

POPULAR
ALBUM

NEWS

The monthly magazine of THE RCA VICTOR POPULAR ALBUM CLUB



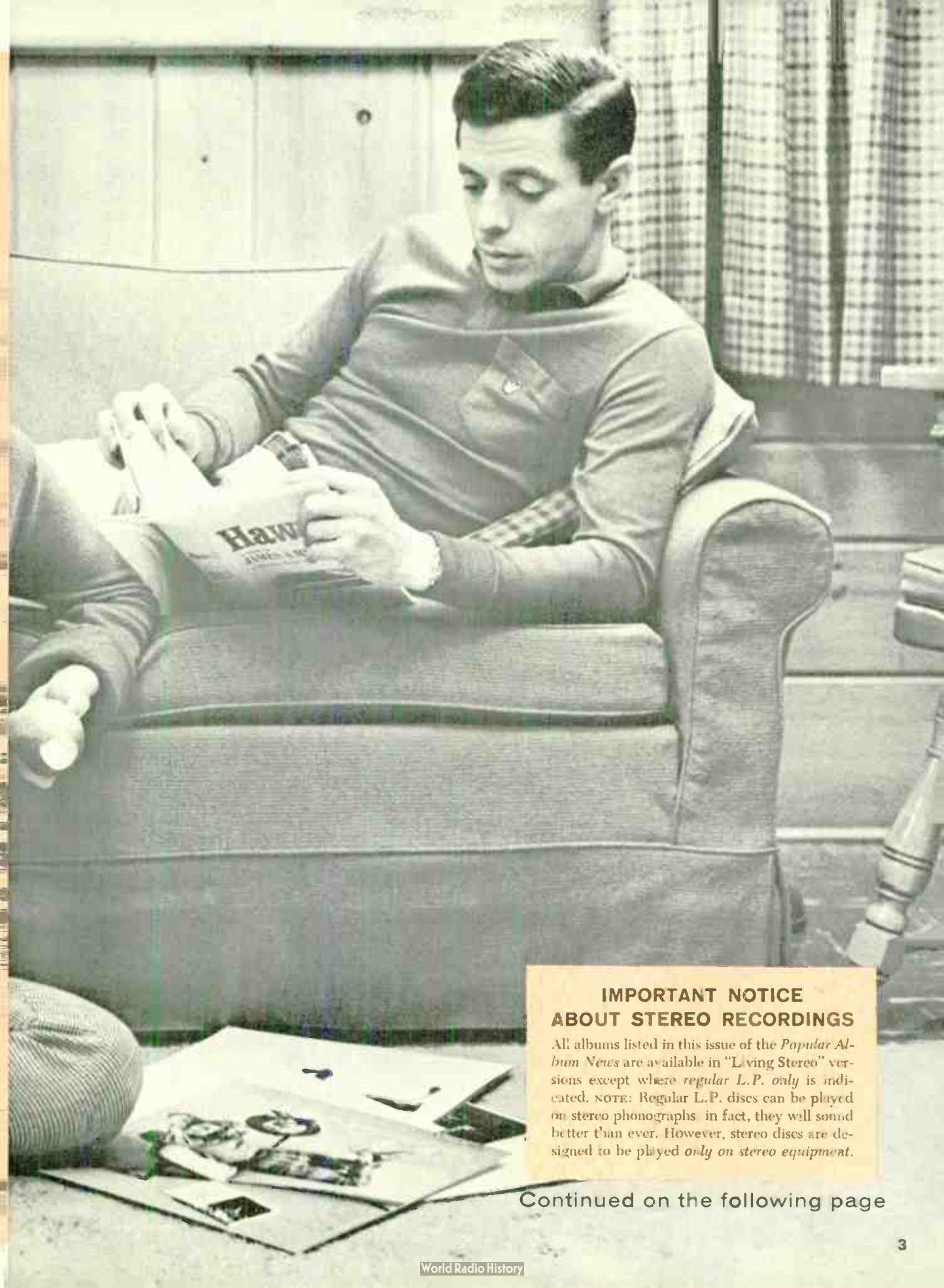
The Next Selection
**MORE MUSIC
FOR
RELAXATION**
THE MELACHRINO
STRINGS
AND ORCHESTRA



**MORE MUSIC
FOR
RELAXATION**

**THE MELACHRINO
STRINGS
AND ORCHESTRA**

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



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. discs can be played on stereo phonographs in fact, they will sound better than ever. However, stereo discs are designed to be played *only on stereo equipment*.

Continued on the following page

Here are the vivid and subtle shadings and colors of magnificent massed strings—sweeping, cascading, flooding the senses with their luminous loveliness

aND here is our nomination for the best-programmed and best-sounding instrumental “mood music” album issued to date in this hi fi/stereo era.

WHY MORE MUSIC FOR RELAXATION? Because the Melachrino album titled **MUSIC FOR RELAXATION** (regular L.P. — LPM 1001 ; stereo—LSP 1001) has been consistently one of the most popular albums offered in the Club. You’ve asked for more of the same, and here it is, although it’s not quite the same . . . it’s better!

This time Melachrino has assembled one of the all-time great collections of familiar melodies. Throughout each side the pace is leisurely, sometimes lilting, but certainly never monotonous. There are no disturbing dissonances, no agitated or agitating tempos, yet there is no lack of interest in the beautiful combinations of instruments, the sizzling intensity of the strings, the expressiveness of the British maestro’s directing.

PLAY IT LOUD . . . and fill the room with glorious sound, or

PLAY IT SOFT . . . and feel the tensions dissolve in the air around you, all while you add a gracious, elegant back-

ground of sound to your regular pursuits of the Good Life—dining, conversation, reading, romancing, *relaxing*.

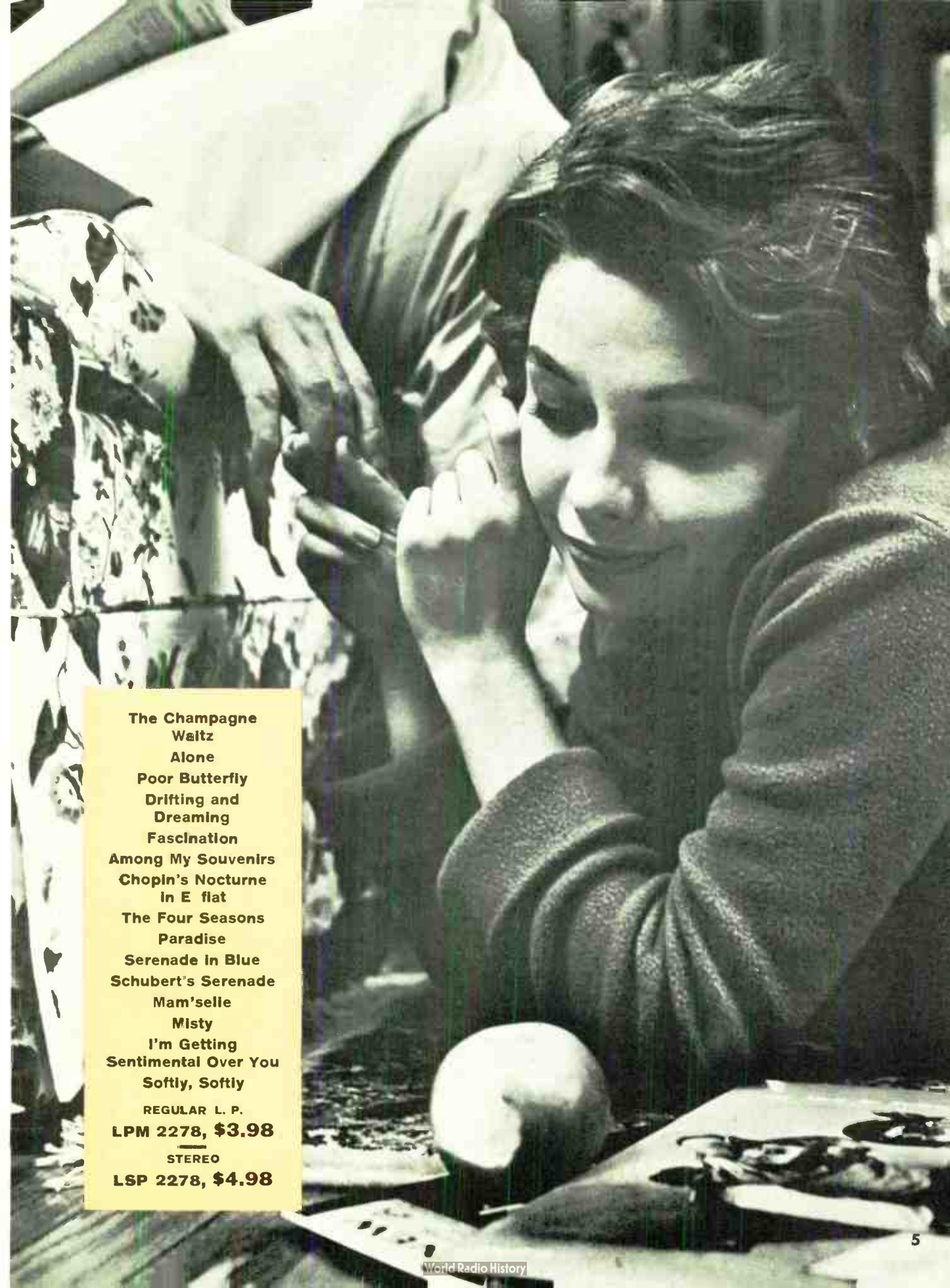
Look over the list of song titles. Of the fifteen melodies, just two may be less than completely familiar. One is a Jule Styne jewel, *The Four Seasons*, which is one of this prolific hit writer’s own favorites; the other is the self-descriptive *Softly, Softly*, which shares a dreamy track with the beloved, bewitching Tommy Dorsey theme, *I’m Getting Sentimental Over You*.

A FEW MORE SURPRISES. For example, Melachrino includes the verse to *Fascination*, which is just as lovely as the chorus to this standard European melody and which in recent years has become everybody’s favorite waltz. And some of you may be surprised to learn that the title of that luscious piece you’re always hearing and remembering happens to be *The Champagne Waltz*.

Outside of these, the only likely surprise remaining is the fact that so much gorgeous, timeless music could be grouped on a single L.P. Here is an album that will add pleasure to your leisure for many, many months to come.



More Music for Relaxation



**The Champagne
Waltz
Alone
Poor Butterfly
Drifting and
Dreaming
Fascination
Among My Souvenirs
Chopin's Nocturne
in E flat
The Four Seasons
Paradise
Serenade in Blue
Schubert's Serenade
Mam'selle
Misty
I'm Getting
Sentimental Over You
Softly, Softly**

REGULAR L. P.

LPM 2278, \$3.98

STEREO

LSP 2278, \$4.98

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

THE BLEND AND THE BEAT

'S Wonderful
On a Little Street
in Singapore
Autumn Leaves
Harbor Lights
September Song
Hallelujah
Begin the Beguine
Is You Is or Is You
Ain't My Baby?
Too Marvelous
for Words
Mood Indigo
So in Love
Night Train

REGULAR L. P.
LPM 2182, \$3.98

STEREO
LSP 2182, \$4.98



Orchestra and chorus under the direction of Sid Ramin

THE AMES BROTHERS

THE BLEND AND THE BEAT—these are two of the vital elements which, for more than ten years, have distinguished the Ames Brothers and insured their position as America's No. 1 vocal group.

There are many good reasons why the Ames Brothers were, are and always will be unique. Their musical models would seem to be some of the great dance bands rather than any earlier vocal groups. They phrase like a fine, full modern sax section. Then, they don't lie back and let the rhythm section carry them . . . they ride in on top of the beat and generate—just as the good bands do—that supple, dynamic thing called “swing.” Any Ames arrangement is easy to dance to. The

Beat is there even on the slow, mellow ballads.

In addition to The Blend and The Beat, there are several other Ames attributes which defy imitation. One is the boys' individual and collective diction, which is near perfect, and the other is their sincere feeling for the words they sing. This explains why their ballads are so warmly romantic and their rhythm numbers such rollicking fun!

Oh yes, and there is one more thing—*taste*. Taste is manifested in the invariably excellent tunes the boys sing, and it seems safe to predict that many of you will be particularly partial to the collection in this album.

These twelve tunes, familiar as they may be to most of us, are subjected to some rather unortho-

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“Regardless of trends, the Ames Brothers remain on top of the vocal heap by being straightforward and musically honest. Here, under the strong influence of Sid Ramin's rhythmically varied arrangements, the brothers serve up another of their fine programs where good taste reigns supreme.” —THE CASH BOX



MORE MIRTHFUL MUSICAL MAYHEM

BY THE MOUNTAIN MADMEN

HOMER and JETHRO

Nashville, Tennessee. It is a dark, dismal night. Suddenly the stillness is pierced with sounds not unlike those of weird music composed by mad ghouls, played and sung by tormented souls. Peals of laughter follow moans and groans. Timid neighbors consider calling the police. All at once there is a deadly silence. Finally a cracked, hollow voice says, "That's it—wrap it up." The crime has been committed . . . another Homer and Jethro album has been made.

It's called **SONGS MY MOTHER NEVER SANG**. And no wonder. Mother never sang them because father probably wouldn't let her. Besides, nobody's mother ever sang like the hilarious hillbillies heard here because nobody's mother ever combined their insane imagination with their fiendishly funny grasp of the ridiculous. At least we hope not.

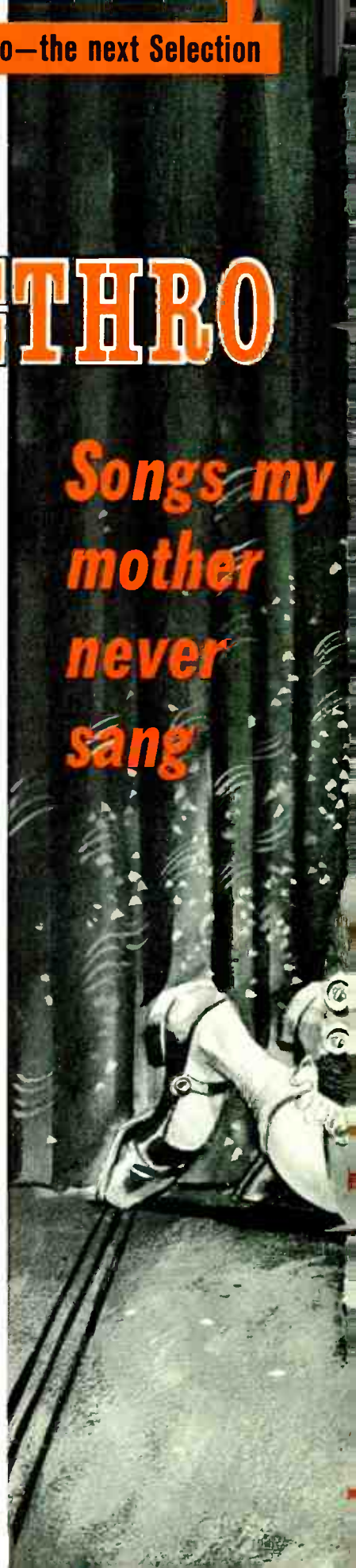
Included in the album, which features the delightfully dopey duo with a vocal group, are a batch of their patently madcap parodies—*Among My Souvenirs*, *Sweet Violets*, *In the Shade of the Old Apple Tree* and *Please Help Me, I'm Falling*. *I Love Your Pizza* defends the fine line between a heart on fire and a heartburn. A talking dog makes no bones about *How Come There's No Dog Day?* For the possible origin of the term "Jersey bounce," try *She Was Bitten on the Udder by an Adder*. There are four unbelievable others.

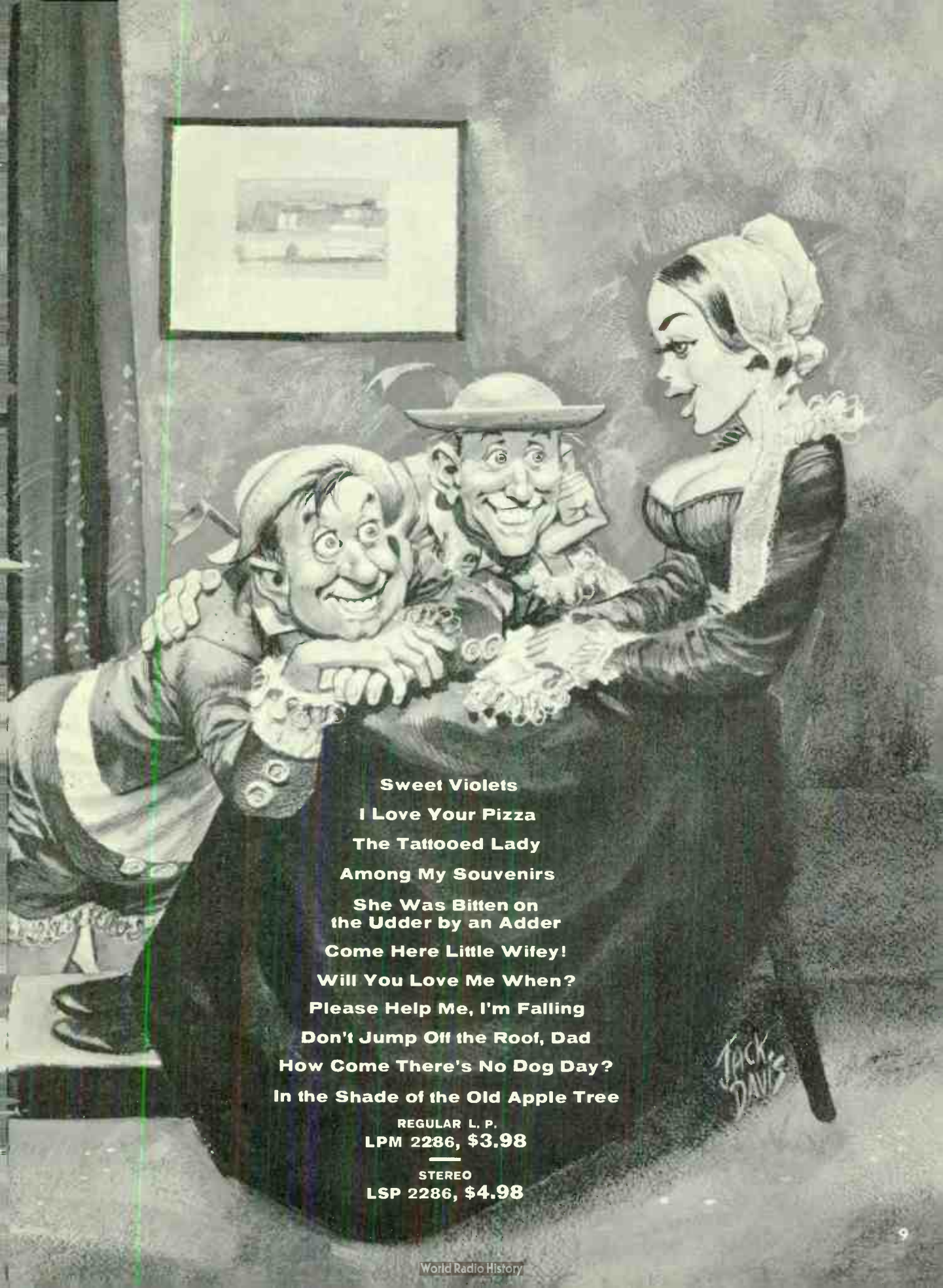
And there's more. Chet Atkins, RCA Victor's Nashville recording director ("He plays guitar for a hobby") left the tape machines running throughout the session. As a result, the album includes some of the wild and woolly between-takes goings-on for which Homer and Jethro recording dates are so justly famous.

You'll hear false starts, comically candid remarks about the songs to be recorded, wacky jokes and even a unique monologue by Jethro about the "kidney" on the microphone. Since only the boys in the control room were aware that the tape was running, what transpired was entirely ad lib and sometimes wildly uninhibited.

In the background from time to time, Chet Atkins can be heard gasping with laughter and pleading, "Let's cut one." He obviously had as much fun recording this album as you'll have listening to it.

**Songs my
mother
never
sang**





Sweet Violets
I Love Your Pizza
The Tattooed Lady
Among My Souvenirs
She Was Bitten on
the Udder by an Adder
Come Here Little Wifey!
Will You Love Me When?
Please Help Me, I'm Falling
Don't Jump Off the Roof, Dad
How Come There's No Dog Day?
In the Shade of the Old Apple Tree

REGULAR L. P.
LPM 2286, \$3.98

STEREO
LSP 2286, \$4.98

THIS TWO-RECORD ALBUM of “live” off-the-air recordings asserts Artie Shaw’s most convincing claim to the title of “Swing King”!

Here are twenty-four spontaneous, uninhibited, sometimes extended performances by the 1938-39 Shaw band. Spurred on by live audiences of swing fans and dancers, this inspired leader and his crew hit heights of excitement never equaled in its studio-made recordings.

HERE is the Artie Shaw band, just as it sounded on its coast-to-coast radio broadcasts from New York for NBC during the peak years of the Swing Era it helped to shape. The twenty-four performances included in this long-unavailable two-record set were chosen by Shaw himself from hundreds of available “takes.”

SETTINGS. Sides one and two are broadcasts from the Blue Room of the Hotel Lincoln in the fall of 1938, a few weeks after the band had first hit the jackpot with its recording of *Begin the Beguine*. Sides three and four are broadcasts

(Continued on page 12)

**TWO TWELVE-INCH
LONG-PLAYING RECORDS**

LPT 6000, \$7.98

REGULAR L. P. ONLY
Counts as two purchases





LEATHER FRAME—MARK CROSS

SIDE ONE

- Nightmare
- Together
- My Reverie
- Vocal: Helen Forrest
- Sobbin' Blues
- Jeepers Creepers
- Vocal: Tony Pastor
- In the Mood
- Non-Stop Flight

SIDE TWO

- Begin the Beguine
- The Old Stamping Ground
- Vocal: Tony Pastor
- The Chant
- Stardust
- The Carloca

SIDE THREE

- At Sundown
- I'm Sorry for Myself
- Vocal: Tony Pastor
- Maria, My Own
- Diga Diga Doo
- Moonray
- Vocal: Helen Forrest
- Everything Is Jumpin'

SIDE FOUR

- St. Louis Blues
- I've Got My Eye on You
- Vocal: Helen Forrest
- My Blue Heaven
- El Rancho Grande
- Vocal: Tony Pastor
- Sweet Sue
- Man from Mars

**IN THE BLUE ROOM...
IN THE CAFÉ ROUGE**

SHAW and His Orchestra



Vocals were ably sung by Helen Forrest, still considered by Artie Shaw to be the finest of band singers

from the Café Rouge of the Hotel Pennsylvania in the fall of 1939, by which time the Shaw band had become a national institution.

SWINGERS, SINGERS. The band was studded with first-rate soloists. Primarily, of course, there was Shaw's own decorative clarinet playing. A pair of talented youngsters, tenor saxist Georgie Auld (age 19) and drummer Buddy Rich (age 21), had checked in from Bunny Berigan's crew. Bernie Privin and Johnny Best split the trumpet solos; George Arus and Les Jenkins followed suit on trombones. Vocals were ably sung by Helen Forrest, still considered by Shaw to be the finest of band singers, and impish, gravel-throated Tony Pastor.

SURPRISES. Few people realize that the Shaw band was playing *In the Mood* quite some time before the Glenn Miller band immortalized it. The original version of the tune, as it is played here,



runs well over six minutes in length and contains many delightful sections naturally unheard in the edited Miller version. Included too is a "lost" arrangement of *Stardust* ("I just don't remember it," Artie admitted when he was picking the selections for this album), radically different from but

(Continued on page 19)

Classical Corner

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

Memorable tunes,
strong rhythms,
lavish colors!



TCHAIKOVSKY'S FOURTH SYMPHONY

BOSTON SYMPHONY ORCHESTRA *conducted by* **PIERRE MONTEUX**

OF ALL the symphonic composers none surpasses Tchaikovsky in universal emotional appeal. The spell cast by his brooding and impassioned melody is instantaneous.

In the Fourth Symphony Tchaikovsky takes the listener into his confidence. This is no cold, detached academic work—it is the direct, no-holds-barred expression of a turbulent, troubled, all-too-human person. It is richly romantic, it is dramatic, it is full of suspense, and, until Fate asserts itself in the high-speed, high-decible finale, it offers a generous amount of rustic merriment.

Pierre Monteux, the venerated 86-year-old conductor, now has completed new recordings of Tchaikovsky's three major symphonies (Nos. 4, 5 and 6) with the Boston Symphony Orchestra. According to *High Fidelity*, "Monteux has a magical way with a Tchaikovsky symphony. His reading of the Fourth is notable for its freshness of spirit, its easy flexibility and its expressiveness."

To this *The New York Times* adds, "The brilliant sound of the Boston Symphony and Mr. Monteux's dexterity as a conductor result in a superior performance."

A RED SEAL RECORDING • REGULAR L. P.—LM 2369, \$4.98 • STEREO—LSC 2369, \$5.98

That's the music biz for you!

This month's collection of little-known facts about America's most fascinating industry has been compiled by Mike Gross, veteran reporter and critic for the "show-biz bible," **VARIETY**

PRODUCT PLUGS. The first commercial product to get a free plug in a song was Coca-Cola. It came up in the 1913 musical comedy *The Honeymoon Express*, which starred Al Jolson and Fanny Brice. The song was *Coca-Cola Belle* and was written by



Jean Schwartz (music) and William Jerome (lyrics). The soft-drink firm did not like the song, however, and asked that the title be changed. Many years later, it was perfectly satisfied, of course, with a calypso song entitled *Rum and Coca-Cola*.

SECOND TIME AROUND. Many of the song-standards of today almost missed the boat. Usually dismissed at the first hearing, the songs later came up for another hearing to make a lasting impression on the music-biz scene. Among the hits that almost missed are . . . Irving Berlin's *God Bless*

America. It was written for World War I but made no impression at all at the time. It was stuck in a trunk for about twenty years until Kate Smith resurrected it in 1938. It became one of the most popular songs of World War II and has often been referred to as America's second national anthem. . . . *Poor Butterfly*, a song written by John Golden and Roy Hubbell for the opening of a



Hippodrome show, was sung by a Chinese prima donna and nobody paid any attention to it. Sophie Bernard replaced her, a dance record came out and the song flew into the hit lists. . . . Composer Frank Loesser played *Baby, It's Cold Outside* at private parties but no music publishers present paid any attention to it. Mr. Loesser later placed it in the Metro movie *Neptune's Daughter* and the second hearing brought it to the top. Another such song is *Mack the Knife*. Kurt Weill and Bert Brecht wrote it for *Threepenny Opera* in 1933. A revival of the show in 1955 at New York's off-Broadway Theatre de Lys, with an English translation from the original German by Marc Blitzstein, sparked new interest in the tune. In 1959 finger-snapping Bobby Darin made a pop record of it and it became one of the hottest songs of the decade.



SPIRIT OF '76. Although the subject matter for American songs has changed surprisingly little since the Revolutionary War days, there is one noticeable difference between then and now. In the Revolutionary days songwriting was a wide-open field for amateurs. There was hardly any opportunity for professionalism in songwriting because nobody made much money from song publishing, except perhaps some English firms. The songs that did get published were usually

printed in newspapers and magazines and, sometimes, in book collections.



WAR SONG. Nobody in the music biz can understand why the Gus Kahn-Walter Donaldson ballad *My Buddy* is consistently referred to as one of the lasting song hits from World War I. Some think that people confuse it with *Dear Old Pal of Mine* which had a distinctive war theme. *My Buddy* wasn't published until 1922 and the "buddy" it sings of is a sweetheart, not a soldier.



DEPARTMENT OF AWARDS. The musical comedy emerged from the "girlie show" class to achieve literary recognition in 1932 when George and Ira Gershwin's *Of Thee I Sing* became the first musical to win the Pulitzer Prize. Although musical comedies have developed mightily since then only two other musicals were to be singled out for that coveted Pulitzer distinction. Rodgers & Hammerstein's *South Pacific* received the award in 1948



and in 1959 *Fiorello!*, written by Jerry Bock (music) and Sheldon Harnick (lyrics), brought new glory to the American musical stage.



DOUBLING IN BRASS. Although many composers and lyricists have often been said to have their heads in the clouds, their feet are planted firmly on the ground when it comes to the business of their copyrights. Nowadays, songwriters are not selling their songs outright, as Sholem Secunda did with *Bei Mir Bist Du Schoen* for a meager \$30, but are, instead, setting up their own publishing houses to retain their material. Among the songwriter-publishers are Frank Loesser with

Frank Music; Richard Rodgers with Williamson Music, which he owned with the late Oscar Hammerstein 2nd; Cole Porter with Buxton Hill Music; and Irving Berlin with Irving Berlin Music.



STOP THAT DANCE. There always seems to be someone or a group of someones who want to censor a dance vogue. The cha cha and the charanga have managed to get by today but its sister dance, the tango, had a lot of trouble in 1914. Front-



page stories in newspapers played up the controversy of the Latin dance. Some suggestions were made that if grown men and women wanted to dance together in a vigorous manner, they should dance the tarantelle. Yale University decreed that the tango would be taboo at its junior prom, and Harvard retaliated by saying that it would be permitted. John D. Rockefeller, an original in many ways, defied the bluenoses by hiring a teacher to give him private tango lessons. And on the record are cases of several broken legs developed by irate citizens whose rebellion against censorship led them to overemphasize the dips and sways on the dance floor.



LYRICS ANONYMOUS. Discounting Gilbert & Sullivan, the pairing of composer and lyricist was practically unheard of until the advent of Rodgers & Hart, Rodgers & Hammerstein and Lerner & Loewe. For some reason the song became the personal property of its composer. Hence, Gus Edwards' *School Days*, Ernest Ball's *When Irish Eyes Are Smiling*, Jerome Kern's *Smoke Gets in Your Eyes* and Victor Herbert's *Ah, Sweet Mystery of Life*. The unheralded lyricists are, respectively, Will D. Cobb, George Graff, Jr., Otto Harbach and Rida Johnson Young.

More mellow instrumental albums by

MELACHRINO

HIS STRINGS AND ORCHESTRA

MUSIC OF SIGMUND ROMBERG • Deep in My Heart, Dear • Lover, Come Back to Me • The Riff Song • One Alone • Wanting You • The Desert Song • Serenade • When I Grow Too Old to Dream • Softly, As in a Morning Sunrise • One Kiss • Will You Remember? • Stouthearted Men • LPM 2106, \$3.98 (Stereo: LSP 2106, \$4.98) • Also Available as a Dividend

MUSIC FOR RELAXATION Berceuse de Jocelyn • Autumn Leaves • While We're Young • Stardust • Portrait of a Lady • Valse Bluettes • By the Sleepy Lagoon • Vision d'amour • La Golondrina • Moonlight Serenade • La Serenata • Estrellita • LPM 1001, \$3.98 (Stereo: LSP 1001, \$4.98)

MUSIC FOR READING • Clair de lune • Greensleeves • Festival • Dream of Olwen • Song of My Love • Mattinata • Waltz in C sharp minor • Amoureuse • Serenade • Flirtation Waltz • Cavatina • Love's Roundelay • LPM 1002, \$3.98 (Stereo: LSP 1002, \$4.98) • Also Available as a Dividend

THE MUSIC OF VICTOR HERBERT • Ah! Sweet Mystery of Life • March of the Toys • Gypsy Love Song • I'm Falling in Love with Someone • In Old New York • Italian Street Song • Sweethearts • Kiss Me Again • Indian Summer • Thine Alone • A Kiss in the Dark • Romany Life • LPM 2129, \$3.98 (Stereo: LSP 2129, \$4.98)

MUSIC FOR DINING • Diane • Too Young • September Song • Clopin Clopant • Warsaw Concerto • Domino • Tenderly • Charmaine • Faithfully Yours • Chansonette • Dark Secret • Legend of the Glass Mountain • LPM 1000, \$3.98 (Stereo: LSP 1000, \$4.98)

RENDEZVOUS IN ROME Rome the City • Volare • Scene from "Castel Sant Angelo" (from *Tosca*) • Tesoro Mio • Three Coins in the Fountain • View of the Vatican • Colosseum • Autostrada • Ragazza Romanza • Vista Roma • Italian Fantasy • Arrivederci, Roma • LPM 1955, \$3.98 (Stereo: LSP 1955, \$4.98)

STRAUSS WALTZES • Morgenblätter • Roses from the South • Treasure Waltz • Wine, Women and Song • The Blue Danube • Tales from the Vienna Woods • Artist's Life • Emperor Waltz • Voices of Spring • Die Fledermaus • Lagunen Walzer • Wiener Blut • LPM 1757, \$3.98 (Stereo: LSP 1757, \$4.98)

UNDER WESTERN SKIES Home on the Range • Wagon Wheels • Riders in the Sky • The Last Round-Up • Colorado River • Cool Water • Red River Valley • Empty Saddles • San Francisco • Tumbling Tumbleweeds • The One-Armed Bandit • Northwest Trail • LPM 1676, \$3.98 (Stereo: LSP 1676, \$4.98)



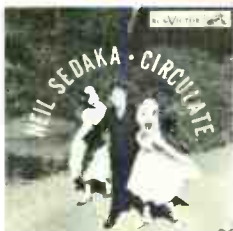
PREVIOUS CLUB SELECTIONS, ALTERNATES AND EXTRAS AVAILABLE

Dividend credit given • See page 20

POP VOCAL STARS



THIS IS THE NORMAN LUBOFF CHOIR! Previous Selection—their gloriously sung and recorded RCA Victor debut album. Varied program: *All the Things You Are, Get Happy, Beer Barrel Polka, Baia, It's Magic, Serenade, Midnight Sun, High Noon*—12 in all. . . LPM 2342, **\$3.98** (Stereo: LSP 2342, **\$4.98**)



NEIL SEDAKA: CIRCULATE. Vibrant youthful favorite sings the smash hit title tune plus *All the Way, Bess, You Is My Woman Now, Angel Eyes, Smile, We Kiss in a Shadow, Everything Happens to Me, Nothing Ever Changes My Love for You*. . . . LPM 2317, **\$3.98** (Stereo: LSP 2317, **\$4.98**)



PERRY COMO: FOR THE YOUNG AT HEART. Previous Selection. Tasteful! Young *At Heart; Too Young; Hella Young Lovers; While We're Young; When You and I Were Young, Maggie; Young Love; You Make Me Feel So Young; Like Young;* more. . . LPM 2343, **\$3.98** (Stereo: LSP 2343, **\$4.98**)



DELLA DELLA CHA CHA CHA. Crackling, urgent rhythm backs sassy Reese delivery of saucy standard lyrics: *Diamonds Are a Girl's Best Friend, My Heart Belongs to Daddy, Let's Do It, Come On-a My House, Why Don't You Do Right?, Daddy and others*. . . LPM 2280, **\$3.98** (Stereo: LSP 2280, **\$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**)

FOLK MUSIC

THE LIMELITERS: TONIGHT, IN PERSON. Overnight sensation! Zestful folk songs and comedy. *There's a Meetin' Here Tonight, Rumania, Rumania; Have Some Madeira, M' Dear; The Monks of St. Bernard; Hey Li Lee Li Lee, Heedin' for the Hills;* etc. . . LPM 2272, **\$3.98** (Stereo: LSP 2272, **\$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*. 12 records). LOC 6006, **\$9.98** (Stereo: LSO 6006, **\$11.98**)
Counts as 2 purchases

MIRIAM MAKEBA with the Belafonte Folk Singers. Electrifying African star! "This album puts the spotlight on her amazing repertoire—simple melodic songs of charming lilt that almost hypnotize the listener"—*Cash Box*. *The Click Song, 13 more*. . . LPM 1992, **\$3.98** (Stereo: LSP 1992, **\$4.98**)

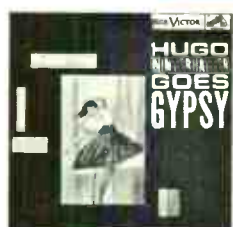
BELAFONTE FOLK SINGERS: CHEERS! Music to wet your whistle by! The widely acclaimed chorus sings rousing, robust drinking songs of America, Scotland, England, Ireland, Germany, Italy, Africa, Sweden, etc., all with special English lyrics. . . LPM 1992, **\$3.98** (Stereo: LSP 1992, **\$4.98**)

THE WILDERNESS ROAD AND JIMMIE DRIFTWOOD. Singer-writer brings his distinctive, authentic touch to American folk ditties and saga songs for the whole family—*Tennessee Stud, Razorback Steak, Four Little Girls in Boston, Arkansas Traveler,* more. . . LPM 1994, **\$3.98** (Stereo: LSP 1994, **\$4.98**)

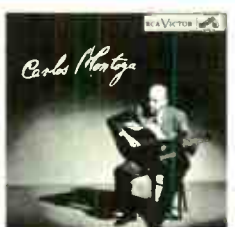
INSTRUMENTAL MOODS



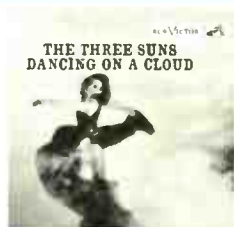
MAUNA LOA ISLANDERS: HAWAIIAN PUNCH. Soothing, sensuous songs, sounds and moods of the Islands in sunlit hi fi/stereo sound. *Blue Hawaii, Drifting and Dreaming, A Song of Old Hawaii, Enchanted Island, Bali Ha'i, Hawaiian War Chant*. . . LPM 2295, **\$3.98** (Stereo: LSP 2295, **\$4.98**)



HUGO WINTERHALTER GOES GYPSY. Previous Selection. Sensual sound spectacular of flashing melodies, colors, rhythms. *When a Gypsy Makes His Violin Cry, Hungarian Dance No. 5, Golden Earrings, Gypsy Love Song, Csardas, Hora Staccato,* more. . . LPM 2167, **\$3.98** (Stereo: LSP 2167, **\$4.98**)



CARLOS MONTOYA: GUITAR. A new, dazzling guitar recital by the Spanish flamenco king. Folk songs from various Spanish regions; mood, color from somber soulfulness to vivid excitement. *Nana del Gitano, Jota Aragonesa, El Vito,* etc. . . LPM 2251, **\$3.98** (Stereo: LSP 2251, **\$4.98**)



THE THREE SUNS: DANCING ON A CLOUD. Previous Selection. Songs, songs, songs! 41 great standards played in a zesty variety of fox trot, waltz, Latin and lindy tempos by the nation's top instrumental trio plus sparkling twin pianos. . . LPM 2307, **\$3.98** (Stereo: LSP 2307, **\$4.98**)



FLOYD CRAMER: LAST DATE. Smoky, moody piano hit is included in set of similarly styled items by the Nashville ace of the 80s. *Heart and Soul, I Need You Now, Tennessee Waltz, Moments to Remember, Too Young, Mood Indigo and others*. . . LPM 2350, **\$3.98** (Stereo: LSP 2350, **\$4.98**)

HI FI/STEREO SPECIALTIES—SOUND!



SON OF DRUM SUITE. Super-swinging sequel to the famous *Drum Suite* is an original Al Cohn composition for 5 top drummers (Don Lamond, etc.), all-star jazz orchestra (with Zoot Sims, Bob Brookmeyer, etc.). A masterpiece in sound!... LPM 2312, **\$3.98** (Stereo: LSP 2312, **\$4.98**)



CHET ATKINS' WORKSHOP. The guitar wizard shoots for hi fi/stereo effects in multitrack recital with rhythm. Theme from *A Summer Place*; *Tammy*; *Lullaby of Birdland*; *Whispering*; *Que Será, Será*; *Marie*; *Sleep*; *In a Little Spanish Town*... LPM 2232, **\$3.98** (Stereo: LSP 2232, **\$4.98**)



MARTY GOLD AND HIS ORCHESTRA: SKIN TIGHT. Percussion spectacular! 9 drummers, dozens of percussive curiosities (Israeli clay drums, Chinese bell trees, African log drums, etc.), 3 different sonics-slanted bands. *Perdida*, *Lover*, etc. LPM 2230, **\$3.98** (Stereo: LSP 2230, **\$4.98**)

COMEDY • NOVELTY



BROTHER DAVE GARDNER. Two hilarious on-the-spot nightclub performances by the best-selling Southern-fried comic: **REJOICE. DEAR HEARTS!** LPM 2083, **\$3.98** (Regular L.P. only) **KICK THY OWN SELF** LPM 2239, **\$3.98** (Stereo: LSP 2239, **\$4.98**)

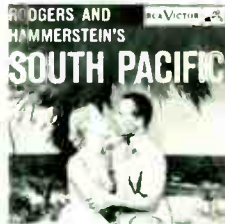


SPIKE JONES AND HIS CITY SLICKERS: THANK YOU, MUSIC LOVERS! All the musical madman's original hits reissued on one disc: *Cocktails for Two*, *My Old Flame*, *Der Fuehrer's Face*, *William Tell Overture*, *The Glow Warm*, *Laura*, *Chloe*, others... LPM 2224, **\$3.98** (Regular L.P. only)

HOLLYWOOD • TV



EXODUS. The original soundtrack music from the Otto Preminger film hit, composed and conducted by Ernest Gold. Lush, dramatic score includes the gorgeous title theme, the Ari and Karen themes, *Prison Break*, *Summer in Cyprus*... LOC 1058, **\$4.98** (Stereo: LSO 1058, **\$5.98**)



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MUSIC FROM MR. LUCKY. Composed, conducted by Henry (Peter Gunn) Mancini, this is the latest modern-jazz soundtrack album to storm the best-seller charts. Includes the *Mr. Lucky Theme* plus 11 more hot to cool Mancini originals... LPM 2198, **\$3.98** (Stereo: LSP 2198, **\$4.98**)

DANCE DISCS



FRANKIE CARLE: THE GOLDEN TOUCH. Piano and orchestra. Previous Club Selection is new-sound remake of breezy Carle hits: *Sunrise Serenade*, *Falling Leaves*, *Rumors Are Flying*, *Penthouse Serenade*, *Deep Purple*, *Diane*, *Missouri Waltz*... LPM 2139, **\$3.98** (Stereo: LSP 2139, **\$4.98**)



PEREZ PRADO'S ORCHESTRA: "PREZ." Prado provocatively mixes modern big-band jazz with rhythms of the cha cha and mambo. Repertoire offers ear-tickling, hip-swiveling switches on *Marto*, *Lullaby of Birdland*, *Come Back to Sorrento*, etc... LPM 1556, **\$3.98** (Stereo: LSP 1556, **\$4.98**)

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THE LEGENDARY JIMMIE RODGERS: NEVER NO MORE BLUES. By request—the first Jimmie Rodgers Memorial Album—12 great 1928-1933 performances by the "Father of the Country Music Field." *Daddy and Home*, *Blue Yodel Nos. 4 & 6*, *Waiting for a Train*, *You and My Old Guitar*, *Jimmie's Mean Mama Blues*... LPM 1232, **\$3.98**

BENNY GOODMAN: THE KINGDOM OF SWING. Rare sides recently reissued, including three with vocals by **ELLA FITZGERALD** (1936), one by **JIMMY RUSHING**; also big-band, trio, quartet gems. *Goodnight My Love*, *He Ain't Got Rhythm*, *Nobody's Sweetheart*, *Vibraphone Blues*, *Japanese Sandman*, more... LPM 2247, **\$3.98**

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TOMMY DORSEY: THAT SENTIMENTAL GENTLEMAN. 28 glittering 1940-44 air checks by the memorable TD crew featuring Sinatra, Stafford, Pied Pipers, Berigan, Rich, Elman, etc. *Marie*, *Song of India*, *Swanee River*, *Hawaiian War Chant*, *Quiet Please*, *Heat Wave*, *Perfidia*, many more. (2 records)... LPM 6003, **\$7.98** (Counts as 2 purchases)

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LOVE SONGS BY RUSS COLUMBO. 12 sensitive ballads recorded in 1931 and 1932 by the legendary baritone crooner. *Sweet and Lovely*; *Just Friends*; *Auf Wiedersehen, My Dear*; *Paradise*; *You're My Everything*; *All of Me*; *Time on My Hands*; *Where the Blue of the Night*; *Save the Last Dance for Me*; others... LPM 2072, **\$3.98**

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FLOYD CRAMER: HELLO BLUES. Young Nashville pianist who scored with *Last Date* plays *The Swingin' Shepherd Blues, Yesterdays*, etc. LPM 2151, **\$3.98 (Stereo: LSP 2151, \$4.98)**

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DELLA REESE. Provocative stylist, 12 tender-to-lusty standards. *Someday, I'll Get By, The Lady Is a Tramp, Thou Swell*. LPM 2157, **\$3.98 (Stereo: LSP 2157, \$4.98)**

THE AMES BROTHERS

(Continued from page 7)

dox treatment, specifically in the offbeat arrangements conceived by arranger Sid Ramin. Sid, always a highly imaginative musician, has ranged far afield from the standard concept of each song, and the results are provocative and delightful.

For one thing, everything *swings*. Even the traditional languid ballads are delivered with a powerful rhythm sound. On two Cole Porter beguines, the beguine is never begun—it's swung! On several numbers, and especially on *Singapore*, the exotic is suggested by the percussion—bamboo sticks, cracking shells, temple bells, bongos, what have you. When you hear *Night Train*, recorded with words for the first time, you'll hear some suggestions of your favorite TV private eye in the deep brass sounds and the muscular beat.

And all this has been conceived with your modern hi fi or stereo phonograph in mind.

Here, in generous quantities, are *The Blend, The Beat, The Romance, The Humor, The Taste, The Originality* and all the other delightful things that distinguish the Ames Brothers.

ARTIE SHAW

(Continued from page 12)

as thoroughly enjoyable as the very famous arrangement of the same song Shaw recorded in 1940 which featured his clarinet, Billy Butterfield's trumpet, Jack Jenney's trombone and a large string section.

Then there's the fun of comparing these romps through *Begin the Beguine, Non-Stop Flight* and *Carioca*, inspired as they were by the enthusiastic presence of excited young listeners and dancers, to those performances of the same songs Shaw etched in a recording studio. A special plus designed to supplement your listening enjoyment are the extensive program notes packaged with this album which detail behind-the-scenes information about each selection while relating the whole fascinating Artie Shaw story.

SUM-UP. Arguments still persist about which was the most exciting band produced by the Swing Era. Without question, these twenty-four remarkable air checks provide the strongest case that has yet appeared on records for Artie Shaw.

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DIVIDEND ALBUM SECTION

TWO NEW DIVIDEND ALBUMS

THE WORLD OF SUZIE WONG

AN ORIGINAL SOUNDTRACK RECORDING

For the film version of the hit play and best-selling novel, George Dunning (whose previous film credits include Academy Award nominations for scoring *Picnic*, *From Here to Eternity*, *The Eddie Duchin Story* and *Jolson Sings Again*) has fashioned a musical background that is as powerful, poignant and poetic as the oriental-occidental love story itself.

Like *Suzie's* world, it is a colorful mixture of the exotic East and exuberant West. Among the fourteen varied tracks in this album are samples of jazz, pop standards and oriental-flavored themes that not only underline the stirring dramatic action but present an unforgettable mood portrait of gaudy, garish Hong Kong.

As do all outstanding soundtrack scores when heard apart from the screen dramas they were written for, this "musical world" of *Suzie Wong* stands on its own as a rewarding listening experience.



Main Title • At the Namkok • Gwenny Lee • Suzie Wong Blues • Out of Nowhere • I'm in the Mood for Love • Suzie Wong Mambo • Spailed Kiss • Hit the Road to Dreamland • Aberdeen Caper • Love Declared • Suzie's Baby • Robert's Compassion • Temple Yard • Groove for Suzie No. 2 • Hong Kong Disaster • End Title

Regular L.P.—LOC 1059, \$4.98

Stereo—LSO 1059, \$5.98

BUGGIES, BUSTLES AND BARRELHOUSE

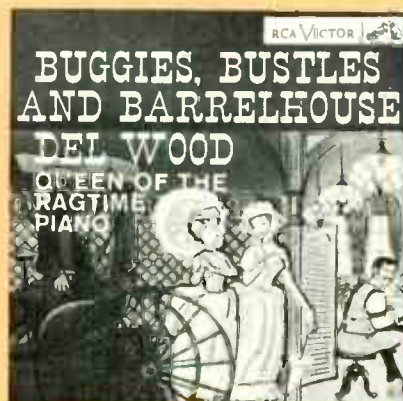
DEL WOOD

Queen of the Ragtime Piano

Warm, lots of fun and danceable too, this happy new album by the *Grand Ole Opry* honky-tonk piano star re-creates the atmosphere of "the innocent years," the early 1900s.

There are sparkling performances of a dozen varied, familiar favorites—sentimental love songs like *Peg o' My Heart*, sizzling dances like *Ballin' the Jack*, songfest staples like *In the Shade of the Old Apple Tree*, pleasing waltzes like *Meet Me Tonight in Dreamland*, flashy fingerbusters like *Nola* and tunes that quickened the marching feet of World War I like *It's a Long, Long Way to Tipperary*.

At various times throughout, Del's lowdown upright is teamed with muted trumpet, alto sax, banjo, harmonica or a rousing Dixieland band. Recorded in Nashville.



Ballin' the Jack • The World Is Waiting for the Sunrise • Meet Me Tonight in Dreamland • In the Shade of the Old Apple Tree • When I Lost You • It's a Long, Long Way to Tipperary • Peg o' My Heart • Put on Your New Gray Bonnet • Roses of Picardy • Nola • New Maple Leaf Rag • Row, Row, Row

Regular L.P.—LPM 2240, \$3.98

Stereo—LSP 2240, \$4.98

DIVIDEND ALBUM SECTION



SMOOCHIN' TIME
AMES BROTHERS
 Sid Ramin's Orch.
 THE AMES BROTHERS: SMOOCHIN' TIME. Quartet sings 12 romantic songs. *Fools Rush In, Two Sleepy People*, etc. . . . LPM 1855, \$3.98 (Stereo: LSP 1855, \$4.98)



MARCHING DOWN BROADWAY
 WITH THE COLDSTREAM GUARDS.
 Britain's best marching band. 76 Trombones, *Get Me to the Church on Time, Lida Rose* and others. . . . LPM 1944, \$3.98 (Stereo: LSP 1944, \$4.98)

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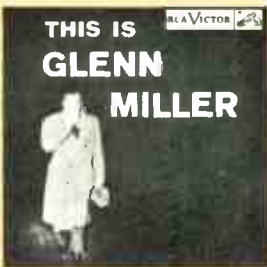


BIG HITS OF PRADO
 BY PEREZ PRADO
 MAMBO JAMBO #8 MAMBO #8
 MAMBO #5 #4 MY ROBERTA
 IN A LITTLE SPANISH TOWN #3
 #6 GUAGLIONE #2 RULETERO
 WHY WAIT #7 CABALLO NEGRO
 PARIS #3 CHERRY PINK #4 APPLE
 BLOSSOM WHITE #5 PATRICIA
 PEREZ PRADO'S BIGGEST HITS. Fiery hi fi/stereo remakes of Patricia, 11 more cha chas and mambos. . . . LPM 2104, \$3.98 (Stereo: LSP 2104, \$4.98)

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THIS IS GLENN MILLER. Original versions of *At Last, Chattanooga, Choo Choo, Anvil Chorus, Serenade in Blue, Sun Valley Jump*, 7 more. . . . LPM 1190, \$3.98 (Regular L.P. only)



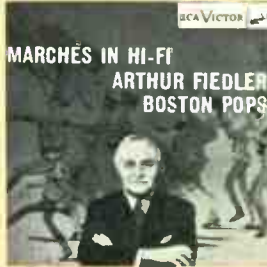
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 RICHARD RODGERS
VICTORY AT SEA
 VOLUME ONE
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MUSIC FROM MILLION DOLLAR MOVIES. BOSTON POPS, Arthur Fiedler. *Love Is a Many-Splendored Thing*, etc. . . LM 2380, \$4.98 (Stereo: LSC 2380, \$5.98)

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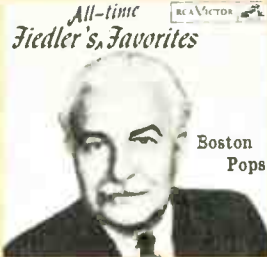
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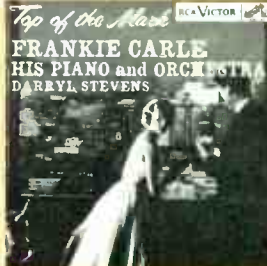


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DIVIDEND ALBUM SECTION



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MUSIC FROM MR. LUCKY. Latest TV soundtrack best-seller, composed by Henry (Peter Gunn) Mancini. . . . LPM 2198, **\$3.98** (Stereo: LSP 2198, **\$4.98**)



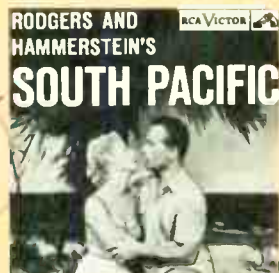
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SOUTH PACIFIC. Original film soundtrack recording. *Overture*, 15 beloved hits. LOC 1032, **\$4.98** (Stereo: LSO 1032, **\$5.98**)



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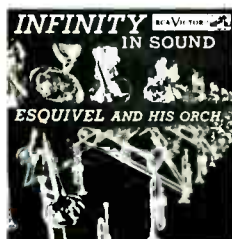
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