



MARIO LANZA  
in  
"Because You're Mine"

IN THIS ISSUE



**FIRST RELEASE OF NEW BLUEBIRD CLASSICS**

**Nov., 1952**

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

## THE COVER STORY

Mario Lanza's new motion picture, "Because You're Mine," is currently being premiered in first run motion picture houses all over the country. In it Mario is seen as a thousand dollar a week opera star who finds himself, suddenly, an Army private. Starring with Lanza in the new M-G-M film is Doretta Morrow, an attractive and talented movie newcomer (she was seen on Broadway last year in "The King and I.") Doretta plays the sister of Lanza's top sergeant, who is impersonated by James Whitmore.

It was "The Great Caruso" that produced Lanza's last big hit, "The Loveliest Night of the Year." In his new movie there are several tunes that are expected to result in big record sales. Among them are the title song and a new number entitled "The Song Angels Sing." Other new recordings from the score of the film are included in a new album entitled "Because You're Mine." The 78 and 33 1/2 rpm set contains "Addio alla madre" from Mascagni's "Cavalleria Rusticana," "Mamma mia che vo' sape?," "You Do Something to Me," "Because You're Mine," "The Song Angels Sing," "Lee-ah-loo," "The Lord's Prayer" and "Granada." A new 45 rpm "Extended Play" album from the film is also available. It consists of "Addio alla Madre," "Granada," "Mamma mia che vo' sape?" and "The Lord's Prayer."

## CONTENTS

### RECORD REVIEWS

- Popular by Eddie Sauter. . . . . 7
- Red Seal by Albert D. Hughes . . . . . 10

### RECORD LISTINGS

- New Pop and Red Seal. . . . . 8 & 9

### FEATURES

- Bluebird Classics. . . . . 4
- Dennis Day . . . . . 5
- Letter from Korea . . . . . 6
- Peter Pan . . . . . 14
- Somebody Loves Me . . . . . 15

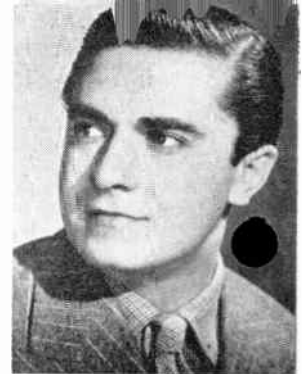
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OPERA STARS like Licia Albanese (left), Erna Berger and Giuseppe di Stefano are featured in new RCA Victor recordings. Miss Albanese and Mr. di Stefano are heard in the "Highlights from Puccini's La Bohème." Miss Berger sings in an album entitled "Scenes from Rosenkavalier, Marriage of Figaro and Orfeo." Both new albums are available now.

# Opera on Records

by Robert Coleman  
 New York Daily Mirror

Music lovers of this age and ages to come owe an incalculable debt to Thomas Alva Edison, for it was this genius who gave us the electric bulb which revolutionized the lighting not only of homes but of opera and drama productions as well. Even more important, Edison devised a method of recording for posterity the great voices, the crowning musical achievements of his and our time.

Edison was an inventor rather than an artist. His first phonograph, using cylindrical records, purveyed comic monologues and popular songs. It remained for the imaginative Emile Berliner and Eldridge Johnson to extend the possibilities of the amazing machine. And each passing year results in the further improvement and refinement of the basic "Victrola" and of the methods of recording for it.



IL TROVATORE has been recorded in its entirety by (left to right in these two photos) Jussi Bjoerling, Fedora Barbieri, Leonard Warren and Zinka Milanov. In the

I think the foundation for any record collector's shelf should be RCA Victor's constantly expanding "A Treasury of Immortal Performances." The later voices have been waxed with extraordinary fidelity. And modern electronic progress has



OPERATIC ALBUMS just out feature Ezio Pinza, Risë Stevens and Fritz Reiner. Pinza is in the "Highlights from Lucia di Lammermoor" album. Risë Stevens sings and Fritz Reiner conducts in the "Scenes from Rosenkavalier, Marriage of Figaro, Orfeo" set. Menotti's opera "Amahl and the Night Visitors," with the original TV cast, is also available now.



made it possible to bring superior quality to voices that, under more primitive conditions, had to sing into a huge horn.

"A Treasury of Immortal Performances" is thus a history of the improvement in recording techniques, as well as a compendium of the accomplishments of the Golden Age of Music.

Though the "Treasury" captures the artistry of immortal instrumentalists as well as vocalists, I am primarily interested in voices. Being a drama as well as a music critic, I have a special fondness for the opera. Opera, after all, is music drama. The form had its origin in Florence as the 16th century faded into the 17th, when a group of scholarly dilettantes attempted to re-create the glories of the Greek theatre.

Since then, opera has undergone astonishing mutations. It has reached peaks with Monteverdi, Purcell, Gluck, Mozart, Beethoven, Weber, Wagner, Bizet, Verdi, Moussorgsky, Puccini and Debussy. Each of the masters has sought to make it say something different. To stamp it indelibly with his musical philosophy as well as



new recording Renato Cellini conducts the RCA Victor Orchestra and Robert Shaw leads his own Chorale. Shaw's volume 2 of "Christmas Hymns and Carols" is also now available.

inspiration. Every master, every school, has found its devotees.

There are those who do not like opera. They consider it a hybrid, perplexing, imperfect art. The eminent Dr. Johnson described it as "an exotic and irrational entertainment." But the erudite Edward J. Dent, Professor Emeritus of Music at Cambridge University, has explained that the good Doctor meant Italian, not British opera. We have many Dr. Johnsons with us today. Some of them love Wagner. Others, Mozart. Still others, Verdi.

They can find virtues only in their own particular heroes. And there are gifted musicians and musical theoreticians who cannot see opera at all. Daniel Gregory Mason, my mentor, was among the latter. He considered the human voice inferior to the instrument as a means of musical production. Music, to him, was "a beautiful study in mathematics." He resented the emotionalism of opera.

But Dr. Mason was not a musical snob.

Though he preferred the string quartet, the sonata, the concerto and the symphony to opera, he yet managed to instill in me a love of opera. He helped me to understand the construction, and prepared me for the enjoyment, of all musical forms. There are moments when I, too, relish musical mathematics, but more often I choose to revel in the superb operatic emotionalism of Mozart, Wagner and Verdi.

After all, what is wrong with having one's emotions stirred? What is wrong with being deeply moved by a Greek or Shakespearean tragedy? What is wrong with enjoying the universal humors of a Shakespeare or a Molière comedy? A comic or a tragic opera? I think they all offer exhilarating, infinitely rewarding, unforgettable experiences. The truly civilized man is never a snob. He does not wish to deny himself the greatest achievements in all art forms.

During a season, I cover many events in the concert halls and opera houses. I find only some of them first-rate, only some of them brilliant. Very often, after an inferior performance and with my review written, I return home and have recourse to my record library. Let's take recorded operas, for instance. They are waxed when singers and musicians are at their best, when studio conditions are ideal. RCA Victor has too much integrity to release an imperfect disc.

A good record library also has other



**OPERATIC WORKS** such as "Lucia di Lammermoor" are among those performed in new albums. Robert Merrill, Patrice Munsel and Jan Peerce (left to right) are heard in a "Lucia" highlights album. Miss Munsel also sings in the "Bohème" highlights set. Merrill is heard in "Operatic Duets by Jussi Bjoerling and Robert Merrill," an album of five arias.

compensations. There are not enough opera houses in America. Unfortunately, you can number them on the fingers of your hands. And the acoustics in some of them are not what they should be. There are "dead" spots in the auditoriums. But there are no dead spots when I play operas on my modern phonograph.

The National Broadcasting Company has sought to bring the finest in opera to listeners in communities which have no opera houses and to urbanites whose busy schedules seldom permit attendance where there are. In 1944 the great Arturo Tos-

canini began offering operas-in-concert form with the NBC Symphony Orchestra. They proved a resounding success.

Third in the series to be broadcast in its entirety was Verdi's "La Traviata," with Licia Albanese, Jan Peerce and Robert Merrill. This superlative performance was recorded off the air by unauthorized bootleggers. The incompetent freebooters proceeded to sell their precious platters to opera-lovers for as high as \$60 a set. Those who bought the makeshift products had cause to regret it, for RCA Victor released its outstanding version at a moderate price late last year.

I now have a representative collection of recorded operas, and it keeps growing. It is pleasant and stimulating to sit in an easy chair in my livingroom, and hear Caruso or Galli-Curci, Risë Stevens or Robert Merrill. There are no distracting coughs in the audiences. There are no latecomers to bump me across the back of the head with topcoats or minks. I listen to opera in solid comfort.

I am looking forward eagerly to hearing five new RCA Victor albums: "Il Trovatore," with Barbieri, Bjoerling, Warren, Shaw and Milanov; Highlights from "La Bohème," with Munsel, Albanese, di Stefano, Warren, Moscona and Cehanovsky; Highlights from "Lucia di Lammermoor," with Merrill, Pinza, Peerce, and Munsel; "Scenes from Der Rosenkavalier, The Marriage of Figaro, and Orfeo," with Stevens and Berger;

and "Operatic Duets, with Bjoerling, Merrill" and Cellini.

From the above, you will note that RCA Victor has under contract the leading stars of the Metropolitan Opera Company. It will be interesting and exciting to compare their performances in these new recordings with those "immortals" who have preceded them at the Met. And I can enjoy that fascinating experience because over the years I have been collecting RCA Victor Red Seal records. They have established infallible standards.



**ANIA DORFMANN**, famous Russian pianist, plays Beethoven's two most popular concertos, the "Moonlight" and the "Pathétique," in one Bluebird album.



**ANTAL DORATI**, who has conducted several American orchestras, leads the London Philharmonic in a performance of Rimsky-Korsakoff's "Scheherazade."



**BYRON JANIS**, well-known American pianist, plays the "Blue Danube and other Waltzes" and "Selections from Chopin and Liszt" in one Bluebird album.



# BLUEBIRD CLASSICS

## A new low cost line of classical recordings will soon go on sale

RCA Victor has announced its plans to establish a new record line. For the first time in the history of the company the world-famous Bluebird label will be employed in the merchandising of classical recordings.

The introduction of the Bluebird classics label marks RCA Victor's entry into the serious low-priced, high quality 45 RPM and Long Play business. List price for the new Bluebird recordings is \$2.95, exclusive of taxes.

First release of the new recordings will contain twenty-five albums, all of them established favorites. These are the titles that American disc buyers, according to past sales records, have chosen as their favorites.

Works such as Brahms "First," the Franck "D Minor Sym-

phony," "Scheherazade," the Tchaikovsky "Pathétique," "Swan Lake," "The Nutcracker Suite" and Prokofieff's "Peter and the Wolf" are among the compositions contained in the first Bluebird release.

The list of artists who perform these works contains the names of famous virtuosos and conductors of Europe and America. Byron Janis, Erich Leinsdorf and the Robin Hood Dell Orchestra of Philadelphia, Ania Dorfmann, Benno Moïseiwitsch are among those whose names will appear on the new label. (See cuts and captions.)

The new Bluebird classics go on sale nationally on November 10. For a complete list of artists and titles on the first release, see pages 8 and 9 of this issue.



**ERICH LEINSDORF** leads the Robin Hood Dell Orch. of Phila. in 2 albums: Franck's "Symphony in D Minor" and Brahms' "Symphony No. 1 in C Minor."



**BENNO MOÏSEIWITSCH**, pianist, with the Philharmonia Orchestra under Sir Malcolm Sargent, is heard in Beethoven's "Concerto No. 3 in C Minor."



**SIR MALCOM SARGENT** conducts Chopin's "Les Sylphides." Same Bluebird album has Delibes' "Coppélia, Ballet Suite" and Kodály's "Dances from Galanta."

# DENNIS DAY JUMPS IN

By the time this is published Dennis Day will have jumped wholeheartedly into the 1952-53 television season with his new NBC-TV series of shows (Fridays, 8 pm, EST) for RCA Victor.

Prior to the start of his own program Day opened the winter series of the "All Star Revue" on NBC-TV, Saturday nights at eight. With a cast that included Paul Douglas and Corinne Calvet, Day put on a debut program that drew critical raves from the press. Employing his talents as comedian, singer and actor, Day kept his studio audience roaring throughout the

hour long television show. Throughout the program he continued to threaten to do his Johnny Ray imitation; always he was prevented from doing it not only by the cast, but by the show's crew as well. Once a curtain was raised behind him. In attempting to prevent it from going up Day was hoisted out of range of the camera as he clung tenaciously to the curtain. At the show's end Day got to do his Johnny Ray imitation.

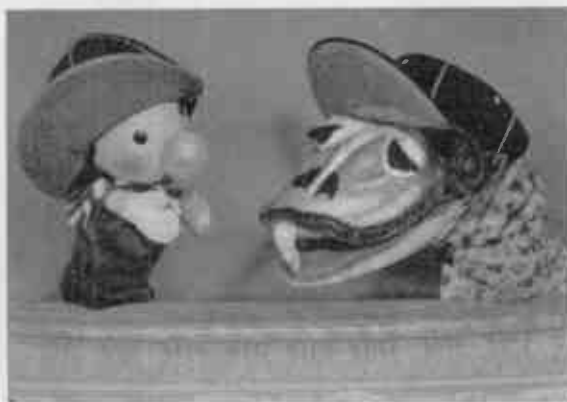
In addition to Day, RCA Victor is also sponsoring two other programs (see below) this season.



**DENNIS DAY** is pictured here with his three sons, Patrick, 3; Dennis, Jr., 2; and Michael, 1. Photo at right shows Dennis recording. His latest RCA Victor disc is "Take My Heart" and "Siren of the Sea."



**PHIL HARRIS** and Alice Faye are on NBC radio for RCA Victor each Sunday evening at 8, EST. Their comedy show returned to the air on Oct. 5. Phil's latest record for RCA Victor is with the Bell Sisters. They sing "Piece a-Puddin'" and "Hiddle-Diddle."



**BURR TILLSTROM** and Fran Allison (left) watch as Talulah Bankhead poses with her god-child, Dolores. The show is on NBC-TV each Sunday (4 pm, EST). Latest Kukla, Fran and Ollie albums are "At the Fair" and "The Wishing Well."





# LETTER FROM KOREA

"This is the most impressive experience of my life." The foregoing is the first sentence of a letter recently received by Milton Blackstone, a close personal friend of Eddie Fisher. Eddie, who returned to the U. S. in Sept., was at the time on a tour of Army installations in Korea with a Special Services entertainment unit, went on to recount to Blackstone some of the experiences he'd had while in the Orient.

"We rode for days in a two and a half ton truck," wrote Fisher. "And after a while we found it hard to remember where we had played a couple of days or weeks before, because the picture was always the same. I'll never forget the look on the faces of the men in our audiences. It was as if they were too exhausted to relax; they seemed to have forgotten how to smile. But every one of them was eager for entertainment and for some link with home. Believe me, it was a real thrill to get a grin from guys like that. . . ."

"We did several shows for the hard hit 2nd Division, which has been credited since with retaking 'Old Baldy.' The schedule was the same as everywhere else; two shows a day, one at ten in the morning, another at four in the afternoon. The morning shows were played to the accompaniment of our big guns on the firing line. At each show as many men as it was feasible to release from the line came to the show. One afternoon we really got a kick when we showed up to entertain and found that this time we were to be the audience. The Division's 150 man team put on a show just for us! It really made us feel like a million . . ."

"At four o'clock on August 20th we were hit with the worst rain storm I ever saw. When we arrived to put on our show we found 1,500 GI's and Koreans waiting for us. Someone suggested that we hold the show until the rain would let up, but we figured if those guys could sit in it, we could stand in it. So we went 'on stage' (an open tractor trailer) on schedule . . ."

"The rain lasted all day and all night, and by next morning it had gotten worse. A dam eight miles away gave way and there



EDDIE FISHER ENTERTAINS TROOPS AT A KOREAN AIR BASE

was a river on our right. Later that day we were told to evacuate, being completely surrounded by ever-rising water. All we took with us was what we could carry, since we had to wade through water that was now neck high.

"It's now eleven thirty the next morning, and we're surrounded by water again. But there's no real danger, since they can get supplies in by helicopters . . . Well, I guess that's all. . . . Yours, Eddie."

Reports from Korea since Eddie's return state that his was one of the most successful shows ever to visit the Orient.



**GI COMBO** shown here after a show with Eddie is the one that accompanied him throughout his tour of Korean installations. At press time Eddie was planning a similar trip to Europe.



**IN TOKYO** Eddie did a broadcast to American troops in the Orient over the Far East Network. Here he's shown in an interview with production assistant SFC David Thomas of Fairlawn, N.J.



**ARRIVING** in Tokyo from the U. S. by plane, Fisher was met at the airport by Captain Bradley. Fisher did his first over seas show the same day. While in Korea Eddie jotted down 5,000 messages which he hopes to deliver to service men's families soon.



**THUNDERJET** got an inspection from Eddie when he stopped off at an air base in Korea to do a show for the personnel. Fisher's latest disc is "Outside of Heaven" and the oldie, "Lady of Spain."

# The POPULAR PICTURE

a page of popular record reviews



Guest  
Reviewer

Eddie Sauter

Before I begin to talk about the new records I'd like to say a word on behalf of myself and my partner, Bill Finegan. It's about the records we've made for RCA Victor. It's also about the people who buy phonograph records. For years we've been hearing that this or that was too advanced, too "good" for the public, and it's made us think of the days when Hollywood was saying that the average mental age of the movie-going public was twelve years. Then somebody out there began to feel differently and we got films like "Best Years of Our Lives," "Champion," and "Streetcar" and a lot of others. I imagine that Zanuk and Stanley Kramer and the other men who made movies like them must have felt pretty good—because Bill and I feel a little like that ourselves. And for that there's only one thing we can say—thanks, thanks to the people who made it possible, the people who buy records.

**BETTY HUTTON—"Somebody Loves Me"—Somebody Loves Me, Dixie Dreams, Mister Banjo Man, Rose Room, Jealous, Way Down Yonder in New Orleans, That Teasin' Rag, Toddling the Todalo & Love Him (Album EPB/LPM-3097)** Here's an album of songs Betty sings in her new film, "Somebody Loves Me," which is the movie biography of Blossom Seeley and her husband, Benny Fields. They tell me that Blossom coached Betty in her singing style, and this I believe, since I detect a manner of vocalizing not in keeping with Betty's usual style. So far as I'm concerned she sounds great, and anyone who sees the movie will certainly want to own this album.

**FRANKIE CARLE—"Top Pops—Volume II"—Auf Wiederseh'n Sweetheart, Half As Much, Walkin' My Baby Back Home, Maybe, Wish You Were Here, Vanessa, Botch-a-Me & Somewhere Along the Way (Album EPB/LPM-3098)** This set of eight selections contains the eight leaders of the hit parade, played by Frankie in a very pleasant manner. As you can see from the title there was a previous volume of "Top Pops." Judging from this set I'd say that there'll probably be a third, fourth and so on to infinity.

**BOBBY DRISCOLL as Peter Pan, KATHRYN BEAUMONT as Wendy in Walt Disney's PETER PAN (Album—VY/WY-4001)** I've always been a sucker for a Walt Disney movie, and though I haven't seen this one yet. I have every intention of doing so, especially after listening to this album. I can see Disney's imagination running riot in this all-time favorite

story. Don't see how you can go wrong getting this one for your youngsters.

**BILL THOMPSON and THE JUD CONLON SINGERS—"Adventures in Music-Melody" (VY/WY-4000)** This is another album from a Disney movie. This time it's a soon-to-be released short subject. An owl instructs other inhabitants of the barnyard in the rudiments of music, and does it very pleasantly. The children should go for this in a big way.

**THE BELL SISTERS—If'n & There's a Ship Comin' In (20/47-4961)** The sharp, clipped style of the Bell Sisters appeals to me, and I especially like these two tunes for the young ladies. It must be quite an assignment choosing material for the girls, because just any tune won't do for them. The song has to be right for their style: these two tunes are perfect, for just that reason.

**MARIO LANZA—You Do Something to Me & Lee-Ah-Loo (10/49-3961)** Two tunes from Mario's new movie. "Because You're Mine." The big-voiced Mario really puts everything he has behind the standard and the new tune. Here are two sides that I'll guarantee you'll be hearing much of on juke boxes and on disc jockey shows.

**TONY MARTIN—Forgive and Forget & Don't Tempt Me (20/47-4944)** Tony sings these two in his most dramatic fashion, making them, thereby, sure candidates for future Frankie Carle "Top Pops" albums. The first side is sung very slowly, the reverse at a brighter tempo with Tony displaying rather amazing ability at note holding. On this side he also does some very tricky vocal improvisation. A very polished performance, in every respect, and a sure winner for Martin.

**EDDIE FISHER—Outside of Heaven & Lady of Spain (20/47-4953)** I don't think there's much I can tell you about this one, since you've probably heard both sides on the air dozens of times by now. I can say this though, I think Eddie improves with just about every disc he makes; his know-how seems to grow with every recording session. I think it's a real tribute to him when he can take an oldie like "Lady of Spain" and make a number one hit of it.

**EARTHA KITT—Monotonous & ALICE GHOSTLEY—Boston Beguine (20/47-4952)** Here are two sides taken from the original Broadway cast album of "New Faces of 1952." Eartha Kitt is the young lady you may have read about in "Life" magazine some time ago; on this record you'll see what all the fuss is about. Her extremely unique way of putting a song across is really very refreshing these days. As for the tune, well it's as polished and sophisticated as anything that's ever come out of a Broadway revue. Much the same thing could be said for the song on the other side. As for Alice Ghostley, she's a real vocal humorist, with quite a bit of talent as a straight singer too, if she should ever so choose to be. For some real laughs, get this record.

**DINAH SHORE—Blues in Advance & Bella Musica (20/47-4926)** Dinah sings a kind of tune that she hasn't been doing on records of late. Personally I'm glad to see her back with this kind of thing. I think that tunes like "Blues in Advance" are among the things that Dinah does best on discs. On the other side Dinah sings about the joys of visiting Italy and listening to all that "Bella Musica."

# NEW RED SEAL

★ Denotes 33 1/3 rpm Long Play Records

## CARUSO AND McCORMACK SING CHRISTMAS MUSIC

Cantique de Noël (Adam); Ave Maria (Kahn); Messe Solennelle; Domine Deus (Rossini); Pieta Signore (Attributed to Alessandro Stradella, 1681); Hosanna (Granier); Enrico Caruso, Tenor; Panis Angelicus (Franck); Jocelyn; Berceuse; Angels Guard Thee; Ave Maria (Schubert); The Holy Child (Luther - Martin); Adeste Fideles (Oakley - Portuguese); John McCormack, Tenor

▽WCT-1121 1.90  
★LCT-1121 5.15

## MARIO LANZA

You Do Something to Me (Porter)  
Lee-ah-loo (Lehman-Sinatra)

10-3961 1.10  
▽49-3961 1.10

## POPULAR

List Price

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

## EDDY ARNOLD, Voc.

Older and Bolder  
I'd Trade All of My Tomorrows  
(For Just One Yesterday)

★20-1954  
▽47-1954

# NEW



# RECORD RELEASES

This Symbol Refers to RCA VICTOR 45 RPM RECORDS

## ANNOUNCED SEPTEMBER 9 THROUGH OCTOBER 10

### THE BEAVER VALLEY SWEETHEARTS

Who'da Ever Thought  
I Care No More..... ★20-1955  
▽47-1955

### THE BELL SISTERS

If  
There's a Ship Comin' in... ★20-1961  
▽47-1961

### LILY ANN CAROL

My Favorite Song  
It Wouldn't Be the Same  
Without You..... ★20-1985  
▽47-1985

### FRANKIE CARLE

The Agnes Waltz  
Mademoiselle..... ★20-1928  
▽47-1928

### "LOS CHURUMBELES DE ESPAÑA"

Around the World in Music—Spain—Vol. I  
Islas Canarias; Tres Veces Guapa; El Beso; Angela Maria; No te puedo querer; Lisboa Antigua; La Boda de Luis Alonso; La Leyenda de besos

★EPB-3092 2.80  
★LPB-3092 3.00

### PERRY COMO, Voc.

To Know You (Is to Love You)  
(and The Fontane Sisters)  
My Lady Loves to Dance. ★20-4959  
▽47-4959

### LAWRENCE DUCHOW

I Love to Polka (V.R.)  
Ski Waltz..... ★20-4910  
▽47-1940

### EDDIE FISHER, Voc.

Outside of Heaven  
Lady of Spain..... ★20-4953

### THE FOUR TUNES

Let's Give Love Another Chance  
I Don't Want to Set  
the World on Fire..... ★20-4968  
▽47-1968

### ALICE GHOSTLEY

Boston Beguine..... ★20-1952  
▽47-1952

### WILL GLAHÉ

Around the World in Music—Germany  
Isarsinkler—Schützenparade—Bruno Seidler-Winkler Band  
Fahr mich in die Ferne, mein blonder Matrose; Fröhliche Volkslieder; In München steht ein Hofbräuhaus; Lied eines jungen Wachtpostens—Lale Anderson, Voc.; Das macht Laune

★EPB-3007 2.80  
★LPB-3007 3.00

### TITO GOBBI, Baritone

Around the World in Music—Italy—Vol. I  
Musica Proibita; Take the Sun; 'A Vucchella; Torna; La Montanara; Famme sunna cu'tte; Diciencello vuie; Occhi di fata

★EPB-3090 2.80  
★LPB-3090 3.00

### LIONEL HAMPTON

On the Sunny Side of the Street  
12th Street Rag..... 120-0011  
▽47-0011

# FIRST RELEASE OF BLUEBIRD CLASSICS

## RECORDS IN THIS SECTION GO ON SALE NOVEMBER 10

★ Denotes 33 1/3 rpm Long Play Records  
List Price \$2.95 each

### "APPASSIONATA" SONATA (Beethoven)

#### CHOPIN SELECTIONS

Sonata in F Minor ("Appassionata") (Beethoven); Nicolas Medtner, Pianist; Fantasie-Improptu in C-Sharp Minor; Mazurkas in C-Sharp Minor, B-Flat and C; Nocturne in C-Sharp Minor; Polonaise No. 8 (Chopin); Halina Stefanska, Pianist

▽WBC-1031  
★LBC-1031

#### BALLET MUSIC:

COPPELIA (Delibes)  
LES SYLPHIDES (Chopin)  
DANCES FROM GALANTA (Kodaly)  
London Philharmonic Orch., Sir Malcolm Sargent and Basil Cameron, Cond.; Royal Opera House Orch., Covent Garden, Robert Irving, Conductor

▽WBC-1011  
★LBC-1011

### BYRON JANIS PLAYS "THE BLUE DANUBE" AND OTHER FAVORITES

On the Beautiful Blue Danube (Johann Strauss, Jr.); Etude No. 8, (Chopin); Four Waltzes (Brahms); Waltzes Nos. 3 and 14 (Chopin); Ballade No. 1 (Chopin); Liebestraum No. 3 (Liszt); Hungarian Rhapsody No. 6 (Liszt)

▽WBC-1030  
★LBC-1030

### CAPRICCIO ITALIEN (Tchaikovsky)

1812 OVERTURE (Tchaikovsky)  
Danish National Orchestra; The Philharmonia Orch., Nicolai Malko, Conductor

▽WBC-1011  
★LBC-1011

### "CLASSICAL" SYMPHONY (Prokofiev)

Berlin Philharmonic Orchestra, Sergin Calbidache, Conductor

### "MOTHER GOOSE" SUITE (Ravel)

London Symphony Orchestra, Fernando Previtali, Conductor

▽WBC-1009  
★LBC-1009

### CONCERTO IN D (Beethoven)

Ida Haendel, Violinist; The Philharmonia Orchestra, Rafael Kubelik, Conductor

▽WBC-1003  
★LBC-1003

### CONCERTO No. 3, IN C MINOR (Beethoven)

Benno Moiseiwitsch, Pianist; The Philharmonia Orchestra, Sir Malcolm Sargent, Conductor

▽WBC-1012  
★LBC-1012

### DANSE MACABRE (Saint-Saëns)

AFTERNOON OF A FAUN (Debussy)  
CAUCASIAN SKETCHES (Ippolitov-Ivanov)  
Danish National Orchestra; Philharmonia Orchestra; Nicolai Malko, Conductor

▽WBC-1019  
★LBC-1019

### MUSIC OF IMPERIAL RUSSIA

The Flight of the Bumble-Bee (Rimsky-Korsakoff); Engen Onegin; Act II Waltz; Act III Polonaise (Tchaikovsky); Serenade in G, Waltz (Tchaikovsky); The Snow Maiden; Introduction to Prologue; Dance of the Tumblers (Rimsky - Korsakoff); Russian Sailors' Dance (Glière); Prince Igor; Act III; Polovetski March Various Orchestras, Nicolai Malko, Leopold Ludwig, Lawrence Collingwood, Issay Dobrowen, Conductors

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### MUSIC OF JOHANN AND JOSEF STRAUSS

Roses from the South; Morning Papers; Music of the Spheres (Josef Strauss); Voices of Spring; The Blue Danube; Pizzicato Polka; Trübsch - Tratsch Polka; Vienna Philharmonic Orch., Karl Böhm and Georg Szell, Conductors

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### PEER GYNT SUITES Nos. 1 & 2 (Grieg)

DER ROSENKAVALIERS SUITE (Richard Strauss)  
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The Hallé Orchestra

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Wilfred Pickles, Narrator

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The Philharmonia Orch., Igor Markevitch, Cond.

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### POPULAR ORCHESTRAL FAVORITES

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London Philharmonic Orchestra, Antal Dorati, Conductor

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### SLEEPING BEAUTY BALLET Suite

(Tchaikovsky)  
Philharmonia Orch., Nicolai Malko, Cond.

### ROMEO AND JULIET (Tchaikovsky)

Symphony Orchestra, Constant Lambert, Cond.

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("Moonlight") (Beethoven)

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("Pathétique")  
Ania Dorfmann, Pianist

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### SYMPHONY No. 1, IN C MINOR Op. 68

(Brahms)  
Robin Hood Dell Orch. of Phila. Leinsdorf, Conductor

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### SYMPHONY No. 6, IN B MINOR ("Pathétique")

(Tchaikovsky)  
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*Southern Sun*  
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*Home, My Own* . . . . . **★20-4960**  
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*Music by Starlight*  
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*Reminiscing (Music for Romance)*  
*Through the Years; More Than You Know; Memory Lane; Something to Remember You By; Smilin' Through; Always; When You're Away; These Foolish Things (Remind Me of You)* **▽EPB-3050 2.80**  
**★LPM-3050 3.00**

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# The RED SEAL PICTURE

a page of red seal record reviews

Guest

Reviewer

Albert D. Hughes

Radio—Record Editor

The Christian Science Monitor

**AM AHL AND THE NIGHT VISITORS (Menotti) Original NBC Television Theater Cast with Orchestra and Chorus, Thomas Schippers, Conductor. (Album—WDM-1701—LM-1701)** Given its world premiere on Christmas Eve, 1951, on the NBC-TV network, the opera won instant artistic and popular success and had to be repeated. It is quite likely that it will be repeated this season and may become a holiday perennial. From his memories of Christmas holidays in Italy when he welcomed the Three Kings rather than Santa Claus as we do here, Mr. Menotti's opera relates how the Three Kings spend a night at the humble house of Amahl, a crippled shepherd boy, and his impoverished mother. The Kings are following the star which is to lead them to the Christ Child's manger in Jerusalem. Envious of the king's costly gifts, Amahl's mother steals some gold, is caught and returns it when the kings explain who the child is and how much love He needs from the world. When Amahl offers his crutch as his only gift to the child he is healed of his lameness and the incident, of course, forecasts the coming ministry of the Christ Child. Amahl is permitted to accompany the kings to Jerusalem for the Adoration. The success of the opera is due to its highly pleasing effect upon the sensibilities at this season. Mr. Menotti imparts in his music a high sense of oriental proceedings, of mystery, and a good story that a juvenile audience is well able to appreciate. There are no great arias in the traditionally accepted sense in the opera but Mr. Menotti achieves that extremely judicious welding of text and music which those who have heard "The Medium" and "The Consul" are now familiar. Good close-up microphoning is employed and the singers' diction is well heard though a libretto is provided for those who want to follow it that way. Television enhances what one hears on this single long-playing record but the opera stands very well on just the recorded version.

**MARIAN ANDERSON, Contralto, FRANZ RUPP at the piano—Marian Anderson Sings Christmas Carols (Album—WDM-7008—LM-7008) Silent Night, Oh! Little Town of Bethlehem, Adeste Fidelis, The First Noël, Hark! The Herald Angels Sing, Cantique de Noël, Angel's Song, and Hallelujah.** In anticipation of the coming holiday season, Miss Anderson performs these familiar favorites in simple fervent style, emphasizing the sense of religion which she says she feels when she sings. The final two songs are less familiar and would bear attention from holiday program makers looking for good lesser-known items.

**ROBERT MERRILL, Baritone, PATRICE MUNSEL, Soprano, EZIO PINZA, Bass, LUIGI VELLUCCI, Tenor, THELMA VOTIPKA, Soprano, RCA VICTOR ORCHESTRA, RENATO CELLINI, Conductor—Highlights from Lucia di Lammermoor (Donizetti) (Album—WDM-1710—LM-1710)** A pleasant reminder of the opera season that is soon to come by radio, and now, television, is this condensation of a familiar and favorite work. Enough of the recitatives have been included leading to the principal arias and ensembles to maintain the thread of the story. Thus, in this tragic tale of the frustration of Lucia di Lammermoor's romance with Edgar of Ravenswood, by Lord Henry Ashton, we initially hear Ashton vowing revenge over Edgar's presence in the neighborhood. In the aria, "Cruda funesta smania" (Torments of Hate and Vengeance). Lucia's initial aria comes as she tells her maid, Alice, sung by Thelma Votipka, soprano, the legend of the Ravenswood's fountain and the apparition she sees in its waters, in "Regnava nel silenzio" (The Night Reigned in Silence). The story builds in interest as Lucia and Edgar sing their notable parting duet, "Verranno a te sull' aere" (My Ardent Sighs Will Come to You). A second act climax arrives in the notable Sextet as the principals Edgar and Henry nearly have a passage at arms, the other principals and retainers, joining in. Act III introduces the famous "Mad Scene" when Lucia, now unhinged mentally, appears among her retainers and sings a happy song believing herself to be with her lover. This aria calls for extreme demands in range and vocal technique which Miss Munsel delivers. The whole opera is marked, moreover, by floridity of style calling for the utmost in flexibility and range for its principals. The work concludes with Edgar's solemn arias meditating on the fate of his family and his decision to join Lucia in death when he learns that she has died for love of him. This album makes an excellent refresher for the opera lover who wants to update himself quickly in the plot and principal music of this opera.

**ARTUR RUBINSTEIN, Pianist—Artur Rubinstein Plays Debussy (Album—WDM-9008—LM-9008) La Cathedrale Engloutie, Poissons D'or, La Fille aux cheveux de lin, Masques, La Terrasse des audiences au clair de lune, Ondine (Debussy) LP also includes Sonata in B-Flat Minor, Op. 35—Chopin** Performances of piano works by composers who knew the instrument they were writing for, by one of the world's greatest pianists, constitutes a combination that is usually hard to beat, and so it is in the case of this recording. Mr. Rubinstein makes what appears to be easy work of what is a fairly unwieldy Sonata. Its first movement is etude-like marked by slavish extravagance in dynamics. The scherzo, second movement, could be lifted out as a separate concert piece. The third movement is the notable "Funeral March," which changes to a major key in its middle section, and thus resolves and brightens the feeling somewhat before it relaxes again to a final minor statement. The final Presto movement is a breathlessly paced toccata calling for the ultimate in finger work and this is tossed off by Mr. Rubinstein. Mr. Rubinstein sustains the delicacy and poetry of the Debussy music which consists largely of the Preludes, special groups of pieces composed for the piano. Even though they are pieces in the salon sense, Mr. Rubinstein plays them with that feeling for taste and proportion that marks Debussy.

**DAVID POLERI, Tenor—One Love Too Many (Paone) and Please Say You Love Me (Kent-Wolf)** Two ballads of popular type sung by a voice that discloses good technique. RCA Victor thinks well of this singer and it will be interesting to watch the trend of subsequent recordings.



# THE MILLER STORY

A new film will be based on it

The spring of 1953 may see a film based on the life of band-leader Glenn Miller, that is if negotiations currently being conducted by the Glenn Miller estate and Universal-International Pictures work out to the satisfaction of both parties. As this is written a screen play is being prepared in Hollywood by a team of top film writers. If Mrs. Glenn Miller and her attorney, David Mackay, approve the script, talks to determine

who will portray the deceased band-leader will begin. It has been reported that James Stewart has already expressed interest in the idea of playing Glenn. Another name mentioned in the speculation over who will be engaged to impersonate Glenn is Dan Dailey, who is himself an extrombone player.

The sound track of the film will consist of Miller recordings and air checks of his broadcasts. It is hoped that transcriptions of Miller's Army band will also be used in the film. This,



**PAUL DOUGLAS**, then a "Chesterfield Super Club" announcer, watches William Early a Victor executive, present Glenn with a gold copy of Miller's "In the Mood."

of course, is subject to Army approval.

This month Volume 3 of "A Glenn Miller Concert," consisting of previously unissued Miller recordings, is being released. The new volume contains "Dipper Mouth Blues," "April in Paris," "Are You Rusty, Gate," "Tchaikovsky's Piano Concerto," "Fanhat Stomp," "Sleepy Lagoon," "Introduction to a Waltz," and "Intermezzo."



**IN HOLLYWOOD**, Glenn made two films before entering the Army. One of these (above) was "Orchestra Wives," with John Payne. The other film was "Sun Valley Serenade," with Milton Berle, Sonja Henie and a supporting cast of top picture personalities.

**GENE TIERNEY** helped Perry observe the first anniversary of his association with Chesterfield cigarettes. At the time Como was just getting established as a radio-disc star.



## PERRY'S ANNIVERSARY

Last fall when Perry Como resumed his three times a week telecasts for Chesterfield cigarettes (Mon., Wed., Fri., 7:45 PM; EST) he began his eighth season with the same sponsor. The occasion calls to mind highlights of Perry's radio and television career, some of which are portrayed in the pictures below.



**PRODUCER** Lee Cooley (left) and musical director Mitchell Ayres confer with Como. Perry's first Chesterfield show was in 1944. Bands like Tex Beneke's, Frankie Carle's have accompanied Como.



**STARS** like Marlene Dietrich (left) and Betty Hutton have appeared as guests with Como. Many young singers have debuted with Como. Last year Perry introduced Johnny Ray on two shows.

**AWARDS**, such as the Michael, (below) have been made to Como. For two years in a row he was judged best vocalist on TV. The Fontane Sisters, shown here, are regulars on his program. Perry's latest disc is "To Know You" and "My Lady Loves to Dance."



# THIS IS OSCAR PETERSON

About ten years ago there was a song called "Beat Me Daddy Eight to the Bar." It was reported that the "daddy of them all" mentioned in the song was actually the legendary Peck Kelly, a brilliant pianist who remained in his "little honkey tonkey village in Texas" despite repeated offers from big bands in big cities.

In many respects Oscar Peterson is much like Peck Kelly, except that, fortunately, he eventually heeded the siren songs of the booking agents and left his own particular "honkey tonkey village," in Montreal, Canada.

Oscar comes from a family of five children in which music lessons began at about the same time that a child began to walk. At five Oscar made his first public appearance as a musician, playing the trumpet. But a seige of tuberculosis forced him to switch to an instrument that placed far less demands on the lungs—the piano.



OSCAR PETERSON

At thirteen Oscar took first place in a nationwide Canadian amateur contest, and won \$250. After that he became a regular feature on the Canadian radio. Then he joined

Johnny Holmes' popular band, and met Hungarian-born pianist Paul De Markey, who rounded out his technique by teaching him the classics. Then Oscar left Holmes and formed his own trio.

As long ago as 1941 Oscar began to attract attention in this country. Fats Waller brought back glowing reports of the young man. Then others, including Duke Ellington, Count Basie and King Cole, began to talk about the amazing Peterson. It was not until 1949, when jazz impresario Norman Granz finally persuaded him to make one guest appearance at Carnegie Hall, that an American audience heard him in person for the first time. The response was so enthusiastic that Oscar agreed to go on a U. S. tour. Now he divides his time equally between Canada and the U. S.

This month Oscar's work is being presented in a new album entitled "This Is Oscar Peterson." The set, which is one of a series, contains "Sweet Georgia Brown," "China Boy," "Humoresque," "Poor Butterfly," "Honeydripper," "Sheik of Araby," "I Got Rhythm" and "My Blue Heaven." Others featured in the "This Is—" series of albums include Benny Goodman, Ray Noble, Duke Ellington, Hal Kemp, Tommy Dorsey, Artie Shaw and Glenn Miller. Except for the Peterson album all the records in the series have been previously issued and are established hits.



VAUGHN MONROE IN "THE TOUGHEST MAN IN ARIZONA"

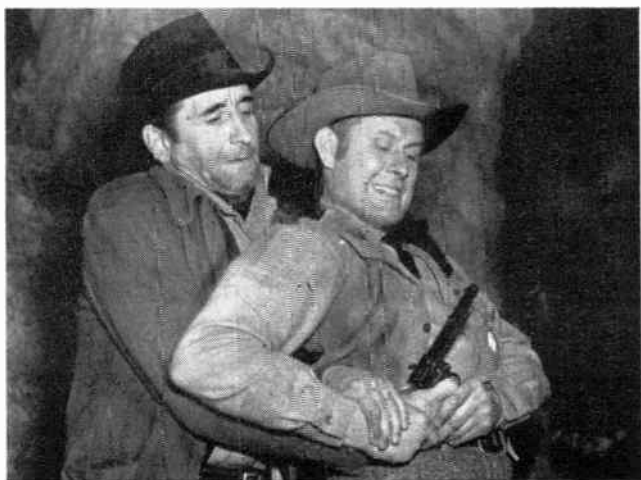
## VAUGHN SHOOTS IT OUT

In his new Republic movie Vaughn Monroe is "The Toughest Man in Arizona." And since the Arizona is that of 1881, Monroe, as a U. S. Deputy Marshal, is frequently called upon to defend his reputation by slugging and shooting it out with some pretty grisly honkbres. This Vaughn does with considerable aplomb.



JOAN LESLIE is starred with Vaughn Monroe in his new Republic film "The Toughest Man in Arizona."

As was the case in his previous tussle with Hollywood desperados, Monroe, in true film cowboy tradition, lets his fists rest and his guns cool long enough to deliver himself of several enjoyable cowboy songs. One of these, "A Man's Best Friend Is His Horse," has just been released on a new RCA Victor record. Backing it up is a tune called "You'll Never Get Away," a novelty on which comic singer Ziggy Talent is billed, and sings, as Miss Z. G. Talent. The new disc is out now.



VICTOR JORY is one of the many bad men who give Vaughn trouble in the new film. Jean Parker is seen as Jory's swivel-hipped girl friend. Edgar Buchanan plays a sheriff. Monroe is wounded twice while enforcing justice on the frontier.



# THE OLD OX ROAD



RALPH FLANAGAN INTERVIEWS THE SWEETHEART OF N.Y.U.

*This month RCA Victor is issuing a new Ralph Flanagan album entitled "The Old Ox Road." Ralph, who makes a specialty of playing for college audiences, responded to this magazine's request for a statement on his new album with the following:*

A great many of our most avid fans put in appearances at either high school or college campuses every day, and everyone seems to have some sort of memories harkening back to their campus days.

As a result, ever since we started everyone's been asking "Why don't you make a college album?"

Our answer was very simple. There are maybe 20 college albums on the market, but all of them either contain songs partial to an individual school or an individual fraternity. You can only put eight songs in an album and in all these albums a couple of thousand schools were left out and all but one or two fraternities were left out. On top of this, these albums had very little, if any interest for the high school kids.

We think our new "The Old Ox Road" album is the answer to all these problems. All eight songs have a campus flavor—but romance is universal and therefore, we felt these songs would be of interest to students everywhere from the smallest high school to the largest university.

So, our "College" album is not really a college album. It is a campus album designed for everyone who likes to dance and romance.



**N. Y. U. ALMA MATER** is sung by the boys in Ralph's band at a recent campus concert. "The Old Ox Road" album contains the title tune, "Betty Co-ed," "You Gotta Be a Football Hero," "Little Fraternity Pin," "Moonlight on the Campus," 3 others.

Sunny Gale is the young lady who rode the "Wheel of Fortune" to stardom. The tune had been around for some time; six months before Sunny made it as her initial solo recording venture RCA Victor had issued a record of the tune, by Johnny Hartman. Only a mild success greeted the Hartman version. Then, on a small independent label, Sunny, who had just left the Hal McIntyre band, made her recording of it. As they say in the trade, it broke for a hit.

Sunny, like a number of other popular music favorites, including Crosby and Como, is a natural; she never took a lesson in her life. In grade school she led the assembled students in the National Anthem; in high school she sang the lead in several operettas. One of the first things she did after leaving school was enter herself in a "Miss Philadelphia" competition. When it came time to display talent on the television show on which the competition was being staged, Sunny sang. From that moment on Sunny never wanted for employment. Every nightclub proprietor in town wanted her for his floor show.

She continued to sing steadily around Philadelphia until, one night, she heard that Hal McIntyre was in town and looking for a vocalist. Sunny dashed right over to his hotel, auditioned "cold" (without benefit of rehearsal) and was hired on the spot.

Sunny's success with Hal can be gauged from the following: The band was playing a dance in London, Ontario. Sunny came on stage to sing a song. Everybody stopped dancing and gathered around the stand. For the next forty-five minutes Sunny wasn't permitted to leave the stand; her audience kept calling her back for encore after encore. Shortly after this Sunny met Garry

Romero, who persuaded her that it was time she went out on her own.

## SUNNIEST GALE

This, she finally did. It was at this point that Sunny made her disc of "Wheel of Fortune." Following its success she was signed to an RCA Victor recording contract and made "Father Time" and "I Laughed At Love." Currently Sunny, who now feels sunnier than ever, has a new disc of "Tossin' and Turnin'" and "You Could Make Me Smile Again."



SUNNY GALE



Walt Disney's

# PETER PAN



**CAPTAIN HOOK** spots Peter Pan, Wendy, Michael and John as they fly over his pirate ship on the way to Neverland. Smee, Hook's first mate, opens fire on the four as they fly over head. But Peter and his friends reach the land of the Lost Boys safely.

Neverland—where the Lost Boys and the Indians and Captain Hook and all the other impish children of Sir James Barrie's imagination reside—has been invaded by Walt Disney.

Disney, who planned his production as much for teenagers and adults as for children, adds a new dimension to "Peter Pan" with his version of this staple of the American theater and films. For the first time a boy is actually cast in the role of Peter. Previously, women (the latest was Jean Arthur) appeared in the role. In the animated cartoon version Bobby Driscoll supplies Peter's voice. Wendy's voice comes from Kathryn Beaumont, who also supplied Cinderella's speech in Disney's production of the fairy tale.

In his version of "Peter Pan" Walt Disney has developed the comic aspect of the story, and while the cartoon feature is not overly delicate it still is faithful to Barrie's characters and their predicaments.

As has been the case with past Disney films, "Peter Pan" is ideal for records. Bobby Driscoll, Kathy Beaumont and other members of the Disney cast have recorded an RCA Victor album based on the filmed story.

Another new Disney inspired record album is "Adventures in Music—Melody." In this one children are introduced, in an amusing way, to all kinds of music, from the song of the cricket to Beethoven.



**WENDY** had been reading the story of Peter Pan and Captain Hook to her two brothers when Peter personally came to visit them. Then Peter has Tinkerbell, his magic pixie, sprinkle them with Pixie Dust. After that it became very easy for the three to fly.



**THE LOST BOYS** open fire on Wendy after Tinkerbell, a jealous fairy, tells them that Peter has issued the order. Peter flies by just in time to save Wendy. Tinkerbell is later banished by Peter when he hears of her plot to do away with Wendy.



**PIRATES AND INDIANS** people Neverland. The pirates capture Indian princess Tiger Lily (daughter of the chief shown above) and try to make her reveal Peter Pan's hiding place.



**TINKERBELL**, shown at right, is Peter's magic pixie.





**BLOSSOM** (Betty Hutton) meets Benny Fields (Ralph Meeker) when he is hired as one of a trio to back up Blossom in vaudeville. She likes him, lifts him out of the trio and puts him in a duet number with herself. The act turns out successfully.



**BENNY** and Blossom marry and Benny becomes known as "Mr. Blossom Seeley" in the trade. This irritates him and when Blossom must go to White Sulphur Springs for a rest Benny stays on in New York and attempts to score a hit on his own.



BETTY HUTTON, AS BLOSSOM SEALEY, SINGS IN A SAN FRANCISCO SALOON

## SOMEBODY LOVES ME

The word is out in Hollywood: Betty Hutton's last picture for Paramount is her greatest. "Somebody Loves Me," the film biography of Blossom Seeley and her husband Benny Fields, has provided Betty with the perfect framework for her talents.

Blossom Seeley began her career in just the same way as Betty, with a rousing, full-voiced singing style. Then show-business sage D. J. Grauman caught her act in a little San Francisco saloon and advised Blossom to tone it down. "If you want to go over big—sing soft," said Grauman. Blossom,



**FAILURE** to make a niche for himself as a single breaks up the marriage of Blossom and Benny. Still trying to make it Benny finds himself being booked (above) into smaller and smaller clubs. Finally he can get work only in the lowest dives.

brought in with Benny Fields as a technical advisor on the movie, coached Betty in her distinctive style. Consequently film audiences will be seeing and hearing a new Betty Hutton when they see "Somebody Loves Me."

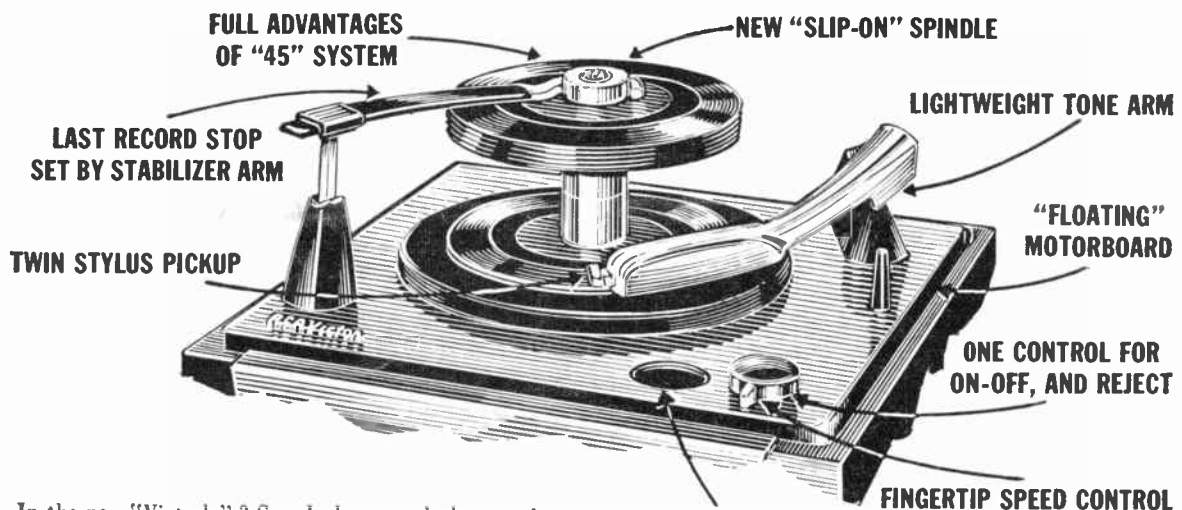
Disc fans too will hear the difference in Betty's "Somebody Loves Me" album for RCA Victor. In it Betty sings the title tune and "Dixie Dreams," "Mister Banjo Man," "Rose Room," "Jealous," "Way Down Yonder in New Orleans," "That Teasin' Rag," "Toddling the Todalo" and "Love Him."

**SUCCESS** finally comes to Benny when he comes back to Blossom and she coaches him in his act. Once she has taught him everything she knows about showbusiness he goes on to achieve stardom in his own right.



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