

RCA VICTOR
PICTURE
RECORD REVIEW



RISÉ STEVENS and ROBERT MERRILL



SPIKE JONES, TONY MARTIN and RALPH FLANAGAN

IN THIS ISSUE



DAVID BRADLEY on THE QUICK AND THE DEAD

April, 1951

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

World Radio History

THE COVER STORY

Risë Stevens and Robert Merrill, the two stars on the top half of our cover this month, have been extremely busy in the recording studios lately, as this month's list of new Red Seal albums testifies. Together they have recorded a "Highlights from Porgy and Bess" album. Miss Stevens also has a new album titled, "Risë Stevens in Songs My Mother Taught Me" and Robert Merrill is represented in the new albums of "Highlights from Don Carlo," the revived Verdi opera which opened the current Met season.

The lower half of our cover shows Spike Jones, Tony Martin and Ralph Flanagan at a party given by Tony in honor of Ralph's opening at the Hollywood Palladium. The date at the famous dance palace was the West Coast debut for the year old Flanagan band, which, in its first week there brought more business into the Palladium than it had seen in 4 years. Recalling that Flanagan had walked away with Billboard's 1950 poll, Californians quickly handed Ralph the Motion Picture Daily band poll. At almost the same time disc jockey Martin Block announced that Ralph had captured first place on his poll as well. (4 new Flanagan discs have just been issued at one time. See page 7.)

Ralph's host, Tony Martin, is one of the nine singers in the new "Singers' Single Record Series." Tony, who has just finished work on the film "Two Tickets to Broadway," sings the songs of Arthur Freed on his six sides (see pages 8 & 9). Spike Jones, who recently scored a hit on NBC-TV's "Comedy Hour," has a new record of "Rhapsody From Hunger(y)."

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Editor Frank J. O'Donnell
Associate Editor Alan Kayes
Manager D. J. Finn
Circulation Manager Ida Marini
Director of RCA Victor Record Publication Henry Onorati

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BACKSTAGE at a record session are found the people who make a disc successful. This photo shows some of them: **(A)** The star, Fran Warren. **(B)** The Artists & Repertoire manager, Charles Grean. It is Grean's job to select the right song for the right singer and to supervise the actual recording. **(C)** The Musical Director, Hugo Winterhalter. Hugo has to do with approving the arrangement that Fran sings. He also has something to do with the selection of the men who play the arrangement. In this case it is Hugo's own orchestra that is playing the date. **(D)** The Engineers, who work under the supervision of A. A. Pulley, who is at far left of this group. These men are responsible for the technical perfection of the recording. **(E)** The Advertising and Promotion Personnel. This group here includes RCA Victor's National Promotion Manager Henry Onorati who reports to Advertising Manager D. J. Finn (not shown), Barbara Belle, who is Fran Warren's Personal Manager, and Henry Knowlton, Copy Chief of J. Walter Thompson, RCA Victor's advertising agency. Onorati, Finn and Knowlton work out the manner in which this record will be advertised. Barbara Belle works out promotional activities involving Fran Warren. When, on her next television appearance, Fran sings the song she recorded here, it will be the work of Barbara Belle. Also not shown, Manny Sacks, Vice-President of Artists Relations, Sacks represents the company with its artists. **(F)** The orchestra which is made up of some of the outstanding musicians in New York.



INSIDE A RECORD

The people appearing in the above photograph are similar to those you might come across almost any day at New York's Manhattan Center, where RCA Victor records many of its popular discs. There were, however, two things which made this particular recording session totally different from the average. First, the song that Fran Warren sang that day was one of a special new series, called "The Singer's Single Record Series." Second, around the big auditorium in which the actual singing and playing was performed and in the small room next to it, where the recording engineers' equipment was set up, were hidden a dozen microphones to catch and record the slightest sound made by anyone in either of the two rooms. The reason for all the secrecy was that RCA Victor's Advertising and Promotion Department wanted to give to the public a special record that would im-

part the true flavor of the behind-the-scenes atmosphere of the music business. Unaware of the hidden mikes, all of the people involved in the making of Fran Warren's "Stormy Weather" went about their jobs with their usual efficiency, talking the day to day language of their specialized profession, working for the right musical effects, relaxing with the occasional between takes gags and chatter. Days later the miles of tape on which was inscribed every sound made at the recording session, was played back. Then, after careful editing, twelve minutes of the most vital material was transferred to a new kind of record. This month this new record is available in record stores the country over at the nominal price of twenty-five cents. All a record fan must do to get it is walk into his dealer's store, purchase one of the "Singer's Single Records" mentioned above and plunk down his



TWO NEW 'BACKSTAGE' DISCS BRING THE BEHIND-THE-SCENES SOUNDS OF THE MUSIC BUSINESS INTO THE RECORD BUYER'S HOME FOR THE FIRST TIME

twenty-five cents for the special behind-the-scenes disc. The series, which contains Fran Warren's "Stormy Weather," also finds Fran singing five other Harold Arlen tunes. Other singers and the composers' works they sing may be found in a listing appearing on pages 8 & 9 of this issue under the title, "Singer's Single Record Series."

The special record which may be had with the purchase of any one of these single records is the second with which RCA Victor brings to the public the atmosphere of the music business. The first was "Backstage at 'Call Me Madam'", containing the voices of Irving Berlin, Russell Nye, Galina Talva and other members of the Broadway show's cast. This disc may be had at record dealers' stores under an arrangement similar to the one that makes the Fran Warren record available to private collectors.



BEHIND-THE-SCENES view of Fran Warren's "Stormy Weather" recording session finds arranger Charles Naylor checking the score with Charles Green. Next photo shows

rehearsal of number with Fran. Everybody gathers to listen to the finished record in the third photo while in the fourth time-out is called for a quick between takes snack.

David Bradley on
**THE QUICK
AND
THE DEAD**

The 'Document for ear' on the
Atomic Bomb and the Hydrogen Bomb

David Bradley, who attended the Bikini Atomic Bomb tests, is the author of 'No Place to Hide'

"There is a growing tendency in some quarters to act as if atomic energy were none of the American people's business. In my opinion, this is nonsense, and dangerous nonsense. If schemers or fools or rascals or hysterical stuffed shirts take decisions about this thing out of your hands, it may then be too late to find out what it's all about."

The foregoing words express the sentiments of David Lilienthal, former head of the Atomic Energy Commission. It was with the spirit of these words that the News and Special Events Department of the National Broadcasting Company, in the summer of 1950, set out to impart to the public the basic principals and eventual implications of the most frightening and powerful force yet to be devised by man.

In order to accomplish its aim of informing the people of the U. S. on Atomic Energy, NBC assembled a staff consisting of the best scientific and entertainment minds available. Fred W. Friendly, long associated with some of the top radio programs on the network, was assigned the task of writing the script. William L. Laurence, New York Times science reporter and two time winner of the Pulitzer Prize, was retained as technical adviser. Laurence had been the only reporter admitted to the first stages of the development of the Bomb and had followed the project through each of its highly dramatic steps. As the author of "Dawn Over Zero" and "The Hell Bomb" Laurence was invaluable to NBC's plan of making the whole complex nature of the Bomb understandable to the man in the street.

Next, Bob Hope was approached to play a leading part. The world-famous comedian was the ideal personality to play straight to Laurence, to ask him the questions that would lead to the unraveling of the mysteries of the Atom.

Five members of NBC's New York News Room were next obtained, and finally, affiliated stations all over the country were enlisted to record the



voices of the men who would, in their own words, tell of their personal contributions to the Bomb.

Then, from the words of elder statesman Bernard M. Baruch came the phrase that was to identify NBC's project: "We are here to make a choice between the Quick and the Dead . . . That is our business." So was born "The Quick and the Dead."

"The Quick and the Dead" was presented to the public in four installments. No sooner had the first been aired than requests for repeats began pouring in. Shortly after the series was completed NBC re-broadcast it in condensed form. It is this condensed version that is being issued this month in two RCA Victor albums and which Dr. David Bradley (M.D.) discusses in the following article.

RCA Victor has just completed an experiment in recreating history on records. It is the recent history of the development of atomic energy and the beginnings of a revolution in the lives of men.

The story is a simple and effective one. It is how Bob Hope goes back to school to learn some of the A.B.C.'s of the atomic age. Perhaps this review should better have been written by Bob Hope himself. One would like to know what he now remembers, what excited him the most, in this strange excursion into the mysterious rites of the high-priests of modern science. One would like to laugh with him at some of the quips that must have come to his fertile mind and which did not appear in the discs. The Romeo of Hollywood could have told us of more attractive forms of radiant energy with which he is associated in his daily life, but here Hope appears unsupported by his bevy of blondes, a plain man alone and confused, like most of us, in a new world.

School for Bob Hope covered a lot: history, physics, medicine, politics, and philosophy. To his credit he stayed to the end of the course. His schoolmaster is William Laurence, science writer for the New York Times. The Laboratory is the atomic age. And the demonstrations are

the voices of the men who created that age in the middle of the 20th Century: Einstein who believed that matter could be transformed into energy. Meitner who discovered the nature of fission. Fermi who built the first chain reaction. Urey who discovered heavy water. Tibbetts who bombed Hiroshima. These and many more: Eisenhower. Truman. Baruch who had their fling at the control of war. FDR who knew that all we have to fear is fear itself.

It all happened not so long ago. Men we had never heard of. Experiments we could never have understood. Events they fabricated which affect us as closely as death, taxes, and the draft board. Yet in these records we go to help Fermi build his pile beneath the stands of Soldier's Field, Chicago, 1942. We refine raw uranium into bomb material at Oak Ridge, 1944. We fly with Tibbetts over Hiroshima, 1945. And we talk to Father Kleinsorbe about how it feels to be a guinea pig for atomic bombs.

These fateful events seem real again, for the first time real to us. The war, the race with Germany, like Normandy and Iwo Jima, had to be done. Even the slaughter at Hiroshima, taken in the context of war, seems still to have a vague justification.

In a way these records are better than television. The eye, unabsorbed by external happenings, can be turned inwardly, into the imagination, where most of us now live with our bombs.

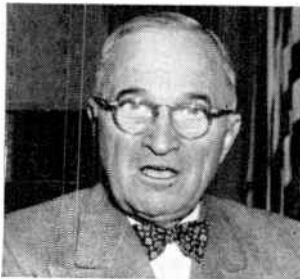
I hope that these records will be widely used. They should be popular in the home, in high schools and with discussion groups. I should sleep better if I know that members of the Congress and the State Department were sitting down to hear them. I should rejoice to learn that President Truman had invited in the delegation from Lake Success to hear them. And I should be agreeably surprised to learn that Dr. Klaus Fuchs had sent an autographed copy to Mr. Stalin.

And now we come to the peaceful (medical) uses of atomic energy. I would not deny that radioactive isotopes have already proved a great blessing in the diagnosis and treatment of certain diseases. They have. But man has built himself a monster. We may as well admit it. Atomic energy was born in the womb of war. Ugly, deformed, terrifying it had to be. That monster has grown up considerably since we first saw him. Fed on fear and heavy water he has become a colossus whose shadow covers the planet. And still he grows. Radioactive isotopes cannot change him into a sleepy collie dog, or domesticate him to the plow. And dressing up Gargantua in a white coat and stethoscope doesn't make a Harvey Cushing.

In a gradual crescendo we are carried to a tense climax with that flight over Hiroshima. Here we are brought face to face with man's first experience with atomic war. This is the big question. The tall pillar of radioactive smoke stands like a question mark brooding over a vanished city. There are answers of course, but they have little to do with the use of activated iodine in the treatment of cancer of the thyroid gland.

And I couldn't help wishing, while listening to this novel reproduction of modern history, that we might have had a similar recording of the day when Moses stalked down through the clouds bearing his heavy tablets, and found his people worshipping a golden calf. It could just as well have been uranium.

These are some of the voices you will hear in "The Quick and the Dead"



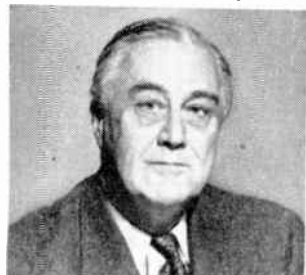
HARRY S. TRUMAN's speech announcing the dropping of first A Bomb is heard in one album.



DWIGHT D. EISENHOWER tells the people of France that an invasion has been accomplished.



WINSTON CHURCHILL's "Finest hour" is heard and his Bomb project help discussed.



FRANKLIN ROOSEVELT's "Day that will live in infamy" speech places events in time.



HELEN HAYES portrays Dr. Lise Meitner, German scientist who was first to split the atom.



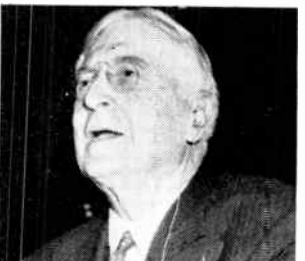
PAUL LUKAS plays Dr. Albert Einstein, who suggested Atomic Bomb project to Roosevelt.



WILLIAM L. LAURENCE, a Pulitzer Prize winner, is the narrator of "Quick and Dead."



BOB HOPE asks Laurence about A and H Bombs and Laurence dramatizes the answers.



BERNARD BARUCH's words of warning about the Bomb give the important work its title.



DAVID LILIENTHAL's insistence that public be informed on Atom is spirit behind albums.



MINDY CARSON POSES WITH JACK HALEY, THE STAR OF THE TV SHOW ON WHICH SHE SINGS EACH WEEK

MINDY GETS A SHOW



WITH HALEY, Mindy is seen each Thursday evening over NBC-TV network (9 to 10 EST). Guest film stars on one recent show: Robert Cummings and Veronica Lake.

For a while it looked as though Mindy Carson might become the most frequently seen girl singer in television, and then the picture changed, for the *might* was removed a few weeks ago when Mindy signed a contract to become a regular on NBC's Ford Sponsored "Star Revue," the hour-long variety show starring comedian Jack Haley. Now, with her usual round of guest appearances, plus her once weekly show with Haley there is hardly a top girl singer who can even come close to matching Mindy's total number of hours before the video cameras each week.

Mindy and her manager-husband Eddie Joy view the new TV contract with special delight, for not only does it give Mindy the usual television mass audience, it also provides her with the opportunity to act in an occasional skit, dance in production numbers and even play emcee when Haley is busy changing for the next number. (New Carson records: Her three discs in the "Singers' Single Record Series"—see pages 8 & 9.)



WITH PERRY, Mindy made several of the guest appearances which resulted in her getting her new show. Others with whom she's appeared: Ed Sullivan, Morton Downey.

The POPULAR PICTURE

a page of popular record reviews



Guest
Reviewer

Lisa Kirk

I really had a wonderful time listening to the records that RCA Victor sent me to review for them. This month's crop of new discs contains some of the best I've heard in a long time and what I like about them is that each one is totally different from the other. I'm sure you'll like them just as much as I do when you hear them.

HELEN TRAUBEL and JIMMY DURANTE—The Song's Gotta Come from the Heart & A Real Piano Player Maybe you were lucky enough to see Helen and Jimmy on the Durante television show. If you were, then you know without being told just how wonderfully funny they can be together. And if you haven't seen or heard the two before, then here's your chance to listen to the most amusing record I've come across in ages. This is the first disc they've ever made as a team and I'm sure it's going to be a great hit.

MARIO LANZA—Vesti La Guibba & Ave Maria Something very nice is happening to the music business when a record like this gets into the "popular" category. Mario, the young man all the ladies are fluttering about these days, thrills as much with his voice as with his handsome face. The dramatic aria from Pagliacci, on the first side, is just right for his rugged personality while the beautiful "Ave Maria" shows off his deep sensitivity.

LISA KIRK—Charlie Is My Darling & Beautiful Brown Eyes The folks at RCA Victor tell me that this, my latest record, is being very well received. This, of course, makes me very happy, but not only for the reason that I like a hit, I'm also happy about this because I think this tune is very cute. I understand that it goes way back into Scottish folklore and that there's reason to believe that Charlie was Bonnie Prince Charlie, the member of the Stuart royal family. The arrangement of the tune is very light and bouncy. The other side is a romantic ballad that I believe has fine possibilities.

RALPH FLANAGAN—On The Road to Mandalay & I'll Be With You In Apple Blossom Time—Everytime I Fall in Love & Slow Drive—On The Little Big Horn & Heartzanflours—Ah! Sweet Mystery of Life & Stouthearted Men Eight wonderful dance sides. Ralph employs a lot of interesting tricks to make each of these sides different. For instance, on "Mandalay" he has his vocal group playing finger cymbals *against* the beat of the band. "Slow Drive" has a nice, swinging jazz beat, the kind that people like dancing to, because it's slow enough for the dancing to be relaxed. "Heartzanflours" is a switch; it's taken from the old tearjerking "Hearts and Flowers." Here

it's played at a fast, thrilling tempo. The last two sides are from musicals and like Ralph's "My Hero," they should be great successes.

JAN PEERCE—May The Good Lord Bless and Keep You & Sing, Everyone Sing Remember "Bluebird of Happiness"? Well here Jan Peerce does it again. This time the number is the one that Meredith Wilson wrote as the theme song for NBC's "Big Show". Peerce's giant of a voice sounds out full and clear on this very beautiful song and, as in "Bluebird", he speaks part of the lyrics and adds to the dramatic quality of the record. The other side is in a lighter vein. It tells everyone to burst into song, no matter what your voice may sound like. I'd say that that's a pretty good idea.

PHIL HARRIS—Oh, What a Face At last, some clue to what "The Thing" is! Phil follows up his extremely big novelty hit with one that might very well go just as far as its famous predecessor. With the Harris stock so high these days you can bet that you'll be hearing a lot of this one on your favorite disc jockey's show.

FREDDY MARTIN—The Aba Daba Honeymoon This one's a movie hit, from the film "Two Weeks With Love," which was a musical with Ricardo Montalban and Jane Powell. Freddy uses the boys in the band to chant the tune's principal phrase while Merv Griffin sings the catchy lyrics. The melody itself has been getting bigger all the time, and Freddy's record should make it step out and become a big hit.

VAUGHN MONROE—Faithful & They're Playing Our Song The "Faithful" side of this record is the one that's getting all of the plays on disc jockey shows right now, but I've got a feeling that "They're Playing Our Song" is going to start getting a lot of attention. It's a tune with a clearly defined, easily remembered lyric and one that says something, something that people will want to hear and hear again and again. Personally I feel that this is going to be one of Vaughn's most important records.

DINAH SHORE—Lonesome Gal & Too Late Now The first is a tribute to the famous "Lonesome Gal" of radio fame and the other side is from the Fred Astaire film, "Royal Wedding." Both are hauntingly beautiful melodies that Dinah handles with all of the polish we are accustomed to expect of her. My own favorite here is "Too Late Now," which I think is one of the better new ballads.

THE FONTANE SISTERS & TEXAS JIM ROBERTSON—Let Me In This one starts out with a big laugh that tells you right away that you're going to have a good time listening to it. Texas Jim Robertson, a star of the Country label, moves into the popular field with this happy, rollicking record. The Fontanes have had some pretty successful records, but this one is going to be their biggest, I predict!

IRVING FIELDS MELODY CRUISE—Guatemala & Boca Chica Costa Rica—Managua Nicaragua & Por Qué?—Adiós, Mariquita Linda & Brazil (Album) Pianist-composer Irving Fields (he wrote "Managua Nicaragua") takes us on a melodic tour of several South American countries, and in the process displays some very fine piano playing. Irving's crisp, precise style of playing is perfect for these South-of-the-Border tunes.

THE THREE SUNS and LARRY GREEN—The Legend of the Glass Mountain & Tenderly "The Glass Mountain" is a new movie, and one with some haunting background music. This record catches the atmosphere of this intensely dramatic movie. On the other side we have a tune that is slowly and surely becoming a standard. "Tenderly" is just what the title suggests and Larry and the Suns give it an appropriate treatment.

RED SEAL

- *Denotes Long Play—33 $\frac{1}{3}$ rpm
- Records
- ADDIO A NAPOLI** (Gattrau)
Enrico Caruso, Ten. ∇ 17-0133 1.10
- ADOSHEM MOLDCH** (Trad.)
Cantor Moshe Kusevitsky, Ten. 12-3211 1.25
 ∇ 49-3211 1.10
- AIDA: CELESTE AIDA** (Verdi)
Enrico Caruso, Ten. ∇ 17-0129 1.10
- AVE MARIA** (Kahn)
Enrico Caruso, Ten., and Mischa Elman, Violinist ∇ 17-0127 1.10
- BECAUSE** (Teschemacher - d'Hardelot)
Mario Lanza, Ten. 10-3207 1.10
 ∇ 49-3207 1.10
- BOLERO** (Ravel)
Whittemore and Lowe, Duo-pianists 12-3226 1.25
 ∇ 49-3226 1.10
- Carmen: AIR DE LA FLEUR** (Bizet)
Enrico Caruso, Ten. ∇ 17-0128 1.10
- Children's Corner Suite: JIMBO'S LULLABY; THE LITTLE SHEPHERD; GOLLIWOG'S CAKE-WALK** (Debussy)
William Kapell, Pianist 12-3212 1.25
 ∇ 49-3212 1.10
- COSI' FAN TUTTE** (Highlights) (Mozart)
Act I: LA MIA DORABELLA?; SCIOCCHERIE DI POETI; and UNA BELLA (Recit. and Aria); AH GUARDA, SORELLA! SENTO, OH DIO! NON V'E' PIU' TEMPO, AMICI and DI SCRIVERMI OGNI GIORNO (Recit. and Aria); DOVE SON? and SOAVE SIA IL VENTO (Recit. and Aria); COME SCOGLIO Act II: DUNQUE FA UN POTU and PRENDERO QUEL BRUNETTINO (Recit. and Aria); QUESTA PICCIOLA OFFERTA AND IL CORE VI DONO (Recit. and Aria); EL PARTE! and PER PIETA (Recit. and Aria); FRA GLI AMPLESSI Sena Jurinae, Sop.; Blanche Thebom, Mezzo-sop.; Richard Lewis, Ten.; Mario Borriello and Erich Kunz, Bar. with Glyndebourne Festival Orch., Busch, Cond. DM-1500 8.50
 ∇ WDM-1500 7.10
★LM-1126 5.45
- DANSE MACABRE, Op. 40** (Saint-Saëns)
Whittemore and Lowe, Duo-pianists 12-3205 1.25
 ∇ 49-3205 1.10
- DANZA, LA** (Pepoli - Rossini)
Enrico Caruso, Ten. ∇ 17-0133 1.10
- DON CARLO** (Highlights) (Verdi)
Act I: IO L'HO PERDUTA; QUAL PALLORE; CANZONE DEL VELO Act II: ELIA GIAMMAI MAIO and DORMIRO SOL NEL MANTO MIO REGAL (Recit. and Aria); O DON FATALE, PER ME GIUNTO E' IL DI SUPREMO; O CARLO, ASCOLTA Blanche Thebom, Mezzo-sop.; Jussi Bjorling, Ten.; Robert Merrill, Bar.; Emil Markow and Italo Tajo, Basses, with London Symp. Orch. and RCA Victor Orch., Braithwaite, Gellini and Morel, Cond. ∇ WDM-1195 1.90
★LM-1128 5.45
- Eksir d'Amore, L'UNA FURTIVA LAGRIMA** (Donizetti) Enrico Caruso, Ten. ∇ 17-0131 1.10
- FERRUCCIO TAGLIAVINI IN GREAT OPERATIC ARIAS**
I Pescatori di Perle; MI PAR D'UDIRE ANCORA (Bizet); Andrea Chénier; COME UN BEL DI DI



- GREAT CARUSO, THE**
Rigoletto; QUESTA O QUELLA; LA DONNA È MOBILE; PARMÌ VEDER LE LAGRIME (Verdi); La Tosca; RECONDITA ARMONIA; ELI CEVAN LESTELLE (Puccini); L'Eksir d'Amore; UNA FURTIVA LAGRIMA (Donizetti); La Gioconda; CIELO E MAR! (Ponchielli); L'Pagliaccio; VESTI LA GIUBBA (Leoncavallo) Mario Lanza, Ten., with RCA Victor Orch., Gullinicos, Cond. DM-1506 6.00
 ∇ WDM-1506 4.90
★LM-1127 5.45
- HASHKIVEINU** (Trad.)
Cantor Moshe Kusevitsky, Ten. 12-3210 1.25
 ∇ 49-3210 1.10
- LOVE THEE** (Grieg)
Mario Lanza, Ten. 10-3208 1.10
 ∇ 49-3208 1.10
- JOSÉ ITURBI CONDUCTS SPANISH MUSIC**
DANCES FROM THE THREE-CORNERED HAT (Fal-la); MARCH BURLESCUE (Palau); HOMMAGE A DEBussy (Palau); HOMENAJE A LA TEMPERANCIA (Rodrigo); SEGI IDILLAS (Iturbi); INTERIOR FROM VALENCIANOS Chayarrí; José Iturbi conducting Valencia Symp. Orch. ∇ WDM-1503 1.90
★LM-1138 5.45
- Lohengrin: ELSAS TRAUM** (Wagner)
Victoria de los Angeles, Sop. 12-3213 1.25
 ∇ 49-3213 1.10
- Madama Butterfly: ADDIO** (Puccini)
Mario Lanza, Ten. 12-3209 1.25
 ∇ 49-3209 1.10
- Manon: ADIEU, NOTRE PETITE TABLE** (Massenet)
Victoria de los Angeles, Sop. 12-3221 1.25
 ∇ 49-3227 1.10
- Marriage of Figaro: PORGI AMOR** (Mozart)
Victoria de los Angeles, Sop. 12-3227 1.25
 ∇ 49-3227 1.10
- Martha: M'APPARI** (Flotow)
Enrico Caruso, Ten. ∇ 17-0112 1.10
- MIA CANZONE, LA** (Tosti)
Enrico Caruso, Ten. ∇ 17-0130 1.10
- MY SONG, MY LOVE** (Beilenson-Brelby)
Mario Lanza, Ten. 10-3208 1.10
 ∇ 49-3208 1.10
- O SOLE MIO** (di Capua)
Enrico Caruso, Ten. ∇ 17-0130 1.10
- ONO BECHOACH** (Trad.)
Cantor Moshe Kusevitsky, Ten. 12-3210 1.25
 ∇ 49-3210 1.10
- Paghacci, I: VESTI LA GIUBBA** (Leoncavallo)
Enrico Caruso, Ten. ∇ 17-0112 1.10
- REAL PIANO PLAYER, A**
Helen Traubel and Jimmy Durante 12-3229 1.25
 ∇ 49-3229 1.10
- RETZEI VIMNUCHOSEINU** (Trad.)
Cantor Moshe Kusevitsky, Ten. 12-3211 1.25
 ∇ 49-3211 1.10
- Rigoletto: LA DONNA È MOBILE** (Verdi)
Enrico Caruso, Ten. ∇ 17-0132 1.10
- Rigoletto: PARMÌ VEDER LE LAGRIME** (Verdi)
Enrico Caruso, Ten. ∇ 17-0131 1.10
- Rigoletto: QUESTA O QUELLA** (Verdi)
Enrico Caruso, Ten. ∇ 17-0132 1.10
- RISE STEVENS and ROBERT MERRILL IN PORGY AND BESS** (Gershwin)
A SUMMERTIME; A WOMAN; A SOMETIME THING; GONE, GONE, GONE; MY MAN'S GONE NOW; I GOT PLENTY O' NUT-TIN; BESS, YOU IS MY WOMAN ∇ WDC-36 3.75

- MAGGIO** (Giordano); Luisa Miller; QUANDO LE SERE AL PLACIDO (Verdi); Don Pasquale; SOGNO SOAVE E CASTO (Donizetti); Manon; LE REVE (Massenet); Werther; POURQUOI ME REVEILLER? (Massenet) Ferruccio Tagliavini, Ten., with Orch., Rossi, Cond. DM-1129 1.75
 ∇ WDM-1129 3.80
- Fidele: GOTT! WELCH' DUNKEL HIER! and IN DES LEBENS FRÜLINGSTAGEN** (Beethoven)
Set Svanholm, Ten. ∇ 49-3206 1.10
- FOR YOU ALONE** (O'Reilly - Geehl)
Enrico Caruso, Ten. ∇ 17-0127 1.10
- FOR YOU ALONE** (O'Reilly - Geehl)
Mario Lanza, Ten. 10-3207 1.10
 ∇ 49-3207 1.10
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Arturo Toscanini and the NBC Symp. Orch. ∇ 49-1423 1.10
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Artur Rubinstein, Pianist ∇ WDM-1260 1.90
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- D. K. 485** (Mozart); TURKISH MARCH (Mozart); MENUET TO IN D, K. 355 (Mozart); CONCERTO IN D (Vivaldi - J. S. Bach) Wanda Landowska, Harpsichord ∇ WDM-1181 7.10
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María Luisa Landín y Orq. Rafael de Paz
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The RED SEAL PICTURE



Guest
Reviewer

John M. Harrison
Music Critic
The Toledo Blade

FERRUCCIO TAGLIAVINI, Tenor—Orchestra of Radio Italiana—Mario Rossi, Conductor (By permission of Cetra)—RCA Victor Orchestra—Jean Paul Morel, Conductor—Great Operatic Arias (Album) Six arias from the Italian and French repertoire, well chosen to provide a balance of the familiar and the rare, are beautifully sung by Tagliavini, who has seldom been in better voice. "La Réve," from Massenet's "Manon" and "Quando La Sere Al Placido," from Verdi's almost forgotten "Luisa Miller" are particularly successful.

JUSSI BJOERLING, Tenor; EMIL MARKOW, Bass; ROBERT MERRILL, Baritone; BLANCHE THEBOM, Mezzo-soprano; ITALO TAJO, Bass; RCA VICTOR ORCHESTRA, Renato Cellini and Jean Paul Morel, Conductors; LONDON SYMPHONY ORCHESTRA, Warwick Braithwaite, Conductor—Highlights from Don Carlo (Verdi) (Album) A superb sampling of the score of Verdi's dramatic masterpiece, revived successfully at the Metropolitan Opera this season. An array of fine performances, particularly noteworthy being Mr. Tajo's singing of the recitative and aria from Act III and Miss Thebom's of the stirring "O Don Fatale" are exceptional.

RISÉ STEVENS, Mezzo-soprano; ROBERT MERRILL, Baritone; THE ROBERT SHAW CHORALE, ROBERT SHAW, Conductor; RCA VICTOR ORCHESTRA, Robert Russell Bennett, Conductor—Highlights from Porgy And Bess (Gershwin) (Album) Doings in Charleston's Catfish Row, set to Gershwin's enchanting music, have seldom been so enjoyable as in this selection of eight of the show's best numbers. Miss Stevens sings "Summertime" and "My Man's Gone Now." Mr. Merrill is heard in "A Woman Is a Sometime Thing" and "I Got Plenty o' Nuttin'." There are other hit tunes, too, and a swell performance of "Gone, Gone, Gone" by the Shaw singers.

RISÉ STEVENS, Mezzo-soprano—RCA VICTOR ORCHESTRA—Milton Katims, Conductor—Songs My Mother Taught Me (Album) In addition to the title song, Miss Stevens sings such familiar favorites as "Danny Boy," "Flow Gently Sweet Afton," "Smilin' Through," "Mighty Lak' a Rose," "Too-Ra-Loo-Ra-Loo-Ral," "All Through the Night," and the Brahms "Cradle Song." Her gracious voice and manner give new beauty to each of them.

LEOPOLD STOKOWSKI and his SYMPHONY ORCHESTRA—Symphony No. 1, In E Minor, Op. 39 (Sibelius) (Album) Mr. Stokowski roams with obvious enjoyment among the lush, pine-scented forests of this early Sibelius symphony. The big sonorities he elicits from his orchestra are awesome to hear.

JASCHA HEIFETZ, Violinist—Emanuel Bay at the Piano—Sonata No. 7, In C Minor, Op. 30, No. 2 (Beethoven) (Album) The previous RCA Victor recordings of Beethoven sonatas by this always excellent team should be sufficient guarantee of the pleasures to be found in a beautiful performance of this gay work from the composer's earlier years.

AMPARO and JOSE ITURBI, Duo-pianists—Three Romantic Waltzes (Chabrier) (Album) Music as romantic as its title and bright in its texture finds the ideal interpreters in this brother-sister team, whose performance further enhances an already solid reputation in the duo-piano field.

JOSÉ ITURBI conducting the Valencia Symphony Orchestra—Spanish Music (Album) Spanish music, Spanish orchestra, Spanish conductor—the perfect ingredients for a highly-seasoned Latin dish. Mr. Iturbi's own "Seguidillas" is a brilliant item in this collection of six selections by representative Spanish composers in this, the American disc debut of the Valencia Symphony. Others whose music contributes to this enjoyable event are Falla, Palau, Joaquin Rodrigo, and Chavarri.

MARIO LANZA, Tenor—RCA VICTOR ORCHESTRA—Constantine Callinicos, Conductor—Selections From The Great Caruso (Album) If this young American tenor seems to sound even better than usual in these familiar arias, all closely associated with the great Enrico Caruso, who's to say there isn't a measure of inspiration involved? Eight arias from "Rigoletto," "La Tosca," "L'Elisir d'Amore," "La Gioconda," and "I Pagliacci" are included. In addition to this album there are four new single records by Mario Lanza in this month's release. They include: **Because (d'Hardelot) and For You Alone (Geeh)** The heroic quality of Mr. Lanza's big voice is particularly apparent in these two familiar love songs. **My Song of Love (Beelby) and I Love Thee (Grieg)** Romantic fare which affords a handsome and talented young tenor plenty of "swoon" material. Mr. Lanza makes the most of them. **Addio from Madama Butterfly, Act III (Puccini) and O Tu Che In Seno Agli Angeli from La Forza del Destino, Act III (Verdi)** This disc reveals some of the finest singing Mr. Lanza has done on records. The Verdi aria is a particular triumph. **Serenade (Toselli) and Serenade (Drigo)** Vocal arrangements of these two familiar light orchestral pieces provide Mr. Lanza with the kind of song he obviously loves to sing.

JEANETTE MAC DONALD, Soprano—RCA VICTOR ORCHESTRA—Robert Russell Bennett, Conductor—Romantic Moments (Album) Miss MacDonald's admirers couldn't ask a more representative selection of the songs which have particularly endeared her to them: "Ah! Sweet Mystery Of Life," "Will You Remember," "San Francisco," "One Alone," "Parlez—Moi D'Amour," and "When You're Away."

VICTORIA DE LOS ANGELES, Soprano—Guitar accompaniment by Renata Tarrago—Spanish Folk Songs (Album) The domestic label recording debut of this remarkable Spanish soprano couldn't have been a happier one. Her clarity of tone and sensitive intonation are displayed to excellent advantage in a group of folk songs from Castilla, Murcia, Mallorca, Vascongadas, Cataluña, and Andalucía. Guitar accompaniments provide a perfect complement.

VICTORIA DE LOS ANGELES, Soprano—PHILARMONIA ORCHESTRA—Anatole Fistoulari, Conductor—Dich, Teure Halle from Tannhauser, Act II (Wagner) and Elsa's Traum from Lohengrin, Act I (Wagner) That Miss de los Angeles is as much at home in the Wagnerian repertoire as in lighter music is amply demonstrated by her brilliant statements of these two demanding arias. Hers is a remarkably versatile voice. **Adieu, Notre Petite Table from Manon, Act II (Massenet) and Porgi Amor from The Marriage of Figaro, Act II (Mozart)** Viva los Angeles! Here is further convincing testimony to the versatile artistry of a great soprano.

ARTHUR WHITTEMORE and JACK LOWE, Duo-pianists—Danse Macabre, Op. 40 (Saint-Saëns) The eerie doings of this familiar orchestra piece provide ideal fare for this enterprising young two-piano team. **Bolero (Ravel)** The rhythmic score of this most famous of all dance compositions is offered here in a two-piano arrangement by the composer. Mr. Whittemore and Mr. Lowe make it an exciting experience.

SET SVANHOLM, Tenor—RCA VICTOR ORCHESTRA—FRIEDER WEISSMANN, Conductor—Fidelio: Act II (Beethoven) Gott! Welch' Dunkel Hier! and In Des Lebens Frölingstagen. The Swedish tenor is heard at his best in these contrasting arias from Beethoven's great opera.

CANTOR MOSHE KUSEVITSKY, Tenor—Abe Ellstein at the Organ (2 records) The stirring art of the Hebrew cantor has been too little represented on records. On two single discs, Cantor Kusevitsky provides sometimes moving, sometimes poignant, sometimes exciting performances of four traditional songs—Haskiveinu, Ono Bechoach, Adoshem Moloch, and Retzei Vinnuchoseinu.

ENRICO CARUSO, Tenor—RCA VICTOR SYMPHONY ORCHESTRA (8 single records)—Vesti La Giubba from I Pagliacci, Act I (Leoncavallo) and M'Appari from Martha, Act III (Flotow) Here again is the voice of the man still regarded as the finest tenor of all time. The recordings may be old, but the voice of Enrico Caruso emerges in that encompassing splendor which made him a unique musical figure. These two arias, which Caruso almost made his own, offer a wonderful display of his artistry. **For You Alone (Geehl) and Ave Maria (Kahn)** Another side of Caruso's artistry is revealed in these familiar songs. Mischa Elman (violin) and Percy Kahn (piano) provide sympathetic collaboration in the "Ave Maria". **Air De La Fleur from Carmen, Act II (Bizet) and Di Quella Pira from Il Trovatore, Act II (Verdi)** Two more of the arias which Caruso virtually claimed as his own during his brilliant career at the Metropolitan Opera. This record will demonstrate why to those not already familiar with it, **Celeste Aida from Aida, Act I (Verdi) and Cielo E Mar from La Gioconda, Act II (Ponchielli)** The tremendous range and fluidity of Caruso's voice make these traditional tests for tenors sound like child's play. **O Sole Mio (di Capua) and La Mia Canzone (Tosti)** Of the millions of "O Sole Mio," none is quite like Caruso's. His singing of these traditional Italian songs reveals another facet of his many-sided artistry. **Una Furtiva Lagrima from L'Elisir d'Amore, Act II (Donizetti) and Parmi Veder Le Lagrime from Rigoletto, Act II (Verdi)** Two famous "tear" arias which Caruso sings with moving tenderness. **Questa O Quella from Rigoletto, Act I (Verdi) and La Donna È Mobile from Rigoletto, Act IV (Verdi)** The gay songs of the Duke are sung with relish and finesse by the greatest interpreter of the role. **Tarantella Napolitana (Pepoli-Rossini) and L'Addio A Napoli (T. Cottrau)** Caruso had much to do with popularizing these songs in America. The reasons are here made evident.

WILLIAM KAPPELL, Pianist—Excerpts from the Children's Corner Suite (Debussy) Mr. Kappel plays "Jimbo's Lullaby", "The Little Shepherd", and "Golliwog's Cakewalk" from this favorite piano suite. His readings are at once sensitive and sharply defined.

RICHARD LEWIS, Tenor; ERICH KUNZ, Baritone; MARIO BORI-RIELLO, Baritone; SENA JURINAC, Soprano; BLANCHE THEBOM, Mezzo-soprano; GLYNDEBOURNE FESTIVAL ORCHESTRA, FRITZ BUSCH, Conductor—Highlights From Così Fan Tutti, K. 588 (Mozart) (Album) Some of the most delightful of all Mozart's music is to be found in the pages of this too seldom performed opera. The more reason to welcome this selection of the best of it done with the authentic flavor of the Glyndebourne Festival, where production of "Così Fan Tutti" has been a specialty. Although Miss Thebom's is the only voice among the principals well-known in this country, the singing is of the finest quality.

EZIO PINZA, Bass—with Orchestra—JOHNNY GREEN, Conductor—YESTERDAYS (Wilhite) SEPTEMBER SONG (Weill) This is Mr. Pinza's first record under his new RCA Victor contract and what a debut it makes! Wait until you hear Mr. Pinza sing "September Song" from "Knickerbocker Holiday." It's an event in itself. The haunting "Yesterdays" sung by the renowned bass with all of his finesse, provides a poignant musical moment.



STARTING his weekly dash from one network to another, Phil Harris passes the pageboy whose job it is to keep the back door clear for his hurried departure. With Phil is Barney McDevit, who is on hand to make appointments with song pluggers and amateur song writers who might get the idea to nab Phil during his quick trip.

SHORT-CUT is made by Phil Harris each Sunday evening through the parking lot of the Hollywood Palladium. Usually the gate to the lot is held open by an attendant, but for these photos Earl F. Vollmer, General Manager of the famous dance palace, did the honors. Barney McDevit is Harris' record promotion representative.



ENDING his trip, Phil comes face-to-face with the NBC page who keeps the door free for him. Harris allows himself four minutes from the time he delivers his last line on the Benny Show until he speaks his first words on his own show, which is heard in the East at 7:30 each Sunday night. Portal-to-portal distance is 444 feet.

THE BIG RUSH

Each Sunday evening at 7:30 (EST) radio listeners across the land get a queer sensation when they tune from Jack Benny to NBC, for they find themselves listening to Phil Harris on first one network and then another. In a matter of minutes, Harris has followed them across their radio dials. Wondering just how this trick is accomplished this magazine asked Phil to show us just how it is done. Obliging, Harris stationed three photographers along his route between the two networks. The resulting photos, which show that the trick is done not with some special kind of electronic mirror, but with a carefully planned routine, are printed in this space. To help Phil get from network to network, Jack Benny has standing instructions with his writers to keep Harris up at the front of the Benny script. (Phil's new disc: "Oh, What a Face".)



THE HAT being attached to Vaughn Monroe's head by Roy Rogers is a real "ten gallon" number. A party given for the pair by Republic Pictures, for which they both work, was the occasion on which the hat was presented. At the time Rogers was in the East for TV appearances. (Vaughn's new disc: "Faithful". Roy's latest: "Yogy The Doggy".)



THE MAYOR of Baltimore, Thomas D'Alesandro, is presented a copy of the new "Hank Snow Favorites" album by Hank himself. Snow is one of RCA Victor's biggest selling Country & Western artists. Also pictured are Hans Weis, Baltimore disc distributor, and Robert Morris, manager of the Hippodrome theater, where Hank appeared.



THE JOKE which is convulsing Eddy Arnold, film star John Carroll and singer Tennessee Ernie was told at a party given for Eddy when he visited Hollywood recently for a round of radio and television guest shots. Eddy's newest record is "May The Good Lord Bless and Keep You", the theme which Meredith Wilson composed for NBC's "Big Show".



NEW FILM entitled "The Great Caruso", starring Mario Lanza will be released later this year. It also features Blanche Thebom, here shown in one of its operatic sequences. This month Miss Thebom is heard in two new albums, "Highlights from Don Carlo" and the Glyndebourne Festival recording of "Highlights from Così Fan Tutti".



NEW SHOW on television these days is "The Stork Club", emceed by Sherman Billingsley each Tuesday and Thursday night at 7:45 (EST). Sponsored by Fatima Cigaretts the show's format consists of interviews with celebrities by Billingsley, who goes from table to table with a roving television camera. This series of photographs shows a sampling of the guests you might run into on any one given program. Top



NEW STAR Victoria De Los Angeles is back in the U.S. for Met roles in "Faust", "Boheme" and "Madame Butterfly". She will sing her third recital of the current season on April 22 at Carnegie Hall in New York. This month RCA Victor is issuing two new single discs by Miss De Los Angeles and a new album of "Spanish Folk Songs".



TO TEACH his daughter Anna-Charlotte some of the fine points of the vocal art. Jussi Bjoerling goes to the piano. Bjoerling's wife, Anna-Lisa, recently ended a 15 year voluntary retirement to go on a coast-to-coast concert tour with her noted husband. (Bjoerling is heard on records this month in the new "Highlights from Don Carlo" album.)



TO TOUR the U. S. José Iturbi has returned from a 4 months stay in Europe. His new series of concerts starts in March. Amparo and José Iturbi have a new album of "Three Romantic Waltzes" and he is in a new set called "Jose Iturbi Conducts Spanish Music" with the Valencia Symphony, the Spanish orchestra which he founded.



left is Carol Channing (of "Gentlemen Prefer Blondes") with Gloria Swanson and Tallulah Bankhead. Next photo finds Billingsley interviewing Arthur Godfrey, Betty Hutton, (whose latest disc is "Who Kicked The Light Plug Out of The Socket") behind whom are seated Ann Sheridan, Steve Hannigan and Billingsley. In bottom row are Charles Boyer and Morton Downey with Richard Carlson in the background. Last photo is of Frank Sinatra and Mary Healy.



TO RAISE funds for the local Community Chest drive, disc Jockey Peter Potter of Hollywood's KFVB had one star after another on his show. Among them were Spike Jones and his wife, Helen Grayco. Helen sings on Spike's latest disc, "Rhapsody from Hungert(y)". The other side of the record is Jones' version of the popular "Peter Cottontail".



LEOPOLD STOKOWSKI is going on an eight months tour of England and the Continent this month.

STOKOWSKI GOES ABROAD

As this is being written Leopold Stokowski is on his way to England to conduct at every music festival of international repute in the Islands and Europe. In between festivals, Stokowski will tour with some of the major orchestras on the Continent. A seven city tour of England starts off Mr. Stokowski's itinerary on April 28. This is followed by a return to London where he will conduct the Royal Philharmonic at Albert Hall on May 16 for the Royal Philharmonic Society. In early June the round of festivals begins with the Festival of Great Britain, followed toward the end of the month by the Holland Festival. In August he will appear at the Liverpool Festival and the Luzerne Festival in Switzerland. The end of August will find him at the Salzburg Festival and the beginning of September at the Edinburgh Festival. Appearances at La Scala in Milan take up the early part of October and in early November he will conduct at Venice's Basilica di San Marco, where he will play Giovanni Gabrieli's "In Ecclesiis Benedicite Domino" which will be a tribute to the memory of the 15th century composer. Before returning home in November, Stokowski expects to appear in Spain and Portugal.

JAN SIBELIUS' First Symphony has been newly recorded by Stokowski. It is out this month.



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A WAGNERIAN SOPRANO AND AN UMBRIAGO BASSO BECOME A TEAM

BRÜNNEHILDE AND THE SCHNOZ

Usually when Helen Traubel reports to a recording studio the approving spirit of Wagner is almost a physical reality. Recently, however, a seismograph recorded a rather violent activity in the vicinity of Bayreuth, Germany, where Richard Wagner is buried. The date of the upheaval coincided exactly with one which had gone out to the music trade weeks before on an invitation. Read the invitation: "Maestro Jimmy Durante cordially invites you to attend his recording debut for RCA Victor Red Seal Records. He will be assisted by Helen Traubel, Soprano."

The photograph appearing above gives some inkling to what happened at the famous session at which Jimmy Durante and Helen Traubel sang together for the first time. But for a real clue to the reason for the disturbance in Richard Wagner's hometown, the record itself ("A Real Piano Player" and "The Song's Gotta Come From the Heart") must be heard.



AT WAR WITH THE ARMY gives Dean Martin and Jerry Lewis their first starring vehicle. The movie, which is an adaptation of a successful Broadway show, has to do with a song and gag team who find themselves drafted into the Army. Nineteen-year-old Polly Bergen (left, above) gets her big chance in this one and supplies the love interest. Polly sings "Tonda Wanda Hoy", from the film, on a new record.



THE LEMON DROP KID is another film version of a Damon Runyon story, this one dealing with a racetrack tout (Bob Hope) who gives a bad tip to a gangster's doll (Andrea King). The resulting complications are the framework on which the movie is built. Others in the cast include Marilyn Maxwell, Lloyd Nolan and Jane Darwell. The Fontane Sisters, have recorded "Silver Bells" from the Livingston-Evans score.



LULLABY OF BROADWAY is the title of the new musical in which dancer Gene Nelson performs some of his most amazing routines (see cut). In the film he's starred opposite lovely Doris Day, who sings the new Eddie Pola-George Wyle score. Frankie Carle and his band have recorded one of the movie's tunes, "I Love the Way You Say Good-Night".



THE GUARDSMAN brings Jeanette MacDonald and Gene Raymond to the stage in a revival of the famous Molnar comedy which is based on the premise that many wives do not know their husbands. For this production a musical sequence in which Miss MacDonald sings many of the selections she made popular on RCA Victor records, has been added. Currently the show is on the road, but it is expected to move into New York soon. (This month Jeanette MacDonald is heard in a new album of "Romantic Moments".)

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