

RCA VICTOR
PICTURE
RECORD REVIEW

RISÉ STEVENS as CARMEN



IN THIS ISSUE



TONY MARTIN IN "TWO TICKETS TO BROADWAY" October, 1951

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

World Radio History

THE COVER STORY

On our cover this month Risë Stevens expresses the spirit of Carmen, a role which she sings in RCA Victor's new full-length recording of the Bizet opera. This winter Miss Stevens will be heard and seen as the tempestuous gypsy heroine at the Metropolitan Opera where a new production of the work will be presented.

In addition to "Carmen" RCA Victor is also issuing this month a new full-length recording of "La Traviata" (see story at right) along with several other new operatic albums. In mid-October five outstanding complete operatic recordings of the past will be re-issued: the Glyndebourne Festival Opera Company's "The Marriage of Figaro" and "Don Giovanni." Sir Thomas Beecham directs the Royal Philharmonic Orchestra in Gounod's "Faust" and conducts the Berlin Philharmonic Orchestra in "The Magic Flute." The fifth re-issued complete opera will be Debussy's "Pelléas et Mélisande." recording by famous French opera stars. At the same time the German recording of Act III of "Die Meistersinger von Nurnberg" will again be made available and Act I of Wagner's "Die Walküre." with Lauritz Melchior, Lotte Lehmann and the Vienna Philharmonic Orchestra under Bruno Walter, will be re-issued.

Here are scenes from the recording sessions at which the complete "Carmen" was made

Stage performances of "Carmen" require three and a half hours; the recording of the complete opera took fifteen days and the talents of one hundred singers, musicians and technicians. The first full-length recording ever made in the United States of Bizet's famous work brought together Risë Stevens, Jan Peerce, Robert Merrill, Licia Albanese, conductor Fritz Reiner, the Robert Shaw Chorale and scores of other prominent singers and musicians. To achieve reality in the "smugglers' camp" episode real rifles were fired in the auditorium of Manhattan Center, where the recording took place; the effect was real enough to break up a union meeting going on on the floor below. That all of the effort that went into "Carmen" was well worth the finished product is attested to by the manner in which Risë Stevens congratulates Fritz Reiner, at right.



RISÉ STEVENS AND FRITZ REINER



FRITZ REINER

CONTENTS

RECORD REVIEWS

Popular by Merv Griffin 7
Red Seal by John Briggs . . . 10 & 11

RECORD LISTINGS

New Pop and Red Seal 8 & 9

FEATURES

Recollections of Paderewski
by Wanda Landowska 5
How's the Dance Band Business? 6
Two Tickets to Broadway . . . 14

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ROBERT SHAW AND ROBERT MERRILL



DIRECTOR MOHR (LEFT) CHECKS SCORE



RISÉ STEVENS, LICIA ALBANESE, JAN PEECE

Here are some other operatic stars featured on new records

While "Carmen" is widely acknowledged the most popular of all French operas, Verdi's "La Traviata" claims that distinction among Italian operas. This month, in addition to presenting the Bizet work, RCA Victor is also issuing a complete recording of "La Traviata." With Arturo Toscanini directing, Robert Merrill, Licia Albanese, Jan Peerce and a cast of distinguished supporting singers "La Traviata" is a long-awaited addition to RCA Victor's catalog.



ARTURO TOSCANINI

Another of the new operatic albums being made available this month is the "Treasury of Grand Opera." It is a collection of eight famous arias performed by great voices of today. For example: Licia Albanese sings "My Name Is Mimi" from "La Boheme"; Leonard Warren performs the drinking song from Verdi's "Otello"; Blanche Thebom is heard in "My Heart at Thy Sweet Voice" from "Samson and Delilah"; Erna Berger, together with Nathaniel Sprinzena, Arthur Newman, Paul Ukena and the Robert Shaw Chorale, perform "Car'd Upon My Heart" from "Rigoletto"; Robert Merrill sings the Prologue to "Pagliacci"; Ferruccio Tagliavini is heard in "The Stars Were Shining" from "Tosca"; Italo Tajo sings "Slander's Whisper" from "The Barber of Seville." (For more news of new operatic issues, turn the page.)

A music and drama critic tells—

What Opera Means to Me

and traces opera's evolution

by Robert Coleman
New York Daily Mirror



Many years ago, I had a great and inspirational teacher of music at Columbia University named Daniel Gregory Mason. He had hopes for one of his favorite pupils—that is, until he discovered that I liked opera. We often took walks over the Morningside Heights campus, I listening and he talking about music and musicians.

I think he began to give up on me when he learned during one of these instructional walks that I had developed a fondness for opera. He was quite shocked that day when I confessed to being a constant visitor to the Met. I even told him I had skipped an occasional lunch and dinner to get the wherewithal for standee privileges or a seat in the upper reaches to hear Caruso, Farrar, Muzio, Scotti, Bori, Whitehill, Easton or Alda.

"Why," asked Professor Mason, "do you waste money so hard come by on opera, a hybrid art form? Why don't you apply those funds toward instrumental concerts at Carnegie Hall? After all, you must have realized from your studies with me that instrumental music is supreme music, the ultimate in music. Opera is a mere emotional release."

Professor Mason believed that music was a beautiful study in mathematics. He preferred the symphony, the suite, the sonata, the concerto. He couldn't understand how I had fallen under the spell of opera, for opera to him represented an outlet for the emotions rather than a happy exercise for the mind. I agreed that he might be right, but I stood solidly by my love for opera.

"Suppose all but three operas should be wiped out by a catastrophe," I asked, despite his frowning disapproval, "which three would you like to see survive?" As though it were today, I remember his reply: "Die Meistersinger," "Carmen" and "Boris Godounoff," because they might supply themes for instrumental works."

It is not surprising that a future drama critic should have had an inclination toward opera, for opera had its birth in the Greek theatre. The early poets of Greece strummed on lute and lyre as they sang of the adventures of heroes and gods. Then came drama, with the characters in smiling or frowning masks.

The heroes strode in clogs to make them seem taller and grander than the common men out front. And as the plays unfolded, a chorus sang or chanted illuminating commentary on the doings on stage. Sometimes the chorus was divided into two parts, one singing a declamation and the other an answer. This combination of music and drama was the parent of our grand opera.

Greek and Roman theatre was swept away. Then came the Dark Ages. Slowly, thinking men dug remnants and examples of music, theatre and criticism out of archives that had somehow survived the catastrophe of engulfing barbarian invasions.

In the palace of Giovanni Bardi in Florence in the last years of the 16th century, a group of dilettantes met to discuss the arts. They were rebels against the academicians who had fallen heir to the remnants of classical civilization. They were rebels against formalistic rules which the "greybeards" had laid down for music, drama and verse. They decided to embark upon unorthodox experiments.

One day the talk in Bardi's palace turned to the method of verse declamation in the old Greek theatre. They had read that music had accompanied the chanting of choruses in Greek drama, and they decided to restore this method of projection to Florentine



ERNA BERGER



LEONARD WARREN



ITALO TAJO



BLANCHE THEBOM

CONTINUED ON NEXT PAGE 3



EZIO PINZA

And here are more stars who are heard in operatic recordings this month

"Ezio Pinza in Mozart Operatic Arias" is another new album; "French Operatic Arias by Gladys Swarthout" has just been issued; Set Svanholm sings "Wagnerian Tenor Arias" and is heard with Kirsten Flagstad in "Tristan Und Isolde: Liebesnacht"; Jussi Bjoerling, Licia Albanese, Jan Peerce, Robert Merrill, Zinka Milanov star in "Highlights from Cavalleria Rusticana and I Pagliacci." (See page 10 for John Briggs' reviews of all new operatic recordings.)



GLADYS SWARTHOUT



KIRSTEN FLAGSTAD, SET SVANHOLM



JUSSI BJOERLING

What Opera Means to Me (Continued)

ballroom theatres. The music of the Greeks had not survived the Dark Ages, and there were no treatises to describe accurately what it had been. But the amateurs set out to recreate their idea of the Greek drama with music.

Perhaps they missed their goal, but they did arrive at a new and hybrid art form called opera. The production that is usually heralded as the first opera is "Daphne," with music by Peri and libretto by Rinuccini, performed at the Palazzao Corsi in 1597. Later, Peri teamed with Caccini to do "Euridice," which was composed for the wedding festivities of Maria de Medici and Henry IV of France in 1600.

The First Operas

The first operas performed for the public were "Daphne" and "Arianna," by Monteverdi and Rinuccini. After them came Cavalli, Cesti and Scarlatti. These were the forerunners of the Italian, French and German schools of composers. Handel, for instance, left Germany to study in Italy. He, there, entered the lists against operatic composer Alessandro Scarlatti's son, Domenico, in a harpsichord contest. That contest ended in a draw, but Handel was the winner at the organ.

Incidentally, at that time when operas were sung in Italy, England or Germany, the arias were always sung in Italian, while the recitatives were in the language of the host country. The reason being that the best singers of the era were Italian. Handel took the operatic form, polished, back to Germany and later to England.

In France, meanwhile, a kitchen scullion, Giovanni Battista Lulli, born about 1633 in Florence, transformed his name to Jean Baptiste Lully, became the favorite of the King and established the fundamentals of what were to be known as French opera. In his footsteps followed composers like Rameau, and Italians like Piccinni and Cherubini. Then came the battle between the Italian Piccinni and the German Gluck.

Italian opera had been paramount in France until the arrival of Gluck. Gluck gained access to the French capital because he had been the piano tutor of Queen Marie Antoinette. It might be well to point out here that the Italians had emphasized the aria at the expense of the whole opera. The Italians had used the aria not so much to express feeling as to show off a singer's voice. There were arias written especially to display the singer's tricks, and there were even arias imitating birds or hunting calls. The chorus originally appeared only at the end of each act. Story was but a framework for virtuosity.

In the French line, followed Berlioz, Gounod, Bizet and Massenet. The French did not care for music as a joy in itself, but thought it should be an adjunct of life and pleasant arts. Paris wanted music to accompany life and action, to tell a story or to paint a picture. But beyond all, it wanted music to be amusing or moving.

Two composers have had widespread influence in international music. They were Gioacchino Antonio Rossini and Wolfgang Amadeus Mozart. Ironically, they were both inspired by opera buffa, or comic opera. They both had their grounding in Italian schools. Rossini is best remembered for "The Barber of Seville," and Mozart used the same Beaumarchais play for his delightful "Marriage of Figaro."

"A State Unto Himself"

Mozart was a state unto himself. Though born in Austria, he absorbed readily the customs and traditions of Italian opera. Later he took on something of a French patina. But he had such a tremendous talent that he was capable of combining the merits of all schools toward the composition of great music. There are many who will argue that Mozart's "Don Giovanni" is the greatest opera ever written.

In Germany we find Carl von Weber, who fathered the German opera that culminated in Wagner. Von Weber gave more ideas to music and later musicians than any other German composer. He was the first of the operatic composers to use a special theme to describe a character. Wagner, using this concept after, called it leit-motiv.

It was the almost-forgotten von Weber who also conceived the idea of utilizing German folk legend as a basis for opera. He emphasized the importance of turning to German folk music. His successor, Richard Wagner, despite the great heights which he achieved, was not above paying tribute to his predecessor.

In Wagner, the German, were epitomized many universal theories of drama and music. Wagner attempted to combine the Greek theory of the theatre, German folklore and song, into a mighty synthesis that would shake to its foundations the musical world. There are today Wagnerites and anti-Wagnerites. I happen to be a Wagnerite.

Anyway, here we are confronted by French, Italian and German opera. The form had its beginning in Greece. It has had many transformations. It even extended into Russia, via a great composer named Modeste Moussorgsky. It was the same Moussorgsky's "Boris Godounoff" that elicited the grudging admiration of my cerebral mentor, Daniel Gregory Mason.

Moussorgsky knew little of the fine arts of music. His friend, Rimsky-Korsakoff, among the Russian "Big Five," had to orchestrate many of his works. Another excellent illustration of a transformation in style is that of Verdi. He wrote great operas in the Italian fashion until he approached 80, when he fashioned his masterpieces in a semi-Germanic style, "Otello" and "Falstaff."

So, I say study the history of opera, study the theories of composition and orchestration, read the life histories of great artists and check your findings against RCA Victor Red Seal Records, which have preserved great voices of the past and great orchestras of the present for your benefit. Whenever I am puzzled as to the interpretation of an aria or a symphony, I turn to them. They are definitive.

Recollections of Paderewski

by Wanda Landowska



The following condensed article from "The Saturday Review of Literature" was written by Mme Landowska to commemorate the tenth anniversary of the death of Ignace Jan Paderewski. This month the renowned harpsichordist pays further tribute to the memory of Paderewski with her new album, "Wanda Landowska plays for Paderewski."

I had always longed to meet Paderewski. How often during the period when I was studying composition with Urban in Berlin did I regret having come there years too late to meet him, for he, too, had been a pupil of Urban. . .

Happily, my intense desire to know Paderewski at last was realized. In October 1910 a festival was scheduled at Lwow to celebrate the centenary of Chopin. Paderewski, the heart and soul of the celebration, was to make a speech. I had been asked to play some ancient Polish music, for the most part from manuscript scores. But during the preliminaries with the organizers of the program, to my great surprise, I ran into difficulties which threatened to break the engagement. I later understood the reasons. When I arrived in Lwow with my harpsichord my friends revealed everything to me: Paderewski had read my book "Musique Ancienne," published the preceding year. The mocking way in which I treated over-romantic virtuosos had enraged him. He had felt that my remarks were aimed at him. God knows such a thought was far from my mind! Some of my friends, writers and musicologists, did their best to assure Paderewski of my "innocence"—fortunately with success. I had the place of honor on the program. Paderewski attended my concert—it was the first time he had heard me play—and was enthusiastic. He sent me the most beautiful roses in the world. I was happy to feel that I had made a friend. During the festival I saw Paderewski almost every day, and I shall never forget what he once said to me: "The harpsichord has always interested me, but I never knew one could make this instrument sing."

Love for folk music

Paderewski's famous address on Chopin was delivered October 23, 1910. It was a revelation to me.

Since that time I have often given concerts devoted to ancient Polish music, in Paris, St.-Leu, Switzerland, and New York. Paderewski attended almost all of these, taking deep interest in my programs, where folk music always played a large part. He was particularly moved by the Polish dances of the sixteenth and seventeenth centuries because of the mazurka rhythm he discovered in them. . . He adored the polonaises by Oginski and the "Air grave pour deux Polonais" by Rameau filled him with national pride.

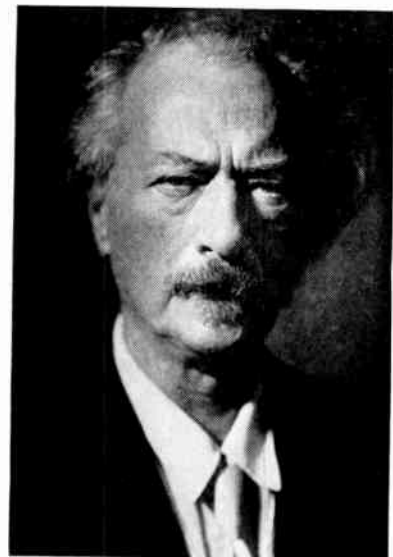
I often think of certain conversations I had with Paderewski. His simplicity and his spontaneous and warm kindness were those of a great man. He had a keen curiosity for everything and particularly for folk music. This is the more interesting since this aspect of Paderewski is little known. He had an extraordinary sense of humor. One evening, after a supper with friends in New York, Paderewski insisted on escorting me home. In a very lively mood, I sang mazurkas from the country around Warsaw, and in Polish patois told him some peasant anecdotes which amused him hugely. How he enjoyed them! I still hear his laughter, youthful and sonorous.

Paderewski's love for folk music can be understood when one realizes that, born in Podolia—as was the writer Joseph Conrad—in the village of Kurilowka, from his earliest childhood he heard the peasants sing and saw them dance. . . .

Incomparable Orator

But what remains most deeply fixed in my memory is Paderewski the incomparable orator. I can see again the great crowded Opera of Lwow, an ocean of people swaying with excitement, dominated by the orator and breathing in his words. From the distant stage, his rich, clear voice, his noble and simple gestures, his flaming hair, all seemed to sparkle. . .

Paderewski's art was as complete as his great nature. Whether he spoke or played it was always with the same language of a proud and fearless soul. (*From the June 30, '51 "Saturday Review of Literature."*)



IGNACE JAN PADEREWSKI

HOW'S THE DANCE BAND BUSINESS?

The four bandleaders who express (below) their views on the present condition of the dance band business, are all included in the new edition of RCA Victor's "Designed for Dancing" albums. Freddy Martin is heard in volume two of Jerome Kern music, Vaughn Monroe plays the songs of Cole Porter, Ralph Flanagan presents volume two of Rodgers and Hammerstein music, and Wayne King is heard in Franz Lehár songs.

FREDDY MARTIN: "Although the damage swing bands did to the music business is still being felt today,



I think the band business can thank television for the biggest assist since the invention of the automatic victrola. Let's face it, bands do not draw on dance dates with few exceptions. However, the amazing thing is that people today like to listen to bands as much or more than they ever did before. Record sales are zooming. Many orchestras have radio and TV programs

with excellent ratings and there are bands that draw well on concert dates.

"I've found that my own TV show Thursdays (NBC-TV, 10 PM) has changed my whole point of view about playing dance music. A band has to do a lot more than merely play dance tunes to go over big in TV. Any band that contents itself with merely playing dance tunes must wind up playing second fiddle to a comedian or 'name' singer. I started readying my band for television back in 1947. I felt TV would revolutionize the band business and decided then and there to keep ahead of the times." (Freddy Martin's newest disc is "Mediterranean Concerto.")

VAUGHN MONROE: "I've got a feeling that the dance band business is on its way back to being what it used to be. There's a whole new generation of faces around now—a sure sign that ballrooms are due for an increase in business. Another thing: fewer couples seem to be gathering in front of the bandstand to stand and watch, as they did during the past few years. As a matter of fact this habit is being cut down by the dancers themselves, who complain that it is unfair to those who actually want to dance. Television, too, has been a contributing factor. In our own particular case we featured ballroom scenes with dancing couples as often as possible on teevee. These familiar scenes must have created some nostalgia for a return to dancing among the millions of

viewers. Another reaction has been that people who've seen us on video seem more inclined to come out and see us in person. RCA Victor's Dance Band Album Series certainly helped whip up a lot of interest too. As a result, my next band album will feature danceable tempos straight through with an emphasis on familiar tunes—which is what the dance hall public has been calling for. At any rate, people are back dancing again . . . and that's good for them, and good for us in the music business too."



RALPH FLANAGAN: "Personally, I've got no complaints about the dance band business today. During the past year our band played to more than two million people; we traveled over forty thousand miles on one-nighter trips. We've kept so busy that we've only had ten days off in the last twelve months. As a matter of fact, I don't see how we could have possibly worked more, even if we'd wanted or been able to. People still want to dance, all they need to do it is dance



music. We try, and I feel sure, succeed in giving them just that on our trips and on records, which brings me to the dance band series. I've got a soft spot in my heart for that series, because our Rodgers and Hammerstein album of last year was one of the things which launched us into the business. This year we've made volume two for the new series. Now we've recorded just about every hit Rodgers and Hammerstein ever wrote, which is fine by me, since I think their songs are among the most beautiful ever written. Apparently, a lot of other people feel the same way." (Ralph Flanagan's latest record is "The Blues from an American in Paris" and "Love Is Here to Stay.")

WAYNE KING: "The dancing public is made up of people who find romance, pleasure and relaxation in their association with other people while dancing. Each of these people, whether they come alone or as couples, would welcome, even today, with large turnouts, any orchestra that would play dance music and not try to dominate every moment of the evening with entertainment, loud orchestrations and singers. Most of the orchestra leaders and singers nowadays judge their success by the size of the crowd they have standing in front of the orchestra, completely forgetting that they are supposed to be dance orchestras.

"What's wrong with the dance band business? Nothing! There are large crowds that still come out to hear dance bands that have proven themselves players of simple, beautiful and danceable music—and who do not try to turn every dance into a floor show." (Wayne King's "Waltzes You Saved For Me," which has been previously available as a 78 and 45 album, will soon be available on a 33 $\frac{1}{3}$ RPM record.)



The POPULAR PICTURE

a page of popular record reviews



Guest
Reviewer

Merv Griffin

In this group of new RCA Victor records the accent seems to be on dance music. I especially liked the four new "Designed for Dancing" albums, as you'll see when you read what I say in the following reviews. But before we get started with that, I'd like to take this opportunity to say thanks to all of the wonderful people who've written me about my first discs on my own. Glad you liked "I Love the Sunshine of Your Smile," "The Morningside of the Mountain" and "Belle, Belle, My Liberty Belle." You'll never know how much I appreciate your encouragement.

FREDDY MARTIN PLAYS JEROME KERN—Volume II (Album P/WP-320—LPM-9) This is a follow-up to Freddy's "Designed for Dancing" album of last year. Once again he's heard in the music of one of this country's all-time great composers—Jerome Kern. I like the way the band caught the sweet, sentimental flavor of Kern's music. The titles: "Why Do I Love You," "The Way You Look Tonight," "Yesterdays," "Look for the Silver Lining," "Long Ago and Far Away" and "She Didn't Say 'Yes.'" Some fellow by the name of Griffin sings on "Why Do I Love You" and "Look for the Silver Lining."

VAUGHN MONROE PLAYS COLE PORTER (Album P/WP-322—LPM-11) Whoever assigned Monroe to record Cole Porter's music really knew what he was about. Vaughn makes every one of these dramatic and sophisticated which is the essence of what Porter's music is all about. The band sounds particularly rich and full. The songs are "So in Love," "I Concentrate on You," "Easy to Love," "I Get a Kick Out of You," "Don't Fence Me in" and "What Is This Thing Called Love."

RALPH FLANAGAN PLAYS RODGERS AND HAMMERSTEIN—Volume II (Album P/WP-319—LPM-8) This album, plus last year's Rodgers and Hammerstein set, puts Ralph in the position of having recorded the greatest music composed by America's number one song writing team. Of the six tunes in this set only three are instrumentals, "Bali Ha'i," "That's for Me" and "June Is Bustin' Out all Over." On "Oklahoma," "What's the Use of Wond'rin'" and "The Gentleman Is a Dope" Oscar Hammerstein's wonderful lyrics are clearly and sensibly sung by Flanagan's vocal department, which consists of Harry Prime, The Singing Winds and Rita Hayes.

WAYNE KING PLAYS FRANZ LEHAR (Album P/WP-321—LPM-10) No doubt about it, the waltz is the granddaddy of all our modern dances, and as such it deserves the sure hand of an expert. What better expert in waltzes is there than Wayne King! In this completely instrumental set you get the ideal accompani-

ment for an evening of restful entertainment. The titles: "The Merry Widow Waltz," "Say Not Love Is a Dream," "Yours Is My Heart Along," "Vilia," "Gold and Silver Waltz" and "Frasquita Serenade."

PATRICE MUNSEL—Bella Bimba & Look Me Over Once (20/47-4255) Here's a hit! No two ways about this one the way I see it. The tune's fresh and, above all, *z* v. It has a kind of gypsy feeling that gets right under your skin; the kind of tune you hear once and then find yourself whistling over and over. As for Patrice Munsel—she lets her beautiful voice ring right out and gets some expert assistance from the chorus and orchestra. The other side is from "Die Fledermaus" in which Patrice scores a great triumph.

RALPH FLANAGAN—The Blues from An American in Paris & Love Is Here to Stay (20/47-4247) Both of these are from M-G-M's lavish new "An American in Paris," which was suggested by George Gershwin's orchestral suite of the same name. On the first side Ralph takes the beautiful "Blues" movement from the suite and transforms it into something very special in the way of a dance band record. This haunting music loses none of its powerful effect in the process. As a matter of fact it seems to gain something in this condensed version, an additional vitality, it seems to me. Ralph's piano work—and he's really featured for the first time on this disc—is outstanding. The other side is another Gershwin offering, this time with lyrics by brother Ira. This is an attractive love song, tastefully performed by the band, Harry Prime and The Singing Winds.

RAY NOBLE—Loretta & I Want to be Near You (20/47-4248) Here's Ray Noble's first record for RCA Victor in fifteen years! Befitting the occasion Ray comes up with two top sides. The first is an up-tempo salute to a very fickle lady named "Loretta." There's a telephone gimmick used in this and some amusing things happen. There are also some very fine instrumental solos. The other side is played in march tempo. The band really moves on this side and produces some very fine effects. Two outstanding numbers!

EDDIE FISHER—Turn Back the Hands of Time & I Can't Go on Without You (20/47-4257) Eddie got a furlough from the Army, came to New York and put in a day at the recording studio. This record is the result, and a fine result it is too. My hat's off to Eddie; he puts a lot of emotional impact into these two tunes. One or both will certainly be his next big hit.

HENRI RENÉ—Intermezzo & Moonlight Sonata (20/47-4250) Two extremely lovely melodies, interpreted by Henri in a very sensitive fashion. A special bow also goes to Lou Raderman, who plays that touching violin solo on "Intermezzo." This is the kind of disc you'll never tire of hearing. It's going to be a permanent part of my record collection.

GENE KRUPA—The Sheik of Araby & Off and On (20/47-4234) There's real enthusiasm present on these two—every man in the band seems to be getting a real kick out of what he's doing. This, of course, gives the listener just as big a boot. "The Sheik—" gets some modern dress—a bathing suit. The addition makes him a very enjoyable character indeed. Joe Tucker and the band sing it. The other side is a jumping instrumental which reflects real musicianship.

DINAH SHORE—It's All in the Game & Stay Awhile (20/47-4233) This is a beautiful record. The songs are tender and meaningful and Dinah's polished singing adds much to them. This disc displays Dinah's most attractive attribute—her ability to interpret the lyrics, give them real meaning. Listen to it and you'll see what I mean.

RED SEAL

*Denotes Long Play—33 1/2 rpm Records

- AMAPOLA** (Ganne-Lacalle)
Jan Peerce, Ten., with Philharmonia
Orch., Fistolari, Cond.
▽49-3441 1.10
- Bohème, La: ADDIO DI MIMI** (Puccini)
Licia Albanese, Sop., with Orch.
▽49-3366 1.10
- CARMEN** (Complete with Libretto) (Bizet)
Licia Albanese, Sop.; Risé Stevens,
Mezzo-sop.; Jan Peerce, Ten.; Robert
Merrill, Bar.; The Robert Shaw
Chorale, Shaw, Cond.; Fritz Reiner,
Cond., and other Soloists
▽WDM-1556 18.60
★LM-6102 16.35
- CONCERTO FOR VIOLIN AND ORCHESTRA No. 1,
IN G MINOR, Op. 26** (Brahms)
Yehudi Menuhin, Violinist; Boston
Symp. Orch., Munch, Cond.
▽WDM-1547 3.80
★LM-122 4.45
- DON JUAN, Op. 20** (R. Strauss)
Arturo Toscanini and NBC Symp.
Orch.
▽WDM-1563 2.70
(Combined on 33 1/2 rpm with Wagner's
Die Götterdämmerung; SIEGFRIED'S
RHINE JOURNEY)
★LM-1157 5.45
- ENCORES**
LIEBESTRAUM, No. 3 (Liszt);
Songs Without Words, No. 34;
SPINNING SONG, Op. 67, No. 4
(Mendelssohn); **NOCTURNE IN
E-FLAT, Op. 9, No. 2** (Chopin);
VALE OUBLIÉE No. 1 (Liszt);
**IMPROMPTU IN A-FLAT, Op.
90, No. 4** (Schubert); **LA PLUS QUE
LENTE—Valse** (Debussy); **PRE-
LUDE IN G-SHARP MINOR, Op.
3, No. 2** (Rachmaninoff); **FAN-
TAISIE—IMPROMPTU IN
G-SHARP MINOR**, Posthumous,
Op. 66 (Chopin)
Artur Rubinstein, Pianist
▽WDM-1558 4.90
★LM-1153 5.45
- ETUDE IN F** (Mozzkowski)
Vladimir Horowitz, Pianist
▽49-3424 1.10
- EVERYTHING I HAVE IS YOURS**
(Adams - Lanc) Ezio Pinza, Bass,
with Orch. 10-3395 1.10
▽49-3395 1.10
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Editor
Etude

TREASURY OF GRAND OPERA—ALL-STAR CAST—(Album—WDM-1542—LM-1148) This album offers a wide selection of famous arias sung by equally famous RCA Victor artists. Licia Albanese sings "Mi Chiamano Mimi" from "La Bohème"; Leonard Warren is heard in the robust "Brindisi" from "Otello"; Erna Berger sings the coloratura's favorite display-piece, "Caro nome" from "Rigoletto"; Robert Merrill sings the Prologue to "Pagliacci"; Ferruccio Tagliavini performs "E lucevan le stelle" from "Tosca"; Italo Tajo sings "La Calunnia" from "The Barber of Seville"; Blanche Thebom performs "Mon coeur s'ouvre à ta voix" from "Samson and Delilah"; and Licia Albanese, Jan Peerce and the RCA Victor Orchestra and Chorus are heard in the "Drinking Song" from the first act of "La Traviata."

LA TRAVIATA—ARTURO TOSCANINI AND THE NBC SYMPHONY ORCHESTRA WITH ALL-STAR CAST—(Album—WDM-1544—LM-6003) Ever since Arturo Toscanini abruptly left the Metropolitan four decades ago, music lovers have lamented that the greatest opera conductor of our time conducted no operas. Now, with justifiable pride, RCA Victor presents a full-length recording of "La Traviata" under the baton of the incomparable Maestro. In the new recorded version, "La Traviata" comes to life with a vigor and intensity that are breath-taking. Licia Albanese gives one of the great performances of her career as Violetta. Jan Peerce sings the role of Alfredo in a manly, straightforward manner, and Robert Merrill is sonorous and impressive as the elder Germont. Smaller roles are admirably sung by Maxine Stelman, Johanne Moreland, John Garris, George Cehanovsky, Arthur Newman and Paul Dennis. Previous to the recording, the principals spent months of grueling rehearsals with Mr. Toscanini himself at the piano, and the polished integration of the performance shows the results of this careful preparation. The chorus was trained for the recording of "La Traviata" by Peter Wilhousky.

JUSSI BJOERLING, Tenor—RCA VICTOR ORCHESTRA—Renoto Cellini, Conductor—GREAT TENOR ARIAS—(Album—WDM-1546—LM-105) The voice of Jussi Bjoerling is heard singing brilliantly and effectively in six all-time favorites of the tenor repertoire—"Vesti la giubba" from "Pagliacci"; "Salut, demeure" from "Faust"; "Addio alla Madre" from "Cavalleria Rusticana"; "Rodolfo's Narrative" from "La Bohème"; "O Paradiso!" from "L'Africana" and the "Flower Song" from "Carmen."

YEHUDI MENUHIN, Violinist—BOSTON SYMPHONY ORCHESTRA—Charles Munch, Conductor—CONCERTO NO. 1, IN G MINOR, Op. 26 (Bruch) (Album—WDM-1547—LM-122) Mr. Menuhin is at his best in this recording, displaying to the fullest his staggering technical facility and his breadth and variety as an interpreter. The superb strings of the Boston Symphony Orchestra provide a magnificent background for Mr. Menuhin's playing, and Charles Munch proves himself a sympathetic collaborator on the podium.

BOSTON SYMPHONY ORCHESTRA—PIERRE MONTEUX, Conductor—THE RITE OF SPRING—(Stravinsky) (Album—WDM-1548—LM-1149) Pierre Monteux may be supposed to know as much about Stravinsky's "Rite of Spring" as any conductor now living, for it was he who conducted its sensational first performance in Paris on May 29, 1913, and he has since led the work with orchestras all over the world. "The Rite of Spring" caused one of the greatest scandals in musical history at its first performance. Carl van Vechten has written an amusing account of the première, with its tumult of whistling, shouting, catcalls and fist-fights. The noise was so great that Vaslav Nijinsky, dancing the leading role in the ballet he had created to Stravinsky's music, could not hear the orchestra. "The Rite of Spring" has survived its sensational debut to become one of the staple items of orchestra repertoire. Mr. Monteux's performance of it with the Boston Symphony Orchestra is of high quality.

ALEXANDER BRAILOWSKY, Pianist—CHOPIN PRELUDES, Op. 28 (Album—WDM-1549—LM-1150) Alexander Brailowsky is a Chopin specialist and the only man in recent seasons who has managed the feat of selling out Carnegie Hall for an all-Chopin recital. His recording of the 24 Preludes of Chopin's Opus 28 is a distinguished musical event and a superior performance of the Preludes.

SET SVANHOLM, Tenor—KIRSTEN FLAGSTAD, Soprano—THE PHILHARMONIA ORCHESTRA—Karl Böhm, Conductor—TRISTAN UND ISOLDE: LIEBESNACHT (Album—WDM-1550—LM-1151) Kirsten Flagstad's first postwar appearances in this country reassured listeners that the Flagstad voice was as glorious as ever. Now it is heard in that portion of "Tristan and Isolde" which has made Wagner's music-drama specially beloved by opera goers—the love-duet of Act II. The music of Tristan is sung with admirable warmth and bravura by Set Svanholm, and that of Brangaene, the maid, who warns the lovers to be on their guard against King Mark's return, is sung by Constance Shacklock, contralto.

NATHAN MILSTEIN, Violinist—VLADIMIR HOROWITZ, Pianist—SONATA NO. 3, in D MINOR, Op. 108 (Brahms) (Album—WDM-1551—LM-106) It is a long time since a violinist had as collaborator in a sonata performance so distinguished a solo virtuoso as Vladimir Horowitz. Possibly the last comparable event was the series of sonata recitals played twenty years ago by the violinist Lea Luboshutz, with Josef Hofmann at the piano. In this new recording of the Brahms D Minor Sonata, Mr. Horowitz proves himself as deft at ensemble playing as he is brilliant as a solo performer. The sonata is admirably suited to Mr. Milstein, both from the standpoint of technique and temperament. Mr. Milstein digs into the strings with obvious relish, and his warm, singing tone makes the work a delight to hear.

EZIO PINZA, Bass—RCA VICTOR ORCHESTRA AND CHORUS—Alfred Wallenstein, Conductor—MOZART OPERATIC ARIAS (Album—WDM-1555—LM-107) Although Broadway made Ezio Pinza a national figure through his starring role in "South Pacific," the basso first won fame at the Metropolitan, especially as an interpreter of Mozartean roles. His characterizations of Figaro in "The Marriage of Figaro"; of the title role in "Don Giovanni"; and of Sarastro, the High Priest, in "The Magic Flute," were models both of acting and singing. Now the principal arias for basso from all three of these operas are available in a single album, sung with superb style and elegance by Mr. Pinza.

ARTUR RUBINSTEIN, Pianist—ENCORES—(Album—WDM-1558—LM-1153) Familiar works for the piano are offered in this new album by Artur Rubinstein. First is Liszt's "Liebestraum No. 3," which would be the delight of amateur pianists were it not for its fendishly difficult cadenzas. Mr. Rubinstein negotiates them with seeming ease, and is equally fluent in the rapid passages of Mendelssohn's "Spinning Song" and Chopin's "Fantaisie-Improvisation in C-sharp Minor." Chopin's E-flat Nocturne shows how a piece well within the reach of the average pianist may still be transformed when played by a master of the instrument. Rachmaninoff's C-sharp Minor Prelude, Debussy's "La plus que lente," Schubert's "A-flat Impromptu" and Liszt's "Valse Oubliée No. 1" complete the album.

LEOPOLD STOKOWSKI AND HIS SYMPHONY ORCHESTRA—THE ROBERT SHAW CHORALE OF WOMEN'S VOICES—ROBERT SHAW, Conductor—DEBUSSY NOCTURNES (Album—WDM-1650—LM-1154) Debussy's "Nocturnes" Nos. 1 and 2 are familiar items in the concert hall. The third, "Sirènes," is less frequently performed, since it requires in addition to orchestral rehearsals the preparation of a chorus of women's voices. "Sirènes" is heard, however, in this performance of the complete work by Leopold Stokowski and the orchestra created especially for his use in recording. The excellent chorus in "Sirènes" is the Robert Shaw Chorale of Women's Voices. The recording is effective, and offers the rich tonal coloring which Mr. Stokowski alone among conductors seems able to coax from an orchestra.

SET SVANHOLM, Tenor—RCA VICTOR ORCHESTRA—Frieder Weissmann, Conductor—FAMOUS WAGNERIAN TENOR ARIAS (Album—WDM-1561—LM-1155) In this album Set Svanholm, the Metropolitan's outstanding Wagnerian tenor, sings seven of Wagner's most famous tenor arias. Works sung by Mr. Svanholm with immense vigor and gusto include the "Prize Song" from "Die Meistersinger"; the Rome Narrative from "Tannhäuser" and excerpts from "Lohengrin" and "Die Walküre."

GLADYS SWARTHOUT, Mezzo-soprano—RCA VICTOR ORCHESTRA—Jean Paul Morel, Conductor—FRENCH OPERATIC ARIAS (Album—WDM-1562—LM-1156) Gladys Swarthout, versatile mezzo-soprano of the Metropolitan, is perhaps best-known as an interpreter of French roles. In this album she sings arias from "Samson and Delilah", Massenet's "Werther" and Offenbach's "La Péricole" with telling effect, accompanied by Jean Morel and the RCA Victor Orchestra.

ARTURO TOSCANINI AND THE NBC SYMPHONY ORCHESTRA—DON JUAN, Op. 20 (R. Strauss) (Album—WDM-1563—LM-1157) The Strauss tone-poem "Don Juan," which many music-lovers consider Strauss' finest work, is a special favorite of Mr. Toscanini's. He has performed it many times with the New York Philharmonic-Symphony, the NBC Symphony Orchestra and other symphonic ensembles. Now it is preserved on records in an inspired performance with the NBC Symphony Orchestra.



HIGHLIGHTS FROM CAVALLERIA RUSTICANA AND I PAGLIACCI—ALL-STAR CAST (Album—WDM-1565—LM-1160) "Cavalleria Rusticana" and "Pagliacci," the immortal Siamese Twins of opera, are briefly summarized in this album of highlights from both works. The cast for "Cavalleria" includes Jussi Bjöerling as Turiddu, Robert Merrill as Alfio and Zinka Milanov as Santuzza. That for "Pagliacci" lists Jan Peerce as Tonio, Licia Albanese as Nedda, Robert Merrill as Silvio and Leonard Warren as Antonio. Conductors are Erich Leinsdorf, Jean Morel, Arthur Fiedler, Frieder Weissman and Nils Grevilius.

JAN PEERCE, Tenor—PHILHARMONIA ORCHESTRA—Anatole Fistoulari, Conductor—Valencia (Padilla) & Amapola (Lacalle) (Record No. 49-3441) In lighter vein, Jan Peerce devotes his glowing tenor voice to two songs that have been on the Hit Parade in their time, Padilla's "Valencia" and "Amapola" by Lacalle.

BOSTON SYMPHONY ORCHESTRA—SERGE KOUSSEVITZKY, Conductor—SYMPHONY No. 2 IN D, Op. 43 (Sibelius) (Album—WDM-1602—LM-1172) Though Sibelius has written many other symphonies, his Second Symphony seems to be the perennial favorite of audiences everywhere. The late Serge Koussevitzky, who all his life was an ardent champion of Sibelius, completed this thoughtful, sensitive reading of the Symphony No. 2 shortly before his death.

BOSTON SYMPHONY ORCHESTRA—SERGE KOUSSEVITZKY, Conductor—SIEGFRIED IDYLL (Wagner) (Album—WDM-1571—LM-1177) The charming "Siegfried Idyll," which Wagner composed and conducted as a birthday surprise for his wife, Cosima, is a concert-hall favorite. It is heard in an excellent recording by Serge Koussevitzky and the Boston Symphony Orchestra.

THE ROBERT SHAW CHORALE—ROBERT SHAW, Conductor—HUGH PORTER, Organist—HYMNS OF THANKSGIVING—(Album—WDM-1559—LM-108) The excellent singing of Robert Shaw's Chorale is heard to good advantage in this album of "Hymns of Thanksgiving." The hymns represented are those which have given pleasure to generations of worshippers and music-lovers.

CARMEN—FRITZ REINER AND ALL-STAR CAST—(Album—WDM-1556—LM-6102) In this new release Fritz Reiner leads a cast of Metropolitan Opera principals and Robert Shaw's Chorale in a vigorous, compelling performance of "Carmen." Risë Stevens sings the title role with appropriate gypsy fire and vocal suavity. Jan Peerce's brilliant top tones and his sure musicianship make his performance of Don José a telling one. Robert Merrill makes a good impression in the vocally taxing role of Escamillo, Licia Albanese's re-creation of Michaëla is a warm, sympathetic portrayal of the role, expertly sung. Paula Lenchner and Margaret Roggero, as Frasquita and Mercedes, Osie Hawkins as Zungia, Hugh Thompson as Morales, and Alessio de Paolis and George Cehanovsky as El Remendado and El Dancaïro are excellent in smaller roles. A special word should be said for the singing of the choristers trained by Mr. Shaw. Bizet knew well how to write for vocal ensembles, and the choruses in "Carmen," like the song of the cigarette girls in Act I, the smugglers' song in Act III, and the great finale of that act, are as fine as anything to be found in opera literature. It is a pleasure to hear them sung vigorously and effectively.

ARTURO TOSCANINI AND THE NBC SYMPHONY ORCHESTRA—SIEGFRIED'S RHINE JOURNEY—(Album—WDM-1564—LM-1157) Arturo Toscanini is well-known as an authoritative interpreter of Wagner's works. In this new album he performs with the NBC Symphony Orchestra a superb reading of "Siegfried's Rhine Journey" from "Die Götterdämmerung." A stirring rendition of "The Ride of the Valkyries" completes the album.

LICIA ALBANESE, Soprano—RCA VICTOR ORCHESTRA—Victor Trucco, Conductor—Addio di Mimi & Depuis le jour (Record No. 49-3366) Licia Albanese is heard in this record singing with great effectiveness an aria from one of her most famous Metropolitan Opera roles, Mimi's Farewell from "La Bohème." The recording is coupled with a stirring performance of "Depuis le jour," from Charpentier's "Louise."

LEOPOLD STOKOWSKI AND HIS SYMPHONY ORCHESTRA—Les Sylphides & Swan Lake (Record No. 49-3368) Leopold Stokowski leads his own recording orchestra in two of the favorite works of ballet repertoire—"Les Sylphides" (Chopin's "Grande Valse Brillante" in E-flat) and the Dance of the Swan Queen, from Tchaikovsky's "Swan Lake."

JAN PEERCE, Tenor—ERNA BERGER, Soprano—RCA VICTOR ORCHESTRA—Renato Cellini, Conductor—Parmi veder le lagrime & Signor ne principe (Verdi) (Record No. 49-3369) The difficult tenor aria which opens the third act of "Rigoletto," "Parmi veder le lagrime," is dexterously performed by Jan Peerce in this new recording. On the opposite side he is joined by Erna Berger, soprano, in the duet, "Signor nè principe," from Act II of the same opera.

WANDA LANDOWSKA, Harpsichord Pleyel—LANDOWSKA PLAYS FOR PADEREWSKI—(Album—WDM-1586—LM-1186) As a tribute to the memory of Paderewski, Wanda Landowska, greatest living exponent of the harpsichord, offers in this album a selection of traditional Polish works, many of them transcribed by herself. Compositions by Rameau and Couperin based on Polish themes complete the album. Rameau's is a "grave Polish air;" Couperin's is an "air in the Polish taste."

VLADIMIR HOROWITZ, Pianist—Stars and Stripes Forever (Sousa); Waltz in A-Flat, No. 15 (Brahms) & Etude in F (Moszkowski) (Record No. 49-3424) A new recording by Vladimir Horowitz presents a novelty, the pianist's own transcription of "The Stars and Stripes Forever." Mr. Horowitz utilizes the familiar Sousa march for a brilliant display of keyboard velocity. Also on the record are Brahms' Waltz in A-flat and Moszkowski's Etude in F.

APRIL IN HOLLYWOOD

"One of our boys here put on April Stevens' record of 'I'm in Love Again,' listened for a second, said 'Wow!' and fell off his chair. He was out of work for a day with a slight injury to his sacroiliac." The foregoing excerpt from a letter which the Program Director of a radio station recently sent to RCA Victor, while a little extreme, just about sums up the way the country's "boys" have reacted to April Stevens' first disc for RCA Victor. While disc jockeys and listeners were in the process of falling off chairs, record reviewers expressed their astonishment at April's provoking style by waging an impromptu race to discover the exact term that would best describe the young (twenty-one) lady's method of presenting a song. Some candidates: "breathless," "warm," "caressing," "sultry."

April herself prefers to think of her style as being simply "relaxed." "It's like a woman talking to the man she loves," explains the former Buffalo girl who launched her career by winning a talent contest. "The man I was thinking of when I made the recording just happens to be a very nice doctor of my acquaintance, but he could be any man I've admired in the last few years."

To explain more completely her unique vocal style she goes on to say, "When I sell a song, I wrap myself up in it. Main thing is that I feel it and if I really believe in it, people sense it." April developed her method of vocalizing in her teens, she says, when she fell in love for the first time and realized that until then she had been merely mouthing words without understanding what they meant. As soon as April's parents discovered that their daughter possessed unusual talent they began to help and encourage her. First they urged her to enter a talent contest and, when she won that, they sent her to Hollywood. There she entered another contest, run by disc jockey Al Jarvis and bandleader Desi Arnaz. She won the contest and the title "Make Believe Ballroom Girl." Following this she sang in Hoagy Carmichael's Teen-age orchestra and with Ted Fio Rito's band. When she was discovered by RCA Victor she had the good fortune of having conductor Henri René provide background music for her first record that was as unique as her own singing style. Now April is on her way with "I'm in Love Again" high on the best seller charts and her second disc, "Dreamy Melody" and "Gimme a Little Kiss, Will Ya Huh?," again with Henri René's expert backing, following close behind.



APRIL STEVENS

SPIKE THROWS THE GIANT

Last winter Spike Jones took the giant's measure, moved in carefully, then dexterously brought the man killer to his knees. On September sixteenth a return bout will take place. Spike has his strategy minutely planned, and although the event will take a full hour, Jones is confident of ultimate victory; his long periods of road work have admirably fitted him for the task. "Television," say the experts, "has met its match."

NBC-TV will be the scene of Spike Jones' latest tussle with television; "The Colgate Comedy Hour" (8 pm EST, Sundays) is the division in which he will appear. Weighing in at a sleek 128 pounds, the new championship contender has been signed for a series of appearances that are to take place throughout the coming fall and winter months.

In the record field, where Spike is the often crowned King (of corn), Jones continues to hold his crown with discs like his new "Too Young." On this record Spike makes use of his well-known talent for lampooning. The "vocal" is actually a recitation, between a voice that sounds suspiciously like a famous Hollywood star, and a gravel throated heroine who goes under the name of Sara Berner. Following his Sept. 16th TV appearance Jones will take his Musical Depreciation Revue on tour.

IN REHEARSAL for his coming series of television shows, Spike is shown with Lois Ray.

12



A year ago, while Ralph Flanagan was playing at a dance at Dartmouth, some students requested an old folk melody called "Mexican Hop Dance." Ralph had no arrangement of the number so he whipped up an impromptu version of the tune using piano, bass and drums. When he began to play, the whole room started to sway and bounce to a kind of dance that Ralph had never seen before.

When this scene was repeated all over the country Ralph realized that he had come across an undiscovered goldmine—everyone seemed to want to dance to "Mexican Hop Dance," yet no band seemed to be playing the tune. At first he thought of writing a band arrangement, then he found that the melody suggested a lyric. He went to work and came up with a tune called "Makin' Like a Train." The Fontane Sisters recorded it; the disc is out now.



RALPH'S TUNE was made by the Fontane Sisters. Flanagan, who was appearing at Asbury Park, made a special trip to New York to attend the recording session. Above, he's shown rehearsing the girls. Other side of "Makin' Like a Train" is "Castle Rock."



4 ★ = 1 DISC

It's fairly routine these days for two singing stars to get together on one disc; occasionally it happens that three perform for the recording microphone. But the all-time high for the number of stars in one studio at the same time was recently set in Hollywood when Dinah Shore, Betty Hutton, Tony Martin and Phil Harris met for the purpose of making two sides.

As might be expected, the material assigned to such a collection of talent had to be unusual. "The Musicians" and "How D'Ye Do and Shake Hands" are just that: on the first the singers imitate musical instruments, on the second they sing in four different accents.



THE STARS are joined by recording director Charles ("The Thing") Green (left), who wrote "The Musicians" with Tom Glazer and conductor Henri René (right). In this gag photo Tony, Betty, Dinah and Phil hold the instruments they imitate on the disc. Mammie Sacks, RCA v.p., poses between Dinah Shore and Betty Hutton.



THIS IS TONY MARTIN'S FIRST DANCE SEQUENCE FOR THE MOVIES. HIS PARTNER IS JANET LEIGH

TWO TICKETS TO BROADWAY



TONY MEETS JANET when their luggage gets mixed-up at bus terminal. Tony was about to leave town. Janet had just arrived.

For the first time in his screen career Tony Martin dances for the camera; also for the first time he's seen with Janet Leigh, one of the busiest young stars in Hollywood.

As the would-be producer of a television show, Tony encounters Janet (see cut at left) who is in New York to make her fortune in the entertainment world. She becomes involved in his efforts to persuade Smith and Dale, the owners of a profitable delicatessen, to finance his TV program. A sub-plot finds Gloria De Haven, Ann Miller and Barbara Lawrence engaged in a running battle with their agent, Eddie Bracken, who is Tony's friend.

It is against this background that the several musical sequences in "Two Tickets to Broadway" occur. In one Tony stages an audition for his "angles;" in another the four young ladies of the cast go into an impromptu routine while strolling in the park; another number is a "dream" sequence in which Janet pictures herself as a star.

Throughout the movie Tony Martin sings some of the best material he's ever been assigned to present on the screen. He's recorded eight of the melodies he sings in the movie for RCA Victor. They will be issued shortly in an album which takes its title from "Two Tickets to Broadway."



THERE'S NO TOMORROW is the song that Martin sings in this early scene from "Two Tickets—." He's disheartened at his failure to find success in New York and is preparing to give up and go home.



TRAPPED AGENT Eddie Bracken gets a final warning from his client-girl friend, Gloria De Haven, in this scene. Bracken is a fast talking, two timing character who finally does right by his clients.



ALICE IN WONDERLAND, which is Walt Disney's latest all-cartoon feature, is currently playing first run houses everywhere. Members of the original cast have recorded an "Alice" album and 3 single children's discs for RCA Victor.



HIS KIND OF WOMAN stars Robert Mitchum, Jane Russell and Vincent Price in this exciting drama-comedy with music. Tony Martin has recorded "You'll Know," the Jimmy McHugh—Harold Adamson song from the score of the motion picture.



AN AMERICAN IN PARIS finds Gene Kelly playing the role of an ex-G.I. who remained in Paris to study art. In one sequence, pictures (in Technicolor) by Van Gogh, Renoir and Toulouse-Lautrec come to life and serve as backgrounds for Kelly's dancing. The cast of the movie features Oscar Levant, Nina Foch and George Guetary. (Ralph Flanagan has recorded "The Blues" from Ger-shwin's "An American in Paris" suite and "Love Is Here to Stay." Both of the Gershwin tunes are prominently featured in the new movie.)



STRICTLY DISHONORABLE is the movie which introduces Ezio Pinza to film audiences. The picture's background is New York in the twenties and Pinza plays the role of an opera star. Janet Leigh is the young lady who falls in love with him. Pinza has recorded "Everything I Have Is Yours" and "I'll See You in My Dreams" from the film.



DISC JOCKEY salutes the country's announcers who play records on the air. A host of prominent disc jockeys appear in the film which stars Michael O'Shea, who plays a disc jockey. Ginny Simms, is the singer. Tom Drake, her agent, and Jane Nigh, his fiancée. Jerome Cowan, shown here with Ginny in the film's climax, is a candy manufacturer.

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