



MARIO LANZA and ANN BLYTH in THE GREAT CARUSO

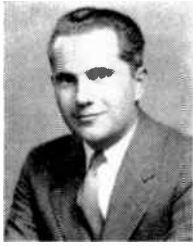
IN THIS ISSUE



## THE LIONESS THAT CAME TO LUNCH

June, 1951

Complete Reviews and Listings of all World Radio History Victor Popular and Red Seal Records



**THE MAESTRO**  
The Life of Arturo  
Toscanini  
by Howard Taubman  
Simon & Schuster  
\$5.00

In this book Howard Taubman, Music Editor of the New York Times, makes many things about Arturo Toscanini clear. Most important is that the maestro's life is a monument to perfection. Since 1886, when Toscanini made his debut as a conductor in Brazil at the age of nineteen, he has held to his conviction that artistic standards are the only ones of any importance; all other considerations are invalid in the face of art. To support and defend this belief, Toscanini has repeatedly taken action. It was for this reason that he left La Scala on several different occasions, that he quit the Metropolitan, that he earned the respect of everyone who has worked with him through the years.

### EARLY LIFE

"There was nothing in the home or background of Claudio Toscanini and his wife to suggest that any of their children would become musicians." With this beginning, Taubman points out that it was only through forces outside the Toscanini home that young Arturo was able to develop his innate talent. A kindly second grade teacher gave him his first instructions; at the age of nine he won a scholarship to the Parma Conservatory. The zeal with which young Arturo attacked his studies foreshadowed the brilliant career which lay ahead of him. Once he requested he be allowed to stay behind and study while his fellow students went off on a holiday. When he graduated he was marked "excellent" in every subject.

### THE LEGENDS

About Arturo Toscanini an amazingly large body of legends has grown up. But the really surprising thing is that most of them are true. The awe-inspiring vigor of the man is reflected in passages like this: "When he was doing 'Die Meistersinger' at Salzburg, Toscanini had a pianist who was in his twenties as his assistant. At the end of a rehearsal, the young man looked haggard, and the maestro, then almost seventy, was blooming." Toscanini's perfect ear, his tempestuous temper and temperament, his intense devotion to his work—all these are demonstrated by Taubman as he recounts anecdote after anecdote about the man who is widely revered as one of the greatest conductors of his day.



**PUCCINI**  
A Biography  
by George R. Marek  
Simon & Schuster  
\$5.00

After Verdi, Puccini is perhaps the most popular operatic composer—yet this is his first comprehensive biography. In presenting the facts of Puccini's life, George R. Marek has been scrupulously just, has even leaned over backwards to see to it that the truth about this many-sided genius is at last made public. Shying away continually from any possible charge of hero worship, Marek has let Puccini's own words speak for the man. With the author's guidance the reader examines scores of letters, most of which are from Puccini to his wife and between Puccini and his publisher. From this correspondence, supplemented by material gathered in interviews by the author, a clear portrait of the subject emerges.

### WAGNER'S ITALY

When Puccini began his creative life there were but two operatic gods in Italy—and only one of them was Italian. For a budding composer of the 1880's it was almost impossible to withstand the influence of Wagner and Verdi, yet resist them Puccini did. Even though the libretto of his first opera, "Le Villi," is heavy with Nordic images the music is pure Italian. From the first Puccini was Puccini—this is what made him great. But being Puccini meant other things than being great. It meant slow progress with his scores—discontentment with librettos, last minute changes, doubts, worry, fretting. "Manon Lescaut" had six librettists, yet not one of them felt that he had contributed enough to the finished product to have his name appear on the score.

### THE TRAGIC SOUL

Had Puccini's difficulties been confined to his music he probably would have been a relatively happy man, but he was at the same time blessed and cursed with a wife he loved passionately—who understood his musical side not at all, and who was violently jealous of him. Puccini's life with Elvira began in scandal—she was married and a mother when they met—and nearly ended in scandal, as a result of her abuse of a servant girl she was unjustly suspicious of. Even though his wife dragged his name through the mud Puccini could not remain away from her for long. She had, in Puccini's words, "a tragic soul."

Our cover subjects this month are Mario Lanza and Ann Blyth, the stars of the new M-G-M film, "The Great Caruso," which has just been released for national showing.

Lanza, whose record of "Be My Love" is one of the outstanding disc hits of recent months, has captured a dual audience. Seldom it is that an artist is popular with lovers of Red Seal music and "popular" music at the same time—yet Lanza has managed to achieve this goal. That he will continue to please both is apparent in the sales of three new records, "The Loveliest Night of the Year," "Vesti la Giubba" and "My Song, My Love." Each of these is steadily climbing in popularity while the aforementioned "Be My Love" maintains its strong position on sales charts.

"My Song, My Love" looks like the record that may join "Be My Love" in the public's favor. A romantic, and, as Lanza sings it, dramatic ballad it has a quality that will have Lanza fans all over the country crowding into record stores.

"The Loveliest Night of the Year," based on the familiar "Over the Waves," is from the score of "The Great Caruso," a movie that every music lover in the land will want to see, not only because it tells the story of a legendary great of the vocal art, but also because it contains more singing than any film in recent history; the film contains no less than twenty-seven selections.

For a list of the Mario Lanza records from the "The Great Caruso," see pages 8 and 9 of this issue of PICTURE.

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HUNGRY LIONESSE HAPPILY TROTS BACK TO ITS CAGE AS WORRIED PARTY-GOERS POINT CHAIRS AND STICKS IN ITS DIRECTION

# THE LIONESSE THAT CAME TO LUNCH

The animal trainer took his bows, opened the gate of the cage, stepped out. He had gone through this routine many times before, this once he was a little slower than usual: a lioness slipped out behind him before he could get the gate closed.

In the circus tent 200 people, including celebrities Allan Jones, movie stars Sonja Henie and William Powell, director Mervyn Le Roy, sat in frozen fascination as they watched the lioness leave the tent, leap over parked cars and head for the desert. Had the animal been fed that day all might have been different, but the lioness was hungry. Instead of leaving she went to the kitchen of the Rogers Ranch, the Palm Spring, California club at which Stewart Hopps was giving the party for his wife.

There was only one thing to do, the

animal had to be herded back into its cage. It was at this point that singer Allan Jones, along with several others, took action. When queried on what happened next, Jones replied, "I really didn't think much about the lioness escaping. I grabbed a long fence post and helped corner her along with several other people who had chairs. It took us a half hour to capture her and I believe the lioness was just as scared of us as we were of her. I felt that she was delighted to get in the cage after being surrounded by all of us at the party."

Another hero of the day was elephant boy Rudolf Hernandez, who, after the lioness had escaped, backed one of his animals into the entrance of the tent, effectively keeping those inside from becoming panicky and at the same time preventing the lioness from re-entering.



**CALMER MOMENT** finds Jones telling wife Irene Hervey about lioness episode. (Jones is assisted by Elaine Malbin on new recording of "Sympathy" and "The Donkey Serenade," which has just been issued.)



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**GIUSEPPI DI STEFANO** packs his trunks before leaving for Italy where he will spend the summer months. Appropriately, RCA Victor is this month issuing two new single records by Di Stefano on which the noted tenor sings four Sicilian folk songs. The titles are "Muttetti di lu Paliu" and "Abballati" on the first record; "Cantu a Timuni" and "A la Vallenghisa" on the second disc.

**LICIA ALBANESE** inspects a catch of shrimp at her brother-in-law's St. Augustine, Florida, home where she hopes to spend some time this summer. Before she'll be able to relax, however, she has an arduous summer schedule which includes six weeks at La Scala starting on May first. For the first time in eleven years the Milan opera company will present "Madama Butterfly" with Miss Albanese starring. The reason Puccini's opera has not been performed there in that length of time is that the management could find no one to replace Miss Albanese in the role. She will also sing in "Traviata" in Italy. Following her return to the U. S. she will make several concert appearances. Miss Albanese's latest recording is Villa-Lobos' "Bachianas Brasil-eiras, No. 5 for Soprano and 8 'Cellos." Leopold Stokowski conducts on the new Red Seal single record.



**FIRST PIANO QUARTET** is shown in rehearsal with conductor Erich Leinsdorf at the Robin Hood Dell in Philadelphia last summer. The foursome, made up of (left to right) Frank Mittler, Adan: Garner, Edward Edson

and George Robert, will return to the Dell this year on July 3. There are several other open air concerts being planned for the group. RCA Victor has just issued a new "First Piano Quartet" recording of Beethoven's famous "Moonlight Sonata."

## MUSIC THIS

Perhaps the biggest news of the coming summer music season is that the most important success of the operatic year will be carried over to the warm weather months in a new form. A concert version of "Die Fledermaus," with Patrice Munsel, Regina Resnik, Hugh Thompson and Charles Kullman, will be seen at Robin Hood Dell in Philadelphia on July 9, at the Lewisohn Stadium in New York later in the season and throughout the country on tour. "Die Fledermaus" has been successful not only in the theater but on records as well; RCA Victor's "Highlights from Die Fledermaus" has been one of the most popular Red Seal albums of recent months.

This year's Berkshire Festival at Lenox, Mass., will be held from July 7 to Aug. 12. For the first time in this country, Dr. Serge Koussevitzky, Director of the Music Center, will conduct an opera production when, on July 30 and 31 he will present Tchaikovsky's "Pique



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**WILLIAM KAPELL** opens the season at Philadelphia's Robin Hood Dell on June 25. He is also listed among the artists scheduled for Lewisohn Stadium this summer. On July 19 and 22 and on August 9, 10 and 12, Mr. Kapell will be in Chicago at Ravinia Park. In August he will be leaving for an extensive tour of South America. Mr. Kapell's latest album finds him performing with Jascha Heifetz in Brahms' "Sonata No. 3, in D Minor."





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**FERRUCCIO TAGLIAVINI** is pictured on the beach with his manager, Jack Adams. At this writing Mr. Tagliavini is in Italy, but will be back in the U. S. in time for a series of summer concerts. Being planned is a tour of Puerto Rico, Venezuela and Rio. Just issued by RCA Victor is Mr. Tagliavini's latest album. Containing six selections, the set is entitled "Neapolitan Folk Songs."



**ARTHUR FIEDLER** greets two guests at a Boston Pops concert. At left Joe Cronin, manager of the Boston Red Sox, holds a baton like a baseball bat. At right, Fire Commissioner Michael Kelleher holds a baton like a fire hose. Mr.

Fiedler, in the center, holds a baton like a baton. This month the Pops has three new albums and five single discs. All are new recordings of Pops favorites. The albums are "Sousa Marches," "Strauss Waltzes" and Brahms' "Hungarian Dances 1 to 6."

# SUMMER

Dame." Another first will be the appearance at the Festival of Charles Munch.

The summer Boston Pops season, beginning on the final Monday in April, will continue through the end of June. Arthur Fiedler will conduct each weekday night and on five Sundays and Pops concerts will be broadcast over the NBC network each Monday evening through the season.

At the close of the Pops season Fiedler will inaugurate the twenty-third season of Esplanade Concerts. The free, open-air concerts will continue until July 31.

The Lewisohn Stadium concerts, in New York, will begin this year on June 28 and end on August 8. The opening concert will feature Mischa Elman as soloist. The second concert (June 30) will feature the first presentation at the Stadium of the Verdi Requiem, with the Chola Cantorum. Soloists scheduled to appear at the Stadium this year include Ezio Pinza, Jeanette MacDonald, Yehudi Menuhin and Nathan Milstein.

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**WANDA LANDOWSKA** will spend the summer at her Lakeville, Conn., home where she will continue her twin projects: recording the entire Bach "Well-Tempered Clavier" and writing a book on Bach. Madame Landowska will take time out only to stroll about her garden and around the town of Lakeville. The third album (preludes and fugues 17 to 24) of "The Well-Tempered Clavier" is being issued this month. This completes Book 1.





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**RECORDING** requires extensive preparations—selecting the right material to be recorded, deciding how it should be done on records, bringing in an arranger to score the tune, turning the arrangement over to copyists who make up each musician's score, rehearsing the arrangement for hours before putting it on a record.

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**TELEVISION** consumes manhours at a frightening rate, brings actors and additional technicians into the picture. Not only must Vaughn be sure that his band *sounds* well he must also see to it that it looks well on the nation's TV screens. "The Vaughn Monroe Show" is telecast each Tuesday night at 9 (EDT).



←

**PERSONAL APPEARANCE** tours find Monroe adding members to his band for production numbers, like this in-person performance of "Ballerina." Two new records have provided Monroe with four outstanding hits: "Sound Off" & "Oh, Marry, Marry Me" and "Shall We Dance" (from "The King and I") & "On Top of Old Smoky."

# A BAND IS BIG BUSINESS

"I've Got Those All You Do Is Wave a Stick—Blues" is the title of an old song, but one, apparently, that bandleaders are still singing—at least in their showers. To show that all he does is much more than wave a stick and sing, Vaughn Monroe submits the following statistics: He employs 21 musicians, 4 Moonmaids, 4 Moonmen, 3 arrangers, road manager, personal manager, booking agent, treasurer-accountant and

press agent. Watching over all these people, in addition to waving his baton and singing, is, says Vaughn, "... like being the head of a fair-sized business organization." And the indications are that Monroe may have to increase the size of his staff, just to total up the sales of "Sound Off!" a new record which, in its first day on sale in one store in Philadelphia, sold thirty-five hundred copies.

**BUSINESS** side of being a bandleader is illustrated by Vaughn in this picture where he's shown discussing recording matters with RCA Victor's Mannie Sacks, Vice President on the Staff.





# The POPULAR PICTURE

a page of popular record reviews



Guest  
Reviewer

Buddy Morrow

Before I start telling you about the new popular records on this release I'd like to say a great big thanks to everyone who helped make my record of "Solo" such a success. I'd also like to tell you something about a new record that we have out titled **ROSE, ROSE, I LOVE YOU (20/47-4135)** This is a Chinese tune—that's right, I said Chinese. It was discovered in the U. S. by Ed (Jack the Bellboy) McKenzie, the big Detroit disc jockey; it's been a number one hit in England for some time and we hope to make it a hit here. We use a band vocal and get what I think are some pretty fine effects with a standard drum and bugle sound. The lyrics tell the story of two lovers parting, and all and all we have a lot of faith in the record. Hope you feel the same when you hear it.

**DINAH SHORE, PATRICE MUNSEL, TONY MARTIN, ROBERT MERRILL—The King and I (Album KWK-30—LK-1022)** What a meeting of talents! The great score from Rodgers and Hammerstein's new show, sung by this brilliant cast! For the first time anywhere you'll hear Patrice Munsel in duet with Tony Martin and you'll listen to Dinah Shore singing with Robert Merrill. The voices blend together so beautifully that I'll bet you'll get the same feeling that I did—you'll wonder why it is these artists haven't gotten together on discs before. And take a look at the list of songs in this package: "Overture," "Shall We Dance," "I Whistle a Happy Tune," "I Have Dreamed," "My Lord and Master," "Something Wonderful," "Hello, Young Lovers," "We Kiss in a Shadow," "A Puzzlement" and "Getting To Know You."

**PERRY COMO—Hello, Young Lovers & We Kiss in a Shadow (20/47-4112)** Here's the first single record from Rodgers & Hammerstein's new show "The King and I." As you probably know by now, this musical has taken New York by storm. One of the things that has made it so successful is, of course, the wonderful score. Delicate, mature, meaningful are probably the best adjectives for these two tunes, the first of which is a slow, rather sad and sentimental number. It is the song of an older person giving understanding advice to two young people. The other side is the melody sung in the show by the king's daughter and a slave who have fallen in love.

**PHIL HARRIS and ALICE FAYE—The Letter & Possibilities (20/47-4124)** This is Phil Harris' next big one. And look who's on it with him, Alice Faye! This tune is all about a guy (Phil) who keeps getting brush-off letters from his girl (Alice). Mrs. Harris sings in every accent from French to Hawaii. On the other side Phil goes it solo, singing a fast-paced number which is all about the possibilities of achieving success.

**VAUGHN MONROE—Sound Off & Oh, Marry, Marry Me (20/47-4113) Shall We Dance & On Top of Old Smoky (20/47-4114)** Four big hits for Vaughn—I predict! "Sound Off" is a tune that every ex-service man will recognize immediately. It's the marching song sometimes known as "The Duckworth Chant." Vaughn and the boys turn in an exciting performance, with Monroe acting as "drill sergeant" and the band as the platoon. Doing a complete switch in style, Vaughn sings a ballad on the other side of the disc. Again switching, he sings "Shall We Dance" from "The King and I" on the next record. This is a lively invitation to the dance and one of Rodgers and Hammerstein's catchiest numbers from the new hit show. "On Top of Old Smoky" again gives Vaughn a chance for change-of-pace and he comes up with a winning version of the currently popular old folk tune. Here are two records you ought to own.

**DINAH SHORE—Three Cornered Tune & 'Cause I Love You (20/47-4107)** The first side has a credit line which reads "Almost from 'Guys and Dolls,'" meaning that it's used in the show in a different form. The original lyrics deal with the plot of "Guys and Dolls" and that is why Frank Loesser wrote new words for it. This tune is a very interesting one; you could almost call it a fugue. Not that what you call it matters much, actually. The point is that it's a fine number that has three tunes going at the same time. Dinah turns in her usual polished performance on this and on the attractive love song on the other side.

**EDDIE FISHER and HUGO WINTERHALTER'S ORCH.—I Have No Heart & Unless (20 47-4120)** "Heart" gives Eddie a fine opportunity for some dramatic singing, and he takes complete advantage of it. The song is based on an old Italian folk melody, "Caro mio ben." The reverse is a sentimental ballad—the kind that Fisher has made such a sensation with. Eddie's stock jumps five points with this disc.

**MINDY CARSON—Gotta Find Somebody to Love & When You and I Were Young Maggie Blues (20 47-4119)** Here are two sides on which Mindy sings out at faster tempos and in fuller voice than anything I've ever heard her do before. Both of these tunes are gaining popularity and you'll probably be hearing a lot of them. I think Mindy has the best version of both, I like the honkey-tonk piano on "Blues." They've even put in an intentional clinker to make the effect stronger.

**THE THREE SUNS—I Whistle a Happy Tune & What Will I Tell My Heart (20/47-4122)** And still another hit from "The King and I!" The Suns—with a vocal assist from a group calling itself The Smith Brothers—tackle the most commercial song from the Rodgers and Hammerstein score and come through with their best record in years. Here's a disc to bet on.

**BETTY HUTTON—It's a Man & That's the Kind of Guy I Dream Of (20/47-4123)** Betty delivers two up-temp tunes with her usual vital punch. Both of these have fine, jumping beats and clever lyrics. Catch the background on "Guy," it's really fine. The arrangement is written so that it starts out to do the obvious thing—then does something else. I can see the teenagers going for this in a great big way.

**FRANKIE CARLE—Eleanor & The Busiest Corner in My Home Town (20/47-4117)** Frankie has been very successful with songs having girls' names in the title, and here is his latest. This is a bright little number through which Carle's piano glitters. The other side was written by Frankie and Doris Day. It's an up-tempo item with lots of bounce. "The Satisfiers" handle the vocals on both.

# RED SEAL

JUNE, 1951

★ Denotes Long Play—33 $\frac{1}{3}$  rpm Records

## A LA VALLELUNGHISA

(Sicilian Folk Song—Arr. Favara)  
Giuseppe di Stefano, Ten.  
10-3269 1.10  
▽49-3269 1.10

## ABBALLATI

(Sicilian Folk Song—Arr. Favara)  
Giuseppe di Stefano, Ten.  
10-3268 1.10  
▽49-3268 1.10

## ABU HASSAN OVERTURE (Weber)

Boston Pops Orch., Fiedler, Cond.  
12-3266 1.25  
▽49-3266 1.10

## BACHIANAS BRASILEIRAS, No. 5 FOR SOPRANO AND B'CELLOS (Villa-Lobos)

Licia Albanese, Sop.; Leopold Stokowski, Cond.; Cello solo by Frank Miller  
12-3277 1.25  
▽49-3277 1.10

## CANTU A TIMONI

(Sicilian Folk Song—Arr. Favara)  
Giuseppe di Stefano, Ten.  
10-3269 1.10  
▽49-3269 1.10

## CUMPARSITA, LA

(Rodriguez-Langendoen)  
Boston Pops Orch., Fiedler, Cond.  
12-3275 1.25  
▽49-3275 1.10

## DONKEY SERENADE, THE

(from the M-G-M film "The Firefly")  
(Wright-Forrest-Friml-Stohart)  
Allan Jones, Ten., with Al Goodman's Orch.  
10-3272 1.10  
▽49-3272 1.10

## DONNA DIANA OVERTURE (Reznicek)

Boston Pops Orch., Fiedler, Cond.  
12-3266 1.25  
▽49-3266 1.10

## HUNGARIAN DANCES Nos. 1-6 (Brahms)

Boston Pops Orch., Fiedler, Cond.  
DM-1518 4.30  
▽WDM-1518 3.80  
★LM-67 4.45

## JAN PEECE SERENADE

SONG OF SONGS (Lucas-Moya); SYLVIA (Scollard-Speaks); AH! SWEET MYSTERY OF LIFE (from "Naughty Marietta") (Young-Herbert); WHEN YOU AND I WERE YOUNG, MAGGIE (Butterfield); SILVER THREADS AMONG THE GOLD (Rexford-Danks); SERENADE (Schubert—English by Chapman) Jan Peerce, Ten., with The Philharmonia Orch., Fiedler, Cond.  
DM-1514 4.30  
▽WDM-1514 3.80

## LOIN DU BAL (Waltz movement) (Gillet)

Boston Pops Orch., Fiedler, Cond.  
10-3270 1.10  
▽49-3270 1.10

## LOVELIEST NIGHT OF THE YEAR, THE

(Webster-Aaronson)  
Mario Lanza, Ten., 10-3300 1.10  
▽49-3300 1.10

## MALAGUENA (from "Andalusian Suite") (Lecocqua)

Amparo Iturbi, Pianist  
12-3273 1.25  
▽49-3273 1.10

## MR. IMPERIUM

ANDIAMO; MY LOVE AND MY MULE; LET ME LOOK AT YOU (Fields-Arlen); YOU BELONG TO MY HEART (Solamente una vez) (Lara—English by Gilbert) (all from the M-G-M film "Mr. Imperium"); SEPTEMBER SONG (from "Knickerbocker Holiday") (Anderson-Weill); YESTERDAYS (Harbach-Kern) Ezio Pinza, Bas.; Fran Warren, Sop., with Orch.  
DM-1502 4.30  
▽WDM-1502 3.80

(Also included on 33 $\frac{1}{3}$  rpm ONE NIGHT OF LOVE and WITH A SONG IN MY HEART)  
★LM-61 4.45

## MUTTETTI DI LU PALIU

(Sicilian Folk Song—Arr. Favara)  
Giuseppe di Stefano, Ten.  
10-3268 1.10  
▽49-3268 1.10

## NEAPOLITAN FOLK SONGS

DICITENCHELLO VUIE! (Fusco-Falvo-Burger); PIZZICHI E VASE (di Luca-Burger); MAMMA MIA CHE VO' SAPE (Russo-Nutilo-Burger); SENZA NISCIUNO (Bar-

bieri-de Curtis-Burger); MATTI-NATA (Leonecavallo); AMURI, AMURI (Sadro) Ferruccio Tagliavini, Ten., with Orch., Cellini and Gallino, Cond. (By permission of CETRA)  
DM-1525 4.30  
▽WDM-1525 3.80  
★LM-72 4.45

## RADETZKY MARCH

(Johann Strauss, Sr.-Pagel)  
Boston Pops Orch., Fiedler, Cond.  
10-3271 1.10  
▽49-3271 1.10

## Rigoletto: LA DONNA È MOBILE (Verdi)

Mario Lanza, Ten., 10-3300 1.10  
▽49-3300 1.10

## ROBESPIERRE OVERTURE (Litolff)

Boston Pops Orch., Fiedler, Cond.  
12-3267 1.25  
▽49-3267 1.10

## ROSE MOUSSE—Entr'acte (Bosc)

Boston Pops Orch., Fiedler, Cond.  
10-3270 1.10  
▽49-3270 1.10

## SONATA FOR PIANO IN C SHARP MINOR, Op. 27, No. 2 ("Moonlight") (Beethoven)

"First Piano Quartet" 12-3276 1.25  
▽49-3276 1.10

## SONATA FOR TWO PIANOS IN D, K. 448 (K. 375a)

(Mozart)  
Amparo and José Iturbi, Duo-pianists  
DM-1516 4.75  
▽WDM-1516 3.80

(Also included on 33 $\frac{1}{3}$  rpm CHABRIER'S THREE ROMANTIC WALTZES)  
★LM-1135 5.45

## SONATA FOR VIOLIN AND PIANO No. 3, IN D MINOR, Op. 108 (Brahms)

Jascha Heifetz, Violinist, and William Kapell, Pianist  
DM-1523 4.75  
▽WDM-1523 3.80  
★LM-71 4.45

## SONATA FOR VIOLIN AND PIANO No. 3, IN G MINOR (Debussy); LA PLUS QUE LENTE-VALSE (Debussy) (final side) Jascha Heifetz, Violinist; Bay at Piano

DM-1515 3.50  
▽WDM-1515 2.70

## SOUSA MARCHES

EL CAPITAN MARCH; HIGH SCHOOL CADETS—March; THE THUNDERER MARCH; SEMPER FIDELIS; WASHINGTON POST MARCH; STARS AND STRIPES FOREVER Boston Pops Orch., Fiedler, Cond.  
DM-1521 4.30  
▽WDM-1521 3.80

(Also included on 33 $\frac{1}{3}$  rpm CARTER'S BOSTON COMMANDERY MARCH; Meacham's AMERICAN PATROL MARCH)  
★LM-69 4.45

## STRAUSS WALTZES

ON THE BEAUTIFUL BLUE DANUBE WALTZ; TALES FROM THE VIENNA WOODS; TREASURE WALTZ (from "The Gypsy Baron") (Johann Strauss, Jr.) Boston Pops Orch., Fiedler, Cond.  
DM-1519 4.75  
▽WDM-1519 3.80  
★LM-68 4.45

## SYMPATHY (from "The Firefly")

(Harbach-Kahn-Friml)  
Allan Jones, Ten., and Elaine Malbin, Sop., with Al Goodman's Orch.  
10-3272 1.10  
▽49-3272 1.10

## TRIANA (from "Iberia," Book II) (Albéniz-Arbó)

Boston Pops Orch., Fiedler, Cond.  
12-3275 1.25  
▽49-3275 1.10

## WELL-TEMPERED CLAVIER: Book I: PRELUDES AND FUGUES Nos. 17-24 (J. S. Bach)

Wanda Landowska, Harpsichord (Pleyel)  
DM-1517 8.50  
▽WDM-1517 7.10  
★LM-1136 5.45

## WHITE PEACOCK, THE (Griffew)

Amparo Iturbi, Pianist  
12-3273 1.25  
▽49-3273 1.10

## WIEN BLEIBT WIEN (Vienna Forever)

(Schramml)  
Boston Pops Orch., Fiedler, Cond.  
10-3271 1.10  
▽49-3271 1.10

# POPULAR

List Price  
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V.R. denotes Vocal Refrain

BUSIEST CORNER IN MY HOME TOWN, THE (V.R.)  
Frankie Carle's Orch. . . . . 20-4117  
▽47-4117



ANNOUNCED APRIL

## 'CAUSE I LOVE YOU

Dinah Shore . . . . . 20-4107  
▽47-4107

## CIRCUS DAY PARADE, THE

Ziggy Talent's Orch. . . . . 20-4118  
▽47-4118

## COME BACK TO ANGOULÈME

Phil Spitalny's Hour of Charm  
All-Girl Orch. and Choir . . . . . 20-4121  
▽47-4121

## DONKEY SONG, THE

Ziggy Talent's Orch. . . . . 20-4118  
▽47-4118

## ELEANOR (V.R.)

Frankie Carle's Orch. . . . . 20-4117  
▽47-4117

## FIFTH WHEEL ON THE WAGON, THE

The Fontane Sisters . . . . . 20-4106  
▽47-4106

## FORTUNE TELLER SONG, THE

The Fontane Sisters . . . . . 20-4106  
▽47-4106

## GOTTA FIND SOMEBODY TO LOVE

Mindy Carson . . . . . 20-4119  
▽47-4119

## HELLO, YOUNG LOVERS

Perry Como . . . . . 20-4112  
▽47-4112

## HERE COMES THE SPRINGTIME AND THERE GOES MY HEART!

Fran Warren . . . . . 20-4115  
▽47-4115

## HOW CAN I LEAVE YOU

Phil Spitalny's Hour of Charm  
All-Girl Orch. and Choir . . . . . 20-4121  
▽47-4121

## I HAVE NO HEART

Eddie Fisher with H. Winterhalter's Orch. . . . . 20-4120  
▽47-4120

## I WHISTLE A HAPPY TUNE (V.R.)

The Three Suns . . . . . 20-4122  
▽47-4122

## IF YOU HAVEN'T GOT A SWEETHEART

Dennis Day . . . . . 20-4116  
▽47-4116

## IT'S A MAN

Betty Hutton . . . . . 20-4123  
▽47-4123

## KING AND I, THE

OVERTURE; I WHISTLE A HAPPY TUNE; MY LORD AND MASTER; HELLO, YOUNG LOVERS; A PUZZLEMENT; GETTING TO KNOW YOU; WE KISS IN A SHADOW; SOMETHING WONDERFUL; I HAVE DREAMED; SHALL WE DANCE (from "The King and I") (Hammerstein II-Rodgers) Patrice Mimsel, Robert Merrill, Dinah Shore and Tony Martin, with Al Goodman and Henri Renè's Orch. . . . . K-30 5.25  
▽WK-30 4.60  
★LK-1022 4.00

## LIES

Fran Allison . . . . . 20-4105  
▽47-4105

## MEXICAN GRASSHOPPER

Irving Fields Trio . . . . . 20-4103  
▽47-4103

## OH, MARRY, MARRY ME (V.R.)

Vaughn Monroe's Orch. . . . . 20-4113  
▽47-4113

## ON TOP OF OLD SMOKY (V.R.)

Vaughn Monroe's Orch. . . . . 20-4114  
▽47-4114

## RALPH FLANAGAN FAVORITES

MY HERO; SWING TO 45; PENTHOUSE SERENADE; WHERE OR WHEN; JOSHUA; GIANNINA MIA . . . . . P-308 3.55  
▽WP-308 2.90

## SHALL WE DANCE (V.R.)

Vaughn Monroe's Orch. . . . . 20-4114  
▽47-4114

## SOUND OFF (V.R.)

Vaughn Monroe's Orch. . . . . 20-4113  
▽47-4113

## STRAUSS WALTZES

EMPEROR WALTZ; VOICES OF SPRING; VIENNA A D-D; TALES FROM THE ANNINA WOODS; THE BLUE DANUBE; YOU AND YOU; ARTIST'S LIFE WALTZ; SOUTHERN ROSES WALTZ Al Goodman's Orch.  
K-29 1.40  
▽WK-29 3.75  
★LK-1021 4.00

# SEE MARIO LANZA IN

Hear this Immortal

## MARIO LANZA

### THE GREAT CARUSO

Rigoletto: QUI ESTO QU'ELLA; LA DONNA È MOBILE and PARMI VEDER LE LAGRIME (Verdi); Tosca: RECONDITA ARMONIA and E LUCEVAN LE STELLE (Puccini); L'Elisir d'amore: UNA FURTIVA LAGRIMA (Donizetti); La Gioconda: CIELO E MARI (Ponchielli); I Pagliacci: VESTI LA GIUBBA (Leonecavallo)  
DM-1506 6.00  
▽WDM-1506 4.90  
★LM-1127 5.45

### Forza del destino, La: O TU CHE IN SENO

AGLI ANGELI (Verdi)  
12-3209 1.25  
▽49-3209 1.10

### LOVE THEE (Grieg)

10-3208 1.10  
▽49-3208 1.10

### LOVELIEST NIGHT OF THE YEAR

(Webster - Aaronson)  
10-3300 1.10  
▽49-3300 1.10

### MY SONG, MY LOVE (Gerda-Beebly)

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▽49-3208 1.10

### Rigoletto: LA DONNA È MOBILE

(Verdi)  
10-3300 1.10  
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### SERENADE (Sturani - Drigo)

12-3155 1.25  
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### SERENADE (Silvestri - To)

12-3155 1.25  
▽49-3155 1.10

### BECAUSE

(Teschemacher - d'Hardelet)  
10-3207 1.10  
▽49-3207 1.10

### Cavalleria Rusticana: ADDIO ALLA MADRE

(Mascagni)  
12-3209 1.25  
▽49-3209 1.10

### FOR YOU ALONE (O'Reilly - Geeth)

10-3207 1.10  
▽49-3207 1.10



# RECORD RELEASES



This Symbol Refers to RCA VICTOR 45 RPM RECORDS

2 THROUGH APRIL 30

- SWEET, SWEET PAULINE**  
Dennis Day ..... 20-1116  
▽17-1116
- THAT'S THE KIND OF GUY I DREAM OF**  
Betty Hutton ..... 20-1123  
▽17-1123
- THREE CORNERED TUNE**  
Dinah Shore ..... 20-1107  
▽17-1107
- TITANA (V.R.)**  
Irving Fields Trio ..... 20-1103  
▽17-1103
- TOO YOUNG**  
Fran Allison ..... 20-1105  
▽17-1105
- UNLESS**  
Eddie Fisher with H. Winterhalter's  
Orch. and Chorus ..... 20-1120  
▽17-1120
- WE KISS IN A SHADOO**  
Perry Como ..... 20-1112  
▽17-1112
- WHAT WILL I TELL MY HEART (V.R.)**  
The Three Suns ..... 20-1122  
▽17-1122
- WHEN DOES THIS FEELING GO AWAY?**  
Fran Warren ..... 20-1115  
▽17-1115
- WHEN YOU AND I WERE YOUNG MAGGIE  
BLUES**  
Mindy Carson ..... 20-1119  
▽17-1119

## POP-SPECIALTY

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- BEAUTIFUL EYES (V.R.)**  
Ernie Benedict's Polkateers ..... 25-1195  
▽51-1195
- BEAUREGARD POLKA**  
Ernie Benedict's Polkateers ..... 25-1009  
▽51-1009
- COQUETTE—Polka**  
Six Fat Dutchmen ..... 25-1194  
▽51-1194
- DANCING SHOES POLKA**  
Ernie Benedict's Polkateers ..... 25-1195  
▽51-1195

- HOT PRETZELS**  
Bernie Wyle's Musette Orch. 25-1009  
▽51-1009
- HOW DO YOU DO—Polka**  
Lawrence Dnelow's Orch. .... 25-1193  
▽51-1193
- OH, YOU SWEET ONE (V.R.)**  
Lawrence Dnelow's Orch. .... 25-1193  
▽51-1193
- OLE! SCHNICKLEFRITZ (V.R.)**  
Six Fat Dutchmen ..... 25-1194  
▽51-1194

## COUNTRY • WESTERN

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- BEAUTIFUL BROWN EYES**  
Jesse Rogers' 9ers ..... 21-0154  
▽18-0154
- COWBOY'S HEAVEN**  
Roy Rogers ..... 21-0158  
▽18-0158
- DON'T TELL ME GOODBYE**  
Dolph Hewitt ..... 21-0162  
▽18-0162
- GOLD STAR MOTHER**  
Charlie Monroe's Kentucky Partners  
21-0156  
▽18-0156
- HONKY TONK BLUES**  
Eddie Marshall's Trail Dusters  
21-0159  
▽18-0159
- HUNDRED WAYS TO BREAK A HEART, A**  
Eddie Marshall's Trail Dusters  
21-0159  
▽18-0159
- I'M CRYING**  
Anita Carter ..... 21-0161  
▽18-0161
- I'M GONNA SING, SING, SING**  
Charlie Monroe's Kentucky Partners  
21-0156  
▽18-0156
- I'M READY, LORD**  
The Harmonizers Quartet ..... 21-0153  
▽18-0153

- IT TAKES TWO OF A KIND**  
Elton Britt ..... 21-0152  
▽18-0152
- LET'S GO BACK TO THE BIBLE**  
Montana Slim ..... 21-0157  
▽18-0157
- PLINEY JANE**  
Roy Rogers ..... 21-0158  
▽18-0158
- RIGHT WAY, WRONG WAY**  
Anita Carter ..... 21-0161  
▽18-0161
- ROSES ARE RED**  
Don Gibson's King Cotton Kinfolks  
21-0160  
▽18-0160
- SHE'LL BE THERE**  
Montana Slim ..... 21-0157  
▽18-0157
- TEAR DROPS ON THE ROSES**  
Dolph Hewitt ..... 21-0162  
▽18-0162
- TELLIN' MY BABY BYE BYE**  
Jesse Rogers' 9ers ..... 21-0154  
▽18-0154
- THEN I'LL GROW TIRED OF YOU**  
Elton Britt ..... 21-0152  
▽18-0152
- WAXAHACHIE OISHWASHER BOY (V.R.)**  
Jim Boyd's Men of the West ..... 21-0155  
▽18-0155
- WAY OUT YONDER**  
The Harmonizers Quartet ..... 21-0153  
▽18-0153
- WHEN I'M BESIDE YOU (V.R.)**  
Jim Boyd's Men of the West ..... 21-0155  
▽18-0155
- WIGGLE WAG**  
Don Gibson's King Cotton Kinfolks  
21-0160  
▽18-0160

## RHYTHM • BLUES • SPIRITUAL

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- I'VE GOT HEAVEN ON MY MIND**  
The Starlight Spiritual Singers  
22-0121  
▽50-0121
- LET ME IN (V.R.)**  
Hot Lips Page and his Orch. 22-0120  
▽50-0120
- PLEASE LET ME BE**  
Bixie Crawford ..... 2-0119  
▽50-0119
- SOMEHOW**  
The Starlight Spiritual Singers  
22-0121  
▽50-0121
- THAT'S THE ONE FOR ME (V.R.)**  
Hot Lips Page and his Orch. 22-0120  
▽50-0120
- THERE MUST BE A CITY**  
The Friendly Brothers Quartet  
22-0122  
▽50-0122
- TONIGHT OF ALL NIGHTS**  
Bixie Crawford ..... 22-0119  
▽50-0119
- WOMAN AT THE WELL, THE**  
The Friendly Brothers Quartet  
22-0122  
▽50-0122

## INTERNATIONAL

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- LATIN AMERICAN**
- CARTA DEL SOLDADO, LA—Bolero**  
QUÉ ES LO TUYO—Guaracha Jibara  
Cuarteto Manuel Jiménez ..... 23-5398  
▽51-5398
- CIPRIANO—Tango Cómico**  
LOS EJES DE MI CARRITA—Bolero Milonga  
Olga Choren y Tony Alvarez 23-5394  
▽51-5394
- CORAZÓN—Bolero**  
AY, MI VIDA—Bolero  
María Luisa Landín ..... 23-5387  
▽51-5387
- DUDAS DE MÍ—Bolero**  
BISTEC CON PAPAS—Guaracha  
Rey Díaz Calvet y su Orq. .... 23-5399
- ESPAÑA A TUS PIES—Paso Doble**  
VALS DE TENNESSEE  
Los Ruiseñores ..... 23-5386  
▽51-5386
- MAL PAGADORA, LA—Ranchera**  
ELLA VOLVIÓ—Ranchera  
Miguel Aceves Mejía ..... 23-5389  
▽51-5389

- MANZANO Y EL CEREZO, EL—Bolero**  
YO NECESITO UN AMOR—Bolero  
Chucho Martínez ..... 23-5397  
▽51-5397
- MARCHA TRIUNFAL, LA**  
EL DIAGNÓSTICO  
Manuel Bernal ..... 23-5393  
▽51-5393
- MARIMBA, LA**  
LA GUAJA  
Manuel Bernal ..... 23-5392  
▽51-5392
- MI DESPEDIDA—Ranchera**  
NUESTRA NOCHE—Ranchera  
Pedro Vargas ..... 23-5388  
▽51-5388
- MIÉNTAME—Bolero**  
MALA NOCHE—Bolero  
Los Tres Diamantes ..... 23-5385  
▽51-5385
- NO VOLVERÉ—Ranchera**  
RUMBOS DISTINTOS—Ranchera  
Miguel Aceves Mejía ..... 23-5395  
▽51-5395
- POR QUÉ ME QUITÉ DEL VICIO**  
LA ANTIGUA PLEGARIA  
Manuel Bernal ..... 23-5391  
▽51-5391
- SI YO FUERA REY—Canción**  
DULCE AMOR—Canción Fox  
Chucho Martínez ..... 23-5396  
▽51-5396
- TOLIBAMBA, LA—Porro**  
AFORRRIQUENO—Guaracha Mambo  
Alberto Izaga y su Orq. .... 23-5390  
▽51-5390

## CROATIAN

- ZAPLET KOLO**  
NA RASTANKU (V.R.)  
Dave Zapkovich and his Balkan  
Tamburitza Orch. .... 25-3076  
▽53-3076

## FRENCH

- POUR T'AIMER**  
JARDIN D'ESPAGNE  
Luís Mariano ..... 26-7065  
▽53-0504
- SET DU JOUR DE L'AN**  
LE REEL DES CORDONNIERS  
Omer Dumas et ses Ménestrel 26-7064  
▽53-1013

## GERMAN

- EINE REISE IN DIE BERGE FIND' ICH**  
WUNDERSCHEIN—Foxtrott (V.R.)  
EIN STUDENT UND EINE—DENTIN (V.R.)  
Hans Carste ..... 25-1114  
▽53-1518
- FASSPUTZER, DER—Ländler (V.R.)**  
TONIS BRAMBRESCH—CILLINA—Ländler  
(V.R.)  
Bündner Ländler Kapelle "Calander"  
25-1115  
▽53-1519

## GREEK

- ELA STIS ENIA—Valse**  
Tz. Chariton  
GHYRISE PISO—Bégain  
K. Nicolaidou ..... 26-8264
- ZNDNDCHIRA—Syrta**  
N. Kyriakidou  
O GRAMMOS—Tsamiko  
D. Benetas ..... 26-8265

## ITALIAN

- CAMPANA DI SAN GIUSTO, LA**  
AMOR DI PASTORELLO  
Caro Belmonte ..... 25-7156  
▽53-4015
- OCCHI DI FATA**  
A VUCHELLA  
Tito Gobbi ..... 25-7145  
▽53-4014

## SCOTCH

- DOWN IN THE GLEN**  
THE LASS O' LOWRIE  
Robert Wilson, Ten ..... 26-9507  
▽53-6002

## SWEDISH

- ACK VÄRMELAND, DU SKÖNA**  
SVERIGE  
Jussi Björling ..... 26-1097  
▽53-5004

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# "THE GREAT CARUSO"

Music from the Film

## ENRICO CARUSO

- |  |  |
|--|--|
| <b>ADDIO A NAPOLI, L'</b> (Cottrau)<br>17-0133 1.10                        | <b>Martha: M'APPARI</b> (Flotow)<br>17-0112 1.10                   |
| <b>Aida: CELESTE AIDA</b> (Verdi)<br>17-0129 1.10                          | <b>MIA CANZONE, LA</b> (Tosti)<br>17-0130 1.10                     |
| <b>AVE MARIA</b> (Kahn)<br>with Mischa Elman, Violinist<br>17-0127 1.10    | <b>O SOLE MIO</b> (di Capua)<br>17-0130 1.10                       |
| <b>Carmen: AIR DE LA FLEUR</b> (Bizet)<br>17-0128 1.10                     | <b>Pagliacci, I: VESTI LA GIUBBA</b><br>(Leoncavallo) 17-0112 1.10 |
| <b>DANZA, LA</b> (Pepoli - Rossini)<br>17-0133 1.10                        | <b>Rigoletto: LA DONNA È MOBILE</b> (Verdi)<br>17-0132 1.10        |
| <b>Elixir d'amore, L': UNA FURTIVA LAGRIMA</b><br>(Donizetti) 17-0131 1.10 | <b>Rigoletto: PARMÌ VEGER LE LAGRIME</b><br>(Verdi) 17-0131 1.10   |
| <b>FOR YOU ALDNE</b> (O'Reilly - Geeth)<br>17-0127 1.10                    | <b>Rigoletto: QUESTA O QUELLA</b> (Verdi)<br>17-0132 1.10          |
| <b>Gianni Schicchi: LA: CIELO E MAR</b><br>(Puccini) 17-0129 1.10          | <b>Trovatore, II: DI QUELLA PIRA</b> (Verdi)<br>17-0128 1.10       |

# The RED SEAL PICTURE



Guest  
Reviewer  
**Joe Roddy**  
Record Reviewer  
*Look Magazine*

**JAN PEECE, Tenor—THE PHILHARMONIA ORCHESTRA—ANATOLE FISTOULARI, Conductor—A Jan Peerce Serenade (Album DM/WDM-1514)** The selection here is for summer nights, and it goes well with light beverages. Peerce does the work, you just listen. The titles are "Song of Songs," "Sylvia," "Ah! Sweet Mystery of Life" (from "Naughty Marietta"), "When You and I Were Young Maggie," "Silver Threads Among the Gold" and Schubert's "Serenade" and I'll bet an old pop concert ticket that you've heard every one of them before.

**JASCHA HEIFETZ, Violinist—Emanuel Bay at the Piano—Sonata in G Minor (Debussy) (Album DM/WDM-1515)** Impressionism jells together here. Dissonances are gentle; the rhythms glide; the melodies are fleet and far-ranging; and the fourths are frequently parallel. There is a G minor starting point; a middle movement full of motion; and a rattling wind-up in the major of the same G. Hardly a bar along the way lacks animation, and every moment is a musical one—essentially pretty and determinedly unprofound. Heifetz and his man Bay move through this sonata in high spirits and never miss a trick, of which there are plenty. This is the last written work of Debussy, who, with the French violinist Gaston Poulet, gave it a first performance in Paris, May 5, 1917. Ten months later Claude Debussy was dead.

**JASCHA HEIFETZ, Violinist—WILLIAM KAPPELL, Pianist—Sonata No. 3, in D Minor, Op. 108 (Brahms) (Album DM/WDM-1523—LM-71)** When the rapport between the principals is red-hot, and the principals a fair match for the material, the short stretch of double-stopped pizzicato just a little aft of center in the third movement here is one of the happiest moments in sonata literature. Heifetz and Kapell do as much as mortals can for that passage; and—as if to show that they are up to any mood Brahms has for them—they do even a little more than that for the one long song that expands and saddens through all 75 bars of the adagio movement. This is great chamber music.

**AMPARO AND JOSÉ ITURBI, Duo-pianists—Sonata in D, K. 448 (K. 375a) (Mozart) (Album DM/WDM-1516—LM-1135)** Between them, José and Amparo Iturbi get as much out of this as Mozart put into it—which is to say, a lot. It was written and first performed in Vienna in Nov., 1781, and it is the second and last of the works Mozart fashioned for two pianos. The tunes and their embellishments are divided, almost geometrically between the two keyboards and Mozart has seen to it that neither pianist comes to grips with anything emotionally to the left of sweetness and light. Agility and high spirits are called for here and the Iturbis provide them.

**WANDA LANDOWSKA, Harpsichord (Pleyel) The Well-Tempered Clavier, Book I (J. S. Bach) (Album DM/WDM-1517—LM-1136)** In the vast realms of Bach, Madame Landowska gets around on her harpsichord with such resolute and unwavering self-assurance that it is no easy matter in this set of the Preludes and Fugues, the A-Flat to B natural stretch, to detect any more musicianship than could be heard in the two Well-Tempered sections that preceded it. Consequently, I didn't detect any. But with me and Mr. Bach, it's a different matter. Making fugues is like making cakes, in that the 2nd outcome is likely to be better than the 1st and the 17th or 70th better still. The B minor fugue which here winds up the subject matter of Book I, is at least the 24th Bach made for this project and I find more in it than in the design in C Major on which all this fuguing gets started. Bach gets into some rich complexities hereabouts. But Landowska follows him all the way and keeps everything crystal clear. No other harpsichordist this side of heaven could do as well.

**BOSTON POPS ORCHESTRA—ARTHUR FIEDLER, Conductor—Hungarian Dances Nos. 1 to 6 (Brahms) (Album DM/WDM-1518—LM-67)** These wild and elemental orchestral playthings are whipped up better by Fiedler's men of Boston than by any other band west of Budapest. In Mass. they drive the dance rhythms for all they are worth, but underneath all the merriness there is a firm suggestion of the dour strain that runs through the folk-material from which these pieces are derived. The first six Hungarian Dances can now consider themselves set up on records for a long time to come. **Strauss Waltzes (Johann Strauss, Jr.) (Album DM/WDM-1519—LM-68)** To a man, the Bostonians are here out to demonstrate that there is more to a waltz than a whistleable tune and three beats to the bar. "On the Beautiful Blue Danube," "Tales from the Vienna Woods" and "Treasure Waltz," from "The Gypsy Baron," are the materials they put forward to make their points, and they succeed. The points seem to be that Johann Strauss' waltzes should be suave but not saccharine, occasionally languorous but never lazy, and as infectious as friendly laughter. **Sousa Marches (Sousa) (Album DM/WDM-1521—LM-69)** The military men are the cause of the march, but these selected works of John Philip Sousa make pretty good music for marching at, say, school or at a summer camp. Playing a march, like playing a waltz, is something the Boston Pops under Arthur Fiedler does with a consuming savoir faire, and the sounds that come out all show it—or sound it. The titles are "El Capitán March," "High School Cadets—March," "The Thunderer March," "Semper Fidelis," "Washington Post March" and "Stars and Stripes Forever," and (in 33 $\frac{1}{3}$  record only) "Boston Commandery March" and "American Patrol March."

**FERRUCCIO TAGLIAVINI, Tenor—RCA VICTOR ORCHESTRA—RENATO CELLINI, Conductor—Neapolitan Folk Songs (Album DM/WDM-1525—LM-72)** Since he has been singing them since he was a boy soprano, it can be assumed that Mr. Tagliavini knows what he's about when he comes up against an Italian folk song. Here he sings out six of them, and—audibly—his heart is in his work. By title they are "Dicciencello Vuie!," "Pizzichi E Vase," "Mamma Mia Che Vo' Sape," "Senza Nisci uno," "Mattinata" and "Amuri, Amuri."

**BOSTON POPS ORCHESTRA—ARTHUR FIEDLER, Conductor—Donna Diana Overture (Reznicek) and Abu Hassan Overture (Weber) (12-3266—49-3266)** There isn't a moment's rest for anybody in the orchestra pit throughout these bubbly beginnings of two operas which never rate performances hereabouts. Fiedler keeps everything as busy as should be, and the end result of all the activity is two rousing good overtures. **Robespierre Overture (Litolff) (12-3267—49-3267)** Much of the space and time in this overture is taken up with the "Marseil-



laise" which, fortunately, makes for good music almost any place it is put. The rest of the time, the melodies are martial and their orchestration is full of shining moments for the Pops' brass. **Rose Mousse—Enr'acte (Bosc) and Loin du Bal (Gillet) (10-3270—49-3270) Radetzky March (Johann Strauss, Sr.) and Wien bleibt Wien (Schramml) (10-3271—49-3271)** On the four sides of two records, four seasonable pleasantries—two for early-morning marching, two for the twilight dansant. The resourceful Boston Pops Orchestra attends to all of them expertly. **La Cumparsita (Rodriguez) and Triana (Albéniz) (12-3275—49-3275)** This would seem to be one more evidence of the Boston Pops' intention to get us all in motion this month, either marching, waltzing or tango-ing. "La Cumparsita" I take to be a step in the South American direction. So take it. You have nothing to lose but your avoirdupois. On the other side—if you're still in the area—is a little bit of Albéniz' "Iberia" from Book II, to be exact. Title is "Triana."

**GIUSEPPE DI STEFANO, Tenor—RCA VICTOR ORCHESTRA—RENATO CELLINI, Conductor—Muttetti di lu Palii and Abballati (10-3268—49-3268) Cantu a Timuni and A la Vallelung-hisa (10-3269—49-3269)** From sunny Sicily, four folk songs, three of them something other than sunny in sentiments. "Abballati" is the one that doesn't match, and it is gay all the way. The three others: "Muttetti di lu Palii," "Cantu a Timuni" and "A la Vallelunghisa."

**ALLAN JONES, Tenor—ELAINE MALBIN, Soprano—AL GOODMAN AND HIS ORCHESTRA—Sympathy and The Donkey Serenade (Friml) (10-3272—49-3272)** The Jones-Malbin-Goodman cooperation is thorough here, and two standard items in everybody's repertoire emerge well-served.

**AMPARO ITURBI, Pianist—Malagueña (Lecuoha) and The White Peacock (Griffes) (12-3273—49-3273)** With the addition of another muscle-fibre or two, the alter-Iturbi could be undistinguishable—on recordings—from her brother, Senor José. She rocks her way through Malagueña with power to spare, and she makes all the little poetic moments in the Griffes come to life.

**FIRST PIANO QUARTET—Sonata in C-Sharp Minor, Op. 27, No. 2 ("Moonlight") (Beethoven) (12-3276—49-3276)** It turns out that four pianos can be as successful with this very special objet d'art as one ordinarily is. But the accomplishment calls for a lot of consideration—which is here administered.

**LICIA ALBANESE, Soprano—LEOPOLD STOKOWSKI, Conductor—Frank Miller, 'Cello solo—Bachianas Brasileiras, No. 5 for Soprano and 8 'Cellos (Villa-Lobos) (12-3277—49-3277)** Certainly one of the loveliest melodies turned in this century. Albanese is properly mystic in her vocal conduct through this rite, and the eight celli accompanying her are under the spell of Leopold Stokowski.

**EZIO PINZA, Bass—FRAN WARREN, Soprano, with Orchestra—JOHNNY GREEN, Conductor—Songs from "Mr. Imperium" (Album DM/WDM-1502—LM-61)** The world's biggest bass voice doesn't have a bit of trouble matching ballad choruses with Fran Warren. He can top her volume any day of the week, and she can show him a thing or two about a style of singing which is called—with a low bow to our inhibitions—sultry. They work together on "Andiamo," "My Love and My Mule" and "Let Me Look at You" from MGM's "Mr. Imperium." Pinza gets some vocal support from the Guadalajara Trio in another of the show's songs "You Belong to My Heart." He's on his own in "September Song" and "Yesterdays" and (in the 33½ record only) in "One Night of Love" and "With a Song in My Heart."



# WHAT ARE THESE PEOPLE DOING?

For the answer, turn the page



**THE ANSWER** to the question on the preceding page is that these people are making a special film, to be shown only to Walt Disney artists who are at work on "Alice in Wonderland." The film provides the artists with models for the cartoon action sequences they are drawing for Disney's new movie.

## WALT DISNEY'S ALICE IN WONDERLAND

(CONTINUED)

Late this summer, when Walt Disney's "Alice in Wonderland" is released nationally, movie fans will not only be seeing what is reported to be Disney's best all-cartoon film to date, they will also be watching a motion picture which has an excellent score. Composed by the team of Sammy Fain and Bob Hilliard, the film's score boasts eleven contenders for the Hit Parade. Records released from "Alice" so far include the title song by Hugo Winterhalter and his orchestra, "I'm Late" and "Twas Brillig" by Mindy Carson, "All in the Golden Afternoon" by Fran Allison with Wayne King's orchestra and "March of the Cards" by The Three Suns. To be watched for: an "Alice in Wonderland" children's album.

"ALICE'S" voice in the new film will be provided by Kathryn Beaumont. Jody Gilbert posed as model for Queen of Hearts. Queen's voice belongs to Verna Felton. Jerry Colonna is the model and the voice for March Hare. Ed Wynn speaks for the Mad Hatter.



**ANDREW SISTERS** made their formal TV debut on same show which introduced Tony Martin to video. Girls were so successful they will soon leave radio for their own television program.

## TONY'S TV DEBUT



Tony Martin's first television show opened in what was a very appropriate setting for the popular baritone—an RCA Victor recording studio. And as the show went on, Tony remained "at home"; each vocal number began with a phonograph record being placed on a turntable.

Had Tony's TV debut taken place a month later than it did, video viewers would have undoubtedly watched Martin "recording" a tune called "Faithfully Yours," the newly released disc which looks as though it may very well prove to be one of Tony's outstanding record hits.

That Martin's television debut was successful may be judged by the fact that he put off starting a new film to return to New York for a second "Comedy Hour" appearance in mid-April.



**TONY MARTIN'S** polished stage presence and easy manner made him a hit on the "Colgate Comedy Hour" (Sundays 8 to 9 PM, EDT). He also displayed a surprising aptitude for comedy.





## GRADUATION DAY

Henri René, bandleader and West Coast recording director for RCA Victor, presents the Sons of the Pioneers with a certificate of graduation in the above photo. "Graduation Day" for the Sons was the day on which their new record of "Tumbling Tumbleweeds" and "You Don't Kno' What Lonesome Is" was released. On the new disc the boys co-star with Perry Como and by so doing, bring their brand of music to an even greater audience than it had previously enjoyed. RCA Victor's belief that Western music has now graduated to the popular category is proved by the record's sales.

After it had been out only a few weeks it was already among the top three sellers on RCA Victor's chart.

Following the release of the aforementioned "Tumbling Tumbleweeds," still another Sons of the Pioneers disc with hit potential was placed on the market. The two titles are "Baby, I Ain't Gonna Cry No More" and "Daddy's Little Cowboy." The first side is taken at a leisurely pace. It's all about a disappointed lover and the mood is consequently blue. "Daddy's Little Cowboy" is just about what the title implies and the boys sing it at a lively tempo. On both tunes the Sons

are assisted by Larry Russell's orchestra and chorus. Here are two sides you can be sure you'll be hearing on your local disc jockeys' programs.

Coming soon is a new album by the Sons. The set will be titled "Garden of Roses" and will contain the following favorites: "Roses," "Mexicali Rose," "Moonlight and Roses," "Bring Your Roses to Her Now," "San Antonio Rose" and "Room Full of Roses."

In the above picture, from left to right, are René, Shug Fisher, Ken Curtis, Hugh Farr, Tim Spencer, Tommy Doss, and Lloyd Perryman.



**GERTRUDE LAWRENCE** plays the role of Anna and Yul Brynner is the King in Rodgers and Hammerstein's latest success, which is based on Margaret Landon's "Anna and the King of Siam."

# THE KING AND I



**DANCING** is important element of new show. Ballet numbers were cited by N. Y. critics.

Two hits with the same name recently scored on the entertainment scene. One is the Broadway success, the other is RCA Victor's album of tunes from the score of Rodgers and Hammerstein's "The King and I."

In this album the talents of Patrice Munsel, Tony Martin, Robert Merrill and Dinah Shore are brought together for the first time. Supplying the instrumental backgrounds are the orchestras of Al Goodman and Henri René. The set contains nine songs from the score, plus the overture.

Says "Billboard" of the show: "When the final curtain comes down on 'The King and I' the conclusion is obvious—the boys have done it again."

**RODGERS AND HAMMERSTEIN** have produced a score which Deems Taylor, on "The Stork Club" television show, called "the best music on Broadway." Taylor added: "This is almost opera."



## MAKE A WISH

Nanette Fabray and Melville Cooper are here shown in scenes from this new musical based on Ferenc Molnar's "The Good Fairy." The present production was adapted by Preston Sturges and features, in addition to Miss Fabray and Mr. Cooper, Harold Lang, Helen Gallagher and Franklin Pangborn. The score of the show was composed by Hugh Martin. Fran Warren has recorded "When Does This Feeling Go Away" from the new Broadway musical.







←  
**THE MATING SEASON**

Miriam Hopkins (left) and Thelma Ritter (right) play the mothers of, respectively, Gene Tierney and John Lund, the stars of this new comedy. Miss Hopkins is a social climber who is ambitious for her offspring, while Academy Award winner Ritter is a simple hamburger stand operator. The comedy develops when the two families get together. The movie has provided Henri René with a new record titled "My Lost Melody."



←  
**FLAHOOLEY**

Jerome Courtland and Barbara Cook are being looked at by Flahooley in the picture at the left. This new musical fantasy, which is set in the largest toy factory in the world, stars Ernest Truex (not shown), Yma Sumac, the Peruvian songstress with the amazing range who is featured in the show, goes over the score with its composer, Sammy Fain. "Flahooley" will open in New York on May 14, after out-of-town try-outs in New Haven and Philadelphia.



**EZIO PINZA** and his family posed for this portrait in Hollywood last summer. It includes Larchmont, a Dalmatian pup, daughter Ceia, Mrs. (Doris) Pinza, son Pietro, and Ezio Pinza himself.

# MR. IMPERIUM

Ezio Pinza's first motion picture, co-starring Lana Turner, may be on the nation's screens by the time this is published. In the film Pinza is a king who attempts to leave his throne to marry an American singer (played by Lana Turner). In the course of the movie Pinza naturally sings several songs, which have also been recorded by him with singer Fran Warren. Titled "Songs from Mr. Imperium" the album is now available. It contains "Andiamo," "My Love and My Mule," "Let Me Look at You," "You Belong to My Heart," "September Song" and "Yesterday." The last two titles are also available on a single record.



**ROMANCE** between a king and a commoner forms the plot of the film "Mr. Imperium."

**PINZA AND TURNER** ride in donkey cart in "Mr. Imperium." This is scene where the song "My Love and My Mule" occurs in film. This and other "Imperium" music is in new RCA Victor album.



*Wherever you are*



*...Wherever you move*

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