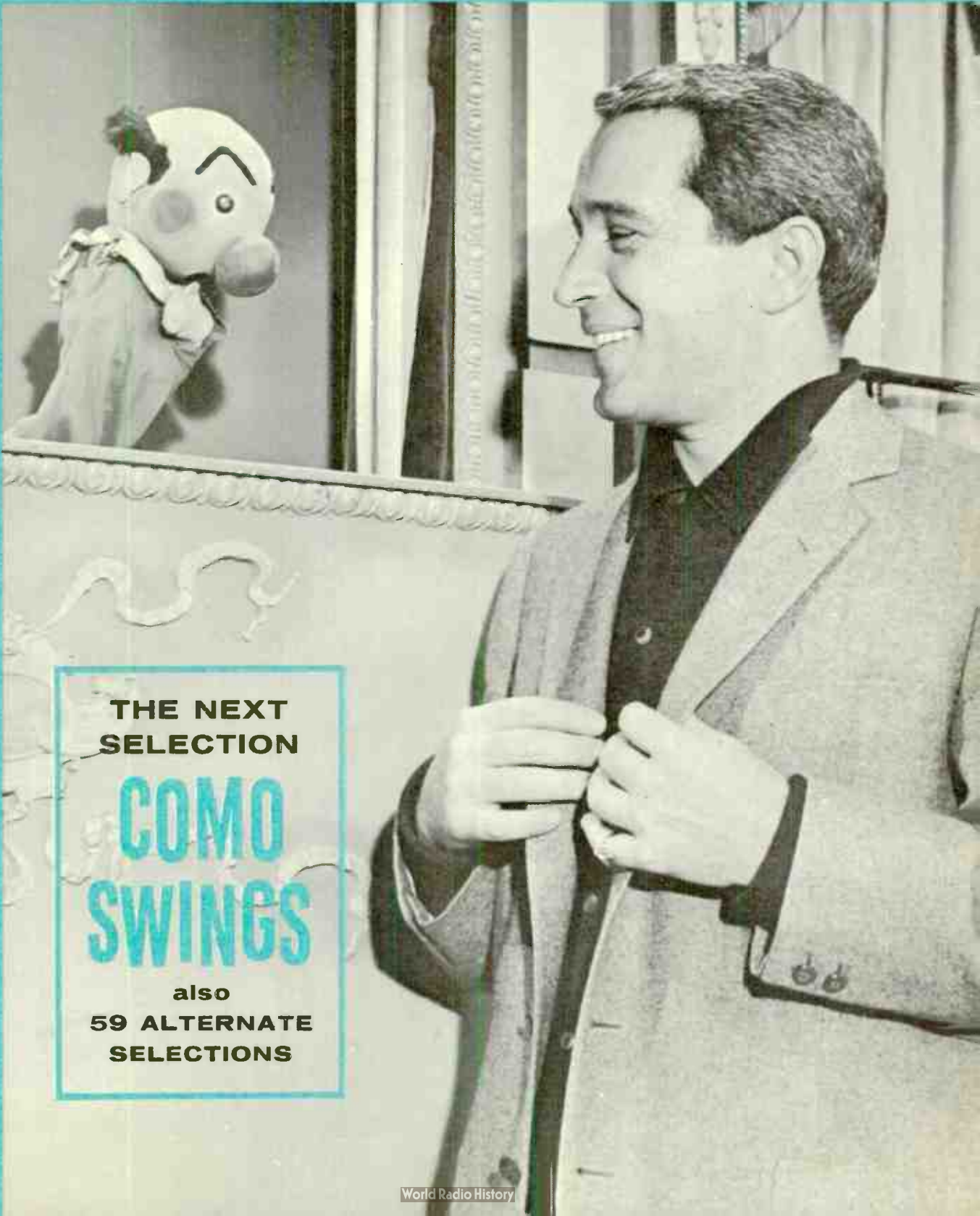


**POPULAR
ALBUM**

NEWS

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



**THE NEXT
SELECTION**

**COMO
SWINGS**

**also
59 ALTERNATE
SELECTIONS**

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THAT SENTIMENTAL GENTLEMAN

Tommy Dorsey Band radio

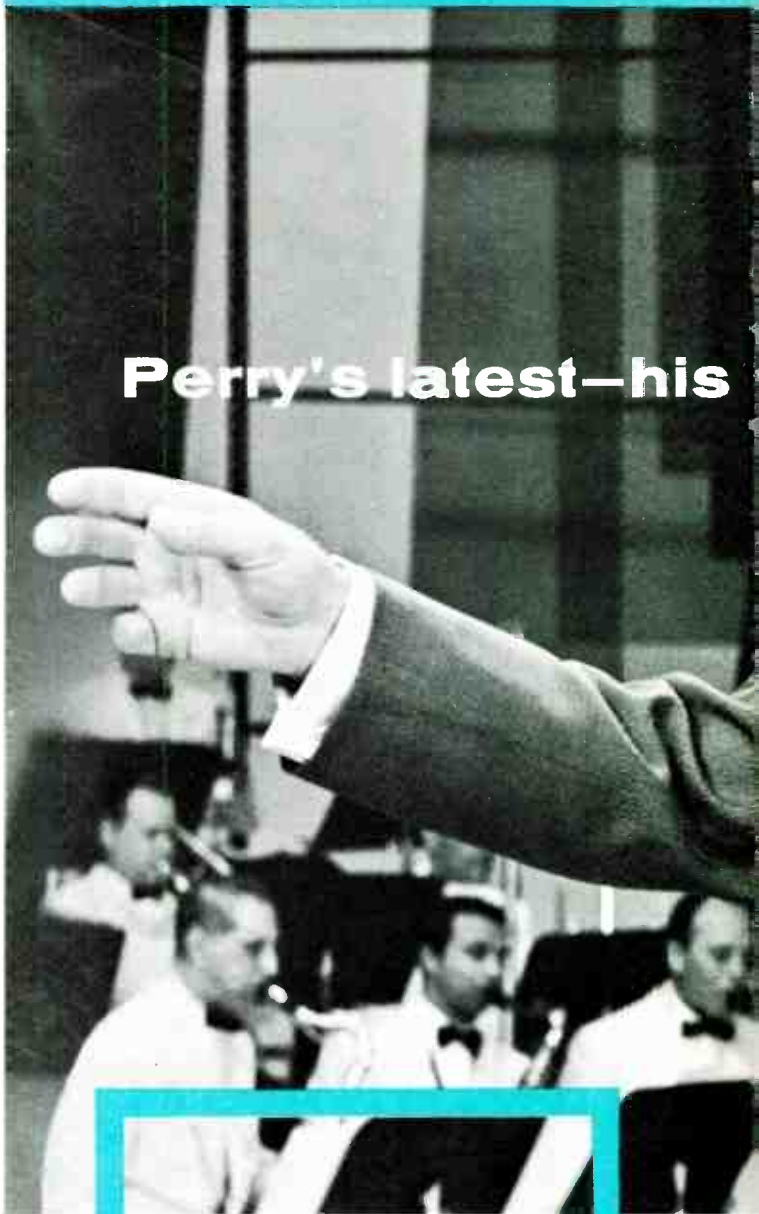
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SOME IMPORTANT REMINDERS

● **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.



Perry's latest—his

COMO SWINGS

With Mitchell Ayres
and His Orchestra



most exciting album to date

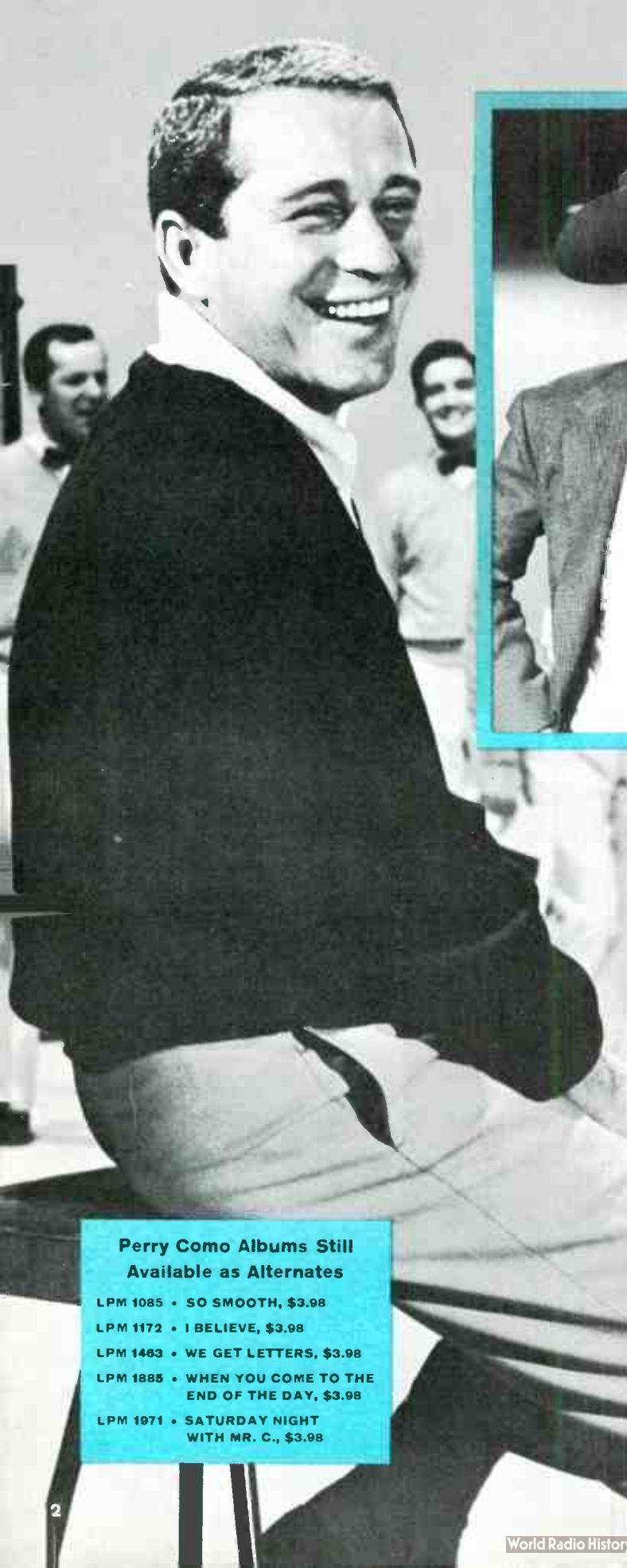
PERRY COMO is noted for his low scores on the golf course and his high scores with listening America. Both figure.

Perry, his relaxed manner notwithstanding, is a perfectionist. It shows in his gifted golf game (ask consistently out-putted Mitch Ayres) and, more to the point here, in a long string of extraordinary and successful albums for RCA Victor. For Perry, everything about each of these albums had to be just right—the tunes, the arrangements, the sound and, most of all, his voice.

His standards have never been more exacting than they were when he made this brand-new album, the first total showcase for the smooth-

swinging side of the popular Mr. C. The Comochosen tunes are warm, winning favorites and the arrangements have been ingeniously written with an ear toward dancers and an eye toward listeners. The sound is spacious and the Como voice has just never been better.

In the beguine-ing. Cole Porter's *Begin the Beguine* and *I've Got You Under My Skin* plus the "oldie" flavor-sweetened *Honey* open and close as brisk beguines, with meaty Yankeeland jazz backdrops sandwiched in between. With all three, Perry is at his most relaxed, singing in what the trade journalists have affectionately dubbed his "lazy daddy" style. *(Continued on next page)*



Perry Como Albums Still Available as Alternates

- LPM 1085 • SO SMOOTH, \$3.98
- LPM 1172 • I BELIEVE, \$3.98
- LPM 1483 • WE GET LETTERS, \$3.98
- LPM 1885 • WHEN YOU COME TO THE END OF THE DAY, \$3.98
- LPM 1971 • SATURDAY NIGHT WITH MR. C., \$3.98

(Continued from preceding page)

Rattling mambo rhythms mated with searing big-band swing underline Como's breezy contention that if you *Let a Smile Be Your Umbrella* "you'll never get wet." W. C. Handy's *St. Louis Blues* and Rudolf Friml's *Donkey Serenade* are given fresh dimensions by some of the most uninhibited Como singing yet recorded, over arrangements which flash brilliantly between sizzling sambas and silky, lindy-perfect sizzling modern jazz. An especially striking effect explodes from those sections of *Donkey Serenade* in which Perry sings accompanied only by a lashing Latin rhythm section.

Cole, Crosby, Duke & Co. As Perry obviously does, you'll get kicks on *Route 66*, the hipper-dipper little Bobby Troup novelty which nudged Nat "King" Cole a giant step nearer his crown. Some thirteen years ago, it was Bing Crosby who buh-buh-buh-bood *Dear Hearts and Gentle People* into wide popularity; on this melodic standard, Perry takes *his* stand in Dixieland.



On his TV show (left) Perry and Gary Cooper sport ten-gallon hats. Thelma Ritter (above) breaks up Perry at a rehearsal session.



Linda, a big one for the late Buddy Clark, slots a genially swinging Como, backed up neatly by a “walking” bass-muted brass scoring which sounds suspiciously like a good-natured truant from the *Peter Gunn* school. The foot-tapping *To Know You Is to Love You* includes a delightful *Baby, It's Cold Outside*-type duet.

Some Hit Parades back, drummer-singer-bandleader Ray McKinley took *You Came a Long Way from St. Louis* a long way toward acceptance as a bona-fide standard. Mapped out and fueled up with cleverly updated lyrics and a driving arrangement, Mr. C. here takes it the rest of the way. For many, the highlight of the album will be Duke Ellington's classic *Mood Indigo*, in which Perry's mellow, thoughtful vocal is complemented by an elegant instrumental background of smoky Ellingtonish chords.

“**Something quite wonderful.**” This is Perry's latest, and his most exciting, album to date. As are all Como albums, it is a model of wholesome, tasteful musical entertainment for the entire family.

It also points out—in at least twelve thoroughly enjoyable ways—that whether Perry's on a golf course or in a recording studio, something quite wonderful happens when **COMO SWINGS**.

COMO SWINGS

**PERRY COMO
WITH MITCHELL AYRES
AND HIS ORCHESTRA**

**I've Got You Under My Skin
Donkey Serenade
Dear Hearts and Gentle People
To Know You Is to Love You
You Came a Long Way
from St. Louis
Let a Smile Be Your Umbrella
Mood Indigo
Begin the Beguine
Honey
St. Louis Blues
Route 66
Linda**

**A "NEW ORTHOPHONIC"
HIGH FIDELITY RECORDING
LPM 2010 \$3.98**

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

Music of the Islands

MUSIC OF THE ISLANDS

THE MAUNA LOA ISLANDERS

My Little Grass Shack
In Kealakekua, Hawaii

Moon of Manakoora

The Cockeyed Mayor
of Kaunakakai

The Hukilau Song

Little Brown Gal

Sweet Lellani

Hawaiian Hospitality

South Sea Island Magic

The Hawaiian Wedding Song
(Ke Kail Nei Au)

On the Beach at Walkiki

Moon of Walkiki

Aloha Oe (Farewell to Thee)

A "NEW ORTHOPHONIC"
HIGH FIDELITY RECORDING
LPM 2061 \$3.98

THE MAUNA LOA ISLANDERS

ALTHOUGH Hawaii has just become our fiftieth state, what it is, and always has been," writes travel editor Richard Joseph in his notes for *MUSIC OF THE ISLANDS*, "is a state of mind."

"It's a mood," he reminisces, "that hits you as your plane door opens or you step off a gangplank and a lovely island girl drapes a flowered lei around your neck, and the perfume of flowers floods over you; a mood that intensifies as you hear Hawaiian music for the first time. . . ."

"In the music of Hawaii you hear the trade winds carrying the 'liquid sunshine' down from the mountains—forming single and double rainbows—and the breezes rolling up the surf, sighing across the beach and rustling the palm trees outside your window . . . and suddenly Hawaii enfolds you in its music."

The best, by request. Here, in this by-request album, are the authentic, magical songs and sounds of the exotic islands. Whether you're a dedicated connoisseur of island music, an interested mood-music "lei-man" or an adventurous *malhini* (newcomer), we think you'll enjoy this liquid musical sunshine served up by the Mauna Loa Islanders. (The group is named for Hawaii's 13,680-foot volcano.)

Home is where the start is. Most of the dozen all-time Hawaiian hits are island-grown. Johnny (*Hawaiian War Chant*) Noble, seventeen-year leader of his own Hawaiian orchestra at the islands' leading hotels, wrote the inviting *My Little Grass Shack in Kealakekua, Hawaii* and the perky *Little Brown Gal*. A Honolulu merchant, Alex Anderson, stopped minding his store

long enough to music-merchandise a humorous caricature of *The Cockeyed Mayor of Kaunakakai*.

Harry Owens, as familiar as pineapple juice to devotees of things Hawaiian, wrote three of the songs—the cordial *Hawaiian Hospitality*, *The Hukilau Song* (dedicated to a favorite Hawaiian folk custom, the communal fishing party) and *Sweet Leilani*, which he wrote for a 1937 film called *Waikiki Wedding*, starring Bing Crosby. The latter song, you may remember, captured 1937's musical Academy Award and became a million-seller for Bing on the nation's juke boxes.

Hawaiian-born bandleader Andy Iona wrote the languorous *South Sea Island Magic*. Charles King, songwriter and one-time Senator in the Hawaiian legislature, hitched up *The Hawaiian Wedding Song* (William Quinn sang it as theme song of his recent victorious campaign for the Hawaiian governorship). Currently on the Hawaiian hit parade are the teen-slanted *On the Beach at Waikiki* and the romantic *Moon of Waikiki*.

More of Loesser. Frank (*Guys and Dolls*) Loesser and famed Hollywood musical director Alfred Newman teamed up to write the sensuous *Moon of Manakoora*, key song in one of a long string of film epics about the South Seas, *The Hurricane* (1937), saronging—you guessed it!—Dorothy Lamour and Jon Hall.

Island icing. No collection of all-time Hawaiian hits would be complete without *Aloha Oe*, the lovely standard written around the flavorsome word *aloha*, which to and from islanders can mean peace, warmth,

(Continued on page 15)

PHOTO BY PAN AMERICAN WORLD AIRWAYS

Music for Tap Dancing

and for
light-hearted
listening

BEN LIGHT

WHAT?—You can't tap dance? Well, even though you can't you'll probably find yourself tapping your cane along with Ben Light's easy, irresistible rhythm and rippling right hand.

The album title's a gimmick, actually. Sure, this music is just great for tap dancing (in fact, the twelve tunes are evenly divided among the three most popular tap types: *soft shoe*, *buck tap* and *waltz clog*), but we feel that the album's prime appeal will be to those folks who have a soft spot in their hearts for the swiny hits of yesteryear—the days of vaudeville and five-cent beer—and who love to hear those tunes played in bright-eyed ricky-tick style on the old upright 88.

Ben Light is a virtuoso who knows the tradition well. He plays just-right springy tempos and his right hand ripples all around the melody without ever losing it. There is a difference, however. Ben rarely uses the ragtime-pianola style of leaping left hand; he leaves the time-keeping function to his hi fi rhythm section (trap drums, bass and electric guitar). Consequently, Ben has more freedom to keep those even-note variations flowing smoothly and swiftly, and also to switch easily from piano to organ and back. A favorite trick of his is to play the melody on organ with one hand and the tricky stuff on piano with the other. (In fact, on *Swingin' Down the Lane*, his right hand trips around superimposing strains of *Nola*.)

If you're old enough, which isn't likely, you

(Continued on page 15)



AND HIS LIGHTNING FINGERS



**MUSIC FOR
TAP DANCING**

Swingin' Down the Lane
I'm Sitting on Top of the World
Three O'Clock in the Morning
You Were Meant for Me
Down Among the Sheltering Palms
When Francis Dances with Me
Should I
Irene
Peggy O'Neil
Love Tales
I'll See You in My Dreams
The Man on the Flying Trapeze

A "NEW ORTHOPHONIC"
HIGH FIDELITY RECORDING

LPM 2073 \$3.98

James Flora



Anna Todd



Why I'm pain

SPECIAL ALTERNATES AVAILABLE THIS MONTH

THE music of Spain has a striking sweep, color and fascination all its own.

These six special Alternates range from solo guitar to full symphony orchestra interpretations of authentic Spanish music—from the bitter crackle of hard high heels and the glittering

roll of *castaneta* of Andalusia to the soft-shoe, finger-snapping dances of the hills of Aragon; from the love ballads of flower-decked Madrid to the exciting bull ring sounds of flamenco-flecked Seville.

Choose one, two or all six. Each is a distinctive hi fi passport to pleasure.



BALLET ESPAÑOL: XIMENEZ-VARGAS. Exciting, exotic, rhythmic flamenco variety show with guitars, singers, castanets, heel-clicking dancers—a jet-powered magic carpet to the Seville, Toledo or the Cordova of the past and today's romantic Madrid, in highest fi. LPM 1952... **\$3.98**



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*. LPM 1758... **\$3.98**



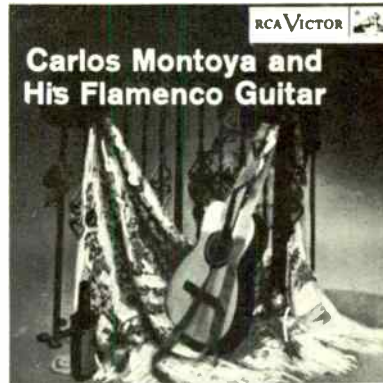
ESPAÑÁ CAÑI—DANCING PASODOBLES. Terig Tucci's Orchestra plays 12 authentic, smartly accented two-steps, sure-fire "ice breakers" for your dancing party. Easy to follow, they will guarantee for beginner and expert dancers enthusiastic shouts of "olé!" LPM 1922... **\$3.98**



SPAIN. Chicago Symphony with Fritz Reiner. Brilliantly played Spanish classics. Granados: *Intermezzo* from *Goyescas*; Falla: *Intermezzo* and *Dance* from *La Vida Breve*, and *Dances* from *The Three-Cornered Hat*; Albéniz: *Navarra* and *Triana* from *Iberia*. LM 2230... **\$4.98**



FIRE AND SPICE. Los Chavales de España. Sonic spectacular of flamenco, popular Spanish dance tempos, big orchestra production numbers, intimate Spanish (and French and Portuguese) ballads by the Barcelona-born, world-famous supper-club favorites. LPM 1982... **\$3.98**



CARLOS MONTOYA AND HIS FLAMENCO GUITAR. A guitar recital by the greatest living exponent of Spanish gypsy music. Moving, haunting, colorful. *Malago*, *Tango Sevillano*, *Medley of Folk Tunes* from *Asturias-Castilla-Mallorca*, *Tarantas*, *La Rosa*, *Zambrilla*, etc. LPM 1610... **\$3.98**

DIVIDEND CREDIT GIVEN • SEE INSIDE FRONT COVER

THE POPULAR MUSIC SCENE

That's the music biz for you!

It's a matter of fact . . .

. . . that the sixteen most-recorded songs of all time (alphabetically) are *All the Things You Are* (Hammerstein-Kern), *Autumn Leaves* (Mercer-Prevert-Kosma), *Begin the Beguine* (Porter), *Body and Soul* (Heyman-Sour-Eyton-Green), *Laura* (Mercer-Raskin), *Lullaby of Birdland* (Forester-Shearing), *My Funny Valentine* (Rodgers-Hart), *Over the Rainbow* (Harburg-Arlen), *St. Louis Blues* (Handy), *September Song* (Anderson-Weill), *Star Dust* (Parish-Carmichael), *Summertime* (Heyward-Gershwin), *Tea for Two* (Caesar-Youmans), *Tenderly* (Lawrence-Gross), *The Man I Love* (I. Gershwin-G. Gershwin) and *Yesterdays* (Harbach-Kern).



. . . that the present has no patent on unusual song titles. *Somehow, Mother's Different* (1907) was an understandable sentiment. A year later gourmets welcomed *How Do You Like Your Oysters? Raw, Raw, Raw!* 1915 was reassured that *There's a Little Bit of Bad in Every Good Little Girl*. An odd bargain was fashioned by *I'll*

Lend You Everything I've Got Except My Wife (I'll Make You a Present of Her) in 1919. Tin Pan Alley's reaction to the 1926 marriage of Russian immigrant Irving Berlin to wealthy Ellin Mackay: *When a Kid Who Came from the East Side Found a Sweet Society Rose*.



. . . that (according to a recent trade-paper survey) there are 255 companies presently manufacturing phonograph records and, from 1924 to the present, there have been 354 single records (by 176 different artists on forty different labels) that have sold a million or more copies. Top million-record label: RCA Victor (67). Top million-record artists: Bing Crosby (20), Perry Como (14), Elvis Presley (13).



. . . that, in his final year at Harvard, Cole Porter teamed up with Lawrason Riggs on a 1916 Broadway musical called *See America First*. The show survived a scant two weeks and the partnership was dramatically split. Librettist Riggs entered the priesthood. Composer-lyricist Porter joined the French Foreign Legion.



. . . that several vintage standard tunes—long loved but, for as long, commercially benign—have exploded into full-fledged juke-box hits in recent years. These “delayed action” favorites include *What a Difference a Day Made* (1934), *Smoke Gets in Your Eyes* (1933), *Who's Sorry Now?* (1923), *Love Letters in the Sand* (1931), *My Prayer* (1939), *I'm Gonna Sit Right Down and Write Myself a Letter* (1935) and *Peg o' My Heart* (1913).

... that three years before his death in 1943 lyricist Larry Hart walked out on his partnership with composer Richard Rodgers, totally uninterested in the idea of transforming a folk play called *Green Grow the Lilacs* into a musical. Rodgers teamed up with Oscar Hammerstein II and, in 1943, *Green Grow the Lilacs* appeared on Broadway as *Oklahoma!*



... that the commercial “comeback” of certain standard tunes had unique twists. Though well steeped in recordings by more than 100 different artists, *Tea for Two* (1924) wasn't to find a million-selling vehicle until 1958, when Warren Covington and the Tommy Dorsey band churned it into a cha cha. *Cocktails for Two* (1934) has never packed quite the same kind of romantic punch since Spike Jones's devastating and spectacularly successful 1941 spoof. And, ironically, Jimmy Dorsey's “gold record” of *So Rare* (1937), released just prior to his death in 1957, proved to be his first big hit record since 1941.



... that among the horrors of World War I were some allied songs spanked out by Tin Pan Alley. One chauvinistic classic was *We Don't Want the Bacon—What We Want Is a Piece of the Rhine. Would You Rather Be a Colonel with an Eagle on Your Shoulder or a Private with a Chicken on Your Knee?* was aimed at sagging enlisted-man morale. A big 1917 hit—*Oh, Johnny, Oh,*

Johnny, Oh!—started out as a war song (“how you can love” was soon substituted for “how you can fight”). Some twenty-two years later, Bonnie Baker started a wee war of her own with it.



... that Haile Selassie's royal band played *St. Louis Blues* as a battle hymn on the dark day when Mussolini's troops invaded Ethiopia.



... that *George White's Scandals of 1923* trotted out a single performance of a one-act opera by George Gershwin (with lyrics by Buddy De Sylva) called *135th Street*. It was promptly dropped from the *Scandals*—too “heavy.” But it got the show's pit orchestra leader thinking about Gershwin's “serious” potential. The thinker was Paul Whiteman; the result was the commissioning of *The Rhapsody in Blue*.



... that the term “Tin Pan Alley” reportedly sprang from a newspaper interview of publisher-composer Harry Von Tilzer (1872-1946) by the composer and horse player-turned-reporter Monroe Rosenfeld. When the latter arrived at interview time, Von Tilzer was playing on a piano into which newspapers had been stuffed to mute the strings. Rosenfeld: “What kind of a tin pan do you call that?” Von Tilzer (cocking an ear toward his piano-being-played-in-every-room publishing neighbors): “You name it, but this street sounds like a tin pan alley, with so many pianos making such a din.” In his article Rosenfeld “named it.” It has been Tin Pan Alley ever since.



... that we are not out of musical facts. Just space.

Classical Corner

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

BOSTON POPS ORCHESTRA Arthur Fiedler, conductor

Pops Caviar

RIMSKY-KORSAKOFF

Russian Easter Overture

BORODIN: *In the Steppes of Central Asia;*

Prince Igor Overture; Polovetzian Dances

THIS group of four Russian orchestral works has been labeled by Deems Taylor “the ‘caviar’ of the Boston Pops repertoire.” Certainly it’s a delicious musical repast, but, unlike the gourmet’s caviar, it is neither rare nor expensive, nor will it disappear at one sitting (unless you happen to play it with a damaged needle!).

The composers Rimsky-Korsakoff and Borodin were leaders in the Russian nationalist music movement and their works are alive with the colors and rhythms of the varied folk who populate their huge country.

Particularly familiar to Western ears are the exotic *Polovetzian Dances* from Borodin’s folk opera, *Prince Igor*. “The first dance,” Deems Taylor informs us, “is a tarantella. Dance number two introduces the haunting, sensuous melody that later was borrowed for the musical-comedy version of *Kismet*, and is known to thousands as *A Stranger in Paradise*. The third is a waltz, taken

at a dizzying speed. The fourth dance makes it obvious that Borodin knew when he had a hit, for it is mainly devoted to a reprise of the *Paradise* theme, brought to a brilliant and exciting finish.”

In the Steppes of Central Asia has been described by Borodin himself: “Out of the sandy steppes comes the sound of a peaceful Russian song. Then are heard the melancholy strains of oriental melodies. A caravan, escorted by Russian soldiers, crosses the measureless desert. The songs of the Russians and the Asiatics mingle in common harmony, their refrains gradually dying away.”

“Rimsky-Korsakoff’s *Russian Easter Overture*,” says Charles O’Connell in his album notes, “is thrilling music—music that in its solemnity, its abandon, its austerity, its feverish gaiety, its breathless quiet and mighty sonorities exploits the resources of the modern orchestra as very few compositions do. . . . A gorgeous orgy of orchestral sound, rising to a whirling climax of electric brilliance and crushing power.”

A “NEW ORTHOPHONIC” HIGH FIDELITY RECORDING LM 2202 \$4.98

OTHER POPULAR CLASSICS STILL AVAILABLE

● **GROFÉ: GRAND CANYON SUITE** and **COPLAND: EL SALÓN MEXICO**. 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

● **THE NUTCRACKER (Excerpts)** Selections from Tchaikovsky’s enchanting ballet music played by the Boston Pops Orchestra, Arthur Fiedler conducting. For the whole family; includes *Dance of the Sugar Plum Fairy*, *Waltz of the Flowers*, *Pas de Deux*, *Tarantella*, *Waltz of the Snow Flakes*, more. LM 2052.....\$4.98

PREVIOUS CLUB SELECTIONS, ALTERNATES AND EXTRAS AVAILABLE

Dividend credit given • See inside front cover

VOCALS



PAT SUZUKI. Previous Club Selection by new vocal sensation. Varied, distinctive program includes both ballads and "belters." *Star Dust, How High the Moon, Daddy, Be My Love, The Lady Is a Tramp, As Time Goes By, I've Grown Accustomed to His Face*, more. VIK LX 1147..... **\$3.98**

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**

INSTRUMENTALS • MOOD

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



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*), *Delia's Gone, Green Grow the Lilacs, Times Are Gettin' Hard, I'm Gain' Away*, etc. LPM 1927..... **\$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**

MUSIC FOR READING. Melachrino's satin-smooth strings set the pace for a relaxing session. Immortal melodies include *Clair de Lune, Mattinata, Chopin's Waltz in C sharp minor, Drigo's Serenade, Dream of Olwen, Amoureuse, Flirtation Waltz*, others. LPM 1002..... **\$3.98**

HUGO WINTERHALTER GOES LATIN. Previous Club Selection. A 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**



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

TORCH TIME: GOGI GRANT. 12 songs for lovers lonely surg in Gogi's warm way. *Bewitched; My Man; Lover, Come Back to Me; They Say It's Wonderful; The Thrill Is Gone; Yesterdays; Mad About the Boy; I Didn't Know What Time It Was; Summertime*; more. LPM 1940..... **\$3.98**

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



JEANNETTE 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; Giannina Mia; Stouthearted Men*; etc. LPM 1738..... **\$3.98**

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**

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**

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**



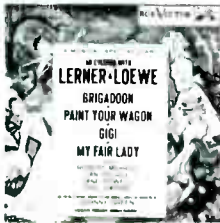
NEIL SEDAKA. This teenage rock-and-roll star sings for real! Also he writes his own songs. Disc includes his hit versions of *I Go Ape and The Diary*, plus hits he wrote for others—*Stupid Cupid, Another Sleepless Night*, etc. Solid musical backings for dancers. LPM 2035..... **\$3.98**

DEEP RIVER AND OTHER SPIRITUALS. Robert Shaw Chorale performs soul-stirring choral interpretations of timeless spirituals in glorious hi fi. Includes *Deep River; Swing Low, Sweet Chariot; Dry Bones; Every Time I Feel the Spirit; I Wanna Be Ready*; others. LM 2247..... **\$4.98**

COFFEE TIME. Morton Gould's Orchestra. Previous Club Selection. A hi fi special listing both mood pieces and exotic rhythm numbers: *The Man I Love, Solitude, Mexican Hat Dance, Louro, Jamaican Rumba, Hora Staccato, Besame Mucho, Serenata*, etc. LPM 1656..... **\$3.98**

AFTER THE PARTY'S OVER. Aaron Bell Trio, with Tyree Glenn, Hank Jones intimate, relaxing, insinuating chamber jazz by familiar Embers-Roundtable regulars. *All the Way, It Could Happen to You, The Party's Over, Satin Doll, The Love Nest*, more. LPM 1876..... **\$3.98**

FILMS • SHOWS • TV



AN EVENING WITH LERNER & LOEWE. Million-dollar performances of highlights from the scores of *My Fair Lady*, *Gigi*, *Brigadoon* and *Paint Your Wagon* by Robert Merrill, Jan Peerce, Jane Powell, Phil Harris, Johnny Green conducts. On 2 records. LPM 6005...\$7.98 (Counts as 2 purchases)



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 giants star in this best-selling, direct-from-the-TV-soundtrack sequel to the year's pace-setting album. *Spook!*, *My Manne Shelly*, *Odd Ball*, *A Quiet Gass*, *Blues for Mother's*, etc. LPM 2040....\$3.98



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 Da I Love You?*, *Can't Help Lovin' Dat Man*, *Nobody Else But Me*, etc. LOP 1505.....\$4.98



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*, *Totem Tom Tom*, *Door of My Dreams*, other favorites. LOP 1001.....\$4.98

NOVELTIES • BAND • HI FI SPECIALTIES



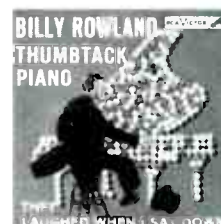
MUSIC FOR FRUSTRATED CONDUCTORS. Do it yourself! Real baton and illustrated instruction booklet included with disc. Conduct favorite pieces by Strauss, Bizet, Rodgers, Tchaikovsky, Khachaturian, Chobrier. Maestros Gould, Fiedler and Bennett back you up. LM 2325.....\$4.98



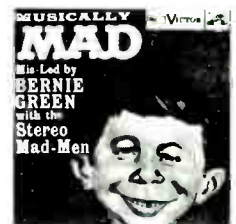
THEMES FOR AFRICAN DRUMS. Much-publicized Guy Warren of Ghana plays his "talking drum" and chants with aid of several drummers. African material occasionally blends with jazz in an exciting, exotic, hypnotic set. "Fascinating," says *Variety*. LPM 1864.....\$3.98



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*, wide variety. LPM 1770.....\$3.98



THEY LAUGHED WHEN I SAT DOWN. Billy Rowland's rollicking "thumbtack" piano in wild, woolly honky-tonk-to-hora 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



MUSICALLY MAD. Bernie Green's Orchestra. Mad, mad musical slopstick and satire in the spirit of *Mad* magazine. Mad commentary by Henry Morgan on Wagner, Gilbert and Sullivan. *Flight of the Bumble Bee*, *Anvil Chorus*, others, as you've never heard them! LPM 1929.....\$3.98

COLLECTOR'S ITEMS • SWING • VINTAGE JAZZ

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

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

THE SOUND OF GLENN MILLER. 12 historic, all-instrumental Miller "takes" from 1940-42 broadcasts. 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

MOONGLOW. 12 of Artie Shaw's 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

MUGGSY SPANIER: THE GREAT 16. Sixteen of the all-time greatest traditional Chicago-Dixieland jazz sides, all cut in 1939. Personnel includes Brunies and Cless. *Sister Kate*, *At the Jazz Band Ball*, *Relaxin' at the Tauro*, *Dinah*, *Dipper Mouth Blues*, *Big Butter and Egg Man*, *That Da Da Strain*, *At Sundown*, others. LPM 1295.....\$3.98

BENNY GOODMAN TRIO—QUARTET—QUINTET. 12 cream classics by the original BG combos (with Wilson, Krupa, 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

RECENT JAZZ

CHANCES ARE IT SWINGS. Shorty Rogers' big band featuring the Giants. Fabulous collection of West Coast jazz stars gives fresh, modern treatment to 12 recent quality pop tunes by Robert Allen. *Chances Are*, *Everybody Loves a Lover*, *A Very Special Love*, etc. Fantastic brass ensemble and solos. LPM 1975.....\$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. LPM 2097.....\$3.98

NEW COUNTRY AND SACRED



GEORGE BEVERLY SHEA: BLESSED ASSURANCE. Bev's latest album lists songs from many sources, all with the universal message of inner peace: *Yes, There Is Comfort; When God Is Near; Sweet Peace, the Gift of God's Love; Under His Wings; All That Thrills My Soul.* LPM 1967..\$3.98



JIM REEVES: SONGS TO WARM THE HEART. 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

DANCE DISCS



DANCING UNDER LATIN SKIES. Dynamic big-band cha chas by Tito Puente. Tunes are mostly top Latin standards in new rhythm garb: *Perfidia, Yours, Frenesi, Tampico, Cuban Pete, Chattanooga Choo Choo, Brazil (samba), Sand in My Shoes* and others. Great sound! LPM 1874.....\$3.98



33 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



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



DANCING TONIGHT TO MORROW. The Buddy Morrow band, with the fattest beat in the land. Latest hi fi disc by college prom king. Ballads, lindys, cha chas—12 in all—including *I'll Be Around, Tea for Two, Cherry, Sleepy Time Gal, Margie*, more. LPM 1925.....\$3.98

DANCING WITH THE SMART SET. Meyer Davis proves why he is the society dance king as his orchestra plays 40 standards, show tunes and waltzes in medley form. Plenty of Gershwin, Kern, Rodgers, Porter, Lerner and Loewe, Youmans and even Stephen Foster. LPM 1756.....\$3.98

THE MAUNA LOA ISLANDERS

(Continued from page 5)

kindness, hello, goodbye and good luck. The tune was written in 1878 by Hawaiian Princess (later Queen) Liliuokalani.

[In 1917, *Aloha Oe* was to have curious mainland repercussions. A show-tune variation on its theme called *Yacka Hula Hickey Dula* touched off a feverish national "let's go Hawaiian" rage. Americans from Amarillo to Zanesville plunked ukeleles and regaled friends with conversation openers like "Aloha—Hawaii?" while Tin Pan Alley carefully grass-skirted the issue with songs like *Oh, How She Could Yacki Hacki Wicki Woo* and *They're Wearing 'Em Higher in Hawaii.*]

In a word . . . Here is Hawaii in hi fi. With gentle instrumental pastels, the Mauna Loa Islanders conjure up heady mood portraits of blazing island sunrises, tapestried sunsets, moonswept evenings, luxuriant luaus, gull-like outrigger canoes, Vanda orchids pushing their way through Mauna Loa's lava-rich slopes and, of course, swivelly ("watch their hands for the meaning") hula dancers.

A Broadway columnist we all know will probably call this album a *Honolulu*. It is, but we think the Hawaiians have a better word for it—*aloha*.

MUSIC FOR TAP DANCING

(Continued from page 6)

might recall that the earliest recordings of these tunes always included the verse—the section that usually serves as a little prologue to the main chorus. Some of these verses are melodic gems in their own right, and it's a pleasure to report that Ben Light has revived a number of them in this set. In addition to the extra melodic charm they purvey, they also give Ben the opportunity to add some extra color. He does this by switching to organ and extending a full partnership in most verses to the electric guitar.

Speaking of color, the use of organ and chimes in *Three O'Clock in the Morning* (in bright waltz time) is a typical, altogether appropriate touch of Light's.

Perhaps you prefer ballroom dancing to tap dancing, but one thing is certain—you won't be able to stand still while Ben Light is playing. Try the album when you have the gang over, and watch how Light brightens up your party!

COLLECTOR'S CORNER

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



JO STAFFORD

THAT SENTIMENTAL

TOMMY DORSEY and His Orchestra

IN 1935 the famous Dorsey Brothers Orchestra was plugged in on the eastern college circuit. On a particular one-nighter, co-leader

Tommy Dorsey tapped off a tempo for a tune called *I'll Never Say Never Again*. From co-leader Jimmy Dorsey, aghast at the tempo, came a loud, clear, unmistakable razzberry. The famous Dorsey Brothers Orchestra became (until it was revived in 1955) a famous memory.

Tommy lost no time forming his own band, an immediately successful dance-swing group with a free-wheeling, Dixieland-flecked style spotlighting excellent jazz sidemen, effective vocals by Jack Leonard and Edythe Wright, and Tommy's expressive trombone.

New blood. By 1940 Dorsey had reshaped the sound of his band along the strutting lines of the Jimmie Lunceford crew. Blueprinting the style changeover was Lunceford's ace arranger (and vocalist-instrumentalist), Sy Oliver.

Trumpeters Bunny Berigan and Ziggy Elman became Tommy's top brass. Goodmanish clarinetist Johnny Mince replaced Joe Dixon, while Don Lodice took over Bud Freeman's tenor sax chair. Joe Bushkin (later spelled by Milt Raskin) was set on piano and Buddy Rich—fresh from the history-making Artie Shaw band—roared in on drums.

To sing the vocals, Dorsey brought in 23-year-old Frank Sinatra, former singer with Harry James's band, and a West Coast vocal group called the Pied Pipers, out of which was soon to come the solo voice of Jo Stafford.

Bouncing "checks." It is this marvelous once-in-a-lifetime organization which is heard to ultimate advantage on these twenty-eight historical "air checks" (transcriptions of radio broadcasts) made for the National Broadcasting Company between June 1, 1940, and August 13, 1944, by the Sentimental Gentleman of Swing.

Micro-fun. The introductions of songs and performers, as originally broadcast, are delightfully mated to the ripe vintage and happy climate of the proceedings. On one occasion, a patent-leather-voiced announcer couplets (?), "It's boogie woogie, it's honky tonky, it's Tommy Dorsey playing *Zonky!*" Or the zany introduction for Sy Oliver and *Exactly Like You*—Dorsey: "Now, that nautical nitwit, that demon of the droopdeck . . ." Announcer: "Excuse me, Tommy, the word is *poopdeck*—I can see you don't know much about ships." Dorsey: "The word is *droopdeck*, Bill—I can see you don't know much about Sy!"

Tommy himself supplies tart introductions for *Hawaiian War Chant* ("a bit of scholarly research into Hawaiian music"), *Blue Blazes* ("C'mon, you bombardiers—let's blast 'em!") and *Haillelujah* ("An A-1 double-barreled, red-hot killer-diller—and you won't have any trouble hearing Bunny Berigan!").

Focal vocals. There are no less than thirteen fine vocals. Highlights include classic romps by Sinatra through *Marie*, *Yearning* and *How Am I to Know?* plus his tender, knowing balladry on *The Song Is You* and *My Melancholy Baby*; Jo Stafford's swinging earthiness with *You Can Depend on Me* and *I Can't Give You Anything But Love*; and Dick Haymes's rich rendition of a strings-laced *Daybreak*. On the instrumental side,

(Continued on back cover)

GENTLEMAN

FRANK
SINATRA



TD HIMSELF



BUDDY RICH



BUNNY BERIGAN



TD, FRANK SINATRA AND THE PIED PIPERS



DICK HAYMES

THAT SENTIMENTAL GENTLEMAN

TOMMY DORSEY and His Orchestra



Ziggy Elman's classic *And the Angels Sing*, Buddy Rich's fantastic drumming on the not so *Quiet Please*, Berigan's stratospheric *Hallelujah* and Mince's brash clarinet on *Old Black Joe* are not to be missed.

Exit Sinatra. Of special historical and sentimental interest is Frank Sinatra's farewell to the Dorsey gang (after "kickin' around with the guys for three years") and his introduction of Dick Haymes as his successor. It's a touching (and, as it turns out, productive) moment when TD says, "Before you hit the road, Frank, how about one song for auld lang syne?"

Hear here. These twenty-eight collector's items, in beautifully enhanced sound, are pleasurable reminders of a great band in a prime time of its existence, with splendid vocalists and players and songs, under the direction of one of the few truly immortal leaders and instrumentalists.

**LPM 6003 (TWO 12-INCH
LONG-PLAYING RECORDS) \$7⁹⁸**

TWO DIVIDEND CERTIFICATES GIVEN WITH THIS PURCHASE IF YOU ARE ELIGIBLE (SEE INSIDE FRONT COVER)

ALL IN ONE ALBUM!

MARGIE

Vocal: Pied Pipers
featuring Jo Stafford

HAWAIIAN WAR CHANT

Drums: Buddy Rich
Trumpet: Ziggy Elman

BLUES NO MORE

MY MELANCHOLY BABY

Vocal: Frank Sinatra

TIME ON MY HANDS

Trumpet: Ziggy Elman

**I CAN'T GIVE YOU
ANYTHING BUT LOVE**

Vocal: Jo Stafford

ZONKY

YOU CAN DEPEND ON ME

Vocal: Jo Stafford

YEARNING

Vocal: Frank Sinatra and Band

I'LL TAKE TALULLAH

Vocal: Frank Sinatra, Jo Stafford,
Tommy Dorsey, Pied Pipers

**THE EYES AND EARS
OF THE WORLD**

HALLELUJAH

Trumpet: Bunny Berigan

I NEVER KNEW

Vocal: The Sentimentalists

OLD BLACK JOE

SONG OF INDIA

MARIE

Vocal: Frank Sinatra and Band

EXACTLY LIKE YOU

Vocal: Sy Oliver

AND THE ANGELS SING

Trumpet: Ziggy Elman

HOW AM I TO KNOW?

Vocal: Frank Sinatra and Band

HEAT WAVE

Vocal: The Sentimentalists

QUIET PLEASE

Drums: Buddy Rich

Sinatra's Farewell to Band and

Introduction of Dick Haymes

THE SONG IS YOU

Vocal: Frank Sinatra

DAYBREAK

Vocal: Dick Haymes

MANDY

PERFIDIA

Piano: Joe Bushkin

WELL, GIT IT!

SWANEE RIVER

BLUE BLAZES

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