

POPULAR  
ALBUM

# NEWS

The monthly magazine of the  
RCA VICTOR  
POPULAR ALBUM CLUB

The next selection

## Rendezvous in ROME

THE MELACHRINO  
STRINGS  
AND ORCHESTRA

Also 61 ALTERNATE SELECTIONS

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### A MUSICAL "SPECTACULAR"

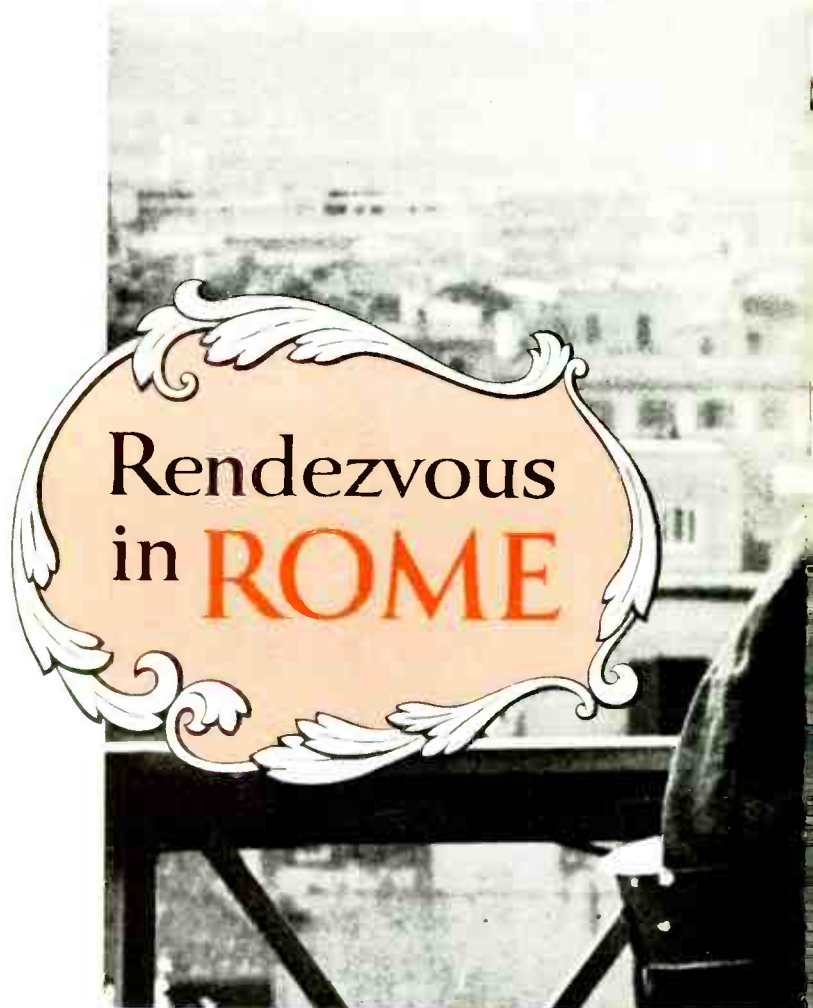
**AN EVENING WITH LERNER & LOEWE**  
A special two-disc album . . . PAGE 16

### SOME IMPORTANT REMINDERS

• **PLEASE DO NOT SEND CASH** when making payments to the Club. It is not safe to entrust cash to ordinary mails, and we cannot be held responsible for cash remittances unless they are registered. For your protection we request that you pay either by check or by money order.

• **TO SPEED DELIVERY** of your albums and to reduce the possibility of error, the Club requests that members, when ordering Alternates, print both the title and number of each album desired. Space is provided for this on your regular substitution form.

• **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.



**F**AMILIARITY with the soothing, soaring string arrangements of George Melachrino breeds only content.

Melachrino is easily the world's most famous exponent of romantic instrumental mood music, and his previous Club offerings have enjoyed enthusiastic response. His latest can't help but follow suit.

It is **RENDEZVOUS IN ROME**, a bold and brilliant mood portrait of Rome, painted, and literally shimmering, with the vivid songs, sounds and colors of that fabled Italian city. As are all Mela-

**THIS SELECTION WILL BE SENT TO YOU**

# STRINGS AND

# ORCHESTRA



chrino albums, it was recorded in London in the "British sound" so relished by high fidelity fans.

*The liner notes by travel editor Richard Joseph (who, interestingly, has recently been decorated with the Star of Italian Solidarity for furthering Italo-American understanding) word-picture its sunny contents:*

Not to exploit the already overworked cliché about all roads leading to Rome, but these two sides should really prove to be your way to an aural understanding of the Italian capital.

Arranged and conducted by an outstanding

British musician (who wrote four of the twelve selections). the album was recorded in London—yet the sounds are authentically Roman, right from the beginning when the noises of your train passing over the tracks leading into Rome, the babble of voices in the modern, new station and the bells of the great basilicas are your introduction to the Eternal City.

And the entire album is equally evocative. The first number, *Rome the City*, is an original composition recording George Melachrino's musical impressions of the city that has become the fa-

*(Continued on page 3)*



## RENDEZVOUS IN ROME

THE MELACHRINO STRINGS  
AND ORCHESTRA

Rome the City  
Volare (Nel blu  
dipinto di blu)

Scene from "Castel Sant'  
Angelo" (from Tosca)

Tesoro Mio

Three Coins  
in the Fountain

View of the Vatican

Colosseum

Autostrada

Ragazza Romanza

Vista Roma

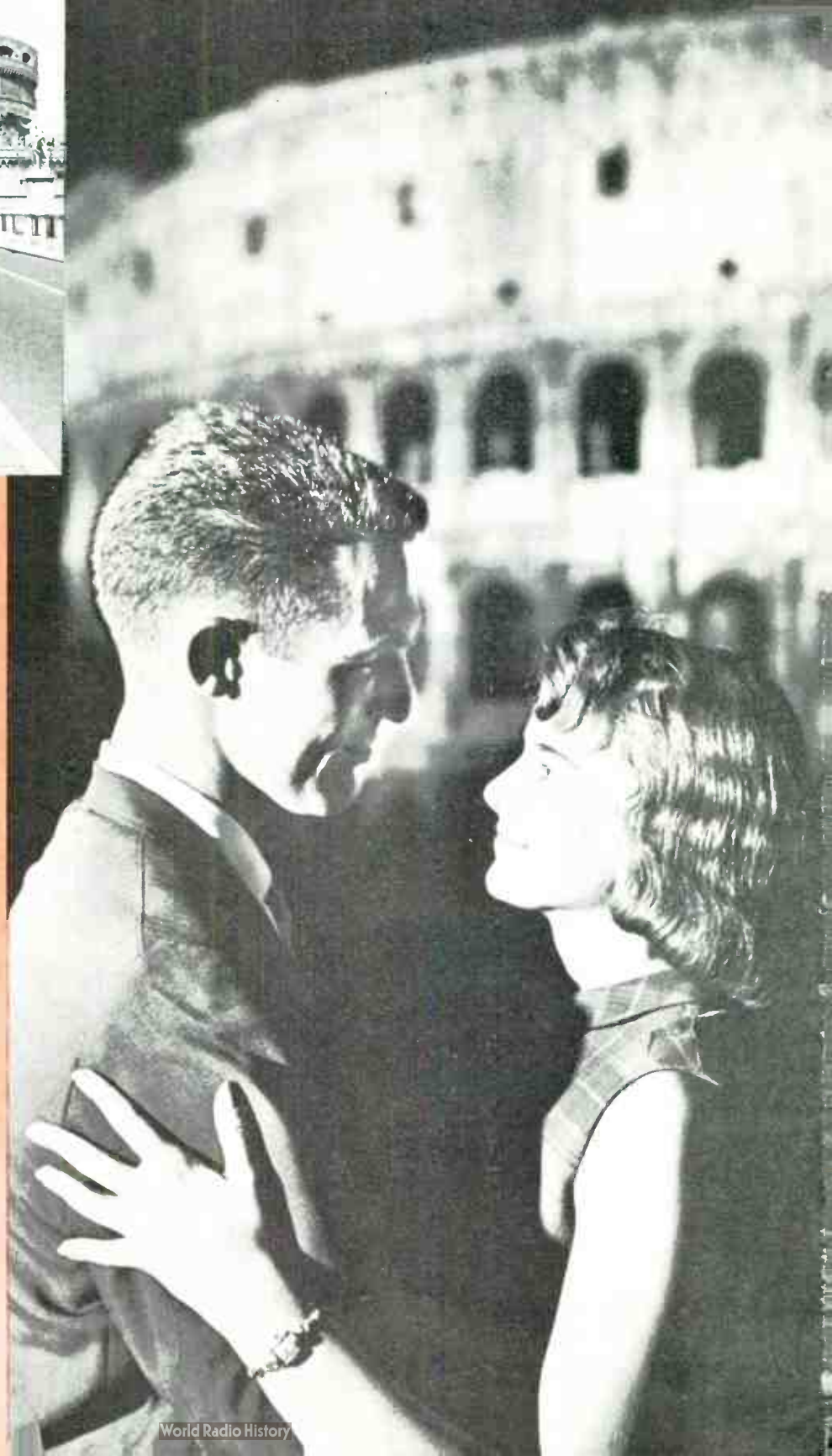
Italian Fantasy

Arrivederci, Roma

A "NEW ORTHOPHONIC"  
HIGH FIDELITY RECORDING

LPM 1955 \$3.98

RECORDED IN LONDON



(Continued from page 1)

favorite European haunt of an increasing number of Americans every year since the end of World War II. *Volare*, played here in dance tempo, is one of Italy's most popular musical exports to the United States in the past few years.

*Castel Sant' Angelo* is the love duet from the last act of *Tosca*, but its title denotes one of Rome's most popular sightseeing attractions, the turreted castle by the side of the Tiber that once was the tomb of Emperor Hadrian and a private fortress of the popes during the Middle Ages. It was here that pilgrims saw a vision of St. Michael the Archangel sheathing his sword as a sign of the ending of a great plague.

*Castel Sant' Angelo* segues into *Tesoro Mio*, a street-dancing tune that will prove familiar to most American listeners. Even more familiar is *Three Coins in the Fountain*, which follows. Melachrino ends the side with another original composition, *View of the Vatican*, giving his musical impression of the vastness and grandeur of this mightiest shrine of Christendom and the world's largest church. Here—in this world's smallest independent state—three hundred thousand pilgrims have stood in the great piazza of St. Peter's to receive the Pope's benediction. You hear the bells of the basilica in Melachrino's composition, and the majesty of St. Peter's comes to you through the music.

Side 2 starts off with another Melachrino original, *Colosseum*, and while you don't exactly hear the lions roar or the martyrs scream, you do get a vivid impression of this most imposing of all Roman antiquities, almost 1900 years old, that once seated almost 50,000 spectators at the ancient gladiatorial games.

Short of having your flanks brushed by a moving fender, *Autostrada* conveys as fully as possible the complete madness of Roman traffic. *Ragazza Romanza*, which honors the romantic young ladies of Rome, is a dance tune; and an-

other Melachrino composition, *Vista Roma*, features an oboe solo by Leon Goossens and the sound of the hooves of carriage horses clip-clopping over worn cobblestones.

Melachrino's *Italian Fantasy* is his arrangement of a potpourri of traditional Italian tunes, including Neapolitan street songs. He closes with *Arrivederci, Roma*, which can't quite be called traditional yet, but simply because it's not yet old enough.

And with these two sides George Melachrino once again demonstrates the fact that he's a musical tourist in the best sense of the word, displaying a lively curiosity about the music of other lands and other peoples.

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"An appealing, restful and, for those who know Rome, a nostalgic set. A delightful mood album handsomely recorded"—THE BILLBOARD

**Other Melachrino Albums  
Still Available as Alternates**

- LPM 1000 • MUSIC FOR DINING, \$3.98
- LPM 1001 • MUSIC FOR RELAXATION, \$3.98
- LPM 1002 • MUSIC FOR READING, \$3.98
- LPM 1676 • UNDER WESTERN SKIES, \$3.98
- LPM 1757 • STRAUSS WALTZES, \$3.98
- LPM 1762 • LISBON AT TWILIGHT, \$3.98

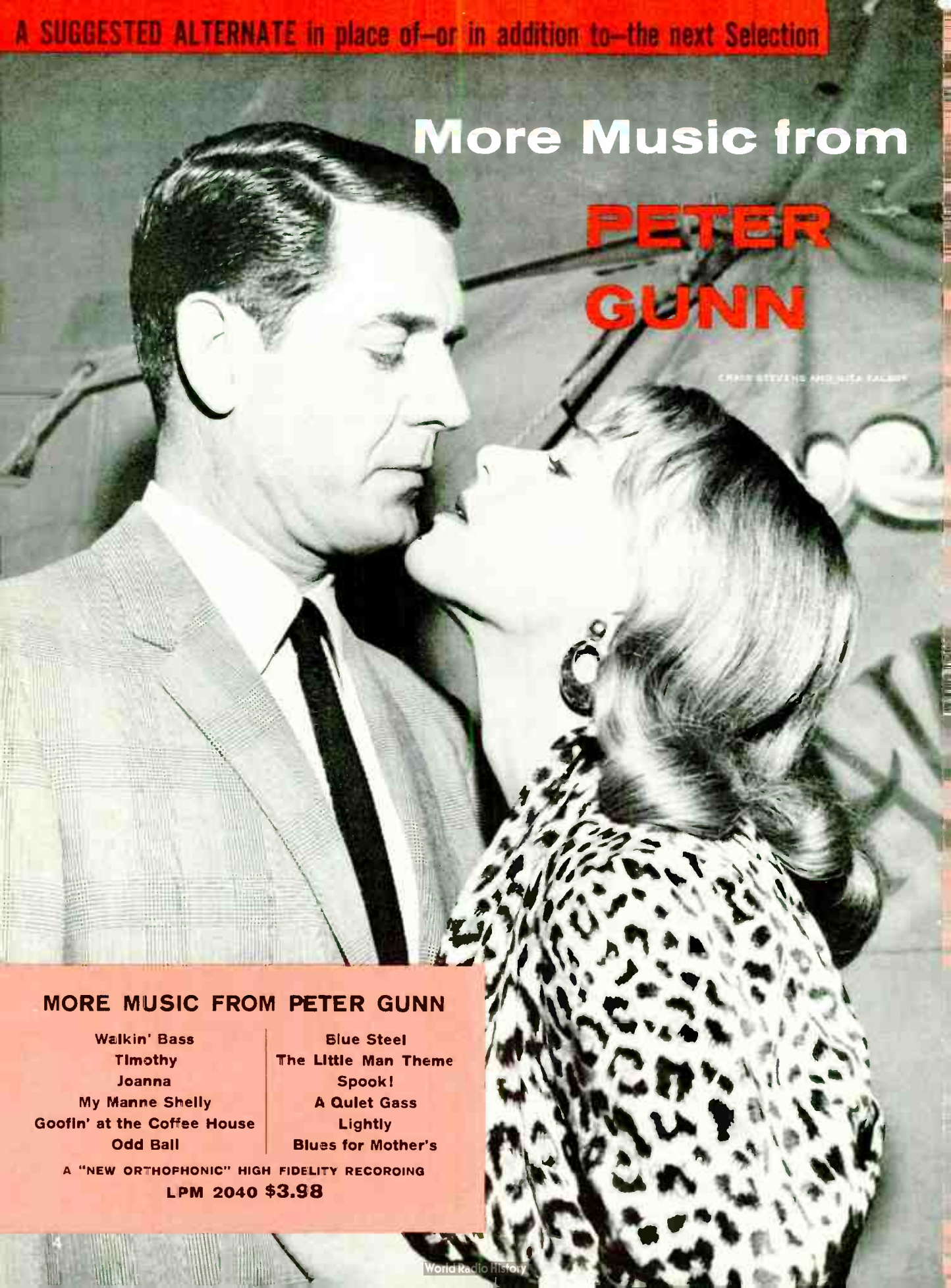


A SUGGESTED ALTERNATE in place of—or in addition to—the next Selection

# More Music from

# PETER GUNN

CHRIS STEVENS AND NITA FALSBY



## MORE MUSIC FROM PETER GUNN

Walkin' Bass  
 Timothy  
 Joanna  
 My Manne Shelly  
 Goofin' at the Coffee House  
 Odd Ball

Blue Steel  
 The Little Man Theme  
 Spook!  
 A Quiet Gass  
 Lightly  
 Blues for Mother's

A "NEW ORTHOPHONIC" HIGH FIDELITY RECORDING  
 LPM 2040 \$3.98

# Composed and conducted by HENRY MANCINI

FROM THE SOUNDTRACK OF THE NBC-TV SERIES PETER GUNN

"The first Peter Gunn outing by Mancini is currently one of the hottest albums in the country, and now its composer-conductor directs twelve more of his originals from the TVer. With a line-up of first-rate musicians, Mancini has turned out another outstanding jazz date."—CASH BOX

**R**CA VICTOR had *Gunn* and traveled—right to the top of the best-seller charts!

The *Gunn* we mean, naturally, is *The Music from Peter Gunn* (LPM 1956) which, hot on the heels of its national release, rocketed into the nation's No. 1 sales slot, swung off with two of the top Grammy Awards presented by the National Academy of Recording Arts & Sciences (one for being Album of the Year; the other for Best Arrangement), proved itself a "blockbuster" Club Alternate and—on records and in TV whodunits—inspired more imitators than Bette Davis.

Here, by popular demand, is its swinging sequel, MORE MUSIC FROM PETER GUNN—more crackling modern jazz from the NBC-TV series starring manly Craig Stevens and womanly (!) Lola Albright. Already it is nudging toward the retail sales summit.

If jazz has any geographical implications, the all-star Hollywood musicians who appear in the album present a strong case for the West Coast being, in the best jazz sense, the Best Coast. Among the soloists are Pete Candoli, trumpet; Dick Nash, trombone; Ted Nash, alto sax, piccolo, alto flute; Plas Johnson, tenor sax; Ronny Lang, baritone sax, alto flute; John Williams, piano; Bob Bain, guitar; Rolly Bundock and Joe Mondragon, bass; Vic Feldman and Larry Bunker, vibes; Shelly Manne, drums.

**T**HE selections in this new, adventurous visit to *Gunn*ville are titled for incidents or characters featured in the best-received episodes of the rating-busting TV series. Shuttling the mood spectrum from tenderness to toughness, MORE MUSIC FROM PETER GUNN is, like its predecessor, brilliantly written and arranged,

flawlessly recorded and explosively played.

The tension-building *Walkin' Bass*, showcasing bedrock Bundock, is the familiar theme underscoring the TV show's opening action (when, backhanding tradition, *Gunn* word slinger Blake Edwards unmasks murder, murdered and murderer). *Timothy*, a happy-as-a-clam jazz march showering piccolo-lit sparks all the way, is delightfully in keeping with its slippery subject.

Dick Nash's warm trombone etches a lovely mood portrait of *Joanna*. For the "beat" generation, there's *My Manne Shelly*, a relaxed recital by the fine modern drummer fellow drummers refer to as "the Manne." A finger-snapping bow to the beatniks, *Goofin' at the Coffee House*, is solid musical meatnik, yielding prime cuts of Candoli's stream-of-consciousness trumpet and Lang's inventive alto flute.

**M**ANCINI's resourceful mixing of piccolos with muted brass and several exciting solos make *Odd Ball* an audio "ball." *Blue Steel* glows white-hot with lashing open brass capped by the searing stratospherics of lead trumpeter Conrad Gozzo. *The Little Man Theme* is a happy, piccolos-led trip to Bluesville. *Spook!*, spanked by a heavy backbeat, piano triplets and bristling brass, rocks and rolls behind Plas Johnson's gutty tenor sax.

*A Quiet Gass* and *Lightly* are freewheeling chamber-jazz vehicles for the rhythm section plus vibes, with especially decorous contributions by pianist Williams, vibist Feldman and guitarist Bain. Although written around Ted Nash's fat-toned alto sax, *Blues for Mother's* (dedicated to Peter Gunn's favorite spa) also packs lusty sectional connotations—with the brass, reed and rhythm sections getting ample room to strut their ensemble stuff.

MORE MUSIC FROM PETER GUNN is a forceful album of unforced charm. Modern-jazz fans have been waiting for it. For *Gunn* TV viewers it will recall many of the show's more memorable moments. Jazz initiates and mood-music buyers will find it rewarding. "Sound" investors couldn't find a more dramatic demonstration record.

NOTE: STILL AVAILABLE AS AN ALTERNATE — *The Music from Peter Gunn* (LPM 1956, \$3.98)

## COLLECTOR'S CORNER

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

GEORGE GERSHWIN PLAYS HIS OWN  
*Rhapsody in Blue* IN HI FI

# Piano Roll Discoveries

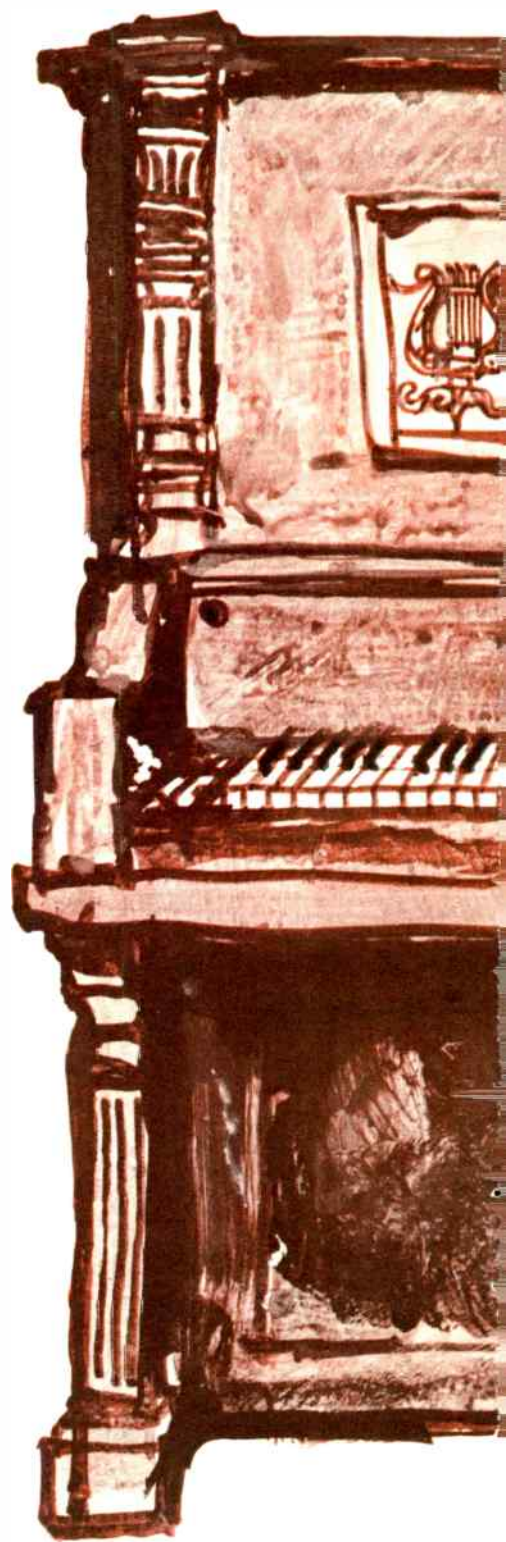
“This disc . . . establishes conclusively that almost every pianist who has touched the *Rhapsody* since Gershwin’s time has played it wrong. . . . Gershwin’s phrasing of the work is vastly different from what we have become used to. Gone, in this performance, are the soggy romanticism and overbroadened lines, and replacing them are a rhythmic punch and sardonic wit that Gershwin evidently intended to be integral to the work. [This disc] shows that the *Rhapsody* has more guts and backbone than it is generally given credit for. No pianist should ever again perform it without first listening to this L.P.”—*Down Beat*

**T**his singularly authentic *Rhapsody in Blue*, played by the composer himself in high fidelity (though Gershwin died in 1937), would seem to be enough of an attraction for this novel disc, but there is much more! It also provides the first truly hi fi (and stereo) recordings by the late jazz giants Fats Waller and James P. Johnson and by those master creators of jazz “novettes”—Zez Confrey and Felix Arndt.

The lives, or the active performing careers, of these men were finished before high fidelity recording techniques were developed, but fortunately some of their classic performances were etched during the 1920s on player-piano rolls.

Player pianos were popular parlor fixtures in pre-radio days, and the best of them could reproduce music from rolls in a manner that made it impossible to differentiate the “playback” from an actual live performance. This was true particularly in the case of rolls made by Duo-Art for its own de luxe pianos. All

*(Continued on page 15)*







## THE MUSIC AND THE PLAYERS

**Rhapsody in Blue**  
**Whose Baby Are You?**  
Played by George Gershwin

**The Sheik of Araby**  
**Stumbling**  
Played by Zez Confrey

**Mighty Lak' a Rose**  
**Nola**  
Played by Felix Arndt

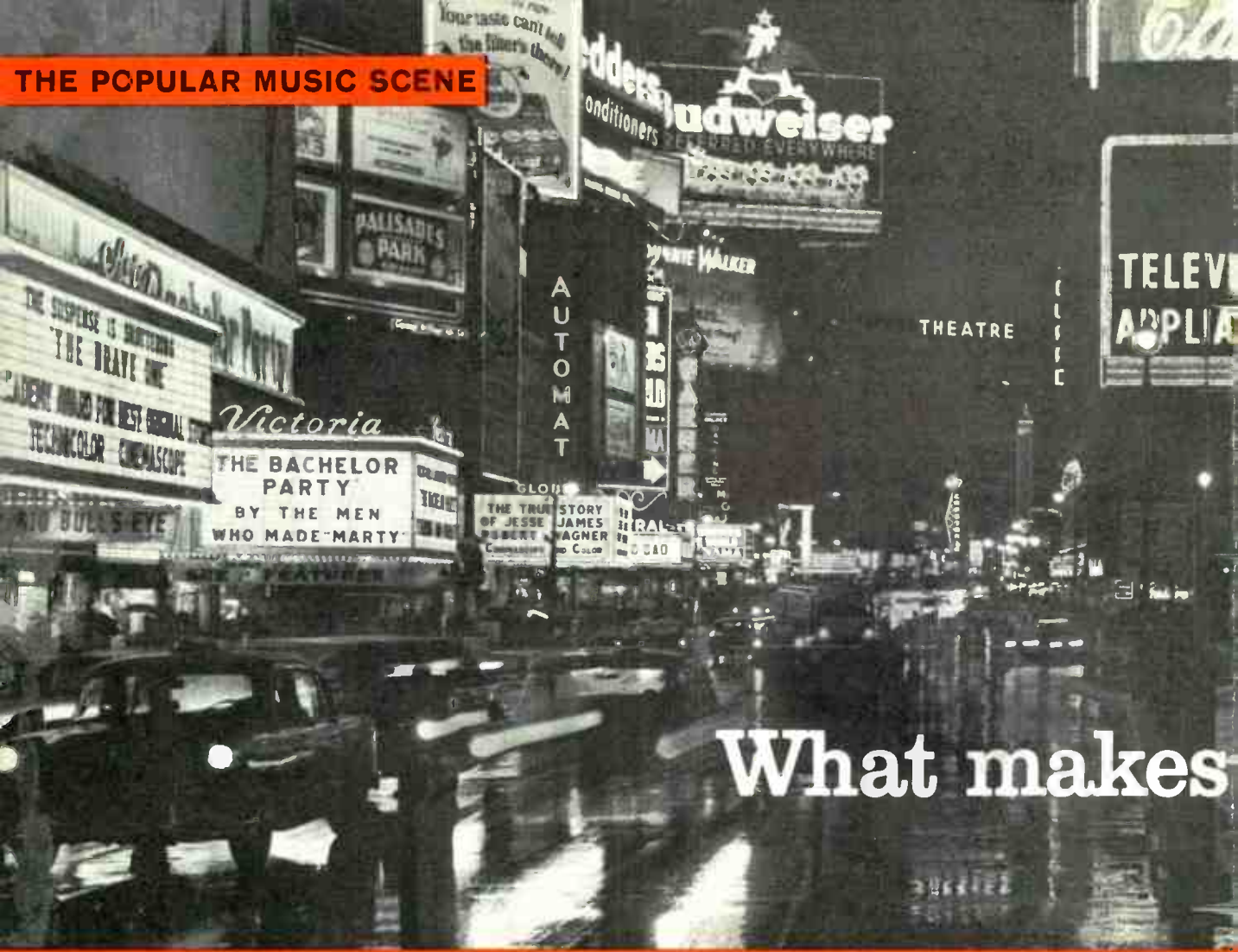
**I'll Be with You**  
**In Apple Blossom Time**  
Played by Ted Baxter  
and Max Kortlander

**Squeeze Me**  
Played by Fats Waller

**I Ain't Givin' Nothin' Away**  
Played by James P. Johnson

**Smiles**  
Played by Lee S. Roberts  
and Max Kortlander

A "NEW ORTHOPHONIC"  
HIGH FIDELITY RECORDING  
LPM 2058 \$3.98



# What makes

**I**t does not require a historian of the theater to point out that the best musical shows of the last fifteen years are almost without exception based on important works of literature. *Green Grow the Lilacs* became *Oklahoma!*, *Liliom* turned into *Carousel*, and *Pygmalion* is now *My Fair Lady*. The Bard himself godfathered two musical triumphs—*Kiss Me Kate* and *West Side Story*, the latter proving that a musical need not be all gaiety and laughter to be successful.

And yet using a literary work as a starting point does not guarantee success. There are those who ask, "How could *My Fair Lady* miss, with Shaw's *Pygmalion* to work with?" The answer is that fine

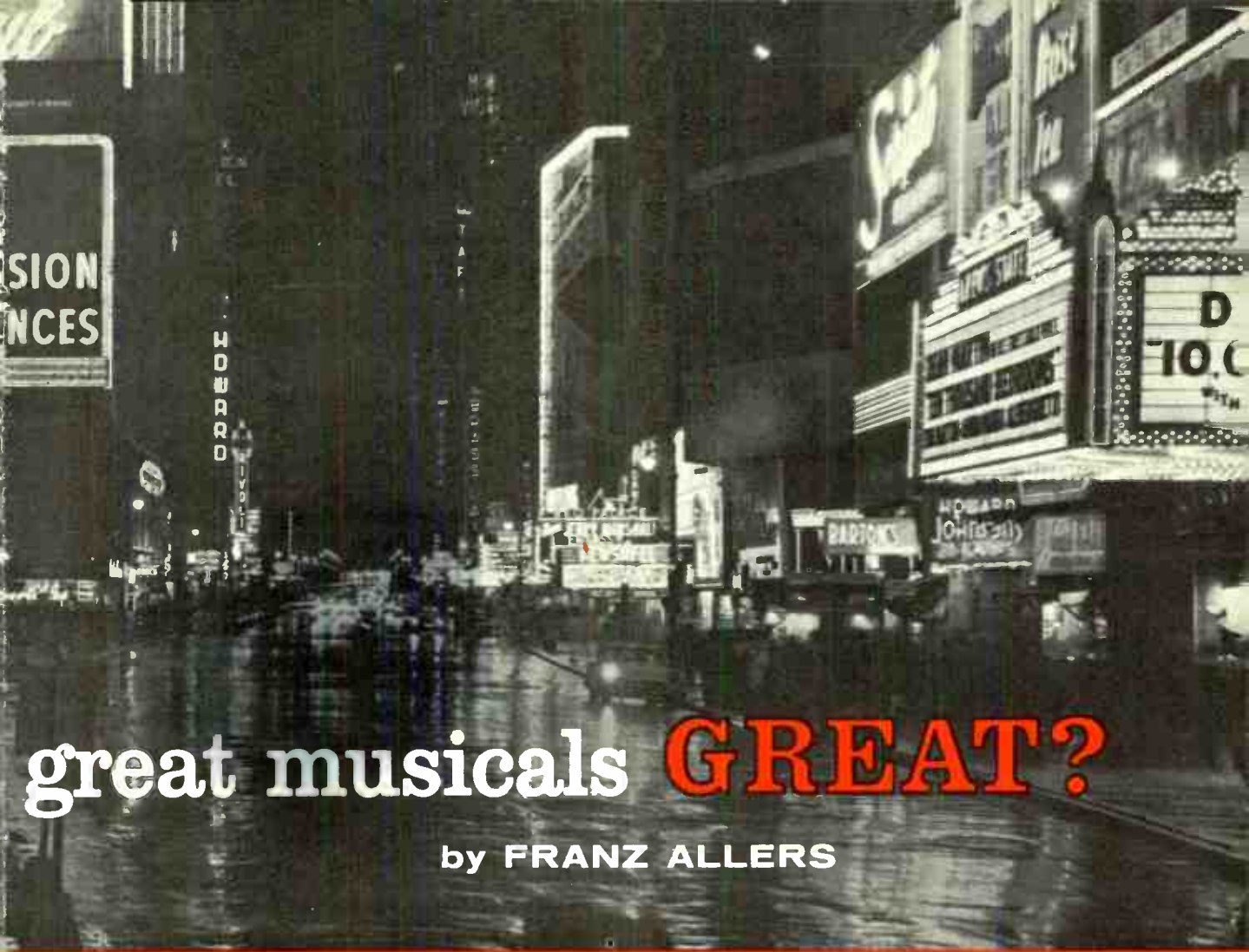
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FRANZ ALLERS, no stranger to musical-theater goes, is musical director of *My Fair Lady*. He has served in the same key capacity for several other hit Broadway musicals, among them *Brigadoon* and *Paint Your Wagon*.

works by James Hilton or—just recently—Sean O'Casey could not survive the same operation, in spite of the efforts of the finest directors, choreographers, designers. What they lacked is that indefinable dimension which makes the Great Ones great.

Take two touching wartime stories by James Michener, blend them ingeniously into one, create a chain of enchanting songs, engage two contrasting but happily matched stars of the first order (such as Mary Martin and the late Ezio Pinza), and out of the alchemist's vial comes *South Pacific*. Start with a fresh viewpoint, the highest of Shaw's comedies, write brilliant period music and sophisticated lyrics to match Shaw's wit, bring in a star (such as Rex Harrison) who has never sung a note, and you have *My Fair Lady*.

Is it as easy as that? Why then does the alchemist's formula not always succeed? Why the dis-



# great musicals **GREAT?**

by FRANZ ALLERS

couraging failures? Maybe you cannot repeat experiments: one Rex Harrison brings on a vogue of voiceless musical stars who cannot breathe the same kind of life into a composer's fine music. One inspired dream sequence in *Oklahoma!* starts an epidemic of dream ballets. But that dance in *Oklahoma!* was right—it was drama and action, not just an interlude of dance. So was that great scene in *Carousel*, when Billy Bigelow's daughter relived her childhood in fantasy. And today we have those terrifying dances of the street gangs—the Jets and the Sharks—in *West Side Story*, translating the ancient story of Romeo and Juliet into the dance language of the present.

The delicate blending of story and music is probably the main secret of triumphant transformation from James Michener to Rodgers and Hammerstein, from George Bernard Shaw to Lerner and Loewe. Remember the end of *South*

*Pacific*? Emile de Becque returns from a dangerous war mission; Nellie Forbush is moved beyond words, and the music, in the mood of a simple French tune, says more than words could.

In *My Fair Lady*, Eliza Doolittle finally learns to say correctly “the rain in Spain stays mainly in the plain”; her elation soars to exhilaration in a tango. Singing of Spain, it had to be Spanish music.

The answer to all who still bemoan the demise of the old “girlie” musical with the baggy-pants comedian is that the literate, modern musical, with all its thousands of nuances, its refinement and “highbrow” artistry, has topped all box-office records. Could it be that our audiences are better than those who still try to play down to them?

**For a select group of great musical show albums available as Alternates, please turn the page**

# BROADWAY'S BEST in HI FI

Here are seven all-time-favorite hit Broadway musicals, some performed by the original Broadway casts, some recorded directly from post-Broadway film soundtracks, others brilliantly re-created with glittering casts.

Each or all of them will convert your pet armchair into an economical front-row-center seat for hearing the best of Broadway as you like to hear it and—possible only with recordings—when you want to hear it!

RODGERS & HAMMERSTEIN'S

## South Pacific

The original soundtrack recording from the Rodgers-Hammerstein film hit. This previous Club Selection contains the Overture and 15 perennial song favorites (two new songs added for the film)—recorded for the first time in true hi fi.

LOC 1032 \$4.98



## REDHEAD

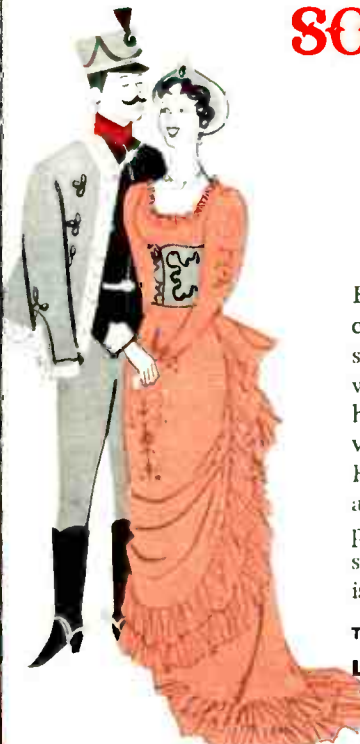


Original Broadway cast recording of the season's biggest and best musical hit, winner of six Tony awards. Stars Gwen Verdon and Richard Kiley. Includes *Just for Once*, 'Erbie Fitch's Twitch, Pick-Pocket Tango, The Uncle Sam Rag, etc.

LOC 1048 \$4.98

GWEN VERDON  
RICHARD KILEY

## THE CHOCOLATE SOLDIER



RISE  
STEVENS  
ROBERT  
MERRILL

First complete recorded version of this sparkling operetta, with an all-star cast headed by Risé Stevens, Robert Merrill. Handsomely packaged, affectionately produced, brilliantly sung. Lehman Engel is the conductor.

TWO-RECORD ALBUM  
LOP 6005 \$9.98

(Counts as two purchases)

# damn yankees



TAB HUNTER  
GWEN VERDON  
RAY WALSTON

Original soundtrack recording from the new film version of the big Adler-Ross hit starring Gwen Verdon, Tab Hunter and Ray Walston. Includes *Whatever Lola Wants*, *Heart*, *Shoeless Joe* from *Hannibal, Mo.*, *Who's Got the Pain?*, *An Empty Chair* (new), etc.

LOC 1047 \$4.98

JEROME KERN'S

# SHOW BOAT

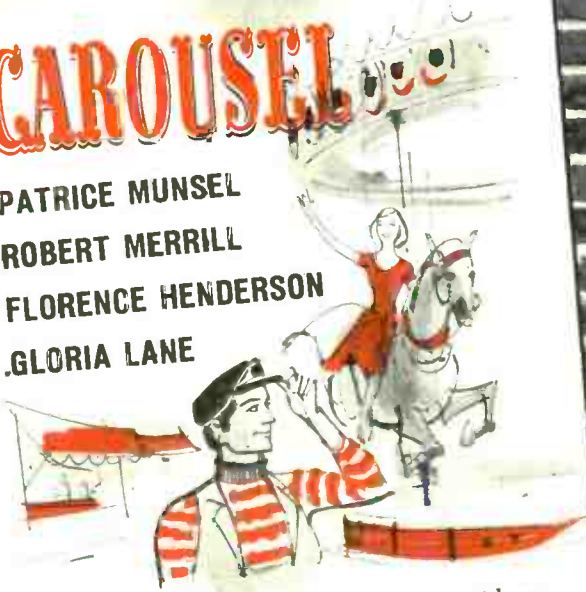


Previous Club Selection. Gogi Grant, Howard Keel, Anne Jeffreys star in a new hi fi production. Kern-Hammerstein classics include *Bill*, *Make Believe*, *Ol' Man River*, *Why Do I Love You?*, *Can't Help Lovin' Dat Man*, *Nobody Else But Me*, etc.

LOP 1505 \$4.98

# CAROUSEL

PATRICE MUNSEL  
ROBERT MERRILL  
FLORENCE HENDERSON  
GLORIA LANE



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*, *Soliloquy*, *You'll Never Walk Alone*, more.

LPM 1048 \$3.98

# Rose-Marie

Previous Club Selection - new, gloriously hi fi version of Friml-Hammerstein classic stars Julie Andrews and Giorgio Tozzi plus large cast, soloists and chorus. Lehman Engel conducts. *Rose-Marie*, *Indian Love Call*, *Song of the Mounties*, *Why Shouldn't We?*, etc.

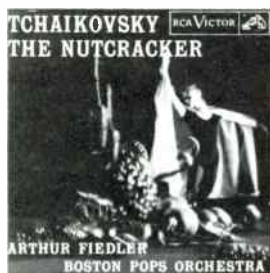


LOP 1001 \$4.98

# Classical Corner

RCA VICTOR RED SEAL RECORDS suggested as Alternates in place of—or in addition to—the next Club Selection

# SIX TCHAIKOVSKY FAVORITES



**THE NUTCRACKER (Excerpts).** Boston Pops Orchestra; Arthur Fiedler, conductor. The ballet favorite for all ages! The excerpts include Overture; Marche; Waltz of the Snow Flakes; Divertissement: Chocolate (Spanish Dance), Coffee (Arab Dance), Teo (Chinese Dance), Trépak, Pennywhistles; Waltz of the Flowers; Dance of the Sugar Plum Fairy; etc. LM 2052....\$4.98



**PIANO CONCERTO NO. 1 IN B FLAT MINOR.** Van Cliburn, pianist; symphony orchestra under the direction of Kiril Kondrashin. The biggest-selling classical album of all time. It was his performance of this work, with the same conductor, which won Cliburn top prize in the International Tchaikovsky Piano Competition held in Moscow in 1958. LM 2252.....\$4.98



**SYMPHONY NO. 5 IN E MINOR.** Boston Symphony Orchestra; Pierre Monteux, conductor. This is the symphony which inspired the always-popular Moon Love. In its original form the Moon Love theme occurs as a French horn solo at the beginning of the second movement. The third movement is built on one of Tchaikovsky's best-loved waltz themes. LM 2239.....\$4.98



**1812 OVERTURE and Others.** Chicago Symphony Orchestra; Fritz Reiner, conductor. National flavor (Central and Eastern European) is the keynote of this popular concert collection, with Tchaikovsky's bombastic tonalities featured. Also included: Mephisto Waltz, Polka and Fugue from *Schwanda*, Overture to *The Bartered Bride*, Carnival Overture. LM 1999.....\$4.98



**SYMPHONY NO. 6 IN B MINOR (Pathétique).** Chicago Symphony Orchestra; Fritz Reiner, conductor. The composer's brooding Russian romanticism is most evident in this, his last symphony. A hit song, *The Story of a Starry Night*, was borrowed from the first movement. "The Boston Symphony Orchestra never sounded better"—Edward Tatnall Canby, *Harper's*. LM 2216...\$4.98



**THE SLEEPING BEAUTY (Excerpts).** London Symphony Orchestra; Pierre Monteux, conductor. This work is one of Tchaikovsky's most delightful ballet scores, popularized in this country in recent years by the British Sadler's Wells Ballet Company. "Music of unflagging beauty and charm. . . . The dazzling orchestration is Tchaikovsky at his best!"—Deems Taylor. LM 2177....\$4.98

**T**HIS group of works by Tchaikovsky is a virtual Classical Hit Parade. It contains some of the most beautiful and popular melodies ever written, some of the most scintillating, charming ballet music, and tone pictures that are as emotional, stormy and melodramatic as anything conceived in the Romantic Era. Tchaikovsky's music is easy to love, but it's a love that endures, for underneath all that melody, charm and unabashed emotion is solid musical structure—the meticulous workings of an ingenious craftsman and a profound intellect.

# PREVIOUS CLUB SELECTIONS, ALTERNATES AND EXTRAS AVAILABLE

Dividend credit given • See inside front cover

## VOCALS



**CALYPSO.** Harry Belafonte. The **BIG ONE** by the matchless folk singer. Includes Day O, Brown Skin Gal, I Do Adore Her, "Will His Love Be Like His Rum?", Come Back Liza, Jamaica Farewell, Star O, Dolly Dawn, The Jack-Ass Song, Man Smart (Woman Smarter). LPM 1248...**\$3.98**

**HARRY BELAFONTE: LOVE IS A GENTLE THING.** Previous Club Selection. Soft, tender love songs and lullabies—includes *Fifteen* (theme of *The World, the Flesh and the Devil*), *Devil's Gone*, *Green Grow the Lilacs*, *Times Are Gettin' Hard*, *I'm Goin' Away*, etc. LPM 1927...**\$3.98**



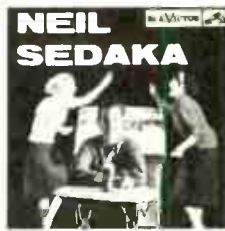
**MARIO!** Tenor Lanza's latest and greatest—gorgeously sung, superbly recorded (in Italy) versions of 12 emotion-rich Italian favorites. *Funiculi! Funicula!*, *Maria Mari!*, *Santa Lucia luntana*, *Voce 'e notte*, *Passione*, *Dicitencello vuie*, *Canta pe' me*, others. LM 2331...**\$4.98**

**THE AMES BROTHERS SING FAMOUS HITS OF FAMOUS QUARTETS.** Previous Selection. Fresh hi fi versions of 12 harmony hits—for listening, dancing, reminiscing. *Love Is a Many Splendored Thing*, *Paper Doll*, *I'll Never Smile Again*, *To Each His Own*, etc. LPM 1954...**\$3.98**



**JEANETTE MacDONALD AND NELSON EDDY FAVORITES IN HI-FI.** The operetta film stars re-create their biggest hits in hi fi, including *Indian Love Call*; *Rosalie*; *Rose-Marie*; *Wanting You*; *Will You Remember?*; *Ah, Sweet Mystery of Life*; *Aninna Mia*; *Stouthearted Men*; etc. LPM 1738...**\$3.98**

**FANCY MEETING YOU HERE.** Bing Crosby, Rosemary Clooney, Billy May's Orchestra. Previous Club Selection. Updated standards, delightful special material, sassy arrangements, Bing's patented ad libs. Funfest includes *On a Slow Boat to China*, *Hindustan*, *Isle of Capri*, etc. LPM 1854...**\$3.98**



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

**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**



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

**WHEN YOU COME TO THE END OF THE DAY.** Perry Como sings 12 inspirational songs with sincerity, dedication and meaning. Includes *Whither Thou Goest*, *He's Got the Whole World in His Hands*, *May the Good Lord Bless and Keep You*, *Scarlet Ribbons*, more. LPM 1885...**\$3.98**

## INSTRUMENTALS • MOOD

**VICTORY AT SEA, VOL. 1.** Glorious new recording of perennial best-seller! Robert Russell Bennett conducts the NBC Symphony in his suite arranged from Richard Rodgers' TV score. Nine dramatic, melodious sections depict major aspects of World War II at sea. LM 2335...**\$4.98**

**FOR LOVERS.** Ray Harley's romantic piano (plus orchestra) rhapsodizes 12 elegant love songs: *They Can't Take That Away from Me*, *I Remember It Well* (from *Gigi*), *Secret Love*, *Autumn in Rome*, *Heart of Paris*, *A Certain Smile*, *Intermezzo*, *Friendly Persuasion*. LPM 1870...**\$3.98**

**VICTORY AT SEA, VOL. 2.** Eight additional sections from the 15-hour Richard Rodgers TV score, conducted by Robert Russell Bennett. De luxe album has bound-in booklet, photos. As good as Volume 1, and a big best-seller. Fine listening or background music. LM 2226...**\$4.98**

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

**POPS STOPPERS: BOSTON POPS ORCHESTRA.** Arthur Fiedler. Newest hi fi versions of all-time biggest Pops concert hits: *Jalousie* (of course!), *In a Persian Market*, *The Skaters Waltz*, *Liebestraum*, *Ritual Fire Dance*, *Stars and Stripes Forever*, *España Rhapsody*. LM 2270...**\$4.98**

**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**

**WINTERHALTER GOES LATIN.** Previous Club Selection. Hugo's hi fi instrumental Latin excursion via ideally listenable and danceable rumbas, ballads, sambas, tangos, etc. Includes *Valencia*, *Granada*, *Delicado*, *The Peanut Vendor*, *Vaya con Dios*, *Come Closer to Me*, etc. LPM 1677...**\$3.98**

**REMINISCENCE WITH LARRY FERRARI.** Gifted pop organist plays 12 hardy standards in hi fi. *Jalousie*, *It Might As Well Be Spring*, *You'll Never Know*, *Moonlight Cocktail*, *When You Wish Upon a Star*, *Over the Rainbow*, *Red Sails in the Sunset*, *Sweet Leilani*, etc. LPM 1850...**\$3.98**

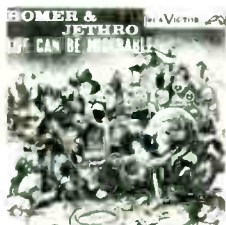
**CUDDLE UP A LITTLE CLOSER.** Reg Owen's Orchestra—cascading strings, fluid woodwinds, burnished brass in British full-range hi fi—plays music for a bachelor apartment. *Let's Put Out the Lights*; *If I Could Be with You*; *Pretty Baby*; *Oh, You Beautiful Doll*; etc. LPM 1914...**\$3.98**

**SOFT AND SWEET.** The Three Suns plus feather-soft strings flow gently through *Moonlight in Vermont*, *Skylark*, *Autumn Leaves*, *There Is No Greater Love*, *The Touch of Your Lips*, *Stars Fell on Alabama*, *A Sinner Kissed an Angel*, *The River Seine*, more. LPM 1041...**\$3.98**

## COUNTRY • SACRED



**JOHNNIE AND JACK.** The "singin', pickin', grin-nin'" 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 Goodbye* (with Ruby Wells), *Wedding Bells*, etc. LPM 1587...**\$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* and eight others. LPM 1880.....**\$3.98**



**FOREIGN LOVE: HANK LOCKLIN.** Current top-selling country warbler groups his older 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**

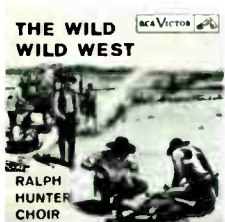


**THE LOVE OF GOD: GEORGE BEVERLY SHEA.** The best album yet by the baritone voice of Billy Graham's Crusade. Soothing, satisfying devotional set lists *God Will Take Care of You, Christ Is a Wonderful Savior, My Savior's Love*, others most requested. LPM 1949.....**\$3.98**



**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 - in great country style. LPM 1928.....**\$3.98**

## NOVELTIES • BAND • HI-FI SPECIALTIES



**THE WILD WILD WEST.** Recent Club Selection offers robust entertainment for all. Virile chorus, engaging soloists deploy vocal skills against background of realistic western sounds, stunningly recorded. *Rye Whiskey, Red River Valley, Mood Items* and rousers. LPM 1968.....**\$3.98**



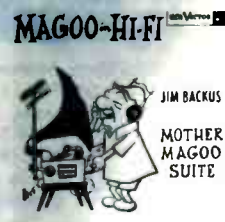
**THEY LAUGHED WHEN I SAT DOWN.** Billy Rowland's rollicking "thumbtack" piano in wild, woolly honky-tonk-to-horo hi fi funfest of offbeat songs, moods, sonic effects. *Canadian Capers, Five Foot Two, Eyes of Blue, Narcissus, Blue Moon, Am I Blue?*, etc. LPM 1872 **\$3.98**



**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 *Oklahomal* medley, a Dixie-Stephen Foster group, gypsy favorites, *Donkey Serenade*, wide variety. LPM 1770.....**\$3.98**



**ORIENTA. THE MARKKO POLO ADVENTURERS.** The most unusual album of 1959! Exotic woodwinds, percussion in fascinating *Somarkand - Singapore SOUND - MOODScapes* of oriental humor, romance, intrigue. *Song of India, Limehouse Blues*, 10 others. LPM 1919.....**\$3.98**



**MAGOO IN HI-FI.** The near-sighted cartoon character, played by Jim Backus, in a series of hilarious antics designed to show off your hi fi set. This is truly unusual disc entertainment. Also included is Dennis Farnon's whimsical *Mother Magoo Suite*, also made for hi fi fans. LPM 1362. **\$3.98**

## COLLECTOR'S ITEMS • SWING • VINTAGE JAZZ

**DUKE ELLINGTON: AT HIS VERY BEST.** The original (1944) *Black, Brown and Beige Suite* plus 10 more in fat collection from the 1940-46 period. *Creole Love Call, Jack the Bear, Do Nothin' Till You Hear from Me* (Concerto for Cootie), *Warm Valley, Harlem Air Shaft, Translucency, Chloe, Ko-Ko, Across the Track Blues*. LPM 1715...**\$3.98**

**TRIBUTE TO DORSEY, Vol. 2.** 15 sound-enhanced 1938-46 Dorsey classics star Sinatra, Stafford, Berigan, Elman, Shavers, etc. *East of the Sun, Embraceable You, The One I Love, Blue Skies, What Is This Thing Called Love?, Tea for Two, Chloe, For You, Violets for Your Furs, Stomp It Off*, more. LPM 1433.....**\$3.98**

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

**YOUNG BING CROSBY.** Delightful early swingers and buh-buh-boo ballads made between 1927 and 1931 when Bing was vocalist with the *Whiteman* and *Arnhem* bands. *I'm Coming Virginia, Ol' Man River, That's Grandma, Wrap Your Troubles in Dreams, Them There Eyes, It Must Be True*, others. LPM 2071.....**\$3.98**

**THE SOUND OF GLENN MILLER.** 12 historic, all-instrumental Miller "takes" from 1940-42 broad-casts. Collectors' and dancers' dream, with swingers and ballads: *I Got Rhythm, Vilia, Limehouse Blues, On the Alamo, Anchors Aweigh, Moonlight Sonata, My Buddy, Fanhat Stomp, On Army Team*, etc. LPM 1189.....**\$3.98**

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

## RECENT JAZZ

**DRUM SUITE.** This highly original hi fi modern jazz milestone for four drummers and orchestra by Manny Albam and Ernie Wilkins won a rare Five Star review from *Down Beat* ("The recording is among RCA Victor's best . . . one of the best L.P.s so far this year"). Solos by Al Cohn, Don Lomond, others. LPM 1279.....**\$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**

**DUKES OF DIXIELAND: AT THE JAZZ BAND BALL.** 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. VIK LX 1025.....**\$3.98**



## DANCE DISCS



**LATIN SATIN—CHA CHAS: PEREZ PRADO.** "Prez" and his orchestra play 12 all-time Latin favorites spiced with the currently popular cha-cha beat. *Adiós, Perfidia, Green Eyes, Franesi, Sway, Tabu, Come Closer to Me, Always in My Heart, Estrellita*, others. LPM 1459.....**\$3.98**



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



**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**



**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. *Boules, Bangles and Beads; Cry Me a River*; more. LPM 1947.....**\$3.98**



**CAREFREE POLKAS.** A dozen roguish hops and merry waltzes by Johnny Vadnal's peppery crew. *Vass Iss Das? Polka, Laughing Sailor, Mandolina Waltz, After Work Polka, Drifting and Dreaming Polka, Chicago Town, Ginger Polka, Johnny Lou Waltz*, more. LPM 1911.....**\$3.98**



**SOMETHING OLD, NEW, BORROWED AND BLUE.** New Glenn Miller band in hi fi, conducted by Ray McKinley. Previous Club Selection offers 15 songs, big variety. Includes Miller-styled *Canadian Sunset* and *I'm Glad There Is You*, also McKinley novelties—*Red Silk Stockings*, etc. LPM 1678..**\$3.98**

## PIANO ROLL DISCOVERIES

(Continued from page 7)

player pianos are operated either by foot pedals or (in later refinements) an electric motor, both of which provide power to actuate the piano roll and a set of bellows. The Duo-Art pianos, in addition, make provisions to accommodate a series of holes along the side of the roll which govern subtle musical shadings and control the pedal, the dynamic scale and nuances of phrasing. Gershwin's performances for Duo-Art made full use of these advantages, thus giving us a completely accurate picture of Gershwin as a pianist—and he was an extraordinarily good one.

In transferring these piano-roll performances to hi fi and stereo discs, RCA Victor obtained one of the finest player pianos ever built, tuned it perfectly and set up, in proper relation to the piano, a group of supersensitive microphones. The quality of the sound as recorded thereby is just as good as that which might be obtained today by a live pianist performing in the same studio on any top-quality piano.

We should mention Gershwin's other performance here, of a delightful, lesser-known Jerome Kern gem, *Whose Baby Are You?* It seems that when he wasn't playing his own tunes he was playing Kern's. Included also are the immortal Waller playing his own jazz piece, *Squeeze Me*, and flashy Zez Confrey playing one of his most popular sparklers, *Stumbling. I Ain't Givin' Nothin' Away* is a typical blues-out-of-vaudeville styling by the father of New York jazz piano—and Fats Waller's idol—James P. Johnson. And then there is that other crisp novelty, *Nola*, played by its composer, the late Felix Arndt.

Several of the biggest hit songs of the first quarter of this century are on this disc, played in the style that was in vogue when each was at its peak. Two-piano teams were popular with player-piano pumpers, and the most active of the team players was Max Kortlander, heard here in *Apple Blossom Time* with Ted Baxter, and in *Smiles* with its composer, Lee S. Roberts. Nevin's *Mighty Lak' a Rose* is preserved in its pristine fragrance by Arndt.

Of the Alternates offered so far in the Collector's Corner, this album could be, historically speaking, the most important and interesting. Certainly it's the disc "conversation piece" of the year!



AVAILABLE AS A SPECIAL ALTERNATE

MY FAIR  
LADY

Gigi

Paint Your  
Wagon

BRIGADOON

starring

ROBERT MERRILL

JAN PEERCE

JANE POWELL

PHIL HARRIS

with the

RCA Victor Symphony Orchestra  
and Chorale under the direction of

JOHNNY GREEN

AN  
AN EVENING



# Musical Spectacular

## WITH LERNER & LOEWE

**T**HE word *spectacular* was a noun even before it became one of the big clichés of television. Webster's defined it as "that which appeals to the eye as a spectacle; an unusual display, as of pomp or scenery; an action or sight of a sensational nature."

AN EVENING WITH LERNER AND LOEWE is called a "Musical Spectacular," and we believe that this application of the noun to an aural "spectacle" is an important step in the evolution of the word—as well as in the history of recorded entertainment. It could well be the most succinct, effective term to imply the *ear* appeal, the unusual, lavish material and skill that has gone into this one spectacular (*adj.*) disc album production.

AN EVENING WITH LERNER AND LOEWE actually

is a tableau or concert presentation of the musical scores from four big hit shows (stage and film), including the two *biggest* of recent years, all written by Alan Jay Lerner (lyrics) and Frederick Loewe (music). These men, whose career as a team began shortly after the death of the immortal Jerome Kern, seem to have dedicated themselves to promulgating the Kern tradition, turning out fresh, full, warm-hearted, singable and eminently memorable melodies.

This disc spectacular abounds with award winners. *Gigi* won nine Academy Awards (Oscars), the most ever received by one film. Musical director Johnny Green is a previous Oscar winner and several times an Oscar nominee. (He also is the composer of *Body and Soul*, *I Cover the Waterfront* and many other durable standard tunes.) *Brigadoon* and *My Fair Lady* both have won the New York Drama Critics Circle Award.

*Paint Your Wagon*, which tried valiantly but did not always succeed in blending several varied concepts of drama and dance, was nevertheless a handsomely tuneful hit on Broadway and on tour.

### THE ARTISTS

The two leading male voices in the set belong to **JAN PEECE**, tenor, and **ROBERT MERRILL**, baritone. Both are top attractions of the Metropolitan Opera but, being thoroughly American, both are perfectly at home in good American popular music. The feminine lead is the lovely film star **JANE POWELL**, whose warm, true soprano is one of the nicer sounds Hollywood has wafted into the world. Several of the comedy or "character" songs are handled by that genial old pro from the South (via the Jack Benny shows), **PHIL HARRIS**.

The sixty-man orchestra and the chorus, drafted from the upper echelons of Hollywood artisans, are conducted by the aforementioned **JOHNNY GREEN**, whose approach to this project was similar to the one he customarily follows in the sound-

(Continued on the back cover)



# An Evening with **LERNER & LOEWE**

track recording of a multi-million dollar epic film: perfection at any cost!

Yes, Johnny has shaped a glossy, glamorous, perfect disc show. No Broadway production could possibly afford such an array of artistic and technical talent, and yet the per-record price of this album is no more than that of the average popular L.P.

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## MY FAIR LADY

- Overture . . . . . **Orchestra**
- Wouldn't It Be Lovely? . . . . . **Powell & Quartet**
- With a Little Bit of Luck . . . . . **Harris, Duo & Chorale**
- On the Street Where You Live . . . . . **Peerce**
- The Rain in Spain . . . . . **Powell, Merrill & Peerce**
- Get Me to the Church on Time . . . . . **Harris & Chorale**
- Show Me . . . . . **Powell**
- I've Grown Accustomed to Her Face . . . . . **Merrill**
- Finale: I Could Have Danced All Night . . . . . **The Cast**

## GIGI

- Prelude . . . . . **Orchestra**
- Thank Heaven for Little Girls . . . . . **Harris**
- I Remember It Well . . . . . **Powell & Merrill**
- The Parisians . . . . . **Powell**
- À Toujours . . . . . **Merrill**
- I'm Glad I'm Not Young Any More . . . . . **Harris**
- Say a Prayer for Me Tonight . . . . . **Powell**
- The Night They Invented Champagne . . . . . **Chorale**
- Gigi . . . . . **Merrill & Chorale**

## PAINT YOUR WAGON

- Prelude . . . . . **Orchestra**
- Another Autumn . . . . . **Peerce**
- They Call the Wind Maria . . . . . **Merrill & Chorale**
- I Talk to the Trees . . . . . **Powell & Peerce**
- Wand'rin' Star . . . . . **Merrill & Chorale**
- How Can I Wait? . . . . . **Powell**
- Finale: There's a Coach Comin' In;  
I'm on My Way . . . . . **Merrill & Chorale**

## BRIGADOON

- Overture . . . . . **Orchestra**
- Come to Me, Bend to Me . . . . . **Peerce**
- Down on MacConnachy Square . . . . . **Chorale**
- There But for You Go I . . . . . **Merrill**
- The Heather on the Hill . . . . . **Powell & Merrill**
- I'll Go Home with Bonnie Jean . . . . . **Peerce & Chorale**
- Almost Like Being in Love . . . . . **Powell & Merrill**

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