

**POPULAR
ALBUM**

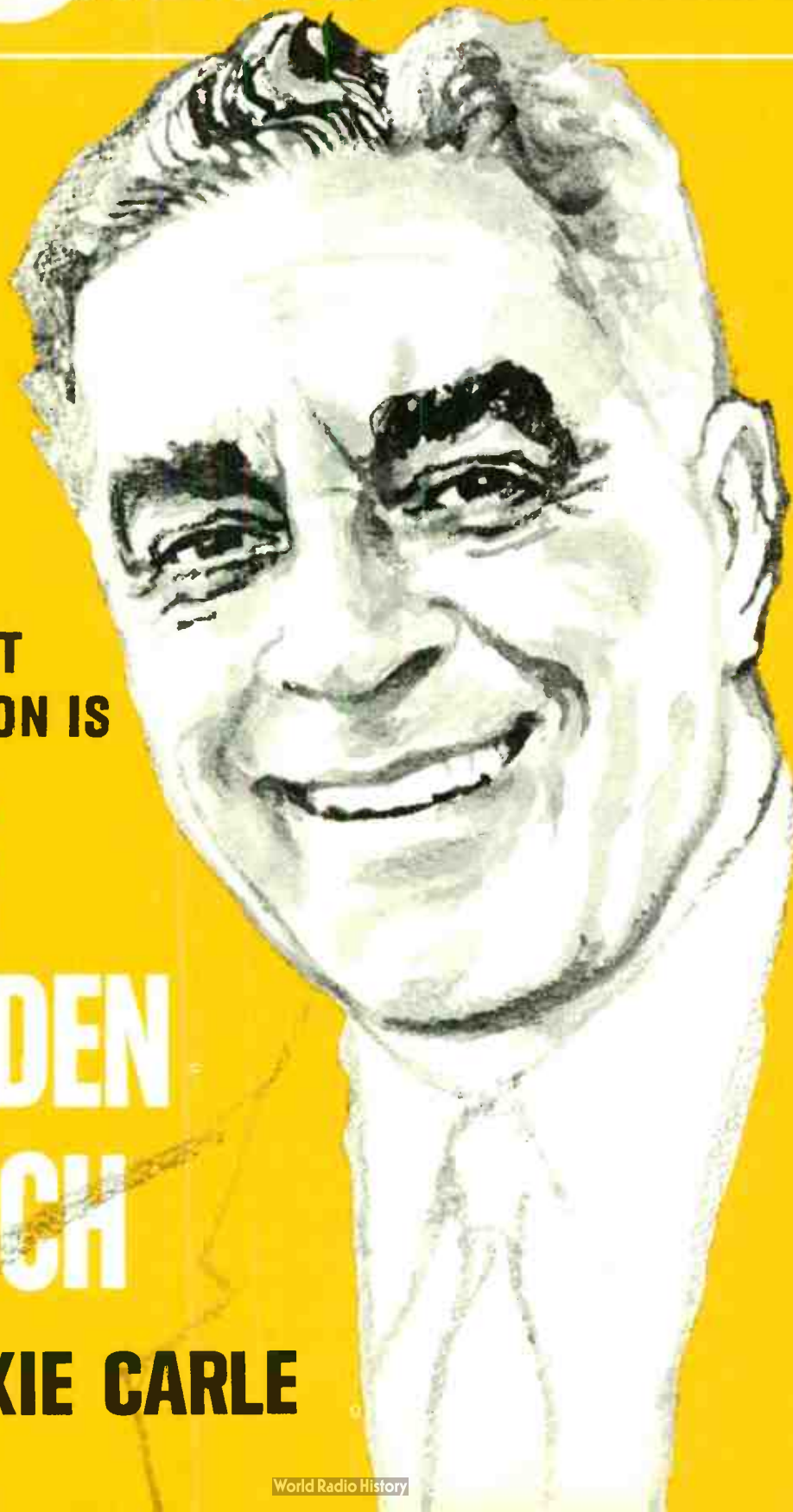
NEWS

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

**THE NEXT
SELECTION IS**

**THE
GOLDEN
TOUCH**

FRANKIE CARLE



THE GOLDEN TOUCH

FRANKIE CARLE

His Piano and Orchestra

THIS SELECTION WILL BE SENT TO YOU
UNLESS WE ARE OTHERWISE INSTRUCTED
ON THE ENCLOSED SUBSTITUTION FORM





Frankie Carle's piano sparkles deliciously against rich-textured orchestral backdrops. Hear Frankie's own **SUNRISE SERENADE** and **FALLING LEAVES** in new settings and new sound, plus ten more lustrous hits from the treasure chest of America's popular music. Here is another sure-fire listening and dancing delight from the man with the golden touch...

**IMPORTANT NOTICE
ABOUT STEREO RECORDINGS**

All albums listed in this issue of the *Popular Album News* are available in "Living Stereo" versions except where *regular L.P. only* is indicated. **NOTE:** Regular L.P. recordings can be played on stereo phonographs; in fact, they will sound better than ever. However, stereo discs are designed to be played *only on stereophonic equipment.*

(Continued from preceding page)

FOR MORE than a generation the golden touch of pianist Frankie Carle has guaranteed pure 24-karat enjoyment for listeners and dancers everywhere.

Here, in his latest album, the king of popular piano lends his musical Midas touch to a group of endearing, enduring favorites which have been closely identified with him through the years.

GOLD STANDARDS. With the challenging new sonic standards set by today's "Sound" Age, it was inevitable that Carle fans would ask Frankie to re-record many of his biggest all-time hits with the full advantages of new high fidelity and stereo recording techniques as developed by RCA Victor engineers. The same fans know that it was just as inevitable that Frankie would oblige.

Three of his most spectacularly successful originals—*Sunrise Serenade*, *Falling Leaves* and *A Lover's Lullaby*—have been recorded previously (pre-stereo) by Frankie with a rhythm section. In **THE GOLDEN TOUCH** they are delightfully reoutfitted in new instrumental backdrops further enhanced by the finest in contemporary sound.

GOLD SETTINGS. Three varied settings offer glittering showcases for the melodic Carle piano. On *Sunrise Serenade*, *Roses in the Rain* (another popular Carle composition), *Rumors Are Flying* and *The Golden Touch* (written by Frankie especially for this album) the pianist is joined by sweeping strings, a shimmering wordless vocal chorus and rhythm. The arrangements are by Dennis Farnon.

For *Falling Leaves*, *Sweet and Lovely*, *Penthouse Serenade* and *Deep Purple* the strings and rhythm remain present, with the chorus replaced by a muted trombone choir. A zesty rhythm section augmented with vibraphone accompanies Frankie in *A Lover's Lullaby*, *If You Were the Only Girl*, *Diane* and *Missouri Waltz*. He transforms the last three, usually played as waltzes, into breezy fox trots. These eight scorings are by Bob Thompson.

GLISTENING LISTENING FOR ENHANCING DANCING. Listeners and dancers who may be sampling the Carle piano magic for the first time will find this album a rich discovery indeed. For long-time Carle fans it is a sparkling reminder that Frankie's well-burnished golden touch remains untiring and untarnished.

THE GOLDEN TOUCH

FRANKIE CARLE
His Piano
and Orchestra



REGULAR L. P.
LPM 2139, \$3.98
STEREO
LSP 2139, \$4.98

All prices are plus postage
and handling charges (with
use/sales tax where required)

• **DIANE**

• **MISSOURI WALTZ**

• **SWEET AND LOVELY**

• **FALLING LEAVES**

• **SUNRISE SERENADE**

• **ROSES IN THE RAIN**

• **IF YOU WERE THE ONLY GIRL**

• **THE GOLDEN TOUCH (OF LOVE)**

• **RUMORS ARE FLYING**

• **PENTHOUSE SERENADE**

• **A LOVER'S LULLABY**

• **DEEP PURPLE**

Shimmering choral mood music at its finest in breath-taking

A Chorus of

FROM THE MEN OF THE ROBERT

IN THIS companion set to their WITH LOVE FROM A CHORUS, a very popular Club Dividend, the men of the Robert Shaw Chorale deliver another unforgettable vocal love letter. And for the first time, the sweep and sensitivity of this group have been captured in glorious hi fi and stereo.

ITS MAGIC SPELL IS EVERYWHERE. Fifteen beloved love songs from nine countries are included. *Loch Lomond*, *Auld Lang Syne*, *Green Grow the Rashes, O* and *Turn Ye to Me* hail from Scotland, *Darling Nellie Gray*, *My Bonnie* and *Vive l'amour* from the United States. *Die Lorelei* and *Du, du liegst mir im Herzen* originated in Germany. *Marianina* is from Italy, *La Tarara* from Spain, *L'amour de moy* from France, *Passing By* from England, *Stodolé Pumpa* from Czechoslovakia, *Down by the Sally Gardens* from Ireland.

THE MANY MOODS OF LOVE. The songs are exquisite mood cameos expressing the emotion of love in all its shifting colors, from the sweet sadness of *Down by the Sally Gardens*

(about the foolish lover who could not "take love easy" and now is "full of tears") to the swashbuckling immediacy of *Marianina*; from the bittersweet *Auld Lang Syne*, which has lost much of its love-song quality in making the transition to the realm of good fellowship, to the rousing *Vive l'amour*, that most popular of all male choruses.

DAMSELS—DISTANT, DANGEROUS AND DURABLE. The legendary loved ones vary, too. Of one, her shy admirer sings, "I did but see her passing by, and yet I love her till I die." You'll meet the deadly Lorelei, perched on her pedestal above the Rhine, singing the strains which lure men to their destruction. And you'll get reacquainted with those earthy American beauties, *My Bonnie* and *Darling Nellie Gray*.

HEAR HERE! You're hearing choral mood music in its finest flower as the men of the Robert Shaw Chorale—and their conductor—join in proclaiming that, next to singing, "the sweetest hours that e'er I spend are spent among the lassies, O!"



high fidelity and stereo sound

Love

SHAW CHORALE

ROBERT SHAW, conductor

A CHORUS OF LOVE

Vive l'amour
My Bonnie
Loch Lomond
Auld Lang Syne
Darling Nellie Gray
Die Lorelei (IN GERMAN)
Marianina
Green Grow the Rashes, O
Passing By
Down by the Sally Gardens
Du, du liegst mir
im Herzen (IN GERMAN)
La Tarara (IN SPANISH)
Turn Ye to Me
L'amour de moy (IN FRENCH)
Stodolė Pumpa (IN CZECH)

A RED SEAL RECORDING
REGULAR L. P.
LM 2402, \$4.98

STEREO
LSC 2402, \$5.98



ANOTHER SUGGESTED ALTERNATE in place of—or in addition to—the next Selection

SAUCY... SASSY... PROVOCATIVE

**DELLA
DELLA
CHA**

**CHA
CHA**



...UNINHIBITED... RHYTHMIC... DYNAMIC... FUN!

"Although she's made her mark as a straight blues and big ballad singer, Della Reese shifts easily into the swinging cha-cha groove. In this package she takes a flock of standards, sprinkles 'em with a chile flavor and belts 'em with a flavorsome lilt."—*VARIETY*

HERE'S your personal invitation to the perfect wedding of artist and repertoire: the most exciting young singer of recent years to the most exciting Latin dance rhythm of all time.

With her previous albums of swingers¹ and ballads² established as solid Club favorites, Della now uncorks another side of her dynamic artistry as she restores crackling currency to a dozen Yankeeland evergreens with an entertaining variety of high-voltage cha-cha charges.

TO A "T." With O. B. Masingill supplying fluid, driving cha-cha scorings, Della shifts musical gears often and effortlessly. She is alternately tender (*Tea for Two*, *There's a Small Hotel*), tough (*Whatever Lola Wants*, *Why Don't You Do Right?*), touching (*It's So Nice to Have a Man Around the House*), tantalizing (*Let's Do It*, *My Heart Belongs to Daddy*, *Love for Sale*), tongue-in-cheek (*Daddy*, *Always True to You in My Fashion*, *Diamonds Are a Girl's Best Friend*) and, as Reese fans are well aware, always tasty.

TIME-LY. A recent thumbnail sketch of Della in *Time* magazine includes an apt description of her performances in **DELLA DELLA CHA CHA CHA**. Wrote *Time's* critic: "There is a growling, brassy quality under even the floating notes, and the words and phrases are often bitten off or stretched into a kind of slurring leer. . . . At her best Singer Reese projects a vivid image—that of a tender roughneck who wears her heart square on her agitated chest, where it belongs."

FUN FOR ONE, FUN FOR ALL. Della is at her rollicking best here and obviously had *mucho* fun recording the album. But not half as much fun as you'll have listening and dancing to it.

DELLA REESE

Arranged and conducted
by O. B. Masingill

**Diamonds Are a
Girl's Best Friend**

Come On—a My House

Why Don't You Do Right?

My Heart Belongs to Daddy

Let's Do It

Whatever Lola Wants

Daddy

Tea for Two

**Always True to You
in My Fashion**

**It's So Nice to Have
a Man Around the House**

There's a Small Hotel

Love for Sale

REGULAR L. P.
LPM 2280, \$3.98

STEREO
LSP 2280, \$4.98

¹DELLA—LPM 2157, \$3.98 (Stereo: LSP 2157, \$4.98)

²DELLA BY STARLIGHT—LPM 2204, \$3.98 (Stereo: LSP 2204, \$4.98)

OF THESE twelve historic performances recorded before, during and after Benny Goodman's ascendancy as King of Swing, only *Nobody's Sweetheart* has ever before been available on long-playing discs (in a ten-inch album long discontinued). The *Kingdom of Swing* performance has never before been issued in any form. And included are some of the rarest sides of Benny's prolific recording career, those on which Ella Fitzgerald and Jimmy Rushing sang with the Goodman band.

GOODNIGHT MY LOVE, DID YOU MEAN IT?, TAKE ANOTHER GUESS (11/5/36). These Goodman-Fitzgerald rarities have long coaxed premium prices in the 78 RPM collectors' market. When regular vocalist Helen Ward fell ill prior to this recording date, Benny called in 18-year-old Ella Fitzgerald, then in her second year with Chick Webb's band. Neither Ella nor Benny thought much about her contract with another recording company.

When the sides were released, Ella's parent firm insisted they be withdrawn. RCA Victor complied, although a few copies trickled into circulation. Today, happily, these differences have been set aside. These performances show clearly that then as now Ella was the completely natural singer, always communicating warmly, directly and confidently.

HE AIN'T GOT RHYTHM (12/30/36). This one features a rollicking vocal by blues singer Jimmy Rushing, a mainstay of Count Basie's band from 1935 to 1950, on a delightful Irving Berlin tune. Typically, "Mr. Five by Five" swings the whole band.

In chronological order, the other performances are:

JAPANESE SANDMAN (4/19/35). This Horace Henderson arrangement glows and flows with witty oriental brass and sax figures, spirited drumming by Gene Krupa and inventive solos by Benny (clarinet), Frank Froeba (piano), Art Rollini (tenor sax) and Toots Mondello (alto sax).

DEAR OLD SOUTHLAND (6/25/35). Oddly enough, this very popular Horace Henderson adaptation of *Deep River* has until now been overlooked in RCA Victor's Good-

(Continued on page 18)

THE KINGDOM OF SWING

Vocals: **ELLA FITZGERALD**

Goodnight My Love

Did You Mean It?

Take Another Guess

Vocal: **JIMMY RUSHING**

He Ain't Got Rhythm

Dear Old Southland

Quartet: **Vibraphone Blues**

Vocal: **MARTHA TILTON**

It's the Dreamer in Me

Vocal: **HELEN WARD**

Get Rhythm In Your Feet

Japanese Sandman

The Kingdom of Swing

Sandman

Trilo: **Nobody's Sweetheart**

LPM 2247, \$3.98 • REGULAR L. P. ONLY

FIRST TIME—AVAILABLE ON A TWELVE-INCH L. P.

BENNY GOODMAN

**THE
KINGDOM
OF SWING**



—twelve ultra-rare Swing Era classics featuring Ella Fitzgerald, Jimmy Rushing and the Benny Goodman Orchestra, Trio and Quartet

Classical Corner • The Opera Box

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

AVAILABLE THIS MONTH AS AN ALTERNATE AT RCA VICTOR'S NEW PRICE*—THE MOST ACCLAIMED COMPLETE-OPERA RECORDING OF RECENT YEARS

TURANDOT

STARRING

BIRGIT NILSSON
RENATA TEBALDI
JUSSI BJOERLING
GIORGIO TOZZI



BIRGIT NILSSON



RENATA TEBALDI



JUSSI BJOERLING



GIORGIO TOZZI

With the Rome Opera House Orchestra and Chorus • ERICH LEINSDORF, conductor

IT'S RARE indeed that a recording of a complete opera becomes a best-seller, but this spectacular new performance is well on its way to becoming the biggest-selling opera-on-discs of all time, likely even to outsell previous all-star versions of Puccini's *La Bohème*, *Madama Butterfly* and *Tosca*.

TURANDOT was Puccini's last work (portions of the last act were completed by Alfano), and many consider it his masterpiece—Italian opera at its melodic and dramatic peak. This fact, plus an incomparable cast (see the reviews on the next page), the magnificent engineering (again, see the reviews) and the new low price, explain why this is the opera buy of the decade.

***THE COMPLETE OPERA ON THREE RECORDS—FOR THE PRICE OF TWO!** Hereafter, most complete-opera albums on RCA Victor will be billed at the price of two-record albums (\$9.98 for regular L.P., \$11.98 for stereo). This reduction has been made for the benefit of opera lovers who prefer recordings of complete performances rather than abridged versions.

- Because of this reduced price, members will receive *two* Dividend Certificates with each three-record complete-opera album they buy.

- The same system will apply to members not yet entitled to receive Dividend Albums; that is, a three-record complete-opera album will count as *two* purchases toward fulfillment of the initial enrollment agreement.

*Based on nationally advertised price of comparable records sold singly

REDUCED
NEXT YEARS

PUCCINI'S

TURANDOT

HERE ARE SOME OF THE CRITICS' COMMENTS ON TURANDOT

THE NEW YORK TIMES: "The **TURANDOT** one has waited for, and it supersedes all previous albums. . . . Victor has recorded the opera with an imposing cast of principals. . . . The recording has a quality of depth and dimension that is representative of the last word in present-day recording techniques. As for the performance, it presents the greatest living Turandot [Nilsson]. Bjoerling sounds positively heroic. . . . Tebaldi sings beautifully. . . . The others in the cast are excellent."

HIFI/STEREO REVIEW: "This album ranks as a milestone. . . . Three previous attempts have been made to put **TURANDOT** onto records, but this new one leaves all the others far, far in the shade, and on every level. Not only did RCA Victor assemble a virtually ideal cast of principals, it was lucky in having conductor Erich Leinsdorf do the best work I have heard from him in his entire recording career. . . . Birgit Nilsson is probably as fine a Turandot as we are likely to get in our time. . . . Jussi Bjoerling is simply astounding in the sheer accuracy and power of his vocalism. . . . Tebaldi is in splendid voice. . . . Tozzi as Timur makes of him a poignantly human figure, rising to a climax of gripping drama."

AMERICAN RECORD GUIDE: "Superior on all counts. . . . It is hard to imagine that the opera has ever been more happily cast than in this superlative recording."

THE NEW RECORDS: "A stirring performance . . . superlatively well done."



A RED SEAL RECORDING
REGULAR L. P.: LM 6149, \$9.98
STEREO: LSC 6149, \$11.98

NOTE: Purchase of this three-record album earns two Dividend Certificates or counts as two purchases for those who have not yet completed their initial enrollment agreement

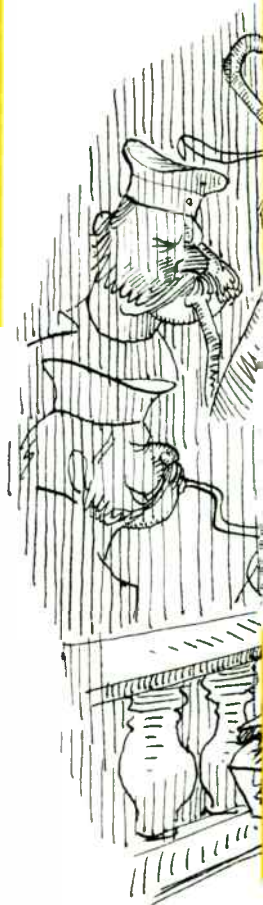


FERRIS A. BENDA

Several months ago we devoted these Popular Music Scene pages to the "history" of the cha cha cha as imagined by Frank Jacobs of Mad magazine. Now we have somehow gotten involved with another madman, Ferris A. Benda, who claims to be an authority on another dance, THE SCHOTTISCHE. Since most people who do the schottische don't even know they're doing it, the importance of this study is open to question. In fact, Benda himself is somewhat questionable. Read this and you'll know why . . .

THE SCHOTTISCHE HEARD 'ROUND THE WORLD

By FERRIS A. BENDA



THE SUBJECT under discussion here is the schottische.

Like the polka, the schottische was introduced to the sophisticated world in the middle of the 19th century. Many of you may believe that it is Scotch, but one sip will convince you that it isn't.

Early in its history several plots were afoot to either nationalize the schottische or place such a high tariff on it that home-grown dances could gain a foothold (or toehold) on the public fancy.

Needless to say, these moves were successful, and for a long time people had to meet in darkened halls and post lookouts at the doors while they danced. The problem of adequate ventilation became serious, and soon legislation was enacted permitting the schottische but raising the taxes on tobacco.

There was some grumbling about this, but mostly from stout men who purchased their tobacco at a discount anyway.

At first, the schottische was practiced by the peasants, who kept it secret from their masters for several centuries. These same humble folk,

whom you may recall having seen fleeing in terror from the Frankenstein Monster, are the very ones who happened upon the schottische. It swept through the lower classes of Europe, but soon rumors of its existence filtered through to wealthy barons and corpulent industrialists. A struggle for power began between the two segments of society, and although there were fringe issues that were bitterly contested, the schottische was one of the casualties. New rights were won, but the schottische was wrested from the people and given to the aristocracy. They dabbled with it for a few years, then lost interest; it subsequently reverted to several holding companies and a large international bank with headquarters in Geneva.

Somehow, the fun of it seemed gone.

Matters stood this way for a considerable length of time. Then in America, a different land across the sea, a wave of fads began to sweep across the country. First it was mah-jongg, followed in quick succession by baseball, tic-tac-toe, Monopoly,



bridge, The Big Apple, goldfish swallowing, television, parakeets, Madison Avenue, foam-rubber upholstery and Danish furniture.

To recoup their losses, the controllers of the schottische immediately began to export it to America in huge quantities. But to their surprise they discovered that the schottische had already slipped across the ocean and had become permanently established. Why, at thousands of YMCA dances gangly boys and trembling girls were thrust at each other as the band struck up a schottische.

It proved to be beyond a fad. The Tango, Conga Line, The Mambo, Cha Cha Cha . . . they came and went like dandruff in a hair-oil commercial. The schottische stayed. In the Midwest, where men are men and women are stronger, it is the regional dance.

THE SCHOTTISCHE ON RECORDS

Among those who unsuspectingly enjoy the schottische are the many fans of Guy Lombardo and Lawrence Welk. That bouncy, so-easy-to-dance-to beat is usually that of the schottische. Sophisticates who loved Hal Kemp may be surprised to know that his breezy style was more often than not based on the schottische rhythm. But chief among the purveyors of the unique music to which the schottische is actually schottisched are the Six Fat Dutchmen. Year after year this chubby ensemble, directed stoutly by H. Loeffelmacher, has proved its popularity in annual polls of disc jockeys and ballroom owners.

You'll enjoy their RCA Victor album called **SCHOTTISCHES** — LPM 1957, \$3.98 (Stereo: LSP 1957, \$4.98).

PREVIOUS CLUB SELECTIONS, ALTERNATES AND EXTRAS AVAILABLE

Dividend credit given • See page 19

VOCAL STARS



THE AMES BROTHERS SING THE BEST OF THE BIG BANDS. Previous Selection. Top quartet vocalizes 12 top hits of the top bands of the '30s and '40s. *Moonlight Serenade, You Made Me Love You, Marie, Dancing in the Dark, And the Angels Sing*... LPM 2273, **\$3.98** (Stereo: LSP 2273, **\$4.98**)



MARIO LANZA: THE DESERT SONG. Sigmund Romberg's irresistible score is magnificently sung by the late tenor with large orchestra and chorus. *One Alone, Romance, Riff Song, The Desert Song, I Want a Kiss, French Military March* and others... LM 2440, **\$4.98** (Stereo: LSC 2440, **\$5.98**)



EDDY ARNOLD SINGS THEM AGAIN. New hi fi/stereo versions of his 12 biggest hits: *Bouquet of Roses, I Wanna Play House with You, Mally Darling, The Lovebug Itch, I'll Hold You in My Heart, It's a Sin, Anytime, I Walk Alone*, etc... LPM 2185, **\$3.98** (Stereo: LSP 2185, **\$4.98**)



SAM COOKE: HITS OF THE '50s. 12 moody, memorable ballads by the year's most exciting young singer. *Hey There, Unchained Melody, You You You, Too Young, Secret Love, Mona Lisa, The Great Pretender, The Wayward Wind, Cry* and others... LPM 2236, **\$3.98** (Stereo: LSP 2236, **\$4.98**)



THE INTIMATE JIM REEVES. His recent smash hit, *I'm Gittin' Better*, plus 11 vintage-to-new country-pop hits: *Oh How I Miss You Tonight, Dark Moon, Room Full of Roses, Take Me in Your Arms and Hold Me, Have I Slayed Away Too Long?*... LPM 2216, **\$3.98** (Stereo: LSP 2216, **\$4.98**)

DELLA REESE. 12 tender-to-lusty standards, swingingly arranged by Neol Hefti. *Someday, If I Could Be with You, The Lady Is a Tramp, I'll Get By, Let's Get Away from It All, Thou Swell, Goody Goody, Blue Skies, I'm Beginning to See the Light*... LPM 2157, **\$3.98** (Stereo: LSP 2157, **\$4.98**)

JOIN BING & SING ALONG. Previous Selection. Crosby, chorus, etc., in the best, breeziest sing-along of all. 33 all-time top tunes, song sheets, too. *When I Grow Too Old to Dream, Toot, Toot, Tootsie, Heart of My Heart, I Love You Truly*, others... LPM 2276, **\$3.98** (Stereo: LSP 2276, **\$4.98**)

BELAFONTE AT CARNEGIE HALL. Hear all Carnegie sing and cheer itself hoarse to 19 sung, chanted, whispered, shouted Belafonte classics. "The most representative Belafonte available" — *HiFi Review*. (2 records) .LOC 6006, **\$9.98** (Stereo: LSO 6006, **\$11.98**)
Counts as 2 purchases

THE BROWNS: TOWN AND COUNTRY. More sweet sounds by Bonnie, Maxine and Jim Edward include *The Old Lamplighter and Scarlet Ribbons* plus a well-balanced country-pop vocal program listing *My Adobe Hacienda, Cool Water*... LPM 2174, **\$3.98** (Stereo: LSP 2174, **\$4.98**)

MARIO LANZA: THE STUDENT PRINCE. The tenor's biggest seller was re-recorded in thrilling new sound shortly before his death. The result—one of his happiest albums. *Serenade, Deep in My Heart Dear, Drink, Drink, Drink*, others... LM 2339, **\$4.98** (Stereo: LSC 2339, **\$5.98**)

INSTRUMENTALS • MOOD MUSIC

THE MELACHRINO STRINGS: THE MUSIC OF VICTOR HERBERT. Soothing strings-swept versions of *I'm Falling in Love with Someone, Sweethearts, Kiss Me Again, Thine Alone, A Kiss in the Dark, March of the Toys, Ah! Sweet Mystery of Life*, etc... LPM 2129, **\$3.98** (Stereo: LSP 2129, **\$4.98**)

MORTON GOULD'S ORCHESTRA: BLUES IN THE NIGHT. Great songs, lush arrangements, room-filling sound. *Mood Indigo, St. Louis Blues, Sophisticated Lady, Birth of the Blues, Solitude, Old Devil Moon, Limelight Blues, Moonglow, Deep Purple*... LM 2104, **\$4.98** (Stereo: LSC 2104, **\$5.98**)

MUSIC OF THE ISLANDS. *Hawaiian in hi fi and stereo!* The Mauna Loa Islanders play languorous versions of 12 all-time Hawaiian hits. Mood-enticers include *The Hawaiian Wedding Song, Sweet Leilani, Aloha Oe, Moon of Manakoora* and others... LPM 2061, **\$3.98** (Stereo: LSP 2061, **\$4.98**)

THE THREE SUNS: TWILIGHT MEMORIES. Previous Selection. Stunning new recordings of *Twilight Time* and 11 more of their biggest hits. *Don't Take Your Love from Me, Peg o' My Heart, Jet, Under Paris Skies, Delicado, Arrivederci, Roma*, more... LPM 2120, **\$3.98** (Stereo: LSP 2120, **\$4.98**)

THE MELACHRINO STRINGS: BELLS ARE RINGING. Luxurious, elegantly recorded instrumental versions of songs from the smash Broadway musical and film hit. *Just in Time, The Party's Over* plus ballads, rhythm tunes, even a cha cha... LPM 2279, **\$3.98** (Stereo: LSP 2279, **\$4.98**)

HI FI/STEREO JAZZ

SHORTY ROGERS WITH HIS SAX QUINTET AND THE BIG BAND: THE SWINGIN' NUTCRACKER. Shorty's swinging modern-jazz works are based on themes from Tchaikovsky's *Nutcracker Suite*. Mood jazz, fabulous sound, all-star soloists Conte Candoli, Bill Perkins et al... LPM 2110, **\$3.98** (Stereo: LSP 2110, **\$4.98**)

DUKES OF DIXIELAND starring PETE FOUNTAIN: **AT THE JAZZ BAND BALL.** Those ebullient, strutting, hi-fi-genic Dukes in their basic collection of Dixieland classics with ace Fountain on clarinet. *When the Saints Come Marching In, Muskrat Ramble, Tin Roof Blues*... LPM 2097, **\$3.98** (Regular L.P. only)

JONAH JONES AT THE EMBERS. Tasty "muted jazz" recital of show tunes and jazz classics by America's hottest-selling quartet. Hi fi ballads and jumpers include *It's All Right with Me, All of You, Lullaby of Birdland, High Society, Something's Got to Give*, etc... LPM 2004, **\$3.98** (Regular L.P. only)

COMEDY • NOVELTY



BROTHER DAVE GARDNER: KICK THY OWN SELF. The phenomenal new comic's best-selling sequel to his smash hit *Rejoice, Dear Hearts!* set, recorded before a fractured nightclub audience. "Consistently funny," raved *The Billboard*. . . . LPM 2239, **\$3.98** (Stereo: LSP 2239, **\$4.98**)



BROTHER DAVE GARDNER: REJOICE, DEAR HEARTS! This hilarious, hip recording was made before a "live" (!) nightclub audience that started the popularity ball rolling for this fresh, funny drawler of beatnik-biblical phraseology in cornpone. . . . LPM 2083, **\$3.98** (Regular L.P. only)



HOMER & JETHRO AT THE COUNTRY CLUB. The notion's best-loved cornfed comics in their hilarious nightclub act recorded on location. Zany patter and parodies include rapid-fire gags, uproariously updated version of *Battle of Kookamonga*. . . . LPM 2181, **\$3.98** (Stereo: LSP 2181, **\$4.98**)



GUCKENHEIMER'S SOUR KRAUT BAND: MUSIC FOR NON-THINKERS. The worst German band you've ever heard! Here, in hi fi and stereo, they fracture favorite concert pieces, waltzes, etc. Program includes Liszt's *Hungarian Rhapsody, Il Bacio*. . . . LPM 1721, **\$3.98** (Stereo: LSP 1721, **\$4.98**)



SPIKE JONES AND HIS CITY SLICKERS: THANK YOU, MUSIC LOVERS! All the musical madman's original hits reissued on one disc: *Cocktails for Two, My Old Flame, Der Fuehrer's Face, William Tell Overture, The Glow Worm, Laura, Chloë*, others. . . . LPM 2224, **\$3.98** (Regular L.P. only)

DANCE DISCS

THE NEW GLENN MILLER ORCHESTRA: DANCE, ANYONE? Previous Selection. Directed by Ray McKinley. 18 gems—many in original Miller arrangements, all in danceable-plus Miller style. *Sunrise Serenade, Adios, Blue Moon*, etc. . . . LPM 2193, **\$3.98** (Stereo: LSP 2193, **\$4.98**)

PEREZ PRADO: CHA CHAS—POPS AND PRADO. Lusty big-band sounds, carousel flavor of two electric organs as 12 Yankeeland standards go cha cha! *Papir Doll, Manhattan, If You Knew Susie, Ciribiribin, Isle of Capri, Three Little Words*. . . . LPM 2028, **\$3.98** (Stereo: LSP 2028, **\$4.98**)

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POPULAR CLASSICS

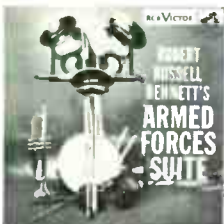
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THE KINGDOM OF SWING

(Continued from page 10)

man reissue program. Bunny Berigan's trumpet introduction sets a scorching mood that is sustained throughout with solos by Benny, Froeba, Rollini and trombonist Jack Lacey.

SANDMAN (11/22/35). Scorings like this one by Fletcher Henderson gave the Goodman gang a style all its own and *the* big-band sound of the Swing Era—the pitting of reed against brass section, powerhouse block-voiced ensemble passages and plenty of solo room (here filled nicely by Benny and trumpeter Nate Kazebier).

GET RHYTHM IN YOUR FEET (6/25/35). A rewarding listen to the tasty, urgent style of Helen Ward, Benny's vocalist from 1934 to 1936, and the band's well-within-the-jazz-framework playing of pop tunes. Benny and Bunny solo briefly, brilliantly.

NOBODY'S SWEETHEART (4/27/36). Never was so much swung for so many by so few as when the trio was at its stomping best as it was here, with pianist Teddy Wilson, Benny and Krupa sparking each other to heated heights. Formed in 1935, the trio introduced something new called "chamber jazz," and also inspired rival bands-within-the-band such as Tommy Dorsey's Clambake Seven, Bob Crosby's Bobcats and Artie Shaw's Gramercy Five.

VIBRAPHONE BLUES (8/26/36). With the addition of vibraphonist Lionel Hampton in the summer of 1936, the trio became a quartet. There are few more impressive recorded examples of the extraordinary musical and emotional empathy that existed in it than this bedrock blues featuring Hamp's moving vocal.

IT'S THE DREAMER IN ME (4/8/38). A satisfying sample of the style of Lilitin' Martha Tilton, Benny's vocalist from 1937 to 1939; the rich ballad sound of the Harry James/Ziggy Elman/Chris Griffin trumpet section; and a long-neglected, lazily pretty tune by Jimmy Dorsey and Jimmy Van Heusen.

THE KINGDOM OF SWING (4/7/39). This riffy BG original, named for Benny's autobiography (*The Kingdom of Swing*, Stackpole Sons, 1939), was scheduled for release but inexplicably withdrawn at the last moment. It is a slashing "killer-diller" with exciting brass-reeds riff-trading and outstanding solos by Benny and pianist Jess Stacy.

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HARRY BELAFONTE

Returns to Carnegie Hall

With ODETTA, MIRIAM MAKEBA
THE BELAFONTE FOLK SINGERS
THE CHAD MITCHELL TRIO

This album was recorded on stage at Harry Belafonte's second Carnegie Hall concert on May 2, 1960. All but two of the songs sung in it by Belafonte have never before been available on long-playing discs. None has ever before been recorded in stereo sound. Appearing with Belafonte are two top names of the folk-music field, Odetta (whom Belafonte calls "the first lady of folk song") and South Africa-born Miriam Makeba (whom *Time* magazine calls "the most exciting new singing talent to appear in many years"), plus the brilliant Belafonte Folk Singers and the Chad Mitchell Trio.

THE PROGRAM

Belafonte	Suzanne
Belafonte and the Belafonte Folk Singers	<i>Jump Down Spin Around</i> <i>A Little Lyric</i> <i>of Great Importance</i> <i>Chickens</i> <i>Henè Ma Tov</i> <i>I Know Where I'm Going</i> <i>Old King Cole</i> <i>La Bamba</i>
Belafonte and Odetta	<i>A Hole in the Bucket</i>
Belafonte and Miriam Makeba	<i>One More Dance</i>
Miriam Makeba and the Belafonte Folk Singers	<i>The Click Song</i> <i>Water Boy</i> <i>I've Been Driving</i> <i>on Bald Mountain</i>
Odetta	<i>I Do Adore Her</i> <i>Vaichazkem</i> <i>The Ballad of</i> <i>Sigmund Freud</i>
The Chad Mitchell Trio	<i>Didn't It Rain</i> <i>The Ox Drivers</i> <i>The Red Rosy Bush</i>
The Belafonte Folk Singers	

REGULAR L. P.: LOC 6007, \$9.98 • STEREO: LSO 6007, \$11.98

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MUSIC FROM MILLION DOLLAR MOVIES. BOSTON POPS, Arthur Fiedler. The matchless Bostonians, featuring pianist Leo Litwin, in lovingly performed orchestral versions of *Warsaw Concerto*, *Gigi*, *Laura*, *Love Is a Many-Splendored Thing*, *Cornish Rhapsody*, *Around the World in 80 Days*, *The Song from Moulin Rouge*, *March of the Siamese Children*, *Intermezzo*, *Dream of Olwen*. LM 2380, \$4.98 (Stereo: LSC 2380, \$5.98)



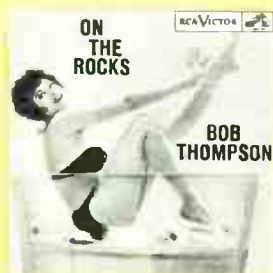
THE BROWNS SING THEIR HITS. America's favorite country-singing trio in a delightful reprise of 12 varied close-harmony hits: *Lavender Blue*, *Have You Ever Been Lonely?*, *Blues in My Heart*, *Who's Gonna Buy You Ribbons?*, *The Blue Skirt Waltz*, *Pledge of Love*, *Whiffenpoof Song*, *Margo*, *Chandelier of Stars*, *Lonely Little Robin*, *Brighten the Corner Where You Are*, others. LPM 2260, \$3.98 (Stereo: LSP 2260, \$4.98)



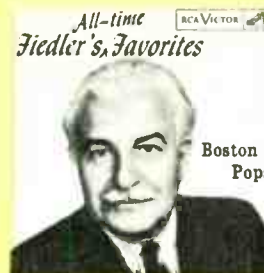
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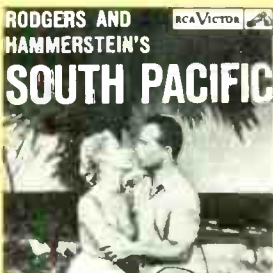
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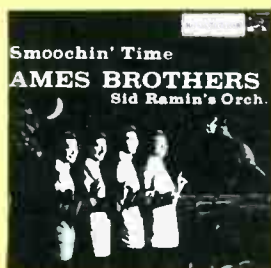
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(Continued on next page)

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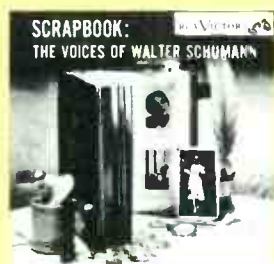


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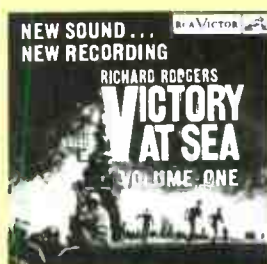
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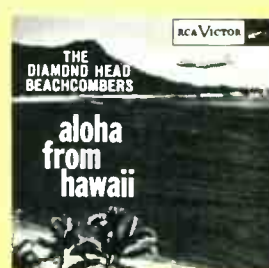
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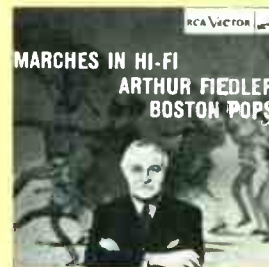
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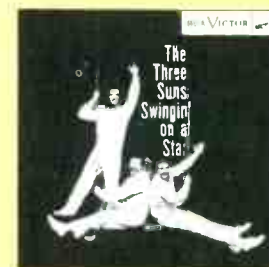
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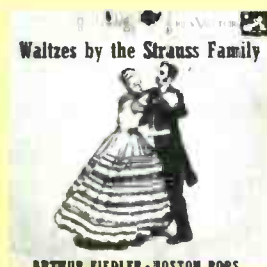
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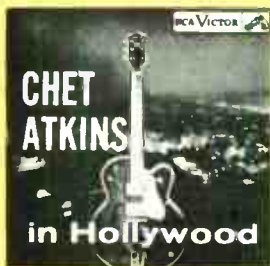
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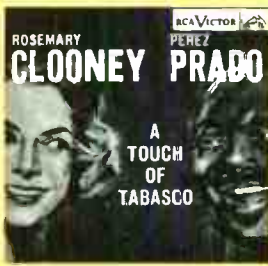


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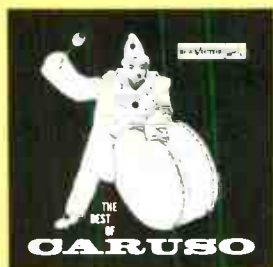
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A SPECIAL SACRED ALTERNATE

The Holy Land

GEORGE BEVERLY SHEA

Orchestra and choir
conducted by Norman Leyden

Zion Stands with Hills Surrounded • *Beautiful Garden of Eden Go Down, Moses* • *On Jordan's Stormy Banks* • *Joshua Fit the Battle of Jericho* • *We're Marching to Zion* • *The Lord Is My Shepherd* • *O Come, O Come Emmanuel* • *Memories of Galilee Break Thou the Bread of Life* • *Calvary* • *Christ the Lord Is Risen Today*

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