




COVER-GIRL SWARTHOUT AT THE MET



CINDERELLA CARSON AT THE COPA

IN THIS ISSUE



Back Stage at the Met — Back Stage at the Copa **November 1949**

Complete Reviews and Listings of all New World Radio History Popular, Red Seal and Bluebird Records

Editor . . . . . Frank J. O'Donnell  
Associate Editor . . . . . Manning Smith  
Manager . . . . . D. J. Finn  
Circulation Manager . . . . . Ida Marini  
Director of RCA Victor Record Publications  
Herb Hendler

Copyright 1949 by RCA Victor Division of the Radio Corporation of America. All rights reserved throughout the world. Printed in U.S.A.

Form 2K-2354



**SHORT SUBJECT**

**How "Sonny Boy" Was Born  
by Al Jolson**

One of my greatest successes is the tune "Sonny Boy." Whenever I've sung it, I've put so much feeling in it that I've wept. However, the way I wrote it with the able assistance of Buddy De Sylva, was extremely different.

During the rehearsals for "The Singing Fool" I was trying out my big aria in a Los Angeles theatre before a large crowd of movie extras, and it fell flat.

I phoned De Sylva in New York and shouted "Gotta have a new song." "What about?" he asked. "Have to have a song about a boy." I replied. He wanted to know how old the boy should be, and I said three. He asked "Where is the boy?" and I said, "He's supposed to be at my knee." "Okay." De Sylva said. "We have the first two lines already: 'Climb up on my knee, Sonny Boy, though you're only three, Sonny Boy.'" From there on it was easy, and I later made a movie under the same title. (Vaughn Monroe has new record of "Sonny Boy." See p. 15, this issue.)



**CHAMP MEETS CHAMP** as NBA's Ezard Charles (left) gets to know dop's Dizzy Gillespie. Dizzy's newest: "In the Land of Oo-Bla-Dee."



**VIDEO FIND** Joan Diener is being seen often on TV. She's sung on Dick Kollmar's NBC "Broadway Spotlight" and other shows.



**GARFIELD SENDS T.D.** as disc jockey Tommy interviews movie star John on his d.j. show. T.D.'s latest wax: "Twilight."



**KIRSTEN JOINS "VOICE"** on NBC's "Sinatra Show" as Frank returns to the air. Dorothy's latest record: Puccini's "Un Bel Di."



**KYLE AND PERC** enjoy Freddy Martin's music at Waldorf. Miss MacDonald is NBC TV star. Faith's new disc: "My Dream Concerto."



**SWIMMING PARTY** given by MADJ's Paul Brenner brought out singers (l. to r.) Fran Warren, Anne Vincent, Eve Young, Kay Starr.

**LATE FLASHES**

Vaughn Monroe on his way to the Coast to start work in "Singing Guns." Film also stars Rory Calhoun, Ella Raines . . . Frank Sinatra just finished work on M-G-M's "On the Town." He's now resting at his Palm Springs home . . . Ralph Flanagan back in N. Y. from California and ready to cut more discs.

**COVER**

Gladys Swarthout and Mindy Carson, our cover girls, set the pattern for the issue with our two feature articles, "Backstage at the Met" (p. 3) and "Backstage at the Copa" (p. 5). The pictures of Tommy and Jimmy Dorsey, Artie Shaw and Glenn Miller on p. 4 used courtesy "Metronome."

**CONTENTS**

**RECORD REVIEWS**

Popular	Page
by Bill Lawrence . . . . .	10
Red Seal	
by Byron Janis . . . . .	7

**RECORD LISTINGS**

New Pop and Red Seal . . . 8 & 9

**FEATURES**

\$1,000,000 Bands . . . . .	4
Backstage at the Copa . . . . .	5
Stravinsky-Picasso . . . . .	6
Are Pop Songs Inspired? . . . . .	11
"Happy" Hall . . . . .	14





*Gladys Swarthout  
and her husband go*

**Opera expects biggest season as it enters 350th year on Nov. 21**

On this page Gladys Swarthout (Mrs. Frank Chapman) and her husband take an imaginary tour backstage at the Met, where she is herself a star.\* In the dressing rooms they find some of the singers who are represented on RCA Victor operatic records issued this month, concurrent with the opening of opera's 350th season. Opera had its beginning in February, 1600, in Florence, Italy, when the composer Petri joined drama and music in "Euridice" and dedicated the work to the marriage of Maria de Medici and Henry IV of France. \*(New record: "Letter Scene" [Werther: Act III] [Massenet])

FANCIED TOUR BEGINS

# BACKSTAGE AT THE MET



MET HOLDS 3,459. AVERAGE OPERA HAS CAST OF 100 ON STAGE

## DRESSING ROOM TOUR REVEALS NEWS ABOUT NEW OPERATIC RECORDS



**LEONARD WARREN** prepares for role of *Iago* in "Otello," which was opening performance of Met last year. On discs Warren has "Iago's Creed" from the Verdi opera.



**FLORENCE QUARTARARO**, a new Met star who debuted in 1946, is seen as *Marguerite* in "Faust." New recording: "La Mamma Morta" ("Andrea Chenier") (Giordano).



**RAMON VINAY** is shown in the title role of "Otello," a part which won enthusiastic press for him at the Met last year. Record: "Parle-moi de ma mère." ("Carmen") (Bizet).



**SET SVANHOLT** is popular "Siegfried" at Met. He sings with Eileen Farrell and Rochester Orchestra under Leinsdorf in new album of final scene from the opera.



**JAN PEERCE**, shown above in costume of Rudolfo in "La Bohème," has released this month a recorded version of "Recondita Armonia" from Puccini's "La Tosca."



**LICIA ALBANESE** and child *Trouble* in costume for "Madame Butterfly." From Puccini's opera she has recorded "Ancora Un Passo Or Via" and "Con Onor Muore."





1935: **GLEN GRAY** and Casa Loma had big year. This was first and only really successful co-op "sweet" band.



1936: **BENNY GOODMAN** played Manhattan Beach and hit. Made "Sing, Sing, Sing" following year. Besides Martha Tilton he had Harry James, Gene Krupa.



1937: **TOMMY DORSEY** had Axel Stordahl (left), Jack Leonard, Edythe Wright. Disc hits "Marie," "Song of India."



1938: **ARTIE SHAW** played Hotel Lincoln and the Strand in N. Y. and caused sensation. Recorded "Begin the Beguine" and was in solidly. Following year he quit, came back with band shown above.



1939: **GLENN MILLER** blossomed into biggest thing in business when "Moonlight Serenade" was issued in June. Had in band (from right) Tex Beneke, Hal McIntyre, Marion Hutton and (left) Ray Eberle.



1940: **JIMMY DORSEY** scored with "Amapola," "Green Eyes." Had Bob Eberly, Helen O'Connell, Ray McKinley.



1941: **HARRY JAMES** swept into first ranks after 3 years of trying. Made hit with "You Made Me Love You." Had singers Dick Haymes, Helen Forrest.



1945: **VAUGHN MONROE** made "There! I Said It Again." He had a band since 1937. Started singing bandleader craze.

# WHO HAS THE NEXT \$1,000,000 BAND?

From 1935 to 1945 we had eight great grossers — what now?

RAY MCKINLEY—1950?



All the bandleaders pictured on this page have one important thing in common, success. Each of them has had what every bandleader dreams of, and what recently has become extremely rare, the million dollar year.

In late '45 there appeared on the music scene a rash of new and promising bands. Of the few still in business today there are three who show signs of making the million dollar grade.

First is Tex Beneke. He was in Glenn Miller band, took over civilian group after Glenn was declared missing. Had

strings for a time, then dropped them to get pure Miller sound.

Next is Ray McKinley who got start with Dorsey Brothers band. When they split Ray went with Jimmy, then with Will Bradley. Had own band shortly before war. (New disc: "Where Did the Wild West Go?")

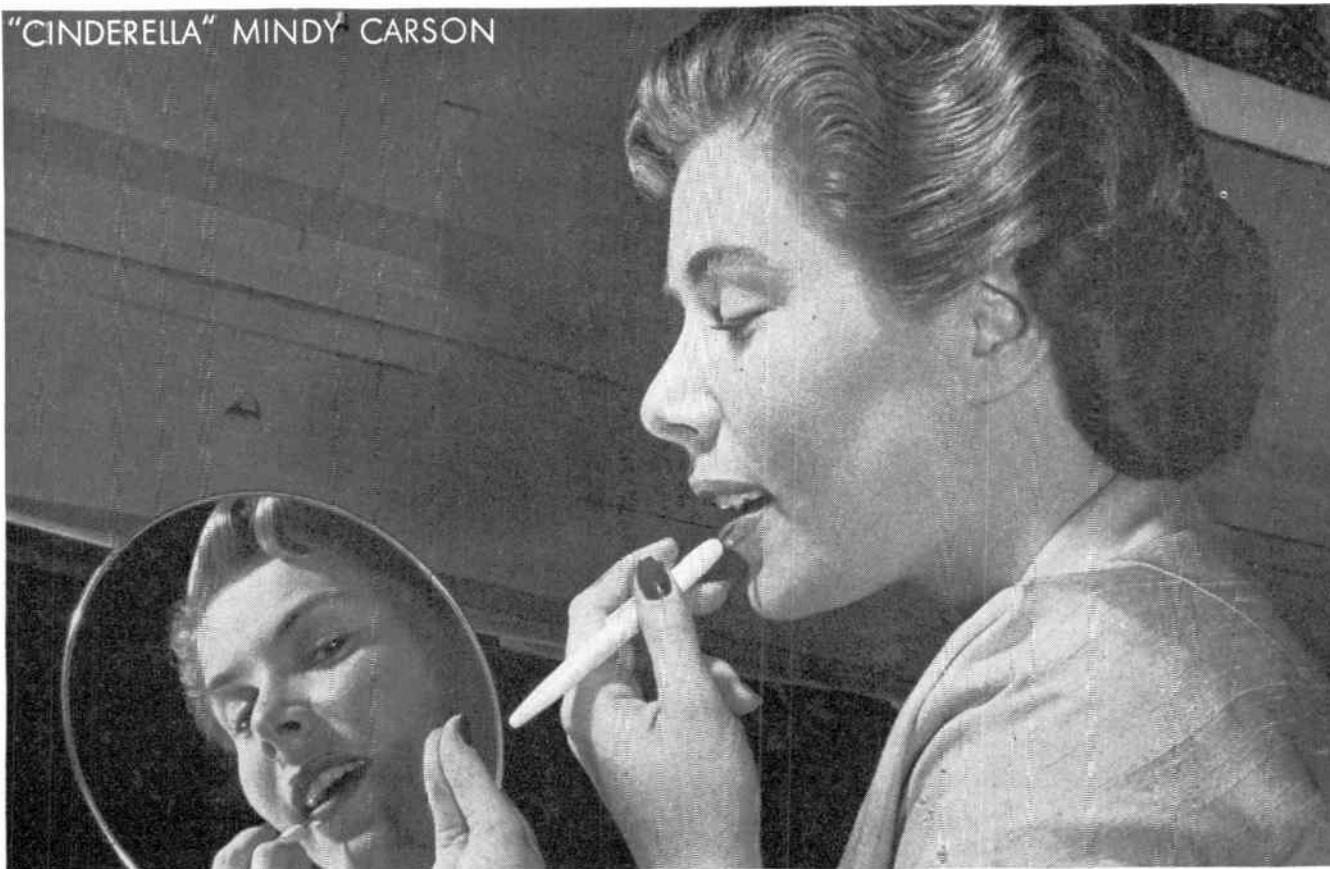
Last and latest entry is Ralph Flanagan. One of first new artists on re-activated "Bluebird" label he is duplicating Larry Clinton's feat of making big name with studio orchestra. (New record: "Wedding of Lili Marlene.")

TEX BENEKE—1950?





"CINDERELLA" MINDY CARSON



THROUGH HER LOOKING GLASS MINDY CARSON SEES THE BRIGHT NEW LAND OF STARDOM BECKONING HER

## BACKSTAGE AT THE COPA

The real backstage life at the Copacabana is something which only a performer can talk about with authority. Mindy Carson now knows what it's like behind the scenes and what it feels like to stand alone in that spotlight before the toughest audience in the world.

Some other things she learned about the Copa: Many Hollywood stars got their start in the eight girl line. (Among them are June Allyson, Lucile Bremmer). The Copa is the most democratic club anywhere. Girl stars dress with the girls in the



**AT DRESSING TABLE** Mindy Carson prepares for her show. She already has collection of bottles, vials and assorted unrelated items always found in a star's dressing room.

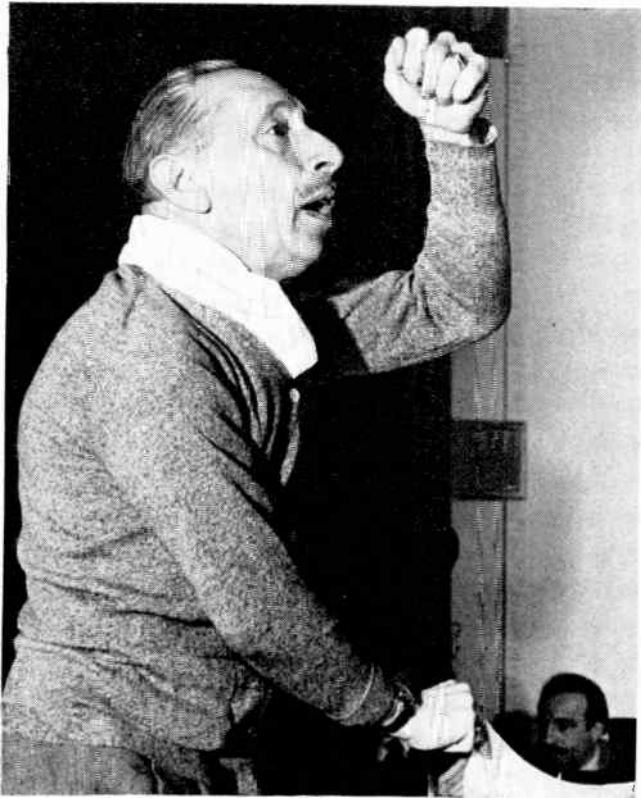
line, men stars with all other male performers. If anyone wants a private room they must go next door to a hotel.

For Mindy the Copa is but the first of many top clubs she will get to know as well as her own Bronx home. And here's how it all started: From school she set out on a business career and became assistant sales manager of a candy concern. Then she took a vacation in Florida and did some impromptu singing in a night club. To her surprise she was offered a job, but turned it down to go back to N. Y. But the singing bug had her and she auditioned for Harry Cool's band. She was hired and then quit to sing solo. First came radio, then television and then RCA Victor records (new disc: "Lonely Girl.")

Success is Mindy's. She has a five year contract with NBC and her own show. Four major studios have screen tested her. The Copa date now history she is at famous Ciro's in Hollywood.



**IN THE SPOTLIGHT** Mindy knows what it's like to suddenly rise from office worker to big star. "Time" has done her success story and there is a "Life" article on her out now.



STRAVINSKY CONDUCTS RECORDING OF HIS OWN "ORPHEUS"



PICASSO SKETCHED STRAVINSKY IN EARLY PARIS DAYS



**NEW YORK PRODUCTION** of "Orpheus," with choreography by Balanchine and décor by Noguchi featured Marie Tallchief as *Eurydice* and Nicholas Magallanes as *Orpheus*. The work was commissioned by Ballet Society and is now in repertory of New York City Ballet. Stravinsky is now writing an opera, "The Rake's Progress."

# STRAVINSKY PICASSO AND "ORPHEUS"

Followers of modern art are always anxious for two things: first, a new work by Stravinsky, second, a new work by Picasso. That the two should know each other and that their work should find some parallel can almost be taken for granted.

In the book "Stravinsky" Merle Armitag says as follows:

"Possibly the art of Picasso can help us understand the accomplishments of Stravinsky. If a painter may be said to start with reality, which he then transmutes—then Picasso begins with form already transmuted, which he in turn re-organizes and relates after his own convictions . . .

"Stravinsky has moved steadily towards a more universal musical language. What he has accomplished has a certain parallel with the experience of the documentary film director . . . the Stravinsky who created 'Le Sacre' is the same mind which produced 'Orpheus' (out this month on RCA Victor)—an antithesis which is a hallmark of his genius."

A further parallel between these two giants can be drawn by quoting George Balanchine,\* who was the choreographer for the New York performance of "Orpheus" last year: "And I don't understand either what is meant when Stravinsky's music is called too abstract . . . No piece of music, no dance can in itself be abstract. You hear a physical sound . . . or you see moving before you, dancers of flesh and blood, in a living relation to each other. What you hear and see is completely real . . ."

\*(This quote and the pictures on this page, courtesy Pellegrini & Cudahy, publishers of "Stravinsky in the Theater.")



# The RED SEAL PICTURE

a page of red seal record reviews



Guest  
Reviewer

**Byron Janis**

This is the time of year when the opera season opens and so, naturally, there are a lot of vocal records on this month's RCA Victor Red Seal release, which I have been asked to review. Although I'm not a singer myself I appreciate the vocal art deeply and have gotten much pleasure out of listening to and writing about these records.

**MARIO LANZA, tenor** \* \* \* \*

**THAT MIDNIGHT KISS** is the title of the new M-G-M movie which introduces this brilliant new tenor, and also the title of this new album which contains records of Lanza singing the songs he performs in the film. Right now I would like to go on record as saying that this new voice is one of the finest to come along in years. The titles selected for the album—including the two "popular" numbers—are ideally suited as showpieces in which Lanza's range and flexibility are strikingly displayed. They include: "Celeste Aida" (Verdi), "Che Gelida Manina" (Puccini), "Mamma Mia Che Vo' Sape?" (Nutile), "Core'Ngrato" (Cardillo), "They Didn't Believe Me" (Kern), and "I Know, I Know, I Know" (Kaper).

**ROCHESTER PHILHARMONIC ORCHESTRA,**

**ERICH LEINSDORF, Conductor;**

**EILEEN FARRELL, Soprano; SET SVANHOLM, Tenor**

**SIEGFRIED: Act III, Scene 3,** by Richard Wagner (complete). Brave youthful music, the happy high point of "The Ring," interpreted with more robustness than ever before. Farrell's voice has the strength and fullness demanded of "Brünnhilde." These young stars achieve a thrilling love duet when the Norse hero wakens the fire-protected Valkyrie and persuades her to mortal love. Leinsdorf's conducting is powerful. (Sung in German on five 12-inch records)

**IGOR STRAVINSKY, Conducting**

**RCA VICTOR SYMPHONY ORCHESTRA**

**ORPHEUS.** A brilliant recording with the composer himself conducting this "dance-drama" was hailed as the composer's masterpiece at its New York debut last year. Written against a formal pattern, the music achieves the expected Stravinsky originality by juggling themes and melodies between woodwinds and strings. (Four 12-inch records)

**SIR THOMAS BEECHAM, BART., conducting**

**ROYAL PHILHARMONIC ORCHESTRA**

**EIN HELDENLEBEN, op. 40** (A Hero's Life) By Richard Strauss. The last tone poem from the late master's pen was written as a companion piece to "Don Quixote."

"Hero" music glorifies the little man in his struggles for happiness, love, recognition, and for inner peace. Strauss describes a vivid personality, recognized as himself. (Recorded

in England on five 12-inch records)

**EDMUND KURTZ, 'Cellist**

**SONATA FOR 'CELLO AND PIANO IN**

**G MINOR, op. 65** by Chopin. Oscar

Thompson ("Cyclopedia of Music and

Musicians") says of this work: "The

'Cello Sonata, Opus 65 . . . is far too

seldom played." The four movements

of the sonata are filled with rich and

melodic center, and are played in imag-

inative virtuoso fashion by 'cellist Edmund Kurtz and pianist

Artur Balsam. (Three 12-inch records)

**NBC SYMPHONY ORCHESTRA**

**GUIDO CANTELLI, Conductor**

**SYMPHONY No. 93, IN D** by Haydn was chosen by Cantelli

for his RCA Victor debut. The first and one of the less-

known of the 12 symphonies Haydn wrote for Salomon,

the London impresario. Mature music without struggle or

boast, it is still full of the richness of living which marked

the composer's march from humble birth to honored death.

(Three 12-inch records)

**DOROTHY KIRSTEN, Soprano**

**UN BEL DI, VEDREMO** (One Fine Day) "Madama Butterfly":

Act II. The Met star breathtakingly sings a lovely air from

the Puccini opera.

**CHIL IL BEL SOGNO DI DORETTA** (What a Beautiful Dream

of Doretta) from Puccini's "La Rondine." Act I. Vivid vir-

tuosity. (12-inch record)

**FLORENCE QUARTARARO, Soprano**

**LA MAMMA MORTA** (Mother Is Dead)

from "Andrea Chenier": Act III, by

Giordano. Violent commentary on the

French Revolution. Brilliant collab-

oration between conductor and soloist.

**CARE SELVE** (Come, Beloved) from

Handel's "Atlanta." (12-inch record)

**JAN PEECE, Tenor**

**RECONDITA ARMONIA** (Strange Har-

mony of Contrasts) from Puccini's

"La Tosca": Act I. One of the more beautiful love songs for

which the composer is noted.

**CH'ELLA MI CREDA LIBERO** (Let Her Believe That I Have

Gained My Freedom) from Puccini's "Girl of the Golden

West": Act III. The most famous melody in this popular

opera. (10-inch record)

**LICIA ALBANESE, Soprano**

**ANCORA UN PASSO OR VIA** (Entrance of Butterfly) from

"Madama Butterfly": Act I. Puccini.

**CON ONOR MUORE** (Death of Butterfly) Act II. (12-inch

record)

**GLADYS SWARTHOUT, Mezzo-soprano**

**LETTER SCENE** from "Werther" by Massenet. Act III:

(Werther! Werther! Who could have known) and (I write

you from my little room). (12-inch record)

**LEOPOLD STOKOWSKI**

**THE SLEIGH RIDE** (Deutsche Tänze

No. 3 K. 605) by Mozart. Yule music

by the conductor and his Symphony

Orchestra.

**DANCE OF THE SUGAR PLUM FAIRY**

from the "Nutcracker Suite." Brill-

iant bit of orchestral gossamer

recorded with acoustical quality

always found in the conductor's

records. (10-inch record)



The swing's to "45"



The swing's to "45"



The swing's to "45"

# RED SEAL

November, 1949

- Andrea Chénier: Act III; LA MAMMA MORTA**  
(Mother Is Dead) (Giordano)  
Florence Quartararo, Sop., with RCA  
Victor Orch., Morel, Cond.  
12-1000 1.25  
▲49-0519 .95
- Alalanta: CARE SELVE (Come, Beloved)** (Handel)  
Florence Quartararo, Sop., with RCA  
Victor Orch., Morel, Cond.  
12-1000 1.25  
▲49-0519 .95
- DANCE OF THE SUGAR PLUM FAIRY** (from the  
"Nutcracker Suite, Op. 71a") (Tchaikovsky)  
Leopold Stokowski and his Symph.  
Orch. . . . . 10-1487 1.00  
▲49-0553 .95
- DUDELE, A. (Lieb-Trad.-Low-Bass)**  
Jan Peerce, Ten., with Orch., Bass,  
Cond. . . . . 12-1003 1.25  
▲49-0590 .95
- Girl of the Golden West: Act III; CH'ELLA MI  
CREDA LIBERO (Let Her Believe That I Have  
Gained My Freedom)** (Puccini)  
Jan Peerce, Ten., with RCA Victor  
Orch., Leinsdorf, Cond.  
10-1486 1.00  
▲49-0552 .95

## BEST SELLING RED SEAL RECORDS

- BOLERO** (Ravel)  
Boston Symp. Orch., Koussevitzky, Cond. . . . . DV-18 5.00  
DM-1220 3.50  
▲WDM-1220 2.20
- CARMEN (Excerpts) (Recordrama)** (Bizet)  
Albanese, Votipka, Swarthout,  
Browning, Vinay, Amato, Merrill  
and Cehanovsky, Soloists  
DM-1078 8.75  
▲WDM-1078 6.20
- CHOPIN WALTZES**  
Alexander Brailowsky, Pianist  
(Vol. 1) MO-863 6.00  
(Vol. 2) MO-864 4.75
- CONCERTO FOR PIANO AND ORCHESTRA  
No. 2, IN B-FLAT, Op. 83 (Brahms)**  
Vladimir Horowitz, Pianist, with  
Arturo Toscanini and NBC  
Symp. Orch. . . . . DM-740 8.50
- CONCERTO FOR VIOLIN AND ORCHESTRA  
IN E MINOR, Op. 61 (Mendelssohn)**  
Mischa Elman, Violinist, with  
Chicago Symp. Orch., Defauw,  
Cond. . . . . DM-1196 6.00  
▲WDM-1196 4.30
- CONCERTO FOR VIOLIN AND ORCHESTRA  
IN O, Op. 35 (Tchaikovsky)**  
Jascha Heifetz, Violinist, with  
London Philharmonic Orch., Bar-  
birolli, Cond. . . . . DM-356 6.00
- DRAMATIC SCENES FROM VERDI OPERAS**  
Leonard Warren, Bar., with RCA  
Victor Orch., Weissmann, Cond.  
MO-1245 4.75
- ENDRES The First Piano Quartet**  
MO-1263 4.75  
▲WMO-1263 3.35
- FOUR OPERATIC ARIAS**  
Jan Peerce, Ten., with RCA  
Victor Orch., Leinsdorf, Cond.  
VO-22 5.00  
MO-1250 3.50
- HIGHLIGHTS FROM MADAME BUTTERFLY**  
(Puccini)  
Albanese, Browning and Melton,  
Soloists . . . . . DM-1068 4.75  
▲WDM-1068 3.35
- MUSIC TO REMEMBER**  
(Chopin Selections) José Iturbi, Pianist  
DM-1110 3.00  
▲WDM-1110 2.20
- PRÉLUDES, LES (Symphonic Poem No. 3)**  
(Liszt)  
Leopold Stokowski and his  
Symp. Orch. . . . . DM-1277 2.50  
▲WDM-1277 2.20
- RDMEO AND JULIET (Overture-Fantasia)**  
(Tchaikovsky)  
Arturo Toscanini and NBC  
Symp. Orch. . . . . DM-1178 4.75  
▲WDM-1178 3.35
- SONGS YOU LOVE BY ROBERT MERRILL**  
Robert Merrill, Bar., with Russ  
Case and Orch. . . . . MO-1150 5.00  
▲WMO-1150 4.30
- WALTZES (Album of Strauss Waltzes)**  
Boston Pops Orch., Fiedler,  
Cond. . . . . DM-445 6.00  
▲WDM-445 4.30

- HELDENLEBEN, EIN, Op. 40 (A Hero's Life)**  
(R. Strauss)  
Sir Thomas Beecham, Bart., con-  
ducting Royal Philharmonic Orch.  
DM-1321 7.25  
▲WDM-1321 5.25
- Madama Butterfly: Act I; ANCDRA UN PASSO DR  
VIA (Entrance of Butterfly)** (Puccini)  
Licia Albanese, Sop., with RCA Vic-  
tor Orch. and Women's Cho., Trucco,  
Cond. . . . . 12-1001 1.25  
▲49-0550 .95
- Madama Butterfly: Act II; CON ONDR MUDRE**  
(Death of Butterfly) (Puccini)  
Licia Albanese, Sop., with RCA Vic-  
tor Orch., Trucco, Cond.  
12-1001 1.25  
▲49-0550 .95
- Madama Butterfly: Act II; UN BEL DI, VEDREMO**  
(One Fine Day) (Puccini)  
Dorothy Kirsten, Sop., with RCA  
Victor Orch., Morel, Cond.  
12-0999 1.25  
▲49-0518 .95
- ORPHEUS (Stravinsky)**  
Igor Stravinsky conducting RCA Vic-  
tor Symp. Orch. . . . . DM-1320 6.00  
▲WDM-1320 4.30
- Rondina, La: Act I; CHI IL BEL SOGNO DI DO-  
RETTA** (Puccini) Dorothy Kirsten,  
Sop., with RCA Victor Orch., Morel,  
Cond. . . . . 12-0999 1.25  
▲49-0518 .95
- SHEPHERD, A DREAMER, A** (Weinper-  
Rappaport-Olschaneitzky-Bass)  
Jan Peerce, Ten., with Orch., Bass,  
Cond. . . . . 12-1003 1.25  
▲49-0590 .95
- SIEGFRIED: Act III; Scene 3 (Wagner)**  
Eileen Farrell, Sop., and Set Svan-  
holm, Ten., with Rochester Philhar-  
monic Orch., Leinsdorf, Cond.  
DM-1319 7.25  
▲WDM-1319 5.25
- SLEIGH RIDE, THE (Deutsche Tanze No. 3, K. 605)**  
(Mozart)  
Leopold Stokowski and his Symp.  
Orch. . . . . 10-1487 1.00  
▲49-0553 .95
- SONATA FOR 'CELLO AND PIANO IN G MINOR**  
Op. 65 (Chopin)  
Edmund Kurtz, 'Cellist, with Artur  
Balsam at the Piano . . . . . DM-1322 4.75  
▲WDM-1322 3.35
- SYMPHONY No. 93, IN O (Haydn)**  
NBC Symp. Orch., Cantelli, Cond.  
DM-1323 4.75  
▲WDM-1323 3.35
- Tosca, La: Act I; RECONDITA ARMONIA (Strange  
Harmony of Contrasts)** (Puccini)  
Jan Peerce, Ten., with RCA Victor  
Orch., Leinsdorf, Cond. . . . . 10-1486 1.00  
▲49-0552 .95
- Werther: Act III; LETTER SCENE (Massenet)**  
Gladys Swarthout, Mezzo-sop., with  
RCA Victor Orch., Morel, Cond.  
12-1002 1.25  
▲49-0551 .95

## POPULAR

- List Price  
78 RPM records 75c each  
45 RPM records 65c each  
unless otherwise noted
- AGAIN (V.R.)**  
Tommy Dorsey and Orch., Marcy  
Lutes, Voc. . . . . 20-3427  
▲47-3028
- AT THE CAFÉ RENDEZVUS (V.R.)**  
Jean Sablon with the Ellis Larkin  
Trio and Vocal Quartet . . . . . 20-3537  
▲47-3026
- BLUE FOR A BOY-PINK FOR A GIRL (V.R.)**  
Vaughn Monroe and Orch., Vaughn  
Monroe and The Moon Maids, Voc.  
20-3549  
▲47-3042
- BOPTURA**  
Charlie Ventura and Orch. . . . . 20-3552  
▲47-3045
- DIME A DOZEN (V.R.)**  
Sammy Kaye and Orch., The Kay-  
dets, Voc. . . . . 20-3532  
▲47-3010
- DON'T CRY JOE**  
Juanita Hall . . . . . 20-3557  
▲47-3050
- DREAMER'S HOLIDAY, A**  
Perry Como and The Fontane Sisters  
20-3543  
▲47-3036
- ENVY**  
Fran Warren . . . . . 20-3551  
▲47-3044
- EVERYTHING THEY SAID CAME TRUE (V.R.)**  
Sammy Kaye and Orch., The Kay-  
dets, Voc. . . . . 20-3532  
▲47-3010



ANNOUNCED SEPT. 1

- GEE! IT'S TOUGH TO BE A SKUNK**  
Ziggy Talent with Vaughn Monroe's  
Orch. . . . . 20-3541  
▲47-3031
- GIVE ME SOME SUGAR, SUGAR BABY**  
The Three Suns with Rosalie Allen  
and Elton Britt . . . . . 20-3536  
▲47-3025
- GIVE ME YOUR TIRED, YOUR PDDR**  
Tony Martin with Cho. and Orch.  
20-3535  
▲47-3024
- HAWAIIAN SUNSET (V.R.)**  
Sammy Kaye and Orch., The Kaye  
Choir and The Kaydets, Voc.  
20-3545  
▲47-3038
- HEADLESS HORSEMAN, THE (V.R.)**  
Tex Beneke and Orch., Tex Beneke  
and The Moonlight Serenaders, Voc.  
20-3528  
▲47-3015
- HUCKLE-BUCK, THE (V.R.)**  
Tommy Dorsey and Orch., Charlie  
Shavers, Voc. . . . . 20-3427  
▲47-3028
- ICHBAD (V.R.)**  
Tex Beneke and Orch., Tex Beneke  
and The Moonlight Serenaders, Voc.  
20-3527  
▲47-3014
- IF LOVE IS TROUBLE (V.R.)**  
Dizzy Gillespie and Orch., Johnny  
Hartman, Voc. . . . . 20-3538  
▲47-3027
- IF WE HADN'T BROKEN UP ON WEDNESDAY  
NIGHT, THURSDAY WOULD HAVE BEEN A  
YEAR**  
Tony Martin with Orch. . . . . 20-3535  
▲47-3024
- IF YOU EVER FALL IN LOVE AGAIN**  
Bill Lawrence with Vocal Quartet and  
Orch. . . . . 20-3539  
▲47-3029
- IN THE LAND OF OO-BLA-DEE (V.R.)**  
Dizzy Gillespie and Orch., Joe Car-  
roll, Voc. . . . . 20-3538  
▲47-3027
- I'VE GOT A HEART FILLED WITH LOVE**  
Spade Cooley (King of Western  
Swing) and his Band . . . . . 20-3547  
▲47-3040
- JEALOUS HEART**  
Bill Lawrence with Vocal Quartet and  
Orch. . . . . 20-3539  
▲47-3029
- JOLSON SINGS AGAIN**  
**IS IT TRUE WHAT THEY SAY**  
**ABOUT DIXIE (V.R.)** Phil Harris  
and Orch., Phil Harris, Voc.; **AFTER**  
**YOU'VE GONE (V.R.)** Count Basie  
and Orch., Jimmy Rushing, Voc.;  
**TOOT TOOT TOOTSIE, GOODBYE**  
Tony Martin; **BABY FACE (V.R.)**  
Sammy Kaye and Orch., The Three  
Kaydets, Voc.; **SONNY BOY (V.R.)**  
Vaughn Monroe and Orch., Vaughn  
Monroe, Voc.; **I ONLY HAVE**  
**EYES FOR YOU (V.R.)** Tommy  
Dorsey and Orch., Johnny Amoruso,  
Voc. . . . . P-254 3.25  
▲WP-254 2.30
- KATRINA (V.R.)**  
Tex Beneke and Orch., Glenn Dou-  
glas, Voc. . . . . 20-3527  
▲47-3014
- KNOCK SONG, THE (V.R.)**  
Tommy Dorsey and Orch., Jack  
Duffy, Voc. . . . . 20-3544  
▲47-3037
- LAST MILE HOME, THE (V.R.)**  
Sammy Kaye and Orch., The Kaye  
Choir and The Kaydets, Voc.  
20-3545  
▲47-3038
- LOVE IS SUCH A CHEAT (V.R.)**  
Freddy Martin and Orch., Merv Grif-  
fin and The Martin Men, Voc.  
20-3540  
▲47-3030
- LOVE'S A PRECIOUS THING**  
Juanita Hall . . . . . 20-3557  
▲47-3050
- MEADOWS OF HEAVEN, THE**  
Perry Como . . . . . 20-3543  
▲47-3036
- MERRILY SONG, THE (V.R.)**  
Tex Beneke and Orch., Tex Beneke  
and The Moonlight Serenaders, Voc.  
20-3528  
▲47-3015

- MY HOT TAMALES WENT CHILLY ON ME**  
Ziggy Talent with Vaughn Monroe's  
Orch. . . . . 20-3541  
▲47-3031
- MY DWN, MY ONLY, MY ALL (V.R.)**  
Freddy Martin and Orch., Merv Grif-  
fin and The Martin Men, Voc.  
20-3540  
▲47-3030
- ON THE TARANTELLONA**  
Dennis Day and The Rhythmaires  
20-3548  
▲47-3041
- SARONG (V.R.)**  
Ray McKinley and Orch., Ray Mc-  
Kinley, Voc. . . . . 20-3546  
▲47-3039
- SHALLY-GO-SHEE**  
Dennis Day and The Rhythmaires  
20-3548  
▲47-3041

## YOUR FAVOR

- RED SEAL**  
**CONCERTO FOR PIANO AND ORCHESTRA**  
(1936) (Khatchaturian)  
William Kapell, Pianist, with  
Boston Symp. Orch., Koussevitzky, Cond.  
▲WDM-1084 4.30
- MAKE BELIEVE (from "Show Boat")**  
(Hammerstein II-Kern)  
Allan Jones, Ten., with Orch.,  
Bring, Cond. . . . . 19-0626 .95
- MAMMA** (featured in the film "Madre")  
(Cherubini-Bixio)  
Beniamino Gigli, Ten., with  
Orch., Olivieri, Cond. . . . . 49-0573 .95
- MUSIC OF ERNESTO LEUCONA, THE**  
Malaguena, La Comparsa and 5  
other selections  
The First Piano Quartet  
▲WCO-41 3.35
- OPERETTA FAVORITES**  
Giannina Mia, Donkey Serenade  
and 4 other selections  
Jeanette MacDonald, Sop., with  
Russ Case and Orch. and Cho.  
▲WMO-1071 3.35
- PICTURES AT AN EXHIBITION**  
(Moussorgsky-Edited Horowitz);  
Vladimir Horowitz, Pianist  
▲WDM-1249 4.30
- SE VUOI GODER LA VITA** (featured in the  
film "Madre") (Cherubini-Bixio)  
Beniamino Gigli, Ten., with  
Orch., Olivieri, Cond. . . . . 49-0573 .95
- SONG FEST**  
Pack Up Your Troubles in Your  
Old Kit Bag and other old time  
favorites  
Boston Pops Orch., Fiedler, Cond.  
▲49-0571 .95

- SHE'S A WINE-D (V.R.)**  
Count Basie and Orch., Jimmy Rush-  
ing, Voc. . . . . 20-3542  
▲47-3032
- SIMPLE MELODY (V.R.)**  
Jean Sablon with the Ellis Larkin  
Trio and Vocal Quartet . . . . . 20-3537  
▲47-3026
- SLIDER**  
Count Basie and Orch. . . . . 20-3542  
▲47-3032
- SOFT LIPS**  
The Three Suns with Elton Britt and  
Rosalie Allen . . . . . 20-3536  
▲47-3025
- STARLIGHT SERENADES**  
**THE STORY OF A STARRY NIGHT**  
(V.R.); **STAIRWAY TO THE STARS**  
(V.R.); **WHEN YOU WISH UPON**  
**A STAR (V.R.)**; **STARLIT HOUR**  
(V.R.); **A HANDFUL OF STARS**  
(V.R.); **SHAKE DOWN THE STARS**  
(V.R.) Glenn Miller and Orch., Ray  
Eberle, Voc. . . . . P-255 3.25



# RECORD RELEASES

RCA VICTOR 45 RPM RECORDS

15 THROUGH OCT. 14

- TWILIGHT (V.R.)**  
Tommy Dorsey and Orch., Sonny Calello, Voc. .... 20-3544  
▲17-3037
- VIENI SU (V.R.)**  
Vaughn Monroe and Orch., Vaughn Monroe, Voc. .... 20-3549  
▲17-3012
- WHERE DID THE WILD WEST GO? (V.R.)**  
Ray McKinley and Orch., Ray McKinley, Voc. .... 20-3546  
▲17-3039
- YANKEE CLIPPER (V.R.)**  
Charlie Ventura and Orch., Betty Bennett and Band, Voc. .... 20-3552  
▲17-3045
- YOU CAN'T TAKE TEXAS OUT OF ME**  
Spade Cooley (King of Western Swing) and his Band. .... 20-3547  
▲17-3040
- YOU'RE IN LOVE WITH SOMEONE**  
Fran Warren. .... 20-3551  
▲17-3044

## RHYTHM · BLUES SPIRITUALS

- List Price  
78 RPM records 75c each  
45 RPM records 65c each  
unless otherwise noted
- EASY COME, EASY GO BLUES**  
Meredith Howard, Blues Singer  
22-0044  
▲50-0028
- I FOUND A DREAM**  
Big John Greer and The Rhythm Rockers. .... 22-0045  
▲50-0029
- I LOVE YOU FOR MYSELF**  
Sonny Boy Williamson, Blues Singer  
22-0046  
▲50-0030
- IF I TOLD YOU ONCE**  
Big John Greer and The Rhythm Rockers. .... 22-0045  
▲50-0029
- IT'S A BRAND NEW BOOGEY**  
Tampa Red, Blues Singer. .... 22-0043  
▲50-0027
- JELLY AND BREAD**  
Meredith Howard, Blues Singer  
22-0044  
▲50-0028
- PUT YOUR MONEY WHERE YOUR MOUTH IS**  
Tampa Red, Blues Singer. .... 22-0043  
▲50-0027
- SOUTHERN DREAM**  
Sonny Boy Williamson, Blues Singer  
22-0046  
▲50-0030
- WALKIN' BLUES (V.R.)**  
Johnny Moore's Three Blazers (with Oscar Moore), Billy Valentine, Voc.  
22-0042  
▲50-0026
- YOU CAN GO FEED YOURSELF (V.R.)**  
Johnny Moore's Three Blazers (with Oscar Moore), Billy Valentine, Voc.  
22-0042  
▲50-0026

## HITS ON '45'

- STRAUSS POLKAS**  
"Tik Tak Polka, Sans Souci-Polka and 4 other selections  
Boston Pops Orch., Fiedler, Cond.  
▲WMO-1019 3.35
- SYMPHONIE ESPAGNOLE, Op. 21 (Lalo)**  
Yehudi Menuhin, Violinist, with Orchestre Colonne, Fournet, Cond.  
▲WDM-1207 4.30
- WHY DO I LOVE YOU (from "Show Boat")**  
(Hammerstein II-Kern)  
Allan Jones, Ten., with Orch., Bring, Cond. .... 19-0626 .95

## POPULAR

- BLOSSOM TIME (Selections)**  
Three Little Maids, Song of Love and 8 other selections (Donnelly-Romberg) Al Goodman and Orch. with Soloists  
▲WK-5 3.60
- BRAHMS' WALTZES FOR DANCING**  
Let Your Heart Lead the Way, Anna Rosa and 4 other selections  
Wayne King and Orch., Nancy Evans and Billy Leech, Voc.  
▲WP-208 2.30
- COWBOY HYMNS AND SPIRITUALS**  
Too High, Too Wide, Too Low, Riedtch Up in Glory and 4 other selections. Sons of the Pioneers  
▲WP-229 2.30
- HYMNS OF ALL CHURCHES**  
A Mighty Fortress Is Our God, Eli, Eli and 6 other selections  
"Hymns of All Churches" Choir; Jacky, Dir., with Soloists  
▲WP-162 2.30
- MUSIC AMERICA LOVES BEST**  
Star Dust, Jalousie and 4 other selections. Russ Case and Orch.  
▲WP-210 2.30

## POP-SPECIALTIES

- List Price  
78 RPM records 75c each  
45 RPM records 65c each  
unless otherwise noted
- ALPINE POLKA (V.R.)**  
Ernie Benedict and his Polkateers, The Alpine Trio and The Kendall Sisters, Voc. .... 25-1135  
▲51-0023
- BOY AND GIRL POLKA (V.R.)**  
Ernie Benedict and his Polkateers, Dolly Kendall and Roy West, Voc.  
25-1135  
▲51-0023
- LULUBELLE SCHOTTISCHE**  
Six Fat Dutchmen. .... 25-1136  
▲51-0027
- MAIDEN POLKA**  
Six Fat Dutchmen. .... 25-1136  
▲51-0027

- MY FILIPINO ROSE**  
Hank Snow (The Singing Ranger) and his Rainbow Ranch Boys. .... 21-0101  
▲18-0104
- NOTHIN' WON'T CURE THE BLUES**  
Johnny Tyler and the Riders of the Rio Grande. .... 21-0105  
▲18-0108
- PASS THE TURNIP GREENS (V.R.)**  
Bill Boyd and his Cowboy Ramblers, Bill and Jim Boyd, Voc. .... 21-0109  
▲18-0112
- PICTURE, A RING AND A CURL, A**  
The Carter Sisters and Mother Maybelle. .... 21-0102  
▲18-0105
- POISON IVY (V.R.)**  
Bill Boyd and his Cowboy Ramblers, Marvin Montgomery, Voc. .... 21-0109  
▲18-0112
- ROY ROGERS' ROUNDUP**  
My Chickashay Gal; A Little White Cross on the Hill; I Wish I Had Never Met Sunshine; No Children Allowed; My Heart Went That-a-Way; Dusty Roy Rogers, Voc., with Orch.  
P-253 3.25  
▲WP-253 2.30
- SHAKE HANDS WITH YOUR MOTHER TODAY**  
The Blue Sky Boys. .... 21-0108  
▲18-0111
- SQUARE DANCES WITH CALLS**  
You Call Everybody Darlin'; Shocking Eye Straw; Black Eyed Susie; The Battle Hymn of the Republic; Fire on the Mountain; Cornbread, Lasses and Sassafras Tea  
Pee Wee King and his Golden West Cowboys with Lee A. Bedford, Jr., Caller. .... P-256 3.25  
▲WP-256 2.30
- TENNESSEE BORDER—No. 2**  
Homer and Jethro. .... 21-0110  
▲18-0113
- WALK A LITTLE CLOSER**  
The Carter Sisters and Mother Maybelle. .... 21-0102  
▲18-0105
- WHEN I COMB MY HANDS THROUGH THE SANDS OF TEXAS (V.R.)**  
Ernie Benedict and The Range Riders, The Cowboy Choir, Voc. .... 21-0103  
▲18-0106

## INTERNATIONAL

List Price 75c each  
unless otherwise noted

### FRENCH-CANADIAN

- BONNE CHANSON, LA**  
"L'Echo" Albert Vian, Baryton  
"Alouette" Le Quatuor Alouette  
26-7042

### GERMAN

- GRUN IST DIE HEIDE**  
ROSEMARIE  
Leslie Chabay, Tenor. .... 25-4116
- LEBEN OHNE LIEBE KANNST DU NICHT WENN ICH MIR 'WAS WUNSCHEN DURFTE**  
Marlene Dietrich. .... 25-4115

### HUNGARIAN

- ROMANTIC GYPSY AIRS**  
Emery Deutch and his Gypsy Orch.  
P-251 3.25  
▲WP-251 2.30
- SZÁZ SZÁL GYERTYÁT; PIROS RÓZSA FESLŐ RÓZSA; NYISD KI BAHAM AZ AJTÓT**  
Alexander Sved. .... 25-6087

### ITALIAN

- LUCIA, LUCI; CANZONE AL VENTO VA'**  
Stefano Lombardi. .... 25-7118
- RADIOFORTUNA—Polca; SETTEMBRE—Valtzer**  
Casadei e la sua Orch. .... 25-7120

### JEWISH

- SADIR DANCE (V.R.); MECHAYE WAR CHANT**  
Mickey Katz and his Kosher-Jammers  
25-5095

### POLISH

- FINGER POLKA (V.R.); LITTLE OLD LADY**  
OBEREK (V.R.) Silver Bell Orch., Walter Zaremba, Voc. .... 25-9206
- JABLECZNIK—Polka; WIESNIAK—Oberek**  
Walter Grabek i Krakowska Orkiestra. .... 25-9208

## BLUEBIRD (POPULAR)

List Price 46c each  
unless otherwise noted

- GOLDEN SLIPPERS (V.R.)**  
Main Street String Band, The Band, Voc. .... 30-0005

## BEST SELLING POPULAR RECORDS

List Price

78 RPM records 75c each  
45 RPM records 65c each  
unless otherwise noted

- SOMEDAY (V.R.)**  
Vaughn Monroe and Orch., Vaughn Monroe and The Moon Men, Voc. .... 20-3510  
▲17-2986
- ROOM FULL OF ROSES (V.R.)**  
Sammy Kaye and Orch., Don Cornell and The Kaydets, Voc.  
20-3441  
▲17-2908
- DANCE OF THE HOURS (V.R.)**  
Spike Jones and his City Slickers, Commentator: Doodles Weaver. .... 20-3516  
▲17-2992
- JEALOUS HEART**  
Bill Lawrence. .... 20-3539  
▲17-3029
- I'M THROWING RICE**  
Eddy Arnold. .... 21-0083  
▲18-0080
- GIVE ME YOUR HAND**  
Perry Como. .... 20-3521  
▲17-2997
- HUCKLE-BUCK, THE (V.R.)**  
Tommy Dorsey and Orch., Charlie Shavers, Voc. .... 20-3427  
▲17-3028
- RIDERS IN THE SKY (V.R.)**  
Vaughn Monroe and Orch., Vaughn Monroe and The Quartet, Voc. .... 20-3411  
▲17-2902
- THAT LUCKY OLD SUN**  
Vaughn Monroe and Orch., Vaughn Monroe and The Moon Men, Voc. .... 20-3518  
▲17-3018
- JUST ONE WAY TO SAY I LOVE YOU**  
Perry Como. .... 20-3469  
▲17-2931
- FOREVER AND EVER**  
Perry Como. .... 20-3347  
▲17-2892
- SOME ENCHANTED EVENING**  
Perry Como. .... 20-3402  
▲17-2896
- DRY BONES**  
Tommy Dorsey and Orch. .... 20-3523  
▲11-3002
- THE ECHO OF YOUR FOOTSTEPS**  
Eddy Arnold. .... 21-0051
- DIME A DOZEN**  
Sammy Kaye and Orch., The Kaydets, Voc. .... 20-3532  
▲17-3010

- "HELLO, HELLO!" (V.R.)**  
Main Street String Band, The Band, Voc. .... 30-0005
- HOP-SCOTCH POLKA (Scotch Hot)**  
Ella Logan. .... 30-0003
- IT ALL DEPENDS ON YOU (V.R.)**  
Ralph Flanagan and Orch., Harry Prime, Voc. .... 30-0002
- MIND YOUR OWN BUSINESS**  
Jesse Rogers and his '49ers. .... 33-0001
- OL' JOE LOUIS (V.R.)**  
Cab Calloway and his Cab Jivers, Cab Calloway and The Band, Voc. .... 30-0004
- STORY OF ANNIE LAURIE, THE**  
Ella Logan. .... 30-0003
- WEDDING OF LILI MARLENE, THE (V.R.)**  
Ralph Flanagan and Orch., Harry Prime, Voc. .... 30-0002
- WHY DON'T YOU HAUL OFF AND LOVE ME**  
Jesse Rogers and his '49ers. .... 33-0001
- YOUR VOICE (V.R.)**  
Cab Calloway and his Cab Jivers, Cab Calloway and "The Voice," Voc. .... 30-0004
- YOU'RE BREAKING MY HEART (V.R.)**  
Ralph Flanagan and Orch., Harry Prime, Voc. .... 30-0003
- YOU'RE SO UNDERSTANDING (V.R.)**  
Ralph Flanagan and Orch., Harry Prime, Voc. .... 30-0001

All prices shown are suggested list, subject to change without notice and exclusive of Local Taxes. Prices of all single records, 45 RPM, Bluebird and Children's Albums, and Red Seal Two-Pocket envelope Albums do not include Federal Excise Tax. All other prices include Federal Excise Tax.

# The POPULAR PICTURE

*a page of popular record reviews*



Guest  
Reviewer

Bill Lawrence

When RCA Victor asked me to review the new record releases for this issue of their magazine I told them that I'm not much of a writer. They wouldn't let me off that easily and told me that all I would have to do was listen to the records, tell them what I thought and they'd do the rest.

## PERRY COMO

**DREAMER'S HOLIDAY and MEADOWS OF HEAVEN.** The "Dreamer's Holiday" side of this record is a very intriguing number, all about flying away with butterflies to an imaginary land where everything is ideal. It's good material and Perry has just the right kind of dream quality in his voice.

## TOMMY DORSEY

**TWILIGHT and THE KNOCK KNOCK SONG.** The "Knock, Knock" is the old one that goes "I hear you knocking—but you can't come in." But I'll bet you've never heard it played and sung like this! Tommy puts punch and subdued—yet driving—rhythm behind voice. Really fine dance music on this one and lots of clever and clean arranging tricks.

## RAY MCKINLEY

**SARONG and WHERE DID THE WILD WEST GO?** Mack, a Westerner in every respect, plays a novelty number with humor and "new sound" backgrounds on "Where Did the Wild West Go?" The tune is well put together and Ray does some very pleasant vocal mugging.

## DENNIS DAY

**SHALLY-GO-SHEE and ONA THE TARANTELLONA.** Dennis is undoubtedly the champ of linguists among singers. On the first side the accent is Irish and the other side finds him doing one with Italian shadings. He even sings a few lines in Italian. It's a very funny thing with lots of hit possibilities. I particularly like that mandolin chorus introduction.

## FRAN WARREN

**YOU'RE IN LOVE WITH SOMEONE and ENVY.** Both orchestrally and vocally "Envy" is wonderful. You'll like the unusual use of the organ behind Fran's voice and the way it blends with the orchestra. Fran herself deserves the highest praise. She never overdoes the thing, even underplays the possibilities, to get a very easy and moody effect.

## RALPH FLANAGAN

**IT ALL DEPENDS ON YOU and THE WEDDING OF LILI MARLENE.** Ralph is a conductor-arranger who's been known in the trade for years. Here, he heads his own group in two dance specials. The beat is perfect, made for dancing and the scoring is clean and expertly executed. Harry Prime sings on both sides and beats anything he's ever done before. You'd better get set for a new dance band sensation . . . this is it!

## TONY MARTIN

**TOOT TOOT TOOTSIE GOODBYE and YOU CALL IT MADNESS.** Two oldies, one of which—"Toot Toot"—is going to be popular again since it's in "Jolson Sings Again." get the full Martin treatment. Tony sings the first side at the fast pace required and the "Madness" number slowly.



The swing's to "45"

## JUANITA HALL

**LOVE'S A PRECIOUS THING and DON'T CRY JOE.** This is the first RCA Victor record by Juanita and she makes a fine start. The "Bloody Mary" of "South Pacific" has a first-rate plug song in "Joe." There may be lots of records of this but for my money Juanita gets more feeling and expression than anyone else.

## CAST OF TOP ARTISTS (Album)

**JOLSON SINGS AGAIN.** This album probably has more top talent than any you ever heard of before. Look at this list of stars: Vaughn Monroe, Phil Harris, Sammy Kaye, Tony Martin, Count Basie, and Tommy Dorsey. And the tunes, all Jolson favorites heard in the film, include: "Sonny Boy," "Baby Face," "Is It True What They Say about Dixie," "Toot, Toot, Tootsie," "After You're Gone" and "I Only Have Eyes for You." This one is definitely a hit.

## TONY MARTIN (Album)

**OH, YOU BEAUTIFUL DOLL** takes its title from the film of the same name. Tony Martin and The Pied Pipers sing such fine Fred Fischer songs as "I Want You to Want Me," "Peg O' My Heart," "When I Get You Alone Tonight," "There's a Broken Heart for Every Light on Broadway" and "Come Josephine in My Flying Machine." This is going to be a big picture and a big album.



The swing's to "45"

## GLENN MILLER (Album)

**STARLIGHT SERENADE** is one album that I, for one, am going to be sure to get. I always was an enthusiastic Glenn Miller fan and this set of records has some of my favorite titles. All have Ray Eberle vocals. They are: "The Story of a Starry Night," "Stairway to the Stars," "When You Wish Upon a Star," "Starlit Hour," "A Handful of Stars" and "Shake Down the Stars."

## PEE WEE KING (Album)

### SQUARE DANCES WITH CALLS

This square dance craze is really getting to be quite the thing. Everybody's doing it. Pee Wee King is one of the best known square dance bands around and the caller in this album is Lee A. Bedford, Jr. The titles include: "You Call Everybody Darlin'," "Shocking Rye Straw," "Black Eyed Susie," "The Battle Hymn of the Republic," "Fire on the Mountain," "Cornbread, Lasses and Sassafras Tea."

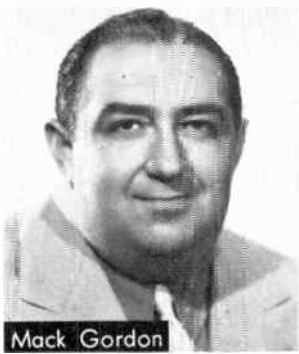
### SQUARE DANCES TONIGHT (Album)

Pee Wee King, the same leader who plays in the above album is also in this one, only this set is for the advanced square dancer, the one who likes to do his own calling. Titles include: "Devil's Dream," "Fisher's Hornpipe," "Sally Goodin," "Arkansas Traveler," "Billy in the Low Ground," and "Whistling Rufus."



The swing's to "45"





**Mack Gordon**

Hits: *Time on My Hands—Good Night My Love—Did You Ever See a Dream Walking*



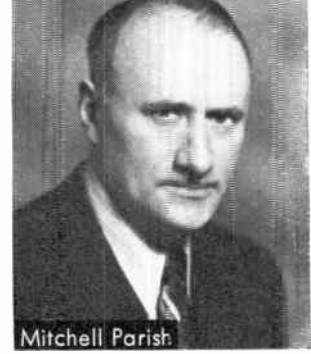
**Jay Livingston**

Hits with Ray Evans: *To Each His Own—Buttons and Bows—Golden Earrings*



**Frank Loesser**

Hits: *Slow Boat to China—Baby It's Cold Outside—Jingle, Jingle, Jingle*



**Mitchell Parish**

Hits: *Stardust (with Hoagy Carmichael)—Deep Purple—Sophisticated Lady*

# ARE POPULAR SONGS INSPIRED?

## Forum finds song writers split on question of "inspiration vs. perspiration"



**IRVING BERLIN:** "... Songs are suggested by situations, emotions, current events and so forth. Song writing is a talent and you apply it to every song you write. When you're lucky enough to write a hit, I suppose you could call it inspiration." Hits: *White Christmas—Always—Remember.*

Hardly any kind of music has taken quite the critical buffeting as popular music. At regular intervals someone, somewhere feels that it's high time that everyone take note of the fact that popular music is singularly uninspired. Few seem willing to rush to the defense of the popular song and rarely—if ever—is the man who should know most about the subject, the song writer, consulted.

On this page there are pictured some of the most successful lyric writers extant along with their views on the subject.

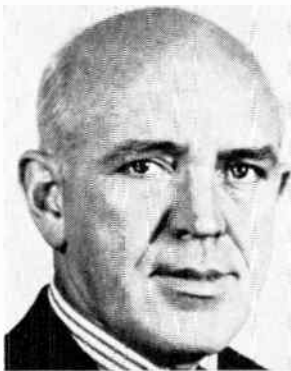
Mack Gordon: "Good songs must have an inspiration. You can always sing aloud any song that is created," Jay Livingston: "Inspiration is ideal when available. Frequently picture song writers must meet a deadline and can't wait for it. Generally picture songs are half inspiration—half tailoring jobs." Frank Loesser: "At least two of my songs, 'Roger Young' and 'Praise the Lord and Pass the Ammunition' were inspired and I felt very strongly about both of them."

Mitchell Parish: "What is termed inspiration is usually not so much a mystic quality as it is the task of transforming the commonplace into words and music."

\* (Simon & Schuster will publish Mr. Hammerstein's book next month.)



**OSCAR HAMMERSTEIN:** "I have devoted considerable space in the introduction of my new book 'Lyrics' to this question and feel that it would be a duplication to answer it in this article." Hits: *Oh, What a Beautiful Morning—Some Enchanted Evening—It Might As Well Be Spring.*



**JIMMY McHUGH:** "Many of my songs have been inspired . . . I might add that many songs written according to formula have also been hits." Hits: *I Can't Give You Anything but Love—I'm in the Mood for Love.*



**EDDY ARNOLD:** "Should the question be about Country Songs I'd say yes. Many of them are about something that happened in someone's life." Hits: *That's How Much I Love You—What Is Life Without Love.*



**SIGMUND ROMBERG:** "All music, whether pop or classical, is inspired, since it is the result of a creative urge to express an idea in musical language." Hits: *Lover Come Back to Me—One Alone—Sweethearts.*



SIR THOMAS STUDIES THE STRAUSS SCORE, WRITTEN IN 1898

## Sir Thomas Beecham, Bart., "Reads" Richard Strauss' Musical Autobiography

The last of the late Richard Strauss' great tone poems "Ein Heldenleben" (A Hero's Life) has been recorded by Sir Thomas Beecham, Bart., conducting the Royal Philharmonic Orchestra.

Believed by many to be Strauss' musical autobiography, the composer never admitted or denied that it might be, although there is sufficient evidence in the work itself to support the belief. For instance, in the fifth of the six sections, the one titled "The Hero's Works of Peace," there are to be found portions of all of Strauss' great works.

Recorded in England under the expert baton of Sir Thomas, shortly before Strauss' death in September, the work, which is being released this month, is a vivid monument to the composer.

Sir Thomas, whose date of arrival in this country was moved up from November to October is planning to arrange for a series of transcribed and syndicated radio programs while here. He will record 55 minute shows which will be broadcast once a week.



RICHARD STRAUSS

## "HUNTING SEASON"



PHIL HARRIS AND RAY MCKINLEY (BELOW) WITH THEIR GUNS

Like many another hunter Phil Harris and Ray McKinley find falling leaves the sure sign of another approaching season.

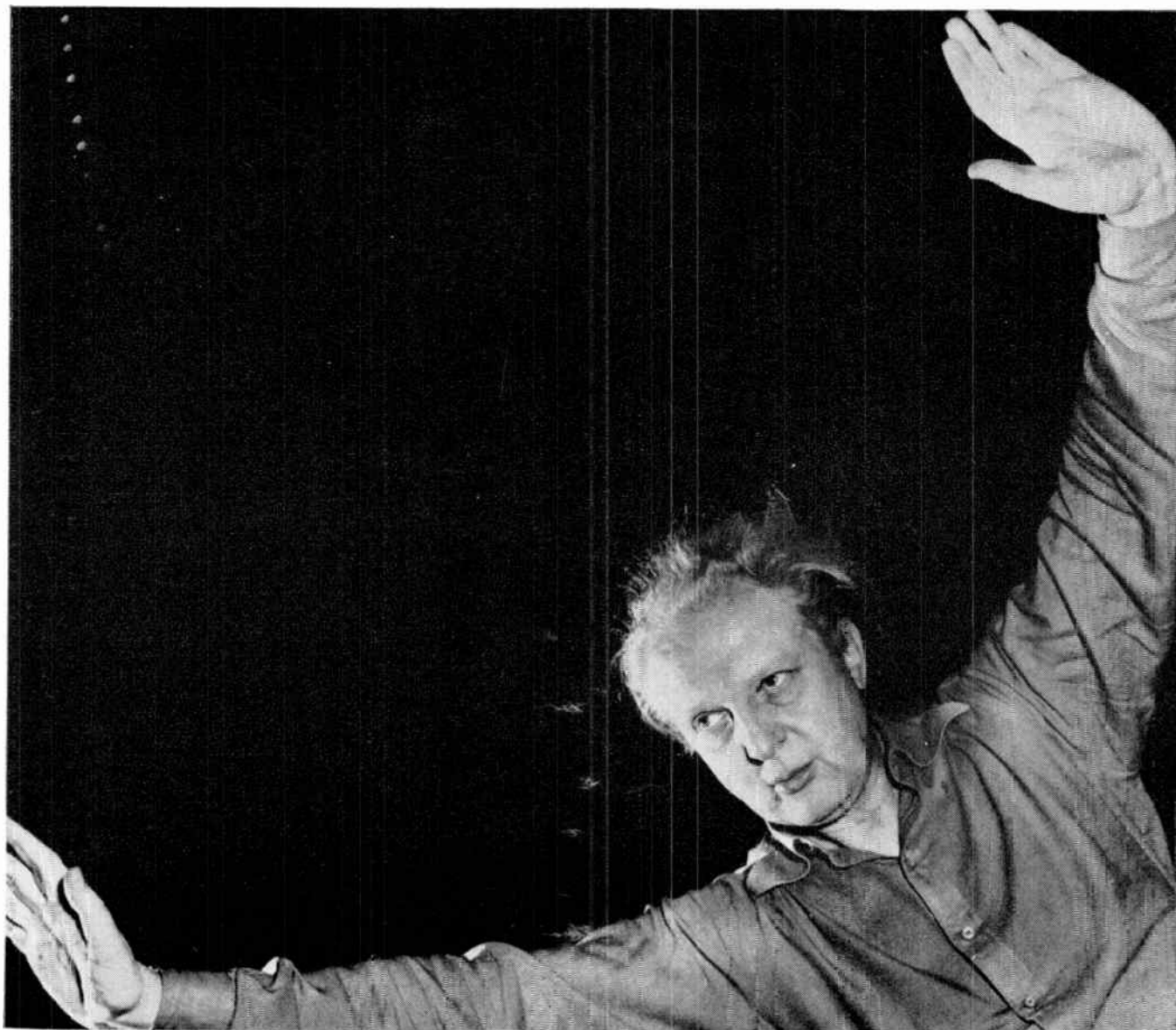
Of his own collection of guns Phil Harris admits, "(it's) nothing to brag about and about the only thing I've ever shot was quail." However, in Hollywood's dusky jungle Harris recently managed to snag a prize, a role in a Betty Grable movie titled "Wabash Avenue." He plays the owner of a honkey-tonk but in this one neither sings nor leads a band. (New disc: "Is It True What They Say about Dixie?")

Says Ray McKinley, "I have two 22 rifles, one 8 MM Mauser, one 270 Winchester and one 16 gauge French shot gun. I like to hunt any thing although I prefer varmints because they are smaller and faster. However, this band business doesn't permit any kind of hunting worth mentioning and truthfully my biggest bag to date is one outsized ground hog." Mac is on tour, hunting box office records in his native Texas and searching for the answer asked in his new disc, "Where Did the Wild West Go?"



**BEFORE LEAVING** on his hunt, Ray McKinley sits at his typewriter, writing friends "down home" that he'll soon be there. In background on the wall is a part of his large collection of guns.





LEOPOLD STOKOWSKI, NEVER AT A LOSS FOR WORDS OR ACTION, TAKES A LOOK AT THE LISTENING HABITS OF A NATION

# LEOPOLD STOKOWSKI

## Maintains that listening can be an art

Leopold Stokowski, a man who has studied recorded music from every conceivable angle, has now set down his views on just about the only side of the music question that he has so far not written about; listening.

In an exclusive article in the October issue of "Etude" magazine Stokowski examines with great care the experience of listening to music.

"Listening can be a thrilling experience. Or nothing. Or a thousand gradations between these two extremes. Whether you are listening to popular or operatic or chamber or symphonic music, there will always be two things involved—1. The quality of the music. 2. The quality of your listening.

"... I think that listening can be an art, just as it is an art to play an instrument, or sing, or drive a car well, or pilot a plane. The better we do all these things, the more fun we have from them.

"There are several attitudes of mind in which we can listen

to music. One is intellectual. The listener notices the form and structure of the music, the relation of the themes to each other, the harmonies and rhythms, the way the music is orchestrated—as if an artist were painting with colors . . ."

"... Another kind of listener is one who is not interested so much in familiar music as in the new and unfamiliar music being created today. This listener is in harmony with the conditions of life as they are unfolding day by day in our own time. Much, but not all, of the music being created today is an expression of the reactions of men and women to the life conditions surrounding them . . ."

"... The more the listener gives, the more he will receive."

Those who enjoy recorded music will find this article particularly interesting, as they will Stokowski's latest record: "The Sleigh Ride" (Mozart) and "Dance of the Sugar Plum Fairy" (Nutcracker Suite) (Tchaikovsky). The record is out this month.



JUANITA HALL AND BETTA ST. JOHN WERE HIT OF SHOW IN "HAPPY TALK". JUANITA SANG "BALI H'AI".

# HALL

## South Pacific's "Bloody Mary" Inks Disc Pact

Juanita Hall's assignment to sing "Happy Talk" in "South Pacific" proved to be a good omen. Ever since, her speech has been noticeably gay. Reason: She was clearly a hit.

The press went wild over her (see below). She was handed such an attractive offer to sing at Café Society that she could not turn it down and arranged to be in the midnight and two a.m. shows.

Bloody Mary was then signed by RCA Victor and her first disc released. ("Love's a Precious Thing" and "Don't Cry Joe.")

Of the part which brought her fame, Juanita has much to say: "I always come to the theater early so I'll have time to start being Bloody Mary before the curtain goes up. Turning yourself into somebody else can't be done at the last minute."



**RECORDING,** Juanita is lost in spirit of music.

Of the man who wrote the lyrics which won her praise, she says: "Mr. Hammerstein never writes a word too much, did you ever notice? Just a few words and he says every-thing."

## ON APRIL 8, 1949, N.Y. DRAMA CRITICS MADE JUANITA HALL AN OVERNIGHT STAR

N.Y. DAILY NEWS

N.Y. TIMES

N.Y. JOURNAL AMERICAN



**JOHN CHAPMAN:** "There should be at least one haunting melody in a musical about the tropics, and Mr. Rodgers has provided a lovely one in 'Bali Ha'i' which is splendidly done by Juanita Hall."



**BROOKS ATKINSON,** renowned critic of the famous New York Times, said: "She (Juanita Hall) sings one of Mr. Rodgers' finest songs, 'Bali Ha'i,' with rousing artistry."



**ROBERT GARLAND** of the Journal American, put it this way: "High among the supporters of Miss Martin and Mr. Pinza is Juanita Hall whose Bloody Mary is flawless."



**"JOLSON SINGS AGAIN"**



**THE MOVIE** takes up the Jolson story where the first film left off and tells of Al's comeback. Larry Parks is again starred with Barbara Hale, William Demarest. Picture's score is rich in song. RCA Victor has a new album in which Vaughn Monroe, Phil Harris, Sammy Kaye, Tony Martin, Count Basie and Tommy Dorsey present Jolson favorites.

**THE RECORDS** bear such titles as "Sonny Boy," "Is It True What They Say About Dixie," "Toot Toot Tootsie," "After You've Gone" and "I Only Have Eyes for You."



**"OH, YOU BEAUTIFUL DOLL"**



**THE PICTURE** is built around the songs of Fred Fischer and stars Marks Stevens, as a song plugger, June Haver, as Fischer's daughter, and S. Z. Sakall as the composer who despised pop songs and wanted to write seriously. RCA Victor has an album of hits from the film.

**THE ALBUM STARS** Tony Martin and The Pied Pipers. Numbers include title song plus "I Want You to Want Me," "Peg O' My Heart," "When I Get You Alone Tonight," "There's a Broken Heart for Every Light on Broadway" and "Come Josephine in My Flying Machine."

**"TOP O' THE MORNING"**



**"THAT MIDNIGHT KISS"**



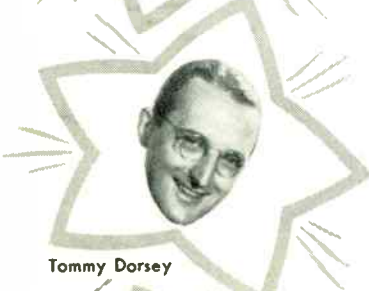
**POPULAR STAR** Crosby is again with Barry Fitzgerald. Heart interest is Anne Blyth. Songs include Irish hits and "You're in Love with Someone." (New disc by Fran Warren.)

**NEW STAR** Mario Lanza gets running start in this one. Opposite Katherine Grayson and José Iturbi he has captured critics. Out now is album of songs he sings in the movie.

# Now You Can Enjoy "THE STARS WHO MAKE THE HITS..." "THE WORLD'S GREATEST ARTISTS..." on "45" RECORDS



Arturo Toscanini



Tommy Dorsey



Eddie Arnold

NOW ONLY

\$ **12.95**



**LOWEST PRICE EVER FOR AN  
AUTOMATIC RECORD CHANGER • PLAYS THRU ANY SET**

The amazing "45" is the most sensational value in history. Imagine! Now you can enjoy the world's fastest, finest changer for only \$12.95. And more than 1000 "45" titles are now available for your listening

pleasure... featuring the "world's greatest artists" and "the stars who make the hits"! Wait no longer! Start now to enjoy the very finest in recorded music. Get your changer now—at this history-making price!

# RCA VICTOR

DIVISION OF RADIO CORPORATION OF AMERICA



FROM:

THE BOOK and MUSIC SHOP  
108 E. WILSON AVE.  
GLENDALE 6, CALIF. - CI-2-777