

RCA VICTOR
PICTURE
RECORD REVIEW



STEVENS, MERRILL, MONROE, CARSON and COMO

IN THIS ISSUE



CALL ME MADAM

December, 1950

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

World Radio History



RELAXED INTERVIEW

Al Nevins, of the Three Suns, gave the most relaxed interview of his career to Bill Gordon, disc jockey of station WHK, in Cleveland. Gordon caught Al in the lobby of Loew's State while the Suns were playing in Cleveland. The trio's

latest disc offering is "Sleigh Ride." They also have a new album titled "Pop Concert Favorites." Their hit Xmas album, "The Three Suns Present Your Christmas Favorites," is again available during this Xmas season.

THE COVER STORY

Our unique cover picture this month, finds a collection of top stars assembled to wish everyone a very Merry Christmas. The carol-singing group of RCA Victor recording artists is made up, from left to right, Risë Stevens, Robert Merrill, Vaughn Monroe, Mindy Carson and Perry Como. (The photo is by Alexander Bender.)

LATE NEWS

Mrs. John McCormick sailed for the U.S. on the S.S. America in late October. She'll be stopping in New York . . . Robert Merrill reported set for two movies. The first will be Paramount's "Casey Jones," the second will be "Anything Can Happen," for RKO . . . Ralph Flanagan has turned down more lucrative dates so that he can play the Meadowbrook on December 19. He wants the boys in the band to be near home for Christmas . . . Ralph is shopping around for an airplane so that he can fly from one date to the next . . . Tony Martin may play opposite Betty Hutton in her next movie for Paramount. It will be the film biography of Blossom Seeley . . . Rosalie Allen was honored in her home town of Old Forge, Penna., by having a day dedicated to her. Twenty thousand people came out to see and hear Rosalie. All proceeds went toward the building of a war memorial . . . Lisa Kirk recently took off for Boston singing for a week at the swank Copley Plaza . . . Tenor Mario Lanza and soprano Elaine Malbin may re-make some of the movies in which Nelson Eddy and Jeanette MacDonald scored such a sensation . . . Buddy Morrow will take a wife on November 18. She's an ex-model.

CONTENTS

RECORD REVIEWS

Popular by Mindy Carson . . . 7
Red Seal by Max de Schauensee 10

RECORD LISTINGS

New Pop and Red Seal . . . 8 & 9

FEATURES

Mrs. Roosevelt Records . . . 4
Spike at the Flamingo . . . 5
My Favorite Christmas . . . 6
Landowska's Home . . . 12
Carle's Holiday . . . 13

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CALL ME MADAM

"The play is laid in two mythical countries. One is called Lichtenburg; the other the United States of America." With this thought (supplied by a program note) audiences in New York are seeing not only a new musical, but a theatrical event as well, for they are watching Ethel Merman in "Call Me Madam," in which she plays an inveterate party-giver and lady ambassador to a small European country. Other things which help to make "Madam" an event: the words and music of Irving Berlin, the lines of Howard Lindsay and Russell Crouse and the acting of Paul Lukas, who is appearing in his first musical in "Madam." Other "Madam" events worthy of note: coming soon, an RCA Victor original show album; new records from the musical already include Perry Como's "Marrying For Love" & "The Best Thing For You" plus the show stopping "You're Just In Love" & "It's A Lovely Day Today." Hugo Winterhalter's "Once Upon A Time Today" & "Something to Dance About" & Freddy Martin's "The Ocarina."



PAUL LUKAS IS LICHTENBURG PREMIER

ETHEL MERMAN IS LADY AMBASSADOR IN IRVING BERLIN'S NEW BROADWAY HIT MUSICAL



RUSSELL NYPE plays the role of Kenneth Gibson, an American who goes to Lichtenburg with Mrs. Sally Adams (Ethel Merman).



GALINA TALVA is the Princess with whom Gibson (opposite) falls in love. Here the Princess dances with the "Potato Bugs."



JEROME ROBBINS, who stages show's dances, includes several like this using imaginary European atmosphere that is charming.



E. A. KRUMMSCHMIDT is Hugo Tantinnin, a Lichtenburg politician who attempts to get a loan from U. S. through Mrs. Adams.



MRS. ROOSEVELT AND SERGE KOUSSEVITZKY AT TANGLEWOOD

MRS. ROOSEVELT RECORDS

Excerpts from a column by HOWARD TAUBMAN

in the NEW YORK TIMES

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On this page is Howard Taubman's report of Mrs. Eleanor Roosevelt's appearance with the Boston Symphony Orchestra in late August. Mr. Taubman also describes the recording session at which Mrs. Roosevelt recorded Prokofiev's "Peter and the Wolf." The album is being issued this month.

When Mrs. Roosevelt came out on the stage, the orchestra and the audience rose and gave her an ovation. . . . As the performance of "Peter and the Wolf" unfolded, the sides and rear of the shed were thronged by standees. The people on the lawn left their blankets and their comfortable reclining positions to stand and get a look at Mrs. Roosevelt.

With characteristic good will and graciousness, Mrs. Roosevelt took on an assignment new even to her extensive back-



MRS. ROOSEVELT presents first "Peter and the Wolf" album to Mrs. Louis S. Weiss of the Wiltwyeh School for Boys as George Marek of RCA Victor looks on. Mrs. Roosevelt is donating half her royalties to boys' school, half to Berkshire Music Center.

ground of varied activities. She appeared as the narrator in a performance of Prokofiev's "Peter and the Wolf"

Mrs. Roosevelt spoke her part simply and charmingly. She did not have the professional polish of an actor, but her unaffected approach had a special quality all its own. She sounded like a grandmother reading a pleasant little story to her grandchildren. She seemed to take a personal relish in the fable, and she was as alert to all her musical cues as though she had always done this kind of thing.

Actually, Mrs. Roosevelt did not know "Peter and the Wolf" when she started to work on it, and she had never appeared simultaneously with a symphony orchestra. But she had a private session at her Hyde Park Home with Ralph Berkowitz, and today she had a day-long exposure to musical narration.

She arrived this morning at Pittsfield Airport . . . carrying her copy of the score under her arm. She was met by Mr. Berkowitz and Mr. George Judd, Jr. . . . They drove her to



Mr. Koussevitzky's home high on a hill overlooking Tanglewood.

With Mr. Koussevitzky in charge and Mr. Berkowitz at the piano, Mrs. Roosevelt went through the piece. Then she took part in a rehearsal with the orchestra in the theater-concert hall at Tanglewood. After lunch, she returned to the hall to record. This session lasted more than three hours.

Mrs. Roosevelt was patient and concentrated in her efforts to give the most effective reading of the lines. The men in the orchestra were delighted to work with her. When she and Mr. Koussevitzky sat in the wings listening to the playbacks of the recordings, the musicians flocked around them, snapping photographs of her.

She seemed not to notice them. She kept following her score, which had some lines marked in black ink to remind her that she was speaking alone and some in red to tell her she was speaking with orchestral background.

SERGE KOUSSEVITZKY and Mrs. Roosevelt listen to a playback of "Peter and the Wolf" album. Children from camps near Tanglewood flocked to the concert at which Mrs. Roosevelt narrated Prokofiev's famous story with the Boston Symphony Orchestra.





SPIKE JR., otherwise known as Tack, went with parents on Flamingo date. This was his first trip with Spike and Helen.



HORSES for the Joneses' ride over Flamingo's twenty-four acres of grounds were supplied by Sheriff's Posse office in Las Vegas.



INTERVIEW over station KRAM between Spike and Helen was conducted by disc jockey, Tom Payne. Station is in the hotel.



KIDS, more than two thousand of them, attended special show that Spike and crew put on free one Sunday afternoon.



GIANT, Junior Martin, who is regular member of Spike's troupe, delighted the kids at the special Sunday afternoon party.



BALLOONS, were handed out to every child who attended. Spike and the boys also handed out a free popsicle to each child.

SPIKE, TACK AND HELEN STROLL BY THE FLAMINGO'S POOL

SPIKE AT THE FLAMINGO

He throws a kids' party at the Las Vegas hotel

As this issue of **PICTURE** goes to press, Spike Jones and his City Slickers are just finishing up a successful date at the Flamingo Hotel in Las Vegas, Nevada. Originally the engagement was for two weeks. However, the Flamingo management soon discovered that all of the customers anxious to see Spike and his boys, couldn't be crowded into the Flamingo room in fourteen days. So the date was extended to three weeks, and then to four. As the Jones crew prepared to leave, letters began to pour in. Said the Flamingo's Abe Shiller: "We got mail from Seattle and Portland and from towns way back in the hills. Never have we had a reaction to an act like we've had to this one. They came from miles to catch Spike."

One of the things that the people of Las Vegas will never forget about Spike's stint at the Flamingo is the gigantic show he put on for the town's children one Sunday afternoon. Two hours after an ad appeared in the papers every one of the 2,000 tickets was gone. The doors had to be barred against parents of the fourteen-year-old or younger kids, so that there would be enough room for the small fry.

Following the Flamingo date Spike returned to Hollywood, there to prepare for the hubbub that is beginning to develop around his latest RCA Victor record, "Mommy Won't You Buy a Baby Brother (or Sister for Me.)"



'MY FAVORITE CHRISTMAS'



PIERRE MONTEUX PLAYS SANTA TO VETERANS ON SAN FRANCISCO'S TREASURE ISLAND

VLADIMIR HOROWITZ: "My favorite Christmas was in 1932 when, on Dec. 25, I gave a recital in Paris. I vividly recall this Xmas because I was touched and inspired by the extraordinary emotional response of the audience. Here was something different—and in the assorted group, which included many parents with their children, I sensed that all seemed to be stirred by a universal spirit which is embodied in music of all ages, and a hope for 'Peace on Earth.' Here indeed was my reward for leaving my own fireside." (New albums: "Kinder-seenen," and Chopin "Mazurkas.")

RISE STEVENS: "My most unforgettable Xmas was years ago when I was on a concert tour. I was to leave Chicago on Dec. 23 by plane to Canada to sing on Dec. 24. I was informed that all flights North had been cancelled due to heavy snow storms. I called the concert manager in Canada and we postponed the engagement. I then flew home and surprised my family on Xmas eve. Being able to celebrate Xmas at home was the most unforgettable Xmas I've ever spent." (New album: "Religious Songs.")

HELEN TRAUBEL: "What started out as a joke, turned last Christmas into my favorite. My friends had been teasing me about my addiction to mystery novels and I had been bragging that some day I would write a whodunit. Last year I wrote 'The Ptomaine Canary' and handed copies to my teasing friends as their Xmas gift from me. The Associated Press syndicated my story and Simon and Schuster offered a contract." (Xmas release: "Helen Traubel Sings Beloved Religious Songs.")

MARIAN ANDERSON: "The happiest Christmas I recall took place in Philadelphia in 1943 when I participated in a party given for orphans. My personal manager, Isaac Jofe, who is roly-poly, played Santa Claus. Many of these children had never celebrated the holiday before and had never previously met Santa. I was fortunate to be able to share their happiness." (New release: Schumann's "Frauenliebe und Leben.")

PIERRE MONTEUX: "My favorite Christmas was the year I was Santa Claus to hundreds of wounded boys on Treasure Island, San Francisco Bay. Their joy and courage in the face of terrible wounds communicated itself to me and I know we all felt deeply the true Christmas spirit." (New release: Beethoven's "Symphony No. 8, in F, Op. 93.")



VLADIMIR HOROWITZ



RISE STEVENS



HELEN TRAUBEL



MARIAN ANDERSON

The POPULAR PICTURE

a page of popular record reviews



Guest
Reviewer

Mindy Carson

I really got the Christmas spirit from listening to this month's release of new popular records, and I know that you'll get it too when you put them on your phonograph. Before I get to the business of talking about these new discs, I'd like to pause right here to add my own greetings to those of the other RCA Victor artists who send them to you via these new records.

CHRISTMAS CAROLS BY THE HOUR OF CHARM (Album)

Everybody knows the wonderful musical organization headed by Phil Spitalny. Since I'm a woman in the music business, just like the ladies in Phil's orchestra and chorus, I didn't quite trust my own enthusiasm for this album, so I tried it out on my husband and when he thought it was as wonderful as I did, I knew that I'd been right all along. Try these records yourself and you'll agree with the two of us. The titles are "Silent Night," "Carol of the Bells," "God Rest Ye Merry, Gentlemen," "Joy to the World," "The First Noël," "Adeste Fideles," "Hark! the Herald Angels Sing" and "Oh Little Town of Bethlehem" and "Twas the Night Before Christmas."

DENNIS DAY SINGS FAVORITE CHRISTMAS SONGS (Album)

Dennis' clear tenor voice is just perfect for these traditional Christmas melodies and he gets the assistance of the Mitchell Boychoir on these grand records. Whether your taste is for religious or secular Christmas songs, you'll find this album to your liking for some of each are contained in it. The selections include "O, Holy Night," "Gesú Bambino," "Away in a Manger," "God Rest Ye Merry, Gentlemen," "We Three Kings of Orient Are" and "Silent Night."

CHRISTMAS CAROLS BY THE MITCHELL BOYCHOIR (Album)

Here is the choir that assists Dennis Day in the above album. I'm sure you've heard, and possibly seen, this wonderful organization. If you'll recall, this is the group that sang with Bing Crosby in "Going My Way," and Al Jolson in "The Jolson Story." Here they are, lifting their thrilling young voices to sing carols like "O Come, All Ye Faithful," "It Came Upon a Midnight Clear," "Silent Night," "Oh Little Town of Bethlehem," "Angels We Have Heard on High," "Good King Wenceslas," "The First Noël," "Joy to the World," "Hark! the Herald Angels Sing," "Wassail Song," "Jingle Bells" and "Deck the Hall with Boughs of Holly."

SPIKE JONES—Mommy, Won't You Buy a Baby Brother & Rudolph, the Red-Nosed Reindeer If you think you heard a lot of Spike's "Two Front Teeth" last Christmas and the one before, just wait until the disc jockeys go to work on "Baby Brother." George Rock is again the little boy asking for something from Santa, only this time it's an addition to the family he wants. The other side is the popular "Rudolph." Spike's recording is something of a production with spoken lines by Rudolph and Santa.

PERRY COMO—The Christmas Symphony & There Is No Christmas Like a Home Christmas Even if you didn't know it before you'll realize after listening to this disc that Perry is a family man. His warm sympathy with the family idea of the Yule season is plainly reflected in these two relaxed sides. Two Xmas hits!

FREDDY MARTIN—Sleigh Ride & Christmas Time Here's a first for Freddy. The first recording of Leroy Anderson's wonderful wintertime tune, with lyrics added. Merv Griffin and The Martin Men sing the new words while Freddy plays pretty tenor sax figures around them. This side is going to be one of the big successes of this winter. The other side is a new Xmas song, played at a soft and pleasing level by Freddy and the band and sung by Merv and The Men.

HUGO WINTERHALTER—Blue Christmas & White Christmas

One of the outstanding disc hits of last year was "Blue Christmas." As a matter of fact it established Hugo as a big recording name. Well, here's a new and even better version of the same number. This tune is really different from the usual Christmas offering and should be an even bigger hit this year than it was last. The other side is the all-time favorite pop Christmas number with Hugo's sweet orchestra and mellow chorus performing it as if it were a completely new song.

FRAN ALLISON—The Christmas Tree Angel & Christmas in My Heart

The Fran of "Kukla, Fran and Ollie" sings two Xmas numbers in her usual winning way. The first is all about the angel at the top of the tree who goes around hanging up the mistletoe while the children sleep. But don't think that these two sides are only for the small fry, they'll be right there at the top of everybody's list of big Xmas favorites.

PHIL REGAN—Christmas Story & Leprechaun Lullaby

Phil's likable personality projects perfectly on these two sides, the first a new Yule tune, the second a number that is all about "the wee folk." Regan's natural aptitude for this song needs no description.

EDDY ARNOLD—White Christmas & Santa Claus Is Comin' To Town

The Tennessee Plowboy with another big hit! These two familiar songs benefit greatly from Eddy's unaffected and completely sincere singing style. Both sides will go over, not only in the rural areas, but everywhere.

PERRY COMO—You're Just In Love & It's A Lovely Day Today

Although this one isn't a Christmas record, you're going to be hearing it again and again in the coming weeks and months. Remember when "South Pacific" opened and all of the wonderful new music came out all at once? Well, it was Perry Como who made "Some Enchanted Evening" and "Bali Ha'i," the number one hits from the show. Here's Perry doing it again. This time it's Irving Berlin's "Call Me Madam" and the tunes are "You're Just In Love" and "It's a Lovely Day Today," plus Perry's previously issued "Marrying For Love" and "The Best Thing For You." Buy these two records and be in on the making of four new hits.

HUGO WINTERHALTER—Once Upon A Time Today & Something To Dance About

Two more top tunes from "Call Me Madam." The first one tells a story, a story that has to do with the plot of "Madam." It's all about "a guy who loves a Princess" and it's a charmingly different song that is bound to catch on right away. The other side is a fast-moving, high-stepping number that brings all of the wonderful flavor of "Call Me Madam" right into your living room. Hugo's orchestra and chorus make these two outstanding.

RED SEAL

December, 1950

★ Denotes Long Play—33 1/3 rpm Records

ALL TIME FAVORITES

CARRY ME BACK TO OLD VIRGINNY (Bland) Marian Anderson, Contr. DM-1440 5.00
LIEBESTRAUM No. 3 (Liszt) First Piano Quartet WDM-1140 4.30
JALOUSIE (Gade) Boston Pops Orch., Fiedler, Cond. DM-1150 4.75
MAKE BELIEVE (Hammerstein II-Kern) Allan Jones, Ten. WDM-1150 3.35
ITALIAN STREET SONG (Young-Herbert) Jeanette MacDonald, Sop. Rigoletto; LA DONNA E MOBILE (Verdi) Enrico Caruso, Ten. WDM-1151 3.35
BLUEBIRD OF HAPPINESS (Heyman-Davies-Harman) Jan Peerce, Ten. WDM-1151 3.35
THE BLUE DANUBE (J. Strauss, Jr.) Leopold Stokowski and his Symp. Orch. WDM-1138 1.30

AMERICAN PATROL MARCH (Maccham) Boston Pops Orch., Fiedler, Cond. 12-3013 1.25
 WDM-1138 1.25
 19-3013 .95

CHOPIN MAZURKAS

MAZURKA IN F SHARP MINOR, Op. 59, No. 3; **MAZURKA IN C SHARP MINOR**, Op. 41, No. 1; **MAZURKA IN D FLAT**, Op. 30, No. 3; **MAZURKA IN C SHARP MINOR**, Op. 30, No. 1; **MAZURKA IN F MINOR**, Op. 63, No. 2; **MAZURKA IN C SHARP MINOR**, Op. 63, No. 3; **MAZURKA IN C SHARP MINOR**, Op. 50, No. 3
 Vladimir Horowitz, Pianist DM-1116 1.75
 WDM-1116 3.35
 (Coupled on 33 1/3 rpm with Schumann's KINDERSZENEN) LM-1109 5.15

CLASSICAL JUKE BOX (based on "Put Another Nickel In Music! Music!") (Weiss-Baum-Anderson) Boston Pops Orch., Fiedler, Cond. 10-3011 1.00
 19-3011 .95

CYGNES, LES (Renaud-Hahn) Gladys Swarthout, Mezzo-sop. 12-3012 1.25
 19-3012 .95

ÉLÉGIE (Massenet) Gladys Swarthout, Mezzo-sop. 12-3012 1.25
 19-3012 .95

FRAUENLIEBE UND LEBEN, Op. 42 (Woman's Life and Love) (Chamisso-Schumann) Marian Anderson, Contr. DM-1158 3.50
 WDM-1158 2.10

HELEN TRAUBEL SINGS BELOVED RELIGIOUS SONGS
AVE MARIA (Scott-Schubert); **THE PALMS** (J. B. Faure); **LEAD, KINDLY, LEAD ME** (Newman-Dykes); **SILENT NIGHT** (Mohl-Gruber); **THE LOST CHORD** (Proctor-Sullivan); **THE LORD'S PRAYER** (Malotte) (Arr. Black) DM-1153 1.75
 WDM-1153 3.35

KINDERSZENEN, Op. 15 (Schumann) Vladimir Horowitz, Pianist DM-1147 3.50
 WDM-1147 2.10
 (Coupled on 33 1/3 rpm with Chopin MAZURKAS) LM-1109 5.15

KLEINE NACHTMUSIK, EINE (Serenade in G, K. 525) (Mozart) Boston Symp. Orch., Koussevitzky, Cond. DM-1151 3.50
 WDM-1151 2.10
 (Coupled on 33 1/3 rpm with Haydn's OXFORD SYMPHONY) LM-1102 5.15

KNIGHTSBRIDGE MARCH (Czates) Boston Pops Orch., Fiedler, Cond. 12-3013 1.25
 19-3013 .95

MY FAVORITES by GLADYS SWARTHOUT
ONE NIGHT OF LOVE (Kahn-Scherzinger); **ESTRELLITA** (Paul-Ponce); **OH PROMISE ME** (Scott-

De Koven); **FINICULI, FINICULI** (Denza); **I WONDER AS I WANDER** (Appalachian Folk Song-Arr. Niles); **BLESS THIS HOUSE** (Taylor-Brabe); **AT DAWNING** (Eberhart-Cadman); **THE LORD'S PRAYER** (Malotte) DM-1440 5.00
 WDM-1140 4.30

PETER AND THE WOLF, Op. 67 (Prokofiev) Eleanor Roosevelt, Narrator, with Boston Symp. Orch., Koussevitzky, Cond. DM-1437 1.75
 WDM-1437 3.35
 LM-15 1.15

SYMPHONY No. 8, IN F, Op. 93 (Beethoven) San Francisco Symp. Orch., Montoux, Cond. DM-1150 4.75
 WDM-1150 3.35
 LM-13 3.85

SYMPHONY No. 92, IN G ("Oxford") (Haydn) Boston Symp. Orch., Koussevitzky, Cond. DM-1154 4.75
 WDM-1154 3.35
 (Coupled on 33 1/3 rpm with Mozart's EINE KLEINE NACHTMUSIK) LM-1102 5.15

SYMPHONY No. 2, IN B-FLAT (Schubert) Boston Symp. Orch., Munch, Cond. DM-1148 1.75
 WDM-1148 3.35
 LM-11 1.15

SYNCOPATED CLOCK (Anderson) Boston Pops Orch., Fiedler, Cond. 10-3011 1.00
 19-3011 .95

TOSCANINI CONDUCTS LIGHT MUSIC
THE SORCERER'S APPRENTICE (Dukas); **THE SKATERS WALTZ** (Waldteufel); **COLAS BREUGNON: OVERTURE**, Op. 21 (Kahalevsky) Arturo Toscanini and NBC Symp. Orch. DM-1116 1.75
 WDM-1116 3.35

TOY SYMPHONY (Haydn) Boston Symphony Orch., Koussevitzky, Cond. 12-3013 1.25
 19-3013 .95

WELL-TEMPERED CLAVIER: BOOK I: PRELUDES AND FUGUES Nos. 9-16 (J. S. Bach) Wanda Landowska, Harpsichord (Pleyel) DM-1139 8.50
 WDM-1139 6.20
 LM-1107 5.15

POPULAR

List Price 75¢ unless otherwise noted
 V.R. denotes Vocal Refrain

AUTUMN LEAVES (V.R.) Buddy Morrow's Orch. 20-3916
 17-3916

BABY BUGGY BOOGIE (V.R.) Spike Jones' City Slickers 20-3939
 17-3939

BILLBOARD MARCH, THE Ralph Flanagan's Orch. 20-3949
 17-3949

BLUE CHRISTMAS (V.R.) Hugo Winterhalter's Orch. 20-3937
 17-3937

BREEZE, THE Don Cornell with Bob Dewes's Orch. 20-3950
 17-3950

BUSHEL AND A PECK, A Perry Como and Betty Hutton 20-3930
 17-3930

CHRISTMAS CAROLS BY THE HOUR OF CHARM
SILENT NIGHT; CAROL OF THE BELLS; 'T WAS THE NIGHT BEFORE CHRISTMAS; JOY TO THE WORLD; FIRST NOEL; THE ADORABLE FIDELER; HARK! THE HERALD ANGELS SING; OH LITTLE TOWN OF BETHLEHEM
 Hour of Charm All-Girl Orch. and Choir, Spitalny, Cond. P-300 3.25
 W P-300 2.60

CHRISTMAS CAROLS BY THE MITCHELL BOY CHOIR
O COME, ALL YE FAITHFUL; IT CAME UPON A MIDNIGHT CLEAR; SILENT NIGHT; OH LITTLE TOWN OF BETHLEHEM; ANGELS WE HAVE HEARD ON HIGH; GOOD KING WENCESLAS; FIRST NOEL; THE JOY TO THE WORLD; HARK! THE HERALD ANGELS SING; WASSAIL SONG; JINGLE BELLS; DECK THE HALLS WITH Boughs OF HOLLY P-298 3.25
 W P-298 2.60

CHRISTMAS IN MY HEART Fran Allison 20-3938
 17-3938

CHRISTMAS STORY Phil Regan 20-3936
 17-3936

CHRISTMAS SYMPHONY, THE Perry Como 20-3933
 17-3933

CHRISTMAS TIME (V.R.) Freddy Martin's Orch. 20-3935
 17-3935

CHRISTMAS TREE ANGEL, THE Fran Allison 20-3938
 17-3938

CROSS MY HEART, I LOVE YOU (V.R.) Hugo Winterhalter's Orch. 20-3913
 17-3913

DENNIS DAY SINGS FAVORITE CHRISTMAS SONGS
OH, HOLY NIGHT; GESU BAMBINO; AWAY IN A MANGER; GOD REST YE MERRY, GENTLEMEN; WE THREE KINGS OF ORIENT ARE; SILENT NIGHT
 Dennis Day with The Mitchell Boychoir P-297 3.25
 W P-297 2.60

FASCINATION Tony Martin 20-3911
 17-3911

HALLS OF IVY (V.R.) Ralph Flanagan's Orch. 20-3951
 17-3951

I CAN'T GIVE YOU ANYTHING BUT LOVE (V.R.) Buddy Morrow's Orch. 20-3917
 17-3917

I DON'T MIND BEING ALL ALONE (V.R.) Larry Green's Orch. 20-3957
 17-3957

I PUT MY HEAD IN THE LION'S MOUTH Polly Bergen 20-3958
 17-3958

IF I WERE A BELL Mindy Carson 20-3944
 17-3944

I'LL KNOW Fran Warren 20-3956
 17-3956

I'M IN THE MIDDLE OF A RIDDLE (V.R.) Larry Green's Orch. 20-3957
 17-3957

IT'S A LOVELY DAY TODAY Perry Como and The Fontane Sisters 20-3915
 17-3915

I'VE NEVER BEEN IN LOVE BEFORE (V.R.) Ralph Flanagan's Orch. 20-3949
 17-3949

JING-A-LING, JING-A-LING The Fontane Sisters, Dick Contino and H. Winterhalter's Orch. 20-3940
 17-3940

JOHANNESBURG Tony Martin 20-3911
 17-3911

JUST THE WAY YOU ARE Polly Bergen 20-3958
 17-3958

JUST FOR A WHILE Mindy Carson 20-3944
 17-3944

LEPRECHAUN LULLABY Phil Regan 20-3936
 17-3936

LUCKY, LUCKY, LUCKY ME Milton Berle 20-3918
 17-3918

MARCHETA Perry Como 20-3931
 17-3931



ANNOUNCED OCTOBER 9

Holders of RCA Victor 45 RPM Record Bonus Books are entitled to

MARSHMALLOW WORLD, A (V.R.) Vaughn Monroe's Orch. 20-3942
 17-3942

MIKADO, THE (Gilbert-Sullivan) 20 Selections, Al Goodman and his Orch. with Famous Soloists K-23 1.75
 W K-23 1.10

MOLASSES, MOLASSES (V.R.) Spike Jones' City Slickers 20-3939
 17-3939

MOMMY, WON'T YOU BUY A BABY BROTHER (V.R.) Spike Jones' City Slickers 20-3934
 17-3934

MUGGSY SPANIER FAVORITES
AT THE JAZZ BAND BALL; BIG BUTTER AND EGG MAN; THAT DADASTRAIN; DIPPER MOUTH BLUES; ECCENTRIC LIVERY STABLE BLUES; RELAXIN' AT THE TOUR; MANDY, MAKE UP YOUR MIND
 Muggsy Spanier's Ragtime Band P-301 1.00
 W P-301 3.35

MY BOUQUET (V.R.) Hugo Winterhalter's Orch. 20-3943
 17-3943

OCARINA (V.R.) Freddy Martin's Orch. 20-3926
 17-3926

OH BABE! (V.R.) Ralph Flanagan's Orch. 20-3954
 17-3954

ONE FINGER MELODY, THE (V.R.) Frankie Carle's Orch. 20-3952
 17-3952

ONCE UPON A TIME TODAY (V.R.) Hugo Winterhalter's Orch. 20-3951
 17-3951

OUR SONG OF LOVE Buddy Morrow's Orch. 20-3917
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The RED SEAL PICTURE



Guest
Reviewer

Max de Schauensee
Music Editor
The Evening Bulletin, Philadelphia

ELEANOR ROOSEVELT, Narrator—BOSTON SYMPHONY ORCHESTRA—SERGE Koussevitzky, Conductor—Peter and the Wolf (Prokofiev) (Album) This delightful tale, recorded last summer in Tanglewood, Lenox, Mass., not only brings us its most famous interpreters, Serge Koussevitzky and the Boston Symphony, but also one of our distinguished First Ladies in the person of the versatile and ever-active Mrs. Eleanor Roosevelt in the role of Narrator. Mrs. Roosevelt reads the amusing lines with contagious drollery, quite companioning Koussevitzky's awareness of the quaint humor of a composition that has always proved a delight to young and old.

WANDA LANDOWSKA, Harpsichord (Pleyel)—The Well-Tempered Clavier: Book I: Preludes and Fugues Nos. 9-16 (Bach) (Album) These records will give the record-buying public a chance to acquaint itself with one of the great foundation stones of all musical art. The variety and invention that Bach achieves in this monumental work is astounding: your interest never flags while listening to the infinite detail and logic of this music. It is no secret that Mme. Wanda Landowska is the greatest of living harpsichordists, and that she is also one of the supreme living interpreters of Bach's music. Such knowledge speaks for itself. The fascinating, if a little dry, tone of the harpsichord has been marvelously mirrored on these surfaces—a must for all students of the classics.

GLADYS SWARTHOUT, Mezzo-soprano—RCA VICTOR ORCHESTRA—Milton Katims, Conductor—MY FAVORITES By Gladys Swarthout (Album) There are certain voices that have an utterly individual sound like that of no one else—Gladys Swarthout's is one of these. With the passing years, the popular mezzo has gained in maturity of feeling and voice poise, to match the distinctive tones that were always hers. Here we have a wide selection of popular favorites by the beloved singer. This selection ranges from semi-religious numbers, such as "I Wonder as I Wonder," "Bless This House," and "The Lord's Prayer," to fascinating Latin songs such as "Estrellita" and "Funiculi, Funiculá." All of which proves the artist's versatility, as she receives fine support from Milton Katims and the RCA Victor Orchestra.

MARIAN ANDERSON, FIRST PIANO QUARTET, BOSTON POPS ORCHESTRA—FIEDLER, ALLAN JONES, JEANETTE MAC DONALD, ENRICO CARUSO, JAN PEERCE, LEOPOLD STOKOWSKI—All Time Favorites Album Within the covers of this album you will find a beloved Strauss waltz played with lilting brilliance by Leopold Stokowski, and Liszt's "Liebestraum" performed by the popular First Piano Quartet. There is also the excellent Boston Pops under Fiedler. Vocalists are represented by the one and only Enrico Caruso, whose golden tones (with electrically recorded orchestral background) are here revived for posterity, tenor Jan Peerce and by Marian Anderson in a beloved folk-song familiar to every American. Favorites Alan Jones and Jeanette MacDonald are also represented.

VLADIMIR HOROWITZ, Pianist—Kinderscenen, Op. 15 (Schumann) (Album) When the name of Horowitz is mentioned, one is apt to think of the fabulous and staggering technical equipment, which is his birthright. However, there is another side to this pianistic hurricane, for Mr. Horowitz can also play music of the romantic school such as these lovely "Kinderscenen" (Scenes of Childhood) with all the nostalgic fragrance which properly belongs to them.

VLADIMIR HOROWITZ, Pianist—Mazurkas (Chopin) (Album) Vladimir Horowitz lavishes his inestimable gifts on these most characteristic examples of Chopin's art. The delicacy of touch and the sensitive shading of these graceful cadences once more prove that Horowitz is in a class by himself—a master—pianist and an artist of great versatility. The recording is very realistic, and Mr. Horowitz's slightest intention has been accurately mirrored, as he plays these seven delightful mazurkas.

BOSTON SYMPHONY ORCHESTRA—Charles Munch, Conductor—Symphony No. 2, in B-Flat (Schubert) (Album) Here is a symphony that is relatively unfamiliar. Certainly, this delightful B-Flat symphony with its gaily melodious first movement and the powerful pages of the finale, ending on a note of contrasting and rustic serenity, has been oddly by-passed by our major orchestras, recordings not excepted. This situation has been rectified by this new RCA VICTOR recording, played with such understanding by Charles Munch, leading the Boston Symphony Orchestra. Mr. Munch's energy and utterly direct approach to any score is much in evidence, as he revitalizes Schubert's sunny themes.

SAN FRANCISCO SYMPHONY ORCHESTRA—Pierre Monteux, Conductor—Symphony No. 8, in F, Op. 93 (Beethoven) (Album) Pierre Monteux has long been known as a master of the classic style. He has the same clarity of approach and innate feeling for such music as Toscanini. And so, Mr. Monteux is a logical choice to record this lesser known Beethoven Symphony in F. One is apt to hear so many performances of Beethoven's popular symphonies—the "Eroica", the indestructible Fifth, and the ebullient Seventh—that one overlooks the so-called "even-numbered" symphonies. In the Eighth, Beethoven reverts to his earlier style of the First and Second symphonies with their quasi-Mozartian feeling. It is only in some of the rugged outbursts of the final movement that we hear music that earned Beethoven the name of *the Titan*.

BOSTON SYMPHONY ORCHESTRA—Serge Koussevitzky, Conductor—Eine Kleine Nachtmusik (Mozart) (Album) Here is music designed by Mozart purely for the entertainment and delectation of the listener. It was probably the delightful evocative countryside that surrounds Tanglewood, where Dr. Koussevitzky and his forces recorded this music, that inspired and resulted in such a lovely and relaxed performance of this *divertimento* as we have here.

HELEN TRAUBEL, Soprano—RCA VICTOR ORCHESTRA—Frank Black, Conductor—Helen Traubel Sings Beloved Religious Songs (Album) Helen Traubel, famed for her now classic interpretations of Wagnerian heroines at the Metropolitan Opera, here turns to religious songs that are thrice familiar in every American household. Mme. Traubel, with the most glorious dramatic soprano America has produced since the great Lillian Nordica, emphasizes simplicity of sentiment and nobility of style, as she sings these beautifully recorded religious songs. Nobility, or the grand manner, is one of the many lost arts in our rather flashy age. Mme. Traubel is one of the last who sings in this serene, almost Olympian manner.

BOSTON SYMPHONY ORCHESTRA—SERGE Koussevitzky, Conductor—Symphony No. 92, in G ("Oxford") (Haydn) (Album) Here is another of the admirable recordings Serge Koussevitzky made amid the rural relaxation of Tanglewood. The "Oxford" Symphony is one of the best of that set of Haydn's symphonies known as "the Salomon" group (J. P. Salomon was a British concert-

manager, under whose banner Haydn appeared in England). This G Minor symphony with its sprightly rhythms was the feature of an occasion when the degree of doctor of music was conferred on Haydn at Oxford University. Hence the little symphony's title.

MARIAN ANDERSON, Contralto—FRANZ RUPP, Pianist—Frauenliebe und Leben, Op. 42 (Schumann) (Album) This great song-cycle speaks to us of the many facets of a woman's deep and sincere love; of her devotion,—of her sense of loss when her husband dies. To successfully sing these wonderful songs, an artist must, above all, possess that quality which is best described as "inwardness." It is no secret that this very quality has long been one of Marian Anderson's outstanding characteristics as a singer. Therefore, it is not surprising to find that this present recording of Schumann's tenderly beautiful song-cycle is presented with all the atmosphere and care it calls for. Franz Rupp at the piano is much more than an accompanist; he is a collaborator with Miss Anderson in presenting this heart-warming music—which is quite as it should be.

ARTURO TOSCANINI and the NBC SYMPHONY ORCHESTRA—Toscanini Conducts Light Music (Album) Toscanini, the one and only, here proves that humor is a necessary ingredient in the makeup of a great conductor. The 83-year-old *maestro's* reading of Paul Dukas' amusing "Sorcerer's Apprentice," which is in every way a sophisticated piece of music, seems like the definitive one. The touches of absurd humor that Dukas intended are marvelously projected by Toscanini, and the clarity of detail is little short of astounding. The *Maestro* also plays the Overture to "Colas Breugnon," an exciting piece of music, which was one of the successes of his recent tour, and the charming "Skaters Waltz" by Waldteufel.

BOSTON POPS ORCHESTRA—ARTHUR FIEDLER, Conductor—Classical Juke Box-Syncopated Clock—There is always a moment when even the best of us feel like turning from intellectual pursuits—from treading the heights—to something which is pure relaxation. This little record comes under the latter category, and you will find it quite delightful as played by the dynamic Arthur Fiedler and his men, who make a much needed specialty of such things.

BOSTON SYMPHONY ORCHESTRA—SERGE KOUSSEVITZKY, Conductor—Toy Symphony (Haydn) This delightfully naive little symphony has a charm all its own. Listening to it with its cuckoo clocks, toy drums, and chirping birds, is an altogether entrancing experience. It is as though you suddenly returned to early days and saw the world once more through the eyes of a child. Koussevitzky has long been noted for his fondness of Haydn's enamoring symphonies, and he always gives himself unstintedly to this music. The Russian *maestro* was evidently in a sunny mood as he recorded the "Toy Symphony" at Lenox, Mass., during the festival at Tanglewood. The recording is of crystalline clarity.

GLADYS SWARTHOUT, Mezzo-soprano—Élégie (Massenet) Les Cygnes (Hahn) Gladys Swarthout here turns her attention to two excerpts from the French repertoire—one thrice-familiar, the other little known. This makes a capital combination. "Élégie" is familiar to everyone, and the singer's dark tones are admirably suited to its plangent melody. "Les Cygnes" is one of the urbane Reynaldo Hahn's most effective songs, and—surely worthy of more frequent performance. Miss Swarthout is supported by Gibner King at the piano, and Leonard Rose in the cello obbligato for the Massenet song.

BOSTON POPS ORCHESTRA—ARTHUR FIEDLER, Conductor—Knightsbridge March (Coates)—American Patrol March (Meacham) Here are two fine upstanding marches, one typically English, the other characteristically American. The contrast is interesting. In the exciting "American Patrol March" you will hear snatches of "Dixie" and "Columbia the Gem of the Ocean." Both numbers are played with great dash by Fiedler and his enthusiastic group of men.



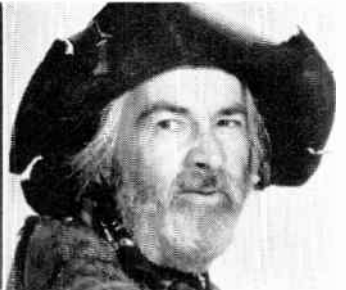
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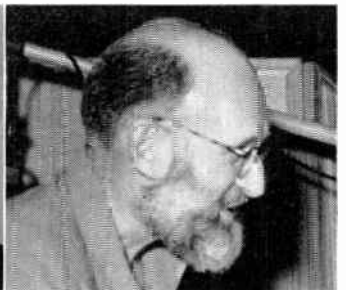
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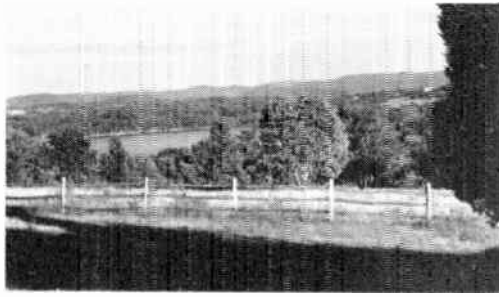


PAUL WING

SOMETHING FOR CHRISTMAS

The famous recording artists pictured on this page have something special for the nation's children this Christmas. The special something is a new group of RCA Victor "Little Nipper Jr." albums and single records.

Among the inexpensive single records the following are to be found: Perry Como's "The First Christmas," "Christmas Fun with Spike Jones" ("Rudolph the Red-Nosed Reindeer" & "My Two Front Teeth"). "Fran Allison Sings Merry Xmas Songs" ("The Christmas Tree Angel" & "Christmas in My Heart"). Mindy Carson's "Toy Fun" ("Parade of the Wooden Soldiers" & "The Toymaker's Dream"), and "1001 Western Nights" by George "Gabby" Hayes. New albums include "Happy Mother Goose" by Kukla, Fran and Ollie, "Howdy Doody's Laughing Circus" with Howdy and Bob Smith, Paul Wing's "Uncle Wiggly" and "Roy Rogers' Rodeo." Wing's "Little Black Sambo's Jungle Band" has been reissued to coincide with the holiday season.



THIS IS THE VIEW FROM LANDOWSKA'S GARDEN

LANDOWSKA'S HOUSE

It is her recording studio as well

This month RCA Victor is releasing the second Wanda Landowska album of Bach's "The Well-Tempered Clavier: Book 1 (Preludes and Fugues 9 through 16)." Since Mme. Landowska records at her Lakeville, Connecticut, home, we asked her young student and secretary, Denise Restout if she would tell us about the environment in which Mme. Landowska lives and makes her records. Following are Miss Restout's comments:

Madame Landowska lives and makes her recordings in Lakeville, Connecticut, in an old fashioned house more than fifty years old, situated at the outskirts of the village, on top of a hill and surrounded by beautiful old trees: maple, fruit trees, pine trees, etc. In front of the house, on the lawn, is a two hundred year old oak, the oldest tree in Lakeville. The place is called "Oak Knoll." There is a wonderful view of the lake (Wonosecopamuc) and of the foothills of the Berkshires, not far away. The house is secluded; Wanda Landowska can play day and night. She can also take long walks in the countryside, her greatest enjoyment.

Inside the house on the first floor, everything is devoted to music: the dining-room is a music room, with two grand Steinway pianos. The library is a music room with one Harpsichord grand Pleyel. The living-room is another music room with the other Pleyel harpsichord. In the living-room you will find the dining-room table transformed into a huge desk covered with manuscripts, papers, books, pencils, etc., and every-



THE FIFTY-YEAR-OLD HOUSE STANDS ON THE TOP OF A HILL

where along the walls—books, books, music-scores, and again books and books. Even in the hall there is a smaller piano and an immense tray in the shape of a record with a Red Seal label on which is written: "The Birthday Cantata (J. S. Bach) for Wanda LANDOWSKA, July 5, 1949;" RCA Victor's celebration of Wanda Landowska's seventieth birthday.

Of course there are a lot of records too, near the phonograph given by RCA Victor to Wanda Landowska when her recording of the "Goldberg Variation" received the critic's award of the Best Recording of the year, in 1946.

As the dining-room has been converted into a music room, it is in the kitchen that we all take our meals. On the second floor are the sleeping quarters of the whole "family" composed, beside Wanda Landowska, of Elsa (housekeeper and cook), myself and the cat, "Kierka."

The recordings are made in the wood paneled living-room where the harpsichord sounds magnificently. The library is used as "control room." The recording sessions take place during the day and often go on late into the night. After long hours of wonderful work on the most beautiful music, and the happiness that comes from splendid accomplishment, Landowska, as well as the engineers, are in a happy mood. Around midnight everybody gathers in the kitchen where we have coffee, sandwiches, sweets, etc. Anecdotes, jokes are told; everyone laughs to his heart's content.

THIS IS LIVING ROOM STAIRWAY



KITCHEN is typical of the old Victorian country house. The living room has almost miraculous acoustical qualities for recording.



GARDEN is old fashioned. Landowska hopes to one day transform the old barn on her property into a theater for intimate concerts.

CARLE'S HOLIDAY

The pianist relaxes at his California home

When Frankie Carle's manager recently announced to Frankie that his band had been booked into a two week engagement at the Hollywood Palladium, Frankie was elated. The reason for Carle's happiness: he would get the opportunity to spend some time with his wife and daughter in their Sherman Oakes, California home. On this page are photographs of Carle at home.

The home in which Frankie spent his afternoons off, and where he relaxed for a few days following the Palladium date, is a modern, one story "ranch" house of the variety that is so popular in California. It is furnished with early American pieces, the keynote being comfort and "homeyness."

Frankie has two pets, a cockateel that Mrs. Carle has taught to whistle "Sunrise Serenade". "Whistler and his Dog", and "Pop Goes the Weasel" and a 7 months old dog, named Tinker. Both pets have the run of the house.

During his holiday Frankie found time to play some golf, a game which his wife, who was club champion of Ludlow, Mass., taught him ten years ago. (Frankie's new record: "The One Finger Melody" and "The Winter Waltz.")



CARLE PLAYS TABLE TENNIS ON LAWN OF HIS MODERN HOME



AT PHONOGRAPH Frankie and Joan House, Carle's new vocalist, listen to test record of "I'm Afraid to Love You," first RCA Victor disc on which Joan sings.



WITH ARRANGER Al Avola, Frankie goes over some new numbers for the band, Joan House, at left, is Frankie's niece. She replaces Marjorie Hughes, Carle's daughter.



ON LAWN Frankie gets in some golf practice. He shoots in nineties. Mrs. Carle's brother, Art House, is a golf pro in Ludlow, Mass., Mrs. Carle's home town.



IN GARDEN Frankie looks at some of the many roses grown by Mrs. Carle. She also raises a variety of vegetables, with the assistance of a part-time gardener.



AT TABLE Carle looks at figurines given to him by Mr. and Mrs. Frank J. Murphy of Hollywood, when he formed his first band. Murphy is in the piano business.



AT PIANO Frankie holds Tinker. Instrument belongs to Marjorie Hughes. She learned to play it twenty years ago, when she was too young to even think of singing.



SNOOKY LANSON AND EILEEN WILSON SING ON NBC'S HIT PARADE



RAY SCOTT CONDUCTS

HIT PARADE GOES TV

"Your Hit Parade," NBC's number one popular music program, recently passed a milestone. On October seventh it became a television as well as a radio show. But unlike other converted programs, "Your Hit Parade" is not being broadcast simultaneously over both radio and video. Instead, two "Hit Parades" are being put on each Saturday night. The regular radio version still goes on at 9 (EST), while the television edition starts an hour and a half later.

"Your Hit Parade's" TV milestone gave it the opportunity to look back over the records for the past 15 years. Here is what it found: "White Christmas" was the biggest number one hit with "I'll Be Seeing You" and "A Tree In The Meadow" following close behind. The tune with the most phenomenal record was "Some Enchanted Evening," which started out in sixth place and then jumped to first, afterwards remaining in the top ten for 18 consecutive weeks.

Here are some of the stars who have been on Hit Parade



SINATRA



CLARK (DEC.)



MERCER



RUSSELL



WARNOW (DEC.)



HOFF



PHIL SPITALNY AND EVELYN POSE BACKSTAGE AT THE CAPITOL

WHY AN ALL-GIRL ORCHESTRA?

In answer to the above question, Phil Spitalny writes as follows: "In 1933 I went to a concert at Town Hall where I saw a young and attractive girl violinist named Evelyn Kaye. She played so beautifully that I sat there thinking, a girl certainly can be every bit as good a musician as a man. And then I started to wonder if perhaps Mozart had not been right when he said that women could actually be better musicians than men because of their sensitive and deeper emotional feelings. The more I thought about Evelyn Kaye the more I thought about other women musicians and before the evening was over I had made up my mind to form the first important all-girl orchestra. After the concert I went back stage and asked Evelyn if she would be interested in being first violin in my orchestra to be. She accepted and that started the venture in earnest. I then went on a tour of every state in the union, searching for the right talent. It took me a year, in which time I auditioned 1,500 girl musicians, before we were ready for our first engagement. That was at the Capitol Theater in New York. We've been back there every year since, and as a matter of fact, we've just finished our 1950 appearance there."

Phil and his orchestra are now recording for RCA Victor. Their first album: "Christmas Carols by the Hour of Charm" their current single: "Our Lady of Fatima."

BEAVER VALLEY is Walt Disney's new "True Life Adventure" featurette. The theme music from the film is the basis for a new popular song titled "Jing-a-Ling Jing-a-Ling." The Fontaine Sisters have recorded the tune for RCA Victor records.



PARDON OUR FRENCH is Olson and Johnson's latest Broadway show. In the semi-musical the boys have the assistance of film star Denise Darcel, the young lady who made her movie debut in M-G-M's "Battleground."



WHEN YOU'RE SMILING finds a whole raft of top stars featured. They include Frankie Laine, The Modernaires (shown), Billy Daniels, Bob Crosby, Kay Starr, The Mills Brothers, Jerome Courtland is the dramatic lead.



GUYS AND DOLLS stars Robert Alda (not shown), Vivian Blaine, Sam Levene and Isabel Bigley. New discs from the Broadway show include Fran Warren's "I'll Know," Ralph Flanagan's "I've Never Been In Love Before" and Perry Como and Betty Hutton's duet version of "A Bushel And a Peck."



DARK CITY has Elizabeth Scott playing the role of a nightclub singer. In the film she sings five tunes. Also featured in the new movie are Viveca Lindfors, Dean Jagger, Don De Fore and Charlton Heston, a Hollywood newcomer from television and the Broadway stage.

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