographic record of Mindy's marathon. Mindy's latest RCA Victor record is "Lonely Little Robin" and "You Only Want Me When You're Lonesome."

Wanted— Young Singers

If you aspire to a vocal career, or if you know someone who does, you should read this article.



MARIAN ANDERSON poses with award winners Genevieve Warner and Camilla Williams (right). Two new Marian Anderson albums will be issued in September. They are, "Alto Rhapsody" by Brahms, and "Beloved Schubert Songs."

The struggling young artist, whether he be writer, painter, musician or singer, has always been a favorite subject with dramatists of all kinds. While the conditions under which the young artist begins his career makes for excellent dramatic material, it does not, however, provide ideal environment for the artist himself. Every year there are as many young singers and musicians giving up in discouragement as there are newcomers entering the field.

It is encouraging to report that something is being done to assist the young singer. Two of those who are active in this respect are people who are intimately familiar with what the neophyte vocal artist must contend with. They are Marian Anderson and Blanche Thebom.

Since its inception in 1942, the Marian Anderson Awards have presented thirty young men and women with a total of \$20,000 in award money; it is a record of which Miss Anderson is justifiably proud. Early in the great contralto's childhood, member-friends of her church in Philadelphia subsidized her career by collecting nickels and dimes into a "fund for Marian Anderson's future." This enabled the budding artist to study in New York, and to win a contest in which the prize was a guest appearance with the New York Philharmonic-Symphony in Lewisohn Stadium. The realization of her own fortune as a "contest baby," and firsthand experience with the problems of a struggling singer led Miss Anderson to the foundation of the annual awards.

So far, at least three of the Marian Anderson Award winners have already scored in their chosen profession. These are Genevieve Warner, new soprano at the Metropolitan Opera, who this summer sings at England's Glyndebourne and Edinburgh festivals; Camilla Williams, who has achieved success at the City Center Opera in New York; and Luther Saxon, leading singer in



BLANCHE THEBOM Scholarship auditions are held each Nov. Miss Thebom's "Fireside Favorites" album will be out in Sept.

the Broadway hit of several seasons ago, "Carmen Jones." The original funds for the scholarships were derived from the \$10,000 Philadelphia Bok Award, which Miss Anderson received in 1941 from her native city. Additional sums have since been periodically contributed by the famous singer.

Open to All

The contest is open to anyone residing in the United States. Applications for the 1951 auditions should be sent to Miss Alyse Anderson, 762 South Martin Street, Philadelphia, Penna. Contestants are judged on merit, and merit alone.

While the Marian Anderson Awards aid the singer who is on the threshold of a career, the Blanche Thebom Scholarships assist the vocalist who is on the threshold of success. Competition for the Scholarships, a \$1,500 gift for study over a two-year period, is open to all singers, male and female, between the ages of 25 and 30, who are seriously engaged in advancing themselves toward a professional career in music.

The first two recipients of the Scholarships, Helen Laird and Grace Hoffman, have already made concert appearances in New York and other cities.

A unique feature of the scholarships is a pledge made by the winners stating that, when their annual earnings exceed ten thousand dollars they will return to the Foundation an amount equivalent to their award, thereby increasing the number of yearly grants.

First Awards

The first awards of the Foundation were presented in 1949. The merits and qualifications of contestants are judged by a special committee, of which Miss Thebom is not a member.

Miss Thebom's own career was made possible through the help of a patron. At the time of the Foundation's establishment, she was quoted as saying, "As an artist who was launched by a subsidy, I feel a responsibility, not only to my erstwhile patron but to my fellow artists. How well I know the terrifying struggle between economics and art, with the artist caught in the middle. No gratitude to my benefactor could be more realistically expressed than to try to aid others over the hump. If the Foundation can develop this mutual responsibility among artists, I feel it will have fulfilled its purpose."

Auditions are held annually in November with the deadline for applications set for the previous September fifteenth. Requests for applications should be sent to The Blanche Thebom Scholarship Foundation, Suite 300, 711 Fifth Avenue, New York 22.



MARIO LANZA IN "THE GREAT CARUSO"



ENRICO CARUSO AT HEIGHT OF HIS CAREER

Enrico Caruso, My Idol

by Mario Lanza

When I was told I would play the role of Enrico Caruso in the Metro-Goldwyn-Mayer production "The Great Caruso," I was both happy and frightened. Happy, because I knew my parents would be thrilled. They had believed in me and had encouraged me in my singing. Frightened, because Caruso had been my idol and I didn't know if I dared to give voice to the arias which have always been his and his alone.

I was raised with Caruso's singing ringing in my ears. My parents were music lovers and the great tenor was their favorite. They had an extensive collection of his records. I remember, just as though it were yesterday, sitting in the living room of our little flat in Philadelphia with my mother and father, listening for hours to Caruso records. We played them on the family Victrola until they were actually worn thin. The strains of "Vesti la giubba" and "La Donna è mobile" were etched deeply on my mind. By the time I was eleven I could discuss opera with my father and his friends.

One day, as I was listening to Caruso's recording of "Pagliacci," I started to sing along with the great master. To my utter amazement I found that I could reach the high notes with comparative ease. I was overjoyed. My heart was bursting. As I turned off the Victrola, I looked up and there, standing in the doorway was my father. He said simply, "My son, God has blessed you. You have a voice."

From that day on my goal was to be a concert singer, just like my idol.

Strange as it may seem, many coincidences link my life with Caruso. I was baptized by the Rev. Father C. Caruso of New York City. Like the Caruso family, my parents were poor. F. C. Coppicus, who managed Caruso, became my concert manager.

To further the linking, when I was signed to a long-term contract at M-G-M, Giacomo Spadoni, famous singing teacher who had worked closely with Caruso, was secured to coach me.

After working a week with him, he said, "I have the feeling that once again I am coaching Caruso. Not only the quality and range of your voice—but also your physical appearance reminds me of the great tenor."

From my childhood to the present time, Caruso has dominated my life.

With all my heart and with all sincerity, I say that my greatest thrill and the fulfillment of all my dreams was the opportunity to portray the greatest tenor of all times, and to sing the arias he made famous.

Mario Lanza records from "The Great Caruso"

THE GREAT CARUSO		Forza del destino, Luc: O TU CHE IN SENO AGLI ANGELI (Verdi)	
Rigoletto: QUESTA O QUELLA; LA DONNA È MOBILE and PARI VEDERLE L'ACRIME (Verdi); Tosca: RECONDITA ARMONIA and E LUCEVAN LE STELLE (Puccini); Elisir d'amore: UNA FLIRTIVA LAGRIMA (Donizetti); La Gioconda: CIELO E MAR (Ponchielli); I Pagliacci: VESTI LA GIUBBA (Leoncavallo)	DM-1506 6.00 ▼WDM-1506 4.90 ★LM-1127 5.15	12-3209 1.25 ▼19-3208 1.10	12-3208 1.10 ▼19-3208 1.10
BECAUSE (Teschemacher - d'Hardelot)	10-3207 1.10 ▼19-3207 1.10	I LOVE THEE (Grieg)	10-3208 1.10 ▼19-3208 1.10
Cavalleria Rusticana: ADDIO ALLA MADRE (Mascagni)	12-3209 1.25 ▼19-3209 1.10	LOVELIEST NIGHT OF THE YEAR (Webster - Aaronson)	10-3300 1.10 ▼19-3300 1.10
FOR YOU ALONE (O'Reilly - Geehl)	10-3207 1.10 ▼19-3207 1.10	MY SONG, MY LOVE (Gerda - Beelby)	10-3208 1.10 ▼19-3208 1.10
		Rigoletto: LA DONNA È MOBILE (Verdi)	10-3300 1.10 ▼19-3300 1.10
		SERENADE (Sturani - Drigo)	12-3155 1.25 ▼19-3155 1.10
		SERENADE (Silvestri - Toselli)	12-3155 1.25 ▼19-3155 1.10
		▼45 RPM ★33 1/3 LONG PLAY	



TOTALING SCORES was occasion for this gag shot. Musicians Mickey Addy and Howard Kaye are shown with Perry in this photo.

FIRST ANNUAL COMO TOURNAMENT

by Perry Como



PERRY HELD A BANQUET FOR MUSICIANS AND TECHNICIANS FOLLOWING TOURNAMENT

Somehow, golf seems to be a musician's hobby. Of course, lots of others get into the act—but show me a saxophone player and I'll show you a golf fiend.

Now and then a few of the boys in Mitchell Ayres' band and I get together for eighteen holes. But we had never all played together until just recently.

A couple of weeks ago a great event in sport history took place—the first annual Perry Como Tournament—it was held at the Garden City Country Club. Present were the boys from the band, the technicians on the show and a few guests of honor who just watched (taking no chances). I think the results are important and should be set down.

For the gentlemen who make surveys on all topics, we

proved that violinists make far better golfers than trombonists—Bobby Haggart and Max Ceppos took first and third places—and both are fiddlers. And then we proved that a saxophonist is bound to shine in one way or another. Bernie Kaufman took second place; Phil Zolkind won the putting contest; and Stan Webb walked away with the "hacker's" trophy—he managed to pile up 198 strokes for eighteen holes—a real record.

The technicians had a champion, too. Don Dube, their boom man, came in first in the driving contest. The technicians are already plotting strategy for next year, when they plan to show the guys from 802.

All in all, it was a great success, and plans for our "Second Annual" are already in the works.



TROPHIES were presented by Perry to, from left to right, Bob Haggart, first place; Bernie Kaufman, second place; and Don Dube, who won the driving contest. Haggart and Kaufman are

members of Mitchell Ayres' band. Ayres works with Como in television and on records, the latest of which is "There's No Boat Like a Row Boat" and "There's a Big Blue Cloud Next to Heaven."

The POPULAR PICTURE

a page of popular record reviews



Guest
Reviewer

Dinah Shore

RCA Victor has asked me to comment on their latest release of popular records, and since the four new sides I have out now are the ones I know the most about I'm sure you'll forgive me for presuming to start off these reviews by talking about **Sweet Violets & If You Turn Me Down (20/47-4174)** and **How Many Times & Ten Thousand Miles (20/47-4175)**. I don't think I've ever gone for a tune so completely as I did for "Ten Thousand Miles." When it was first shown to me I knew immediately that I wanted to record it. The lyrics are so clever and so engaging that I'm sure you'll feel the same way I do about it once you've heard it. "If You Turn Me Down" is an up-tempo item, all about what the girl will do if the boy says he's through with her. "How Many Times" is a very sweet, slow ballad, the kind any singer loves to get hold of, because it gives her a chance to interpret and test her powers of expression. Hope you like them.

FRANKIE CARLE—Cocktail Time (Album P/WP-305—LPM-2) Here's my very favorite pianist playing the music of one of the nation's favorite songwriters—Iring Berlin. When you get a combination like Carle and Berlin you've got something that's perfect, not only for "Cocktail Time" but any time. The titles are "Marie," "Cheek to Cheek," "All Alone," "What'll I Do," "Always," "Say It with Music," "Blue Skies," "Remember," "Easter Parade," "Say It Isn't So," "A Pretty Girl Is Like a Melody," "All By Myself," "Mandy," "How Deep Is the Ocean," "When I Lost You" and "Nobody Knows."

THE CITIES SERVICE BAND OF AMERICA—America's Favorite Marches (Album P/WP-315—LPM-6) Talk about brass band music with a lift—here it is! This wonderful group, under the direction of Paul Lavalle, sends shivers right up your spine when you listen to it. The marches include "Band of America March," "El Capitan," "The Washington Grays," "Barnum and Bailey's Favorite," "Colonel Bogey March," "Washington Post March," "Onward Christian Soldiers" and "Stars and Stripes Forever."

THE THREE SUNS WITH LARRY GREEN—Three-Quarter Time (Album P/WP-313—LPM-3) This is the eighth, that's right I said the eighth, album by the Three Suns on the RCA Victor label. I don't know for sure, but I'll bet that's some kind of a record. When you listen to this set you'll be able to understand why all of the Suns albums are so enormously popular. Larry Green's tasteful piano is perfectly cast here. The tunes: "Waltz Serenade," "Waltz in A-Flat," "Rosenkavalier-Waltz," "Two Hearts in Three-Quarter Time," "The Sleeping Beauty Waltz" and "Copélia Waltz."

PERRY COMO—There's a Big Blue Cloud & There's No Boat Like a Rowboat (20/47-4158) "Big Blue Cloud" is the kind of thing that has made Perry such a big star. It's slow, romantic, easy to listen to. The other side is the up-tempo, catchy kind of tune the like of which he hasn't sung on discs since the hit "Hoop-Dee-Do."

EDDIE FISHER—I'll Hold You in My Heart & I Heard a Song (20/47-4191) Here are two sides recorded by Eddie just before he went into the service. You'll probably remember the first as being the tune that Eddy Arnold recorded so successfully a few years back. Fisher's disc of this, I believe, should be every bit as big as Arnold's, which sold a million copies! The ballad on the other side is one of the best I've heard in recent months. Here's two hits on one record.

FREDDY MARTIN—Clair De Lune & The Gang That Sang "Heart of My Heart" (20/47-4193) Freddy's made a habit of making popular hits of selections from the classics. On this record he does it again: his version of "Clair De Lune" is very delicate and very beautiful. The other side is a complete switch, it's the old, old tune generally associated with barber shop quartets. Freddy's version is so catchy you'll find yourself singing right along after the first few measures.

FRANKIE CARLE—In the Cool, Cool, Cool of the Evening & Lullaby Train (20/47-4189) "Cool" is from the up-coming Bing Crosby flicker, "Here Comes the Groom." Frankie's version of this lively number features a full band vocal chorus. The other side is a slow and romantic tune. Both sides have "The Satisfiers" singing the lyrics and "Lullaby Train" has vocalist Joan House as well.

MERV GRIFFIN WITH HUGO WINTERHALTER—I Love the Sunshine of Your Smile & The Morningside of the Mountain (20/47-4181) You're undoubtedly familiar with the work of Merv Griffin, who for a number of years has been the featured vocalist with Freddy Martin's band. Well, here Merv steps out on his own—and what a debut! The first side is a high stepping march number with lots of bounce and spirit, while the reverse is a love song that's very different and consequently very interesting. Merv is off to a flying start!

RALPH FLANAGAN—You For Me & The Wang Wang Blues (20/47-4182) The first one is loud and lively, just what the young set will want for dancing, while the other side is a new version of an old blues number. A fine set of lyrics have been added to "Wang Wang Blues." The Singing Winds intone them against a perfect orchestral background. I've never heard Ralph's band sound better. He gets a nice, rich, full sound in these two numbers.

TONY MARTIN—Tell Me & Do You Really Love Me? (20/47-4169) Here Tony follows up his currently successful "I Get Ideas" with another sure twosome. "Tell Me" is an import from Italy, where it has been extremely popular. On "Do You Really Love Me?" Tony sings all three parts of the harmony himself and does a mighty wonderful job too. This is one disc you're sure to hear a lot of.

BETTY HUTTON—Murder, He Says & It's Oh So Quiet! (20/47-4179) Here's an interesting thing—"Murder" has become Betty's theme song (she sang it in "Happy Go Lucky") yet she's never recorded it. So here's Betty's biggest tune, for the first time on discs. The other side goes from extremely quiet to extremely loud and it has all of the appeal of Betty at her most uninhibited. Pete Rugolo, who wrote and arranged many of Stan Kenton's biggest hits, conducts the orchestra for Betty on these two sides.

NEW RED SEAL SINGLES

- GIRLS WE NEVER DID WED, THE**
Robert Merrill..... 10-3426 1.10
▽49-3126 1.10
- LITTLE OL' STATE OF TEXAS, THE**
Ezio Pinza and The Sons of the
Pioneers..... 10-3427 1.10
▽49-3427 1.10
- MY LIFE'S DESIRE**
Robert Merrill..... 10-3426 1.10
▽49-3426 1.10
- WIND IS A WOMAN, THE**
Ezio Pinza and The Sons of the
Pioneers..... 10-3427 1.10
▽49-3427 1.10

POPULAR

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

- AMERICA'S FAVORITE MARCHES**
BAND OF AMERICA MARCH;
STARS AND STRIPES FOREVER;
EL CAPITAN; ON WARD, CHRIS-
TIAN SOLDIERS; THE WASH-
INGTON GRAYS; WASHINGTON
POST MARCH; BARNUM AND
BAILEY'S FAVORITE; COLONEL
BOGEY MARCH
The Cities Service Band of America,
Paul Lavalle, Cond. P-315 3.10
▽WP-315 3.75
★LPM-6 3.00

- ANY TIME AT ALL**
Fran Warren..... 20-4160
▽47-4160

- COCKTAIL TIME WITH FRANKIE CARLE**
MARIE; CHEEK TO CHEEK;
HOW DEEP IS THE OCEAN;
WHEN I LOST YOU; NOBODY
KNOWS; ALL ALONE; WHAT'LL
I DO; ALWAYS; A PRETTY GIRL
IS LIKE A MELODY; MANDY;
ALL BY MYSELF; SAY IT WITH
MUSIC; BLUE SKIES; REMEM-
BER; EASTER PARADE; SAY IT
ISN'T SO Frankie Carle at the
Piano with Rhythm Accomp.
P-305 3.55
▽WP-305 2.90
★LPM-2 3.00

- DARK IS THE NIGHT (V.R.)**
Vaughn Monroe's Orch..... 20-4180
▽47-4180

- DO YOU REALLY LOVE ME?**
Tony Martin..... 20-4169
▽47-4169

- GOOD HUMOR MAN, THE**
Freddie Martin's Orch..... 20-4159
▽47-4159

- GOOD MORNING MISTER ECHO (V.R.)**
Buddy Morrow's Orch..... 20-4192
▽47-4192

- HOW MANY TIMES**
Dinah Shore..... 20-4175
▽47-4175

- I LOVE THE SUNSHINE OF YOUR SMILE**
Merv Griffin with H. Winterhalter's
Orch..... 20-4181
▽47-4181

- IF YOU TURN ME DOWN**
Dinah Shore..... 20-4174
▽47-4174

- IT'S OH SO QUIET!**
Betty Hutton..... 20-4179
▽47-4179

- JANUARY, FEBRUARY, MARCH**
Fran Warren..... 20-4160
▽47-4160

- LET'S DANCE AGAIN WITH FLANAGAN**
I'M DANCING WITH TEARS IN
MY EYES (V.R.); DANCING ON
THE CEILING; I WON'T DANCE;
LET'S FACE THE MUSIC AND
DANCE; SAVE THE LAST DANCE
FOR ME (V.R.); DANCING IN
THE DARK
Ralph Flanagan's Orch. P-311 3.55
▽WP-311 2.90
★LPM-1 3.00

- MOON, JUNE, SPOON**
The Fontane Sisters..... 20-4168
▽47-4168

- MORNINGSIDE OF THE MOUNTAIN, THE**
Merv Griffin with H. Winterhalter's
Orch..... 20-4181
▽47-4181

- MULE DRIVER, THE**
Hugo Winterhalter's Orch. and Cho.
20-4167
▽47-4167

- MURDER, HE SAYS**
Betty Hutton..... 20-4179
▽47-4179

- MY MAGIC HEART**
Wayne King's Orch..... 20-4170
▽47-4170

- PREVIN PIANO PROGRAM**
SPRING WILL BE A LITTLE
LATE THIS YEAR; I'VE GOT MY
EYE ON YOU; YOU TOOK AD-
VANTAGE OF ME; SKYLARK;
DEARLY BELOVED; LOVE IS
JUST AROUND THE CORNER
Andre Previn, Piano, with Rhythm
Accomp..... P-314 3.55
▽WP-314 2.90
★LPM-7 3.00

- RADIO CITY RECITAL WITH DICK LEIBERT**
"MEDITATION" FROM "THAÏS";
PRAY FOR ME (V.R.); LARGO;
AVE MARIA; THE LOST CHORD
(V.R.); WHERE THE PUSSY-
WILLOWS GROW (V.R.)
Dick Leibert at the Radio City
Music Hall Organ P-312 3.55
▽WP-312 2.90

- RHUMBA BOOGIE, THE**
The Fontane Sisters..... 20-4168
▽47-4168

- SHANGHAI (V.R.)**
Buddy Morrow's Orch..... 20-4192
▽47-4192

BRIGADOON

- (Lerner-Loewe)
OVERTURE; ONCE IN THE
HIGHLANDS; BRIGADOON;
DOWN ON MAC CONNACHY
SQUARE; WAITIN' FOR MY
DEARIE; I'LL GO WITH
BONNIE JEAN; THE HEA-
THER ON THE HILL; COME
TO ME; BEND TO ME;
ALMOST LIKE BEING IN
LOVE; THERE BUT FOR YOU
GO I; MY MOTHER'S WED-
DING DAY; FROM THIS DAY
ON; BRIGADOON
Brigadoon Cho. and Orch. con-
ducted by Franz Allers
★LOC-1001 5.45

CHOPIN FAVORITES

- FANTASIE-IMPROMPTU IN
C-SHARP MINOR, Posthumous,
Op. 66; ETUDE IN E, Op. 10,
No. 3; PRELUDE IN D-FLAT,
Op. 28, No. 15 ("Raindrop");
THREE ECOSAISSES, Op. 72;
ETUDE IN G-FLAT, Op. 10,
No. 5 ("Black Keys"); WALTZ
IN C-SHARP MINOR, Op. 64,
No. 2; NOCTURNE IN E-FLAT,
Op. 9, No. 2
"First Piano Quartet"
★LM-84 4.45

CONCERTO IN D, Op. 77

- (Brahms)
Yehudi Menuhin, Violinist, with
Lucerne Festival Orch., Furt-
wängler, Cond.
★LM-1142 5.45

FROM A VLADIMIR HOROWITZ PROGRAM

- ANDANTE SPANATO AND
GRANDE POLONAISE IN
E-FLAT, Op. 22; WALTZ IN A
MINOR, Op. 34, No. 2 ("Valse
brillante"); POLONAISE IN
A-FLAT, Op. 53; MAZURKA
IN F MINOR, Op. 7, No. 3;
WALTZ IN C-SHARP MINOR,
Op. 64, No. 2 (Chopin)
Vladimir Horowitz, Pianist
★LM-1137 5.45

GEMS FROM SIGMUND ROMBERG SHOWS

- (Vol. 1)
SOFTLY AS IN A MORNING
SUNRISE (from "New Moon")
(Hammerstein II - Romberg);

- SWEET VIOLETS**
Dinah Shore..... 20-4174
▽47-4174

- TELL ME**
Tony Martin..... 20-4169
▽47-4169

- TEN THOUSAND MILES**
Dinah Shore..... 20-4175
▽47-4175

- THE THREE SUNS IN THREE-QUARTER TIME**
WALTZ SERENADE; WALTZ IN
A-FLAT; ROSENKAVAILIER-
WALTZ; TWO HEARTS IN
THREE-QUARTER TIME; THE
SLEEPING BEAUTY WALTZ;
COPPELIA WALTZ
The Three Suns with Larry Green at
the Piano P-313 3.55
▽WP-313 2.90
★LPM-3 3.00

- THERE'S A BIG BLUE CLOUD**
Perry Como..... 20-4158
▽47-4158

- THERE'S NO BOAT LIKE A ROWBOAT**
Perry Como and The Fontane Sisters
20-4158
▽47-4158

- TRULY TRULY FAIR (V.R.)**
Freddie Martin's Orch..... 20-4159
▽47-4159

- WANG WANG BLUES, THE (V.R.)**
Ralph Flanagan's Orch..... 20-4182
▽47-4182

- WAVE TO ME, MY LADY (V.R.)**
Hugo Winterhalter's Orch. and Cho.
20-4167
▽47-4167

- WONDER WHY (V.R.)**
Vaughn Monroe's Orch..... 20-4180
▽47-4180

JUST RELEASED

- WILL YOU REMEMBER** (from
"Maytime") (Young - Romberg)
ONE ALONE (from "The Desert
Song") (Harbach - Hammerstein
II - Romberg); **DEEP IN MY
HEART, DEAR** (from "The
Student Prince") (Donnelly -
Romberg); **DRINKING SONG**
(from "The Student Prince")
(Donnelly - Romberg); **RO-
MANCE** (from "The Desert
Song") (Harbach - Hammerstein
II - Romberg); **WHEN I GROW
TOO OLD TO DREAM** (Ham-
merstein II - Romberg); **ONE
KISS** (from "New Moon")
(Hammerstein II - Romberg)
Sigmund Romberg's Orch. and
Soloists ★LM-89 4.45

GEMS FROM SIGMUND ROMBERG SHOWS

- (Vol. 3)
AUF WIEDERSEHEN (from
"The Blue Paradise") (Reynolds-
Romberg); **DANCE, MY DAR-
LING** (from "May Wine") (Ham-
merstein II - Romberg); **WEST
POINT SONG** (from "Rosalie")
(Wodehouse - Romberg); **YOU
WILL REMEMBER VIENNA**
(from "Viennese Nights") (Ham-
merstein II - Romberg); **GOLD-
EN DAYS** (from "The Student
Prince") (Donnelly - Romberg);
RIFF SONG (from "The Desert
Song") (Harbach - Hammerstein
II - Romberg)
Sigmund Romberg's Orch.; The
Robert Shaw Chorale, Shaw,
Cond. and Soloists
★LM-74 4.45

GREAT RELIGIOUS SONGS

- THE LORD'S PRAYER** (Ma-
lotte); Cavalleria Rusticana; **AVE
MARIA** (Masegani) (Eng. by
Weatherly); **AGNUS DEI** (Bizet);
PANIS ANGELICUS (Franck);
THE PALMS (G. Faure); **AVE
MARIA** (J. S. Bach - Gounod)
James Melton, Ten., with Orch.
and Cho. ★LM-82 4.45

JEANETTE MacDONALD FAVORITES

- INDIAN LOVE CALL** (Har-
bach - Hammerstein II - Friml);
LES FILLES DE CADIX (De-
libes); **BEYOND THE BLUE
HORIZON** (Robin - Whiting -

- Harling); **ONE NIGHT OF
LOVE** (Kahn - Schertzing);
ONLY A ROSE (Hooker - Friml);
CIRIBIRIBIN (Pestalozza)
Jeanette MacDonald, Sop., with
Orch. ★LM-73 4.45

LOVE SONGS

- A DREAM** (Cory - Bartlett);
FOR YOU ALONE (O'Reilly -
Geehl); **I LOVE YOU TRULY**
(Bond); **I LOVE THEE** (Chap-
man-Grieg); **KASHMIRI SONG**
(Hope - Woodforde - Finck); **A
LITTLE LOVE, A LITTLE
KISS** (Ross - Silson)
Jan Peerce, Ten., with Orch.
★LM-78 4.45

MISCHA ELMAN FAVORITES

- SERENADE** (Drigo); **SOUVE-
NIR** (Drdla); **SERENADE IN
G**, Op. 30, No. 2 (Arensky);
ORIENTALE (No. 9 from
"Kaleidoscope, Op. 50") (Gai);
MINUET IN G, No. 2 (Beetho-
ven); **ROSINA; GAVOTTE**
(Gossec); **THAÏS; MEDITATION**
(Massenet); **HUMORESQUE**
(Dvořák)
Mischa Elman, Violinist, with
Piano ★LM-83 4.45

MUSIC OF ERNESTO LECUONA

- MALAGUENA; ANDALUCIA;
DANZA DE LOS NANIGOS;
LA COMPARSA; ARAGONE-
SA; DANZA NEGRA; DANZA
LUCMI**
"First Piano Quartet"
★LM-90 4.45

MUSIC TO REMEMBER

- FANTASIE - IMPROMPTU**,
Opus Posthumous; **WALTZ IN
D-FLAT**, Op. 64, No. 1 ("Minute
Waltz"); **WALTZ IN C-SHARP
MINOR**, Op. 64, No. 2; **MA-
ZURKA IN B-FLAT**, Op. 7, No. 1;
ETUDE IN C MINOR, Op.
10, No. 12 ("Revolutionary");
POLONAISE IN A-FLAT, Op.
53, No. 6 (Chopin)
José Iturbi, Pianist
★LM-87 4.45

- MUSICAL COMEDY MEDLEY**
**MEDLEYS FROM "THE
PACIFIC"** (Hammerstein II -

RECORD RELEASES



This Symbol Refers to RCA VICTOR 45 RPM RECORDS

4 THROUGH JULY 9

WORLD IS YOUR BALLOON, THE
Wayne King's Orch. 20-4170
▽47-4170

YOU FOR ME (V.R.)
Ralph Flanagan's Orch. 20-4182
▽47-4182

RHYTHM-BLUES-SPIRITUAL

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

AWFUL DAY WILL SURELY COME
The Starlight Spiritual Singers 22-0133
▽50-0133

BABY, WHAT'S WRONG
Piano Red 22-0130
▽50-0130

CARRY ME BACK TO THE LONE PRAIRIE
The Four Tunes 22-0131
▽50-0131

GOD WILL BRING THINGS OUT ALRIGHT
The Starlight Spiritual Singers 22-0133
▽50-0133

LAYIN' THE BOOGIE
Piano Red 22-0130
▽50-0130

MAY THAT DAY NEVER COME
The Four Tunes 22-0131
▽50-0131

OUT OF THE NIGHT
Johnny Hartman 22-0132
▽50-0132

SLICK-CHICK (V.R.)
Rudy Traylor's Orch. 22-0134
▽50-0134

THOSE MAGIC WORDS (V.R.)
Rudy Traylor's Orch. 22-0134
▽50-0134

WORRY BIRD
Johnny Hartman 22-0132
▽50-0132

COUNTRY • WESTERN

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

BEER, WHISKEY AND WINE
Jack Holden and Frances Kay 21-0483
▽48-0183

BUCK-EYE COWBOY
Roy Rogers 21-0479
▽48-0479

CHILDHOOD DREAMS
Shannon Grayson and his Golden Valley Boys 21-0488
▽48-0488

CRYIN' HEART BLUES
Johnnie and Jack 21-0478
▽48-0478

EVERYONE IS WELCOME IN THE HOUSE OF THE LORD
Jack Holden and Frances Kay 21-0483
▽48-0483

GLAIOIOLA WALTZ
Bill Boyd and his Cowboy Ramblers 21-0482
▽48-0482

HOW CAN I BELIEVE IN YOU
Johnnie and Jack 21-0473
▽48-0173

I WANNA PLAY HOUSE WITH YOU
Eddy Arnold 21-0476
▽48-0176

I WISH I WUZ
Roy Rogers 21-0479
▽48-0179

I'VE BEEN WOND'RING MY DARLIN'
The Beaver Valley Sweethearts 21-0481
▽48-0181

JESUS IS CALLING
Charlie Monroe's Kentucky Partners 21-0485
▽48-0185

JOURNEY TO THE SKY
The Harmoncers Quartet 21-0480
▽48-0180

KNOCK-KNEED SUZY
June Carter 21-0484
▽48-0484

LONESOME
Sons of the Pioneers 21-0486
▽48-0186

MY LORD'S GONNA MOVE THIS WICKED RACE
Charlie Monroe's Kentucky Partners 21-0485
▽48-0185

MY WIFE IS ON A DIET
Wilf Carter 21-0177
▽48-0177

OH DEAR, WHERE CAN MY HONEY BE
Eddie Marshall and his Trail Dusters 21-0187
▽48-0187

PEACE IN THE VALLEY
The Harmoncers Quartet 21-0480
▽48-0180

PENNSYLVANIA
The Beaver Valley Sweethearts 21-0181
▽48-0181

PRAY THE CLOUDS AWAY
Shannon Grayson and his Golden Valley Boys 21-0488
▽48-0188

SHE LOVES TO CRY
June Carter and Homer & Jethro 21-0184
▽48-0184

SICK, SOBER AND SORRY
Wilf Carter 21-0177
▽48-0177

SOMETHING OLD, SOMETHING NEW
Eddy Arnold 21-0476
▽48-0176

THERE'S NO ESCAPE
Eddie Marshall and his Trail Dusters 21-0187
▽48-0187

WHY DO YOU PUNISH ME?
Bill Boyd and his Cowboy Ramblers 21-0182
▽48-0182

WONDROUS WORD, THE
Sons of the Pioneers 21-0486
▽48-0486

POP-SPECIALTY

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

CINDY'S WALTZ
Ernie Benedict's Polkateers 25-1200
▽51-1200

GANDERVILLE LAENDLER
Lawrence Duchow's Orch. 25-1199
▽51-1199

GIVE ME A GIRL AND A WALTZ (V.R.)
Lawrence Duchow's Orch. 25-1199
▽51-1199

HOOTING OWL POLKA
Six Fat Dutchmen 25-1193
▽51-1198

OLD SOLDIERS POLKA
Ernie Benedict's Polkateers 25-1200
▽51-1200

RED BEER POLKA
Six Fat Dutchmen 25-1198
▽51-1198

THREE LITTLE GIRLS DRESSED IN BLUE-WALTZ (V.R.)
Johnny Vadnal's Orch. 25-1201
▽51-1201

YELLOW SHOES POLKA (V.R.)
Johnny Vadnal's Orch. 25-1201
▽51-1201

All prices shown are suggested list, subject to change without notice and to Government Price Ceiling Regulations, and exclusive of Federal, state and local taxes.

ON 33 1/3 rpm

Rodgers); "ANNIE, GET YOUR GUN" (Berlin); "KISS ME, KATE" (Porter); "BRIGADOON" (Lerner - Loewe)
Boston Pops Orch., Fiedler, Cond. ★LM-97 4.45

NIGHT AND DAY
NIGHT AND DAY; BEGIN THE BEGUINE; WHAT IS THIS THING CALLED LOVE; EASY TO LOVE; IN THE MIDDLE OF THE NIGHT; RAIN OR SHINE; WHY SHOULDNT I; I GOT YOU UNDER MY SKIN (Porter)
Allan Jones, Ten., with Orch. and Cho. ★LM-1140 4.45

ONWARD CHRISTIAN SOLDIERS
ONWARD, CHRISTIAN SOLDIERS (Baring - Gould - Sullivan); O GOD, OUR HELP IN AGES PAST (Watts - Groft); ALL PEOPLE THAT ON EARTH DO DWELL (from Psalm 100 set by Kethe) (Bourgeois); NOW THE DAY IS OVER (Baring-Gould - Barnby); ALL CREATURES OF OUR GOD AND KING (Trad.) (Eng. by Draper); HOLY, HOLY, HOLY (Heber - Dykes)
The Robert Shaw Chorale, Shaw, Cond. with Organ ★LM-85 5.45

PATRICE MUNSEL PROGRAM
DARK EYES (Trad.) (Eng. by Raven); IL BACIO (Aldighil - Arditi); Peer Gynt; SOLVEJG'S SONG (Grieg) (Eng. by Paul); EL RELICARIO (Oliveros - Castellvi - Padilla); GIELTO LINDO (Ponce) (Eng. by Raven); ANDALUCIA (Lecuna) (Eng. by Stillman); ESTRELLITA (Ponce); GRANADA (Lara)
Patrice Munsel, Sop., with Al Goodman's Orch. and The Guild Choristers ★LM-66 4.45

SONGS FOR MALE CHORUS
AN DEN FRÜHLING (Schiller-Schubert); WIDERSPRUCH (Seidl - Schubert); LA PASTORELLA (Goldini - Schubert); SICHEN (Grillparzer-Schubert); SEHNSUCHT (Goethe - Schubert)

The Robert Shaw Chorale of Men's Voices, Shaw, Cond. ★LM-81 4.45

SONGS YOU LOVE BY ROBERT MERRILL
I'M FALLING IN LOVE WITH SOMEONE (Young - Herbert); YOU'RE MY HEART ALONE (H. Smith - Lehár); TREES (Kilmer - Rasbach); JONAH AND THE WHALE (Spiritual - Arr. MacGimsey); AH! SWEET MYSTERY OF LIFE (Young - Herbert); SYLVIA (Scollard - Speaks); ALWAYS (Berlin); DOWN TO DE RIVAH (Spiritual - Arr. MacGimsey)
Robert Merrill, Bar., with Russ Case's Orch. ★LM-92 4.45

STEPHEN FOSTER FAVORITES
BEAUTIFUL DREAMER; OH! SUSANNA; I DREAM OF JEANIE WITH THE LIGHT BROWN HAIR; DE CAMP-TOWN RACES; MY OLD KENTUCKY HOME; OLD FOLKS AT HOME; COME WHERE MY LOVES LIES DREAMING; MASSA'S IN DE COLD, COLD GROUND
James Melton, Ten., with Orch. and Cho. ★LM-76 4.45

SYMPHONY No. 3, IN E-FLAT, Op. 55
("Eroica") (Beethoven)
Boston Symph. Orch., Koussevitzky, Cond. ★LM-1145 5.45

SYMPHONY No. 36, IN C, K. 425 ("Linz")
(Mozart) and **SYMPHONY No. 39, IN E-FLAT, K. 543** (Mozart)
Boston Symph. Orch., Koussevitzky, Cond. ★LM-1141 5.45

THAT MIDNIGHT KISS
La Bohème; CHE GELIDA MANINA (Puccini); MAMMA MIA CHE VO' SAPE? (Russo - Nitti); I KNOW, I KNOW, I KNOW (Russell - Kaper); THEY DIDN'T BELIEVE ME (Rourke-Kern); CORE'NGRATO (Cordiferno-Cardillo); AIDA; CELESTE AIDA (Verdi)
Mario Louza, Ten., with Orch. ★LM-86 4.45

TOAST OF NEW ORLEANS
La Traviata; DRINKING SONG (Verdi); Madama Butterfly; LOVE DUET (Puccini); L'Africana; O PARADISO! (Meyerbeer); Carmen; FLOWER SONG (Bizet); Martha; M'APPARI (Flotow)
Mario Lanza, Ten., and Elaine Malbin, Sop., with Orch. and Cho. ★LM-75 4.45

VICTOR HERBERT FAVORITES
TOYLAND (MacDonough - Herbert); BECAUSE YOU'RE YOU (Blossom - Herbert); 'NEATH THE SOUTHERN MOON (Young - Herbert); ROSE OF THE WORLD (MacDonough - Herbert); I'M FALLING IN LOVE WITH SOMEONE (Young - Herbert); GYPSY LOVE SONG (H. Smith - Herbert); MOONBEAMS (Blossom - Herbert); I CAN'T DO THE SUM (MacDonough - Herbert)
Risë Stevens, Mezzo-sop., with Orch. and Cho. ★LM-79 4.45

VIOLIN FAVORITES
ON WINGS OF SONG, Op. 34, No. 2 (Mendelssohn); OLD FOLKS AT HOME (Foster); AVE MARIA (Schubert); SERENADE (Schubert); APRES UN REVE (G. Fauré); POUPÉE VALSANTE (Poldini - Kreisler); (Arr. Anderson)
Nathan Milstein, Violinist, with Arthur Fiedler conducting RCA Victor Orch. ★LM-77 4.45

WALTZING WITH ROMBERG
THE MERRY WIDOW WALTZES (Lehár); VIENNA BEAUTIES (Ziehrer); STUDENT PRINCE WALTZES (Donnelly-Romberg); EMPEROR WALTZ (Johann Strauss, Jr.); DESERT SONG MEDLEY (Harbach - Hammerstein II - Mandel - Romberg); VIENNA LIFE (Johann Strauss, Jr.); VIENNESE NIGHTS WALTZES (Hammerstein II - Romberg); BLOSSOM TIME WALTZES (Donnelly - Schubert - Berté - Romberg)
Sigmund Romberg's Orch. ★LM-91 4.45



Serge Koussevitzky 1874-1951

When, in 1924, Dr. Serge Koussevitzky assumed the podium of the Boston Symphony Orchestra it was already famous. However, it was Koussevitzky who welded the orchestra into a unit that has few peers and no superiors.

During the twenty-five years of his conductorship, Koussevitzky was continually interested in assisting young American composers, conductors, instrumentalists and singers in bringing to this country the works of the great musical geniuses of the world. Among the seventeen American debut recordings directed by Koussevitzky, American names like Aaron Copland, Roy Harris, Randall Thompson and Arthur Foote may be found. Koussevitzky also introduced new works by Prokofieff, Shostakovich, Sibelius and Satie to this country.

Not content with confining his activities to the podium, Koussevitzky was instrumental in the formation of the Berkshire Music Center, of which he was director up to the time of his passing. He was also one of the guiding spirits behind the annual Berkshire Festival, which approaches the great European festivals in renown.

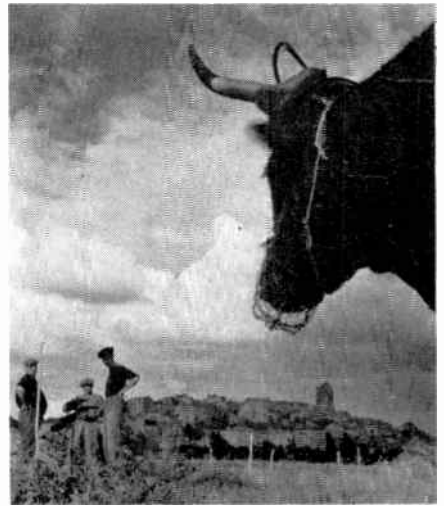
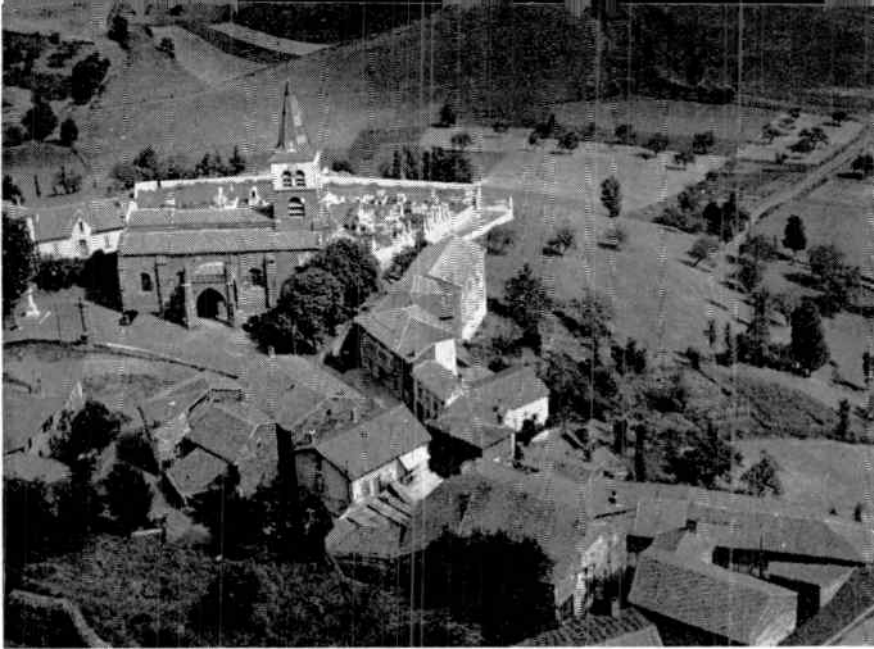
Born in Russia, Koussevitzky was one of the few men to become a virtuoso on the double-bass, the instrument of his choice. He became an American citizen in 1941 and retired from active duty with the Boston Symphony orchestra two years ago. Following his retirement he was active not only as a guest conductor in this country and abroad, but also lent his prestige and experience to the new Israel Philharmonic and to the re-

construction of the Detroit Symphony.

To commemorate the passing of this distinguished musician RCA Victor has scheduled the release of three albums recorded by the Boston Symphony Orchestra under his direction shortly before his death. They are: a new version of the Second Symphony of Sibelius which the noted conductor recorded some fifteen years ago and which he recently re-recorded under modern conditions, the hitherto unreleased Wagner's "Siegfried Idyll" and the Richard Strauss tone poem "Don Juan," already available on 45 rpm. A magnificent interpretation of Sibelius's masterwork, the Second Symphony is gaining currency for the composer's works in America and throughout the world.

When friends and admirers wished to demonstrate their appreciation of Koussevitzky's years of inspired service, he asked that any such expression should take the form of a gift to the orchestra. The trustees concurred and established a fund in his name, the Koussevitzky Anniversary Fund, one of the chief contributions to which was an RCA Victor album of double-bass recordings made by Dr. Koussevitzky when he played for the last time the instrument by which he first won fame.

When composer Sibelius learned of Koussevitzky's passing he cabled this eulogy from Helsinki: "Serge Koussevitzky was an excellent conductor and a great artist who performed my works with supreme mastery. I shall ever be deeply grateful to him for all that he has done for my art. His memory is unforgettable."



A Trip to the Auvergne

During a recent trip to Europe, Gladys Swarthout made a special point of visiting the Auvergne (pronounced OH-VERNE) section of France. The reason the famous singer went out of her way to see the picturesque country side (see cuts) was that she had only a short time before recording an album of "Songs of the Auvergne" for RCA Victor.

The recording session at which Miss Swarthout made the album was not, however, the first time that she had ever encountered the haunting Canteloube-arranged folk songs. As a matter of fact, it was Gladys Swarthout who introduced the orchestral arrangements of these songs to this country—at the Music Festival in Worcester, Mass. Since then she has sung them with the Philadelphia Orchestra under Ormandy, the St. Louis Symphony under Golschmann, the Minneapolis under Mitropoulos and with Mon-

teux and the San Francisco.

When she performed the works under Monteux she asked the famed conductor what he thought of her Auvergne dialect, a mixture of Spanish, Italian and French. Said Monteux: "You are doing fine, take it from one who knows. You see, I was born in the Auvergne."

At the recording session at which Miss Swarthout made the album she witnessed an unusual scene, she saw the men of the orchestra remain in their seats during the breaks so that they could practice the Canteloube score. Said a clarinetist to conductor Jean Paul Morel: "Wish we'd had a few extra days to go over our parts; the way this is arranged it gives almost every man a chance to be a soloist."

Next month (September) the new Gladys Swarthout album of "Songs of the Auvergne" will be released nationally.



SAILING for Europe, mezzo-soprano Gladys Swarthout made special plans to visit the Auvergne, where she saw scenes like the ones in the photographs on this page.





KUSEVITSKY has recorded "Ashrei" (Slichos) and "B'Rosh Ashono" on a Red Seal single record that will be issued in Sept.

YOUNGEST HEAD CANTOR IN HISTORY

Moshe Kusevitsky, Cantor of Warsaw, began his singing career at the age of eight in the choirs of the Temples of that city, and at twenty-eight he was chosen by a Congress of Cantors to be the primo cantor of the famed Tlomaski Synagogue, succeeding the aging Sirota.

Born in Lithuania, Kusevitsky was destined from birth to soar the heights of the musical world, religious and artistic. At the age of 8, Kusevitsky first sang sacred chants and folk music in a small temple in Warsaw. The old patriarchs, who had heard the greatest of the great through the years, nodded their heads and declared that here was a voice—some day to become heralded the world over. Kusevitsky was elected high cantor of the great Synagogue of Warsaw at a world congress of leading cantors. He had achieved the very heights of his chosen calling over the abilities of more than 200 great voices, some hailed as the finest in history.

Kusevitsky, the artist, soon came into being. He continued at his post as Cantor of Warsaw and also began to study for the concert and opera stage. However, his duty came first and as high cantor of world Jewry he became revered the world over. He was sought after wherever Jews existed. This great demand to hear and see the youngest head cantor in history led to Kusevitsky's visit to America for the first time in 1938. His appearances in leading temples throughout the nation resulted in great homage paid by clergy and layman, both Jewish and Gentile. One of his greatest moments in life came on Sunday, February 20, 1938, when he debuted in concert at Carnegie Hall, New York. The New York Post said, "A tenor who can do a perfect trill with full voice on a high B-flat has been practically unheard of in this country. Kusevitsky does this." He conducted the last Yom Kippur services in an underground shelter in Warsaw on the eve of the Nazi occupation. He was imprisoned by the Nazis, miraculously evaded the terror and escaped to Russian held territory. He appeared in leading roles in "Tosca," "La Traviata," "La Juive" and other operas in Kiev, Leningrad, Odessa, Tiflis and Moscow.

In the spring of 1946 he toured the British Isles and gave concerts in Glasgow, Manchester and other cities, ending his visit with a performance at the Royal Albert Hall in London.



FIRST PIANO QUARTET which consists of (from left to right) George Roberts, Frank Mittler, Adam Garner and Edward Edson, goes over one of its arrangements prior to a concert. The quartet has just performed at Robin Hood Dell, Philadelphia and at Red Rocks, Denver. In October the four-some embarks on its next concert tour, through New York State, the South and Mid-West. In September their record of "Fiddle Faddle" and "Foster Medley" will be issued.



FRITZ REINER takes time out from his conducting to look after the cabbages in his Westport, Conn., garden. Dr. Reiner is currently engaged in making, for fall release, a full-length recording of "Carmen" with an all-star cast including Stevens, Peerce, Merrill and Albanese. He is also preparing the restudied score of the Bizet opera for its new Met production. In Sept. Reiner's new "Tchaikovsky Waltzes" album will be issued.



48 MEN AND 135 INSTRUMENTS

In his long career in radio, conductor Paul Lavalle has been associated with an all-string orchestra (The Stradivari Orchestra), a jazz group (The Chamber Music Society of Lower Basin Street) and several other types of musical aggregations. In his current NBC assignment, as conductor of The Cities-Service Band of America, Lavalle is for the first time leading a group of musicians whose versatility almost matches his own. Lavalle plays a dozen different instruments, his favorites being the clarinet and the sax. Every member of the band plays at least two instruments; one, Russ Gorman, a reed man, doubles on the customary sax and clarinet and plays thirteen more besides. Gorman's versatility ranges from the E-flat clarinet to the ocarina. He plays the alto clarinet, the pedal clarinet, the basset horn and a series of special saxophones, plus Scottish bagpipes, the octavin and the hecklephone. Rudy Adler, another reed man, switches from clarinet to oboe to English horn to flute. Vince Pepper plays a piccolo, flute, clarinet, sax and bassoon. If all of the instruments that could be played by the members of the band were piled in one place the total number would be 135.

This month the Cities Service Band of America (heard on NBC each Monday at 9:30 P.M., EDT) has its first album of records. The RCA Victor set of eight selections is entitled "America's Favorite Marches." (See page 7.)



PAUL LAVALLE LEADS CITIES SERVICE BAND OF AMERICA



ARMSTRONG AND TEAGARDEN AT TOWN HALL—1948



GOODMAN'S MID-THIRTIES BAND IS IN "TREASURY"

MORE JAZZ FROM THE TREASURY



DUKE Ellington recorded eight of his all-time hits in 1945. The sides have been coupled in a new "Treasury" album entitled "Duke Ellington's Greatest."

Six months ago RCA Victor issued the first of its now famous "Treasury of Immortal Performances" albums. Of the six popular sets, two ("Keyboard Kings of Jazz" and "Small Combo Hits") were pure jazz. When these two albums started jazz fans crowding into record stores all over the country, RCA Victor decided that it had better supplement the jazz section of the "Treasury" line in a hurry. Consequently, the record company will shortly issue six additional jazz sets.

The newest records in the present issue are, strangely enough, to be found in the Louis Armstrong album. Previously available on the 78 RPM speed, the six-sided

collection is now on both 45 and 33; well; it contains the music that Louis and his famous All Stars played on a night in 1943 at New York's Town Hall. Featuring the artistry of Armstrong, Jack Teagarden, Bobby Hackett, Peanuts Hucko, Bob Haggert, Dick Carey and the late Sid Catlet, the album has the All Stars most requested number, "Rockin' Chair," plus "Pennies from Heaven," "St. James Infirmary" and three others.

Benny Goodman's new "Treasury" album has such famous sides as "Sing, Sing, Sing," "I've Found a New Baby," "It Had to Be You," "One O'Clock Jump," "Roll 'Em" and "King Porter Stomp."



BUNNY Berigan is represented in new issue of jazz recordings with an eight-sided set called "Bunny Berigan Plays Again." "Can't Get Started" is included in album.



FATS Waller's own "Honeysuckle Rose" is in "Fats Waller Plays and Sings" album, which has records dating from 1931 to '42. "Jitterbug Waltz" is also in the set.



MUGGSY Spanier's second volume of "Favorites" (the first was issued 4 months ago) contains "Black and Blue" and seven other sides by Spanier's 1939 group.



FLAHOOLEY is the musical fantasy that scored heavily on Broadway. Its stars were Jerome Courtland, Barbara Cook, Yma Sumac and Ernest Truex. The musical score was composed by Sammy Fain, who also had a hand in writing the music for Walt Disney's "Alice in Wonderland." Wayne King has recorded the hit song from "Flahooley." The tune is entitled "The World Is Your Balloon." It's out now.



RICH, YOUNG AND PRETTY is the movie which introduces Vic Damone to film audiences. In the scene above Vic and Jane Powell are shown in a Paris restaurant where they were supposed to have cooked their own meal. The cast also features Danielle Darrieux and Wendell Cory. Vaughn Monroe has recorded "Dark Is the Night" and "Wonder Why" from the film's score by Sammy Cahn and Nicholas Brodsky.



TWO ON THE AISLE stars Bert Lahr (left) and Dolores Gray. The new Broadway musical is directed by Abe Burrows, who wrote the book for "Guys and Dolls." Vaughn Monroe has recorded "Everlasting," from the score of "Two on the Aisle," for which Jule Styne composed the music and Adolph Green the lyrics. In the photo at right Valerie Bettis, choreographer for the show, demonstrates a step for the ladies of the chorus.



SHOW BOAT is M-G-M's latest musical extravaganza. The current Technicolor version stars Kathryn Grayson, Ava Gardner (shown), Howard Keel and Joe E. Brown, in the role of Captain Andy Hawks.



MAKE A WISH has been recorded by RCA Victor with the original Broadway company. Here stars Nanette Fabray and Melville Cooper are shown on-stage in the new hit musical.



SEVENTEEN stars Kenneth Nelson and Ann Crowley and is directed by Richard Whorf. This Broadway version of the Booth Tarkington novel has a score by Walter Kent and Kim Gannon.

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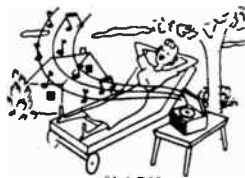
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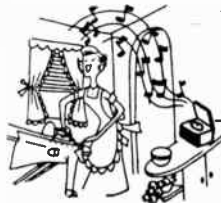
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