



THE JASCHA HEIFETZES



TOMMY AND SUSAN DORSEY



BETTY CLOONEY is Rosemary's sister and a former member of the Clooney Sisters group. Betty now is heard over WLW, Cincinnati.



JANE WILSON is a member of the Fred Waring organization. She's heard and seen on his television show which is on each Sunday.



WAYNE KING relaxes with singers Nancy Evans and Harry Hill by playing shuffleboard. (New disc: "Time and Time Again.")



SAMMY KAYE poses with disc jockey Bob Elliot of Toledo and his talented discovery, Nancy Rehkopf. (Kaye's new disc: "Roses.")



BILL BOYD, the "Cowboy Rambler," hops a plane in Dallas to make personal appearances in New Orleans. (New disc: "Bandera Waltz.")



TEX BENEKE recently crowned Sylvia Fleishman "Miss Hudson of 1950." (New Beneke record: "Java Junction" & "Our Love Story.")

LATE FLASHES

Spike Jones has had a change of heart about television. He's canceling several one night dates to come to N.Y. for video conferences . . . Dennis Day enjoying a 13 weeks vacation . . . Fran Warren breaking attendance records at Roxy in N.Y. She's been signed for two additional weeks and given a bonus . . . Juanita Hall presented Antoinette Perry Award by American Theater Wing for her "South Pacific" role . . . "We Followed Our Stars" (William Morrow Co.—\$3.50) by Ida Cook is a new book that all music fans will love.

THE COVER STORY

The new Heifetz—Joseph—is now a year and a half old. We would like to call your attention to the small violin tucked in the mattress of his crib. Could it be that Joseph, like his father, will feel the desire to play at three—or even sooner?

Heifetz leaves the U. S. on May 4, for France. From there he will fly to Israel for a series of concerts. He expects to do orchestral performances as well as recitals and will do a series of solo appearances with orchestra under the direction of Leonard Bernstein. In mid-June he will be in England where he will make some new recordings for RCA Victor. He plans to be back in this country by the end of June. (Latest Heifetz record release: Mendelssohn's "Concerto in E Minor, Op. 64." The orchestral music was provided by Sir Thomas Beecham, conducting the Royal Philharmonic Orchestra.)

Tommy Dorsey's Susan is only six months old, but it's easy to see that she's inherited her father's charm.

Tommy has been busily turning out records lately, his latest being "Comin' Thru the Rye." He also has two new albums: his Cole Porter album in the Designed for Dancing series and his Dixieland for Dancing album.

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THE REVIVAL OF INTEREST IN DANCE MUSIC HAS TURNED THE U.S. LIVING ROOM INTO THE NATION'S BIGGEST DANCE HALL

AMERICA IS DANCING AGAIN

The pictures on this page demonstrate a point that is becoming daily more apparent to the U. S. music industry: After 8 years of apathy, the U. S. is dance conscious again.

Dancedom's new renaissance has the industry abuzz with enthusiasm. Says one dance promoter (Edward L. Schott of Cincinnati's Coney Island): "It is absurd to have a dance without danceable music, but that is the unbelievable story of what

happened in this business a few years ago . . . We permitted the exhibitionists, the hams, in the band business to take over . . . Now, when we get a band like Claude Thornhill, Ray McKinley or Vaughn Monroe, we're in business, because people can dance to this kind of music."

In reviewing RCA Victor's series of 17 Designed for Dancing albums, the nation's record reviewers were looking at the discs that have helped make the U. S. living room the most active dance hall in the country. Said they: "[RCA] Victor's 'invitation to the dance' represents an outstanding milestone both in the history of the band business and of popular music in our time." (Vint Jennings, in the Charleston Daily Mail.) "The biggest and best thing to hit the record business in many a moon." (David C. Whitney in the N.Y. Sun and World-Telegram.) "Whoever made the selections is an individual of acumen as well as good taste." (Stylus, in the Columbus Star.)

SCENES LIKE THESE ARE TAKING PLACE ALL OVER THE COUNTRY AS THE ACCENT SWINGS MORE AND MORE TO DANCE MUSIC

FREDDY MARTIN



SAMMY KAYE



RAY McKINLEY



VAUGHN MONROE



FLANAGAN HITS AT MEADOWBROOK



SINGER EVELYN JOYCE DECORATED BANDSTAND AT OPENING

Until recently Ralph Flanagan's band did not exist outside the recording studio. But when it came into working existence recently it materialized with a bang. A tryout engagement at the King Philip Ballroom in Wrentham, Mass., found such large crowds that police were called out at eight-thirty to maintain order. Cars were lined up in queue three miles long.

A week later much the same results were in evidence when the band opened for a six weeks engagement at Frank Daily's Meadowbrook. Not for four years (when Harry James had played the spot) had such a crowd turned out for dancing. (Ralph's new record: "Stars and Stripes Forever.")



PERRY COMO introduced Ralph on NBC air shot. At right is RCA Victor's Joe C-sida, behind him the Meadowbrook's Frank Daily. Band can be heard on "Matinee at Meadowbrook" each Saturday.



PAUL BRENNER, WAAT, Newark disc jockey sits with Perry and WNEW, N.Y.'s Martin Block while Ralph stops at table. Below, jockey Doug Arthur talks with Hugo Winterhalter at opening.



Signed up by RCA Victor . . .



K R U P A

One of the first things that Gene Krupa and Frankie Carle were asked to do after having signed recording contracts with RCA Victor recently was to make an album each for the new Designed for Dancing series. Gene promptly put Fats Waller tunes on wax while Frankie cut an album of Frank Loesser tunes. Carle also made a "Sweethearts" album in which he plays six songs, each of which has a girl's name for its title.

C A R L E



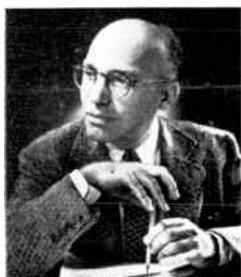


NBC TELEVISION AND RECORD ALBUM CAST OF OPERA INCLUDES RAY JACQUEMOT, MARION BELL, WILLIAM MCGRAW AND KENNETH SMITH

Kurt Weill's

'DOWN IN THE VALLEY'

by H. W. Heinsheimer



KURT WEILL

The story of "Down in the Valley" is one of the amazing success stories of contemporary musical drama. Since it was first performed on July 15, 1948, at Indiana University in Bloomington with

Ernst Hoffmann conducting, Hans Busch directing and Marion Bell singing the female lead, the late Kurt Weill's folk opera has been produced by many hundreds of organizations. It has been given by high schools and colleges, in churches and summer camps, by professional opera companies, at huge folk festivals with a thousand participants, on television and radio. Its success has not been limited to the U. S. It has been successfully performed in England, Switzerland, Germany and Israel.

But this amazing story almost remained unwritten! In the autumn of 1917 Kurt Weill got two requests for a school opera—one from a college in Detroit, the other one from G. Schirmer, the music publishers. Only then he remembered a radio sketch he had once written at the suggestion of Mr. Olin Downes, music critic of the New York TIMES. It was a twenty-minute musical play, "Down in the Valley," written to a libretto by Arnold Sundgaard. But the radio show for which

it was written never went beyond the audition stage and so the little play went in Kurt Weill's desk drawer, filed away among other left-overs of a busy and successful life. Then Weill and Sundgaard went to work. They amplified the radio play into a 45-minute opera. Weill had always possessed a remarkable and quite unique ability to find the right writers for his librettos and to guide and influence them so as to secure for himself a succession of first class books. Since he had come to America, Paul Green, Franz Werfel, Maxwell Anderson, Moss Hart, Allan Lerner and a few others had succumbed to the Weill spell. Now, again, he had found in Arnold Sundgaard the man to write for him a simple, fast moving story and touching lyrics. Applying his lifelong theatrical experience to Sundgaard's forceful book, Weill wrote an American folk opera that became popular and successful immediately after it was first performed for an audience of 4,000 in the beautiful auditorium of Indiana University.

"Down in the Valley" is the story of a young man convicted for murder and sentenced to die the next morning. But he feels that he cannot leave without seeing his sweetheart once again. He must be sure that she really loves him. He makes a break for freedom. Finding his girl on the porch of her house he recalls with her the short and tragic phases of their romance: how they met at church, how he took her to a dance and killed an elderly wealthy rival. Satis-

fied that she really loves him, he gives himself up in the morning as the posse closes in on the two.

The chorus takes an important part in the opera. In some sections it merely accompanies the action; in others it takes an active role, changing from a static "Greek" chorus into a group of church goers or dancers. The solos are simple, to be sung by young people. Folk songs are interspersed throughout the work. It is designed to be performed with a minimum of scenery and with a small orchestra or with two pianos. It tries by employing the minimum of technical requirements to achieve a maximum of artistic effect.

GRANDMA MOSES' "Evening in Spring" is part of album cover for "Down in the Valley."





ALLAN JONES IS A FLYING ENTHUSIAST, OWNS THIS PLANE

TRANSATLANTIC TENOR

Tenor Allan Jones recently followed up his highly successful tour of England last year by returning to that country for another series of personal appearances.

Last year, shortly after disembarking from the boat which brought him from England, said Jones of show business in the British Isles: "The people still love music hall entertainment, but audiences have become more selective. The entertainment that is attracting the largest audience is true music hall variety entertainment." On his last visit abroad Jones headlined with his wife, Irene Hervey, a troupe that included a ventriloquist, an aerial act, a pony act, a boy-girl dance team and a group of comedy instrumentalists. "And that's the type of music hall show that draws well," he said.

Jones went on to tell how all of the theaters in the Moss Empire Circuit, for which he toured, were again in operation, even though several of them had been blitzed. In one, however, there is still a bomb from which the fuse has been removed.

This trip the tenor expects to spend about a year abroad and may do a movie, provided a suitable script can be found.

FAN CLUB Vice President, Ellen Turner, has Jones bowing before N.Y.U. pennant. She is a present student there, he graduated from N.Y.U. Photos were taken when he was appearing at the Roxy Theater, N. Y. (New Jones disc: "The Night Was Made for Love.")



ONE MILLION RECORDS

The picture appearing below shows Frank M. Folsom, President of the Radio Corporation of America, presenting to José Iturbi a gold-plated copy of the pianist's record of "Polonaise." The ceremony marked the one millionth sale of the record, but by the time the actual presentation took place, sales of the disc had passed the million and a quarter mark. Reason for the delay: Iturbi has just returned from a four months tour of Europe.

Marking the first time that a gold-plated 7 inch 45 RPM disc had ever been presented to a classical artist in recognition of the sale of a million discs, the award recalled the first release of "Polonaise," in 1945. Iturbi had played the selection for the sound track of "A Song to Remember," the film story of the life of Chopin. Shortly thereafter the record was released and immediately appeared in the top position on Billboard's "Honor Roll of Hits" for classical recordings. It has held this position for 217 consecutive weeks.

While in Europe, Iturbi toured with the Valencia Orchestra, of which he is permanent Director-in-Chief. For the first time a Spanish orchestra toured Great Britain when Iturbi took the Valencia to England and Scotland. While in London he made several recordings as conductor-pianist of the orchestra. They will be released in this country shortly.

Iturbi is now on an extended tour of the U.S. with his pianist sister, Amparo. His latest album: "That Midnight Kiss," in which he plays the selections from the film in which he starred.



JOSÉ ITURBI ACCEPTS THE MILLIONTH COPY OF "POLONAISE"

The RED SEAL PICTURE

a page of red seal record reviews



Guest
Reviewer

Josef Rosenberg
Music Critic
Little Rock,
Arkansas, Gazette

June, with all its loveliness, brings to mind the line of some forgotten bard. "One may find only in a garden what Adam lost there." Many also find in music a kind of paradise. Its power to fortify and elevate, refresh and delight us, knows no season. All categories are represented in this month's list of RCA Victor Red Seal Records.

BOSTON SYMPHONY ORCHESTRA
SERGE KOUSSEVITZKY, Conductor
BRANDENBURG CONCERTO No. 1, IN F (J. S. Bach)—
OVERTURE TO LA CLEMENZA DI TITO, K. 621 (Mozart)
(Album) With this recording RCA Victor makes available the entire set of six Brandenburg Concertos played by Koussevitzky and the Boston Symphony Orchestra. It is interesting to reflect that two centuries after its creator's death, the music of Bach is loved, played and understood as, perhaps, never before. It must be conceded that this devotion is due in no small degree to the opportunity of frequent hearing of the master's music through the medium of recordings.

As in the other "Tanglewood" recordings, the playing is magnificent. The sound of the orchestra has been captured with a realism that somehow conveys the festival air of the locale. The final record side contains the Overture to La Clemenza di Tito. This was the last opera composed by Mozart and was commissioned for the coronation of Ludwig II as king of Bohemia.

YEHUDI MENUHIN, Violinist
CONCERTO IN D, Op. 77 (Brahms)
HUNGARIAN DANCE No. 4, IN B MINOR (Original in F-Sharp Minor) (Transcribed by Joachim) (Album) All that is finest in Brahms is summed up in this magnificent concerto, which stands as a challenge to the highest qualities of artistry of every violin virtuoso. In this noble performance there is something more than artistic collaboration between Yehudi Menuhin and Wilhelm Furtwängler. It requires but a few moments to become aware that its complete unity of spirit, its superb blending of parts and sensitive give and take was forged in the white heat of inspiration.

The playing of Menuhin is that of a mature artist who has retained the remarkable intuitive quality of his youth, but now balanced with an emotional warmth and controlling sense of architectural proportion. The soaring lyricism of the opening movement, the touchingly meditative andante, the fiery and dashing finale are accomplished with sovereign mastery. In the playing of the Lucerne Festival Orchestra under Furtwängler, there is a luminous beauty ever present from the merest whisper to the most glorious blaze of tone. A diverting encore is supplied by the Brahms Hungarian Dance No. 4, which occupies the final record side. It is played by Yehudi Menuhin to the piano accompaniment of Theodore Saldenberg.

THE PAGANINI QUARTET
QUARTET No. 5, IN A, Op. 18 (Beethoven) (Recorded in England) (Album) This is music, in the main, buoyant and sunny, with a theme and variations for a third movement that is engrossing. This fresh and vital performance bears eloquent testimony to the artistry and skill of the Paganini Quartet, whose magnificent recording of the three "Rasoumovsky" quartets of Beethoven several years ago, remains warm in memory.



The swing's to "45"
Victrola A55

MARION BELL, Soprano, KENNETH SMITH, Bass-Baritone, WILLIAM MCGRAW, Baritone, RAY JACQUEMONT, Bass-Baritone, RICHARD BARROWS, Speaker, RCA Victor Orchestra and Chorus, PETER ADLER, Conductor
DOWN IN THE VALLEY (Weill-Sundagaard) (Album) This folk opera is brought poignantly and vividly to life through the power of Kurt Weill's music, a blend of tenderness, compassion and humor. The late composer utilized five folk songs: "Down in the Valley," "The Lonesome Dove," "The Little Black Train," "Hop Up, My Ladies" and "Sourwood Mountain." These, together with original material, have been woven into the colorful and arresting score with rare skill. Beautiful singing and unflinching clarity of diction mark its presentation by cast and chorus.

BOSTON POPS ORCHESTRA
ARTHUR FIELDER, Conductor
WALTZ MEDLEY (Richard Rodgers) For lighter mood it would be difficult to find more entertaining music than the selections by Richard Rodgers, here so stylishly played by Arthur Fiedler and the Boston Pops Orchestra. The list includes "Lover" (from "Love Me Tonight") "Falling in Love with Love" (from "The Boys from Syracuse") "Oh, What a Beautiful Morning" (from "Oklahoma!") and "It's a Grand Night for Singing" (from "State Fair")



The swing's to "45"
Victrola A78

ALLAN JONES, Tenor
with Orchestra, Robert Armbruster, Conductor
ALL THE THINGS YOU ARE (from "Very Warm for May") (Kern) THE NIGHT WAS MADE FOR LOVE (from "The Cat and the Fiddle") (Kern) Eminently suited for a summer night's hearing are these appealing ballads of sentiment as sung by Allan Jones to the accompaniment of Robert Armbruster and his orchestra.

JAMES MELTON
RCA Victor Orchestra
Frank Black, Conductor
TORNA A SURRIENTO (E. de Curtis)
AY, AY, AY, (Freire) James Melton's singing is unfailingly beautiful in whatever he essays. These two songs afford him the vehicle for a stirringly fervent outpouring.

LEOPOLD STOKOWSKI
AND HIS SYMPHONY ORCHESTRA
PRELUDE TO THE AFTERNOON OF A FAUN (Debussy) As a colorist, Leopold Stokowski knows no peer. In this enchanting dream-piece—evidently close to his heart—he takes one into the dream-world of the composer's imagination with an incomparably subtle and tonally ravishing performance.

THE BLUE DANUBE
TALES FROM THE VIENNA WOODS (Johann Strauss, Jr.) Passage of time serves only to increase appreciation of these intrinsically lovely pieces, that stand unrivalled in their form. Delightful performance!



The swing's to "45"
Victrola A106

RED SEAL

June, 1950

| | | |
|---|-----------|------|
| ALL THE THINGS YOU ARE (Hammerstein II-Kern) | | |
| Allan Jones, Ten. | 10-1531 | 1.00 |
| | ▽49-0913 | .95 |
| AY, AY, AY (Freire) | | |
| James Melton, Ten. | 10-1532 | 1.00 |
| | ▽49-0945 | .95 |
| BLUE DANUSE, THE (Johann Strauss, Jr.) Leopold Stokowski and his Symph. Orch. | | |
| | 12-1160 | 1.25 |
| | ▽49-1076 | .95 |
| BRANDENBURG CONCERTO No. 1, IN F (J. S. Bach) Boston Symph. Orch., Koussevitzky, Cond. | | |
| | DM-1362 | 4.75 |
| | ▽WDM-1362 | 3.35 |
| CONCERTO FOR VIOLIN AND ORCHESTRA IN D, Op. 77 (Brahms) Yehudi Menuhin, Violinist; Lucerne Festival Orch., Furtwängler, Cond. | | |
| | DM-1361 | 7.25 |
| | ▽WDM-1361 | 5.25 |
| DOWN IN THE VALLEY (Sundgaard-Weill) Marion Bell, Sop.; William McGraw, Bar.; Kenneth Smith and Ray Jacquemot, Bass-Bar.; Richard Barrows, Speaker; RCA Victor Orch. and Choe., Peter Herman Adler, Cond. | | |
| | DM-1367 | 4.75 |
| | ▽WDM-1367 | 3.35 |
| NIGHT WAS MADE FOR LOVE, THE (Harbach-Kern) Allan Jones, Ten. | | |
| | 10-1531 | 1.00 |
| | ▽49-0913 | .95 |
| PRELUDE TO THE AFTERNOON OF A FAUN (Debussy) Leopold Stokowski and his Symph. Orch. | | |
| | 12-1119 | 1.25 |
| | ▽49-0913 | .95 |
| QUARTET No. 5, IN A, Op. 18 (Beethoven) The Paganini Quartet | | |
| | DM-1363 | 4.75 |
| | ▽WDM-1363 | 3.35 |
| TALES FROM THE VIENNA WOODS (Johann Strauss, Jr.) Leopold Stokowski and his Symph. Orch. | | |
| | 12-1160 | 1.25 |
| | ▽49-1076 | .95 |
| TORNA A SURRIENTO (G. B. and E. de Curtis) | | |
| James Melton, Ten. | 10-1532 | 1.00 |
| | ▽49-0945 | .95 |
| WALTZ MEDLEY: 1. Lover; 2. Falling in Love with Love (Hart-Rodgers); 3. Oh, What a Beautiful Mornin'; 4. It's a Grand Night for Singing (Hammerstein II-Rodgers) Boston Pops Orch., Fiedler, Cond. | | |
| | 10-1530 | 1.00 |
| | ▽49-0914 | .95 |

POPULAR

List Price
78 RPM records 75¢ each
45 RPM records 65¢ each
unless otherwise noted

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| ARE YOU LONESOME TONIGHT? Don Cornell | | |
| | 20-3749 | |
| | ▽47-3749 | |
| AS WE ARE TODAY (V.R.) Hugo Winterhalter's Orch. | | |
| | 20-3737 | |
| | ▽47-3737 | |
| AT THE ROLLER DERBY (V.R.) Dick Leibert, Organist | | |
| | 20-3759 | |
| | ▽47-3759 | |
| BE MINE Mindy Carson | | |
| | 20-3725 | |
| | ▽47-3725 | |
| BEWITCHED (V.R.) Larry Green's Orch. | | |
| | 20-3726 | |
| | ▽47-3726 | |
| BOWLING SONG, THE (V.R.) Dick Leibert, Organist | | |
| | 20-3759 | |
| | ▽47-3759 | |
| BROWN BABY BLUES (V.R.) Erskine Hawkins' Orch. | | |
| | 20-3742 | |
| | ▽47-3742 | |
| CANE BOTTOM CHAIR (V.R.) Ray McKinley and Some of the Boys | | |
| | 20-3769 | |
| | ▽47-3769 | |

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| CHINESE MULE TRAIN (V.R.) Spike Jones' City Slickers | | |
| | 20-3741 | |
| | ▽47-3741 | |
| COMIN' THRU THE RYE Tommy Dorsey's Orch. | | |
| | 20-3757 | |
| | ▽47-3757 | |
| DID A TEAR FALL (V.R.) Freddy Martin's Orch. | | |
| | 20-3748 | |
| | ▽47-3748 | |
| DON'T SAY GOODBYE Fran Warren | | |
| | 20-3738 | |
| | ▽47-3738 | |
| FASCINATION The Melachrino Strings | | |
| | 20-3739 | |
| | ▽47-3739 | |
| FISHTAIL Erskine Hawkins' Orch. | | |
| | 20-3742 | |
| | ▽47-3742 | |
| FRANKIE CARLE PLAYS FRANK LOESSER MY DARLING, MY DARLING; TWO SLEEPY PEOPLE; I WISH I DIDN'T LOVE YOU SO; SPRING WILL BE A LITTLE LATE THIS YEAR; ONCE IN LOVE WITH AMY; MOON OF MANAKOORA | | |
| | P-280 | 3.25 |
| | ▽WP-280 | 2.30 |
| FRANKIE CARLE'S SWEETHEARTS NOLA; OH MARIE; PEG O' MY HEART; EMALINE; DINAH; I WONDER WHAT'S BECOME OF SALLY | | |
| | P-283 | 3.25 |
| | ▽WP-283 | 2.30 |
| GENE KRUPA PLAYS "FATS" WALLER AIN'T MISBEHAVIN'; HANDFUL OF KEYS; HONEY-SUCKLE ROSE; BLACK AND BLUE; I'VE GOT A FEELING I'M FALLING; BLUE, TURNING GREY OVER YOU | | |
| | P-281 | 3.25 |
| | ▽WP-281 | 2.30 |
| GIANNINA MIA Ralph Flanagan's Orch. | | |
| | 20-3762 | |
| | ▽47-3762 | |
| HO HUM, IT'S SPRING Fran Warren | | |
| | 20-3738 | |
| | ▽47-3738 | |
| HOO-DEE-DOO Perry Como and The Fontane Sisters | | |
| | 20-3747 | |
| | ▽47-3747 | |
| I DIDN'T KNOW WHAT TIME IT WAS The Fontane Sisters; Winterhalter's Orch. | | |
| | 20-3772 | |
| | ▽47-3772 | |
| I DON'T CARE IF THE SUN DON'T SHINE Tony Martin | | |
| | 20-3755 | |
| | ▽47-3755 | |
| I FOUND MY MAMA Milton Berle | | |
| | 20-3750 | |
| | ▽47-3750 | |
| I HADN'T ANYONE TILL YOU (V.R.) Tommy Dorsey's Orch. | | |
| | 20-3757 | |
| | ▽47-3757 | |
| I WANNA BE LOVED The Fontane Sisters; Winterhalter's Orch. | | |
| | 20-3772 | |
| | ▽47-3772 | |
| IF I HAD YOU ON A DESERT ISLAND (V.R.) Larry Green's Orch. | | |
| | 20-3726 | |
| | ▽47-3726 | |
| IF YOU WERE ONLY MINE Perry Como | | |
| | 20-3763 | |
| | ▽47-3763 | |
| I'LL KIWL YOU A MIWL-YUN TIMES Milton Berle | | |
| | 20-3750 | |
| | ▽47-3750 | |
| INDIANA MOON Dennis Day | | |
| | 20-3730 | |
| | ▽47-3730 | |
| JAVA JUNCTION Tex Beneke's Orch. | | |
| | 20-3752 | |
| | ▽47-3752 | |
| JOSHUA Ralph Flanagan's Orch. | | |
| | 20-3724 | |
| | ▽47-3724 | |
| JUKE BOX ANNIE Eddie Cantor, Lisa Kirk, Sammy Kaye's Orch. | | |
| | 20-3751 | |
| | ▽47-3751 | |
| KNEES UP, MOTHER BROWN (V.R.) Freddy Martin's Orch. | | |
| | 20-3748 | |
| | ▽47-3748 | |
| LAUNDROMAT SONG, THE Dennis Day with The Three Beans and A Peep | | |
| | 20-3730 | |
| | ▽47-3730 | |
| LET'S GO TO CHURCH Perry Como | | |
| | 20-3763 | |
| | ▽47-3763 | |
| LITTLE DARLIN', LITTLE ANGEL Mindy Carson with The Three Beans | | |
| | 20-3725 | |
| | ▽47-3725 | |
| LONESOME WHISTLE, THE (V.R.) Ray McKinley's Orch. | | |
| | 20-3769 | |
| | ▽47-3769 | |

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| LOVE CAN HURT YOU Juanita Hall | | |
| | 20-3760 | |
| | ▽47-3760 | |
| MONA LISA Dennis Day | | |
| | 20-3753 | |
| | ▽47-3753 | |
| MUSKRAT RAMBLE (V.R.) Phil Harris' Dixieland Syncopators | | |
| | 20-3723 | |
| | ▽47-3723 | |
| OLD PIANO ROLL BLUES, THE Eddie Cantor, Lisa Kirk, Sammy Kaye's Orch. | | |
| | 20-3751 | |
| | ▽47-3751 | |
| ON THE OUTGOING TIDE Perry Como | | |
| | 20-3747 | |
| | ▽47-3747 | |
| ON THE OTHER SIDE OF THE WATER Phil Regan | | |
| | 20-3729 | |
| | ▽47-3729 | |
| OUR LOVE STORY (V.R.) Tex Beneke's Orch. | | |
| | 20-3752 | |
| | ▽47-3752 | |
| PETER COTTONTAIL Fran Allison | | |
| | 20-3727 | |
| | ▽47-3727 | |
| PUT ON AN OLD PAIR OF SHOES Bradford and Romano | | |
| | 20-3740 | |
| | ▽47-3740 | |
| RAIN The Honeydreamers | | |
| | 20-3761 | |
| | ▽47-3761 | |
| RAINDROP SERENADE (V.R.) Claude Thornhill, Piano | | |
| | 20-3758 | |
| | ▽47-3758 | |
| RIDERS IN THE SKY (V.R.) Spike Jones' City Slickers | | |
| | 20-3741 | |
| | ▽47-3741 | |
| ROSES (V.R.) Sammy Kaye's Orch. | | |
| | 20-3754 | |
| | ▽47-3754 | |
| SAY YES MY LOVE Claude Thornhill, Piano | | |
| | 20-3758 | |
| | ▽47-3758 | |
| SCATTERED TOYS Phil Regan | | |
| | 20-3729 | |
| | ▽47-3729 | |
| SCOTTISH SAMBA, THE Irving Fields' Trio with The Three Beans and A Peep | | |
| | 20-3746 | |
| | ▽47-3746 | |
| SHANGRI-LA Juanita Hall | | |
| | 20-3760 | |
| | ▽47-3760 | |
| SHAWL OF GALWAY GREY, A Dennis Day | | |
| | 20-3753 | |
| | ▽47-3753 | |
| SPRING MADE A FOOL OF ME Tony Martin | | |
| | 20-3756 | |
| | ▽47-3756 | |
| SPRING WILL BE A LITTLE LATE THIS YEAR (V.R.) Ralph Flanagan's Orch. | | |
| | 20-3724 | |
| | ▽47-3724 | |
| STARS AND STRIPES FOREVER Ralph Flanagan's Orch. | | |
| | 20-3762 | |
| | ▽47-3762 | |
| STARS ARE THE WINDOWS OF HEAVEN Fran Allison | | |
| | 20-3727 | |
| | ▽47-3727 | |
| STAY WITH THE HAPPY PEOPLE Don Cornell | | |
| | 20-3749 | |
| | ▽47-3749 | |
| SWEETHEART SEMICOLON The Honeydreamers | | |
| | 20-3761 | |
| | ▽47-3761 | |
| SYMPHONY OF SPRING (V.R.) Hugo Winterhalter's Orch. | | |
| | 20-3737 | |
| | ▽47-3737 | |
| TAKE HER TO JAMAICA Irving Fields' Trio with The Three Beans and A Peep | | |
| | 20-3746 | |
| | ▽47-3746 | |
| TELL HER YOU LOVE HER (V.R.) Vaughn Monroe's Orch. | | |
| | 20-3773 | |
| | ▽47-3773 | |
| THANKS, MISTER FLDRIST (V.R.) Vaughn Monroe's Orch. | | |
| | 20-3773 | |
| | ▽47-3773 | |

ANNOUNCED APRIL



| | | |
|--|----------|--|
| THRILL IS GONE, THE Tony Martin | | |
| | 20-3756 | |
| | ▽47-3756 | |
| TIDDLEY WINKIE WDD (V.R.) Sammy Kaye's Orch. | | |
| | 20-3754 | |
| | ▽47-3754 | |
| VALENCIA Tony Martin | | |
| | 20-3755 | |
| | ▽47-3755 | |
| VIE EN ROSE, LA The Melachrino Strings | | |
| | 20-3739 | |
| | ▽47-3739 | |
| WALK WITH A WIGGLE (V.R.) Phil Harris' Dixieland Syncopators | | |
| | 20-3723 | |
| | ▽47-3723 | |
| WHY DD THEY ALWAYS SAY NO Bradford and Romano | | |
| | 20-3740 | |
| | ▽47-3740 | |

NEW RCA LONG 35 RECO

| | | |
|--|---------|------|
| AMERICAN IN PARIS, AN (Gershwin) and BILLY THE KID (Ballet Suite) (Copland) Leonard Bernstein conducting RCA Victor Symph. Orch. | | |
| | LM-1031 | 4.85 |
| BALLET MUSIC OF DELIBES (Goppelia and Sylvia) Indianapolis Symph. Orch., Se- vitzky, Cond., LM-1032 | | |
| | | 4.85 |
| CHILDREN'S CORNER SUITE (Debussy- Caplet) Leopold Stokowski and his Symph. Orch. | | |
| | LM-9 | 4.45 |
| CONCERTO FOR PIANO AND ORCHESTRA No. 2, IN B-FLAT, Op. 19 (Beethoven) William Kapell, Pianist; NBC Symph. Orch., Golschmann, Cond., LM-12 | | |
| | | 4.45 |
| CONCERTO FOR PIANO AND ORCHESTRA No. 1, IN E MINOR, Op. 11 (Chopin) Alexander Brailowsky, Pianist; RCA Victor Symph. Orch., Stein- berg, Cond., LM-1020 | | |
| | | 5.45 |
| CONCERTO FOR PIANO AND ORCHESTRA No. 1, IN B-FLAT MINOR, Op. 23 (Tchaikovsky) Artur Rabinstein, Pianist; Minneapolis Symph. Orch., Mitropoulos, Cond. | | |
| | LM-1028 | 4.85 |
| MASQUERADE (Symphonic Suite) (Khat- chaturian) and THE NUTCRACKER, SUITE No. 2 (Excerpts from the Ballet) (Tchaikovsky) Boston Pops Orch., Fiedler, Cond. | | |
| | LM-1029 | 4.85 |
| Moet No. 3: JESUS, DEAREST MASTER (J. S. Bach) (Eng. by Drinker) Robert Shaw conducting RCA Victor Choral and Orch. | | |
| | LM-11 | 4.45 |
| NUTCRACKER SUITE, Op. 71a (Tchaikovsky) Phila. Orch., Ormandy, Cond. | | |
| | LM-8 | 3.85 |
| DRPHEUS (Stravinsky) Igor Stravinsky conducting RCA Victor Symph. Orch. | | |
| | LM-1033 | 5.45 |
| OVERTURE TO MANFRED, Op. 115 (Schumann) and OVERTURE TO CON- SECRATION OF THE HOUSE, IN C, Op. 124 (Beethoven) Arturo Toscanini and NBC Symph. Orch. | | |
| | LM-6 | 4.45 |
| QUARTET IN G MINOR, Op. 10 (Debussy) The Paganini Quartet | | |
| | LM-3 | 4.45 |

RECORD RELEASES

This Symbol Refers to  RCA VICTOR 45 RPM RECORDS

3 THROUGH MAY 1

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List Price
78 RPM records 75¢ each
45 RPM records 65¢ each
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- BELOVED ONE—Waltz (V.R.)**
Lawrence Duchow's Red Raven Orch.
25-1159
▽51-0071
- BROKEN-DOWN MERRY-GO-ROUND (V.R.)**
Ernie Benedict's Polkateers 25-1153
▽51-0060
- CAN-CAN GIRL—Polka**
Joe Biviano, Accordionist 25-1157
▽51-0069
- CIRCUS POLKA, THE (V.R.)**
Bernie Wyt's Polka Band 25-1154
▽51-0061

- ELMER'S POLKA**
Johnny Vadnal's Orch. 25-1156
▽51-0068
- GIRL-A BOY-A DREAM (V.R.)**
Johnny Vadnal's Orch. 25-1156
▽51-0068
- HAYRIDE WALTZ, THE (V.R.)**
Lawrence Duchow's Red Raven Orch.
25-1155
▽51-0063
- HELENA WALTZ**
Six Fat Dutchmen 25-1158
▽51-0070
- HM HM A-HA—Polka (V.R.)**
Lawrence Duchow's Red Raven Orch.
25-1155
▽51-0063
- JOLLY PETER**
Lawrence Duchow's Red Raven Orch.
25-1119
▽51-0011
- OKEY DOKEY POLKA, THE (V.R.)**
Six Fat Dutchmen 25-1158
▽51-0070
- POPCORN POLKA (V.R.)**
Bernie Wyt's Polka Band 25-1154
▽51-0061
- TIC-TOC POLKA (V.R.)**
Ernie Benedict's Polkateers 25-1153
▽51-0060
- VINO, VINO (V.R.)**
Joe Biviano, Accordionist 25-1157
▽51-0069

COUNTRY • WESTERN

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- SONATA FOR PIANO IN C-SHARP MINOR, Op. 21, No. 2 ("Moonlight") (Beethoven) and SONATA FOR PIANO No. 12, IN F, K. 332 (Mozart)**
Vladimir Horowitz, Pianist
LM-1027 5.45
- SONATA FOR VIOLIN AND PIANO No. 1 (Bartók) Yehudi Menuhin, Violinist; Baller at Piano**
LM-1009 5.15
- SONATA FOR VIOLIN AND PIANO No. 5, IN F, Op. 24 ("Spring") (Beethoven) and SONATA FOR VIOLIN AND PIANO No. 8, IN C, K. 296 (Mozart)**
Jascha Heifetz, Violinist; Bay at Piano
LM-1022 5.15
- SYLPHIDES, LES (Chopin-Anderson and Bodge)**
Boston Pops Orch., Fiedler, Cond.
LM-10 3.85
- SYMPHONY No. 2, IN D, Op. 36 (Beethoven)**
San Francisco Symp. Orch., Monteux, Cond. LM-1024 4.85
- SYMPHONY No. 4, IN B-FLAT, Op. 60 (Beethoven) Sir Thomas Beecham, Bart., and London Philharmonic Orch.**
LM-1026 4.85
- SYMPHONY No. 5, IN C MINOR, Op. 67 (Beethoven) Boston Symp. Orch., Koussevitzky, Cond.**
LM-1021 5.45
- SYMPHONY No. 7, IN A, Op. 92 (Beethoven)**
Boston Symp. Orch., Munch, Cond. LM-1034 5.45
- SYMPHONY No. 3, IN F, Op. 90 (Brahms)**
Boston Symp. Orch., Koussevitzky, Cond. LM-1025 5.45
- SYMPHONY No. 41, IN C, K. 551 ("Jupiter") (Mozart) Arturo Toscanini and NBC Symp. Orch. and CONCERTO FOR BASSOON AND ORCHESTRA No. 1, IN B-FLAT, K. 191 (Mozart) Arturo Toscanini and NBC Symp. Orch., Leonard Sharrow, Bassoon LM-1030 5.45**
- SYMPHONY No. 8, IN B MINOR ("Unfinished") (Schubert) Boston Symp. Orch., Koussevitzky, Cond.**
LM-7 4.45
- SYMPHONY No. 4, IN F MINOR, Op. 36 (Tchaikovsky) Boston Symp. Orch., Koussevitzky, Cond.**
LM-1008 5.15

- BLAME IT ALL ON NASHVILLE (V.R.)**
Pee Wee King's Golden West Cowboys 21-0307
▽18-0307
- CHOC-LATE ICE CREAM CONE**
Rosalie Allen 21-0305
▽18-0305
- DOES THE SPEARMINT LOSE ITS FLAVOR**
Homer and Jethro 21-0308
▽18-0308
- EAGLE'S HEART, THE**
Sons of the Pioneers 21-0306
▽18-0306
- EMPTY PROMISE, AN**
Dolph Hewitt 21-0311
▽18-0311
- HEART OF STONE, A**
Dale Evans 21-0310
▽18-0310
- I'M MOVING ON**
Hank Snow (The Singing Ranger) 21-0328
▽18-0328
- JESUS HITS LIKE THE ATOM BOMB**
Johnnie and Jack 21-0314
▽18-0314
- KISSING DANCE, THE (V.R.)**
Pee Wee King's Golden West Cowboys 21-0307
▽18-0307
- LET'S GO TO CHURCH**
Slim Whitman and Dolores Watson 21-0313
▽18-0313
- LOCK, STOCK AND BARREL**
Dale Evans 21-0310
▽18-0310
- MAIN STREET BREAKDOWN**
Chet Atkins 21-0329
▽18-0329
- MY DOLLY HAS A BROKEN HEART**
Rosalie Allen 21-0305
▽18-0305
- PRETTY PLEASE LOVE ME (V.R.)**
Spade Cooley's Band 21-0309
▽18-0309
- ROSES**
Sons of the Pioneers 21-0306
▽18-0306

- RUBBER KNUCKLE SAM**
Texas Jim Robertson 21-0304
▽18-0304
- TELL HER YOU LOVE HER**
Elton Britt and Rosalie Allen 21-0312
▽18-0312
- TEXAS STAR (V.R.)**
Spade Cooley's Band 21-0309
▽18-0309
- THERE'S A RAINBOW IN EV'RY TEARDROP**
Slim Whitman 21-0313
▽18-0313
- TOO MUCH SINNING**
Johnnie and Jack 21-0314
▽18-0314
- UNDER THE HICKORY NUT TREE**
Chet Atkins 21-0329
▽18-0329
- WEDDING BELLS WILL NEVER RING AGAIN**
Texas Jim Robertson 21-0304
▽18-0304
- WHEN A DREAM IS BROKEN IN TWO**
Dolph Hewitt 21-0311
▽18-0311
- WITH THIS RING I THEE WED**
Hank Snow (The Singing Ranger) 21-0328
▽18-0328
- WRITTEN GUARANTEE**
Rosalie Allen and Elton Britt 21-0312
▽18-0312
- YOU TELL HER, I STUTTER**
Homer and Jethro 21-0308
▽18-0308

RHYTHM • BLUES SPIRITUALS

List Price
78 RPM records 75¢ each
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- ANY TIME YOU RING MY BELL**
Arbee Stidham 22-0083
▽50-0083
- DUST MY BROOM**
Arthur "Big Boy" Crudup 22-0074
▽50-0074
- FOOL HASN'T GOT A CHANCE, A**
Big John Greer 22-0076
▽50-0076
- GOLD AIN'T EVERYTHING (V.R.)**
Gene Gilbeau's Orch. 22-0070
▽50-0070
- I'LL NEVER DO THAT AGAIN**
Big John Greer 22-0076
▽50-0076
- LET MY DREAMS COME TRUE**
Arbee Stidham 22-0083
▽50-0083
- MISERY BLUES (V.R.)**
Johnny Moore's Three Blazers 22-0073
▽50-0073
- ROCK WITH IT (V.R.)**
Johnny Moore's Three Blazers 22-0073
▽50-0073
- UP THE HILL WITH "JEEP"**
Gene Gilbeau's Orch. 22-0070
▽50-0070
- YOU KNOW THAT I LOVE YOU**
Arthur "Big Boy" Crudup 22-0074
▽50-0074

INTERNATIONAL

List Price
78 RPM records 75¢ each
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unless otherwise noted

- CROATIAN**
- OJ JOVANE**
MARICE MARO
Balkan Tamburitza Orch. 25-3071
▽53-5502

FRENCH-CANADIAN

- UNE GUITARE ET UN COWBOY QUI CHANTE**
JE T'AIME MON AMOUR
Willie Lamothe 26-7018
▽53-1002

GREEK

- AS ME KRINI I KINONIA**
Georgakopoulos and Tsaousakis
XANTHIA MOU GHOISSA
Georgakopoulos and Tatassopoulos 23-8239

- ESY THASE PANDA T'ONIRO MOU**
Mary Law
ALLOHA—Rumba
Eya Stil 26-8237
- ME TOU HELMOU TA ELATA—Tsamiko**
CHORITATISA—Kalamatiano
K. Prenda and R. Abatzis 26-8210

HEBREW-JEWISH

- BARVOT HANEGEV**
ARTZENU HAKTANTONET
Hanna Kipnis 25-5101
▽53-2504

- HAIMISH MEMORIES**
MANANA
Mickey Katz' Kosher Jammers 25-5100
▽53-3543

ITALIAN

- ARRIVEDERCI A NAPOLI**
LUCIANELLA
Eva Nova 25-7136
- MARECHIARE**
TORNA A SURIENTO
Gino Bechi 25-7135
- TUTTI E BELLO—Fox Moder.**
E CADUTA LA TORRE DI PISA—Valzer Allero
Nino Gatti 25-7137
▽53-1001

LATIN-AMERICAN

- ABRÁZAME ASÍ—Blues**
POR QUÉ NEGAR—Canción Bolero
Pedro Vargas 23-1595
▽51-5096

- APURRUÑANDO—Guaracha**
NUEVO BE-BOP, EL—Guaracha
Orlando Guerra 23-1590
- ARAÑA PELÚA, LA—Porro Guaracha**
MONTEVIDEO—Bolero Mambo
Johnny López 23-1582
- CAIMÁN, ENAMORADO, EL—Guaracha**
FANTASÍA—Colcro Son
Julio Ardino 23-1572
▽51-5084

- DE SAN ANTONIO A MONTERREY—Polca**
LÁGRIMAS DE VINO—Vals
Lorenzo Caballero 23-1600
▽51-5101

- ES BUENO CANUTO—Son Montuno**
LO QUE ES AMAR...—Bolero Son
Miguel Matamoros 23-1589
▽51-5092

- LLORÓN, EL—Porro Guaracha**
PALESTINA—Lamento
José Ramírez 23-1596
▽51-5097

- LUZ ELÉCTRICA—Ranchera**
JUNTOS LA CORRIMOS
Trompas y Greñas 23-1594
- MÚSICA, MÚSICA, MÚSICA—Fox Trot**
EL GRITO DEL GANSO LDCO
Miguel Salas 23-1561
▽51-5060

- OREJA DE ORO—Pase doble**
LA BRUJA—Jota
Manuel Pineda 23-1592
▽51-5094

- PADRE NUESTRO**
AVE MARÍA
Pedro Vargas 23-1574
▽51-5071

- POR SIEMPRE TE HE DE QUERER—Bolero**
ME VOY—Bolero
Fernando Rosas 23-1593
▽51-5095

- RUMBÓN DE LUYANO, EL—Guaguancó**
RECUERDA AQUELLA NOCHE—Bolero
Arsenio Rodríguez 23-1591
▽51-5093

- TÚ NO SABE HABLAR—Son Montuno**
SOY FELIZ—Bolero Mambo
Angel Rosa 23-1552

- YA ME CANSÉ DE TI—Bolero**
NO DIGAS MENTIRAS—Bolero
Pepe Reyes 23-1598
▽51-5099

POLISH

- KUMOTER POLKA (V.R.)**
OZENIL SIE MACIEK (V.R.)
Henry Mocarisky's Orch. 25-9222
▽53-4504

All prices shown are suggested list, subject to change without notice and exclusive of state and local taxes. Federal excise tax is included in the prices of 33 1/3 Long Play records (LM series); 78 RPM Popular album sets (P, K, HJ, and S series); and 78 RPM Red Seal album sets (DM, DMC, DV, and DC series) except two-record envelope sets. All other prices do not include Federal excise tax.

VICTOR

1/3
PLAY
RDS

The POPULAR PICTURE

a page of popular record reviews



Guest
Reviewer

Tommy Dorsey

RCA Victor sent me a stack of records and asked me to listen to them, jot down my impressions and send them along. Well, I've done just that and of the whole group I have one thing to say: anymore you hear people saying things like, "They don't make records like they used to years ago." Well, this group of discs convinces me that the answer to that should be, "That's right, they make them better."

GENE KRUPA PLAYS FATS WALLER—Ain't Misbehavin', Handful of Keys, Honeysuckle Rose, Black and Blue, I've Got a Feeling I'm Falling & Blue, Turning Grey Over You. This is another in that Designed for Dancing series of albums and for my money it's really fine. Gene puts down a terrific beat, as everybody knows, only on these records it's especially fine and just right for dancing.

FRANKIE CARLE PLAYS FRANK LOESSER—My Darling, My Darling, Two Sleepy People, I Wish I Didn't Love You So, Spring Will Be a Little Late This Year, Once in Love with Amy, Moon of Manakoora. Frank Loesser, as these titles show, is one of the most gifted and active songwriters around today. Frankie Carle, in this Designed for Dancing album, has just the right instrumental touch for these wonderful tunes.

FRANKIE CARLE'S SWEETHEARTS Nola, Oh Marie, Peg O' My Heart, Emaline, Dinah, I Wonder What's Become of Sally. This makes two new albums for Frankie, who's just joined the RCA Victor list of artists. These standards come out new and fresh under his light, interpretive touch.

AL GOODMAN—Selections from the Chocolate Soldier (Album). For relaxed playing of music like this nobody can beat Goodman. Those fine, full sounds, the sweep of all those strings is just right on songs like "The Letter Song," "My Hero," "Falling in Love," "Sympathy," "Forgive," "Seek the Spy" and "The Chocolate Soldier."

TOMMY DORSEY Comin' Thru the Rye & I Hadn't Anyone Till You. We turned arranger Billy Finegan loose on the first side and he gave us an arrangement which is really great. There are a lot of unusual instrumental effects that we hope you'll like: some nice things between clarinet and brass that I think the boys in the band did a good job on. The other side is the old Ray Noble tune and our new singer, Johnny Amoroso, turned in a fine job.

RALPH FLANAGAN—Stars and Stripes Forever. This one really moves right along! And catch Ralph's rippling piano underneath all those fast moving sounds. A great arrangement, cleanly and enthusiastically played.

PERRY COMO—Let's Go to Church & If You Were Only

Mine—Hoop-Dee-Deo & On the Outgoing Tide. Four fine Como sides. Perry seems to grow better all the time, more mellow with each new record. The "Hoop-Dee-Deo" thing is completely different from anything Perry's ever done before. It's a polka, and Perry makes it bounce. "Let's Go to Church" is one of the most beautiful ballads to come along in a long, long time. And you *know* what Perry does with a ballad.



The swing's to "45"
Plug in attachment

TONY MARTIN—Valencia & I Don't Care If the Sun Don't Shine. I'm sure you'll all remember the fine record Tony made of "There's No Tomorrow." Well this one is right in the same groove. An old tune, brought up to date by Tony's big, pleasing voice. It takes a real singer to put this one across and Tony does it. The other side is a change of pace: a gently rocking thing with a clever lyric.

SPIKE JONES—Chinese Mule Train & Riders in the Sky. This gang of Oriental buckaroos leaves me breathless—from laughing and from trying to figure out what "Fleddy" Morgan is talking about on the first side. The Jones boys outdo themselves on this one and I predict you're going to be hearing a lot of it on your local disc jockey's show.

TEX BENEKE—Java Junction. You'll recognize the tune for this one as the "Coffee Time" of a couple of years ago. Tex's version is instrumental with a nice beat and some of the greatest Beneke tenor sax I've ever heard. He shows more musicianship and imagination on this record than any dozen tenormen I can think of who are working with bands today.



The swing's to "45"
Complete phonograph

MILTON BERLE—I Found My Mama. Only Milton could get himself into a scrape like this. He baby sits with triplets (on the record their voices are two harmonicas and a kazoo) and he tries to keep them quiet. You can imagine what happens, but don't, go listen to the record for laughs.

EDDIE CANTOR, LISA KIRK AND SAMMY KAYE—The Old Piano Roll Blues. Three million dollars worth of talent, that's what it is, and that's what it sounds like on this rollicking, old fashioned sounding novelty. Get that nickelodeon piano!

FRAN WARREN—Don't Say Goodbye. Fran is one of the finest voices and the best stylists I know of and here she takes a good tune and puts individuality and persuasion into it. The background has a Latin sound that fits very well with Fran's voice and the tune.

SAMMY KAYE—Roses. Sammy just had a terrific success with a tune called "Room Full of Roses." Tim Spencer, the lad who wrote that one, also composed this. It's a slow and romantic thing and Sammy puts his vocal group, The Kaydets, to work on it. It's a very pretty thing.



The swing's to "45"
Victrola 9Y51

SONS OF THE PIONEERS—Roses. The above mentioned Tim Spencer heads this group and here we have the writer singing his own number. This is rather different for the Sons for this record has not a trace of the western flavor they usually inject into their discs. It's smoothly and effectively sung.



MILTON BERLE:

'I Want My Mamma'

One day recently comic Milton Berle reported to RCA Victor's N.Y. recording studio and made two sides. "I Found My Mamma" and "I'll Kiwl You a Miwl-yun Times." As every television set owner in the nation knows, Berle is as funny to see as he is to hear. With this in mind PICTURE took several shots of Milton as he emoted through "I Found My Mamma." The photos appear below. The record is out now.



◀ **All right kiddies, stop your crying, stop your crying! Gosh, this is**

▶ **the last time Uncle Milte... takes a job as baby sitter for triplets!**



▶ **Let's play a game... And everywhere that Mary went, the lamb was sure...**



▶ **Please go to sleep children, Uncle Milte begs you, Please, Please...**



FREDDY MORGAN & SPIKE & SHAGGIEST MULE EXTANT

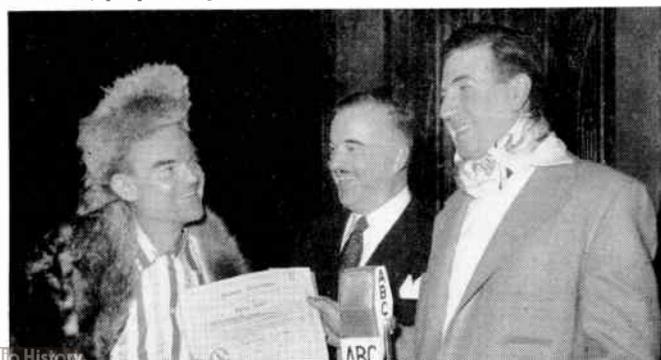
Spike Rides Again

The above photo was taken immediately after Spike Jones recorded his latest pair of epics, "Chinese Mule Train" and "Riders in the Sky." On the record Spike and his full caravan of mule riding madmen stampede two tunes lately given dramatic and highly successful readings by other, more devout artists. The tunes seem none the worse for the ride, but during the recording the mules grew more shaggy, wilting noticeably with each new Jones sound effect.

Spike is proud of the job he did on "Mule Train" and "Riders in the Sky." He is also proud of his "Charleston" album in the Designed for Dancing series, for Jones was one of the first to realize that the Charleston is on its way back and that new recordings of Charleston music are in heavy demand.

In late May, Spike winds up his current "Musical Depreciation Revue" tour with dates in Canada. From there he returns to Coast for a well earned rest.

HONORARY DEGREE of "Doctor of Frustration" is presented to Spike by Don McNeil on "Breakfast Club" broadcast. Rousseau Van Voorhies, perpetual president of "The Boswell Institute," looks on.





FREDDY MARTIN SURVEYS DANCE CROWD

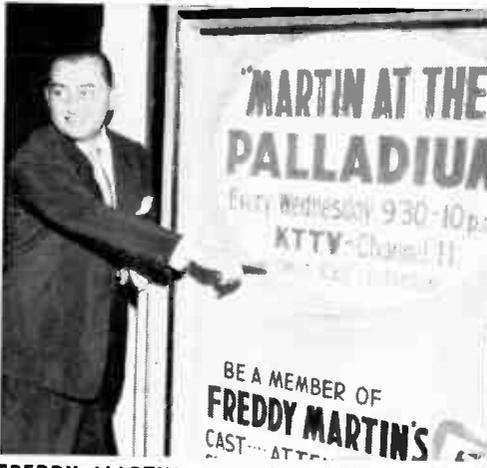
TV GOES DANCING

Last December, the Palladium in Hollywood decided to try something a little different in the way of a television show. Freddy Martin was appearing there and the management reasoned that a lot of people would like to bring not only Freddy's music but also the feeling of a dance right into their own homes. So a large towerlike platform for TV cameras (see opposite) was constructed right on the dance floor. At first they thought that the platform would only get in the way of the customers but later it turned out that the dancers at the Palladium thought it fine to be seen on television. People at home wrote to say that they felt as if they were right at the dance. As a result of the experiments, a new kind of video show was born and has become a regular feature each week over KTTV, Hollywood.

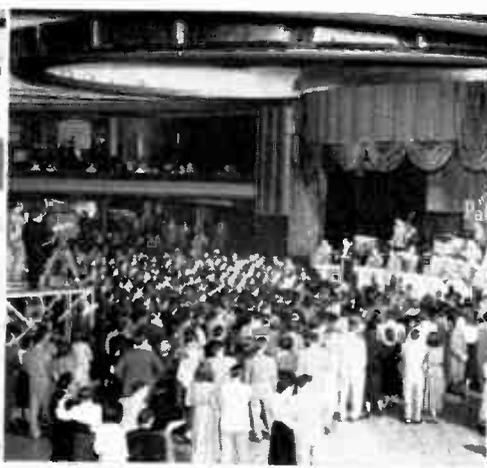


CLAUDE THORNHILL GETS TV VIEW

FREDDY MARTIN AND CLAUDE THORNHILL DREW VAST CROWDS WITH TV SHOW



FREDDY MARTIN returned to Palladium recently and was seen again on television show which started when he played there last December. (Freddy's new disc: "Knees Up, Mother Brown.")



CLAUDE THORNHILL (below) followed Freddy into Palladium. He's seen presenting Mrs. Nelson Steffan with "45" phono and album. She won ballroom dancing contest. (New disc: "Raindrop Serenade.")





A BOSTON AUDIENCE SITS AND EATS AND DRINKS AND SMOKES AS IT LISTENS TO A POPS CONCERT

SHIRT SLEEVES SYMPHONIES

The Boston Pops is the granddaddy of them all

Whether or not they may know it, people, in this country, who relax on a warm summer's evening at a pops concert, owe a debt of gratitude to the Boston Pops, for that is where the idea originated, sixty-five years ago.

Long before people were crowding into the Lewisohn Stadium in New York, the Robin Hood Dell in Philadelphia, the Hollywood Bowl, Ravinia Park in Chicago, the Shell in Aspen, Colorado, and many others, Boston audiences were spending their summer evenings with music.

And to this day, there is something a little different about the way the Boston Pops goes about presenting their concerts. The slanting floor of Symphony Hall is made flat, the regular

seats are removed and tables and chairs installed. While they listen, people drink beer or the famous "Pops Punch" (originated in Prohibition days) and smoke. Everything is relaxed and pleasant; there are periods of "community sing" and times when, at intermission, groups of students from Harvard or Holy Cross or any of the colleges in the Boston vicinity take over and sing their school songs.

This year's season of pops concerts are just getting under way, in Boston and elsewhere. At the Lewisohn Stadium proceedings are scheduled to begin in early June. William Kapell will appear there on June 22. Mischa Elman on the 24th, Nathan Milstein on the 26th. In July, Pierre Monteux will conduct from July 17 through 29.

SYMPHONY HALL is Boston landmark, was built fifty years ago. Below, conductor Arthur Fiedler works in Symphony Hall's music library. (New Boston Pops album: Luigini's "Ballet Egyptian.")



FIRST RADIO-TV AWARDS

One evening recently at the Waldorf in N.Y., 800 members of the radio and television industry staged a mammoth meeting. The purpose of the gathering was to award trophies similar to Hollywood's "Oscar" to deserving radio and television talent.

In what promises to be a yearly event, awards were made in 28 categories. Each winner was presented with a "Michael."

Among those who took first place were several "naturals": Jack Benny, Walter Winchell, Bing Crosby, etc. But there were also several comparatively new faces who took top honors. Milton Berle, while an old hand at radio, did not come into his own until his television program began a couple of years ago. He emerged as the top television comedian of the year. Before television became popular "Kukla,



MILTON BERLE, ED SULLIVAN AND FRAN WARREN HOLD "MICHAEL" TROPHIES

and Ollie" were unknown. This program placed first in the best Children's Television Program category. It was also one of the three best Programs of the Year in a general television category. Its producer-director, Burr Tillstrom, was one of the three top in that section. An-

other new-comer to score was singer Fran Warren, who added still another laurel to her collection by being named one of the most promising personalities in either radio or television. (Fran's new record for RCA Victor: "Ho Hum, It's Spring" and "Don't Say Goodbye.")



KERRY DRAKE, comic strip by artist Alfred Andriola, recently carried panel showing hero and heroine watching "Kukla, Fran—"



FRAN ALLISON is Fran in "Kukla, Fran and Ollie." Her first record pairs "Peter Cottontail" & "Stars Are the Windows of Heaven."



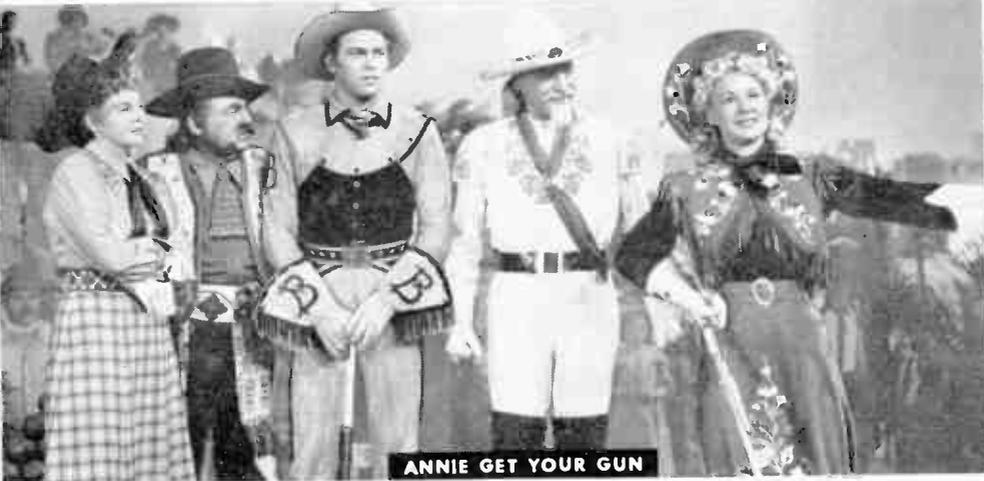
BURR TILLSTROM, producer-director of show, worked on program idea for years before television came into general use.



THE DAUGHTER OF ROSIE O'GRADY

JUNE HAVER and Gordon MacRae are again starred together in a Technicolor musical which is all about show business. June is the daughter of a man (James Barton) who hates the theater, even

though he was once a part of it. Gordon plays the operator of a variety restaurant. Outstanding new number in the film is "As We Are Today," which has been recorded by Hugo Winterhalter.



ANNIE GET YOUR GUN

BETTY HUTTON is Annie Oakley in film version of Irving Berlin's show. Howard Keel, Louis Calhern, J. Carrol Naish, Edward Arnold, Keenan Wynn and Benay Venuta are also in cast. Disc hits from

movie: the Sons of the Pioneers' "Let's Go West Again," Al Goodman's album of show's score, Perry Como's "They Say It's Wonderful" and Freddy Martin's "Doin' What Comes Naturally."



NANCY GOES TO RIO

JANE POWELL, Ann Sothern, Barry Sullivan, Carmen Miranda and Louis Calhern are in this new musical. New record from the picture is Wayne King's version of "Time and Time Again."



ARMS AND THE GIRL

NANETTE FABRAY and new French star Georges Guetary are starred in the Theater Guild's Broadway show, "Arms and the Girl." James Melton has disc of "A Plow, a Cow and a Frau," from score.

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