

**POPULAR  
ALBUM**



**NEWS**

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



THE NEXT SELECTION

# HUGO WINTERHALTER

Wish You Were Here

ALSO 62 ALTERNATE SELECTIONS



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### A SPECIAL ALTERNATE

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### SOME IMPORTANT REMINDERS

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

• **ABOUT DIVIDEND CERTIFICATES** Members who have purchased the number of albums called for in the initial membership agreement will receive a Dividend Certificate with the purchase of any album listed in this issue of the *Popular Album News*. Two such certificates will entitle the member to choose one twelve-inch long-playing RCA Victor album *without charge*. This represents a continuing saving of 33 $\frac{1}{3}$ %—and occasionally as much as 38%—over the manufacturer's nationally advertised price on the albums bought from the Club. Your Dividend Catalog and Supplements offer a broad choice of both popular and classical (Red Seal) recordings.



*Sleigh Ride . . . this has gone fur enough!*

PHOTOGRAPHS OF HUGO WINTERHALTER BY DAVID HECHT

*As timely as a holiday and as refreshing  
as an ocean cruise, this collection of tunes  
combines the romance of far-off places  
with the pleasures of music*

Wish You Were Here

**HUGO WINTERHALTER**

and His Orchestra



Lovers like *Moonlight in Vermont* . . . young lunar-ties! *Love Letters in the Sand*—so I'm a literary beachnik!

**W**ITH this new album, Hugo Winterhalter is back in the mood-music idiom, wherein he has few peers. There's a central theme—it's what we might call a fanciful musical travelogue—but also it's closely related in mood and style to one of his earlier and most popular Club offerings, *The Eyes of Love*. Like *The Eyes of Love* it contains great, perennially popular tunes arranged for a large, lush, but never loud orchestra. And in most selections a special instrumental color is distinctively featured.

Hugo, unlike many mood maestros, always manages to avoid a sameness of sound. The opener is the ever-delightful Frank Loesser tune, *On a Slow Boat to China*, and in just this one number Hugo employs a choral ensemble over tricky, playful rhythm figures. (Undoubtedly you've heard this one. It was issued as a single record,

and the disk jockeys haven't stopped spinning it!)

**From China to Paris to Venice.** It's a short trip (about five seconds!) from Hugo's China to *Paris in the Spring* (tra la, tra la). This lilting lovely, from the 1935 picture of the same name, as arranged by the maestro is both dreamy and danceable. A baritone saxophone with a velvet cello-like tone is occasionally featured.

Our journey proceeds with no real geographical or seasonal plan—Melody and Mood are our only guideposts—and the next stop is Venice. It's *Summertime in Venice*. You'll recognize the warm Italian melody instantly, but just in case you don't, the mandolins and the slow surging tango rhythm let you know exactly where you are.

**Next Stop, New England.** *Love Letters in the Sand* may be written anywhere there happens to be enough sand. Since we're on our way

(Continued on page 2)



*Paris in the Spring. Ah, chérie, c'est merveilleux!*



*Summertime in Venice—where the livin' is breezy.*

**WISH YOU  
WERE HERE**

**HUGO WINTERHALTER  
AND HIS ORCHESTRA**

- On a Slow Boat to China**
- Paris in the Spring**
- Summertime in Venice**
- Love Letters In the Sand**
- Moonlight in Vermont**
- Around the World**
- Sleigh Ride**
- Autumn In New York**
- You're So Far Away Blues**
- Romance in Majorca**
- Sentimental Journey**
- Wish You Were Here**

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

**LPM 1904 \$3.98**

*(Continued from page 1)*

to Vermont (the next tune), we can imagine that this stop is some place on sandy Cape Cod. Hugo establishes the native American setting with a quite sophisticated suggestion of rock and roll. The special texture here is fashioned by a refined, relaxed boogie-woogie piano figure which is subtly echoed by the woodwinds.

The flute cadenza that introduces *Moonlight in Vermont* is as fresh as the pure Green Mountains air. The vicarious visitor isn't encouraged to essay anything strenuous in this romantic Vermont moonlight. Once again the music is dreamy, danceable and unquestionably romantic.

**Go North, Young Man.** *Around the World* can whisk us in any one of several possible directions. This gorgeous Victor Young waltz has shaped up as an enduring around-the-world hit and Hugo's arrangement, spotlighting some stunning solo violin, exploits all its melodic richness.

The direction chosen by Hugo must have been north, because Side 2 begins with Leroy Anderson's jaunty *Sleigh Ride*. Sparkling tone crystals, created by combinations of bells and muted brass,



I'd like to get *you* . . . *On a Slow Boat to China!*



*Autumn in New York*. In a word: *huetopia*.

of unison piano and xylophone, suggest sparkling snow crystals as we swing along through the crisp country air spiced with the perfume of pine trees.

**A Tale of Two Cities.** Another, more expensive perfume is suggested by Vernon Duke's ultra-sophisticated *Autumn in New York*. Hugo treats this as a sort of *American in Paris*—in reverse. At one point he goes into a swirling double-time frenzy that reminds one of Gershwin's frantic Parisian taxicabs, but he settles back into a Birdlandish beat that could have been concocted by George Shearing (the piano-guitar-vibes combination).

There are two new tunes, Hugo's own *You're So Far Away Blues* and Robert Mellin's beautiful Latin-tinged *Romance in Majorca*. The *Blues* spots the piano and singing strings over a heavy, swaying rhythm which, for a moment, doubles up into some lively swing. In romantic *Majorca* the warm,

luxuriant Mediterranean mood is conjured up by solo violin, English horn and maracas.

**Our picture postcard says:** It's a *Sentimental Journey* and *Wish You Were Here*. Which is both a statement of fact and a handy way to wrap up the last two titles. *Journey* has that slow rolling piano (plus trombones) along with the strings; and the title tune offers a little of everything, from a bongo beginning through mandolins, riffing trombones, cellos, baritone sax, piano and the indispensable fiddles. In short, it sums up our trip. We've traveled First Class all the way!

**Other Hugo Winterhalter Albums  
Still Available as Alternates**

- LPM 1338 • THE EYES OF LOVE, \$3.98
- LPM 1677 • HUGO WINTERHALTER GOES LATIN, \$3.98
- LPM 1905 • TWO SIDES OF WINTERHALTER—  
listed in the Club's Dividend Catalog

# Words and Music

with

## THE AMES BROTHERS



**"One of RCA Victor's current batch of specially packaged merchandise, this should be a winner among Ames Brothers fans. A flock of familiar oldies, some of folk-song vintage, comprise the repertoire, and a handsome booklet containing all the lyrics is furnished for the sing-alongers."**—*The Billboard*

**C**

CERTAIN songs—family favorites for years—are both a pleasure to hear and a pleasure to sing. WORDS AND MUSIC WITH THE AMES BROTHERS lets you do both.

**For your listening pleasure** this exciting new album presents America's most musical and most popular vocal quartet singing twelve treasured evergreens, each handsomely endowed with those magical ingredients of lyric and melodic charm which few homespun harmonizers can resist.

**For your singing pleasure** this de luxe, spectacularly priced package contains a beautifully illustrated twenty-eight-page songbook which contains the words and music for the songs on the record. Removable and specially sized for your

piano rack, this songbook serves as a welcome addition to family and neighborhood parties and songfests. And weekend pianists will be particularly pleased with its simplified piano arrangements (by Skitch Henderson).

Listening and singing along is made even more fun by Ray Martin's stunning instrumental and choral backgrounds for the Ames Brothers' mellow blendings. Delicate strings and a hovering flute add just the right pinch of old-English madrigal grace to *Drink to Me Only with Thine Eyes*, the classic love song transplanted from England to America in the late 1700s.

**¿Habra usted Español?** That perennial favorite, *Mexicali Rose*, reblooms more colorfully than ever in Martin's rich, south-of-the-border instrumental topsoil of marimba, guitar and strings. In the 1930s, a Spanish ballad called *Quiereme Mucho* exploded into an American hit called *Yours*; accordingly, the brothers Ames sing it first as a hypnotic bolero, then as a hip-notic fox trot. The songbook, by the way, includes both English and Spanish lyrics for the latter number.

A twangy guitar lopes gently alongside the Ames' outdoorsy version of *Home on the Range*, justly called "the cowboy's national anthem." *I've Been Working on the Railroad* (better known, in



WITH RAY MARTIN  
AND HIS ORCHESTRA  
AND CHORUS

I Love You Truly  
Yours (Quiereme Mucho)  
Love's Old Sweet Song  
Loch Lomond  
Drink to Me  
Only with Thine Eyes  
Sweet and Low  
Home on the Range  
Mexicali Rose  
Moonlight and Roses  
I've Been Working  
on the Railroad  
Red River Valley  
Camptown Races

A "NEW ORTHOPHONIC"  
HIGH FIDELITY RECORDING

LPM 2009 \$3.98

one state at least, as *The Eyes of Texas*) is stoked by the patented Ames virility and highballing railroad sound effects by the orchestra and chorus. A lone, lonely harmonica sets the plaintive mood for *Red River Valley*.

**Brisk and Bonny.** *Loch Lomond* is as loved in America as it is in Scotland, where the song ranks second only to *thrift* as a national tradition. Here, the Ames boys lend it a brisk, braw and bonny treatment, complete with snappy snare drums and cavernous bagpipelike pedal tones droned by the male chorus.

Lush strings laced with romantic piano furnish a mellow, appropriate backdrop for *I Love You Truly*, a typical old-fashioned parlor love song. *Moonlight and Roses* (made famous in radio's salad days by Lanny Ross) has more tuneful Ames togetherness, along with a striking audio effect sparked by having the female chorus sing the melody in soft unison with the quartet while the male chorus, deep in a lower register, chants the song title.

**With strings attached**—lots of 'em—the Ames target in their best ballad artistry on *Sweet and Low* (which owes its lovely existence to a pair of famous 19th-century Englishmen—poet Alfred Lord Tennyson, lyrics; organist-conductor-com-

poser Sir Joseph Barnby, music) and the lilting *Love's Old Sweet Song*, an Irish import which has been a favorite in this country since 1884.

**A wild finish** results from *Camptown Races*. Stephen Foster's jauntiest contribution to American music. Along with a rollicking performance by the Ames Brothers, you'll hear trumpets blasting clarion "to the post" calls and splattering horsey whinnies, slippery trombones and the rousing shouts, laughter and singing of the entire chorus in a frothy start-to-finish funfest.

**Ames, to please.** This is a fun-filled package of high quality, high fidelity entertainment for the whole family at the popular price. WORDS AND MUSIC WITH THE AMES BROTHERS is yours to enjoy, whether you're an Ames Brothers fan or just like to sing, whether you prefer to give voice to your emotions or emotions to your voice.

**Other Ames Brothers Albums  
Still Available as Alternates**

- LPM 1954 • THE AMES BROTHERS SING FAMOUS HITS OF FAMOUS QUARTETS, \$3.98
- LPM 1680 • DESTINATION MOON, \$3.98
- LPM 1487 • SWEET SEVENTEEN, \$3.98
- LPM 1855 • SMOOCHIN' TIME—listed in the Club's Dividend Catalog

**Complete with 28-page songbook**

World Radio History

# GEORGE FEYER

## AT THE PIANO

### Memories of Popular Operas

**G**EORGE FEYER is a piano virtuoso in the real sense. He can play any kind of music. He plays popular music because it pays.

In the concert field, only a handful of the internationally known keyboard giants make enough from their recitals and recordings to support themselves. But George Feyer is the highest paid “cocktail” pianist in America (\$200 an hour for your office Christmas party!).

Feyer’s “cocktail” pianistics, however, are a far cry from the namby-pamby ramblings you’re likely to hear at the lounge in the local “smart” hotel. Here is a ten-finger, conservatory-cultured approach to the Steinway—a most eloquent elegance of style, fabulous finger facility and a fertile musical imagination. His arrangements—whether of show tunes, international melodies or grand opera excerpts—are, to say the least, ingenious. They are loaded with humor, drama and charm. Feyer’s piano playing is dazzling and delightful.

**E**choes to Memories. Several years ago, on another label, Hungarian-born Feyer launched a series of piano albums which proceeded to establish him solidly as the favorite pianist of the International Set. These were the “Echoes” albums, dedicated in turn to the representative pop music of Paris, Vienna, Italy, Latin-America, etc. Now he’s an exclusive RCA Victor artist, and he has launched a new series of high-falutin’ hi fi piano albums based on a “Memories” theme.

This new Alternate represents Feyer’s MEMORIES OF POPULAR OPERAS. His memories are the most likely ones—the richest, most memorable melodies ever written, the biggest song hits of all

time. In his quality interpretations, Feyer’s piano is all things at once—the soaring solo voice, the vocal ensemble and the orchestra. At the same time, he delivers himself of idiomatic pianistic displays worthy of a Chopin or Liszt. One hardly can forget that Feyer is a graduate of the Franz Liszt Conservatory in Budapest, and a one-time prize pupil of Dohnányi and Kodály.

**Rigoletto swings!** Opening Side 2, for example, a series of breath-taking runs introduces the lush “Our Love” theme from Tchaikovsky’s *Romeo and Juliet* Overture. (This particular number, to be absolutely accurate, has nothing to do with opera—but who would deny that it is one of the most singable melodies ever composed?) In other numbers George demonstrates his tremendous technique with roaring octaves in both hands, with intricate yet vigorous compounding of melody and countermelody and with suggestions of fugues. In the final number, the well-traveled quartet from *Rigoletto*, the versatile pianist, together with a guitar, bass and drums, turns playful and swings up a storm.

**M**aster of mood weaving. There is great tenderness in his uncluttered interpretations of the hauntingly beautiful *Intermezzo* from *Cavalleria Rusticana*, the rippling *Barcarolle* from Offenbach’s *Tales of Hoffmann* and Saint-Saëns’s *My Heart at Thy Sweet Voice* from *Samson and Delilah*. He can hurl himself at the keys in seemingly wild abandon as in the earthy, colorful *Seguidilla* from Bizet’s *Carmen*. We could go on enthusiastically about every one of the twelve selections on this disc . . .

We know that record buyers, especially those  
(Continued on page 15)





### MEMORIES OF POPULAR OPERAS

**MADAMA BUTTERFLY**  
Un bel dì

**LA BOHÈME**  
Che gelida manina  
Musetta's Waltz

**FAUST:** Waltz

**SAMSON AND DELILAH**  
My Heart at Thy Sweet Voice

**LA TRAVIATA:** Themes

**THE TALES OF HOFFMANN**  
Barcarolle

**RIGOLETTO:** Swing Quartet

**CAVALLERIA RUSTICANA**  
Intermezzo

**CARMEN:** Seguidilla  
Prelude to Act III

Theme from Tchaikovsky's  
Romeo and Juliet Overture

A "NEW ORTHOPHONIC" HIGH FIDELITY RECORDING

**LPM 1926 \$3.98**

## COLLECTOR'S CORNER

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

# Hal Kemp



## AND HIS ORCHESTRA

**H**

AL KEMP led one of the greatest bands of the '30s and, for many of us, the greatest dance band of all time.

Strikingly original, the Kemp band glowed brightly with an elegant “continental” polish, a bubbling beat, impeccable musicianship, a fine library and several engaging vocalists.

Between 1926, when it was formed on the University of North Carolina campus, and 1940, when Kemp died tragically at the age of 35, the band became the toast of two continents and, as a swift and sure hit maker, the natural target of choice mint manuscripts from top songwriters.

**Kemp at his peak.** In this album are twelve classic Kemp favorites recorded when the band was at its peak of popularity and creativity—smack in the middle, interestingly and indicatively, of the Swing Era.

It was John Scott Trotter (Kemp’s charter pianist-arranger, later musical director for Bing Crosby on radio and in films, and then for George Gobel on TV) who shaped the band’s distinctive trademark of tightly muted brass playing tricky clusters of staccato triplets in intricate interplay with swooping, triple-tongued reeds. (Trotter has said since that the triplet patterns were suggested to him by Ravel’s *Bolero*.)

**Another Trotter touch** was his mellow use of clarinets played in the lower register inside cheerleader megaphones with handholes cut in the sides, a device with which Duke Ellington had experimented earlier. Such touches gave the relatively small Kemp band (four saxes plus Hal on alto sax or clarinet, three trumpets, two trom-

bones, four rhythm) a big, flavorsome range of tonal colors and effects.

The band’s incredible precision prompted at least one symphony conductor to observe later: “We weren’t used to dance orchestras taking their music so seriously. Kemp’s attacks were *so clean, so even*. The members of his band were dedicated young men.”

But the fiercely loyal Kemp fans who flocked to the band’s personal appearances, who made best-sellers of its records and who wouldn’t miss its radio broadcasts on a bet gave short shrift to such technical matters. They knew and cared only that the object of their affection was smooth, gay and sophisticated—the perfect romantic band. With singers to match.

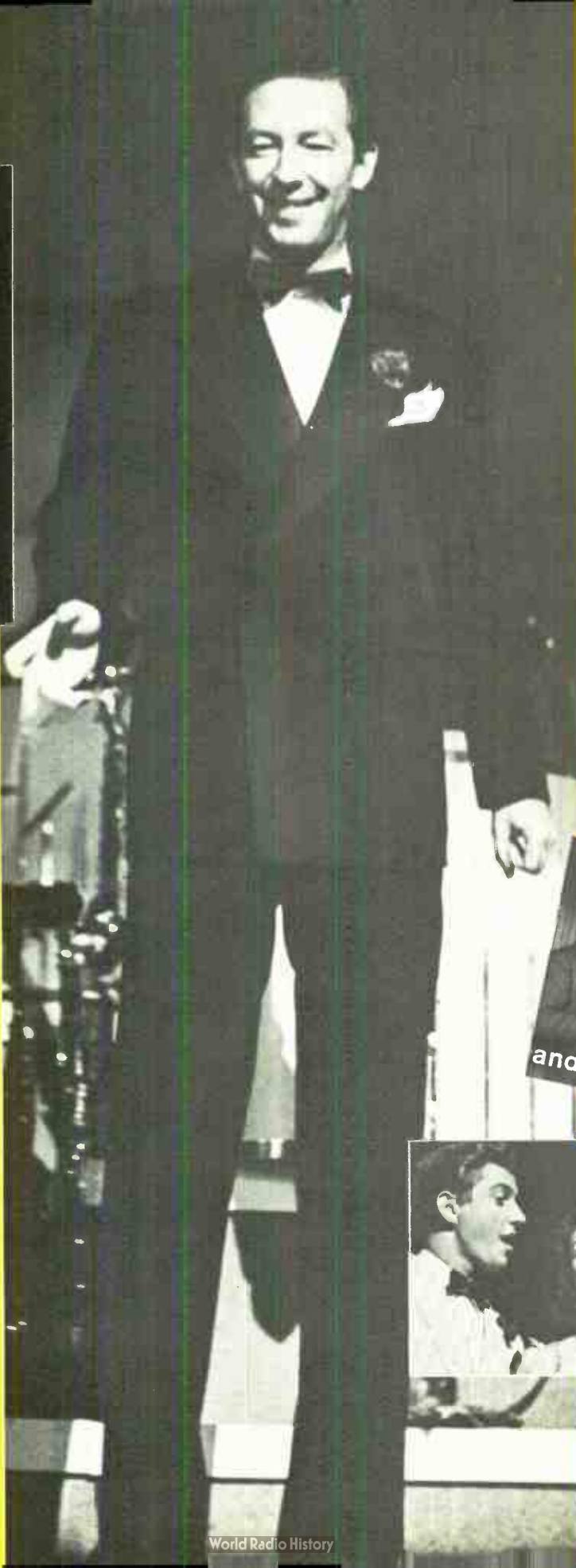
**Skinny Ennis**, charter vocalist-drummer with the band, was Kemp’s vocal ace. Combining a breathy, quavery delivery with a masterful sense of phrasing and nuance, Skinny’s performances were brilliant cameos of romantic *recitatif*. His fragile masterpieces—*Got a Date with an Angel* (Trotter’s 1932 arrangement of which, by the way, first got the “Kemp sound” off and running), the delightful *Remember Me?*, *A Foggy Day* and, of course, his touching treatment of *Lamplight* are all included, sounding as fresh today as the day they were recorded.

**Bob Allen**, a believable romantic baritone with fan clubs of his own, was anchor man on a pair of Kemp’s biggest ballad record hits, the haunting *A Heart of Stone* (like *Got a Date with an Angel*, a British export) and the lovely *Whispers in the Dark*. On Cole Porter’s naughty-but-nice *Love for Sale* and *Let’s Do It The Smoothies* (Babs, Charlie

*(Continued on page 15)*



SKINNAY ENNIS



**HAL KEMP  
and His Orchestra**

Got a Date with an Angel

A Heart of Stone

Love for Sale

In an 18th-Century  
Drawing Room

Whispers In the Dark

F.D.R. Jones

A Foggy Day

Time on My Hands

Remember Me?

Let's Do It

Lamplight

Washington and Lee Swing

LPM 2041 \$3.98



BOB ALLEN, NAN WYNN  
AND HAL KEMP

# LANZA'S Lasting

MARIO LANZA is dead, but his magnificent tenor voice has been preserved for all time in the thrilling recordings he made for RCA Victor. Here are eight of his current albums, those which we consider most representative of the young performer's unique talent. (*Several new Lanza albums have been recorded and are scheduled for release during 1960.*)

## MARIO!



With Orchestro and Chorus

Funiculi' Funicula'  
 Dicitencello vuie  
 Maria Mari'  
 Voce 'e notte  
 Canta pe' me  
 O surdato 'namurato  
 Come facette mammeta  
 Santa Lucia luntana  
 Fenesta che lucive  
 Tu ca nun chiagne  
 'Na sera 'e maggio  
 Passione

A "NEW ORTHOPHONIC"  
 HIGH FIDELITY RECORDING

LM 2331 \$4.98

## LOVE SONGS AND A NEAPOLITAN SERENADE



With the RCA Victor Orchestra • Ray Sinatra and Constantine Callinicos, Conductors

Because  
 For You Alone  
 I Love Thee  
 My Song, My Love  
 Be My Love  
 I'll Never Love You  
 Mattinata  
 O sole mio  
 Marechiaré  
 'A Vucchella  
 Toselli's Serenade  
 Drigo's Serenade

LM 1188 \$4.98

## FOR THE FIRST TIME



Original Soundtrack Recording

Come Prima  
 Tarantella  
 O sole mio  
 Neapolitan Dance  
 Hofbrauhaus Song  
 O, mon amour  
 Mazurka  
 Pineapple Pickers  
 Vesti la giubba  
 Finale from Verdi's *Otello*  
 March from Act I of *Aida*  
 Ich liebe dich  
 Schubert's Ave Maria

A "NEW ORTHOPHONIC"  
 HIGH FIDELITY RECORDING

LM 2338 \$4.98

## A KISS and other love songs



Orchestro Conducted by Ray Sinatra

A Kiss  
 Begin the Beguine  
 Long Ago and Far Away  
 The Night Is Young and You're So Beautiful  
 My Heart Stood Still  
 Sylvia  
 The Moon Was Yellow  
 Night and Day  
 My Romance  
 Siboney  
 The Thrill Is Gone  
 Valencia  
 Beautiful Love  
 Yesterdays  
 Besame Mucho  
 Without a Song

LM 1860 \$4.98

# Legacy



*Club members may purchase any of these albums in place of – or in addition to – the next Club Selection. The usual Dividend credit will be given.*

## A CAVALCADE OF SHOW TUNES



**With Henri René's Orchestra and the Jeff Alexander Choir**

Lover Come Back to Me  
I've Told Ev'ry Little Star  
The Donkey Serenade  
All the Things You Are  
Giannina Mia  
Rose-Marie  
Yours Is My Heart Alone  
Thine Alone  
Will You Remember  
Gypsy Love Song  
Only a Rose  
Tramp! Tramp! Tramp!

**A "NEW ORTHOPHONIC"  
HIGH FIDELITY RECORDING**  
LM 2090 \$4.98

## THE MAGIC MARIO

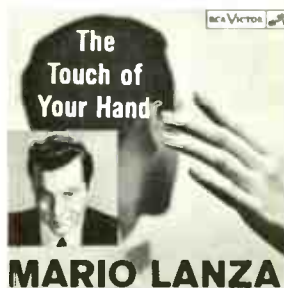


**Orchestra Conducted by Ray Sinatra**

The World Is Mine Tonight  
Wanting You  
When You're in Love  
Parlami d'amore, Mariu  
Tell Me Tonight  
Softly As in a Morning Sunrise  
Fools Rush In  
One Alone  
None But the Lonely Heart  
Ay-Ay-Ay  
The Trembling of a Leaf  
Make Believe  
Roses of Picardy

**A "NEW ORTHOPHONIC"  
HIGH FIDELITY RECORDING**  
LM 1943 \$4.98

## THE TOUCH OF YOUR HAND

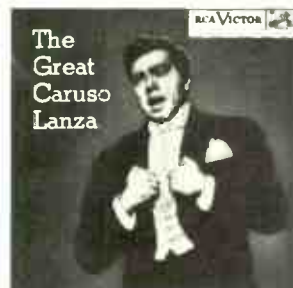


**Orchestra Conducted by Ray Sinatra**

The Touch of Your Hand  
The Song Is You  
Oh, Nights of Splendor  
Someday I'll Find You  
Your Eyes Have Told Me So  
Strange Music  
The Desert Song  
You Are Love  
Day In—Day Out  
Love Is the Sweetest Thing  
I'm Falling in Love with Someone  
Look for the Silver Lining  
I've Got You Under My Skin  
The Hills of Home

**A "NEW ORTHOPHONIC"  
HIGH FIDELITY RECORDING**  
LM 1927 \$4.98

## THE GREAT CARUSO



**Original Soundtrack Recording**

**RIGOLETTO**  
Questa o quella  
La donna è mobile  
Parmi veder le lagrime

**TOSCA**  
Recondita armonia  
E lucevan le stelle

**L'ELISIR D'AMORE**  
Una furtiva lagrima

**LA GIOCONDA**  
Cielo e mar!

**PAGLIACCI**  
Vesti la giubba

LM 1127 \$4.98

# Classical Corner

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

Orchestra of the  
Royal Opera House,  
Covent Garden

JEAN MOREL, CONDUCTOR

BIZET

# L'Arlesienne Suites / 1 AND 2

CHABRIER *España Rapsodie / Marche Joyeuse*

**B**IZET, the man who composed *Carmen*, had the knack of creating masterpieces that could be enjoyed by the multitudes. His L'ARLÉSIENNE SUITES are among the most popular light concert pieces in any orchestra's repertoire. Like his opera *Carmen*, these suites contain music that is as direct, eloquent, earthy and colorful as the French provincial countryside it portrays, and it's irresistibly melodious. Much of it will be instantly recognized; all of it can be enjoyed and appreciated the first time around on your hi fi set.

On this disc, both suites may be heard in their complete form, with the various sections in their proper sequence. (Ordinarily, each conductor intermingles selections from both suites as his own fancy or the exigencies of time may dictate.)

Chabrier, like Bizet, was a Frenchman who composed some of his best music in a Spanish

idiom. His best-known and best-loved work is the ESPAÑA RAPSODIE—which also is as brilliantly colorful as a Spanish shawl, as rhythmic as a flamenco festival—and even more tuneful!

L'ARLÉSIENNE and ESPAÑA are the major pieces in this enjoyable album, but Chabrier's joyful MARCHÉ JOYEUSE is a delightful bonus bonbon.

French-born conductor Morel, who is perhaps best known on this side of the ocean for his opera conducting, is a man who knows his way around the French musical idiom—how to exact that clear, limpid sound from the woodwinds; the cool, clean, yet vibrant ensemble effect from the strings; the rough, peasantlike vigor from the lower orchestral voices and the percussion; and the suggestions of drama (or story) and atmosphere that have been characteristic of French music from the preclassical era right down to 20th-century impressionism. It's all here for you to savor, in full-flavored hi fi.

A "NEW ORTHOPHONIC" HIGH FIDELITY RECORDING LM 2327 \$4.98

## OTHER POPULAR CLASSICS STILL AVAILABLE

● RAVEL: BOLERO; LA VALSE; RAPSDIE ESPAGNOLE • DEBUSSY: PRELUDE TO THE AFTERNOON OF A FAUN. Charles Munch conducts the Boston Symphony Orchestra in the most popular modern classics by the two masters of French impressionism. New, with full-range sound. LM 1984.....\$4.98

● GÂTÉ PARISIENNE and GAYNE BALLETT SUITE (Excerpts). The Boston Pops. Absolutely the last word in sound and performance of Offenbach's naughty Gâté, the most popular "classic" of all! Superb listening start to finish. The Gayne Ballet Suite excerpts include the electrifying Sabre Dance. LM 2267.....\$4.98

● BEETHOVEN: SYMPHONY NO. 5 and SCHUBERT: "UNFINISHED" SYMPHONY. The Boston Symphony conducted by Charles Munch. The two most popular symphonies of all time, on one glorious disc. "An unusually powerful performance . . . wonderfully sonorous" — Musical America. LM 1923.....\$4.98

# PREVIOUS CLUB SELECTIONS, ALTERNATES AND EXTRAS AVAILABLE

Dividend credit given • See inside front cover

## VOCALS



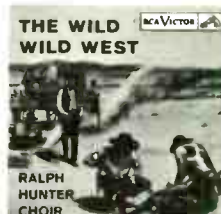
**COMO SWINGS.** Previous Selection has Perry swinging smoothly through 12 stunningly arranged and recorded aldiies in his best "lazy daddy" style. Linda, St. Louis Blues, Dear Hearts and Gentle People, Mood Indigo, I've Got You Under My Skin, Donkey Serenade. LPM 2010.....\$3.98



**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; Boston Rocker;* more. LPM 1799.....\$3.98



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



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



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

**PAT SUZUKI.** Previous Club Selection by new vocal sensation. Varied, distinctive program includes both ballads and "belters." *Star Dust, How High the Moon, Daddy, Be My Love, The Lady Is a Tramp, As Time Goes By, I've Grown Accustomed to His Face,* more. LPM 2030.....\$3.98

**WHEN WE WERE YOUNG.** The Voices of Walter Schumann. Previous Club Selection. Lush choral interpretations of 12 romantic waltzes, including *Romona, Girl of My Dreams, Always, Falling in Love with Love, Together, I'll See You Again, While We're Young,* etc. LPM 1477.....\$3.98

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

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

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

## INSTRUMENTALS • MOOD

**RENDEZVOUS IN ROME.** Previous Club Selection and Melachrino's latest. Rich, brilliantly hi fi mood portrait of the Eternal City. Sounds of basilica bells, hoofbeats, taxis, trains and street bands spice *Volare; Three Coins in the Fountain; Arrivederci, Roma;* 9 more. LPM 1955.....\$3.98

**MUSIC OF THE ISLANDS.** Hawaii in hi fi! The Mouna Loa Islanders play languorous, perfumed versions of 12 all-time Hawaiian hits. Mood-enticers include *Sweet Leilani, Aloha Oe, Moon of Manakoa, The Hawaiian Wedding Song, South Sea Island Magic,* others. LPM 2061.....\$3.98

**FRANKIE CARLE'S FINEST.** Sunnily paced piano moods for listeners and dancers. The biggest Carle hits: *Sunrise Serenade, Moonlight Cocktail, Oh What It Seemed to Be, Falling Leaves, Symphony, Blue Moon, Intermezzo, Whispering, My Silent Love,* others. LPM 1153.....\$3.98

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

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

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

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

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

**MUSIC FOR RELAXATION.** Newly recorded hi fi mood-music set by the lush Melachrino Strings. Perennial favorites include *Star Dust, Autumn Leaves, By the Sleepy Lagoon, While We're Young, Moonlight Serenade, Estrellita, Valse Bluette, Berceuse de Jocelyn.* LPM 1001.....\$3.98

**MUSIC FOR DINING.** Melachrino's velvety strings in 12 richly arranged and recorded renditions of popular favorites and light classics. *Tenderly, Charmaine, September Song, Warsaw Concerto, Too Young, Diane, Domino, Faithfully Yours,* others. LPM 1000.....\$3.98

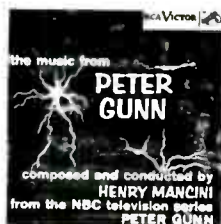
**FILMS • SHOWS • TV**



**ROSE-MARIE.** Previous Club Selection. New gloriously hi fi version of Friml-Hammerstein hit stars Julie Andrews, Giorgio Tozzi, large cast. Lehman Engel conducts. *Indian Love Call, Song of the Mounties, Totem Tom Tom, Door of My Dreams*, other favorites. LOP 1001.....**\$4.98**



**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**



**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 Nosh, 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**



**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**



**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**



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



**THE HELEN MORGAN STORY.** Original film soundtrack recording featuring the warm, full voice of GOGI GRANT. Big program lists 24 all-time great tunes: *Why Was I Born?, More Than You Know, Bill, Body and Soul, The Man I Love, Can't Help Lovin' That Man*, etc. LOC 1030.....**\$4.98**



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



**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**

**COLLECTOR'S ITEMS • SWING • VINTAGE JAZZ**

**CARUSO.** Priceless pre-1921 masterpieces by the greatest tenor of all time. *Vesti lo giubbo (Pagliacci), Lo donna è mobile (Rigoletto), Cielo e mar (La Gioconda), Celeste Aida (Aida), Air de la fleur (Carmen), Uno furtivo lagrima (L'elisir d'amore), Che gelido manina (La Bohème)*, etc. Enhanced sound. LCT 1007.....**\$4.98**

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

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

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

**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, Kalamazoo, Pennsylvania 6-5000*, more. LPM 1192.....**\$3.98**

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

**RECENT JAZZ**

**JONAH JONES AT THE EMBERS.** Tasty "muted jazz" recital of show tunes and jazz classics by America's hottest-selling jazz quartet. Hi fi ballads and jumpers include *It's All Right with Me, All of You, Lullaby of Birdland, High Society, Something's Gotta Give, Muskrat Ramble, Tin Roof Blues*, others. LPM 2004.....**\$3.98**

**DUKES OF DIXIELAND: AT THE JAZZ BAND BALL.** Those ebullient, strutting hi-fi-genic Dukes in their basic collection of Dixieland classics, with special guest star Pete Fountain on clarinet. *When the Saints Come Marching In, Muskrat Ramble, Tin Roof Blues, That's A-Plenty*, etc. LPM 2097.....**\$3.98**

**JAZZ WORKSHOP: GEORGE RUSSELL.** Modern jazz work with dramatic new tonal concepts swingingly applied. Called "a new path without going off the main jazz route" in a rare "Five Star" *Down Beat* review. Features poll-winning Art Farmer, Hal McKusick, Bill Evans, Milt Hinton, Osie Johnson, etc. LPM 1366.....**\$3.98**



## DANCE DISCS



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



**RALPH FLANAGAN IN HI-FI.** Newly recorded versions of the band's biggest dance hits. Miller-inspired arrangements of Hot Toddy, My Hero, Giannina Mia, Serenade, Joshua, Where or When, Rag Mop, Street of Dreams, Penthouse Serenade, If I Loved You, etc. LPM 1555.....\$3.98



**DILO (UGHU).** Perez Proco's big band, exciting modern Latin dance fare for beginners and experts. Includes his hit cha cho Patricia, also Back Bay Shuffle; Bandido; Monitor Mambo; Why Wait?; Cuban Rock; Cose, Cose, Cose; Leyenda Mexicana; Pretty Doll; others. LPM 1883.....\$3.98



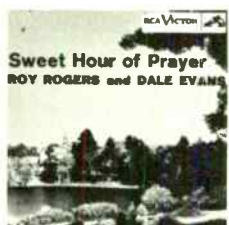
**HAVING A BALL WITH THE THREE SUNS.** Popular instrumental trio, plus twin pianos and rhythm, in thirty top standards grouped as "society" medleys. Bright, medium, waltz, rumba, dream tempos. Includes I'm in the Mood for Love; Hi-Lili, Hi-Lo; Johnson Rag; others. LPM 1734.....\$3.98

**MERRY POLKAS.** Six Fat Dutchmen. Fat hi fi fun for all as the country's top polka band finally makes an album debut. Guaranteed to make all dedicated polka faces smile: rollicking, authentic versions of Schnitzelbank, Cornhusker, Old Heidelberg, others. LPM 1418.....\$3.98

## COUNTRY AND SACRED



**LIFE CAN BE MISERABLE: HOMER AND JETHRO.** Country comedy at its best. Banjo-pluckin' gogsters in havoc-raising parodies and such. Oh Lonesome Me, The Drafted Volunteer, The Monkey and the Baboon, Don't Monkey Around My Widder and eight others. LPM 1880.....\$3.98



**SWEET HOUR OF PRAYER: ROY ROGERS AND DALE EVANS.** Popular film-radio-TV team sings the hymns best loved by young and old: What a Friend, The Old Rugged Cross, I Love to Tell the Story, In the Garden, Where He Leads Me, Love Lifted Me, more. LPM 1439.....\$3.98

## MEMORIES OF POPULAR OPERAS

(Continued from page 6)

outside the big cities, have not had sufficient opportunity to become acquainted with Feyer. RCA Victor, and the Popular Album Club, intend to remedy that situation. In a field where many different jazz and pop piano styles exist and hold their own legions of rabid fans, who is to decide which pianist is the best *pop* pianist in the business? But ask who is the best pianist playing popular-type music in America today and this album provides the answer: *George Feyer*.

## HAL KEMP AND HIS ORCHESTRA

(Continued from page 8)

and Little) sound like a relaxed cross between Paul Whiteman's Rhythm Boys and the Boswell Sisters. (That Beriganesque trumpet on *Let's Do It* is by Randy Brooks; Bunny, fresh from the University of Wisconsin campus, *had* played with the band briefly in 1930; during the period covered by these recordings, most of the solo trumpet was blown by Mickey Bloom.)

**Nan Wynn**, one of the first "ghost" singers on film soundtracks (dubbing vocals for Rita Hayworth and others) and later replaced by stardom-slanted Janet Blair, makes a warm listening experience of *Time on My Hands*, while the boys in the band chant the rousing *Washington and Lee Swing*, a special favorite at the 400-plus college proms played by the Kemp crew.

**The Swing-a-Roosters**—Kemp, Bob Allen, Skinnay Ennis, Judy Starr (who preceded Nan Wynn) and Saxie Dowell (charter saxist and writer of hits like *Three Little Fishies* and *Playmates*)—cast an enthusiastic vocal vote for *F.D.R. Jones*. The sole instrumental is a charming virtuoso performance of Raymond Scott's *In an 18th-Century Drawing Room*. (Kemp was a long-time admirer of Scott's constant search for unique musical sounds.)

Late in 1940, enroute from Los Angeles to San Francisco, Kemp's convertible crashed into another car, head-on. He was rushed to a nearby hospital in Madera, California, with eight shattered ribs, one of which had punctured a lung. Attending doctors estimated optimistically that Hal would be good as new in ten days. Complications developed. On December 21, 1940, the music world and legions of Kemp fans were shocked and saddened by the announcement of Hal's death.

**A lasting legacy.** Hal Kemp left no richer or more lasting legacy than the recordings included in this special set. If you fell in love with, or to, the Kemp band during the '30s you know that there had never been another band quite like it before. A listen to these remarkable performances may convince you, as it has convinced us, that there hasn't been a band quite like it since.



# There's no new sound like an old **NEW** sound!

by PAUL ACKERMAN

**T**HE wave of rock-and-roll music is definitely receding. Simultaneously it is interesting to note that the violin is making a comeback as an accompanying instrument in pop music. During the height of the rock-and-roll era, the violin suffered a virtual blackout. It continued to be a basic instrument, of course, in society dance bands and mood music; but in that segment of the pop field ruled by teen-age tastes, the lush sound of the singing strings vanished. It was completely out of place in a musical world ruled by the Big Beat.

**The search for sounds.** The demise of the violin sound in pop arrangements, and its present resurgence, illustrates an important facet of record making—that is, the constant search for distinctive sounds. Most pop-record buyers are aware that new vocalists are always being sought by talent scouts; but just as important in the over-all creative effort is the constant change connected with the instrumental aspect of record production.

A quick survey of recorded music since the early years of the century shows that certain instruments which were once vital in the pop and jazz fields are now very rare. Conversely, instruments which were rarely used years ago have become basic today.

**Sax and guitar crescendo.** In the last two decades, instruments which have shown the greatest growth in popularity are the guitar and saxophone. The sax in its various forms is deeply rooted in jazz and pop music, and it achieved new expressive dimensions via the techniques of such great artists as the late Charlie Parker and Lester Young. In the rock-and-roll era the solo sax added substantially to the pop idiom, so much so that the biting, incisive style of a Sam (The Man) Taylor or King Curtis became a necessity on recording sessions.

The guitar itself, in one form or another, actu-

ally predates the Middle Ages. Naturally it was around when jazz began, although in the early New Orleans and Dixieland jazz it was never as important as that relic of minstrelsy, the banjo. For its use as a *voice* in pop music, rather than just as a rhythm instrument, we must go back to the innovations of two jazz performers in the late '30s and early '40s.

**Django and Charlie.** One was the flashy French gypsy guitarist, the late Django Reinhardt. The other was the first great riffing, romping genius of the electrically amplified guitar, Charlie Christian. The latter, a Negro from the Oklahoma blues belt, was featured brilliantly for almost three years with the Benny Goodman band and sextet. He died in 1942 at the age of 23.

Today the guitar is omnipresent. Like the saxophone, it is now a staple of the pop field, for it is indigenous to the two specialty categories which have largely taken over the pop field in recent years—rhythm and blues and country music.

**Washboards? And Jugs?** The search for new and different sounds goes back to the earliest days of recorded music. Early photographs reveal some startling combinations. Washboards and jugs were not uncommon; in fact, recordings of some combinations utilizing these “instruments” are still extant. The Dixieland Jug Blowers, a once-thriving sextet (*circa* 1927), whose photo is in the RCA Victor files, had three banjos, one sax, one violinist and a jug player.

**Back to the violin.** Since the Middle Ages, this bowed instrument has been prominently employed in virtually every type of Western music. In recent years, in the purely pop field, it may have had a brief, enforced hiatus, but it hasn't really been too far away. In the hillbilly world the fiddle has never faltered in popularity. “Country-style fiddlin'” has a unique “sourmash” flavor and



the instrument, like the “gee-tar” (with the accent on the first syllable), is a must in recording sessions, square dancing, etc.

And the violin, though considered a symbol of antijazz music, has always found its proponents in the pure-jazz realm. Jazz has known such virtuosos as Joe Venuti, Stuff Smith and Eddie South.

**Dig that Juilliard fiddler!** Now the lush sound of a Juilliard-trained violin section is back in pop music, and even the teen-agers are “digging” it. They have found that it may even be combined with the Big Beat and still not lose its special

quality appeal. A number of recent hit sides, some with and some without vocals, bear testimony.

Musical fashions may come and go, but the popularity of one instrument remains constant. This, of course, would be the piano. Its history is unbroken from Jelly Roll Morton to Oscar Peterson. It has been, and is, vital to all pop styles, including rock and roll, sweet, swing. It is an essential of Negro music and hillbilly music; it lends itself to the blues, ballads and bop. Whatever the next fad to come along, one may safely predict that all the good piano players will be working.

A SPECIAL ALTERNATE

# BELAFONTE

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ORCHESTRA CONDUCTED  
BY ROBERT CORMAN

Introduction

Darlin' Cora

Sylvie

Cotton Fields

John Henry

Take My Mother Home

Cu Cu Ru Cu Cu Paloma

Shenandoah

Matilda (extended version)

The Marching Saints

Day O

Jamalca Farewell

Man Piaba

All My Trials

Mama Look a Boo Boo

Come Back Liza

Man Smart

(Woman Smarter)

Hava Negeela

Danny Boy

Merci bon Dieu

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RCA Victor engineers recorded the entire extraordinary concert—from *Darlin' Cora* to the wild and woolly extended version of *Matilda*, which had all Carnegie Hall singing and rocking.

If you are among the thousands who sang, cheered, laughed and cried themselves hoarse at the concert, this two-record set is a high-voltage souvenir. If you are not, don't miss Belafonte's first live concert recording, his incredible sorcery with an audience and the added artistic eloquence to which a live audience can inspire him. It is a giant statement in the remarkable Belafonte story.

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