

RCA VICTOR
PICTURE
RECORD REVIEW



PATRICE MUNSEL

IN THIS ISSUE



THE GLENN MILLER AGE

November, 1951

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

THE COVER STORY

Patrice Munsel, of the Met, has recorded a popular song which is rapidly climbing to the top of the hit ladder, that's why she's on our cover this month.

The record, called "Bella Bimba," is just about as care-free and light as you could imagine—which probably accounts, in part, for its great popularity. Miss Munsel, by virtue of this recording, moves into the special class of "serious" singers whose voices are as right for a juke box as they are for the hallowed halls of the Met.

Other artists also in this category are Mario Lanza, Jan Peerce, Ezio Pinza and Robert Merrill.

As this is being published Patrice Munsel is on a concert tour in the deep South. Her itinerary takes her through Athens, Ga., Atlanta, Chattanooga, to Miami, where on the 28 and 29 of Oct. she makes two appearances. Starting back North, she stops off en route to sing in Winston-Salem, N. C., at the Reynolds Memorial Hall on Nov. 1. A short stay in New York will be followed by a recital in Pittsburgh, Pa., at the Syria Mosque on Nov. 13.

Prior to the release of "Bella Bimba" Patrice Munsel recorded an album with Vaughn Monroe entitled "The Rodgers and Hart Song Book." The album was issued at the same time Simon and Schuster published a book of the same name which contains words and music to 47 Rodgers and Hart songs. The Monroe-Munsel album has Vaughn and Patrice singing "My Funny Valentine," "The Most Beautiful Girl in the World," "With a Song in My Heart," "Falling in Love with Love," "Where or When" and "My Romance."

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THIS AERIAL VIEW SHOWS HOUSE, THEATER (RIGHT) AND GROUNDS



THE ESTATE at Glyndebourne had been in the Christie family for seven hundred years when, in 1934, the theater (shown here) was added. To attend a performance at Glyndebourne, Londoners, formally attired, leave the city by train at three o'clock in the afternoon.



Roger Wood photo

GENERAL MANAGER Moran Caplat (left) dines with (left to right) Leona Morino, soprano, John Christie, Mrs. Christie (she is the former Audrey Mildmay) and Erich Kunz, baritone. Rudolph Bing, now of the Met, was first General Manager of Glyndebourne. Impresario S. Hurok has announced that he will bring Glyndebourne company to U. S. in '52.

TONY MARTIN

Domino
It's All Over but the
Memories
20-4343† 47-4343

VAUGHN MONROE

Frosty the Snow Man
The Jolly Old Man in
the Bright Red Suit
20-4299† 47-4299

JAN PEERCE, Tenor

Once
How Do I Love You
20-4318† 47-4318

EZIO PINZA, Bass

I Still See Elisa
My Concerto
20-4313† 47-4313

PÉREZ PRADO

In a Little Spanish Town
C'Est Si Bon
20-4319† 47-4319

*Country and Western***ELTON BRITT**

THE BEAVER VALLEY
SWEETHEARTS
The Tale a Sailor Told
Kiss By Kiss
20-4324† 47-4324

CECIL CAMPBELL

Carolina Steel Guitar
No Wedding Bells for Me
20-4325† 47-4325

WILF CARTER

The Night Before
Christmas,
In Texas, That Is
Punkinhead
20-4303† 47-4303

DINAH SHORE

The Lie-De-Lie Song
Oh, How I Need You
Joe!
20-4317† 47-4317

DINAH SHORE

TONY MARTIN
If You Catch a Little
Cold
Manhattan
20-4345† 47-4345

THE THREE SUNS

Uncle Mistletoe
Sleigh Ride
20-4323† 47-4323

JUNE VALLI

Now, Now, Now
Always, Always
20-4298† 47-4298

HUGO WINTERHALTER

I Never Was Loved
by Anyone Else
Beyond the Blue
Horizon
20-4288† 47-4288

DALE EVANS

Thirty-two Feet—Eight
Little Tails
Fuzzy Wuzzy
20-4308† 47-4308

SHANNON GRAYSON

Sunset of Time
Someday in Heaven
20-4304† 47-4304

JACK HOLDEN

Won't You Come into
My Heart
With a Ring in
My Pocket
20-4310† 47-4310

**THE OKLAHOMA
WRANGLERS**

Hoot Owl Boogie
You Don't Want Me
20-4309† 47-4309

SONS OF THE PIONEERS

Resurrectus
The Lord's Prayer
20-4347† 47-4347

**STARLIGHT SPIRITUAL
SINGERS**

Can You Tell?
After Awhile
20-4306† 47-4306

*Pop-Specialty***LUIS ARCARAZ**

The Bullfighter's Song
María Elena
20-4302† 47-4302

NICOLA PAONE

New Year Song
Christmas Serenade
20-4307† 47-4307

THE HONKY-TONKS

Never Stop Singin'
You Better Stop Tellin'
Lies About Me
20-4341† 47-4341

*Blues and Rhythm***JOHNNY HARTMAN**

Wheel of Fortune
I'm Afraid
20-4349† 47-4349

JIMMY McPHAIL

Geet! I Wish
Bouquet of Roses
20-4312† 47-4312

THE HEARTBREAKERS

Heartbreaker
Wanda
20-4327† 47-4327

TNT TRIBBLE

Cocoa Moe Joe
That's What Makes Me
Love You So
20-4311† 47-4311

THE FOUR TUNES

Early in the Morning
My Buddy
20-4305† 47-4305

*Albums***ALL TIME HITS FROM THE HILLS (Vol. II)****EDDY ARNOLD**

White Azaleas • That Little Boy
of Mine and others
WP 328 P 328†
\$3.04 \$3.72

DECEMBER, 1951

HANDS ACROSS THE TABLE

THE THREE SUNS

La Vie en Rose • Yours Is My Heart

Alone and others

WP 330 P 330† LPM 28*
\$3.04 \$3.72 \$3.15

HONKY TONK PIANO

FRANKIE CARLE at the Piano

In a Little Spanish Town • Piano Roll

Blues and others

WP 327 P 327† LPM 26*
\$3.04 \$3.72 \$3.15

INSPIRATIONAL SONGS

GEORGE BEVERLY SHEA

It Is No Secret • In the Garden

and others

WP 323 P 323† LPM 12*
\$3.04 \$3.72 \$3.15

TWO TICKETS TO BROADWAY

TONY MARTIN

Are You Just a Beautiful Dream?

There's No Tomorrow and others

WP 331 P 331† LPM 39*
\$3.04 \$3.72 \$3.15



Popular

TONY BAVAAR

I Talk to the Trees

Carina Mia

20-4320† 47-4320

FRANKIE CARLE

For All We Know

Just a Moment More

20-4350† 47-4350

MINDY CARSON

Christmas Chapsticks

Doors That Lead to You

20-4316† 47-4316

PERRY COMO

THE FONTANE SISTERS

It's Beginning To Look

Like Christmas

There Is No Christmas

Like a Home Christmas

20-4314† 47-4314

Here's to My Lady

If Wishes Were Kisses

20-4344† 47-4344

DENNIS DAY

Christmas in Killarney

The Corn Keeps

A' Growin'

20-4321† 47-4321

THE FONTANE SISTERS

HOWDY DOODY

A Howdy Doody

Christmas

The Popcorn Man

20-4322† 47-4322

PHIL HARRIS

Rugged but Right

Where the Blues Were

Born in New Orleans

20-4342† 47-4342

SPIKE JONES

Rudolph the Red-Nosed

Reindeer

My Two Front Teeth

20-4315† 47-4315

FREDDY MARTIN

The Night Before

Christmas,

In Texas, That Is

Toy Piano Boogie

20-4300† 47-4300

Single Records \$.89 each
†78 rpm *33½ rpm

All prices shown are suggested list, subject to change without notice and to government price ceiling regulations. Federal tax included; add state and local taxes.

Form 3K 628

Printed in U.S.A.

The Story of

Glyndebourne

by John Christie

Founder of the
Glyndebourne Opera Company

This month RCA Victor is re-issuing, on the 45 and 33 1/2 rpm speeds, the Glyndebourne recordings of "The Marriage of Figaro" and "Don Giovanni." An album of "Highlights from Cosi fan tutte" was released last September. Mr. John Christie, in answer to RCA Victor's request, composed the following story to observe these recording events.

Your request by telegram that I should write a note upon these records coincides within an hour with a telegram to say that our conductor—and the conductor of these records—has died suddenly at the Savoy Hotel in London of a heart attack. It makes me all the more conscious of the Dresden Festspiel that I heard him conduct and of my subsequent approach to Fritz Busch at Copenhagen early in 1934 to come to Glyndebourne to conduct our first Festival in May, 1934. We opened our Glyndebourne Festival with a fortnight's Festival of Figaro and *Così fan tutte* on alternate nights. In the second week we recorded the ensembles of Figaro in the mornings, making records at the rate of almost 12 to a sitting. On the opening night there were a few empty seats in a house which at that time held only 300 seats. On the second night the special train came into Lewes station to take the audience home. Seven people got into it. There were actually 54 people in the house. The next night there was one more. From that moment the Festival was sold out and has been sold out ever since. So started this curious adventure in the heart of the country among the Sussex Downs, woods, fields, lakes and gardens.

"As serious as could be"

The late Harry Collier, critic of the Times, and Richard Capell, critic of the Daily Telegraph came down beforehand to see whether the whole thing really existed and found that the whole company had been assembled for weeks and that, as far as we were concerned anyhow, the whole venture was as serious as it could be. Before the war, the Times gave us three leading articles and the Telegraph wrote of our second performance in 1934 words to the effect that "such a performance of *Così fan tutte* has not been seen before in this or in any other country."

The following year we added *Die Zauberflöte* and *Die Entführung aus dem Serail* to our repertoire and gave a five weeks Festival. In 1936 we added *Don Giovanni* and in 1938 we added Verdi's *Macbeth* which had never been done in England before and Donizetti's *Don Pasquale*.

These Festivals in the heart of the country meant that the audience had to be fed and this meant that they must have—if they wanted it—a first class dinner and first class wines. So when the audience was increased to 600 a restaurant had to be built to hold them all at once and kitchens to be provided to prepare the repast. Two large trees were in the way. Why should they be disturbed? So they remain growing happily through the roof and giving stories to those who have not been to Glyndebourne. But there is more in it than that. A nice taste in wine should go with a nice taste in music. So on the wine list under each wine was found a suitable quotation from the Greek authors in Greek language and in Greek characters. Our audience had learned Greek as boys and they took the wine lists back to the city and asked others to help them to translate them. What better advertisement?

Addition to the repertoire

Now we have added to our repertoire Richard Strauss' *Ariadne auf Naxos* in the original version with the play *Le Bourgeois Gentilhomme* (conducted by Beecham) and two Verdi operas *Ballo in maschera* and *Forza del destino*.

One of the great advantages at Glyndebourne is that there are no vested interests. Our purpose is to provide the framework in which the artists can work successfully. Our work can always be better. We owe special gratitude to Fritz Busch our conductor and to Carl Ebert our producer who have worked so enthusiastically together and with us to produce the foundations of the Glyndebourne of the future. The theatre consists primarily of the stage which is I think bigger than the Metropolitan, though the proscenium opening is far smaller (and should be widened). The auditorium is the least important part. The audience will stand—if the performance is good enough—though out of courtesy they have not yet been told to do so!



MARRIAGE OF FIGARO was Glyndebourne's first opera. Here Lisa della Cosa and Alfred Poell sing in a recent performance of the opera at the Sussex Downs estate.



COSÌ FAN TUTTE was a pre-war favorite at Glyndebourne. The opera was again presented in 1950. The Glyndebourne company took part in Festival of Britain this year.



GLENN & HAL MC INTYRE



GLENN & CHARLIE SPIVAK

THE GLENN MILLER AGE

The Glenn Miller age began in 1938 when Glenn moved into the big-time with his record of "In the Mood." It might be supposed that the Miller age came to an end when Glenn was lost in action in 1944. That, however, is hardly the case, for Miller's influence on popular music in America is nearly as potent today as it was when he was at the height of his popularity.

At the time it seemed that the lanky trombone playing band-leader materialized overnight: at one moment there was nothing, at the next the U. S. had a new dance band idol. But for Glenn the rise to fame was anything but meteoric. As a matter of fact, it took seventeen years for him to blaze that awe-inspiring streak across the musical horizon.

In 1921 Miller played his first away-from-home date, home being in Fort Morgan, Colorado. From then on he followed the pattern of the roving side-man, going from one band to the next. In 1926 he moved into the inner circle when he joined Ben Pollack. Finally, Glenn felt that he had to have his own group. But before he could really get going as a leader he had to taste defeat: twice he broke up his band because of sheer lack of money.

In between tries Glenn worked and studied hard. He was a student of Schillinger: "Moonlight Serenade" actually developed from an exercise that Glenn did for his course with Schillinger. At the same time Miller was arranging for radio house groups as well as regular bands. When Ray Noble came to this country to organize, Glenn was one of the arrangers he hired to help write his book for the American dancing public.

Then Glenn hit at the Glen Island Casino with his own



AEF BAND had Ray McKinley, Mel Powell, Peanuts Hucko, Johnny Desmond, other stars.



GLENN JOINED ARMY IN '42, AT THE PINNACLE OF HIS CAREER

band and the Miller age began. With startling rapidity one big record followed another. Now that success was finally here, Miller was open handed with it. All of his singers, (see below) were given prominent billing: he personally helped three of his side-men (Hal Mc Intyre, Claude Thornhill and Charlie Spivak) form their own bands.

Today the Glenn Miller age continues; it continues at such a pace that RCA Victor is this month issuing a new album of previously unreleased Miller discs. The album is called "A Glenn Miller Concert."



AWARDS from "Downbeat" and WNEW are examined by Glenn.



MILLER SINGERS consisted of the Modernaires, Tex Beneke (second from left in first picture), Marion Hutton (second picture) and Ray Eberle. New album contains "One O'Clock Jump," "My Blue



Heaven," "Going Home," "Jersey Bounce," "St. Louis Blues," "Georgia on My Mind," "Tiger Rag" and "Everybody Loves My Baby." Recordings are from Glenn's Chesterfield show and concert dates.

MONTEUX'S BIRTHDAY last year (he was 75) was celebrated by Mrs. Monteux and practically all of San Francisco. (Latest Monteux album finds him conducting the Boston Symphony in Stravinsky's "Rite of Spring," which Monteux premiered in Paris.)

TRIPLE ANNIVERSARY



For a full week prior to the beginning of the 1951-52 season of the San Francisco Symphony Orchestra on November 22, the city of San Francisco will be the scene of wide-spread celebration. Reason: the new season marks the fortieth anniversary of the formation of the San Francisco Symphony, the anniversary of the beginning of the American career of Pierre Monteux and the twentieth anniversary of the opening of War Memorial Hall.

The history of music in San Francisco is an uneven one: there have been times when good music has been in abundance, and there have been periods when there was none at all. As early as 1854 symphony concerts were being given in San Francisco—under the patronage of Rudolph Herold. Later John Parrott was the sponsor of good music in the far west. In 1900 the predecessor of the present orchestra was formed. In 1906 it—and practically everything else in the city—was wiped out by the earthquake.

For five years afterwards two men—John Rothschild and Charles Crocker—labored to re-establish an orchestra. They formed the Musical Association of San Francisco, the organization which still guides the orchestra of today. In 1911 the new orchestra gave its first concert. Until 1934 it prospered: Henry Hadley, Alfred Hertz, Basil Cameron and Issay Dobrowen were in turn its conductors. Then, in the midst of the depression, the San Francisco Symphony collapsed when its strained financial resources gave out.

It was the city of San Francisco that saved the orchestra from extinction. In an action unprecedented in this country a subsidy tax of one-half cent was approved by the people of the city, who went to the polls and voted on the measure.

The undisputed choice for the post of permanent conductor of the re-established orchestra was Pierre Monteux.

Monteux came to San Francisco with a vast background of musical accomplishment. One of the most impressive qualifications was his ability to mold an orchestra into a great artistic instrument. For five years before coming west he had been the conductor of the Boston Symphony: in that post he had built the Boston into one of the finest and most renowned orchestras in the world. Prior to that he had achieved an impressive reputation in both Europe and America.

In Europe, Monteux had become famous in Paris, London, Berlin, Vienna, Budapest; he had conducted every major orchestra on the Continent; he had introduced *Petrouchka*, *Le Sacre du Printemps*, *Le Rossignol* of Stravinsky, Ravel's *Daphnis and Chloe* and many other modern works.

In 1916 he came to the U. S. as conductor of the Ballet Russe de Diaghileff, and remained to become conductor of French operas at the Metropolitan. Thus it was natural that Monteux should be chosen for the post of permanent conductor of the San Francisco Symphony, and thus it is easy to understand why he has made the San Francisco one of the world's most famous orchestras.



A HIGH SPOT of Monteux's career was the 1947 transcontinental tour of the San Francisco Symphony from which he is shown returning in the first photo (Mrs. Monteux is on his right). A special tour train carried 100 musicians and 14 staff members to 56 concerts.



Middle photo shows Monteux with Maurice Chevalier. Chevalier was for many years a star of Follies Bergere; Monteux played violin there at the age of fourteen. Last picture shows visiting conductor Arthur Fiedler and movie star Gordon MacRae chatting with Monteux.





THIS IS BUDDY MORROW'S NEW BAND IN REHEARSAL

BUILDING A BAND

Even though it took just one day to assemble, the band that Buddy Morrow is now fronting has been forming for almost a year, ever since last September when Buddy made his first record for RCA Victor with a group composed of "studio" men (musicians who make their living by playing in one radio, television and recording band after the other). Since that first session Buddy has been keeping his eye peeled for every promising musician who came along. When the day to begin rehearsals for his in-person debut rolled around, Morrow had simply to pick up a phone to round up the men he wanted. But the story of the building of the Buddy Morrow band goes back to last year.

Buddy is managed by the same men who started Ralph Flanagan up the ladder to success. Ralph made it by recording first, taking a band on the road later, when the demand was established. Buddy decided to follow the same course.

Morrow is the first to admit that the first records he made for RCA Victor were failures. They failed because he had not as yet evolved the style that was right for him, the style that would make people want to dance to his music.

Then Morrow made "Rio Rita" and "Shadow Waltz" and dance promoters began to get interested. The first nibble came from California. Buddy was tempted, but the nibble wasn't

strong enough. He decided to bide his time a little while longer.

"Rose, Rose I Love You" was the record that really set the Californian to bidding for Morrow's services. Last July, just one month after he had signed for a September debut at Frank Daly's Meadowbrook, Buddy agreed to play at the Hollywood Palladium next March. Then calls for Buddy's services began to pour in as he made "Shanghai," "Good Morning, Mr. Echo" and "Everything I Have Is Yours."

Original plans for Buddy's debut called for a week of one nighters before the Meadowbrook opening, but then Gene Krupa was taken ill (see page 14) and a frantic call came from Steel Pier, Atlantic City. Buddy's band was chosen over three others to fill in, and, with only a week of rehearsals under its belt, the new band opened.

George Hamid, Sr., owner of the Pier, heard the band and declared to Buddy's managers: "This band's going to be on fire next year and I want to be sure I'm getting him right now." He told GAC, the organization that books Buddy, that he wanted to sign the band right now, or else they could forget about getting any of their hands on to the pier next year. GAC promptly approved the contract. (Buddy's latest record is "Boogie Woogie March.")



ARRANGER Dick Rhodes, who writes sweet arrangements, goes over the book with Buddy. Jimmy Mundy, who did "Sing, Sing" for Benny Goodman, writes Buddy's swing arrangements. Morrow took first place as "Most Promising Newer Band" in Billboard's '51 poll.



AUDITIONING a new man for Buddy's band are Morrow, Herb Hendler and Bernie Woods (seated). Latter two are Morrow's managers. After Steel Pier Buddy played Hunt's Pier, Wildwood, and Sunnybrook, Pottstown, Pa. These are three biggest spots in U. S.

The POPULAR PICTURE

a page of popular record reviews



Guest
Reviewer
Eddie Fisher

Getting that package of records from RCA Victor was like getting a letter from home. When I began to play them in the day room here at Fort Myer, Va., where I'm stationed, it gave me a nice feeling of being back in the inner circle of the music business. Not that I don't like what I'm doing right now; I don't think I should be doing anything else. But before I get to the business of talking about the new discs I'd like to say thanks to everyone for the way they've kept in touch with me, and for the way they've greeted my new record of "Turn Back the Hands of Time." Now, on to the new discs.

PERRY COMO—Rollin' Stone & With All My Heart and Soul (20/47-4269) "Rollin' Stone" is a definite departure for Perry. So far as I know he's never done anything like it—but judging from this disc I'd say he should have tried something of this sort long ago. The tune's in the "Goodnight Irene" idiom and Perry's version is tops. On the other side we find Como with the kind of song that made him so big: the "If" kind of song with all of the dramatic qualities that give a singer like Perry a real opportunity to show what he has.

APRIL STEVENS—And So to Sleep Again & Aw C'mon (20/47-4283) Everybody seems to be trying change-of-pace these days. Here's April singing one straight, carrying the melody along with a nice lilting feeling that still isn't too much of a departure from her intimate style. The other side is the provocative kind of song that has made April an overnight sensation.

VAUGHN MONROE—Meanderin' & They Call the Wind Maria (20/47-4271) Here's Vaughn with what looks like his next big hit. You've probably heard the tune to "Meanderin'" under other titles, like "The Big Ten Iowa Song" or "Travelin'"—lots of colleges use it as their school song. The tune and the new set of lyrics give Vaughn his most exciting record since "Sound Off." On the other side Vaughn is back in the Western groove, the same groove that gave him hits like "Ghost Riders," "Cool Water" and "Mule Train."

DINAH SHORE AND TONY MARTIN—The Old Soft Shoe & Be Mine Tonight (20/47-4268) "Soft Shoe" is an interesting and amusing bit of song and patter, and there's the sound effect of a soft shoe dance that makes the record unusual. The other tune is an adaptation of a standard, "Noche de Ronda," a beguine that you'll probably recognize right away. Tony and Dinah get a fine, intimate feeling on this side.

RED CALLENDER SEXTETTE—Perdido & Chico's Boogie (20/47-4266) This is a new group—and what a group! Its leader once played bass with Louis Armstrong's All Stars. Now he has

his own unit—composed of a rhythm section and three saxes. On Ellington's "Perdido," and the Callender original on the reverse, the band gets a big, swinging sound that's unlike anything I've encountered before. So far as I'm concerned, you don't have to be a jazz fan to get a kick out of this record.

FREDDY MARTIN—Down Yonder & Take Her to Jamaica (20/47-4267) Here's a surprise—on "Down Yonder" Freddy goes Dixie! That's right, I said Dixie. Murray Arnold plays such a gang of piano that he sounds like three men, and the boys behind him really move, and with the right jazz feeling, too. The other side is a fast-moving Latin number with Merv Griffin doing a good job on the lyrics.

LUIS ARCARAZ—Caravan & Stormy Weather (20/47-4256) This group records in Mexico City, but their musical ideas are anything but Latin. On these two standards the band shows a wealth of ideas and a more than adequate supply of expert musicians. "Caravan" is played at a slightly faster tempo than usual and "Stormy Weather" gets all of the melancholy atmosphere that the number requires.

MERV GRIFFIN—Twenty Three Starlets & The Lord's Ridin' with Me Tonight (20/47-4270) The first one is a catchy novelty, all about a guy who dreams of being cast adrift on a desert island with Ava Gardner, Rita Hayworth, Betty Grable, Lana Turner, Betty Hutton, Dagmar and twenty-three starlets. He dreams that this paradise lasts for seventeen years! The other side is completely different, a "Ghost Riders" kind of tune that could well develop into something big. My hat's off to Merv for these two fine sides.

BUDDY MORROW—Truly Lulu & Oh, How I Love You (20/47-4260) Boogie Woogie March & How Near to a Queen You Are (20/47-4272) Two new records by Buddy, whose band just made its in-person debut. "Truly Lulu" is the favorite song of the boys in Korea. It's a very unusual item, very Oriental and Buddy does nothing to change the tune's feeling. This record could easily catch on. The other side is a love song, admirably sung by Frankie Lester, who also sings "Truly Lulu." "Boogie Woogie March" again offers something different. Besides using both Boogie and march tempos its lyrics name all of the forty-eight states. "Queen" shows off Frankie Lester and Buddy's smooth trombone.

EDDY ARNOLD—Somebody's Been Beatin' My Time & Heart Strings (20/47-4273) I've always liked Eddy's relaxed style of singing and here he does two good tunes. The first is an amusing item that has every chance of being a hit. The other side is more in Eddy's usual vein: it's a love song that will appeal to all of Eddy's many fans.

SAVANAH CHURCHILL—Sin & I Don't Believe in Tomorrow (20/47-4280) This is Savannah Churchill's first record for RCA Victor. She gets off to an excellent start with "Sin," a tune that's a bit different from the usual run of songs that are around these days. The other tune is the kind of number that has made Savannah such a big star. On both sides an organ and a vocal group assist Savannah.

DENNIS DAY—Never & California Moon (20/47-4285) I understand that these two tunes are from the new movie in which Dennis stars. It's called "The Golden Girl" and should be out in about a month. If this record can be taken as an indication there's some fine music in "The Golden Girl." As for Dennis, he turns in what I consider the best performance of his entire career on "Never." He sings out, full and clear. The other side, which has another good tune, finds Dennis in a romantic mood. Two sure ones for Day!

RED SEAL

★ Denotes Long Play—33 1/3 rpm Records

ENCORES BY VLADIMIR HOROWITZ

VARIATIONS ON THE MEX FROM BIZET'S "CARMEN" (Horowitz); BY THE WATER (Moussorgsky); NUN KOMM, DER HEIDEN HEILAND (J. S. Bach); RONDO ALLA TURCA (from "Sonata No. 11, in A. K. 331") (Mozart); TRÄUMERELI (Schumann); Songs Without Words: ÉLÉGIE; SPRING SONG, (Mendelssohn); SERENADE FOR THE DOLL (Debussy); TOCCATA, Op. 11 (1912) (Prokofiev)

WDM-1605 4.90
LM-1171 5.45

Gianni Schicchi: O MIO BABBINO CARO (Puccini) Licia Albanese, Sop., with Orch.

49-1487 1.10

LOVE SONGS AND A NEAPOLITAN SERENADE BECAUSE (Teschemacher - d'Hardelet); FOR YOU ALONE (O'Reilly - Geehl); I LOVE THEE (Grieg); MY SONG, MY LOVE (Gerda - Beehly); BE MY LOVE (Cahn - Brodzky); I'LL NEVER LOVE YOU (Cahn - Brodzky); MATTINATA (Leoncavallo); O SOLE MIO (di Capua); MARECHIARE (Di Giacomo - Tosti); A VUCCELIA (d'Annunzio - Tosti); SERENADE (Silvestri - Toselli); SERENADE (Sturani - Drigo) Mario Lanza, Ten., with Orch.

WDM-1606 7.10
LM-1188 5.45

MUSIC FROM TRISTAN AND ISOLDE (Wagner) Leopold Stokowski and his Symp. Orch.

WDM-1567 1.90
LM-1174 5.45

NOCTURNES (Chopin) Artur Rubinstein, Pianist

WDM-1570 11.50
LM-6005 10.90

PETROUCHKA (Stravinsky) Leopold Stokowski and his Symp. Orch.

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PIANO REVERIES AND VIRTUOSO PIANO MUSIC CLAIR DE LUNE (Debussy); LIEBESTRAUM (Liszt); RÉVERIE (Debussy); FÉRELISE (Beethoven); ARABESQUE, Op. 18 (Schumann); ARABESQUE No. 1, IN E and No. 2, IN G (Debussy); DANCE OF TERROR (Falla); PRELUDE IN C SHARP MINOR (Rachmaninoff); LES JEUX D'ÉCLAIR À LA VILLA D'ESTE (Liszt); RITUAL FIRE DANCE (Falla); ALLEGRO APPASSIONATO, (Saint-Saëns); MALAGUENA (Albéniz) José Iturbi, Pianist

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STOKOWSKI CONDUCTS BACH (Vol. 2) SUITE No. 2, IN B MINOR; CHORALE, from "Easter Cantata"; FUGUE IN G MINOR ("The Little Fugue"); WIR GLAUBEN ALL AN EINEN GOTT ("Giant Fugue"); COME, SWEET DEATH; JESI; JOY OF MAN'S DESIRING; SHEEP MAY SAFELY GRAZE Leopold Stokowski and his Symp. Orch.

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Tosca: VISSI D'ARTE (Puccini) Licia Albanese, Sop., with Orch.

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AH! SWEET MYSTERY OF LIFE (Young - Herbert) Nelson Eddy, Bar., with Male Cho., and Orch.

17-0182 1.10

ALL THE THINGS YOU ARE (Hammerstein II - Kern) John Charles Thomas, Bar., with Orch.

17-0191 1.10

ALWAYS (Berlin) Grace Moore, Sop., with Orch.

17-0186 1.10

Bohème, La: MI CHIAMANO MIMÌ (Puccini) Lucrezia Bori, Sop., with Orch.

17-0187 1.10

CIRIBIRIBIN (Pestalozza) Grace Moore, Sop., with Orch. and Cho.

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CONCERTO FOR 'CELLO AND ORCHESTRA IN B-FLAT (Boccherini) Pablo Casals, 'Cellist; The London Symphony Orch., Ronald, Cond.

WCT-41 3.80

(Combined on 33 1/3 rpm with Bruch's KOL NIDREI, Op. 47)

LCT-1028 5.45

CONCERTO FOR 'CELLO AND ORCHESTRA IN B MINOR, Op. 104 (Dvořák) Pablo Casals, 'Cellist; Czech Philharmonic Orch., Szell, Cond.

WCT-39 6.00

LCT-1026 5.45

CONCERTO FOR PIANO AND ORCHESTRA No. 4, IN G, Op. 58 (Beethoven) Artur Rubinstein, Pianist; Sir Thomas Beecham, Bart., conducting the Royal Philharmonic Orch.

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LCT-1032 5.45

CONCERTO FOR PIANO AND ORCHESTRA No. 2, IN B-FLAT, Op. 83 (Brahms) Vladimir Horowitz, Pianist; Arturo Toscanini and the NBC Symp. Orch.

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SYMPATHY—THAT WOULD BE LOVELY—FORGIVE (O. Straus) John Charles Thomas, Bar., and Hope Manning, Sop., with Orch.

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ANNOUNCED SEPT.

SYMPHONY No. 1, IN C, Op. 21 (Beethoven) and TRAGIC OVERTURE, Op. 81 (Brahms) Arturo Toscanini and the B.B.C. Symp. Orch.

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The RED SEAL PICTURE



Guest
Reviewer

James G. Roy, Jr.
Record Reviewer
The Jacksonville (Fla.) Herald
The Selma (Ala.) Times Journal

JOSÉ ITURBI, Pianist—PIANO REVERIES—(Album—WDM-1604—LM-1167) From its back-log of popular Iturbi performances, RCA Victor has collected an album of performances that have been rewarding experiences to the large audience of Iturbi admirers. All of these compositions are played with the utmost clarity of technique and purity of emotional expression. Contents: "Clair de Lune" (Debussy), "Liebestraum No. 3" (Liszt), "Les Jeux d'eau à la Villa d'Este" (Liszt), "Rêverie" (Debussy), "Für Elise" (Beethoven), "Arabesque" (Schumann), "Two Arabesques" (Debussy), "Ritual Fire Dance and Dance of Terror" (Fallá), "Malagueña" (Albéniz), "Prelude in C-Sharp Minor" (Rachmaninoff), and "Allegro Appassionata" (Saint-Saëns).

VLADIMIR HOROWITZ, Pianist—ENCORES BY VLADIMIR HOROWITZ—(Album—WDM-1605—LM-1171) American concert audiences usually associate the name of Horowitz with a recital of breath-taking virtuosity the like of which has not been heard since the days of Liszt and Paderewski, but this album reveals another facet of Horowitz' pianism—his subtle command of restraint and simplicity. Contents: "Variations on Themes from Bizet's 'Carmen'" (Horowitz), "By the Water" (Moussorgsky-Horowitz), Chorale—Prelude, "Nun komm' der Heiden Heiland" (Bach-Busoni), "Rondo alla Turca" (Mozart), "Träumerei" (Schumann), "Songs Without Words—Élégie, Op. 85, No. 4" (Mendelssohn), "Spring Song" (Mendelssohn), "Serenade for the Doll" (Debussy), and "Toccata, Op. 11" (Prokofieff).

MARIO LANZA, Tenor—RCA VICTOR ORCHESTRA—Ray Sinatra, Constantine Callinicos, Conductors—Jeff Alexander Choir—LOVE SONGS AND A NEAPOLITAN SERENADE—(Album—WDM-1606—LM-1188) Sky-rocketed to fame by his RCA Victor recordings and appearances in Hollywood movies, culminating in the sensationally successful, "The Great Caruso," Mario Lanza has recorded a collection of songs that will win him even more plaudits from his vast throngs of admirers. Contents: "Because" (d'Hardelot), "For You Alone" (Geehl), "I Love Thee" (Grieg), "My Song, My Love" (Beelby), "Be My Love" (Brodszky), "I'll Never Love You" (Brodszky), "Mattinata" (Leoncavallo), "O Sole Mio" (di Capua), "Marechiaro" (Tosti), "A Vucchella" (Tosti), "Serenade" (Toselli), and "Serenade" (Drigo).

LEOPOLD STOKOWSKI AND HIS SYMPHONY ORCHESTRA—Julius Baker, Solo Flute—STOKOWSKI CONDUCTS BACH (Vol. II) (Bach) (Album—WDM-1569—LM-1176) In the Twenties and Thirties, Stokowski introduced Bach to the American Public in his pioneering performances of the Leipzig Master's seldom heard orchestral, organ, and choral masterpieces in Stokowski's own transcriptions. Volume Two of "Stokowski Conducts Bach" continues the conductor's absorbing interest in his desire to familiarize the public with all matters Bachian. Stokowski is highly individualistic in his treatment of Bach, but he is never the pedant who distorts authenticity of style into arid, stilted museum pieces. Contents: Suite No. 2, in B Minor for Flute and Strings (beautifully articulated solo part by Julius Baker); Chorale; "Little Fugue" in G Minor; "Giant Fugue"; "Come, Sweet Death"; "Jesu, Joy of Man's Desir-

ing"; and "Sheep May Safely Graze."

ARTUR RUBINSTEIN, Pianist—CHOPIN NOCTURNES (Chopin) —(Album—WDM-1570—LM-6005) While the Rubinstein's recording of the complete Chopin Nocturnes, released in the late 1930's, was distinguished Chopin playing of the highest order, the re-recording of the Nocturnes with Rubinstein again as interpreter is Chopin performed with the definitive touch and recorded with amazing fidelity from RCA Victor's sound engineers. If any of Rubinstein's many memorable recordings for RCA Victor were to be selected by future research scholars as indicative of Rubinstein at the height of his powers, this newly re-recorded set of the complete Chopin Nocturnes would probably stand out foremost. While many of the Nocturnes are familiar to the public, special attention should be called to the romantic beauties of the seldom performed Nocturnes in E-Sharp Minor, Op. 48, No. 2, and in E-Flat Major, Op. 55, No. 2.

SAN FRANCISCO SYMPHONY ORCHESTRA—Pierre Monteux, Conductor—SYMPHONY No. 2, IN D, Op. 73 (Brahms)—(Album—WDM-1065—LM-1173) Though noted for his interpretations of French Impressionists and his now-legendary première of Stravinsky's "Le Sacre du printemps", Monteux is equally at home with the post-romantic symphonies of Brahms. Monteux never drags tempi or sugar-coats his melodic conceptions as many other present day conductors have done with the lyrical D Major Symphony. This performance is a model of clarity of instrumental textures from the San Francisco Orchestra and a profound expression of musicianly insight from its conductor.

LEOPOLD STOKOWSKI AND HIS SYMPHONY ORCHESTRA—MUSIC FROM TRISTAN AND ISOLDE (Wagner) (Album—WDM-1567—LM-1174) Stokowski has altered considerably the older "Symphonic Synthesis" from "Tristan and Isolde" which appeared over ten years ago in the RCA Victor catalogue as Album DM-508. From the alterations and additions of the new arrangement emerge a more smoothly flowing unity of dramatic continuity that re-create a condensed orchestral equivalent of Wagner's operatic original. Those who view "Tristan and Isolde" with particular affection for its hyper-sensuality and unrestrained passion will find that Stokowski has not disappointed them. With the exception of minor bridge passages, music has been selected from the Prelude to Act I, The Death Potion Scene from Act I, the Liebesnacht from Act II, and the Liebestod from Act III.

LEOPOLD STOKOWSKI AND HIS SYMPHONY ORCHESTRA—PETROUCHKA (Stravinsky) (Album—WDM-1568—LM-1175) Stokowski's older version of "Petrouchka" appeared over ten years ago as RCA Victor Album DM-574, it was hailed as a brilliantly definitive performance and a demonstration of virtuoso recording technique unparalleled by any other company, even RCA Victor itself, at the time. With the improved recording techniques of the 1950's, RCA Victor has turned out a new "Petrouchka" that is a triumph of sound engineering which should send high-fidelity enthusiasts into ecstasy upon hearing the ultra-realism of Stravinsky's highly-colored orchestration. Stokowski is at his best with the "Petrouchka" Ballet Music, a masterly conductor whose comprehension of the spirit of modern music has no equal today. It is interesting to see how very little Stokowski has changed his interpretation from the earlier Philadelphia Orchestra performance.

THE SAXON STATE ORCHESTRA—Karl Böhm, Conductor—DIE MEISTERSINGER VON NÜRNBERG: ACT III—(Wagner) (Album—WCT-50—LCT-6002) A re-issue of the 78 RPM set where RCA Victor sound engineers have achieved a miracle of dubbing to 45 RPM and to LP, Böhm's performance of the Third Act of "Die Meistersinger" has long been one of the most admirable Wagnerian recordings in the RCA Victor Catalogue, and this re-issue will doubtlessly find more converts to this great performance. Hans Herman Nissen is an incomparable Hans Sachs, and Torsten Ralf is without parallel as Walter Von Stolzing.

SIR THOMAS BEECHAM, Bart., conducting the ROYAL PHILHARMONIC ORCHESTRA—FAUST (Gounod) (Album—WCT-52—LCT-6100) Gounod's perennial best seller takes on a new polish

with Beecham's aristocratic baton. Where most conductors have viewed "Faust" only as a vehicle for the singer, Beecham places a new and meaningful importance on the orchestration which his Royal Philharmonic plays with a splendour comparatively unknown in operatic performances in this country. While the soloists are comparatively unknown here, they are of exceptional high calibre particularly Roger Rico as Mephistopheles, and Gorges Noré as Faust.

GLYNDEBOURNE FESTIVAL OPERA COMPANY—Fritz Busch, Conductor—THE MARRIAGE OF FIGARO (Mozart) (Album—WCT-54—LCT-6001) When the RCA Victor 78 RPM recording of "The Marriage of Figaro" appeared in the middle 1930's, the American Public was aware for the first time of the perfection of style and technique of the Glyndebourne Festival productions of Mozart Opera. None of the ebullient joy and beautiful timing of action of the production under Fritz Busch has faded with the passage of years since the debut of the recording in the RCA Victor 78 RPM catalogue and its excellent transfer to the modern phonograph record speeds of today.

THE BERLIN PHILHARMONIC ORCHESTRA—SIR THOMAS BEECHAM, Bart., Conductor—THE MAGIC FLUTE (Mozart) (Album—WCT-56—LCT-6101) One of the most important operatic recordings ever made, Beecham's performance of "The Magic Flute" has been transferred to contemporary speeds from its 78 RPM originals with admirable results. Few conductors as Beecham ever had such a stellar array of singers (Tiana Lemnitz, Erna Berger, and Gerhard Husch, to mention a few) and so perfect an orchestra as the Berlin Philharmonic; all conspire to make a definitive performance of Mozart's "The Magic Flute".

THE VIENNA PHILHARMONIC ORCHESTRA—Bruno Walter, Conductor—LAURITZ MELCHIOR, LOTTE LEHMANN and EMANUEL LIST—DIE WALKÜRE, ACT I (Wagner) (Album—WCT-58—LCT-1033) This magnificent performance of the Act I of Wagner's "Die Walküre" has become synonymous with the height of Viennese opera prior to the Nazi occupation of Austria in 1938. With the artistic affinity of such a cast as Melchior, Lehmann and List coupled with the completely sympathetic support of Bruno Walter and the great Vienna Philharmonic Orchestra, a monumental recording such as this one was little more than inevitable. The dubbings to 45 RPM and to LP have been highly successful.

GLYNDEBOURNE FESTIVAL ORCHESTRA—Fritz Busch, Conductor—DON GIOVANNI (Mozart) (Album—WCT-59—LCT-6102) Another of the extraordinary Glyndebourne performances of Mozart Opera. With such distinguished artists as John Brownlee as Don Giovanni, Salvatore Baccaloni as Leporello, Luise Helletsgruber as Donna Elvira, and Audrey Mildmay as Zerlina and the late Fritz Busch in the pit, little indeed could go wrong. The recitatives are included in this recording. Stage noises gives the atmosphere of an actual performance rather than an especially prepared studio operatic recording. Those who originally owned the three bulky volumes on 78 RPM will find that the conversion to 45 RPM and to LP saves space on the record shelf and that the dubbing is even brighter and more spacious in tone quality than in the original three volumes.

Orchestra conducted by ROGER DESORMIÈRE—PELLÉAS ET MÉLISANDE (Debussy) (Album—WCT-61—LCT-6103) One of the most vital contributions to the RCA Victor catalogue is this complete recording of Debussy's opera, "Pelléas et Mélisande," previously available only on imported HMV 78 RPM records. The impressionistic subtlety and Gallic delicacy of Maeterlinck's drama as seen through Debussy's whole tone scales and polychords emerge with wondrous refinement and gentility of emotion in this definitive recording. Excellent transfer to modern speeds.

LICIA ALBANESE, Soprano—RCA VICTOR SYMPHONY ORCHESTRA—Renato Cellini, Conductor—VISSI D'ARTE, ACT II (Tosca): O MIO BABBINO (Gianni Schicchi) (Puccini) (Single record 49-1487) Madame Albanese has rarely been in better voice for these two Puccini arias which display her dramatic intuition and emotional fervour to conspicuous advantage. The orchestral support from Cellini is excellent.



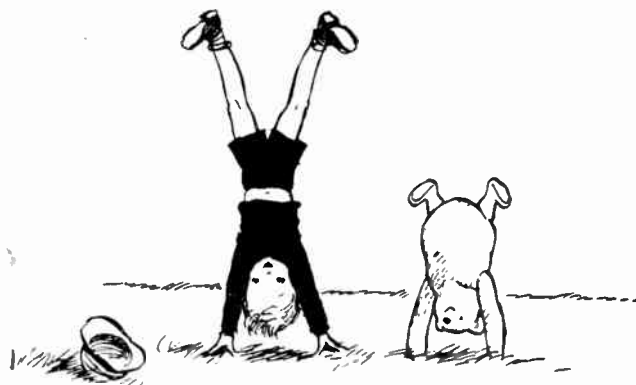
EARL WRIGHTSON SINGS AS GOODMAN CONDUCTS HIS ORCHESTRA

AL GOODMAN'S TRIP

For the first time in a number of years Al Goodman was recently able to break away from his radio and television assignments long enough to conduct an out-of-town concert. With Earl Wrightson, Goodman journeyed to Milwaukee where six thousand people turned out to see and hear a concert entitled "A Night On Broadway." Added to the applause of the crowd and the accolades of the local critics was the warm welcome which Goodman and Wrightson received from Milwaukee record dealers and disc jockeys. Al enjoyed the whole thing so much, as a matter of fact, he'd like to go back again at the first opportunity. (Goodman's latest RCA Victor album is "Theme Music from Great Motion Pictures.")



EARL WRIGHTSON tells disc jockeys Shanahan (left) and Hinkley (right) that he has two fathers, Al Goodman, whom he calls Pappy, and Paul Whiteman, whom he addresses as Pop. Earl sings in 17 albums with Al and is seen on TV with Paul each Sunday.



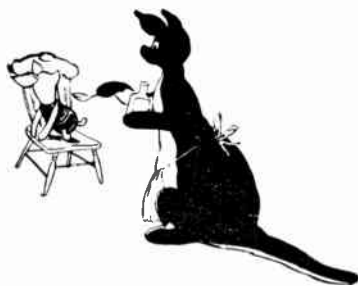
SOME UPSIDEDOWN STORIES

Because they are so timeless, the children's stories of A. A. Milne are now having quite a revival: E. P. Dutton and Co., is publishing two new volumes of his work; some months ago Life Magazine found Christopher Robin and all of the other Milne characters so popular that they told the story of Milne and the real Christopher Robin (Milne's son) in a picture story. Now the Milne revival has spread to records.

This month RCA Victor is issuing two albums of Milne stories narrated by film star James Stewart. The two new albums are not, however, the usual kind. In order to do something special for this special release, RCA Victor has come up with an innovation in the children's record line: each album contains two story books and two stories. They are called "Upsidedown" albums, because the other story is found simply by turning the first storybook upside down and by turning the two records on the reverse side.

In one of the new albums are found "Winnie the Pooh and the Heffalump" and "Winnie the Pooh and Tigger." The other new album contains "Winnie the Pooh and Eeyore" and "Kanga and Baby Roo."

The drawings scattered about this page give some indication of the spirit of the stories, for they are from the album liners of the two new "Upsidedown" album.



RUBINSTEIN'S LONG CAREER

Artur Rubinstein's association with RCA Victor is the longest in existence between any recording company and any artist in the world. Yet even though Rubinstein's recordings have been issued on the RCA Victor label for 21 years, the name of Rubinstein has been known throughout the world of music for much longer, since 1900 as a matter of fact when, at the age of eleven in Berlin, Rubinstein made his formal debut. Since then, Rubinstein has played in every country on the face of the earth, with the exception of Tibet, and has traveled more than 2 million miles to be seen and heard by his admirers.

Of all the many accomplishments that Rubinstein is credited with, one of the most impressive is his discovery, in Rio de Janeiro in 1920, of the composer Villa-Lobos. The pianist found Villa-Lobos playing his 'cello in a dingy side-street movie, contacted a wealthy friend and persuaded him to sponsor the composer. Villa-Lobos dedicated his "Primitive Poem" to Rubinstein. Eight other prominent composers, including Stravinsky, Prokofieff, Milhaud and Poulenc, have inscribed works to him.

Besides being known as one of the world's foremost artists Rubinstein is also noted as one of the proudest parents anywhere. Never without pictures of his four children close at hand, Rubinstein is devoted to his family and his only regret is that he cannot be with them always. Whenever possible he takes them on tour with him; two years ago Eva, who is 18, and Paul, who is 17, accompanied their father to Europe. With Aline, 6, and John Artur, 4, the Rubinsteins make their permanent home in Beverly Hills, California.



THIS IS RUBINSTEIN AT AGE 10



RUBINSTEIN AT 16



MOVIES in which Rubinstein appeared were "Carnegie Hall" and his latest, "Of Men and Music" (left). He played for the sound track of three others, "I've Always Loved You" with Catherine McLeod (middle photo), "Night Song" and "Song of Love." Picture at far right shows Rubinstein with impresario S. Hurok, who has managed the pianist's career for 14 years.



RECORDINGS have been an important element in the wide popularity of Rubinstein. His latest RCA Victor release, which is now available, is "Piano Encores by Artur Rubinstein."



BACK in the U.S. after his recent visit to Italy is Arturo Toscanini. At present the maestro is preparing for his new series of NBC Symphony Orchestra broadcasts, the first of which will take place on Saturday, November 3. Last month RCA Victor released a recording of the complete "La Traviata" with Toscanini conducting Robert Merrill, Licia Albanese, Jan Peerce and a cast of distinguished supporting voices.



BORN to Spike and Helen (Grayco) Jones last June thirteenth was Leslie Ann. Here the newest addition to the Jones family makes her photographic debut with her older brother, Lindley Armstrong, Jr., who is now two and a half years old. Lindley goes under the nickname of Spike Jr., while Leslie Ann is known as Casey. Papa Jones has been busy with television, his new Musical Depreciation Revue tour and his RCA Victor recording sessions. Spike's latest City Slickers record is "Too Young" coupled with "So 'Elp Me."



SALUTE to Mutual Broadcasting's "Western Week" was recently extended by Vaughn Monroe, who dedicated his new record of "They Call the Wind Maria" to the broadcasting company's annual celebration to draw attention to its line-up of Western programs. Mutual, in turn, chose the record as the theme song for "Western Week" which is to be observed between October 27 and November 2. The scene above is taken from "Singing Guns" the movie Vaughn made last year.



EMERGENCY appendectomy at the Maryview Hospital in Portsmouth, Va., forced Gene Krupa to cancel a string of dates and remain in bed for a week. He was stricken while playing at the Surf Club in Virginia Beach. This photo shows Gene and Bill Davis, special events man for Portsmouth's station WLOW. Bill showed up at hospital with flowers, candy and wire recorder. His interview was aired over WLOW. Krupa's disk of "Sheik of Araby" was premièred on the show.



TWO TICKETS TO BROADWAY starring Tony Martin and Janet Leigh, features Eddie Bracken, Gloria De Haven, Ann Miller and Barbara Lawrence. Tony plays a television producer in search of a sponsor; Janet has come to N. Y. to find success. (Tony has an album of tunes from the movie.)



TEXAS CARNIVAL is all about a carnival barker (Red Skelton), his attraction (Esther Williams), and a Texas millionaire (Keenan Wynn), for whom the barker is mistaken at the film's start. Howard Keel is also featured in the new Technicolor movie for which Harry Warren and Dorothy Fields composed the score.



PAINTING THE CLOUDS with Sunshine has Virginia Mayo, Lucille Norman and Virginia Gibson cast as a vocal trio. Dennis Morgan is a singer at the same night club, in which dancer Gene Nelson is also featured. Tom Conway, as a relative of Morgan's, gets drawn into the romantic mix-ups.



MUSIC IN THE AIR

Jane Pickens and Dennis King, shown in the above photo, are the stars of this revival of the Kern-Hammerstein hit of many seasons ago. In the current production, which will have just opened on Broadway as this is published, also has Conrad Nagel, Charles Winninger and Lillian Murphy (photo at right) featured. Reginald Hammerstein is the producer of "Music in the Air" and Russell Bennett conducts the orchestra. RCA Victor has just completed recording of "Music in the Air" and the original cast album will be in dealer stores at about the time this issue comes out.

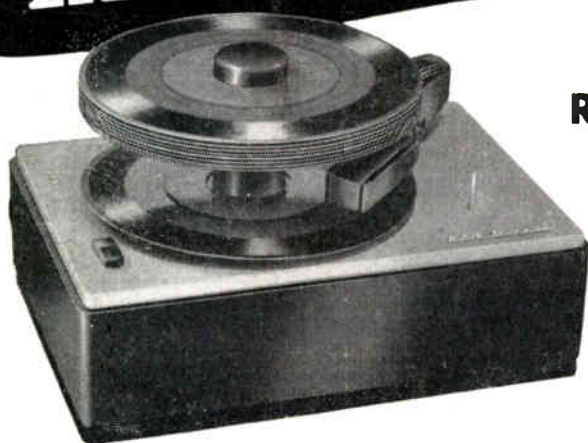


PAINT YOUR WAGON

This new Broadway musical stars James Barton, Tony Bavaar and Olga San Juan in this tale of the California gold rush of 1853. Frederick Loewe (left, below) and Alan Jay Lerner (middle, below) collaborated on the score of the new show. Their last big hit was "Brigadoon." Third party in the picture below is Daniel Mann, who directs "Paint Your Wagon." RCA Victor's original cast album of the show is out now.



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