

RCA VICTOR
PICTURE
RECORD REVIEW



KATHRYN GRAYSON AND MARIO LANZA



ARLENE DAHL AND ANDRE PREVIN

IN THIS ISSUE



The New Music Season

September, 1950

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



A TEMPTED BOY

is Edward Gerdiner, Jr., who was snapped in the act of lifting Nipper's hat. RCA's trademark was dressed up to welcome opening of new concert season by Miss Bourguignon, of the Van Curler Music Co., Albany. "Civic Music" is local group of citizens who band together to give moral and financial support to Albany music.

LATE NEWS

Tony Martin preparing to go to work on a new movie at RKO. Janet Leigh will be his co-star. Tentative title: "Two Tickets to Broadway." . . . Lisa Kirk off to Hollywood for a screen test. If arrangements go according to schedule she'll be on the nation's screens late this year . . . Dick Cantino, famous accordion ace, signed to a new RCA Victor recording contract. He goes into the Waldorf soon. Fran Warren will headline the same bill . . . Al Goodman has turned disc jockey. He spins records over NBC each Saturday afternoon at 5. Al tells interesting anecdotes about famous show people on the program . . . Eddie Fisher's current date at the Paramount in N. Y. is his first major theater appearance. Last year he sang there in a chorus for \$75 a week. Now he's getting 100 times that amount. . . Ralph Flanagan will begin a 6 weeks engagement at the Statler Sept. 11.

THE COVER STORY

Mario Lanza and Kathryn Grayson are seen on our cover in a scene from "Toast of New Orleans," their new picture, which is set for release next month (Oct.). Lanza's new record is "Granada." Coming up shortly are two new Lanza albums, one in which he sings operatic arias he also performs in the movie, another in which he is heard in lighter works from the film. These two sets are scheduled for shipment at about the same time the film goes into release.

Pianist-composer-conductor-musical director Andre Previn is seen showing one of his compositions to Arlene Dahl, of the cast of "Three Little Words," for which the work was written. The music, called "Dancers at Home," is for a number danced by Fred Astaire and Vera-Ellen. Andre's connection with the new film is discussed in the story which appears on the opposite page.

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FRED ASTAIRE AND VERA-ELLEN ARE DANCING STARS OF FILM

THREE LITTLE WORDS

It is the tuneful story of a top songwriting team

One day recently, magazine critics and newspapermen gathered in M-G-M's New York projection room to take an advanced look at a movie called "Three Little Words." When the lights went up the hard boiled audience broke into applause. Reason: The film based on the lives and songs of Bert Kalmer and Harry Ruby is not only tuneful and pleasant to watch, it is also the many faceted story of the ups and downs of two of the most colorful song writers who ever peddled a song on Tin Pan Alley.

Reports from Hollywood indicate that the critics are not the only ones happy about the film. Red Skelton, playing his first biographical role, enjoyed the part tremendously, wants to do more of the same as soon as possible. Also pleased with the film is one whom the public would probably never associate with it, for he is one of the behind-the-scenes technicians whose work helped make "Three Little Words" the tremendous success it is going to be. His name is Andre Previn.

Previn is a name that most people connect not with movies, but with records, for he has had two fast selling RCA Victor albums. Coming up is still a third, titled "Three Little Words."

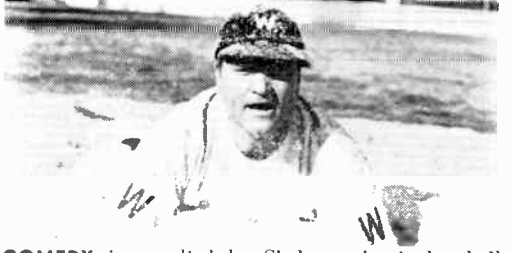
Musical director Previn is the youngest in the movie industry. He is just 21. Other films in the making of which he has had a vital part: "Kissing Bandit," "On an Island with You," "Border Incident," "That Forsythe Woman," "Key to the City" etc.



SONGWRITING by lyricist Kalmer (Fred Astaire) and composer Ruby (Skelton) is central theme of film. Vera-Ellen is Astaire's dance partner.



ROMANCE between Astaire and Vera-Ellen and Skelton and Arlene Dahl (above) is also part of plot. Keenan Wynn and Gloria De Haven are also in cast.



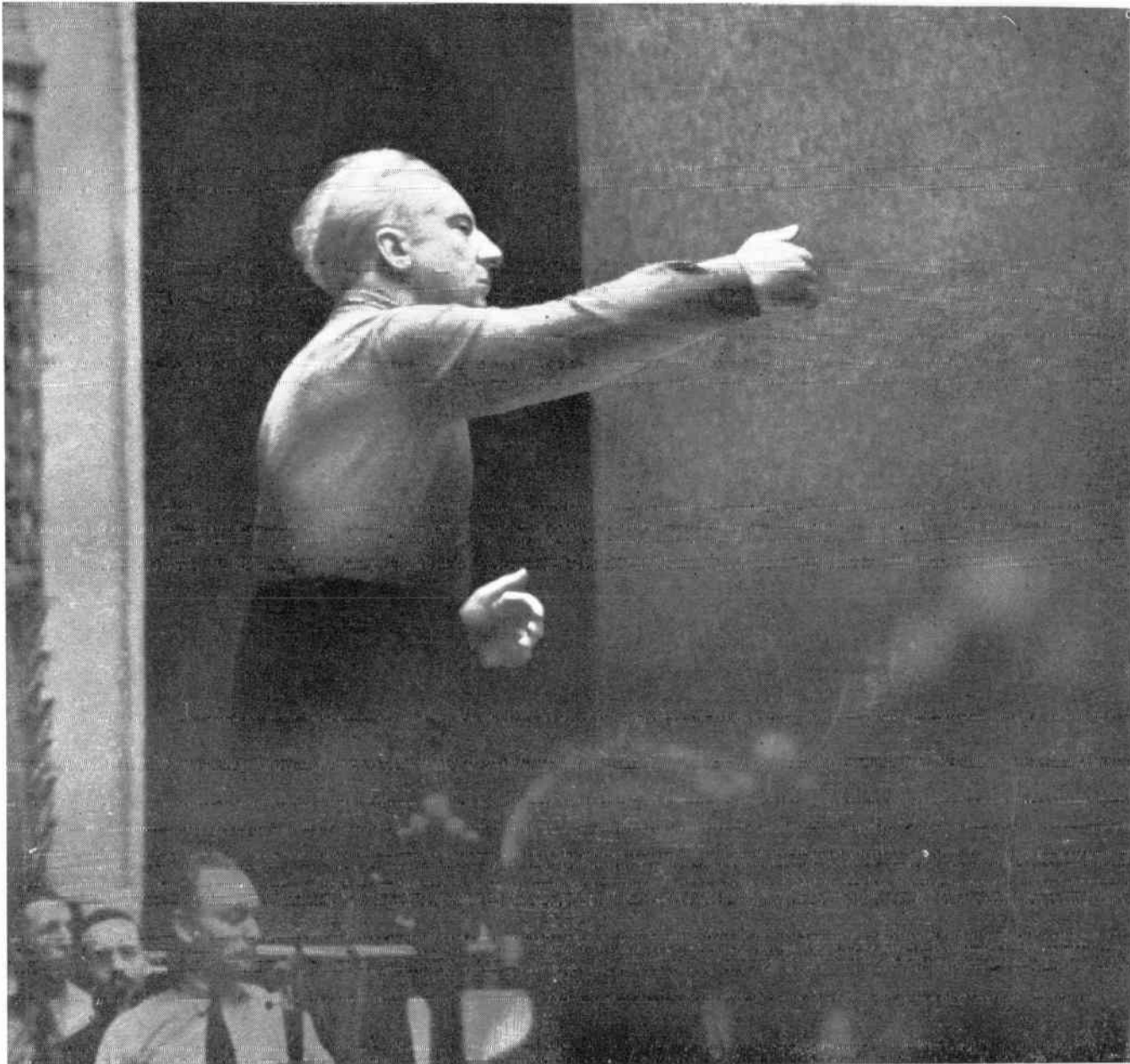
COMEDY is supplied by Skelton who is baseball enthusiast. Tragedy also occurs, when Astaire injured his knee and has to give up dancing.



ANDRE PREVIN works on "Three Little Words" score at M-G-M studio. He wrote backgrounds, dance numbers for Astaire and Vera-Ellen. He also conducted orchestra on sound track. He went to work at studio when he was seventeen, just after he had finished high school.

PREVIN'S NEW ALBUM

Pianist Andre Previn's "Three Little Words" album included these Ruby-Kalmer tunes: "Three Little Words," "Nevertheless," "Thinking of You," "All Alone Monday," "Who's Sorry Now," and "Where Did You Get That Girl." Previn's two other albums: "Previn Plays Piano" and "Previn by Request."



LEOPOLD STOKOWSKI CONDUCTS HIS SYMPHONY ORCHESTRA. HIS LATEST ALBUM IS "HEART OF THE BALLET" (SEE BELOW)

THE NEW MUSIC SEASON

It will see one of biggest ballet booms in years

The big three in the ballet field—Sadler's Wells, The Ballet Theater and The Ballet Russe De Monte Carlo—are looking forward to one of the biggest seasons in their respective careers. The reasons: The phenomenal success of the Sadler's Wells last year at the Met and the way in which movie audiences all over the country flocked to see "The Red Shoes."

Still a better indication that 1950-51 will be a recordbreaker is found in what happened in New York recently. The word got around that the Sadler's Wells was again coming to the U.S.—for three weeks at the Met and for a fifteen week, twenty-five city cross-country tour. Two months before opening night at the Met (Sept. 10) the entire house for all performances was sold out, although not a single newspaper advertise-

ment announcing the engagement had appeared.

In anticipation of the importance of its second U.S. engagement, Sadler's Wells has added two new ballets to its repertoire. Ninette de Valois, director of the company, has written "Don Quixote" (with music by Roberto Gerhard and decor by Edward Burra) and "The Prospect Before Us" (music by William Boyce). Also in the repertoire will be a revival of the classic "Giselle" and performances of the evening-long "The Sleeping Beauty" and "Swan Lake."

Cities set to see Sadler's Wells on this tour, which will be the last for a number of years, are Philadelphia, Pittsburgh, Atlanta, Birmingham, New Orleans, Los Angeles, San Francisco, Sacramento, Denver, Houston, Omaha, Des Moines,



MARGOT FONTEYN AND ROBERT HELPMAN WILL PERFORM "GISELLE" WITH SADLER'S WELLS IN U. S. BALLET IS OUT IN NEW ALBUM



MARGOT FONTEYN AND SADLER'S WELLS WILL ALSO PRESENT "SWAN LAKE" WHICH IS PART OF NEW "HEART OF BALLET" ALBUM

Tulsa, Kansas City, Dallas, Oklahoma City, Memphis, St. Louis, Detroit, Bloomington, Lafayette, Cleveland, Cincinnati, Chicago and Boston.

The Ballet Theater, which recently signed contracts which will make it responsible for all Met ballet, is currently on a five months' European tour which will end in October. Once back in the U.S. the company will prepare for its first Met season and for a full-scale coast-to-coast tour, beginning in January.

The Ballet Russe De Monte Carlo will leave the West Coast, where they are appearing at the Hollywood Bowl for four weeks, on October 1 and will return to New York to get ready for their big 1950-51 season.

The ever-growing ballet audience among record buyers will see more recorded ballet music being issued this fall than at any time in the past. Out now (Sept.) is a big new album by Leopold Stokowski called "The Heart of the Ballet." It contains selections from "Giselle," "Le Spectre de la Rose," "Les Sylphides," "Sylvia," "Swan Lake" and "The Nutcracker." It also includes "Grand Valse Brillante." Stokowski also has recorded Wagner's "Overture and Venusberg Music" from Tannhauser, which was produced as a ballet, with decor by Dali, a few years ago. Antal Dorati conducts the Minneapolis Symphony in a recorded performance of "Suite from the Ballet 'Helen of Troy.'" Charles Munch (see page 14) conducts the Boston Symphony in Ravel's "La Valse" on records this month. Coming soon will be another new ballet album: "Giselle," performed by the Royal Opera Orchestra, Covent Garden, under the direction of Robert Irving, as played for the Sadler's Wells Ballet

ANTAL DORATI, a former ballet conductor, has new album with Minneapolis Symphony, titled "Suite from the Ballet 'Helen of Troy.'" Dorati himself arranged the score of the Offenbach work. His arrangement of the 19th century Frenchman's "Gaité Parisienne" is one of the best selling Red Seal albums of ballet music.



CONTINUED ON NEXT PAGE



RETURNING from a series of appearances in Israel and Europe in September, Peerce goes to Hollywood to make a film. Then he'll begin to tour. (His latest release: "Love Songs," an album.)



EMBARKING for the U. S. after an extensive South American tour, Alexander Brailowsky returned to find a series of U. S. engagements awaiting him. (His newest album: "Chopin Waltzes.")

1950-51: IT WILL BE A BIG YEAR FOR CONCERTS TOO

Like the big three ballet companies (last two pages), the nation's concert artists are looking forward to a bumper year. Fall concerts already contracted show that their optimism is well founded.

Artur Schnabel, just back from a highly successful tour of Europe, will play his next series of concerts beginning in Portland, Ore., on the second of October. From then until next Spring, he will be performing almost continually.

Gregor Piatagorsky will shortly end his year of vacationing and will begin his 20th year of U. S. touring. An extensive itinerary has already been lined-up.

This year will see two new voices, already sensations in England, making their U. S. debuts. They are Boris Christoph and Victoria De Los Angeles. Christoph will appear in concert with the Chicago, San Antonio and Indianapolis Symphony Orchestras. Opening night at the Met will find him appearing in a revival of "Don Carlos." Miss Los Angeles will stage her American debut at Carnegie Hall on October 15.

Something else that U. S. music fans have to look forward to this season: The possibility that Arturo Toscanini and the NBC Symphony Orchestra will again tour the country coast-to-coast, next spring.



ARRIVING in N. Y. after European tour, Nathan Milstein expects to play several important concerts in near future. (New release: "Mozart's 'Adagio in E, K. 261,' & 'Rondo in C, K. 374.'")



LEAVING N. Y., after conducting at Lewisohn Stadium, Pierre Monteux journeyed west for his regular San Francisco Symphony season. (Latest: Franck's "D Minor Symphony," a new recording.)

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The RED SEAL PICTURE

a page of red seal record reviews



Guest
Reviewer

Albert Goldberg
Music Critic
Los Angeles Times

The music lover who frankly likes melody and rhythm without any of the complications habitual to "modern" composers is amiably served in the September release of RCA Victor Red Seal Records. In the classical department Stokowski offers another of his "symphonic syntheses" of Wagner and two minor but attractive Sibelius items, Brailowsky presents the Chopin Waltzes, and Milstein contributes two rare Mozart gems.

And that large section of the public which is so loyal in its devotion to ballet and operetta music is handsomely rewarded with the "Heart of the Ballet," a generous portion of the "Helen of Troy" ballet score, among other new ballet recordings, a Victor Herbert album and a collection of favorite ballads.

MINNEAPOLIS SYMPHONY ORCHESTRA, Antal Dorati, Conductor—SUITE FROM THE BALLET, "HELEN OF TROY" (Offenbach-Dorati) (Album) "Helen of Troy" is one of the most amusing of modern ballets and certainly no better interpreter could be found than Dorati, who arranged the effervescent Offenbach music and wrote the libretto in conjunction with the choreographer David Lichine. A must for every ballet fan. The suite contains six sections, comprising the major part of the score.

SAN FRANCISCO SYMPHONY ORCHESTRA, Pierre Monteux, Conductor—SYMPHONY IN D MINOR (Franck) (Album) Monteux's earlier recording of the Franck Symphony proved so popular that a new version was inevitable. This one is just as authoritative as to interpretation and recorded with even greater clarity of detail.

LEOPOLD STOKOWSKI and his SYMPHONY ORCHESTRA—TANHAUSER: OVERTURE AND VENUSBERG MUSIC and PRELUDE TO ACT III (Wagner) (Album) This is not, strictly speaking, a "symphonic synthesis" as Stokowski has made the term known, for it is not so much a potpourri as the putting together of three of the most important passages of the opera to give an appropriate idea of the too little appreciated symphonic quality of Wagner's early opera. The 1861 version of the score is used, with the overture not coming to a full close as in the concert version but merging into the fabulously scored Bacchanale music with its rich echoes of the "Tristan" period. It is worthwhile, too, to have on records the fine Prelude to Act III, so strangely neglected on orchestral programs, and the whole is performed with that sultry splendor of tone and profound feeling for the mystery and dignity of Wagner that is characteristic of Stokowski at his best. Remarkably faithful recording, with a surprise entrance of women's voices to sing the siren's call in the Bacchanale.

NATHAN MILSTEIN, Violinist; RCA VICTOR ORCHESTRA; Vladimir Golschmann, Conductor—ADAGIO IN E, K. 261; RONDO IN C, K. 373 (Mozart) (Album) Two separate pieces

that Mozart wrote for violin and orchestra, rarely heard because they exist by themselves and are not part of any concerto. The Adagio is one of the composer's most serenely songful compositions, it was written as a new middle movement for the A Major Concerto when the violinist Brunetti found the original one "too studied." The Rondo was composed for the same player to perform at a concert at the home of the father of Mozart's hated patron, the Archbishop of Salzburg, but the circumstance in no way affected the charm of the music. Milstein plays both works sympathetically, with a keen appreciation of their style, and Golschmann's accompaniment is discreetly handled.

ALEXANDER BRAILOWSKY, Pianist—CHOPIN WALTZES (Chopin) (Album) Though manhandled by generations of students the Waltzes of Chopin retain their pristine freshness in the hands of a master. This is apparently the first modern recording of the set and both the piano tone and Brailowsky's feeling for the characteristic rhythmic grace of Chopin are brilliantly captured. There are 14 Waltzes in the album, omitting several of doubtful authenticity that appear in some editions.

LEOPOLD STOKOWSKI and his SYMPHONY ORCHESTRA—Michael Rosenker, Violin Solo—HEART OF THE BALLET (Album) A bargain value for balletomanes, consisting of highlights from the scores of "Giselle," "Le Spectre de la Rose," "Les Sylphides," "Sylvia," "Swan Lake" and "Nutcracker." Played in Stokowski's lush manner, with the music interpreted more from a purely musical point of view than in the balletic tradition.

RISË STEVENS, Mezzo-soprano—RCA VICTOR ORCHESTRA, Frank Black, Conductor—VICTOR HERBERT ALBUM (Album) Even when Victor Herbert's operettas no longer bear stage revival there is in almost each of them at least one song of unwaning popularity. Risë Stevens' mellow voice and clear diction bring ideal projection to some of the most famous of the tunes, and now and then a male chorus joins in. The album includes "Toyland" from "Babes in Toyland," "Neath the Southern Moon" from "Naughty Marietta," "Rose of the World" from "The Rose of Algeria," "I'm Falling in Love With Someone" from "Naughty Marietta," "Gypsy Love Song" from "The Fortune Teller," "Moonbeams" from "The Red Mill," and "I Can't Do the Sum" from "Babes in Toyland."

JAN PEERCE, Tenor with Orchestra—Warner Bass, Conductor—LOVE SONGS (Album) Favorite ballads sung with all the ardor and temperament that Jan Peerce brings to his operatic roles. The album includes Bartlett's "A Dream," Goehl's "For You Alone," Carrie Jacobs-Bond's "I Love You Truly," Grieg's "I Love Thee," Woodforde-Finden's "Kashimiri Song," and "A Little Love, A Little Kiss" by Silem.

LEOPOLD STOKOWSKI and his SYMPHONY ORCHESTRA—VALSE TRISTE, Op. 44 (Sibelius) BERCEUSE Stokowski treats the famous "Valse Triste" freely but with dramatic emphasis and evokes a luscious orchestral tone for the lyrical "Berceuse."

MARIO LANZA, Tenor—GRANADA (Lara)—LOLITA (Buzzi-Peccia) A fresh young tenor voice sings two ballads with a flair for the semi-operatic style.

BOSTON SYMPHONY ORCHESTRA, Charles Munch, Conductor—LA VALSE (Ravel) Ravel's giddy choreographic poem is a stunt piece made to order for a virtuoso troupe like the Boston Symphony, and Munch's flair for French music results in a reading that is faithful both to the languorous and the rhythmic aspects of the score.

JAMES MELTON, Tenor with Orchestra; David Broekman, Conductor—ALT WIEN (Godowsky)—WIEN, DU STADT MEINER TRAUMÉ (Sieczynski) Two bits of Viennese sentiment sung by James Melton in his best popular manner.

A JINGLE GROWS UP

Ballantine's 'Three Little Rings' is big hit



SONG writers Leo Carr, words, (left) and Leon Corday, music, transformed "Three Little Rings" from commercial jingle to song.



BALLANTINE sales manager Harry Newman gives RCA Victor's Jack Burgess a case of beer. This was a part of joint promotion of the song.

The P. Ballantine Co., makers of Ballantine Beer and Ale, wanted something different in the way of a TV jingle, but found that the AFM, at the time, was not allowing union members to record video commercials.

The instruments that finally went to make up their "orchestra": a tippie (guitar like instrument), a toy drum with wire "strings," a cigar box strung with rubber bands and a radio device used to simulate the sound of marching feet. The jingle, called "Three little Rings," turned out to be one of the catchiest in years.

When an RCA Victor executive heard it while watching a televised baseball game he found that he was listening to something that would be the basis for a terrific popular song. A music publisher was handed the jingle and he, in turn, passed it along to a song writing team. Result: The Fontane Sisters now have the best disc of their career "Three Little Rings."



GERI, MARGI & BEA FONTANE POSE WITH BALLANTINE'S RINGS



MINDY WEARS MILLION \$ WORTH OF JEWELRY FOR PUBLICITY SHOT

MINDY CARSON: One Year Later

Mindy Carson, shown above at the opening of New York's new Canal Street Jewelry Exchange, has come a long way since the first time she appeared in this magazine, one year ago. Since that time she has headlined shows at theaters, in night clubs and on television. She now has her own NBC show (11:30 EDT), three times a week. She has signed a motion picture contract and has conclusively proven that she is a top drawer record attraction. Her disc of "Candy and Cake" came close to the million disc figure. Currently, Mindy is back at the Copacabana, the star attraction at the place where, one year ago, she was simply one of the featured performers. (Her latest record release: "I'm Bashful.")



FOUR PHOTOS find Mindy, currently, singing at Copa. In Chicago she played Oriental theater, met Dave Garroway. In Hollywood she sang at Ciro's, talked with Mr. & Mrs. Donald O'Connor. Recently she was on Ed Sullivan's "Toast of the Town" TV show.





WILL ROGERS SHOW, which Goodman worked from 1933, found him conducting orchestra which included (encircled) Benny Goodman, Artie Shaw, Robert Emmet Dolan. On same show was young singer in Frank Black's Revelers by the name of James Melton.



AL GOODMAN AS HE LOOKS TODAY

BROADWAY MELODY

Al Goodman has been its conductor for 35 years

Next October 1, conductor Al Goodman will attend a cocktail party that will mark a milestone in his career, for on that date he will have reached his thirty-fifth year in show business. On hand to salute Goodman will be some of the stars with whom he has become associated during the last 35 years.

Goodman dates his entrance into show business from 1915, the year he met Earl Carroll and went with him to California as arranger and conductor. Two years later Al Jolson approached Goodman after a performance and said: "I want you to come to New York with me and conduct for all my shows." Goodman thought that the famous singer was only joking but when, a few days later, Jolson repeated his offer Goodman snapped it up. It was through Jolson that Goodman met the Shuberts and so began his long Broadway career. The years ahead were to find him working with the biggest names in the history of Broadway: George White, Sigmund Romberg, Victor Herbert, Ziegfeld, Max Gordon.

Of those early years Al has many vivid recollections. He recalls how the Shuberts were worried about one of the Romberg operettas they were producing. They had the composer come back again and again to rewrite his music. They took out number after number and were still not convinced that the show would be any kind of a success at all. On opening night they dispatched Goodman on what they thought was a much more important assignment. They sent him to Detroit to



ANNAMARY DICKEY, Goodman, James Melton and Richard Rodgers when Rodgers' "State Fair" score had its air debut in 1945.



EDWARD JOHNSON, Patrice Muncel and Al. This was Miss Muncel's first radio appearance after winning Met auditions.



LANNY ROSS and Helen Jepson were on "Show Boat" show in '36. Goodman has been with Fred Allen (below) since '40.



MARY MARTIN sang "South Pacific" songs on Allen show. Below, Goodman and Risë Stevens, who once sang in chorus on air.



conduct for Al Jolson in "Big Boy." So it turned out that Goodman was not even in New York to conduct for the opening of "Student Prince" for which he had arranged the score. He did, however, open several other successful Romberg shows: "Blossom Time," "The Desert Song" and "New Moon."

Al learned his orchestrating from the master—Victor Herbert. Says Goodman: "If only Herbert were alive today, he'd be thrilled at the way his music sounds on records. In his day he could hear the effects he wanted only in his head because they were impossible to reproduce in a theater. The drums used to blanket the brass and the brass the strings. Today the recording engineer can tone down here and build up there . . . Herbert would have especially liked the 45 RPM because it's so life-like."

Al has seen more than his share of stars in the making. He remembers conducting for Patrice Munsel the first time she appeared on the air after winning the Met auditions. Miss Munsel was naturally nervous and this tended to make her throat dry. She was singing a difficult number in which the orchestra led her up the scale until she reached the climax in a very high note. Then the orchestra cut out on cue and Miss Munsel opened her mouth. The only thing heard was a rush of air. Everyone waited amid deadly silence. Then Miss Munsel did an amazing thing. She left the mike, picked up a glass of water and drank. She went back to the mike, threw back her head and hit the required note. It was one of the most beautiful sounds Goodman has ever heard and the incident convinced him that Miss Munsel had not only the voice but also the poise to become a great star.

Goodman was the one who picked Eileen Farrell to sing on the Prudential show after Gladys Swarthout left the program. Of her voice he says: "In my opinion, if not the greatest, one of the greatest of all American sopranos."

In the chorus on the Prudential Hour was a young mezzo-soprano. Goodman gave her every solo spot he could. She left the program, went to Europe and came back famous. She is Risë Stevens.

Goodman was searching for a special voice for a record date and finally found it in the chorus of a production of "Show Boat." Her name—Camilla Williams.

The latest new voice that Goodman has come across belongs to a young lady by the name of Elaine Malbin. Goodman first saw her on television and hurriedly engaged her to sing in his "Naughty Marietta" album. He believes that she has all the prerequisites for stardom.

Next fall Al Goodman will enter still another entertainment medium when he begins his new series of television shows with Fred Allen.

HERE ARE SCENES FROM SOME OF THE MUSICALS AL GOODMAN HAS RECORDED



1906 was year "Red Mill" was first produced. Record cast includes Mary Martha Briney, Donald Dame, Earl Wrightson.



1909 was when "Chocolate Soldier" opened in New York. Goodman has recorded with Ann Ayars, Jimmy Carroll, others.



1910 found "Naughty Marietta" being premiered. This is album in which Al Goodman used Elaine Malbin for first time.



1921 was debut date for "Blossom Time." Al Goodman recorded this one with Mary Martha Briney, Blanka Peric, Donald Dame.



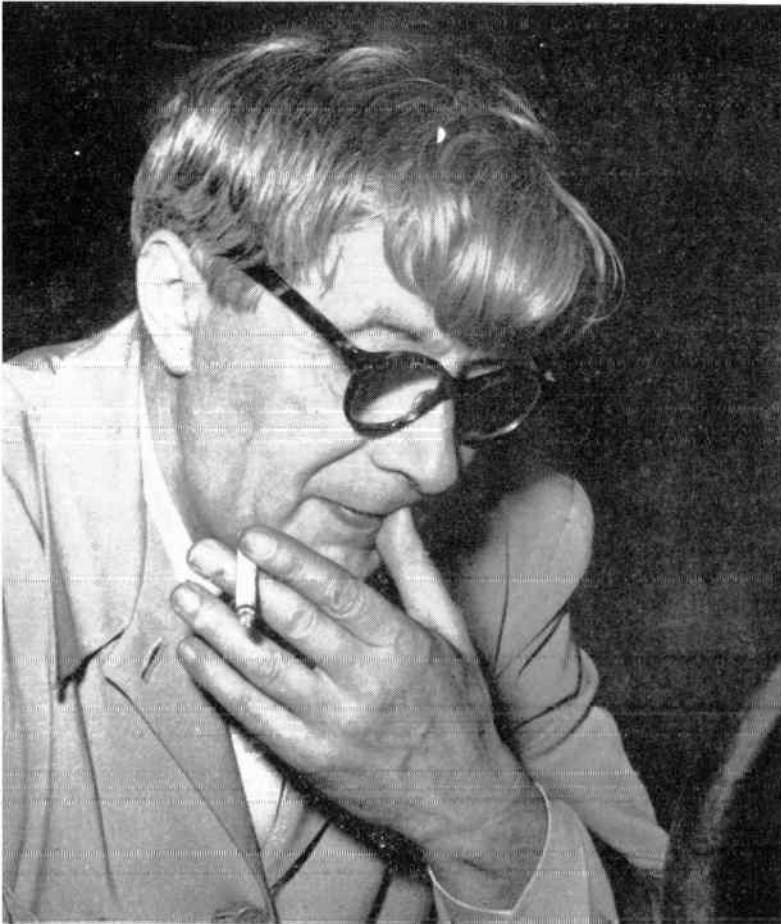
1924 was year "Student Prince" was first presented. "Ice Capades" of 1951 will stage it with Donna Atwood, Bobby Specht.



1925 was when curtain went up for first time on "Vagabond King." Goodman's cast includes Frances Greer, Earl Wrightson.

1933 found "Roberta" opening in N. Y. for first time. Broadway cast included (1) Sidney Greenstreet, (2) George Murphy, (3) Fred MacMurray, (4) Bob Hope. Other musicals recorded by Goodman: "Desert Song," "New Moon," "Rose Marie," "Sweethearts," etc.





CONDUCTOR CHARLES MUNCH AT A RECENT RECORD SESSION

Munch and Ravel

In 1920 Charles Munch was named professor at the Strasbourg Conservatory in Alsace, where he was born. At the time he was twenty-nine years old. In 1920 Maurice Ravel wrote "La Valse." Today, thirty years later, the two compatriots meet in Munch's new Boston Symphony recording of "La Valse."

Ravel, who made his debut as a composer in 1898, labored for long years before receiving the acclaim due him. One Paris critic described one of his early works as "some Rimsky-Korsakoff rehashed by a Debussy-ist who is eager to equal Erik Satie." As late as 1905 he was eliminated in the preliminaries of a competition for the coveted Prix de Rome and, as a matter of fact, he did not become really "popular" until 1928, when he composed "Bolero," even though by that time he had written "Rapsodie Espagnole," "Daphnis et Chloe" and many other great works. Today, Ravel is looked upon as the greatest French composer since Debussy.

Had Charles Munch been in 1920 the internationally famous conductor he is today he might have very well been the one to introduce "La Valse," for he has a reputation for championing contemporary composers, especially contemporary French composers.

Munch is looking forward to his second Boston Symphony season and has plans to perform Darius Milhaud's "Le Creation du Monde," Honegger's "La Danse des Morts," Bach's Christmas Oratorio and the St. Matthew Passion, in Boston this year.



MAURICE RAVEL



STEPHEN FOSTER

Melton and Foster

In the near future James Melton, on his "Harvest of Stars" radio show, will begin to sing an ever increasing number of Stephen Foster melodies. Melton, and the whole music world, will be saluting Foster more and more as next spring approaches. Reason: July 4th will be the 125th anniversary of the birth of Stephen Foster.

Says Melton of the composer: "Stephen Collins Foster wrote music that is as essentially American as strawberry shortcake and the Model T Ford. His many and varied compositions more or less form the basis of our folk music, and his popularity through the years, not only here but the world over, points to one unavoidable truth—that he wrote without trills and furbelows, but with sincerity and directness.

"His songs pretend to be no more than simple expressions of human feelings, whether the mood be gaiety, or melancholy, or nostalgia, or yes, even tragedy, and their honesty equally as much as their tunefulness and adroit texts, keep them alive in the memory because it keeps them alive in the heart.

"It is not too far-fetched, I think, to call Stephen Collins Foster a real genius."

Melton will further pay his respects to Foster when, next month (October), his new album of Foster songs is released.

JAMES MELTON SINGS A TRIBUTE TO STEPHEN FOSTER





SUMMER STOCK is the title of this new Gene Kelly-Judy Garland starrer. Also in cast are Phil Silvers, Eddie Bracken, Gloria De Haven and Marjorie Main. Story deals with straw hat players who descend on a Connecticut farm and take over. Picture

opens with Garland pursued (timidly) by Bracken, ends up with Garland won (musically) by Kelly. Records from film include Don Cornell's "You Wonderful You," Freddy Martin's "Mem'ry Lane," and Phil Harris' version of "Dig-Dig-Dig-Dig for Your Dinner."



MICHAEL TODD'S PEEP SHOW is first show of its kind to come along in a number of years. It consists mostly of series of skits and one production number after another. It is currently appearing at Broadway's Winter Garden. Lina Romay (who once sang with

Xavier Cugat) is starred. Gent at right is "Peanuts" Moll. Several new tunes from show have been recorded. They include Vaughn Monroe's "Violins from Nowhere," Don Cornell's disc of "Stay with the Happy People" and Larry Green's version of "Francis."



LET'S DANCE finds Fred Astaire and Betty Hutton dancing together on the screen for the first time. They play a dance team that is separated, united, separated, united (in that order). Tex Tucker has disc of "Pound of Love," which is from film's score.



OUR VERY OWN is a new drama by Samuel Goldwyn, which stars Earley Granger, Ann Blyth, Joan Evans, Donald Cook and Jane Wyatt. Granger and Ann Blyth are shown (above). Vaughn Montee has recorded film's title song, which was written by Victor Young.

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