

RCA VICTOR
PICTURE
RECORD REVIEW



IN THIS ISSUE



THE BOSTON SYMPHONY GOES TO EUROPE

May, 1952

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

THE COVER STORY

If you think you've seen the cover of this issue of PICTURE Record Review before, you probably have. Recently Perry Como used it on his television show (Mondays, Wednesdays and Fridays, 7:45 pm EST). On the Chesterfield sponsored program Perry "came to life" on our cover.

(The trick was done by having Perry stand before a "dead" camera in exactly the pose he's seen in on our cover. Then a "live" camera picked up the cover and a slow "dissolve" switched the image on your TV set from one camera to the other and suddenly the cover appeared to become animated.)

The album that Como is holding on our cover this month is entitled "TV Favorites" and is made up of selections that he's sung many times on the aforementioned television show. Out now, the album is made up of "You'll Never Walk Alone," "Over the Rainbow," "Black Moonlight," "I Concentrate on You," "If There Is Someone Lovelier than You," "My Heart Stood Still," "Summertime" and "While We're Young."

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Dear Little Nipper

A new club has children of all ages corresponding with the RCA trademark dog

In March 1951, the Little Nipper Club was started. To get it under way RCA Victor used no big newspaper or magazine advertising or promotion—membership cards were simply inserted in the new children's albums.

These cards informed the children that for ten cents (to cover mailing and handling) they would receive a membership card, Little Nipper Pin, letters from Little Nipper (the RCA trademark dog), mailings from record and entertainment celebrities and periodic mailings of the "Little Nipper News."

Like Topsy, the Little Nipper Club just grew. Today its members number forty thousand children, and this figure is increasing daily.

To club members one of the biggest thrills seems to be the personal correspondence they receive from Little Nipper. To the people at RCA Victor who are Nipper's right-hand men and women when it comes to correspondence, one of the brighter moments of the day comes when a new sack of letters from club members is delivered. Reproduced at the end of this article, replete with all of the interesting variations in spelling and punctuation, are six examples of Little Nipper's incoming mail.

Currently, RCA Victor is giving its Little Nipper Club members an extra, in the form of a contest. A new Little Nipper Junior record, called "Little Nipper Riddles" and "Little Nipper March" is now on sale. Children write their answers to the recorded riddles on the detachable flap of the record envelope. They mail in the flap, together with a short statement in which they tell, in their own words, why they would like to own a puppy like Little Nipper. The first one hundred winners get a live Nipper puppy, the next one thousand receive a 10½ inch Latex rubber reproduction of the RCA dog. The contest, which began on April 1, ends at midnight, May 30, 1952. If a child is not a club member he automatically becomes one on entering the contest.

* * *

La Crosse, Wisconsin

Dear Little Nipper,

I do play with my dog alot. He just came home from the hospital today. He was very wild because he hasn't seen me for a long time. I like to get mail and I like to write letters. I got your letter today. How are you? Our dog has his own chair and I bet he missed it when he was gone. Are you looking for Valentine's Day? I am. Here is my love to you with a Valentine for you Little Nipper and the Club.

Love,

Andrea Sletton & Buffy

* * *

Nanticoke, Pa.

Dear Little Nipper

I'm glad to hear that you got my letter, and I'm glad to get your letter to. I didn't find my membership card in my pocket

I found it in toy box, if theres any good news write me and tell me about. I'm glad to hear that you want me to write Write me some letters sometimes. I of your members

David Fry

* * *

Turner, Maine

Dear Little Nipper

I am glad that I want to join your club. I wear that pin that you gave me. I am writing to you because I want to. I think you look good. I asked mummy if I could write to you and she said I don't care.

Best wishes, your friend

Georgeanne Worthley

* * *

Bradford, Pa.

Dear L.N.

I am in second grade. We have work books we have words we have readers. I am in the Blue Birds. That is a reading class. I know my problems.

$$\begin{array}{cccccccc} 8 & 5 & 2 & 7 & 7 & 4 & 3 & 6 & 5 \\ +2 & +2 & +3 & +2 & +3 & +2 & +4 & +2 & +4 & \text{I know my} \\ \hline 10 & 7 & 5 & 9 & 10 & 6 & 7 & 8 & 9 & \end{array}$$

words.—am, big, on, in, can, me, be, at, school, spool. My sisters name is Kristi. My dogs name is Midget.

Love Elosie Lewis

* * *

Laredo, Texas

Dear Little Nipper,

A letter to you from Kathryn Ann Poteet. I have received all the letter's you have sent me. Please, tell me if you have sent me the, club pin, & the membership card.

Little Nipper, what does the R.C.A. stand for. or does it just mean the record's are called R.C.A.

I'm glad that Donald Duck, Mickey Mouse, Pluto, and Uncle Milty (that's Milton Berle.) are going to join, too. I love to be in the club. It is such a nice club, to bein.

I hope that everybody love's the Little Nipper Club, like I do. I read the letter's & the stories to my 2 sister's. They laugh at the funny part's. Both of my sister's liked the story of Why Winnie the Pooh Keep's Standing on His Head.

Love,

Kathryn Poteet

* * *

Albany, N. Y.

Dear Little Nipper:

I have been running low on mail. What happen?

You haven't been sending mail to me. All I'm ever getting is Jack and Jill, which I Subscribed to in 1950. So please send me some mail.

Your's

Edward Koffsky Age 8¾



JUSSI BJOERLING, FEDORA BARBIERI, NICOLA MOSCONA, ZINKA MILANOV AND LEONARD WARREN STAR IN FORTHCOMING "IL TROVATORE"

RECORDING AN OPERA

At seven twenty on a Thursday evening in March—with just the first faint, wet traces of snow in the air—Jussi Bjoerling entered Manhattan Center, which is on 34th Street between Eighth and Ninth Avenues, in New York. He walked across the flashy, mid-twenties motif lobby of the building, got into the elevator and ascended to the seventh floor ballroom. There, strewn across the ballroom floor, he found all of the various and assorted equipment and personnel necessary for the making of three arias for the forthcoming complete recording of Giuseppe Verdi's "Il Trovatore." But the story of the making of the recording goes back some time before that March night.

Actually, the making of "Il Trovatore" can be traced back to 1946, when RCA Victor first announced its intentions to record complete operas under the controlled acoustical conditions of the recording studio. Arturo Toscanini was to conduct RCA Victor's first studio-made U. S. opera, but circumstances prevented this. Then, in 1949, RCA Victor plunged into the unknown currents of the disc opera business with "Rigoletto." Although the cost involved was roughly the same as the production cost of a three act drama, within a year "Rigoletto" had paid for itself. So it was that an even more costly "Carmen" followed "Rigoletto," and "Il Trovatore" came to be.

In the making of a recording of the scope of a complete opera "who will be where when?" plays an important part, so important that investigation to find the answers must be started months before the actual recording begins. In the present instance it was discovered that Leonard Warren, Zinka Milanov, Fedora Barbieri and Nicola Moscona would all be in the New York area in early March, either for appearances at the Met, or for preparations for the Met's spring tour. Jussi Bjoerling was not expected back in this country until the end of March, but was persuaded to fly over a few weeks ahead of time. The Robert Shaw Chorale would be between tours during the last week in February. Renato Cellini, associate conductor at the Met, would of course be available. So much for the cast.

Like a motion picture, a complete opera recording is not made in a straight line, from side one through to the end. Rather, it is recorded in scenes, so that Mr. Bjoerling (as Manrico) and Miss Barbieri (as Azucena) may come to the studios and there concentrate on their duets, whether the duets take place in act one or act three. This arrangement allows the artists to devote themselves completely to the one scene they are to now make and permits them to prepare that scene with the maximum amount of thought and rehearsal.

It is in the planning stage that the recording of these scenes is blocked out in advance. Months before the first scene is made the entire project is broken down into sessions, and the date, and even the time of day, are decided upon. Thus are consumed months of preparation. But before Mr. Bjoerling and Miss Barbieri can begin to record the aforementioned duets there are still more preparations to be made.

Before Mr. Bjoerling arrived at Manhattan Center on that March evening, engineers and stage hands had put in an hour and a half arranging the hall for recording, setting up microphones in just the right positions to pick up the music, placing another microphone for the vocalists. And this must be done with great care so that just the correct balance of the orchestra with the vocalists may be established. Then there is the matter of properly absorbing and reflecting sound waves. It is mostly about the musicians that sound is absorbed. Rolling baffles, measuring about three feet wide by ten high, and containing large amounts of sound absorbent rock wool, prevent the music from reverberating too much from the room's high ceiling. But there are places where reverberation means brilliance and presence and is, therefore, desirable. This is mostly near the singers, so similar devices, made of highly polished wood, instead of rock wool, are rolled into place. From the balcony surrounding the floor where the musicians and singers perform, large bolts of monk's cloth are hung—to further cut down the echoing of the instruments through the room.

It is now seven-thirty. Mr. Bjoerling and Miss Barbieri have exchanged greetings with each other and with Renato Cellini, the four sound engineers and Recording Director Richard Mohr. The first rehearsal of the first duet (*Condotta ell'era in ceppi*) begins. Mr. Cellini concentrating on the tempo of his orchestra, Bjoerling and Barbieri carefully studying their entrances and exits in the music. There is about it all an atmosphere of deep concentration and self-assured craftsmanship. Everyone seems almost visibly aware of the presence of posterity. If the artists are keyed to giving their best in the opera house, here they are primed for perfection; for twenty minutes after any given public performance it is a question of debate whether or not this has been one of their best evenings. In the case of recordings there is no question, the critics of today and tomorrow need only play the record once more to see for themselves. Rehearsal proceeds with great seriousness.

A half hour later the first "take" begins. Part way through it Miss Barbieri stops singing, there is a snap, and a whispered "Geez" from the speaker in the room where the engineers work. The sound was made by the thumb and index finger. One of the musicians has played a wrong note. But there is no need to start again at the beginning. No longer is a recording "cut" on to a disc, now it is beamed on to a tape. Miss Barbieri has simply to retreat back beyond the error, and begin again. Later the space where the mistake occurred is simply snipped out of the tape with a pair of scissors, and the tape is spliced together, good as new.

After the first "take" the singers and the conductor come into the engineer's room to listen to the "play back." Everyone listens intently, checking the performance against the printed score. Another "take" is requested. And so it goes, until eleven thirty that night, when, after three arias have been successfully recorded, everyone goes home.

In a total of eight such recording sessions, spanning three weeks, the whole of "Il Trovatore" will have been completed. And next fall, in October, when the first snows begin to fall, the new full-length opera recording will be released.

A few years ago violinist Yehudi Menuhin caused a stir in the music world when he discovered and performed the "lost" Schumann Violin Concerto. Last summer he did it again. This time Menuhin's discovery was a "new" Mendelssohn Concerto. Last Feb. 4, to enthusiastic notices from the press, Menuhin performed the newly discovered Mendelssohn Concerto at Carnegie Hall.

In the program notes on the evening of the work's première, Menuhin wrote: "It was in London last May where, through the kind offices of my friend, the distinguished dealer in antique books and manuscripts, Mr. A. Rosenthal of Oxford, I was introduced to a manuscript bearing the title 'Concerto' and inscribed with the following words by Ferdinand David in German: 'Received as a gift from Frau Cecile Mendelssohn Bartholdy on May 24, 1852.' I was deeply moved at the thought that these pages, almost 130 years old, which, some six years after the death of her husband, Cecile Mendelssohn bestowed upon their dearest friend, Ferdinand David, Mendelssohn's great colleague, bore the full expression in exuberance, tenderness, sensitivity, and perfection of the youthful composer. He was just short of fourteen years of age when

MENUHIN MAKES A DISCOVERY

he captured these impulsive and lyrical melodies which were to remain unheard for over a century, setting them down in his characteristically fluent and elegant hand with an assurance, clarity and rhythm to be compared only with a flower. It is difficult for us today to conceive of a youth of twelve already as accomplished as was Mendelssohn. Visualize a boy of eleven composing systematically the following works: a trio for strings, a sonata for piano and violin, two full sonatas for piano, the beginning of a third for piano, three more for four hands, four for organ, three songs, a cantata. Then, the following year, spending sixteen days with Goethe, enthusiastic over his acquaintance with Weber, and further composing five symphonies for strings, each in three movements, nine fugues for strings, the completion of a piano sonata, quartets for four voices, a couple of songs, etudes, two one-act operas, half of a third. And though he also studied landscape painting, piano, violin, he was withal a very happy, pranking youngster. It is among those who, like Mozart and Mendelssohn, blossom as children in the years preceding the awakening of self-conscious motives that we find the instinctive pose, perfection and assurance. Men like these have these qualities from the very beginning. A fully mature being in the creative sense at thirteen, Mendelssohn maintained a child's purity throughout his life, and thus we find a fully-fledged personality as firmly etched at thirteen as it is barely altered at thirty . . .

"He (Mendelssohn) must have been particularly fond of this work. There are many points of similarity with the famous E Minor Concerto of 1844; both are in minor, in a somewhat tumultuous, passionate mood . . .

"This D Minor Concerto is full of invention and not in any way inhibited by too-strict traditional concepts. It exhibits, in fact, a remarkable freedom and elasticity of form . . ."

Following the performance of the "new" Mendelssohn work Menuhin recorded the Concerto for RCA Victor. As this is being published the violinist is on his way to India, at the special invitation of Prime Minister Nehru. In India, a country seldom included in tours by concert artists, Menuhin will perform extensively.



MENUHIN, when asked by a Pittsburgh Post-Gazette reporter to pose holding his violin, said, "I would rather stand on my head than just hold my violin, pretending." So he did. Most recently issued Menuhin album is with Boston Symphony under conductor Charles Munch; it contains the Bruch Concerto No. 1, in G Minor, Op. 26.

VACATIONING in Hawaii before beginning his current tour, Spike demonstrated the workings of his washboard to three fans.



SPIKE GETS SERIOUS

In mid-February Spike Jones made the preparations for his current "Musical Depreciation" revue. Among the things he did before leaving his home base in Los Angeles was to come in to RCA Victor's Hollywood recording studio to make a series of recordings. What started out to be a few sessions turned out to be a marathon in which Spike made twenty-eight sides in four weeks. Among the new records were some not by "Spike Jones and his City Slickers" but by "Spike Jones and his Country Cousins."

The "Country Cousins" are completely new for Spike, and for his many fans. Not once during either "Down South" or "I've Turned a Gadabout," first record by the Country Cousins, is there a pistol shot, scream, hiccup or any of the other musical effects generally associated with the Jones name. Spike Jones has turned serious—for this record anyway.

The Country Cousins, as the name suggests, is a group for the presentation of country style of music. Jones has long been anxious to try his hand at this brand of music; he feels that country music is a real part of this country's musical heritage. At times he's burlesqued it, but always he's had a deep desire to play it straight. And when the time came Spike had to have a sound of his own. So he originated one. The musical effects on Jones' "Down South" and "I've Turned a Gadabout" are completely different from what you'll hear on

any other country style record. Listen especially for the trumpet of George Rock, who has been with Jones for a number of years.

Now that he has the Cousins *and* the Slickers, Spike will be able to play both novelties and hit country music numbers.

In his current tour Spike has a troupe of fifty ("some younger," as he puts it). Included in the group is tap dancer Ruth Foster, who joined the

revue after a successful stint at the Mocambo in Hollywood. Also in the current group is Peter James. Spike says James is "a fabulous sharp-shooter and knife-thrower. He claims to be the world's champion. However, during rehearsals he used up five partners, so if we don't run out of girls before we get to your city, I'm sure you will enjoy his amazing feats."

There will be a "first" in Spike's current tour. His itinerary calls for him to move his revue into the Riviera night club, just across the river from New York. This will be the first time Spike has ever presented the City Slickers in the New York area.

A week before the first Jones Country Cousins disc was issued, Spike's latest City Slickers record was released. It couples "Deep Purple" with "It Never Rains in Sunny California." On the first side Paul Frees does a take-off on one of the country's top singers. The other side is an amusing commentary on California's climatic conditions.



SPIKE JR., age two and a half, made his television debut with his famous father on NBC's "Comedy Hour" (Sun. 8 pm. EST). Next Jones television show will be in June.



WITH DISC JOCKEY Dick Holmes, of radio station WILM Wilmington, Delaware, Spike does an on tour interview. This one was for the local Red Feather Drive. Jones frequently stops off while on tour to make appearances with disc jockeys in various cities.

The POPULAR PICTURE

a page of popular record reviews



Guest

Reviewer

Danny Scholl

This is my first experience at being a record reviewer, but I must say I enjoyed it. Sometimes I found myself listening to the records backstage at "Top Banana" and for a little while I didn't think I'd finish my assignment on time. But, I'm happy to say, here is the way the new RCA Victor records hit me. By the way, I understand that my new record of "The King" and "Let Me Dream" is coming along nicely. That, of course, makes me very happy.

FRANKIE CARLE, with Rhythm Accompaniment—TOP POPS—Any Time, Tell Me Why, Please Mr. Sun, Tulips and Heather, Wheel of Fortune, Be My Life's Companion, Blue Tango & Until (Album P/WP/LPM-3024) This is about the most pleasant album I've heard in a long, long time. It's like sitting in a cocktail lounge, listening to Frankie and this small, intimate group, playing just for you. And take a look at those song titles! In one album you get every important hit of the day.

SPIKE JONES AND HIS COUNTRY COUSINS—Down South & I've Turned a Gadabout (20/47-4563) This one is really a switch for Spike. He's gone from straight clowning to straight music. This is country music, and very highly polished and distinctive. Spike gets an individual sound here, mostly with the assistance of trumpeter George Rock, who certainly can play a lot of horn.

EDDIE FISHER—That's the Chance You Take & Forgive Me (20/47-4574) You've certainly got to hand it to Eddie. He really knows how to put a song across. And every new record he makes is better than the last; this one being just about the best I've ever heard by him. Both tunes are perfect for him. I also like Hugo Winterhalter's background on this.

PHIL HARRIS and THE BELL SISTERS with Henri Rene—Hambone & Mama's on the War Path (20/47-4584) "Hambone" is a real lively novelty, as you probably know by now. What I like about it is the way Phil Harris and the Bell Sisters work so well together on the tune. The girls have altered their style a little for this side, biting off the phrases not nearly so sharply as in their two previous records. On the other side Phil is by himself in a very amusing tune. That voice you'll hear at the end of the record is Alice Faye's.

EDDY ARNOLD—Easy on the Eyes & Anything That's Part of You (20/47-4569) That first tune isn't the standard you may be thinking of, it's something new—and very good, too. Eddy sings it in a style that ought to go over just as well in the big cities as it does in the country. The other side is more in his usual manner.

HUGO WINTERHALTER—What Does It Take & Star-Gazing (20/47-4586) Johnny Parker, the boy who sang with Hugo's orchestra on "A Kiss to Build a Dream On" is on "What Does it Take." Johnny once more shows himself to be a singer with ideas, and a unique sounding voice to put them across. Like most fine vocalists he sounds completely relaxed, and you can tell he's enjoying himself. The other side is an appealing item with Hugo's big orchestra and chorus.

DENNIS DAY—The Shrine of Saint Anne de Beaupré & Wonder Boy from Peru (20/47-4592) Here are two very moving songs of a religious nature. Day sings them with appropriate reverence, turning in a performance that is bound to win the respect of everyone. Both melodies are very appealing, but I find the first especially so.

PERRY COMO—TV Favorites—You'll Never Walk Alone, Over the Rainbow, Black Moonlight, I Concentrate on You, If There Is Someone Lovelier Than You, My Heart Stood Still, Summertime, While We're Young (Album P/WP-334/LPM-3013) If you're a fan of Como's TV show, as I am, then you've heard him sing all of these wonderful tunes on it. I'm very pleased to be able to add this album to my collection, as I'm sure you will be. Here, Perry conclusively demonstrates that he is certainly one of the most polished vocalists in the business today. The way he sings should be an inspiration to all other singers; I know it is to me.

PERRY COMO—It's Easter Time & One Little Candle (20/47-4631) The first of these is a new tune by Meredith Willson. Personally I think that it will turn out to be just as big a tune as any other seasonal melody. As for the other song, even though it need not necessarily be thought of as a religious tune, it carries all of the feeling of a melody with an important spiritual message. Just as important, I think, is the fact that it gets this message across with a good, easy-to-remember tune and a fine set of lyrics.

ROBERT MERRILL and ROBERTA PETERS—Indian Love Call & So in Love (10/49-3786) This recording is the result of a television show. Roberta Peters was a guest of Ed Sullivan's show. The day before the papers had announced the engagement of Merrill and Miss Peters, Sullivan spotted Merrill in the audience, and had him come up on stage. Roberta Peters then sang "So in Love" to him. Ever since then there's been an ever increasing demand, so RCA Victor tells me, for a duet record by Merrill and Miss Peters. Well, here it is. I think the best wish I can give the happy couple is that their married life should be as perfect a blend as their voices are on this record. Everyone knows the power and brilliance of Merrill's singing; well Miss Peters matches this power with a delicate and graceful voice, capable of some fine fireworks.

VAUGHN MONROE—Lady Love & Idaho State Fair (20/47-4611) "Lady Love" is another "Sound Off" for Vaughn. I know it's a little difficult to imagine a love song in march tempo, but that's exactly what this is. The side has much the same feeling as Vaughn's last big hit; the band sings along with him and there's a bit of whistling. As for Monroe, he seems to be really enjoying himself and sounds completely relaxed. The other side should also attract a lot of attention.

RALPH FLANAGAN—Baltimore Rag & Singin' in the Rain (20/47-4613) Ralph plays more piano on "Baltimore Rag" than on anything I've ever heard him do before. This tune moves along at a nice up-tempo that makes for good dancing. One of the best instrumentals I've heard in a long time. "Singin' in the Rain" has a vocal by all the boys in the band; once more Ralph is heard on piano. This time he plays in the "one finger" style.

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ANNOUNCED MARCH

MAY 1952 RED SEAL

★Denotes 33 1/3 rpm Long Play
Records

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man, Cond. ▽WDM-1696 2.70

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ona); La Paloma (Yradier); Ritual
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JASCHA HEIFETZ, Violinist
Heletz Plays
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CHARLES MUNCH, Musical Director of the Boston Symphony, welcomes Pierre Monteux (right) to the Orchestra. Both conductors will accompany the Orchestra to Europe. Last month RCA Victor issued two new Boston Symphony albums, Haydn's "Drum Roll" Symphony and Beethoven's Symphony No. 1, in C, Op. 21. In both works Charles Munch conducts the men of the Boston Symphony.



BOSTON GOES TO EUROPE

Last summer at Tanglewood, Nicholas Nabokov, Secretary General of the *Congres pour la Liberte de la Culture* (Congress for Cultural Freedom) approached Charles Munch and the Management of the Boston Symphony Orchestra with an idea. Mr. Nabokov thought that the Boston Symphony should represent American symphonic orchestras at the Cultural Congress' Paris Exposition in May 1952. Mr. Munch, who had long been anxious to introduce his American orchestra to the people of France, thought that Mr. Nabokov had a splendid idea. So did the Trustees and the Management. But there was a snag. The financial arm of the Management decreed that the limit of the monetary risk it could venture would be \$20,000—hardly enough to transport one hundred and ten men and 13,175 pounds of instruments and equipment to Europe and back again. At this point there was only one thing to be done. So Mr. Nabokov did it. In three months he rounded up sufficient private capital to take care of the balance of the expenses for the Boston's first European trip. So began the complicated arrangements which have resulted in the Orchestra's being booked to sail on the Ile de France on April 28.

When the Orchestra embarks from New York it will take with it two conductors, Charles Munch and Pierre Monteux. Mr. Monteux, who recently retired from the podium of the San Francisco Symphony, is the only living ex-conductor of the Boston.

In addition to its appearance at the Paris Festival, the Boston will, under the auspices of the Congress for Cultural Freedom, also perform in Holland and Belgium, in Strasbourg, Germany, Italy and England. In most instances travel will be by train, but on May 13 HICOG, with the assistance of the U.S. Army Air Forces, will pick up the Orchestra in Brussels and fly it and its 3,000 cubic feet of equipment to Frankfurt, then to Berlin, then back to Strasbourg. While in Germany, the Orchestra will play for both civilian and U.S. Army personnel.

The Orchestra's first concert abroad will be on May 6 in Paris. Its last before returning to this country will be in the new Royal Festival Hall in London on May 26. Mr. Munch will conduct on both occasions.

The Festival which will take the Boston to Europe is dedicated to "Masterpieces of the 20th Century" and, under the sponsorship of the Congress (a world-wide organization of writers, philosophers, creative artists and scientists dedicated to the assertion and defense of freedom) it will embrace cultural achievements of the free world during the past fifty-two years. Other representatives of America to participate in the Festival will be Igor Stravinsky, Bruno Walter, Joseph Szigeti, Patricia Neway, Leopold Simoneau and the cast of the Virgil Thomson-Gertrude Stein "Four Saints in Three Acts."

The Festival will open on April 30 with a performance of Francis Poulenc's "Stabat Mater" by the St. Guillaume Chorus, under the direction of Fritz Munch, brother of the Boston's conductor. (Ernest Munch, former director of the chorus, was the father of Charles and Fritz.) The initial concert will be dedicated to the memory of all 20th Century victims of oppression.

Highlights of the Festival will be two performances of the Alban Berg opera "Wozzeck" by the Vienna State Opera and the Vienna Philharmonic under Karl Boehm; dramatic readings by English actors John Gielgud and Michael Redgrave; six programs by the New York City Ballet Company; concerts by the Chorus and Orchestra of the Academy of St. Cecilia in Rome, the R.I.A.S. (Radio) Orchestra from West Berlin, the Orchestra de la Suisse Romande, from Geneva, the Orchestre du Conservatoire and the Orchestra National, both from Paris.

Jean Cocteau will narrate "Oedipus Rex," for which he wrote the text, and Stravinsky composed the music. "Erwartung," by Arnold Schoenberg, will also be conducted by Stravinsky. Pierre Monteux will conduct the Boston Symphony in Stravinsky's "Rite of Spring." The performance will take place in the Theatre Des Champs-Elysees, the same theater in which Monteux conducted the eventful premiere of the work in 1913. Benjamin Britten will conduct the Paris premiere of his new opera, "Billy Budd."

Exhibits at the Festival will include 200 paintings by modern European and American artists. A program of contemporary films will also be shown at the festival, which ends on June 1.



HAMBONE

is the title of the record that the Bell Sisters, Phil Harris and conductor Henri Rene are singing along with in the photo at the left. The trio had just finished making the record and were listening to the playback when this photo was snapped in RCA Victor's Hollywood studios.



TEXAS

style chapeau adorns Mindy Carson as she alights from a plane from Dallas in N. Y. Mindy will soon leave N. Y. to make appearances at the Shamrock in Houston and the Baker Hotel in Dallas. (Her latest disc is "Allegheny Fiddler.")

PANDEMONIUM

set in on the Bob Poole Mutual Broadcasting System disc jockey show when the March issue of this magazine inadvertently identified Poole as Mayor Hynes of Boston. Writes Poole: "The Jalousie story and picture on page 11 of the March issue of the RCA Victor PICTURE Record Review is responsible for the pandemonium you see in the picture (at right). (That's me at the cash register.) . . . Is the Mayor really that good looking? Do I have an unknown twin in Boston? Have I really been elected Mayor of that city? It's news to me. Poole is running for President, but it's wonderful to know the people of Boston have already shoved me up a notch on the political ladder. But next time spell the name right—POOLE . . . Mayor Poole, candidate for President of the United States, on the Possum ticket."



OIL

baron Glenn McCarthy (center) hands Eddy Arnold his Cash Box trophy which names him "best folk artist of 1951." At left is Paul A. Barkmeier, Vice President in charge of the RCA Victor Record Department. The trophy was presented to Eddy at McCarthy's famed Shamrock Hotel in Houston. Eddy's new record is "Easy on the Eyes." Other Cash Box magazine winners were Vaughn Monroe (best orchestra) and Pee Wee King (best country and western artist)

A New Look At Tosca



By John Briggs

This month RCA Victor is making available, on the 33 $\frac{1}{3}$ and 45 rpm record speeds, its Italian-made "Tosca" with Beniamino Gigli. Consequently this magazine invited John Briggs, music editor of the New York Post, to re-appraise the opera.

Tosca" is neither a great nor a profound opera; but it is an enormously successful one. It works. It is good theatre. If its happenings are not the sort which are likely to occur outside the opera house, no one can deny that they are very effective inside it. "Tosca" is frank melodrama. Its events take place at high speed in a superheated atmosphere of blood, hate, jealousy and revenge. Excitement never flags. There is menace in the three swift harsh chords* that begin the opera, followed instantly by the breathless syncopated phrases that accompany the entrance of Angelotti, the hunted fugitive. In a matter of seconds we are convinced that momentous things are about to happen.

Nor are we disappointed. "Tosca" is full of well-constructed situations which come off in performance. One such is the dance of the sacristan and acolytes in Act I, celebrating the defeat of Napoleon. The Scarpia motif sounds like a thunderclap in the orchestra, shattering the merrymaking as a hammer shatters a teacup, and in their midst is discovered the sinister black-clad figure of Scarpia himself, sternly demanding to know the meaning of such goings-on in church. If there is in all opera literature a more dramatic entrance than Scarpia's, I have yet to see it.

Nor have many stage existences terminated more picturesquely than Scarpia's. Tosca's cry, as she plunges the knife into the breast of the amorous Scarpia: "This is the kiss of Tosca"—how melodramatic! Yet, at that particular moment, how appropriate! Then the candles placed at the dead man's head and feet, the cautious withdrawal, coinciding exactly with the fall of the quickly-dropped curtain . . . All these things are very stagey. And why not? Are they not designed to be performed on the stage?

"The theatre and life are not the same thing." Canio observes in "Pagliacci." The opera composer is a showman. He must work quickly, with bold, broad strokes. Extreme subtleties of thought and action are often lost in performance. When Wagner-worship was at its height, it was the fashion among the musical intelligentsia to sniff at Italian opera. One pundit summarized "Tosca" as follows: "Scarpia is stabbed; Cavaradossi is shot; Tosca leaps off the parapet; and, all the principals being dead, there seems no point in continuing the opera further."

This is an amusing comment but not an especially intelligent one, since the same thing could be said of "Hamlet," Goethe's "Faust" and the Book of Kings.

Today the more reasonable view prevails that admiration for Wagner need not preclude appreciation of Puccini; and the intelligentsia are slowly coming around to the view which the ordinary operagoer has held all along, that "Tosca" is sound if sanguinary drama wedded to a musical score of imperishable beauty.

*The Scarpia motif—B-flat, A-flat, E Major. The progression from B-flat to E Major is an augmented fourth, or tritone, most dissonant interval in music, which so pained the ears of medieval theorists that they named it "diabolous in musica."

'Throat in a Million'

In anticipation of Victoria de los Angeles' next concert tour, manager S. Hurok compiled all of the press notices for the Spanish singer's first trans-continental series of recitals. The reviews of last season's tour were then arranged for reprinting. When finished, the promotion piece consisting only of reviews, made a tabloid size paper, six pages long. A glance through it immediately revealed that Victoria de los Angeles had captured the critics. Closer examination showed that she had incited the nation's music reviewers to an almost frenzied pitch of vociferous acclaim.

Wrote Marie Hicks Davidson, of the San Francisco Call-Bulletin: "A sensational soprano, who came to San Francisco from Spain via the Metropolitan, was given a warm welcome, which bordered on an ovation at the Opera House last night. She is the Junoesque Victoria de los Angeles, who looks like a Goya painting, darkly handsome and possessed of a remarkable voice equally facile in lyric, dramatic or coloratura branches of the illimitable art of singing.



VICTORIA DE LOS ANGELES

"When another soprano comes over the horizon, there are inevitable comparisons with those who have come and gone before—Rethberg, Muzio, Ponselle, or even the contemporary Renato Tebaldi of recent operatic sensations. Victoria de los Angeles' voice is bigger than Rethberg's, quite as pure as Muzio's, as warm as Ponselle's, and withal as distinctively her own timbre as is her Duchess of Alba beauty . . ."

John K. Sherman of the Minneapolis Star, joined in with: "A voice so physically flawless and so skillful and easy in its operation as the one Victoria de los Angeles possesses, seems almost independent of frail flesh, and more like a rare musical instrument made of seasoned and more reliable materials. A throat like hers is one in a million, if that many."

At the Metropolitan, Miss de los Angeles has this season been heard in "The Marriage of Figaro," "La Bohème" and "Manon." In the Massenet opera she scored a particular triumph. Later this season she is scheduled to be heard in "Madame Butterfly." When she completes her engagements at the Met in May she leaves for Europe where she will appear both in opera and in concert at the major festivals.

Out now is Victoria de los Angeles' latest RCA Victor album, volume two of "Spanish Folk Songs."



BARBARA LUKE, the winner of Frankie Carle's contest, poses with disc jockey Bob McLoughlin, Frankie (standing) and Joan House, who will continue as one of two Carle band vocalists.

Finding a Singer

About a year ago Frankie Carle decided he should have two girl vocalists with his band. Joan House was doing fine, but Carle was thinking of television, where he should have a girl in addition to Joan, one who could sing Latin material, dance a little and be a contrast with Joan. So Frankie began to look. He looked everywhere, auditioned scores of girls. But no one was found to fill the bill.

Recently Frankie mentioned his difficulty to disc jockey Bob McLoughlin of station KLAC in Los Angeles. Bob came up with the idea of having his young lady listeners send in audition records and photographs of themselves. Frankie thought Bob had a fine idea. So the contest began. Two hundred and ninety audition records and photographs later, Frankie found himself faced with the prospect of choosing between two excellent young ladies. It took Carle two weeks to make up his mind. In the end he decided on Barbara Luke, a young college

graduate who can sing in Spanish, dance, play piano, and who will look very good on television, as the pictures here printed admirably indicate. (Carle has a new album, "Top Pops." The set has eight of the country's top tunes.)



BARBARA studied piano for eight years, has 5 years experience singing with high school and college bands.

A New Miller Concert



Glenn Miller was a perfectionist. It is because of his constant striving toward perfection that RCA Victor is this month able to issue volume two of "A Glenn Miller Concert."

In 1939 Glenn ordered that every broadcast he was to make should be recorded. He continued this practice until 1942, when he broke up his band to go into the Army. During the time between those two dates every tune that Glenn played on the air was recorded. He paid for the recordings out of his own pocket, and spent long hours listening to them and deciding where his band could improve itself in each arrangement in the Miller book.

When Glenn entered the service the "air checks" were stored in his New York office, which remained open in the belief that Miller would one day come back and begin again his civilian bandleading career. But on December 15, 1944 that belief ceased to exist.

After the war Don Haynes, who had been Miller's personal manager throughout both his civilian and Army career, came home. He opened his own office, taking with him the files from the Miller office. The air checks went along. For years they gathered dust. More than one zealous office worker attempted to store or dispose of the mountain of records. But David Mackay would not let them.

Mackay had been Miller's lawyer from the time Glenn played his first date at New York's Paramount Theater. Now he was in charge of the Miller estate. Mackay had a hunch that one day the Miller air checks might prove valuable. When popular music fans became just as Miller conscious as they had been during Glenn's lifetime, Mackay for the first time saw the practical use of the Miller discs. He immediately got in touch with executives of RCA Victor and informed them of the existence of the recordings. RCA Victor was instantly interested.

In cataloging the air checks it was found that 251 selections not previously recorded for RCA Victor had been broadcast by Glenn. Of these 251 selections there were, in some instances, as many as fifteen different discs of the same tune.

It fell to Norman Leyden, ex-Miller arranger, to pick the selections to be issued by RCA Victor, then to choose the best version of each tune. Leyden spent days in RCA Victor's New York studios going over the air checks. Finally eight sides were selected and processed. Last December volume one of "A Glenn Miller Concert" was issued. When record buyers made the album one of RCA Victor's best sellers, it was decided to bring out volume two.

This month volume two is being issued. It contains "Anchors Aweigh," "On Army Team," "My Buddy," "On the Alamo," "I Got Rhythm," "Limehouse Blues," "I Dream of Jeanie with the Light Brown Hair" and "Vilia."



CADETS BOARD THEIR SPACE SHIP "POLARIS" ON TV PROGRAM

SPACE CADETS

Three nights a week on television (ABC, Mon., Wed. & Fri., 6:30 EST) and two nights a week on radio (ABC, Tues. & Thurs., 5:30), U. S. children are magically transported into the year 2352 A. D., via a program called "Tom Corbett, Space Cadet." In the utopian world of the future the nations of earth have resolved their differences, and have joined in an organization called the "Solar Alliance." But even in utopia there are villains. To keep a watchful eye on possible trouble makers an interplanetary police force has been organized. The men who watch over the peace of the universe are trained at a kind of super sonic West Point, called Space Academy. Tom Corbett, Space Cadet, is the hero of the program.

The science fiction story is not, however, all fiction. Willy Ley, author of "Conquest of Space," is the technical advisor for the show which this month becomes available to the nation's children on records. Two original radio cast albums, entitled "Tom Corbett at Space Academy" and "Rescue in Space" are currently being issued by RCA Victor Records.



CADETS Astro, Corbett and Manning gaze contentedly at some wonder of the future on the "Space Cadets" TV show. Al Markin, Frankie Thomas and Jan Merlin impersonate the space cadets.



DENNIS DAY'S DEBUT

When Dennis Day made his television debut on the RCA Victor Show (Friday nights, NBC-TV, 8 pm. EST) he wisely chose to employ the character that he has so successfully established with Jack Benny. At the same time, however, he manages to present himself with sufficient opportunities to employ his remarkable talent for mimicry. In his first program (he alternates with Ezio Pinza) he auditioned for a producer with varied tastes in singing. Day proceeded to attempt to satisfy the producer's liking for Irish, Scottish and jazz singers. In the next show Dennis was hypnotized and was made to imitate Johnnie Ray, Casanova and the Mad Russian.

In each show Day's "mother," who is only spoken of on the Benny program, plays an important part.

The critics' opinion of the show is that Day has before him a long and successful television career.



KATHY PHILLIPS is Day's girl on show; his mother is continually coming between them.

VERNA FELTON, on Day's right, is "mother" on show. Here she's after Dennis to get her a seat on trolley. New Day disc is "The Shrine of Saint Anne de Beaupré" and "Wonder Boy from Peru."





CLASH BY NIGHT introduces Keith Andes to the screen. Barbara Stanwyck and Paul Douglas are teamed as husband and wife, and Marilyn Monroe and Robert Ryan (shown) are featured players. "I Hear a Rhapsody" is heard in the film. Dennis Day has a new record of the standard tune.



AARON SLICK from "Punkin Crick" stars, (left to right) Adele Jergens, Robert Merrill, Alan Young and Dinah Shore, line-up in a scene from the new movie. Merrill, Young and Dinah are also co-starred in a new original cast album of the Livingston-Evans score of the new Paramount musical film.



SOUND OFF finds Mickey Rooney playing a night club entertainer who, unexpectedly, gets drafted into the Army. The plot stems from his attempts to adjust to army life and win a nurse (Anne James). Vaughn Monroe has recorded Bob Russell and Lester Lee's "Lady Love" from the film's score.

SINGIN' IN THE RAIN

finds Gene Kelly and Cyd Charisse east as a dance team for the first time on the screen. This is the movie which won for Donald O'Connor a fat new contract. Playing opposite him is Debbie Reynolds. Kelly is listed as co-director with Stanley Donen. Ralph Flanagan has a new RCA Victor record of the film's title song.



DOWN AMONG THE SHELTER-

ing Palms" stars William Lundigan, Jane Greer, Mitzi Gaynor and Gloria De Haven in the story of an occupation force stationed on a South Seas island. Lundigan is the commanding officer who has to enforce a non-fraternization regulation. Harold Arlen and Ralph Blane have written 8 new songs for the movie.



WITH A SONG IN MY HEART

is the film biography of singer Jane Froman. Susan Hayward is starred, Jane Froman having done her own sound track singing. Featured in the film are Rory Calhoun, David Wayne and Thelma Ritter, who plays Jane Froman's nurse. For RCA Victor The Peter King Singers have made "I'll Walk Alone" from the new film.



Wherever you are



...Wherever you move

STAY ON THE BEAM

—with the “pick of the portables.” This one’s light on the purse, lightweight to carry, too—in smart maroon plastic with alligator-grain trim. Plays on battery or plugs into an AC or DC outlet to “double” as a handsome table set. Has the famous “Golden Throat” tone system. Model BX57.

...AND IN THE GROOVE

—with the “Victrola” 45 Personal, an automatic phonograph that comes with a convenient carrying handle. Plug it in, load a stack of the non-breakable 7-inch records, press a button once—enjoy up to an hour of just the music you want when you want it. Has the “Golden Throat” tone system. Rich maroon plastic cabinet closes completely. Model 45EY3.



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