

**POPULAR
ALBUM**

NEWS

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



The Next Selection
BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, conductor

GEORGE GERSHWIN'S
RHAPSODY IN BLUE | **AN AMERICAN
IN PARIS**

ALSO 104 ALTERNATE SELECTIONS

P-29

NEW WITH THIS ISSUE—Dividend Albums Are Listed in the News (See pages 18-21)



THIS SELECTION WILL BE SENT TO YOU UNLESS WE ARE

The newest recording of Gershwin's two most popular orchestral pieces, played, as you have requested, by your favorite light-concert orchestra, with America's top Gershwin specialist at the piano. The sound represents a thrilling new milestone in modern engineering.



GEORGE GERSHWIN

GEORGE GERSHWIN'S

RHAPSODY IN BLUE

AN AMERICAN IN PARIS

**BOSTON POPS
ORCHESTRA**

**Arthur Fiedler
CONDUCTOR**

EARL WILD, pianist

HERE, in one brand-new, magnificently high fidelity album, are George Gershwin's two most popular symphonic masterpieces — *RHAPSODY IN BLUE* and *AN AMERICAN IN PARIS* — played brilliantly by one of the world's finest orchestras.

RHAPSODY IN BLUE

At 3 P.M. on February 12, 1924, New York's Aeolian Hall was packed. Paul Whiteman and his Palais Royal Orchestra were presenting "An Experiment in Modern Music." A lavishly printed program announced that the unprecedented concert

would include "New Typically American Compositions by VICTOR HERBERT, IRVING BERLIN and GEORGE GERSHWIN, played for the first time."

Whiteman had invited every musician and critic in town and, in spite of a brisk snowfall, most of them came. In the audience were Walter Damrosch, Victor Herbert (whose new *Suite of Serenades* was being performed), Jascha Heifetz, Sergei Rachmaninoff, Ernest Bloch, Willem Mengelberg, Leopold Stokowski, Fritz Kreisler, Carl Van Vechten, Gilbert Seldes, Heywood Broun, Fannie Hurst and, as Whiteman himself remembers,

(Continued on next page)

IMPORTANT NOTICE ABOUT STEREO RECORDINGS

All albums listed in this issue of the *Popular Album News* are available in "Living Stereo" versions except those marked with an asterisk (*) and those in the Collector's Corner section, which are available *only* in a regular L.P. (monophonic) version, and not in stereo. Members who wish the stereo version of any album listed, should so indicate on the enclosed Substitution Form by writing the word "stereo" alongside the catalog number and title. The price of stereo discs is \$1 more than the price of Regular L.P. (monophonic) discs.





(Continued from preceding page)

“vaudevillians, concert managers, Tin Pan Alleyites, composers, symphony and opera stars, flappers, cake eaters, all mixed up higgledy-piggledy.”

Despite Herbert’s *Suite of Serenades*, Whiteman’s “semi-symphonic” arrangements of several Berlin favorites (the “syncopated tone poem” expected from him for the concert never materialized) and some flashy piano solos by Zez Confrey, the audience was becoming bored with the experiment. Dance versions of *Pale Moon*, *To a Wild Rose* and *Chansonette* widened the yawns and slipped more standees out the exits: too much sameness of material and its presentation.

Then came the twenty-second number of the twenty-three on the program, George Gershwin’s *RHAPSODY IN BLUE* for piano and orchestra, with the composer as soloist. With the electrifying clarinet “smear” that opens the *RHAPSODY* the audience sat up. Deems Taylor recalls, in the album liner notes: “And as the work proceeded, they stayed up, and at the end they rose up. Those of us who heard that ovation will never forget it. . . .

“History was made that February afternoon, as

George Gershwin established his right to be taken seriously as a composer. Today, more than thirty-five years after its inception, the *RHAPSODY* is still one of the most popular works of its kind in the world.”

AN AMERICAN IN PARIS

One of the all-time great “tone poems” was introduced on December 13, 1928. “This new piece,” Gershwin explained in 1928 (quoted from *The Gershwin Years*, by Edward Jablonski and Lawrence D. Stewart), “is the most modern music I’ve yet attempted. . . . My purpose here is to portray the impression of an American visitor in Paris as he strolls about the city and listens to various street noises and absorbs the French atmosphere. . . .

“The opening gay section [*Ed. Note: Play this saucy little walking theme, with its explosive interruptions of taxi horns and snatches of French music, and then try to remember all the times you’ve heard it set a scene on TV, radio or in moving pictures!*] is followed by a rich blues with a strong rhythmic undercurrent. Our American friend, perhaps after strolling into a café and hav-



**EARL
WILD**



**ARTHUR
FIEDLER**

EARL WILD

had his first real break when Paul Whiteman engaged him as piano soloist for a tour with the Whiteman Orchestra, in the course of which the King of Jazz and the brilliant young pianist performed the *RHAPSODY IN BLUE* more than fifty times in as many cities. His subsequent performances of the *RHAPSODY*—hundreds of them—include a memorable appearance with the NBC Orchestra in the only performance that Toscanini ever conducted of the work.

ARTHUR FIEDLER

has made a name for himself that is almost unique among American conductors. For years his Boston Pops Orchestra has been proving to countless delighted listeners that music need not be heavy to be good.

ing a couple of drinks, has succumbed to a spasm of homesickness. . . .

“This blues rises to a climax followed by a coda in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part with its impressions of Paris. Apparently the homesick American, having left the café and reached the open air, has disowned his spell of the blues and once again is an alert spectator of Parisian life. At the conclusion, the street noises and French atmosphere are triumphant.”

RHAPSODY IN BLUE and *AN AMERICAN IN PARIS* alone are enough to insure George Gershwin’s enduring status as one of America’s foremost serious, as well as popular, composers. Both pieces have become popular numbers in the repertoires of the world’s great symphony orchestras; both are staples of the all-Gershwin concerts that invariably jam such huge music centers as New York’s Lewisohn Stadium, Chicago’s Ravinia Park and the Hollywood Bowl; and both, especially as performed so unforgettably on this recording, belong in any meaningful record collection.

BOSTON POPS ORCHESTRA

ARTHUR FIEDLER, CONDUCTOR

RHAPSODY IN BLUE

Earl Wild, pianist

AN AMERICAN IN PARIS

A “NEW ORTHOPHONIC”
HIGH FIDELITY RECORDING

LM 2367 \$4.98



**VIVE LA
DIFFÉRENCE**

**Marjorie Meinert
at the Lowrey Organ**

I Love Paris

La Vie en rose

April In Paris

Under Paris Skies

The Poor People of Paris

Under the Bridges of Paris

Paree!

The River Seine

Paris in the Spring

The Last Time I Saw Paris

C'est si bon

Autumn Leaves

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

LPM 2124 \$3.98

★ INTRODUCING A REMARKABLE NEW ORGANIST

Marjorie Meinert plays twelve all-time hit songs of or about Paris in her first RCA Victor album



Vive la Différence!

AND there is a difference — a tremendous difference — both in the way this young artist plays the instrument and in the instrument itself: a specially rigged Lowrey electronic organ.

There were several top-magnitude organ stars recording in the '30s, '40s and '50s. In fact, many of their recordings still find a big market. But one has only to listen to several bands of Marjorie Meinert's first RCA Victor disc to know that she is destined to become *the* big popular organist of the '60s. She has everything that her predecessors had in the way of flashy technique and command of color and sound masses. She has a fantastic repertoire that includes not only jazz and classical music but all stops in between. Her style is correct and distinctive in full-blown theatrical pipe-organ specialties, in light, swiny dance numbers, or in intimate cocktail-mood interpretations played on the newer electronic instruments.

This first album—three more will be released this year—exploits the cocktail-swing-mood flavorings, which are most appropriate to the lilting, gay, sad or whimsical songs of the most French

city of all—Paris. It's possible too that Marjorie is the first recording organist to give these songs the full measure of their inherent emotion and charm, for this uniquely sensitive artist is aware that each song has its own special mood or story, and she is able to make an electronic instrument respond to her own tremendous feeling. Thus her *Autumn Leaves* emerges as one of the loveliest performances ever recorded of one of the loveliest songs ever written, to cite only one example.

The Lowrey "Lincolnwood" organ played here by Miss Meinert was selected because she felt that its special tonal features were best suited to these songs. Particularly, Miss Meinert favored its upper register and its range of percussion effects. Working with guitar, bass and drum accompaniment, she produces music-box effects and toy taxi-horn sounds in *The Last Time I Saw Paris*; cello-like melody and flutelike zephyrs in *Autumn Leaves*; wah-wah trumpet sounds in the dreamy, lilting *Under the Bridges of Paris*; celeste-type harmony parts with the guitar melody in the swiny *April in Paris*; simulated Latin-American rhythm instruments in *I Love Paris* and *The Poor People*

(Continued on page 17)



The many sides of **PAT**

PAT SUZUKI

was discovered singing in a Seattle, Washington, night club by Bing Crosby in 1957. She has since gained national recognition via appearances on the Jack Paar, Lawrence Welk and George Gobel TV shows and in smart supper clubs from coast to coast. She is currently starring on Broadway in the Rodgers and Hammerstein hit, *Flower Drum Song*.

Other Pat Suzuki Albums Available
LPM 2030 • PAT SUZUKI, \$3.98
LPM 1965 • PAT SUZUKI'S BROADWAY '59
—Available as a Dividend Album, see page 21

“This is a rewarding L.P. of good songs, warm performances and a high degree of musical taste. In addition, it is excellently recorded.”—HiFi Review

Musically speaking, songstress Pat Suzuki is very much like Duz. Pat does everything.

Critics credit her versatile style with overtones of Ethel Merman's explosive “belting,” Judy Garland's warmth, Ella Fitzgerald's natural swing, Frank Sinatra's phrasing, Lena Horne's polish, Eartha Kitt's earthiness and Sammy Davis, Jr.'s, exuberance.

Specifically, *Variety* has lauded her as “a socko talent with very well-controlled pipes, excellent diction and immense vitality.” *The Billboard* singles out Pat's ability to “shift vocal gears effortlessly from an intimate honeyed sweetness to all-out vibrant brassiness.” To *High Fidelity* the Suzuki sound is the perfect combination of “talent,



SUZUKI

style and personality all rolled into one." Capsules *Cosmopolitan*: "Pat's got what it takes."

The aptly titled **THE MANY SIDES OF PAT SUZUKI** translates these words into delightful deeds. In the album are thirteen superbly sung, arranged (by the brilliant Henri René) and recorded favorites, all tastefully programed for maximum variety, contrast and continuity.

The "belting" side of Suzuki is heard in *From This Moment On*, played by René as a sizzling, bongos-brushed samba. Cushioned with soft strings, the usually brisk *Fine and Dandy* here gets a slow, oddly touching Suzuki reading. Her full, soaring legit range gives week-long validity to *A Sunday Kind of Love*, while, flanked with tightly muted brass, she swings gently through *Something's Gotta Give*.

René's masterful use of strings coax Pat's sensitive ballad artistry to warm eloquence in *Solitude*, *Poor Butterfly*,
(Continued on page 17)

THE MANY SIDES OF PAT SUZUKI

WITH HENRI RENÉ
AND HIS ORCHESTRA

From This Moment On
Fine and Dandy
A Sunday Kind of Love
Something's Gotta Give
Solitude

Poor Butterfly

Just One of Those Things

I Had the Craziest Dream

The Song from Moulin Rouge

Hi-Lili, Hi-Lo

Always True to You in My Fashion

Don't Get Around Much Any More

Lazy Afternoon

A "NEW ORTHOPHONIC"
HIGH FIDELITY RECORDING

LPM 2005* \$3.98

*AVAILABLE ONLY IN
REGULAR L. P. (MONOPHONIC)

Musical Moods by **MELACHRINO**



GEORGE MELACHRINO, the world's foremost exponent of romantic instrumental mood

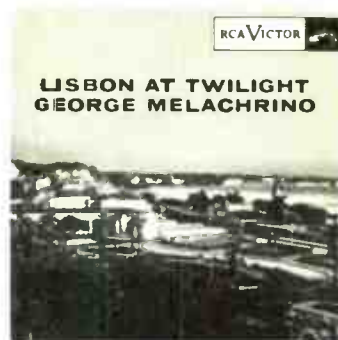
music, is a favorite Club artist from whom several new albums will be forthcoming during 1960. These Special Alternates, his best albums to date, feature soothing string arrangements of popular standard ballads and some of the more familiar light classics. All the recordings by this British maestro are made in London and boast the "British sound" which is so popular with high fidelity fans.



RENDEZVOUS IN ROME. Songs, sounds, atmosphere! *Volare, Three Coins in the Fountain, Arrivederci Roma, Tesoro Mio, View of the Vatican, Italian Fantasy, Rome the City, Autostrada, Vista Roma, Ragazza Romanza*, etc. LPM 1955.**\$3.98**



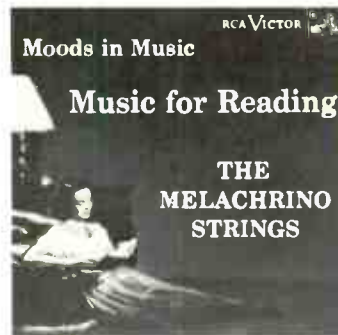
MUSIC FOR DINING. The Melachrino Strings. *Diane, Too Young, September Song, Clopin Clopant, Warsaw Concerto, Domino, Tenderly, Charmaine, Faithfully Yours, Chansonette, Dark Secret, Legend of the Glass Mountain*. LPM 1000.**\$3.98**



LISBON AT TWILIGHT. *Lisbon at Twilight, Barco Negro, The Lonely Beach, Rapsodia Portuguesa, A Small Cafe, Song of the Sea, April in Portugal, Fado Obrigado, Villa Villa, Variacoes em re Menor, Ladies of Lisbon*. LPM 1762.**\$3.98**



MUSIC FOR RELAXATION. *Berceuse de Jocelyn, Autumn Leaves, While We're Young, Star Dust, Portrait of a Lady, Valse Blueette, By the Sleepy Lagoon, La Golondrina, La Serenata, Moonlight Serenade, Vision d'Amour, Estrellita*. LPM 1001.**\$3.98**



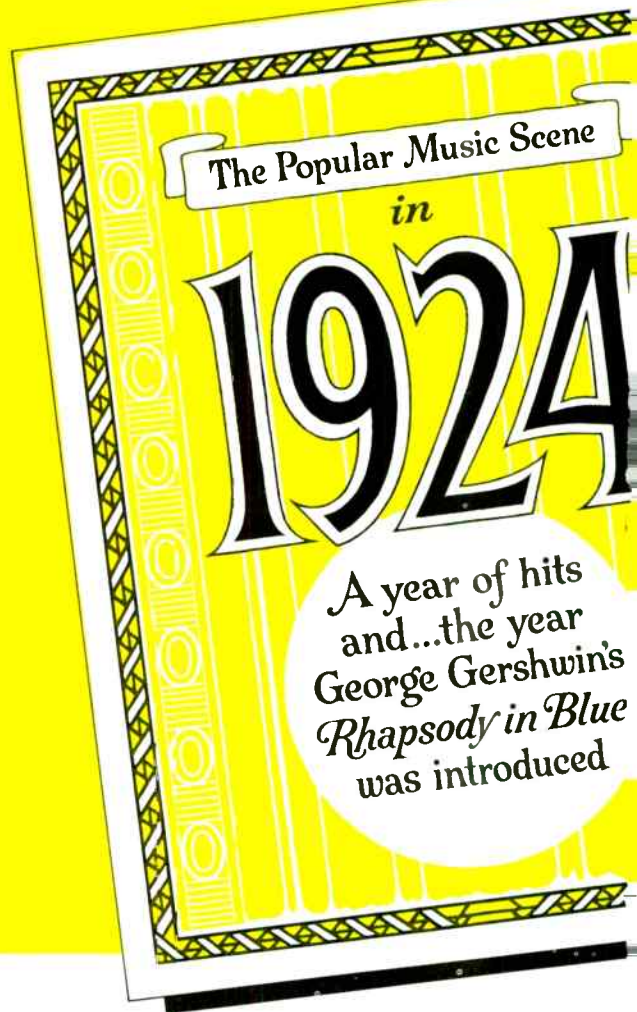
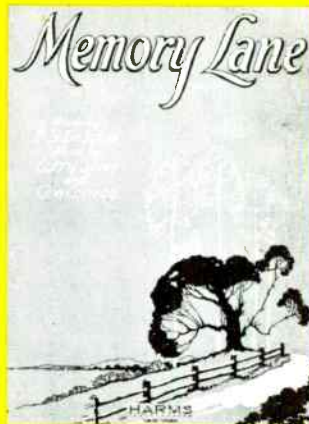
MUSIC FOR READING. *Clair de lune, Greensleeves, Festival, Dream of Olwen, Mattinata, Song of My Love, Amoureuse, Waltz in C sharp minor, Drigo's Serenade, Flirtation Waltz, Covatina and Love's Roundelay*. LM 1002.**\$3.98**



STRAUSS WALTZES. *Morgenblätter, Roses from the South, Treasure Waltz, Wine, Women and Song, The Blue Danube, Tales from the Vienna Woods, Artists' Life, Emperor Waltz, Die Fledermaus, Voices of Spring, Wiener Blut*. LPM 1757.**\$3.98**



UNDER WESTERN SKIES. *Home on the Range, Wagon Wheels, Riders in the Sky, The Last Round-Up, Colorado River, Cool Water, Red River Valley, Empty Saddles, San Francisco, Tumbling Tumbleweeds, The One-Armed Bandit (Nevada)*. LPM 1676.**\$3.98**



by Sigmund Spaeth

The year 1924 followed, on the whole, the pattern already set for the decade in American popular music as well as American life in general. Jazz had by this time invaded both vaudeville and the motion-picture theaters, with the Charleston reaching its peak as a ball-room dance.

The musical stage once more showed the way for the popular songs of 1924, with the well-established names of Irving Berlin, Jerome Kern, Rudolf Friml, Sigmund Romberg, Vincent Youmans and George Gershwin leading the way.

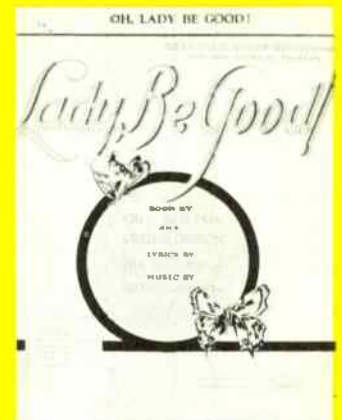
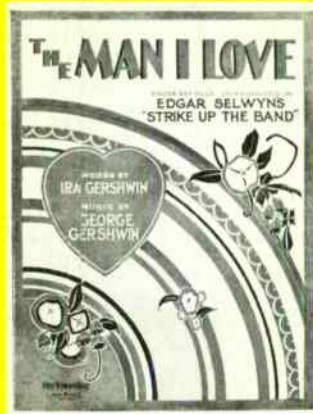
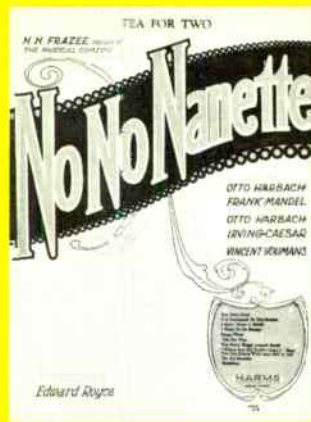
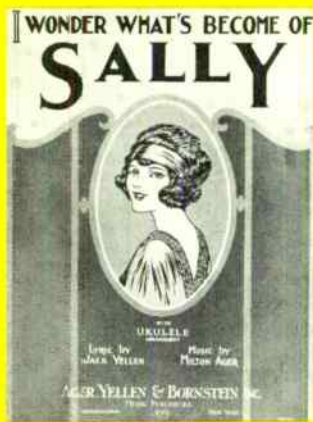
Friml's *Rose-Marie* contained not only its familiar title song (later emphasized in the movies by Nelson Eddy), but the permanently popular *Indian Love Call* and other hits. Another of our foreign-born composers, Sigmund Romberg, also won new honors in 1924 with *The Student Prince*. *Deep in My Heart, Dear* proved to be a waltz of classic proportions, while the *Drinking Song* and *Serenade* were fully up to the Romberg standard.

Vincent Youmans definitely came into his own with *No, No, Nanette*, whose music bears the copyright date of 1924, when it played Chicago. It came to New York the following year with a score including *I Want to Be Happy* and *Tea for Two*.

Gershwin's best song, *The Man I Love*, appeared first in *Lady, Be Good* and again in *Strike Up the Band*. *Lady, Be Good* may be considered Gershwin's most important show up to that time, and it contained several other hits, such as *Fascinating Rhythm* and the title song. Its cast included Fred Astaire and his sister Adele, Phil Ohman and Victor Arden at two pianos, and Cliff Edwards ("Ukulele Ike").

Gershwin had another good song, *Somebody Loves Me*, in the *Scandals of 1924*, and for this he used lyrics by Ballard MacDonald and Bud DeSylva. The [Guy] Bolton-[P.G.] Wodehouse-[Jerome] Kern partnership was responsible for *Sitting Pretty*, and Kern enjoyed one of his few

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failures the same year in *Dear Sir*, written with Edgar Selwyn and Howard Dietz.

It was Irving Berlin who gave 1924 two of its biggest and most lasting hits, the waltz ballads *All Alone* and *What'll I Do?* They served notice that their composer had now definitely adopted the old-fashioned ballad style, in preference to comedy and ragtime, but they also made it clear that Berlin could write such waltzes better than any of his predecessors.

Gus Kahn and Isham Jones combined their talents in three of the great hits of 1924, *I'll See You in My Dreams*, *It Had to Be You* and *Spain*. Billy Rose continued to produce practical lyrics for various composers. Joseph M. Lacalle's *Amapola* was a successful importation of that year which enjoyed a surprising revival during the Second World War. Jack Little's *Jealous*, to words by Tommie Malie and Dick Finch, has also been quite recently revived. The [Jack] Yellen-[Milton] Ager team wrote and published *I Wonder What's Become of Sally*, while Bud DeSylva, Larry Spier and Con Conrad scored with *Memory Lane*.

The event of the year . . . the date of February 12, 1924, is one of the most important in the history of popular music in America, for it was on that evening, at Aeolian Hall in New York, that Paul Whiteman introduced to an expectant audience the epoch-making *Rhapsody in Blue*, by George Gershwin.

It was Gershwin's *Rhapsody*, composed in an incredibly short time and brilliantly orchestrated by Ferde Grofé, that made the concert an event. For the first time in history one could hear what would happen to an orchestral piece of substantial proportions, not in dance time, through a musicianly use of the essentials of jazz treatment. It was the first time that the jazz idiom had been applied to a composition of such significance, and it may safely be said that the result has not yet been surpassed, except perhaps in Gershwin's own later Piano Concerto in F, written for full symphony orchestra.

With that performance of *Rhapsody in Blue*, popular music proved its right to deal in the larger forms of the concert stage. It is still waiting for another genius to carry on from there.

Classical Corner

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



ANTONÍN DVOŘÁK

"Its clarity, lyric beauty and passionate sincerity have assured it a place – and will long sustain it there – among those symphonic works that we can call 'great'"

—Deems Taylor

ANTONÍN DVOŘÁK

Symphony No.5 in E minor, OPUS 95 (*From the New World*)

CHICAGO SYMPHONY ORCHESTRA conducted by **FRITZ REINER**

DVOŘÁK's beloved *New World* Symphony is a prime example of the "popular classic"—a musical masterpiece that can be appreciated and thoroughly enjoyed by everyone. It belongs in every record collection.

The nature of the work's principal themes—most of them big, flowing melodies—has fostered a general impression that the Bohemian composer, who wrote the work during his two-and-a-half-year sojourn in the United States in 1892-3, borrowed these themes from American Indian and Negro sources. The rich, moving subject of the slow movement is thought to be a Negro spiritual, but actually that melody, which we now know as *Goin' Home*, and the other themes are original with Dvořák. He was trying, in his own words "to write only in the *spirit* of those national American mel-

odies." Dvořák succeeded in what he attempted.

HiFi Review had this to say about the Reiner-Chicago recording of the *New World* Symphony: "Reiner has molded in the Windy City one of the sovereign orchestras of our time. It is keyed to a hair-trigger response and the utmost subtlety in dynamic shading. Its full weight is awesomely impressive, at the same time that its quieter voice speaks in accents of gossamer transparency. All these virtues are very much in evidence in this recording of the *New World*. In addition, Reiner brings to the work a passion and drive which make of this the most memorable recorded performance of the music since the vaunted Toscanini reading. Here is power and thrust which are inexorable; and in the slow movement Reiner invests the music with a quiet nobility that is most moving."

A "NEW ORTHOPHONIC" HIGH FIDELITY RECORDING LM 2214 \$4.98

PREVIOUS CLUB SELECTIONS, ALTERNATES AND EXTRAS AVAILABLE

Dividend credit given • See page 18

VOCALS



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



THE AMES BROTHERS SING THE BEST IN THE COUNTRY. Previous Selection. America's premier quartet, Hugo Winterhalter's ultra hi fi scarrings, 12 all-time country-pop hits. On *Top of Old Smoky, Love Me Tender, Your Cheatin' Heart, Tennessee Waltz, Jambalaya*. LPM 1998.....**\$3.98**



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



VAUGHN MONROE: THERE I SING/SWING IT AGAIN. His hits and swing specials re-recorded in virile hi fi. *There, I've Said It Again; Riders in the Sky; Racing with the Moon; Ballerina; You Were Meant for Me; Let It Snow, Let It Snow; Blue Moon; Bastan Racker*; more. LPM 1799.....**\$3.98**



SHOUT! The Isley Brothers. Leaping, shouting, youthful trio lends gospel fervor to their smash hit *Shout!* plus *St. Louis Blues, When the Saints Go Marching In, Yes Indeed, How Deep Is the Ocean?, He's Got the Whole World in His Hands, Ruck Around the Clock*, others. LPM 2156.....**\$3.98**

FILMS • SHOWS

TAKE ME ALONG. Original-cast recording of Broadway's newest musical hit (based on O'Neill's *Ah, Wilderness*) stars Jackie Gleason, Walter Pidgeon, Eileen Herlie, others. "Abounds with delectable moments, superb company." — *Hi-Fi Review*. LOC 1050.....**\$4.98**

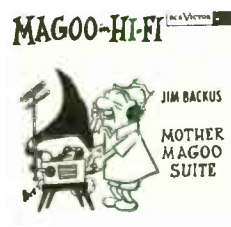
CAROUSEL. The Rodgers-Hammerstein hit show with an all-star cast — Patrice Munsel, Robert Merrill, Florence Henderson, Gloria Lane, others — at the popular price. Lyrical score includes *Carousel Waltz, If I Loved You, Soliloquy, You'll Never Walk Alone*, more. LPM 1048*.....**\$3.98**

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 high fidelity. LOC 1032.....**\$4.98**

SYMPHONIC PICTURE OF PORGY AND BESS AND DANCE MUSIC FROM WEST SIDE STORY. Stunning orchestral sound; tender, passionate Gershwin melodies; brassy, percussive, provocative Bernstein. Robert Russell Bennett conducts the RCA Victor Symphony. LM 2340.....**\$4.98**

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

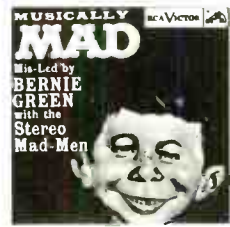
NOVELTIES • HI FI SPECIALTIES



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 Farnan's whimsical *Mother Magoo Suite*, also made for hi fi fans. LPM 1362*.....**\$3.98**



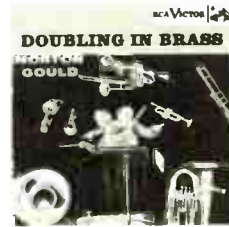
THEMES FOR AFRICAN DRUMS. Much-publicized Guy Warren of Ghana plays his "talking drum" and chants with aid of several drummers. African material occasionally blends with jazz in an exciting, exotic, hypnotic set. "Fascinating," says *Variety*. LPM 1864.....**\$3.98**



MUSICALLY MAD. Bernie Green's Orchestra. Mad, mad musical slapstick 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**



MUSIC OF THE BEDOUIN BANDITS. Fuad Hassan Ensemble. North African sonic spectacular swirls with exotic melodies, lashing rhythms, an incredible violinist. "All the sound of a tribal orgy. One can almost see the harem ladies in their wild dances." — *The Billboard*. LPM 1991.....**\$3.98**



DOUBLING IN BRASS. Morton Gould's Symphonic Band. Stunning sound—vigorous, driving brass-led band music! Gould's own *St. Lawrence Suite, 6 Sousa gems, including The U. S. Field Artillery March* and "Sound Off"; plus *Dixie, American Patrol, Yankee Doodle*. LM 2308.....**\$4.98**

INSTRUMENTALS • MOOD



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



GIRLS WERE MADE TO TAKE CARE OF BOYS. Reg Owen's Orchestra. Instrumental mood music; 12 great, smartly paced standards; sumptuous recorded-in-London sound. *September in the Rain*, *As Time Goes By*, *It Had to Be You*, *Somebody Loves Me*, *Trust in Me*, etc. LPM 1908....**\$3.98**



MUSIC OF THE ISLANDS. *Hawaii in hi fi!* The Mauna Loa Islanders play languorous, perfumed versions of 12 all-time Hawaiian hits. Mood-enticers include *Sweet Leilani*, *Aloha Oe*, *Moon of Manakoora*, *The Hawaiian Wedding Song*, *South Sea Island Magic*, others. LPM 2061.....**\$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 already a best-seller. Fine listening or background music. LM 2226.....**\$4.98**



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**

PIANO, ORGAN VARIETIES

DEL WOOD: MISSISSIPPI SHOWBOAT. Del's honky-tonk piano plus banjo, bones, calliope, etc., in hoppy romps of 12 gang-ging specials. *Waiting for the Robert E. Lee*; *Shine On*, *Harvest Moon*; *Come Home Bill Bailey*; *Casey Was Dancing*; etc. LPM 2091.....**\$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**

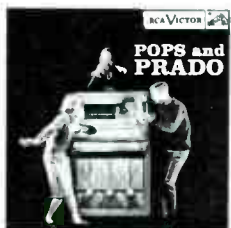
REMINISCe WITH LARRY FERRARI AT THE HAMMOND ORGAN. Gifted pop organist plays 12 hardy standards in hi fi. *Jalousie*, *It Might As Well Be Spring*. You'll Never Know, *Moonlight Cocktail*, *When You Wish Upon a Star*, *Over the Rainbow*, *Red Sails in the Sunset*. LPM 1850.....**\$3.98**

RELIGIOUS

SING HYMNS WITH THE JOHNSON FAMILY SINGERS. Famous gospel-singing group, 16 best-loved songs of faith. 24-page songbook lists verses, 4-part vocal arrangements. *Tell Me the Old, Old Story*; *What a Friend We Have in Jesus*. "A winner." — *The Billboard*. LPM 2126....**\$3.98**

BLESSED ASSURANCE: GEORGE BEVERLY SHEA. 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*; *All That Thrills My Soul*; *Under His Wings*. LPM 1967....**\$3.98**

DANCE DISCS



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



ON TOUR WITH THE NEW GLENN MILLER ORCHESTRA. Directed by Roy McKinley. Previous Selection. For the first time on records the new Miller band plays hi fi versions of 8 original Miller arrangements (plus 4 new numbers). *Kalamazoo*, *Pennsylvania 6-5000*, *Perfidia*, etc. LPM 1948. **\$3.98**



NEW SOUNDS AT THE ROOSEVELT. Larry Elgart's Orchestra. Smoothly modern, glitteringly hi fi sounds for selective dancers and listeners. *Sleepy Time Gal*, *Yearning*, *I Cried for You*, *Mountain Greenery*, *Honey-suckle Rose*, *Wabash Blues*, *Walkin'*, *If Love Is Good to Me*, etc. LPM 2045....**\$3.98**



HITS BY JOHNNIE AND JACK. Fresh remakes of the "singin', pickin', grinnin'" duo's biggest hits: *Ashes of Love*, *What About You*, *I Get So Lonely*, *Just When I Need You*, *No One Dear But You*, *I Can't Tell My Heart That*, *Cryin' Heart Blues*, *Goodnight Sweetheart*, etc. LPM 2017. **\$3.98**



HUM AND STRUM ALONG WITH CHET ATKINS. Ace guitarist, mixed chorus, 12 top pop and folk favorites. 16-page songbook with lyrics, guitar chords. *In the Good Old Summertime*, *Tennessee Waltz*, *Bill Bailey*, *Cold Cold Heart*, etc. "Strong song kit." *The Cash Box*. LPM 2025. **\$3.98**

RECENT JAZZ

ROMPIN' AND STOMPIN'. Bob Scobey's Frisco Bond, guest-starring pianist Art Hodes, roars through hot, happy, hi fi Dixieland instrumental versions of *Colonel Bogey March*, *Fidgety Feet*, *Shake It and Break It*, *Canal Street Blues*, *The Pearls*, *Buddy Bolden's Blues*, etc. LPM 2086. **\$3.98**

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**

CHANCES ARE IT SWINGS. Shorty Rogers' big band. 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*, etc. Fantastic brass ensemble and exciting solos. LPM 1975.....**\$3.98**

MORE LIVE ECHOES OF THE SWINGING BANDS. Stunning big band re-creations of 10 Swing Era classics by 18 top Swing Era musicians. Billy Butterfield, Churlie Shavers, Sam Donahue, Buck Clayton et al play *Celery Stalks at Midnight*, *Summit Ridge Drive*, *Skyliner*, etc. LPM 1983.. **\$3.98**

THESE BEST-SELLERS STILL AVAILABLE

- SHOW BOAT.** Howard Keel, Gogi Grant, Anne Jeffreys, Henri René. Newest recording of Kern's fabulous show score. LOP 1505.....**\$4.98**
- VICTORY AT SEA, VOL. 1.** Richard Rodgers' TV score, perennial best-seller. Robert Russell Bennett conducts RCA Victor Symphony Orchestra. LM 2335.....**\$4.98**
- HOMER & JETHRO: LIFE CAN BE MISERABLE.** Wacky banjo-pickin' country comics fracture hit songs, special material. Oh Lanesome Me, 11 other rib-ticklers. LPM 1880.....**\$3.98**
- DEEP RIVER AND OTHER SPIRITUALS.** The Robert Shaw Chorale. LM 2247.....**\$4.98**
- THE AMES BROTHERS SING FAMOUS HITS OF FAMOUS QUARTETS.** Paper Doll, To Each His Own, Sweetheart of Sigma Chi, I'll Never Smile Again, etc. LPM 1954.....**\$3.98**
- DUKES OF DIXIELAND: AT THE JAZZ BAND BALL.** Strutting Dixieland classics with guest star Pete Fountain on clarinet. Muskrat Ramble, Saints, 10 more. LPM 2097*.....**\$3.98**
- JONAH JONES AT THE EMBERS.** "Muted jazz" trumpeter and his quartet. 12 show tunes, jazz classics include *It's All Right with Me*, *Tin Roof Blues*, etc. LPM 2004*.....**\$3.98**
- FRANKIE CARLE'S FINEST.** The pianist's biggest hits now in hi fi: *Sunrise Serenade*, *Moonlight Cocktail*, *Oh What It Seemed to Be*, *Blue Moon*, 8 others. LPM 1153*.....**\$3.98**
- GAÏTÉ PARISIENNE and GAYNE BALLE SUITE (Excerpts, including SABRE DANCE).** Boston Pops Orchestra conducted by Arthur Fiedler. LM 2267.....**\$4.98**
- GIGI.** Academy Award winning Lerner and Loewe film songs. Gogi Grant, Tony Martin, chorus and orchestra. Dennis Farnon conducts. LPM 1716.....**\$3.98**
- BELAFONTE SINGS THE BLUES.** Harry Belafonte. Blues and blues types, jazz backings. LPM 1972.....**\$3.98**
- MARIO!** The late incomparable Mario Lanza—12 Italian favorites: *Funiculi' Funicula'*, *Santa Lucia Luntana*, *Maria Mari'*, *Voce 'e notte*, etc. Recorded in Italy. LM 2331.....**\$4.98**
- PAT SUZUKI.** New star sings *Star Dust*, *The Lady Is a Tramp*, *Daddy*, *As Time Goes By*, *Haw High the Moon*, more. LPM 2030.....**\$3.98**
- THE VOICES OF WALTER SCHUMANN: WHEN WE WERE YOUNG.** Lush choral interpretations of 12 romantic waltzes: *Girl of My Dreams*, *Always*, *Together*, etc. LPM 1477.....**\$3.98**
- HUGO WINTERHALTER GOES . . . LATIN.** Colorful, rhythmic, romantic instrumentals. LPM 1677.....**\$3.98**
- JEANETTE MacDonald AND NELSON EDDY FAVORITES IN HI-FI.** Most of their big solo and duet performances. *Indian Love Call*, *Rosalie*, etc. LPM 1738.....**\$3.98**
- MARCHES IN HI-FI.** Arthur Fiedler and the Boston Pops swing out 15 strutting marches by varied composers. *Colonel Bogey*, *76 Trombones*, etc. LM 2229.....**\$4.98**
- HAVING A BALL WITH THE THREE SUNS.** Popular instrumental trio, plus twin pianos and rhythm, in thirty top stonddords. LPM 1734.....**\$3.98**
- RALPH FLANAGAN IN HI-FI.** Newly recorded versions of bond's biggest Miller-styled hits. *Hat Toddy*, *My Hera*, *Where or When*, *Serenade*—12 in all. LPM 1555.....**\$3.98**
- THE HELEN MORGAN STORY.** Original film soundtrack recording stars GOGI GRANT. 24 all-time great tunes. *Why Was I Born?*, *Bill*, *Body and Soul*, etc. LOC 1030*.....**\$4.98**
- PEREZ PRADO: LATIN SATIN—CHA CHAS.** Explosive band plays cha-cha versions of 12 all-time Latin favorites: *Perfidia*, *Green Eyes*, *Adias*, *Frenesi*. LPM 1459*.....**\$3.98**
- FRANKIE CARLE'S SWEETHEARTS.** Pionistic and danceable. Corle, with rhythm accomponiment, breezes through *Nala*, *Laura*, *Peg o' My Heart*, *Cecilia*, etc. LPM 1222*.....**\$3.98**
- JALOUSIE and other BOSTON POPS STOPPERS,** newly re-recorded by the Boston Pops, Fiedler conducting. Also *Skaters Waltz*, *Liebestraum*, etc. LM 2270.....**\$4.98**

VIVE LA DIFFERENCE

(Continued from page 7)

of Paris (a rollicking merengue); and so on.

In the studio, the two manuals and the pedals were hooked into separate speakers. The upper manual reproduced from a speaker on the organist's left, the lower manual from a speaker on the right, and the pedal notes from a third speaker in the center. Thus the artist was inspired to engage in a great deal of two-manual "conversation" without having to worry about jumbled sound. This is especially effective in *La Vie en rose* and in the smoothly flowing waltz, *The River Seine*.

Marjorie Meinert, a petite blue-eyed brunette, has been featured soloist on dozens of network TV and radio shows with Fred Waring, Arthur Godfrey, Lawrence Welk and Kate Smith, among others. She has given recitals in most of the major cities of the United States and Canada, and is a graduate of the Dubuque Conservatory of Music and of the Sherwood College of Music in Chicago. Marjorie also studied organ with the late famous Lou Webb, for many years star organist of the NBC radio network.

We strongly recommend, if you're at all fond of organ music—or of good popular music in general, that you give Marjorie Meinert a whirl. She could become one of your nicest musical habits.

THE MANY SIDES OF PAT SUZUKI

(Continued from page 9)

I Had the Craziest Dream, *The Song from Moulin Rouge* and *Hi-Lili, Hi-Lo*. Just *One of Those Things* is a muscular swinger, including what is probably the most convincing reading on records of Cole Porter's "it's too hot not to cool down" line.

Always True to You in My Fashion is slyly true to its subject matter. The album comes to a close with Pat's lovely performances of Duke Ellington's *Don't Get Around Much Any More* and the pretty, rarely heard *Lazy Afternoon*.

Bing Crosby, who "discovered" Pat two years ago, concludes his album notes for THE MANY SIDES OF PAT SUZUKI with a thought we would like to pass along: "It's a pleasure to recommend Pat Suzuki to the world. I'm not strong for the large hysteric, the broad bravura. Just say, 'The summer of '57 was the time the voice of Pat Suzuki happened to me.' May this be the time Pat Suzuki happens to you."

Announcement : For ease in selecting the Dividend Albums to which you may be entitled, new Dividend Albums and the complete Dividend Album Catalog will be incorporated into each issue of the Popular Album News, effective with this issue

A new expanded listing of
**DIVIDEND
ALBUMS**

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

IMPORTANT: PLEASE READ

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

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

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

PLEASE NOTE ESPECIALLY

A Dividend Certificate is given *with every twelve-inch disc* purchased by Popular Album Club members. This means that whenever a double-record Selection or Alternate is purchased, *two* certifi-

cates—redeemable for an additional record without charge — are given. Since you thus receive three twelve-inch records for every two you pay for, this represents a continuing 33 $\frac{1}{3}$ % saving.

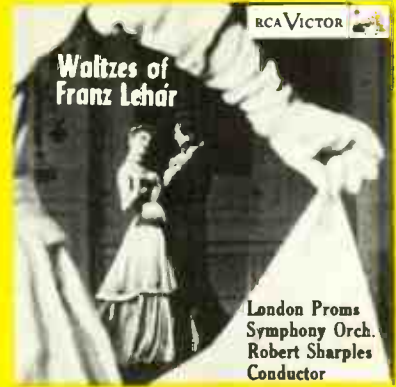
All albums listed in this Dividend Album Section also are available for purchase at the specified prices. The usual Dividend credit will be given with each album you buy.

DIVIDEND ALBUM SECTION

Two NEW
Dividend
Albums now
available



THE WIZARD OF OZ AND OTHER HAROLD ARLEN SONGS. Highest fi big-band modern sounds by Shorty Rogers and the Giants (Giuffre, Kessel, Shank, etc.). We're Off to See the Wizard, Over the Rainbow, That Old Black Magic, Get Happy—11 in all. "Melodic, swinging."—HiFi Review. LPM 1997.....\$3.98



WALTZES OF FRANZ LEHÁR. London Proms Symphony, Robert Sharples, conductor. Exciting English equivalent of America's Boston Pops in lush, sweeping extended versions of Lehár's best: The Merry Widow, Gold and Silver, Wild Roses, Eva, Gypsy Love, The Count of Luxemburg. Flawless sound. LM 2299.....\$4.98

OTHER POPULAR ALBUMS AVAILABLE AS DIVIDENDS



XAVIER CUGAT: THE KING PLAYS SOME ACES. Hi fi remakes of his hit rumbas, mambos, sambas, boleros. Green Eyes, Chiu Chiu, Oye Negra, Adias, Mambo No. 5, Linda Mujer. Night Must Fall, Baia, etc. LPM 1882..\$3.98



DEL WOOD: RAGS TO RICHES. Del's honky-tonk piano in hot, happy, hi fi romps through My Gal Sal, Side by Side, Hello Ma Baby, Ace in the Hole, Jealous Heart, Charmaine, The Bells of St. Mary's. LPM 1633.....\$3.98



COMPULSION TO SWING. Henri René's Orchestra. Ear-perking effects, irresistible dance beat—the listening-dancing surprise of the year! Baubles, Bangles and Beads; Cry Me a River; 10 more. LPM 1947.....\$3.98



MORE MUSIC FROM PETER GUNN. Henry Mancini. Shelly Manne, other West Coast jazz gents star in best-selling, direct-from-TV-soundtrack sequel to year's pace-setting "mood jazz" album. LPM 2040.....\$3.98



SOUTH PACIFIC. Original soundtrack recording from Rodgers-Hammerstein film hit. Overture, 15 all-time hits. LOC 1032..\$4.98



HARRY BELAFONTE: CALYPSO. His biggest-selling album. Day O, Jamaica Farewell, Man Smart, etc. LPM 1248*.....\$3.98



DUKE ELLINGTON: IN A MELLO-TONE. "A" Train, Perdido, etc., by 1948-42 band with Webster, Hodges, etc. LPM 1364*.....\$3.98



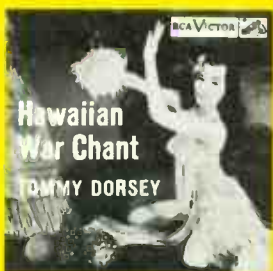
GISELE. La MacKenzie sings 12 warm ballads. Ebb Tide, Too Young, Stranger in Paradise, etc. LPM 1790.....\$3.98

ALBUMS STARRED (*) AVAILABLE ONLY IN REGULAR L. P. (MONOPHONIC)

DIVIDEND ALBUM SECTION

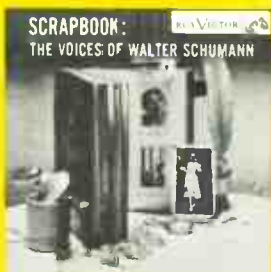


SMOOCHIN' TIME. Quartet sings 12 romantic songs. *Fools Rush In, My Baby Just Cares for Me, Two Sleepy People*, etc. LPM 1855.....\$3.98



TOMMY DORSEY: HAWAIIAN WAR CHANT. *Swanee River, On the Sunny Side of the Street, Chicago*, etc., with Rich, Elman, et al. LPM 1234*.....\$3.98

THE HAPPY ORGAN. Dave "Baby" Cortez. Swinging sounds for modern ears. LPM 2099†.....\$3.98
†Not available in Canada

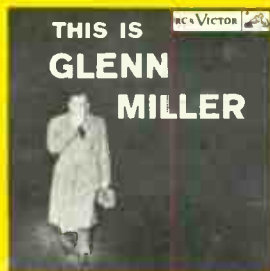


THE VOICES OF WALTER SCHUMANN: SCRAPBOOK. Shimmering choral mood music. *I'll Remember April, Blue Moon, Autumn Nocturne*, etc. LPM 1465*.....\$3.98

EDDY ARNOLD: A DOZEN HITS by country-pop star. *Tennessee Waltz, Sixteen Tons*, etc. LPM 1293*.....\$3.98

SWEET HOUR OF PRAYER. Roy Rogers, Dale Evans sing hymns for young and old. *In the Garden*, etc. LPM 1439*.....\$3.98

THE COMPLETE TONY SCOTT. Superb modern clarinetist, swinging big-band versions of *Skylark, The Lady Is a Tramp*, etc. LPM 1452*.....\$3.98



THIS IS GLENN MILLER. Original versions of *At Last, Chattanooga Choo Choo, Anvil Chorus, Serenade in Blue, Sun Valley Jump, Johnson Rag, Bugle Call Rag, Danny Boy*, etc. LPM 1190*.....\$3.98



VICTORY AT SEA, VOL. 1. Robert Russell Bennett. Richard Rodgers' thrilling musical score for the dramatic television series newly recut. LM 2335.....\$4.98

MARCHING WITH THE COLD-STREAM GUARDS. 14 robust English band marches in stunning English hi fi. LPM 1684.....\$3.98



MARIO LANZA: FOR THE FIRST TIME. Soundtrack recording from Lanza's last film. LM 2338.....\$4.98

BOSTON TEA PARTY. Boston Pops, Arthur Fiedler. Hits from opera, operetta, musical comedy and the films: theme from *Picnic*, etc. LM 2213.....\$4.98



FRANKIE CARLE: AROUND THE WORLD. Pianist plus orchestra. *Loch Lomond, Hindustan, Blue Hawaii*, etc. LPM 1499.....\$3.98

CARLOS MONTOYA AND HIS FLAMENCO GUITAR in a breath-taking recital of Spanish gypsy music. LPM 1610*.....\$3.98

JAN PEECE IN LAS VEGAS. *Bluebird of Happiness, I Believe, Around the World, Granada*, etc. LPM 1709.....\$3.98

WITH LOVE FROM A CHORUS. Male Chorus of the Robert Shaw Chorale sings 18 all-time favorite love songs. *Aura Lee, Juanita*, etc. LM 1815*.....\$4.98



THE THREE SUNS SWINGIN' ON A STAR. Top dance unit plus rocking rhythm section, gummy tenor sax. *Out of Nowhere, Moon-glow*, etc. LPM 1964.....\$3.98

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NOTE: Since long-playing albums in the Red Seal series have a nationally advertised price of \$4.98, your selection of Red Seal Dividend Albums makes possible even greater savings on your popular album purchases. For example: if you purchase two popular albums at \$3.98 each, you receive two Dividend Certificates. You may redeem these certificates for one \$4.98 Red Seal Dividend Album. Your saving—approximately 38%.



TCHAIKOVSKY: Piano Concerto No. 1 in B flat minor. Van Cliburn, pianist; Kiril Kondrashin, conductor. All-time classical best-seller! LM 2252.....\$4.98

STRAVINSKY: Petrouchka and The Firebird Suite. Paris Conservatoire Orchestra with Pierre Monteux conducting modern masterpieces. LM 2113*.....\$4.98



RAVEL: Bolero, La Valse, Rapsodie Espagnole. DEBUSSY: *Prelude to the Afternoon of a Faun.* Boston Symphony, Charles Munch. LM 1984.....\$4.98

TCHAIKOVSKY: Capriccio Italien. RIMSKY - KORSAKOFF: *Capriccio Espagnol.* The RCA Victor Symphony with Kiril Kondrashin conducting. LM 2323.....\$4.98



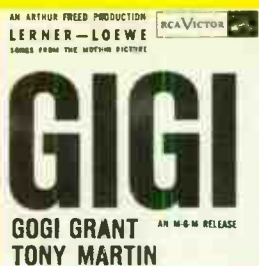
WALTZES BY THE STRAUSS FAMILY. Boston Pops, Arthur Fiedler. "Each is a corker."—*American Record Guide.* LM 2028.....\$4.98

FRANCK: Symphony in D minor. Boston Symphony, Charles Munch. A monument of 19th-century romantic school. LM 2131.....\$4.98

CHOPIN: Nocturnes (Vol. I). Alexander Brailowsky, pianist. "Brilliance, beauty of tone, intimacy."—*Musical America.* LM 2160*.....\$4.98

BRAHMS: Symphony No. 3 in F and Tragic Overture. Chicago Symphony Orchestra with Fritz Reiner. "Magnificent."—*N. Y. Times.* LM 2209.....\$4.98

DIVIDEND ALBUM SECTION



GIGI. Academy Award winning film score by Lerner and Loewe stars Gogi Grant, Tony Martin. LPM 1716.....**\$3.98**

COLLEGE "CLASSICS" Bob Scobey plays, Clancy Hayes sings 12 raccoon-coat era favorites. *Shine On Harvest Moon*, etc. LPM 1700.....**\$3.98**

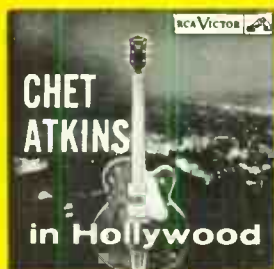
LOU MONTE ITALIAN HOUSE-PARTY. Tartoni troubadour sings happy ones like *Hey Gumbaree*, *Skinny Lena*, etc., plus ballads. LPM 1976.....**\$3.98**

SONGS OF BATTLE. Ralph Hunter Choir. 24 songs from American Revolution, Civil War, World Wars I & II. Album jacket lists lyrics. LPM 1996.....**\$3.98**

TODAY'S HITS — TOMORROW'S MEMORIES. George Feyer's elegant piano in *Around the World*, *Tammy*, *Young at Heart*, *All the Way*, etc. LPM 2051.....**\$3.98**

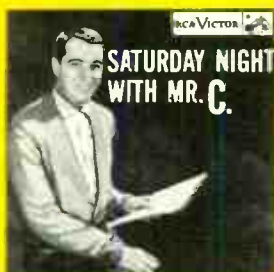
PETE KELLY'S BLUES. Pete Kelly's Big Seven. All-star Dixieland jazz from NBC TV show. Matlock, Miller & Co. play *Bye Bye Blackbird*, etc. LPM 2053*...**\$3.98**

I'LL SING YOU A THOUSAND LOVE SONGS. Reg Owen's Orchestra. Soothing instrumentals of *The Very Thought of You*, *I Only Have Eyes for You*, etc. LPM 1906.....**\$3.98**



CHET ATKINS IN HOLLYWOOD. Flowing guitar backed by lush strings. *The Three Bells*, *Estrellita*, etc. LPM 1993.....**\$3.98**

COMO'S GOLDEN RECORDS. 14 of Perry's million-sellers. *Prisoner of Love*, *Temptation*, *Catch a Falling Star*, *Papa Loves Mambo*, etc. LPM 1981*.....**\$3.98**

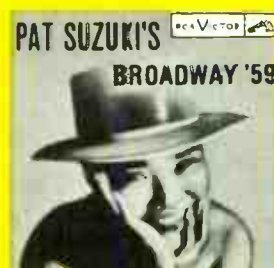


SATURDAY NIGHT WITH MR. C. 18 great standards by Perry Como and his TV cast. *Birth of the Blues*, *Whiffenpoof Song*, etc. LPM 1971.....**\$3.98**



DANCING UNDER LATIN SKIES. Tito Puente's lashing band plays cha chas, mambos, sambahos, boleros. LPM 1974.....**\$3.98**

IMPACT. Orchestra conducted by Buddy Morrow. Top 12 TV mystery and western show themes—*M Squad*, *Peter Gunn*, *Perry Mason*, etc. LPM 2042.....**\$3.98**



PAT SUZUKI'S BROADWAY '59. New star sings top hits from *The Music Man*, *Flower Drum Song*, etc. LPM 1965.....**\$3.98**



TWO SIDES OF WINTERHALTER. Hugo's lovely arrangements of *Warsaw Concerto*, *Gigi*, *Lauro*, etc., 6 others. LPM 1905...**\$3.98**

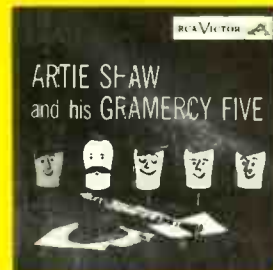
GEORGE BEVERLY SHEA: THE LOVE OF GOD. 12 devotional songs by the baritone voice of the Billy Graham Crusade. LPM 1949.....**\$3.98**

SONG OF INDIA. Boston Pops, Arthur Fiedler. New versions of *Syncopated Clack*, *Hora Staccato*, etc. LM 2320.....**\$4.98**

FRANKIE CARLE: 37 FAVORITES FOR DANCING. Piano-with-rhythm fox trots, waltzes, lindys and latin dances. LPM 1868...**\$3.98**



MUSIC FOR READING. The Melachrino Strings. *Clair de lune*, *Greensleeves*, *Flirtation Waltz*, 9 more. LPM 1002.....**\$3.98**



ARTIE SHAW AND HIS GRAMERCY FIVE. Chamber jazz classics. *Summit Ridge Drive*, *My Blue Heaven*, etc. LPM 1241*...**\$3.98**

JUNGLE DRUMS. Morton Gould's Orchestra. Rhythmic, lush, colorful—exotica unlimited! *Malagueña*, *Caravan*, *Ritual First Dance*, etc. LM 1994.....**\$4.98**

THE LADY FROM PHILADELPHIA. Marion Anderson. Documentary of her world tour and "See It Now" telecast. LM 2212*...**\$4.93**

EDDIE HEYWOOD: THE KEYS AND I. Pianist with trio and orchestra play *St. Louis Blues*, *All the Way*, *Witchcraft*, etc. LPM 1900.....**\$3.98**

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A SPECIAL TWO-RECORD DIVIDEND ALBUM
(Available for four Dividend Certificates)



THE BEST OF CARUSO. Enrico Caruso, tenor. 30 Caruso favorites, enhanced sound. *La donna è mobile*, *O sole mio*, *Vesti la giubba*, *Ce n'è Aida*, etc. Great names who appear here with Caruso include Amelita Galli-Curci, Louise Homer, Antonio Scotti, Frances Adia, etc. (2 records) LM 6056*.....**\$9.98**

A SPECIAL THREE-RECORD DIVIDEND ALBUM
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VERDI. AIDA (The complete opera and libretto) Zinka Milanov, Jussi Bjoerling, Leonard Warren, Fedora Barbier, Boris Christoff, Plinio Clabassi. Rome Opera House Orchestra Jonel Perlea conducting. "Performance can best be described as stunning."—*The New Records* (3 records) LM 6122*.....**\$14.98**

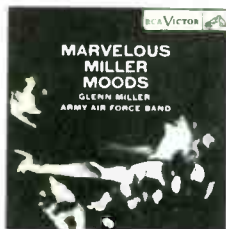
COLLECTOR'S

OUR reissue program of historical jazz, swing and unique collector's items is one of the Club's most popular features.

Inimitable original (and, as always, remarkably sound-enhanced) performances by Glenn Miller, Maurice Chevalier, Charlie Barnet, Bix Beiderbecke and Spike Jones are just a few of the upcom-

ing Collector's Alternates that only RCA Victor's rich catalog could yield.

Here, for the convenience of both veteran and new Club members, is a complete review of the varied collector's classics we have made available since the Club was launched. Each is a solid cornerstone of, and a distinguished addition to, any well-rounded record collection.



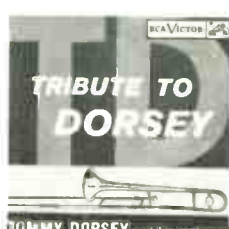
MARVELOUS MILLER MOODS. Glenn's superb Army Air Force band. Mostly smooth ballads such as *My Ideal*, *People Will Say We're in Love*, *A Lovely Way to Spend an Evening*, *Star Dust*, *Long Ago and Far Away*, *Holiday for Strings*, *I Love You*, etc. LPM 1494.....**\$3.98**



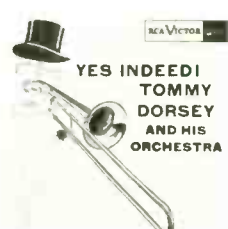
GLENN MILLER PLAYS SELECTIONS FROM THE GLENN MILLER STORY AND OTHER HITS. The original recordings of *Moonlight Serenade*, *In the Mood*, *Tuxedo Junction*, *String of Pearls*, *Little Brown Jug*, *American Patrol*, *St. Louis Blues*, *Pennsylvania 6-5000*, *Kalamazoo*. LPM 1192....**\$3.98**



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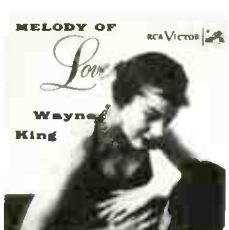
HAL KEMP AND HIS ORCHESTRA. The original versions of 12 ultra-elegant dance masterpieces. Vocals by Skinny Ennis, Bob Allen, Nan Wynn, *The Smoothies*. *Got a Date with an Angel*, *Lamplight*, *A Foggy Day*, *A Heart of Stone*, *Let's Do It*, *Remember Me*. LPM 2041....**\$3.98**



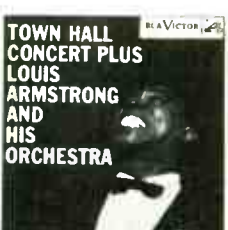
MUGGSY SPANIER: THE GREAT 16. Sixteen of the all-time greatest traditional Chicago-Dixieland jazz sides, all cut in 1939. Personnel includes Brunies and Cless. *Sister Kate*, *At the Jazz Band Ball*, *Relaxin' at the Touro*, *Dinah*, *Dipper Mouth Blues*, *Big Butter and Egg Man*. LPM 1295..**\$3.98**



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CORNER

**DIVIDEND CREDIT
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ARTIE SHAW: ANY OLD TIME. Included are vocals by Billie Holiday, Lena Horne, Helen Forrest plus solid Shavian instrumentals. *It Had to Be You, Concerto for Clarinet, St. James Infirmary* ("Hot Lips" Page, vocal and trumpet solo), *I'll Never Be the Same*, etc. LPM 1570.....**\$3.98**



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DUKE ELLINGTON: AT HIS VERY BEST. The original (1944) *Black, Brown and Biege 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*, etc. LPM 1715.....**\$3.98**



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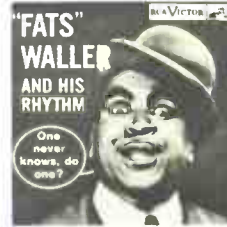
THIS IS BENNY GOODMAN. Original instrumental hits by the big band, pre-1940, with Krupa, James, Bergan, Elman, Musso, Freeman, Stacy, Tough, etc. *Swingtime in the Rockies, Sugarfoot Stomp, Big John Special, Camel Hop, Sometimes I'm Happy, Wrappin' It Up.* LPM 1239.....**\$3.98**



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FATS WALLER: ONE NEVER KNOWS, DO ONE? Latest reissue set by the jolly pianist-vocalist with fat group of 16 tunes. *Porter's Love Song to a Chambermaid, Lulu's Back in Town, Us on a Bus, Georgia on My Mind, Carolina Shout, My Very Good Friend the Milkman.* LPM 1503. **\$3.98**



FATS WALLER: AIN'T MISBEHAVIN'. The Jolly Genius of Jazz vocals and piano with his combo. Here is the cream of his repertoire: *Your Feet's Too Big, Honey-suckle Rose, I'm Gonna Sit Right Down and Write Myself a Letter, Two Sleepy People, Hold Tight*, etc. LPM 1246.....**\$3.98**



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COLLECTOR'S CORNER

Continued from the preceding page

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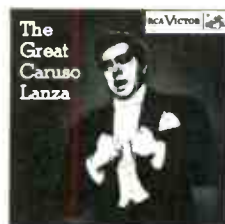
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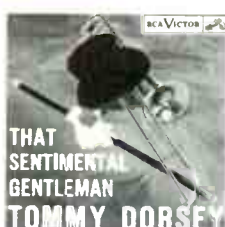
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