

RCA VICTOR  
**PICTURE**  
RECORD REVIEW



**EZIO PINZA AND FRAN WARREN**

IN THIS ISSUE



**WHEN EDDIE WENT MARCHING OFF**

**July, 1951**

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

World Radio History



## THE COVER STORY

Ezio Pinza and Fran Warren, our two cover subjects, were photographed at RCA Victor's Hollywood recording studio where they were making some duets for an album of "Songs from Mr. Imperium." Pinza's first film. In the movie the famous bass is starred opposite Lana Turner in the story of a king who is in love with an American singer. Johnny Green, musical director for the film, conducts the orchestra for Pinza and Fran Warren in the album. In this, her first Red Seal date, Fran duets with Pinza on "My Love and My Mule," and "Andiamo." Other selections in the set are "You Belong to My Heart," "September Song," "Let Me Look at You," "Yesterdays," and (in the 33 1/3 record only) "One Night of Love" and "With a Song in My Heart." A new single record books "Andiamo" with "Let Me Look at You." This month Pinza has another new album entitled "I Love You." Selections in this one are "I Love Thee" (Grieg), "Dancing in the Dark," "One Night of Love," "With a Song in My Heart," "Falling in Love with Love" and "For You Alone."

Fran, who has been putting in a number of guest appearances on television programs in the East, has a new record that couples "January, February, March" with "Any Time at All."

After closing at Bill Miller's Riviera in New Jersey, Fran goes to the coast to make her debut at the Mocambo in mid-June.



INDUCTEE EDDIE FISHER PHONES HIS MOTHER FROM FORT DEVON, MASS.

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**BREAKS** for Eddie first came when he was growing up in Philadelphia. In the picture at the left he's shown with Skipper Dawes, the emcee of a local amateur show on radio station WFIL. Dawes was Eddie's first mentor. Fisher also sang on the Stan Lee Broza "Children's Hour." The really big break came for Fisher on Memorial Day, 1949 when Eddie Cantor saw him work at Grossinger's in the Catskills. The cut at right shows Cantor and a slightly awed and frightened Fisher later that night conducting a charity raffle.



# WHEN EDDIE WENT MARCHING OFF



Representatives of 100 Eddie Fisher Fan Clubs, some of whom had come from as far away as Boston, were gathered at Monte Proser's Cafe Theater to say goodbye to their idol. At the conclusion of the "coke-tail" party Eddie stepped to the microphone, called his mother up to stand beside him, sang "My Mom." In return for the thunderous applause Mrs. Fisher went from table to table, passing

out strips of neatly cut-up sports coats, shirts, ties—trophies that the fans were used to acquiring in a much less passive way. Then one of the girls handed Eddie a thick sheaf of paper on which were inscribed the signatures of Fisher followers all over the country. On close examination Eddie discovered that the document was headed "A Loyalty Oath" and that in it his fans had pledged to go on with their record playing sessions, their letters to him and to the press for as long as he would be in the service. So ended one phase of Eddie's career. A few days later he embarked on his new way of life—with a session of KP. At this writing he is, like thousands of other young men from every walk of life, unglamorously taking his basic training with the First Armored Division, at Camp Hood, Texas.



**RECORDS** were a big factor in Eddie's rise to popularity. Hits like "Thinking of You" and "Bring Back the Thrill" established him as a number one star. Currently Eddie's "Unless" is high on the sales charts. This photo shows Eddie in California presenting a copy of his "Goodbye G.I. Al" record to Mrs. Al Jolson and Asa, the son of the late great performer.



**AWARDS** began to come when Eddie started making records. In May, 1950, *Billboard Magazine*, in its annual poll, found that he was "the most promising new male singer of the year." Just before Fisher entered service, disc jockey Brad Phillips of WINS (N. Y.) gave him "King of Baritones" award. De Marco Sisters (above) look on as Phillips presents the scroll.

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**CELEBRITIES** became Eddie's friends as he rose in show business ranks. He guest starred with Milton Berle, Ed Sullivan, Clifton Fadiman, went to Miami where he played five different spots in the course of the past season. Above, he's shown in a charity canasta game with movie stars Peggy Ann Garner, Illona Massey, and bridge expert Eli Culbertson.



**GREETINGS** came to Eddie when he had been in the big leagues for little more than a year. A solemn-faced Fisher is sworn into the Army of the United States and then is confronted with a contingent of his fans as he leaves for Fort Devon, Mass. Below is a picture taken last summer when Eddie scored his first major hit, at Bill Miller's Riviera.


SCENES LIKE THIS ARE NOW JUST MEMORIES FOR PVT. FISHER



# ON TOUR WITH SHAW

Adventures, mishaps, glory—they're

all a part of any Shaw Chorale tour



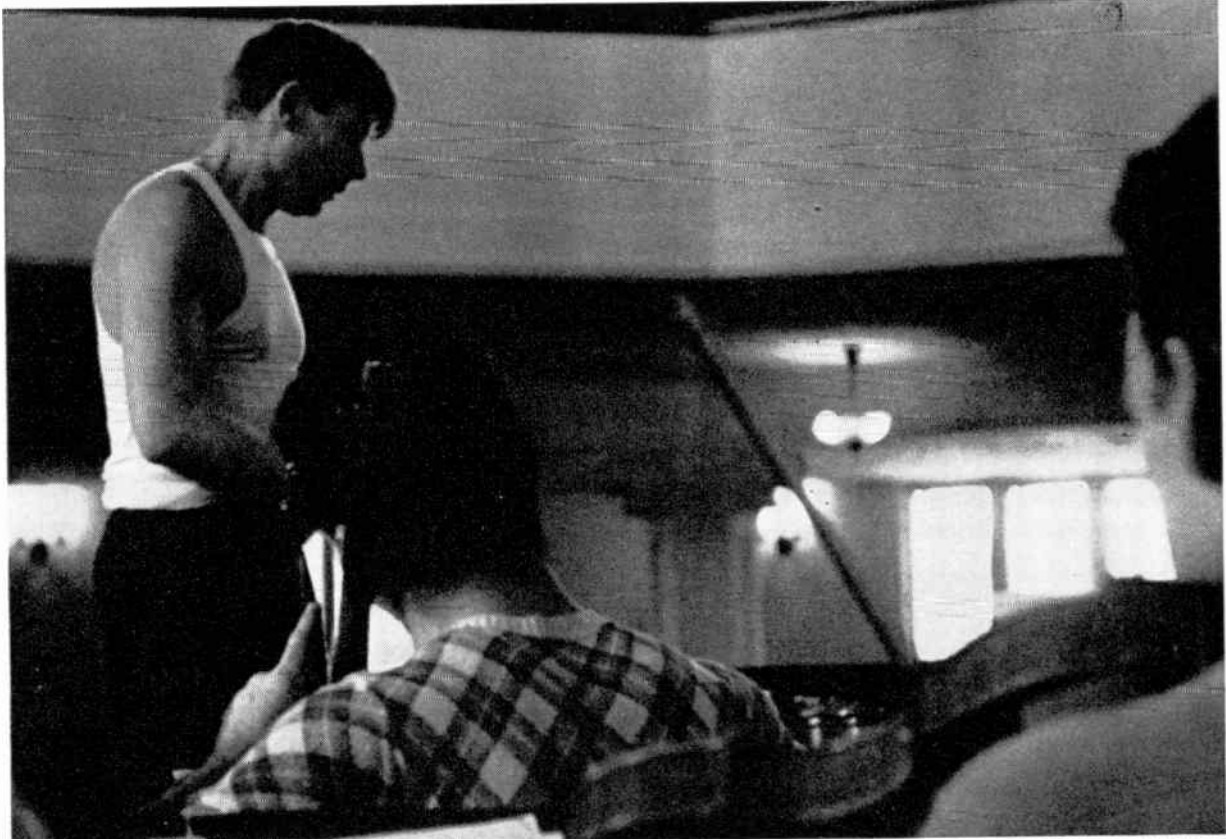
**ON TOUR,** Shaw discusses next date with Alex Zimmer, his road manager, and Thomas Farley, one of two Shaw bus drivers.

Thirty singers, nineteen instrumentalists, one program seller, two bus drivers—these are the people that Robert Shaw takes with him each time he takes his famous Chorale on tour. The recently completed series of sixty-five concerts in seventy days was fairly typical of most Shaw tours, except perhaps that it was more successful than most. But the usual number of mishaps, the usual amount of work and, of course, the usual quantity of fun, were in their usual proportions.

Individual mishaps which the Chorale encountered included: one sprained ankle, one case of appendicitis, one case of influenza. Group mishaps, while of a less painful nature physically, cost everyone in general, and Shaw in particular, much anguish and many hours of sleep. As is the case with every Shaw tour, advance information on the way in which the stage is to be set-up is always sent to each town that the Chorale is to appear in and, as in almost every tour, the information somehow becomes muddled or lost or ignored. Consequently, Shaw has gotten into the habit of inspecting the stage the

moment he reaches a town in which his Chorale is to sing. He has learned that it is wise to take at least one member of his group with him when he goes on his inspection tours. A fairly typical example of what Shaw finds, and what he does about it, follows: risers (step-like structures) are improperly placed—or missing altogether, must be rearranged or improvised from locker room benches, lunch room tables. An acoustical shell—which most stages lack—must be provided. Frequently this means taking down that beautiful plush curtain that the City Fathers are so proud of—and singing against the backdrop of a plain brick wall. To complete the “shell,” pieces of lumber, bits of forgotten scenery, are hammered into place. Result: One flawless concert, 2 to 6 hours extra work, a couple of missed meals, a minimum of 3 smashed fingers.

The debit side of the Shaw ledger at the end of the recent tour shows three concerts missing due to Spring floods, while the credit side contains a record number of critical raves and an inestimable amount of satisfaction.



**AT REHEARSAL** of his Chorale on tour, Robert Shaw works hard for proper effects. This month the Shaw Chorale is heard in two new albums, one of which is entitled “Sweet and Low”. It contains “Sweet and Low”, “In the Gloaming”, “None but the Lonely Heart”, “The Rosary”,

“Through the Years”, Schubert’s “Ave Maria”, “All Thro’ the Night” and Brahms’ “Lullaby”. Second new set is with Sigmund Romberg and his orchestra in Volume IV of “Gems from Sigmund Romberg Shows”, which includes hits from “Student Prince”, “May Wine” and “Up in Central Park”.





← THE WARREN HOUSE HAS WATER ON THREE SIDES

↓ THE MET STAR SPEEDS ALONG IN HIS MOTOR BOAT

# SUMMER IN CONNECTICUT

Leonard Warren's summer home is a 6 room English stucco house in a quiet, breezy setting in Greenwich Cove, Conn.

In early July the Warrens return from a six weeks trip to Europe where they are visiting Paris, Montpellier, Cap d'Antibes, Florence, Sienna, Perugia, and Assisi. In Rome, Mr. Warren will work with Maestro Riccardo Picozzi; from Rome the Warrens journey to Naples, then sail for the U.S. and a summer in Connecticut.

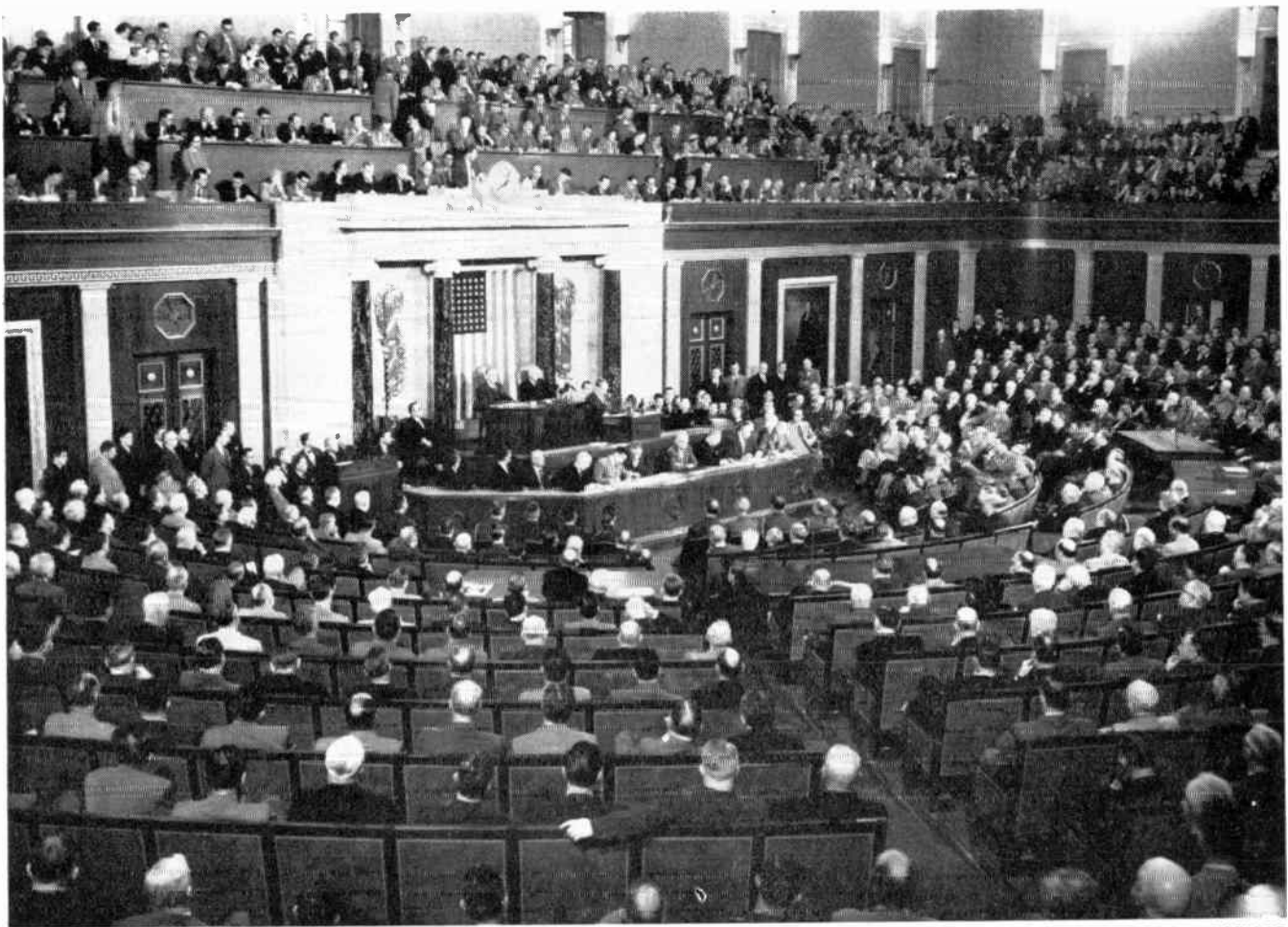
A new Leonard Warren album entitled "Songs for Everyone", contains "America the Beautiful", "Love's Old Sweet Song", "Mother Macbree", "A Little Bit of Heaven", "Home on the Range", "On the Road to Mandalay", "Old Man River" and "Battle Hymn of the Republic".



**OUTDOORS** relaxation for Warren consists of swimming, boating, fishing. In front of his house he has a small boat pier from which he can fish (above). Most abundant fish in the Cove is striped bass.



**INDOORS** hobby for Warren is model train making. On rainy days, Warren works on his layout of tracks, engines, cars, signal switches, bridges, all of which are hand fashioned down to last detail.



GENERAL MACARTHUR FACED THIS AUDIENCE WHEN HE RETURNED TO THE U.S. AFTER A FOURTEEN YEAR ABSENCE

# MacARTHUR REPORTS

His speech became a part of history and revived an old ballad



**THE GENERAL** looked like this to the congress as he delivered his speech. RCA Victor recordings of the address were bought as fast as they were pressed.

Countless millions snapped on their radio and television sets, millions more jammed themselves into bars, stores, barbershops, —all had but one desire: to watch and to hear General Douglas MacArthur as he addressed a special joint session of congress. After it was over the opinion was unanimous— MacArthur's words were destined to go down in history as one of the most memorable speeches of all times. To be sure that it would become a tangible part of history, RCA Victor, within a few days after it had been delivered, issued recordings of MacArthur's speech on all three phonograph record speeds.

One of the most impressive parts of the address had been its closing reference to a barrack room ballad called "Old Soldiers Never Die." Taking his cue from the general, Vaughn Monroe has recorded a revitalized version of the song. At this writing the record has joined Monroe's disc of "Sound Off" the top of the sales charts.

**THE CROWD** which gathered in New York to greet MacArthur numbered more than seven million. (Vaughn Monroe's record of "Old Soldiers Never Die" is a big hit.)





# The POPULAR PICTURE

a page of popular record reviews



Guest  
Reviewer

Vaughn Monroe

There's lots of variety in this group of new RCA Victor records and I'd say that you're bound to find at least three or four that will especially appeal to you. As far as I'm concerned, I got a big kick out of writing about them and an even bigger one out of listening to them. Every one of these records has become a permanent part of my own library.

**MAKE A WISH—Original Broadway Cast; Nanette Fabray, Dean Campbell, Harold Lang, Helen Gallagher, Stephen Douglas, Chorus and Orchestra conducted by Milton Rosenstock (Album OC/WOC-2, LOC-1002).** Here's all the thrilling vital appeal of Broadway, neatly wrapped up in an entertaining package by the original company of this hit musical. Nanette, as a young impressionable girl fresh from school, starts out to learn the ways of the world—and learn them she does. Hugh Martin's score clearly traces her progress: "Overture," "The Tour Must Go On," "I Wanna Be Good 'n' Bad," "What I Was Warned About," "Suits Me Fine," "The Follies," "Who Gives a Sou?," "Make a Wish," "I'll Never Make a Frenchman Out of You," "Paris, France," "When Does This Feeling Go Away?," "Over and Over," "The Sale," "That Face!," "Take Me Back to Texas with You" and "Finale."

**MINDY CARSON—Lonely Little Robin & You Only Want Me When You're Lonesome (20/47-4151)** Mindy Carson takes two country tunes and makes them her own. The first is a lilting number while the other side is taken at a slower tempo: both are sentimental. On this record Mindy sings a duet with herself and produces some very fine vocal effects. Look for this to be Mindy's biggest disc hit.

**VAUGHN MONROE—Old Soldiers Never Die & Love and Devotion (20/47-4146)** It was really a thrill to record "Old Soldiers." To have the chance to salute men like Eisenhower and MacArthur on a record really meant something, not only to me but also to every member of my band. I think that something of what we felt comes through on the record too: I know that there was a special kind of spirit and drive in the way the boys played the day we made this one. The other side is a change-of-pace: a romantic tune that, I believe, has a lot of possibilities.

**TONY MARTIN—I Get Ideas & Tahiti, My Island (20/47-4141)** The first side is Latin, the other one is Hawaiian. "I Get Ideas" is adapted from "Adiós Muchachos" and is here sung at a slow tempo, with all the necessary Latin musical effects providing the proper atmosphere. As for Tony's singing, it's perfect on both sides—relaxed, big in tone, convincingly romantic.

**DENNIS DAY—Mister and Mississippi & A Trinket of Shiny Gold (20/47-4140)** Here's something very different for Dennis. In "Mister and Mississippi" he has a really big production number, replete with a full chorus and impressive orchestral effects. I believe that this should be one of Day's biggest discs.

**SPIKE JONES—My Daddy Is a General to Me & Ill Barkio (20/47-4125)** George ("Two Front Teeth") Rock once more sings the role of a little boy, but this time he's singing about his Daddy, who's gone off to the Army. Like a number of Jones' discs this one is funny but at the same time has a lot of meaning and even sentiment. On the other side the King of Corn takes the old favorite "Il Bacio," turns it over to Ina Souez and Horatio Q. Birdbath, who turn it into "Ill Barkio."

**RALPH FLANAGAN—Very Good Advice & Twilight Rhapsody (20/47-4133) Chicken in the Car & I Have Dreamed (20/47-4147)** "Very Good Advice" is from Walt Disney's "Alice in Wonderland" and, for the very first time on records, Ralph uses a solo girl singer—Pegge King, who is very pretty and at the same time has a fine voice. "Twilight Rhapsody," to my way of thinking, is just about the best thing Ralph has ever done. His reeds get a nice full sound and there are some very inventive figures that are played "against" each other to fine effect. Harry Prime and The Singing Winds turn in a smooth and confident vocal of the new Milton ("Orange Colored Sky") De Lugg tune. "Chicken in the Car" is an up-tempo novelty with Steve Benoric singing the scat lyrics. "I Have Dreamed" is from the score of Rodgers and Hammerstein's "The King and I" and Harry Prime sings it in his most winning way.

**HENRI RENÉ WITH APRIL STEVENS—I'm in Love Again & Roller Coaster (20/47-4148)** April Stevens is a new singer—and one you're going to be hearing *plenty* about! "I'm in Love Again" is an old Cole Porter tune that comes to pulsating life with this disc. April breathes the lyrics, that's the only way to describe it—and the manner of breathing is anything but cool. I played this one in my office and everybody from my press agent to the elevator operator came dashing in to hear it again. The other side of the disc is a breezy instrumental with lots of life.

**LISA KIRK—Love Is the Reason & Sad and Lonely (20/47-4134)** The first side is catchy, clever and full of bounce and verve. It's from "A Tree Grows in Brooklyn" and Lisa brings all of the appeal of the theater to the tune. She sings it with herself: that is she recorded it once, then superimposed her voice on top of the first recording. "Sad and Lonely" is completely different, as you might gather from the title. It's slow and sentimental. Here is Lisa's first really big record!

**RALPH FLANAGAN—Let's Dance Again with Flanagan—(Album LPM-1 P/WP-311)** Here's the ideal collection of discs to have around the house, especially if you like to roll back the rugs and dance. Ralph's tempos and the selection of material are perfectly suited to the purpose. Take a look at the titles, and you'll see what I mean: "I'm Dancing with Tears in My Eyes," "Dancing on the Ceiling," "I Won't Dance," "Let's Face the Music and Dance," "Save the Last Dance for Me" and "Dancing in the Dark."

**JAN PEERCE—What Is a Boy? & Because of You (10/49-3425)** On "Boy" the music, as beautiful as it is, is only incidental. Also, there's no singing, even though the artist happens to be a member of the Metropolitan Opera. Peerce recites this poem that says that a boy is "The hope of the future . . . Wisdom with bubble-gum in its pocket . . ." It's one of the most unusual and heartwarming records that I've ever heard and I believe that everyone should own a copy. The beautiful tune on the other side is rendered in a warm, relaxed manner by Peerce.

**ANNOUNCED APRIL**

**RED SEAL**

★ Denotes Long Play—33 1/2 rpm Records

**AIR** (from "Suite No. 3, in D") (J. S. Bach)  
Arturo Toscanini and NBC Symph. Orch.  
12-3301 1.25  
▽49-3301 1.10

**ALL THRO' THE NIGHT** (Welch Carol)  
Risë Stevens, Mezzo-sop., with Orch.  
10-3297 1.10  
▽49-3297 1.10

**ANDIAMO** (Fields-Arlen)  
Ezio Pinza, Bass, and Fran Warren, Sop., with Orch.  
10-3391 1.10  
▽49-3391 1.10

**BECAUSE YOU'RE YOU**  
(O. Hammerstein-Wilkinson)  
Jan Peerce, Tenor  
10-3125 1.10  
▽49-3125 1.10

**EZIO PINZA SINGS "I LOVE YOU"**  
I LOVE THEE, Op. 5, No. 3 (Grieg);  
DANCING IN THE DARK (Dietz-Schwartz); ONE NIGHT OF LOVE (Kahn - Schertzinger); WITH A SONG IN MY HEART (Hart-Rodgers); FALLING IN LOVE WITH LOVE (Hart-Rodgers); FOR YOU ALONE (O'Reilly - Geehl)  
DM-1524 4.30  
▽WDM-1524 3.80

**FALLING IN LOVE**  
FALLING IN LOVE WITH LOVE (Hart - Rodgers); SO IN LOVE (Porter); I'M FALLING IN LOVE WITH SOMEONE (Young-Herbert); ON THE TRAIL (Adamson-Grofé); WHO ARE YOU? (Hart - Rodgers); THINE ALONE (Blossom - Herbert)  
Allan Jones, Ten., with Orch.  
▽WDM-1527 3.80

[Also included on 33 1/2 rpm: I LOVE YOU TRULY (Bond) and DEEP IN MY HEART, DEAR (Donnelly-Romberg)]  
★LM-95 4.45

**FILLE AUX CHEVEUX DE LIN, LA** (from "Preludes, Book I") Debussy-Hartmann)  
Jascha Heifetz, Violinist, with Piano  
10-3312 1.10  
▽49-3312 1.10

**Fledermaus, Die: OVERTURE**  
(Johann Strauss, Jr.)  
Fritz Reiner conducting RCA Victor Orch.  
12-3296 1.25  
▽49-3296 1.10

**GEMS FROM SIGMUND ROMBERG SHOWS** (Vol. 4)  
SERENADE, from "The Student Prince"; DONNELLY - ROMBERG; SOMETHING NEW IS IN MY HEART; JUST ONCE AROUND THE CLOCK, from "May Wine"; (Hammerstein II-Romberg); CLOSE AS PAGES IN A BOOK; APRIL SNOW; BIG BACK YARD (from "Up in Central Park") (Fields-Romberg) Sigmund Romberg's Orch.; The Robert Shaw Chorale, Shaw, Cond., and Soloists  
▽WDM-1529 3.80  
★LM-93 4.45

**HORA STACCATO** (Dinicu - Heifetz)  
Jascha Heifetz, Violinist, with Piano  
10-3312 1.10  
▽49-3312 1.10

**Irish Suite: THE IRISH WASHERWOMAN**  
(Anderson) Boston Pops Orch., Fiedler, Cond. ... 10-3298 1.10  
▽49-3298 1.10

**Irish Suite: THE WEARING OF THE GREEN**  
(Anderson) Boston Pops Orch., Fiedler, Cond. ... 10-3298 1.10  
▽49-3298 1.10

**LET ME LOOK AT YOU** (Fields - Arlen)  
Ezio Pinza, Bass, with Orch.  
10-3391 1.10  
▽49-3391 1.10

**Orfeo ed Euridice: DANCE OF THE SPIRITS**  
(Gluck) Arturo Toscanini and NBC Symph. Orch. ... 12-3301 1.25  
▽49-3301 1.10

**ORIENTALE (No. 9 from "Kaleidoscope, Op. 50"**  
(Cui) Mischa Elman, Violinist, with Piano ... 10-3299 1.10  
▽49-3299 1.10

**SONGS FOR EVERYONE**  
**AMERICA THE BEAUTIFUL** (Bates - Ward); **LOVE'S OLD SWEET SONG** (Bingham - Molloy); **MOTHER MACHREE** (Young - Olcott - Ball); **A LITTLE BIT OF HEAVEN** (Brennan - Ball); **HOME ON THE RANGE** (Guion); **ON THE ROAD TO MANDALAY** (Kipling - Speaks); **OL' MAN RIVER** (Hammerstein II - Kern); **BATTLE HYMN OF THE REPUBLIC** (Howe - Steffe) Leonard Warren, Bar., with Orch. ... WDM-1526 4.90  
★LM-91 4.45

**SONGS MY MOTHER TAUGHT ME, Op. 55, No. 4**  
(Dvorák) (Eng. by Macfarren) Risé Stevens, Mezzo-sop., with Orch.  
10-3297 1.10  
▽49-3297 1.10

**SOUVENIR** (Drella)  
Mischa Elman, Violinist, with Piano  
10-3299 1.10  
▽49-3299 1.10

**SWEET AND LOW**  
**SWEET AND LOW** (Tennyson - Barnby); **IN THE GLOAMING** (Orred - Harrison); **NONE BUT THE LONELY HEART**, Op. 6, No. 6 (Tchaikovsky); **THE ROSARY** (Rogers - Nevin); **THROUGH THE YEARS** (Heyman - Youmans); **AVE MARIA** (Schubert); **ALL THRO' THE NIGHT** (Welch Carol); **LULLABY** (Brahms) The Robert Shaw Chorale, Shaw, Cond.  
WDM-1528 3.80  
★LM-96 4.45

**Tosca: E LUCEVAN LE STELLE** (Puccini)  
Ferruccio Tagliavini, Ten., with Orch.  
12-3295 1.25  
▽49-3295 1.10

**Tosca: RECONDITA ARMONIA** (Puccini)  
Ferruccio Tagliavini, Ten., with Orch.  
12-3295 1.25  
▽49-3295 1.10

**WALTZ No. 1, IN E-FLAT, Op. 18** ("Grande valse brillante") (Chopin)  
Alexander Brailowsky, Pianist  
12-3294 1.25  
▽49-3294 1.10

**WALTZ No. 9, IN A-FLAT, Posthumous, Op. 69, No. 1** ("L'Adieu") (Chopin)  
Alexander Brailowsky, Pianist  
12-3294 1.25  
▽49-3294 1.10

**WHAT IS A BOY** (Beck)  
Jan Peerce, Tenor ... 10-3125 1.10  
▽49-3125 1.10

**NEWLY IMPORTED  
HMV RELEASES**

**CITTA SILENTE** (Silent City)  
(Caslar-Galdieri)  
**CON LA PIOGGIA O CON LA LUNA**  
(Both songs from the Italian film "Taxi di Notte")  
Beniamino Gigli, Tenor  
DA-11324 1.25

**RHAPSODY No. 2, IN G MINOR, Op. 79, No. 2**  
(Brahms)  
Artur Schnabel, Pianist  
DB-6504 1.75

**SYMPHONY IN G MINOR, K. 183** (Mozart)  
**DIVERTIMENTO No. 11, IN D, K. 251**  
First Movement: Allegro Molto (Mozart)  
Vienna Philharmonic Orchestra, Karl Böhm, Cond. ... C-7843/5 4.50

**VESTALE, LA—Overture** (Spontini)  
London Symphony Orchestra, Fernando Previtali, Cond.  
C-4084 1.50

**JUST RELEASED ON 45 rpm**

**PATRICE MUNSEL PROGRAM**  
**DARK EYES** (Trad.) (Eng. by Raven); **IL BACIO** (Aldighi-Arditi); Peer Gynt: **SOLVEJG'S SONG** (Grieg) (Eng. by Paul); **EL RELE-CARIO** (Oliveros - Castellvi) - Padilla); **GIELITO LINDO** (Ponce) (Eng. by Raven); **ANDALUCIA LUCUONA** (Eng. by Stillman); **ESTRELLITA** (Ponce); **GRANADA** (Lara) Patrice Munsel, Sop., with Al Goodman's Orch. and The Guild Choristers ... WDM-1130 1.90

**POPULAR**

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

**AFTER I SAY I'M SORRY**  
Buddy Morrow's Orch. ... 20-1135  
▽47-1135

**AND THEN I PRAYED**  
Fran Allison ... 20-4104  
▽47-4104

**BABY, I AIN'T GONNA CRY NO MORE**  
Sons of the Pioneers ... 20-4131  
▽47-4131

**BE STILL, MY SOUL**  
George Beverly Shea ... 20-4132  
▽47-4132

**CHICKEN IN THE CAR (V.R.)**  
Ralph Flanagan's Orch. ... 20-4147  
▽47-4147

**DADDY'S LITTLE COWBOY**  
Sons of the Pioneers ... 20-4131  
▽47-4131

**GARDEN OF ROSES**  
**ROSES; MEXICALI ROSE; MOON-LIGHT AND ROSES; BRING YOUR ROSES TO HER NOW; SAN ANTONIO ROSE; ROOM FULL OF ROSES**  
The Sons of the Pioneers  
P-309 3.55  
▽WP-309 2.90

**HANK SNOW SINGS FAMOUS RAILROADING SONGS**  
**THE WRECK OF THE OLD 97; HOBO BILL'S LAST RIDE; THE ENGINEER'S CHILD; BEN DEWBERRY'S FINAL RUN; ONE**

**MORE RIDE; THE MYSTERY OF NUMBER FIVE**  
Hank Snow (The Singing Ranger) and his Rainbow Ranch Boys  
P-310 3.55  
▽WP-310 2.90

**I FEEL LIKE SPAGHETTI TONIGHT (V.R.)**  
Frankie Carle's Orch. ... 20-4152  
▽47-4152

**I GET IDEAS**  
Tony Martin ... 20-4141  
▽47-4141

**I HAVE DREAMED (V.R.)**  
Ralph Flanagan's Orch. ... 20-4147  
▽47-4147

**I WISH, I WISH**  
Dinah Shore and Tony Martin  
20-4126  
▽47-4126

**IF I HAD ANOTHER CHANCE**  
Don Cornell ... 20-4149  
▽47-4149

**IF YOU KNOW THE LORD**  
George Beverly Shea ... 20-4132  
▽47-4132

**ILL BARKIO (V.R.)**  
Spike Jones' City Slickers ... 20-4125  
▽47-4125

**I'M IN LOVE AGAIN**  
Henri René's Orch. featuring April Stevens ... 20-4148  
▽47-4148

**KISSING SONG, THE**  
Tony Martin and Dinah Shore  
20-4126  
▽47-4126

**LET'S GATHER 'ROUND THE PARLOR PIANO (V.R.)**  
Bob Dewey's Orch. ... 20-4142  
▽47-4142

**LETTER, THE**  
Phil Harris and Alice Faye ... 20-4124  
▽47-4124

**LIGHT IN THE WINDOW**  
Fran Allison ... 20-4104  
▽47-4104

**LONELY LITTLE ROBIN**  
Mindy Carson ... 20-4151  
▽47-4151

**LOVE AND DEVOTION (V.R.)**  
Vaughn Monroe's Orch. ... 20-4146  
▽47-4146

**LOVE IS THE REASON**  
Lisa Kirk ... 20-4134  
▽47-4134

**MAKE A WISH**  
**OVERTURE; THE TOUR MUST GO ON (V.R.); I WANNA BE GOOD 'N' BAD (V.R.); WHAT I WAS WARNED ABOUT (V.R.); SUITS ME FINE (V.R.); The Follies; HELLO, HELLO, HELLO, TONIGHT YOU ARE IN PAREE (V.R.); WHO GIVES A SOU? (V.R.); MAKE A WISH (V.R.); I'LL NEVER MAKE A FRENCHMAN OUT OF YOU (V.R.); PARIS, FRANCE (V.R.); WHEN DOES THIS FEELING GO AWAY? (V.R.); OVER AND OVER (V.R.); THE SALE—The Ballet; THAT FACE! (V.R.); TAKE ME BACK TO TEXAS WITH YOU (V.R.); MAKE A WISH—Finale (V.R.)**  
Nanette Fabray, Dean Campbell, Stephen Douglass, Helen Gallagher, Harold Lang with Orch., Rosenstock, Cond. ... OC-2 6.50  
▽WOC-2 5.25  
★LOC-1002 5.45



# CORD RELEASES

This Symbol Refers to  RCA VICTOR 45 RPM RECORDS

## 30 THROUGH JUNE 4

- MISTER AND MISSISSIPPI**  
Dennis Day..... 20-1140  
▽17-1140
- MY DADDY IS A GENERAL TO ME**  
Spike Jones' City Slickers... 20-1125  
▽17-1125
- OLD SOLDIERS NEVER DIE (V.R.)**  
Vaughn Monroe's Orch..... 20-1146  
▽17-1146
- PIANO POLKA**  
Frankie Carle's Orch..... 20-1152  
▽17-1152
- POSSIBILITIES**  
Phil Harris..... 20-1124  
▽17-1124
- ROLLER COASTER**  
Henri René's Orch..... 20-1148  
▽17-1148
- ROSE, ROSE, I LOVE YOU (V.R.)**  
Buddy Morrow's Orch..... 20-1135  
▽17-1135
- SAD AND LONELY**  
Lisa Kirk..... 20-1134  
▽17-1134
- SOMEBODY (V.R.)**  
Bob Dewey's Orch..... 20-1142  
▽17-1142
- TAHITI, MY ISLAND**  
Tony Martin..... 20-1141  
▽17-1141
- THESE THINGS I OFFER YOU (V.R.)**  
The Three Suns..... 20-1150  
▽17-1150
- TOM'S TUNE (V.R.)**  
The Three Suns..... 20-1150  
▽17-1150
- TRINKET OF SHINY GOLD A**  
Dennis Day..... 20-1140  
▽17-1140
- TWILIGHT RHAPSODY (V.R.)**  
Ralph Flanagan's Orch..... 20-1133  
▽17-1133
- VERY GOOD ADVICE (V.R.)**  
Ralph Flanagan's Orch..... 20-1133  
▽17-1133
- WEDDING SONG, THE—Bolero**  
Irving Fields Trio..... 20-1153  
▽17-1153
- WEST INDIES**  
Irving Fields Trio..... 20-1153  
▽17-1153
- WHY DON'T YOU TELL ME SO**  
Don Cornell..... 20-1149  
▽17-1149
- YOU ONLY WANT ME WHEN YOU'RE LONELY**  
Mindy Carson..... 20-1151  
▽17-1151

## POP-SPECIALTY

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

- CHAMPAGNE POLKA**  
Bernie Wytke's Polka Band... 25-1197  
▽51-1197
- LORETTA—Polka (V.R.)**  
Johnny Vadnal's Orch..... 25-1196  
▽51-1196
- MEXICAN POLKA (V.R.)**  
Bernie Wytke's Polka Band... 25-1197  
▽51-1197
- MY HEART IS TRUE—Waltz (V.R.)**  
Johnny Vadnal's Orch..... 25-1196  
▽51-1196

## COUNTRY • WESTERN

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

- BIG MAMA BLUES**  
Jimmy Murphy..... 21-0174  
▽48-0174
- GIVE JESUS YOUR HAND**  
The Carpenter Trio..... 21-0164  
▽48-0164
- HOLD THE PHONE**  
Hank Penny's Cali. Cowhands... 21-0166  
▽48-0166
- I WANT TO BE MORE LIKE JESUS**  
The Carpenter Trio..... 21-0164  
▽48-0164
- IF I SHOULD NEED YOU (V.R.)**  
The Oklahoma Wranglers... 21-0169  
▽48-0169
- JITTERBUG WALTZ**  
Chet Atkins..... 21-0471  
▽48-0471
- JUST A SAILOR'S SWEETHEART**  
Rosalie Allen..... 21-0470  
▽48-0170
- KING SIZE BABY**  
Home and Jethro..... 21-0468  
▽48-0168
- LAST NIGHT MY HEART CROSSED THE OCEAN**  
Dale Evans..... 21-0465  
▽48-0465
- LONELY LITTLE ROBIN**  
Elton Britt with The Beaver Valley Sweethearts... 21-0473  
▽48-0173
- LOOKIN' AROUND**  
Elton Britt..... 21-0473  
▽48-0173
- MY CRAZY HEART**  
Cher Atkins' Guitar Pickers... 21-0471  
▽48-0471
- PAPER ROSES**  
Ceil Campbell's Tennessee Ramblers... 21-0472  
▽48-0472
- PLEASE SEND ME SOMEONE TO LOVE**  
Dale Evans..... 21-0465  
▽48-0165
- SOMEBODY**  
Rosalie Allen..... 21-0470  
▽48-0170
- TAKE TIME TO PRAY (V.R.)**  
Jim Boyd's Men of the West... 21-0475  
▽48-0475
- TENNESSEE STEEL GUITAR**  
Ceil Campbell's Tennessee Ramblers... 21-0472  
▽48-0472
- THAT TEXAS LANO**  
Home and Jethro..... 21-0468  
▽48-0168
- THREE FIDOLE RAG**  
Spade Cooley..... 21-0467  
▽48-0167
- TUESDAY TWO-STEP**  
Spade Cooley..... 21-0467  
▽48-0167
- WARM BEER AND A COLD, COLD WOMAN (V.R.)**  
The Oklahoma Wranglers... 21-0469  
▽48-0169
- WE LIVE A LONG, LONG TIME**  
Jimmy Murphy..... 21-0174  
▽48-0174

- WHAT SHE'S GOT IS MINE**  
Hank Penny's Cali. Cowhands... 21-0166  
▽48-0166
- WHY DON'T YOU MARRY THE GIRL**  
Texas Jim Robertson..... 21-0463  
▽48-0463
- WILDCAT BABY**  
Texas Jim Robertson..... 21-0463  
▽48-0463
- WILL YOU BE MINE?**  
Jim Boyd's Men of the West... 21-0475  
▽48-0475

## RHYTHM • BLUES • SPIRITUAL

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

- BABY, YOU AIN'T NOWHERE (V.R.)**  
Lloyd Thompson with Brother Moncur's Strollers... 22-0128  
▽50-0128
- BEHIND CLOSED DOORS**  
Big Boy Crudup..... 22-0126  
▽50-0126
- CLAMBAKE BOOGIE**  
John Greer's Rhythm Rockers... 22-0125  
▽50-0125
- EARLY IN THE MORNIN'**  
Tampa Red..... 22-0123  
▽50-0123
- I WANNA RIDE LIKE THE COWBOYS DO (V.R.)**  
Hot Lips Page's Orch..... 22-0129  
▽50-0129
- I WANT A LAVENOR CADILLAC**  
Lloyd Thompson with Brother Moncur's Strollers... 22-0128  
▽50-0128
- I'M TO BLAME**  
Steve Gibson's Original Red Caps... 22-0127  
▽50-0127
- JUMPIN' THE BOOGIE**  
Piano Red..... 22-0118  
▽50-0118
- JUST RIGHT BOUNCE**  
Piano Red..... 22-0118  
▽50-0118
- ROBERTA BLUES**  
Big Boy Crudup..... 22-0126  
▽50-0126
- SHE'S DYNAMITE**  
Tampa Red..... 22-0123  
▽50-0123
- SIDEWALK SHUFFLE**  
Steve Gibson's Original Red Caps... 22-0127  
▽50-0127
- STRIKE, WHILE THE IRON IS HOT! (V.R.)**  
Hot Lips Page's Orch..... 22-0129  
▽50-0129
- THEY AIN'T GONNA TELL IT RIGHT**  
Blow-Top Lynn's House Rockers... 22-0124  
▽50-0124
- UP ON THE HILL**  
Blow-Top Lynn's House Rockers... 22-0124  
▽50-0124
- WHEN YOU LOVE**  
John Greer's Rhythm Rockers... 22-0125  
▽50-0125

## INTERNATIONAL

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

- FRENCH-CANADIAN**
- REEL DU FAUBOURG**  
**REEL ANTOINETTE**  
Joe Bouchard, Violin... 26-7066  
Charles Gingras, Piano... 53-1011

## GERMAN

- SCHWANTHALER HÖHER—Landler**  
**G'SCHEERTE—Landler**  
Zither—Trio Alfons Bauer... 25-1117  
▽53-1521

## GREEK

- THA PETHANO S'ENA GLENDI**  
**OEN ME TROMAZOUN I KERI**  
E. Sofroniou... 26-8267

## ITALIAN

- CI MANCAVA QUESTA TASSA—Samba**  
**ROMEO E GIULIETTA—Valses Brillante**  
Meme Bianchi—Enzo Amadori... 25-7157  
▽53-1016

## LATIN AMERICAN

- BAILEMOS POLKA—Polca**  
**NOLA—Polca**  
Mariachi Vargas... 23-5134  
▽51-5134
- CONDICIÓN—Bolero**  
**DESPIERTA—Bolero**  
Los Tres Diamantes... 51-5376
- NEGRITA—Guajira Son**  
**MURUMBA—Rizo Negro**  
Arsenio Rodríguez y su Conj... 23-5432  
▽51-5132
- MANOJITO DE CLAVELES—Paso Doble**  
Francisco Lauro
- MADRE PATRIA—Paso Doble**  
Eugenio Nobile... 23-5431
- PESCANDO—Guaracha Mambo**  
**DENGOZO—Guaracha Mambo**  
Alberto Iznaiga y su Orq... 23-5249  
▽51-5249
- QUÉ PASARÁ—Bolero Mambo**  
**AH, BARBARA—Bolero Mambo**  
Beny Moré con Orq. Rafael de Paz... 23-5130  
▽51-5130
- QUÉ VA—Bolero**
- ESTO ES FELICIDAD—Bolero Mambo**  
Pedro Vargas... 23-5128  
▽51-5128
- SOY INFELIZ—Ranchera**  
**CANCIÓN DE LOS VAQUEROS—Ranchera**  
Jorge Negrete con el Trio Calaveras... 23-5133  
▽51-5133

## POLISH

- WESOLY PIESEK—Polka**  
**LWOWSKA—Polka**  
Silver Bell Orch... 25-9239  
▽53-1525

## YUGOSLAVIAN

- CIRI MIRI CICA**  
**ZIKING-KOLO**  
Clenica Brothers... 25-3077  
▽53-5508

All prices shown are suggested list, subject to change without notice and to Government Price Ceiling Regulations, and exclusive of Federal, state and local taxes.

# The RED SEAL PICTURE



Guest  
Reviewer

**Corbin Patrick**  
Music Editor  
*Indianapolis Star*

**EZIO PINZA, Bass with Orchestra—Johnny Green, Conductor—Ezio Pinza Sings "I Love You" (Album—DM/WDM-1524)** Pinza, who is a great artist in several mediums, here applies his footlight magic and rich, vibrant voice to a program of songs for relaxed listening. Greig's "Ich liebe dich", (I Love You) sung in English, sets the theme: the romantic mood is sustained by such memory gems from musical plays and films as "Dancing in the Dark", "One Night of Love", "With a Song in My Heart", "Falling in Love with Love" and "For You Alone". Pinza's magnetic singing recaptures the warm appeal these old favorites had when you first heard them.

**ALLAN JONES, Tenor with Orchestra—Robert Armbruster, Conductor—Falling In Love (Album—WDM-1527—LM-95)** Moonlight and music are the happy combination for a summer's night. The music, at least, is no problem when you play this set of six selections by popular composers, sung in truly romantic style by the tenor Allan Jones. An unusual feature of the album is a vocal edition of Ferde Grofé's "On the Trail", with words by Harold Adamson. Other numbers are top hits from musical shows you'll hear in summer opera theaters, and want to hear again: "Falling in Love with Love", "So in Love", "I'm Falling in Love with Someone", "Who Are You?" and "Thine Alone".

**THE ROBERT SHAW CHORALE—ROBERT SHAW, Conductor—Shirlee Emmons, Soprano—Raymond Keast, Baritone—Raymond Viola at the Piano—Sweet And Low (Album—WDM-1528—LM-96)** That superb musical instrument, the Robert Shaw Chorale gives us some of the timeless songs everybody loves with moving simplicity and beauty in this fine album. There are distinctive choral arrangements of Barnby's "Sweet and Low", Harrison's "In the Gloaming", Tchaikovsky's "None but the Lonely Heart", Nevin's "The Rosary", Youmans' "Through the Years", Schubert's "Ave Maria", the Welsh carol "All Thro' the Night" and Brahms' "Lullaby", each presented with taste and just the right texture. The balance of voices is exquisitely varied. Some are sung a capella, others with Raymond Viola's delicate piano accompaniments. This one will find a place in many an American home.

**LEONARD WARREN, Baritone—RCA VICTOR ORCHESTRA—Frank Black, Conductor—Songs For Everyone (Album—WDM-1526—LM-94)** "A song will outlive all sermons in the memory", Frank Giles said. Here are more songs that will outlive our time, as some of them already have outlived past generations, sung heartily by Warren with solid instrumental support from Black and the orchestra. Warren displays his remarkable versatility in a program that embraces "America the Beautiful", "Love's Old Sweet Song", "Mother Machree", "A Little Bit of Heaven", "Home on the Range", "On the Road to Mandalay", "Ol' Man River" and "Battle Hymn of the Republic". We have seldom heard these sentimental favorites more stirringly sung.

**SIGMUND ROMBERG AND HIS ORCHESTRA—THE ROBERT SHAW CHORALE OF MEN'S VOICES—Robert Shaw, Conductor—Stuart Churchill, Tenor—Lois Hunt, Soprano—Jo Cameron, Mezzo-soprano—Jean Carilton, Soprano—Larry Douglas, Baritone—William Diehl, Baritone—Gems From Sigmund Romberg Shows—Vol. IV (Album WDM-1529—LM-93)** Packed houses are the rule in cities across the land when Sigmund Romberg goes on tour. But Romberg fans who have never heard his ensemble with the Shaw chorale of male voices sing the serenade from "The Student Prince", haven't heard anything yet. They have a treat coming in this album. Here is what Romberg alternately calls "middle-brow music" and "the music of romance" at its best. There are lush treatments of "Something New Is in My Heart" and "Just Once Around the Clock", from "May Wine", and "Close as Pages in a Book", "April Snow" and "Big Back Yard", all from "Up in Central Park", as well as the famous serenade.

**ALEXANDER BRAILOWSKY, Pianist—Waltz No. 1, In E-Flat, Op. 18 and Waltz No. 9, In A-Flat (Chopin) (12/49-3294)** Here are the first and almost the last of Chopin's great waltzes—the "Grand valse brillante", the most dance-like of all, and the exquisitely poetic "l'Adieu". Brailowsky, whose name is inevitably associated with the music of Chopin, plays the former with piquancy and the latter with sensitive poetic insight.

**FERRUCCIO TAGLIAVINI, Tenor—RCA VICTOR ORCHESTRA—Jean Paul Morel, Conductor—Recondita armonia and E Lucevan le stelle (Puccini) (12/49-3295)** Tagliavini displays virile artistry in two great arias from Puccini's masterful opera, "Tosca". He sings Cavaradossi's song in praise of his lady, "Recondita armonia" (Strange Harmony of Contrasts), from the first act, and his farewell, "E Lucevan le stelle"—"The Stars Were Shining"—from the third, with fervor.

**FRITZ REINER conducting the RCA VICTOR ORCHESTRA—Die Fledermaus: Act I, Overture (Johann Strauss, Jr.) (12/49-3296)** Reiner was the guiding spirit of the Met's immensely successful new production of Johann Strauss Jr.'s gay operetta this season. No one knows better than he how to make its tilting overture, always a favorite even while the operetta was in mothballs, sparkle. Here is a light classic as you'll like it.

**RISÉ STEVENS, Mezzo-soprano—RCA VICTOR ORCHESTRA—Milton Katims, Conductor—Songs My Mother Taught Me, Op. 55, No. 4 (Dvořák) and All Thro' the Night (Welsh Carol) (10/49-3297)** This is a single derived from Miss Stevens' beautifully sung album, an April Red Seal Release, which took its title from the Dvořák favorite. Her rich, warm voice gives each number a gently irresistible appeal.

**BOSTON POPS ORCHESTRA—ARTHUR FIEDLER, Conductor—The Irish Washerwoman and The Wearing of the Green (Leroy Anderson) (10/49-3298)** There is bounce and high humor in this performance by the impeccable Boston Pops of two of Leroy Anderson's sprightliest tunes. Light music gets the full concert treatment when Fiedler conducts.

**MISCHA ELMAN, Violinist with Wolfgang Rosé at the Piano—Orientale (Cui) Souvenir (Drdla) (10/49-3299)** Elman plays two nicely contrasted pieces, one brilliant, the other in a sentimental vein, with beauty of tone and technical mastery. His violin has both charm and sparkle.

**ARTURO TOSCANINI and the NBC SYMPHONY ORCHESTRA—Air (J. S. Bach) and Dance of the Spirits (Gluck) (12/49-3301)** Toscanini's unflagging spirit, his unexcelled command of the orchestra, give judiciously measured pace, beauty and liveliness to these rare works by older composers.



# Can you name the celebrities Dennis Day is imitating?



1



2



3



4



5

## THE ANSWERS

- 5 Sophie Tucker
- 4 Fred Allen
- 3 Ajax Cassidy
- 2 The Mad Russian
- 1 Jimmy Durante

## IMPRESSIONS BY DAY

For a number of years a man by the name of Eugene Dennis McNulty had been impersonating a man called Dennis Day. The impersonation has proved so popular it has landed McNulty an honored position in radio (NBC, Sat., 9:30 PM, EDT), movies and on records. It is not, however, the only impersonation that Mr. McNulty can do. At the top of this page are five photographs showing five other roles that McNulty can slip into at any time. Once, as a matter of fact, he impersonated the entire cast of a Walt Disney movie ("Johnny Appleseed.")

As Dennis Day, McNulty is now at work on a new picture for producer George Jessel called "Golden Girl." Also as Day, McNulty has recorded a new tune that may very well become his most successful. The disc is entitled "Mister and Mississippi" and it is doing a very good impersonation of a best-selling record.

DAY POSES WITH SONS PATRICK (LEFT) AND DENNIS, JR. →





ROMBERG CONDUCTS AT LEWISOHN STADIUM

# OPERETTA UNDER THE STARS

by Sigmund Romberg

Master of the art though they be, even a Jo Mielziner, a Howard Bay or a Lee Simonson would admit it would be a tough job to top the scenic drops that surround Tanglewood, the Hollywood Bowl, Red Rocks, and a score of other "theatres" where thousands come to enjoy music in all its forms—the symphony, the recital, the operetta, the dance. And it must be that very naturalness, which defies synthetic reproduction, that strips away the formalities and limitations imposed by a concert hall or theatre within four walls: which makes it possible for the listener to reduce to his own individual terms the concerto, the waltz, the ballad—even the spoken word—he hears as he sits under his limitless roof.

## Musical Picnic

It seems to me, and I've observed the same feelings in others, that there has always been a special kind of excitement about events out-of-doors. For instance, what was more eagerly anticipated by child and grown-up alike than a picnic—even in a backyard. True, the table had no legs, but then it had no corners either. One end might be in China, or Norway, or Alaska, or any other place your imagination might choose to carry you. And at a picnic, there were special sounds, brighter colors, more pungent smells—and the food had a new and completely different flavor.

And so it is when you listen to a concert, or hear an operetta, or watch the dance at an outdoor theatre. The sounds have more clarity, the movements more meaning.

Years ago, of course, we had outdoor band concerts in this country—Sousa's band, Pryor's band, Creatore's, the Chautauquas and other traveling groups. But travel was still slow and difficult in those times—for performers as well as for the audiences—and the numbers of people reached were, therefore, relatively few. Today, however, we are a people on wheels, and a jaunt of fifty or sixty miles in a day has become a short drive instead of a trip. Today more people attend a single outdoor performance than attend a full week's performances in the theatre or concert hall.

Then too, there came along another mechanical device that contributed its bit to the musical growth of America—the radio. Stimulated through this medium, the education a man discovered in his own living room became the starting point of "drives" in his car to see as well as hear, in person, the great musical figures that he had only heard at home. There, sometimes for as little as twenty-five cents, under the stars he found enjoyment, whether his taste ran to the symphony, the light operetta, or just plain "pops." He, together with thousands of others, listened to the masters, and in turn gave to still other masters another platform from which their immortal works could find expression. There Koussevitzky conducted the great Boston Symphony Orchestra. There Mischa Elman's fingers danced through a concerto. And there the haunting loveliness of the operettas of Strauss, Victor Herbert, etc., were realized.

Thus far I have given you only the listener's response to the outdoor "theatre." As a composer-conductor (and ergo performer) there is my side of it too. For many years now, my operettas, "The Desert Song," "The New Moon," "Up in Central Park," and others have been performed in summer theatres all over the country. They will be played again this year. For example, in August "The Student Prince" will be given at the Hollywood Bowl. Back in 1924, "The Student Prince" opened at the Jolson Theatre in New York City. Approximately sixteen hundred people saw it that night. On opening night at the Hollywood Bowl, some twenty thousand people can see "The Student Prince." This truly is a thrill for a composer.

## The Performer's Viewpoint

Now, as a performer . . . for many summer seasons past, and again this summer I will be guest conductor at the Lewisohn Stadium, the Robin Hood Dell, Red Rocks and others. Each time I step onto the open stage, look out into the darkness and see before me thousands of people in informal summer dress, I am overwhelmed by feelings of an entirely different quality. I'm back at the party in my backyard—and it's warm, friendly, festive and exciting. I've seen great virtuosos, the men in the orchestra respond in the same way. And I've seen still another thing—I've seen not only established stars, but comparative unknowns walk out onto these stages and receive in one night the sanction and approbation of more people than they could reach in fifty indoor concerts—a real break for our rising young artists.

The outdoor "theatre" in America has made cultural pursuits a year-round rather than a seasonal pleasure, and I'm quite certain that I am not alone in feeling that there is no more satisfying way to present or listen to music than in nature's own vast halls, with the horizon for walls, the sky for a roof, and thousands upon thousands of stars for lighting.



VOLUME FOUR of "Gems from Sigmund Romberg Shows" is the composer-conductor's latest RCA Victor album. It contains hits like "Serenade," "Something New in My Heart," "Just Around the Clock," "Close As Pages in a Book," "April Snow" and "Big Back Yard."





**AT PARAMOUNT** Dinah lunches with songwriters Livingston and Evans (standing) and writer Claude Binyon, who is directing "Aaron Slick from Punkin Crick."



**AT PEBBLE BEACH**, the Montgomerys introduce Missy, who was three last summer, to the Pacific Ocean. (Dinah's latest single record: "Three Cornered Tune".)

## DINAH'S LAZY DAYS

Last July, George Montgomery, Dinah Shore and their three-year-old daughter Missy left the cares of the entertainment world behind them. For two wonderful weeks they relaxed at Del Monte Lodge in Pebble Beach, California, near Carmel (see cuts). This year, the Montgomerys may return to Pebble Beach or, instead, travel to Montana where they maintain a ranch. But at this writing their plans are still incomplete, for Dinah must finish a new Paramount film before the Montgomerys can leave for their summer vacation. The movie, which writer Claude

Binyon is directing and for which the Academy Award songwriting team of Ray Evans and Jay Livingston ("Buttons and Bows") is preparing the score, is titled "Aaron Slick from Punkin Crick." In the movie Dinah plays the role of a rich country widow while Robert Merrill, in his movie debut, is the city slicker. Robert Young plays a country boy.

Dinah's busy RCA Victor recording schedule recently included a singing role in the new "King and I" album, which also stars Merrill, Tony Martin and Patrice Munsel.



**ON GOLF LINKS** at Del Monte, Dinah gets some coaching in the game from her husband. Of their golf playing Dinah says, "George shoots a good game—I just shoot."



**IN LOBBY** of Del Monte Lodge, the Montgomerys inspect a painting. Dinah is an amateur artist, has sold one of her pictures to producer William Perlberg's wife.



**AT COUNTER** of Lodge's camera store George and Dinah consider adding a projector to their collection. They have 2 movie cameras, a Rolleiflex, Contax, Minox and Polaroid.



**AT TABLE** in dining room George and Dinah help Missy to eat breakfast. (Dinah's latest duet disc with Tony Martin is "I Wish, I Wish" & "The Kissing Song".)



## ALEXANDER BRAILOWSKY

is shown as he strolls through a Swiss street while on a well-earned two months' vacation. Prior to going to Switzerland, he had toured all of the principal cities of Europe; among his engagements were appearances at the Florence ("Maggio Fiorentino") Festival, the Zurich Festival and two performances at La Scala. Before returning to the U.S. in September he will concertize in Stockholm, Copenhagen, Amsterdam and The Hague. Mr. Brailowsky's current vacation is doubly deserved since he spent all of last summer touring South America. (His new recording: Chopin's "Grande Valse Brillante" and "Waltz No. 9 in A-Flat.")



**AS COWBOY** Melton dons appropriate costume for a television sequence. Melton is heard in RCA Victor's "Highlights from Die Fledermaus" album with Risë Stevens, Robert Merrill, etc.

## MET STAR ON TV

James Melton had once seen some Indian tribal dances in Arizona. The dances had impressed him, so he brought the troupe to New York. In Hollywood last summer Melton had been convulsed by three European gentlemen who called themselves the Weir Brothers. They too were summoned to New York. The place in which these and many other equally incongruous acts performed was not the court of some Eastern potentate; it was, rather, a television studio.

As non-homogenous as the Weir Brothers and the Indians may sound they worked on the same television show with Melton with ease and conviction, the reason being that Melton's "Ford Festival" is one of the very few television variety shows that succeeds in establishing an interesting continuity. Something else that Melton's program consistently has—top drawer guests like Fran Warren, Victor Borge, Joan Bennett, etc.



**DOROTHY WARENSJOLD** is attracting attention as Melton's vocal co-star on the new TV program. (Thurs., NBC-TV, 9-10 P.M., EDT)



**MISCHA ELMAN** will vacation this summer to prepare for an extensive tour of Israel, and possibly the Continent, this fall. Before his vacation begins, however, Mr. Elman will appear at Lewisohn Stadium on the twenty-eighth of June and will perform the Tchaikowsky Concerto. This month Mr. Elman has a new recording which couples Ciaikov's "Orientale" (from "Kaleidoscope, Op. 50") with Drdla's "Souvenir".





### A TREE GROWS

in Brooklyn" has been adapted for the musical stage by Betty Smith (who wrote the novel) and George Abbott. In the scene at the left are Johnny Johnston and Naomi Mitty. Also in the cast are Shirley Booth, Dody Heath and Nat Frey. From the Arthur Schwartz-Dorothy Fields score Lisa Kirk has recorded "Love Is the Reason" and Dennis Day has made "If You Haven't Got a Sweetheart."



### THE GREAT CARUSO

has Mario Lanza in the title role. New Lanza discs from the film include a "Great Caruso" album and 5 single records, 2 of which are "My Song, My Love" and "The Loveliest Night of the Year." Eight Caruso discs have recently been re-issued with the film.



### FLAHOOLEY

is the new musical fantasy with Yma Sumac and Ernest Truex (pictured). The love interest in the new show is supplied by Jerome Courtiland and Barbara Cook. Sammy Fain is credited with composing the show's score.



### ON THE RIVIERA

finds Danny Kaye (shown) starring opposite Gene Tierney. The biggest production in the film is built around the oldie "Ballin' the Jack," which is available on an RCA Victor disc by the Three Suns.



### MAKE A WISH

with Nanette Fabray, Harold Lang, Helen Gallagher (shown) Dean Campbell and Stephan Douglas has been recorded by RCA Victor with the original Broadway company. The album of the Hugh Martin score has just gone on sale in record dealers' stores from coast-to-coast.

### THE KING AND I

is based on Margaret Landon's novel, "Anna and the King of Siam." The Rodgers and Hammerstein musical adaptation stars Gertrude Lawrence and features Yul Brynner as the king. RCA Victor has recorded nine of the show's tunes plus the overture. The new album stars Dinah Shore, Robert Merrill, Patrice Munsel and Tony Martin.



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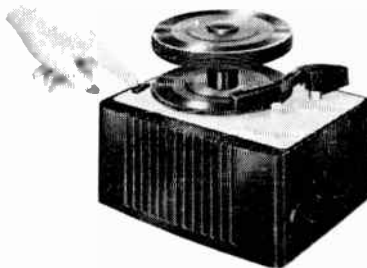
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