

**POPULAR
ALBUM**



NEWS

*The monthly magazine of
THE RCA VICTOR
POPULAR ALBUM CLUB*



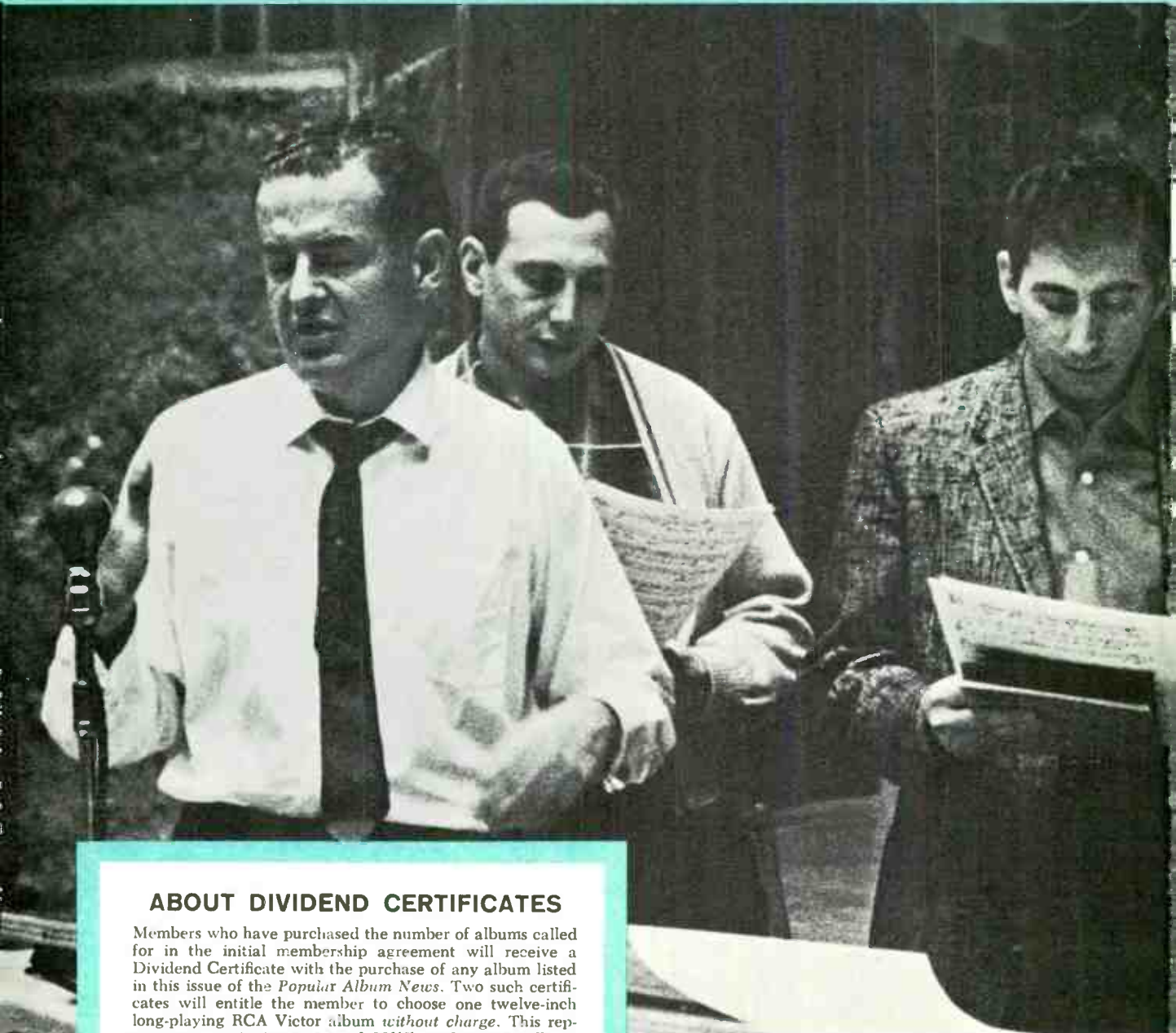
**The Next
Selection**

**THE AMES BROTHERS SING
THE BEST IN THE COUNTRY**

ALSO 85 ALTERNATE SELECTIONS



THIS SELECTION WILL BE SENT TO YOU UNLESS WE ARE



ABOUT DIVIDEND CERTIFICATES

Members who have purchased the number of albums called for in the initial membership agreement will receive a Dividend Certificate with the purchase of any album listed in this issue of the *Popular Album News*. Two such certificates will entitle the member to choose one twelve-inch long-playing RCA Victor album *without charge*. This represents a continuing saving of 33 $\frac{1}{3}$ %—and occasionally as much as 38%—over the manufacturer's nationally advertised price on the albums bought from the Club. Your Dividend Catalog and Supplements offer a broad choice of both popular and classical (Red Seal) recordings.

IMPORTANT NOTICE ABOUT STEREO RECORDINGS

All albums listed in this issue of the *Popular Album News* are available in both regular L.P. (monaural) and stereo versions, except those marked with an asterisk (*), which are available only in a regular L.P. (monaural) version, and not in stereo. Members who wish the stereo version of any album listed should so indicate on the enclosed Substitution Form by writing the word "stereo" alongside the catalog number and title. The price of stereo discs is \$1 more than the price of regular L.P. (monaural) discs.

Here's Part Two of the "All-Time All-American Hit Parade" sung by America's favorite male quartet. Part One, of course, was the tremendously popular THE AMES BROTHERS SING FAMOUS HITS OF FAMOUS QUARTETS.



THE AMES BROTHERS SING THE BEST IN THE COUNTRY

With Hugo Winterhalter and His Orchestra



The Ames Brothers combine the musical consistency of the Gershwin brothers, the fun-swapping ease of the Marx brothers and the adventurousness of the Wright brothers.

In this new album, their blend and phrasing are as mellow and musicianly as always. As with all previous Ames albums, what is obviously fun for them easily becomes fun for you. And once again—in the rewarding tradition of *The Ames Brothers Sing Famous Hits of Famous Quartets*—they have revisited and brightly re-outfitted some rich and challenging songs.

Most of these songs originated with creative country writers and artists such as Bob Wills, Pee Wee King and the late Hank Williams. All of these songs have become solid favorites everywhere via best-selling records by a wide variety of important pop artists.

NOTE—Eight pop versions of the twelve country-hatched songs in the album have sold a million or more copies: *On Top of Old Smoky* (The Weavers); *That Lucky Old Sun* (Frankie Laine); *Dear Hearts and Gentle People* (Bing Crosby); *Love Me Tender* (Elvis Presley); *Riders in the Sky* (Vaughn Monroe); *Mockin' Bird Hill* (Les Paul and Mary Ford); *Your*

Cheatin' Heart (Joni James); and *Tennessee Waltz* (Patti Page).

Updated here with the virile styling of the Ames Brothers, superb mood-setting instrumental arrangements by Hugo Winterhalter and choral arrangements by Al Semola, and the most advanced recording techniques, each of these classics becomes a fresh and exciting audio adventure.

Moods range from a dramatic *That Lucky Old Sun* to a festive *Dear Hearts and Gentle People*, a poignant *Love Me Tender* to a perky *Half As Much*, a salty *On Top of Old Smoky* to a peppery *Jambalaya*. Tempos vary from lilting versions of *Tennessee Waltz*, *Your Cheatin' Heart* and *Mockin' Bird Hill* to a rocking, rhythmic *San Antonio Rose*, and from a strolling *Someday* to a galloping *Riders in the Sky*.

The famous Winterhalter touch is felt throughout in atmospheric arrangements forged from unusual combinations of strings, brass, woodwinds and chorus, often spiced with solo harmonica, marimba, steel guitar or harpsichord.

We think you will thoroughly enjoy THE AMES BROTHERS SING THE BEST IN THE COUNTRY, whether you are a young or an old pop- or country-music fan, whether you are from Napa, Nashville or New Rochelle.



JOE



VIC



ED



GENE

(Left) Studio conference with Ed Ames, Hugo Winterhalter, Vic Ames and producer Joe Reisman (Right) Ed Ames, Hugo Winterhalter and Joe Ames express varying reactions to a playback



**THE AMES BROTHERS
SING THE BEST
IN THE COUNTRY
WITH HUGO WINTERHALTER
AND HIS ORCHESTRA**

- On Top of Old Smoky
- That Lucky Old Sun
- Dear Hearts and Gentle People
- Tennessee Waltz
- Someday You'll Want Me to Want You
- Love Me Tender
- Riders in the Sky
- Mockin' Bird Hill
- Jambalaya
- Half As Much
- San Antonio Rose
- Your Cheatin' Heart

A "NEW ORTHOPHONIC"
HIGH FIDELITY RECORDING
LPM 1998 \$3.98

**Other Ames Brothers Albums
Still Available as Alternates**

- LPM 2009 • WORDS AND MUSIC WITH THE AMES BROTHERS, \$3.98 (see back cover)
- LPM 1964 • THE AMES BROTHERS SING FAMOUS HITS OF FAMOUS QUARTETS, \$3.98
- LPM 1680 • DESTINATION MOON, \$3.98
- LPM 1487 • SWEET SEVENTEEN, \$3.98
- LPM 1855 • SMOOCHIN' TIME - listed in the Club's Dividend Catalog

GIRLS WERE MADE TO TAKE CARE OF BOYS

➔ Reg Owen and His Orchestra ➔

Instrumental mood-music versions of twelve great standard songs, smartly paced; sumptuous, silky recorded-in-London sound

IF you have sampled any of the Reg Owen albums previously offered by the Club (*Holiday Abroad in London, Holiday Abroad in Dublin, Cuddle Up a Little Closer, I'll Sing You a Thousand Love Songs*) you'll require no sales pitch from us. Or perhaps you're familiar with Reg's recent hit single—*Manhattan Spiritual*—on another label. At any rate, you'd be certain to recognize this British maestro as one of the master manipulators of lush orchestral sound and a programming genius with infallible taste for worth-while tunes and soothing, satisfying tempos.

Frank Jacobs, a frequent contributor to *Mad* magazine, was inspired to weave an amorous plot around the titles of the tunes in this album. It's really quite irrelevant, but, assuming that you may have nothing more enlightening to read, here it is:

Cast of Characters

A boy

A girl

The boy's boss

(Scene takes place in a large American city)

1. September in the Rain.

Boy is walking down the street. Suddenly it starts to rain. Boy takes cover in doorway. Girl passes by. She carries umbrella. She sees boy in doorway and realizes that . . .

2. Girls Were Made to Take Care of Boys.

Forthwith, she offers to share umbrella. Boy ac-

cepts. Together, they walk down street to boy's car. He offers to take her home. She says it wouldn't be proper, but he says . . .

3. Trust in Me.

Girl relents and is driven directly home. Before parting, boy tells her that fate has caused them to meet. Girl says she doesn't understand. Boy explains that he turned down four previous offers to share umbrellas with other hospitable girls, because . . .

4. It Had to Be You.

Girl smiles at boy. Boy smiles back. They do this for several minutes, until boy realizes that he is two hours late for his job as stringer in a kite factory. He tells girl he will think of her . . .

5. As Time Goes By.

Two weeks pass. Boy has hard time working in kite factory because he is thinking of girl. Girl, meanwhile, wishes that boy would call her because she is . . .

6. A Little on the Lonely Side.

Boy continues to do sloppy work in kite factory. His boss calls him on carpet and tells him to shape up. At last, boy realizes he must call up girl. He does so. This pleases girl, who realizes that . . .

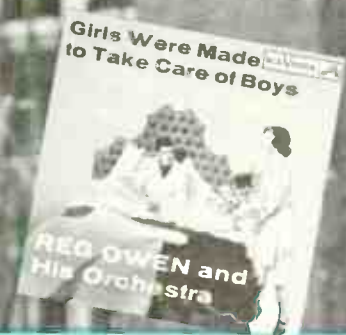
7. Somebody Loves Me.

Boy and girl begin seeing each other. They have fine time until girl complains about long hours boy has to work in kite factory. Boy explains job is very important to him. Girl gets angry and tells him to go fly a kite. Boy asks . . .

8. Can't We Talk It Over?

Girl tells boy that he must make choice between kites and her. Boy explains that stringing kites means the world to him, but finally says . . .

(Continued on page 17)



**GIRLS WERE MADE TO
TAKE CARE OF BOYS**

**REG OWEN
AND HIS ORCHESTRA**

- September in the Rain
- Girls Were Made to Take Care of Boys
- Trust in Me
- It Had to Be You
- As Time Goes By
- A Little on the Lonely Side
- Somebody Loves Me
- Can't We Talk It Over?
- I'll String Along with You
- Heaven Can Wait
- Can't We Be Friends?
- Time Waits for No One

A "NEW ORTHOPHONIC"
HIGH FIDELITY RECORDING

LPM 1908 \$3.98

The original Broadway cast recording of the big hit musical show



Una Merkel primps prim Eileen Herlie for *Sid, Ol' Kid* (Jackie Gleason)

TAKE ME ALONG

JACKIE GLEASON
WALTER PIDGEON
EILEEN HERLIE

UNA MERKEL • ROBERT MORSE • SUSAN LUCKEY

Musical Direction by LEHMAN ENGEL

HAVE YOU SEEN TAKE ME ALONG on Broadway? If you have, you're especially lucky because, as they say in show-biz lingo, it's one of the "toughest tickets" in town. Meaning, of course, it's sold out for months in advance.

But certainly you've seen, or read, Eugene O'Neill's sole excursion into comedy and sentimentality—his most beloved play, *Ah, Wilderness*—a delightful story of a small-town American family, replete with idealistic young love, adolescent rebellion, middle-age frustration and warm, all-healing parental affection.

Well—TAKE ME ALONG is actually *Ah, Wilderness* plus a thoroughly enjoyable, memorable, singable musical score by Bob Merrill. Plus that wonderful clown, Jackie Gleason. Plus one of the all-time favorite film actors, Walter Pidgeon. Plus a few stars new to the *musical* stage who provide some of the brightest highlights of this big hit show

—Eileen Herlie, Robert Morse and Una Merkel.

If you know and love the story (and who doesn't?) you're sure to love this exciting original-cast recording of TAKE ME ALONG. The songs, each one a jewel in its own right, have the knack of projecting the story line, enhancing the humor and sentiment, illuminating the characters. You can get the whole picture even without having seen the current stage production.

According to Walter Kerr, drama critic of the *New York Herald Tribune*, the number that brings down the house is done not by a practiced singer but by a distinguished actress—Eileen Herlie. Said Mr. Kerr: "She is being propositioned at the moment—decently, but with a few ribald overtones—by Jackie Gleason [Uncle Sid]. As Mr. Gleason hints that, once they are married, there will be some reason for slipping upstairs nights,



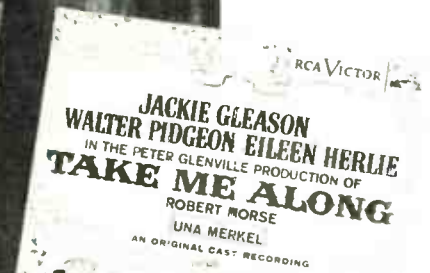
An unsuccessful attempt to break the (Robert) Morse code

Walter Pidgeon and Jackie Gleason "soft shoe" to the title song

the spinsterish lady leaps to her feet and soars shrilly into a Menotti-like declaration of shock. Since Mr. Gleason remains unabashed, Miss Herlie is forced into further tremors, each more delectable than the one that has preceded it. You can not only see her spine tingle, you can hear it. With fluttering fingers, the flutelike tones of a ravished nightingale, and a profound determination to keep the conversation going until she is one solid blush, Miss Herlie sings *I Get Embarrassed* with the skill of a slightly deranged Duse.

"She then sits back on a hassock, laughs at the audience, and so enjoys all that applause that is thundering in her face that you want to ask her, please, to do it again. What she does next is a switch. As Mr. Gleason heaves his genial presence

(Continued on page 17)



VARIETY

reviews the **TAKE ME ALONG** album

"Bob Merrill, a tunesmith with a flair for pop values, has fashioned a bright, commercial score for legit musical adaptation of Eugene O'Neill's *Ah, Wilderness*. A couple of the tunes, including the title song and *Staying Young*, are definite contenders in the best-seller lists, while the other numbers, including *I Get Embarrassed*, *That's How It Starts*, *We're Home* and *Sid, Ol' Kid*, have a brightness and lilt that gives this package a consistent sparkle."

A "NEW ORTHOPHONIC"
HIGH FIDELITY RECORDING
LOC 1050 \$4.98

A cross section of Como

Here's the chance to fill in the gaps in your Perry Como collection. These seven albums offer a smart variety of Como repertoire for young and old. (One other album, *Como's Golden Records*, LPM 1981*, is listed in the Dividend Catalog.)

COMO SWINGS



I've Got You Under My Skin

Donkey Serenade

Dear Hearts and Gentle People

To Know You Is to Love You

You Came a Long Way from St. Louis

Let a Smile Be Your Umbrella

Mood Indigo

Begin the Beguine

Honey, Honey (Bless Your Heart)

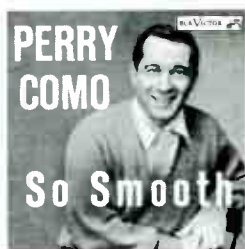
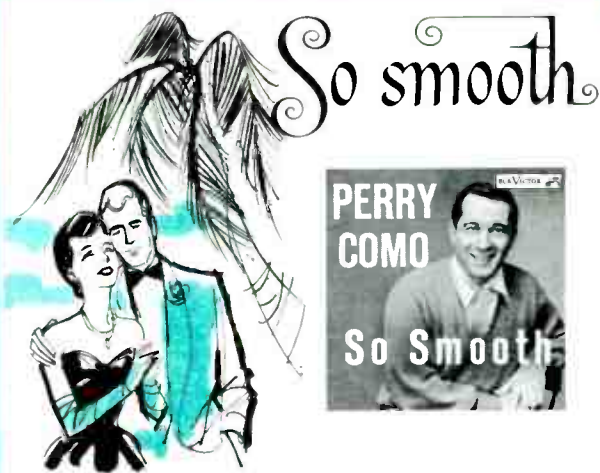
St. Louis Blues

Route 66

Linda

A "NEW ORTHOPHONIC" HIGH FIDELITY RECORDING

LPM 2010 \$3.98



It's a Good Day
As Time Goes By
I've Got the World
On a String
For Me and My Gal
I Gotta Right to
Sing the Blues

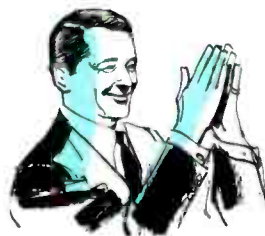
Breezin' Along
with the Breeze
It's the Talk of the Town
You Do Something to Me
It Happened in Monterey
One for My Baby
In the Still of the Night

My Funny Valentine

A "NEW ORTHOPHONIC" HIGH FIDELITY RECORDING

LPM 1085* \$3.98

SATURDAY NIGHT WITH Mr. C.



Dream Along with Me
Accentuate the Positive
It Could Happen to You
Love Letters

Letters (Medley): Almost Like
Being in Love; Little Man,
You've Had a Busy Day;
Gypsy in My Soul; Whiffen-
poof Song

Between the Devil
and the Deep Blue Sea

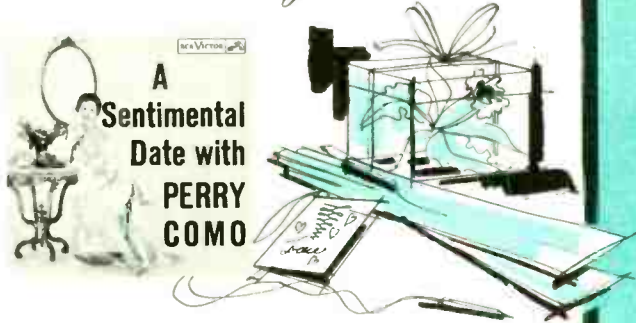
Red Sails in the Sunset
Birth of the Blues
When I Fall in Love
Come Rain or Come Shine
It Had to Be You

Twilight on the Trail
You Are Never Far Away
Letters (Medley): You Made
Me Love You; I May Be
Wrong; Like Someone in
Love; Vaya con Dios

A "NEW ORTHOPHONIC" HIGH FIDELITY RECORDING

LPM 1971 \$3.98

A Sentimental Date with Perry Como



When Day Is Done
Carolina Moon
What'll I Do?
If We Can't Be the Same
Old Sweethearts,
We'll Just Be the Same
Old Friends
Blue Room

I'm Always Chasing
Rainbows
Love Me or Leave Me
Body and Soul
When Your Hair Has
Turned to Silver
Lies
No Other Love

With a Song in My Heart

LPM 1177* \$3.98

When you come to the end of the day

When You Come to
the End of the Day
PERRY COMO



He's Got the Whole World
in His Hands
Whither Thou Goest
No Well on Earth
Only One
Scarlet Ribbons
I May Never Pass
This Way Again

A Still Small Voice
in the Garden
May the Good Lord
Bless and Keep You
Prayer for Peace
All Through the Night
When You Come to
the End of the Day

A "NEW ORTHOPHONIC" HIGH FIDELITY RECORDING

LPM 1885 \$3.98

We get letters



Swinging Down the Lane
It's Easy to Remember
South of the Border
That's What I Like
Honey, Honey
(Bless Your Heart)
Angry

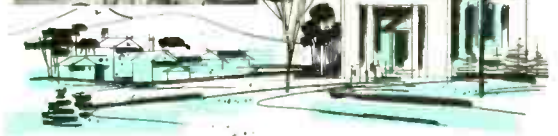
They Can't Take That
Away from Me
S'posin'
I Had the Craziest Dream
'Deed I Do
Somebody Loves Me
Sleepy Time Gal

A "NEW ORTHOPHONIC" HIGH FIDELITY RECORDING

LPM 1463* \$3.98

I Believe

I Believe
PERRY COMO



I Believe
Onward, Christian Soldiers
Goodnight, Sweet Jesus
Act of Contrition
Ave Maria
The Rosary

Eli, Eli
Kol Nidrei
Nearer, My God, to Thee
Abide with Me
The Lord's Prayer
Bless This House

LPM 1172* \$3.98

COLLECTOR'S CORNER

Another suggested Alternate in place of
—or in addition to—the next Selection

BUNNY BERIGAN

and His Orchestra

The classic version of *I Can't Get Started* plus eleven other big-band gems by the Swing Era's trumpet king

TRUMPETER Bunny Berigan (1909-1942), like cornetist Bix Beiderbecke (1903-1931), remains a jazz legend.

Their careers ran curiously parallel. Both flashed out of the midwest (Bunny from Wisconsin; Bix from Iowa) with superbly original styles which were factors in the success of well-known bandleaders (Bunny: Benny Goodman, Tommy Dorsey; Bix: Jean Goldkette, Paul Whiteman). Both died at early ages (Bunny at 33; Bix at 28) after fighting long, losing battles with alcohol. And both left rich, lasting impressions on jazz.

Unlike Bix, who was appreciated only by a small cult of musicians and fans during his lifetime, Bunny was one of the most widely admired of the Swing Era giants.

By 1935, when he joined the Benny Goodman band and played so brilliantly on such BG record classics as *Sometimes I'm Happy* and *King Porter Stomp*, Bunny had already recorded with more than fifty top bands, including those of Paul Whiteman, Glenn Miller and the Dorsey Brothers, as well as with numerous smaller groups fronted by Red Norvo, Adrian Rollini, Mildred Bailey and Red McKenzie.

In 1935-36 he was also a CBS staff musician, a featured performer on that network's admirable Saturday Night Swing Club and a playing and drinking regular in the jazz clubs on New York's Swing (52nd) Street. Late in 1936 Bunny joined

Tommy Dorsey and became an even bigger favorite of the swing fans via his extraordinary trumpet work on best-selling TD hits like *Marie* and *Song of India*.

In April, 1937, Bunny formed his own band. It is that group which is heard here in BUNNY BERIGAN AND HIS ORCHESTRA.

Primarily an excellent dance band, it included—in the best Swing Era tradition—several talented sidemen. During the 1937-38 period covered by these recordings, Bunny's sparkling soloists included George Auld, tenor sax; Joe Dixon, clarinet; Joe Lippman and Joe Bushkin, piano; George Wettling and Buddy Rich, drums. And always there was the fresh, lyrical beauty of the Berigan horn—so ravishing in the lower register, so electrifying in the upper register.

The Berigan star burst into full brilliance, of course, with Bunny's classic extended version (4:45) of *I Can't Get Started* which, coupled with *The Prisoner's Song* on a twelve-inch shellac disc, became an instantaneous hit. Several more fine recordings kept the Berigan crew prosperous through 1938.

1939 was something else. The pace, the strain and the alcohol were catching up with Bunny; he and his men were not getting along and the public had suddenly turned indifferent. In February, 1940, Bunny junked his band and rejoined Tommy Dorsey. Despite the success of records like *East of the Sun*, the reunion lasted for only six stormy





ILLUSTRATION BY DAVID K. STONE

months. Then Bunny left and formed another band.

It and Bunny were ill-fated. He was ill and exhausted and now even liquor couldn't blot out the dwindling bookings and the bitter dissension in the band. On June 1, 1942, Bunny collapsed and was rushed to New York's Polyclinic Hospital. He died there the next morning, mourned by swing fans and musicians everywhere.

Each of these twelve sides by his first band—most of which, like *I Can't Get Started* and *The Prisoner's Song*, run far longer than the standard three-minute length—says in music what *Down Beat*, in a post-humous tribute to Bunny, said in words: "Bunny Berigan was one of the greatest. He lived and died with the soul of a sincerely genuine musician, expressing himself completely with his trumpeting, with no punches pulled and with every ounce of feeling and energy that was in him."

BUNNY BERIGAN and His Orchestra

Recorded between
April 1, 1937, and Nov. 22, 1938

I Can't Get Started
(Vocal: Bunny Berigan)

Caravan

Jelly Roll Blues

Swanee River

Never Felt Better,

Never Had Less

(Vocal: Ruth Gaylor)

Trees

The Prisoner's Song

Rockin' Rollers' Jubilee

(Vocal: Jayne Dover)

Frankie and Johnny

'Cause My Baby Says It's So

(Vocal: Bunny Berigan)

The Wearin' of the Green

Black Bottom

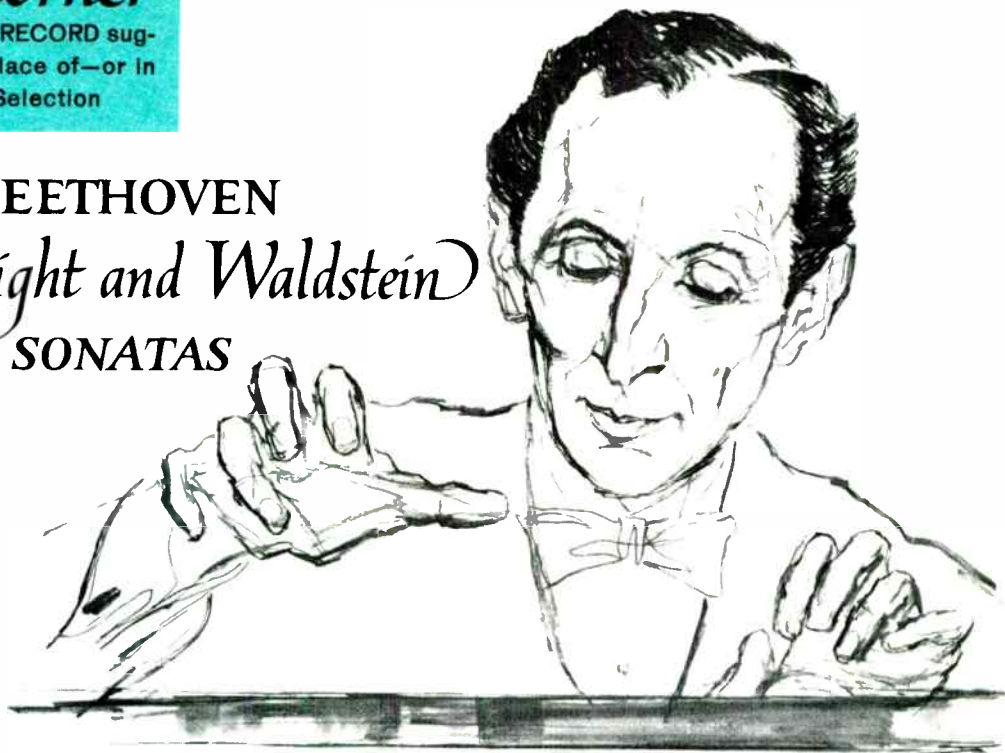
LPM 2078* \$3.98

***Available Only in
Regular L. P. (Monaural)**

Classical Corner

An RCA VICTOR RED SEAL RECORD suggested as an Alternate in place of—or in addition to—the next Club Selection

BEETHOVEN *Moonlight and Waldstein* SONATAS



VLADIMIR HOROWITZ

THIS month the Popular Album Club is privileged to offer its members one of the greatest piano recordings of all time.

The *Moonlight* Sonata, perhaps the most popular piano sonata ever composed, is particularly beloved for its first movement—a most unusual first movement for a “classical” work that is, in the words of Abram Chasins, “a poetic mood piece of hypnotic beauty featuring an unvarying rhythm pattern beneath a melodic line of lyric solemnity.” Chasins adds that “the sonata’s finale is a brilliant and seething drama. The movement between is another stroke of genius, an unexpected and gay allegretto.”

The *Waldstein* is no less original. This tempestuous, incredibly difficult work is a stunning Horowitz showcase.

According to the *New York Times* reviewer, “in the *Waldstein* Horowitz brings to the catalogs easily the most exciting, fiery and dramatic performance available. There is breadth to this playing, and inhuman precision, and magnificent rhetoric.”

To quote Chasins once more: “In dealing with the profound and passionate emotions which are the subjects of the familiar music on this disc, Horowitz surmounts the severest of interpretative problems. The breadth of his conceptions, the crystal shaping and shading of each phrase and passage, the long-line planning and continuous flow throughout both sonatas are testimony not only to his masterly skill but also to the culture of a rare musician.”

LM 2009* A “NEW ORTHOPHONIC” HIGH FIDELITY RECORDING \$4.98

OTHER POPULAR CLASSICS STILL AVAILABLE

● **GROFÉ: GRAND CANYON SUITE and COPLAND: EL SALÓN MÉXICO.** Boston Pops Orchestra and Arthur Fiedler. On the Trail and Cloudburst are included in Grofé’s Americana masterpiece. No less delightful is Copland’s lively “picture” of a Mexican “hot spot.” LM 1928*.....\$4.98

● **RIMSKY-KORSAKOFF: SCHEHERAZADE.** Pierre Monteux conducts the London Symphony Orchestra. The romance and mystery of the Orient are conjured up by a musical magician. This colorful, melodious orchestral feast is served in magnificent “New Orthophonic” High Fidelity. LM 2208.....\$4.98

● **TCHAIKOVSKY: PIANO CONCERTO NO. 1, with VAN CLIBURN.** Orchestra conducted by Kondrashin. The album of the year, by the Texan who made musical history by winning the International Tchaikovsky Piano Competition in Moscow. “A flowing and roaring delight”—John M. Conly, *The Atlantic*. LM 2252.....\$4.98

*Available only in regular L. P. (monaural)

PREVIOUS CLUB SELECTIONS, ALTERNATES AND EXTRAS AVAILABLE

Dividend credit given • See inside front cover

VOCALS



BELAFONTE AT CARNEGIE HALL. Hear all Carnegie sing and cheer itself hoarse to 19 sung, chanted, whistled, shouted Belafonte favorites. "Takes its place as the most representative Belafonte available."—*Hi-Fi Review*. LOC 6006 (2 records)..... **\$9.98**
(Counts as 2 purchases)



GISELE. TV favorite Gisele MacKenzie sings a dozen ballads with Axel Stordahl's orchestra: *Stranger in Paradise; Hey There; Half As Much; Too Young; Ebb Tide; Moonglow; Unchained Melody; Answer Me; My Love; Learnin' the Blues; The Song from Moulin Rouge.* LPM 1790 **\$3.98**



SWEET SOUNDS BY THE BROWNS. includes **THE THREE BELLS.** Bonnie, Maxine, Jim Edward in lilting close-harmony versions of *Love Me Tender, Unchained Melody, Only the Lonely, Put On An Old Pair of Shoes, Indian Love Call, We Should Be Together,* more. LPM 2144..... **\$3.98**



NEIL SEDAKA. This teenage rock-and-roll star sings for real! Also he writes his own songs. Disc includes his hit versions of *I Go Ape and The Diary*, plus hits he wrote for others—*Stupid Cupid, Another Sleepless Night*, etc. Solid musical backings for dancers. LPM 2035..... **\$3.98**



CREW-CUTS SURPRISE PACKAGE. Crack quartet sings 12 many-mooded hits. *Lazy River; When the Saints Go Marching In; My Blue Heaven; That's My Desire; Pretend; Shine; J'attendrai; Deep Purple; Love Is All We Need; Up Above My Head; Baby Be Mine;* etc. LPM 1933..... **\$3.98**

NOVELTIES • HI FI SPECIALTIES

FOUR IN THE AFTERNOON. Bullfight music by the Posodoble Band of Madrid, Torroba conducting. Stirring, sanguine music; brilliant band colors sparkle in the extraordinary hi fi realism of this Spanish-made recording. Authentic program includes *La Matliche*, etc. LPM 1758*..... **\$3.98**

SCOTTISH SPLENDOR. Hi Fi from the Highlands! The Pipes, Drums and Regimental band of the Black Watch are heard in full-range recordings of fiery marches, ceremonials, bagpipe medleys, etc. For sound bugs, march fanciers and would-be lease breakers. LPM 1526*..... **\$3.98**

THEY LAUGHED WHEN I SAT DOWN. Billy Rowland's rollicking "thumbtrack" piano in wild, woolly honky-tonk-to-hora hi fi funfest of offbeat songs, moods, sonic effects. *Canadian Capers; Five Foot Two, Eyes of Blue; Narcissus; Blue Moon; Am I Blue?*; etc. LPM 1872..... **\$3.98**

MUSIC OF THE BEDOUIN BANDITS. Fuad Hassan Ensemble. North African sonic spectacular swirls with exotic melodies,ashing rhythms, an incredible violinist. "All the sound of a tribal orgy. One can almost see the harem ladies in their wild dances."—*The Billboard*. LPM 1991..... **\$3.98**

SOUR KRAUT IN HI-FI. Guckenheimer's Sour Kraut Band again, yet! Insane oompah travesties involving *Poet and Peasant Overture, Skaters Waltz, L'Estudiantina, Wien Wein, Hamburger Polka, Wiener Blut, Tyroler Walzer*, other hilarities in high fidelity. LPM 1453*..... **\$3.98**

FILMS • SHOWS • TV



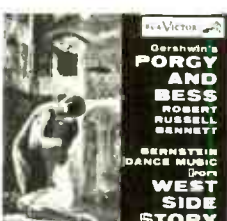
THE MUSIC FROM PETER GUNN. Composed and conducted by Henry Mancini. Hottest and most imitated album of 1959, from the hit NBC-TV series. Big- and small-band jazz with unique "mood" overtones. All-star personnel includes Peter Candali, Ted Nash, others. LPM 1956..... **\$3.98**



MORE MUSIC FROM PETER GUNN. Henry Mancini. Shelly Manne and a host of West Coast jazz giants star in this best-selling, direct-from-the-TV-soundtrack sequel to the year's pace-setting album. *Spook!, My Manne Shelly, Odd Ball, A Quiet Gass, Blues for Mother's*, etc. LPM 2040..... **\$3.98**



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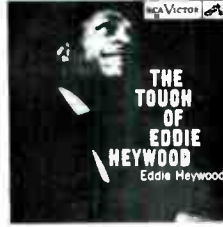
PIANO VARIETIES



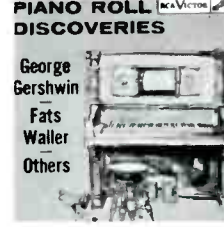
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GIRLS WERE MADE TO TAKE CARE OF BOYS

(Continued from page 6)

9. I'll String Along with You.

Boy quits job. This pleases girl, but boy is very unhappy. Soon girl realizes that she has made mistake in making boy quit job. Although being with him has put her in another world, she admits to herself that . . .

10. Heaven Can Wait.

Boy, meanwhile, misses his job so much that he begins to blame girl for his unhappiness. This makes girl miserable, and she begs him . . .

11. Can't We Be Friends?

Boy explains that he misses his job at kite factory. Thereupon, girl secretly goes to boy's ex-boss. She explains that boy quit job because of her and asks boss to rehire him. Boss refuses, but offers to take girl out to dinner. Girl says what the heck and goes out with him. Girl likes boss. Boss likes girl and asks her to marry him. Girl accepts and they elope to Mexico that very evening, thereby proving that . . .

12. Time Waits for No One.

TAKE ME ALONG

(Continued from page 9)

out of the pastel room, she folds her hands, tilts her chin and sighs as sweet a lullaby ('Both Sid and me love company, so if you're free, we're home') as any 1910 composer ever arranged for family groups. These things are lovely, just lovely."

Another high spot is provided by another hitherto nonmusical performer. Mr. Kerr continues, "Walter Pidgeon may remind you of another Walter, one named Huston, as he leans a middle-aged voice on a middle-aged tune in which he would like to insist that he is *Staying Young*." (Remember Huston's *September Song*?)

HiFi Review, which recently carried a special feature-review of the album, said it "abounds with delectable moments," and added, for the sonics fanciers, that "the sound on the finished disc is remarkably realistic, and there is a nice feeling of theatrical spaciousness."

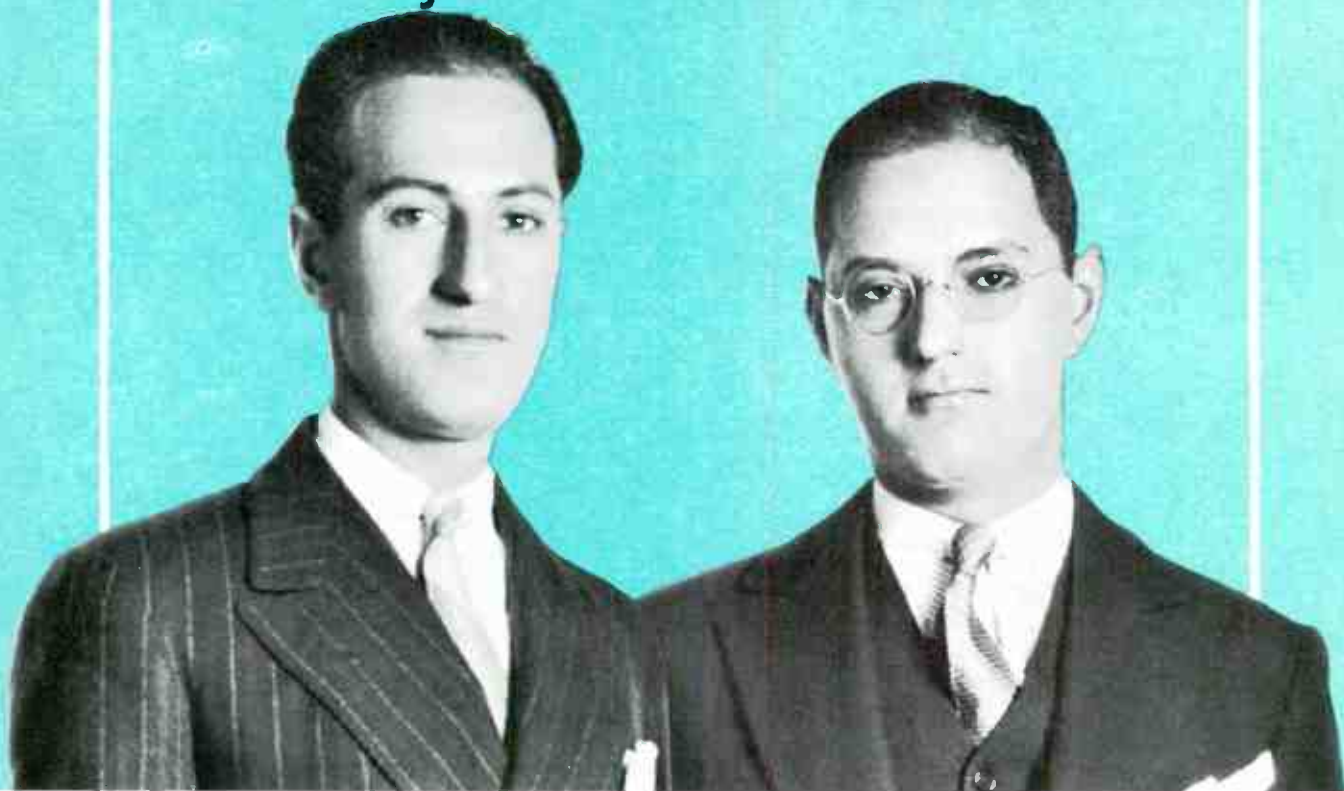
In its customary summary, *HiFi Review* evaluated TAKE ME ALONG this way:

Interest: **Considerable**

Performance: **Superb Company**

Recording: **Excellent**

Words by **IRA GERSHWIN**



THE GERSHWIN BROTHERS, GEORGE AND IRA, FACE THE CAMERA IN HOLLYWOOD IN 1930

THESE are excerpts from Ira Gershwin's *Lyrics on Several Occasions** (Alfred A. Knopf, 1959), one of the most thoroughly delightful books about popular music to be published in years.

A distinguished lyricist for more than thirty-five years, Ira Gershwin has written for his brother George as well as for Jerome Kern, Kurt Weill, Vernon Duke, Harold Arlen and others.

As I See It: Q.E.D. It. In lyric-writing it's nice work when you get hold of a seemly title, for that's half the battle. But what follows must follow through in the verse and refrain, whether the development is direct or oblique. In brief:

A title
Is vital.
Once you've it—
Prove it.

*Copyright 1959 by Ira Gershwin

Someone to Watch Over Me. As originally conceived by the composer [George Gershwin], this tune would probably not be around much today. At the piano in its early existence it was fast and jazzy, and undoubtedly I would have written it up as another dance-and-ensemble number. One day, for no particular reason and hardly aware of what he was at, George started and continued it in a comparatively slow tempo; and half of it hadn't been sounded when both of us had the same reaction: this was really no rhythm tune but rather a wistful and warm one.

Dummy Title. After my brother played me a sixteen-bar tune which he thought might be the start of something for *Sportin' Life in the Picnic Scene* [of *Porgy and Bess*], I asked for a lead sheet (the simple vocal line); and to remember the rhythm and accents better, I wrote across the top

a dummy title—the first words that came to my mind: “It ain’t necessarily so.” (I could just as well have written “An order of bacon and eggs,” “Tomorrow’s the 4th of July,” “Don’t ever sell Telephone short”—anything—the sense didn’t matter. All I required was a phrase which accented the second, fifth and eighth syllables to help me remember the rhythm.) . . . I began to explore the possibilities of *this* dummy title. . . I decided that troublemaker Sportin’ Life, being among a group of religious picnickers, might try to startle them with a cynical and irreligious attitude . . . saying that some accounts in the Bible weren’t necessarily so. Once I had the rhymes “Bible—li’ble” and “Goliath—dieth,” I felt I was probably on the right track. George agreed. He then improvised the scat sounds, “Wa-doo, zim bam boddle-oo.” Together, in a week or so, we worked out the rather unusual construction of this piece, with its limerick musical theme, the crowd responses, the lush melodic middle, and the “ain’t nessa, ain’t nessa” coda. Happily, in all the years that the song has been around, I have received only one letter remarking on its possible irreverence.

Transatlantic Transformation. When songs are translated for foreign publication, they frequently undergo strange metamorphoses. *Oh, Lady, Be Good!* for instance (Deutscher Text von Fritz Rotter und Otto Stransky) became:

Was will denn bloss der Otto von dir,
Was will er von dir bei Nacht!
Er war bei dir bis dreiviertel Vier.
Was hat er bei dir gemacht?

which, roughly, I’m told, means: “What did Otto exactly want of you until a quarter of four this morning?”

Embraceable You. This song was one of my father’s favorites. Whenever possible, with company present, his request to George was: “Play that song about me.” And when the line “Come to papa — come to papa — do!” was sung, he would thump his chest, look around the room, and beam.

I Can’t Get Started. Vernon [Duke] played me this tune and told me it had a lyric called *Face the Music with Me*; that nothing had happened to that version; that the tune was free and I could write

it up if I liked it. I liked it and wrote it up. . . . All in all, I have fooled around with many, many lines for this piece. The sheet-music sale of the song never amounted to much (I would say that in more than twenty years it has totaled less than forty thousand copies), but an early recording by Bunny Berigan—considered by jazz devotees a sort of classic in its field [see *the Collector’s Corner*, page 12]—may have been a challenge (or incentive) for the great number of recordings that have followed. Not a year has gone by, in the past fifteen or so, that up to a dozen or more new recordings haven’t been issued.

A Brief Concordance. Excluding two-letter prepositions and “an,” I imagine *me* is the most-used two-letter word in Songdom. “I” (leaving out indefinite article “a”) is doubtless the most-used one-letter word (and everywhere else, for that matter). “You” (if definite article “the” bows out) is the most frequent three-letter word. “Love” probably gets the four-letter nod (referring strictly to songs that can be heard in the home). In the five-letter stakes I would wager that “heart” and “dream” photo-finish in a dead heat. As for words of more than five letters, you’re on your own.

A Small Summing Up. Given a fondness for music, a feeling for rhyme, a sense of whimsy and humor, an eye for the balanced sentence, an ear for the current phrase, and the ability to imagine oneself a performer trying to put over the number in progress—given all this, I still would say it takes four or five years collaborating with knowledgeable composers to become a well-rounded lyricist. I could be wrong about the time element—there no doubt have been lyricists who knew their business from the start—but time and experiment and experience help.

Afterword. Doubtless the two gentlemen who wrote the scholarly article on *SONG* for the *Britannica* didn’t have popular and musical-comedy song in mind. But I can think of no better way to conclude what much of this book has been about than to quote their opening statement:

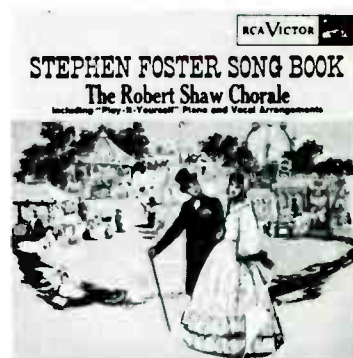
SONG is the joint art of words and music, two arts under emotional pressure coalescing into a third. The relation and balance of the two arts is a problem that has to be resolved anew in every song that is composed.

SING-ALONG (or Listen-along) IN HI-FI

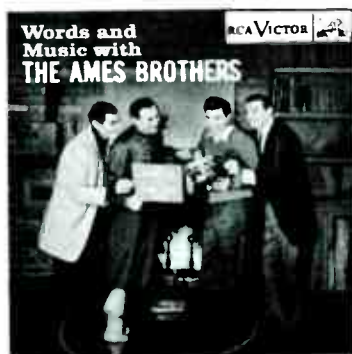


SING-ALONGS are the newest national pas-time. These special Alternates, ALL BY TOP ARTISTS, will enable you to enjoy family and party sing-alongs to the fullest. Each handsomely performed, recorded and packaged album is packed with songs from different areas of songdom which have kept (and will keep) America singing for years—and EACH INCLUDES AN ATTRACTIVE SONGBOOK containing words and music for every song in it.

DIVIDEND CREDIT GIVEN • SEE INSIDE FRONT COVER



STEPHEN FOSTER SONGBOOK. The splendid Robert Shaw Chorale sings 16 Foster classics. 40-page songbook lists lyrics, vocal and piano arrangements. *Old Black Joe, Beautiful Dreamer, Camptown Races, My Old Kentucky Home, Nelly Bly, Oh! Susanna, Ring de Banjo, etc.* "A rare joy."—*High Fidelity*. LPM 2295... **\$4.98**



WORDS AND MUSIC WITH THE AMES BROTHERS. Top quartet, 12 timeless love and folk songs, 28-page songbook with lyrics, piano arrangements. *I Love You Truly, Love's Old Sweet Song, I've Been Working on the Railroad, Moonlight and Roses, Loch Lomond, etc.* "Neat sing-along set."—*Variety*. LPM 2009... **\$3.98**



HUM AND STRUM ALONG WITH CHET ATKINS. Ace guitarist, mixed chorus, 12 top pop and folk favorites. 16-page songbook with lyrics, guitar chords. *In the Good Old Summertime, Tennessee Waltz, Bill Bailey, Cold Cold Heart, Goodnight Irene, Beautiful Brown Eyes, etc.* "Strong song kit." *The Cash Box*. LPM 2025... **\$3.98**



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