

record review

combined with

in the groove

JUNE, 1949



hot dogs and tubas ...

in this issue:
my favorite blend
by Peter Lawford
the playing's the thing
by Bennett Cerf



RCA VICTOR

World Radio History

the editors' corner

The enthusiasm that is greeting RCA Victor's new Phonograph Record Playing System and the excitement it has caused has convinced us that we should continue to talk about it in the pages of this magazine.

* * * * *

There are undoubtedly many questions about the new System that have entered your mind. Well, a lot of others have come up with queries that are probably similar to the ones you have. Therefore, we've taken what we consider the most representative of those questions being asked by people, have supplied the answers and are printing them on page 25 of this issue.

* * * * *

We have shown the System to William Pahlmann, well-known decorator who has designed interiors for places like Lord and Taylor, and he has seen fit to remark on its decorating advantages on page 6 of this issue. Pahlmann is the president of the American Association of Decorators.

* * * * *

Those of you who have been following our progress since the first issue of the *Review* in its new form, have seen articles by Earl Wilson, Philip Wylie, Connie Mack, Burt Lancaster, Leopold Stokowski and others. This issue finds us with movie star Peter Lawford, who talks about his favorite vocal group and Bennett Cerf (one of the most colorful figures of present day literature and head of the famous publishing organization, Random House).

* * * * *

Next month Leonard Lyons, who was with us for the first issue, returns by popular demand for another visit to relate several amusing stories about internationally famous maestros.

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here's the latest

Perry Como thinking about going to London for the summer, but just to relax. . . . Page Cavanaugh Trio will go before the cameras soon to appear in the new Arthur Freed production titled "Singing in the Rain." . . . The Three Suns will soon be seen in television by way of film. They are making a series of television shorts for United Productions. . . . Elliot Lawrence has added a theremin to his band and is using it in all of his new arrangements. . . . Recent television try-outs of Sammy Kaye's "So You Want to Lead a Band" have turned out so well that NBC is thinking of making it a regular feature. . . . On the RCA Victor album titled "To Mother" that is Eddy Arnold's real mother he's singing to and not a model. . . . Charlie Ventura's tenor sax, which cost him \$1,000 and was especially made for him, was stolen from his dressing room while playing the Oriental theater in Chicago. Also missing were some personal items including clothing. . . . Connie Haines, at the Copa in New York, at this writing, just signed a television pact with WNBC-TV.

OUR COVER

June, month of circuses when hot dogs and soda pop signal the perennial ump-pa of the big tubas and the rollicking beat of a musical tradition that is peculiarly American.

This is the first in a series of covers in which we will show a typically American musical idea in conjunction with prominent musical personalities. This month our cover shows Claude Thornhill and Arthur Fiedler, both of whom figure in the American music scene. Thornhill, during this time, will be appearing at school proms all over the circuit while Fiedler will be playing a series of special summer concerts at Symphony Hall in Boston.

thanks for writing

Dear Sir:

Have received your new version of *Record Review*. To say that I am greatly disappointed is putting it mildly.

What happened to the descriptive material regarding new records? The anecdotes concerning your stars are no where as interesting as their relation to the music being performed in your new releases.

You asked for comments—your new version is N.G.

Yours truly,

A. L. Kalman
Chicago, Ill.

(See pages 14 & 15, this issue. Amount of space devoted to record reviews has been doubled since our first issue. Ed)

Dear Sir:

. . . You are to be congratulated upon its (the *Review's*) appearance and contents. . . . It is a skillful blending of news, personalities, the various types of musical appeal, and new listings.

Sincerely,

R. B. Frier

San Francisco, Cal.

RCA Victor **record review** combined with
in the groove

vol. 1

no. 3

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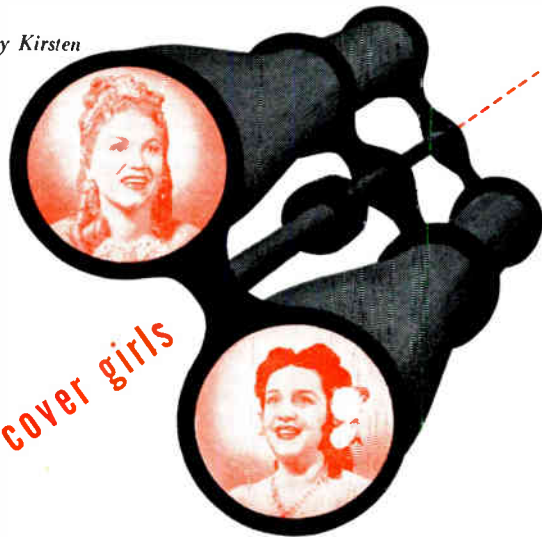
Phil Harris' contribution to American music

by Deems Taylor





Dorothy Kirsten



Met cover girls

Eleanor Steber

photos by O.C. Sweet
courtesy 'Newsweek' magazine

The Met has its cover girls, too. Dorothy Kirsten, famous for her performances of "Butterfly," "La Bohème," and other popular operatic roles, graces the covers of magazines as often as a Hollywood starlet.

She has smiled from LIFE'S cover, twice decorated NEWSWEEK, appeared on BEAUTY CULTURE, and twice was chosen for the Metropolitan Opera Guild's own publication. On one NEWSWEEK cover she appeared with Eleanor Steber, another blond, blue-eyed beauty who is a most realistic "Marguerite," and a lively Countess Almaviva in "The Marriage of Figaro."

In real life Dorothy is a far-above-average pretty girl with a fondness for clothes on and off the stage. Before singing any role she does considerable research into the costuming, and always chooses her personal wardrobe enthusiastically in advance of the seasons. Many of her street clothes are

designed by Manhattan's Charles James. Her hats are made by Robert Dudley, also of New York—who does hats for cover girls on AMERICAN MAGAZINE and THE LADIES' HOME JOURNAL.

Since she is blond, Dorothy naturally wears a great deal of black with dramatic effect, but now that it is Spring she is having a wonderful time with all the blossom shades that go so well with her honey complexion.

It is no effort for Miss Kirsten to keep slender. She uses so much vitality in her work, and has such a fondness for sports (swimming, skating, dancing), that she has no need of further exercise: and she has to be encouraged to eat, rather than diet.

From the beginning of her musical career Dorothy Kirsten's guiding star and patron was the late Grace Moore, the Metropolitan star who, like her protégé, was blond, beautiful, gifted, and feminine.

Dorothy Kirsten sets a new standard for Met heroines



the answer to a decorator's prayer

by William Pahlmann, President American Institute of Decorators

The new RCA Victor record changer and the new 7" vinyl records are going to be a boon to interior designers and decorators.

For years we have had to struggle with cases which were not harmonious with the interiors we create for our clients. In too many instances, the cases themselves were too large as well as being of any unsympathetic design.

With this new, small, compact and very efficient unit, it will be a simple matter to design cabinets that are honestly music boxes or to

conceal the unit in a bookcase or an odd piece of furniture. Space being one of the major problems in our profession today, it is necessary that we house music making units in compact areas, and for this reason alone the new self-contained turntable speaker and changer is going to be a God-send to all of us.

The new 7" record, being water thin, will solve the record storage problem beautifully. This overcomes one of our chief concerns in designing interiors for music lovers. I particularly like the clever color breakdown for the various record categories.



*this distinguished
decorator discusses
RCA Victor's new
photograph record
playing system*

1. Getting ready for a show means hard work. Here Fran and arranger Phil Delapinna rehearse.



2. Relaxing before an opening is traditional. Fran here scans the music trade journals.



4. To the people in the audience Fran looked like this as she sang "What's My Name?"



5. One of Fran's favorite spots in the town was the drug store. She liked to stop there and meet the local citizens.



1

2

3

4

5

3. After a nap and a light meal Fran prepared for the date. Here she pauses on her way down to "the room."



'club date'

Recently, singing star Fran Warren made an appearance at the Pen-McKee Hotel in McKeesport, Penna. Realizing that people like to know what goes on behind the scenes, the *Record Review*, camera and freshly sharpened pencil in tow, traveled to McKeesport with Fran.



live-alikes - Mrs. Heifetz and Mrs. Menuhin

Diana Menuhin and Frances Heifetz have much in common. In fact, when they get together it is a little bewildering—the girls sometimes think they are talking about the same man, the same life, or maybe the same girl!

They first compared notes in London. Both were there with their top-ranking violinist husbands. Both had two children which they had acquired with their husbands through their husbands' former marriages. Both had homes in California. Both were waiting for a stork visit. Now, both have infant sons.

Young "Smithy," as the Menuhin baby is fondly called by his parents, is the great cosmopolite at the age of nine months. Before he was five months old he had

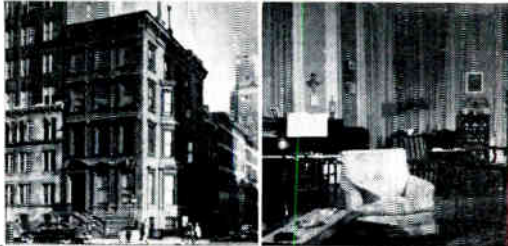
flown from London to California and back to London. A hop from California to New York and back is nothing in his husky young life.

All this rushing around the bright spots will have to stop for the young man, however, because the Menuhins believe in the quiet life for children.

Mr. Menuhin's two older children, Zamira and Krov, never have been urged to take an interest in any musical instrument. "Smithy" will be brought up in the same tradition—surrounded by the best music from the time he was born so that music and love mean the same thing to the baby—but never forced toward any expression until he himself chooses what he wants to do about music.

know Tagliavini by his home

a peek inside the Tagliavini household reveals much about the Met singer and his wife



One of the best ways to get to know someone, other than actually being introduced, is to visit his home. There's something about a house that conveys the personality of its occupants. For this reason we take you into the home of Ferruccio Tagliavini, famous Met tenor and RCA Victor Recording Artist.

The Tagliavinis occupy the first floor of an old brown-stone building on New York's Park Avenue. The large drawing room features high ceilings and windows, and mixes the delicate beauty of china brick-a-brac and the solid comfort of lounge chairs and chair-side tables.





Burt Shotten



Dizzy Gillespie



Perry Como



Bill Robinson

the four showmen I most admire

by Jackie Robinson, star first baseman of the Brooklyn Dodgers

Because I served an apprenticeship as a radio sports commentator, it is felt in some quarters that this qualifies me as an expert on show business. In all sincerity let me explain that I am primarily a baseball player. Show business is wonderful—but don't ask me for my choice of vocations.

However, I have been asked to discuss the four showmen I most admire and that I will attempt to do in this article.

Paradoxically, the first showman I most admire is not a showman at all. He is Burt Shotten, manager of the Brooklyn Dodgers. I enjoy playing for Mr. Shotten. Quiet and unassuming, he still is able to keep his men aggressive. I think that his effective leadership will bring us the National League pennant this season.

Next on my list of showmen is Bill Robinson, whose name will live as long as show business itself. Bill is one of my best friends and certainly one of the greatest entertainers of all time. Bill Robinson's contribution to the entertainment field has also been a contribution to democracy in America.

Now I come to my third choice. He is Dizzy Gillespie. Dizzy rates as a top performer because of the tremendous effect he has had on modern music.

My final selection is Perry Como. I've picked him because he's remained unaffected by his success. Even in baseball I've seen the sudden transition from obscurity to prominence affect persons. It's to Perry Como's credit that he's remained a modest and real gentleman.



how to get into the movies *by Tony Martin*

Tony passes out some worthwhile tips to aspiring young actors and singers

The best way I know for a young actor, or singer, to get into the movies is via the Little Theater or Straw Hat Circuit. A beginner should get in on something like this if it means acting for seven months out of the year and sweeping off the stage for the rest of the time.

When you're a singer you've got to be able to pick up a song you've never seen before and sing it right off. Not just sing the words, but the feeling that goes with them. When you act you've got to be able to do the same thing with a part. You have to pick it up and make it come true. The Straw Hat Circuit is the best way I know for somebody to learn how to do this. Acting in front of an audience is the only answer. Look at people like Paul Muni and John Garfield. They go into Summer Stock just for the experience of having a

live audience to act to.

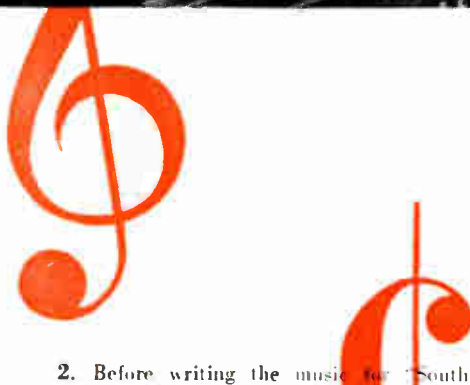
Then there are things like ballet lessons for poise and fencing for timing and of course diction and elocution. Young people can get these things for nothing today. There are even places where you act in plays in return for room and board. I only wish that there had been things like this around when I was getting started. It's going to take me years to pick up lessons that you can get without any trouble today.

There's one thing that every beginner should know. You can fool the audience but you can't fool yourself. You can come away from a show with the people applauding and know that you haven't given a good performance. Then too *you'll* know when you're being good, nobody will have to tell you. When you've found that out to your own satisfaction, there'll be no holding you.





1. Richard Rodgers (at the piano) and Oscar Hammerstein, 2nd, here work on one of the numbers from "South Pacific." This particular song is "I'm Gonna Wash that Man Right Out-a My Hair." For the step preceding this one see below.



2. Before writing the music for "South Pacific" Rodgers and Hammerstein first confer with Leland Hayward (back row) and Joshua Logan (front row) to decide just what kind of songs should be written and where they should be placed in the plot. The four are co-producers of "South Pacific."



story of a Rodgers & Hammerstein score

ever wonder what happens to a song before you hear it on records? here's the story of a whole musical score

To the average music fan a song is something that he turns on his phonograph to hear. Most people know little about the intricate steps, the great expense, that song writers and music publishers must go through to have that composition performed professionally.

In order to show these steps we have taken the score of the new musical, "South Pacific," and with the pictures on these two pages will show how a record gets that way. The music for the adaptation of the James A. Michener Pulitzer Prize-winning novel is by the team of Richard Rodgers (music) and Oscar Hammerstein, 2nd (words). These two men, certainly the foremost song writing combination today, must go through just as many steps to get a song across as the most callow beginner.



6. Perry Como promises an air performance to a song pluggger. Later he recorded two tunes from score, "Some Enchanted Evening" and "Bali Ha'i." Publicity started, success of show songs now rests with public.



5. The songs accepted for recording, the numbers are assigned to various recording artists. Here singer Fran Warren records "I'm Gonna Wash That Man Right Out-a My Hair."

3. An important part of any song's success is records. In this picture a representative of Chappell & Co. (publisher of the music from "South Pacific") plays the score for RCA Victor's Artists and Repertoire Board.

4. While preparations for records went on rehearsals were in progress. Here Rodgers goes over another song, "A Wonderful Guy" with show's star, Mary Martin. Publicity men and song pluggers (picture 6) await the word that records are to be made before starting their activities.



hot off the record press news—red-seal

Boston Symphony Orchestra, Serge Koussevitzky, Conductor . . . "Serenade No. 10, in B-Flat, K. 361" (Mozart). This recording, which was made in "Tanglewood", Lenox, Mass., outdoor scene of the annual Music Festival in the Berkshires, is RCA Victor's first offering of this elegant and elaborate composition. The "Adagio" movement of this work has been called the "Sublimest of slow movements". (M/DM-1303—Four 12" records.)

NBC Symphony Orchestra, Arturo Toscanini, Conductor . . . "Concerto No. 1, in B-Flat, K. 191" (Mozart). Leonard Sharrow, featured bassoon soloist, shows amazing dexterity through the intricate passages. In addition to Sharrow's outstanding performance, the new recording benefits through the clarity of Toscanini's conducting. (M/DM-1304—Two pocket envelope—12" records.)

Indianapolis Symphony Orchestra, Fabien Sevitzky, Conductor . . . "Ballet Music of Delibes: Coppélia, Ballet Suite; Sylvia, Ballet Suite" Maestro Sevitzky has just the right amount of graceful humor to bring out the composer's subtle fun in "Coppélia", and the imagination to make the most of the bolder themes of "Sylvia", the ballet borrowed from mythology. The Indianapolis Symphony—Sevitzky version of these ballets form a welcome adjunct to any classical record collection. (M/DM-1305—Five 12" records.)

Robert Merrill . . . "Folk Songs of the British Isles" This is a collection of seven songs: "My Lovely Gelia", "Oliver Cromwell" and three others of English origin, and two Irish selections. With perfect mastery of his voice Merrill employs just enough virtuosity to bring out the full worth without gilding the simple charm of the folk music. (MO-1306—Three 12" records.)

Boston Pops Orchestra, Arthur Fiedler, Conductor . . . "Holiday for Strings" (David Rose) is a bright instrumental piece which has never-ceasing attraction

for orchestra. This is the first RCA Victor recording since the composer's own. "Our Waltz" (Rose) is a lilting, swinging dance rhythm much benefited by Fiedler's generous and sympathetic conducting. (One 10" record 10-1311—\$1.00.)

Yehudi Menuhin . . . "Habancera" (No. 2 from "Spanish Dances, Op. 21") (Sarasate) is a glowing, impetuous composition well-suited to Menuhin's frankly warm-hearted playing. "Scherzo Tarantelle, Op. 12" (Wieniawski) is another sentimental expression. This has real gypsy flavor accented by a great technique. Both sides were recorded in England. (One 12" record 12-0922—\$1.25.)

Arthur Whittimore and Jack Lowe . . . "Coronation Scene" (from "Boris Godounoff" (Moussorgsky). A flashing arrangement of this great music which has a strong appeal for pianists. Whittimore and Lowe have not lost sight of the folk tune background to Moussorgsky's scene of grandeur in either their arrangement or their playing. "Polka" (from the ballet "The Age of Gold") (Shostakovich) is a good example of Dmitri Shostakovich's bold, realistic style, which has been gaining in popularity during the last several years. The duo-piano team gives a humorously sophisticated performance. (One 12" record 12-0923—\$1.25.)

Aksel Schiøtz . . . "Flow My Tears" (Second Book of Ayres, 1600) (John Dowland). A 17th Century lyric by John Dowland, sung by Denmark's famous heroic tenor in his first solo recording for RCA Victor. The amazing blending of feeling and musicianship in the song is matched by the flexibility of Schiøtz' voice. "Shall I Sue?" "Now Cease My Wandering Eyes" (Both from the Second Book of Ayres, 1600). Again these clear, warm songs from old England find sympathetic treatment both from a sentimental point of view and the employment of skill. (One 12" record, beautifully recorded in Europe 12-0924—\$1.25.)

hot off the record press news—popular

VAUGHN MONROE comes along with two sure hit records. "Riders in the Sky" and "Dreamy Old New England Moon". First is mysterious western-flavored song. This has more appeal than Vaughn's "Cool Water" and should be an even bigger hit. Lyrics keep you interested all the way. "New England Moon" is in Vaughn's more familiar sentimental pattern. A chorus assists Vaughn in the danceable, dreamy number.

PERRY COMO leads off the list of artists performing numbers from the new Rodgers and Hammerstein hit musical. "South Pacific." Perry sings the romantic two-some "Some Enchanted Evening" and "Bali Hai." The numbers are ideally suited to Como's relaxed and pleasing style.

FRAN WARREN is next on the list with her highly stylized version of the swaying "A Wonderful Guy" and the rocking, hand-clapping "I'm Gonna Wash That Man Right Out-A My Hair."

BUOY MORENO is right in there with a Rodgers and Hammerstein click titled "Honey Bun". This number is one of the high spots of the show and Buddy gives it the full treatment. This one will catch on!

BILL LAWRENCE, the nation's fastest rising young singer, does two "South Pacific" tunes on one record. The lovely "Younger Than Springtime" is paired with "This Nearly Was Mine", another Rodgers and Hammerstein hit. Both sides are in dance tempo.

EVE YOUNG has the privilege of singing these slick Hammerstein lyrics of "The Cock-eyed Optimist" and "Happy Talk", two more "South Pacific" naturals. This show really has the songs, and RCA Victor really has the artists to go with them!

AL GOODMAN offers a double-faced twelve inch platter called "Hits from 'South Pacific'" for those who prefer a medley of tunes. All the smash songs are on one record.

PERRY COMO has one that is knocking them dead. Take a novelty number, add Perry's warm, relaxed delivery and The Fontane Sisters' pleasantly blended style and you have the current smash "A—You're

Adorable". Big seller!

CHARLIE VENTURA bops playfully through a tricky, danceable thing called "Whatta Ya Say We Go". Bop vocals by Jackie Cain and Roy Kral, who sing in unison with instruments, make the whole thing attractive, infectious. Reverse has Charlie playing on baritone sax. "Body and Soul", a number usually featured by tenor saxist. Change of pace midway through number marks interesting contrast.

PHIL HARRIS performs the kind of tunes that made him famous as he draws through two very funny items entitled "The Mountaineer and the Jabberwock" and "Elmer and the Bear". These two fast-paced items will have them howling with glee!

THE THREE SUNS offer a welcome collection of familiar tunes in their new three record all-um titled "The Three Suns Serenade". Package takes its title from tunes like "The Donkey Serenade", "Penthouse Serenade", Shubert's "Serenade", "Serenade in the Night" etc. This is lights low, pipe and slippers music. The Suns' latest single release features an oldie in completely new dress, "Ballin' the Jack". Although out only a short while this dance tempo disc is causing lots of comment.

LOUIS PRIMA made one that is so right for him you'd think the writer had him in mind all the time. It's "All Right, Louie, Drop the Gun". Louis has never been funnier and that cast of characters makes things hop. Nothing like this since "Open the Door, Richard". Other side is second best only by a hair. "It's a Cruel, Cruel World" is mighty funny stuff and Prima wrings out every last chuckle.

JOHNNY BRAOFORO, a new up-and-coming baritone, sings a slow and dreamy tune destined for hitdom titled "Need You". Johnny's careful phrasing treats the romantic lyric just right.

• RED SEAL •

May, 1949

Adriana Lecouvreur: Act I; 10 SON L'UMILE ANCELLA (Gilea)
Licia Albanese, Sop., RCA Victor Or., D. Marzullo, Cond. 12-0658 1.25

AT THE WELL (Tagore-Hageman)
Marilyn Gotlow, Sop., Claire Stafford, Piano 10-1467 1.00

BARTERED BRIDE, THE (Excerpts)
(Smetana) Sir Thomas Beecham, Bart., cond. Royal Philharmonic Orch. DM-1294 2.50*

CONCERTO FOR FLUTE AND HARP IN C, K. 299 (Mozart)
Sir Thomas Beecham, Bart., cond. Royal Philharmonic Orch., René Le Roy, Flute, Lily Laskine, Harp. DM-1292 4.75*

Don Giovanni: Act I; BATTI, BATTI O BEL MASETTO (Mozart)
Licia Albanese, Sop., RCA Victor Or., D. Marzullo, Cond. 12-0658 1.25

DON JUAN, Op. 28 (Tone Poem after Lenau) (R. Strauss)
Boston Symp. Orch., Serge Koussevitzky, Cond. WDM-1289 (45 RPM) 2.25 DM-1289 2.50*

FAUST (Vols. 1 and 2) (Gounod)
(Complete—with libretto)
Sir Thomas Beecham, Bart., cond. Royal Philharmonic Orch., Famous Soloists and Cho. DMC (V. 1—DM-1300 11.00* 124 (V. 2—DM-1301 11.00*)

GOLDEN SPINNING WHEEL, THE Op. 109 (Symphonic Poem) (Dvořák) Sir Thomas Beecham, Bart., cond. Royal Philharmonic Orch. DM-1291 4.5*

GURRE-LIEDER (Johansen-Schönberg)
Leopold Stokowski and Phila. Orch., Famous Soloists and Choruses DM-127 18.50

IMPROMPTU No. 2, IN F MINOR, Op. 31 (Faure)
Alexander Brailowsky, Pianist 12-0794 1.25

JEUX D'EAU (Ravel)
Alexander Brailowsky, Pianist 12-0794 1.25

OH, PROMISE ME (Scott-DeKoven)
Jan Peerce, Ten., Orch. and Cho., Warner Bass, Cond. 49-0331 (45 RPM) .95 12-0795 1.25

ORPHEUS Symphonic Poem No. 4 (Liszt)
MARCHÉ JOYEUSE (Chabrier) (final side)
Sir Thomas Beecham, Bart., cond. Royal Philharmonic Orch. DM-1295 2.50*

POÈME D'EXTASE, Op. 54 (Scriabin)
San Francisco Symp. Orch., Pierre Monteux, Cond. DM-1270 2.50*

PRINTemps (Symphonic Suite) (Debussy) Sir Thomas Beecham, Bart., cond. Royal Philharmonic Orch. DM-1293 2.50*

Queen of Sheba, The: BALLET MUSIC
Goldmark, Boston Pops Orch., Arthur Fiedler, Cond. 49-0329 (45 RPM) .95 12-0796 1.25

RONDO (from "Serenade No. 7, in D, K. 250") ("Haffner") (Mozart)
The First Piano Quartet 49-0330 (45 RPM) .95 12-0766 1.25

SERENADE (from "The Student Prince") (Donnelly-Roubert)
Jan Peerce, Ten., Orch. and Cho., Warner Bass, Cond. 49-0331 (45 RPM) .95 12-0795 1.25

SLEEP, NOW (Joyce-Barber)
Marilyn Gotlow, Sop., Claire Stafford, Piano 10-1467 1.00

SONATA No. 8, IN C, K. 295 (Mozart)
MENUET (from "Divertimento No. 17, in D, K. 334") (Mozart-Heifetz) (final side)
Jascha Heifetz, Violinist, Emanuel Bay, Piano DM-1290 2.50*

SYMPHONY No. 3, IN A MINOR, Op. 56 ("Scottish") (Mendelssohn)
Chicago Symp. Orch., Artur Rodzinski, Cond. DM-1285 6.00*

Walküre, Die: Act III; MAGIC FIRE MUSIC (Wagner)
The First Piano Quartet 49-0330 (45 RPM) .95 12-0766 1.25

June, 1949

BALLET MUSIC OF DELIBES
(Excerpts from "Coppélia" and "Sylvia")
Indianapolis Symp. Orch., Fabien Sevitzky, Cond. WDM-1305 (45 RPM) 5.25 DM-1305 7.25*

Boris Godunoff. CORONATION SCENE (Moussorgsky—Whittemore and Lowe. Duo-pianists)
49-0405 (45 RPM) .95 12-0923 1.25

CONCERTO No. 1, IN B FLAT, K. 191 (Mozart) Arturo Toscanini, NBC Symp. Orch. WDM-1304 (45 RPM) 2.20 DM-1304 2.50*

FLOW MY TEARS (Dowland)
Aksel Schiøtz, Ten., Jytte Gorki Schmidt, Guitar 49-0406 (45 RPM) .95 12-0924 1.25

FOLK SONGS OF THE BRITISH ISLES
Phyllis Has Such Charming Graces; My Lovely Celia; and 5 other selections.
Robert Merrill, Baz. Lella Edwards, Piano WMO-1306 (45 RPM) 3.35 MO-1306 4.00

HABANERA (No. 2, from "Spanish Dances, Op. 21") (Sarasate)
Yehudi Menuhin, Violinist, Gerald Moore, Piano 49-0104 (45 RPM) .95 12-0922 1.25

HOLIDAY FOR STRINGS (Rose)
Boston Pops Orch., Arthur Fiedler, Cond. 49-0407 (45 RPM) .95 10-1311 1.00

NOW CEASE MY WANDERING EYES (Dowland) SHALL I SUE? (Dowland)
Aksel Schiøtz, Ten., Jytte Gorki Schmidt, Guitar 49-0106 (45 RPM) .95 12-0924 1.25

OUR WALTZ (Rose)
Boston Pops Orch., Arthur Fiedler, Cond. 49-0407 (45 RPM) .95 10-1311 1.00

POLKA (from "The Age of Gold" ballet) (Shostakovich)
Whittemore and Lowe, Duo-pianists 49-0405 (45 RPM) .95 12-0923 1.25

SCHERZO TARANTELE, Op. 16 (Wieniawski)
Yehudi Menuhin, Violinist, Gerald Moore, Piano 49-0104 (45 RPM) .95 12-0922 1.25

SERENADE No. 10, IN B-FLAT, K. 361 (Mozart)
Boston Symp. Orch., Serge Koussevitzky, Cond. WDM-1303 (45 RPM) 4.30 DM-1303 6.00*

SHALL I SUE? (Dowland)
NOW CEASE MY WANDERING EYES (Dowland)
Aksel Schiøtz, Ten., Jytte Gorki Schmidt, Guitar 49-0106 (45 RPM) .95 12-0924 1.25

*Also available in manual sequence at \$1.00 additional for service charge.

• POPULAR •

List Price, 75c each unless otherwise noted

"A"—YOU'RE ADORABLE
 Perry Como with The Fontaine Sisters..... 20-3381
 45 RPM—65..... 47-2899

ALL RIGHT, LOUIE, DROP THE GUN (V.R.)
 Louis Prima & Orch. 20-3410

ALWAYS TRUE TO YOU IN MY FASHION
 Page Cavanaugh Trio; Eve Young..... 20-3407

BALI HAI!
 Perry Como..... 20-3402
 45 RPM—65..... 47-2896

BALLIN' THE JACK
 The Three Suns..... 20-3399
 45 RPM—65..... 47-2898

BECAUSE I CARE (V.R.)
 Tommy Dorsey and Orch. 20-3419

BECAUSE YOU LOVE ME
 Dennis Day..... 20-3413

BETTY BE AT YOUR BEST—Waltz (V.R.)
 Mearie Musette Orch. 20-3401

BIANCA
 Page Cavanaugh Trio. 20-3407

BLUE RHUMBA (V.R.)
 Larry Green & Orch. 20-3405

BODY AND SOUL
 Charlie Ventura & Orch. 20-3396

BUSY DOING NOTHING (V.R.)
 Vaughn Monroe & Orch. 20-3382

CANABET
 Eve Young..... 20-3412

CHAPTER IN MY LIFE CALLED MARY A (V.R.)
 Sammy Kaye & Orch. 20-3420

COCA ROCA—Rumba (V.R.)
 José Morand & Orch. 20-3397

DON'T HAVE TO TELL NOBODY
 The Pied Pipers..... 20-3401

ELMER AND THE BEAR (V.R.)
 Phil Harris & Orch. 20-3393

EVERYWHERE YOU GO (V.R.)
 Wayne King & Orch. 20-3394

1400 DREAM STREET (V.R.)
 Freddy Martin & Orch. 20-3384

GALWAY BAY
 Dennis Day..... 20-3413

GEE, I WONDER WHAT THE TROUBLE CAN BE
 Rose Murphy (The Cheer-Cher Girl)..... 20-3409

HEART OF LOCH LOMOND, THE (V.R.)
 Tommy Dorsey & Orch. 20-3419

HONEY BUN (V.R.)
 Buddy Moreno & Orch. 20-3421

HOT CANARY POLKA
 Mearie Musette Orch. 20-3398

HOW IT LIES, HOW IT LIES, HOW IT LIES! (V.R.)
 Buddy Moreno & Orch. 20-3421

HURRY! HURRY! HURRY! (V.R.)
 The Three Suns..... 20-3399
 45 RPM—65..... 47-2898

WISH SOMEBODY CARED ENOUGH TO CRY (V.R.)
 Erskine Hawkins & Orch. 20-3408

IF YOU STUB YOUR TOE ON THE MOON
 Tony Martin..... 20-3383

IN THE SPRING OF THE YEAR
 Alfred Drake..... 20-3416

INVITATION TO DANCE, AN
 Where or When; Autumn Nocturne; and 4 other selections.
 Claude Thornhill & Orch. P-213 3.25

IS IT TOO LATE (V.R.)
 Vaughn Monroe & Orch. 20-3382

IT'S A CRUEL, CRUEL WORLD (V.R.)
 Louis Prima & Orch. 20-3410

IT'S ME
 Eve Young..... 20-3412

KEEP A TWINKLE IN YOUR EYE (V.R.)
 Main Street String Band..... 20-3415

KISS ME SWEET (V.R.)
 Sammy Kaye & Orch. 20-3420

LET'S ALL SING LIKE THE BIRDIES SING—Waltz (V.R.)
 Ambrose & Orch. 20-3401

LITTLE LOST DREAM
 The Pied Pipers..... 20-3401

LITTLE OLD CHURCH NEAR LEICESTER SQUARE, THE (V.R.)
 Freddy Martin & Orch. 20-3384

MALAGUENA
 Alfred Drake..... 20-3416

MANHATTAN HOP
 Joe Biviano..... 20-3388

MIDNIGHT SERENADE
 Tex Beneke & Orch. 20-3395

MOUNTAINEER AND THE JABBERWOCK, THE (V.R.)
 Phil Harris & Orch. 20-3393

MY BASHFUL NASHVILLE GAL FROM TENNESSEE (V.R.)
 Buddy Moreno & Orch. 20-3406

M.B.C. POLKA
 Joe Biviano..... 20-3388

NEED YOU
 Johnny Bradford..... 20-3418

OLD FASHIONED SONG (V.R.)
 Tex Beneke & Orch. 20-3417

ONCE AND FOR ALWAYS
 Tony Martin..... 20-3383

OUTDOOR WALTZ
 Six Fat Dutchmen..... 20-3387

OVER THREE HILLS—Waltz (V.R.)
 Ernie Benedict & Polkatöers..... 20-3389

PIN-STRIPED PANTS (V.R.)
 Tex Beneke & Orch. 20-3395

RED LIPS AND RED WINE
 Ernie Benedict & Polkatöers..... 20-3389

RIDERS IN THE SKY (V.R.)
 Vaughn Monroe & Orch. 20-3411

ROSETTA
 Rose Murphy (The Cheer-Cher Girl)..... 20-3409

SINGLE SADDLE (V.R.)
 Vaughn Monroe & Orch. 20-3411

SOME ENCHANTED EVENING
 Perry Como..... 20-3402
 45 RPM—65..... 47-2896

TEXAS HOP
 Erskine Hawkins & Orch. 20-3408

THANK YOU (V.R.)
 Buddy Moreno & Orch. 20-3406

THREE SUNS "SERENADE", THE
 The Donkey Serenade; Penthouse Serenade; and 4 other selections.
 The Three Suns. P-241 3.25

TULSA (V.R.)
 Tex Beneke & Orch. 20-3417

UPSIDE DOWN POLKA
 Six Fat Dutchmen..... 20-3387

VALENCIA—Pasodoble
 Mearie Musette Orch. 20-3398

RCA VICTOR record releases

WALTER THORNTON RHUMBA
 José Morand & Orch. 20-3397

WASH THAT MAN
 (Right Out-A My Hair)
 Fran Warren..... 20-3403
 45 RPM—65..... 47-2897

WHATTA YA SAY WE GO (V.R.)
 Charlie Ventura & Orch. 20-3396

WHEN IS SOMETIME?
 Perry Como..... 20-3381
 45 RPM—65..... 47-2899

WHEN YOU WORE A TULIP (V.R.)
 Main Street String Band..... 20-3415

WHEN YOU'RE IN LOVE (V.R.)
 Wayne King & Orch. 20-3394

WONDERFUL GUY, A
 Fran Warren..... 20-3403
 45 RPM—65..... 47-2897

YOU CAN'T BUY HAPPINESS
 Johnny Bradford..... 20-3418

YOU'RE SO UNDERSTANDING (V.R.)
 Larry Green & Orch. 20-3405

(Continued on next page)

• 12" POPULAR •

List Price, \$1.00

- "KISS ME, KATE" HITS
Al Goodman & Orch. 28-0134
"SOUTH PACIFIC" HITS
Al Goodman & Orch. 28-0135

• COUNTRY-WESTERN •

List Price, 75¢ each

- ALABAMA MOON
Joe Wee King 24-0037
BARNDANCE BREAKDOWN
Carol Campbell's Tennessee
Ramblers 21-0022
BLUE RANGER
Hank, "The Singing
Ranger" 21-0028
DADDY, WHEN IS MOMMY
COMING HOME
Texas Jim Robertson 21-0039
DEATH AT THE BAR
Kitty Wells 21-0032
DON'T CRY OVER ME
Montana Slim 21-0031
GALLOPING ON THE GUITAR
Chet Atkins 21-0021
GATHERING FLOWERS FOR THE
MASTER'S BOUQUET
Kitty Wells 21-0032
GODS WERE ANGRY WITH ME, THE
Ernie Lee 21-0022
HARMONEERS GOSPEL SPECIAL, THE
Harmoneers Quartet 21-0011
I DIDN'T KNOW THE GUN
WAS LOADED
Patsy Montana 21-0010
MET A MISS IN TEXAS
Roy Rogers 21-0030
I NEVER SEE MAGGIE ALONE
Ernie Lee 21-0023
I'LL DO AS MUCH FOR YOU SOMEDAY
Slim Whitman 21-0033
I'M BITIN' MY FINGERNAILS AND
THINKING OF YOU (V.R.)
Ernie Benedict 21-0035
I'M CASTING MY LASSO
TOWARDS THE SKY
Slim Whitman 21-0038
IN A SWISS CHALET
Eton Britt 21-0033
KNEELING DRUNKARD'S PLEA, THE
The Carter Sisters and
Mother Maybelle 21-0029
LORD NOTTINGHAM'S
WAR DANCE (V.R.)
Spade Cooley 21-0027
MAYBE I'LL CRY OVER YOU
Eton Britt 21-0033
MONEY, MARBLES AND CHALK (V.R.)
Chet Atkins 21-0021
MY DARLING'S HOME AT LAST
The Carter Sisters and
Mother Maybelle 21-0029
NEED YOU
Patsy Montana &
Dave Deeney 21-0010
OLD TIME RELIGION SONG
Harmoneers Quartet 21-0011
ONLY A ROSE FROM MY
MOTHER'S GRAVE
Hank, "The Singing
Ranger" 21-0028

PAPER BOY

- The Blue Sky Boys 21-0031
SAVING UP COUPONS
Texas Jim Robertson 21-0039
SHE LOST HER COWBOY PAL
Montana Slim 21-0034
SWEETEST GIFT, A MOTHER'S
SMILE, THE
The Blue Sky Boys 21-0031
TENNESSEE BORDER
Carol Campbell's Tennessee
Ramblers 21-0022
TENNESSEE TEARS
Joe Wee King 21-0037
TEXAS PLAYBOY RAG
Spade Cooley 21-0027
THREE WISHES (V.R.)
Sleepy Hollow Ranch
Gang 21-0035
TILL THE END OF THE WORLD (V.R.)
Sleepy Hollow Ranch
Gang 21-0036
WITH A SWEEP OF MY SOMBRERO
Roy Rogers 21-0030
YOU AIN'T GOT NOTHIN' ON ME (V.R.)
Ernie Benedict 21-0035

• RHYTHM • BLUES •

• SPIRITUALS •

List Price, 75¢ each

- BLUES FOR WHAT I'VE NEVER HAD
(V.R.)
Johnny Moore's
Three Blazers 22-0020
BRAND NEW BABY (V.R.)
Eddie "Sugarman"
Penicair 22-0016
CASEY BROWN BLUES
Pete Franklin 22-0012
CRY AND YOU CRY ALONE
Deep River Boys 22-0013
CUT OUT THE MOUNTAIN
NOT BY HAND
The Five Trumpets 22-0019
CUTTING OUT ON ME
Mildred White 22-0015
DOWN BEHIND THE RISE
Pete Franklin 22-0012
EACH DAY
Freddie Evans 22-0011
HE'S JUST A GRAVY TRAIN
Roosevelt Sykes 22-0011
HOW COULD I KNOW (V.R.)
Johnny Moore's
Three Blazers 22-0020
WONDER BABY (V.R.)
Eddie "Sugarman"
Penicair 22-0016
KIND HEARTED WOMEN
Mildred White 22-0015
NO ONE NO SWEETER THAN YOU
Deep River Boys 22-0013
TEN COMMANDMENTS, THE
The Five Trumpets 22-0019
THY HOLY WILL BE DONE
Freddie Evans 22-0011
WALKING AND DRINKING
Roosevelt Sykes 22-0011

• INTERNATIONAL •

List Price, 75¢ each

FRENCH

- MADAMESELLE HORTENSIA—Valse
chante
VOUS ETES TOUT POUR MOI—
Chanson
Yvette Giraud 26-7036

SYMPHONIE DES SEMELLES DE BOIS AU PRINTEMPS DANS LES SQUAR'S A PARIS

Maurice Chevalier 26-7035

FRENCH CANADIAN

FRAISES ET LES FRAMBOISES, LES
UN FESTIN DE CAMPAGNE
Le Trio Soney 26-7034

GERMAN

ICH BIN DIE FESCHE LOLA
KINDER, HEUT' ABEND SUCH ICH
MIR WAS AUS
Marlene Dietrich 25-1107

GREEK

ME KARFOSAN TA MATIA SOU
ISE FINOS HARAKTIRAS
M. Nimon and
Stellakis 26-3212
PATINADA YOU GAMOU
OREA PDU INE I NYMFI MAS
Theoh. Pantelis 26-3210

IRISH

ERIN'S GREEN SHORE
Paeckie Dolan
THE SNOWY-BREADED PEARL
Wm. A. Kennedy 26-7514

ITALIAN

BARCAROLA FIORENTINA—Canzone
C'E UNA MADONNA
Rino Salviato 25-7109
CORE 'NGRATO—Canzone Napoletana
MI SCRIVERO DA NAPOLI
Stefano Lombardi 25-7110
M'AGGIO SUNNATO NAPULE
FATTE FA 'A FOTO
Eva Nova 25-7108

JEWISH

CARMEN KATZ (V.R.)
HINKY DINKY VAIS ICH VOOS (V.R.)
Mickey Katz 25-5092
KINARET
AL TIRA
Hanna Kipnis 25-5093

POLISH

JOE THE SHMO—Polka (V.R.)
CIALY HARMONISTA—Walc (V.R.)
Silver Bell Orch. 25-9197
LEKCIJA MILOSCI
PIROGI
Kaska i Maciek 25-9198

SCANDINAVIAN

KLARINETTVALSEN
KIVIKSPOLKA
Gösta Westerlund 26-0057

All prices shown are suggested list subject to change without notice. Single record prices exclude federal excise tax. Album set prices include federal excise tax except for Y set and envelope album set prices which exclude federal excise tax.

a revealing article about Nathan Milstein's hobby

If he weren't such a great violinist Nathan Milstein would make a first rate carpenter. An American career which goes back to his debut here in 1929 with Leopold Stokowski and spreads over three continents is not, however, going to give way to a hammer and saw no matter what he is bid.

The Russian-born virtuoso, who just signed a long-term recording pact with RCA Victor, is used to receiving a few thousand dollars a performance any night in the week, but to be offered \$500 for a done-over washstand is a new thrill.

One of the great violinists of our time is also a very simple person who likes to live on a farm in Vermont and go to farm sales along with his neighbors. At a recent sale he bought, for \$1.50, a battered old washstand. The composer of the famous "Paganiniana", took it home in the back of his car, put on his work pants and got out the hammer and paint brush. He took it apart, put it together again so that it didn't wobble, sanded it down—and found gleaming, satin-smooth rosewood! He sanded a little more, applied wax here and a delicate "decorator's shade" of green there, and had for his efforts a magnificent antique credenza suitable for use as a cocktail bar.

A Vermont antique dealer offered him \$100 for the piece as is, or \$500 if he would add his signature. But Milstein, remembering the hours and days he had lavished on the piece, resisted the offer.

"Do not get the impression I am a professional restorer of antiques," he hastens to explain. "It is a hobby—a hobby to which I devote part of my spare time, but it is no more than that."

He is, however, very proud of his varnished "masterpiece", and intends to collect Vermont antiques.





out in left field



by Sammy Kaye

Pretty soon all the sports writers are going to be making their choices of the positions that the different ball clubs are going to hold when the current season ends.

I've been asked by this magazine to do the same thing. The only thing is I'm making my selections long before the season begins, so maybe by the time the Pennant race starts my little shot at crystal gazing may be way out in left field. I only hope that the good people of Chicago will let me come back to their fine town after reading this, but here's the way I see it.

AMERICAN LEAGUE

1. Cleveland
2. Boston
3. New York
1. Philadelphia
5. Detroit
6. St. Louis
7. Washington
8. Chicago

NATIONAL LEAGUE

1. Boston
2. New York
3. St. Louis
1. Brooklyn
5. Pittsburgh
6. Chicago
7. Philadelphia
8. Cincinnati





*the conductor of the San Francisco Symphony
talks about his favorite form of food*



seafood and symphony

Where Pierre Monteux lives the music is good—because he makes it; the food is good—because he demands it. One evening a friend broke into Monteux's enjoyment of a sumptuous and leisurely dinner on Fisherman's Wharf in San Francisco to ask him how he would like to conduct an orchestra for dinner music to suit the menu.

"You mean like Weber?" Monteux asked. "That time he conducted the Italian Opera Company and full orchestra for the Saxon king at Pillnitz?"

That famous dinner of 1820 consisted of: Soup and fish—Instrumental Overture. Entrée—Grand Aria for soprano. Vegetables—Short piano solo. Roast—Quartet

(as pièce de résistance). Champagne and ices—Sentimental ditty for the tenor.

"I would not mind the overture for soup and fish," M. Monteux explained, "but no tenor for champagne!" M. Monteux's menu sprang from the food at hand:

Shrimp cocktail—Ravel's "La Valse."

Clam poulet—Lalo's overture from "Le Roi d'Ys" (with 'cello solo).

Abalone—Stravinsky's "Capriccio."

Cray fish—Brahms' "Variations on a Theme by Haydn."

Black coffee and pastry—"The Children's Corner" of Debussy—or something light and charming in keeping with the end of a perfect evening.



my favorite blend

by Peter Lawford (star of the M-G-M film "Little Women")

The Pied Pipers? Great! I remember them back in '39 when they teamed with T. D. and Frank Sinatra to produce the best ballad recordings ever waxed for my money! "I'll Never Smile Again" and "The One I Love" are the two I'm talking about, and they pushed The Pied Pipers and Frank into the top bracket in popularity with us, the kids of that era.

It seems to me that The Pied Pipers played an important part in the development of sweet swing as we know it today. For the popular conception of that type of music will always be Tommy Dorsey, Frank Sinatra and The Pied Pipers record of

"Dolores," or some such great tune.

Of course, The Pipers pulled a smart move when they went out on their own in 1942 to become the foremost harmony group in the business.

They invaded the field where I earn my bread and caviar and made important appearances in M-G-M's "Dubarry Was a Lady" and "Luxury Liner" in which they accompanied Jane Powell, one of the brightest young stars in Hollywood.

So all in all it is no wonder that The Pipers are my, *AND* the nation's, "Favorite Blend."



the Pied Pipers are number one

in this screen star's book



'Take Me Out

to the Ball Game'

Once again that team of Frank Sinatra and Gene Kelly swings into action in "Take Me Out to the Ball Game." Esther Williams joins in the fun.

Sammy's Kaye's new voice, Tony Alamo, has waxed "The Right Girl for Me," as a sample of the music from the film.



second musical version of 'Connecticut Yankee'

Records of the new songs from "Connecticut Yankee" starring Bing Crosby, William Bendix and Rhonda Fleming are available by Perry Como ("When Is Sometime"), Vaughn Monroe ("Busy Doing Nothing"), and Tony Martin ("Once and for Always" and "If You Stub Your Toe on the Moon.").

the playing's the thing

by Bennett Cerf

There is one thing that America's leading composers of popular music have in common. When surrounded by convivial

companions, all of them love to sit down at the piano—and play their own compositions. Truth to tell, they cannot help themselves. Should they ever protest that they “are not in the mood” they are accused of being ingrates and spoil-sports.

After the triumphant premiere of “Kiss Me, Kate,” Cole Porter's friends gave him a gala party in a Park Avenue mansion. The best music had been provided for the occasion, but Cole's admirers couldn't wait for him to take over himself and play everything from his first hit (“Just an Old-Fashioned Garden”) to his new-born “Kate.” At another party, Dick Rodgers and Arthur Schwartz were virtually shanghaied into playing duets on a pair of baby grands. Vernon Duke protests most vehemently of all when he is dragged to a piano. The score of his latest composition tucked in an inside pocket is undoubtedly a coincidence.

Irving Berlin once expressed a desire to meet Eugene O'Neill, whose plays had always been an inspiration to him. They met

at the home of Russel Crouse and clicked immediately. Did the conversation linger on the hidden meanings of “Mourning Becomes Electra” and “The Iceman Cometh”? Not at all. At O'Neill's insistence, Berlin sat down at the piano, played his songs for two solid hours. O'Neill remembered two old Berlin numbers that the composer had forgotten himself.

The all-time record holder for consecutive renditions of his own compositions was the late George Gershwin. Once he had completed a score, he couldn't wait to play it at one party after another. So many friends, for instance, heard the music of “Of Thee I Sing” before the show even went into rehearsal, that George Kaufman, his collaborator, friend, and severest critic, warned him sourly, “George, if you play that score once more, people who go to the opening night are going to think they're seeing a revival.” Familiar today, and rather tragic, is the story of Gershwin's asking, “Do you think anybody will be playing my songs fifty years from now?” and Dorothy Parker's answering, “They will be if you are still alive.” Gershwin died in 1937, but his wonderful melodies are more popular now than ever.

author of “Try and Stop Me” and the newly-published “Shake Well Before Using”

Irving Berlin



Cole Porter



a cross examination on 45 RPM



a question and answer session on RCA Victor's new phonograph record playing system

Now that the new RCA Victor record-playing system has made its debut, letters have been pouring in with questions. It would be impossible to reprint all the letters, but since many of the questions naturally are similar we have made up a list of typical questions with answers. The most often asked question is, of course:

"Why did you make a whole new system with records that can't be played on the regular machines now on the market?"

The answer is:

To produce the best record ever built—free of distortion, with minimum surface noise, maximum quality and tone, of the smallest practical size, which can be operated on a trouble-free changing mechanism.

Other questions follow:

- Q. What do you mean by "Standardization of Records?"
- A. Records made by various manufacturers—and the same manufacturer—are of different size, different materials, have different speeds. In the course of time, RCA Victor hopes to standardize all records by its production of the perfect record for all purposes.
- Q. Why did you decide upon 45 revolutions per minute?
- A. The engineers engaged in producing the perfect record found that 45 RPM was the slowest speed that would accomplish the desired results on the size record found most practical.
- Q. Is this a long-play record?
- A. No. It plays the same length of time as a regular 78 RPM 10 or 12-inch rec-

ord (up to 5 minutes, 20 seconds). However, with the development of the new rapid changer, the lapse between records has been reduced to an almost undetectable minimum.

- Q. Does this system give freedom of selectivity?
- A. Yes. Because the records play only for five and a quarter minutes, you may choose any aria from an opera, any movement of a symphony, any one side from a popular album, or stack them all to obtain up to 50 minutes of selected works.
- Q. Can I use this system with my old radio or phonograph?
- A. Yes. You may purchase an attachment which will play through your radio or phonograph, regardless of make.
- Q. Is the player completely automatic?
- A. Yes. It will play ten records up to 50 minutes without interruption.
- Q. Is this system more or less expensive than the old one?
- A. The records are up to 33% cheaper on albums and 24% cheaper in single records. All types of music are being recorded on the new records: classical, all the popular music which is recorded on 78, country and western music, blues, international specialties, popular classics, children's entertainment—each with its own color classification.
- Q. Is RCA the only company making this new system?
- A. No. Other record and player manufacturers are making the new records and instruments.

Frankie draws an interesting parallel between vocalizing and dressing



If you're a big man you wear stripes and if you're lean you put on solid color suits. To me a song is like that.

The problem for a singer then becomes to find the right song to fit not only his own voice and style but also his own personality. Until a singer finds that song he might as well content himself with staying in the minor leagues.

For years I went around wearing the wrong songs. I did everything to keep on singing, took all kinds of jobs, waiting for that break. But the break didn't come until I dug into the song fashion books and came up with a tune that a lot of people had tried but without success. When I hit on "That's My Desire" I found the vocal

raiment that fitted me fine.

You'll see what I mean about songs and suits when you recall that Jimmy Dorsey had been playing "Ballerina" for six months without anything too exciting happening. Then Vaughn Monroe tried the tune on and found it a perfect fit. Also, "Prisoner of Love" was a number that everybody sang at one time. Then Perry Como dug out the number years after it had been forgotten, made a few fast alterations and walked away from the recording studio with the whole music world talking about how the song was right for Perry.

And that's what I mean about songs and suits, when a singer finds the right song he's sure to knock the people for a loop.



songs are like suits

by Frankie Laine



dresses for dancing

by Don Loper (Hollywood Dress Designer)

Anybody—everybody who wants a dress for dancing wants a dream of a dress.

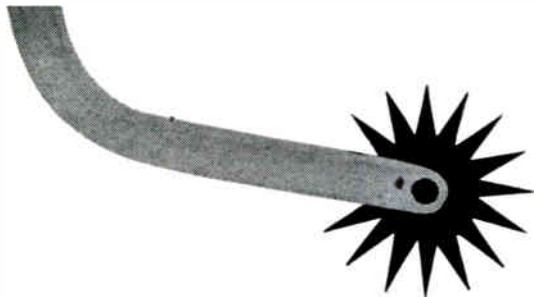
More practically speaking, having been a dancer and having cut my designing teeth on gowns for my dancing partner through engagements in Europe and New York, I feel that dancing dresses should have a special grace and beauty. Consequently, my collection always features a number of dresses I've designed to be seen, floating through a doorway to make a pretty entrance—billowing softly down a staircase—

dancing, most of all, dancing gracefully.

My own collection of summer clothes, which was previewed in the early spring in Hollywood for members of the press and my customers, pointed up the charming, ladylike look of dresses for dancing. I like airy fabrics with beautiful textures and predict a departure from the completely bare-topped look of the past seasons. The dresses for summer of 1919 dancing dates should make all women look every bit the charming feminine sex they are.

(L to R) Sheer beauty in cocoa chantilly lace over white organza in a bouffant ball gown. Scalloped neckline repeats deep V of long waistline. (Second picture) White linen fashions the dinner suit with its own dress for dancing. The jacket brief, double breasted with a deep portrait neckline, its sleeves encrusted with the same Allengon lace used on the bodice. (Third picture) This exquisite gown of embroidered net, imported from England combines with elegantly detailed tucked net for the bodice and sleeves. Embroidered net outlines the deep square neckline and edges the brief sleeves.





From a farmer-boy in Ohio to the top Western attraction in movies and on records is quite a jump.

Following a long pent-up desire, Roy Rogers commenced his trek to fame during the depression days of 1930. Arriving in Hollywood, Rogers soon put his talents to work and joining with Bob Nolan and Tim Spencer formed the now famous vocal group "Sons of the Pioneers."

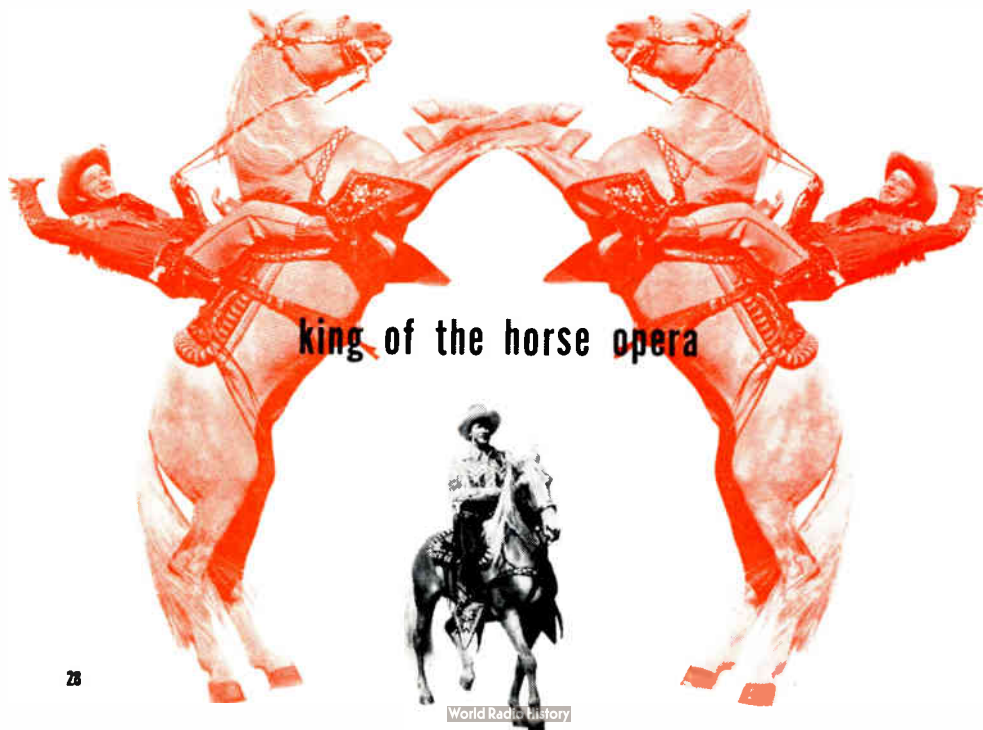
Availing himself of a lucky break, Roy next strove for an audition and part in a Western picture at the Republic studios. Following a successful screen test, he

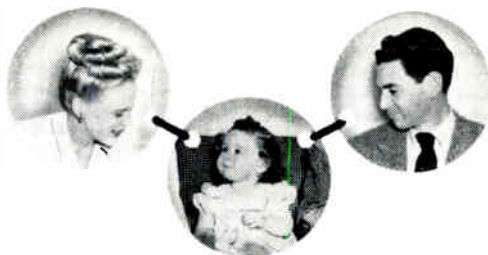
was starred in "Under Western Stars," which made history for horse epics.

The balance is almost common knowledge. One after another, hit Western films starring Roy have come tumbling out of the movie capital until now he is the idol of embryo cowboys and cowgals, junior grade, from coast-to-coast.

Naturally one of the biggest factors in his continued success are the many best-selling records that Roy has cut under the RCA Victor banner. These have helped no little to make Rogers king of the Horse Opera.

Roy Rogers ranks on top in the cowboy movie business





Perhaps my husband, Dave Barbour, and I are exceptionally lucky because our careers are so alike.

When Dave is working on an arrangement, I know that he shouldn't be bothered with the usual household interruptions and he has the same respect for my privacy. However, the greatest fun is when we work together, which is most of the time. We write songs when we feel like it and have no trouble adjusting our time schedules to fit. This could and does happen any time of the day or night. Some song-writing teams have personality and temperament

difficulties, but just being happily married is our answer to that problem.

Musically Dave and I have much the same likes and dislikes. And if we do disagree, it's awfully nice to have a sincere criticism always available. And I think working together as we do is a fine safeguard against lethargy and procrastination.

I realize that all couples have individual problems. However, I think it's just common sense to understand that a well-mated couple can be even more compatible when they have careers in common to supplement the usual matrimonial interests.



careers and marriage do mix

by Peggy Lee

Jussi Bjoerling and Jan Peerce prove that friendship is the most important thing with them

Everybody knows that rivalry in the entertainment world is keen and that criticism within the profession is the general rule—all except among tenors. Tenors are so easy to get along with that they get on together.

In RCA Victor history there are several famous examples, starting with Caruso and McCormack. There also are Crooks and Melchior; Bjoerling and Peerce.

Caruso once met McCormack on the street and greeted him:

"How's the world's greatest tenor today, John?" The Irishman replied:

"You should know, Enrico."

Jussi Bjoerling and Jan Peerce sing many of the same roles and never tire of listening to each other with honest appreciation. Not so long ago, Jan Peerce was not feeling well on a day when he was engaged to do a radio turn. Peerce called the broadcast agency and suggested that they get another artist to fill in his time because he was afraid he would not give a suitable performance. It was the Opera Season in

San Francisco and the Metropolitan artists were all gathered there. The agency called Bjoerling and offered him the engagement. He asked for half an hour to think it over and immediately called Peerce to inquire if he was sure he could not make it.

"All right, Jan," he agreed. "I'll fill the spot on one condition—that if you decide at the last minute you feel up to it, you come right down to the studio and take over."

Lauritz Melchior and Richard Crooks spend much of their free time together. They go off on hunting trips and live like woodsmen in crude shacks—enjoying each other's cooking as much as their singing. In more civilized mood, they play bridge together, go to the theatre together—and their wives are the best of friends.

All of which ought to prove something or other, such as: if there's room on the top rung for two pairs of feet to march in time, what's all the shoving about at the bottom of the ladder?

tenors are friends



Jan Peerce



Jussi Bjoerling

CITY	STATION	KC.	TIME
Albany, N. Y.	WPTR	...	10:30 PM
Anderson, S. C.	WAMI	1230	7:30 PM
Ann Arbor, Mich.	WPAG	1050	2:30 PM
Atlanta, Ga.	WBGE	1340	3:30 PM
Augusta, Ga.	WTNT	...	7:30 PM
Bellaire, Ohio	WTRF	1290	8:00 PM
Bellingham, Wash.	KVOS	790	11:30 PM
Birmingham, Ala.	WKAX	...	8:30 PM
Boston, Mass.	WBMS	1090	1:00 PM
Boston, Mass.	WBZ	1030	11:30 PM
Bridgeton, N. J.	WZLQ	1740	9:30 PM
Burlington, N. C.	WFNS	620	6:50 PM
Burlington, Vt.	WCAX	620	11:30 PM
Carthage, Ill.	WCAZ	620	2:35 PM
Charlotte, N. C.	WIST	...	9:30 PM
Charlottesville, Va.	WCHV	1240	11:30 PM
Chattanooga, Tenn.	WAPQ	1150	10:30 PM
Cleveland, Ohio	*WTAM	1100	7:00 AM
Columbus, Ohio	WOSU	820	1:00 PM
Cordele, Ga.	*WMJM	1490	8:00 PM
Dallas, Texas	KIXL-FM	1040	8:00 PM
Denver, Colo.	KOA	950	11:30 PM
Des Moines, Iowa	KIOA	840	10:30 PM
Detroit, Mich.	WOET	...	7:00 PM
Dubuque, Iowa	KDTH-FM	1370	8:00 PM
Duluth, Minn.	WIBC	1320	11:30 PM
East Lansing, Mich.	WKAR	...	3:00 PM
El Paso, Texas	KUGN	690	10:30 PM
Eugene, Ore.	WIKY	...	11:30 PM
Evansville, Ind.	WIKY	820	10:30 PM
Fort Wayne, Ind.	WOWO-FM	1190	11:30 PM
Grand Junct., Col.	KFXJ	...	4:30 PM
Hartford, Conn.	*WCCC	1290	8:00 AM
Havre, Mont.	KDJM	730	7:30 PM
Hollywood, Cal.	KGFJ	...	10:00 PM
Houston, Texas	KATL	1590	8:00 PM
Independence, Mo.	KIND	...	1:30 PM
Indianapolis, Ind.	WXLW	...	1:00 PM
Iowa City, Iowa	WSUI	910	8:30 PM
Jacksonville, Fla.	*WPDO	1270	11:00 PM
Janesville, Wis.	WCLO	1230	10:05 PM
Lafayette, Ind.	WBAA	920	8:00 PM
Lake Worth, Fla.	WEAT	...	9:00 PM
Lexington, Ky.	WBKY	...	7:45 PM
Los Angeles, Cal.	*KFWB	980	11:30 PM
Louisville, Ky.	WHYW	900	1:00 PM
Madison, Wis.	WHYW	970	5:15 PM
Manchester, N. H.	WMUR	610	11:30 PM
Marion, Ohio	WMRN	1490	4:30 PM
McComb, Miss.	WSKB	1230	11:00 PM
Memphis, Tenn.	WHBO	1400	11:30 PM
Middletown, Ohio	WPFB	...	9:30 PM
Morrisville, Pa.	WBUD	1490	7:00 PM
Nanticoke, Pa.	WHWL	730	9:30 PM
Nashville, Tenn.	WSB-FM	650	8:30 PM
National City, Cal.	KWFM	...	7:00 PM
Newark, N. J.	WNJR	1430	8:30 PM
New Bruns., N. J.	WCTC	...	9:30 PM
New Haven, Conn.	WNHC	1340	11:30 PM
New Orleans, La.	WDSU	1280	11:35 PM
New York, N. Y.	WEVD	1330	10:30 PM
New York, N. Y.	*WNEV	1130	9:00 PM
Niagara Falls, N. Y.	WJFL	...	7:00 PM
Norman, Okla.	WNAD	640	1:45 PM
Omaha, Neb.	KOIL	1290	11:05 PM
Pensacola, Fla.	WCOA	1370	11:30 PM
Phoenix, Ariz.	KRUX	...	11:30 PM
Pittsburgh, Pa.	*KDKA	1020	12:30 AM
Portland, Ore.	KWJJ	1080	6:30 PM
Portsmouth, N. H.	WFMI-FM	750	9:30 PM
Providence, R. I.	WHIM	...	1:00 PM
Providence, R. I.	WPJB	...	2:30 PM
Rochester, N. Y.	WVET	...	11:15 PM
Saint Joseph, Mo.	KFEQ	680	11:00 PM
Salt Lake City, Utah	KDYL	1320	12:00 Mid
Salt Lake City, Utah	KUTA	570	11:00 PM
San Diego, Cal.	KUSN	1510	11:30 PM
San Francisco, Cal.	*KNBC	680	11:30 PM
San Mateo, Cal.	KSMO	...	7:00 PM
Savannah, Ga.	WTOC	1290	11:30 PM
Seattle, Wash.	KOL	1300	6:30 PM
Sioux City, Iowa	KTRJ	1450	10:30 PM
Spokane, Wash.	KFIO	1230	10:30 PM
Springfield, Mass.	WBZ-A	1030	11:30 PM
Slevens Point, Wis.	WLBL	930	2:30 PM
Tacoma, Wash.	KTBI	810	2:00 PM
Tarboro, N. C.	WCPS	760	3:00 PM
Toccoa, Ga.	WLET	1450	3:00 PM
Utica, N. Y.	WGAT	1100	4:30 PM
Washington, D. C.	WQOW	1100	11:00 PM
Waterbury, Conn.	WWCO	1240	10:30 PM
Waterloo, Iowa	KWXL	1540	(Varies)
Watertown, N. Y.	WVNY	...	11:30 PM
White Plains, N. Y.	WFAS	1230	4:00 PM

Average program is 30 minutes in length, Monday through Friday, *Sunday nights only.

Chopin the business man

his works are featured on The Music You Want When You Want It during this month

Frédéric François Chopin once wrote to a friend: "I live in a dream"—a sensation his biographers have endeavored to prolong. Very little has been written on the other side of Chopin's nature. The man who could not stand crowds, who was sickened by vulgarity, who was as particular as a painter of still lifes about the flower arrangements in his home; who was hypersensitive to the manners and style of the people about him, was a man who did indeed exercise great taste and discrimination also, he was a man who exercised great sense and skill in manipulating his financial affairs.

When he forced his feeble body to note down the famous "Préludes" even in the midst of a destructive fever, he also forced those trembling hands to get the manuscripts off to his Paris publisher and gave careful instructions to his friends on how much he was to receive for each work and which publishers might be relied on to pay good prices—and which were to be avoided until he could be on the scene to demand a fair price.

He demanded beauty about him, but he knew how to earn the money to pay for it and how to get the most for his money when he spent it. Three of his works are dedicated to baronesses, nine to countesses, four to princesses—whose gracious appreciation was no financial handicap! He once tried to teach his erratic and generous friend, George Sand how to manage her money.

Since this is the year of the 100th anniversary of his death (October 17, 1848), RCA Victor will offer on the air a large selection of Chopin's music. Several Chopin concerts will be heard on the "Music You Want" during this month.

Opposite is a list of the radio stations throughout the country that carry the "Music You Want When You Want It."



THE THREE SUNS "SERENADE"
THE THREE SUNS
 The Donkey Serenade •
 Serenade (Schubert) • Pent-
 house Serenade • Frasquita
 Serenade • Serenade (Rom-
 berg) • Serenade in the
 Night
 Three 10" Records
 P-241—\$2.95



SYMPHONY No. 3, IN A MINOR,
 Op. 56 ("Scotch") (Mendelssohn)
CHICAGO SYMPHONY
ORCHESTRA
ARTUR RODZINSKI,
Conductor
 Four 12" Records
 M-1285—\$7.00
 DM-1285—\$6.00



"AN INVITATION TO DANCE"
CLAUDE THORNHILL
AND HIS ORCHESTRA
 Where or When • Autumn
 Nocturne • Lullaby of the
 Rain • Sleepy Serenade •
 There's a Small Hotel •
 I Don't Know Why
 Three 10" Records
 P-243—\$2.95



DON JUAN, Op. 20 (Tone Poem
 after Lenau) (Richard
 Strauss)
BOSTON SYMPHONY
ORCHESTRA
SERGE KOUSSEVITZKY,
Conductor
 Two 12" Records
 (Envelope Album)
 M-1289—\$3.50
 DM-1289—\$2.50



SONATA No. 8, in C., K. 295
 (Mozart)
MENUET (Mozart)
 (from Divertimento No. 17,
 in D. K. 331) (final side)
 (Franz Heifetz)
JASCHA HEIFETZ,
Violinist
 Two 12" Records
 (Envelope Album)
 M-1290—\$3.50
 DM-1290—\$2.50



POÈME D'EXTASE, Op. 54
 (Poem of Ecstasy) (Scriabin)
SAN FRANCISCO SYM-
PHONY ORCHESTRA
PIERRE MONTEUX,
Conductor
 Two 12" Records
 (Envelope Album)
 M-1270—\$3.50
 DM-1270—\$2.50



CHARLIE VENTURA AND HIS
BOB FOR THE PEOPLE
WHATTA YA SAY WEGO
 (Bop vocal by Jackie Cain
 and Roy Kral)
BODY AND SOUL
 (Baritone Sax Solo by
 Charlie Ventura)

HITS FROM ROGERS & HAM-
MERSTEIN'S "SOUTH PACIFIC"

FRAN WARREN
 I'm Gonna Wash That Man
 Right Out-a My Hair
 A Wonderful Guy
PERRY COMO
 Some Enchanted Evening
 Bali Hai
AL GOODMAN
 Hits from "South Pacific"
 (Six selections—12" record)
BUDDY MORENO
 How It Lies
 She's My Honey Bun
 (from "South Pacific")



VAUGHN MONROE AND HIS
ORCHESTRA
RIDERS IN THE SKY
 Vocal by Vaughn Monroe
 and quartet
SINGLE SADDLE
 Vocal by Vaughn Monroe