

RCA VICTOR
PICTURE
RECORD REVIEW



ROBERT MERRILL AND DINAH SHORE
IN
AARON SLICK FROM PUNKIN CRICK

IN THIS ISSUE



IRVING KOLODIN ON THE NEW COLLECTORS' ISSUE March, 1952

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

THE COVER STORY

In the scene from the new picture "Aaron Slick from Punkin Crick" on our cover this month, Robert Merrill is shown in his role as Bill Meridew, the city slicker, and Dinah Shore is seen in her impersonation of Josie Berry, the widow-woman Meridew hopes to swindle. In the new Perlberg-Seaton production comic Alan Young plays Aaron, the country boy who finally wins out over the villainous city slicker.

The play, "Aaron Slick from Punkin Crick," from which the present movie grew, is the most frequently performed drama in the history of the American theater. Over fifty thousand royalty-paying presentations of "Aaron" have been documented and the *Saturday Evening Post* reports that it has been seen twenty-one times as frequently as "Abie's Irish Rose" and eight times as frequently as "Life with Father."

When Perlberg and Seaton decided to bring it to the screen they hired the song-writing team of Ray Evans and Jay Livingston to compose a score for the movie. The tunesmiths came up with a whole sheaf of melodies, eight of which may be heard in RCA Victor's new "Aaron Slick from Punkin Crick" album in which Merrill, Shore and Young are co-starred. Two single records from the film are also currently available. They are "Life Is a Beautiful Thing" and "Why Should I Believe in Love." "Marshmallow Moon" is on a second record. Both discs are by Dinah Shore.

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ENRICO CARUSO



JOHN McCORMACK



JUSSI BJOERLING

Ten Tenors—Ten Arias

by Max de Schauensee

Mr. de Schauensee, who here makes his second appearance in the pages of PICTURE Record Review, is the music editor of the Philadelphia Evening Bulletin, and has been since 1942. Well-versed to write on things operatic, Mr. de Schauensee studied voice at the Curtis Institute under Emilio de Gorgorza. A tenor, he sang the role of Rhadames in the Pennsylvania Grand Opera Company production of "Aida."

We are all familiar with the saying, "All the World loves a Lover." There is a lot of truth in such an observation, but one could just as easily say, "All the World loves a Tenor."

While people have their preferences when it comes to voices, and some may like a soprano, while others incline toward a bass, most vocal enthusiasts agree that the tenor voice is the most romantic and the most thrilling, and that there is no other moment in opera that quite compares to a tenor's ringing, climactic high B-flat or C.

It is significant that no soprano or baritone, no contralto or bass ever attained quite the prestige of the one and only Enrico Caruso on the operatic stage, or of John McCormack on the concert platform. These two luminaries were supreme in their own particular field.

Even when Caruso sang in opera with such stars as Geraldine Farrar and Emmy Destinn and Antonio Scotti, those occasions were known as "Caruso nights." The great tenor swept all before him, including his distinguished colleagues.

During the time that McCormack flourished as a concert singer, the scene was studded with wonderful recitalists, but the McCormack evenings were quite out of the ordinary and other concerts were not like his. Again—the tenor!

In this new collection—"Ten Tenors—Ten Arias"—both Caruso and McCormack are present. In fact, they are the only stars from another era represented in this set.

Jussi Bjoerling, Giuseppe di Stefano, Mario Lanza, James Melton, Jan Peerce, Set Svanholm and Feruccio Tagliavini are all very active protagonists on the contemporary

musical scene, while Beniamino Gigli, now in the twilight of a long and distinguished career, is still singing in Italy.

Caruso and McCormack are represented by their most celebrated records. The great Neapolitan sings *Vesti la giubba* from Leoncavallo's *I Pagliacci*, which he recorded on March 17, 1907, when he was at the apex of his powers. Canio was Caruso's most celebrated role, a role which he sang 76 times at the Metropolitan in New York. It is also very significant that on the three rare occasions that Caruso sang in Italy between 1903 and his death in 1921, Canio and *I Pagliacci* were chosen each time as a vehicle for him. Anyone who ever heard Caruso sing *Vesti la giubba* placed it among his unforgettable experiences.

McCormack sings Don Ottavio's aria, *Il mio tesoro* from Mozart's *Don Giovanni*, which he recorded for posterity on May 9, 1916. When the great Lilli Lehmann chose her cast for the Mozart Festival in Salzburg in 1914, she listed herself as Donna Anna, Gad-ki as Donna Elvira, Geraldine Farrar as Zerlina, and (with all the tenors of the world to choose from) John McCormack as Don Ottavio.

Il mio tesoro with its exciting line and florid scale-passages is one of the most difficult arias ever written for tenor. It is safe to say that few tenors ever approached McCormack in this music. McCormack once told this writer personally, that the record he was most proud of, and by which he hoped posterity would judge him, was *Il mio tesoro*. Such breath-control as the tenor exhibits is indeed fabulous.

Beniamino Gigli, who made his Metropolitan debut in Boito's *Mefistofele* on



GIUSEPPE di STEFANO



BENIAMINO GIGLI



MARIO LANZA



JAMES MELTON

November 26, 1920, was associated with lyric roles during his American career, which spanned 13 seasons. Lately, however, Gigli's Italian career has turned to heavier parts, as his voice has put on both volume and color.

He is represented by one of the big moments of Italian opera, the stirring *Di quella pira* from Verdi's *Trovatore*, with its two spectacular high C's. Many tenors pitch this aria down, so cruel are its demands (Caruso did not hesitate in doing so), but Gigli bravely tackles this test-piece in its original key. The *Di quella pira* was recorded in Europe.

Ferruccio Tagliavini, who came to the Metropolitan after World War II, possesses tonal features and manner of singing which for some people irresistibly call to mind his compatriot and predecessor Beniamino Gigli. Many have noted this striking similarity.

Tagliavini's greatest Met success, to date, has been with the aria, *Una furtiva lagrima* from Donizetti's *L'Elisir d'amore*, by which he is represented in this collection. When he was first heard in this opera at the Metropolitan, the audience, at the conclusion of the aria, gave him one of the longest round of applause within the memory of present-day opera goers.

Jussi Bjoerling has his followers not only among the boxholders, but also among the groundlings. Bjoerling has an unusually clear, vibrant voice, and much purity of style. This style is excellently exhibited by the *Salut demeure!* from Gounod's indestructible *Faust*, in which Faust pays tribute to the purity and chastity of Marguerite. Gounod's opera has proved one of the happiest vehicles for Bjoerling's particular talents and his admirers are always exultant when they see their favorite's name listed in the cast.

No collection of today's tenors would be complete without the name of Mario Lanza, on whom fame and fortune have most graciously smiled. Gifted with a truly superb voice, Lanza is known to millions of his admirers through his records, radio appearances, and highly successful movies. A recent Philadelphia recital showed that Lanza's voice, without benefit of any amplification, is of true operatic calibre. It is therefore nice that he here includes the lovely *Che gelida manina* from Puccini's beloved *La Bohème*, which he sings with an ardor and an enthusiasm, which is only at the command of exuberant youth. Often this aria is pitched down from a half-tone to as much as a whole tone. That is not the case here, as Lanza sails up to the climactic high C, and seems to revel in holding the demanding and dreaded note.

You instinctively know that you can rely on Jan Peerce, when the name of this sterling artist

appears listed in the evening's cast.

RCA Victor availed itself of Mr. Peerce's presence on its roster of artists, when the company produced its admirable complete *Rigoletto*. And so it seems only logical that the principal aria, *La Donna è mobile* from his most popular role, should have been selected for use in this album. The tenor's admirably placed tones with their characteristically dark *timbre* are well exhibited indeed, and his final flourish and high B show him as the excellent technician he is.



JAN PEERCE

James Melton's lyric Irish tenor often recalls the tones and style of John McCormack. The lovely, lyric moment, the so-called Flower Song, *La Fleur que tu m'avais jetée*, from "Carmen" is eminently suited to this tenor's romantic, warm temperament. This aria, in which Don José declares his love for the volatile Carmen, is one of the loveliest in the entire range of opera. While Melton is famous as a singer of songs, let us not forget his many seasons as a successful operatic tenor at the Metropolitan, where his repertoire ranged from Mozart and Donizetti to Verdi and Puccini.

Another of opera's most cherished moments is the third act aria from Puccini's *Tosca*—*E lucevan le stelle*. This nostalgic music is sung by one of the Metropolitan's most promising young tenors, Giuseppe di Stefano. Mr. di Stefano has just the right feeling for this music, and his voice is delightfully fresh and appealing. His art is in the best tradition of Italian tenors.

No collection of operatic music would be complete without the name of Richard Wagner. And so we here have Set Svanholm, principal Wagnerian tenor of the Metropolitan, to sing that most beautiful of all Wagner's lyric moments, Walther's Prize Song from *Die Meistersinger*. Mr. Svanholm suggests the youthful impetuosity of the aristocratic hero, who with this apparently extemporaneous outburst is seeking to win the hand of lovely Eva Pogner. The music is presented with the proper breadth and confidence.

This recording represents something new in collections. Heretofore, albums and LP records of this type have been devoted to a single artist, or to all kinds of singers—sopranos, mezzos, contraltos, tenors, baritones and basses. But how often do opera fans, when they gather together, like to discuss tenors.

For those who like to, this recording will be of great and special entertainment. Let us hope that in the wake of this, we may have a collection devoted to sopranos, one to baritones, etc.

In the meanwhile it seems highly suitable, that the tenor—the king of operatic voices—should lead the parade and point a new path.



SET SVANHOLM



FERRUCCIO TAGLIAVINI



WESTERN STARS WADE RAY, TEX WILLIAMS AND PEE WEE KING MEET AT A HOLLYWOOD PARTY

KING'S CONQUEST

Pee Wee King has recorded one of his own compositions and made a number one hit of it. On the face of it, this would seem in no way unusual. But it is. For Pee Wee King this is the first time that his own record of his own tune has led the parade.

Pee Wee's current string of hit country compositions began with "Tennessee Waltz," which he recorded almost a year before Patti Page came across the tune, liked it, and recorded it for another label. It was then that "Tennessee Waltz" became a success.

Another King original, called "Bonapart's Retreat," was a big hit for Gene Krupa, even though King and his Golden West Cowboys made their version of the tune at almost the same time as Krupa.

With King's new success, "Slow Poke," the story is an entirely different one. Even though four or five competitive versions, all by top pop artists, have been out equally as long as the King disc, it's Pee Wee's record that stands on the number one spot on RCA Victor's best-seller list.

Now that Pee Wee has broken the unexplainable jinx of being unable to score top sales with his own material he's gone to the other extreme. Now he's got a hit with somebody else's tune.

Some months ago Pee Wee made an appearance on radio's "Double or Nothing" show in Los Angeles. Bob Crosby was subbing for Walter O'Keefe, the regular emcee. Crosby asked King if he'd play a number that he (Crosby) had written in collaboration with Del Sharbutt and Henry Prichard. Pee Wee liked the looks of "Silver and Gold" and when the studio audience went wild over it King decided then and there to record the number for RCA Victor. Since its release some weeks ago, "Silver and Gold" has moved up the best seller list with breath-taking rapidity. One week after its release "Silver and Gold" jumped into the number three spot on the sales chart. At this writing it is giving King's own "Slow Poke" a run for its money for top honors.

The success of King's compositions, beginning with "Ten-

nessee Waltz," has had the effect of making the whole nation extremely western music conscious. Consequently many of popular music's top stars have made hits with western style tunes. At the same time other western stars have found a larger and more responsive audience for their music than ever before.

Wade Ray, pictured at the top of this page with Pee Wee and Tex Williams, has come into his own in recent months. Young in years, he has been a working artist for a long time, having begun as a folk-violinist around his native Jonesboro, Arkansas as "The Boy Wonder." Today Wade leads his own Ozark Mountain Boys in radio, television and on records. He's also made several Republic pictures with his friend, Rex Allen. His latest RCA Victor record is "Heart of a Clown" and "Just Like Taking Candy from a Baby."

Tex Williams, star of his own NBC show (each Saturday night), seen regularly in Universal pictures and now on RCA Victor Records is another of the recent western artist additions that RCA Victor has made to its talent list as a result of the new popularity of this kind of music. Tex got off to a flying start with the label with his record of "Shrimp Boats" and "The Urn on the Mantel."

REDD STEWART, who sings with Pee Wee's band, poses with Pee Wee in the photo at right. Redd and Pee Wee frequently travel in King's private plane.



BACK THROUGH TIME

by Irving Kolodin



Mr. Kolodin, a Juillard graduate, is editor of "The Saturday Review of Recordings" section of "The Saturday Review of Literature." He is the author of "Guide to Recorded Music," which was published in 1941. This is Mr. Kolodin's second article for PICTURE. In the January, 1952 issue he wrote on the Chopin album in the second series of the "Treasury of Immortal Performances."

It is Camden, N. J. on April 12, 1929, and Sergei Rachmaninoff is recording, patiently, carefully and with all the resources of his great art, Schumann's "Carnival." It is the Teatro Reale Rome, Italy in June of 1939: Tullio Serafin has gathered for a historic recording of Verdi's "Requiem," the brilliant Maria Caniglia, the lustrous-voice Ebe Stignani, the liquid tenor of Beniamino Gigli and the pealing bass of Ezio Pinza. It is London, England on November 1, 1945: the Danish tenor Aksel Schiøtz proudly wearing his ribbon as one of the heroes of the Resistance, is recording Schubert's "Die Schöne Müllerin" with Gerald Moore.

And now it is spring, 1952, and the latest series of RCA Victor "Collector's Issues" has brought all these precious notes—and many more—to a new reality and a fresh usefulness by blending the many separate sides of each recording into consecutive performances more vivid and believable than they ever were in the past . . . or will, from these particular artists, be in the future. Rachmaninoff, of course, is dead; the careers of Caniglia, Stignani and Gigli have settled toward sunset, and even Schiøtz, the youngest of them, has still to recover completely from delicate surgery for a brain tumor which almost cost his life, shortly after this recording was made.

It was with some hesitation that I put on my turntable an advance copy of the Rachmaninoff transcription prior to writing this article. I had been an advocate of its reissue for quite some time; but I had not heard the actual recording for, perhaps, a decade. Then the piano sound, circa 1929, had seemed harsh and jangly.

The first few revolutions reassured me. Here, again, in a new richness and power, was the special kind of sound

Rachmaninoff produced in Schumann; with the obvious corollary that prime technical skills had given us access to more of the real sound than had been possible on old-style discs, that improved point, amplifier and speaker was building up the results all along the line. And what Schumann—fleet, caressing, probing, detailed! Perhaps there will be some contemporary virtuosi who won't relish too keenly the new vista of comparison opened up, but the music lover can only listen and learn.

Likewise with the Verdi "Requiem," on a scale of grandeur and drama that has been heard lately only from Toscanini. As experience in previous "Collector's Issues" has taught us, a big resonant sound panorama makes for a realistic transcription to Long Playing, and this is one of the best to date.

With Schiøtz and Schubert, the circumstances are somewhat different. The recording conforms more closely to what we consider current standards, and the technical problem of creating a tape cannot have been quite so difficult. But our esteem for the Dane's art, together with a sense of regret for the hard fortune that interrupted his career, has fostered a continuing hope that, somehow, more people will get to know his way of doing things. Everything went well in the beginning songs, but we mentally held our breath waiting for "Ungeduld," that test of spirit and voice. Would it pound along as we remembered, to a climax of poetic feeling? When it did, we felt that a man who could put so much of Schubert into tangible form would have a durable place in vocal history.

These mentions barely begin to evaluate the riches of a list that includes Mozart's "Coronation" Concerto and the Haydn Concerto in D played by Wanda Landowska; the famous version of Beethoven's Fifth Symphony recorded by Toscanini and the NBC Symphony in 1939; the Emanuel Feuermann-Stokowski playing of Bloch's "Schelomo;" the Brahms violin concerto by Heifetz, Koussevitzky, and the Boston Symphony, etc. But they are the recordings to which I attach greatest personal affection and am most gratified to see restored. I hope there are at least 50,000 record buyers who share my feeling, and that RCA continues its admirable program of time travel in sound 'till all the really great performances of the past are ours to command again.



CASALS



EDDY



HEIFETZ



KREISLER



LANDOWSKA



MacDONALD



RACHMANINOFF



TOSCANINI

STARS shown here, plus several others, are represented in the latest release of the Collectors' Issue. For a complete list of the albums contained in this new release see pages eight and nine.



KAY Bell points out location of Bermuda to Peter Potter while sister Cynthia looks on.

TWO TALENTED BELLS

Henri Rene, the man who found April Stevens, the "I'm in Love Again" girl, has discovered still more talent. This time the talent is in two young ladies who call themselves the Bell Sisters (real name Strother). Respectively the girls are Cynthia, 16 and Kay, 11. And they sound as professional as any vocalists in the business.

Just being able to sing well would be accomplishment enough, especially in girls of so tender an age. But there's more. Cynthia writes songs. "Bermuda," which is the girl's first RCA Victor record, is a Cynthia Bell composition.

It was "Bermuda" that started the girls on their way. Peter Potter, a Los Angeles disc jockey and television moderator, puts on a television show in which amateur songwriters compete. Cynthia showed up with the song, sang it and then announced that she had a sister at home who sang too. When the girls appeared for their audition Potter was so impressed that he immediately got in touch with Rene. Now the girls are well on their way to becoming top recording and television stars.

The reverse side of the Bell Sisters first disc is "June Night," a standard. On both sides the girls sing in their own special style, which is a shade in the direction of the western brand of singing, but at the same time polished and urban.



HENRI RENE is the man who discovered the Bell Sisters. He conducts his orchestra on their first RCA Victor record. There's a third Bell (Strother) sister who also sings. Her name is Sharon. She's 14.

ACTRESS INTO SINGER

If Sophie Tucker should open her mouth, and if a sweet and lilting voice should come out, everyone would be amazed. By the same token, those who hear Dorothy Loudon sing the first time usually find themselves doing a double, or even a triple take, for Dorothy (see cut) sounds more like a young Sophie Tucker than any singer to come along in years. Dorothy, who put in fifteen years hard work learning the acting profession before suddenly blossoming as a singer, completely by-passes the currently popular fashion for girl singers and, instead, goes back to the more robust style of some years ago. In



DOROTHY LOUDON

doing so, she has embarked on a career in a field in which there is very little competition, mainly because there are very few singers who can sound that way, who have the vocal apparatus and stamina to "belt out" a song.

Still convinced that one day she'll make it as an actress, Dorothy is also equipped to be a dancer and something of a pianist. All of her dramatic leanings and much of her training came from her grandmother, Lola Albee, who toured New England for years and later became a dramatic coach. Dorothy's father was a saxophonist; her mother a dancer. All three passed on their talents to Dorothy.

When the time came for the young actress to make her debut she found it rough going, so she auditioned for, and got, a job as a self accompanied singer at Jimmy Ryan's in New York. It was here that a representative of the newly formed Ray Block management office spotted her and offered her the chance to go on Robert Q. Lewis' "The Show Goes On." This led to still other television shows and before long *Billboard* magazine found her case so interesting they devoted several columns to pointing out that here was a perfect example of television producing its own stars.

Recently Dorothy, who has been getting strong bids from Hollywood, made her first record for RCA Victor. The new disc has "I Wanna Say Hello" on one side, "A Good Man Is Hard to Find" on the other.

The POPULAR PICTURE

a page of popular record reviews



Guest
Reviewer

Mindy Carson

It's wonderful being back in the swing of things. Since the birth of my little girl, a couple of months ago, I've had a grand time being a guest on television shows, filling dates and making records. Which brings me to the business at hand. In this group of new RCA Victor records I feel quite certain you'll find many that you'll want to own. I know I did.

FREDDY MARTIN and THE FONTANE SISTERS—Snowflakes & River in the Moonlight (20/47-4449) Here's a record just loaded with talent. "Snowflakes" is a number that has been causing a lot of talk in the trade. It was written by a nine year old girl by the name of Marjorie Kurtz, and it shows every sign of becoming a hit. If it does this is the version that will do the trick. "River in the Moonlight" is by the same song-writing team that turned out "Cruising Down the River." It gets a smooth, romantic interpretation here. This could be just as big as its predecessor.

DOROTHY LOUDON—I Wanna Say Hello & A Good Man is Hard to Find (20/47-4428) I want to welcome Dorothy Loudon to the RCA Victor label and wish her every success. But I've got a feeling she's not going to need my wishes. Judging from her first record I'd say she's really got something, something different. She sings in the Sophie Tucker tradition, as this disc shows. Keep your eye on Dorothy and your ear tuned for this record. You're going to be hearing it again and again on your favorite disc jockey's program.

DINAH SHORE—Until & Take Me Home (20/47-4478) "Until" is the number one song in Italy, and here's Dinah with the first U. S. recording of the tune in English. It's a slow, tender ballad and Dinah delivers it with every ounce of the great persuasiveness at her command. The other side could easily become the "Good Night Ladies," of our generation, except that it's a song for a lady to sing to her escort. It has the same kind of feeling, however.

ANDRE PREVIN PLAYS HARRY WARREN—I Only Have Eyes for You, Lullaby of Broadway, September in the Rain, There Will Never Be Another You, This Heart of Mine, I Know Why and So Do You, I'll String Along with You & Jeepers Creepers (Album P/WP-338—LPM-3002) Just take a look at all those wonderful titles! And wait until you hear all the interesting variations Andre weaves about these lovely tunes. This is really an album to be played again and again. Each time you'll hear something new and exciting you've never noticed before.

BEATRICE KAY—with Hugo Winterhalter and his orchestra—The Band Played On, The Tender Bartender, Raining Rainbows, Louisville Lou, Joint Account, Put on Your Slippers and Fill Up Your Pipe, She Is More to Be Pitied than Censured & A Good Man Is Hard to Find (Album P/WP-335—LPM-3000) Grand songs in a grand tradition. Personally I've always gotten a tremendous kick out of listening to Beatrice Kay. I enjoyed every moment of this album, and I know you will too.

TANGOS—EMIL COLEMAN (Album P/WP-339—LPM-3003)
RUMBAS—EMIL COLEMAN (Album P/WP-340—LPM-3004)

If you're like me you like authentic South American music when you want to rumba or tango. Well, in that case here are a couple of albums just for you. Coleman's experienced hand sets the tempos in a way that insists you begin to dance. The tango set includes "Derecho Viejo," "A Media Luz," "Nostalgia," "Caminto," "La Cumparsita," "Inspiration," "Cuando Llora la Milonga" and "Adiós Muchachos" while the rumba selections are "Miami Beach Rumba," "La Ola Marina," "Masabi," "Un Poquito de tu Amor," "Walter Winchell Rumba," "La Televisión," "Linda Mujer," and "Piruli."

PHIL REGAN—THE WEARIN' OF THE GREEN—"Twas Only an Irishman's Dream," "O'Brien's Got No Place to Go," "Laughing Irish Eyes," "I'll Take You Home Again, Kathleen," "If I Had a Voice Like Scanlon," "Along the Rocky Road to Dublin," "Dear Old Donegal," & "You're Irish and You're Beautiful." (Album P/WP-337—LPM-3001) Here's the album to have for St. Patrick's day. All of the wonderful old and new Irish songs are here sung by Phil Regan in his rich Irish tenor. A fine collection to own.

MODERN JAZZ PIANO—Duke Ellington, Lennie Tristano, Billy Strayhorn, Andre Previn, Erroll Garner, Art Tatum, Beryl Booker, Mary Lou Williams, Oscar Peterson (Album WPT-40—LPT-31) The top modern jazz pianists of today are here presented in a glittering collection of exciting discs. The stamp of each personality is imprinted on each record surface and the whole gives a good indication of just where American jazz is headed. Duke and Billy Strayhorn get together on Ellington's "Tonk." Lennie Tristano improvises in his interesting way around "Ghost of a Chance," Andre Previn plays "Indiana." Erroll Garner presents an original, "Erroll's Bounce." Art Tatum plays "Cherokee." Beryl Booker is heard in "I Only Have Eyes for You." Mary Lou Williams plays her own "Fifth Dimension" and Oscar Peterson plays "Margie."

DINAH SHORE, ROBERT MERRILL, ALAN YOUNG—AARON SLICK FROM PUNKIN CRICK—Saturday Night in Punkin Crick, Life Is a Beautiful Thing, My Beloved, Still Water, Purty' Nigh, But Not Plumb, Chores, Marshmallow Moon, Why Should I Believe in Love (Album P/WP-342—LPM-3006) Here's the cast of the new movie, "Aaron Slick from Punkin Crick," in an album of songs from the film. You'll find all of these top stars in the very best of form in these great new melodies by the Academy Award winning team of Ray Evans and Jay Livingston. Merrill's rich baritone makes a pleasant contrast with Dinah's sweet voice. Alan Young is amusing, even on records.

MINDY CARSON—Dance Me Loose & Allegheny Fiddler (20/47-4457) MINDY CARSON AND MERV GRIFFIN—Be My Life's Companion & Tuh Pocket, Tuh Pocket (20/47-4454) Here are the first four sides I made after getting back into the swing of things. I liked all of these tunes very much the first time I saw them, and I want to congratulate Merv Griffin on the splendid job he did on our duets. They tell me that both of these records are doing quite well and that, of course, makes me very happy. Hope you like them.

RED SEAL

★ Denotes 33 1/2 rpm Long Play Records

- Carmen: HABANERA** (Bizet)
Risë Stevens, Mezzo-sop.; The Robert Shaw Choral, Shaw, Cond., and Orch., Reiner, Cond. 10-3729 1.10
▽49-3729 1.10
- Carmen: FLOWER SONG** (Bizet)
Jan Peerce, Ten., with Orch., Reiner, Cond. 10-3729 1.10
▽49-3729 1.10
- CAPRICE No. 24, IN A MINOR, Op. 1** (Paganini) Mische Elman, Violinist; Rosé at Piano
▽WDM-1625 2.70
- DOUBLE CONCERTO FOR VIOLIN AND 'CELLO IN A MINOR, Op. 102** (Brahms)
Nathan Milstein, Violinist; Gregor Piatigorsky, 'Cellist; Robin Hood Dell Orch. of Phila., Reiner, Cond.
▽WDM-1609 4.90
★LM-1191 5.15
- Eugen Onegin: LETTER SCENE** (Tchaikovsky)
Licia Albanese, Sop.; Leopold Stokowski and his Symp. Orch.
BACHIANAS BRASILEIRAS No. 5, FOR SOPRANO AND 8 'CELLOS (Villa-Lobos) Licia Albanese, Sop.; Leopold Stokowski, Cond.
▽WDM-1610 3.80
★LM-142 4.15
- EZIO PINZAIN OPERA, BROADWAY AND HOLLYWOOD**
Faust: SÉRÉNADÉ; VOUS QUI FAITES L'ÉNDORMIE (Gounod); ALL THE THINGS YOU ARE (from "Very Warm for May") (Hammerstein II - Kern); SO IN LOVE (from "Kiss Me, Kate") (Porter); ONE SONG (from Walt Disney's "Snow White and the Seven Dwarfs") (Morcy - Churchill); The Marriage of Figaro: TUTTO È DISPOSTO and APRITE UN PO' (Recit. and Aria) (Mozart); Faust: LE VEAU D'OR (Gounod); DANCING IN THE DARK (from "The Band Wagon") (Dietsch-Schwartz); THE WAY YOU LOOK TONIGHT (from the RKO

film "Swing Time") (Fields - Kern)
Ezio Pinza, Bass, with Orch.
▽WDM-1655 4.90
★LM-157 4.15

- FPQ ON THE AIR**
AIR WITH VARIATIONS (Mozart); **TURKISH MARCH** (from "Sonata in A, K. 331") (Mozart); **"TROUT" VARIATIONS** (Schubert); **TRÄUMEREI** (No. 7 from "Kinderscenen, Op. 15") (Schumann); **TRÄUMESWIRREN** (No. 7 from "Fantasiestücke, Op. 12") (Schumann); **Tristan and Isolde: LIEBESTOD** (Wagner); **DANSE MACABRE, Op. 40** (Saint-Saëns); **THE SWAN** (from "The Carnival of the Animals") (Saint-Saëns); **CAPRICCIO ESPAGNOL, Op. 34** (Rimsky-Korsakoff)
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Jascha Heifetz, Violinist, with Orch.
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- JAN PEECE SERENADE**
SONG OF SONGS (Lucas - Moya); **SYLVIA** (Scollard - Speaks); **ALL SWEET MYSTERY OF LIFE** (Young - Herbert); **WHEN YOU AND I WERE YOUNG, MAGGIE** (Butterfield); **SILVER THREADS AMONG THE GOLD** (Rexford - Danka); **SERENADE** (Chapman-Schubert); **Bless This House** (Taylor-Brabe); **SERENADE** (Donnelly-Romberg)
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- SYMPHONY No. 1, IN B-FLAT, Op. 38** ("Spring") (Schumann) Boston Symp. Orch., Munch, Cond.
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L'Elisir d'amore: **UNA FURTIVA LAGRIMA** (Donizetti) Ferruccio Tagliavini; **Don Giovanni: IL MIO TESORO** (Mozart) John McCormack; **Die Meistersinger: PRELIEB** (Wagner) Set Svahnöbil; **Rigoletto: LA DONNA È MOBILE** (Verdi) Jan Peerce; **Carmen: LA**

FLEUR QUE TU M'AVAIS JETÉE (Bizet) James Melton; Faust; SALI T. DENEURE (Gounod) Jussi Björling; Tosca; E. LUCIFAN LE STELLE (Puccini) Giuseppe di Stefano; La Bohème: **CHE GELIDA MANINA** (Puccini) Mario Lanza; I Pagliacci: **VENTI LA GIUBBA** (Leoncavallo) Enrico Caruso; Il Trovatore: **DI QUELLA PIRA** (Verdi) Beniamino Gigli
▽WDM-1626 6.00
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TREASURY OF EASTER SONGS, A CHRIST THE LORD IS RISEN TODAY; HILARITE; THIS JOYFUL EASTERTIDE; SALEM; MARIA MAGDALENA (Brahms); **DO-DON'T TOUCH-A MY GARMENT; EASTER ANTHEM** (Billings); **LOVE IS COME AGAIN; NOW APRIL HAS COME; EHRE SEI DIR CHRISTE** (Schütz); **CHRIST THE LORD HATH RISEN; THE WORLD ITSELF KEEPS EASTER DAY; EASTER EGGS; TENEBRAE FACTAE SUNT** (Poulenc); **'TIS FINISHED; ON EASTER MORN AT BREAK OF DAY; THAT VIRGIN'S CHILD** (Gwyneth - Tallis); **O SONS AND DAUGHTERS; CALVARY; The Passion According to St. John; ALL LORD, THY DEAR SWEET ANGELS SEND** (J.S. Bach - Trans. Herford and Shaw) The Robert Shaw Choral, Shaw, Cond.
▽WDM-1623 1.90
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POPULAR

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V.R. denotes Vocal Refrain

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▽WLP-312 3.75
★LPM-3006 2.00
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Mindy Carson P-345 4.10
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- ARCADE AVENUE POLKA**
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- AT LAST! AT LAST!**
Tony Martin P-347 4.10
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★LPM-3000 3.00
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Sergei Rachmaninoff, Pianist
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Wanda Landowska, Harpsichordist, with Orch., Bigot, Cond.
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(Vol. 1)
Make Believe; Smoke Gets in Your Eyes; The Song Is You; Who; I've Told Every Little Star; All the Things You Are
★LPM-14

HUGO WINTERHALTER PLAYS ISHAM JONES
On the Alamo; Why Can't This Night Go on Forever; It Had to Be You; You've Got Me Crying Again (V.R.); I'll See You in My Dreams; No Greater Love (V.R.)
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Mambo No. 8; Pachito E-Ché (V.R.); Oh Caballo; Piano!; Mambo No. 5; Babarabati (V.R.)
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Some Enchanted Evening; The Surrey with the Fringe on the Top; If I Loved You; Oh, What a Beautiful Mornin' (V.R.); It Might as Well Be Spring; People Will Say We're in Love (V.R.)
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The Charleston (V.R.); Black Bottom; I Wonder Where My Baby Is Tonight (V.R.); Varsity Drag; Don't the New Raccoon (V.R.); Charleston-Mio (V.R.)
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The Blue Danube; Tales from the Vienna Woods; You and You; Voices of Spring; Emperor Waltz; Wine, Woman and Song
★LPM-17

The RED SEAL PICTURE



Guest
Reviewer

Bill Simon

Record Reviewer

The Saturday Review of Literature

LICIA ALBANESE, Soprano—LEOPOLD STOKOWSKI AND HIS SYMPHONY ORCHESTRA—Eugen Onégin: Act I; Letter Scene (Tchaikovsky) Bachianas Brasileiras No. 5, for Soprano and 8 Cellos (Villa-Lobos) (Album—WDM-160—LM-142) This represents something of a lingual, not to mention musical feat for the glorious-voiced Italian soprano, who sings the Tchaikovsky in the original Russian, and the Villa-Lobos with authentic Portuguese flavor. Undoubtedly, the Slavic words have a tang and a vigor that are lost to a great degree in the more frequently heard French and German translations. In this recording of Tatiana's aria, we have a beautiful, intensely emotional section of the score which demands of the soprano those qualities which would label her both "dramatic" and "lyric". The other work here, by Brazil's foremost musician, combines long Bach-like lines with colorful rhythms and highly unorthodox instrumental color. Frank Miller, first cellist with the NBC Symphony, enhances Mme Albanese's brilliant singing with a substantial solo contribution of his own. Since Stokowski's affinity for both Bach and Brazil has been long established, this would seem to be his special dish of tea, and indeed it is!

BOSTON SYMPHONY ORCHESTRA—CHARLES MUNCH, Conductor—Symphony No. 1, in 3-Flat, Op. 38 "Spring" (Schumann) (Album—WDM-1608—LM-1190) Outside of the same composer's "Rhenish" Symphony, there are few major works that express the Romantic spirit as successfully as this sunny, virile piece. Stylistically, the composer's role as the monumental link between Beethoven and Schubert on one side, and Brahms on the other, is strongly underlined throughout. By virtue of its characteristic textural clarity, the Boston orchestra has always been identified in this writer's mind with the "Spring" Symphony, just as it has been with Mendelssohn's "Italian." Charles Munch, has provided a thoroughly ingratiating reading, this time with the added attraction of great tonal detail made possible through the most modern recording skill.

MISCHA ELMAN, Violinist, with Wolfgang Rosé at the Piano—Caprice No. 24, in A Minor, Op. 1 (Paganini) Tango (Elman) (Album—WDM-1625) The diabolic difficulties of Paganini's most famous Caprice remain a constant challenge, even in this age of violin virtuosity. This is the same Caprice on which Brahms and Rachmaninoff, among others, have built popular sets of variations. To enjoy the piece in its original form, one must look for the mastery of an Elman. In the custom of today,

the latter has sweetened the original by adding piano accompaniment, which is in favor of the listener, if it solves no technical problems for the violinist. The lush Elman tone is especially evident in the colorful, short "Tango", an original composition by the violinist.

"FIRST PIANO QUARTET"—FPQ On The Air (Album—WDM-1624—LM-1227) Air with Variations (Mozart), Capriccio Espagnol, Op. 34 (Rimsky-Korsakoff), Turkish March (Mozart), The Swan (Saint-Saëns), "Trout" Variations (Schubert), Danse Macabre, Op. 40 (Saint-Saëns) Träumerei and Träumewirren (Schumann) and Tristan and Isolde Liebestod (Wagner)

A glance at the program reveals the popular nature of this set, but one must hear in order to believe the extraordinary musical attributes of this unorthodox combination. The arrangements are paragons of tasteful simplicity that miraculously avoid over-cluttering. The interpretations are faithful to the spirit of the composer in each instance—and don't forget, a wide range of style is essayed here. We can understand the popularity of these particular selections among the FPQ's radio listeners. You'll probably find your own favorites, but this listener was most impressed with the dynamic, colorful "Capriccio Espagnol" and the unexpected, ever-sensuous "Liebestod."

NATHAN MILSTEIN, Violinist—GREGOR PIATIGORSKY, 'Cellist—THE ROBIN HOOD DELL ORCHESTRA OF PHILADELPHIA—FRITZ REINER, Conductor—Dorbe Concerto in A Minor, Op. 102 (Brahms) (Album—WDM-1609—LM-1191) This dynamic piece has always suggested itself as a red hot romance between the 'cello and the violin, with the orchestra acting as stage set, illumination and occasional commentator. Nowhere in Brahms do his instruments sing out in more eloquent, melodious song. The comparative neglect of the "Double Concerto" for many years undoubtedly lies in the tremendous demands it makes on, not one virtuoso, but two. The thickness of the composer's orchestra dictates a choice of virile soloists in the "grand" tradition. The problems of balancing the fatter tone of the 'cello with that of its sister violin, and then of placing both in proper perspective to the orchestra, have been especially manifest in concert hall performances. But RCA Victor's engineers have overriden these difficulties. Piatigorsky and Milstein fill their respective roles with glory, and we find that Fritz Reiner's tempi provide less tempest, more illumination than we have been accustomed to in other readings of the score.

JAN PEECE, Tenor—THE PHILHARMONIA ORCHESTRA and THE RCA VICTOR ORCHESTRA—ANATOLE FISTOULARI and WARNER BASS, Conductors—A JAN PEECE SERENADE—Song Of Songs (Maya); Sylvia (Speaks); Ah! Sweet Mystery Of Life (Herbert); When You and I Were Young, Maggie (Butterfield); Silver Threads Among The Gold (Danks); Serenade (Schubert); Bless This House (Brahms); Serenade (Romberg) (Single Record—LM-143) We have come across this collection before on 45 RPM discs, and now it's available on LP 33 1/3 RPM as well. Peerce's expressive, virile tenor is perhaps without peer today. But like few other operatic singers, he is quite at home in light, even contemporary popular material. In "family" songs, such as those contained in this program, Peerce recognizes the cogency of unaffected warmth and simplicity. We've heard them all before, but never with such quality and conviction as are invested here by the great Metropolitan Opera star.

EZIO PINZA, Bass—RCA VICTOR ORCHESTRA—Ezio Pinza in Opera, Broadway and Hollywood (Album—WDM-1655—LM-157) Faust: Act IV; Sènade: Vous qui faites l'endormie (Gounod); The Way You Look Tonight; All the Things You Arc (Kern); Dancing in the Dark (Schwartz); So in Love (Porter); Faust: Act II; Le Veau d'or (Gounod); One Song (Churchill) and The Marriage of Figaro: Act IV; Recit: Tutto è disposto, Aria: Aprite un po' (Mozart).

Comparatively late in an illustrious career, Pinza, as the star of "South Pacific" captured a new, vast following. Such virility, and such commanding vocal equipment had been all too rare on Broadway. In this broad Pinza program we may hear him as the Metropolitan Opera Company's great erstwhile Mephistopheles and Figaro, and then as the mature interpreter of intimate American love songs who has won over an entire generation of females from the frail-sounding crooners.

THE ROBERT SHAW CHORALE—ROBERT SHAW, Conductor—A Treasury of Easter Songs—(Album—WDM-1623—LM-1201)

It would be difficult to recall a more satisfying, even a more surprising choral program than this. Certainly we'll be playing most of these selections over and over, long after Easter has passed! In all but one number—the Bach—Mr. Shaw's magnificently sonorous group is heard *a capella*, and we may hear in the unhackneyed collection both secular and sacred material with the quality and color of our best-loved Christmas carols. Though their origins are widespread, all have the same feeling of exultation and purity. There are several American colonial songs, including a musically intriguing one by the venerable William Billings. Then there are traditional works from the British Isles and from Germany, the Negro Spirituals, and finally, the profound, affecting Poulenc, with its modern harmonic idiom and archaic flavor, the latter produced in no small part by the Latin text.

TEN TENORS—TEN ARIAS—(Album—WDM-1626—LPM-1202)

I Pagliacci: Act I; Vesti la giubba (Leoncavallo)—Enrico Caruso; Faust: Act III; Salut, demeure (Gounod)—Jussi Bjoerling; Tosca: Act III; E lucevan le stelle (Puccini)—Giuseppe de Stefano; Il Trovatore: Act III; Di quella pira (Verdi)—Beniamino Gigli; La Bohème: Act I; Che gelida manina (Puccini)—Mario Lanza; Don Giovanni: Act II; Il mio tesoro (Mozart)—John McCormack; Carmen: Act II; La Fleur que tu m'avais jetée (Bizet)—James Melton; Rigoletto: Act IV; La Donna è mobile (Verdi)—Jan Peerce; Die Meistersinger: Act III; Preislied (Wagner)—Set Svanholm; L'Elisir d'amore: Act II; Una Furtiva Lagrime (Donizetti)—Ferruccio Tagliavini.

Here's a real "conversation piece." Personally we'd prefer to listen again and again to one John McCormack singing—not "Mother Machree"—but Poppa Mozart. For years we've been listening to legends of this man's Mozart singing, although the Irish tenor's infinitely greater fame has derived from more maudlin musical matter. Even in this 1916 vintage recording, the clear, pure voice, and the astounding facility can take your breath away, though apparently they couldn't do the same with McCormack himself. In sum, this is an anthology embracing RCA Victor's great tenor stars from Caruso (1907) to Lanza (1951). Each is represented at his peak, it would appear to us, and each has been cast in an aria that delineates his personal, often unique attributes or style. There's a load of wonderful singing, of course, and you can have some extra enjoyment identifying the voices.



ARTHUR FIEDLER holds a 45 rpm gold copy of his Boston Pops recording of "Jalousie" as Mayor Hynes of Boston (standing) and George R. Marek of RCA Victor look on. The award was presented in the New York studios of the Mutual Broadcasting System.

'JALOUSIE' HITS THE MILLION MARK

"This is the first time any concert orchestra recording has ever achieved such success." The success of which George R. Marek, RCA Victor's Director of Artists and Repertoire, spoke belongs to Arthur Fiedler and the Boston Pops Orchestra. Recently the Boston Pops' version of "Jalousie" passed the million record sales mark.

Nor was Mr. Marek the only one to comment on this singular achievement. Said Massachusetts Governor Devers in a telegram to Arthur Fiedler: "The people of Massachusetts are proud to feel identified with your marvelous accomplishments." Mayor Hynes of Boston praised and congratulated Fiedler and the orchestra for carrying abroad "the great musical culture of our city."

The presentation of a gold copy of "Jalousie," traditional ceremony for recordings that sell a million or more copies, was made by Mr. Marek and Mayor Hynes over the Mutual Broadcasting network, with more than five hundred stations picking up the program.

While in New York to accept the gold pressing of "Jalousie," Fiedler also received first pressings of two new Boston Pops RCA Victor albums, "Waltzing with Waldeufel" and "Strauss Polkas." The first set contains "Estudiantina Waltz," "Très Jolie Waltz" and "España Waltz." The Strauss album is made up of "Brautschau Polka," "Um Sturmschritt Polka," "Furioso Polka," "Krapfenwald'l Polka," "Ritter Pasma Polka" and "Di Fledermaus Polka, Op. 362."

Before returning to Boston Mr. Fiedler conducted the RCA Victor Orchestra in a recording session with Margaret Truman.



FREDDY MARTIN plays "Make Believe," "All the Things You Are," "Smoke Gets in Your Eyes," "Who" and two others.



HUGO WINTERHALTER plays "On the Alamo," "No Greater Love," "You've Got Me Crying Again," "I'll See You in My Dreams," "It Had to be You," and one other.



FRANKIE CARLE performs "My Darling, My Darling," "Two Sleepy People," "I Wish I Didn't Love You So," "Once in Love with Amy," "Moon of Manakoora," one more.



WAYNE KING plays "The Blue Danube," "Wine, Woman and Song," "Tales from the Vienna Woods" and 2 more.



PÉREZ PRADO performs "Mambo No. 5," "Mambo No. 8," "Oh Caballo," "Piano," plus two others on disc.

SPIKE JONES plays "The Charleston," "Charlestonio-Mio," "Black Bottom," "Doin' the New Ragoon," "Varsity Drag" and "I Wonder Where My Baby is Tonight."

RALPH FLANAGAN presents "Some Enchanted Evening," "People Will Say We're in Love," "The Surrey with the Fringe on Top," "It Might as Well be Spring," two others.



TOMMY DORSEY plays "It's Delovely," "Why Shouldn't I," "Just One of Those Things," "Love for Sale," 2 more.



SAMMY KAYE plays "Blue Skies," "How Deep Is the Ocean," "Say It Isn't So," "Always" and 2 others on disc.

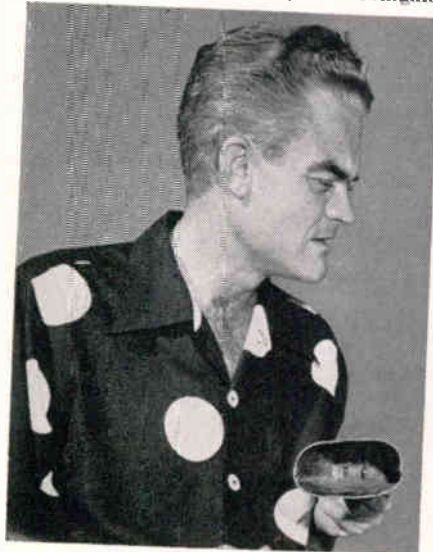
VAUGHN MONROE performs "Toyland," "Kiss Me Again," "Indian Summer," "I'm Falling in Love with Someone" and two others.

THE BANDS PLAY ON

The most successful series of popular albums ever issued by RCA Victor is now available on the thirty-three and a third rpm speed. The series in question, "Designed for Dancing," proved to be not only a highly popular series of albums, it also turned out to be a force in the revival of national interest in dance bands. Ralph Flanagan readily admits that it was his album in the first issue of the dance band series that launched him on his now highly successful career. His Rodgers and Hammerstein set turned out to be number one in Billboard's popular album sales chart.

One aspect of the series that accounts for its great popularity is the fact that each band plays the music of one famous composer. Taken together all of the albums represent the best efforts of the nation's top composers and lyricists.

In the "Designed for Dancing" series Freddy Martin plays Jerome Kern, Vaughn Monroe plays Victor Herbert, Sammy Kaye is heard in Irving Berlin songs, Johann Strauss music is presented by Wayne King, Spike Jones plays the Charleston, Frank Loesser music is performed by Frankie Carle, Hugo Winterhalter plays Isham Jones, Pérez Prado plays the Mambo and Tommy Dorsey is heard in Cole Porter selections.





GREGOR PIATIGORSKY



NATHAN MILSTEIN

MILSTEIN AND PIATIGORSKY

After eighteen years of friendship they record together for the first time

Eighteen years ago in Europe Nathan Milstein and Gregor Piatigorsky met for the first time. The pair had much in common; both were originally from Russia, both were great musicians. A friendship that has endured ever since sprang up. But not until recently did Milstein and Piatigorsky record together.

Their first meeting on records was preceded by a joint appearance at the Robin Hood Dell in Philadelphia. The morning after the concert Max de Schauensee, music editor of the Philadelphia Evening Bulletin, had this to say about the concert: "It is rare indeed that one is able to hear two top-flight soloists, backed by a distinguished conductor in three popular concertos. That was the situation last night . . .

"Nathan Milstein and Gregor Piatigorsky offered violin and cello magic, combined in the Brahms Double Concerto in A Minor and then each playing a concerto of his own . . . The audience was the most enthusiastic thus far (in the summer series). The Brahms Double Concerto is not often heard, and it was a pleasure to bask in this lovely score composed by Brahms during the summer of 1887. The music represents the composer in a serene and mature mood.

"The warmth and firmness of Piatigorsky's tone blended beautifully with the low silvery line traced by Milstein, and Fritz Reiner culminated in a distinguished manner,

the trio adhering to a consistently elevated plane."

Shortly after the public performance of the Brahms Double Concerto, Fritz Reiner again conducted Milstein, Piatigorsky and the men of the Robin Hood Dell orchestra in a second performance of the work, this time for the RCA Victor recording microphones, which were set up in Philadelphia's famed Academy of Music. The resulting album goes on sale this month.

For review of the album, see page ten of this issue.



FRITZ REINER conducts the Robin Hood Dell orchestra in the Milstein-Piatigorsky recording of the Brahms Double Concerto.



GIN BACKSTAGE

Members of the First Piano Quartet (left to right, George Roberts, Edward Edson, Frank Mittler and Adam Garner) relax backstage before a concert. The foursome has one of the fullest concert schedules of anyone in the field. March finds them on the west coast, for appearances in California, the state of Washington, Oregon, Utah and Nebraska. In April they come east for concerts in Washington, D. C., Rhode Island, Massachusetts and Canada. This month RCA Victor is releasing the quartet's newest album, "FPQ on the Air." It consists of favorite selections from the quartet's NBC radio show: "Turkish March," "The Swan," "Trout Variations," "Danse Macabre, Op. 40," "Träumerei," "Traumeswirren," and "Liebestod."



COCKTAILS AT SHOR'S

A party to celebrate the success of Tony Martin's "Two Tickets to Broadway" movie was held at Toots Shor's in New York recently. Attending were (left to right) Johnny Johnston, Dolores Gray, Rosemary Clooney, Mimi Benzell, Tony Martin and Carol Bruce. In background are Fran Warren and Jack Carter. Tony's "Two Tickets" album is going strong, so is his single disc from the film, "The Closer You Are" and a pop version of "Prologue from Pagliacci."



PINZA EMBRACES LANA TURNER IN THE FILM "MR. IMPERIUM"

PINZA'S VARIED CAREER

Without question Ezio Pinza has one of the most thoroughly rounded careers of any singer in the U. S. At the pinnacle of an extremely successful career in opera, Pinza gave up opera and concert work to go into "South Pacific." By so doing he embarked on a new career. Following his Broadway success, Pinza went to Hollywood and made two films. Then, with television blossoming into a giant industry, Pinza invaded the new medium, first with guest appearances on big variety shows, then with his own program. Today the Ezio Pinza Show, for RCA Victor, is one of the top rated TV programs. Each Friday night at eight, EST, NBC gathers one of its largest audiences with Pinza's show.

This month Pinza brings all of his varied experience to bear in a new album called "Ezio Pinza in Opera, Broadway and Hollywood." (See page eight for a list of the selections contained in the new album.)



IN FAUST Pinza had a great success. In new album he sings "Sérénade: Vous qui faites l'endormie" and "Le veau d'or" from the Gounod work. He's also heard in Recit and Aria: "Tutto è disposto" and "Aprite un po'" from Mozart's "The Marriage of Figaro."



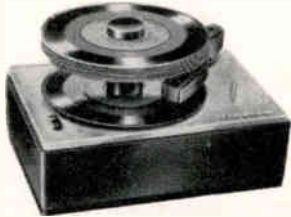
SNOW WHITE one of Walt Disney's most successful movies is again being revived. Soon it will once more be on view in first run movie houses all over the country. Memorable scenes from the show appear above. This month RCA Victor is releasing two new "Snow White" children's albums. One is entitled "Snow White and Dopey", the other "Snow White and Sneezy." Both are narrated by Dennis Day. Also available is Day's "Snow White" album with Ilene Woods playing the role of Snow White.



THE GREATEST Show on Earth, the film for which Betty Hutton became an aerialist, is currently scoring a big box office success. Betty is shown above in training with Ringling star Antoinette Concello. The Cecil B. de Mille technicolor film also stars Cornel Wilde, James Stewart, Charlton Heston, Dorothy Lamour, Gloria Grahame and Lyle Bettger. RCA Victor's "Greatest Show on Earth" album has the Paramount Band, directed by Irvin Talbot, playing eight selections from the film.

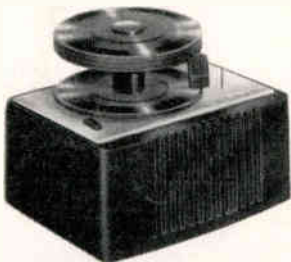


MR. TEXAS which was produced by Evangelist Billy Graham and is billed as "The World's First Christian Western" stars Redd Harper and Cindy Walker, shown above. Also featured in the film is RCA Victor's George Beverly Shea. Mr. Shea has recorded "Each Step of the Way," composed by Harper and "Beloved Enemy," written by Cindy Walker. Both are from "Mr. Texas." From his "Inspirational Songs" album Shea sings "Just a Closer Walk with Thee" in the new motion picture.



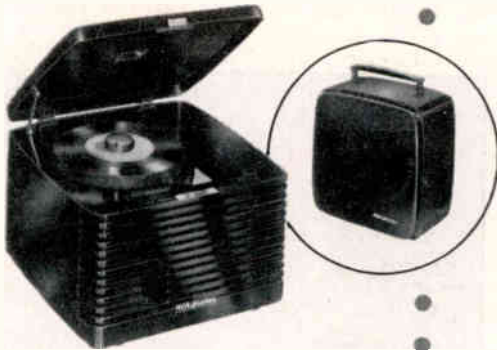
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