East Has No Monopoly In Recording Fine Music

Dallas, San Francisco Orchestras Produce Outstanding New Symphonic Albums

There's fine music throughout America; the eastern seaboard has no monopoly.

Two of the outstanding new symphonic record albums, now in the hands of reviewers, are produced by thoroughly competent musical organizations—one in Dallas, the other in San Francisco.

Pierre Monteux, distinguished West Coast conductor, directs the famous **San Francisco Symphony orchestra** in recording an impressive album of Ravel's works.

Artur Rubinstein, pianist, collaborates with the up-and-coming **Dallas Symphony orchestra.** The Texas orchestra, directed by capable Antal Darati, records brilliantly a Liszt concerto.

# # #

THE colorful Liszt Concerto No. 1 in E Flat, as transcribed on two 12-inch Red Seal records, could easily be the symphonic album of the month.

It is a showy number and offers Mr. Rubinstein full range for his sparkling technique. His interpretation, needless to say, however, does not overshadow the splendid playing of Mr. Darati's orchestra.

An interesting feature of this work is the use of the triangle as a featured instrument in a portion of the concerto. Listen for it when you hear this album. (RCA-Victor album M/DM-1144.)

# # #

IF LISTENING pleasure is your goal in collecting records, you should sample the San Francisco orchestra's Ravel album of four Red Seal 12-inch records.

Four sides of the album record the music of Ravel's waltz ballet, **"Valses Nobles et Sentimentales."** Three sides are devoted to Ravel's **"Daphnis and Chloe Suite No. 1."** And the remaining side is **"Sarabande"** by Debussy, orchestrated by Ravel.

San Francisco's Mr. Monteux gave the "Valses Nobles et Sentimentales" their first concert performance in the orchestral version in 1914. He also conducted in Paris the premier of the complete "Daphnis and Chloe Suite" in 1912; that was a year after Mr. Monteux became director of Diaghilev's famous Ballet Russe.

# # #

THE WALTZ ballet originated as a chain of waltzes by Ravel for the piano. They were based on music by Schubert. The music of this suite is sentimental, ironic, sophisticated—fascinating. You like it, or you don't—but hear it.

Sound engineering reaches a high level in the recording of the "Daphnis and Chloe" music. The wild "Danse Guerriere," the tender "Nocturne," the wizardry of a forest night in "Interlude"—here is displayed a mastery of tone painting, recorded as it should be. (RCA-Victor album M/DM-1143.)

# # #

NEW RCA singles include:

Dorothy Kirsten, soprano, sings **"My Name Is Mimi"** ("Mi Chiamano Mimi") and **"Mimi's Farewell"** ("Addio Di Mimi") from the opera "La Boheme." This is Miss Kirsten's debut in grand opera recordings for Victor. (Red Seal 12-inch record 11-9694.)

James Melton, tenor, sings **"M'Appari Tutt' Amor"** from the opera "Martha" and **"Flower Song"** from "Carmen." Mr. Melton has sung both says in many radio and concert appearances. (Red Seal 10-inch record.)—C. W.

NAMED HANCOCK H. D. A.

Times State Service

GREENFIELD, Oct. 7.—Miss Mildred Campbell, of Leganon, has been appointed Hancock County home demonstration agent. A graduate of Indiana University, she has served as home demonstration agent in Boone County for the past two years. She formerly taught school in Hendricks and Boone Counties.

Off the Record

Hansel and Gretel, Opera in 3 Acts, Holds Charm for Both Old and Young

'Recortainer' Replaces Familiar Albums; Center Spindle Permits Lifting of Discs as Unit

A fine recording of a complete performance of Humperdinck's opera "Hansel and Gretel" as produced by the Metropolitan Opera Association, and the introduction of an improved record package called the "Recortainer" make headline news in connection with the most recent releases from Columbia's classical department.

The "Recortainer," Columbia's trade-marked name for a modern holder that replaces the familiar album, represents a decided improvement, especially for owners of phonographs with automatic record changers.

It eliminates pulling each record out of a separate envelope in an album, stacking them for the machine, then putting them back in separate envelopes when the playing is finished.

It is a flat, square, box-like package, handsomely illustrated on the cover as the albums have been, and just the dimensions of the records themselves, making it smaller and more compact than an album, and therefore capable of being stored on an ordinary shelf rather than in a special cabinet.

Inside there is a center spindle on which the records are placed. The latter are lifted as a unit from the spindle, transferred to the record changer and loaded as a unit, and returned to the "Recortainer" as a unit when finished. Quite nice, we say.

# # #

HANSEL AND GRETEL: Complete opera in three acts by Engelbert Humperdinck. Sung by Rise Stevens, mezzo-soprano; Nadine Corner, soprano; Thelma Votipka, soprano; John Brownlee, baritone; Claramae Turner, contralto; Lillian Raymondi, soprano; with Max Rudolf conducting the chorus and orchestra of the Metropolitan Opera Association. Produced by the Metropolitan Opera Association, and recorded at the Metropolitan Opera House. (Columbia, MOP-26, two albums, 24 sides.)

This is the first result of an agreement entered into some months ago by Edward Johnson, the Met's general manager, and Edward Wallerstein, Columbia's president, whereby Columbia will issue two complete operas a year, all to be produced and recorded at the Metropolitan Opera House, New York.

The choice of Humperdinck's immortal "Hansel and Gretel" for the first opera to be recorded is an especially happy one, the Columbia people say, because its universal folk-story and folk-songs hold great charm for listeners of all ages and because in this Metropolitan Opera Association production it is sung in English by distinguished artists whose native tongue is English.

Its annual presentation on the radio, on the Met's Saturday afternoon broadcasts at the Christmas season, is eagerly anticipated by children and adults alike, and has made it one of the best-known and best-loved operas to millions of listeners.

The libretto, by the composer's sister, was based on one of "Grimm's Fairy Tales." The music shows the influence of the Wagner of "Die Meistersinger," for Humperdinck was Richard Wagner's assistant for a number of years.

The opera, Humperdinck's first, grew from the simplest of beginnings, the desire of brother and sister to arrange a children's play for the family in the spring of 1891.

It was first produced at Weimar on December 23, 1893, under the direction of Richard Strauss, and had its American premiere two years later. Now, the recording of it in English by a distinguished cast of Met artists headed by Rise Stevens and John Brownlee, makes an authentic Metropolitan performance available to opera-lovers everywhere.

# # #

TCHAIKOVSKY: SYMPHONY NO. 5 in E Minor (Op. 64), played by the Philharmonia Orchestra of London, conducted by Paul Kletski. (Columbia, M-701, six 12-inch records.) This is one of a group of English-made recordings imported by Columbia and repressed in this country. Through such a rich importation, both the cause of good music and Britain's vitally-important export program have been nobly aided.

Kletski, the Polish conductor, and his excellent English symphony orchestra, have given a smooth, melodious, but dramatic performance of one of the most widely known and beloved works in musical literature, in this album.

Tschaikovsky's Fifth tells of man's bitter contest and eventually victorious struggle with fate. It is a richly orchestrated work, vivid, varied in mood and atmosphere. The first movement is sombre and fateful, the second is slow and melodious, the third is a gracious waltz, and the fourth is vigorously triumphant.

# # #

MOZART: QUINTET for Clarinet and Strings, in A Major (K.581), played by Reginald Kell, clarinet, and the London Philharmonia String Quartet. Another fine English importation by Columbia. (M-702, four 12-inch records.)

The beautiful Clarinet Quintet is the only one of Mozart's ten instrumental quintets written for clarinet and strings. It was composed in 1789, when his personal circumstances were at their worst; but that fact would never be known from the music, which is serene and full of sunny humor. His genius triumphed over the wretchedness of ill health and poverty, and in this as in other compositions, produced music of wonderful calm and balance. Reginald Kell is England's foremost clarinetist, and gives a masterly interpretation.

# # #

BRITAIN: THE YOUNG PERSON'S GUIDE To The Orchestra (Op. 34), variations and fugue on a theme of Purcell, on five sides; and on the sixth, Bach's "Air for the G String." Performed by Sir Malcolm Sargent and the Liverpool Philharmonic Orchestra. Another English importation. (Columbia M-703 three 12-inch records.)

Benjamin Britten, one of England's most brilliant young composers, wrote this entertaining and unusual composition for a film intended to acquaint students with the sight and sound of each of the instruments of the orchestra.

# # #

MOZART: CONCERTO NO. 4, in E-Flat Major, for Horn and Orchestra (K-495), played by Dennis Brain, horn, with the Halle Orchestra. (Columbia, X-285, two 12-inch records.) The Fourth Horn Concerto was composed in 1786, the same year as the first performance of Mozart's opera, "The Marriage of Figaro." There are three movements in this sunny, lyric piece, and they afford the great horn virtuoso, Dennis Brain, an opportunity to display the brilliance and beauty of his instrument.

—H. W. M.

Success 'Looms' For Ted Weems

Ted Weems, who has a mere 22 years to his credit as a name bandleader, just won a new honor.

He was amazed to learn from a Nashville (Tenn.) radio station that he had been voted "the most promising new bandleader" of the year by listeners of a disc session channeled to bobbysoxers. The teenagers had never heard of him until his "Heartaches" revival skyrocketed him back to the top.

Ohioan Divorces Peaches Browning

RENO, Oct. 7 (U. P.).—Ralph N. Willson, scion of an Ohio meat packing family, held a divorce today from Frances Heenan Browning Hynes Civelli Willson. Mrs. Willson rocketed to fame as Peaches Browning in the early 1920's.

Mr. Willson obtained a default decree from his wife, whose divorce suit against him is on file in San Mateo, Cal. They were married in 1946.

Mr. Willson was the fourth husband of Edward (Daddy) Browning's child bride of the jazz decade.

She married Browning at the age of 16 and subsequently was wed to Bernard Hynes, Denver theater owner, and Joseph C. Civelli, San Francisco department store executive.

Bix and Tram Are Back With a Carmichael Favorite

'Riverboat Shuffle,' 'Clarinet Marmalade,' 'Ostrich Walk' in New Album

By DONNA MIKELS

Bix and Tram . . .

Two jazz immortals are at it again in the Columbia album release of records made by Frankie Trumbauer's all-star orchestra, featuring Bix Beiderbecke.

The alubum comes in response to terrific demand after the original Bix album. The new release includes the best waxes from the Damon-Pythias partnership of cornetist Bix and saxophonist Tram.

One of the best discs in the album is Hoagy Carmichael's favorite jazz number **"Riverboat Shuffle,"** which he wrote with Bix and his Wolverines in mind. They do this and two other Dixieland favorites **"Clarinet Marmalade,"** and **"Ostrich Walk"** at a fast clip with fine Bix solos.

# # #

THE MOST famous piece in the collection is **"Singin' the Blues,"** with Tram taking the first chorus and Beiderbecke the second. This tune, all but forgotten now, was a landmark in jazz to the fans of the middle thirties. A contrast but just as fine is **"Way Down Yonder in New Orleans,"** played as a slow tune, rather than a stomp, with a solo by Bix.

Tram takes the vocals on **"Baby Won't You Please Come Home,"** with two Bix choruses and **"Take Your Tomorrow,"** with the two playfully combining vocal with Bix's muted horn passages.

The thing that cinches this as a must for jazz collections is **"Wringin' and Twistin,"** in which the immortal cornetist, who often said he'd rather be a pianist than anything in the world, gets his chance. He plays piano throughout, with Trumbauer on sax and Eddy Lang at guitar.

OTHER new release highlights are:

Columbia

Here's a treat for admirers of Billie Holiday and Maxine Sullivan vocal artistry. Billie combines **"Body and Soul,"** a great standard ballad which is the theme of a new Holiday picture of the same name, and a gleeful rhythm bit, **"Them There Eyes."**

Maxine sings two of her best, **"Loch Lomond"** and **"I'm Comin' Virginia,"** with Claude Thornhill's band.

The instrumental portions also are terrific. Claude uses some of the men in the John Kirby band including Mr. Kirby himself and other famous names in jazz circles.

Gene Krupa features Buddy Hughes at vocals on **"Fun and Fancy Free"** and **"I'll Never Make the Same Mistake Again."** Both are from Walt Disney's **"Fun and Fancy Free,"** as are **"Say It With a Slap"** and **"Our Hour"** (The Puppy Love Song) by the Modernairres and Virginia Maxey.

"Shangra-La" has come to mean "out of this world" and that's what the two sided instrumental by Matty Malneck's group is.

It's an intricate bit of music which showcases the musicianship of the hand-picked Malneck group.

A couple of Hoosiers do the honors on the old baby talk tune **"Tiss Me Or Ya Dotta Det Out"** and **"Playmates."** Ray Herbeck and wife Betty Benson, from up around the Elwood-Kokomo area, have waxed the novelties with Miss Benson doing both vocals.

Tony Pastor offers two more of his infectuous novelties. Tony and the Clooney sisters sing **"Tira-Lira-Li,"** the gondolier song, and Rose Mary Clooney chirps **"My O'Darlin' My O'Lovely My O'Brien."**

From the archives of Columbia comes Eddie Cantor's traditionally famous **"If You Knew Susie"** and **"Margie."** It's a repressing in the same style that made him and the tunes synonymous.

Mercury

Vic Damone is out to cash in on the raves he received for his first disc, "Ivy." His second record was just so-so but the latest one, **"For Once in Your Life,"** paired with **"Come Back to Sorrento,"** is back up to his standards.

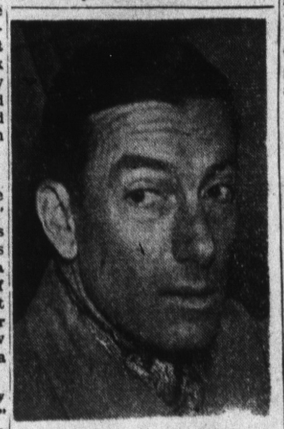
He takes it slow and easy on the "For Once" ballad. On "Sorrento," he takes the second chorus in Italian. Orchestration is by a guy who handles a lot of music, Toots Camarata.

Patti Page, a songstress who's coming up in the world, features a new tune **"Ive oGt Some Forgetting to Do,"** with the torchy standard, **"Can't Help Lovin' Dat Man."** She's all right on the first tune but pretty sad on the second, a tough one to tackle, considering excellent recordings have been made by the tops of the torchers.

Mercury's newest discovery is Robert Scott. He sings the oldie now regaining popularity, **"My Future Just Passed,"** and **"Hills of Colorado,"** one his first efforts.

All of Albert Ammons boogie pieces sound somewhat alike but they all sound fine. **"St. Louis Blues,"** paired with **"Shuffin' the Boogie,"** is no exception. On **"St. Louis,"** "Pops" Ammons teams for the first time with son, Gene, who plays quite a bit of tenor sax.

Blues singing by Walter Brown . . . pianistics of Jay McShann. What more could the blues afn ask? The tunes are **"Just Thinkin'"** and **"Lovin' Beggar."**



"RIVERBOAT" AUTHOR — One of Hoagy Carmichael's lesser known numbers, "Riverboat Shuffle," is a bright spot in the new "Bix and Tram" album. It's a Dixieland bit Hoagy turned out for Bix Beiderbecke and his Wolverines.

Strikers Seek Pastors' Aid

Times State Service

SALEM, Oct. 7.—The Ministerial Association of Salem today considered a suggestion by representatives of Furniture Workers of America, CIO, to form a fact finding committee to help end a four-week-old strike at the Salem Furniture Co. The ministers and union representatives met yesterday.

Russia Stalling On Lend Lease

Makes No Reply To U. S. Settlement Offer

By PAUL R. LEACH
Times Special Writer

WASHINGTON, Oct. 7.—At this stage of our squalling match with the Russians it might be well to point out that the United States lend-leased nearly 12 billion dollars worth of war goods to them.

While other countries were settling their lend-lease accounts on generous U. S. terms, the Russians stalled for nearly two years after V-E day. Last April they agreed to talk it over.

Sent Delegation

They sent a delegation to Washington. There were several confabs. The State Department made a proposal to wash it all up. And that's where it still stands.

Because the negotiations are considered to be under way, the State Department is not saying what the proposal was, except that the terms in general were similar to those accepted by other countries.

This might mean that we are asking Russia to pay as little as a couple of hundred million. The State Department won't verify that, but that figure would fit into previous patterns.

England Agrees

England got nearly 14 billions in lend-lease and agreed to settle for $650,000,000 over a long term, with nothing to be paid until after 1950. But we took into account some 4½ billions in reverse lend-lease in toting up the British bill.

The general pattern in offering settlements to all countries is this: The United States just forgets food, goods, ammunition and equipment used up or shot up. Payments to the United States in closing the books, less reverse lend-lease, if any, are for usable things remaining, allowing a liberal depreciation.

Feeney Hits Hiring Of Architects

Al Feeney, Democratic candidate for mayor, today criticized City Council action last night which permits employment of architects to draw plans for a city-county building.

"Even a Republican council member demanded to know why the rush," Mr. Feeney said. "With the leader of the plan admitting that construction of the building is not only years distant, but awaiting widespread unemployment, the proposal to hire architects now is wasteful."

"The present Ostrom-dominated administration has been notorious for the lavish misuse of taxpayers' money," he said. "These plans could just as well have been drawn by a high school student."

The Democratic candidate asked if "this is a sample of the big business my opponent through his spokesman speaks so glibly."

FOUNTAIN SQUARE — TONITE, 5:45 to 6—30c — Elizabeth TAYLOR ● George MURPHY — "CYNTHIA" — Jon Hall "Michigan Kid" in Color

GRANADA 1045 VIRGINIA AVE. — TONITE, 5:45 to 6—30c — Errol FLYNN ● Barbara STANWYCK — "CRY WOLF" — Jean Porter "Little Miss B'way"

SANDERS Adults, 20c Kids, 9c ● John Payne "WAKE UP AND DREAM" ● Warner Baxter "MILLERSON CASE"

Neighborhood Theater Directory

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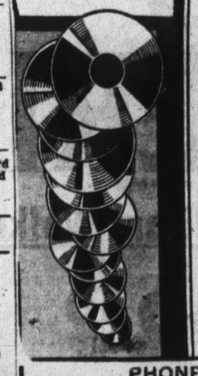

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☐ BENNY GOODMAN plays HI YA SOPHIA and BABY HAVE YOU GOT A LITTLE LOVE TO SPARE — 10"—63c
☐ TEX WILLIAMS sings THAT'S WHAT I LIKE ABOUT THE WEST and DOWNTOWN POKER CLUB — 10"—63c
☐ EDDIE HOWARD sings PEG O' MY HEART and YESTERDAYS — 10"—79c
☐ GUY LOMBARDO plays NOTRE DAME UNIVERSITY MEDLEY — 10"—79c
☐ GUY LOMBARDO plays ALMOST LIKE BEING IN LOVE and COME TO THE MARDI GRAS — 10"—79c
☐ CARMEN CAVALLARO plays AIN'T CHA EVER COMIN' BACK and I HAVE BUT ONE HEART — 10"—79c
☐ KING COLE TRIO play I WANT TO THANK YOUR FOLKS and YOU SHOULD HAVE TOLD ME — 10"—63c
☐ KING COLE TRIO plays YOU DON'T LEARN THAT IN SCHOOL and MEET ME AT NO SPECIAL PLACE — 10"—63c
☐ LARRY GREEN plays BEWITCHED and SPRING IS REALLY SPRING THIS YEAR — 10"—63c
☐ RAY DOREY plays AND MIMI and THE FREEDOM TRAIN — 10"—79c
☐ ERSKINE HAWKINS plays HOUSE RENT BOOGIE and TAKE A LITTLE OFF THE TOP — 10"—63c
☐ INK SPOTS sing JUST FOR A THRILL and I'LL GET BY — 10"—79c
☐ THREE SONS sing I STILL GET JEALOUS and PAPA, WON'T YOU DANCE WITH ME? — 10"—63c
☐ AL JOLSON sings TOOT, TOOT, TOOTSIE and BACK IN YOUR OWN BACK YARD — 10"—79c
☐ PHIL HARRIS sings FUN AND FANCY FREE and LOUIS PRIMA playing SAY IT WITH A SLAP on reverse side — 10"—63c
☐ WOODY HERMAN plays CIVILIZATION and BOULEVARD OF MEMORIES — 10"—75c
☐ FRANK SINATRA sings A FELLOW NEEDS A GIRL and SO FAR — 10"—75c
☐ DICK JURGENS sings RAG-TIME COWBOY JOE and ELMER'S TUNE — 10"—75c
☐ DICK JURGENS sings DREAMLESS HOLIDAY and MY PRETTY GIRL — 10"—75c

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