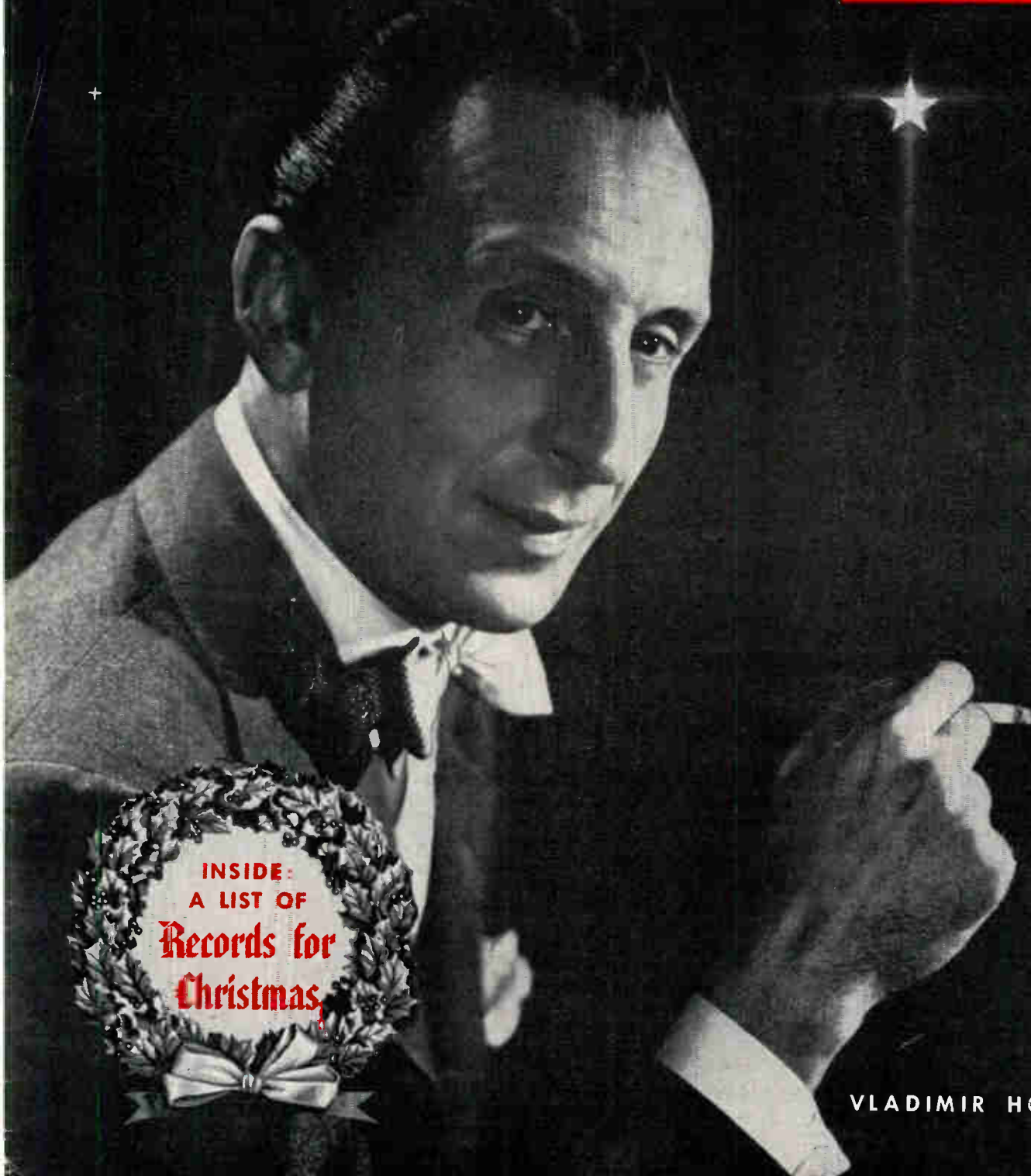


RCA VICTOR  
**PICTURE**  
RECORD REVIEW



INSIDE:  
A LIST OF  
**Records for  
Christmas**

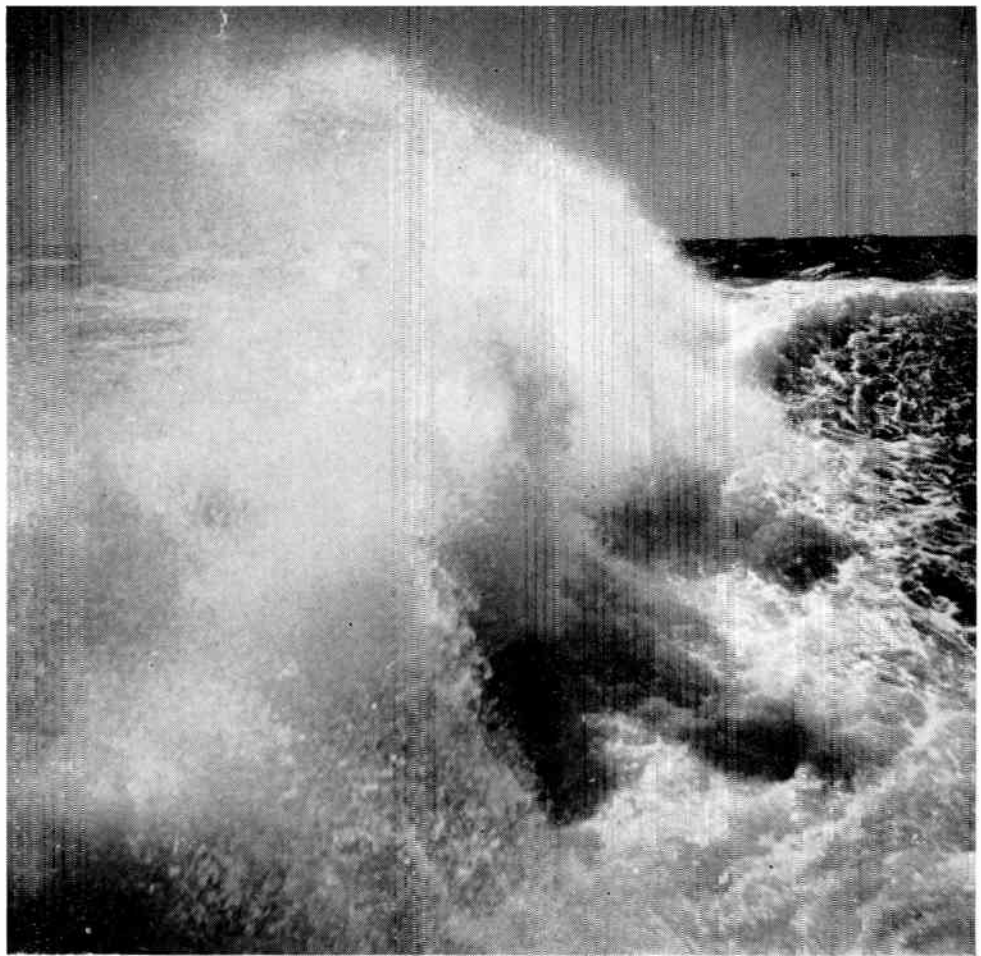
VLADIMIR HOROWITZ

## THE COVER STORY

Having just returned from a lengthy tour of Europe (his first in twelve years), Vladimir Horowitz is at present making preparations for more recordings for RCA Victor. Just before leaving for Europe last summer, Horowitz transcribed an interview with John Conte. The interview was based on Horowitz's recording of "The Stars and Stripes Forever," which is being broadcast over twelve hundred radio stations as part of the Treasury Department's new Defense Bond Drive. Horowitz himself arranged the familiar John Philip Sousa march in 1945, three years after having become a citizen of the U. S. Since then this selection, which he plays as an encore in his concert appearances, has been bringing audiences to their feet.

On records Horowitz's talents as an arranger were previously in evidence in his "Carmen Variation" record of a few years ago.

Among recent Vladimir Horowitz albums for RCA Victor are his "Piano Music of Liszt" and the Brahms Sonata No. 3, in D Minor, which he made with violinist Nathan Milstein. This month RCA Victor is releasing a new Horowitz recording, the Rachmaninoff Concerto No. 3, in B Minor, recorded with Fritz Reiner and the RCA Victor Symphony Orchestra.



EWING GALLOWAY

# Debussy's Sea

## by Rachel L. Carson

Author of "The Sea Around Us"

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Vol. 3 No. 4  
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Form 3K-603



RCA Victor's PICTURE Record Review is available each month at your local RCA Victor record dealer or by subscription at 60c a year from: Miss Ida Marini, Circulation Manager, PICTURE Record Review (2-8), RCA Victor, Camden, New Jersey.



*Rachel L. Carson started out to be a writer; at the age of twelve she sold her first article. But in college she became interested in biology and in 1935 the Bureau of Fisheries assigned her to write a series of radio programs for them. In 1937 an essay by her called "Under Sea" was published in the Atlantic Monthly. This led to her first book, "Under the Sea Wind," which was published in 1941. Her new work, "The Sea Around Us," is currently leading the non-fiction best-seller lists.*

Claude Achille Debussy was born in St. Germain-en-Laye, France, in 1862. In boyhood years he seems to have been strongly attracted to the sea; this, and his father's hopes and ambitions for him pointed strongly toward a career in the Navy. Instead, "the chances of life" made him a musician. But Debussy, the composer, eventually returned to the dreams of his youth in one of his greatest compositions, "La Mer," in which his intended and his chosen professions meet in brilliant synthesis.

So closely were Debussy's emotions attuned to the sea that he confessed himself almost overwhelmed and benumbed in its presence. He could not compose easily within sight or sound of it, but rather in some inland spot from which his recollections could return in tranquillity to the beauty and power and mystery of the sea. And certainly there was more than factual memory that came to him. There must have been also an intuitive perception of the mysterious inner nature of the sea, of truths which the science of the ocean, in its infancy in Debussy's time, had not yet discovered. We, who know some of these truths today, can discern them in this exquisitely beautiful evocation of the spirit of the sea.

Out of his "endless store of memories," Debussy has created a world of water and sky,

crossed by the hurrying forms of waves and holding endless converse with the great winds that ceaselessly blow over the surface of the earth. It is a timeless, elemental world, in which the passage of the years and the centuries and the eons are lost in time itself—a world that might be of the Archeozoic Era or of the Twentieth Century.

The three movements of "La Mer" are titled: 1) From dawn till noon on the sea; 2) Play of the waves; 3) Dialogue of the wind and the sea. These titles might suggest that the composer was preoccupied with surface manifestations, and indeed, the music is full of the shimmering beauty of the face of the sea and the sparkle of sun on water. But as the surface of the sea itself is the creation and the expression of the unseen depths beneath it, so, underlying his musical recreation of the coming of dawn to the sea and of the wind-driven processions of the waves across the ocean, Debussy has suggested the mysterious and brooding spirit of the deep and hidden waters.

In the serene music of the first movement there is all the evanescent beauty of the first coming of light across the sea, the tenuous, pure airs of dawn moving over the water when the east turns grey and the black wave shapes come ashimmer with silver light. The face of the sea is mobile, sensitive, always changing. As the hours advance, changing lights and colors and the shifting shadows of the clouds move across its surface. More deliberate and subtle is the descent of dawn into deeper waters. Fathom by fathom the light steals down toward the threshold of the deep sea, a thousand feet or more below the surface. Only the noonday sun, with its long, straight rays, has power to penetrate to that transition zone between the surface waters and the eternal night of the abyss; so in these deep waters, the brief hour of dawn passes quickly into the hour of twilight, and the blue light fades away into the long night.

The sea is never at rest. The thin interface between air and water is exquisitely sensitive to the slightest disturbance. A drop of rain, a seabird coming down to alight on the water, a fish cutting the surface with its fin, set spreading ripples in motion. And always the winds, blowing over the face of the globe are pushing up the water into the moving ridges of waves. The open sea is a playground of waves created by many different winds, rolling on diverse paths, intermingling, overtaking, passing, or sometimes engulfing one another. Born of wind and water, each young wave takes its place in the confused pattern of the open sea. Drawing energy from the winds that created them, the waves respond to the fury of the storm, trailing white streamers of foam, leaping up into steep, peaked shapes, crowding upon their fellows in a wild, abandoned play. In the wide immensity of the open sea, a wave knows no restraint; were it not for the intercepting masses of the continents it might roll on and on around the earth. But nearing shore, it feels the alien land beneath it. Against the drag of shoaling bottom its speed slackens. Within the surf zone it suddenly rears high, as though gathering strength against an unknown adversary. A white, foaming crest begins to form along its advancing front, and suddenly this shining creation of the open sea plunges forward and dissolves in thunder.

The third movement of "La Mer" introduces a sterner mood in this ancient dialogue of the wind and the waters. Hearing it, we think of the great wind belts where the westerly winds blow across thousands of miles of open sea and the most majestic of all waves march with them around the globe. On such winds and such waves are born the terrible surf of Tierra del Fuego, or the violent seas that burst upon the shores of the Orkneys, when air and sea and land are blended in a thick obscurity of spray and leaping foam and beating waves.

The waves are the most eloquent of the sea's voices. In their wordless language they speak of the shrieking gales of the southern ocean, of the great anticyclonic winds sweeping around the Icelandic low, or they run directly ahead of an approaching storm, crying a warning. As they roll majestically in open ocean or as they break and surge at the edge of land, their voices are the voice of the sea.

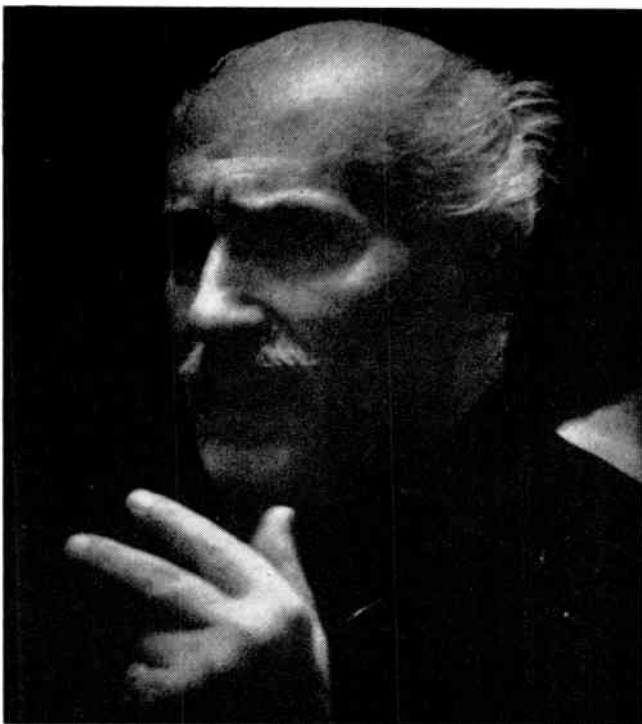
What is this sea, and wherein lies its power so greatly to stir the minds of man? What is the mystery of it, intangible, yet inseparably its own? Perhaps part of the mystery resides in its hoary antiquity, for the sea is almost as old as earthly time. Its shadowy beginnings lie somewhere in that dim period when the earth was forming out of chaos, when deep basins were hollowed out of the

cooling rocks and the rains began to fall from the thick cloud blanket that enveloped the earth. The rains poured upon the waiting basins, or falling upon the continents, drained away to become sea. And there began at once that slow erosion by which the continents are giving up their substance to the sea, by which the minerals are passing from earth to sea, and the sea is becoming ever more briny with the passing eons.

Or perhaps the spirit of the sea resides in the implacable, inexorable power by which it draws all things to it, by which it overwhelms and devours and destroys. The rivers run to it; the rains that rose from it return. For more than two billion years this sea has endured, changing yet seemingly changeless, while mountains have risen and been worn away, while islands have grown up from its floor, only to dissolve under the attack of rain and waves, and while the continents themselves have known the slow advance of engulfing seas, and again their slow retreat.

Or perhaps the mystery is the mystery of life itself—of life that began as a primordial bit of protoplasm adrift in the surface waters of the ancient seas. For hundreds of millions of years, all life was sea life, developing in prodigious abundance and variety, evolving into thousands of kinds of creatures, some of which finally crept out of the sea, some of which, after long eons of time, became men. But we as men carry the sea's salt in our blood, and the traces of our marine heritage in our bodies, and perhaps something akin to a racial memory of that dim past lies within us.

A sense of some of these things may come to one who makes a long ocean voyage—when day after day he watches the receding rim of the horizon, ridged and furrowed by waves; or when he stands alone in darkness on the deck at night, in a world compounded only of water and sky, and feels the brooding presence of the sea about him. And surely the sense of these things was in Debussy's mind when he composed "La Mer," capturing in immortal music the shining beauty, the awful power, and the eternal mystery of the sea.



**ARTURO TOSCANINI** repeatedly refused to approve previous recordings of "La Mer" because he was not completely satisfied with the result. Because of this the newly issued recording is the most expensive album of its length ever released by any company.



## PINZA'S TV DEBUT



Ezio Pinza tenderly put his arms about Valerie Bettis. She, going limp, looked longingly into his eyes and sighed. He spoke tenderly, comparing her charms to the most luscious delicacy he could think of—orange juice.

It was all a tongue-in-cheek burlesque that added up to just about the most entertaining commercial ever seen in television. It was worked into the continuity of the program so smoothly that it is doubtful that any TV viewer anywhere had time enough to go out to the kitchen for that drink of water. It was typical of one of the most impressive television debuts this year. As *Billboard* magazine put it: "Few programs in television's history to date have had the painstaking production care in every detail that was obviously lavished on the kick-off episode of the

All Star Revue (NBC-TV, Saturday from 8 to 9 pm EST). This, plus the suave, easy charm and talent of Ezio Pinza, resulted in a revue hour that may not be matched for sheer class for the remainder of the season."



**PINZA** debuted on "All Star Revue," followed-up with "Colgate Comedy Hour" (Sunday 8 to 9 pm EST) two weeks later. On "Revue" he had Valerie Bettis, Ben Blue, Herb Shriner as guests. "Comedy Hour" found him with Milton Berle as his guest. Pinza's latest record is "I Still See Elisa" (from "Paint Your Wagon") and "My Concerto."



Dennis Day in

## GOLDEN GIRL

"Golden Girl" is all about a person who actually existed, Lotta Crabtree, the most famous actress of her day. On busy Market Street in downtown San Francisco there is a fountain dedicated to Lotta Crabtree, who, in the movie, is played by newcomer

Mitzi Gaynor. The story of Lotta Crabtree goes back to the time of the civil war, when California was seething with bandits, and with agents of the Confederacy. Lotta wanted to sing and dance professionally. Her mother (Una Merkel) was against it; her father (James Barton, shown at right) was for it. Also in favor of her career was a young singer named Mart. Mart (played by Dennis Day) was the one who finally was responsible for her embarking on



her professional career. In the process of helping her get started there were several occasions for singing and dancing. Once she was launched as a professional, Lotta traveled all over California to sing and dance her way to fame. In depicting Lotta's rise to stardom "Golden Girl" has some of the most eye catching and ear appealing musical sequences of any recent movie. As for Dennis Day, he extracts as much from his role as possible and is heard singing three new songs written especially for the movie.



**DENNIS DAY** sings "Never" and "California Moon" in "Golden Girl" and on a newly issued RCA Victor Record.



## HEIFETZ' FAVORITE PICTURE

Three years ago at a recording session Jascha Heifetz proudly announced that he had just become the father of a boy, to be called Jay. That night when Heifetz returned to his Beverly Hills home he was frightened nearly out of his wits when he saw what appeared to be a giant dog crouching in the shadows outside his studio. Closer examination revealed that the dog was a plaster Nipper, sent as a surprise by an RCA Victor executive. Son Jay, for whom the surprise had been intended, scarcely noticed the Nipper until one day last year.

On that day, Heifetz had a photographer come to his home to photograph Jay. Jay posed with his parents and with several favorite toys. Then, when the picture session had been declared officially over, Jay toddled off carrying with him a rubber tennis quoit that he had adopted as a toy. The photographer discreetly followed. When he saw young Heifetz approach Nipper and offer the plaster dog a bite on his quoit the photographer snapped the picture. When the proofs were sent to the Heifetzes, everyone, including Jay, agreed that the picture with Nipper was the one that had turned out best. It turned out so well, as a matter of fact, Heifetz has been proudly carrying it about ever since.

Chances are that the violinist has the picture with him at this very moment, while he's engaged in a concert tour that will last until next April, at the earliest. One of the engagements that Heifetz will play between now and next April will take place on December sixth, seventh and ninth when he'll perform for the New York Philharmonic Symphony Society at Carnegie Hall. On February ninth, at the start of the second lap of his tour, he'll be heard and seen in Salt Lake City with the Utah Symphony. This month RCA Victor has released Heifetz' latest album, Lalo's "Symphonie Espagnole." A new recording of Saint-Saën's "Introduction and Rondo Capriccioso" has also just been issued.





VAUGHN MONROE'S record of "Frosty the Snow Man" and "The Jolly Old Man in the Bright Red Suit" is once more available.

# CHRISTMAS HARVEST

"It's Beginning to Look Like Christmas," the title of the new tune that Perry Como recently recorded, is also a phrase that describes the way record stores throughout the country begin to look every year about this time.

This season the harvest of Christmas records is more abundant than ever before, with perennial favorites like Spike Jones' "Two Front Teeth" getting lots of competition from new about-to-blossom hits like "The Night Before Christmas,

in Texas, that Is" which both Freddy Martin and Wilf Carter have recorded; Mindy Carson's "Christmas Chopsticks" and the Three Suns' "Uncle Mistletoe."

There are, in addition to the crop of new single records, several new albums. Charles Dickens' "A Christmas Carol" is read by Charles Laughton. There's a new "Rudolph" album, called "Rudolph's Second Christmas."

For a list of Christmas records old and new, see page 9.



**YULE PHOTOS** include one of Dennis Day and his son Patrick (upper left). Day has disc of "Christmas in Killarney." Next picture is of Kukla, Fran and Ollie's Cecil Bill and Mercedes. Fran Allison's "Christmas Tree Angel" is out now. Clarabelle, Howdy and Bob Smith are in new album, "Howdy Doody's Christmas Party." Fontane Sisters and Howdy made "A Howdy Doody Christmas." The Roy Rogers family, lower right, exchange gifts. Roy's "Three Little Dwarfs" and Dale Evans' "Thirty-Two Feet—Eight Little Tails" are out now.



**MARIO LANZA**, seen above in Christmas morning scene from "The Great Caruso," has album of Christmas songs and a single disc of "Oh, Holy Night" and "The Virgin's Slumber Song."

**SPIKE JONES**, shown at right with George Rock, is again out with "All I Want for Christmas Is My Two Front Teeth." Now it's coupled with "Rudolph the Red-Nosed Reindeer."



# The POPULAR PICTURE

a page of popular record reviews



Guest  
Reviewer

Frankie Carle

I certainly got the Christmas feeling from listening to and writing about these new RCA Victor records. There's Yule music for every member of the family here; no matter what your taste may demand, there's something here for you. Personally, I liked every one of these records and I'll bet that there are a lot of other people who will feel exactly the same way once they hear these discs.

**MARIO LANZA SINGS CHRISTMAS SONGS (Album DM/WDM-1649—LM-155)** Here's good news for all of Mario Lanza's many fans (and that includes me). Mario's made an album of Christmas songs that includes some of the most famous Yule music in existence. The titles are "The Lord's Prayer," "Guardian Angels," "The First Noël," "Silent Night," "O Come, All Ye Faithful," "Oh! Little Town of Bethlehem," "Away in a Manger" and "We Three Kings of Orient Are." About the only title you aren't likely to recognize is "Guardian Angels" which Harpo Marx, of all people, wrote. It's a very touching and beautiful number. As for Lanza, his big dramatic voice sings these reverent songs with an inspiring depth of emotion.

**CHARLES LAUGHTON—A Christmas Carol (Album Y/WY-440)** Charles Laughton brings his vast acting ability to bear on this great story. Dickens' tale of Scrooge, Tiny Tim and all the other immortal characters is undisputably *the* story for this season. This album certainly makes an ideal Christmas gift.

**PERRY COMO—It's Beginning to Look Like Christmas & There Is No Christmas Like a Home Christmas (20/47-4314)** The first of these is a light sort of thing which mentions how the five and dimes are beginning to look like Christmas. The Fontanes and Mitchell Ayres' orchestra give Perry a fine assist. I like the way the tune's arranged. There are lots of Yule time effects. The other side is a re-issue of Perry's Xmas hit of last year.

**MINDY CARSON—Christmas Chopsticks & Doors That Lead to You (20/47-4316)** Somebody had a good idea. They put "Chopsticks" and "The Night Before Christmas" together and got "Christmas Chopsticks," which has the "Chopsticks" melody and the lyrics of the famous poem. Mindy does it brightly. The other side is a frankly sentimental thing. Mindy recites and then sings. Both are a departure from Mindy's usual style and this looks like its going to be a successful record to me.

**THE THREE SUNS & Texas Jim Robertson—Uncle Mistletoe & Sleigh Ride (20/47-3924)** The Suns play and Texas Jim sings the song that's all about Santa Claus' right-hand man, Uncle

Mistletoe. Uncle's the man you've got to go through to get to the boss of the North Pole. There's a year round television show about this lovable little character who is getting more popular all the time. Other side of the disc is the Suns' big hit "Sleigh Ride." For my money this tune captures the feeling of the winter months better than any other.

**FREDDY MARTIN—The Night Before Christmas, in Texas, That Is & Toy Piano Boogie (20/47-4300)** The tune on the first side tells what it's like to celebrate Christmas on the plains of Texas. Santa actually has a cowboy drawl in this one and the standard story is adapted to the cowboy locale. "Toy Piano Boogie" is just that; it has Murray Arnold playing a regular piano bass and with the right hand he embellishes the melody on a toy piano. Very unusual and very interesting.

**WILF CARTER—The Night Before Christmas, in Texas, That Is & Punkinhead (20/47-4303—45-5322—47-0292)** This is the same tune that Freddy Martin plays on the above record, only here it's for the children. Wilf Carter (also known as Montana Slim) is a popular man with children *and* adults and this record should go over in a big way. "Punkinhead" is all about a little bear. It's a very cute tune.

**ROY ROGERS—The Three Little Dwarfs & Daddy's Little Cowboy (20/47-4301—45-5321—47-0291)** We've had tunes about Santa Claus, his reindeer and his right-hand man. Now here's one about three of his dwarfs, Hardrock, Coco and Joe. Roy does a fine job with the new song. I think the record should go over very big.

**DALE EVANS—Thirty-Two Feet—Eight Little Tails & Fuzzy Wuzzy (20/47-4308—45-5323—47-0293)** Mrs. Roy Rogers here sings about the eight reindeer that pull Santa's sleigh as he makes his deliveries. The tune is catchy and bright and Dale sings it with a nice lilt. Everybody know "Fuzzy Wuzzy," the little bear who has no hair. Here his story is told in a song that should be very popular.

**THE FONTANE SISTERS AND HOWDY DOODY—A Howdy Doody Christmas & The Popcorn Song (20/47-4322)** Howdy Doody, one of the really big favorites of all the children who watch television, gets together with The Fontane Sisters on two original tunes that will strongly appeal to all of Howdy's many fans.

**SPIKE JONES—My Two Front Teeth & Rudolph the Red-Nosed Reindeer (20/47-4315)** Two of the biggest Christmas sides ever issued here are made available on one record. I still get a big kick out of listening to George Rock's squeaky imitation of the little boy who wants Santa to deliver two teeth for his Xmas gift. Rudolph is also a standard for Christmas. Getting them both on one record is a real advantage.

**TONY MARTIN—Domino & It's All Over But the Memories (20/47-4343)** This one isn't a Christmas disc, but it's a very fine record for *any* time of the year. As a matter of fact it's one of the very best Tony has ever done. "Domino" is one of the most dramatic ballads to come along in ages and Tony and Henri Rene's orchestra give it just the right treatment. Other side is more conventional, but Tony makes it fresh and new.

**PERRY COMO—Here's to My Lady & If Wishes Were Kisses (20/47-4344)** Give Perry a slow, sweet love song and he'll deliver a hit record, which is just what this is going to be. "Here's to My Lady" sounds as though it might have been written just for Como. "If Wishes Were Kisses" moves at a slightly faster pace, and on this side Como is joined by the Fontane Sisters. The song is wistful and Perry and the girls sing it with feeling.

**RED SEAL**

★Denotes Long Play—33 1/2 rpm Records

- AH! SWEET MYSTERY OF LIFE**  
(Young-Herbert) Jan Peerce, Ten., with The Philharmonia Orch., Pistonari, Cond. ▼49-3147 1.10
- AVE MARIA** (Schubert)  
The Robert Shaw Chorale, Shaw, Cond. ▼49-3148 1.10
- BEAUTIFUL DREAMER** (Foster)  
James Melton, Ten., with Orch. ▼49-3145 1.10
- CELLO ENCORES**  
THE SWAN (Saint-Saëns); MOMENT MUSICAL EN F MINOR (Schubert); VALSE SENTIMENTALE (Tchaikovsky); RONDO (Weber-Piatigorsky); ROMANZETTA-FLAT (Anton Rubinstein); INTERMEZZO (Granados)  
Gregor Piatigorsky, Celloist, with Piano ▼WDM-1578 3.80 (with Saint-Saëns' CONCERTO No. 1, IN A MINOR, Op. 33 on 33 1/2 rpm) ★LM-1187 5.45
- CONCERTO FOR PIANO AND ORCHESTRA No. 3, IN D MINOR, Op. 30** (Rachmaninoff)  
Vladimir Horowitz, Pianist; Fritz Reiner conducting RCA Victor Symp. Orch. ▼WDM-1575 6.00 ★LM-1178 5.45
- DEATH AND TRANSFIGURATION, Op. 24** (Tod and Verklärung) (R. Strauss)  
Fritz Reiner conducting RCA Victor Symp. Orch. ▼WDM-1579 3.80 (with TILL EULENSPIEGEL'S MERRY PRANKS, Op. 28 on 33 1/2 rpm) ★LM-1180 5.45
- DREAM, A** (Cory-Bartlett)  
Jan Peerce, Ten., with Orch. ▼49-3146 1.10
- "FIRST PIANO QUARTET" PLAYS GERSHWIN Rhapsody in Blue; SUMMER-TIME; BESS, YOU IS MY WOMAN NOW; I GOT PLENTY O' NUT-TIN; IT AIN'T NECESSARILY SO; THE MAN I LOVE; STRIKE UP THE BAND; AN AMERICAN IN PARIS** ▼WDM-1574 3.80 ★LM-125 4.45
- FOR YOU ALONE** (O'Reilly-Geehl)  
Jan Peerce, Ten., with Orch. ▼49-3146 1.10
- GEMS FROM SIGMUND ROMBERG SHOWS** (Vol. 5)  
TELL ME, DAISY; I BRING A LOVE SONG; FRENCH MILITARY MARCHING SONG; LORDY; ONE FLOWER GROWS ALONE IN YOUR GARDEN; BOYS IN GRAY  
Sigmund Romberg's Orch.; The Robert Shaw Chorale, Shaw, Cond., and Soloists ▼WDM-1600 3.80 ★LM-138 4.15
- Hänsel and Gretel: DREAM PANTOMIME** (Humperdinck) Fritz Reiner conducting RCA Victor Symp. Orch. ▼49-3142 1.10
- INTRODUCTION AND RONDO CAPRICCIOSO, Op. 28** (Saint-Saëns)  
Jascha Heifetz, Violinist, with Orch. 10-3113 1.10 ▼49-3143 1.10
- ITALIAN OPERATIC ARIAS**  
Norma; CANTA DIVA (Bellini); Mefistofele; L'ALTRA NOTTE (Boito); H Trovatore; TACEA LA NOTTE PIACIDA; La Forza del destino; MADRE, PIETOSA VERGINE AND PAGE; PACE; OTELLO; SALCE, SALCE (Verdi)  
Helen Traubel, Sop.; Arthur Fiedler conducting RCA Victor Orch. ▼WDM-1581 3.80 ★LM-123 4.15
- KREISLER MELODIES**  
LIEBESLEID; LIEBESFREUD; LA GITANA; STARS IN MY EYES; CAPRICE VIENNOIS; TAMBOURIN CHINOIS, Op. 3  
Whitmore and Lowe, Duo-pianists ▼WDM-1585 3.80 ★LM-130 4.45
- MER, LA** (Debussy)  
Arturo Toscanini and the NBC Symp. Orch. ▼WDM-1583 3.80 (with Mendelssohn's Incidental Music to A MIDSUMMER NIGHT'S DREAM on 33 1/2 rpm) ★LM-1221 5.45
- MIDSUMMER NIGHT'S DREAM, A** (Incidental Music) (Mendelssohn)  
Arturo Toscanini and the NBC Symp. Orch. ▼WDM-1280 4.90 (with Debussy's LA MER on 33 1/2 rpm) ★LM-1221 5.45



This Symbol Refers to RCA VICTOR 45 RPM RECORDS

**ANNOUNCED OCT. 9 THROUGH OCT. 29**

- MINUET IN G, No. 2** (Beethoven)  
Mischa Elman, Violinist, with Piano ▼49-3144 1.10
- OLD FOLKS AT HOME** (Swanee River) (Foster)  
James Melton, Ten., with Orch. and Cho. ▼49-3145 1.10
- PASSION ACCORDING TO ST. JOHN, THE** (J. S. Bach) The Robert Shaw Chorale, Shaw, Cond., with Orch. and Soloists ▼WDM-1587 17.50 ★LM-6103 16.35
- PATRICE MUNSEL SINGS STRAUSS WALTZES ON THE BEAUTIFUL BLUE DANUBE; WINE, WOMAN AND SONG; EMPEROR WALTZ; ARTISTS' LIFE; GYPSY BARON WALTZ; TALES FROM THE VIENNA WOODS** with Arthur Fiedler, Cond. ▼WDM-1601 3.80 ★LM-139 4.45
- PINEAPPLE POLL—Ballet** (Sullivan-Mackerras)  
London Symp. Orch., Irving, Cond. ▼WDM-1653 7.10 ★LM-1224 5.45
- QUARTET No. 15, IN A MINOR, Op. 132** ("Heiliger Dankgesang") (Beethoven) Paganini Quartet ▼WDM-1577 6.00 ★LM-1179 5.45
- RHAPSODY ON A THEME OF PAGANINI, Op. 43** (Rachmaninoff) William Kapell, Pianist; Fritz Reiner conducting Robin Hood Dell Orch. of Phila. ▼WDM-1576 3.80 ★LM-126 4.45
- ROMANCE IN F, Op. 50** (Beethoven)  
Jascha Heifetz, Violinist, with Orch. ▼49-3612 1.10
- ROMANCE IN G, Op. 40** (Beethoven)  
Jascha Heifetz, Violinist, with Orch. ▼49-3611 1.10
- ROSARY, THE** (Rogers-Nevin)  
The Robert Shaw Chorale, Shaw, Cond. ▼49-3148 1.10
- SERENADE** (Drigo)  
Mischa Elman, Violinist, with Piano ▼49-3144 1.10
- SONATA FOR PIANO No. 3, IN F MINOR, Op. 5** (Brahms) Artur Schnabel, Pianist ▼WDM-1581 4.90 ★LM-1189 5.45
- SONG OF SONGS** (Lucas-Moya)  
Jan Peerce, Ten., with The Philharmonia Orch., Pistonari, Cond. ▼49-3147 1.10
- SYMPHONIC VARIATIONS** (Frank)  
Alexander Brailowsky, Pianist; Jean Paul Marel conducting RCA Victor Symp. Orch. ▼WDM-1572 2.70
- SYMPHONIE ESPAGNOLE, Op. 21** (Lalo)  
Jascha Heifetz, Violinist; RCA Victor Symp. Orch., Steinberg, Cond. ▼WDM-1603 3.80 ★LM-127 4.45
- SYMPHONY IN B-FLAT, Op. 20** (Chausson)  
San Francisco Symp. Orch., Monteux, Cond. ▼WDM-1582 4.90 ★LM-1181 5.45
- TILL EULENSPIEGEL'S MERRY PRANKS, Op. 28** (R. Strauss) Fritz Reiner conducting RCA Victor Symp. Orch. ▼WDM-1580 2.70 (with DEATH AND TRANSFIGURATION, Op. 24 on 33 1/2 rpm) ★LM-1180 5.45

- CARINO MIO**  
Tony Bavaar..... 20-4320 ▼47-4320
- CUCKOO, THE (V.R.)**  
Burr Tillstrom's Kukla, Fran and Ollie..... 20-4289 ▼47-4289
- "8 TO THE BAR"**  
CUTTIN' THE BOOGIE; BARREL HOUSE BOOGIE and 6 others Johnson and Ammons, Duo-pianists ▼WPT-14 3.75 ★LPT-9 3.00
- ESTUDIANTINA WALTZ**  
International Concert Orch. 42-0144 ▼27-0144
- "FATS" WALLER FAVORITES**  
HONEYSUCKLE ROSE; YOUR FEET'S TOO BIG (V.R.) and 6 others ▼WPT-19 3.75 ★LPT-14 3.00
- GETTING SENTIMENTAL WITH TOMMY DORSEY**  
I'LL NEVER SMILE AGAIN (V.R.); MARIE (V.R.) and 6 others P.80 4.40 ▼WPT-15 3.75 ★LPT-10 3.00
- GLENN MILLER CONCERT (Vol. I)**  
ONE O'CLOCK JUMP; MY BLUE HEAVEN and 6 others P.25 4.40 ▼WPT-25 3.75 ★LPT-16 3.00
- HANDS ACROSS THE TABLE**  
HANDS ACROSS THE TABLE; AUF WIEDERSEHEN; LAVIEN ROSE; AUTUMN LEAVES; YOU AND THE NIGHT AND THE MUSIC; YOURS IS MY HEART ALONE The Three Suns, Instr., P.330 3.55 ▼WP-330 2.90 ★LPM-28 3.00
- HONKY TONK PIANO**  
IN A LITTLE SPANISH TOWN; PIANO ROLL BLUES; CRAZY BONES RAG; PRISONER'S SONG; FRANKIE CARLE RAG; FRANKIE AND JOHNNY Frankie Carle, Piano, with Rhythm P.327 3.55 ▼WP-327 2.90 ★LPM-26 3.00
- HOW DO I LOVE THEE**  
Jan Peerce, Tenor..... 20-4318 ▼47-1318
- I NEVER WAS LOVED BY ANYONE ELSE (V.R.)**  
Hugo Winterhalter's Orch. 20-4288 ▼47-4288
- I STILL SEE ELISA**  
Ezio Pinza, Bass..... 20-4313 ▼47-1313
- I TALK TO THE TREES**  
Tony Bavaar..... 20-4320 ▼47-4320
- INSPIRATIONAL SONGS**  
IT IS NO SECRET; OLD TIME RELIGION; IVORY PALACES; SWEET LITTLE JESUS BOY; JUST A CLOSER WALK WITH THEE; IN THE GARDEN George Beverly Shea with H. Winterhalter's Orch. and Cho., P.323 3.55 ▼WP-323 2.90 ★LPM-12 3.00
- JIMMIE RODGERS MEMORIAL ALBUM (No. I)**  
BLUE YODEL; AWAY OUT ON THE MOUNTAIN and 4 others P.244 3.55 ▼WPT-21 2.90
- JIMMIE RODGERS MEMORIAL ALBUM (No. II)**  
WAITING FOR A TRAIN; BLUE YODEL No. 4—and four others P.282 3.55 ▼WPT-22 2.90
- JIMMIE RODGERS MEMORIAL ALBUM (No. III)**  
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- KNUTE ROCKNE TALKS TO HIS TEAM** 42-0018 ▼27-0018
- LIE-DE-LIE-SONG**..... 20-4317 ▼47-4317

- MY CONCERTO**  
Ezio Pinza, Bass..... 20-4313 ▼47-1313
- NEVER**  
Dennis Day..... 20-4285 ▼47-4285
- NOTRE DAME VICTORY MARCH**  
Notre Dame University Band 42-0018 ▼27-0018
- NOW, NOW, NOW**  
June Valli..... 20-4298 ▼47-4298
- OH, HOW I NEED YOU JOE!**  
Dinah Shore..... 20-4317 ▼47-1317
- ONCE**  
Jan Peerce, Tenor..... 20-4318 ▼47-1318
- RUGGED BUT RIGHT (V.R.)**  
Phil Harris' Orch..... 20-4342 ▼47-1342
- RUMBAS**  
MY SHAWL; LA BOMBA (V.R.) and 6 others Xavier Cugat's Orch. P.67 4.40 ▼WPT-13 3.75 ★LPT-8 3.00
- SKATER'S WALTZ**  
International Concert Orch. 42-0144 ▼27-0144
- SMOKE RINGS**  
B. Goodman's Orch.; T. Dorsey's Orch.; L. Clinton's Orch.; S. Kaye's Orch.; A. Shaw's Orch.; F. Martin's Orch.; D. Ellington's Orch.; G. Miller's Orch. ▼WPT-18 3.75 ★LPT-13 3.00
- TANGOS**  
JALOUSIE; TINA (V.R.) and 6 others Xavier Cugat's Orch. ▼WPT-16 3.75 ★LPT-11 3.00
- TOMMY DORSEY ALL TIME HITS**  
BOOGIE WOOGIE; ON THE SUNNY SIDE OF THE STREET (V.R.) and 6 others ▼WPT-20 3.75 ★LPT-15 3.00
- TOOTIE TALK (V.R.)**  
Burr Tillstrom's Kukla, Fran and Ollie..... 20-4289 ▼47-1289
- TWO TICKETS TO BROADWAY**  
CLOSER YOU ARE; ARE YOU JUST A BEAUTIFUL DREAM; LET THE WORRY BIRD WORRY FOR YOU; BIG CHIEF HOLE IN THE GROUND; THERE'S NO TOMORROW; PROLOGUE FROM PAGLIACCI Tony Martin, with Orch., René Winterhalter, Cond., P.331 3.55 ▼WP-331 2.90 ★LPM-39 3.00
- UP SWING**  
B. Goodman's Orch.; T. Dorsey's Orch.; A. Shaw's Orch.; G. Miller's Orch. P.116 4.40 ▼WPT-17 3.75 ★LPT-12 3.00
- WHERE THE BLUES WERE BORN IN NEW ORLEANS (V.R.)**  
Phil Harris' Orch..... 20-4342 ▼47-1342

**POP-SPECIALTY**

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

- BULLFIGHTER'S SONG**  
Luis Arcaez' Orch..... 20-4302 ▼47-4302
- C'EST SI BON—Mambo (V.R.)**  
Pérez Prado's Orch..... 20-4319 ▼47-1319
- IN A LITTLE SPANISH TOWN—Mambo**  
Pérez Prado's Orch..... 20-4319 ▼47-1319
- MARIA ELENA**  
Luis Arcaez' Orch..... 20-4302 ▼47-1302
- POPCORN MAN, THE**  
Nicola Paone..... 20-4279 ▼47-1279
- TONI'S TARANTELLA**  
Nicola Paone..... 20-4279 ▼47-1279

**POPULAR**

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

- ★Denotes Long Play—33 1/2 rpm Records
- ALWAYS, ALWAYS**  
June Valli..... 20-4298 ▼47-4298
- BEYOND THE BLUE HORIZON (V.R.)**  
Hugo Winterhalter's Orch. 20-4288 ▼47-4288
- CALIFORNIA MOON**  
Dennis Day..... 20-4285 ▼47-4285



## COUNTRY • WESTERN

List Price

85¢ unless otherwise noted  
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- ALL TIME HITS FROM THE HILLS (Vol. 2)**  
WHITE AZALEAS; WHEN MY BLUE MOON TURNS TO GOLD AGAIN; WHEN YOU AND I WERE YOUNG; MAGGIE; ROLL ALONG KENTUCKY MOON; A SINNER'S PRAYER; THAT LITTLE BOY OF MINE  
Eddy Arnold, the Tennessee Plowboy and his Guitar..... P-328 3.55  
\*WP-328 2.90
- CAROLINA STEEL GUITAR**  
Cecil Campbell's Tennessee Ramblers  
20-1325  
▽17-1325
- FUZZY WUZZY**  
Dale Evans..... 20-1308  
▽47-1308
- GOTTA GIT A GITTA**  
Texas Jim Robertson..... 20-1326  
▽47-1326
- HOOT OWL BOOGIE (V.R.)**  
The Oklahoma Wranglers..... 20-1309  
▽47-1309
- KISS BY KISS**  
Elton Britt..... 20-1321  
▽47-1321
- LONESOME WHISTLE**  
Texas Jim Robertson..... 20-1326  
▽47-1326
- NO WEDDING BELLS FOR ME (V.R.)**  
Cecil Campbell's Tennessee Ramblers  
20-1325  
▽17-1325
- SDMEDAY IN HEAVEN**  
Shannon Grayson's Golden Valley Boys..... 20-1301  
▽17-1301
- SUNSET OF TIME**  
Shannon Grayson's Golden Valley Boys..... 20-1304  
▽17-1304
- TALE A SAILOR TOLD**  
Elton Britt and The Beaver Valley Sweethearts..... 20-1324  
▽47-1324
- WITH A RING IN MY POCKET**  
Jack Holden..... 20-1310  
▽47-1310
- WON'T YOU COME INTO MY HEART**  
Jack Holden..... 20-1310  
▽47-1310
- YOU DON'T WANT ME (V.R.)**  
The Oklahoma Wranglers..... 20-1309  
▽47-1309

## RHYTHM • BLUES SPIRITUALS

List Price

85¢ unless otherwise noted  
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- AFTER AWHILE**  
Starlight Spiritual Singers..... 20-1306  
▽17-1306
- BOUQUET OF ROSES**  
Jimmy McPhail..... 20-1312  
▽17-1312
- CAN YOU TELL?**  
Starlight Spiritual Singers..... 20-1306  
▽17-1306
- COCOA MOE JOE**  
TNT Tribble's Crew..... 20-1311  
▽17-1311
- COME BACK MY DARLIN' (V.R.)**  
Blow-Top Lynn's House Rockers  
20-1328  
▽17-1328
- EARLY IN THE MORNING**  
The Four Tunes..... 20-1305  
▽17-1305
- GEE! I WISH**  
Jimmy McPhail..... 20-1312  
▽17-1312
- HEARTBREAKER**  
The Heartbreakers..... 20-1327  
▽17-1327
- HOMESICK BLUES (V.R.)**  
Blow-Top Lynn's House Rockers  
20-1328  
▽17-1328
- MY BUDDY**  
The Four Tunes..... 20-1305  
▽17-1305
- THAT'S WHAT MAKES ME LOVE YOU SO**  
TNT Tribble's Crew..... 20-1311  
▽17-1311
- WANDA**  
The Heartbreakers..... 20-1327  
▽17-1327

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



# Records for Christmas

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

## RED SEAL

\*Denotes Long Play—33 1/3 rpm  
Records

- BEECHAM, SIR THOMAS, BART., CONDUCTING THE ROYAL PHILHARMONIC ORCHESTRA**  
Messiah (Complete) (Handel) (with Famous Soloists)..... WCT-31 24.10  
\*LCI-6101 21.80
- BOSTON PDPS ORCHESTRA, FIEDLER, Conductor**  
Christmas Festival..... 12-1289 1.25  
▽19-1311 1.10
- Messiah: Hallelujah Chorus (Handel)  
War March of the Priests (Mendelssohn)..... 11-8985 1.25  
▽19-0292 1.16
- Sleigh Ride (Anderson)  
Serenata (Anderson)..... 10-1481 1.10  
▽19-0515 1.10

- COLMAN, RONALD, Speaker**  
Readings from the Bible  
Second Book of Samuel: Chap. 1—v. 17-27; The Book of Job: Chap. 28—v. 12-28; The Revelation: Chap. 21—v. 1-7; The Book of Psalms: Psalm 8, 19, 23, 24, 121; Song of Solomon: Chap. 2—v. 8-11; First Corinthians: Chap. 13; Ecclesiastes: Chap. 11; From the Book of Proverbs..... WDM-1573 3.80  
\*LM-124 4.45

- LANZA, MARIO, Tenor**  
Virgin's Slumber Song, Op. 76 10-1582 1.10  
Oh, Holy Night 12-1286 1.25  
▽19-1338 1.10

- Mario Lanza Sings Christmas Songs**  
The Lord's Prayer; Guardian Angels; The First Noel; Silent Night; O Come, All Ye Faithful; Oh, Little Town of Bethlehem; Away in a Manger; We Three Kings of Orient Are..... DM-1619 5.10  
▽WDM-1619 4.90  
\*LM-155 4.15

- MELTON, JAMES, Tenor**  
Silent Night; O Come, All Ye Faithful 10-1356 1.10  
▽19-0185 1.10

- ROBERT SHAW CHORALE, SHAW, Conductor**  
Christmas Hymns and Carols  
Joy to the World; It Came Upon a Midnight Clear and 25 others..... DM-1077 6.00  
▽WDM-1077 1.90  
\*LM-1112 5.45

- ROBERT SHAW CHORALE OF WOMEN'S VOICES**  
SHAW, Conductor  
Ceremony of Carols, A  
Procession; Wolcum Yole (Britten) and 9 others..... WDM-1324 3.80  
\*LM-1088 5.45

- STOKOWSKI, LEOPOLD, AND SYMPHONY ORCHESTRA**  
Christmas Music (from the "Messiah") (Handel)..... 11-9837 1.25  
Russian Christmas Music..... 19-0794 1.10

## POPULAR

\*Denotes Long Play—33 1/3 rpm  
Records

- ARNOLD, EDDY, Vocalist**  
Cherry and Shanty Town 21-0124  
Will Santy Come to Shanty Town..... 21-0124  
▽18-0127

- White Christmas**  
Santa Claus Is Comin' to Town 21-0390  
▽18-0390

- BOYD, BILL, Vocalist**  
Jingle Bells..... 21-0126  
Up on the House Top..... 18-0129

- CARSON, MINDY, Vocalist**  
Christmas Chopsticks..... 20-4316  
Doors that Lead to You..... 17-1316

- CARTER, WILF (Montana Slim), Vocalist**  
The Night Before Christmas, In Texas, That Is..... 45-5322  
Punkinhead..... 17-0292

- COMO, PERRY, Vocalist**  
It's Beginning to Look Like Christmas (with The Fontane Sisters)  
There Is No Christmas Like a Home Christmas..... 20-4314  
▽17-4314

- Perry Como Sings Merry Christmas Music**  
That Christmas Feeling; Winter Wonderland and 6 others..... P-161 4.40  
\*WP-161 3.75  
\*LPM-51 3.00

- DAY, DENNIS, Vocalist**  
Christmas in Killarney  
The Corn Keeps a' Growin'..... 20-4321  
▽17-4321

- Dennis Day Sings Favorite Christmas Songs**  
Oh, Holy Night; Gesù Bambino; and 4 others..... P-297 3.55  
\*WP-297 2.90

- FONTANE SISTERS**  
**HOWDY DOODY**  
A Howdy Dooey Christmas..... 20-1322  
The Pop Corn Song..... 17-4322

- FONTANE SISTERS**  
**DICK CONTINO**  
Jing-a-Ling, Jing-a-Ling..... 20-3910  
Silver Bells..... 17-3940

- GOODMAN, AL, AND HIS ORCHESTRA**  
Christmas Fantasy..... 28-0127  
▽52-0035

- HAMPDEN, WALTER, Narrator**  
The Story of the Nativity..... WP-225 2.90

- JONES, SPIKE, AND HIS ORCHESTRA**  
Rudolph the Red-Nosed Reindeer (V.R.); My Two Front Teeth (V.R.)..... 20-1315  
▽17-1315

- MARTIN, FREDDY, AND HIS ORCHESTRA**  
Night Before Christmas, In Texas, That Is (V.R.)..... 20-1300  
Toy Piano Boogie..... 17-4300

- Sleigh Ride (V.R.)..... 20-3935  
Christmas Time (V.R.)..... 17-3935

- MILLER, GLENN, AND HIS ORCHESTRA**  
Jingle Bells (V.R.)  
Ida! Sweet as Apple Cider (V.R.)..... 20-2510

- MITCHELL BOYCHOIR**  
Christmas Carols by the Mitchell Boychoir  
O Come, All Ye Faithful; It Came Upon a Midnight Clear and 10 others..... P-298 3.55  
\*WP-298 2.90

- MONROE, VAUGHN, AND HIS ORCHESTRA**  
Frosty the Snowman (V.R.)  
Jolly Old Man in the Bright Red Suit (V.R.)..... 20-1299  
▽17-1299

- MONTANA SLIM, Vocalist**  
Rudolph the Red-Nosed Reindeer  
Jolly Old St. Nicholas..... 21-0392  
▽18-0392

- PAONE, NICOLA, Vocalist**  
New Year Song..... 20-4307  
Christmas Serenade..... 17-4307

- ROGERS, JESSE, Vocalist**  
Here Comes Santa Claus..... 20-3243  
Blue Christmas..... 48-0100

- ROGERS, ROY AND DALE EVANS**  
Christmas on the Plains..... 21-0125  
Wonderful Christmas Night..... 18-0128

- SPITALNY, PHIL, AND HIS ORCHESTRA**  
Christmas Carols by the Hour of Charm  
Silent Night; Carol of the Bells; God Rest Ye Merry, Gentlemen and 6 others..... P-300 3.55  
\*WP-300 2.90  
\*LPM-53 3.00

- THREE SUNS, Instrumentalists**  
Uncle Mistletoe (with Texas Jim Robertson)  
Sleigh Ride..... 20-1323  
▽17-1323

- Three Suns Present your Christmas Favorites**  
Santa Claus Is Comin' to Town; Adele Fideles and 4 others..... P-250 3.55  
\*WP-250 2.90  
\*LPM-52 3.00

- WINTERHALTER, HUGO, AND HIS ORCHESTRA**  
Blue Christmas (V.R.)..... 20-3937  
White Christmas (V.R.)..... 17-3937

## CHILDREN'S RECORDS

- CHRISTMAS CAROL, A (Dickens)**  
Charles Laughton, Narrator..... Y-140 3.40  
\*WY-140 2.95

- CHRISTMAS FUN WITH SPIKE JONES**  
Y-417 .95  
\*WY-417 .85

- CHRISTMAS TREE ANGEL**  
CHRISTMAS IN MY HEART  
Fran Allison, Vocalist..... 20-3938  
▽17-3938

- FIRST CHRISTMAS, THE**  
Perry Como, Narrator and Singer..... Y-422 .95  
\*WY-122 .85

- FRAN ALLISON SINGS MERRY CHRISTMAS SONGS**  
Y-419 .95  
\*WY-419 .85

- FROSTY THE SNOWMAN**  
GABBY THE GOBLER  
Roy Rogers, Vocalist..... 45-5305  
▽17-0255

- HOWDY DOODY'S CHRISTMAS PARTY**  
Howdy Dooey and its Creator, Bob Smith..... Y-142 2.20  
\*WY-142 2.00

- NIGHT BEFORE CHRISTMAS, THE**  
JINGLE BELLS FANTASY  
Milton Cross, Narrator..... Y-20 1.25  
\*WY-20 1.15

- RUDDOLPH'S SECOND CHRISTMAS**  
Paul Wing, Narrator..... Y-441 2.20  
\*WY-441 2.00

- RUDDOLPH THE RED-NOSED REINDEER**  
Paul Wing, Narrator..... Y-353 2.20  
\*WY-353 2.00

- THREE LITTLE DWARFS, THE**  
DADDY'S LITTLE COWBOY  
Roy Rogers, Vocalist..... 45-5321  
▽17-0291

- THIRTY-TWO FEET—EIGHT LITTLE TAILS**  
FUZZY WUZZY  
Dale Evans, Vocalist..... 45-5323  
▽17-0293

- WHY THE CHIMES RANG**  
Ted Malone, Narrator..... Y-357 2.20  
\*WY-357 2.00

# The RED SEAL PICTURE



Guest  
Reviewer

Gene Cook

Music Editor

LIFE

**ARTURO TOSCANINI AND THE NBC SYMPHONY ORCHESTRA—LA MER (Debussy)—(Album—WDM-1583)—LM-1221** To some conductors, Debussy's great tone poem of the sea has proved as irresistible as a full palette of colors placed in the hands of a precocious child. Their orchestras have exploded into gusty sounds and reveled in brash climaxes. But no one has better proved his appreciation of the sensuous subtleties of this great score or of its astonishing structure than Arturo Toscanini, who, for decades has sent this master-work surging through the bloodstreams of concert audiences. No one who has ever looked with wonder, fright, appreciation and terror at the sea, can fail to marvel at the greatness of this work or at the beauty of its performance. In drama, in tone quality, in romance and mystery, this is the definitive performance of one of the most-inspired of all compositions dedicated to nature.

**VLADIMIR HOROWITZ, Pianist—FRITZ REINER CONDUCTING THE RCA VICTOR SYMPHONY ORCHESTRA—CONCERTO No. 3, IN D MINOR, Op. 30 (Rachmaninoff)—(Album—WDM-1575)—LM-1178** A fine new performance given by Vladimir Horowitz in this album of the lavishly melodious "Third Piano Concerto" by Rachmaninoff. In this fine work, emotion and song are both harnessed a little more tightly than in Rachmaninoff's earlier concertos. Horowitz' performance gets sensitive support from Fritz Reiner.

**JASCHA HEIFETZ, Violinist, RCA VICTOR SYMPHONY ORCHESTRA, WILLIAM STEINBERG, Conductor—SYMPHONIE ESPAGNOLE, Op. 21 (Lalo)—(Album—WDM-1603)—LM-127** Himself a master of violin, viola and 'cello, Lalo shows acute awareness of the capabilities of stringed instruments. His "Symphonie Espagnole," first played by the great Pablo Sarasate in 1875, has become one of the most popular virtuoso items in concert repertoire. Heifetz brings the pyrotechnics of his dazzling technique to this excellent recording of the tuneful and dramatic showpiece.

**ARTUR RUBINSTEIN, Pianist—SONATA No. 3, IN F MINOR, Op. 5 (Brahms)—(Album—WDM-1581)—LM-1189** The singing quality of Rubinstein's playing makes this sonata of the young Brahms a touching work. Gently lyrical and quietly reflective, it is an interesting for-taste of the Brahms who was to follow. Connoisseurs will be fascinated by the marked influence of Schumann—both in style and theme—evident in this early Brahms composition.

**GREGOR PIATIGORSKY, 'Cellist with RALPH BERKOWITZ at the Piano—'CELLO ENCORES—(Album—WDM-1578)—LM-1187** Admirers of the sensitive 'cello playing of Piatigorsky will find a variety of gems here. They range from the serene "The Swan" of Saint-Saëns, to a dramatic version of the "Intermezzo" from Granados' opera "Goyescas." There is charming delicacy in Piatigorsky's playing of Schubert's "Moment Musicale" and great warmth in his interpretation of Anton Rubinstein's "Romance in E-Flat."

**SAN FRANCISCO SYMPHONY ORCHESTRA, PIERRE MONTEUX, CONDUCTOR—CHAUSSON SYMPHONY IN B-FLAT—(Album**

**—WDM-1582—LM-1181)** Paris-born Ernest Chausson studied under both Massenet and César Franck but brought his own special stamp of lyricism and melancholy to such works as this dramatic symphony. Pierre Monteux and the San Francisco Symphony bring out all the beautifully varied colors of this tapestry of melody.

**ARTURO TOSCANINI AND THE NBC SYMPHONY ORCHESTRA—INCIDENTAL MUSIC TO A MIDSUMMER NIGHT'S DREAM (Mendelssohn)—(Album—WDM-1280)—LM-1221** One of the more crying needs in recorded literature is filled by this fine album which, for the first time, combines the overture which Mendelssohn wrote when he was 17 with the incidental music which he wrote for Shakespeare's entire play 17 years later. There is probably no one better able to recreate that gentle world of fairy and phantasm than the great Toscanini. His conductorial hand is feather-light and diamond-sharp, the NBC Symphony dances through the score with bewitching beauty, and the never-never world of Puck, Oberon and Titania comes magically alive.

**RONALD COLMAN, Speaker—READINGS FROM THE BIBLE—(Album—WDM-1573)—LM-124** In a recital notable for dignity and simplicity, screen and radio star Ronald Colman delivers readings from the Second Book of Samuel (Chap. 1: Verses 17-27); The Book of Job (Chap. 28: Verses 12-28); The Revelation (Chap. 21: Verses 1-7); The Book of Psalms (Psalms 8, 19, 23, 24 and 121); The Song of Solomon (Chap. 2: Verses 8-14); First Corinthians (Chap. 13); Ecclesiastes (Chap. 11); and from the Book of Proverbs.

**THE PAGANINI QUARTET—QUARTET No. 15, IN A MINOR, Op. 132 (Beethoven)—(Album—WDM-1577)—LM-1179** The bounds of chamber music are stretched nearly to bursting with the richness of Beethoven's "holy song of thanksgiving" in this next-to-last of his string quartets. The Paganini Quartet plays the taxing work with so much virtuosity that its difficulties will be forgotten by most listeners while they are gripped by its melodic messages.

**FRITZ REINER conducting the RCA VICTOR SYMPHONY ORCHESTRA—DEATH AND TRANSFIGURATION, Op. 24 (Richard Strauss)—(Album—WDM-1579)—LM-1180** A somber contrast to "Till Eulenspiegel," Richard Strauss' "Death and Transfiguration" is a much earlier work, first performed in 1889, just about the time when Strauss' name began to give musical pedants gooseflesh and jitters. "Death and Transfiguration" is a lurid and fearsome tone poem, dramatic to the point of melodrama. It is to Fritz Reiner's credit that this recording captures the high points of the drama without wallowing in excesses of tonal and emotional effects.

**FRITZ REINER conducting the RCA VICTOR SYMPHONY ORCHESTRA—TILL EULENSPIEGEL'S MERRY PRANKS, Op. 28 (Richard Strauss)—(Album—WDM-1580)—LM-1180** The slapstick humor and knife-edged wit of Strauss' "Till Eulenspiegel" get a bubbling good performance by Fritz Reiner and the RCA Victor Symphony. It's hard to believe (but nonetheless true) that the first conductor to give this work a hearing—in London in 1896—thought it so hard to understand that he performed it twice at one concert. Today, it is a standard and deservedly popular ingredient of symphony concerts everywhere, easily digested and heartily enjoyed.

**ARTHUR WHITTEMORE and JACK LOWE, Duo-pianists—KREISLER MELODIES—(Album—WDM-1585)—LM-130** The well-known duo-pianists, Whittemore and Lowe, do a lively and workman-like job at their keyboards with transcriptions of the composition which Fritz Kreisler intended for the violin. The titles: "Liedesleid," "Tambourin Chinois," "Liedesfreund," "Caprice Viennois," "La Gitana" and "Stars in My Eyes."

**SIGMUND ROMBERG AND HIS ORCHESTRA—GEMS FROM SIGMUND ROMBERG SHOWS, VOL. 5—(Album—WDM-1600)—LM-138** The series of recordings of excerpts from Sigmund Romberg operettas continues under the baton of the composer. The young soloists sing with affection some of the best-loved airs from "Blossom Time," "My Maryland," "Viennese Nights," "The Desert Song," and "Sunny River." The Robert Shaw Chorale provides strong support.

**PATRICE MUNSEL SINGS STRAUSS WALTZES—RCA VICTOR ORCHESTRA—ARTHUR FIEDLER, Conductor—(Album—WDM-1601)—LM-139** Last year, singing in "Der Fledermaus," Patrice

Munsel set off the fireworks of the Met season with her "Look me over once." Here the young soprano returns to that same happy, waltz-tempered Vienna with coloratura arrangements of such catchy Strauss melodies as "On the Beautiful Blue Danube," "Tales from the Vienna Woods," "Wine, Woman and Song," the "Gypsy Baron Waltz," the "Emperor Waltz," and "Artists' Life." Miss Munsel has a rollicking good time with these airs, as listeners will.

**ALEXANDER BRAILOWSKY, Pianist, JEAN PAUL MOREL, conducting the RCA VICTOR SYMPHONY ORCHESTRA—SYMPHONIC VARIATIONS OF CÉSAR FRANCK (Album—WDM-1572)** There is a brooding and flowing beauty in Franck's "Symphonic Variations" which deserves to be heard far more often in our concert halls. The themes are sensuous and direct, the orchestration rich—all in all, a masterful work. Pianist Alexander Brailowsky plays with as much technique and expression as his many followers have come to expect of him in his recitals. The RCA Victor Symphony gives a fine performance.

**"FIRST PIANO QUARTET" PLAYS GERSHWIN—(Album—WDM-1574—LM-125)** Playing with the surprising precision and full-bodied tone which have won it a wide audience, the "First Piano Quartet" has whipped up a pleasant potion of Gershwin arrangements, including the jaunty strains of "An American in Paris," tuneful medleys from "Strike Up the Band" and "Porgy and Bess" and the "Rhapsody in Blue."

**FRITZ REINER** conducting the RCA VICTOR SYMPHONY ORCHESTRA—Hänsel and Gretel: DREAM PANTOMIME (Humperdinck) (Single record—49-3442) While Hänsel and Gretel sleep the creatures of their childish imaginations stalk their dreams and fairies flit through the enchanted forest. This is a work, as recorded by Fritz Reiner, to lend enchantment to the holiday season and to every other season of the year.

**JASCHA HEIFETZ, Violinist, RCA SYMPHONY ORCHESTRA, WILLIAM STEINBERG, Conductor—INTRODUCTION AND RONDO CAPRICCIOSO, Op. 28 (Saint-Saëns)—(Single record—49-3443)** A new recording of Saint-Saëns' virtuoso work for violin finds Heifetz in top form. Bravura passages are tossed off with the dazzling ease and richness of tone that have come to be associated with the masterful violinist. An exciting work, brilliantly done.

**MISCHA ELMAN, Violinist** with WOLFGANG ROSÉ at the piano—SERENADE (Drigo)—MINUET IN G, No. 2 (Beethoven)—(Single record—49-3444) The old master violinist, Mischa Elman, plays with delicacy and grace Beethoven's courtly "Minuet in G," and in a more lyrical mood, the flowing strains of Drigo's "Serenade."

**JAMES MELTON, Tenor—RCA VICTOR ORCHESTRA, FRANK BLACK, Conductor with Chorus—BEAUTIFUL DREAMER (Foster)—OLD FOLKS AT HOME (Swanee River) (Foster)—(Single record—49-3445)** Melton sings two of Stephen Foster's best-known contributions to the musical folklore of America. These tunes conjure up pictures of the peaceful Southland which Foster left to seek his fortune, only to find a tragically early death.

**JAN PEECE, Tenor, with Orchestra—A DREAM (Cory-Bartlett)—FOR YOU ALONE (O'Reilly-Geehl)—(Single record—49-3446)** With these two sentimental and tuneful love ballads, Jan Peerce joins the long list of tenors since Caruso's day who have recorded the old favorites. Peerce sings them with relish.

**JAN PEECE, Tenor—PHILHARMONIA ORCHESTRA, ANATOLE FISTOULARI, Conductor—AH! SWEET MYSTERY OF LIFE (Young-Herbert)—SONG OF SONGS (Lucas-Moya)—Single record—49-3447** One of Victor Herbert's most popular love songs is sung fervently by Jan Peerce, along with Moya's "Song of Songs," long a popular encore number of many concert singers.

**THE ROBERT SHAW CHORALE—ROBERT SHAW, Conductor—AVE MARIA (Schubert)—THE ROSARY (Rogers-Nevin)—(Single record—49-3448)** Richly reverent and richly sung, Schubert's "Ave Maria" is performed with power and beauty by Shaw's fine choral group. On the other side, the choristers do an effective arrangement of Nevin's popular "The Rosary."



## THE NEW SHAW SEASON

As this issue is being published, the Robert Shaw Chorale is engaged in one of the most strenuous tours of its existence. At the end of September, Shaw and his fifty singers left New York for the first date on their itinerary, Wausau, Wisconsin. On December sixteenth the chorale will appear in Pittsburgh, Pennsylvania. In between those two dates the Shaw singers have hardly a day a week off; in seventy-seven days they make sixty-seven appearances. The Shaw itinerary started in the mid-west, then goes out through the west, up and down the west coast, into Canada and then back down to the mid-west once more.

When Shaw returns to New York he'll take off only long enough to rest up and observe the Christmas holidays. Then, on January sixth, the Chorale, augmented by the RCA Victor Symphony Orchestra, will begin its 1952 session with a series of seven Sunday evening concerts at Carnegie Hall. On January sixth works by Mozart, Ravel, Debussy and Bartók will be performed. The evening of January twenty-seventh has been reserved for a performance of the Bach Mass in B Minor. One week later Shaw will conduct the Crane Chorus and Orchestra of the State University Teacher College, Potsdam, in works by Hindemith, Brahms and Josquin des Pres. That evening will also see the New York Premiere of "Psalm of David" by Norman Dello Joio, Sunday, February seventeenth, will be given over to the Beethoven "Missa Solemnis," to be performed by the Collegiate Chorale with the Shaw Chorale and the RCA Victor Symphony. The same combination of talents will perform the Bach "Christ Lay in the Bonds of Death" and the Bernard Rogers' "Passion" on April thirteenth. Stravinsky's "Symphony of Psalms" and Motets by Schütz are scheduled for April twenty-seventh as is the American premiere of Poulenc's "Stabat Mater." The final concert of the series, on May eleventh, will be given over to the performance of Haydn's "The Creation."

This month RCA Victor is releasing the Shaw album containing Bach's "The Passion According to St. John."



## AN AMERICAN IN PARIS

New York papers dusted off the superlatives when this new movie opened recently. They praised the cast (Gene Kelly, Oscar Levant, Leslie Caron and George Guetary) and the Gershwin music which is heard throughout the film. On RCA Victor records two albums of the "American in Paris" suite are available. One has Gershwin playing his own work; a new album finds Arturo Toscanini conducting the NBC Symphony in a performance of the composition. Band-leader Ralph Flanagan plays "The Blues" from "An American in Paris" and "Love Is Here to Stay," also heard in the film.



## SADLER'S WELLS

The Sadler's Wells Theatre Ballet company came to the U. S. fresh from its triumphant appearances at the Festival of Britain. In its repertory of fifteen works are twelve never before seen in this country. The tour in which the Sadler's Wells is currently engaged will take six months before it is completed and in that time sixty-five cities will see the fifty dancers perform.

Included in the works to be performed on their U. S. tour are "Coppelia," Tchaikovsky's "The Nutcracker," "Harlequin in April" by Cranko, with music by Richard Arnell, "The Haunted Ballroom," by Dame Nanette de Valois, director of



## FIRST DRAMA QUARTET

Charles Laughton, Charles Boyer, Cedric Hardwicke and Agnes Moorehead make up the unique company known as "The First Drama Quartet." Currently on a one nighter tour in George Bernard Shaw's "Don Juan in Hell" the quartet, which started out from Carnegie Hall in October, is expected to return to New York in December. Before going on tour Charles Laughton recorded Charles Dickens' famous "A Christmas Carol" for RCA Victor. The new album is in record dealers' stores now.



## TWO TICKETS TO BROADWAY

Tony Martin's latest movie finds him playing the role of an actor. Janet Leigh is a young lady who comes to New York to find success. Featured in the cast are Eddie Bracken, Gloria De Haven, Ann Miller and Barbara Lawrence. Tony has recorded an album of songs he sings in "Two Tickets to Broadway." The album, which is out now, contains "The Closer You Are," "Are You Just a Beautiful Dream?" "Manhattan" (with Dinah Shore) "Big Chief Hole in the Ground," "There's No Tomorrow" and "Prologue from Pagliacci."



**COPPELIA** stars dancers David Blair and Svetlana Berisova. The music is in the "Ballet Music of Delibes" album with Sevitzyk and the Indianapolis Symphony.



## THEATRE BALLET

the Sadler's Wells, with music by Geoffrey Toye, and "Pineapple Poll." (see cut at top)

The last named ballet was the sensation of the Festival of Britain. Its scenario is based on one of Gilbert's Bab Ballads and its music is drawn from twelve different Gilbert and Sullivan operas. The music was arranged by Charles Mackerras, while John Cranko provided the choreography. The story line of "Pineapple Poll" has to do with the captain of an English merchant ship who is so alluring to the ladies that one of them (Poll) dresses herself in sailor's clothes and sneaks aboard his ship.



**PINEAPPLE POLL**, in which dancers Elaine Fifield and David Pool are starred, is in a new album recorded by the London Symphony with Robert Irving conducting.

## PAINT YOUR WAGON



Frederick Loewe and Alan Jay Lerner, who wrote "Brigadoon," are credited with this new Broadway hit which stars James Barton (below). Tony Bavaar and Olga San Juan (pictured at top right).

"Paint Your Wagon" has to do with a gold prospector, his daughter and the daughter's Mexican lover. The lives of all three become complicated when the daughter finds a gold nugget on her father's property. A gold rush is on and soon the prospector is able to send his daughter to the East to school. What happens from then on makes up the plot of "Paint Your Wagon," which critics are saying has one of the best scores of any

new show in recent years. RCA Victor has recorded the score with the original Broadway company.

Tony Bavaar, the young man who plays Olga San Juan's lover in "Paint Your Wagon," made such an impression on RCA Victor executives while the original cast album was being recorded that he's been signed to a recording contract of his own. His first disc is "I Talk to the Trees" and "Carino Mio," both of which are from the show.

Other records from the new hit are Ezio Pinza's "I Still See Elisa" and Vaughn Monroe's "They Call the Wind Maria."





EDDIE FISHER MAKES HIS DEBUT WITH THE U. S. ARMY BAND

## G. I. DISC JOCKEY

The photograph shown here is the first one taken of Eddie Fisher with the U. S. Army Band. Last summer, following his basic training at Camp Hood, Texas, Eddie was sent to Ft. Myer, Va., where he was named featured vocalist under the U. S. Army Band's regular director, Capt. Hugh Curry. In January, Eddie will be seen and heard in the band's regular winter concert series, which is held for thirteen weeks in Washington's Interdepartment Auditorium.

In addition to singing with the band, Eddie has a disc jockey show for Army Recruiting. The program is heard daily over the ABC network from eleven-thirty to noon, EST. On his program Eddie spins records and conducts interviews. On one of his early shows Fisher scored a "beat" on the rest of the nation's radio men; he was the first one to interview the then middleweight champion, Randy Turpin, on a network show. Others who have been heard on Eddie's program include Perry Como, Patti Page, Guy Mitchell and Frankie Laine.

Eddie's record of "Turn Back the Hands of Time" is currently RCA Victor's top best-selling popular disc.



EDDIE SIGNS autographs for some of his Washington fans following his debut appearance with the U. S. Army Band. The concert was held on the steps of the U. S. Capitol in Washington.

## HOME FOR CHRISTMAS



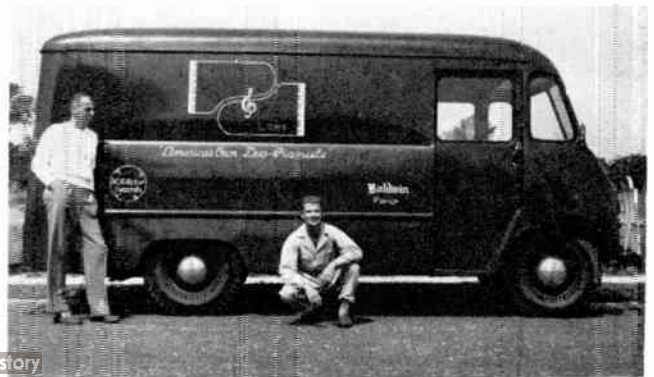
WHITTEMORE AND LOWE EXCHANGE GIFTS BEFORE XMAS TREE

When the end of December rolls around Whittemore and Lowe will get into their Ford Vanette (see below) and drive to their home in Quogue, Long Island, to spend the Christmas holidays. To be home for Christmas the duo-pianists will be interrupting their current tour, a tour that has so far seen them in concert throughout the mid-west, west and in Canada. The 1952 season will find them in the position of being the only two piano team to be engaged for concerts by the New York Philharmonic-Symphony Society. On February sixteenth and seventeenth, under the baton of Dimitri Mitropoulos, the team will play the Vaughn Williams Concerto for Two Pianos, which they recorded with the Robin Hood Dell Symphony last summer and which was released by RCA Victor last month.

The Vanette, which will take the duo-pianists home for the Holidays, is the same one that takes them to their concert dates. Inside they carry their two pianos, their wardrobes (evening clothes and change-of-climate apparel), a phonograph and a collection of records. The latter is used when they check into a hotel and have enough time to relax.

Whittemore and Lowe have gone through rain, wind, snow and sleet in their truck to make concert dates. They've learned that their truck driver, six foot three, two hundred ninety-five pound Don Golding, who also serves as their bodyguard, can get them through almost any kind of weather and usually does.

WHITTEMORE AND LOWE pose before their Vanette. This month the pianists have a new album, "Kreisler Melodies." It contains "Liebeslied," "Tambourin Chinois," "Liebesfreud," and 3 others.



Six months ago she was a bookkeeper and comptometer operator for a New York hosiery firm. Only a few of her close friends were aware of the fact that she could sing at all. About the only vocal experience she had came from singing duets with the voices that came off the records in her father's disc collection. Her mother was her biggest fan. It was at her mother's request that she finally agreed to sing in public. Almost painfully shy she had held out against constant urging from her family to sing for an audience. Then came a wedding. Her mother wanted her to sing at the wedding. She said no. Her mother asked her again. Again she said no. Her mother insisted. She agreed. At the wedding was Sol Gilbert, uncle of comedian Abe Burrows. When Sol Gilbert heard the young lady sing he was so impressed that he asked her if she'd go on the Arthur Godfrey Talent Scouts radio and television show. At first she didn't want to. Finally she said she'd do it. On the night of her appearance on the Godfrey show her shyness was stronger than ever. The program that night was loaded with fine singing talent. Her nervousness was so pronounced that she felt sure

everyone would notice it. No one did. She won the competition hands down. The Talent Scouts show led to a five week engagement on the "Stop the Music" radio program. After that Monte Proser signed her to sing at one of his night clubs, La Vie en Rose. Featured on the same bill with Celeste Holme she was a sensation. Then an executive of RCA Victor heard her sing and offered her an exclusive RCA Victor recording contract. She signed



## COOL VALLI

the contract and reported to the recording studio to make her first disc, "Now, Now, Now" and "Always, Always."

The young lady in question is June Valli. Although she was once very shy about her singing she has been hailed by critics as being the possessor of one of the coolest new voices to come along. Billboard magazine in reviewing her debut at La Vie en Rose said she is "... one of the best singers to come up in recent months ... does blues and ballads in such a thrilling fashion that she just about walks away with the show."

A few weeks after this review appeared, the Billboard's editor, Joe Csida, heard and was so impressed with June Valli that he devoted a large portion of his column "Billboard Backstage," to talking about her. Said Csida: "Soon (June's) first RCA Victor records will be out. Watch for them. She's going to be a big star one of these days. And finding 'em early, and helping 'em is one of the nicest things about working around here."



NAT WOLFF, THE COLMANS AND DON QUINN DISCUSS A SCRIPT

## THE HALLS OF IVY

"I've often wondered if the three golden apples over a pawnshop door represented the fruits of improvidence." "I started out to be an educator, and here I am an administrator, perched on a pedagogical Parnassus, reaching down to pick the pockets of nostalgic millionaires." Such are the utterances of one Dr. William Todhunter Hall, president of Ivy College. For the past two years Dr. Hall has been played on the air by Ronald Colman. Mrs. Hall, who was once a musical comedy actress, is impersonated by Mrs. Colman. Together Mr. and Mrs. Colman have created something new in radio, and have done it effectively enough to win the coveted Peabody award. Now back on the air for their third season at "Ivy," the Colmans are considering offers to transport the show into television. They'll try a test TV version of "Ivy" first. If successful the show will become regularly visual shortly thereafter.

Recently Ronald Colman was able to break away from his duties as president of Ivy College long enough to record an album of "Readings from the Bible" for RCA Victor. The album is out now.

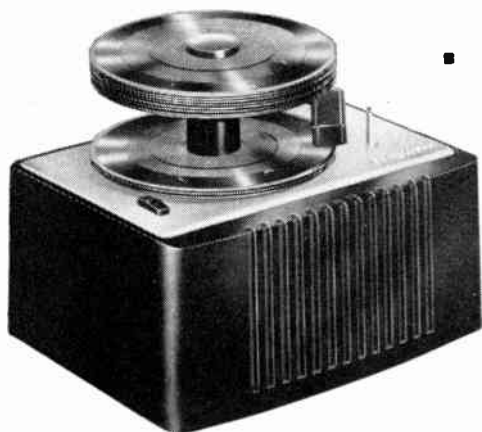


RONALD COLMAN and writer Don Quinn, creator of "Ivy College," laugh over a situation in a "Halls of Ivy" script. Quinn is working on a Broadway show version of the program in which the Colmans may star. "Halls of Ivy" is heard on the NBC network Wed. at 8 pm, EST.



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