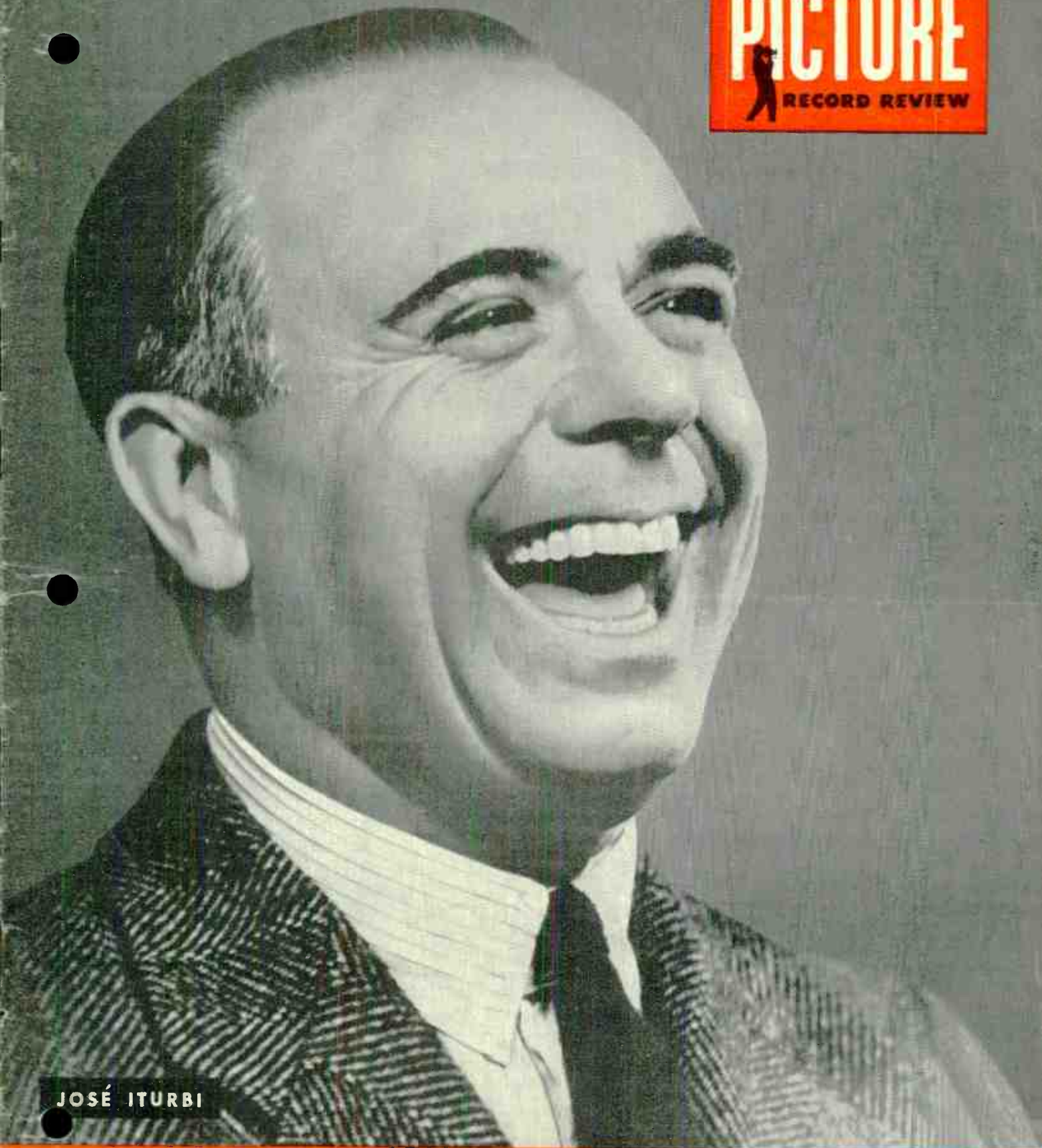


RCA VICTOR  
**PICTURE**  
RECORD REVIEW



**JOSÉ ITURBI**

IN THIS ISSUE



**BARCLAY ALLEN COMES BACK**

**August, 1952**

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

World Radio History

## THE COVER STORY

The happy look on the face of José Iturbi, on our cover, must have certainly been prompted by the success of his recent tour through South America, where he is a great favorite and where he received wide and enthusiastic critical acclaim. Starting out from this country in April, Iturbi played twenty-five concerts in Venezuela, Argentine and Brazil. He returned to his home in Beverly Hills, California, in July, there to rest for the summer months in preparation for his next fall's tour of the United States.

Mr. Iturbi's next appearance on records is scheduled for the September Red Seal release, wherein he will be featured in a recording of Mozart "D Minor Concerto" as both pianist and conductor. Amparo Iturbi joins her brother José in the Mozart "Two Piano Concerto" in the same release.

For photos of Mr. Iturbi's visit to St. Albans Naval Hospital, which he made prior to his South American tour, see page five of this issue.

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**SIR JOHN BARBIROLI** conducts the Rubbra "Fifth" and Sibelius "Seventh" Symphonies in first 33 $\frac{1}{3}$  and 45 rpm release of "His Master's Voice" discs.



**SIR ADRIAN BOULT** leads his BBC Symphony Orchestra in Holst's "The Planets Suite Op. 32." It was Boult who conducted at this work's premiere.



**FRITZ BUSCH** conducts the Haydn "Symphony No. 88," Mozart's "Linz" and the Glyndebourne "Idomeneo" highlights.



**ALFRED CORTOT** is heard in Debussy "Preludes (Book 1)" and Schumann's "Kinderscenen, Op. 15." Both works are coupled on 33 $\frac{1}{3}$  and 45 rpm speeds.



**EDWIN FISCHER** plays Mozart's "Concerto No. 2 in C." He is also heard with Ronald Smith and Denis Matthews in Bach's "Concerto for Three Pianos."



**KIRSTEN FLAGSTAD** sings in the complete recording of Mermaid version of Purcell's "Dido and Aeneas."



**RAFAEL KUBELIK** conducts the men of England's Philharmonia Orchestra in the Dvorak "Symphony No. 4" in "His Master's Voice" new speeds release.



**MOURA LYMPANY**, with the Philharmonia Orchestra, is heard in Franck's "Symphonic Variations." She also plays Schumann's "Etudes Symphoniques."



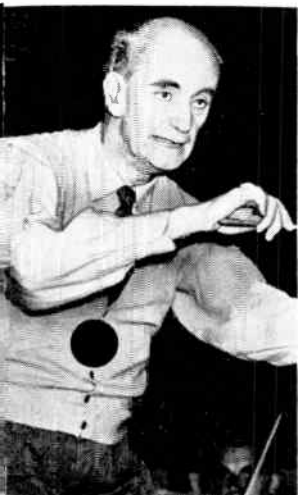
**YEHUDI MENUHIN** plays works by Paganini and Vieuxtemps in three "His Master's Voice" albums.

# NEW SPEEDS FOR OLD

European stars now on '45' and Long Play Gramophone Co. discs



**GUIDO CANTELLI** conducts the La Scala Orchestra of Milan, Italy, in Tchaikovsky's "Fifth Symphony."



**WILHELM FURTWÄNGLER** conducts the Vienna Philharmonic Orchestra in 5 albums in new release.



**ARTUR SCHNABEL** heard in Mozart's "Concerto No. 20, in D Minor" and "Concerto No. 24 in C Minor."

For years there has been a steadily growing segment of the U. S. record buying public that has insisted not only on recordings by top American artists, but on discs by foremost European concert and opera stars as well.

Since the advent of 45 and 33 $\frac{1}{3}$  rpm, devotees of imported Gramophone Company, (popularly known as "His Master's Voice") recordings have found themselves squarely on the horns of a dilemma: European recordings have not been available on the two new speeds.

This month RCA Victor has shorn the dilemma of its horns, for it is now making available Gramophone Co., discs on the improved speeds.

On pages 8 and 9 of this issue there will be found a complete list of the first RCA Victor distributed Gramophone Company new speeds release. Herewith, some notes on the artists involved.

**SIR JOHN BARBIROLI** American audiences' acquaintance with Sir John dates from 1936, when he came to the U. S. to assume the role of permanent conductor of the Philharmonic-Symphony Orchestra of New York. On returning to England he became conductor of the Hallé Orchestra.

**SIR ADRIAN BOULT** It was Sir Adrian Boult who was chosen, in 1930, to found the BBC Symphony Orchestra; he's been its regular conductor ever since. Previously he had led the Royal Philharmonic Society, Dieghilev Ballet, the London Symphony Orchestra, Liverpool Philharmonic and Queen's Hall Orchestra.

**FRITZ BUSCH** The late Fritz Busch (he died of a heart attack in 1951) was synonymous with the Glyndebourne Mozart Festivals in Sussex. He was also famous as a guest conductor in Europe and in America where he appeared as conductor of the New Opera Company and of the Philharmonic-Symphony Society Orchestra in 1941 and '42. In South America he was well-known as an opera conductor.

**GUIDO CANTELLI** This thirty-two year old Italian conductor is known in the U. S. for his guest conducting appearances with the NBC Symphony, the Philharmonic-Symphony Orchestra and the San Francisco Symphony. During the war he was sent to a labor camp when he refused to cooperate with the Nazi-Fascist regime in Italy. In 1945 he escaped his German captors.

**ALFRED CORTOT** Last record appearance for Cortot in the U. S. was in Jan. '52, when his work was issued in RCA Victor's "Treasury of Immortal Performances." This noted pianist-conductor premiered "Göttërdämmerung" and other important works in his native France and

founded the famous trio of Thibaud, Casals and Cortot which triumphantly toured throughout the world. Cortot's reputation as a brilliant pianist is international.

**EDWIN FISCHER** Known to U. S. buyers of imported records as the conductor-pianist of his own chamber orchestra, Fischer has won wide recognition for his performance of Mozart, Bach and Haydn. Although he has never appeared in this country he is a familiar figure in Europe.

**KIRSTEN FLAGSTAD** The recent fare-well operatic appearance of Flagstad at the Met made the world of music more conscious than ever of her undeniable pre-eminence as an all-time great. Her starring role in Purcell's "Dido and Aeneas" at the unique Mermaid Theater in London also won for her renewed critical acclaim.

**WILHELM FURTWÄNGLER** A distinguished career in both symphony and opera has led this renowned conductor to the podiums of principal orchestras in both Europe and America. Furtwängler is well-known for his appearances at the Salzburg and Bayreuth festivals. Currently he is the conductor of the Vienna Philharmonic Orchestra and the Salzburg Festival.

**RAFAEL KUBELIK** Son of the famed Czech violinist Jan Kubelik, Rafael was born in 1914, made his conducting debut in '34 with the Czech Philharmonic of which he later became permanent conductor. In recent years he has become familiar to U. S. music fans as conductor of the Chicago Symphony Orchestra.

**MOURA LYMPANY** This young pianist gained international recognition when, in 1938, she emerged second in a field of seventy-eight pianists from twenty-nine countries participating in the Ysaye Pianist Competition in Brussels. Since then Miss Lypany has toured Europe, the U. S. and Australia. She also has a distinguished reputation here through her records.

**YEHUDI MENUHIN** Born in this country, Menuhin is as famous here as he is throughout the rest of the world. A child prodigy he began to play the violin at four, made his debut with the San Francisco Symphony at eight. Today Menuhin's yearly world-wide tours keep his name fresh in every civilized country of the globe.

**ARTUR SCHNABEL** The monumental legacy which Schnabel left the world when he died at 69 in 1951 was his authoritative recordings of the works of Beethoven (he recorded all 32 Beethoven Sonatas), Mozart and Schubert. The pianist's recordings are prized items in collections everywhere.

# What I Know About Fisher

## by Perry Como

You probably have a mental picture of what Eddie Fisher is like off-stage, and in all likelihood your impression is right. By which, I mean that Eddie is the kind of person you'd imagine him to be from watching him work. He's the kind of man who keeps very little of his personality hidden. When you watch, or even just listen to him sing, you get the idea: here is someone with a great deal of enthusiasm, with a genuine eagerness to do the very best he can with any song he has to sing. Well, that's how he is. But there's more to it than that. From working with him I've come to the conclusion that he's never really stopped learning, or trying to improve, or will he ever. In the year or so he's been on top he's come a long way. His vocal technique has improved, and so has his ability to express the emotional content of the songs he sings. Listen to some of his early work, then compare it with his new records, and you'll see what I mean. And I'm willing to bet that if you compare this year's records with next year's, you'll detect still more improvement.

Eddie started out in this business younger than most. He was a boy soprano in Philadelphia before he reached his teens. This, I think, accounts for his humility and also for the deep sense of gratitude he has to the people who helped him. Even though he's still a young man he's been working a long time to get where he is. He knows what a lot of show-business people don't realize until they're in their thirties, or older. He knows no one really makes it on his own, it takes an awful lot of effort from a large number of people to make one career. And knowing this Eddie's completely without the arrogance some new stars feel come with the job.

*(Perry Como and Eddie Fisher have a duet recording of "Maybe" and "Watermelon Weather.")*



PERRY COMO



EDDIE FISHER

# What I Know About Como

## by Eddie Fisher

Don't let Perry fool you—that lackadaisical, what's-the-difference attitude he seems to have can be misleading. As a matter of fact he's one of the most serious people I've ever met. The difference between Perry's way and the manner of most devoted people is, Perry doesn't take it out on others.

Recently I had the chance to see this for myself. Perry was asked to attend a convention of tobacco merchants in Chicago. Someone had to fill in for him on his Chesterfield show, so he asked me. I worked with the same people Perry works with, week in, week out. Everyone of them has the highest regard for Perry; they actually enjoy being around him. And most of all they like his easy manner. But they've learned that in spite of it, Perry can be very serious. When he gets the downbeat from Mitch Ayres there's nothing what's-the-difference about it; this is for keeps. And for this they respect him.

Como's life has three main interests: his family, his music, and golf. The first two are almost neck and neck, but it's the family that comes first. Just say "Romie" when he's around and Perry will be off on the latest story about his son. Some years back he felt he had to decide between his family and his singing—and he chose to give up singing rather than lead his wife and son the merry chase of being on the road with Ted Weems' band. Como quit, went back to Cannonsburg, Penna. and was on the verge of buying a barber shop when he got an offer to come to New York and settle down with a radio show. As for his golf—well, pick the most fanatical golf fan you know, double it and you've got Perry. When he brought his Manhasset home he made sure it was right next door to a golf course.



BRAILOWSKY TAKES HIS PET HUSKY "BORSY" ON TOUR WITH HIM

## EUROPEAN CONQUEST

Recently Alexander Brailowsky scored a singular conquest in Europe: he was the first pianist to appear at the Paris Grand Opera since before the war.

By special request of the management Brailowsky included in his program for the evening the Schumann "Carnival, Op. 9." As in other European appearances this year the Schumann was a big favorite with his audience. As in twelve recitals in Italy (twice in Milan, at La Scala, in Rome and Turin) the "Carnival" brought his listeners to their feet.

From Paris Brailowsky went on to further conquests. Last year he was such a success at the Zurich Festival he was asked, on the spot, to return again this year. After Zurich he appeared at the Montreux (Switzerland) Festival, came back to Zurich for additional concerts and journeyed to Bale, Geneva and Brussels. Between now and October, when he returns to this country for his U. S. season, he'll concertize in Liege and in Paris.



BRAILOWSKY has the Schumann "Carnival, Op. 9" and the Schumann "Fantasia, in C, Op. 17" in this month's Red Seal release.



ITURBI PLAYS FOR VETERANS AT ST. ALBANS HOSPITAL IN N. Y.

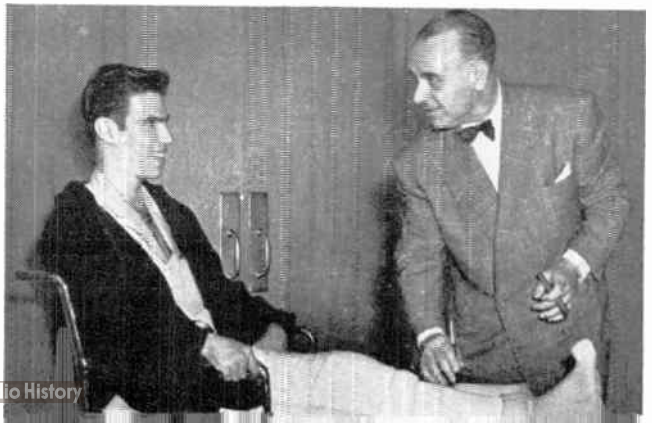
## ITURBI ENTERTAINS

During the war José Iturbi got into the habit of playing for service men. Ever since the war he's held on to the habit, visiting camps and hospitals whenever the opportunity has presented itself.

Recently the pianist came to New York for a double assignment: to perform and conduct four concertos at Carnegie Hall and to record them for RCA Victor. While in town Iturbi also made it a point to visit St. Albans Naval Hospital and play for the patients.



REGINA RYAN, Hospitalman Second Class, and Marine Sergeant Alfred Abbott talk to Iturbi after concert. In Sept. RCA Victor will release the Mozart "D Minor Concerto" in which Iturbi plays and conducts. Amparo Iturbi joins José in the Mozart "Two Piano Concerto," also scheduled for September release. PFC Austin G. Sopez gets Iturbi's autograph on his cast in photo below.





MEMBERS OF THE CAST OF "WISH YOU WERE HERE" WATCH WORKMEN BEGIN CONSTRUCTION ON IMPERIAL THEATER SWIMMING POOL

## MIRACLE ON 45<sup>TH</sup> STREET

"Wish You Were Here," the new musical which recently opened in New York, has for its setting a summer resort in the Catskills called Camp Karefree. Like any good summer resort this one is supposed to have a lake—and it does, right on the stage of the Imperial Theater in New York.

Months before the show opened workers began extensive excavations and alterations in the theater (see c.t.). At a cost of many thousands of dollars the lake and the rest of the natural background (supplied by Jo Mielziner in seventeen scenes) was constructed. The entire project is naturally looked upon in the theatrical world as something of a production miracle.

Out of the ordinary too is the manner in which the show was cast and rehearsed. Based on "Having Wonderful Time," Arthur Kober's hit play of some years back, "Wish You Were

Here" required extensive research by playwright-director Joshua Logan and Kober. Last summer both men visited several Catskill playgrounds, to observe the manner in which today's vacationers spend their leisure time. Next the pair made it a point to attend football, basketball and other collegiate activities. It was then that both men decided it was young college people they wanted in their show. So they interviewed 5,500 college students, and chose 55 for roles. Since much of the action takes place in or around the lake, rehearsals were held in a downtown swimming pool. RCA Victor's original cast album of the Harold Rome score is in dealers' stores now.



**PUBLICITY SHOT** has Sheila Bond and Roslynd Lowe helping with pool construction. RCA Victor's original cast album of "Wish You Were Here" is on the market now.



**IN POOL** for rehearsals are cast members Jack Cassidy, Christine Matthews, (who has since left the show), Paul Valentine, Larry Blyden, Sheila Bond and John Perkins. During the show there is swimming, diving, canoeing and a basketball game on stage.

**JOSHUA LOGAN**, right, is producer of show with Leland Hayward. He also wrote the book with Arthur Kober. Here he directs members of the cast in their lines. Tony Martin has recorded "Where Did the Night Go?" from the Harold Rome score.



# The POPULAR PICTURE

a page of popular record reviews



Guest  
Reviewer

Vaughn Monroe

Talking about records has always been a favorite pass-time of mine, ever since I was just a kid. That's why I was happy to accept the invitation to review the new RCA Victor popular records in this magazine. This particular batch of records I found especially appealing and, I think when you hear them, you'll feel the same.

**TONY MARTIN—Padam . . . Padam . . . & Where Did the Night Go (20/47-4758)** Tony follows-up his currently popular "Kiss of Fire" with a French import and a new show tune. "Padam . . . Padam . . ." gives Tony the opportunity to put all of his persuasive vocal love-making to good use. "Where Did the Night Go," from the Harold Rome score of "Wish You Were Here," the new musical, is theater music at its best, and is just right for Martin.

**DINAH SHORE—From the Time You Say Goodbye & West of the Mountains (20/47-4768)** The first tune is England's number one song and is reminiscent of "Now Is the Hour." The way Dinah does it there's a strong possibility that it may very well be just as big as "Hour" too. "West of the Mountain" is a waltz. With the aid of the Peter King Singers Dinah makes it swing along very gently and enjoyably.

**VAUGHN MONROE—Do You Care & Faith (20/47-4760)** It's really a pleasure to sing a great standard like "Do You Care." We enjoyed making it; that's why, I think, the record came out so well. The simple ease of the music, the directness of the lyrics are the things, I believe, that account for the general air of relaxation you'll find on our new version of "Do You Care." As for "Faith," it's a tune that we were very anxious to get on records. When you hear it I think you'll feel its appeal as much as we did.

**EDDY ARNOLD—A Full Time Job & Shepherd of My Heart (20/47-4787)** Another hit for Eddy. "Full Time" has a good feeling, a lyric that makes sense and some of Arnold's most relaxed vocalizing. Who could ask for more? The other side is the kind of ballad that Eddy does so well.

**SUNNY GALE—Father Time & I Laughed at Love (20/47-4789)** The "Wheel of Fortune" girl here makes her first appearance on RCA Victor records, singing two tunes which are particularly suited to her mique, syllable splitting style, which is especially in evidence on the first side. "I Laughed at Love" is slower and has the added support of a vocal group. Ralph Burns provides jumping accompaniment.

**JUNE VALLI—Strange Sensation & So Madly in Love (20/47-4759)** "Strange Sensation" follows the current trend of pop tunes with a Latin atmosphere; this one's based on "La Cumparsita." On it June Valli really opens up, singing with a fuller voice and more enthusiasm than she's put into any previous disc effort. With the help of the other side, "So Madly in Love," by Kim Gannon and Mabel Wayne, it looks as though this may very well be June's first really big record.

**MERV GRIFFIN—Love Me, Love Me, Love Me & Mama's Gone, Goodbye (20/47-4778)** Freddy Martin's ex-vocalist has two good tunes, the first an adaptation of Tchaikovsky's "Waltz of the Flowers" the other the fast moving standard. "Love Me" is very smoothly done by Merv while the other side finds him in a rare disc mood. "Mama's Gone" gives him the opportunity to sing an up-tempo tune with a really jumping background. To me this is just about the best that Merv has sounded on records.

**BILLY SHEPARD—The Mask is Off & Auf Wiederseh'n Sweetheart (20/47-4777)** This is Billy Shepard's record debut. He's a 23-year-old St. Louis boy who has a very popular television show out there. The possessor of a clear, ringing baritone voice, Billy makes a very impressive debut with two fine tunes. "The Mask is Off" is based on an aria from "Aida" (the Tomb Scene) and Billy sings it in an appropriately dramatic manner. "Auf Wiederseh'n Sweetheart" is looked on in the business as the "sleeper" hit of the year. The same thing could be said of Billy Shepard's first record.

**EDDY ARNOLD—Country Classics—Bauquet of Roses, It's a Sin, That's How Much I Love You, Don't Rob Another Man's Castle, I'll Hold You in My Heart, A Heart Full of Love, Anytime & Texarkana Baby (Album P/WP/LPM-3027)** Eddy's a singer I've admired for years. Of course I realize that I'm hardly alone in that. Arnold's one of the biggest singers in his field, that's why this album. As you can see the titles are all Arnold hits, tunes that Eddy has made his own.

**HANK SNOW—Country Classics—I'm Moving On, Down the Trail of Achin' Hearts, The Rhumba Boogie, Bluebird Island, The Golden Rocket, Unwanted Sign Upon Your Heart, Music Makin' Mama from Memphis & Marriage Vow (Album P/WP/LPM-3026)** Hank Snow has made himself a major recording artist, not only in the country music field, but in the popular as well. This album contains the records that made him a big hit. I'm sure you'll recognize them all. I'm also sure you'll want to have them all in one convenient album.

**PEE WEE KING—Country Classics—Tennessee Waltz, Texas Toni Lee, Slow Poke, Bonaparte's Retreat, Kentucky Waltz, Ten Gallon Boogie, Silver and Gold & Bull Fiddle Boogie (Album P/WP/LPM-3028)** The number of hits that Pee Wee King has been associated with in the last year or so is really astonishing. When you see them all in one album this way it's doubly so. This, like the other two "Country Classics" albums described above, is going into my permanent record collection.

**PEDRO VARGAS—America Canta—Polva De Estrellas (Star Dust), Adios, Humo En Tus Ojos (Smoke Gets in Your Eyes), Bailando En La Oscuridad (Dancing in the Dark), Tentacion (Temptation), Bella Vision (A Pretty Girl is Like a Melody), Sombras Del Atardecer (Deep Purple) and Luna Azul (Blue Moon) (Album S/WS/LSM-46)** Pedro Vargas, the famous Latin American singer, has been popular in this country for years, due to his movies and to his records. In this album he sings in his own style a collection of great standards. Even if you're not ordinarily a Pedro Vargas fan, I suggest you listen to this album. I'm sure you'll like it.

## AUGUST 1952 RED SEAL

★Denotes 33 $\frac{1}{3}$  rpm  
Long Play Records

### HELEN TRAUBEL, Soprano

**The Gay Nineties with Helen Traubel**  
Take Me Out to the Ball Game (Norworth - von Tilzer); A Bird in a Gilded Cage (from the M-G-M film "Ringside Maisie") (Lamb - von Tilzer); Waiting for the Robert E. Lee (Gilbert - Mair); The Curse of an Aching Heart (Pink - Piantadosi); After the Ball (Harris); Mother Was a Lady (Marks-Stern); My Pony Boy (Heath-O'Donnell); Bill Bailey, Won't You Please Come Home (Cannon) (Arr.: Bodge) with Arthur Fiedler, Cond.  
▽WDM-7005 4.90  
★LM-7005 4.45

### WHITTEMORE AND LOWE, Duo-pianists

**20th Century Music for Two Pianos**  
La Valse (Ravel); Three Mikrokosmos (Bartók); Billy the Kid (Excerpts) (Copland); Sonata for Two Pianos (1913-

44) (Stravinsky); Sonata (1918) (Poulenc); The Poisoned Fountain (Bax)  
▽WDM-1705 4.90  
★LM-1705 5.15

### JAN PEERCE, Tenor

**Jan Pearce Sings Hebrew Melodies**  
Kol Nidrei (Trad. - Arr.: Russotto); A Duple (Trad.-Leid - Arr.: Low - Bass); Eli, Eli; A Cantor for a Sabbath (Trad. - Arr.: Bass); A Plea to God (Trad. - Arr.: Low-Baron - Bass); A Shepherd, a Dreamer (Weinper - Rappaport - Olshanetsky - Bass); Glick (Meisell - Olshanetsky - Bass); Meyerke, Mein Zim (Trad. - Arr.: Bass)  
▽WDM-7003 4.90  
★LM-7003 4.45

### ALEXANDER BRAILOWSKY, Pianist

**Fantasia In C, Op. 17 (Schumann)**  
▽WDM-9003 3.80  
**Carnaval, Op. 9 (Schumann)**  
▽WDM-9004 2.70  
[Both included on 33 $\frac{1}{3}$  rpm  
★LM-9003 5.45]



## ANNOUNCED JUNE

**MERV GRIFFIN, Voc.**  
Love Me, Love Me, Love Me  
Mama's Gone, Goodbye  
20-4778  
▽47-4778

**Selections from "The Quiet Man"**  
Isle of Innisfree; The Humour Is on Me Now; Galway Bay; The Wild Colonial Boy; I'll Take You Home Again, Kathleen; The Kerry Dance; Mush, Mush, Mush, Tural I Addy; The Young May Moon  
▽WP-3089 3.75  
★LPM-3089 3.00

**FAFA LEMOS AND HIS ORCHESTRA**  
Gypsy Samba  
Granfino-Baião . . . . .20-4763  
▽47-4763

## POPULAR

List Price

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

**DENNIS DAY, Voc.**  
Take My Heart  
Siren of the Sea . . . . .20-4784  
▽47-4784

**LAWRENCE DUCHOW AND HIS RED RAVEN ORCHESTRA**  
Tulip Serenade—Waltz  
Dutch Garden—Schottisch  
20-4825  
▽47-4825

**THE FONTANE SISTERS, Voc.**  
There's Doubt in My Mind  
If You Would Only Be Mine  
20-4776  
▽47-4776

# GRAMOPHONE CO. LTD. RECORDINGS

## ON 45 RPM AND LONG PLAY

★Denotes 33 $\frac{1}{3}$  rpm Long Play Records

**BARBIROLLI, SIR JOHN, CONDUCTING THE HALLÉ ORCHESTRA**  
Symphony No. 7, in C, Op. 105 (Sibelius); Symphony No. 5, in B-Flat, Op. 63 (Rubbra)  
▽WHMV-1011 4.90  
★LHMV-1011 5.67

**BBC SYMPHONY ORCHESTRA, BOULT, Conductor**  
"The Planets" Suites, Op. 32 (Holst)  
▽WHMV-1002 4.90  
★LHMV-1002 5.67

**CANTELLI, GUIDO, CONDUCTING THE LA SCALA ORCHESTRA**  
Symphony No. 5, in E Minor, Op. 64 (Tchaikovsky)  
▽WHMV-1003 4.90  
★LHMV-1003 5.67

**CORTOT, ALFRED, Pianist**  
Preludes—Book I (Debussy); Kinderseenen, Op. 15 (Schumann)  
▽WHMV-1009 4.90  
★LHMV-1009 5.67

**DANISH STATE RADIO SYMPHONY ORCHESTRA, BUSCH, Conductor**  
Symphony No. 88, in G (Haydn); Symphony No. 36, in C, K. 425 ("Linz") (Mozart)  
▽WHMV-1019 4.90  
★LHMV-1019 5.67

**DANISH STATE RADIO SYMPHONY ORCHESTRA, GRONDAHL, Conductor**  
Symphony No. 4 ("Inextinguishable") (Nielsen)  
▽WHMV-1006 4.90  
★LHMV-1006 5.67

**FISCHER, EDWIN, Pianist**  
Concerto No. 25, in C, K. 503 (Mozart) with the Philharmonia Orch., Krips, Cond.  
Concerto for Three Pianos in C (J. S. Bach) with Ronald Smith and Denis Matthews, Pianists and the Philharmonia Orch., Fischer, Cond.  
▽WHMV-1004 4.90  
★LHMV-1004 5.67

**FLAGSTAD, KIRSTEN, Soprano**  
Dido and Aeneas (Complete) (with Libretto) (Purcell) with other soloists and orch.  
▽WHMV-1007 4.90  
★LHMV-1007 5.67

**FURTWÄNGLER, WILHELM, CONDUCTING THE VIENNA PHILHARMONIC ORCHESTRA**  
Symphony No. 7, in A, Op. 92 (Beethoven)  
▽WHMV-1008 4.90  
★LHMV-1008 5.67

Symphony No. 94, in G ("Surprise") (Haydn); Eine Kleine Nachtmusik (Serenade in G, K. 525) (Mozart)  
▽WHMV-1018 4.90  
★LHMV-1018 5.67

Symphony No. 40, in G Minor, K. 550 (Mozart) Variations on a Theme by Haydn, Op. 56a ("St. Antoni Chorale") (Brahms)  
▽WHMV-1010 4.90  
★LHMV-1010 5.67

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From the Time You Say Good-  
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Memphis; Marriage Vow  
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Necessity; That Great  
Come and Get It Day;  
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# The RED SEAL PICTURE

a page of red seal record reviews

Guest

Reviewer

Cecil Smith

Editor

Musical America

**BOSTON POPS ORCHESTRA, Arthur Fiedler, Conductor—Music of Johann Strauss—Wine, Woman and Song; Artist's Life; Emperor Waltz—MINNEAPOLIS SYMPHONY ORCHESTRA, Eugene Ormandy, conductor—Album of Strauss Waltzes—The Blue Danube Waltz; Overture to The Gypsy Baron; Overture to Die Fledermaus (The Bat); Acceleration Waltz (Album—WDM-445 and WDM-262—LM-9025)** In this pairing of performances by Arthur Fiedler and Eugene Ormandy, the zest, the ardor, and the love of life that will probably keep the Strauss waltzes forever the indestructible core of "pops" programs is revealed through responsive and brilliant orchestral playing. If "The Blue Danube" is the soul of old Vienna, the "Emperor Waltz" is the symbol of its handsome uniforms and formal military courtesy and the "Fledermaus" overture the epitome of gaiety in the Viennese theatre. Everyone will pick his own favorite from among these seven pieces; but they are all out of the top drawer, composed when Strauss was at the peak of his productive career.

**ALEXANDER BRAILOWSKY, Pianist—Fantasia in C, Op. 17; Traumeswirren (Dream Visions) No. 7 from Fantasiestücke, Op. 12; Carnaval, Op. 9 (Schumann) (Albums WDM-9003 and 9004—LM-9003)** Like Chopin, Schumann was dissatisfied with the somewhat circumscribed piano style to which the earlier classic composers had limited themselves. Schumann was concerned with new sonorities, with a bolder and broader realization of the complete dynamic scope of the instrument, and with the use of sheer piano sound for poetic and imaginative purposes. In the great "Fantasia in C" the imaginative element is not specified by particular titles. In the famous "Carnaval," however, the titles of the twenty-one short movements suggest the evocative character the composer intended them to have. The fifth section, called "Eusebius," and the sixth, called "Florestan," are key movements. In his critical writings, Schumann invented various imaginary and symbolic characters. Eusebius represented the soft, lyrical, feminine side of Schumann's own music; Florestan the stormy, vigorous, masculine side. The finale, "March of the Davidsbündler Against the Philistines," refers to the battle Schumann sought to wage, as a modern musical David, against the Philistines whose standards were low and whose artistic aims were glib. Mr. Brailowsky's performance leaves no doubt as to who won the battle.

**JAN PEERCE, Tenor, with Orchestra Conducted by Warner Bass and Hugo Winterhalter—Jan Peerce Sings Hebrew Melodies—Kol Nidrei (Traditional, arranged by Russetto); A Dudele (Traditional, arranged by Low and Bass); Eili, Eili (Traditional, arranged by Bass); A Cantor for a Sabbath (Traditional, arranged by Bass); A Plea to God (Traditional, arranged by Low-Baron-Bass); A Shepherd, a Dreamer (Rappaport); Glick (Olshanetsky); Meyerke, Mein Zun (Tradi-**

tional, arranged by Ravel) (Album—WDM-7003—LM-7003) Knowing as little as I do about the Hebrew and Yiddish musical traditions, I approached this assortment of melodies with some hesitancy. Others not acquainted with this literature will no doubt be as delighted as I was to discover the tremendous eloquence and real musical depth of these songs. With the passionate incantations of "Kol Nidrei" and "Eili, Eili," to be sure, we are all acquainted. "A Cantor for a Sabbath," however, is equally moving, and requires a fabulous vocal technique, and "A Plea to God" is profoundly stirring. There is an exotic orientalism to "A Shepherd, a Dreamer" and an almost Slavic sadness to "Glick." Mr. Peerce sings these songs courageously and truly from the heart; and in almost offhand fashion he vanquishes vocal difficulties even greater, in some cases, than those his operatic roles present. As demonstrations of vocal prowess and as convincing interpretations these songs offer some of Mr. Peerce's very finest work on RCA Victor records.

**HELEN TRAUBEL, Soprano—Arthur Fiedler conducting the RCA Victor Orchestra—The Gay Nineties with Helen Traubel Take Me Out to the Ball Game; A Bird in a Gilded Cage; Waiting for the Robert E. Lee; The Curse of an Aching Heart; After the Ball; Mother Was a Lady; My Pony Boy; Bill Bailey, Won't You Please Come Home (Album—WDM-7005—LM-7005)** The appropriateness of Helen Traubel as an interpreter of "Take Me Out to the Ball Game" is easily seen, for the Metropolitan soprano is one of the most impassioned supporters of the St. Louis Browns. Miss Traubel's human warmth, which makes her forget about saving her valuable voice when she cheers the Browns on, also makes her an especially sympathetic interpreter of these eight famous popular songs from the turn of the century. Most of us are by now getting bored with performers who repeat the same eternal burlesques of Gay Nineties pieces. Miss Traubel sings them straight, without a trace of slapstick, and with the honesty of sentiment which inspired them in the first place. All the songs in this set profit from Arthur Fiedler's vivacious conducting and the adroit arrangements of Peter Bodge.

**ARTHUR WHITTEMORE and JACK LOWE, Duo-pianists—Twentieth Century Music for Two Pianos—La Valse, (poème chorégraphique) (Ravel); Three Mikrokosmos—Bulgarian Rhythm, Perpetuum Mobile, New Hungarian Folk Song (Bartók); Billy the Kid—Celebration Dance, Billy's Demise, The Open Prairie Again (Copland); Sonata for Two Pianos (Stravinsky); Sonata (1918) (Poulenc); The Poisoned Fountain (Bax) (Album—WDM-1705—LM-1705).** The most versatile team in the two-piano business, Whittemore and Lowe, demonstrate styles ranging from the highly-colored romantic impressionism of the British composer Arnold Bax's "The Poisoned Fountain" to the nostalgic Western plains music of Aaron Copland's "Billy the Kid" and the cool modern classicism of Igor Stravinsky's "Sonata for Two Pianos." Perhaps the most dazzling of Whittemore and Lowe's fleet-fingered performances in the current set is "La Valse." Ravel's pulsing yet ironic evocation of post-World War I Vienna. Although "La Valse" is one of the most sumptuous orchestral pieces in the modern repertory, it is also marvelously colorful and varied in its two-piano form, for the composer himself made the skillful and idiomatic transcription Whittemore and Lowe play. The three selections from Bela Bartók's Mikrokosmos, based on Hungarian folk melodies and rhythms, are so immediately winning that one would never guess that they were written—like the rest of the six-volume set from which they are drawn—as educational studies in piano-playing. The whole collection is a tribute to the high artistic quality and readily approachable musical ideas of the best modern two-piano music, and to the ready adaptability of Whittemore and Lowe to a variety of styles.



MR. & MRS. WILLIAM BASS (HELEN TRAUBEL) ON WAY TO ORIENT

# CONQUEST IN THE ORIENT

Around the world—that's Helen Traubel's destination in her current concert tour.

Departing from Los Angeles, Miss Traubel's first stop was in Honolulu. From there she went to Japan, for forty-three concerts in Tokyo, Nagoya, Osaka, Kyoto, Okawama, Hiroshima, Yawata, Fukuoka, Takarazuka, Shizuoka, Sapparo and Sendai.

Leaving the Japanese islands she then journeyed to Hong Kong for four concerts, to Singapore for three, thence to Calcutta for three concerts, New Delhi for four.

Currently she and her husband, William Bass, are somewhere along the following route: Manila, Karachi, Bagdad, Beirut, Cairo, Istanbul, Athens, Rome, Florence, Milan, Zurich, Paris, London or New York.

The circling of the globe will be completed when, on August 28th, Miss Traubel appears at the Hollywood Bowl in Los Angeles.

In Japan, where she was the first Wagnerian singer ever to appear, Miss Traubel's triumph was reflected in reviews of her opening concert. Said the *Nippon Times*:

"A wildly enthusiastic audience including many foreign residents, members of the Japanese royalty and of the diplomatic corps, wrested encore after encore from Helen Traubel, cele-

brated American dramatic soprano, who opened her Japanese recital tour with a mixed opera, lieder and song program Thursday night at the Imperial. . . .

"Foremost interest in Thursday night's offering was . . . understandably focused on items from Wagner's operas. . . . This was great singing in the best Wagnerian tradition, by a singer who possesses the almost superhuman vocal, technical and physical resources which Wagner demanded for the heroic roles of his operas."

In *Time Magazine's* story of Miss Traubel's conquest of Japan it was reported that the soprano was warned in advance that the Japanese prefer instrumentalists to vocalists. "Moreover," said *Time*, "they could hardly be expected to understand the words of her Wagner and spirituals. But . . . soprano Traubel had full confidence in the effect of her big voice. An old baseball buff, she answered that she would throw her voice, 'like DiMaggio throws a ball,' and she was sure that the Japanese would 'catch it.' . . .

"In Tokyo, Crown Prince Akihito attended, asked for the Brahms *Lullaby* and got it. In Osaka, a Japanese opera singer rushed up to thank her, announced with invincible Japanese courtesy: 'Now I know what singing is. Hereafter I shall devote my time to painting.'"

This month Miss Traubel is featured in a new album, entitled "The Gay Nineties with Helen Traubel." The new album contains "Take Me Out to the Ball Game," "Bill Bailey, Won't You Please Come Home," "A Bird in a Gilded Cage," "My Pony Boy," "Waiting for the Robert E. Lee," "Mother Was a Lady," "The Curse of an Aching Heart" and "After the Ball."

\* \* \* \*

Earlier this year the *Nippon News*, the same newspaper that acclaimed Miss Traubel's Japanese triumph, enthusiastically applauded the artistry of another American concert star—Yehudi Menuhin.

Menuhin, who was the first U. S. concert artist to appear in Japan since before the war, traveled from one end of Japan to the other, performing in twenty-six recitals in a five week tour. His last concert, at the Hibiya Hall in Tokyo, was densely crowded. As a surprise encore at the end of the recital, Menuhin performed the "Chaconne" from Bach's "D Minor Partita." Said the *Nippon News*:

"Had the Japanese heard nothing of Menuhin but this 'Chaconne' performance, it would have been enough to let them grasp the full range of this violinist's qualities: his technical perfection, the warmth and color of his tone, the skill and force of his bowing, the unflinching precision of his fingers, the wealth of his expression, the penetrating depth of his interpretation."

This month Menuhin is featured in the first U.S. release of "His Master's Voice" on 45 and 33½ rpm, with a two volume Bach Sonatas album for Violin and Piano, Paganini's "Concerto No. 2, in B Minor" and "Concerto No. 4 in D Minor" by Vieuxtemps.



YEHUDI MENUHIN

# SWEDISH MODERN

Bibi Johns, twenty-three-year-old blue-eyed blonde singer, came to the U. S. from Sweden seven months ago on a hunch.

"To come here's been my ambition since I first heard of the country," says Bibi. But the fact that citizens of foreign countries need sponsors before they are permitted to enter the U. S. made her realize that her wish would probably never come true. She knew of no one here who could sign the necessary papers.

Then, last summer, the Johns had some visitors at their home in Arboga, Sweden. The visitors turned out to be relatives Bibi hadn't known anything about. They'd come from Minneapolis, and when they asked Bibi if she'd like to come to this country the singer decided to take the gamble.

And gamble it was, for in Sweden Bibi was having considerable success. Here she was completely unknown.

Bibi's first job was at the age of fourteen. She was a baby sitter, at fourteen crowns (\$2.50) a week. A year before that she scored her first success as a singer in an amateur contest. Her enterprising spirit prompted her, in high school,

**IN STOCKHOLM** Bibi sang at "La Visite," a dance-restaurant. In Sweden there are no night clubs as such. Bibi's first club date was at the "La Vie En Rose" in N. Y.



to take an active interest in theatricals. She produced, directed, painted scenery, played the piano and performed other sundry duties for all the school productions.

After high school she entered art school and it was then that she had to make the choice between art and singing. Interested in painting to this day, it was while she was in art school that Bibi got her first real singing break. She was presented with the opportunity of going on tour with a show. To this her father objected, but Bibi finally won him over. And a good thing it was, for Bibi received enthusiastic press notices. It was this tour, when Bibi was 17, that started her on her way.



BIBI JOHNS

The acclaim of the critics led to more work, and, eventually, to a recording contract with Swedish RCA Victor.

American records and American movies are two of the things that made Bibi want to come here in the first place. "I started to listen to American records when I was around thirteen, I think. They got me interested in jazz, then I got the chance to sing with a band, and sang most of the time in English." Concerning her favorite singers Bibi says, "I've listened a lot to Ella Fitzgerald. Then I've changed my favorite vocalist from time to time. I'd like to mention Sarah Vaughan, Anita O'Day, Peggy Lee, and for more commercial singing, Doris Day."

The movies, says Bibi, have made a very favorable impression on most Europeans, and they definitely contributed to her desire to come here and see the U. S. for herself.

Anyone unfamiliar with European tastes in popular music might be surprised to learn that jazz is very popular there, especially in Sweden where the leaning seems to be particularly toward modern jazz. Listening to Bibi sing it is hard for anyone not familiar with this to realize that she was not born and reared in this country, for her pronunciation of words and her phrasing are as American as if she'd spent her life here. This is true in spite of the fact that in conversation Bibi has a decided, and very pleasant, Swedish accent.

It was Gordon Jenkins who helped Bibi get started in this country. She met him shortly after arriving here, sang for him and won him to her cause. He was impressed with her ability and arranged for several auditions for her. In one of these auditions RCA Victor heard her and signed her to a recording contract.

Of her first RCA Victor record, "Someone to Kiss Your Tears Away" and "The Night Is Filled with Echoes," Bibi says, "After having recorded in Sweden with smaller bands it was a significant thrill to record with Hugo Winterhalter's orchestra—complete with the backing that I always wanted—violins."

**NEW START** comes at the age of thirty-three for Barclay Allen. He's pictured at right at the piano on which he polished his technique for his disc come-back.

# BARCLAY ALLEN COMES BACK



In August, 1949, life looked pretty good to Barclay Allen. After years of hard work the rocky road to recognition had, only a short time before, turned into a pleasant highway. Final success seemed just around the next turn.

Two years before, Barclay had joined Freddy Martin's band as pianist. Martin liked not only Barclay's playing but his composing and arranging as well. Allen composed or arranged "Cumana," "New Moon," "Barclay's Boogie," "The New Look" and "It Began in Havana." All were big record hits; all carried the Allen name.

In March, 1948, Barclay decided it was high time he had his own band. With Martin's blessings the new band opened at Ciro's in Hollywood. The critics cheered at the opening; their praises were echoed by brother critics as the band played at Elitch's Gardens, Denver; the Chase Hotel, St. Louis; the Syracuse Hotel, Syracuse, N. Y.; the Peabody Hotel, Memphis; the

Palmer House, Chicago. Then, in August 1949, Allen's band was booked into the Cal-Neva Lodge, on the California-Nevada state line.

It was six miles from the Lodge to the place Allen was living. Driving home after a night on the stand Barclay began to feel relaxed, then drowsy. Two weeks of unconsciousness enveloped him. When he awoke in a hospital he was told that his car had gone over an 18 foot embankment. For six hours he had lain there until a passing motorist had come across the wreckage. A doctor informed Allen that he was paralyzed; his neck was broken; his spinal cord crushed; his life expectancy was two hours. That was three years ago.

Recently, after months of physical therapy, Allen became able to operate a wheel chair. One of the first things he did was wheel himself to the piano and strike a few trial chords. His touch was still there. So was his desire for success. Then he got an idea. With his own money Allen rented a local recording studio. Using the "multi-track" technique the pianist recorded three piano parts, a Hammond organ track, celeste and drum brushes. One side required eighteen hours of studio time. Allen would play for an hour, then rest for half an hour. It was five o'clock in the morning when he decided he was satisfied with his first side, "After You've Gone." A week later, using the same method, he recorded "Cherokee." In both instances Allen didn't dare leave the studio before the side was "wrapped up." Everything was in his head, nothing was on paper. To leave before the job was finished was to take the chance of forgetting something, or losing the mood.

Allen sent the finished record to his friend through all his trouble—Freddy Martin. Freddy brought it to RCA Victor's Dave Kapp. Now Barclay Allen's "After You've Gone" and "Cherokee" are on the RCA Victor label and Allen has a recording contract.



**TEACHING** his children, Ronald 11, and Peggy 8, to play the piano was a pastime for Barclay while he convalesced.

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**FRIENDS** Roc Hillman and Jane Russell watch Allen practice. Hillman, a songwriter, plays guitar on Barclay's "After You've Gone" and "Cherokee." Allen met Jane Russell when both were with Kay Kayser's band. They've been friends ever since.



**FIGHT BEGINS** when Wayne prevents his bride (Maureen O'Hara) from leaving him. He drags her before her brother and starts battle McLaughlin has been asking for.



**FIRST BLOW** is struck when McLaughlin finally gives Wayne the dowry money he had previously refused to hand over. Wayne tosses money into a kiln. (Merv Griffin's "The Quiet Man" album of background songs from the film is in dealers' stores now.)



**FIGHT CONTINUES** and crowd grows. Battle halts at Cohan's bar where contestants and spectators drink. Then Wayne knocks McLaughlin through a closed door.



**FIGHT ENDS** in street where two men shake hands, go home to find Maureen O'Hara waiting with a hot meal. Cast of the John Ford directed film includes (l to r) Jack Gowran, Ward Bond, Barry Fitzgerald and John Lilliburn.

## THE QUIET MAN

It has one of the biggest bare-fists fight scenes in motion picture history

The keystone of the plot structure of "The Quiet Man" is the conflict between John Wayne and Victor McLaughlin, two of the worthiest adversaries Republic Pictures could have possibly recruited for their new Technicolor film. Wayne, as an Irish-American who goes back to the "ould sod" to buy the home in which he was born, falls in love with Maureen O'Hara. Victor McLaughlin plays Maureen's brother.

The tension which develops between the two men as Wayne goes on ignoring McLaughlin's challenges finally explodes into one of the most monumental bare-fists battles in screen history.

Wayne and McLaughlin hammer

each other through fields, down roads, in and out of a pub; finally end their battle in the streets of the village. But in spite of the interest in the fight it is Ireland itself that is the real star of the movie. Filmed in the actual village in which the story unfolds, the lush countryside and quaint town often steal the show.

Throughout the film an Irish musical score is heard. From it singer Merv Griffin has recorded an album containing: "Isle of Inisfree," "The Young May Moon," "The Humor Is On Me Now," "Mush-Mush-Tural-Addy," "Galway Bay," "The Kerry Dancers," "The Wild Colonial Boy," and "I'll Take You Home Again, Kathleen."



**MARRIAGE BROKER** Barry Fitzgerald brings Wayne and Maureen O'Hara together. Here he is arranging a meeting between the two.



**BOOK MAKER** Fitzgerald takes bets on the outcome of the battle between Wayne and McLaughlin. He also takes horse bets.

### JUMPING JACKS

is the latest (seventh) Dean Martin and Jerry Lewis movie for Paramount. To make it producer Hal Wallis, the cast and tons of equipment went to Fort Benning, Georgia. Featured players are Mona Freeman and Don De Fore. Dean Martin sings several new songs in the movie.



### SHE'S WORKING

"Her Way Through College" finds Virginia Mayo as a burlesque queen who gets a yen for culture; Ronald Regan is a college professor. Featured in the cast are Gene Nelson, Don De Fore and Phyllis Thaxter. The new Warner Technicolor film is in first run theaters.



**HAS ANYBODY SEEN MY GIRL** is Universal-International's latest musical, set in 1928. In this scene Lynn Bari swoons against Charles Coburn (who is her benefactor in disguise) as her husband, played by Larry Gates, announces he's just lost all their money. In the movie Gigi Perreau is also featured. She and Coburn appear in several musical sequences in which songs of the period are heard.



**GLORY ALLEY** has Louis Armstrong in what is nearly a straight acting role. He plays the trainer of Ralph Meeker, a fighter, who returns to New Orleans and his career after being in the Army. Also starred are Leslie Caron and Gilbert Roland. Jack Teagarden, formerly of Louis' All-Star group, is seen briefly in the new M-G-M motion picture.

### I DON'T CARE

is the film biography of Eva Tanguay, one of the biggest headliners of vaudeville. In the movie Eva is played by Mitzi Gaynor. Also starred in the new Technicolor musical are David Wayne and Oscar Levant. Producer George Jessel collaborated on two new tunes for the movie.



### I DREAM

of Jeanie with the Light Brown Hair" is about Stephen Foster (played by Bill Shirley) and Edwin P. Christy (Ray Middleton, right), a minstrel who sang Foster's songs. RCA Victor has a "Stephen Foster in Song and Story" album with Robert Merrill and Clifton Fadiman.



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