

RCA VICTOR
PICTURE
RECORD REVIEW



TONY MARTIN

IN THIS ISSUE



IRVING KOLOBIN on FIRST GRAMOPHONE CO. NEW SPEEDS RELEASE

September, 1952

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

THE COVER STORY

Tony Martin, this month's cover subject, will be packing his bags and leaving for Canada about the time this is published. On August 22 Tony will be the featured star of Toronto's big Canadian National Exposition. Martin, who had to cancel other appearances to make the date, will be the only American on the bill.

Tony's steady stream of big selling RCA Victor records is continuing to roll right along. Currently swelling the tide is the Martin rendition of Sigmund Romberg's "Some Day." Backing it up is "Luna Rossa," an Italian import that has been popular in that country for some time. Following a pattern that has become fairly routine for all new Martin discs, "Some Day" was on the market for only three weeks when it jumped into the number two spot on RCA Victor's list of best selling records.

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LICIA ALBANESE sings selections from "Madama Butterfly" and "La Bohème" on 2 "Extended Play" discs.



MARIAN ANDERSON is heard in "Ave Maria" and 3 other Schubert songs on one new Extended Play recording.



ALEXANDER BRAILOW-SKY performs four Chopin waltzes on one disc in first EP record release.



JASCHA HEIFETZ is heard in performances of two Beethoven "Romances" on a new "Extended Play" disc.



VLADIMIR HOROWITZ plays 5 Chopin Mazurkas on 1 EP disc, on another piano music of Liszt and Mendelssohn.



JOSÉ ITURBI is represented in EP release with two discs, one with 4 selections, one with 3.



JAN PEECE sings four arias on one EP disc: "O Paradiso," "Cielo è mar," "Recondita Armonia" and one other.



EZIO PINZA is heard in "Ella giammai m'amo," "Dormiro sol nel manto mio regal" and one other on EP disc.



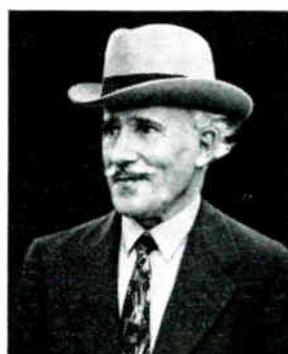
FRITZ REINER conducts on 2 EP discs: "Midsummer Night's Dream" music and "Carmen."



LEOPOLD STOKOWSKI conducts four selections from the "Nutteracker Suite" on one 45 RPM EP recording.



GLADYS SWARTHOUT sings "Oh Promise Me," "Bless This House," "At Dawning" and "The Lord's Prayer".



ARTURO TOSCANINI conducts the NBC symphony Orchestra on three new Extended Play discs.



GIUSEPPE di STEFANO sings on "Selections from La Bohème" EP disc.



MISCHAELMAN plays "Traumerel", "Album Leaf", "Minuet in G" by Beethoven and one other on one EP record.



ARTHUR FIEDLER conducts the Boston Pops Orchestra on fourteen records in the first release of new EP discs.



THE FIRST PIANO QUARTET plays Tchaikovsky's "Waltz of the Flowers," "Waltz in E-Flat" by Chopin and Sarasate's "Gypsy Airs" on EP disc. New discs play up to 8 minutes a side.



SERGE KOUSSEVITSKY (dec.) conducts the Boston Symphony on an EP.



JAMES MELTON is heard on "Selections from Madama Butterfly" disc. EP's are \$1.50, exclusive of taxes.



NATHAN MILSTEIN plays Mozart's "Adagio in E" and "Rondo in C" on one EP. New records are out now.



PIERRE MONTEUX conducts the San Francisco Symphony in Debussy's "Images for Orchestra, Set III." Patrice Munsel (right) sings four Strauss Waltzes on one Extended Play record.



MORE FOR LESS ON "45" EXTENDED PLAY RECORDS

There is something new in records.

The new kind of disc goes under the name of Extended Play—because that is precisely what it is. The playing surface of seven-inch forty-five RPM recordings has been extended until now up to eight minutes of music may be pressed on to one record side.

While this amounts to the equivalent of two records in one the suggested list price of Extended Play seven-inch discs is only \$1.50, before taxes. List price for standard 45 RPM Red Seal singles is \$1.10, before taxes.

The new kind of disc requires no special equipment for reproduction: Extended Play (EP) records play on standard 45 RPM or 3 speed "Victrolas" and attachments.

RCA Victor's first Extended Play Red Seal release is made up of 50 discs, all by top recording stars. Cuts and captions appearing on these two pages give some indication of the scope of RCA Victor's initial entry into this new record venture. For a complete list of merchandise in the first edition of Extended Play recordings, see pages 8 and 9 of this issue.



SIGMUND ROMBERG'S Orchestra, with the late composer conducting, is heard on 2 Extended Play recordings.



ARTUR RUBINSEIN plays 2 Chopin selections on one EP disc, and 4 encores on another. The Robert Shaw (right) Chorale sings 4 great choruses on one record, 5 songs on another.



HELEN TRAUBEL sings Wagner's "Elisabeth's Prayer" ("Tannhäuser") and "Liebstod" ("Tristan") on EP.



LEONARD WARREN sings four songs on one record, is also heard on "La Boheme" disc. Whittemore and Lowe are heard in four favorites from their famous "Two Grand" album.



The Swing Goes On

Ever since May, 1951 when radio and television station WFIL in Philadelphia decided to swing their record library to the 45 RPM system of recorded music, radio stations all over the nation have been joining the "Swing to 45."

Most recent swingers were New York's WNEW and Hollywood's KBIG. On this page are photographs showing the accompanying festivities.

Martin Block, known throughout the country for his "Make Believe Ballroom," opened his show by graphically demonstrating one of the important differences between conventional and 45 RPM discs. He played a 78 RPM pressing of Hugo Winterhalter's "Vanessa." Midway through the recording Block switched from the turntable on which the 78 was playing to one on which a 45 of "Vanessa" was spinning. As one listener put it, "It was like the orchestra had stepped into the living room, after having been



MARTIN BLOCK poses with his guests: Dinah Shore, Bibi Johns (behind Dinah), Perry Como, Eddie Fisher, Mindy Carson, Hugo Winterhalter (behind Mindy) and Paul Winchell and Jerry Mahoney. Winchell and Mahoney have a new disc of "I Scream for Ice Cream."

about a block from the house."

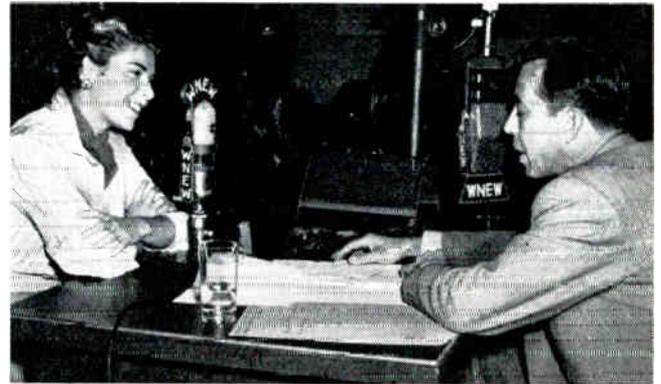
His demonstration over, Block got his program under way by having Perry Como come to his microphone. First Perry, then the rest of the recording stars pictured on this page, came forward and testified to the virtues of 45 RPM. They pointed out that the space saving feature of seven-inch discs make them ideal for apartment living, or any other kind of

living for that matter. Dinah Shore pointed out that the unbreakable vinyl plastic on which the records are pressed make it possible for people to "Have children and records at the same time."

For forty-five minutes Block played records on the 45 RPM speed and interviewed recording stars, all of whom put their enthusiastic stamp of approval on 45 RPM.



PERRY COMO and Eddie Fisher discuss 45 RPM with Block, Dinah Shore and Bibi Johns are in the background. Perry's newest record is "Sweethearts Holiday" and "My Love and Devotion." Latest Fisher RCA Victor disc is "Wish You Were Here" and "The Hand of Fate."



MINDY CARSON reminisces with Block about the time in May of '51 when she participated in the "Swing to 45" of radio and television station WFIL in Philadelphia. Mindy's latest RCA Victor record is "Come Out, Come Out, Wherever You Are" and "Ho-Ho."



KBIG, Hollywood, joined the "Swing to 45" about the same time as WNEW, New York. "Mr. Big," six foot ten-inch Carl Bailey, shows one of his favorite RCA Victor 45 albums to disc jockeys Gene McGehee (left) and John Haradon. Gene demonstrates how he feels about 78's when 45's are around.



DINAH SHORE and Martin Block talk about the improved quality of 45 RPM over conventional 78 RPM records. With the Peter King Singers, Dinah has a new RCA Victor record coupling "From the Time You Say Goodbye" with "West of the Mountains."

Horowitz' Anniversary

On January twelfth, 1953, Vladimir Horowitz will celebrate the twenty-fifth anniversary of his first American concert appearance with a performance of the Tchaikovsky First Piano Concerto, the same work he played in his first U. S. concert in 1928 at Carnegie Hall.

To observe this milestone in the career of the famous pianist, RCA Victor is this month issuing a new album in which Horowitz, with the RCA Victor Symphony under Fritz Reiner, performs the Beethoven "Emperor" Concerto. In recording the "Emperor" RCA Victor engineers employed the company's "New Orthophonic" technique designed to assure finished records with complete frequency range, ideal dynamic range, no loss of high-frequency response from the outside to the inside of the record, and quality equal in every respect to the original sound of the performance as it was recorded. The "Emperor" sessions took place at Carnegie Hall.

For the second time in less than a year the new recording brought together Horowitz and conductor Fritz Reiner in the making of a concerto recording. Last spring Reiner and Horowitz collaborated on the making of an album of the Rachmaninoff Concerto No. 3. Previously Horowitz had not recorded a concerto since 1941, when he made the Tchaikovsky Concerto No. 1 in B flat minor with Arturo Toscanini and the NBC Symphony. His only other American concerto recording was the Brahms Concerto No. 2, likewise made with Toscanini and the NBC Symphony.

Horowitz was first invited to appear with Toscanini in 1933 when the Maestro was conductor of the New York Philharmonic. At the time it was known that Toscanini did not look kindly on "name" soloists. It was during a rehearsal for this performance that Horowitz was introduced to the Maestro's daughter, Wanda. They were married in 1936.

In addition to the jubilee concert mentioned above Horowitz will play two additional New York concerts in his coming season. Following his three New York appearances Horowitz will embark on a thirty-seven concert coast-to-coast tour. Also arranged for are thirty-three concerts for his 1953-54 concert season.



HOROWITZ performs while Reiner conducts. "Emperor" recording marks the twenty-fifth anniversary of the pianist's first U. S. concert appearance. Horowitz became a U. S. citizen in 1942.



RECORDING the "Emperor" Concerto at Carnegie Hall Reiner, Horowitz and an orchestra member pause to discuss a play-back.

SPIKE JONES SITS FOR HIS PORTRAIT

Periodically most entertainers make it a point to visit their photographers, so that they will always have on hand up-to-date pictures for publicity purposes. When this happens the photographer in question is usually a very happy man, for a single sitting sometimes results in hundreds of copies of anywhere from half a dozen to twenty poses. The qualifying "usually" in the foregoing is in case the photographer has a client like Spike Jones, in which case his entire establishment is apt to be thrown into such a state of confusion that it takes days to get his staff back to normal operations.

The photographs appearing on this page offer eloquent evidence that a situation like this can exist. These are but five of a batch of fifteen pictures that Spike and his band of care-free music murderers recently had made to promote the latest edition of Jones' Musical Depreciation Revue, which is currently involved in several important engagements on the west coast.

Another involvement in which Jones and his City Slickers were recently caught up is an album entitled "Bottoms Up." In the album liner to the new polka collection Spike explains why he made the set: "Polkas have always been a type of music with universal appeal. To try to capture the lively spirit which polkas convey, and with the thought in mind that America is a great melting pot of all nationalities, I decided to



SPIKE STRIKES A POSE IN BEST CITY SLICKERS TRADITION

create a collection of polkas representing eight different countries. Furthering the good fellowship theme, I based each number on the popular phrase of each country which is the counterpart of the American toast, "Bottoms Up."



STRING SECTION of Jones' group consists of Dick Morgan (concert master), Freddy Morgan (second Yo-Yo), Sir Frederic Gas (third Yo-Yo). Polkas of America, England, France, Italy, Scotland, Ireland, Sweden and Germany are in new "Bottoms Up" collection.



POET AND PEASANT Overture number in Spike's Revue finds Jones and George Rock about to duel. Their seconds are Freddy Morgan and juggler Bill King. Spike's new Country Cousins group has a new record of "Hot Lips" and "Hotter Than a Pistol."



SLOPPY LAGOON routine is a tenderly sentimental number with Dick Morgan and Spike as the principals. "A Din Skal, a Min Skal" (Swedish Polka) and "Gesundheit Polka" (German) are available on a single record. Both are in "Bottoms Up" collection.



WAYNE-MARLIN TRIO is latest addition to Spike's troupe. Trio gives Jones an opportunity to display his Charles Atlas training. Slickers play the Construction Industries Exposition and Home Shows of Calif. at Inglewood between Aug. 22 and Sept. 1.

The POPULAR PICTURE

a page of popular record reviews



Guest
Reviewer

Ralph Flanagan

There's a wealth of fine records, to suit most any taste, in this latest batch of RCA Victor records. That's why I had such a good time listening to them, and also a good time writing about them. I know you'll feel the same way when you hear these new discs.

VAUGHN MONROE'S CARAVAN—*There I've Said It Again, Cool Water, Someday, Sound Off, Ballerina, On Top of Old Smoky, Red Roses for a Blue Lady & Riders in the Sky* (LPM-3048) Here on one record are all of Vaughn Monroe's important hits. Taken together this way they certainly make an impressive—and very enjoyable—listening session. Vaughn's consistently superior ability both as a bandleader and as a singer is the thing that impressed me about this.

FREDDY MARTIN—*Let's Dance Tonight—Heavenly Symphony, Tell Me, Echoes of Love, Wabash Blues, Parade of the Wooden Soldiers, Serenata, At Your Command & Let's Dance Tonight* (LPM-3047) A wonderful collection of tunes all played in dance tempo and featuring the vocals of Merv Griffin, the Martin Men and the Glee Club. Freddy's sweet style of playing is perfect for tunes like these. Wouldn't be surprised if one or more of these steps out as a hit on its own.

AL GOODMAN—*"Rio Rita" and "A Connecticut Yankee"—Rio Rita, My Heart Stood Still, Following the Sun Around, I Feel at Home with You, You're Always in My Arms, On a Desert Island with Thee, The Rangers' Song, & Thou Swell* (WK-1026) When it comes to music from the Broadway stage Al Goodman is number one in my book. You get the real feel of the theater when you listen to this collection of melodies from two of the all-time hits of the New York stage. Vocals by Earl Wrightson, Elaine Malbin and the Guild Choristers are tops.

ANDRE PREVIN—*The Story of a Piano—A Musical Narrative in 15 Scenes—Narrated by Hans Conreid* (LPM-3045) This is a wonderful idea! We follow, through the narration of Hans Conreid, the adventures of a piano, from the factory, to the showroom, to three concerts, to a bop night club, etc. This not only proves interesting and entertaining but also gives Andre Previn a great opportunity to show his wide musical horizon. He plays just about every kind of piano music imaginable in this collection and does them all expertly.

SAUTER-FINEGAN ORCHESTRA—*Doodletown Fifers & Azure Té* (20/47-4866) *Stop! Sit Down! Relax! Think! & Rain* (20/47-4867) I've always had a great deal of respect for both Eddie Sauter and Bill Finegan and would like to offer them my sincere congratulations on these their first two records as band-leaders. I found all four sides exciting. "Doodletown Fifers" is based on the old favorite, "Kingdom Comin'" and features some very tricky rhythm, with a bass drum, snares and a tuba. And wait until you hear the jazz flute choruses. On "Azure Té" a recorder, one of the oldest musical instruments in existence, is used for what I think is the first time in a popular record. The melody is hauntingly beautiful. "Stop!" is a rousing instrumental with some great trombone work by Kai Winding. "Rain" is the standard everyone's familiar with. Using a flute and triangle they get the effect of rain drops falling. Four great sides that should be big.

LILY ANN CAROL—*It's Been So Long & I Don't Know Any Better* (20/47-4852) Lily Ann is a singer who knows how to get a wealth of expression into a song, because of this these two numbers are perfect for her. "It's Been So Long" is the popular standard, the lyrics to which are especially meaningful. "I Don't Know Any Better" is a new, and very attractive ballad. Both sides, as I see it, should be successful.

THE BELL SISTERS with HENRI RENE—*Hang Out the Stars & Wise Little Echo* (20/47-4844) The first side is actually "The Blue Danube," played in a fast Latin tempo, with a set of English lyrics! And from that combination comes a record that looks very much like a hit to me. The girls employ their customary clipped singing style and the side comes off as a very infectious item. "Wise Little Echo" is a beautiful ballad, with Cynthia Bell singing in a charming, breathless fashion while Henri Rene supplies some of the best background music I've heard on a vocal record in a long time.

TONY MARTIN—*Some Day & Luna Rossa*—(20/47-4836) You can always depend on Tony to go all out on anything he sings. When the song happens to be a great one like Sigmund Romberg's "Some Day" all you can expect is a first rate record—and that's just what this is. "Luna Rossa" is an engaging Italian song that has been popular in Italy for some time. Martin sings it with great care and understanding.

EDDIE FISHER—*Wish You Were Here & The Hand of Fate* (20/47-4830) Even as I write this "Wish You Were Here," by Eddie is growing into a top song, so by the time you read this there's no question in my mind that it will be number one all over the country. The pleasant lilt of the title song from the new musical, and Eddie's relaxed approach to the number, are the things that are doing the trick. "The Hand of Fate" gives Eddie an opportunity to sing out dramatically. Since singing out dramatically is what has made Eddie a star, the side naturally emerges as a fine one.

RALPH FLANAGAN—*The Balboa & Espanharlem* (20/47-4861) These two instrumentals were a real joy to make, because they gave us the chance to swing out gladly on the first one, and then on the second to show that we can also play the slow kind of feelingful melody that this one is. "The Balboa" offered the opportunity for some fine solo work by some of the boys in the group and the other side is one in which teamwork is essential. I'd like to say a great big thanks to the RCA Victor engineers for the wonderful sound they gave us on these two sides.

SEPTEMBER 1952 RED SEAL

★ Denotes 33 1/3 rpm Long Play Records

GREAT COMBINATIONS

- MARIAN ANDERSON, Contralto**
GREGOR PIATIGORSKY, Cellist
 Carry Me Back to Old Virginia (Bland); My Old Kentucky Home (Foster)
- ROBERT MERRILL, Baritone**
YEHUDI MENUHIN, Violinist
 Nerves: Ombra mai fu (Largo) (Handel); In the Silence of Night, Op. 1, No. 3 (Rachmaninoff)
- JAN PEERCE, Tenor**
MISCHA ELMAN, Violinist
 Angel's Serenade (Serenata) (Braga); O Dry Those Tears (del Riego)
- EZIO PINZA, Bass**
NATHAN MILSTEIN, Violinist
 None but the Lonely Heart, Op. 6, No. 6 (Tchaikovsky); Calm as the Night (Böhm)
- RISE STEVENS, Mezzo-soprano**
MISCHA ELMAN, Violinist
 Tales of Hoffmann: Barcarolle (Offenbach); Elégie (Massenet)
 WDM-1703 6.00
 ★ LM-1703 5.45
- BOSTON POPS ORCHESTRA,**
ARTHUR FIEDLER, Conductor
GILBERT AND SULLIVAN OVERTURES
 The Mikado; The Pirates of Penzance; H.M.S. Pinafore; Iolanthe; The Yeoman of the Guard
 WDM-7006 4.90
 ★ LM-7006 4.45
 No Strings Attached (Hayman-Fiedler)
 Wing-Ding (Singer) 10-3890 1.10
 19-3890 1.10
- BOSTON POPS ORCHESTRA, FIEDLER, Conductor**
MINNEAPOLIS SYMPHONY ORCHESTRA,
ORMANDY, Conductor
 Music of Johann Strauss
 Wine, Woman and Song; Artists' Life; Emperor Waltz; The Blue Danube Waltz; The Gypsy Baron; Overture; Die Fledermaus; Overture; Acceleration Waltz (Previously released on 45 rpm WDM-145 and WDM-262)
 ★ LM-9025 5.45
- JASCHA HEIFETZ, Violinist**
LONDON SYMPHONY ORCHESTRA,
SARGENT, Conductor
 CONCERTO No. 1, IN G MINOR, Op. 26 (Brahms)
 WDM-9007 3.80
 ★ LM-9007 5.15
- VLADIMIR HOROWITZ, Pianist**
FRITZ REINER, Conductor
 "EMPEROR" CONCERTO No. 5, IN E-FLAT, Op. 73 (Beethoven)
 WDM-1718 4.90
 ★ LM-1718 5.45
- ARTURO TOSCANINI, Conductor**
NBC SYMPHONY ORCHESTRA
 SYMPHONY No. 4, IN E MINOR, Op. 98 (Brahms)
 WDM-1713 1.90
 ★ LM-1713 5.45

POPULAR

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

- MARIO ARMENGOL**
 Maria My Own Promise, Love..... 20-1837
 17-1837
- TONY BAVAR, Voc.**
 Blue Tango Possess Me..... 20-1872
 17-1872
- THE BELL SISTERS with HENRI RENE'S ORCHESTRA**
 Hang Out the Stars Wise Little Echo..... 20-1814
 17-1814
- FRANKIE CARLE, Piano**
 For Me and My Gal For Me and My Gal; Sweethearts on Parade; Two Hearts in Three-Quarter Time; Side by Side; You Were Meant for Me; You and I; I Don't Want to Walk Without You; Girl Is You, Boy Is Me
 ★ LPM-3059 3.00

- LILY ANN CAROL, Voc.**
 It's Been So Long I Don't Know Any Better..... 20-1852
 17-1852
- SAVANNAH CHURCHILL**
 Waiting for a Guy Named Joe Don't Worry 'Bout Me..... 20-1773
 17-1773
- EDDIE FISHER**
 Wish You Were Here The Hand of Fate..... 20-1830
 17-1830
- EDDIE FISHER with HUGO WINTERHALTER'S ORCHESTRA**
 I'm in the Mood for Love I'm in the Mood for Love; You'll Never Know; Hold Me; Everything I Have Is Yours; That Old Feeling; Full Moon and Empty Arms; Paradise; I've Got You Under My Skin disc: ★ LPM-3058 3.00
- RALPH FLANAGAN**
 The Balboa Espanbarlem..... 20-1861
 17-1861
- SUNNY GALE**
 Father Time I Laughed at Love..... 20-1789
 17-1789
- AL GOODMAN'S ORCHESTRA with EARL WRIGHTSON**
 "Rio Rita" and "A Connecticut Yankee" Rio Rita; Following the Sun Around; You're Always in My Arms; The Rangers' Song; Thou Swell; On a Desert Island with Thee; I Feel at Home with You; My Heart Stood Still ★ LK-1026 4.00
- SPIKE JONES' CITY SLICKERS**
 Bottoms Up Bottoms Up (V.R.); Santé (V.R.); Drink to the Bonnie Lassies (V.R.); A Din Skäl, A Min Skäl (V.R.); Gesundheit Polka (V.R.); Slanthe (V.R.); Salute (V.R.); Cheerio (V.R.)
 ★ LPM-3051 3.00

The following selections are all included on 33 1/3 rpm record LPM-3051

- A Din Skäl, A Min Skäl (V.R.)
 Gesundheit Polka (V.R.)..... 20-4731
- Bottoms Up (V.R.)
 Cheerio (V.R.)..... 20-4728
- Drink to the Bonnie Lassies (V.R.)
 Slanthe (V.R.)..... 20-4730
- Santé (V.R.)
 Salute (V.R.)..... 20-4729
- LISA KIRK, Voc.**
 If Your Heart is Breaking Boomerang..... 20-1869
 17-1869
- DOROTHY LOUDON**
 Ma-ma, Ma-ma Put the Kettle On Zing a Little Zong..... 20-1792
 17-1792
- THE MANHATTAN MERRYMAKERS**
 The Ocarina Polka (V.R.) 20-1815
 Forgive, Forget (V.R.)..... 17-1815
- FREDDY MARTIN'S ORCHESTRA**
 Let's Dance Tonight Let's Dance Tonight (V.R.); Tell Me (V.R.); Wabash Blues; Serenata (V.R.); At Your Command (V.R.); Parade of the Wooden Soldiers; Echoes of Love (V.R.); Heavenly Symphony (V.R.)
 ★ LPM-3047 3.00
- TONY MARTIN**
 Some Day Luna Rossa..... 20-1836
 17-1836
- VAUGHN MONROE**
 Learn to Lose (V.R.) 20-1850
 Dancing Girl (V.R.)..... 17-1850
- Vaughn Monroe's Caravan
 There! I've Said It Again (V.R.); Cool Water (V.R.); Someday (V.R.); Sound Off (V.R.); Ballerina (V.R.); On Top of Old Smoky (V.R.); Red Roses for a Blue Lady (V.R.); Riders in the Sky (V.R.)
 ★ LPM-3048 3.00
- BUDDY MORROW AND HIS ORCHESTRA**
 Got You on My Mind (V.R.) One Mint Julep..... 20-1868
 17-1868
- HANK PENNY**
 Hadaçillin Boogie If I Can't Wear the Pants..... 20-1862
 17-1862



ANNOUNCED JULY 7

COUNTRY • WESTERN

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

- RDSALIE ALLEN**
 It Wasn't God Who Made Honky Tonk Angels It'd Surprise You..... 20-1853
 17-1853
- EDDY ARNOLD**
 A Full Time Job Shepherd of My Heart..... 20-1787
 17-1787
- ELTON BRITT and THE BEAVER VALLEY SWEETHEARTS**
 One for the Wonder The Rovin' Gambler..... 20-1833
 17-1833
- WILF CARTER**
 Alabama Saturday Nite Man-Hunt..... 20-1846
 17-1846
- HARRY HOUSTON**
 Butterfly Kisses If You Got Someplace to Go..... 20-1817
 17-1817
- THE LDNESDOME PINE FIDDLERS**
 You Broke Your Promise Nobody Cares..... 20-1857
 17-1857
- KEN MARVIN**
 When I Stop Loving You The Honky Tonk Melody..... 20-1826
 17-1826
- BILLY MCGHEE**
 Sugar-Booger I'll Copyright My Baby..... 20-1827
 17-1827
- THE OKLAHOMA WRANGLERS**
 Hillbilly Rhythm (V.R.) If You Want the Rainbow (V.R.)..... 20-1818
 17-1818
- JIMMY SMITH**
 Angel from East Tennessee First Choice..... 20-1863
 17-1863
- BOBBY WILLIAMSON**
 There's No Escape My Gal Comes from Heaven..... 20-1832
 17-1832

RHYTHM • BLUES SPIRITUAL

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

- JOE COSTA**
 All the Things You Are The World is a Woman..... 20-1865
 17-1865
- JACKIE DAVIS TRIO**
 Goo-bay (V.R.) Buzz Me Baby (V.R.)..... 20-1831
 17-1831
- THE FOUR TUNES**
 Why Did You Do This to Me They Don't Understand..... 20-1828
 17-1828
- STEVE GIBSON**
 Wait I Went to Your Wedding..... 20-1835
 17-1835
- JOHN GREER**
 Tell Me So Let Me Hold You..... 20-1858
 17-1858
- THE HEARTBREAKERS**
 There Is Time It's O.K. with Me..... 20-1819
 17-1819
- LITTLE RICHARD**
 Ain't Nothin' Happenin' Why Did You Leave Me?..... 20-1772
 17-1772
- JIMMY MCPHAIL**
 No Greater Love Some Folks Do and Some Folks Don't..... 20-1788
 17-1788
- FORD NELSON QUINTET**
 Still Lookin' for a Change (V.R.) Organ Grinder's Swing..... 20-1829
 17-1829

- ANORE PREVIN, Pianist**
 Story of a Piano The Story of a Piano; Adagio Cantabile (Beethoven); Träumerei, Op. 15 (Schumann); Valse Brillante in A Minor, Op. 34, No. 2 (Chopin); Romance, Op. 28, No. 2 (Schumann)
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ARTHUR FIEOLER, Conductor
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JAN PEECE, Tenor
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Pinza Sings Operatic Arias
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Rubinstein Plays Chopin
Nocturne in F-Sharp Minor, Op. 18, No. 2; Scherzo No. 3, in G-Sharp Minor, Op. 39 (Chopin) 47-12 1.50

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Images (Debussy); Gigue; Rondes de Printemps 47-12 1.50

THE ROBERT SHAW CHORALE, R. SHAW, Conductor
"The Rosary" and Other Songs
"The Rosary" (Nevin); Sweet and Low (Barnby); Through the Years (Youmans); Ave Maria (Schubert) 47-43 1.50

The Robert Shaw Chorale in Four Great Choruses
Hallelujah Chorus (Handel); Ave Verum (Mozart); God So Loved the World (Stainer); He, Watching over Israel (Mendelssohn) 47-44 1.50

RISE STEVENS, Mezzo-soprano
ROBERT MERRILL, Baritone
ROBERT SHAW CHORALE
Selections from "Porgy and Bess"
Summertime; I Got Plenty o' Nuttin'; Bess, You Is My Woman Now (Gershwin) 47-34 1.50

RISE STEVENS, Mezzo-soprano
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Selections from Bizet's "Carmen"
Carmen; L'Amour est un oiseau rebelle; Près des remparts de Séville; Entr'acte; Vivat! Vivat le Tor ro!; Voire toast, je peux vous le rendre (Bizet) 47-45 1.50

LEOPOLO STOKOWSKI, Conductor
Fêtes; Clair de lune (Debussy) 47-47 1.50

Stokowski Conducts Selections from the Nutcracker Suite
Overture; Miniature; March; Dance of the Sugar-Plum Fairy; Waltz of the Flowers (Tchaikovsky) 47-46 1.50

GLAUCY SWARTHOUT, Mezzo-soprano
Fireside Songs
Oh Promise Me (Scott - De Koven); Bless This House (Taylor - Brahe); At Dawning (Eberhardt-Cadman); The Lord's Prayer (Malotte) 47-48 1.50

ARTURO TOSCANINI, Conductor
Grand Canyon Suite; On the Trail (Grofé); Dan e Macabre, Op. 10 (Saint-Saëns) 47-15 1.50

The Magic Flute; Overture (Mozart); The Barber of Seville; Overture (Rossini) 47-14 1.50

The Skaters Waltz (Waldteufel); La Concertola; Overture (Rossini) 47-13 1.50

HELEN TRAUBEL, Soprano
Helen Traubel Sings Wagner
Tannhäuser; Elisabeth's Prayer; Tristan and Isolde; Liebestod (Wagner) 47-16 1.50

LEONARD WARREN, Baritone
Leonard Warren Sings
Oh! Man River (Hammerstein II-Kern); Home on the Range (Gruen); On the Road to Mandalay (Kipling - Speaks); The Lord's Prayer (Malotte) 47-49 1.50

WHITTEMORE AND LOWE, Duo-pianists
Whittemore and Lowe Play "Two Grand" Favorites
Lover, Hart - Rodgers; The Song Is You (Hammerstein II - Kern); The Continental (Magidson-Conrad); In the Still of the Night (Porter) 47-50 1.50

The RED SEAL PICTURE

a page of red seal record reviews

Guest

Reviewer

Cyrus Durgin

Drama and Music Editor

The Bastan Glabe

BOSTON POPS ORCHESTRA, ARTHUR FIEDLER, Conductor—Gilbert and Sullivan Overtures (Sullivan) (Album—WDM/LM-7006) This 10-incher by Arthur Fiedler and the Boston Pops Orchestra, LM-7006, is robust and attractive. It is unusual, too, for what it contains, the overtures to five of the perennial Gilbert and Sullivan operettas: "The Mikado," "The Pirates of Penzance," "H. M. S. Pinafore," "Iolanthe" and "The Yeomen of the Guard."

JASCHA HEIFETZ, Violinist, London Symphony Orchestra, Sir Malcolm Sargent, Conductor—Concerta No. 1, in G Minor, Op. 26 (Bruch) (Album—WDM/LM-9007) The art of violinist Jascha Heifetz, both as orchestral soloist and chamber musician, is clearly to be observed on RCA Victor's LM-9007. To my way of thinking, his playing in both fields leaves nothing to be desired in the way of technical exactitude, smoothness of style, and that warmth which is essentially a part of his art. The chamber piece is the D Minor Sonata, Op. 75, of Saint-Saëns, with the piano part taken by Mr. Heifetz' accompanist, Emanuel Bay. The orchestral work is Bruch's G Minor Concerto, with Sir Malcolm Sargent conducting the London Symphony Orchestra. Tonally, each recording is superb.

VLADIMIR HOROWITZ, Pianist, FRITZ REINER, conducting the RCA Victor Symphony Orchestra—"Emperor" Concerto No. 5, in E-Flat, Op. 73 (Beethoven) (Album—WDM/LM-1718) Although Vladimir Horowitz is among the world's greatest technical virtuosos of the piano, his new recording, with Fritz Reiner and the RCA Victor Symphony Orchestra, of the Beethoven "Emperor" Concerto is not done merely as a

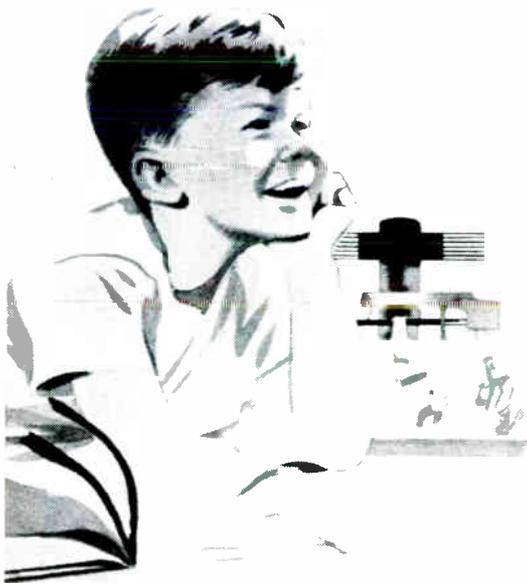
brilliant display piece. This is great music, performed as great music; the slow movement is beautifully phrased and dynamically shaded, and full of poetry, and the whole is cleanly articulated. The recording is of first quality. LM-1718.

ARTURO TOSCANINI AND THE NBC SYMPHONY ORCHESTRA—Symphony No. 4, in E Minor, Op. 98 (Brahms) (Album—WDM/LM-1713) The Fourth Symphony, in E Minor, of Brahms, has received yet another recording, by no less than Arturo Toscanini and the NBC Symphony Orchestra. There need be no observation, this time, that perhaps another disc of a familiar masterpiece was unnecessary. The stature of the conductor and his orchestra eliminates that, for anything Toscanini may record is "necessary", providing the music itself is good. This performance, which has received handsome treatment from the RCA Victor engineers, is typical of the Italian musical giant, in its fidelity to style, its rhythmic surge and that flaming intensity which Toscanini gets into every measure of every performance that he commands. One 12-inch LP. LM-1713.

GREAT COMBINATIONS, Marian Anderson, Contralto & Gregor Piatigarsky, 'Cellist—Robert Merrill, Baritone & Yehudi Menuhin, Violinist—Jan Peerce, Tenor & Mischa Elman, Violinist—Ezio Pinza, Bass & Nathan Milstein, Violinist—Risë Stevens, Mezzo-Soprano & Mischa Elman, Violinist (Album—WDM/LM-1703) "Great Combinations" is more remarkable for the artists it presents than for the music, which is of that easily melodious order that long since won the name of "light classic." Nonetheless, this sort of music, from "Carry Me Back to Old Virginny" to the Barcarolle from "The Tales of Hoffmann" has its own big public, and this record is likely to be a best-seller. Here are the combinations: "Carry Me Back to Old Virginny" and "My Old Kentucky Home"—contralto Marian Anderson, accompanied by 'cellist Gregor Piatigorsky and pianist Franz Rupp; the so-called "Largo" by Handel, and Rachmaninoff's "In the Silence of Night"—Robert Merrill, baritone, violinist Yehudi Menuhin, and pianist Carroll Hollister; "Angel's Serenade" and "O Dry Those Tears"—tenor Jan Peerce, Mischa Elman, violin, and Wolfgang Rosé, piano; "None But the Lonely Heart" and "Calm As the Night"—Ezio Pinza, bass, violinist Nathan Milstein, and pianist Gibner King; the Barcarolle and Massenet's "Élégie"—Risë Stevens, mezzo-soprano, Mr. Elman and Brooks Smith, piano.

NEW KIND OF CHILDREN'S ALBUM

1.
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There was a time when children's record albums were just that—one, two, three or more records enclosed in a colorful jacket. But time, and the ever increasing sophistication of children, has changed all that. Gradually record albums also became story books, coloring books and other things to amuse the children. Now, as the illustrations on this page indicate, the functional aspect of children's albums has reached an all-time high. With RCA Victor's new 6-in-1 children's sets a child may play records, color pictures, read a story that is directly related to the records being played, cut out figures, also cut out a cardboard proscenium arch and platform and put on a puppet show, and finally, join the Little Nipper Club.

All of this is included without sacrifice of quality of either the song or story being sung or told and the artists doing the singing or telling. A look at the merchandise in RCA Victor's first 6-in-1 release shows that.

Walt Disney, master of entertainment for children, has contributed three albums in the new 6-in-1 line. They are "Trick or Treat" with Donald Duck, "Mickey Mouse's Candy Mine," with Goofy and "The What-zis and the Who-zis" with Mickey Mouse and Pluto.

Burr Tillstrom's Kukla, Fran and Ollie, popular television stars, have made two new albums for the new series: "Kukla, Fran and Ollie and the Wishing Well" and "Kukla, Fran and Ollie at the Fair."

Captain Video, another television star popular with children, has contributed "Captain Video and his Video Rangers" and "Captain Video and the Captives of Saturn" to the new series.

From the library of standard children's favorites RCA Victor has newly recorded three albums for the new line, "Robin Hood," "Aladdin" and "Hansel and Gretel."

The Little Nipper Club membership, sixth of the 6-in-1 features mentioned above, gives children a membership card, Little Nipper Club pin, letters from Little Nipper, mailings from record and other entertainment celebrities and periodic mailings of the "Little Nipper News."

2.
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THE
PICTURES



3. READ THE STORY



4. PUNCH OUT THE PUPPETS

5. ACT A PUPPET SHOW



6. JOIN THE LITTLE NIPPER CLUB



MARIAN ANDERSON & GREGOR PIATIGORSKY

ROBERT MERRILL & YEHUDI MENUHIN

JAN PEERCE &



MISCHA ELMAN

EZIO PINZA & NATHAN MILSTEIN

RISÉ STEVENS & MISCHA ELMAN

GREAT COMBINATIONS

Enrico Caruso set the pattern for the infant phonograph record industry of his day. The first important operatic star to sign a recording contract with the Victor Talking Machine Company, Caruso led other luminaries of his era into the first crude recording studios. But this is only part of the world-famous tenor's contribution to the field of recorded music. It was Caruso who first joined forces with a great instrumentalist to make recordings that became classics, and are still prized items in collectors' libraries. Caruso's recordings with Elman were followed with records on which Kreisler accompanied John McCormack, Alma Gluck sang while her husband, Zimbalist, played.

Singers and instrumentalists, however, are not the only artists who pool their respective talents to produce outstanding achievements. Springing to mind in this connection are Lunt and Fontanne, Rodgers and Hammerstein, authors Nordoff and Hall, Ben Hecht and Charles McArthur, Gilbert and Sullivan.

In line with traditions like these RCA Victor decided to produce a modern recording bringing together great singers and great instrumentalists of today. Appropriately the album is entitled "Great Combinations" and it brings together Marian Anderson and cellist Gregor Piatigorsky, Robert Merrill and Yehudi Menuhin, Jan Peerce and Mischa Elman, Ezio Pinza and Nathan Milstein, Risë Stevens and Mischa Elman.

The repertory was selected carefully, so as to reflect

properly the talents of each artist, separately and in combination. Miss Anderson is heard with Piatigorsky in "Carry Me Back to Old Virginy" and "My Old Kentucky Home." Miss Anderson has previously recorded the first as a solo and has featured the song frequently in concert.

Robert Merrill and Yehudi Menuhin collaborate in "Ombra mai fu" which is better known as "Handel's Largo." This has been given a variety of instrumental recordings, but this is the first time the RCA Victor catalogue lists a recording by baritone and violin. "In the Silence of the Night," with Merrill and Menuhin, is one of Rachmaninoff's most popular songs.

Braga's "Angel's Serenade," sung by Jan Peerce and played by Mischa Elman, has been beloved for generations for its warm sentimentality. "O Dry Those Tears," again with Peerce and Elman, is the best known song by its composer, Teresa del Riego.

Ezio Pinza and Nathan Milstein present Tchaikovsky's "None but the Lonely Heart, Op. 6, No. 6," best known of all the songs of that title based on the famous poem, "Calm as the Night"; on the other side of the record, is the one song for which its composer, Carl Böhm, is today remembered.

From Offenbach's "Tales of Hoffmann" Risë Stevens sings while Mischa Elman accompanies her in "Barcarolle." Massenet's "Élégie," on the other side of the record, is frequently sung with violin obbligato, which in this case becomes both a solo and a harmonizing voice.

THE NEW SPEEDS "HIS MASTER'S VOICE" DISCS

By Irving Kolodin



Irving Kolodin, a graduate of the Julliard School of Music, is editor of "The Saturday Review of Recordings." He is the author of "Guide to Recorded Music" which was published in 1941.

Back in the days when Lindbergh was making incredible news by flying a plane across the Atlantic (and coming down where he started out to go) you could, if you were the kind of record enthusiast I was, go into an RCA showroom on Fifth Avenue in New York, and advise the clerk you wanted something out of the exotic-looking catalogue of "His Master's Voice" imports. When the numbers were noted down and the price changed hands, you went away. You waited three months. If you were lucky, you then got a postcard advising you your ship had come in. My vessel was the S. S. Cesar Franck sonata, with Jacques Thibaud and Alfred Cortot as joint skippers. Three months was a long time, but not too long to wait for it.

Nowadays airplanes fly back and forth across the ocean almost as often as sea gulls, and on a more reliable schedule. Nowadays, too, you don't have to wait three months before conceiving a desire for a "His Master's Voice" record and having your wish bear issue. Thanks to the new catalogue of "His Master's Voice" 33 and 45 rpm records just presented to the American public for the first time, they are as much a part of a dealer's stock as any more conventional material. But in an unmistakable dress and arrangement of their own, they carry a promise of special pleasure which many, in these days of enormously expanded interest in records, will be experiencing for the first time.

Like the English movies all of us enjoy from time to time, we think of "His Master's Voice" records as something special and superior, associated with Glyndebourne, or gala products from Vienna, or some special sample of continental mastery. That may be because, as in the case of the films, we only know the best of the species, not the average. But best or average, I can only attest that the samples of the catalogue I have heard contain some remarkable examples of musical art and recording craft, at a price far more advantageous than such material has ever been available for in the past.

Retracing the associations noted above, I find nearly an hour of Mozart's "Idomeneo," directed by the late Fritz Busch, and with Sena Jurinae, the Slavic soprano, singing the music of Ilia with the art and feeling that aroused all who heard her at Glyndebourne last summer. We can only shake a regretful head at the thought that this is the last Mozart opera recording we shall have from Busch, but we value the richness of thought that went into it, and the link it provides with such earlier examples of his skill as "Don Giovanni," "Nozze di Figaro," and "Cosi fan tutte."

Skipping to Vienna, another long time source of fine "His Master's Voice" recordings, we find a notable collaboration of Wilhelm Furtwängler and the Vienna Philharmonic not only in such expectable specialties as Schubert's "Unfinished" symphony and the Brahms-Haydn variations (the latter combined with the G minor symphony of Mozart), but also in

the fourth symphony of Tchaikovsky. No one who recalls Furtwängler's majestic "Pathetic" symphony (with the Berlin Philharmonic) needs to be alerted to the possibilities suggested. I don't say that it will be everybody's choice as "the" favorite playing of the Tchaikovsky No. 4; but it is a magnificent exhibition of a thoroughly rehearsed performance he offers, reproduced to a whisper of clarity. This is orchestral technic of a high order, without question. Comparable in interest and unexpected point of origin is the Tchaikovsky No. 5 played by the orchestra of La Scalan Milan, under the direction of Guido Cantelli.

From an even less familiar continental source comes a sampling of the quality of the Danish State Radio Symphony Orchestra, due to make its first tour of America in the fall: lively playings of the Haydn Symphony No. 88 and the Mozart "Linz" (No. 34) under the direction of Fritz Busch, who contributed so much to the development of the orchestra; and the absorbing fourth symphony of the Danish composer Carl Nielsen, powerfully directed by one of Denmark's outstanding musicians Launy Grondahl. Nielsen's work has had slow going in this country, but there is every reason to believe that it will be highly valued in the years to come.

In a more conventional way, the samples I have heard include masterful performances of the B minor concerto of Paganini and the D minor (No. 4) of Vieuxtemps, with Yehudi Menuhin in absolutely breathless form; a first installment on the promised reissues of the late Artur Schnabel's artistry in the delectable form of two Mozart piano concerti (No. 20 in D minor and No. 24 in C minor); and the noble voice of Kirsten Flagstad singing the monumental lament "When I am laid in Earth" as part of a complete rendering of Purcell's "Dido and Aeneas" under the direction of Geraint Jones, Elisabeth Schwartzkopf collaborating.

If you can conceive of a list in which Alfred Cortot's playing of Schumann's "Kinderscenen" and the first book of Debussy "Preludes," Sir Adrian Boult's famous version of Holst's "The Planets," and Sir John Barbirolli's conducting of the Hallé Orchestra in Rubbra's Symphony No. 5 and Sibelius's Symphony No. 5 are grouped as "etc.," this is it. We may be worse off in some ways than we were twenty-five years ago, but not phonographically. At least you don't have to pay your money first, and wait three months for a "His Master's Voice" record these days.



FRITZ BUSCH



ALFRED CORTOT



KIRSTEN FLAGSTAD



FURTWÄNGLER



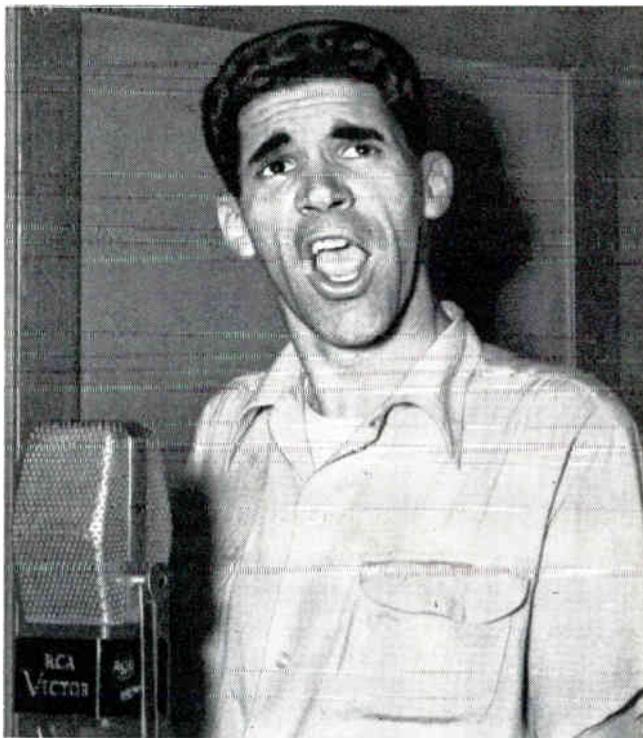
YEHUDI MENUHIN



ARTUR SCHNABEL



VIRGINIA BOLSER, photographed as was everyone else on this page at the original cast recording session of "New Faces of 1952", is heard in the "Nanty Puts Her Hair Up" number in new album.



VIRGINIA de LUCE, right, is featured throughout the new RCA Victor album of the show's score. Virginia is a former Powers model, a movie starlet, and advance agent for Spike Jones' Musical Depreciation Revue.



RONNY GRAHAM, left, wrote some of sketches, composed some music and is a featured performer in the musical.

NEW FACES

"A good-looking, fast-moving intimate revue with a tremendous polish on it." That's what Brooks Atkinson of the New York Times called Leonard Stillman's "New Faces of 1952" when it opened in New York. When other New York critics backed up Mr. Atkinson it became quite plain that the show was a resounding success. All of which made Stillman and his seventeen "New Faces" very happy.

This is the sixth edition of "New Faces," which in previous years has included performances by Imogene Coca, Tyrone Power, Henry Fonda, Van Johnson, Alice Pearce, Gypsy Rose Lee, John Lund, Eve Arden, Richard Carlson and Sonny Tufts. That some of the names in the current edition of "New Faces" may some day be as well-known as the imposing list above is evident from the original cast recording that RCA Victor has just issued.



EARTHA KITT has one of the show-stopping numbers in the musical, "Monotonous." Stillman first saw her work in Paris, where she was starring opposite Orson Welles in his version of "Faust." Born in this country Eartha had to go abroad to find success.



ROBERT CLARY, seen here with Virginia de Luce, is from France. He scored a big success earlier this year at La Vie En Rose in New York. He's heard in 5 numbers in the new original cast RCA Victor recording of the score of "New Faces of 1952." Album is out now.



WHAT PRICE GLORY has been made again by 20th Century-Fox, this time with Dan Dailey, James Cagney and Corinne Calvet. In this scene Marisa Pavan sings "My Love, My Life" to Robert Wagner. The team of Jay Livingston and Ray Evans wrote the new song especially for the film.

WHERE'S CHARLEY?

is the film adaptation of the Broadway show in which Ray Bolger scored such a great success. The film was made in England, at Oxford, which is the setting for the story. Allyn McLerie is featured as Amy. Also in the cast are Robert Shackleton, Mary Germain and Horace Cooper.



WISH YOU WERE HERE is the new musical on Broadway that sports an on-stage swimming pool. Seen here are two featured members of the cast, Patricia Marand (left) and Sheila Bond. Others featured in Leland Hayward-Joshua

Logan produced show are Jack Cassidy, Paul Valentine and Sidney Armus. "Wish You Were Here" is an adaptation of Arthur Kober's comedy "Having Wonderful Time." RCA Victor has an original cast album of the show's score. The new recording is out now.

JUST FOR YOU

finds Bing Crosby starred opposite Jane Wyman in a new musical film. Featured player is Ethel Barrymore. Dorothy London has an RCA Victor disc of "Zing a Little Zong" from the Harry Warren-Leo Robin score of "Just for You."



DREAM BOAT

teams Ginger Rogers (shown) and Clifton Webb in a story about a star of the silent movie era who gets a chance at a comeback when her films are revived on television. "Dream Boat" gives Webb his first opportunity to dance for the movie cameras.



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