

POPULAR  
ALBUM



NEWS

The monthly magazine of THE RCA VICTOR POPULAR ALBUM CLUB

THE NEXT SELECTION

*Beyond the  
Blue Horizon*

**MORTON GOULD**

and His Orchestra

MORTON GOULD'S NEW POP INSTRUMENTAL ALBUM

Beyond the Blue Horizon

Stardust

Where or When

The Very Thought of You

Body and Soul

Speak Low

Poinciana

Shadow Waltz

Time on My Hands

Stormy Weather

Over the Rainbow

REGULAR L. P.  
LM 2552, \$4.98

STEREO  
LSC 2552, \$5.98

*Beyond the Blue Horizon*



OTHERWISE INSTRUCTED ON THE ENCLOSED SUBSTITUTION FORM

Here is the most elegant example of Gould's sumptuous symphonic sound as applied to a collection of all-time-best standard pop songs



THROUGHOUT his career as a recording artist, Morton Gould has been famous as one of the most outstanding architects of mood music. The strings of his orchestra have been acclaimed for their silken smoothness, the brasses for their plangent ripeness. Into these sounds are woven rhythms and figurations which delight the listener with their witty invention and suavity.

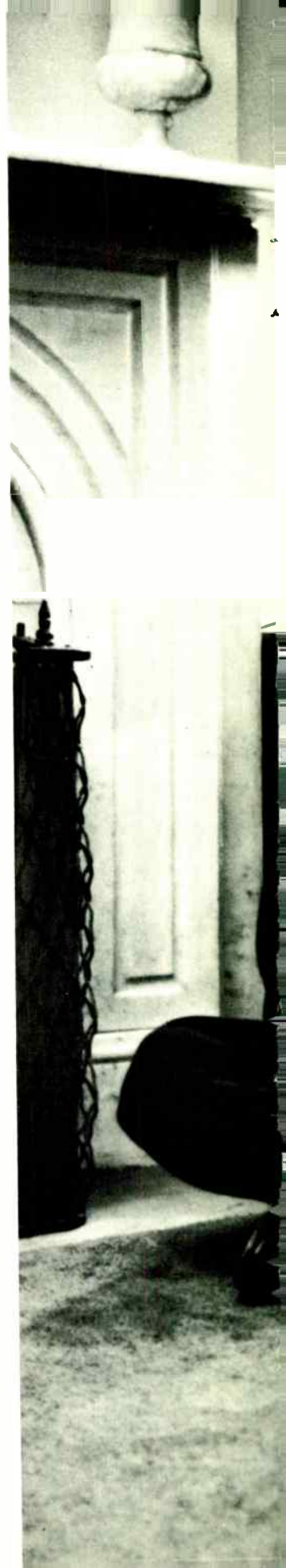
Perhaps because of his own experience as a composer, Morton Gould has a particularly sympathetic feeling for the music of others. In addition to being a phenomenally gifted musician, he is also famous as a conductor and arranger, and it is in these two roles that he appears in this brilliant new collection.

A Morton Gould arrangement begins with a simple statement of the basic melody, artfully adorned with brass and strings to create a full, rich sound, and then moves on to intriguing variations that grow out of the melody itself. The songs he has chosen are, for the most part, romantic favorites, and much of the excitement of this stunning program arises from hearing what Mr. Gould has done for—and with—them. “Where I go,” he has remarked, depends on the nature of the tune, because I try to take ornaments and developments out of the tune itself.”

On this basis, Mr. Gould builds a series of marvelously rich arrangements. All but four of the selections—*Stormy Weather*, *Body and Soul*, *Speak Low* and *Poinciana*—are played by the full symphony orchestra. These four are played by a smaller string ensemble as a counterpoint to the vibrant colors of the other arrangements, each of them a kind of rhapsody.

From *Beyond the Blue Horizon*, with its propulsive hints of a train rushing across the country, to the touching wistfulness of *Over the Rainbow*, from the haunting moodiness of *Body and Soul* to the sweeping sounds of *Time on My Hands* Morton Gould presents a program that is altogether fascinating and rewarding.

## MORTON GOULD and His Orchestra



**IMPORTANT NOTICE  
ABOUT STEREO RECORDINGS**

All albums listed in this issue of the *Popular Album News* are available in "Living Stereo" versions except where *regular L.P. only* is indicated. **NOTE:** Regular L.P. recordings can be played on stereo phonographs; in fact, they will sound better than ever. However, stereo discs are designed to be played *only* on stereo equipment.



Beyond the Blue Horizon

HERE'S THE LONG-AWAITED RCA VICTOR ALBUM DEBUT OF THE MOST TALKED-ABOUT AND LISTENED-TO TRUMPETER SINCE THE ARRIVAL OF HARRY JAMES—A DAZZLING DISPLAY OF VIRTUOSO TRUMPETING ON TWELVE FAVORITE BALLADS (WITH STRINGS) AND SWINGERS (BIG BAND), ALL IN ABSOLUTELY SUPERB HI FI AND STEREO SOUND!

# AL HIRT

## THE GREATEST HORN IN THE WORLD

"Al Hirt, who is used to trumpeting with a combo backing," wrote *Variety* of this fast-selling album, "is put in a big-band setting in his first L.P. for RCA Victor and he really blows up a storm. On one side he is in a big swinging band groove, and he really lets go on such as *Sweet Sue* and *Begin the Beguine*. The flip side puts him in a more romantic vein with a lush string section added to the band, and he warms up *Stella by Starlight* and *Georgia on My Mind*, among others, in no uncertain terms." "The trumpet," added *The Cash Box*, "is just a toy in Hirt's hands as he urges and coaxes it to do amazing things."

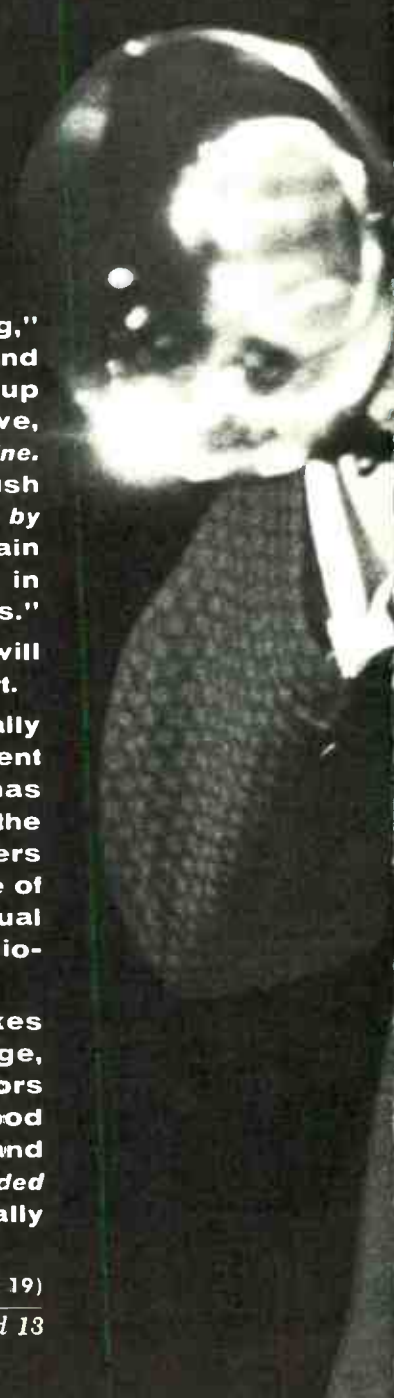
And those aren't the only reasons why we think you will enjoy this new album by 300-pound, bush-bearded Al Hirt.


For the past year the sound of percussion\* has virtually dominated the hi fi/stereo showpiece category. In recent months, however, another instrument of the orchestra has issued a characteristically brassy challenge. Thanks to the extraordinary advances in recording techniques, engineers have finally, fully and faithfully captured every last nuance of the "bigger-than-life" sound of the trumpet. And even a casual look at any current album best-seller list indicates that audiophiles everywhere are glad of it.

In **THE GREATEST HORN IN THE WORLD**, Al Hirt makes "the most" of the trumpet's brilliant timbre, enormous range, subtle dynamics and spectacular spectrum of tonal colors in a dozen hair-curling tours de force. They range in mood and style from the sweet-talking he does on *What's New?* and *Willow Weep for Me* to his blistering pyrotechnics on *Undecided* and *Let's Do It*. Also included is the jubilant (and prophetically titled) *I'm on My Way*, Al's current smash-hit single.

(Continued on page 19)

\*For a list of percussion albums available as special alternates, see pages 12 and 13





NOTE: For more about Al Hirt see *The Popular-Music Scene*, pages 14 and 15

**AL HIRT  
THE GREATEST HORN  
IN THE WORLD**

With Henri René  
and His Orchestra

WITH THE SWINGING BAND  
Stompin' at the Savoy

Begin the Beguine

Let's Do It

Sweet Sue

Undecided

I'm on My Way

WITH STRINGS

Out of Nowhere

Georgia on My Mind

Stella by Starlight

Willow Weep for Me

What's New?

To Ava

REGULAR L.P.

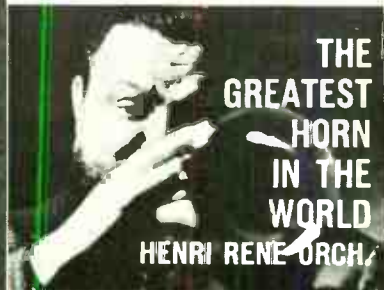
LPM 2366, \$3.98

STEREO

LSP 2366, \$4.98

**AL HIRT**

RCA VICTOR







# LURE OF THE WEST

## SONS OF THE PIONEERS

Their first new album  
since **COOL WATER\***

**J**UST as cool water brings relief to the blistering plains, so do the Sons of the Pioneers bring refreshment to lovers of western music. These four splendid singers — Tommy Doss, Dale Warren, Lloyd Perryman and Karl Farr—have become an American institution through their recordings and appearances in motion pictures. The sincerity of their singing, their identification with the life of the cowboy, and their appealing voices have combined to make them unique among singing groups. Their newest collection offers a dozen superior songs of the West that will bring the scent of the sagebrush right into your living room.

Included in their new album are such favorites of young and old as *Take Me Back to My Boots and Saddle*, *When the Bloom Is on the Sage*, the rollicking *Ragtime Cowboy Joe* and *My Adobe Hacienda*. The enormous response to their earlier Club selection, *COOL WATER\**, proves that the Sons of the Pioneers are admired not only by western enthusiasts but by everyone who enjoys good, solid singing, familiar songs and skillful interpretations. Hitch up your buckboard and come along to this delightful musical round-up.

\*Still available as an alternate: *COOL WATER*—LPM 2118, \$3.98 (Stereo—LSP 2118, \$4.98)

## LURE OF THE WEST SONS OF THE PIONEERS

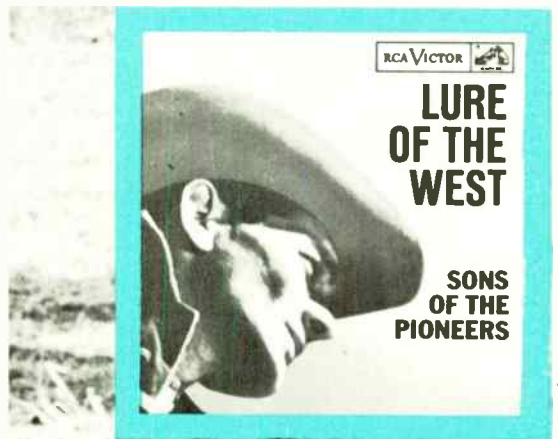
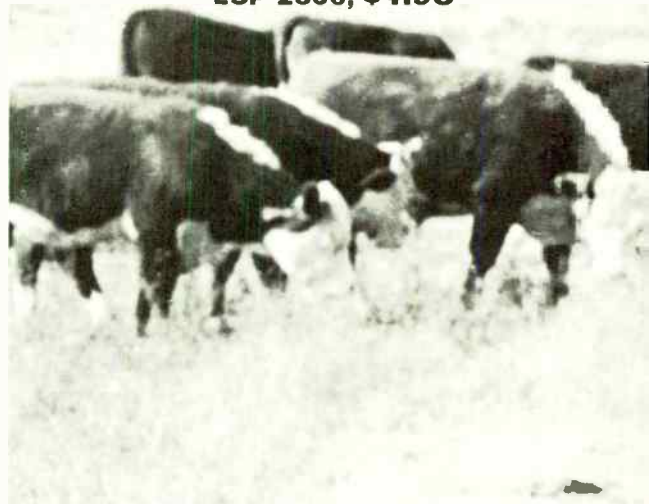
Saddle Up  
Carry Me Back  
to the Lone Prairie  
A Cowboy Has to Sing  
When the Bloom  
Is on the Sage  
Hills of Old Wyomin'  
Cimarron (Roll On)  
Pecos Bill  
Take Me Back to  
My Boots and Saddle  
My Adobe Hacienda  
Along the Navajo Trail  
The Cowboy's Lament  
Ragtime Cowboy Joe

REGULAR L. P.

LPM 2356, \$3.98

STEREO

LSP 2356, \$4.98



## Collector's Corner

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

# BOOGIE WOOGIE REVISITED

"The bubbling effervescence of boogie woogie is revisited through a wide sampling of the style, from the authenticity of creators Albert Ammons, Jimmy Yancey, Pete Johnson and Meade Lux Lewis to interpreters of the style such as Mary Lou Williams and Big Maceo and the popular band arrangements of Glenn Miller, Earl Hines, Andy Kirk and Tommy Dorsey. Fascinating."—*The Cash Box*

### ABOUT BOOGIE WOOGIE IN GENERAL

Boogie woogie is of Negro origin and is a rollicking, rhythmic variation of the traditional twelve-bar blues. It was probably first heard in southern gin mills and rent parties and in Negro nightclubs in Chicago and Kansas City.

Basically, it is piano music characterized by a percussive, repetitive eight-to-the-bar left-hand rhythm against which the right hand is free to improvise.

The national boogie woogie craze began in 1936 when John Hammond, discoverer of Benny Goodman, Count Basie and other top jazz stars, heard an old (1929) record of *Honky Tonk Train Blues* by pianist Meade Lux Lewis. John tracked down Meade Lux (he was washing cars in Chicago) and arranged for him to open at Café Society in New York's Greenwich Village.

Boogie woogie became an overnight sensation. People flocked to hear it. Leaders of the big bands, always quick to spot a popular trend, lost little time commissioning new arrangements incorporating the eight-to-the-bar style. The boogie woogie era was launched.

### ABOUT THE BOOGIE WOOGIE ON THIS RECORDING IN PARTICULAR

Tommy Dorsey's *Boogie Woogie Revisited* (1947), released here for the first time, is a follow-up to *Boogie Woogie*, his big 1938 seller. Origin-

nally recorded as a two-sided single, it's presented now on L.P. as a continuous performance. The featured pianist is Paul Smith.

Jimmy Yancey recorded *Yancey's Bugle* (1940) after recordings of his *Yancey Special* by other artists had caused a demand for his return. He had been well known on Chicago's South Side before World War I, but from then until 1936 had been working as a grounds keeper for the Chicago White Sox.

Glenn Miller's *Beat Me Daddy Eight to the Bar* (1940) typifies the novelty approach of big bands and Tin Pan Alley to boogie woogie. The pianist is Glenn's seldom-featured Chummy MacGregor.

Big Maceo's *Chicago Breakdown* (1945) is an excellent example of the rough, driving approach to boogie woogie used through the years by rhythm-and-blues artists. French jazz critic Hugues Panassié has called this performance "one of the best boogie woogie solos in the complete history of jazz."

The Earl Hines version of *Boogie Woogie on St. Louis Blues* (1940) was, of course, a big hit record and showcases Earl's famous style. Mary Lou Williams' *Hesitation Boogie* (1947) offers a more modern approach. Always well ahead of her time, Mary Lou employs a polished technique and an adventurous harmonic sense.

The Meade Lux Lewis *Honky Tonk Train Blues*  
(Continued on page 19)



GLENN MILLER



MEADE LUX LEWIS



TOMMY DORSEY



COUNT BASIE



MARY LOU WILLIAMS

### BOOGIE WOOGIE REVISITED

**Boogie Woogie Revisited**

Tommy Dorsey

**Yancey's Bugle Call**

Jimmy Yancey

**Beat Me Daddy Eight to the Bar**

Glenn Miller

**Chicago Breakdown**

Big Maceo

**Boogie Woogie on St. Louis Blues**

Earl Hines

**Hesitation Boogie**

Mary Lou Williams

**Honky Tonk Train Blues**

Meade Lux Lewis

**Little Joe from Chicago**

Andy Kirk

**Walkin' the Boogie**

Albert Ammons and Pete Johnson

**Cow Cow Blues**

Bob Zurke

**The Honeydripper**

Oscar Peterson

**St. Louis Boogie**

Count Basie

**LPM 2321, \$3.98**

**REGULAR L. P. ONLY**



OSCAR PETERSON



EARL HINES



# The Hi PE



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

**BARTÓK MUSIC for STRINGS, PERCUSSION and CELESTA / HUNGARIAN SKETCHES** REINER/CHICAGO SYMPHONY



**BARTÓK: MUSIC FOR STRINGS, PERCUSSION AND CELESTA/HUNGARIAN SKETCHES. REINER/CHICAGO SYMPHONY.** Percussion—modern classical style! Fascinating "conversations" between two string orchestras, percussion and celesta. LM 2374..... \$4.98  
(Stereo: LSC 2374, \$5.98)

# High Fidelity & STEREO Sound of PERCUSSION



**MARTY GOLD AND HIS ORCHESTRA: SKIN TIGHT.** Percussion spectacular! Nine drummers, dozens of percussive curiosities (Israeli clay drums, Chinese bell trees, African log drums, etc.), three different instrumental groups. *Perdido*, *Lover*, etc. LPM 2230.....\$3.98  
(Stereo: LSP 2230, \$4.98)



**TITO PUENTE: TOP PERCUSSION,** Unique, entertaining sound treat for hi fi/stereo, percussion and Latin-American music fans. One side features exotic percussionists and charters, the other spotlights Puente himself on timbales (Cuban drums). LPM 1617.....\$3.98  
(Stereo: LSP 1617, \$4.98)



**TITO PUENTE AND HIS ORCHESTRA: TAMBÓ.** Twelve unusual selections for fanciers of wild, sensuous Afro-Latin sounds and rhythms. Drums and bongos provide the basic beat; percussion moods range from eerie to earthy to exotic. LPM 2257.....\$3.98  
(Stereo: LSP 2257, \$4.98)



**DICK SCHORY'S NEW PERCUSSION ENSEMBLE: PERCUSSION! MUSIC TO BREAK ANY MOOD.** Says *High Fidelity*: "Delight to ears and funny bone. . . . More than 100 instruments, 12 percussionists. . . . Scored with superb imagination, unflinching wit." LPM 2125.....\$3.98  
(Stereo: LSP 2125, \$4.98)



**DICK SCHORY'S NEW PERCUSSION ENSEMBLE: MUSIC FOR BANG, baa-room AND HARP.** A big one on the stereo best-seller lists! More than 45 different "struck" instruments—even an anvil—and it's musical! *April in Paris*, *National Emblem*, etc. LPM 1866.....\$3.98  
(Stereo: LSP 1866, \$4.98)

## WILD PERCUSSION



## DICK SCHORY

**DICK SCHORY'S NEW PERCUSSION ENSEMBLE: WILD PERCUSSION AND HORNS A'PLENTY.** Seven percussionists play 121 separate instruments, a bristling brass chorus plays hide and seek in Chicago's vast Orchestra Hall. Danceable, too. LPM 2289.....\$3.98  
(Stereo: LSP 2289, \$4.98)

"My favorite sport is eating. I dig all food," grins 6-foot-2, 300-pound Al Hirt. If his favorite sport happened to be dieting, the 38-year-old bearded behemoth would still be America's new big man on trumpet. It all started in New Orleans, "the land of dreams." Won't cha come along with us?

**Beginnings.** Al's first public trumpet playing was with a police band organized by his father, Alois, then a policeman, now a member of the New Orleans Police Board. After attending the Cincinnati Conservatory of Music, Al served a four-year hitch (1942-46) in the Air Force. Following military discharge, he sidestepped the

## THE BIG ARRIVAL OF AL HIRT

financial instability of a classical career for the regular weekly paychecks of Jimmy and Tommy Dorsey, Ray McKinley and Horace Heidt. In 1950 he returned to New Orleans, playing radio and club dates, often "sitting in" with the New Orleans Symphony.

**That beard, that sound.** Nine years later, Al organized a band of his own for an engagement during Mardi Gras. As a gag, he and his bandmen grew beards. "The rest of the guys shaved them off afterward," Al remembers, "but I kept the faith. It got to be a trademark." So did his amazing trumpet virtuosity. Local and tourist trumpet connoisseurs, including many famous classical musicians, came, heard and were conquered.

In 1960 a series of handsome offers from Chicago and Las Vegas finally tempted Al away from New Orleans, his wife, Mary, and their eight children. Capacity audiences in both cities earned him an appearance on Dinah Shore's TV show. TV critic Jack O'Brian spoke for the nation's TV viewers when he described Al as "the hottest new instrumental star, a non-square Burl Ives, who lifted the Shore show to a level of sparkling cheerfulness seldom encountered in TV." Al was no longer the exclusive property of the trumpet con-

noisseurs. He was in the public domain. Up to his beard.

**"Big, round, easy to remember."** Overnight, he became the most publicized trumpeter since Gabriel. *Life*, *Newsweek*, *Time* and the Sunday newspaper supplements devoted feature articles to him. *New York Journal-American* columnist Atra Baer wrote, "The sound of Al Hirt's horn matches the way he looks: big, round and easy to remember." The *Chicago Sun-Times'* Bentley Stegner called midwestern attention to Hirt's "imagination and lovely tone." The West Coast's Louella Parsons completed the transcontinental testimonial by citing Al as "one of the most exciting personalities of our time."

**One for the book(ings).** Al's work schedule has kept pace. Besides a rash of current and near-future nightclub, concert and TV appearances, he will do ten guest shots on Dinah Shore's 1961-62 TV show plus spots on *The Bell Telephone Hour* and *The Roaring Twenties*. A Broadway play is being written around him. Hollywood has a starring film role ready and waiting. The State Department wants to test his musical statesmanship in the Iron Curtain countries. His debut album for RCA Victor (see page 6) has sold well over 100,000 copies in less than six months and he's at work on others.

**Hot to 'cool.'** The appeal of Al's romantic-to-romping trumpet style spills over the usual boundaries of musical preferences. Uniquely, pop, jazz and classical devotees all seem to receive its exuberant "message." "The greatest influences on my style," Al says, "were the Swing stars—guys like Harry James and Ziggy Elman. But two of my favorite trumpet players are Dizzy Gillespie and Miles Davis—and they don't come any more modern. Actually, I like to play all kinds of music. The particular 'school' isn't important. It's either good or it isn't."

Watching Al work is fun, too. Between (and sometimes during) his trumpet chores, he'll clown, "mug," roar encouragement to his fellow musicians or even break into a surprisingly agile buck and wing. Certain jazz critics sniff at this outgoing showmanship. Al shrugs, "I'm a combination musician-performer. I think it is imperative to enjoy what you're doing. A player who looks bored brings down the spirit of the audi-

ence. But enthusiasm is catching and an audience will respond immediately.” Significantly, *Time* wound up its review of a Hirt nightclub appearance by noting that “the audience vibrates to everything Hirt & Co. produce.”

**Hirt humor.** Al’s impish humor dances through his off-stage conversation as well. When Archie Moore, the reigning light-heavy-weight boxing champion, offered Hirt his famous reducing formula, Al asked, “Will it help me lose an acre?” Asked his reaction to the ambitious title of his first RCA Victor album (*The Greatest Horn in the World*), Al cracked, “I may not be the greatest – but I’m the loudest.”

Everything about Al Hirt is gigantic, almost “larger than life” – his trumpet sound and technique, his size, his showmanship and humor and, especially, his avowed intention to go on paying the debt he feels to the ever-increasing audiences who have swept him into prominence.

Superhuman? Perhaps. But Al’s one big reservation in connection with sustaining his spectacular success has a very, very human ring. “I’d like to stagger that road work to a couple of months at a time,” he will tell anyone who will listen, “because I get awfully lonesome for my wife and kids.”



# Classical Corner

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

# OPERATIC CHORUSES

## ROBERT SHAW CHORALE

With the RCA Victor Orchestra · Robert Shaw, conductor

**“These performances are simply perfect, and to hear these often mal-treated pieces given such vigorous, precise, caring renditions is refreshing, to say the least. . . . Victor’s sound is excellent.”—*High Fidelity***



THE ROBERT SHAW CHORALE is famous all over the world for its sensitive interpretations of Bach and its illuminating presentations of fine popular songs. Now Mr. Shaw has selected twelve memorable operatic choruses from as many favorite operas, and the Chorale performs them with a brilliance all too seldom heard in even the great opera houses.

These stirring, full-voiced ensembles, surging from the chorus, provide many of opera’s most exciting moments. Some are rousingly rhythmic, such as the Anvil Chorus. Others offer an exalting fervor, as in “Wach’ auf!” or a melting Viennese romanticism, as in “Brüderlein und Schwesterlein.” All provide a vivid glimpse of the glamorous world of opera, and they may even incite you to sing along!

### OPERATIC CHORUSES Robert Shaw Chorale

**CARMEN:** Les voici!  
**THE TALES OF HOFFMANN**  
Presentation of Olympia  
**FAUST:** Soldiers’ Chorus  
**LOHENGRIN:** Bridal Chorus  
**DIE MEISTERSINGER:** Wach’ auf!  
**MIGNON:** Au soufflé léger du vent  
**CAVALLERIA RUSTICANA**  
Gli aranci olezzano  
**DIE FLEDERMAUS**  
Brüderlein und Schwesterlein  
**NABUCCO:** Chorus of the Hebrew Slaves  
**OTELLO:** Dove guardi slendono raggi  
**IL TROVATORE:** Anvil Chorus  
**RIGOLETTO:** Zitti, zitti

A RED SEAL RECORDING · Regular L. P.—LM 2416, \$4.98 · Stereo—LSC 2416, \$5.98



# PREVIOUS CLUB SELECTIONS, ALTERNATES AND EXTRAS AVAILABLE

Dividend credit given • See page 20

## POP VOCAL STARS

### JOIN BING AND SING ALONG

BING CROSBY & HIS FRIENDS

101  
GANG  
SONGS  
101



**MORE JOIN BING AND SING ALONG.** Previous Selection by Crosby and chorus includes 50 family favorites, also song sheets. *Bill Bailey Won't You Please Come Home?*, *When the Saints Go Marching In*, *Sweet Rosie O'Grady*, *On Top of Old Smoky*. . . LPM 2460, **\$3.98** (Stereo: LSP 2460, **\$4.98**)

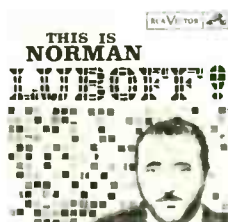
### IN PERSON: THE LIMELITERS



**THE LIMELITERS: TONIGHT, IN PERSON.** Overnight sensation! Zestful folk songs and comedy. *There's a Meetin' Here Tonight*, *Rumania, Rumania*, *Have Some Madeira, M' Dear*, *The Monks of St. Bernard*, others. . . LPM 2272, **\$3.98** (Stereo: LSP 2272, **\$4.98**) Also available as a Dividend



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



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



**BELAFONTE AT CARNEGIE HALL.** The entire concert. Belafonte at his best before a huge live audience. Folk songs, calypsos, etc., include *Matilda*, *Day-O*, *Hava Nageela*, *Danny Boy*, *Mama Look a Boo Boo* (2 records) LOC 6006, **\$9.98** (Stereo: LSO 6006, **\$11.98**) Counts as 2 purchases

## COUNTRY STYLE

**EDDY ARNOLD: LET'S MAKE MEMORIES TONIGHT.** Nostalgic collection of country, inspirational and pop hits in Eddy's most relaxed vocal style. *Hey Good Lookin'*, *I Don't Want to Set the World on Fire*, *My Arms Are a House*, *Are You Sincere?*. . . LPM 2337, **\$3.98** (Stereo: LSP 2337, **\$4.98**)

**THE BROWNS: OUR FAVORITE FOLK SONGS.** Pop-country trio sings *Clementine*, *Shenandoah*, *Down in the Valley*, *Ground Hog*, *Who's Gonna Shoe Your Pretty Little Foot?*, *My Pretty Quadroon*, *In the Pines*, *Poor Woyfaring Stranger* and others. . . LPM 2333, **\$3.98** (Stereo: LSP 2333, **\$4.98**)

**HANK SNOW SINGS JIMMIE RODGERS SONGS.** 12 flavorful classics evoke warm memories of the late "Father of Country Music." *Down the Old Road to Home*, *Blue Yodel No. 10*, *Any Old Time*, *Moonlight and Skies*, *The One Rose*, *Travelin' Blues*. . . LPM 2043, **\$3.98** (Stereo: LSP 2043, **\$4.98**)

**THE INTIMATE JIM REEVES.** His recent smash hit, *I'm Gittin' Better*, plus 11 vintage-to-new country-pop hits: *On How I Miss You Tonight*, *Dark Moon*, *Room Full of Roses*, *Take Me in Your Arms and Hold Me*, *Have I Stayed Away Too Long?* LPM 2216, **\$3.98** (Stereo: LSP 2216, **\$4.98**)

**HANK LOCKLIN: FOREIGN LOVE.** Current top-selling country singer groups his older hits, *Fraulein* and *Ghisho Girl*, with other exotically inspired favorites: *Mexicali Rose*, *Blue Hawaii*, *Filipino Baby*, *My Wild Irish Rose*, *Blue Grass Skirt* 5 others. . . LPM 1673, **\$3.98** Regular L. P. only

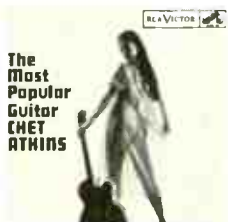
## INSTRUMENTAL MOODS



**RAY ELLIS AND HIS ORCHESTRA: 14 GREAT MOTION PICTURE THEMES.** Previous Club Selection. *La Dolce Vita*, *Tara's Theme* (*Gone with the Wind*), *Exodus*, *All the Way*, *Ruby*, *Spellbound*, *Que Será Será*, *April Love*, *A Summer Place*, *The Misfits*, etc. LPM 2410, **\$3.98** (Stereo: LSP 2410, **\$4.98**)



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



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



**A SENTIMENTAL JOURNEY WITH HUGO WINTERHALTER.** Relaxing instrumental collection includes *Wish You Were Here*, *Moonlight in Vermont*, *Around the World*, *Sleigh Ride*, *Sentimental Journey*, *Slow Boat to China*, *Autumn in New York* and others. . . LPM 1904, **\$3.98** (Stereo: LSP 1904, **\$4.98**)

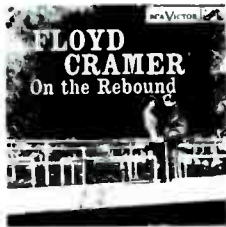


**CARLOS MONTOYA: GUITAR.** A dazzling guitar recital by the Spanish flamenco king. Folk songs from various Spanish regions; mood, color from somber soulfulness to vivid excitement. *Nana del Gitano*, *Jota Aragonesa*, *El Vito*, etc. LPM 2251, **\$3.98** (Stereo: LSP 2251, **\$4.98**)

## PIANO VARIETIES



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**MARIO LANZA: THE STUDENT PRINCE.** Tenor leads big cast in hi fi/stereo remake of his biggest album hit. *Serenade*; *Drink, Drink, Drink*; *Deep in My Heart Dear*; and many more. . . . LM 2339, \$4.98 (Stereo: LSC 2339, \$5.98)

## AL HIRT (Continued from page 6)

Al's explosive authority and originality recall such Swing Era trumpet giants as Harry James, Ziggy Elman and Roy Eldridge, whose mere presence on a bandstand generated creative sparks among the other musicians. Although Al's style spans all the "schools," from Dixieland to Swing to Modern, the inclusion of such Swing standards as *Stompin' at the Savoy*, *Sweet Sue* and *Begin the Beguine* reveals where his most basic musical loyalties lie.

This album goes a long way toward showing why Al Hirt is the most talked-about and listened-to trumpeter since the arrival of Harry James. We recommend it with but one reservation—this bit of advice from its program notes: "Pick a secure chair when you listen to this music; Al Hirt is calculated to drive you off your rocker."

## BOOGIE WOOGIE REVISITED (Continued from page 10)

(1936) reveals the vitality that must have attracted Hammond to Lewis and the general populace to boogie woogie. Andy Kirk's *Little Joe from Chicago* (1957) is a remake of one of the Kirk band's best sellers during the Swing Era. The group, assembled for the recording by Kirk (now a successful real estate operator in New Rochelle, New York), stars Al Cohn on tenor and Moe Wechsler in the piano part originally played by Mary Lou Williams.

Albert Ammons' and Pete Johnson's *Walkin' the Boogie* (1941) displays the intense drive of the most famous of all boogie woogie teams. Bob Zurke's *Cow Cow Blues* (about 1940), written by the legendary Cow Cow Davenport, shows the Dixieland influence of Zurke's alma mater, the Bob Crosby band, on the late Detroit pianist.

Oscar Peterson's version of *The Honeydripper* (about 1946) was recorded in Canada before the pianist had developed his current, more polished style, although the prodigious Peterson technique was evident even then. Count Basie's *St. Louis Boogie* (1947) spots the Count's intimate, humorous delicacy, much more subtle than most boogie woogie approaches and yet every bit as swinging. Basie's octet co-features Paul Gonsalves on tenor, Emmett Berry on trumpet and the watch-charm rhythm section of Basie, guitarist Freddie Greene, bassist Walter Page and drummer Jo Jones.

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## DIVIDEND ALBUM SECTION

### THREE NEW DIVIDEND ALBUMS

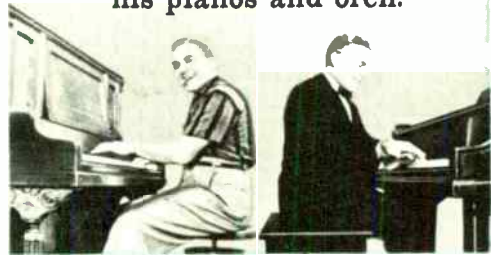
# The Fabulous Four Hands of Frankie Carle

## FRANKIE CARLE His Piano and Orchestra

For dancers (and listeners) only! Multitracking engineering techniques enable Frankie to be heard playing two pianos (a standard grand, an upright honky tonk) simultaneously on a dozen treasured "oldies." Frankie's accompaniment ranges from a zesty rhythm section to full orchestra with strings.



## The Fabulous Four Hands Frankie Carle his pianos and orch.



Bye Bye Blues • Farewell Blues • Who's Sorry Now? • I'm Sorry I Made You Cry • Rose Room • Blue Room • Peg a' My Heart • Peggy O'Neil • Lazy River • Cruising Down the River • The Moon Was Yellow • By the Light of the Silvery Moon

Regular L.P.—LPM 2288, \$3.98 • Stereo—LSP 2288, \$4.98

# THE LIMELITERS

## Tonight: In Person

*There's a Meetin' Here Tonight* • Molly Malone • *The Monks of St. Bernard* • Seven Daffodils • Hey Li Lee Li Lee • *Headin' for the Hills* • *The Far Side of the Hill* • *Rumania, Rumania* • *Madeira, M' Dear* • *Proshchai*

Regular L.P.—LPM 2272, \$3.98 • Stereo—LSP 2272, \$4.98

Overnight sensation! Hearty folk songs, comedy recorded by this favorite new folk-singing group in concert. Said the *New York Herald Tribune*: "Judging by this record, the Limelitters can claim stand-out status. Three young men named Lou Gottlieb, Alex Hassilev and Glenn Yarbrough, who sing and play banjo, guitar and bass, are a resounding success, especially in *The Monks of St. Bernard*, a rollicking French ballad sung in its native tongue, and *Rumania, Rumania*, which is sung in English and Yiddish with several linguistic way stations between. They also make a great number out of *Madeira, M' Dear*, a classic seduction ballad. Unlike most of their recording brethren, this group gives a song a chance to breathe by presenting it *in extenso* with no stanzas omitted and no possibilities overlooked."

# FINIAN'S RAINBOW

## Original Cast of the 1960 Broadway Production

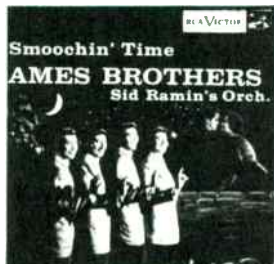


Overture • *This Time of Year* • *How Are Things in Glocca Morra?* • *Look to the Rainbow* • *Something Sort of Grandish* • *When the Idle Poor Become the Idle Rich* • *If This Isn't Love* • *Old Devil Moon* • *Necessity* • *The Begat* • *When I'm Not Near the Girl I Love* • *That Great Come-and-Get-It Day*

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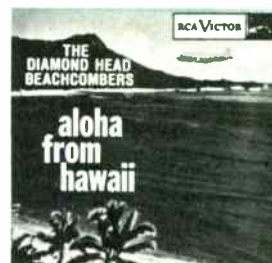
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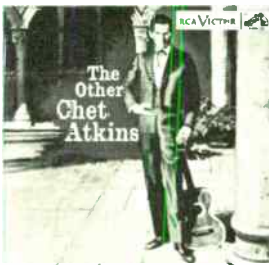
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