

**POPULAR
ALBUM**

NEWS

The monthly magazine of THE RCA VICTOR POPULAR ALBUM CLUB

MORE

JOIN

BING

THE NEXT SELECTION

& SING

ALONG



P-48

THE NEXT SELECTION

50

Shine On, Harvest Moon • That's Where My
Listen to the Mockingbird • Flow Gently,
Believe Me If All Those Endearing Young
Sweet Rosie O'Grady • My Sweetheart's
Goodbye, My Lover, Goodbye • When the
Ezekiel Saw the Wheel • Three Blind Mice
Annie Laurie • Hand Me Down My Walking
Hello, Ma Baby • Blow the Man Down •
Bluebells of Scotland • Oh Where Has My
Loch Lomond • The Girl I Left Behind Me •
So Long, Mary • Row, Row, Row Your Boat
Down in the Valley • In the Good Old
Pop! Goes the Weasel • Careless Love
Love's Old Sweet Song • For He's a Jolly
Tramp, Tramp, Tramp • Joshua Fit the Battle

MORE JOIN BING &

OF EVERYBODY'S ALL-TIME FAVORITES

Money Goes • Harrigan • Today Is Monday
Sweet Afton • 45 Minutes from Broadway
Charms • Drink to Me Only with Thine Eyes
the Man in the Moon • Wait for the Wagon
Saints Go Marching In • Little Liza Jane
• Kathleen Mavourneen • Anchors Aweigh
Cane • While Strolling Through the Park
Oh Dear, What Can the Matter Be? • Juanita
Little Dog Gone? • Comin' Through the Rye
Bill Bailey, Won't You Please Come Home
• Sweet Adeline • On Top of Old Smoky
Summertime • Schnitzelbank • This Old Man
• Cindy • Where Did You Get That Hat?
Good Fellow • Big Rock Candy Mountain
of Jericho • Little David Play on Your Harp

SING ALONG

[Continued on the
following page]

3

THIS SELECTION WILL BE SENT TO MEMBERS UNLESS WE ARE

MORE JOIN BING & SING ALONG

"It has taken the Old Master to supply the definitive triumph of the sing-along genre. He's in his jauntiest form here, leading an unusually robust chorus and backed by a vigorously steady rhythm section in performances which imperiously demand participation."

— HIGH FIDELITY

ONE of the most popular Selections in the history of the Club was **JOIN BING & SING ALONG**.^{*} Here's the delightful companion set to it.

Again the songfest is led by Bing Crosby, the world's most prolific hit-maker and, therefore, the perfect choice for the role of *kapellmeister*. His recording mates

^{*}JOIN BING & SING ALONG is still available as an alternate: LPM 2276, \$3.98 (stereo: LSP 2276, \$4.98)



OTHERWISE INSTRUCTED ON THE ENCLOSED SUBSTITUTION FORM

are a mellow chorus and a breezy little accordion-with-rhythm band.

The album includes fifty—yes, *fifty*—all-time favorites, almost three times the number of songs included in most of the sing-along collections currently available. Naturally, complete lyrics for the songs are another feature of each album.

Variety? Definitely! There are love ballads (*Juanita*), folk songs (*On Top of Old Smoky*), novelties (*Schnitzelbank*), spirituals (*When the Saints Go Marching In*), rounds (*Three Blind Mice*), country hits (*Down in the Valley*), service songs (*Anchors Aweigh*), barbershop-harmony classics (*Sweet Adeline*) and international favorites (*Loch Lomond*). Liling waltzes (*Sweet Rosie O'Grady*) contrast pleasantly with rousing toe-tappers (*Bill Bailey, Won't You Please Come Home?*) and ear-tickers the

kids are sure to enjoy (*Pop! Goes the Weasel*). All in all, this album will turn any merely convivial evening into one that is completely hilarious.

So why not join in on the nation's latest pet pastime by blending in on the open spots with Bing and his friends? The Old Groaner offers this final bit of persuasion: "Naturally, you have to sing along with gusto and abandon. Don't look at the other fellow like he's giving an audition. Rear back and take your best shot, and you'll find out what I discovered long ago; there's really no trick to singing—it just takes guts."

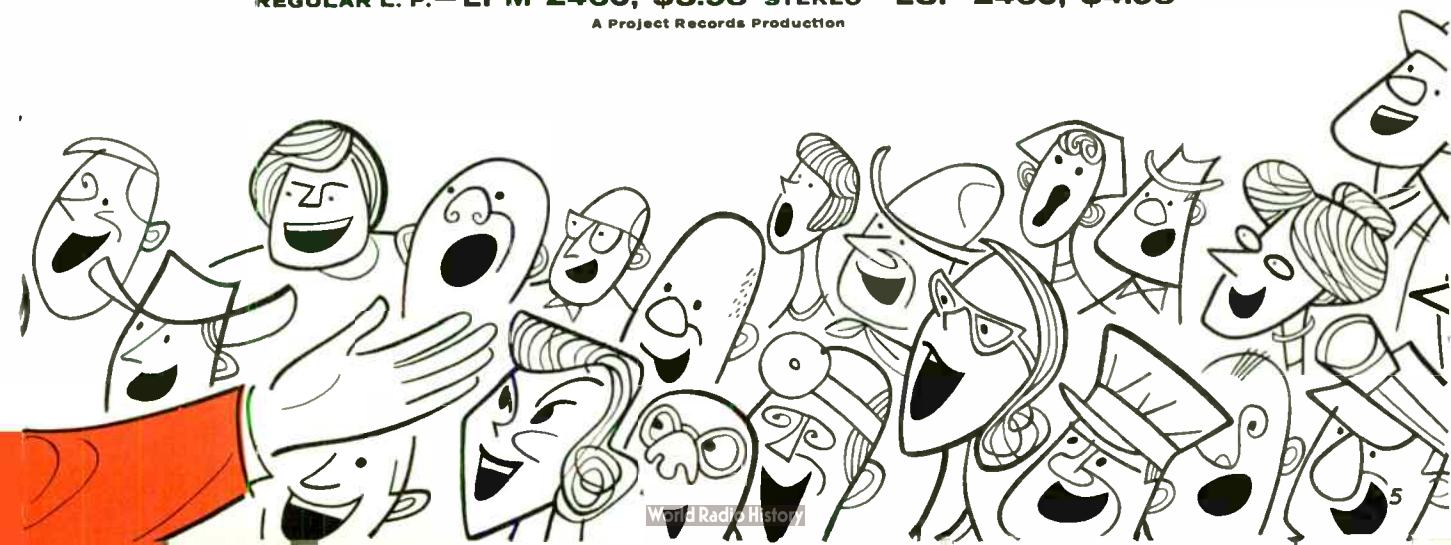
IMPORTANT NOTICE ABOUT STEREO RECORDINGS

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

BING CROSBY AND HIS FRIENDS

REGULAR L. P.—LPM 2460, \$3.98 • STEREO—LSP 2460, \$4.98

A Project Records Production



"The combination of Marty Gold's excellent string orchestra and Peter Nero's assured and brilliant pianism produces one of the most delightfully intimate concerts of pop standards to which I have listened in some time. Altogether this is a delightful set of miniatures."—John F. Indcox, *High Fidelity*

PIANO FORTE

The magnificent piano of **PETER**

FOR a long time RCA Victor had been looking for a pianist who would be a combination of Roger Williams, Andre Previn and Ignace Paderewski.

This long-sought pianist would combine the distinctive touch and "big" technique of the classically trained pianist with the fertile imagination of the natural improviser. His ballad playing would be lush and rhapsodic without being over-ripe. At faster tempos he would generate excitement without getting raucous. And, ideally, his

work would be threaded with a sense of humor.

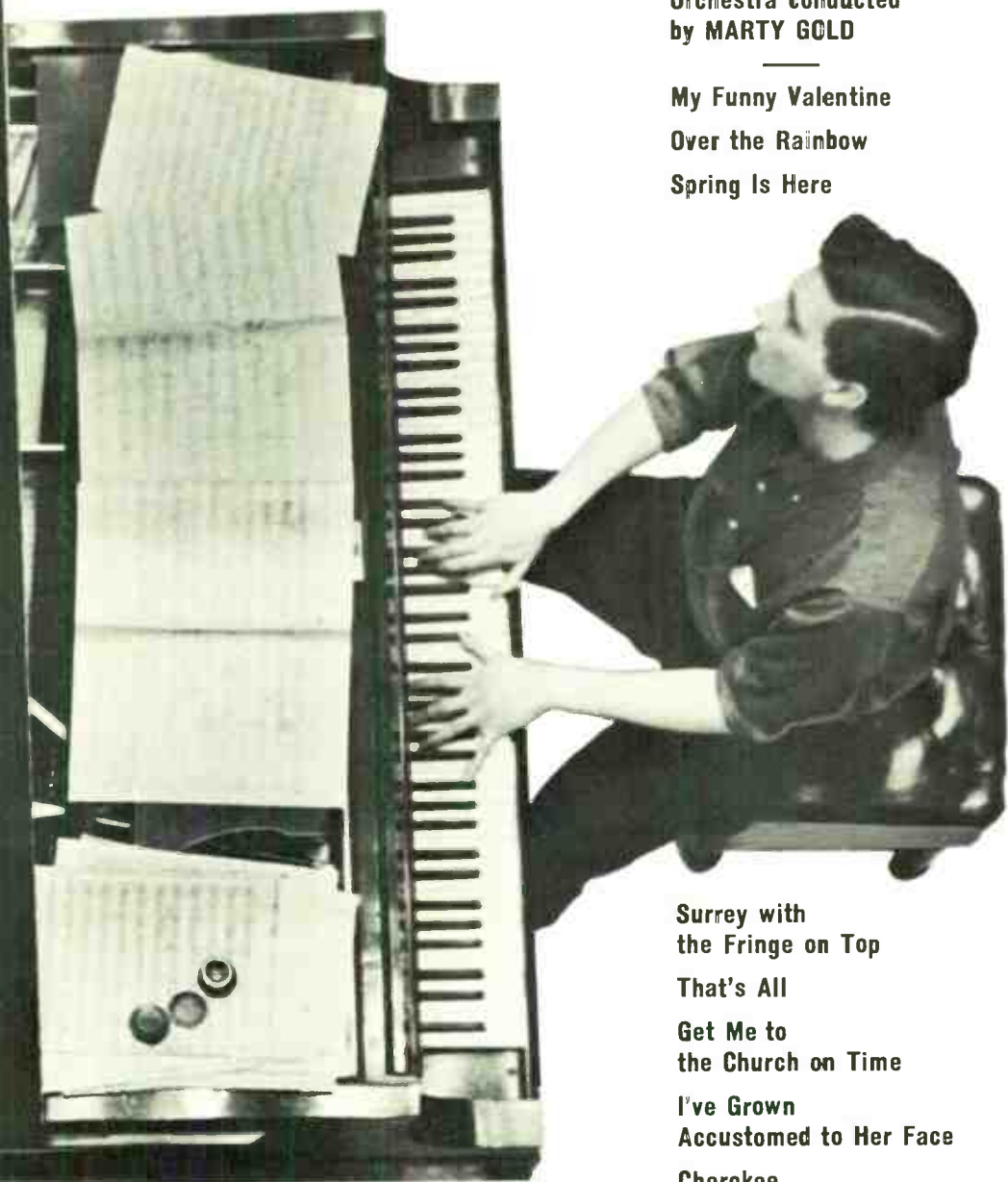
RCA Victor found their man in Peter Nero.

He has been playing piano for twenty of his twenty-seven years. He attended the Juilliard School of Music on scholarship while still in high school, and received his music degree from Brooklyn College. Since then he has toured as a Gershwin soloist with the Paul Whiteman Orchestra and has appeared in many of the country's finest supper clubs. His TV credits include *The Dave Garroway Show* and *Revlon Revue*.

**The Magnificent Piano
of PETER NERO**

**Orchestra conducted
by MARTY GOLD**

**My Funny Valentine
Over the Rainbow
Spring Is Here**



**Surrey with
the Fringe on Top
That's All
Get Me to
the Church on Time
I've Grown
Accustomed to Her Face
Cherokee**

**I Can't Get Started
Night and Day
In Other Words
(Fly Me to the Moon)**

Scratch My Bach

REGULAR L.P.

LPM 2334, \$3.98

STEREO

LSP 2334, \$4.98

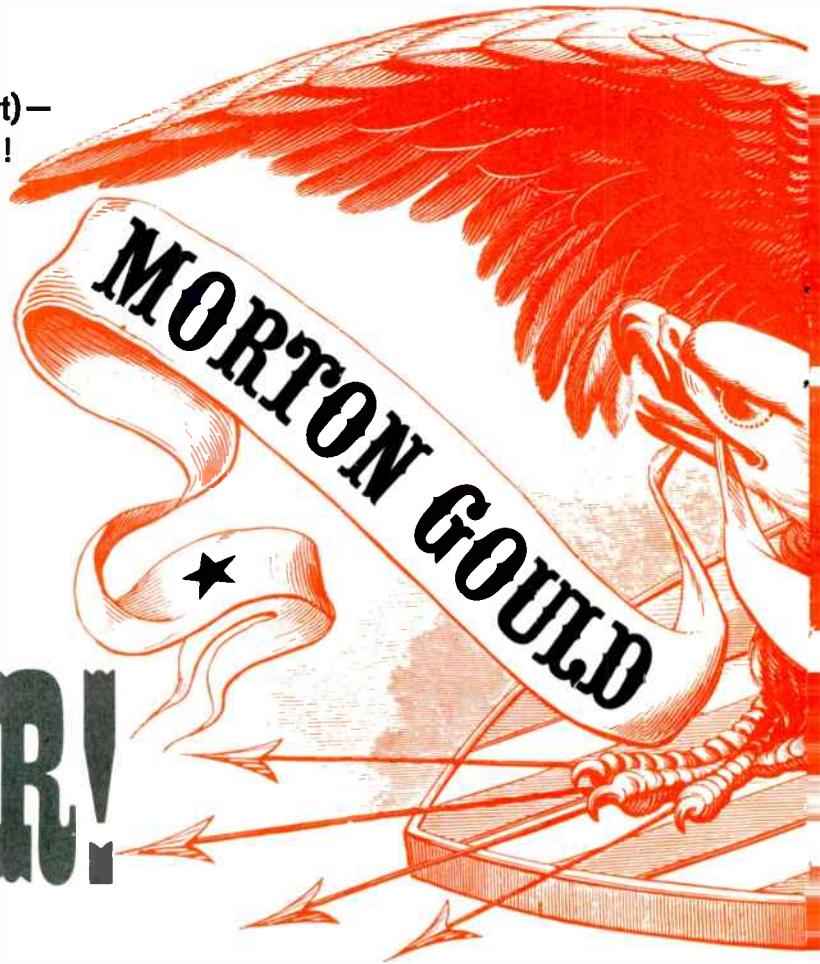
In **PIANO FORTE**, which marks his debut as an exclusive RCA Victor recording artist, Nero has considerable stretching room for his provocative pianistic personality. His warm, moody side is heard best in *I Can't Get Started*, *Spring Is Here* and *I've Grown Accustomed to Her Face*. You'll hear a bumptious *Surrey with the Fringe on Top*, an ingenious *Night and Day* (into which he weaves the first movement of the Beethoven *Moonlight Sonata*), a Rachmaninoff-touched version of *My Funny Valentine*, a joyous performance of Nero's own *Scratch My Bach*, and several other surprises that are better heard than described.

The piano of Peter Nero is quite unlike anything you have ever heard. Listen to it and see what we mean.

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

If you have a feeble phonograph
or a flimsy speaker (or a faint heart)—
brother, don't mess with this album!

SOUSA FOREVER!

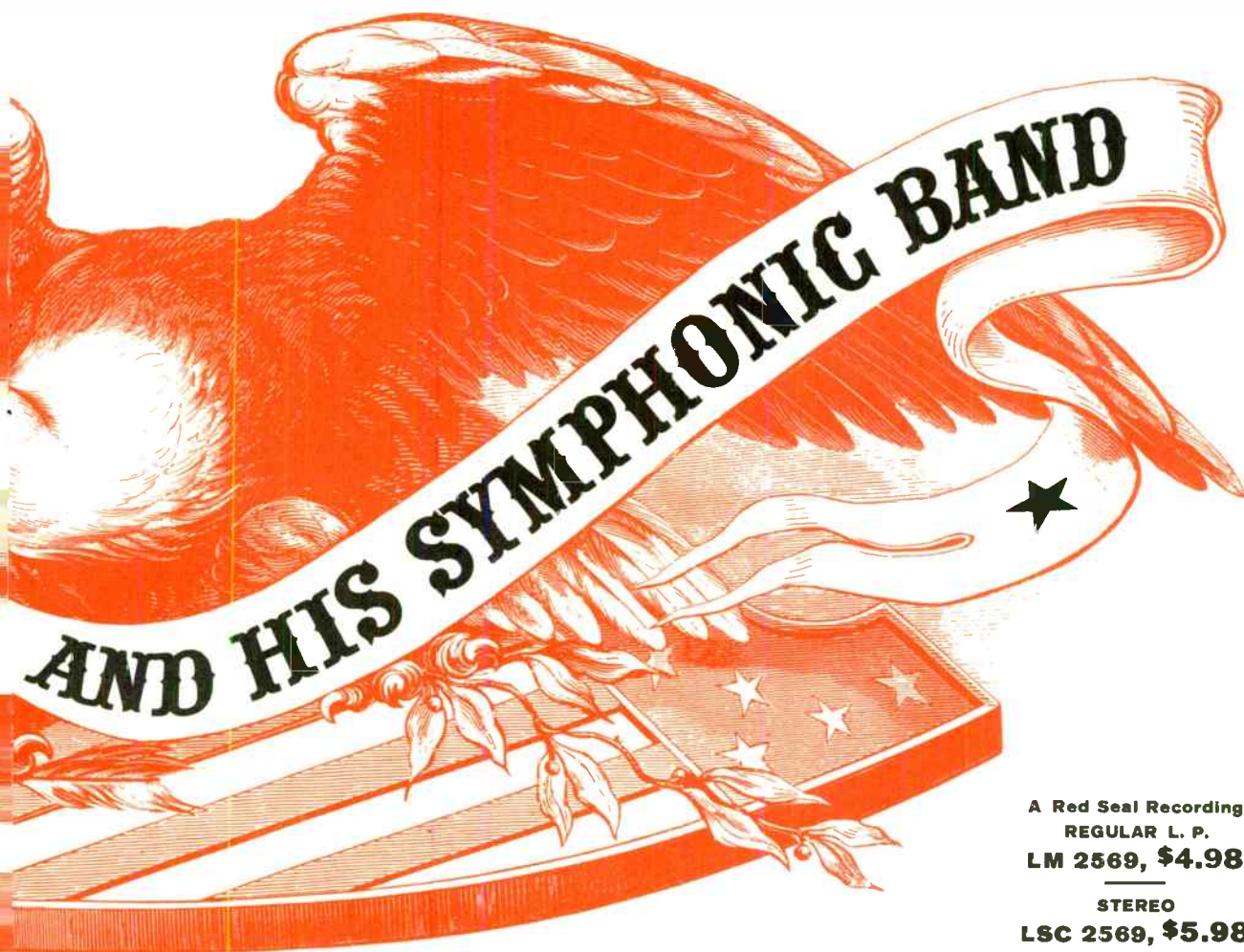


STRUTTING, SWINGING, SINGABLE SOUSA MARCHES — THE 14 BEST!

Stars and Stripes Forever (of course!) ★ The Thunderer ★ El Capitan ★ The Gladiator ★ Hands Across the Sea ★ National Fencibles ★ Manhattan Beach ★ On Parade ★ Washington Post ★ High School Cadets ★ Sound Off ★ U. S. Field Artillery March ★ The Corcoran Cadets March ★ Semper Fidelis

SUPERB SYMPHONY-SIZE CONCERT BAND — A STAGGERING COLLECTION OF AMERICA'S BEST BRASS, PERCUSSION AND WOODWIND VIRTUOSOS CONDUCTED BY AN INSPIRED MASTER OF THE SOUSA STYLE

Stirring, stunning stereo and hi fi sound—something special for every item in your speaker system, plus a startling, realistic overall effect that's guaranteed to give a lift to every sagging spirit!



A Red Seal Recording
REGULAR L. P.
LM 2569, \$4.98
STEREO
LSC 2569, \$5.98

From the very beginning of its glorious career right down to the present day, a John Philip Sousa march has symbolized the American Style and Spirit. Today, with music lovers' ears attuned as never before to startlingly real stereo and hi fi phonograph reproduction, Sousa's incomparable marches stand for one more enjoyable entity—*sound*.

Sousa wrote dozens of compositions for the stage, for orchestra and for individual instruments, but his true genius came forth in the music he wrote for band. Nobody before or since has been able to get as much out of that particular combination of brass, percussion and woodwinds. Sousa invented provocative, ear-pleasing and soul-stirring effects for every instrument from the thundering bass sousaphone (named for though

not invented by him) to the shrill, piercing piccolo. He wrote strut and swagger into his rhythms, and in every one of his marches there are the accents of complete authority—the perfectly timed cymbal crash, the silvery ring of the triangle, the vibrant snap and rattle of the snares, the resounding boom of the bass drum—that perfectly set off the full-bodied, red-blooded melodies and harmonies so eloquently expressed by choirs of trumpets, trombones, euphoniums, clarinets and saxophones.

Yes, high fidelity (and, of course, stereo) and band music were made for each other. And John Philip Sousa composed the best band music ever written. As the March King, Sousa must have a place in the musicians' Valhalla as secure as that of another popular musical spirit, Vienna's Waltz
(Continued on page 19)

THE

BIX BEIDER

FOURTEEN 1924-1930 PERFORMANCES BY THE LEGENDARY YOUNG MAN WITH A HORN WHOSE DISSOLUTE LIFE INSPIRED A NOVEL, A PLAY AND A MOVIE AND WHOSE ABSOLUTE CORNET INSPIRED A WHOLE GENERATION OF GREAT JAZZ MUSICIANS

WHATEVER fame Bix Beiderbecke enjoyed during his short lifetime was spread by word of mouth among jazz musicians and record collectors. He died at 28, not knowing that anyone outside his little circle of admirers cared, or ever would care, that he had ever existed. So began the first great legend in jazz.

Leon Bismarck "Bix" Beiderbecke was born in Davenport, Iowa, on March 10, 1903. At 15, with eight years of mostly self-taught piano behind him, he took up cornet. By 1924, the exquisite tone and rolling legato phrases he had learned to coax from the stubby horn had steered the Wolverines, one of the first important Dixieland bands, from college dances in the midwest to the Cinderella Dance Palace in New York.

Bix left the Wolverines during their Cinderella engagement. He popped up in Detroit long enough to record the long-"lost" *I Didn't Know* with Jean Goldkette, then joined Charlie Straight's band in Chicago. During this period he began to

improvise short, impressionistic pieces at the piano between sets, and after hours he sat in on jam sessions with King Oliver, Louis Armstrong and Jimmy Noone.

His next stop (in 1925) was Frankie Trumbauer's band, in St. Louis. With "Tram," the only major jazzman to have worked almost exclusively on C-melody sax, Bix formed a close musical relationship. They worked out delightful "chase" choruses, in which they would trade alternate four-bar phrases. Mutually intrigued by the impressionist composers, they attended concerts featuring the music of Ravel, Debussy, Stravinsky, MacDowell and Eastwood Lane.

That summer Bix and Tram joined the Jean Goldkette Orchestra, one of the finest dance-jazz bands in the country at the time. Its jazz wing included guitarist Eddie Lang, violinist Joe Venuti and arranger Bill Challis. Two years and several marvelous recordings later, Goldkette was having trouble meeting his expensive payroll and

ERBECKE

LEGEND



was forced to break up the band. Its jazz stars were hired by Paul Whiteman.

For a time the enthusiasm of the Bix-led Goldkette recruits and the brash singing of Bing Crosby and The Rhythm Boys spiced the big Whiteman band with a jaunty jazz flavor. Gradually, however, the swinging simplicity of the Challis arrangements gave way to the ponderous pop-concert formats of Ferde Grofé. Bix, never more than a passable reader, was constantly faced with new and complex scores. Now featured less and less with the orchestra, he began drinking more and more. Late in 1929 Whiteman sent him to Davenport for a rest. Within a year Bix rejoined the band in New York, but the reunion was short-lived—his health was shattered and he was farther off the wagon than ever. He spent some time doing radio jobs and weekend club dates, but much more time at Plunkett's speakeasy on 53rd Street.

Encouraged by Challis, Bix managed to put several of his previously formless piano pieces (*In a Mist*, *In the Dark*, *Flashes*, etc.) on paper. He also made what were to be his last recordings—for Hoagy Carmichael and under his own name—with impressive personnels including the Dorseys, Benny
(Continued on page 19)

JEAN GOLDKETTE AND HIS ORCHESTRA

- Clementine** (1927)
- I Didn't Know** (1924)
- Sunday** (1926)

PAUL WHITEMAN AND HIS ORCHESTRA

- Changes—Excerpts from Take 1** (1927)
- Changes—Take 2** (1927)
- Lonely Melody—Take 1** (1928)
- Lonely Melody—Take 3** (1928)
- From Monday On** (1928)
- There Ain't No Sweet Man That's Worth the Salt of My Tears** (1928)
- San** (1928)
- Dardanella** (1928)
- You Took Advantage of Me** (1928)

HOAGY CARMICHAEL AND HIS ORCHESTRA

- Barnacle Bill the Sailor** (1930)

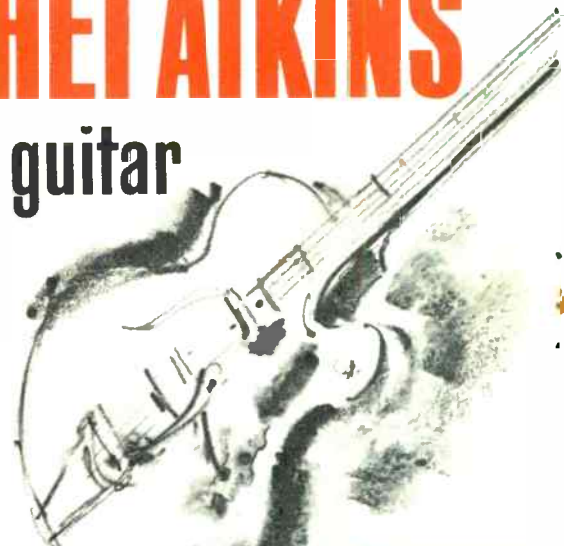
BIX BEIDERBECKE AND HIS ORCHESTRA

- I'll Be a Friend (with Pleasure)** (1930)

LPM 2323, \$3.98
REGULAR L.P. ONLY

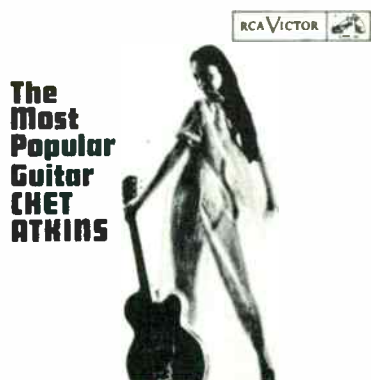
CHET ATKINS

on guitar

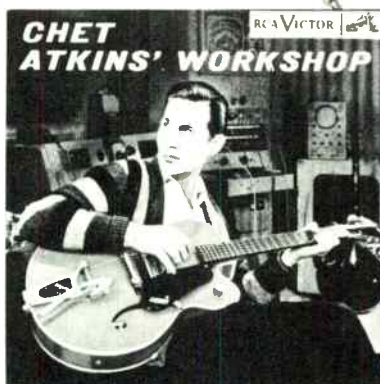


GUITAR virtuoso Chet Atkins has been an RCA Victor recording star since 1947. His fine fretted forays into country, pop, folk, jazz, classical, international, mood and dance music have made him a top-ranking Club favorite.

In recent years Chet has also been doing notable work as RCA Victor's recording director in Nashville, Tennessee. Atkins-produced hit albums featuring Chet



THE MOST POPULAR GUITAR. With lush strings, voices, rhythm. *East of the Sun, Stay As Sweet As You Are, When Day Is Done, Vanessa, It Ain't Necessarily So, My Prayer, Rock-a-Bye Bay, Hi-Lili Hi-Lo, Intermezzo, Goin' Home.* LPM 2346, \$3.98 (Stereo: LSP 2346, \$4.98)



CHET ATKINS' WORKSHOP. Sound sorcery! *Theme from A Summer Place, Sleep, Lullaby of Birdland, Tammy, Goofus, In a Little Spanish Town, Que Será Será, Hot Mockingbird, Bonita, Whispering, Marie, Lambeth Walk.* LPM 2232, \$3.98 (Stereo: LSP 2232, \$4.98)



CHET ATKINS' TEENSVILLE. *Till There Was You, Night Train, Sleep Walk, White Silver Sands, Come Softly to Me, Hot Toddy, Boo Boo Stick Beat, Oh Lonesome Me, Teenville, One Mint Julep, Django's Castle, etc.* LPM 2161, \$3.98 (Stereo: LSP 2161, \$4.98)



MISTER GUITAR. *I Know That You Know, Country Style, I'm Forever Blowing Bubbles, Hello Bluebird, Siesta, Show Me the Way to Go Home, Slinky, Piano Concerto (Tchaikovsky), Backwoods, Country Gentleman, Rainbow, etc.* LPM 2103, \$3.98 (Stereo: LSP 2103, \$4.98)



FINGER-STYLE GUITAR. *Malagueña, In the Mood, Unchained Melody, Liza, Heartaches, Swedish Rhapsody, Glow Worm, Dance of the Golden Rod, Petite Waltz, Adelita, Gavotte in D, Waltz in A flat (Brahms).* LPM 1383, \$3.98 (Regular L.P. only)



HUM AND STRUM ALONG WITH CHET ATKINS. With mixed chorus. *In the Good Old Summertime, Beautiful Brown Eyes, Tennessee Waltz, John Henry, Birmingham Jail, Cold Cold Heart, Bill Bailey, Goodnight Irene, others.* LPM 2025, \$3.98 (Stereo: LSP 2025, \$4.98)

himself, Jim Reeves, Floyd Cramer, The Browns and other top-ranking performers have been key factors in transforming Nashville, the traditional stronghold of country and folk music, into America's new pop-musical capital.

Here are thirteen such hit albums, all starring Chet. Imaginatively produced and handsomely recorded, they spotlight the many sides of the Atkins artistry in a sparkling variety of instrumental settings. Each promises, and delivers, superlative listening.



CHET ATKINS in 3 DIMENSIONS

CHET ATKINS IN THREE DIMENSIONS — pop, folk and classical. *Arkansas Traveler, Londonderry Air, Dark Eyes, La Golondrina, Blues in the Night, Little Rock Getaway, Tenderly, Schon Rosmarin, Minute Waltz*, more.LPM 1197, \$3.98 (Regular L.P. only)

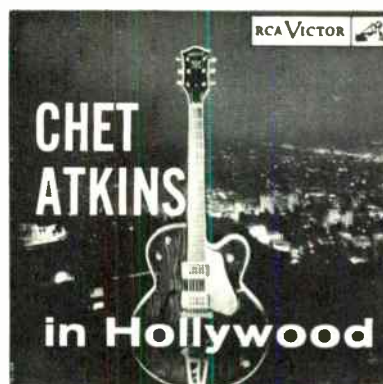


HI-FI IN FOCUS CHET ATKINS. *El Cumbanchero, Shadow Waltz, Anna, Ain't Misbehavin', Tiger Rag, Walk Don't Run, Lullaby of the Leaves, Tara's Theme, Portuguese Washerwoman, Johnson Rag, Yesterdays, Bourrée (Bach), Avorada*. . . .LPM 1577, \$3.98 (Regular L.P. only)

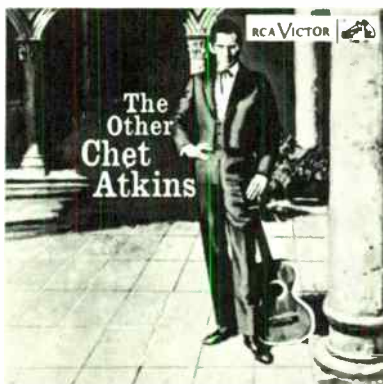
A SESSION WITH CHET ATKINS



A SESSION WITH CHET ATKINS. Jazz group. *South, Indiana, Alabama Jubilee, Have You Ever Been Lonely?, Red Wing, Old Man River, Caravan, Corinna Corinna, The Birth of the Blues, Frankie and Johnnie*, more.LPM 1090, \$3.98 (Regular L.P. only)



CHET ATKINS IN HOLLYWOOD. With strings, orchestra. *Greensleeves, Theme from Picnic, Limelight, Theme from a Dream, Santa Lucia, The Three Bells, Meet Mister Callaghan, Let It Be Me, Jitterbug Waltz*, others. . . .LPM 1993, \$3.98 (Stereo: LSP 1993, \$4.98) Also available as a Dividend



THE OTHER CHET ATKINS. Romantic Spanish guitar. *Begin the Beguine, Yours, Delicado, Peanut Vendor, Siboney, Sabrosa, Marcheta, Maria Elena, The Streets of Laredo, El Relicario, Poinciana, Tzena Tzena Tzena*.LPM 2175, \$3.98 (Stereo: LSP 2175, \$4.98) Also available as a Dividend



CHET ATKINS AT HOME. *Jungle Drums, You're Just in Love, Say "Si Si," In the Chapel in the Moonlight, Vilia, Sophisticated Lady, Ay-Ay-Ay, Nagasaki, Martha, Czardas, Yankee Doodle Dixie, April in Portugal*.LPM 1544, \$3.98 (Regular L.P. only)

STRINGIN' ALONG WITH CHET ATKINS



STRINGIN' ALONG WITH CHET ATKINS. *12th Street Rag, Oh by Jingo, Hello Ma Baby, The 3rd-Man Theme, Indian Love Call, St. Louis Blues, Alice Blue Gown, Blue Gypsy, Black Mountain Rag, Memphis Blues*, more.LPM 1236, \$3.98 (Regular L.P. only)



The story behind **THE STARS AND STRIPES**

and other aspects of the Sousa legend*

JOHN PHILIP SOUSA, the best-known march composer and band director of all time, was born in Washington, D.C., on November 6, 1854. During his lifetime he had to deny being a citizen of practically every nation in the world except the United States. Some German groups were given to believe that Sousa was born Sigismund Ochs. When he emigrated to America, the publicity agents maintained, the initials on his trunk were "S.O., U.S.A.," which, of course, spells Sousa. The English version was that he was born Sam Ogden, the same initials and destination. For an audience of Greeks, the story involved John Philipso, and so on.

Actually, Sousa's father, Antonio Sousa, was of Portuguese parentage, and his mother, the former Elizabeth Trinkhaus, was a native of Franconia, Bavaria.

SOUSA'S COMPOSITIONS include 154 marches, fourteen suites, thirteen operettas, four

*Information and excerpts taken from *The March King and His Band* by Kenneth Berger, published by Exposition Press, \$3.00.

overtures, seventy-five songs (ranging from art songs to pop songs), nine waltzes, nineteen fantasies and about three dozen miscellaneous works. He also wrote many of his own song lyrics and operetta librettos. With all that, and a series of instrumental instruction books, Sousa still found time for a modest literary career (which is not to imply that Sousa was a modest man!). He wrote a juvenile novel, *Pipetown Sandy* (1905) and two adult novels, *The Fifth String* (1901) and *Transit of Venus* (1920). His autobiography, *Marching Along*, came out in 1928. He also wrote several dozen magazine articles.

STARS AND STRIPES FOREVER was conceived aboard the liner *Teutonic* during the latter part of 1896. The Sousas were vacationing in Europe when word came that David Blakely, manager of the band, had died. The remainder of the vacation was cancelled and the March King sailed from Naples for home. The anticipation of his return as well as the practical need for a new march to open his winter tour set a melody and a rhythm ringing in his ears. Although the theme haunted him throughout the voyage, he didn't write it down at that time. It wasn't until Christmas Eve of 1896 that the selection was placed on manuscript paper, and two days later it was publicly performed for the first time. Almost immediately it became, and has remained, the most popular march of all time. It is reported to have earned its composer (and his estate) more than \$300,000. After 1897 no member of the Sousa band can recall not playing *Stars and Stripes* at least once at every concert.

GENIUS SOLD SHORT, BUT NOT FOR LONG. Although Sousa died a rich man (on March 6, 1932), the biggest part of his fortune was earned not from his compositions but by playing "one-night stands." Some of his earlier works were sold for \$5 each. *Washington Post*, *Semper Fidelis*, *The Thunderer*, *High School Cadets*, *The Crusaders*, *The Picadore* and *The Gladiator* were each sold for \$35. On the other hand, *Liberty Bell* earned more than \$35,000 within five years.

SOUSA'S IDEALS were Theodore Thomas as a

conductor and Richard Wagner as a composer. His admiration for Wagner was almost adoration, and he emulated the German genius in many ways. His larger compositions were, unfortunately, little more than imitations of Wagner's works, with a hint of a march in most of them. And like Wagner he was quite willing to speak or write with authority on almost any subject.

COLLECTOR'S NOTE. Sousa's first recordings, issued in 1898, were *Dixie* and *Stars and Stripes Forever*, both cut for the old Berliner Company, a pioneer in producing flat (seven-inch) discs. During the early years of recording, he etched several cylinders for the Edison Company and discs for the Elridge and Monarch labels. In 1901 Sousa began to record for Victor, and he eventually became an exclusive Victor artist. Collectors hunting for Sousa originals will be interested to know that all Victor band records before number 19749 (ten-inch) or number 35750 (twelve-inch) are acoustical recordings made prior to 1927. Several made in 1926 and all made subsequently were recorded with electric microphones. All Sousa recordings for other companies were made by the old acoustical process. The band's last recording was Sousa's *Royal Welsh Fusiliers*, cut late in 1931.

THE MUSIC MAN—THEN. From 1921 through 1923 one of Sousa's flute players was R. Meredith Willson, better known in recent years as composer, lyricist and librettist of one of Broadway's biggest all-time hit shows, *The Music Man*, as well as composer-lyricist of *The Unsinkable Molly Brown*. Willson was 17 when he joined Sousa.

VOLSTEAD VOLLEY. When the band played at Ocean Grove, New Jersey, in August, 1925, Sousa programed a comic number he had written called *Wets and Drys*, which was typical of the era. The managers, who were believers in prohibition, objected strongly and insisted that Sousa substitute another selection, which he did. His choice—*Follow the Swallow!*

For the finest contemporary collection of Sousa marches on L.P., see **SOUSA FOREVER!**—pg. 8

Classical Corner

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

**PROVOCATIVE PERCUSSION...
SYMPHONIC STYLE!**

BELA BARTOK

**Music for Strings,
Percussion
and Celeste**

also **Hungarian Sketches**

This recording was winner of the NARAS* Grammy Award (at right) as BEST PERFORMANCE BY AN ORCHESTRA—CLASSICAL DIVISION for 1960. It also was one of the final nominees in the category of BEST ENGINEERING CONTRIBUTION.

*The National Academy of Recording Arts and Sciences



FRITZ REINER conducting the Chicago Symphony Orchestra

ATTENTION AUDIOPHILES: Bartók's scoring calls for two complete string groups, which are placed to the left and the right of the conductor; the percussion is in the center and double basses are at the rear. The Hungarian folk-flavored melodies jump back and forth in shuttlecock fashion, and eerie instrumental combinations emerge from various parts of the concert stage.

When this recording was first released, the *New York Times* critic wrote, "This is the way to play a contemporary masterpiece! . . . Reiner makes the work an exciting experience. The tones, rhythms and colors of Bartók's imaginative creation are beautifully set in their place. From this and from the conductor's admirable sense of line and tempo the music takes its shape and expression."

A RED SEAL RECORDING • Regular L. P.—LM 2374, \$4.98 • Stereo—LSC 2374, \$5.98

PREVIOUS CLUB SELECTIONS, ALTERNATES AND EXTRAS AVAILABLE

Dividend credit given • See page 20

INSTRUMENTALS • MOOD MUSIC



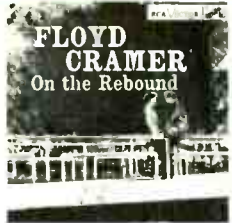
RAY ELLIS AND HIS ORCHESTRA 14 GREAT MOTION PICTURE THEMES. Previous Club Selection. *La Dolce Vita*, *Tara's Theme* (Gone with the Wind), *Exodus*, *All the Way*, *Ruby*, *Spellbound*, *Que Será Será*, *April Love*, *A Summer Place*, *The Misfits* LPM 2410, **\$3.98** (Stereo: LSP 2410, **\$4.98**)



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



EXODUS. The original soundtrack music from the Otto Preminger film hit, composed and conducted by Ernest Gold. Lush, dramatic score includes the stirring title theme, the Ari and Karen themes, *Prison Break*, *Summer in Cyprus*, others . . . LOC 1058, **\$4.98** (Stereo: LSO 1058, **\$5.98**)



FLOYD CRAMER: ON THE REBOUND. Hot new Nashville piano star plays the runaway hit title song and 11 others in a varied recital with strings and chorus. *San Antonio Rose*; *Carrina*, *San Antonio Carrina*, *Wanderland by Night*, *Tammy*, *Faded Love*; others . . . LPM 2359, **\$3.98** (Stereo: LSP 2359, **\$4.98**)



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

MORTON GOULD'S ORCHESTRA: BLUES IN THE NIGHT. Great songs, lush arrangements, room-filling sound. *Mood Indigo*, *St. Louis Blues*, *Sophisticated Lady*, *Birth of the Blues*, *Solitude*, *Oid Devil Moon*, *Limehouse Blues*, *Moonglow*, *Deep Purple*, others . . . LM 2104, **\$4.98** (Stereo: LSC 2104, **\$5.98**)

MAUNA LOA ISLANDERS: HAWAIIAN PUNCH. Soothing, sensuous songs, sounds and moods of the Islands in sunlit hi fi and stereo. *Blue Hawaii*, *Drifting and Dreaming*, *A Song of Old Hawaii*, *Enchanted Island*, *Bali Ha'i*, *Hawaiian War Chant* . . . LPM 2295, **\$3.98** (Stereo: LSP 2295, **\$4.98**)

THE THREE SUNS: LOVE IN THE AFTERNOON. Nation's top instrumental trio plus rhythm, special strings. Pulsant dance and mood standards: *I'm in the Mood for Love*, *Dream*, *I'll Get By*, *Melancholy Baby*, *Let Me Call You Sweetheart*, many more . . . LPM 1669, **\$3.98** (Stereo: LSP 1669, **\$4.98**)

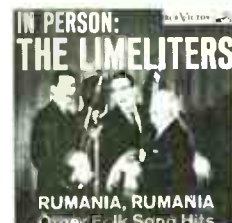
A SENTIMENTAL JOURNEY WITH HUGO WINTERHALTER. Relaxing instrumental collection includes *Wish You Were Here*, *Moonlight in Vermont*, *Around the World*, *Sleigh Ride*, *Sentimental Journey*, *Slow Boat to China*, *Autumn in New York* and others . . . LPM 1904, **\$3.98** (Stereo: LSP 1904, **\$4.98**)

MR. LUCKY GOES LATIN. *Latin au velvet!* Henry Mancini takes his hit *Mr. Lucky Theme* and 11 suave new originals south of the border. Warm strings, organ, timpañola (Brazilian piano), exotic percussion, colorful variety of danceable latin rhythms . . . LPM 2360, **\$3.98** (Stereo: LSP 2360, **\$4.98**)

POP VOCAL STARS



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



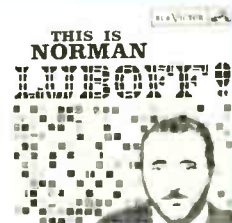
THE LIMELINTERS: TONIGHT, IN PERSON. Overnight sensation! Zestful folk songs and comedy. *There's a Meetin' Here Tonight*, *Rumania, Rumania*, *Have Some Madeira, M' Dear*; *The Monks of St. Bernard*; *Hey Li Lee Li Lee*, *Headin' for the Hills* . . . LPM 2272, **\$3.98** (Stereo: LSP 2272, **\$4.98**)



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



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



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

HI-FI/STEREO SPECTACULARS

MARTY GOLD AND HIS ORCHESTRA: SKIN TIGHT. Percussion spectacular! Nine drummers, dozens of percussive curiosities (Israeli clay drums, Chinese bell trees, African log drums, etc.), 3 different instrumental groups. *Perdido*, *Lover*, etc. LPM 2230, **\$3.98** (Stereo: LSP 2230, **\$4.98**)

WILD PERCUSSION AND HORNS A'PLENTY. Dick Schory's New Percussion Ensemble and brass choirs play hide and seek in Chicago's vast Symphony Hall. *Lullaby of Broadway*, *My Funny Valentine*, *Misirlou*, *The Peanut Vendor*, *Stumbling*, etc. LPM 2289, **\$3.98** (Stereo: LSP 2289, **\$4.98**)

MUSIC FORBANG, bag-a-OOM AND HARP. Dick Schory's New Percussion Ensemble. A big stereo best-seller. More than 45 different "struck" instruments—even an anvil—and it's still musical! *April in Paris*, *National Emblem March*, many more. . . . LPM 1866, **\$3.98** (Stereo: LSP 1866, **\$4.98**)

COMEDY • NOVELTY

HOMER & JETHRO: SONGS MY MOTHER NEVER SANG. Lots of rib-ticklin' musical mayhem by the mountain madmen. Includes hilarious "between-takes" ad libs. *Please Help Me, I'm Falling*, *She Was Bitten on the Udder by an Adder*, *Sweet Violets*, 8 others. . . . LPM 2286, **\$3.98** (Stereo: LSP 2286, **\$4.98**)

SPIKE JONES AND HIS CITY SLICKERS: THANK YOU, MUSIC LOVERS! All Spike's insanelly funny original hits reissued on one disc. *Cocktails for Two*, *My Old Flame*, *Der Fuehrer's Face*, *William Tell Overture*, *The Glow Worm*, *Laura*, *Chloe*, others. . . . LPM 2224, **\$3.98** (Regular L. P. only)

POPULAR CLASSICS

VIENNESE NIGHT AT THE BOSTON POPS. Fiedler conducts waltzes, polkas by the Strausses, Lehár, others. *Merry Widow Waltz*, *Skaters Waltz*, *Pizzicato Polka*, *Bahn Frei Polka*, *Count of Luxemburg Waltzes*, *Thunder and Lightning Polka* and more. . . . LM 2548, **\$4.98** (Stereo: LSC 2548, **\$5.98**)

TCHAIKOVSKY'S FOURTH SYMPHONY: BOSTON SYMPHONY ORCHESTRA. Pierre Monteux conducts the definitive discing of this melodious, exciting, sometimes bombastic masterpiece. "Brilliant sound. . . a superior performance"—*N. Y. Times*. LM 2369, **\$4.98** (Stereo: LSC 2369, **\$5.98**)

GERSHWIN'S RHAPSODY IN BLUE and AN AMERICAN IN PARIS. BOSTON POPS, Arthur Fiedler. Previous Selection is newest recording of two of Gershwin's finest symphonic pieces, with Earl Wild, America's top Gershwin specialist, at the piano. LM 2367, **\$4.98** (Stereo: LSC 2367, **\$5.98**)

HIT SHOWS

WILDCAT . . . starring LUCILLE (I LOVE LUCY) BALL. Original Broadway Cast recording of the lively, rowdy, tuneful score, which includes *Hey, Look Me Over!*, *Give a Little Whistle*, *Tall Hope*, *What Takes My Fancy*, *You're a Liar!* and others. . . . LOC 1060, **\$4.98** (Stereo: LSO 1060, **\$5.98**)

FINIAN'S RAINBOW. Original-cast recording of the 1960 Broadway production. Includes *How Are Things in Glacca Morra?*, *Old Devil Moon*, *Look to the Rainbow*, *The Begat* and others. Says HiFi/Stereo Review: "This one is a musical pot of gold." . . . LOC 1057, **\$4.98** (Stereo: LSO 1057, **\$5.98**)

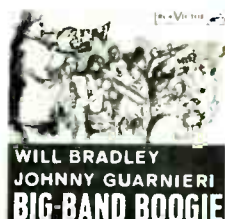
DANCE DISCS



TITO PUENTE: MUCHO CHA CHA. Sparkling, stimulating, hip-tickling interpretations of the most popular latin dance beat by the master, timbales-thumping Tito. This is the definitive cha-cha set for either beginners or experts. The sound is superlative. . . . LPM 2113, **\$3.98** (Stereo: LSP 2113, **\$4.98**)



THE THREE SUNS: DANCING ON A CLOUD. Previous Selection. Songs, songs, songs! 41 great standards played in a zesty variety of fox trot, waltz, latin and lindy tempos by the nation's top instrumental trio plus sparkling twin pianos. . . . LPM 2307, **\$3.98** (Stereo: LSP 2307, **\$4.98**)



WILL BRADLEY JOHNNY GUARNIERI: BIG-BAND BOOGIE WOOGIE. Star Swing Era sidemen combine under Bradley and Guarneri to re-create rockin' eight-to-the-bar dance-novelty hits in new speaker-to-speaker sound. *Beat Me Daddy*, *Eight to the Bar*, *Down the Road a Piece*, *Roll 'Em*. . . . LPM 2098, **\$3.98** (Stereo: LSP 2098, **\$4.98**)

COUNTRY STYLE



HANK SNOW: WHEN TRAGEDY STRUCK. Real tear-jerkers sung in the true-blue country tradition by the Singing Ranger. *The Letter Edged in Black*, *Old Shep*, *The Drunkard's Child*, *There's a Little Box of Pine* on the 7-29, *Nobody's Child*, more. . . . LPM 1861, **\$3.98** (Regular L. P. only)



JIM REEVES: BIMBO and other early Reeves hits. Includes *Mexican Joe*, *How Many?*, *Penny Candy*, *Drinking Tequila*, *Then I'll Stop Loving You*, *Let Me Love You Just a Little*, *Where Does a Broken Heart Go?*, *Gypsy Heart*, *Echo Bonita* and others. . . . LPM 1410, **\$3.98** (Regular L. P. only)

COLLECTOR'S ITEMS • REISSUES (Regular L.P. Only)

LOUIS ARMSTRONG: A RARE BATCH OF SATCH. 16 long-out-of-print rarities—the authentic trumpet and vocal sound of Louis in the '30s. *Basin Street Blues*, *Mahogany Hall Stomp*, *High Society*, *When It's Sleepy Time Down South*, *St. James Infirmary*, *I'll Be Glad When You're Dead*, *You Rascal, You*, *Laughin' Louis*. LPM 2322, **\$3.98**

MARIO LANZA: THE GREAT CARUSO. The glorious voice of the late tenor has rarely been captured more thrillingly than in this original film soundtrack album. The big Caruso operatic arias include *La donna è mobile*, *Questa o quella*, *Ciela e mar!*, *Vesti la giubba*, *Una furtiva lagrima*, *E lucevan le stelle*. . . . LM 1127, **\$4.98**

BENNY GOODMAN: THE KINGDOM OF SWING. Rare sides recently reissued, including three with vocals by **ELLA FITZGERALD** (1936), one by **JIMMY RUSHING**; also big-band, trio, quartet gems. *Goodnight My Love*, *He Ain't Got Rhythm*, *Nobody's Sweetheart*, *Vibraphone Blues*, *Japanese Sandman*, more. . . . LPM 2247, **\$3.98**

FATS WALLER, HIS PIANO AND RHYTHM: HANDFUL OF KEYS. Inimitable jazz piano, satirical pop singing, entertainment by the late master. *Christopher Columbus*, *What's the Reason I'm Not Pleasin' You?*, *There'll Be Some Changes Made*, *I Used to Love You (But It's All Over)*, *Ring Dem Bells*, more. . . . LPM 1502, **\$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 Stomp*, *Big John Special*, *Camel Hop*, *Sometimes I'm Happy*, *Life Goes to a Party*, *Wrappin' It Up*, etc. . . . LPM 1239, **\$3.98**

TOMMY DORSEY: TRIBUTE TO DORSEY, Vol. 2. 15 sound-enhanced 1938-46 Dorsey classics star Sinatra, Stafford, Berigan, Elman, Shavers, etc. *East of the Sun*, *Embraceable You*, *The One I Love*, *Blue Skies*, *What Is This Thing Called Love?*, *Tea for Two*, *Chloe*, *For You*, *Violets for Your Furs*, more. . . . LPM 1433, **\$3.98**

PERRY COMO: I BELIEVE. Perry's original, never-equalled collection of inspirational songs of all faiths. *I Believe*, *The Rosary*, *Eli, Eli*, *The Lord's Prayer*, *Ave Maria* (Schubert), *Abide with Me*, *Onward, Christian Soldiers*, *Nearer, My God, to Thee*, *Bless This House*, *Kol Nidrei*, *Goodnight, Sweet Jesus*, etc. . . . LPM 1172, **\$3.98**

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**

CHARLIE BARNET AND HIS ORCHESTRA. The original hit versions of *Cherokee*, *Redskin Rumba*, *Pompton Turnpike* plus 9 more 1939-40 Swing classics by the Mad Mab's best band. *The Count's Idea*, *Night and Day*, *The Duke's Idea*, *Afternoon of a Moax*, *The Wrong Idea*, *Lament for May*, *Flying Home*, *Lumby*. . . . LPM 2081, **\$3.98**

OTHER SELECTIONS AND ALTERNATES STILL AVAILABLE

THE AMES BROTHERS: THE BEST OF THE BIG BANDS. Vocal harmony on *Moonlight Serenade*, *You Made Me Love You*, *Marie*, others. LPM 2273, \$3.98 (Stereo: LSP 2273, \$4.98)

SKEETER DAVIS: I'LL SING YOU A SONG AND HARMONIZE TOO. Her "answer" hit, *I Can't Help You, I'm Falling Too*, others. LPM 2197, \$3.98 (Stereo: LSP 2197, \$4.98)

NEIL SEDAKA: CIRCULATE. Youthful song star does *All the Way*, *Everything Happens to Me*, *Angel Eyes*, *Look to the Rainbow*, etc. LPM 2317, \$3.98 (Stereo: LSP 2317, \$4.98)

JIM REEVES: SONGS TO WARM THE HEART. *Someday*, *A Fool Such As I*, *Till the End of the World*, *Am I Losing You?*, more. LPM 2001, \$3.98 (Stereo: LSP 2001, \$4.98)

MARIO LANZA: THE DESERT SONG. Tenor and large cast do glorious Romberg score. *Riff Song*, *Romance*, *Let Love Go*, etc. LM 2440, \$4.98 (Stereo: LSC 2440, \$5.98)

SAM COOKE: HITS OF THE '50s. Expressive new vocals on *Hey There*, *Mona Lisa*, *Too Young*, *Unchained Melody*, *Cry*, 7 more. LPM 2236, \$3.98 (Stereo: LSP 2236, \$4.98)

FLOYD CRAMER: LAST DATE. Nashville piano king's first hit, plus *Tennessee Waltz*, *Heart and Soul*, *Too Young*, etc. LPM 2350, \$3.98 (Stereo: LSP 2350, \$4.98)

BROTHER DAVE GARDNER: REJOICE, DEAR HEARTS! The southern-accented, pseudo-biblical comedian does his nightclub routine "live." LPM 2083, \$3.98 (Regular L. P. only)

BROTHER DAVE GARDNER: KICK THY OWN SELF. His latest best-selling comedy album—and it's another big round of laughs. LPM 2239, \$3.98 (Stereo: LSP 2239, \$4.98)

THE NEW GLENN MILLER ORCHESTRA (RAY MCKINLEY): DANCE, ANYONE? Some original Miller arrangements—first time in hi fi/stereo. *Adios*, *Sunrise Serenade*, *Blue Moon*. LPM 2193, \$3.98 (Stereo: LSP 2193, \$4.98)

FRANKIE CARLE: THE GOLDEN TOUCH. Breezy piano and band. *Sunrise Serenade*, *Falling Leaves*, *Deep Purple* and others. LPM 2139, \$3.98 (Stereo: LSP 2139, \$4.98)

GEORGE BEVERLY SHEA: THE HOLY LAND. Baritone sings hymns and spirituals recalling a pilgrimage. *Souvenir folder*, too. LPM 2189, \$3.98 (Stereo: LSP 2189, \$4.98)

THE AMES BROTHERS: THE BLEND AND THE BEAT. 'S Wonderful, *Night Train*, *Harbor Lights*, *Begin the Beguine*, *So in Love*, etc. LPM 2182, \$3.98 (Stereo: LSP 2182, \$4.98)

THE BROWNS: TOWN & COUNTRY. Trio sings pop and country hits: *The Old Lamplighter*, *Scarlet Ribbons*, *True Love*, others. LPM 2174, \$3.98 (Stereo: LSP 2174, \$4.98)

DELLA REESE: DELLA BY STARLIGHT. Provocative singer personalizes 12 great love ballads. *Embraceable You*, *These Foolish Things*. LPM 2204, \$3.98 (Stereo: LSP 2204, \$4.98)

MELACHRINO STRINGS AND ORCHESTRA: MUSIC OF VICTOR HERBERT. Lush orchestrations. *Sweethearts*, *Kiss Me Again*, *Indian Summer*. LPM 2129, \$3.98 (Stereo: LSP 2129, \$4.98)

SVIATOSLAV RICHTER PLAYS BRAHMS: PIANO CONCERTO NO. 2. Russian master's first U. S. recording, with Leinsdorf, Chicago Symphony. *The nation's top-selling classical disc*. LM 2466, \$4.98 (Stereo: LSC 2466, \$5.98)

CHET ATKINS' WORKSHOP. Guitar king shoots for hi fi/stereo effects in multitrack recital with rhythm. Theme from *A Summer Place*, *Tammy*, *In a Little Spanish Town*, *Lullaby of Birdland*. . . . LPM 2232, \$3.98 (Stereo: LSP 2232, \$4.98)

JONAH JONES AT THE EMBERS. "Muted jazz" trumpeter and his quartet. 12 show tunes, jazz classics: *It's All Right with Me*, more. . . . LPM 2004, \$3.98 (Regular L.P. only)

SOUSA FOREVER!

(Continued from page 9)

King, Johann Strauss, Jr. Critics and historians as well as a vast public are virtually unanimous in rating *Stars and Stripes Forever* as the greatest march ever written, the perfect composition of its class.

After that it's a toss-up among several other Sousa masterpieces—*The Thunderer*, *Washington Post*, *El Capitan*, *The U. S. Field Artillery* (*The Caissons Go Rolling Along*), *High School Cadets*, *Manhattan Beach*. All these, incidentally, are included in this incomparable collection.

SOUSA FOREVER! was conceived as a real block-busting, lease-breaking Stereo Spectacular. Morton Gould, the man on the podium, has become known in the recording world as "Mr. Stereo," the conductor whose symphonic recordings of Tchaikovsky's *1812 Overture* and Grofé's *Grand Canyon Suite* stood sound bugs on their ears and were responsible for some of the most impressive sales figures in the history of RCA Victor's Red Seal catalog.

And in addition to having an uncanny "sound sense" Gould knows and loves the Sousa style. He knows the sure-footed rhythmic strut, the patriotic fervor, the brilliant color, the melodious majesty of every gem of a Sousa march.

BIX BEIDERBECKE

(Continued from page 11)

Goodman, Pee Wee Russell, Bud Freeman and Gene Krupa.

1931 found Bix afloat in round-the-clock drinking parties at his Manhattan apartment. Friends helped him to escape temporarily by getting him to move to Queens. In June Bix worked at Princeton with one of the Dorseys. A cold he had been unable to shake was aggravated and thereafter got steadily worse. He collapsed on August 6 and died the next day of lobar pneumonia and edema of the brain.

The pure sound and the highly personal phrasing of Bix's golden horn can still be heard in a rich legacy of recordings with Goldkette, White-man, Carmichael and his own groups. Some of the finest of these are included in, and contributed significantly to, **THE BIX BEIDERBECKE LEGEND**.

DIVIDEND ALBUM SECTION

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 eligible Club members. This means that whenever a double-record album is purchased, *two* Dividend Certificates—redeemable

for one additional record without charge—are given. Since you thus receive three twelve-inch records for every two you pay for, this represents a continuing 50% bonus on Club purchases.

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

THREE NEW DIVIDEND ALBUMS

PERRY COMO

Saturday Night with Mr. C.

The Ray Charles Singers; Mitchell Ayres and His Orchestra

This collection closely follows the format of Perry's tasteful TV show. His three familiar themes, *Dream Along with Me*, *Letters* and *You Are Never Far Away*, frame satisfying performances by Como & Co. of eighteen sweet-to-swinging favorites. Says *HiFi & Music Review*: "Here we have an acknowledged master of the craft of popular singing performing an easy sampling of ballads and novelty songs of the '30s and '40s. It's pleasant to hear and obviously good for dancing and romancing."



Theme: *Dream Along with Me* • *Accentuate the Positive* • *It Could Happen to You* • *Love Letters* • Theme: *Letters* • *Almost Like Being in Love* • *Little Man You've Had a Busy Day* • *Gypsy in My Soul* • *Whiffenpoof Song* • *Between the Devil and the Deep Blue Sea* • *Red Sails in the Sunset* • *Birth of the Blues* • *When I Fall in Love* • *Come Rain or Come Shine* • *You Made Me Love You* • *I May Be Wrong* • *Like Someone in Love* • *Vaya con Dios* • *It Had to Be You* • *Twilight on the Trail* • Theme: *You Are Never Far Away*

Regular L.P.—LPM 1971, \$3.98 • Stereo—LSP 1971, \$4.98

That Gibson Boy

DON GIBSON



Even Tho' • *It's My Way* • *Midnight* • *As Much* • *Do You Think* • *Didn't Work Out, Did It?* • *Won't 'Cha Come Back to Me?* • *I Wish It Had Been a Dream* • *Almost* • *Ages and Ages Ago* • *It Has to Be* • *Foggy River*

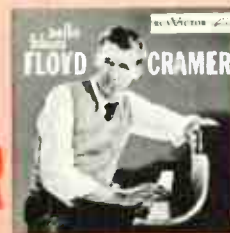
Regular L.P.—LPM 2038, \$3.98 • Stereo—LSP 2038, \$4.98

Don Gibson triples as a bright star of the *Grand Ole Opry*, as a composer of such hit songs as *Oh Lonesome Me*, and as a singer whose RCA Victor records consistently find a home high up on the popularity charts. Don's likable crooning is heard here on twelve country charmers, including two of his own melodic compositions, *Won't 'Cha Come Back to Me?* and *It Has to Be*. For Gibson fans this set is a must. If you have yet to hear him, c'mon in—the listening's fine!

Hello Blues

FLOYD CRAMER

PIANO

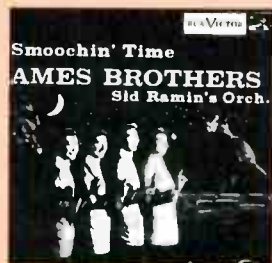


I'll Never Be Free • *The Swingin' Shepherd Blues* • *Midnight Have I Stayed Away Too Long?* • *Stormy Weather* • *Trouble in Mind* • *Tricky* • *Blues Stay Away from Me* • *Re-enlistment Blues* • *The Lonesome Road* • *Yesterdays* • *Forever*

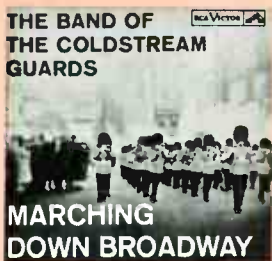
Regular L.P.—LPM 2151, \$3.98 • Stereo—LSP 2151, \$4.98

Young *Grand Ole Opry* pianist Cramer has played on several top sellers by Chet Atkins, Jim Reeves, The Browns and other Nashville-based stars. His unique style, which combines elements of country music, rhythm & blues and jazz, is currently *the* piano sound in the record industry. Here Floyd and a spirited Nashville combo are heard in a bluesy excursion through a dozen songs of varying origins. "Should appeal across all musical lines"—*The Billboard*.

DIVIDEND ALBUM SECTION



SMOOCHIN' TIME. Quartet sings 12 romantic songs. *Fools Rush In, Two Sleepy People*, etc. . . . LPM 1855, \$3.98 (Stereo: LSP 1855, \$4.98)



MARCHING DOWN BROADWAY WITH THE COLDSTREAM GUARDS. Britain's best marching band. 76 *Trambanes, Get Me to the Church on Time, Lida Rose* and others. . . . LPM 1944, \$3.98 (Stereo: LSP 1944, \$4.98)

THE BROWNS SING THEIR HITS. Vocal trio—*Lonely Little Robin, Lavender Blue*. . . LPM 2260, \$3.98 (Stereo: LSP 2260, \$4.98)



PEREZ PRADO'S BIGGEST HITS. Fiery hi fi/stereo remakes of *Patricia*, 11 more cha chas and mambas. . . . LPM 2104, \$3.98 (Stereo: LSP 2104, \$4.98)

EDDY ARNOLD: A DOZEN HITS. *Tennessee Waltz, Sixteen Tons, Someday*, etc. . . LPM 1293, \$3.98 (Regular L.P. only)

THE VOICES OF WALTER SCHUMANN: SCRAPBOOK. Shimmering music. *Blue Moon, Autumn Nocturne*, etc. . . . LPM 1465, \$3.98 (Regular L.P. only)

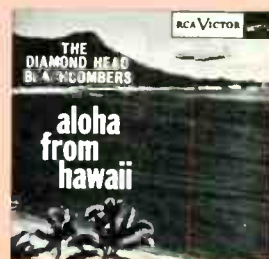
A MARIO LANZA PROGRAM. Opera arias, Neapolitan songs, American hits, even Lanza's spoken comments recorded at a 1958 Lanza concert. . . LM 2454, \$4.98 (Stereo: LSC 2454, \$5.98)



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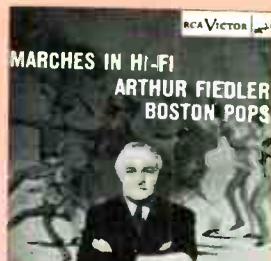
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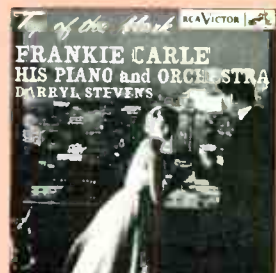
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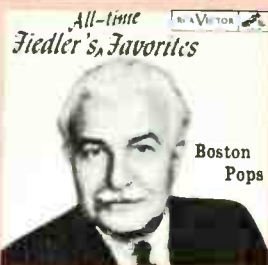
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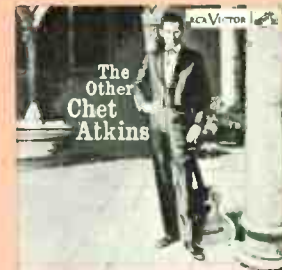
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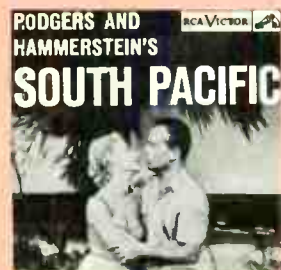
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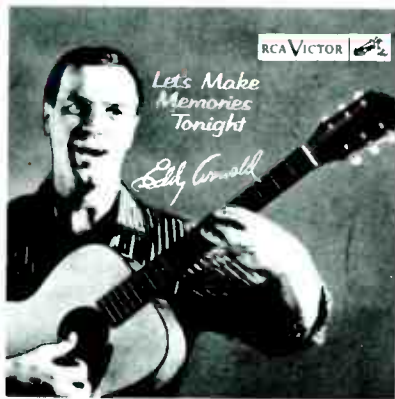


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