

POPULAR
ALBUM

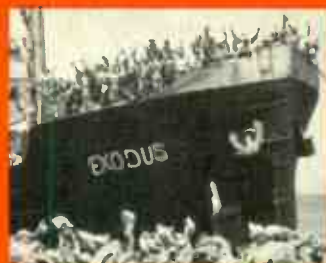
NEWS

The monthly magazine of THE RCA VICTOR POPULAR ALBUM CLUB

THE NEXT SELECTION

14 GREAT
MOTION
PICTURE
THEMES

RAY ELLIS and His Orchestra





Tara's Theme (from *Gone with the Wind*)



Theme from *Exodus*



La Dolce Vita



Parlami di me (from *La Dolce Vita*)



April Love



All the Way (from *The Joker Is Wild*)

THE NEXT SELECTION IS
**14 GREAT
MOTION PICTURE
THEMES**

THIS SELECTION WILL BE SENT 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.*



Que Será, Será (from The Man Who Knew Too Much)



The High and the Mighty



Theme from The Misfits



Spellbound



Ruby



Laura



Theme from A Summer Place



Love Is a Many-Splendored Thing

Your best buy (and listening) in Hollywood theme

TARA'S THEME to LA DOLCE VITA

HOLLYWOOD film producers have long known that few factors insure a hot box office like a hit musical theme. Over the years the cream of these themes has established a whole new body of endearing and enduring music. Some of the best of it is included in this romantic new collection.

The infectious **La Dolce Vita** theme (called by one critic “a cross between the *Third Man Theme* and *Mack the Knife*”) and **Parlami di me** (the haunting trumpet theme from the same Italian film masterpiece) have already crashed the best-seller charts via Ray Ellis’ double-barreled hit single. The same versions are included in this album.

Since its release over a year ago, the movie La Dolce Vita has become one of the most controversial pictures of our time. Damned by many, praised by many others, it proved to be a box-office bonanza in Europe. Now that it has arrived in America it will probably qualify for several Oscar nominations, especially for the two outstanding themes that highlight its musical soundtrack.

Tara’s Theme, from the 1939 epic *Gone with the Wind*, is certainly the most durable and most-heard theme to have come out of the motion picture capital. Today, with re-runs of *GWTW* jamming theaters all over the world, it is more popular than ever. Of more recent vintage, the themes from **Exodus**, **A Summer Place**, **April Love** and **The Misfits** have quickly become popular standards through wide exposure in movie houses and on hit recordings.

Three themes won Academy Awards—**Love Is a Many-Splendored Thing** (in 1955), **Que Será Será** (in 1956) and **All the Way** (1957). And, of course, there are those prime all-time favorites without which an album of film’s finest music just wouldn’t be complete—**Laura**, **Spellbound**, **The High and the Mighty** and **Ruby**.

Throughout, arranger-conductor Ellis frames various solo instruments—trumpet, guitar, piano, harmonica, oboe and alto flute—with a large, lush section of massed strings and voices. The sheer loveliness of the effects he achieves are a delight to the ear and will bring out the very best in your hi fi or stereo rig.

Don’t miss this twenty-year treasury of **14 GREAT MOTION PICTURE THEMES**. This is music that will be heard—and that you can enjoy—for years to come.

music! 14-count 'em-14 romantic movie themes-
-all luxuriantly arranged, performed and recorded!

RAY ELLIS
AND HIS ORCHESTRA

RCA VICTOR



LA DOLCE VITA

AND OTHER GREAT MOTION PICTURE THEMES

TARA'S THEME • THEME FROM "EXODUS"

LOVE IS A MANY-SPLENDORED THING

THEME FROM "A SUMMER PLACE" • PARLAMI DI ME

APRIL LOVE • THE HIGH AND THE MIGHTY

THE MISFITS • QUE SERA, SERA • RUBY

LAURA • ALL THE WAY • SPELLBOUND

REGULAR L.P.—LPM 2410, \$3.98 • STEREO—LSP 2410, \$4.98

MEET RAY ELLIS. Philadelphia-born Ray Ellis had taught himself to play all the reed instruments while he was in his curly teens, and worked with name bands shortly after turning 16. While in the Army during World War II he wrote arrangements for the band at Fort Knox, Kentucky.

After his discharge from the service, Ray worked in radio in Philadelphia, then went to New York to write arrangements for The Four Lads' recording sessions. He has since scored, conducted and produced hit discs for nearly every great name in popular music.* 14 GREAT MOTION PICTURE THEMES marks his album debut as an exclusive RCA Victor recording artist.

*These include Johnny Mathis, The Four Lads, Bobby Darin, Connie Francis, Chris Connor, Brook Benton, Tony Bennett, Sarah Vaughan and many more.



BROADWAY LOVES LUCY! Here's your front-row-center seat for one of the brightest, most tuneful Broadway hits . . . starring the world's zaniest redhead . . .

LUCILLE BALL

in **WILDCAT**

THE ORIGINAL BROADWAY CAST RECORDING

ON PAPER, *Wildcat* looked good. **TALENTED TEAM.** N. Richard Nash's story line—set in 1912 in a sunny little oil town near the Mexican border—flashed with color, romance and dramatic excitement. In the title role of Wildcat Jackson, a wild and woolly redhead determined to strike oil, was Lucille Ball—longtime Hollywood star and the hilarious heroine of TV's long-running *I Love Lucy* series. Playing Joe Dynamite, "the greatest oil-drill-team boss of them all," was Keith Andes—popular leading man of many stage and film musicals and TV's *This Man Dawson*. The sparkling score was by Cy Coleman (music) and Carolyn Leigh (lyrics), a bright young team previously responsible for such king-sized pop hits as *Witchcraft* and *Firefly*.

On stage, *Wildcat* was even better.

OPENING NIGHT—The overflow audience at New York's Alvin Theatre laughed, cried and stopped the show on several occasions with spontaneous applause. When the curtain came down, *Wildcat* received one of the longest, loudest ovations ever heard in a

Broadway theater. Lucille Ball was cheered into more curtain calls than there have been TV re-runs of *I Love Lucy*!

NEXT MORNING — The New York drama critics made it official with such phrases as "*Wildcat* proves a gusher," "A hit that makes your ears ring" and "Hoopla and boffola to satisfy the millions who love Lucy." By mid-morning there was a near riot for tickets at the Alvin box office.

NEXT DAY — RCA Victor recorded the smash-hit show in their acoustically perfect studio at Webster Hall.* Almost overnight the album became a best-seller, and tunes from it such as *Hey, Look Me Over!*, *Give a Little Whistle* and *Tall Hope* were being spun steadily by the nation's disc jockeys.

On paper, *Wildcat* looked good. On stage, it was even better. On records? In *Cosmopolitan*, music reviewer Meghan Richards wrote:

"The music is a funfest. Lucy and her fine supporting cast belt the tunes with rousing enthusiasm and, to this reviewer, the L.P. is better entertainment than the show."


*For the story of the recording session, see *The Popular-Music Scene*—page 12.



AN ORIGINAL RAVETON CAST RECORDING

LUCILLE BALL

WILDCAT



REGULAR L.P.
LOC 1060, \$4.98

STEREO
LSO 1060, \$5.98

Our Favorite Folk Songs

THE BROWNS

LIKE ranch-raised children who rode horses almost before they could walk, The Browns — Jim Edward and his sisters, Maxine and Bonnie — hummed folks songs almost before they could talk.

As youngsters they learned traditional American ballads-with-a-story at the family singing sessions that were so much a part of life in their Arkansas home. Years passed, their voices matured, their distinctive brand of harmony became famous. The songs they held dearest, however, remained the same. Twelve of them are included in **OUR FAVORITE FOLK SONGS**, their latest album.

In it a pleasing variety of three-part vocal entertainment is yours for the listening. Such all-time folk standards as *Shenandoah*, *Down in the Valley*, *Clementine* and *Poor Wayfaring Stranger* share the spotlight with such too-often-neglected gems as *Co-*

**New from
Nashville...
America's
favorite
pop-country-
folk vocal
trio sings
close-
harmony
versions
of a dozen
cherished
American
folk songs**

lumbus Stockade Blues and *Down on the Old Plantation*. Moods flow from the warmth of *My Pretty Quadroon* and *Poor Wildwood Flower* to the bracing chill of *In the Pines*, “where the sun never shines and you shiver when the cold winds blow.” *Who’s Gonna Shoe Your Pretty Little Foot?*, a charming waltz, contrasts nicely with *John B. Sails*, a salty saga of the sea, and *Ground Hog*, a rousing hoe-downer.

As always, this well-rounded collection glows with those special qualities that made and have kept The Browns so popular in the Club. Their harmonies are tasteful, their blend is smooth, their collective feeling is relaxed, their over-all sound is youthful and fresh.

One extra ingredient. For the versatile vocal trio, singing their favorite folk songs—“the songs we were raised on”—was a particular labor of love. And that’s just the way it sounds.



THE BROWNS
Featuring
Jim Edward Brown

Shenandoah
Down in the Valley
Clementine
Poor Wayfaring
Stranger
Columbus
Stockade Blues
Down on
the Old Plantation
My Pretty Quadroon
Poor Wildwood Flower
In the Pines
Who's Gonna Shoe Your
Pretty Little Foot?
John B. Sails
Ground Hog

REGULAR L.P.
LPM 2333, \$3.98

STEREO
LSP 2333, \$4.98

RCA VICTOR 

OUR FAVORITE FOLK SONGS
THE BROWNS
FEATURING JIM EDWARD BROWN



Other Albums by The Browns
Still Available as Alternates

THE BROWNS SING THEIR HITS
LPM 2260, \$3.98
(Stereo: LSP 2260, \$4.98)
Also Available as 2-Disc Set

SWEET SOUNDS BY THE BROWNS
LPM 2144, \$3.98
(Stereo: LSP 2144, \$4.98)

TOWN AND COUNTRY
LPM 2174, \$3.98
(Stereo: LSP 2174, \$4.98)

Sixteen cheerful little 1929-1942 earfuls by the jolly genius of jazz

FATS WALLER

ALTHOUGH he is not likely to have had a premonition of so early a death—in 1943 at 39—Thomas “Fats” Waller lived as if his time was short.

As a youngster, this classically trained clergyman’s son played piano, pipe organ and Hammond organ in church and at prayer meetings. While still in his teens he discovered jazz and became the prize pupil and protégé of James P. Johnson, the dean of Harlem house-rent party pianists. To the influence of Johnson’s free-wheeling “stride” style (characterized by the left hand playing alternate single notes and chords), Fats added a symmetry, delicacy and airiness all his own.

After his first recorded piano solos in 1922 Fats played on nearly 500 records and many player-piano rolls. He copyrighted more than 400 of his own songs, including such perennials as *Honeysuckle Rose* and *Ain’t Misbehavin’*, and made countless appearances here and abroad, on radio, and in clubs, theaters, concert halls and films. And each step of the way, it seemed, the 270-pound self-styled “harmful little armful” fed an increasing appetite for fun, food and bonded fluids.

In 1934 Fats began the famous series of recordings for RCA Victor which a majority of jazz observers agree most fully reflect his unique style and personality. Of these happy sessions, featuring Fats and a little band billed as His Rhythm, writer Langston Hughes remembers: “Usually he kidded the words when he sang, whether they

Handful of Keys

were serious words, folk songs, spirituals or Tin Pan Alley. But underlying even his jiving was a certain respect for the straw of underneath-meaning that might break the camel’s back of a song.” And, certainly, Fats’s

enormous rhythmic vitality, fresh jazz sense and unparalleled ability to swing a band always showed clearly through the clowning.

Besides two delightful piano solos, *Handful of Keys* and *Ring Dem Bells*, **HANDFUL OF KEYS** includes fourteen of these bubbling performances recorded between 1934 and 1942, most of them studded with such Waller recording regulars as Herman Autrey on trumpet, Gene Sedric on clarinet and tenor sax, and Al Casey on guitar.

Fats had something for everybody. To his large and enthusiastic public he was an inimitable entertainer who also happened to play the piano. To other musicians he was a richly creative pianist who happened to be an extraordinary entertainer. To jazz critics such as Ralph J. Gleason he was “one of the best things jazz has to offer.”

But perhaps it was James P. Johnson, the man who had the most musical influence on Fats, who sketched Fats best when he said, “Some little people has music in them, but Fats, he was *all* music, and you know how big he was.”



HANDFUL OF KEYS

**FATS WALLER
and His Rhythm**

Christopher Columbus • 1936

I Used to Love You
(But It's All Over Now) • 1939

What's the Reason
(I'm Not Pleasin' You)? • 1935

I'll Dance at Your Wedding • 1938

Original E flat Blues • 1940

There'll Be Some
Changes Made • 1935

I Just Made Up with
That Old Girl of Mine • 1936

You're Laughing at Me • 1937

Handful of Keys • 1929

Sweet and Slow • 1935

Dream Man
(Make Me Dream Some More) • 1934

Up Jumped You with Love • 1942

How Can You Face Me? • 1934

Our Love Was Meant to Be • 1937

You Went to My Head • 1938

Ring Dem Bells • 1941

LPM 1502, \$3.98

REGULAR L. P. ONLY



THE POPULAR MUSIC SCENE

RECORDING



A (Lucille) Ball at Webster Hall

10 A.M., SUNDAY, DECEMBER 18, 1960. The cast of *Wildcat*, red-headed by Lucille Ball, has assembled at Webster Hall in New York to record the show for RCA Victor.

A holiday spirit prevails. Christmas is just a week away. And every bit as important to the actors, musicians, recording directors and technicians who are present, *Wildcat* has taken Broadway by storm.

A HAPPY HIT. Two nights earlier, the show had opened to a jam-packed house and the warm plaudits of the press. "The ovation threatened to run into next month," noted one critic. Another, alluding to the well-known TV background of the show's star, wrote, "It's a relief and a pleasure to

enjoy Lucille Ball where she belongs—on a stage, not behind glass."

THE COMPANY, NOT THE HOUR. Down on the main floor of the Webster Hall ballroom the *Wildcat* orchestra is spread out amid a maze of microphones, cables and acoustic devices. Despite the unholy hour—10 A.M. is "the middle of the night" to most musicians—it is a cheerful, relaxed crew. Since the pre-Broadway shakedown cruise, every man in it has known that the *Wildcat* company is something very special and each bandsman is obviously happy to be part of it.

Between unhurried huddles with Sid Ramin, co-arranger (with Robert Ginzler) of the score, conductor John Morris runs through a last-minute



WILDCAT



change: "Now we have four new bars—39 M, N, O and P—and a pickup in tempo at 40. Let's try it again from the top." As usual, Sid is right. It *does* sound better.

AT THE CONTROLS. Shuttling busily between the glass-fronted control room and the studio are various RCA Victor recording executives, including Artist & Repertoire directors George Avakian and Joe Linhart. Also there are the show's composer, Cy Coleman, and its lyricist, Carolyn Leigh. (The Coleman-Leigh team has previously produced several pop hits, but *Wildcat* is their first collaboration for Broadway).

WHISTLES, GALOSHES, SWEATERS. Up on the stage, framed against a background of 18th-century pink drawing-room wallpaper, the chorus polishes

(Continued on page 19)

POPULAR ORGAN MUSIC

in Hi Fi and Stereo



THE MIGHTY WURLITZER AND THE ROARING HI-FI '20s. Leonard Leigh, Wurlitzer Pipe Organ. Bye Bye Blackbird, Hello Bluebird, I'm Looking Over a Four Leaf Clover, Hallelujah, Valencia, 'S Wonderful, I May Be Wrong, Memory Lane, I Wonder What's Become of Sally, My Buddy, Birth of the Blues, Indian Love Call, Rose-Marie, Deep in My Heart Dear, Serenade, Crazy Rhythm, Fascinating Rhythm, Barney Google, Black Bottom, Charleston, Breezing Along with the Breeze, Blue Room, Am I Blue?, Strike Up the Band LPM 1665 **\$3.98**
(Stereo—LSP 1665 **\$4.98**)



FRONT ROW CENTER. Marjorie Meinert, Lowrey Lincolnwood Organ. Shall We Dance?, Getting to Know You, I Whistle a Happy Tune, People Will Say We're in Love, The Surrey with the Fringe on Top, Oh What a Beautiful Mornin', Some Enchanted Evening, Bali Ha'i, I'm Gonna Wash That Man Right Outa My Hair, The Night They Invented Champagne, Gigi, Thank Heaven for Little Girls, On the Street Where You Live, I Could Have Danced All Night, Get Me to the Church on Time, Make Believe, Why Do I Love You?, Bill LPM 2170 **\$3.98**
(Stereo—LSP 2170 **\$4.98**)



SITTING PRETTY. Marjorie Meinert, Lowrey Lincolnwood Organ. Smiles, Pretty Baby, Memories, Kiss Me Again, Avalon, Poor Butterfly, Sometimes I'm Happy, I'm Falling in Love with Someone, I'm Forever Blowing Bubbles, Tea for Two, A Kiss in the Dark, Oh! You Beautiful Doll, It Had to Be You, Your Eyes Have Told Me So, I Wonder What's Become of Sally, If I Could Be with You One Hour Tonight LPM 2168 **\$3.98**
(Stereo—LSP 2168 **\$4.98**)
(Also Available as a Dividend)



HI-FI AND MIGHTY. Marjorie Meinert, Allen Organ. Tonight We Love, The Syncopated Clock, A Song of India, Musetta's Waltz, Valencia, Rhapsody in Blue, Ol' Man River, Rags to Riches, Stardust, Reverie, Guaglione, Un bel di (One Fine Day) LPM 2169 **\$3.98**
(Stereo—LSP 2169 **\$4.98**)



VIVE LA DIFFÉRENCE. Marjorie Meinert, Lowrey Lincolnwood Organ. I Love Paris, La Vie en rose, April in Paris, Under Paris Skies, The Poor People of Paris, Under the Bridges of Paris Poree!, The River Seine, Paris in the Spring, The Last Time I Saw Paris, C'est si bon, Autumn Leaves LPM 2124 **\$3.98**
(Stereo—LSP 2124 **\$4.98**)



REMINISCENCE WITH LARRY FERRARI. Larry Ferrari, Hammond Organ. Lullaby of Broadway, Over the Rainbow, Jalousie, The Way You Look Tonight, When You Wish Upon a Star, Moonlight Cocktails, Ebb Tide, You'll Never Know, Sweet Leilani, It Might As Well Be Spring, Red Sails in the Sunset, Swing-ing on a Star LPM 1850 **\$3.98**
(Stereo—LSP 1850 **\$4.98**)

HERE'S a six-way invitation to a big, wide, wonderful world of sonics, colors and moods. Some of America's finest popular organists are heard playing a variety of America's finest instruments—

- the intimate and caressing **HAMMOND ORGAN**
- the mighty **WURLITZER THEATER PIPE ORGAN**
- the **LOWREY LINCOLNWOOD** electronic two-manual organ with its intriguing treble stops and wide range of percussive effects
- the three-manual **ALLEN ORGAN** with its unique tone-diffusing system, the first electronic instrument to capture the full range and mammoth sound of a good pipe organ

Tangos

sung by

CARLOS GARDEL

In 1935 an accident cut short the career of Carlos Gardel, the all-time most-popular singer of Latin America. From these selections it is clear that Gardel composed, wrote lyrics, sang and played guitar all in the purest Argentinian style. His diction was marvelous; his style, intense and dramatic; his voice, warm and sanguine. His songs are melodious and pulsating—South American music at its romantic best. (Note: Although these recordings date from the early '30s—before the advent of high fidelity—Victor engineers have improved their sound.)



TANGOS SUNG BY CARLOS GARDEL

Silencio . . . ! • Mi Buenos Aires Querido • Por una Cabeza
Amargura • Valver • Cuesta Abajo • Arrabal Amargo • Golandrinas • Melodia de Arrabal • Soledad • Volvio uno Noche
Rubias de Nueva York

LPM 1230, \$3.98 • Regular L.P. Only

Not available in Canada

A SPECIAL HEBREW-FOLK ALTERNATE

JAN PEERCE

Sings Hebrew Melodies

A Plea to God • Razhinkes mit Mandlen • A Shepherd, a Dreamer • Mam-e-le • A Zemer! • A Dudele • Kol Nidrei Meyerke, Mein Zun • Eili Eili • Shirah • A Cantor for a Sabbath

A RED SEAL RECORDING

Regular L.P.—LM 2498, \$4.98 • Stereo—LSC 2498, \$5.98

The great Metropolitan Opera tenor has many musical sides, and several of the lesser known sides are exposed excitingly in this unusual album. Here are some of the magnificent cantorial appeals of a displaced people to their God—sung in Hebrew. And here also are lighter, sometimes humorous, sometimes sad little folk songs which originated in the Yiddish-speaking communities of 18th- and 19th-century Europe. Whether or not the languages are familiar, the music is wonderfully expressive and the singing magnificent.

FOR PIZZA LOVERS

LOU MONTE

Italian House Party



Hey Gumbaree (Bibadee Bobadee Bu) • Tell Me You're Mine
Where Do You Work Marie? (Where Do You Work-o John?)
Senza mamma e innamorata! • Solo per te • Pizza Boy
U.S.A. • The Italian Cowboy Song • The Angel in the Fountain
• Skinny Lena • Strada 'n fosa • Marianna • Bella Donna

Regular L.P.—LPM 1976, \$3.98 • Stereo—LSP 1976, \$4.98

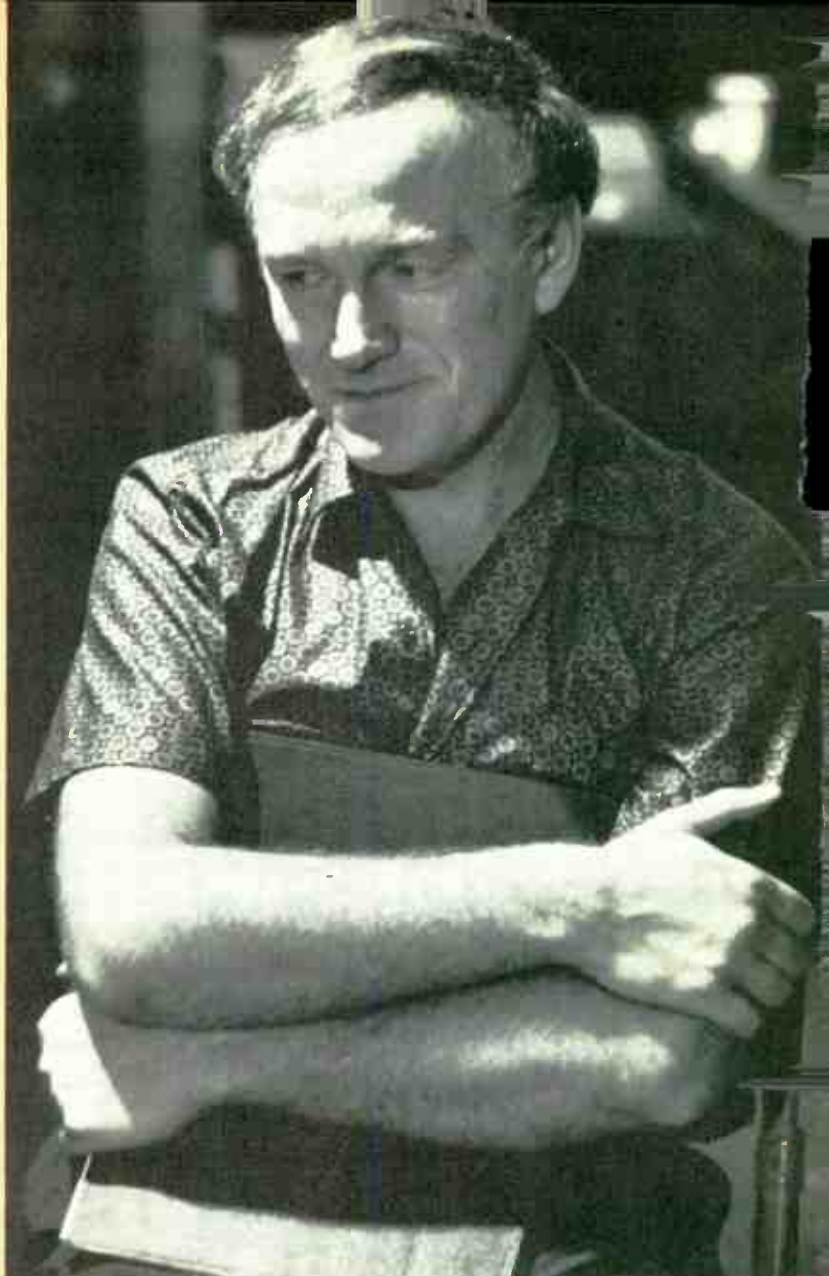
Monte, the good-humored tortoni troubadour, provides the full-flavored, sometimes spicy sauce for a fun-filled *soirée*. Some of the tunes are Italian-style ballads, but most of them are rollicking novelties with bilingual appeal. This stuff goes great with pizza or pasta!

Classical Corner

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

Russia's greatest pianist plays the beloved **APPASSIONATA SONATA** (in F minor, Opus 57) and the **FUNERAL MARCH SONATA** (in A flat, Opus 26)

BEETHOVEN by RICHTER



“AN OVERWHELMING *Appassionata*,” wrote David Hall, editor and critic, in *HiFi/Stereo Review*. “Among the two dozen recorded versions of Beethoven’s *Appassionata Sonata*, Sviatoslav Richter’s new American-taped RCA Victor release surely belongs among the very greatest,” Mr. Hall continued. “The performance stands at the very epitome of Richter’s special type of musicianship, which makes every single note in a work of major dimensions seem

formally and expressively related to every other note from the very beginning to the very end. . . . This kind of playing makes Richter’s *Appassionata* an artistic experience of the first magnitude. Surely he must have had one of his very best days when he recorded this music at Webster Hall in New York, for his virtuosity is unerring and his interpretative command absolute, without a trace of nervousness or physical strain. . . . RCA has done a fine recording job in both stereo and monaural.”

A RED SEAL RECORDING • Regular L. P.—LM 2545, \$4.98 • Stereo—LSC 2545, \$5.98

ALSO AVAILABLE: Richter’s best-selling version of Brahms’ Piano Concerto No. 2 in B flat with the Chicago Symphony Orchestra, Erich Leinsdorf conducting. A Red Seal recording • Regular L.P.—LM 2466, \$4.98 • Stereo—LSC 2466, \$5.98

PREVIOUS CLUB SELECTIONS, ALTERNATES AND EXTRAS AVAILABLE

Dividend credit given • See page 20

INSTRUMENTAL MOODS



CHEAT ATKINS: THE MOST POPULAR GUITAR. Previous Selection. Floating-on-a-cloud guitar sound in a luxurious setting of strings, horns and rhythms. 12 moody-to-rhythmic relaxers—*It Ain't Necessarily So, Hi-Lili, Hi Lo, Goin' Home, etc.* LPM 2346, **\$3.98** (Stereo: LSP 2346, **\$4.98**)



THE MELACHRINO STRINGS: MORE MUSIC FOR RELAXATION. Previous Selection. Never has so much gorgeous, timeless music been grouped on one L.P.! Fascination, *Misty, The Champagne Waltz, Among My Souvenirs, Mam'selle, 10 more...* LPM 2278, **\$3.98** (Stereo: LSP 2278, **\$4.98**)



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



MAUNA LOA ISLANDERS: HAWAIIAN PUNCH. Soothing, sensual songs, sounds and moods of the Islands in sunlit hi fi and stereo. *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**)



MR. LUCKY GOES LATIN. *Latin on velvet!* Henry Mancini takes his hit *Mr. Lucky Theme* and 11 suave new originals south of the border. Warm strings, organ, timpañola (Brazilian piano), exotic percussion, colorful variety of danceable Latin rhythms... LPM 2360, **\$3.98** (Stereo: LSP 2360, **\$4.98**)

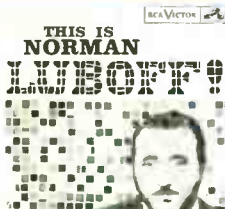
POP VOCAL STARS



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**)



SKEETER DAVIS: I'LL SING YOU A SONG AND HARMONIZE TOO. New country star sings solo or adds her own harmony via multitrack tricks. *Am I That Easy to Forget?, The One You Slip Around With, Your Cheatin' Heart, Just When I Needed You...* LPM 2197, **\$3.98** (Stereo: LSP 2197, **\$4.98**)



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**)



IN PERSON: 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; Headin' for the Hills...* LPM 2272, **\$3.98** (Stereo: LSP 2272, **\$4.98**)



PERRY COMO: FOR THE YOUNG AT HEART. Previous Selection. Tasteful! *Young At Heart; Too Young, Hello 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**)

NEIL SEDAKA: CIRCULATE. Fresh, 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**)

JIM REEVES: SONGS TO WARM THE HEART. Varied vocal program by country-pop star: *Till the End of the World, Someday, Dear Hearts and Gentle People, May the Good Lord Bless and Keep You, A Fool Such As I, Just Call Me Lonesome...* LPM 2001, **\$3.98** (Stereo: LSP 2001, **\$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...* LPM 2440, **\$4.98** (Stereo: LSC 2440, **\$5.98**)

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**)

HARRY BELAFONTE: MY LORD WHAT A MORNIN'. Previous Selection has the matchless folk artist singing spirituals—moving, tender, sometimes exuberantly rhythmic—accompanied by the Belafonte Folk Singers. *Swing Low, Sweet Chariot, others...* LPM 2022, **\$3.98** (Stereo: LSP 2022, **\$4.98**)

PIANO

FLOYD CRAMER: ON THE REBOUND. Hot new Nashville piano star plays the runaway hit title song and 11 others in a varied 88s-with-strings-and-chorus recital. *San Antonio Rose, Corrina, Corrina; Wonderland by Night; Tammy, etc.* . . . LPM 2359, **\$3.98** (Stereo: LSP 2359, **\$4.98**)

FLOYD CRAMER: LAST DATE. Smoky, bluesy 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**)

THE TOUCH OF EDDIE HEYWOOD. The pianist's relaxed trio plays 12 sophisticated favorites. *Summertime, The Man I Love, On the Street Where You Live, My Funny Valentine, Pennies from Heaven, Just One of Those Things, All of You*, more LPM1466, **\$3.98** (Stereo: LSP 1466, **\$4.98**)

COMEDY • NOVELTY

HOMER & JETHRO: SONGS MY MOTHER NEVER SANG. More rib-ticklin' musical mayhem by the mountain madmen includes hilarious "between-takes" ad libs. *Please Help Me, I'm Falling; She Was Bitten on the Udder by an Adder; Sweet Violets, B* others. . . . LPM 2286, **\$3.98** (Stereo: LSP 2286, **\$4.98**)

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**)

DANCE DISCS



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**)



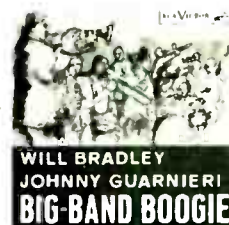
PREZ PRADO'S ORCHESTRA: LATIN SATIN—CHA CHAS. Up-to-date cha-cha stylings of all-time Latin favorites: *Perfidia; Sway; Green Eyes, Frenesi, Tobu, Always in My Heart, Adios, Perhaps, Perhaps, Perhaps, Come Closer to Me, You Belong to My Heart*. . . . LPM 1459, **\$3.98** (Regular L. P. only)



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



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**)



BIG-BAND BOOGIE WOOGIE. Star Swing Era sidemen combine under Bradley-Guarneri to re-create rockin' eight-to-the-bar dance-novelty hits in new speaker-to-speaker sound. *Beat Me Daddy, Eight to the Bar, Down the Road a Piece; Roll 'Em*. . . . LPM 2098, **\$3.98** (Stereo: LSP 2098, **\$4.98**)

SING ALONGS

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

WORDS AND MUSIC WITH THE AMES BROTHERS. The nation's top male quartet, 12 warm oldies, 18-page songbook with words and music. *I Love You Truly, Love's Old Sweet Song, Sweet and Low, Mexicali Rose, Home on the Range*, more. . . . LPM 2009, **\$3.98** (Stereo: LSP 2009, **\$4.98**)

SING HYMNS WITH THE JOHNSON FAMILY SINGERS. Famous gospel group, including popular Betty Johnson. 16 best-loved songs, 24-page songbook with 4-part vocal arrangements. *Tell Me the Old, Old Story, Just As I Am* and others. . . . LPM 2126, **\$3.98** (Stereo: LSP 2126, **\$4.98**)

HUM AND STRUM ALONG WITH CHET ATKINS. Ace guitarist, mixed chorus, 12 pop and folk favorites. *In the Good Old Summertime, Tennessee Waltz, Bill Bailey, Cold Cold Heart, The Prisoner's Song, Good-night Irene, John Henry, etc.* . . . LPM 2025, **\$3.98** (Stereo: LSP 2025, **\$4.98**)

GILBERT AND SULLIVAN SONGBOOK: RALPH HUNTER CHOIR. Includes booklets with lyrics. You'll have a ball singing along or listening to those G&S tongue-twisters and ballads! *When I Was a Lad, Little Buttercup, Tit-Willow* and many more. . . . LPM 2116, **\$3.98** (Stereo: LSP 2116, **\$4.98**)

COLLECTOR'S ITEMS • REISSUES (Regular L.P. Only)

LOUIS ARMSTRONG: A RARE BATCH OF SATCH. 16 long-out-of-print rarities—the authentic trumpet and vocal sound of Louis in the '30s. *Basin Street Blues, Mahogany Hall Stomp; High Society; When It's Sleepy Time Down South, St James Infirmary; I'll Be Glad When You're Dead! You Rascal, You; Laughin' Louis*. . . . LPM 2322, **\$3.98**

JIMMIE RODGERS: TRAIN WHISTLE BLUES. 16 classics of wanderlust and women—most of them previously unreissued—by the late fabulous "father of country music." Collectors' musts include *Blue Yodel No. 5, No Hard Times, High Powered Mama, Let Me Be Your Side Track, Mississippi Delta Blues, etc.* . . . LPM 1640, **\$3.98**

GLENN MILLER: FOR THE VERY FIRST TIME. The best air checks of Miller's CBS radio shows from 1940-42. 50 never-before-released performances; bound-in booklet of paintings and stories. Eberle, Hutton, Benke, The Modernaires. "A real collector's item"—*The Billboard*. (3 records) . . . LPM 6100, **\$14.98** (Counts as 3 purchases)

THE GOLDEN AGE OF BENNY GOODMAN. The original recordings of BG's greatest hits, with Krupo, James, Berigan, Hampton, Elman. *Sing Sing Sing, One O'Clock Jump, Bugle Call Rag, Don't Be That Way, Stampin' at the Savoy, King Porter Stomp, Avalon, Moonglow, And the Angels Sing, Goodbye*. . . . LPM 1099, **\$3.98**

WAYNE KING'S ORCHESTRA: MELODY OF LOVE. Original recordings of ultra-romantic hits, including recitations by Franklyn McCormack. *Josephine, I Love You Truly, None But the Lonely Heart, Why Do I Love You?, Just a Dream of You Dear, Alone, Amour, The Day Is Done* and others. . . . LPM 1117, **\$3.98**

TOMMY DORSEY: YES INDEED! With Sinatra, Stafford, Pied Pipers, Berigan, Rich. Collector's bonanza, all the big ones. *Marie, Song of India, Boogie Woogie, Who?, Opus No. 1, I'll Never Smile Again, Stardust, I'm Gettin' Sentimental Over You, Once in a While, Little White Lies, Royal Garden Blues, etc.* . . . LPM 1229, **\$3.98**

SPIKE JONES AND HIS CITY SLICKERS: THANK YOU, MUSIC LOVERS! The absolutely inimitable, insone originals: *Cocktails for Two, Der Fuehrer's Face, Laura, My Old Flame, William Tell Overture, Chloë, Glow Worm, You Always Hurt the One You Love, None But the Lonely Heart, 3 more.* Screamingly funny! . . . LPM 2224, **\$3.98**

ARTIE SHAW AND HIS ORCHESTRA AT THE BLUE ROOM AND THE CAFÉ ROUGE. 24 spontaneous, uninhibited, sometimes extended "live" off-the-air gems by the 1938-39 Shaw band. *Begin the Beguine, Stardust, In the Mood, The Chant, Together, Nightmare, My Reverie, Sweet Sue, etc.* (2 records) . . . LPT 6000, **\$7.98** (Counts as 2 purchases)

TOMMY DORSEY PLAYS. 12 FRANK SINATRA VOCALS. Program includes *This Love of Mine, I Guess I'll Have to Dream the Rest, There Are Such Things, Oh! Look at Me Now, How About You?, Palka Dats and Moonbeams, Our Love Affair, Devil May Care, Anything, How Do You Do Without Me?, Say It*. . . . LPM 1569, **\$3.98**

OTHER SELECTIONS AND ALTERNATES STILL AVAILABLE

THE AMES BROTHERS: THE BLEND AND THE BEAT. 'S Wonderful, Night Train, Harbor Lights, Begin the Beguine, So in Love, etc. . . . LPM 2182, **\$3.98 (Stereo: LSP 2182, \$4.98)**

CATERINA VALENTE: SUPERFONICS. Vibrant, exciting, swinging singing by popular international star. *Stella by Starlight*, more. . . . LPM 2241, **\$3.98 (Stereo: LSP 2241, \$4.98)**

THE BROWNS: TOWN & COUNTRY. Trio sings pop and country hits: *The Old Lampighter, Scarlet Ribbons, True Love*, others. . . . LPM 2174, **\$3.98 (Stereo: LSP 2174, \$4.98)**

THE INTIMATE JIM REEVES. His recent smash hit, *I'm Gettin' Better*, plus 11 other vintage-to-new country-pop hits. . . . LPM 2216, **\$3.98 (Stereo: LSP 2216, \$4.98)**

DELLA REESE: DELLA BY STARLIGHT. Provocative singer personalizes 12 great love ballads. *Embraceable You, These Foolish Things*. LPM 2204, **\$3.98 (Stereo: LSP 2204, \$4.98)**

MELACHRINO STRINGS AND ORCHESTRA: MUSIC OF VICTOR HERBERT. Lush orchestrations. *Sweethearts, Kiss Me Again, Indian Summer*. LPM 2129, **\$3.98 (Stereo: LSP 2129, \$4.98)**

SVIATOSLAV RICHTER PLAYS BRAHMS: PIANO CONCERTO NO. 2. Russian master's first U.S. recording, with Leinsdorf, Chicago Symphony. *The nation's top-selling classical disc.* . . . LM 2466, **\$4.98 (Stereo: LSC 2466, \$5.98)**

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

BELAFONTE AT CARNEGIE HALL. 19 sung, chanted, whispered Belafonte classics—the complete concert. "The most representative Belafonte available"—*HiFi Review*. (2 records). LOC 6006, **\$9.98 (Stereo: LSO 6006, \$11.98)**
(Counts as 2 purchases)

BELAFONTE. The original versions of his best-loved folk songs, spirituals, blues and ballads. *Scarlet Ribbons, Noah*, etc. . . . LPM 1150, **\$3.98 (Regular L. P. only)**

JIM REEVES: HE'LL HAVE TO GO. Many of his recent pop-country hits, including the smash title tune plus *Partners*, others. . . . LPM 2223, **\$3.98 (Regular L. P. only)**

GEORGE BEVERLY SHEA: CROSSROADS OF LIFE. Latest inspirational disc by the baritone crusader. *The Wayside Cross*, 11 more. . . . LPM 2252, **\$3.98 (Stereo: LSP 2252, \$4.98)**

EDDY ARNOLD SINGS THEM AGAIN. New recordings of his 12 biggest hits: *Bauquet of Roses, Anytime, The Lavebug Itch, It's a Sin*, etc. . . LPM 2185, **\$3.98 (Stereo: LSP 2185, \$4.98)**

MELACHRINO STRINGS: MUSIC FOR RELAXATION. Includes *Stardust, Autumn Leaves, Moonlight Serenade, Estrellita*, etc. . . . LPM 1001, **\$3.98 (Stereo: LSP 1001, \$4.98)**

MORTON GOULD: BLUES IN THE NIGHT. Great songs, lush arrangements. *Mood Indigo, Sophisticated Lady* and others. . . . LM 2104, **\$4.98 (Stereo: LSC 2104, \$5.98)**

SONS OF THE PIONEERS: COOL WATER. New recordings of their smash hits, *Cool Water* and *Tumbling Tumbleweeds*, plus 16 more. . . LPM 2118, **\$3.98 (Stereo: LSP 2118, \$4.98)**

DUKES OF DIXIELAND starring PETE FOUNTAIN ON CLARINET: AT THE JAZZ BAND BALL and other strutting Dixie classics lyes, *When the Saints Come Marching In* in ultra hi fi. . . . LPM 2097, **\$3.98 (Regular L.P. only)**

JONAH JONES AT THE EMBERS. "Muted jazz" trumpeter and his quartet. 12 show tunes, jazz classics: *It's All Right with Me*, more. . . . LPM 2004, **\$3.98 (Regular L.P. only)**

HANK LOCKLIN: PLEASE HELP ME, I'M FALLING—the top-selling country singer's current smash hit, plus *Seven Days*, 9 more. . . . LPM 2291, **\$3.98 (Regular L.P. only)**

RECORDING WILDCAT

(Continued from page 13)

whistling on cue for *Give a Little Whistle*, one of the show's happiest numbers. The weather outside is unpleasantly cold. Practically everyone in the chorus sports galoshes and heavy sweaters.

THE CAT'S MEOW. Right in the middle of it all is the star of the show, Miss Lucille Ball. As millions of her fans have long been aware, TV's beloved scatterbrain of the *I Love Lucy* series is one of the funniest and most dynamic women alive. At Webster Hall she does little to lessen the legend. With a mauve scarf smashed down around her red curls, otherwise clad completely in pink, Lucy isn't still for a moment. She dances, mugs, practices acrobatic limbering-up exercises, croaks encouragement to other members of the cast, trades salty stories with everyone within earshot—all sandwiched between singing, humming, whistling, squeaking and shouting into the microphone.

"WHAT ARE YOU LAUGHING AT?" "Come on, John," she wheedles conductor Morris, "tell me what note to start on—I can't hear up here." She pulls both ears out from under her scarf, propping them forward with her fingers like the handles of a soup cup. The whole company breaks up. "Well, what are you laughing at?" counters Lucy with an expression of feigned pain. "You people know I have this trouble."

PRANKSTER AND PRO. So the day went—hour by hour, song by song. For everyone, it was highlighted by watching and listening to the world's zaniest redhead record the delightful songs from the show—*Hey, Look Me Over!* with Paula Stewart; *Wildcat* and *That's What I Want for Janie* by herself; *You're A Liar!* with Keith Andes; *What Takes My Fancy* with Don Tomkins; and, of course, the show-stopping *El Sombrero* with Al Lanti, Swen Swenson, the Crew and the Townspeople. Miss Ball is a pro as well as a prankster. Two hours ahead of schedule the master tapes were in their containers, on their way to production as recorded albums.

IT'S ON RECORD. TV viewers and theatergoers have proved by their enthusiasm that they love Lucy. Now the very same epidemic has spread to record collectors. As of this writing, the original Broadway cast recording of *Wildcat* (now available as a Club Alternate—see page 6) is climbing steadily to the top of the national best-seller list.

DIVIDEND ALBUM SECTION

DIVIDEND ALBUMS

**CURRENTLY AVAILABLE TO MEMBERS OF
THE RCA VICTOR POPULAR ALBUM CLUB**

IMPORTANT: PLEASE READ

You will begin receiving Dividend Certificates *after* you have completed your original membership agreement. Thereafter, one certificate is sent with every record you buy; *you will always find it in the*

envelope with your bill. When you have received two of these certificates, they may be redeemed for any album described in the Dividend Album Section of the *News*, under the following conditions:

1. Both certificates must be filled out completely and have identical information.
2. The certificates must be mailed before the date indicated on them.
3. The certificates are nontransferable; that is, they are redeemable only by the member to whom they are issued, and the member's account number and signature must appear on each certificate when it is presented.
4. The Club reserves the right to withhold Dividend Albums from members who have open accounts that have been in arrears more than thirty days, until the arrears have been paid.

PLEASE NOTE ESPECIALLY

A Dividend Certificate is given *with every twelve-inch disc* purchased by eligible Club members. This means that whenever a double-record album is purchased, *two* Dividend Certificates—redeemable

for one additional record without charge—are given. Since you thus receive three twelve-inch records for every two you pay for, this represents a continuing 50% bonus on Club purchases.

All albums listed in this Dividend Album Section also are available for purchase at the specified prices. The usual Dividend credit will be given with each album you buy.

DIVIDEND ALBUM SECTION

TWO NEW DIVIDEND ALBUMS

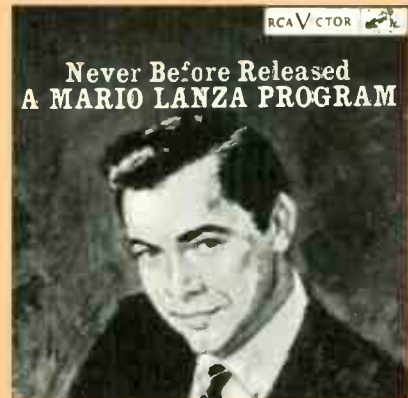
The great Lanza recorded in person at an actual concert!

A MARIO LANZA PROGRAM

Lanza sang this program in London in January, 1958, and the disc includes audience reactions as well as some of the late tenor's spoken comments. The selections run the gamut of his repertoire—opera arias, Neapolitan and other Italian songs, American pop standards and Lanza film hits. Lanza fans will cherish this unusual memento of his all-too-brief career.

A RED SEAL RECORDING

Regular L.P.—LM 2454, \$4.98 • Stereo—LSC 2454, \$5.98



Lamento di Federico (from L'Arlesiano)
Gia, il sole del Gange • Pieta, Signore
Tell Me, Oh Blue, Blue Sky • Bonjour, ma belle
The House on the Hill • E lucevan le stelle (from Tosca)
Mamma mia, che vo' sape? • 'A vucchella • Marechiaro • I'm Falling in Love with Someone • Because You're Mine • Seven Hills of Rome

HUGO WINTERHALTER Goes South of the Border

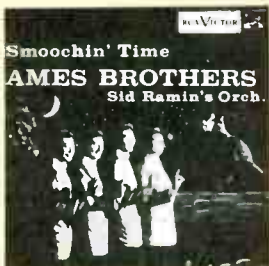
Yes, every tune is wrapped up with typical Winterhalter flourishes—sumptuous strings, sultry rhythms, and the creamiest orchestral sound your hi fi or stereo set ever wallowed in. There's a chorus vocal on *Rum and Coca-Cola* (*Cash Box* describes it as "a cleaned-up lyric"), and some startling vocal effects added to the glittering instrumentation on four of the other tunes. Hi fi bugs will "flip" over the vivid sounds of the bongos throughout, of the castanets, tambourines and other Latin accoutrements. Dancers will find the rhythms and tempos most functional, incidentally.

Regular L.P.—LPM 2271, \$3.98 • Stereo—LSP 2271, \$4.98



Mexican Hat Dance • Brasilia Romántica
Rum and Coca-Cola • Orchids in the Moonlight
Frenesi • La Cumparsita • Chile Cha-Cha
South of the Border • Yours • Carioca
La Cucaracha

DIVIDEND ALBUM SECTION



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



THE BAND OF THE COLDSTREAM GUARDS
MARCHING DOWN BROADWAY
 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)

THE BROWNS SING THEIR HITS.
 Vocal trio—*Lonely Little Robin, Lavender Blue*. . . LPM 2260, \$3.98
 (Stereo: LSP 2260, \$4.98)



BIG HITS BY PEREZ PRADO
 MAMBO JAMBO 15 MAMBO #8
 MAMBO #5 6 MY ROBERTA
 IN A LITTLE SPANISH TOWN 3
 GUAGLIONE 2 RULETERO
 WHY WAIT 1 CABALLO NEGRO
 PARIS 3 CHERRY PINK & APPLE
 BLOSSOM WHITE 6 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)

EDDY ARNOLD: A DOZEN HITS.
Tennessee Waltz, Sixteen Tons, Someday, etc. . . . LPM 1293, \$3.98
 (Regular L.P. only)

THE VOICES OF WALTER SCHUMANN: SCRAPBOOK. Shimmering music. *Blue Moon, Autumn Nocturne, etc.* . . . LPM 1465, \$3.98
 (Regular L.P. only)

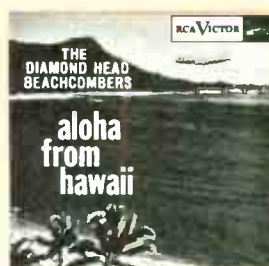
MARJORIE MEINERT AT THE LOWREY ORGAN: SITTING PRETTY. Rich, realistically recorded electronic organ. 16 hits—*Tea for Two, others*. . . . LPM 2168, \$3.98
 (Stereo: LSP 2168, \$4.98)



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)



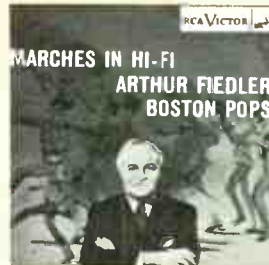
NEW SOUND . . . NEW RECORING
 RICHARD RODGERS
VICTORY AT SEA
 VOLUME ONE
VICTORY AT SEA, Vol. 1. Robert Russell Bennett conducts new recording of Richard Rodgers' unforgettable score for the dramatic TV series. LM 2335, \$4.98
 (Stereo: LSC 2335, \$5.98)



THE DIAMOND HEAD BEACHCOMBERS: ALOHA FROM HAWAII. Guitars, lush strings, 12 Island hits. . . . LPM 2059, \$3.98
 (Stereo: LSP 2059, \$4.98)

GISELE MacKENZIE. 12 ballads—*Ebb Tide, Hey There, Stranger in Paradise, etc.* LPM 1790, \$3.98
 (Stereo: LSP 1790, \$4.98)

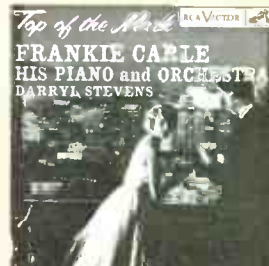
CARLOS MONTOYA AND HIS FLAMENCO GUITAR in a breath-taking recital of Spanish gypsy music. . . . LPM 1610, \$3.98
 (Regular L.P. only)



MARCHES IN HI-FI: BOSTON POPS, ARTHUR FIEDLER. Stirring, varied. 76 Trombones, *Colonel Bogey, Semper Fidelis*. . . LM 2229, \$4.98
 (Stereo: LSC 2229, \$5.98)

THE 2 RALPH HUNTER CHOIRS: TWO'S COMPANY. *I'll Get By, My Funny Valentine*. LPM 2115, \$4.98
 (Stereo: LSP 2115, \$4.98)

RICHARD RODGERS' SLAUGHTER ON TENTH AVENUE and Other Ballet Favorites. BOSTON POPS, Arthur Fiedler. . . . LM 2294, \$4.98
 (Stereo: LSC 2294, \$5.98)



FRANKIE CABLE: TOP OF THE MARK. Pianist, orchestra, 13 varied "in person" dance gems. Extra—full-color picture guide to San Francisco! LPM 2233, \$3.98
 (Stereo: LSP 2233, \$4.98)

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Since long-playing albums in the Red Seal series have a nationally advertised price of \$4.98 for regular L.P. discs (\$5.98 for stereo), your selection of Red Seal Dividend Albums makes possible even greater savings on your album purchases.



TCHAIKOVSKY: Symphony No. 5. BOSTON SYMPHONY, Pierre Monteux. "Glorious—a joy from beginning to end," says *High Fidelity*. . . . LM 2239, \$4.98
 (Stereo: LSC 2239, \$5.98)

THE MUSIC OF FRANZ LISZT. BOSTON POPS, Arthur Fiedler. *Hungarian Rhapsody No. 2, Les Préludes, etc.* . . . LM 2442, \$3.98
 (Stereo: LSC 2442, \$5.98)



TCHAIKOVSKY: 1812 Overture and RAVEL: Bolero. Morton Gould's Band, Orchestra. Cannons, gong "roars," massed strings, brass. . . . LM 2345, \$4.98
 (Stereo: LSC 2345, \$5.98)

TCHAIKOVSKY: The Sleeping Beauty. London Symphony, Pierre Monteux. Highlights from popular ballet score. . . LM 2177, \$4.98
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FIEDLER'S ALL-TIME FAVORITES. BOSTON POPS, Arthur Fiedler. *New! Old Timers' Night* at the Pops medley, many favorite standards. . . . LM 2439, \$4.98
 (Stereo: LSC 2439, \$5.98)

WALTZES BY THE STRAUSS FAMILY. BOSTON POPS, Arthur Fiedler. *One Thousand and One Nights, Music of the Spheres, etc.* . . . LM 2028, \$4.98
 (Stereo: LSC 2028, \$5.98)

ROSSINI OVERTURES. Chicago Symphony, Fritz Reiner. *William Tell* (Lone Ranger's theme), 5 other rousers. . . LM 2318, \$4.98
 (Stereo: LSC 2318, \$5.98)

JUSSI BJOERLING IN OPERA. Late tenor in arias from *Aida, Tosca, Rigolelto, etc.* . . . LM 2269, \$4.98
 (Regular L.P. only)

DIVIDEND ALBUM SECTION



MARIO LANZA: FOR THE FIRST TIME. Soundtrack recording from Lanza's last film. *Come Prima, Vesti la giubba, O sole mio, Ave Maria*, etc. . . . LPM 2338, \$4.98 (Stereo: LSC 2338, \$5.98)

CHET ATKINS IN HOLLYWOOD. Flowing guitar backed by lush strings. *The Three Bells, Estrelita*, etc. . . . LPM 1993, \$3.98 (Stereo: LSP 1993, \$4.98)

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THE GREAT SONGS FROM GIGI AND BRIGADOON. Robert Merrill, Jan Peerce. *Gigi, Almost Like Being in Love*, etc. . . . LPM 2275, \$3.98 (Stereo: LSP 2275, \$4.98)

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