

POPULAR
ALBUM

NEWS

The monthly magazine of
THE RCA VICTOR
POPULAR ALBUM CLUB

The next selection



Carle

Alternate



Reese

Alternate

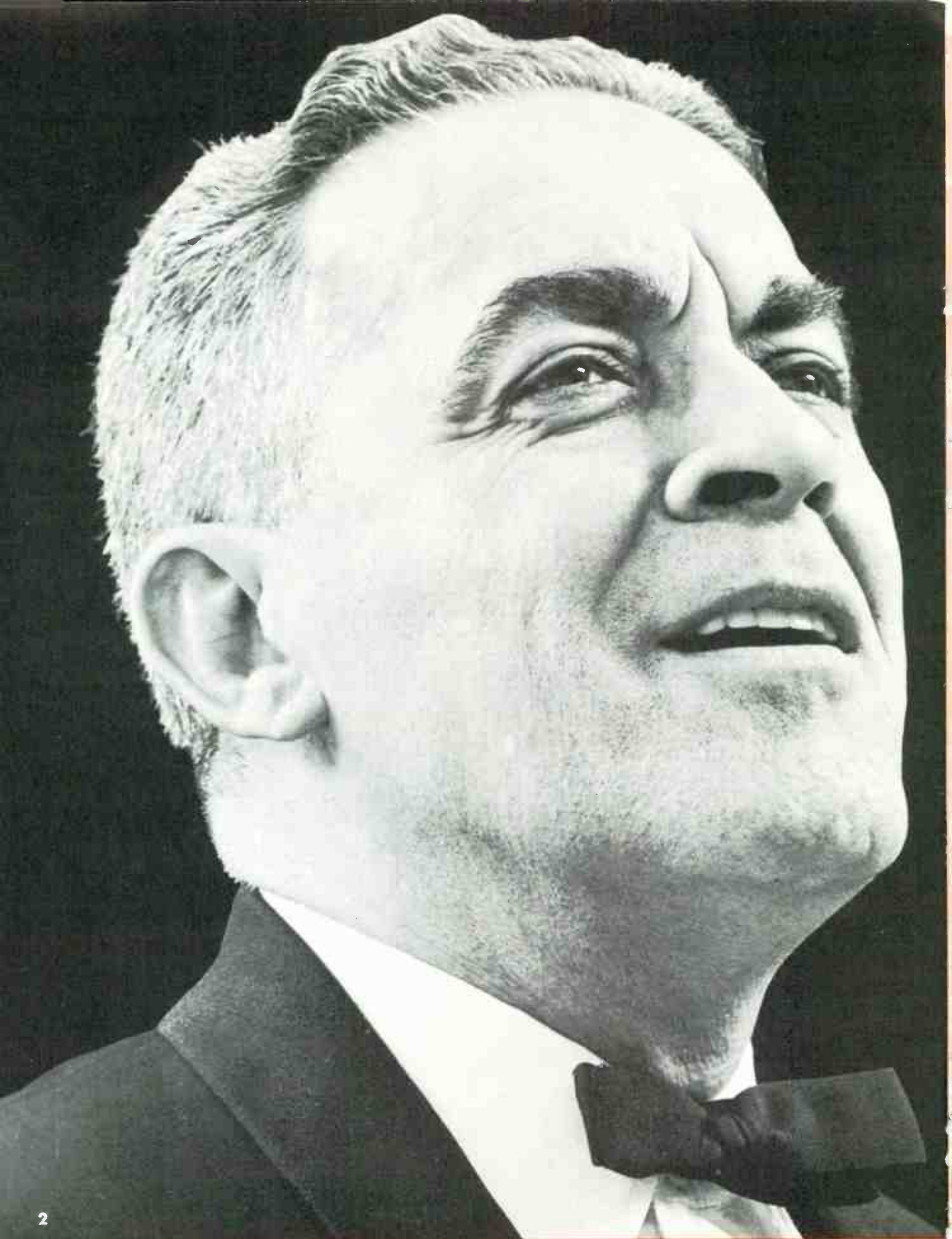


Hammer

Collector's Corner



Chevalier



SHOW STOPPERS IN DANCE TIME

Frankie Carle

HIS PIANO
AND ORCHESTRA

**Frankie Carle plays thirty classic Broadway show hits
in delightful dance tempos, from fox trots to beguines**

SINCE he left Providence (R.I.) to profit dance (everywhere), Frankie Carle has become popular music's most danced- and listened-to pianist.

He and his orchestra have packed the nation's top ballrooms, theaters and supper clubs and have made many rewarding appearances on TV, radio and in films. Frankie's recordings—ranging from solo work through piano-plus-rhythm-section to full band units—have sold spectacularly; a conservative estimate of his sales places the total up beyond 75,000,000.

(Continued on next page)

(Continued from preceding page)

The basic idea of the sparkling pianist's latest album is a natural—or, more accurately, two naturals. There was, first, the idea of turning Frankie's famous "Golden Touch" loose on thirty all-time hits from memorable Broadway shows. And, second, there was the added inspiration of having him play them in relaxed, varied dance tempos.

All the songs, by America's leading popular composers, are exactly what the album title implies—songs that stopped the show when they were performed on the Broadway stage. The distinguished composers and shows represented include Richard Rodgers (*South Pacific, Oklahoma!, Carousel and The King and I*), Jerome Kern (*Show Boat and Roberta*), Cole Porter (*Can-Can, Leave It to Me, Born to Dance and Kiss Me, Kate*) and Harold Rome (*Wish You Were Here*).

Frankie has grouped the thirty show-stoppers into eight set-sized medleys, each played at a tasteful fox trot, waltz, lindy or beguine tempo. From medley to medley the maestro's melodic piano is attractively showcased by varying instrumental backdrops of trombones and rhythm, flutes and rhythm or a rhythm section augmented with vibes and marimbas. Al Avola's arrangements are colorful, airy and irresistibly danceable. The whole program has been flawlessly recorded in "New Orthophonic" High Fidelity sound.

With *SHOW STOPPERS IN DANCE TIME*, Frankie Carle once more extends a warm invitation to grab a partner and dance to some of the most beautiful and enduring melodies ever written.

Other Frankie Carle Albums Still Available as Alternates

LPM 1153 • FRANKIE CARLE'S FINEST, \$3.98

LPM 1222 • FRANKIE CARLE'S SWEETHEARTS, \$3.98

LPM 1499 • AROUND THE WORLD, \$3.98 (Also available as a Dividend Album)

LPM 1868 • 37 FAVORITES FOR DANCING, \$3.98 (Also available as a Dividend Album)



SHOW BOAT MEDLEY: Make Believe • Can't Help Lovin'
Dat Man • Why Do I Love You? • Bill • Ol' Man River •

CAROUSEL MEDLEY: You'll Never Walk Alone • If I Loved
You • June Is Bustin' Out All Over • **KING AND I MEDLEY:**

Something Wonderful • We Kiss in a Shadow • I Whistle a
Happy Tune • Getting to Know You • **BEGUINE MEDLEY:**

So in Love • I've Got You Under My Skin • Wish You Were
Here • My Heart Belongs to Daddy • **WALTZ MEDLEY:**

Hello, Young Lovers • Oh, What a Beautiful Mornin' • A

Wonderful Guy • **SOUTH PACIFIC MEDLEY:** Bali Ha'i • Younger

Than Springtime • Some Enchanted Evening • I'm Gonna Wash

That Man Right Outa My Hair • **WALTZ MEDLEY:** Allez-

vouz-en • The Touch of Your Hand • Out of My Dreams •

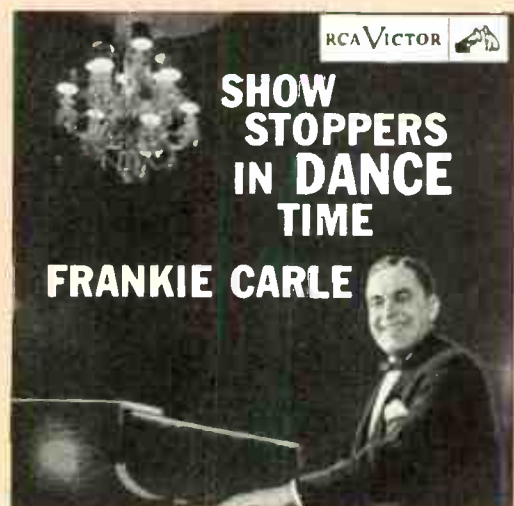
OKLAHOMA! MEDLEY:

People Will Say We're in Love •

All er Nothin' • Many a New

Day • The Surrey with the

Fringe on Top • LPM 1963 \$3.98



A "NEW ORTHOPHONIC" HIGH FIDELITY RECORDING

Della

Arranged and
conducted by
NEAL HEFTI

We are proud to announce the RCA Victor album debut of DELLA REESE, an extraordinary new singing personality who soared into recent prominence via a smash single recording called DON'T YOU KNOW

KNOWING you want and should have as much information as possible about any new artist, several questions about Miss Reese and her new album were put to Hugo and Luigi, producers of her RCA Victor recordings. We hope their answers will pique your interest, as they did ours.

Q. Will you fill us in on Della's background?

A. Della's career has been remarkably diversified. She was a member of the gospel group of the nonpareil Mahalia Jackson by the time she was 13, and during her college years at Wayne University in Detroit she formed her own gospel unit.

Q. Then?

A. She began to branch out into blues and pop music at the Flame Club in Detroit. She gathered more experience with Erskine Hawkins and, more recently, as an increasingly successful headline performer in clubs, theaters and on radio and TV. She's also been in films (Columbia's *Let's Rock*), and her reputation has become international.

Q. What prompted you to make the Della album?

A. We began Della's RCA Victor history with a single recording, *Don't You Know*, that underlined her warm, lyrical quality in ballads. We felt that

now Della's considerable capacities for swinging should be given freedom.

Q. Your next move?

A. Our role as Artists & Repertoire men is to arrange marriages—between a song and an artist and an arranger. We decided on Neal Hefti as the arranger and conductor for these sessions because he has the range of experience and insight as well as the technical skills to provide exactly the right complement to Della's style. We wanted to take special care with Della's first RCA Victor album, and accordingly we had at least a half dozen conferences with Neal before he even began to write.

Q. Where was Della?

A. Della was on the West Coast during some of the preparatory sessions. We'd arrange for her to be in a studio with a piano, call her, discuss the tunes and the arrangements, and she in turn would send us tapes of her ideas.

Q. And when everyone was finally gotten together in the recording studio?

A. What resulted was an album in which the framework for each song has a distinctive character—the best possible that we felt could be devised for both the song and for Della's musical personality.

(Continued on page 19)



DELLA

DELLA REESE

The Lady Is a Tramp
If I Could Be with You
One Hour Tonight
Let's Get Away from It All
Thou Swell
You're Driving Me Crazy
Goody Goody
And the Angels Sing
Baby, Won't You
Please Come Home?
I'm Beginning to See the Light
I'll Get By
Blue Skies
Someday (You'll Want Me
to Want You)

A "NEW ORTHOPHONIC"
HIGH FIDELITY RECORDING

LPM 2157 \$3.98



Another hit jazz album from TV!

**THE MUSIC FROM
MICKEY SPILLANE'S**

Mike

“A really good big-band set played with brightness, warmth and enthusiasm”

—*High Fidelity*

THE use of jazz on TV was largely a case of the bland leading the bland until late in 1958, when along came the *Peter Gunn* show.

This show and the most successful of the many albums its distinctive modern-jazz score inspired—*The Music from Peter Gunn* (LPM 1956*) and *More Music from Peter Gunn* (LPM 2040*)—put the “private eye” in the public eye and some classy modern jazz in the public ear.

Like the *Gunn* series, the widely watched *Mike Hammer* show fuses its dramatic action with exciting modern jazz. Highlights from its score, composed by Dave Kahn and Melvyn Lenard, played by a high-voltage big band including the West Coasts finest jazzmen (among them trumpeters *Pete Candoli*, *Don Fagerquist*; saxmen *Ted Nash*, *Bob Copper*, *Bud Shank*; trombonist *Dick Nash*; pianist *Jimmy Rowles*), comprise THE MUSIC FROM MICKEY SPILLANE'S MIKE HAMMER.

Author Mickey Spillane, whose Mike Hammer character first appeared in a book called *I, the Jury*, hears the music this way:

“No doubt about it, there’s a special kind of music that captures the spirit of Mike. To these ears, the TV background themes for *Mike Hammer* fit Mike just like his all-seasonal trench coat. Crisp, strong and pulsating, yet with an underlying streak of sentiment, the themes bring out the tough-tender Hammer personality. And Skip Mar-

tin, who arranged the music, gives the selections the appropriate twist of the fist from the conductor’s stand.”

This *very* special kind of music includes the smoky *Riff Blues*—familiar as the *Hammer* show’s opening and closing theme—plus gentle, bluesy soothers (*Bad Guys*, *Lenox Avenue Strut*), pixie-ish finger-snappers (*Morning After*, *Coffee House*, *Night Crowd*, *Like Mike*), lyrical ballads (*Black Night*, *Summer Mood*) and romping swingers (*Corn Pone Woman*, *Back Home*, *Hammer Blow*). Each performance glows with superb section and solo work.

High Fidelity-*New York Times* critic John S. Wilson, one of the first to equate *The Music from Peter Gunn* with his belief that “television has finally started producing some consistently good jazz,” was quick to put his respected stamp of approval on THE MUSIC FROM MICKEY SPILLANE'S MIKE HAMMER. In *High Fidelity* he wrote: “This one’s a sleeper—a really good big-band set played with brightness, warmth and enthusiasm. There is a sensitivity in both the writing and the playing, and several lovely melodies are given memorable performances. . . . A superior set.”

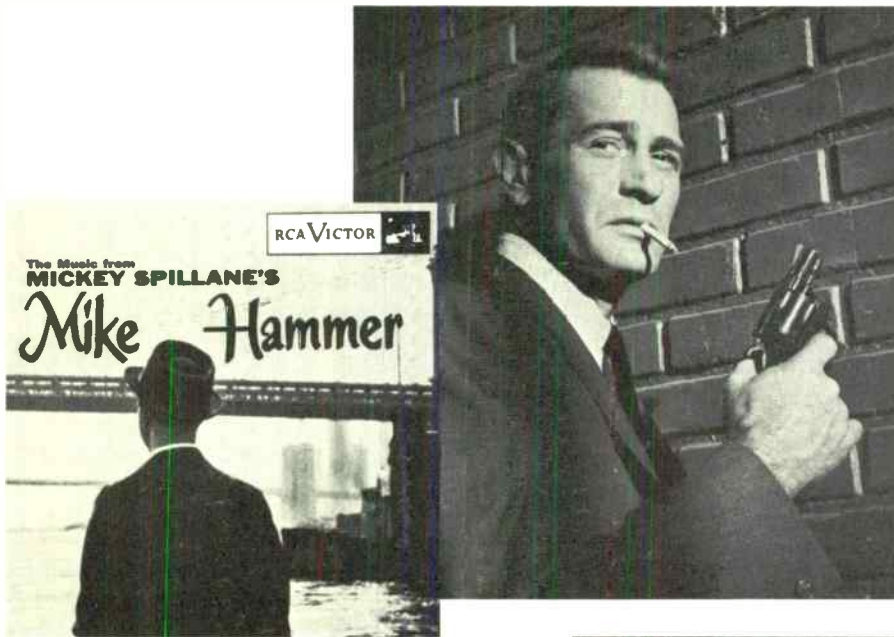
You can enjoy it as a pleasing reminder of a top TV mystery show, as exquisitely composed, arranged and played modern jazz, and as an exciting example of “New Orthophonic” High Fidelity sound at its best.

Or, perhaps, as Mickey Spillane puts it in his notes for the album: “If man-sized music, seasoned to today’s torrid tempo, is to your taste, then you’ll get a jolt from this collection of *Hammer* themes. For the love of Mike, I do.”

*Still Available as Alternates



Hammer



**THE MUSIC FROM
MICKEY SPILLANE'S
MIKE HAMMER**

Riff Blues (Thems)
 Corn Pone Woman
 Coffee House
 Bad Guys
 Black Night
 Back Home
 Night Crowd
 Summer Mood
 Like Mike
 Morning After
 Lenox Avenue Strut
 Hammer Blow

A "NEW ORTHOPHONIC"
 HIGH FIDELITY RECORDING

LPM 2140 \$3.98



Arranged and conducted
by Skip Martin

THANK HEAVEN FOR

Maurice Chevalier

IF you were to compile a list of the world's most unforgettable women, you would have to include the three on this recording. They are, of course, Mimi, Louise and Valentine (sung Val-en-TEEN-a). And though each gal is distinctive, they have one thing in common: they "belong" to Maurice Chevalier, the indomitable *boulevardier* who, with his tuxedo and rakishly tilted straw boater, made them international ladies thirty years ago.

Whether singing ballads or music-hall favorites, Chevalier conveys better than anyone else the spirit of the carefree, urbane Parisian whose main diversion is—you guessed it—*l'amour*. This recording shows Maurice at his best, singing mostly in English the songs that made him an international star. Some of them are songs he introduced in the movies—he starred in about a dozen American films between 1929 and 1935, and his recent success in *Gigi* is only one of a string of triumphs. Fans will remember, for instance, that Chevalier

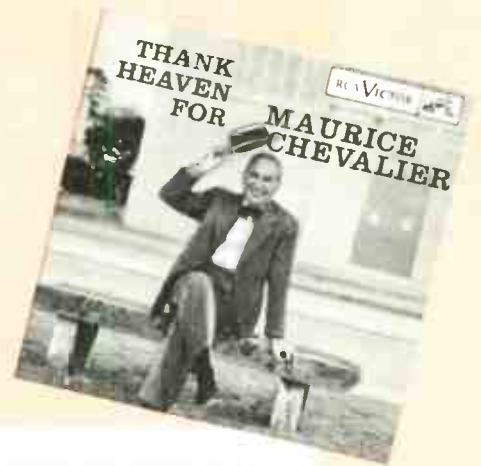
first recorded *My Ideal* and *You Brought a New Kind of Love to Me* in 1930, and *Walkin' My Baby Back Home* in 1931. One of his "trademarks," *My Love Parade*, from Paramount's *The Love Parade*, was also recorded in 1930.

But if you have ever heard Chevalier, all this is superfluous. For Maurice is, very simply, one of those rare magnetic performers who galvanizes his audience with his particular brand of *joie*. And oddly enough, it is not necessary to see him, although that's always a treat. Nevertheless, just to hear him is sufficient, for the *joie* is in his voice. "For this reason," wrote R. A. Israel in *High Fidelity*, "Chevalier's recordings have always possessed a special glow and vibrancy; they are not merely recordings, they are recorded performances."

All but two of the numbers in this album (*Louise* and *Valentine*, re-recorded in 1947) are the *original* recordings, made in the 1930s. They are enhanced, of course, by RCA Victor sound engineers for better listening on modern machines.



“Most of the material here was recorded between 1930 and 1935 when Chevalier was at the top of his game. *Louise, Mimi, There Ought to Be a Moonlight Saving Time, You Brought a New Kind of Love to Me* and *Valentine* will bring back pleasant memories.” – **VARIETY**



**THANK HEAVEN
FOR MAURICE
CHEVALIER!**

Louise

My Ideal

Hello Beautiful!

I Was Lucky

Mimi

Sweepin' the Clouds Away

**There Ought to Be a
Moonlight Saving Time**

Rhythm of the Rain

**You Brought a New Kind
of Love to Me**

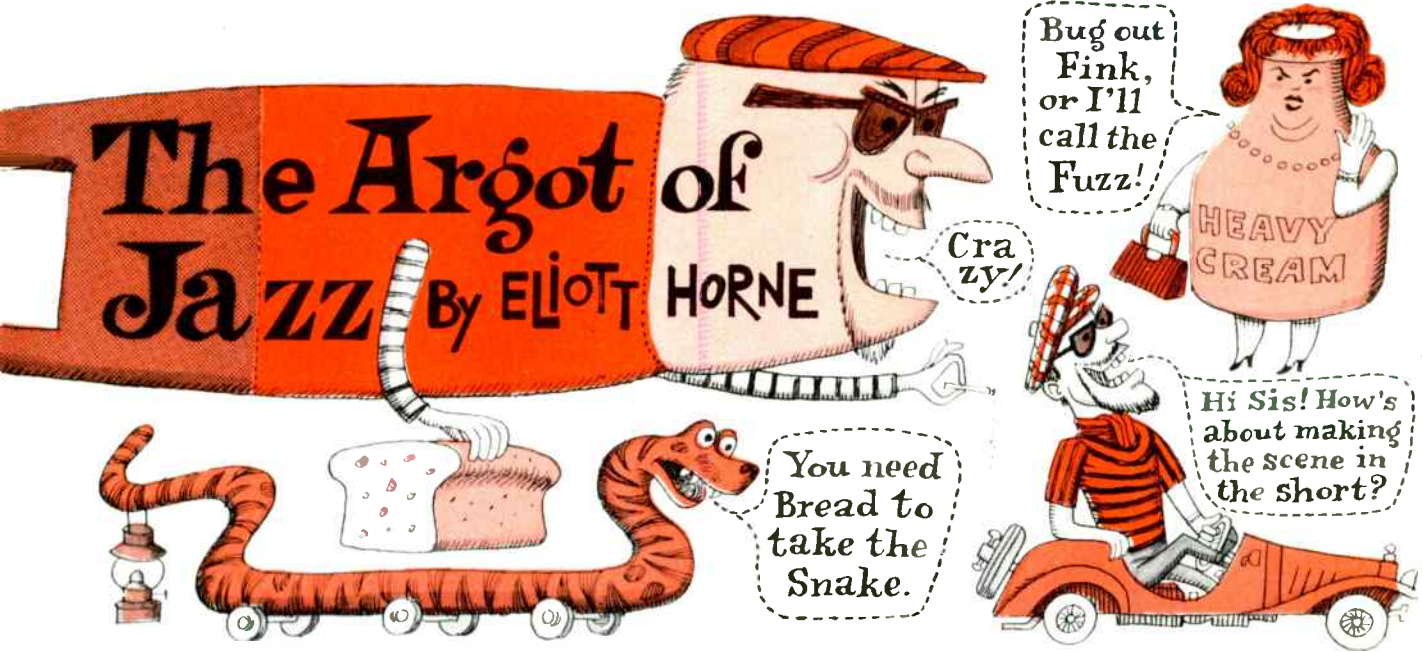
My Love Parade

Valentine

Walkin' My Baby

Back Home

LPM 2076 \$3.98



A BAD FACE—A hipster’s version of Rasputin; he’s capable of infamous treacheries. A no-good cat who’d beat his mother for beer money.

A BOX—A hopeless square to whom hip is hep and jazz means nothing.

A FIG—A traditionalist; a cat for whom jazz sort of ended with the swing era.

A MOLDY FIG—The swing era was avant-garde stuff for this guy. He spells jazz “J-A-S-S” and reminisces passionately on jugs, washboards and riverboats. His record collection reeks of formaldehyde and the musician he digs must be dead for quite some time.

AX—Any musical instrument, even a piano.



ELLIOTT HORNE is a publicist-writer with an ear attuned to the sounds of the jazz world—both the musical sounds and the verbal sounds. Many of the latter have been borrowed by beatniks and other non-musical nonconformists. Some may even be found in future editions of Webster’s.

The *Argot* appears in the humor section of an enjoyable anthology, *The Jazz Word*, edited by Dom Cerulli, Burt Korall and Mort Nasatir, and published by Ballantine Books. It is reprinted here by permission.

A word of warning from the editors: don’t try to memorize these because, chances are, by the time you do they’ll be obsolete!

BALL—Fun, a good time.

BEAR—An unattractive girl.

BLOW—To play a musical instrument, any instrument. Thus, “He blows fine piano.” Also to perform any act: “He blows great conversation,” “she blows scrambled eggs from endville.” Endville (obs.) means the best.

BREAD—Money.

BUG—To annoy, bother.

BUSTED—Arrested.

CAT—A male.

CHARTS—Musical arrangements.

COOL—Reserved, calm, relaxed.

COMMERCIAL—Request numbers. Usually played by dance bands. Some hot bands pointedly ignore requests and will play a blues, for example, if asked for *Rosetta*.

CRAZY—An exclamation of approval.

CRUMBS—A small sum of money; also called “small bread.”

CUT—To take leave; to outdo.

CUTTING A TAKE—Explaining a point. In the recording business, literally to make a record.

DRAG—To bore; a disappointment.

EYES TO COOL IT—The desire to relax, to get away from it all. To have eyes for anything is to want something; thus, “I got eyes to dig some sack time” means “I’d like to get some sleep.”

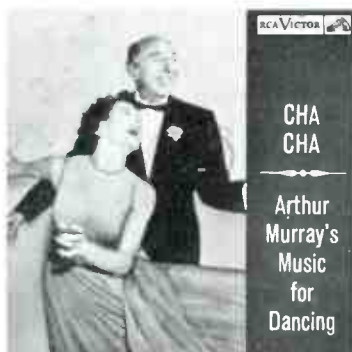
FALL (up, in, by, etc.)—To show up, enter, arrive.

FAR OUT—Extremely advanced; gone; they

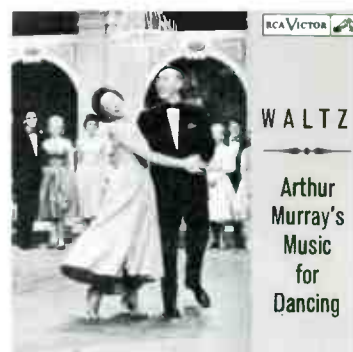
Music for dancing, listening and learning—as recommended by

ARTHUR MURRAY

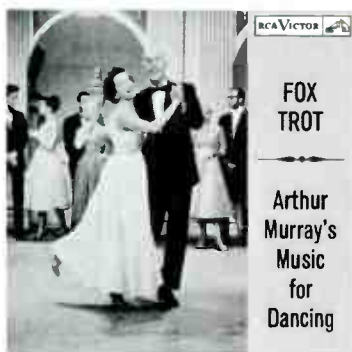
These albums, performed in superlative hi fi by the Arthur Murray Orchestra under the direction of Ray Carter, cover all the currently popular dance steps. On the back cover of each album are the instructions and footwork diagrams for the dances included in the particular album, exactly as Arthur Murray teaches them on his popular network TV show and in his 500 dance studios throughout the world.



CHA CHAI Rico Vacilon; *Cha Cha Cha at the Harem; Misirlou; Cha Cha Baby; Cha Cha Cha Classes; It Might As Well Be Spring; Arrivederci, Roma; Arthur, You Should Smile More; Pancho;* others. LPM 2155. **\$3.98**



WALTZ! *Tenderly, Under Paris Skies, Wunderbar, Always, Anniversary Song, Wonderful One, Hi-Lili Hi-Lo, The Song from Moulin Rouge, A Kiss in the Dark, Alice Blue Gown, It's Party Time,* more. LPM 2153. **\$3.98**



FOX TROT! *Mack the Knife, Autumn Leaves, Canadian Sunset, Jersey Bounce, St. Louis Blues, Sentimental Journey, April in Portugal, Arthur Murray Taught Me Dancing in a Hurry, 3rd Man Theme.* LPM 2154. **\$3.98**



MAMBO, RUMBA, SAMBA, TANGO, MERENGUE! *Tequila, Dansero, Bandalera, The Speak Up Mambo, Midnight Tango, Rumba Fantasy, Red Petticoats, (La La) Colette, El Baion, Vem-Vem—12 in all.* LPM 2152. **\$3.98**

Tchaikovsky's "1812" with 1960 cannons!



TCHAIKOVSKY

1812 Overture

RAVEL

Bolero

MORTON GOULD and His Orchestra and Band

"RCA Victor makes no bones about this one. In his program notes, John Pfeiffer writes: 'This recording is aimed at you.' . . . Not with this record will the volume be turned down! This one was made to be played loud, with cannons cannonading and snare drums snaring. The objective is sonic munificence, to create 'the most shatteringly dynamic recording of this music on records,' and to squeeze a concert hall into your living room. Having gained this objective, what about the music? I like

it. These pieces can take it, and Gould makes them take plenty. The *1812* causes one to wonder why Napoleon did not retreat sooner; *Bolero* goes real crazy, man. Dig that second snare drum. Sure, Ravel never thought of it, and it's not in the score, but when it suddenly appears—man, fasten your seat belt. What's the use; let Pfeiffer finish this review. I quote: 'It's the blast from your speaker that tells—not the powder.'"

—Warren De Motte, *HiFi Review*

LM 2345 A "NEW ORTHOPHONIC" HIGH FIDELITY RECORDING \$4.98

A SPECIAL CHA CHA ALTERNATE

Mucho Cha-Cha



TITO PUENTE and His Orchestra

Cha-Con-Cha • Suave Asi • Un Cha-Cha • Campanitas de Cristal • El Bajo • Cha-Cha-Son • Cha-Cha-Gua • Delisse • El Palo Doing the Cha-Cha • Chanchullo • Guataca. LPM 2113. **\$3.98**

A "NEW ORTHOPHONIC" HIGH FIDELITY RECORDING

"One of the real masters of the Latin beat and sound. . . . The selections all have the danceable beat but they go a good bit further than many competitive sets in the superior, imaginative and highly persuasive arrangements of maestro Puente."—*The Billboard*

A SPECIAL MEXICAN ALTERNATE

Viva Vargas!



PEDRO VARGAS

Profecia • El Reloj • Porque Tu Me Acostumbraste • La Barca • Franqueza • Espérame en el Cielo • Oyéme, Amame No Pidas Imposible • Nuestro Idilio • Tu Condena • Te Me Olvidas • Cuéntame Tus Penas de Amor. LPM 1456. . . . **\$3.98**

The Club has received hundreds of requests for Mexican albums, and particularly for albums by the Latin American singing idol *Pedro Vargas*. The reasons for Vargas' popularity are apparent in this collection of all-time Mexican standard love songs. You could call him a Latin Como, Crosby or Sinatra — his romantic and musical appeal is universal.

NOT AVAILABLE IN CANADA

A SPECIAL COUNTRY-MUSIC ALTERNATE

HANK SNOW



Sings Jimmie Rodgers Songs

Moonlight and Skies • You and My Old Guitar • Down the Old Road to Home • I'm Sorry We Met • Tuck Away My Lonesome Blues • Blue Yodel #10 (Ground Hog Rootin' in My Backyard) One Rose (That's Left in My Heart) • Roll Along Kentucky Moon Any Old Time • Gambling Palka Dat Blues • Never Na Mc' Blues • Travellin' Blues. LPM 2043. . . . **\$3.98**

A "NEW ORTHOPHONIC" HIGH FIDELITY RECORDING

"Hank Snow, a devotee of Rodgers and what the latter stands for, has cut a fine package. The arrangements and the vocals will bring back memories. . . . Jazz elements, blues, the sound of vaudeville are all here. The package has an appeal beyond the country and western."—*The Billboard*

A SPECIAL RELIGIOUS ALTERNATE

He Walks with Me



ED LYMAN

I'll Walk with God • Stained Glass Windows • My Friend • All Hail the Power • Without Him • Open the Gates of the Temple The Wander of It All • Over the Sunset Mountains • I Asked the Lord • Dwelling in Beulah Land • These Things Are Known (Only to God) • Why? LPM 2095. . . . **\$3.98**

A "NEW ORTHOPHONIC" HIGH FIDELITY RECORDING

In his RCA Victor album debut, Ed Lyman — whose magnificent tenor voice has been heard in fourteen countries with prominent evangelical leaders such as Billy Graham, Jimmie Johnson and Jack Wyrzten — sings his twelve most-requested songs of faith and affirmation.

NOT AVAILABLE IN CANADA

PREVIOUS CLUB SELECTIONS, ALTERNATES AND EXTRAS AVAILABLE

Dividend credit given • See page 20

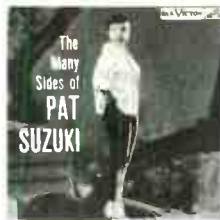
VOCALLS



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 scorings 12 all-time country-pop hits. On *Top of Old Smoky*, *Love Me Tender*, *Your Chearin' Heart*, *Tennessee Waltz*, *Jambalaya*. LPM 1998.....\$3.98



THE MANY SIDES OF PAT SUZUKI. 12 hot-to-cool vocal delight: by versatile star of *Flower Drum Song*. From *This Moment On*, *Solitude*, *Something's Gotta Give*, *Hi-Lili Hi-Lo*, etc. "A rewarding L.P.—warm performances, excellently recorded." — *Hi-Fi Review*. LPM 2005.....\$3.98



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



SWEET SOUNDS BY THE BROWNS: includes **THE THREE BELLS**. Bonnie, Maxine, Jim Edward in lilting close harmony versions of *Love Me Tender*, *Unchained Melody*, *Only the Lonely*, *Put On an Old Pair of Shoes*, *Indian Love Call*, *We Should Be Together*, more. LPM 2144.....\$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 Farnon's whimsical *Mother Magoo Suite*, also made for hi fi fans. LPM 1362.....\$3.98

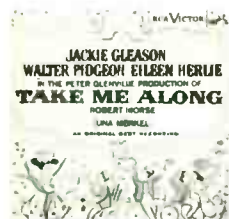
THEMES FOR AFRICAN DRUMS. Much-publicized Guy Warren of Ghana plays his "talking drum" and chants with aid of several drummers. African material occasionally blends with jazz in an exciting, exotic, hypnotic set. "Fascinating," says *Variety*. LPM 1864.....\$3.98

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

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

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

FILMS • SHOWS



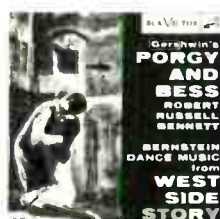
TAKE ME ALONG. Original-cast recording of Broadway's newest musical hit (based on O'Neill's *Ah, Wilderness*) stars Jackie Gleason, Walter Pidgeon, Eileen Herlie, Robert Morse, Lina Medina. AN ORIGINAL CAST RECORDING. LOC 1050.....\$4.98



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*, *I Loved You*, *Soliloquy*, *You'll Never Walk Alone*, more. LPM 1048.....\$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 Do I Love You?*, *Can't Help Lovin' Dat Man*, *Nobody Else But Me*, etc. LOP 1505.....\$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 scorings. True hi fi, at the popular price. "A complete delight!" — *Hi-Fi Review*. LPM 1984.....\$3.98

INSTRUMENTALS • MOOD



HUGO WINTERHALTER'S ORCHESTRA: WISH YOU WERE HERE. 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**



REG OWEN'S ORCHESTRA: GIRLS WERE MADE TO TAKE CARE OF BOYS. 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**



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, photo. As good as Volume 1, and a big best-seller. Fine listening or background music. LM 2226. **\$4.98**



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



MELACHRINO STRINGS: RENDEZVOUS IN ROME. Previous Club Selection. 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**

ORGAN, PIANO VARIETIES

VIVE LA DIFFÉRENCE! MARJORIE MEINERT, LOWREY ELECTRONIC ORGAN. In auspicious album debut this TV, radio and concert star plays bubbling versions of 12 hits about Paris. *La Vie en rose*, *I Love Paris*, *C'est si bon*, *Autumn Leaves*, *April in Paris*, etc. LPM 2124. **\$3.98**

DEL WOOD: MISSISSIPPI SHOWBOAT. Del's honky-tonk piano plus banjo, bones, calliope, etc., in happy romps of 12 gang-busting specials. *Waiting for the Robert E. Lee*; *Shine On*, *Harvest Moon*; *Come Home Bill Bailey*; *Casey Was Dancing*; etc. LPM 2091. **\$3.98**

GERSHWIN: RHAPSODY IN BLUE and AN AMERICAN IN PARIS. BOSTON POPS, Arthur Fiedler. Previous Selection is newest recording of Gershwin's finest symphonic pieces, with Earl Wild, America's top Gershwin specialist, at the piano. Sound is stunning. LM 2367. **\$4.98**

DVOŘÁK: NEW WORLD SYMPHONY. Chicago Symphony Orchestra, Fritz Reiner, conductor. "A virile, broad, exciting conception of this popular romantic work with Reiner's baton making the orchestra soar. A solid addition to the basic library."—*The Billboard*. LM 2214. **\$4.98**

OPERA WITHOUT SINGING. BOSTON POPS, Arthur Fiedler. Easy-listening instrumental versions of 15 best-known opera melodies. *Barcarolle*, *Evening Star*, *Habanera*, *Che gelida manina*, *Musetta's Waltz*, *Caro nome*, *Miserere*, *Anvil Chorus*, *Toreador Song*. LM 1906. **\$4.98**

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**

GEORGE SIRAVO: SWING-IN' HI FI IN STUDIO A. "Group of fine standards in first-rate swing arrangements."—*The Billboard*. *That Old Black Magic*, *Blue Moon*, *Lover*, *Tangerine*, *The Moon Is Low*, *Let's Do It*, *Two Sleepy People*, *It's Easy to Remember*, others. LPM 1970. **\$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 Lately*, *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*. "Strong song kit."—*Cash Box*. LPM 2025. **\$3.98**

COLLECTOR'S ITEMS • SWING • VINTAGE JAZZ

BUNNY BERIGAN AND HIS ORCHESTRA. The classic extended versions of *I Can't Get Started* and *The Prisoner's Song* plus 10 others by the Swing Era's trumpet king and his 1937-38 all-star (Auld, Rich, Dixon, Bushkin, etc.) dance band. *Caravan*, *Black Bottom*, *Trees*, *Jelly Roll Blues*, *Swanee River*, etc. LPM 2078. **\$3.98**

TOMMY DORSEY: THAT SENTIMENTAL GENTLEMAN. 28 glittering 1940-44 air checks by the memorable TD crew featuring Sinatra, Stafford, Fred Pipers, Berigan, Rich, Elman, etc. *Marie*, *Song of India*, *Swanee River*, *Hawaiian War Chant*, *And the Angels Sing*, *Quiet Please*, more. (2 records) LPM 6003. **\$7.98** (Counts as 2 purchases)

MUGGSY SPANIER'S RAGTIME BAND: THE GREAT 16. Complete set of 16 1939 jazz masterpieces many jazz critics call the most perfect Dixieland performances ever recorded. *Muggsy*, *Cless*, *Brunis et al play Relaxin' at the Touro*, *Sister Kate*, *Big Butter and Egg Man*, *At the Jazz Band Ball*, *Lonesome Road*, etc. LPM 1295. **\$3.98**

GLENN MILLER: FOR THE VERY FIRST TIME. The best air checks of Miller's CBS Radio shows from 1940-42-50 never-before-released performances; bound-in booklet of paintings and stories. *Eberle*, *Hutton*, *Benske*, *The Modernaires*. "A collector's item."—*The Billboard*. (3 records) LPM 6100. **\$14.98** (Counts as 3 purchases)

DUKE ELLINGTON: AT HIS VERY BEST. Chosen in international jazz critics poll as one of the three greatest jazz records ever made! The original (1944) *Black, Brown and Beige Suite* plus 10 more in fat collection from the 1940-46 period. *Create Love Call*, *Jack the Bear*, *Do Nothin' Till You Hear From Me*, etc. LPM 1715. **\$3.98**

WAYNE KING'S ORCHESTRA: MELODY OF LOVE. Original recordings of ultra-romantic hits, including recitations by Franklin MacCormack. *Josephine*, *I Love You Truly*, *None But the Lonely Heart*, *Why Do I Love You?*, *Just a Dream of You Dear*, *Alane*, *Amour*, *The Day Is Done*, etc. LPM 1117. **\$3.98**

RECENT JAZZ

BOB SCOBAY'S FRISCO BAND: ROMPIN' AND STOMPIN'. Guest-starring pianist Art Hodes. Hot, happy, hi fi Dixieland instrumental versions of *Colone!* *Bogey March*, *Fidgety Feet*, *Shake It and Break It*, *Conal Street Blues*, *The Pearls*, *Buddy Bolden's Blues*, *The Chant*, *Black Bottom Stamp*, etc. LPM 2086. **\$3.98**

JIMMY WITHERSPOON: GOIN' TO KANSAS CITY BLUES. "Spoon" sings with Jay McShann's star-studded K.C.-style band. Urbane, shouting, riling blues by one of the real masters. Includes such K.C. classics as *Jumpin' the Blues*, *Piney Brown Blues*, *Froggy Bottom*. LPM 1639. **\$3.98**
*Not available in Canada

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*, *Charlie Shavers*, *Sam Donahue*, *Buck Clayton et al play Celery Stalks at Midnight*, *Summit Ridge Drive*, *Skyliner*, *Swingtime in the Rockies*, *Quaker City Jazz*, etc. LPM 1983. **\$3.98**

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PEREZ PRADO: LATIN SATIN—CHA CHAS. Explosive band plays cha-cha versions of 12 all-time Latin favorites: Perfidia, Green Eyes, Adios, Frenesi. LPM 1459.....**\$3.98**

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Q. Tell us something about that musical personality.

A. We suggest you pay special note to the way she uses words. It's very much like the way a musician uses an instrument. She bends, bites and projects the lyrics of a song in a way that no artist we know can do.

Q. Interesting. Time magazine, in giving this album a rave review (they called Della Reese "one of the most exciting of the newer girl singers"), noted practically the same thing: "There is a growling, brassy quality under even the floating notes, and the words and phrases are often bitten off or stretched into a kind of slurring leer. Singer Reese projects a vivid image—that of a tender roughneck who wears her heart square on her agitated chest, where it belongs." Think Della will ever top that review?

A. We want to make it clear how much respect we have for Della's talent. She's young, has already accomplished so much, and has years to grow even more. We believe she will be one of the greats of show business, not just an artist with a few hits. In fact, we'll go on record as saying that Della Reese will be among the top ten popular entertainers in the next decade.

Q. Specifically, how about her future on records?

A. We feel that on RCA Victor records Della Reese's career will reach even more impressive levels. And we fully intend to select those songs and arrangers that will make it possible for the public to know *all* of Della Reese. She is unique in the popular field in that she can do so many things well. In DELLA you'll hear how warm she can be and how fully she can swing.

Q. Anything else?

A. We are delighted to have brought this album into being.

THE ARGOT OF JAZZ

(Continued from page 13)

WAIL—To play, blow, or perform outstandingly. By extension, to do anything very well.

WIG—To flip. Also, an intelligent cat.

WHO'S TAKING CARE OF BUSINESS?—Who's on the stand tonight?

YOU GOT IT ALL—The answer to "What's new?" when a cat means "Nothing, man."

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

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- 1. Both certificates must be filled out completely and have identical information.**
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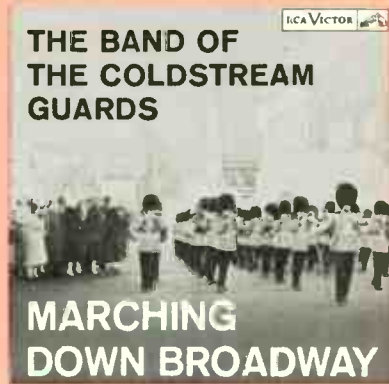
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Albums now
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TITO PUENTE: TOP PERCUSSION. One side features outstanding percussionists and singers on various patterns of 6/8 rhythm; the other has Puente himself on timbales (Cuban drums played with sticks) in some advanced pop-Latin rhythms. "An interesting, unusual sound treat."—*The Billboard*. LPM 1617.....\$3.98



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THE WIZARD OF OZ AND OTHER HAROLD ARLEN SONGS. Modern big-band jazz by **SHORTY ROGERS** and the Giant (Giuffrè, Kessel, etc.). *Over the Rainbow*, *That Old Black Magic*, *Get Happy*, 8 more. LPM 1997.....\$3.98



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



HENRI RENÉ'S ORCHESTRA: COMPUSSION TO SWING. 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



WALTZES OF FRANZ LEHÁR. London Proms Symphony, Robert Sharples, conductor. Lush, sweeping full-length versions of Lehár's best: *The Merry Widow*, *Gold and Silver*, *The Count of Luxembourg*. LM 2299.....\$4.98



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



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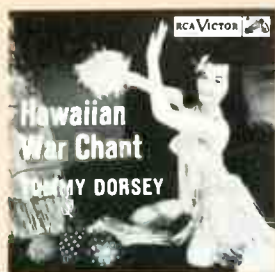
GISELE: La MacKenzie sings 12 warm ballads. *Ebb Tide*, *Too Young*, *Stranger in Paradise*, etc. LPM 1790.....\$3.98

(Continued on next page) 21

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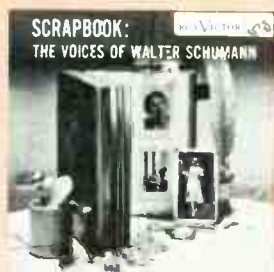


THE AMES BROTHERS: SMOOCHIN' TIME. Quartet sings 12 romantic songs. *Fools Rush In, My Baby Just Cares for Me, Two Sleepy People*, etc. LPM 1855.....\$3.98



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

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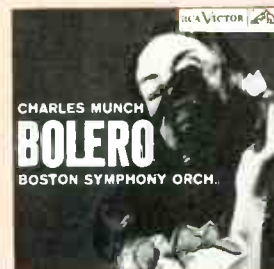
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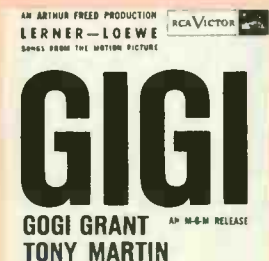
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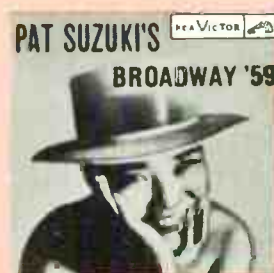


SATURDAY NIGHT WITH MR. C. 18 great standards by PERRY COMO and his TV cast. Birth of the Blues, Whiffenpoof Song, etc. LPM 1971.....**\$3.98**



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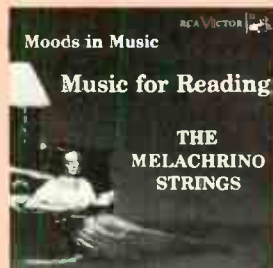


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- | | |
|---------------------------|--------------|
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| THE HAWAIIAN WEDDING SONG | ALOHA OE |
| KAULANA O HILO HANAKAHI | AKAKA FALLS |

The second group is made up of songs written by visiting musicians. These songs have become world-famous as an evocation of the islands that oftentimes speak most clearly and purely of Hawaii. The examples included are:

- | | |
|-----------------|--------------------|
| BEYOND THE REEF | SWEET LEILANI |
| BLUE HAWAII | LOVE SONG OF KALUA |

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