

**POPULAR
ALBUM**

NEWS

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

THE NEXT SELECTION



ON TOUR
with the new
**GLENN
MILLER
ORCHESTRA**

Featuring and under
the direction of

RAY MCKINLEY

ALSO 91 ALTERNATE SELECTIONS

World Radio History

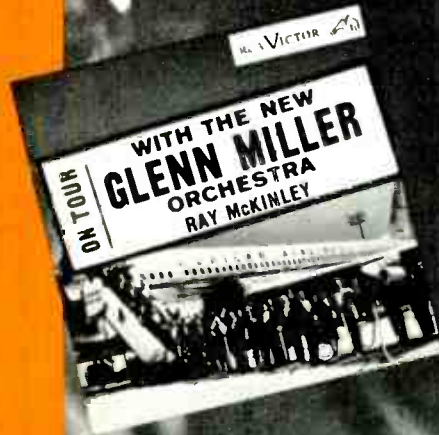
ABOUT DIVIDEND CERTIFICATES

Members who have purchased the number of albums called for in the initial membership agreement will receive a Dividend Certificate with the purchase of any album listed in this issue of the *Popular Album News*. Two such certificates will entitle the member to choose one twelve-inch long-playing RCA Victor album *without charge*. This represents a continuing saving of 33⅓%—and occasionally as much as 38%—over the manufacturer's nationally advertised price on the albums bought from the Club. Your Dividend Catalog and Supplements offer a broad choice of both popular and classical (Red Seal) recordings.

ON TOUR with the new GLENN MILLER ORCHESTRA

Featuring and under
the direction of

RAY MCKINLEY



"An exciting new Miller crew, retaining the Miller sound and yet moving along with the times"

—The Billboard

You Miller fans asked for—all right, *demand*ed—they, and here they are at last.

What you wanted to hear, and no bones about it, were the classic arrangements from the *original* Glenn Miller library, played in the up-to-date high fidelity sound that was, naturally, unavailable to the original Miller band.

Now, to meet your demands—and *for the very first time on records*—the New Glenn Miller Orchestra plays stunning high fidelity versions of no fewer than eight arrangements from the original



THIS SELECTION WILL BE SENT TO YOU UNLESS WE ARE



THE MILLER-McKINLEY BAND IN ACTION • Nostalgic old, adventurous new, capacity audiences

Miller library. These plus four new arrangements illustrative of the current Miller sound round out ON TOUR WITH THE NEW GLENN MILLER ORCHESTRA. According to Ray McKinley, Glenn's close friend and former drummer who helms the current Miller crew, this program contains twelve of the most-requested specials in the band's book.

The original Miller arrangements. The easy-swinging *Pennsylvania Six-Five Thousand*, one of the best-remembered of the Miller masterpieces, returns complete with telephone ring (right on key), the familiar criss-crossing of bit-

ing saxes and sliding trombones and some lyrical modern trumpet work by Ed Zandy. Two ballads—*Rainbow Rhapsody* and *Perfidia*—glow warmly with the most distinctive sound in dance-band history—the clarinet lead floating over the mellowly voiced saxes, punctuated by the oo-wah brass remarks uttered by fanning metal derbies in front of trumpets and trombones. On *Perfidia*, by the way, a trombone choir plays the section sung by The Modernaires in the original Miller version.

Maestro McKinley sings a rollicking *Kalamazoo*, with the boys in the band giving rocking in-

(Continued on next page)

OTHERWISE INSTRUCTED ON THE ENCLOSED SUBSTITUTION FORM



**Other Albums by the New Glenn Miller Orchestra
Still Available as Alternates**

LPM 1522 • THE NEW GLENN MILLER ORCHESTRA IN HI-FI, \$3.99
LPM 1678 • SOMETHING OLD, NEW, BORROWED AND BLUE, \$3.98



MAESTRO McKINLEY, maracas, a cha-cha changed Johnson Rag

(Continued from preceding page)

strumental and vocal support. Lorrie Peters sings the lovely *I Know Why*, while *Polka Dots and Moonbeams* is a rich vehicle for the Ray Eberle-like baritone voice of Ernie Bernhardt.

A lindy-inducing *Take the "A" Train* features some clean, crisp ensemble precision, with smoldering solo sparks showered by trumpeter Zandy and Lenny Hambro on clarinet. *Caribbean Clipper*, one of the most spirited of the famous Miller "flag wavers," is propelled by McKinley's incisive drums and more heated Hambro, this time on alto sax.

The new arrangements. Fiery exchanges between the sax and brass sections and a saucy rhythm section lend full dancing and listening dimension to *Johnson Rag Cha Cha* (*Johnson Rag* was recorded un-cha-cha'd by Miller in 1939), while *Once Upon a Keyboard*—an original by arranger Gray Rains—showcases pianist Charlie

LORRIE PETERS • Pretty and pretty-sounding

ERNIE BERNHARDT • All
about a pug nosed dream



**ON TOUR WITH
THE NEW GLENN
MILLER ORCHESTRA**

**DIRECTED BY AND
FEATURING RAY MCKINLEY**

**Pennsylvania
Six-Five Thousand
Rainbow Rhapsody
Johnson Rag Cha Cha
Kalamazoo
I Know Why
Once Upon a Keyboard
Caribbean Clipper
Polka Dots and Moonbeams
Perfidia
Rockin' the Bass
Home on the Range
Take the "A" Train**

**A "NEW ORTHOPHONIC"
HIGH FIDELITY RECORDING**

LPM 1948 \$3.98



K-A-L-A-M-A-Z-O-OH! What a gall!

Deramo and more facile modern alto sax by Lenny Hambro.

A pastoral *Home on the Range* offers remarkable testimony to the ensemble excellence of the band, with full-blown clarinet-led saxes and tightly muted brass fused into a single larger instrument of blended brilliance. Arranger Deane Kincaide's *Rockin' the Bass* is a music-to-unwind-by riff tune with solos by Hambro, Zandy and Trigger Alpert, Miller's bassist in both his civilian and Air Force bands, who was imported just for the occasion.

These elegantly recorded dancing and listening specials offer a rewarding cross section of the New Glenn Miller Orchestra—a striking balance between the nostalgic old and the adventurous new, a resonant sounding board for the superlative brand of Miller dance music both as it was in Miller's time and as it is today.



LENNY HAMBRO digs in on alto

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

Gershwin-Bennett
Symphonic Picture of

PORGY AND BESS

**ROBERT
RUSSELL
BENNETT**

conducting the RCA
Victor Symphony Orchestra

When you play this recording, you have opera, ballet, theater and all manner of drama . . . all played in music which is hugely satisfying on its own terms

We might add that the lush, smooth sound of the orchestra in this album is something that has never been approached in the theater—or perhaps anywhere else. This is music in a sophisticated tradition, a blend of the classic with the down-to-earth everyday rhythms of American life. Gershwin and Bernstein have captured perfectly all the zest, humor, pathos and explosiveness of the locales they portray, Catfish Row and Manhattan's West Side.

There is no need to go into the details of *Porgy and Bess*. Throughout the world it is the best-loved American operatic score. All the marvelous Gershwin tunes are here—*Summertime*, *I Got Plenty of Nothin'*, *It Ain't Necessarily So* and *Bess, You Is My Woman Now*—in magnificent, glowing orchestral arrangements.

A "NEW ORTHOPHONIC" HIGH



[ON ONE RECORD]

Bernstein
Dance Music from

WEST SIDE STORY

But for a real provocative sound treat, hold the other side of this disc in reserve. Leonard Bernstein, that versatile American genius of the piano and the podium, of Broadway and television, created a highly original score for the musical hit play *West Side Story*. Conductor Bennett plays the Bernstein dance music in this recording, with only one slight change, and captures in dazzling sound the excitement, vibrations and rhythms of an entire culture. Musically, it is quite an experience.

The Jets and the Sharks, rival gangs on New York's West Side, are at war. The *Prologue* introduces these two gang groups to the listener. In the *Dance Hall* sequence you will recognize a bit of blues, pasodoble, mambo and cha cha. This is followed by *Cool* (and how!), which in the score is marked by the composer "solid and boppy." Naturally, there is the *Rumble*, the turbulent, roiling gang battle, and finally a *Ballet*, which is based on a number sung by the two lovers in the play. Here is that one slight change—the lovers' voices have been transformed into a viola and cello.

As *The Cash Box* says: "This album should appeal to the more astute purchasers." Non-squares, they mean.

LM 2340 \$4.98

FIDELITY RED SEAL RECORDING

World Radio History



MISSISSIPPI

DEL WOOD at the piano

Happy honky-tonk piano, sing-along favorites, wide-open atmospheric sound



HEY-A, hey-a, right this way-a, it's on its way-a—the Dixie showboat featuring the Dixie showboat band, Red Murphy and his soft-shoe dance, Francis Craig and his bones—and starring, on the piano, *the queen of the ivories*—Del Wood!

With this label of contents barked by side-show barker John Boseman, MISSISSIPPI SHOWBOAT—a rowdy, raucous, rollicking re-creation of the sounds, rhythms and atmosphere of the fun-fat showboat era—steams underway.

At its happy helm is ragtime pianist Del Wood. Since taking her place in the musical sun with a hit recording of *Down Yonder*, Nashville-born Del has become a permanent member of the famous *Grand Ole Opry* cast, a star in theaters and clubs everywhere, and an exclusive RCA Victor recording artist.

The whole homogenous cast introduced by the barker gets proceedings off to a happy start with a lilting version of *Waltzing Over the Waves*. Del's romping pianistics are tickled impishly by Harold Bradley's banjo in *Camp Meetin' Time*, a combination of two man-size drafts of musical "southern comfort"—*Georgia Camp Mectin'* and *Camptown Races*.



HE bones, played by Francis (Near You) Craig, and more Bradley banjo help spark Del's own *River Boat Ride*, a happy-as-a-clam stomper she wrote especially for this album. *Casey Was Dancing*, kissin' cousin to *The Band Played On*, pairs up some graceful Wood piano with the unique sound of an authentic steam calliope played by Marvin Hughes. (He is music director at WSM, Nash-

ville, and an excellent pianist in his own right.)

On Bennie Moten's *South* and W. C. Handy's *Memphis Blues*, both riverboat jazz-band staples, Del gets appropriate and rocking backing from a full Dixieland band: Carl Garvin, trumpet; Dutch MacMillan, clarinet; Dutch Gordon, trombone; Ray Eddington, guitar; Lightning Chance, bass; Otto Basch, drums.



ING-ALONGS, without which any salute to the colorful showboat tradition would be hollow, include such "naturals" to sing with as *Shine On Harvest Moon*, *Come Home Bill Bailey* and, of course, *Waiting for the Robert E. Lee* (which packs the added rhythmic punch of Red Murphy's soft-shoe dancing). Del has neatly tailored their tempos for ideal gang singing.

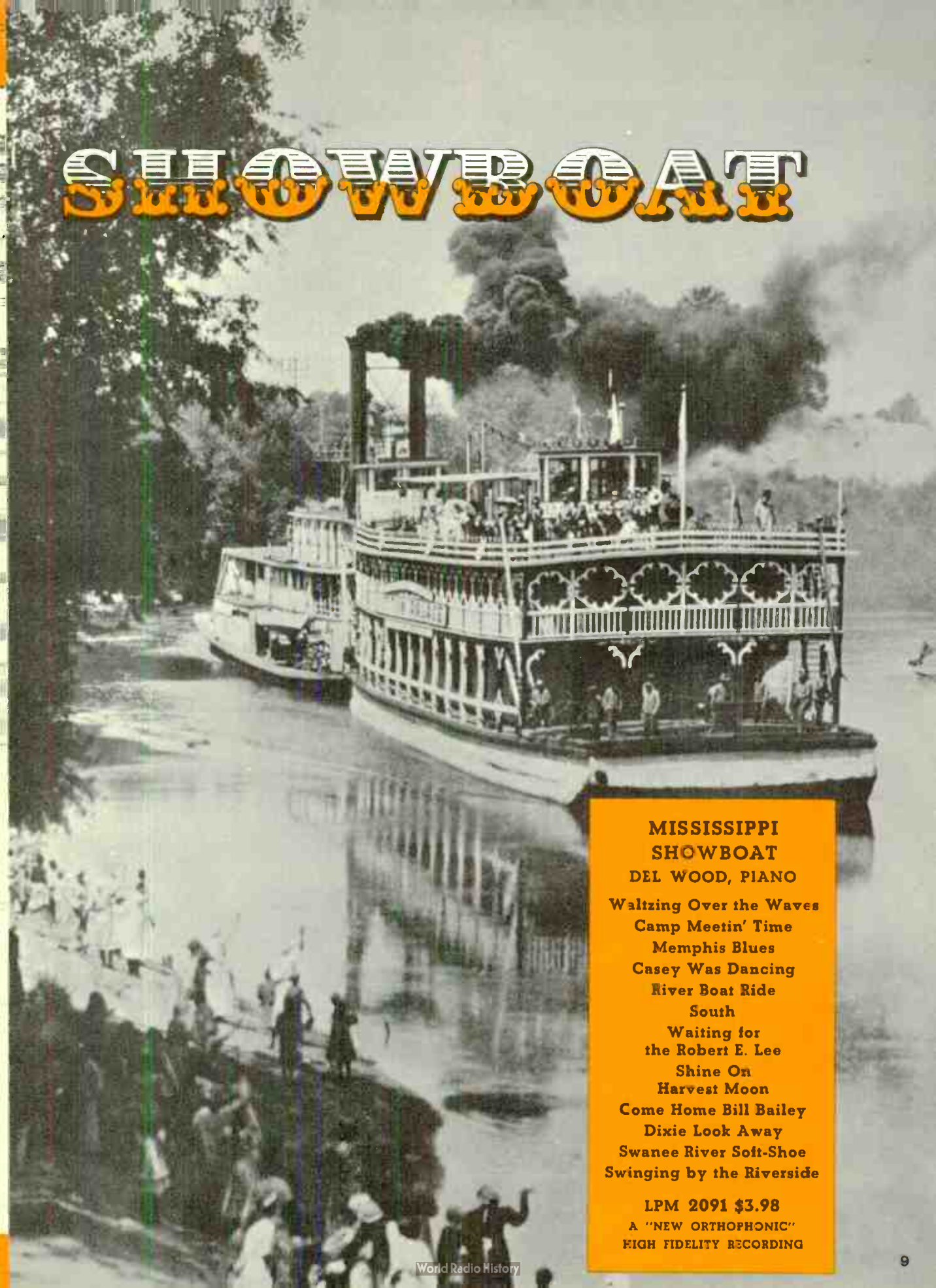
Banjo and bones co-star with lusty piano in *Dixie Look Away*, based on two favorites of Civil War vintage—*Dixie* and *The Gal I Left Behind*. *Swanee River Soft-Shoe* features more lightly-and-politely soft-shoe breaks by dancer Murphy. The Dixieland band roars back to join Del in *Swinging by the Riverside*, an all-stops-out grand finale.

Hot, happy and honky, this is *the* album of honky-tonk piano. Let's put it another way:

If this happily performed, flawlessly recorded collection of hand-clappin', toe-tappin', bones-rattlin', calliope-boopin' songs doesn't whisk you back to the down-home cookin', partyin', dancin' and singin' that made the Mississippi showboats one of our richest and most captivating traditions, then—as MISSISSIPPI SHOWBOAT annotator Don Pierce points out—grits ain't groceries!

SHOWBOAT

SHOWBOAT



MISSISSIPPI SHOWBOAT

DEL WOOD, PIANO

Waltzing Over the Waves

Camp Meetin' Time

Memphis Blues

Casey Was Dancing

River Boat Ride

South

Waiting for
the Robert E. Lee

Shine On

Harvest Moon

Come Home Bill Bailey

Dixie Look Away

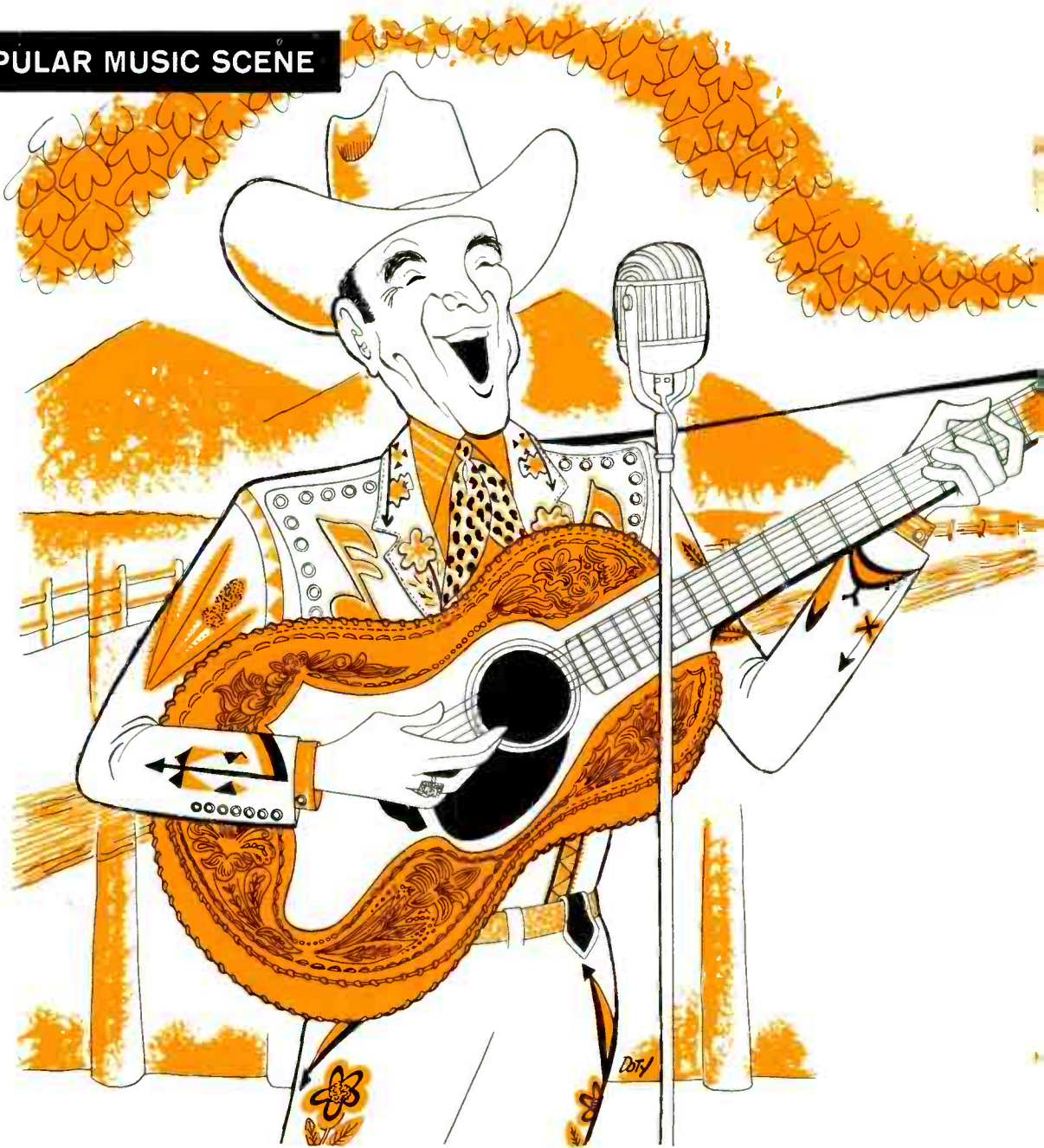
Swanee River Soft-Shoe

Swinging by the Riverside

LPM 2091 \$3.98

A "NEW ORTHOPHONIC"
HIGH FIDELITY RECORDING

THE POPULAR MUSIC SCENE



DURING THE HEYDAY of country music—the 1940s and early 1950s—there were various cities, chiefly in the south, which served as focal points for its development and dissemination. Shreveport, La., Richmond, Va., and Chicago in the north are examples. Each of these centers, like Nashville, had a widely accepted radio program, and each had artist bureaus which booked the artists on personal-appearance tours. None, however, had quite the advantages of geography, network facilities and a colorful program

(*Grand Ole Opry*) enjoyed by Nashville. This combination ultimately established Nashville as the center of hillbilly music.

Ryman Auditorium became the permanent home of the *Opry*. This wooden building, often used as a recording studio, houses not only a unique show but also a unique audience. On *Opry* night the churchlike pews, with a capacity of more than 3500, contain many families—babes in arms, oldsters and teenagers—all getting their fill from the font of hillbilly culture. The proceedings on-

America's new popular-music capital and how it grew—PART TWO

CASHVILLE,

TENNESSEE



By **PAUL ACKERMAN**
Music-Radio-TV Editor of *The Billboard*

stage, which have been described as “organized chaos,” include comedy skits by such veterans as Minnie Pearl, June Carter and Rod Brasfield, music by string bands and performances by leading vocalists.

The entertainers' garb is colorful: cowboy suits and string neckties are the rule. The language of the artists generally has a tang, the flavor usually being either southern or western. It should be pointed out, however, that not all hillbilly artists originated in the south or west. One of the greatest, Hank Snow, came from Nova Scotia, and first established his reputation in Canada. Pee Wee King, who with Redd Stuart wrote *Tennessee Waltz*, had a tour in the pop-music business but was later attracted to the country field, just as publisher-writer Fred Rose was in an earlier day.

NASHVILLE TUNES GO NATIONAL

During the 1940s and early 1950s it became apparent that country songs and country artists could break out of the limited hillbilly field and become nation-wide successes. This was a portent of things to come. Eddy Arnold, for instance, scored nationally with his recording of *Bouquet of Roses*; Hank Williams drew national recognition with *Cold, Cold Heart*, as both artist and songwriter. Then there was *Tennessee Waltz*!

Why did these songs enjoy such wide success?

Perhaps because they are different from the usual pop-music fare. Instead of being sugary in content, they tell of heartbreak and tragedy, and the lyrics have a note of profound sincerity—they're called “weepers” in the trade. In addition to the “weepers,” country material includes many brisk novelties, like *Too Old to Cut the Mustard* or *Sleeping at the Foot of the Bed*. Also, country artists delight in recording tunes which depict the pioneer era and the development of the North American continent and its peoples. Songs like *The Wabash Cannonball* and the train songs of the original Jimmie Rodgers, RCA Victor's “Singing Brakeman,” all play an important part in the country repertoire.

Country repertoire, too, is strongly represented by sacred songs. The Bible has always played an important role in the culture of the rural areas, with the result that the recording artists—no matter how earthy some of their songs might be—balance their secular material with the music of the spirit. Betty Johnson, an important pop artist, recently emphasized her country background by cutting an album of sacred music as a member of The Johnson Family, a noted sacred group among

(Continued on page 17)

A SPECIAL LISTING OF "MADE IN NASHVILLE"
ALBUMS WILL BE FOUND ON THE NEXT TWO PAGES

Made in NASHVILLE

These outstanding albums, all recorded in "America's new music capital," may be purchased in place of—or in addition to—the next Club Selection. Dividend credit will be given, of course, if you are eligible.



THE GRAND OLD HYMNS: STUART HAMBLÉN. Orchestra, choir conducted by Paul Mickelson. *The Old Rugged Cross, Old Time Religion, His Eye Is on the Sparrow, In the Sweet By and By, When the Roll Is Called Up Yonder, When the Saints Go Marching In.* LPM 1436... **\$3.98**



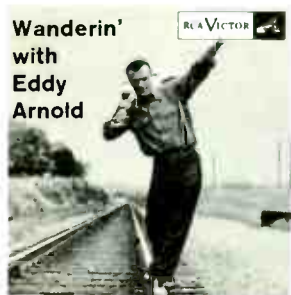
THE WORST OF HOMER AND JETHRO. Insane parodies of big pop and country hits: *Hart Brake Motel; How Much Is That Hound Dog in the Window?; Don't Let the Stars Get in Your Eyeballs; Hey There, Baby, It's Cold Outside;* etc. LPM 1560... **\$3.98**



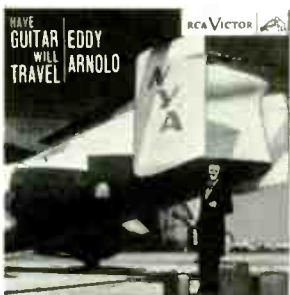
LIFE CAN BE MISERABLE: HOMER AND JETHRO. Country comedy at its best. Banjo-pluckin' gagsters in havoc-raising parodies and such. *Oh Lonesome Me, The Drafted Volunteer, The Monkey and the Baboon, Don't Monkey Around My Widder,* 8 others. LPM 1880... **\$3.98**



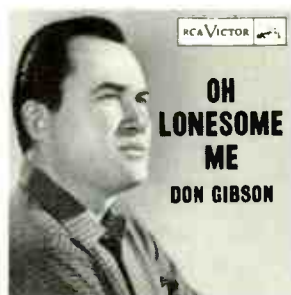
BANJO: THE GREATEST OF THEM ALL! Perry Bechtel. "Beck," a virtuoso of the old school, sounds like a man with 10,000 fingers—and in full hi fi! Includes an *Oklahoma!* medley, a Dixie-Stephen Foster group, gypsy favorites, *Donkey Serenade,* etc. LPM 1770... **\$3.98**



WANDERIN': EDDY ARNOLD. 14 classic folk songs by the country-pop star. *On Top of Old Smoky, Barbara Allen, Careless Love, Sometimes I Feel Like a Motherless Child, The Way-faring Stranger, Sweet Betsy from Pike, Down in the Valley,* etc. LPM 1111... **\$3.98**



HAVE GUITAR, WILL TRAVEL: EDDY ARNOLD. Country, folk and pop standards stir memories of *Indiana, Carolina in the Morning, Oklahoma Hills, Kentucky Babe, Beautiful Ohio.* Also *Stars Fell on Alabama, Georgia on My Mind,* more—country style. LPM 1928... **\$3.98**

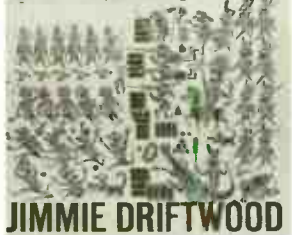


OH LONESOME ME: DON GIBSON. Gibson, elected Country Songwriter of 1959 in the annual disc-jockey poll, sings his biggest ones here. *Oh Lonesome Me, Blues in My Heart, Too Soon to Know, I Can't Stop Lovin' You, Heartbreak Avenue,* etc. LPM 1743... **\$3.98**



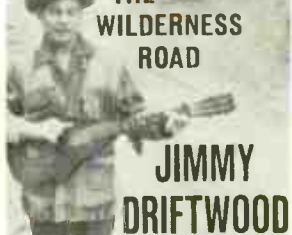
NO ONE STANDS ALONE: DON GIBSON. Soul-satisfying sacred selections by the star who hit the top last year with *Oh Lonesome Me.* Welcome new material includes *Faith Unlocks the Door, Evening Prayer, My God Is Real, Taller Than Trees,* etc. LPM 1918... **\$3.98**

THE BATTLE OF NEW ORLEANS



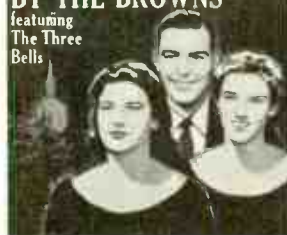
JIMMIE DRIFTWOOD: THE BATTLE OF NEW ORLEANS and other American folk songs done with distinctive, authentic Driftwood touches. Besides his big hit song, included are *Soldier's Joy*, *Country Boy*, *Old Joe Clark*, *Rattlesnake Song*, other delights. LPM 1635... **\$3.98**

THE WILDERNESS ROAD



THE WILDERNESS ROAD AND JIMMIE DRIFTWOOD. Singer-writer in more folk ditties and saga songs. Even the youngsters will go for *Tennessee Stud*, *Razorback Steak*, *Four Little Girls in Boston*, *First Covered Wagon*, *Peter Francisco*, etc. LPM 1994... **\$3.98**

SWEET SOUNDS BY THE BROWNS



SWEET SOUNDS BY THE BROWNS. Includes **THE THREE BELLS.** Bonnie, Maxine and Jim Edward in lilting close-harmony versions of *Indian Love Call*, *Love Me Tender*, *Unchained Melody*, *Only the Lonely*, *Put On an Old Pair of Shoes*, *I Still Do*, etc. LPM 2144... **\$3.98**

PARADISE ISLAND BLACKWOOD BROTHERS QUARTET



PARADISE ISLAND: BLACKWOOD BROTHERS. Half this program by the male sacred group is in real Hawaiian missionary style, the rest in their more familiar spiritual-type rhythm style. Includes *Land Called Heaven*, *Do You Go to Church?*, 10 more. LPM 2033... **\$3.98**

FOREIGN LOVE HANK LOCKLIN



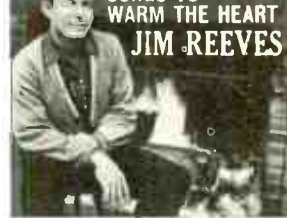
FOREIGN LOVE: HANK LOCKLIN. Current top-selling country warbler groups his o'der hits *Fraulein* and *Geisha Girl* with other exotically inspired favorites: *Mexicali Rose*, *Blue Hawaii*, *Filipino Baby*, *My Wild Irish Rose*, *Blue Grass Skirt*, *Lili Marlene*, etc. LPM 1673... **\$3.98**

Johnnie and Jack THE TENNESSEE MOUNTAIN BOYS



JOHNNIE AND JACK. The "sing-in', pickin', grinnin'" Tennessee Mountain Boys close-harmonize 12 barefoot ballads. When *My Blue Moon Turns to Gold Again*, *You Are My Sunshine*, *I Wonder Why You Said Good-bye* (with Ruby Wells), *Wedding Bells*, etc. LPM 1587... **\$3.98**

SONGS TO WARM THE HEART JIM REEVES



SONGS TO WARM THE HEART: JIM REEVES. Beautifully varied program by country-pop star: *'Til the End of the World*, *Someday (You'll Want Me to Want You)*, *A Fool Such As I*, *May the Good Lord Bless and Keep You*, *Just Call Me Lonesome*. LPM 2001... **\$3.98**

DEL WOOD



RAGS TO RICHES — HONKY-TONK PIANO: DEL WOOD. Piano star of the Opry bounces through oldies in her best "Down Yonder" style. *My Gal Sal*, *Hello Ma Baby*, *Jealous Heart*, *You Can't Be True Dear*, *Charmaine*, *Alabama Jubilee*, more LPM 1633... **\$3.98**

CHET ATKINS AT HOME



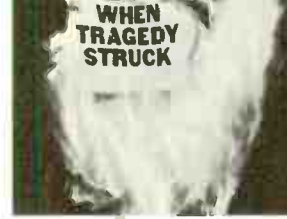
CHET ATKINS AT HOME Rhythmic, many-mooded virtuoso guitar recital in exquisite hi fi. *Sophisticated Lady*, *April in Portugal*, *Vilia*, *You're Just in Love*, *Jungle Drums*, *Ay-Ay-Ay*, *Nagasaki*, *Say "Si Si,"* *Martha*, *Czardas*, *Yankee Doodle Dixie*, more. LPM 1544... **\$3.98**

HI-FI IN FOCUS CHET ATKINS



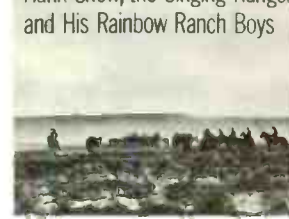
HI-FI IN FOCUS. Chet Atkins picks some mighty unusual sounds on his guitar. In breezily rhythmic style he ranges through *Anna*, *Johnson Rag*, *Tara's Theme*, *El Cumbanchero*, *Shadow Waltz*, *Tiger Rag* — even a Bach *bouree*. A rare aural treat. LPM 1577... **\$3.98**

HANK SNOW WHEN TRAGEDY STRUCK



WHEN TRAGEDY STRUCK: HANK SNOW. Real tear-jerkers sung in the true-blue country tradition by the Singing Ranger. *The Letter Edged in Black*, *Old Shep*, *The Drunkard's Child*, *There's a Little Box of Pine on the 7:29*, *The Convict and the Rose*, etc. LPM 1861... **\$3.98**

Country Classics HANK SNOW, the Singing Ranger, and His Rainbow Ranch Boys



COUNTRY CLASSICS: HANK SNOW. Everlasting hits, many of which Hank introduced: *I'm Moving On*, *Golden Rocket*, *The Gal Who Invented Kissin'*, *A Fool Such As I*, *Music-Makin' Mama* from Memphis, *The Rumba Boogie*, *With This Ring I Thee Wed*. LPM 1233... **\$3.98**

Classical Corner

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

Venice



**GEORG
SOLTI
Conductor**

Orchestra of the Royal
Opera House, Covent Garden

**VERDI
ROSSINI
OFFENBACH
PONCHIELLI**

Prelude to Act I of **La Traviata** • Prelude to Act III of **La Traviata**
Overture to **L'Italiana in Algeri** • Overture to **Semiramide**
Barcarolle from **The Tales of Hoffmann**
Dance of the Hours from **La Gioconda**

VENICE, the world's most exotic city, has also been the birthplace of some of the world's most beautiful music. And no wonder. Everything produced in Venice takes on some of the city's radiance, splendor and magical charm. The mood of Venetian music is unmistakable, and you will recognize it in this tasteful orchestral collection. There is the lovely *Barcarolle* from *The Tales of Hoffmann*, an opera written by a Frenchman who was born in Germany, but which is best remembered for this lilt-ing melody that was probably originally a gondolier's song. The familiar *Dance of the Hours* from Ponchielli's *La Gioconda* is the high point of that opera, which has its setting in Venice.

The Verdi and Rossini selections are from operas that premièred in Venice and, not surprisingly, are touched with that special whimsical

Venetian mood. *La Traviata's* fame is legendary. Rossini's acclaim, too, was so great it overshadowed a visit to Venice by the mighty Napoleon. And why not? How many hearts did Napoleon warm? It has been said that Italian judges were forced to silence whole courtrooms humming and swaying to Rossini melodies.

Quite appropriately, the orchestral sound in this recording is rich and full, as anything Venetian must be. The album itself is a stunning production, with special notes and nine full-color photographs of the city inserted in a liner that opens up like a book. But finally it is the music which, like the city itself, is irresistible. It evokes images of spacious piazzas flooded with sunlight (and pigeons), ornamental buildings and bridges and, of course, romantic gondolas gliding over the sparkling canals.

A "NEW ORTHOPHONIC" HIGH FIDELITY RECORDING LM 2313 \$4.98

OTHER POPULAR CLASSICS STILL AVAILABLE

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

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

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

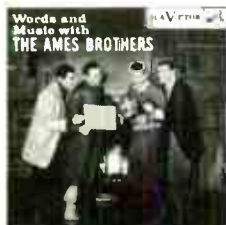
PREVIOUS CLUB SELECTIONS, ALTERNATES AND EXTRAS AVAILABLE

Dividend credit given • See inside front cover

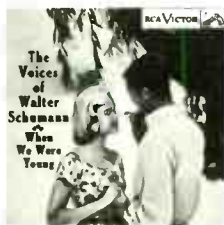
VOCALS



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



WORDS AND MUSIC WITH THE AMES BROTHERS. Sing-along spectacular stars nation's top quartet, 12 warm oldies, 28-page songbook with words and music. *I Love You Truly, Love's Old Sweet Song, Sweet and Low, Mexicali Rose, Home on the Range, Ioch Lamond*, etc. LPM 2009.....**\$3.98**



WHEN WE WERE YOUNG. The Voices of Walter Schumann. Previous Club Selection. Lush choral interpretations of 12 romantic waltzes, including *Ramona, Girl of My Dreams, Always, Falling in Love with Love, Together, I'll See You Again, While We're Young*, etc. LPM 1477.....**\$3.98**



COMO SWINGS. Previous Selection has Perry swinging smoothly through 12 stunningly arranged and recorded oldies in his best "lazy daddy" style. *Linda, St. Louis Blues, Dear Hearts and Gentle People, Mood Indigo, I've Got You Under My Skin, Donkey Sere-nade*. LPM 2010.....**\$3.98**



MARIO! The late incomparable Lanza at his greatest in 12 emotion-rich Italian favorites. *Funiculi Funicula', Maria Mari', Santa Lucia luntana, Vace 'e notte, Passiane, Dici-tencella vuie, Canta pe' me, 'Na sera 'e maggio*, others. Recorded last year in Italy. LM 2331.....**\$4.98**

NOVELTIES • HI FI SPECIALTIES

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

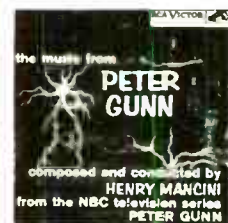
SCOTTISH SPLENDOR. Hi Fi from the Highlands! The Pipes, Drums and Regimental band of the Black Watch are heard in full-range recordings of fiery marches, ceremonials, bagpipe medleys, etc. Far sound bugs, march fanciers and would-be lease breakers. LPM 1526.....**\$3.98**

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

MUSIC FOR NON-THINKERS. Guckenheimer's Sour Kraut Band is the worst German band you've ever heard! Here, in highest fi, they fracture favorite concert pieces, waltzes, etc. There's a laugh a second. Includes Liszt's *Hungarian Rhapsody, Stars and Stripes Forever*. LPM 1721.....**\$3.98**

MARCHES IN HI-FI. The Boston Pops Orchestra, Arthur Fiedler conducting, plays 15 stirring marches by such diverse composers as Sousa (*Semper Fidelis*), Herbert (*March of the Toys*), Alford (*Colonel Bagey*), Meredith Willson (*76 Trombones*), others. LM 2229.....**\$4.98**

FILMS • SHOWS • TV



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



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



ROSE-MARIE. Previous Club Selection. New gloriously hi fi version of Friml-Hammerstein hit stars Julie Andrews, Giorgio Tozzi, large cast. Lehman Engel conducts. *Indian Love Call, Song of the Mounties, Tatem Tom Tom, Daar of My Dreams*, other favorites. LOP 1001.....**\$4.98**



CAROUSEL. The Rodgers-Hammerstein hit show with an all-star cast — Patrice Munsel, Robert Merrill, Florence Henderson, Gloria Lane, others—at the popular price. Lyrical score includes *Carousel Waltz, If I Loved You, Saliloquy, You'll Never Walk Alone*, mare. LPM 1048.....**\$3.98**

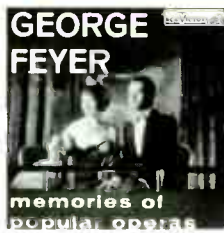


KISS ME, KATE. Previous Club Selection. Cole Porter's sassy melodies, lyrics and rhythms get fun-filled treatment from Howard Keel, Gogi Grant, Anne Jeffreys and great Henri René scarrings. True hi fi, at the popular price. "A complete delight!" — *HiFi Review*. LPM 1984.....**\$3.98**

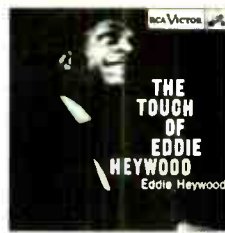
PIANO VARIETIES



37 FAVORITES FOR DANCING. Previous Club Selection slots Frankie Carlo and rhythm in deliciously danceable medleys of all-time hit fox trots, waltzes, linds, rumbas. Embraceable You, Tea for Two, It Had to Be You, Somebody Loves Me, My Heart Stood Still, etc. LPM 1868...\$3.98



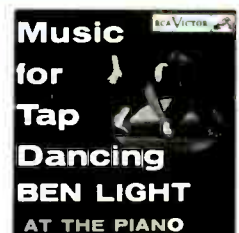
MEMORIES OF POPULAR OPERAS. Pianist George Feyrer, the "Echoes" king and favorite of the International Set, plays sparkling piano arrangements of highlights from Carmen, La Traviata, Madame Butterfly, La Bohème, The Tales of Hoffmann, Rigoletto, etc. LPM 1926...\$3.98



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*, *I Cover the Waterfront*, etc. LPM 1466...\$3.98



PIANO ROLL DISCOVERIES. George Gershwin plays his own *Rhapsody in Blue* (plus Jerome Kern's *Whose Baby Are You?*) in hi fi! Also historical piano rolls by Fats Waller (*Squeeze Me*), Zee Confrey (*Stumbling*, *The Sheik of Araby*), others by Felix Arndt, James P. Johnson. LPM 2058...\$3.98



MUSIC FOR TAP DANCING. Piano by Ben Light and His Lightning Fingers. Lighthearted listening for those who remember yesteryear hits, vaudeville, five-cent beer, bright ricky-tick piano. *I'm Sitting on Top of the World*, *Peggy O'Neil*, *Swingin' Down the Lane*, 9 more. LPM 2073...\$3.98

INSTRUMENTALS • MOOD

WISH YOU WERE HERE. Mood master Hugo Winterhalter on a dreamy hi fi trip to romantic places. Lush, luxuriant instrumental versions of *On a Slow Boat to China* (with chorus), *Around the World*, *Paris in the Spring*, *Moonlight in Vermont*, *Sentimental Journey*, more. LPM 1904. \$3.98

RENDEZVOUS IN ROME. Previous Club Selection and Melachrino's latest. Rich, brilliantly hi fi mood portrait of the Eternal City. Sounds of basilico bells, hoofbeats, taxis, trains and street bands spice *Volare*; *Three Coins in the Fountain*; *Arrivederci, Roma*; 9 more. LPM 1955...\$3.98

MUSIC OF THE ISLANDS. *Hawaii in hi fi!* The Mauna Loa Islanders play languorous, perfumed versions of 12 all-time Hawaiian hits. Mood-enticers include *Sweet Leilani*, *Aloha Oe*, *Moon of Manakoa*, *The Hawaiian Wedding Song*, *South Sea Island Magic*, others. LPM 2061...\$3.98

PLAY, GYPSY, PLAY. Gypsy Sandor's Orchestra. Haunting Hungarian stylings of familiar minor-key melodies: *Autumn Leaves*; *Music, Maestro, Please*; *When a Gypsy Makes His Violin Cry*; *Boulevard of Broken Dreams*; *Lullaby of the Leaves*; *Dark Eyes*; *Two Guitars*. LPM 1739...\$3.98

CUDDLE UP A LITTLE CLOSER. Reg Owen's Orchestra. Cascading strings, fluid woodwinds, burnished brass in British full-range hi fi — plays music for a bachelor apartment. *Let's Put Out the Lights*; *If I Could Be with You*; *Pretty Baby*; *Oh, You Beautiful Doll*; etc. LPM 1914...\$3.98

DANCE DISCS

LOVE IN THE AFTERNOON: THE THREE SUNS. Previous Club Selection by nation's No. 1 pop instrumental group plus rhythm and special strings. Pulsant dance and mood standards in ultra hi fi include *I'll Get By*, *I'm in the Mood for Love*, *Dream and Melancholy Baby*. LPM 1669...\$3.98

LARRY CLINTON IN HI-FI. The Dipsy Doodler's biggest hits newly recut, including *My Reverie*, *Deep Purple*, *Heart and Soul*, *Our Love*, *Martha*, *Johnson Rog*, *Study in Brown*, *In a Persian Market*, *Satan Takes a Holiday* and others. Helen Ward vocals. LPM 1342...\$3.98

COMPULSION TO SWING. Henri René's Orchestra. Swinging dance music for the hi fi era. Ear-perking effects combined with an irresistible beat throughout make this the dancing-listening surprise package of the year. *Baubles, Bangles and Beads*; *Cry Me a River*; more. LPM 1947...\$3.98

NEW SOUNDS AT THE ROOSEVELT. Larry Elgart's Orchestra. "Usual high-class Elgart... The beat is solid... a whole package of appealing numbers." — *HiFi Review*. Smooth, oiry dance arrangements of *Sleepy Time Gal*, *I Cried for You*, *Mountain Greenery*. LPM 2045...\$3.98

POPS AND PRADO. Perez Prado's Orchestra. "Lusty, engaging, good-humoredly angry brass, ensemble gruntings, tinklings, scropings and thuds... Two electric organs add a sort of carousel flavor." — *Saturday Review*. Cho-cho versions of *Manhattan*, *Ida*, 10 more. LPM 2028...\$3.98

COLLECTOR'S ITEMS • SWING • VINTAGE JAZZ

FOR THE VERY FIRST TIME: GLENN MILLER. "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, Beneke, The Modernaires... A collector's item." — *The Billboard*. LPM 6700 (3 records), \$14.98. (Counts as three purchases)

HAL KEMP AND HIS ORCHESTRA. The original versions of 12 ultra-elegant dance masterpieces. Vocals by Skinnay Ennis, Bob Allen, Nan Wynn, The Smoothies. Got a *Date with an Angel*, *Lamp-light*, *A Foggy Day*, *A Heart of Stone*, *Let's Do It*, *Remember Me*, *Love for Sale*, *Time on My Hands*, *F.D.R. Jones*, etc. LPM 2041...\$3.98

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

GUIDE TO JAZZ. Monumental anthology of 16 traditional jazz sides selected by French critic Panassié from RCA Victor archives. Stars include Armstrong, Basie, Bechet, Dodds, Ellington, Hampton, Hawkins, Henderson, Hines, Lunceford, Morton, Waller, Oliver, Mezzrow, Yancey, others. LPM 1393...\$3.98

BENNY GOODMAN TRIO—QUARTET—QUINTET. 12 cream classics by the original BG combos (with Wilson, Krupo, Hampton, Tough, etc.). *Tiger Rag*, *Body and Soul*, *Sweet Georgia Brown*, *The Man I Love*, *Runnin' Wild*, *Dinah*, *Smiles*, *Pick-a-Rib*, *Whispering*, *Lady Be Good*, *Opus 1/2*, *Sweet Sue*, etc. LPM 1226...\$3.98

MOONGLOW: ARTIE SHAW. His biggest band hits made between 1938 and 1943. Includes *Begin the Beguine*, *Frenesi*, *Star Dust* (with Billy Butterfield, Jack Jenney), *Indian Love Call* (Tony Pastor), *Dancing in the Dark*, *Nightmare* (theme), *Traffic Jam*, *Serenade to a Savage*, *Temptation*, etc. LPM 1244...\$3.98

RECENT JAZZ

AT THE JAZZ BAND BALL: DUKES OF DIXIELAND. Those ebullient strutting hi-fi-genic Dukes in their basic collection of Dixieland classics with special guest star Pete Fountain on clarinet. *When the Saints Come Marching In*, *Muskrat Ramble*, *Tin Roof Blues*, *That's A Plenty*, etc. LPM 2097...\$3.98

JONAH JONES AT THE EMBERS. Tasty "muted jazz" recital of show tunes and jazz classics by America's hottest-selling jazz quartet. Hi fi ballads and jumpers include *It's All Right with Me*, *All of You*, *Lullaby of Birdland*, *High Society*, *Something's Gotta Give*, *Muskrat Ramble*, *Tin Roof Blues*, others. LPM 2004...\$3.98

RED PLAYS THE BLUES. Red Norvo's jazz vibes ride herd on the blues — languid, finger-snapping and roaring — with a sextet and a big band. Red even slips in one of his rare vocals. All-star personnel includes Ben Webster, Harry Edison, Willie Smith, Jimmy Rowles, etc. The sound is sumptuous. LPM 1729...\$3.98

THESE BEST-SELLERS STILL AVAILABLE

- SOUTH PACIFIC.** Original soundtrack recording from the Rodgers-Hammerstein film. LOC 1032.....**\$4.98**
- SHOW BOAT.** Howard Keel, Gogi Grant, Anne Jeffreys, Henri René. Newest recording of Kern's fabulous show score. LOP 1505.....**\$4.98**
- VICTORY AT SEA, VOL. 1.** Richard Rodgers' TV score, perennial best-seller. Robert Russell Bennett conducts RCA Victor Symphony Orchestra. LM 2335.....**\$4.98**
- VICTORY AT SEA, VOL. 2.** LM 2226.....**\$4.98**
- DEEP RIVER AND OTHER SPIRITUALS.** The Robert Shaw Chorale. LM 2247.....**\$4.98**
- THE AMES BROTHERS SING FAMOUS HITS OF FAMOUS QUARTETS.** Paper Doll, To Each His Own, Sweetheart of Sigma Chi, I'll Never Smile Again, etc. LPM 1954.....**\$3.98**
- MUSIC FOR DINING.** The Melachrino Strings. *Tenderly*, *Charmaine*, *September Song*, 9 more. LPM 1000.....**\$3.98**
- MUSIC FOR RELAXATION.** The Melachrino Strings. Includes *Star Dust*, *Autumn Leaves*, *Moonlight Serenade*, *Charmaine*, *Diane*, *Too Young*, etc. LPM 1001.....**\$3.98**
- FRANKIE CARLE'S FINEST.** The pianist's biggest hits now in hi fi: *Sunrise Serenade*, *Moonlight Cocktail*, *Oh What It Seemed to Be*, *Blue Moon*, 8 others. LPM 1153.....**\$3.98**
- GAÎTE PARISIENNE and GAYNE BALLET SUITE** (Excerpts, including *SABRE DANCE*). Boston Pops Orchestra conducted by Arthur Fiedler. LM 2267.....**\$4.98**
- GIGI.** Academy Award winning Lerner and Loewe film songs. Gogi Grant, Tony Martin, chorus and orchestra. Dennis Farnon conducts. LPM 1716.....**\$3.98**
- BELAFONTE SINGS THE BLUES.** Harry Belafonte. Blues and blues types, jazz backings. LPM 1972.....**\$3.98**
- CAREFREE POLKAS.** Johnny Vadnal's Orchestra. 12 roguish hops, merry waltzes. LPM 1911.....**\$3.98**
- PAT SUZUKI.** New star sings *Star Dust*, *The Lady Is a Tramp*, *Daddy*, *As Time Goes By*, *How High the Moon*, more. LPM 2030.....**\$3.98**
- THE GREAT CARUSO: MARIO LANZA.** Film soundtrack recording includes 9 of the biggest tenor arias: *Vesti la giubba*, *La donna è mobile*, etc. LM 1127.....**\$4.98**
- HUGO WINTERHALTER GOES... LATIN.** Colorful, rhythmic, romantic instrumentals. LPM 1677.....**\$3.98**
- JEANETTE MacDONALD AND NELSON EDDY FAVORITES IN HI-FI.** Most of their big solo and duet performances. *Indian Love Call*, *Rosalie*, etc. LPM 1738.....**\$3.98**
- THE ENCHANTED WOODS.** Dennis Farnon's Orchestra. Hi fi woodwinds (no brass), relaxing mood magic, perfect dance tempos. *Moonlove*, *Day by Day*, *Cecelia*, *You Are Too Beautiful*, *Among My Souvenirs*, 7 more. LPM 1897....**\$3.98**
- HAVING A BALL WITH THE THREE SUNS.** Popular instrumental trio, plus twin pianos and rhythm, in thirty top standards. LPM 1734.....**\$3.98**
- RALPH FLANAGAN IN HI-FI.** Newly recorded versions of band's biggest Miller-styled hits. *Hot Toddy*, *My Hero*, *Where or When*, *Serenade*—12 in all. LPM 1555.....**\$3.98**
- THE HELEN MORGAN STORY.** Original film soundtrack recording stars **GOGI GRANT**. 24 all-time great tunes. *Why Was I Born?*, *Bill*, *Body and Soul*, etc. LOC 1030....**\$4.98**
- REMINISCE WITH LARRY FERRARI.** Hi fi pop organ stylings of *Jalousie*, *It Might As Well Be Spring*, *Over the Rainbow*, *You'll Never Know*, *Ebb Tide*, 7 more. LPM 1850.....**\$3.98**
- AN EVENING WITH LERNER & LOEWE.** Glorious performances of highlights from *My Fair Lady*, *Gigi*, *Brigadoon* and *Paint Your Wagon* by Robert Merrill, Jan Peerce, Jane Powell, Phil Harris; Johnny Green conducts. LPM 6005 (2 records).....**\$7.98** (Counts as 2 purchases)



CASHVILLE, TENNESSEE
(Continued from page 11)

those who take The Word seriously. Such country-pop stars as Eddy Arnold, Don Gibson, Jim Reeves and Red Foley have recorded religious albums.

In general, country repertoire has strong folk elements, and its roots are not only American but Elizabethan; this material, when given proper exposure, exerts a powerful national appeal.

TV OPENS THE FLOOD GATES

The dissemination and acceptance of country music received tremendous impetus via *Grand Ole Opry* and similar radio programs. But a later development was to facilitate the cultural interchange among the different segments of the American musical world. This was television. As this marvel of the electronic age gradually spread over the continent, the entire population became exposed to what was once a relatively self-contained and isolated musical culture.

In brief, Nashville today has a larger audience for its songs and for its artists. Its recording activity is geared to sell records not only to the country field but to the entire nation. And the talent of its writers and artists is made even more apparent by virtue of the larger audience this talent commands.

There is gold in them thar hillbillies. But the recipients, even more than the artists and studios in Nashville, are the buyers of records all over the land. They are gaining a new insight into the musical treasure which is now flowing into the mainstream of American pop music.

COLLECTOR'S CORNER



ENRICO CARUSO



ARTUR RUBINSTEIN



VLADIMIR HOROWITZ



JASCHA HEIFETZ



HUGO WINTERHALTER



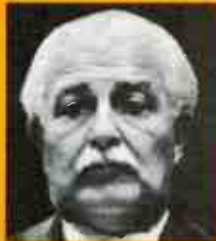
THE AMES BROTHERS



MARIO LANZA



GENE AUSTIN



ARTHUR FIEDLER

A SPECIAL OFFERING FOR THIS MONTH ONLY

60 YEARS of "Music America Loves Best"

Thirty complete selections—the recordings that made music history—on two twelve-inch Red Seal L. P.s for **\$398**

[A COMPLETE LISTING OF THE CONTENTS OF THIS ALBUM IS ON THE BACK COVER]

OVER the years the achievements of RCA Victor in both the technical and artistic areas, as exemplified in this album, have amply fulfilled the old Victor motto: "The Music You Want When You Want It."

THE POP REPERTOIRE

The first Whiteman recordings date back to the days of acoustical techniques. *Whispering* is typical of his style when he was titled "The King of Jazz" and was introducing a new musical dimension to pop and jazz orchestra performances. Gene Austin ranks as one of the greatest early recording vocalists. His versions of such tunes as *Ramona* and *My Blue Heaven* sold in fabulous figures. The MacDonald-Eddy *Indian Love Call* has been a steady favorite through the years. It hit the million mark several years ago, and its popularity shows no signs of diminishing. The sides by Artie

Shaw, Glenn Miller, Benny Goodman, Duke Ellington, Freddy Martin and Tommy Dorsey hark back to the era of the great name bands. Most of these particular sides are synonymous with Swing, which flourished in the 1930s and early 1940s.

The inclusion of Perry Como is a must, for he has maintained an unwavering popularity over a long period of years—years that saw the rise and decline of many artists and musical trends. The Three Suns, heard on *Peg o' My Heart*, have displayed a similar durability. Eddy Arnold's *Bouquet of Roses* dates back to the flowering of country music and country artists. Its strong pop appeal was a forecast of the grass-roots influence which was to become such a powerful factor in American music. Prado's *Cherry Pink* is often credited as the instrumental that did much to establish the cha-cha vogue. Hugo Winterhalter's



**FRITZ
KREISLER**



**GLENN
MILLER**



**LEOPOLD
STOKOWSKI**



**BENNY
GOODMAN**



**DUKE
ELLINGTON**



**FREDDY
MARTIN**



**PERRY
COMO**



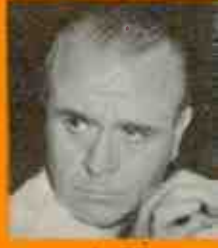
THE THREE SUNS



**TOMMY
DORSEY**



**FRANK
SINATRA**



**JOSE
ITURBI**



**JAN
PEERCE**



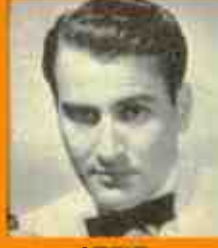
**PAUL
WHITEMAN**



**EDDY
ARNOLD**



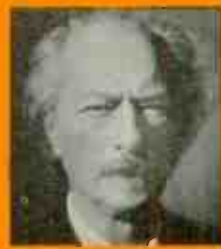
**JEANETTE MacDONALD
NELSON EDDY**



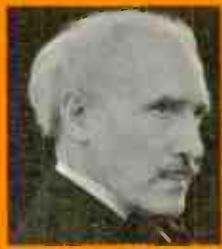
**ARTIE
SHAW**



**MARIAN
ANDERSON**



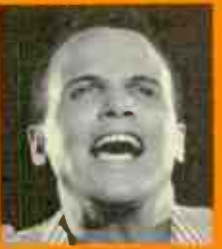
**IGNACE
PADEREWSKI**



**ARTURO
TOSCANINI**



**PEREZ
PRADO**



**HARRY
BELAFONTE**



**SERGEI
RACHMANINOFF**

Canadian Sunset was notable for being the big instrumental hit in a year of vocal trends. Belafonte, one of the great dramatic folk artists, was in himself a one-man calypso trend several years ago.

THE RED SEAL REPERTOIRE

The RCA Victor Red Seal roster has constituted a virtual *Who's Who* of classical music down the years — no competitive label has been able to match it. The role of the Red Seal catalog in establishing the phonograph as a cultural force is unquestioned.

Caruso made his first Victor records in this country in February, 1904, at Victor's Carnegie Hall studio. His records quickly became a mainstay of the label and their success drew many other noted artists to the Red Seal roster, giving the company a lead that it has never lost. *Vesti la giubba* dates back to the very early days of

acoustical recording. It is fitting that he heads the classical listing here, inasmuch as his recorded performances are the epitome of the traditional concept of "catalog."

The classical repertoire in this album displays a tremendous range of material, both instrumental and vocal. Great piano literature is played by such giants of the keyboard as Vladimir Horowitz, Sergei Rachmaninoff, Ignace Paderewski, Artur Rubinstein and José Iturbi — all masters in the grand tradition. The same high accolade must be given to the violinists Heifetz and Kreisler. Such performances may be credited with materially broadening the audience for classical music. The relatively modern sides (Caruso's is the only performance which was made by the acoustical process) include Marian Anderson with an outstanding performance of Schubert's *Ave Maria*;

(Continued on back cover)

60 YEARS

of "Music America Loves Best"

[TWO RECORDS]

(Continued from preceding page)

Peerce with his enormously popular *Bluebird of Happiness*; and Mario Lanza, whose recording of *Be My Love* exercised its powerful appeal on lovers of both popular and classical music. The name Toscanini carries a special magic. Initially averse to mechanical music, the legendary Italian conductor made his first recording for Victor on December 18, 1920, in Camden, New Jersey. The maestro's years with the NBC Symphony were the fruit of David Sarnoff's personal effort to present, via records and radio, the world's greatest musical fare. Red Seal would often dip into the semiclassical and pop repertoires for its orchestral as well as vocal recordings. Two examples are the Stokowski *Blue Danube* and the Boston Pops' version of *Jalousie*, with Fiedler conducting.

LM 6074 • YOU MAY PURCHASE THIS \$3.98 TWO-RECORD RED SEAL ALBUM FOR



60 YEARS OF "MUSIC AMERICA LOVES BEST"

- ENRICO CARUSO
Vesti la giubba
- PAUL WHITEMAN
Whispering
- VLADIMIR HOROWITZ
Variations on Themes from Carmen
- GENE AUSTIN
Ramona
- SERGEI RACHMANINOFF
Rachmaninoff's Prelude in C sharp minor
- JEANETTE MacDONALD
NELSON EDDY
Indian Love Call
- MARIAN ANDERSON
Schubert's Ave Maria
- IGNACE PADEREWSKI
Paderewski's Minuet in G
- ARTIE SHAW
Begin the Beguine
- JASCHA HEIFETZ
Hora Staccato
- ARTHUR FIEDLER,
BOSTON POPS ORCHESTRA
Jalousie
- FRITZ KREISLER
Liebesfreud
- GLENN MILLER
Sunrise Serenade
- LEOPOLD STOKOWSKI,
THE PHILADELPHIA ORCHESTRA
Blue Danube Waltz
- BENNY GOODMAN
And the Angels Sing
- DUKE ELLINGTON
Take the "A" Train
- FREDDY MARTIN
Theme from Tchaikovsky's Piano Concerto No. 1
- TOMMY DORSEY
(Vocal by FRANK SINATRA)
There Are Such Things
- JOSÉ ITURBI
Chopin's Polonaise in A flat
- PERRY COMO
Prisoner of Love
- JAN PEERCE
Bluebird of Happiness
- THE THREE SUNS
Peg o' My Heart
- ARTUR RUBINSTEIN
Ritual Fire Dance
- EDDY ARNOLD
Bouquet of Roses
- MARIO LANZA
Be My Love
- ARTURO TOSCANINI,
NBC SYMPHONY ORCHESTRA
Lohengrin Prelude, Act III
- PEREZ PRADO
Cherry Pink and Apple Blossom White
- THE AMES BROTHERS
The Naughty Lady of Shady Lane
- HUGO WINTERHALTER
Canadian Sunset
- HARRY BELAFONTE
Day-O

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THE RCA VICTOR POPULAR ALBUM CLUB

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