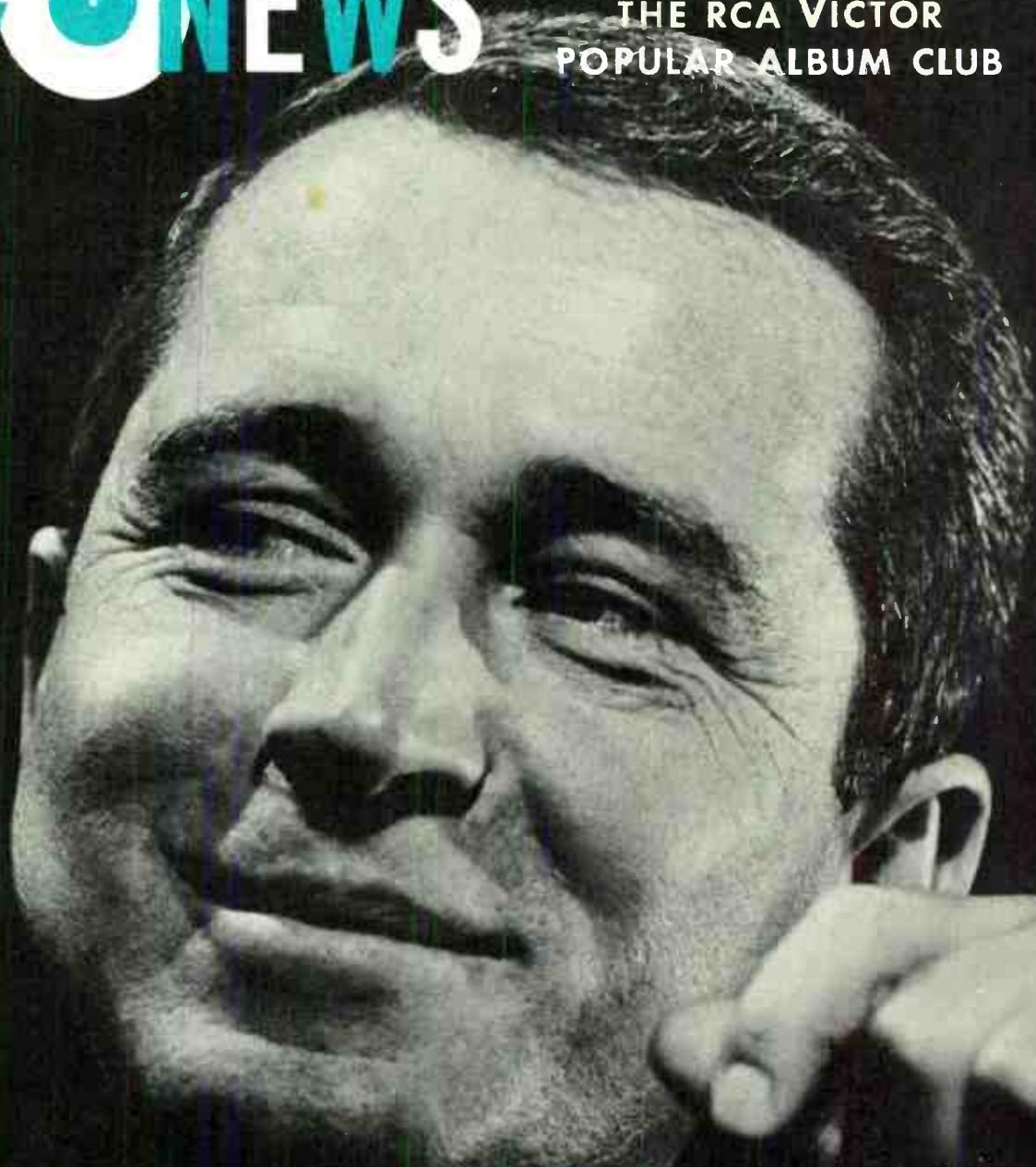


POPULAR  
ALBUM

# NEWS

The monthly magazine of  
THE RCA VICTOR  
POPULAR ALBUM CLUB



THE NEXT SELECTION IS

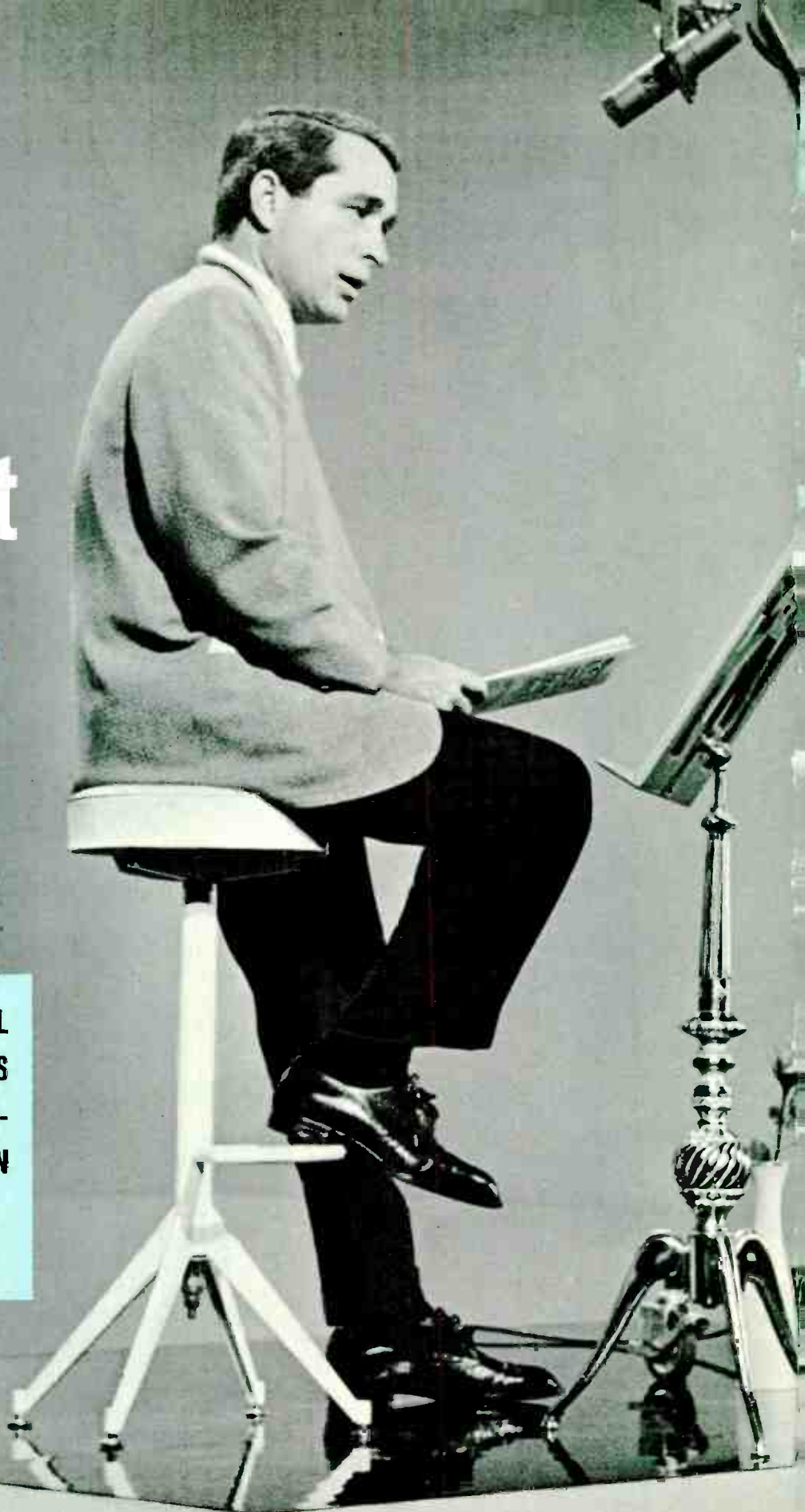
For the Young at Heart

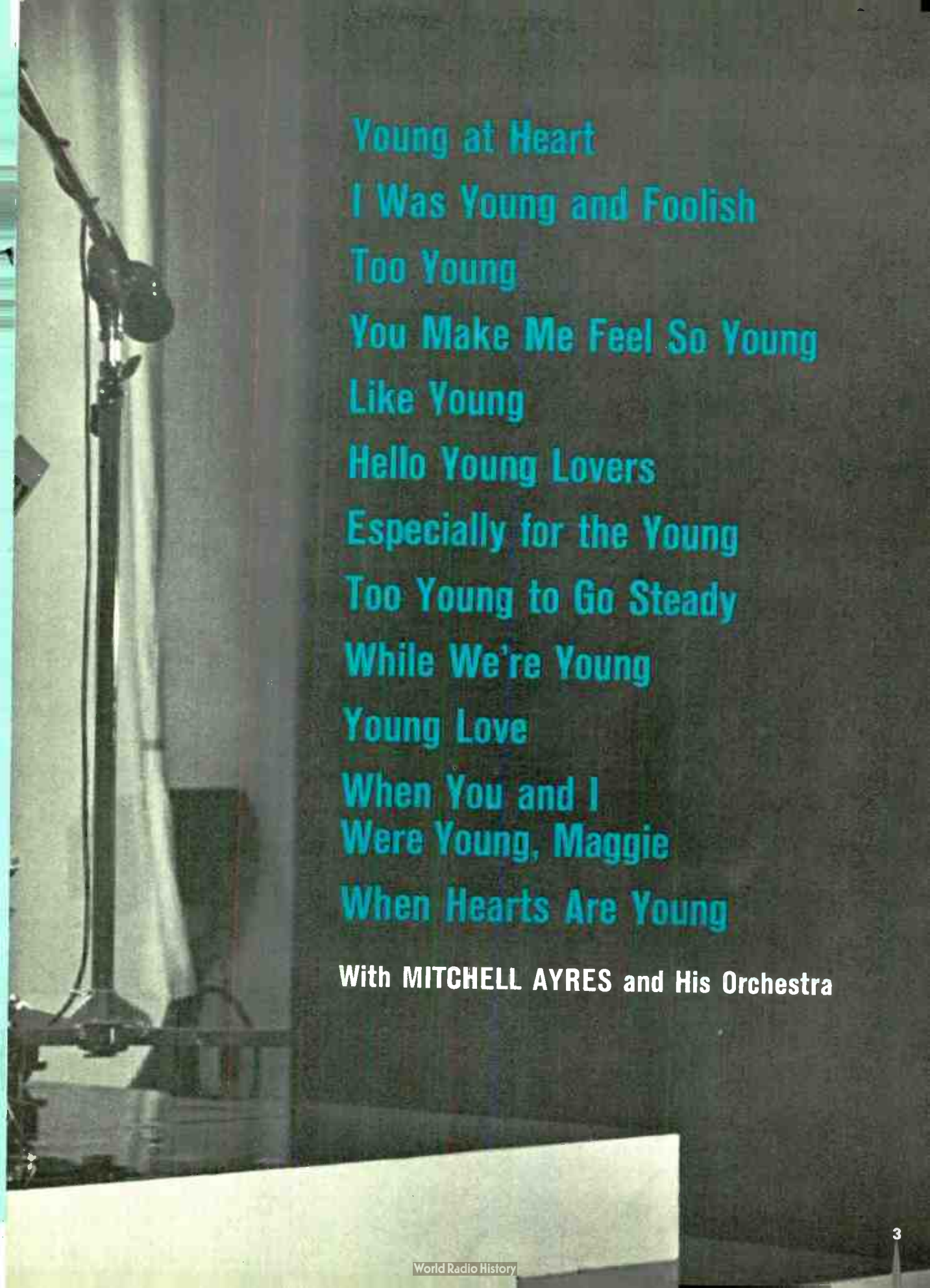
PERRY  
COMO

# For the Young at Heart

## PERRY COMO

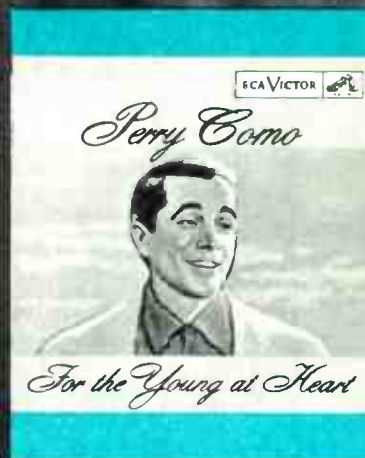
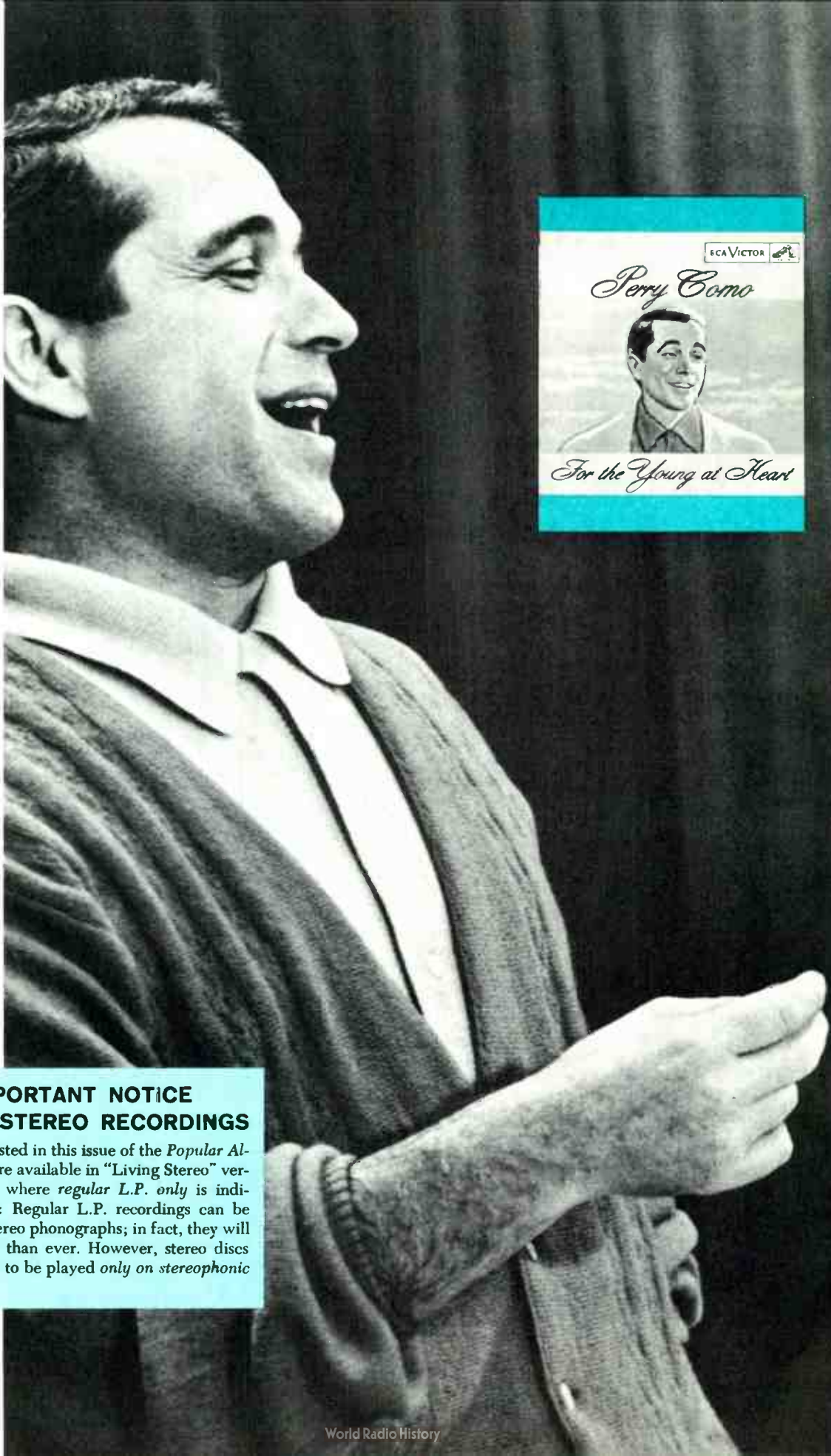
**THIS SELECTION WILL  
BE SENT TO MEMBERS  
UNLESS WE ARE OTHER-  
WISE INSTRUCTED ON  
THE ENCLOSED  
SUBSTITUTION FORM**



A vintage recording studio microphone on a stand is visible on the left side of the image. The background is dark, and the text is printed in a light blue color. The text lists various songs, all related to youth and love.

Young at Heart  
I Was Young and Foolish  
Too Young  
You Make Me Feel So Young  
Like Young  
Hello Young Lovers  
Especially for the Young  
Too Young to Go Steady  
While We're Young  
Young Love  
When You and I  
Were Young, Maggie  
When Hearts Are Young

With MITCHELL AYRES and His Orchestra



### IMPORTANT NOTICE ABOUT STEREO RECORDINGS

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

# IT'S HERE—PERRY'S FIRST ALBUM SINCE 1959! NICE 'N' EASY COMO SINGING . . . 12 TASTEFUL STANDARDS WITH A BRIGHT "ACCENT ON YOUTH" FLAVOR . . . RELAXED AND RELAXING LISTENING AND DANCING HI FI AND STEREO DELIGHTS

**P**ERRY COMO's current hit single is a lilter (from Broadway's *Do Re Mi*) called *Make Someone Happy*. His latest album takes that pleasant title thought a step further: Perry's **FOR THE YOUNG AT HEART** will make *everyone* happy!

**"YOUNG" SONGS, OLD CHARM.** In this long-awaited package Perry sings a dozen songs with "young" titles—some old, some new, others sassy or sentimental—all tied together with the charm of his most relaxed "lazy daddy" style and a buoyant beat. The tunes range in vintage from *When You and I Were Young, Maggie*, first popularized in 1866, to *Like Young* (wait till you hear Perry laze his way through the beatnik-type lyrics on this one!), a 1960 favorite already well on its way toward becoming a standard.

Broadway at its best is represented by Rodgers and Hammerstein's lovely *Hello Young Lovers*, from *The King and I*. In 1951 *Young Love* became that rarity of rarities—a million-seller for two different recording artists (Tab Hunter and Sonny James)! Other million-selling versions of songs so brightly updated by Como in **FOR THE YOUNG AT HEART** were chalked up by Nat "King" Cole (*Too Young*, 1951) and Frank Sinatra (*Young at Heart*, 1954).

**SOLID SONIC SIDE BENEFITS.** Mitchell Ayres, his

orchestra and a large chorus provide rich backgrounds for both Perry and selective listeners, while the varied tempos of O. B. Masingill's zesty arrangements are sure to delight the dancers. And the widespread, full-range fidelity of the album, recorded in New York City's acoustically superb Webster Hall, will convince you over and over again of just how "sound" an investment your hi fi or stereo equipment really is.

**PRO-DUCTION.** Seasoned pros though they are, **FOR THE YOUNG AT HEART** producers Hugo (Peretti) and Luigi (Creatore) were themselves treated to fresh insight into the artistry of Perry Como at the recording session.

"We've always enjoyed what has been described as Como's 'easy-going' style," they tell us in their album notes. "Working on this album, our first with Mr. C., we found out a lot more about his style. A better word to describe his approach to a song is 'natural.' . . . When Perry swings, he does it from way down inside, then when it hits the microphone, it's mellowed and restrained. Funny thing — you don't realize he's swinging until *you* start swinging."

**ONE FOR ALL.** This album, wholesome entertainment for the whole family, is for the young in heart and/or Perry Como fans. Come to think of it, *is there anyone else?*

REGULAR L.P.—LPM 2343, \$3.98 • STEREO—LSP 2343, \$4.98

THIS CRISP, CRACKLING SALUTE TO THE GOLDEN AGE OF BIG-BAND BOOGIEING, EIGHT-TO-THE-BAR, SPEAKER-TO-SPEAKER EXCITEMENT FOR LISTENING,

# BIG-BAND BOOGIE

## THE WILL BRADLEY- JOHNNY GUARNIERI BAND



**H**ERE'S the most fun-tastically played, fantastically recorded listening and dancing surprise package for young and old of 1961! That's a mouthful? Well, the album's an earful. In fact, *two earsful!*

**WALL-TO-WALL SOUNDS.** **BIG-BAND BOOGIE** is a definitive tribute to the great bands and records that popularized boogie woogie in the late '30s and early '40s. Why? Because of its ear-tickling big-band boogie woogie arrangements that will keep your fingers snapping; its perfectly delightful dance tempos that will keep your feet tapping; and its full-range w-i-d-e-spread high fidelity and stereo sound that delivers incredible "live" presence to the all-important piano and the other soloists and powerhouse riff-swapping ensembles.

**THE BRADLEY-GUARNIERI BAND.** The clean-swinging band is under the dual leadership of two skilled veterans of the boogie woogie era. Trombonist Will Bradley is, of course, co-founder of the Will Bradley-Ray McKinley Orchestra, which owed so much of its success in the '40s to the eight-to-the-bar beat (co-founder McKinley now leads

the New Glenn Miller Orchestra). Pianist Johnny Guarnieri once sparked the orchestras of Benny Goodman, Raymond Scott, Jimmy Dorsey and Artie Shaw. It was his harpsichord playing, you may remember, that gave Shaw's 1940 Gramercy Five its highly individual sound. The arrangements for the set were lovingly transcribed by Charles Shirley from the original hit recordings.

**THE BANDS AND RECORDS SALUTED.** Tommy Dorsey's orchestra recorded Pinetop Smith's *Boogie Woogie* in 1938; it became the band's biggest hit, with more than 4,000,000 copies sold. *Yancey Special*, *Boogie Woogie Maxixe* and *Honky Tonk Train* loomed large in the "book" of the Bob Crosby Orchestra and even larger in the gifted hands of its pianist, Bob Zurke. When Zurke left Crosby to form his own group, he used a sparkling boogie original called *Southern Exposure* as his theme.

*Beat Me Daddy, Eight to the Bar* was a million-seller for the Will Bradley-Ray McKinley Orchestra (with Freddie Slack featured on piano), and its version of *Down the Road a Piece* wasn't many sales behind. Both tunes are treated here to salty  
(Continued on page 19)

**WOOGIE IS THE FUN-AND-SOUND ALBUM OF THE YEAR – ROUSING, ROLICK-DANCING AND MAKING A SHOWPIECE OF YOUR HI FI OR STEREO RIG!**



**BIG-BAND  
BOOGIE**

Boogie Woogie  
Yancey Special  
Boogie Woogie Maxixe  
Honky Tonk Train  
Southern Exposure  
Beat Me Daddy,  
Eight to the Bar  
Down the Road a Piece  
Back Beat Boogie  
Boogie Woogie  
on the St. Louis Blues  
One O'Clock Jump Boogie  
Indian Boogie Woogie  
Roll 'Em

REGULAR L. P.

LPM 2098, \$3.98

STEREO

LSP 2098, \$4.98



**ABOUT BOOGIE WOOGIE** The derivation of the term “boogie woogie” cannot be traced. The music itself is of Negro origin, and is simply a variation of the traditional twelve-bar blues. It probably began in southern gin mills and rent parties, and at first was called “fast western.” Basically it is piano music characterized by a percussive, repetitive eight-to-the-bar left-hand rhythm against which the right hand is free to improvise.

Such keyboard notables as Jimmy Yancey, Meade “Lux” Lewis, Albert Ammons, Pete Johnson and Pinetop Smith helped to get boogie woogie off the ground. When “Lux” recorded his *Honky Tonk Train* in 1929, boogie became world-renowned.

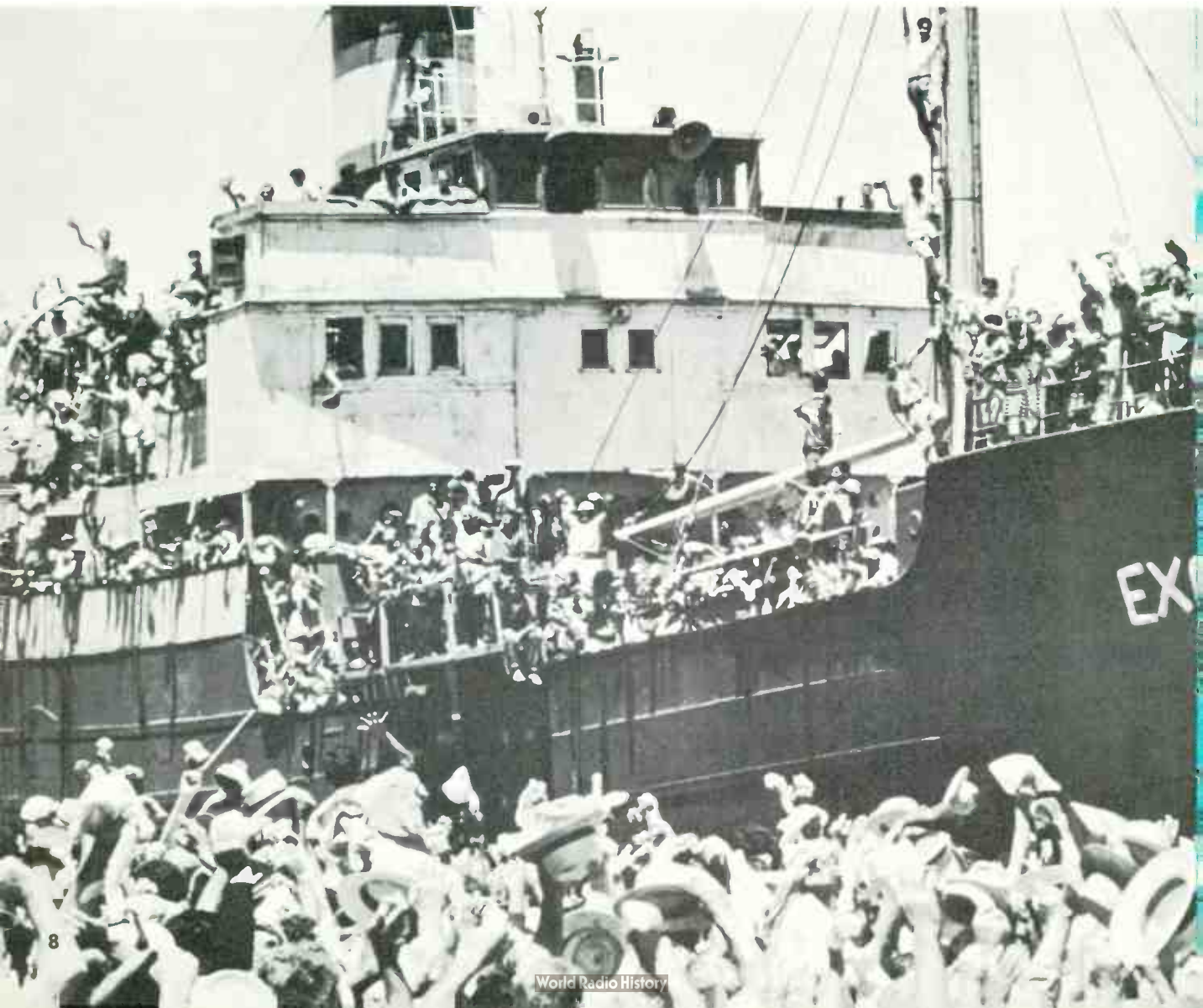
The big Swing bands of the '30s and '40s picked up the style from the Negro pianists and adapted it for orchestra. Those bands and adaptations were the starting point for big-band boogie.

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

THE ORIGINAL SOUNDTRACK RECORDING OF THE EPIC

# EXODUS

*"The pictorial sweep of this music—its surging power, angry excitement, and also considerable poignancy—vividly illuminates the saga of a people's arduous struggle to establish a homeland. From the tender and plaintive Karen theme to the violence and desperation of Prison Break, each section is an impressive miniature. The composer has directed a thrilling account of his music, and sonically the record is one of the best of its kind."*—HIGH FIDELITY





## FILM . . . INCLUDING THE SMASH HIT MAIN THEME!

Otto Preminger, in choosing Ernest Gold as the composer for **EXODUS**, continues his policy of striving for a truly distinctive musical score for each of his films. In the past these efforts have resulted in such outstanding scores as those for *The Man with the Golden Arm* (by the then unknown Elmer Bernstein) and *Anatomy of a Murder*, the first film score by Duke Ellington. Gold's score for **EXODUS** seems a worthy addition to this select company.

In a number of powerful themes which capture the essence of the **EXODUS** characters and the colorful backgrounds against which the action of the film unfolds, the music re-creates the vast scope and exciting drama of this film,

*(Continued on page 19)*



Otto Preminger Presents

## EXODUS

Ernest Gold conducting the  
Sinfonia of London Orchestra

**EXODUS** (Main Theme)

**SUMMER IN CYPRUS**

**ESCAPE**

**ARI**

**KAREN**

**VALLEY OF JEZREEL**

**FIGHT FOR SURVIVAL**

**IN JERUSALEM**

**THE BROTHERS**

**CONSPIRACY**

**PRISON BREAK**

**DAWN**

**FIGHT FOR PEACE**

Regular L. P.

LOC 1058, \$4.98

Stereo

LSO 1058 \$5.98

## Collector's Corner

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

# THE STARDUST

## FOURTEEN UNFORGETTABLE VERSIONS OF AMERICA'S

In 1929, fresh out of Indiana University, Hoagy Carmichael wrote **STARDUST**. Two years later Mitchell Parish put words to it. Since then it has stood unchallenged as America's favorite popular song.

**I**NCLUDED in this historic collection are fourteen varied versions of *Stardust* by as many superb artists. The earliest version, Wayne King's, was recorded in 1932. The most recent version, featuring composer Carmichael's *sotto voce* vocal and his piano, was recorded in 1959 especially for this album.

Artie Shaw's is the most popular of the *Stardust* records. This million-seller was cut in 1950, with unforgettable solos by clarinetist Shaw, trumpeter Billy Butterfield and trombonist Jack Jenney. Three years earlier the great Fats Waller had recorded his easy-listening solo-piano interpretation of the tune.

The jazz-flecked Benny Goodman *Stardust*, arranged by Fletcher Henderson, dates back to 1936. Originally it was issued as a single backed with a Tommy Dorsey *Stardust* recorded about the same time. However, Dorsey re-recorded the song in 1940 with Frank Sinatra and the Pied Pipers, and that's the lovely version included here. The mellow Glenn Miller instrumental rendition was waxed the same year.

Morton Gould's lush extended arrangement (it runs almost six minutes) is a fine example of how symphonic orchestras play the beloved standard. Pat Suzuki sings its beautiful verse and chorus backed by a particularly inspired Henri René scoring. Richard Maltby underlines the many-splendored versatility of Carmichael's masterpiece by easily transforming it into a romping mambo.



# ROAD

## GREATEST SONG HIT

Ralph Flanagan's gently swinging "verse only" version is made available for the very first time in this collection, as is Jean Sablon's intimate French-English vocal, which was recorded in 1940 and has been issued heretofore only in France and Canada. Andy Russell's smooth baritoning (in Spanish) was recorded in Mexico City in 1954. The Bobby Dukoff treatment, spotlighting Bobby's creamy tenor sax with orchestra and chorus, is from his long-unavailable album called, appropriately (you'll hear why), *Sax in Satin*.

In his book *The Stardust Road* (Rinehart & Company, 1946) Hoagy Carmichael describes his fascinating reaction to hearing a studio playback of the first demonstration record of *Stardust*: "And then it happened — that horrible thought; that queer sensation that this melody was bigger than I. It didn't seem to be part of me. Maybe I hadn't written it at all. It didn't sound familiar, and the recollection of how, when and where it [the composing of the song] all happened became vague as the lingering strains hung in the rafters of the studio. To lay my claims I wanted to shout back at it, 'Maybe I didn't write you, but I found you.'"

Music lovers everywhere, including the fourteen top artists represented in this album, have been grateful ever since.

The composer

**HOAGY CARMICHAEL**

singing at the piano

**ARTIE SHAW**

and His Orchestra

**TOMMY DORSEY**

and His Orchestra with

**FRANK SINATRA**

and the Pied Pipers

**GLENN MILLER**

and His Orchestra

**BENNY GOODMAN**

and His Orchestra

**MORTON GOULD**

and His Orchestra

**RALPH FLANAGAN**

and His Orchestra

**WAYNE KING**

and His Orchestra

**RICHARD MALTBY**

and His Orchestra

**FATS WALLER**

in a piano solo

**JEAN SABLON**

singing in French and English

**ANDY RUSSELL**

singing in Spanish

**PAT SUZUKI** with

**HENRI RENÉ**

and His Orchestra

**BOBBY DUKOFF**

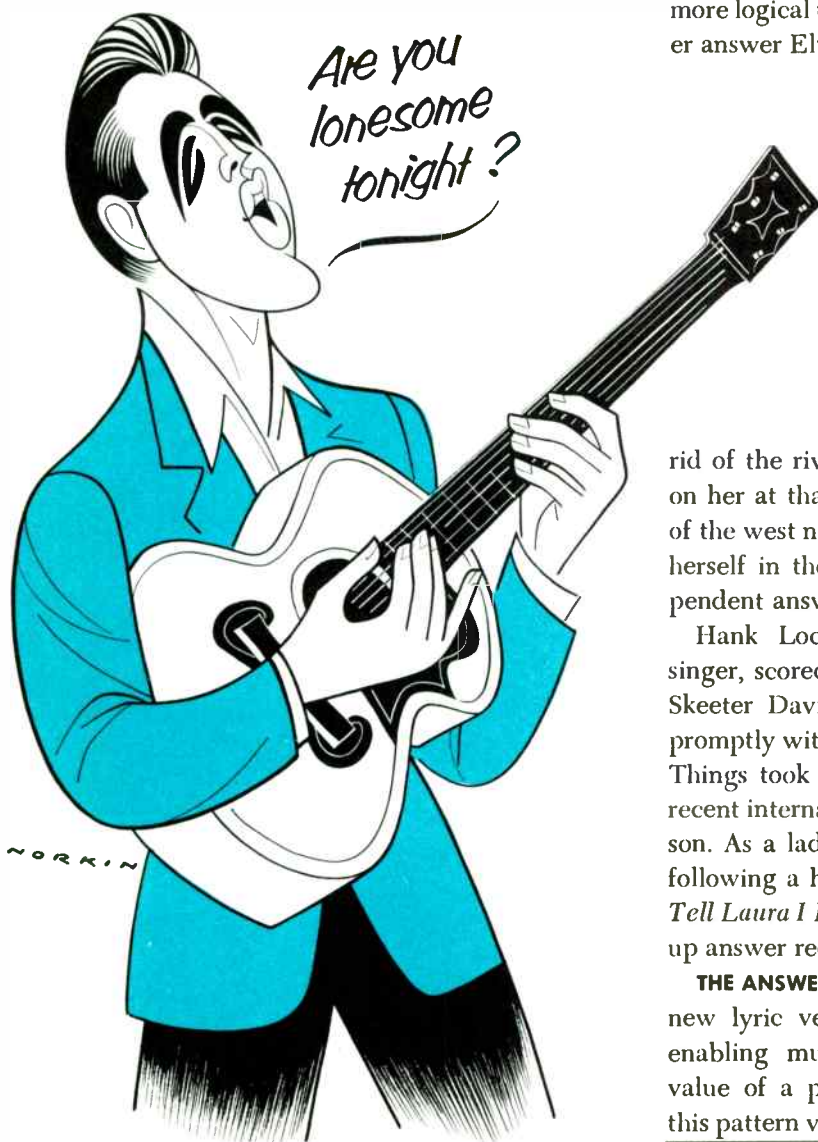
Tenor sax,

with orchestra and chorus

LPM 2246, \$3.98 • REGULAR L. P. ONLY

# THE \$64,000,000 ANSWERS

by Ren Grevatt



Broadway's Tin Pan Alleyites, those colorful and unpredictable fellows who write and publish most of our popular songs, are talking to themselves.

Stroll into the Brill Building, where many of them maintain offices, and see them wandering through the musty corridors, hands behind their backs, chewing on cigars and muttering softly. Listen closely and you will discover that much of the muttering rhymes.

Have they "flipped their wigs"? Not at all. They are merely "answering" themselves, trying to cash in on the latest trend in the pop-music business—the answer song.

**WHAT IS AN ANSWER SONG?** Take Elvis Presley's latest record sensation, a wonderful old tune called *Are You Lonesome Tonight?* What could be more logical than to have some attractive girl singer answer Elvis with *Yes, I'm Lonesome Tonight?*

Well, it happened. In fact, three different girl singers hatched (and recorded) the same idea about the same time, making Elvis one of the most "answered," as well as the most famed, of our current popular-record artists.

**MORE FAST ANSWERS.** Jim Reeves had a recent big hit in *He'll Have to Go*, about a young swain who calls his girl and asks her to get rid of the rival who just happened to be calling on her at that very moment. A young singer out of the west named Jeanne Black made a name for herself in the record field with her cozily independent answer, *He'll Have to Stay*.

Hank Locklin, the well-known country-pop singer, scored with *Please Help Me, I'm Falling*. Skeeter Davis,\* an attractive country Miss, hit promptly with *I Can't Help You, I'm Falling Too*. Things took a decidedly more violent turn in a recent international smash by teen star Ray Peterson. As a lad lies mortally wounded in the road following a hotrod crackup, he urges a friend to *Tell Laura I Love Her*. Marilyn Michaels' choked-up answer record was *Tell Tommy I Miss Him*.

**THE ANSWER MEN.** Most answer songs are merely new lyric versions set to the original melody, enabling music publishers to s-t-r-e-t-c-h the value of a particular song. Sometimes, though, this pattern varies. Another of the various answers

\*See back cover

Yes, I'm  
lonesome  
tonight



to Elvis Presley's *Are You Lonesome Tonight?* came from Jeanne Black via an entirely different song, almost as old as the tune waxed by Presley, called *Oh How I Miss You Tonight*.

**AN OLD COUNTRY CUSTOM.** Although the idea of answer songs is not new, the last big batch of them descended on the music world several years back. Many of the most famous ones came out of grass-roots, close-to-the-soil country music.

Country people, traditionally obsessed with basic subject matter, were responsible for such a sensational hit as *Slippin' Around*, by Jimmy Wakely and Margaret Whiting, about an enamoured couple who were married—but not to each other. It was answered, of course, by *I'll Never Slip Around Again*. Webb Pierce led with a hit called *Back Street Affair*; Kitty Wells countered soberly with *Paying for That Back Street Affair*.

Also in the country vein was *Don't Let the Stars Get in Your Eyes*, originally recorded by Slim Willet, later by Perry Como. It remained for Goldie Hill to come through with the especially wide-eyed admission that *I Let the Stars Get in My Eyes*.

Another famous answer sequence began with

Hank Thompson's *The Wild Side of Life*, in which the singer bemoans the fact that his wife has strayed, singing, "I didn't know God made honky tonk angels." The answer-song scene shifts to a juke joint, where the once faithful wife is listening to *The Wild Side of Life* on the juke box. She answers, *It Wasn't God Who*

Yes, I'm  
lonesome  
tonight



*Made Honky Tonk Angels*, underlining her philosophy that girls only go astray when men forget about their wives. (Both lyrics were written to the melody of an entirely unrelated hundred-year-old country song called *The Great Speckled Bird*.)

**RHYTHM-AND-BOOZE.** The rhythm-and-blues music of the American Negro is rich with interesting concepts of the answer song. Amos Milburn enjoyed a hangover of hits on the subject of libation. Each successive song was an answer to, and an extension of, its predecessors. The first was *Bad Bad Whiskey*, followed in short order by *Let Me Go Home Whiskey* and *One Scotch, One Bourbon, One Beer*.

Sometimes the rhythm-and-blues artist answers himself. In 1955 singer Lowell Fulson pleaded with his love to *Reconsider, Baby*. Five years later Fulson sang *I'm Glad You Reconsidered, Baby*. Apparently the young lady was the reluctant type, taking five years to make up her mind.

Little Willie John, another talented Negro blues artist, made a significant contribution to contemporary pop music in 1956 with his hypnotic hit called *Fever*. The following year an answer erupted in the form of the contagious *Spasms*.

**THOSE RIGHT ANSWERS.** Answer songs have usually coined money, probably proof that record buyers can become very attached to a particular catchy melody or winning performance. A good example is the recent *Save the Last Dance for Me*, recorded by a vocal group called the Drifters. The answer song, *I'll Save the Last Dance for You*, proved to be as hefty a hit for singer Damita Jo.

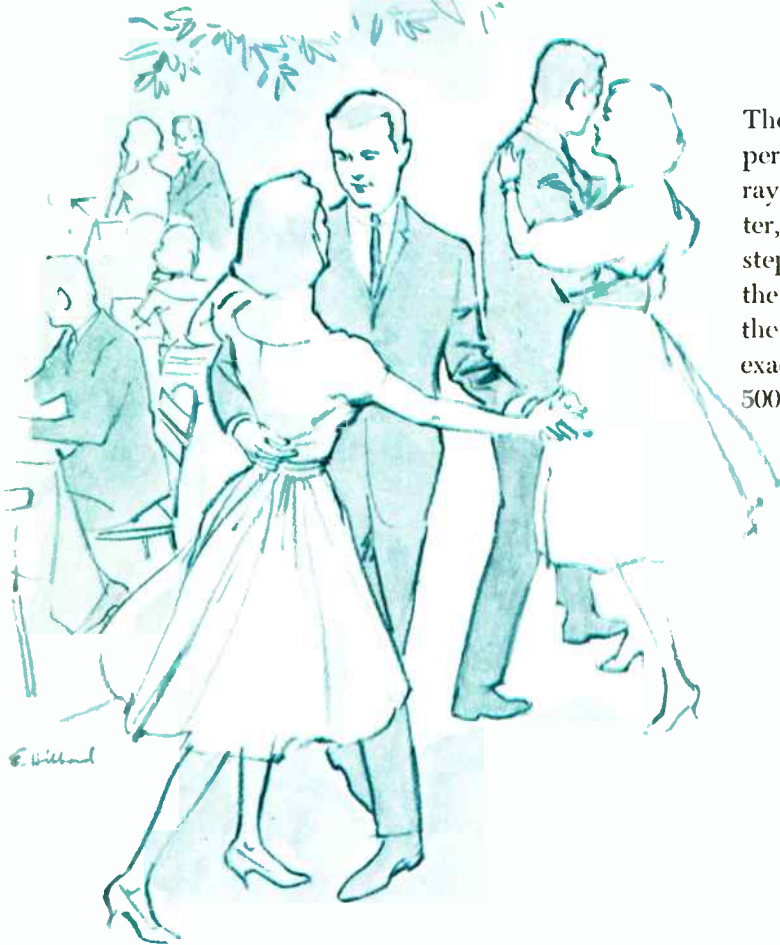
**ONE QUESTION.** Figuring out clever, catchy answers to just about any tune that reaches the nation's popularity charts has become a national game, played eagerly by both the music men in Broadway's Brill Building and the young record buyers of America. Trade people predict that this pattern will persist only until the answer records fail to become hits. What the next trend will be, they are somewhat less inclined to predict.

Yes, I'm  
lonesome  
tonight



Music for dancing, listening and learning—as recommended by

# ARTHUR MURRAY



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



**CHA CHA!** *Rico Vacilon; Cha Cha Cha at the Harem; Misirlou; Cha Cha Baby; Cha Cha Cha Classes; It Might As Well Be Spring; Arrivederci, Roma; Arthur, You Should Smile More; Pancho; others.....*LPM 2155, \$3.98  
(Stereo: LSP 2155, \$4.98)



**WALTZ!** *Tenderly, Under Paris Skies, Wunderbar, Always, Anniversary Song, Wonderful One, Hi-Lili Hi-Lo, The Song from Moulin Rouge, A Kiss in the Dark, Alice Blue Gown, It's Party Time, more.....*LPM 2153, \$3.98  
(Stereo: LSP 2153, \$4.98)



**FOX TROT!** *Mack the Knife, Autumn Leaves, Canadian Sunset, Jersey Bounce, St. Louis Blues, Sentimental Journey, April in Portugal, Arthur Murray Taught Me Dancing in a Hurry, 3rd Man Theme.....*LPM 2154, \$3.98  
(Stereo: LSP 2154, \$4.98)



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

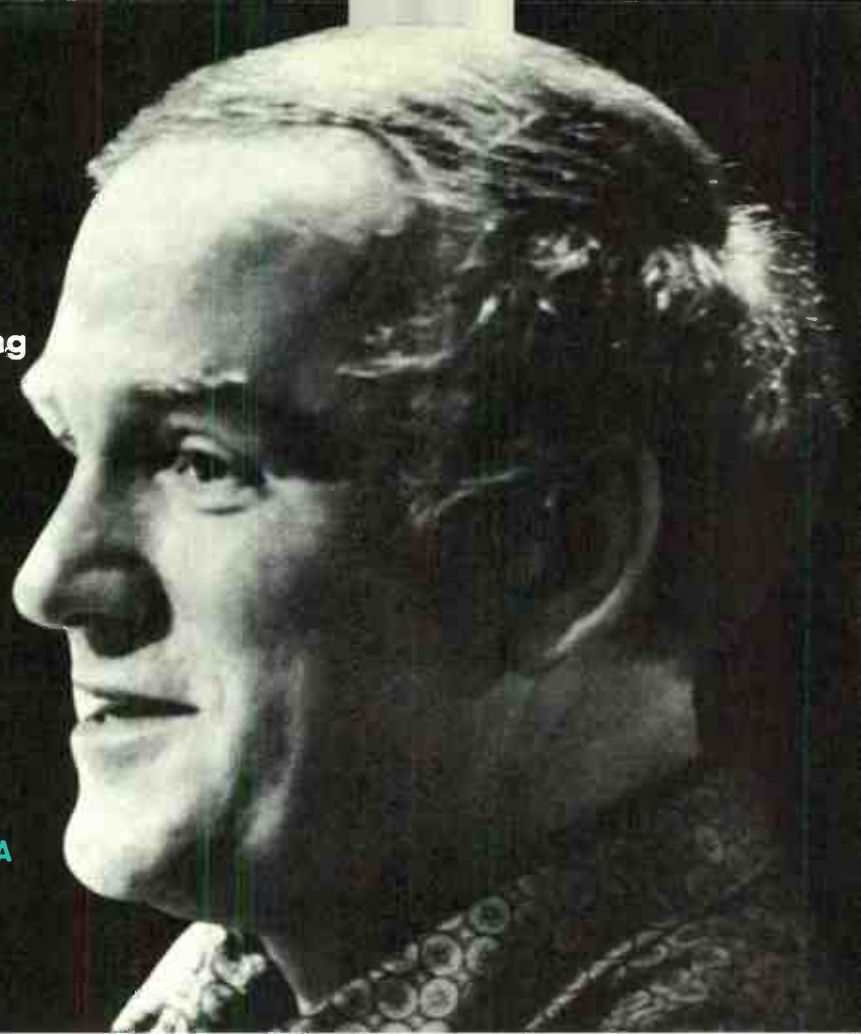
The year's most acclaimed  
classical instrumental recording

# RICHTER!

Plays the BRAHMS  
PIANO CONCERTO  
NO. 2 in B FLAT

CHICAGO SYMPHONY ORCHESTRA

ERICH LEINSDORF, conductor



"This disc is the finest Richter recording made to date—which is to say it is one of the great piano recordings of the age"—David Hall, *WIFI/STEREO REVIEW*

**T**HE long-awaited American debut of Russia's (and possibly the world's) top pianist last October had all the critics searching for new adjectives. Then RCA Victor scooped the record industry by producing Sviatoslav Richter's first American recording, with the superb Chicago Symphony Orchestra and under ideal sound-recording conditions.

Of the result, Irving Kolodin wrote in the *Saturday Review*: "Tremendous is the word for this product . . . tremendous in power, tremendous in reproductive scope which takes the measure of Richter's pianism better than any previous reproduction."

The work elected for this album was Brahms's B flat Concerto—a piece that ranges from the lyrical to the savage, from the intimate to the heroic, from the tender to the tempestuous.

In *Musical America* Robert Sabin had the following to say: "Richter has at his command a technique that is truly awe-inspiring, and he is always the poet in his playing. He sails through the most terrifying passages without a trace of the brutality or frantic effort that characterize most performances of this work, and he is continually bringing out nuances that are generally lost. His slow movement is one great song and his finale is utterly gracious. . . . Mr. Richter is really not like anyone else, so you had better acquire this recording if you are a Brahms devotee."

To which we might add—if you are not now such a devotee, this recording could easily convert you.

"Richter plays the concerto about as excitingly and as beautifully as it can be played"—Herbert Kupferberg, *New York Herald Tribune*.

A RED SEAL RECORDING • REGULAR L. P.—LM 2466, \$4.98 • STEREO—LSC 2466, \$5.98

A SPECIAL "BY REQUEST" ALTERNATE

# Jan Peerce in Las Vegas

THE GREAT AMERICAN TENOR REPRISES  
**BLUEBIRD OF HAPPINESS** AND HIS OTHER  
POPULAR HITS IN NEW HI FI AND STEREO!

The lighter side of Peerce's repertoire, sung in the same warm, thrilling tones that have made him the great favorite at the Metropolitan Opera House and throughout the entire operatic world. His cheery, optimistic *Bluebird of Happiness*, complete with recitation, was an all-time Red Seal best-seller. The sole operatic entry, *Vesti la giubba*, is the tenor's inevitable "beg-off" encore at Las Vegas and every place else he appears. In this collection of twelve perennials there isn't a single stranger, and they've never been more gloriously sung or more realistically recorded.

With **JOE REISMAN** and His Orchestra

*The Bluebird of Happiness* • *Because* • *Wonderful! Wonderful!*  
• *I Believe* • *You'll Never Walk Alone* • *Granada* • *Autumn Leaves* • *Around the World* • *Without a Song* • *My Yiddishe Momma* • *September Song* • *Vesti la giubba*

LPM 1709, \$3.98 (Stereo: LSP 1709, \$4.98)



**NOTE:** This is Jan Peerce's only album released in the popular-priced series.

THIS ALBUM ALSO AVAILABLE AS A CLUB DIVIDEND

A SPECIAL JAZZ ALTERNATE

# AFTER THE RIOT AT NEWPORT



## The Nashville All-Stars

The surprise jazz package of the year, with top Nashville recording musicians—Chet Atkins, Floyd Cramer, Hank Garland, Boots Randolph, etc. When unforeseen circumstances cancelled this distinguished group's appearance at the 1960 Newport Jazz Festival at Newport, Rhode Island, RCA Victor recorded them in their favorite after-hours pastime: playing swinging modern jazz on a par with the very best to be found—or heard—anywhere!

*Relaxin'* • *Nashville to Newport* • *Opus de Funk* • *'S Wonderful* • *'Round Midnight* • *Frankie and Johnny* • *Riot-Chous*

LPM 2302, \$3.98 (Stereo: LSP 2302, \$4.98)



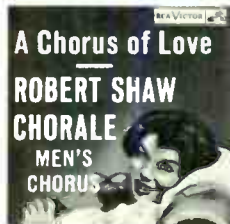
# PREVIOUS CLUB SELECTIONS, ALTERNATES AND EXTRAS AVAILABLE

Dividend credit given • See page 20

## VOCAL STARS



**DELLA DELLA CHA CHA CHA.** Crackling, urgent rhythm backs sassy Reese delivery of saucy standard lyrics: *Diamonds Are a Girl's Best Friend, My Heart Belongs to Daddy, Let's Do It, Come On-a My House, Why Don't You Do Right?, Daddy and others...* LPM 2280, **\$3.98** (Stereo: LSP 2280, **\$4.98**)



**ROBERT SHAW CHORALE: A CHORUS OF LOVE.** Male voices in lush blend—all-time love songs. Many moods from rousing *Vive l'amour* to tender *Auld Lang Syne*; also lilting *Du, du liegst mir im Herzen, My Bonnie, Mariana, Passing By, etc.*... LM 2402, **\$4.98** (Stereo: LSC 2402, **\$5.98**)



**THE AMES BROTHERS SING THE BEST OF THE BIG BANDS.** Previous Selection. Top quartet vocalizes 12 top hits of the top bands of the '30s and '40s. *Moonlight Serenade, You Made Me Love You, Marie, Dancing in the Dark, And the Angels Sing...* LPM 2273, **\$3.98** (Stereo: LSP 2273, **\$4.98**)



**MARIO LANZA: THE DESERT SONG.** Sigmund Romberg's irresistible score is magnificently sung by the late tenor with large orchestra and chorus. *One Alone, Romance, Riff Song, The Desert Song, I Want a Kiss, French Military March and others...* LM 2440, **\$4.98** (Stereo: LSC 2440, **\$5.98**)



**EDDY ARNOLD SINGS THEM AGAIN.** New hi fi/stereo versions of his 12 biggest hits: *Bouquet of Roses, I Wanna Play House with You, Molly Darling, The Lovebug Itch, I'll Hold You in My Heart, It's a Sin, Anytime, I Walk Alone, more...* LPM 2185, **\$3.98** (Stereo: LSP 2185, **\$4.98**)

**SAM COOKE: HITS OF THE '50s.** 12 moody, memorable ballads by the year's most exciting young singer. *Hey There, Unchained Melody, You You You, Too Young, Secret Love, Mona Lisa, The Great Pretender, The Wayward Wind, Cry and others...* LPM 2236, **\$3.98** (Stereo: LSP 2236, **\$4.98**)

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

**BELAFONTE AT CARNEGIE HALL.** Hear all Carnegie sing and cheer itself hoarse to 19 sung, chanted, whispered, shouted Belafonte classics. "The most representative Belafonte available" — *HiFi Review*. (2 records) LSC 6006, **\$9.98** (Stereo: LSC 6006, **\$11.98**) Counts as 2 purchases

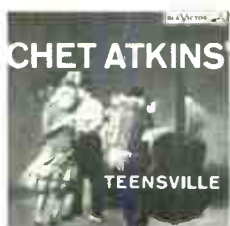
**JOIN BING & SING ALONG.** Previous Selection. Crosby, chorus, etc., in the best, breeziest sing-along of all. 33 all-time top tunes, song sheets, too. *When I Grow Too Old to Dream, Toot, Tootsie, Heart of My Heart, I Love You Truly, others...* LPM 2276, **\$3.98** (Stereo: LSP 2276, **\$4.98**)

**SONS OF THE PIONEERS: COOL WATER.** Brand-new recordings of their smash vocal hits, *Cool Water* and *Tumbling Tumbleweeds*, plus 16 western-style favorites: *Twilight on the Trail, The Last Round-Up, Red River Valley, Riders in the Sky, etc.*... LPM 2118, **\$3.98** (Stereo: LSP 2118, **\$4.98**)

## DANCE DISCS



**SIX FAT DUTCHMEN.** Emphatic oom-pah stylings by hefty Midwest favorites. Polkas, waltzes, foxtrotters: *Ich bin ein Musikanter, Irish Stew, Hupaj Suipaj, Salt and Pepper Polka, Grandpa's Clock, Winter Snow Waltz, G. I. Polka and others...* LPM 1769, **\$3.98** (Stereo: LSP 1769, **\$4.98**)



**CHET ATKINS' TEENSVILLE.** Mr. Guitar's first dance album has universal appeal. Zesty, tasty Atkins arrangements of solid hits, including *Till There Was You, Night Train, Sleep Walk, One Mint Julep, Hot Toddy, Oh Lonesome Me, more...* LPM 2161, **\$3.98** (Stereo: LSP 2161, **\$4.98**)



**PEREZ PRADO'S ORCHESTRA: "PREZ."** Prado provocatively mixes modern big-band jazz with rhythms of the cha cha and mambo. Repertoire offers ear-tickling, hip-swiveling switches on *Marta, Lullaby of Birdland, Adios Mi Chaparrito, etc.*... LPM 1556, **\$3.98** (Stereo: LSP 1556, **\$4.98**)



**THE NEW GLENN MILLER ORCHESTRA: DANCE, ANYONE?** Previous Selection. Directed by Ray McKinley. 18 gems—many in original Miller arrangements, all in danceable-plus Miller style. *Sunrise Serenade, Adios, Blue Moon, etc.*... LPM 2193, **\$3.98** (Stereo: LSP 2193, **\$4.98**)



**LET'S DANCE WITH THE THREE SUNS.** Dancey instrumental trio plus twin pianos, full rhythm, 40 (count 'em!) all-time hits. *Third Man Theme, Goody Goody, Wunderbar, It's DeLovely, This Can't Be Love, Are You Having Any Fun? and many more...* LPM 1578, **\$3.98** (Stereo: LSP 1578, **\$4.98**)

## INSTRUMENTALS • MOOD MUSIC



**FRANKIE CARLE: THE GOLDEN TOUCH.** Piano and orchestra. Previous Club Selection is new-sound remake of breezy Carle hits: *Sunrise Serenade, Falling Leaves, Rumors Are Flying, Penthouse Serenade, Deep Purple, Diane, Missouri Waltz*. LPM 2139, **\$3.98** (Stereo: LSP 2139, **\$4.98**)



**FLOYD CRAMER: LAST DATE.** Smoky, bluesy piano hit is included in set of similarly styled items by the Nashville ace of the 80s. *Heart and Soul, I Need You Now, Tennessee Waltz, Moments to Remember, Too Young, Mood Indigo* and others. LPM 2350, **\$3.98** (Stereo: LSP 2350, **\$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 Gitanita, Jata Aragonesa, El Vito*, etc. LPM 2251, **\$3.98** (Stereo: LSP 2251, **\$4.98**)



**HUGO WINTERHALTER GOES GYPSY.** Previous Selection. Sensual sound spectacular of flashing melodies, colors, rhythms. When a Gypsy Makes His Violin Cry, Hungarian Dance No. 5, Golden Earrings, Gypsy Love Song, Csardas, Hora Staccata. LPM 2167, **\$3.98** (Stereo: LSP 2167, **\$4.98**)



**THE MELACHRINO STRINGS: THE MUSIC OF VICTOR HERBERT.** Soothing strings-swept versions of *I'm Falling in Love with Someone, Sweethearts, Kiss Me Again, Thine Alone, A Kiss in the Dark, March of the Toys, Ah! Sweet Mystery of Life*, etc. LPM 2129, **\$3.98** (Stereo: LSP 2129, **\$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, Old Devil Moon, Limehouse Blues, Moonglow, Deep Purple*. LM 2104, **\$4.98** (Stereo: LSC 2104, **\$5.98**)

**MUSIC OF THE ISLANDS.** *Hawaii in hi fi and stereo!* The Mauna Loa Islanders play languorous versions of 12 all-time Hawaiian hits. Mood-enters include *The Hawaiian Wedding Song, Sweet Leilani, Aloha Oe, Moon of Manakoora* and others. LPM 2061, **\$3.98** (Stereo: LSP 2061, **\$4.98**)

**THE THREE SUNS: TWILIGHT MEMORIES.** Previous Selection. Stunning new recordings of *Twilight Time* and 11 more of their biggest hits. *Don't Take Your Love from Me, Peg o' My Heart, Jet, Under Paris Skies, Delicado; Arrivederci, Roma*; more. LPM 2120, **\$3.98** (Stereo: LSP 2120, **\$4.98**)

**THE TOUCH OF EDDIE HEYWOOD.** The pianist's relaxed trio plays 12 sophisticated favorites. *Summertime, The Man I Love, On the Street Where You Live, My Funny Valentine, Pennies from Heaven, Just One of Those Things, All of You*, more. LPM 1466, **\$3.98** (Stereo: LSP 1466, **\$4.98**)

**CHET ATKINS AT HOME.** Top pop guitar virtuoso in a varied, generally rhythmic recital. Say "Si Si," *Sophisticated Lady, Jungle Drums, Martha, Nagasaki, April in Portugal, Vilo, You're Just in Love, Czardas, Ay-Ay-Ay, In the Chapel by the Moonlight*. LPM 1544, **\$3.98** (Regular L.P. only)

## HI FI/STEREO SPECIALTIES • SOUND!

**MARTY GOLD AND HIS ORCHESTRA: SKIN TIGHT.** Percussion spectacular! 9 drummers, dozens of percussive curiosities (Israeli clay drums, Chinese bell trees, African log drums, etc.), 3 different swinging, sonics-slanted bands. *Perdido, Lover*, etc. LPM 2230, **\$3.98** (Stereo: LSP 2230, **\$4.98**)

**ARMED FORCES SUITE.** RCA Victor Symphonic Band and Orchestra; Robert Russell Bennett, conductor. Muskets, cannons, 38-song musical military history (1776-1945) of America by orchestrator of *Victory at Sea*. It's the 1812 *Overture of 1961!*. LM 2445, **\$4.98** (Stereo: LSC 2445, **\$5.98**)

**THE MARIACHI VARGAS OF TECALITLAN: EL MEJOR MARIACHI DEL MUNDO (The Best Mariachi of the World).** For hi fi/stereo addicts! Colorful, rhythmic Mexican trumpets, guitars, singers; 12 lively folk songs and dances. MKL 1224, **\$4.98** (Stereo: MKS 1224, **\$5.98**)  
Not available in Canada

## COMEDY • NOVELTY

**BROTHER DAVE GARDNER: KICK THY OWN SELF.** The phenomenal new comic's best-selling sequel to his smash hit *Rejoice, Dear Hearts!* set, recorded before a fractured nightclub audience. "Consistently funny," raved *The Billboard*. LPM 2239, **\$3.98** (Stereo: LSP 2239, **\$4.98**)

**HOMER & JETHRO AT THE COUNTRY CLUB.** The nation's best-loved cornfed comics in their hilarious nightclub act recorded on location. Zany patter and parodies include rapid-fire gags, uproariously updated version of *Battle of Kaakomanga*. LPM 2181, **\$3.98** (Stereo: LSP 2181, **\$4.98**)

## COLLECTOR'S ITEMS • REISSUES (REGULAR L. P. ONLY)

**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**

**JIMMIE RODGERS: TRAIN WHISTLE BLUES.** 16 classics of wanderlust and women—most of them previously unreissued—by the late fabulous "father of country music." Collectors' musts include *Blue Yodel No. 5, No Hard Times, High Powered Mama, Let Me Be Your Side Track, Mississippi Delta Blues*, etc. LPM 1640, **\$3.98**

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

**TOMMY DORSEY: YES INDEED!** With *Sinatra, Stafford, Pied Pipers, Berigan, Rich*. Collector's bonanza, all the big ones. *Marie, Song of India, Boogie Woogie, Who?, Opus No. 1, I'll Never Smile Again, Stardust, I'm Gettin' Sentimental Over You, Once in a While, Little White Lies, Royal Garden Blues*, others. LPM 1229, **\$3.98**

**JOSÉ ITURBI: MUSIC TO REMEMBER.** Includes the big Chapin piano favorites as played by Iturbi in the film *A Song to Remember: Polonaise in A flat, Fantaisie-Improptu, Minute Waltz, Waltz in C sharp minor, "Revolutionary" Etude*, etc. Also *Paderewski's Minuet in G, Granados' Spanish Dance*, many more. LM 1981, **\$4.98**

**MARIAN ANDERSON SINGS SPIRITUALS.** Glorious collection was recorded in the early '40s, when the great contralto was in her vocal prime. *Deep River, He's Got the Whole World in His Hands, Go Down Moses, Sometimes I Feel Like a Motherless Child, Were You There?, Everytime I Feel the Spirit*—21 in all! LM 2032, **\$4.98**

## HI FI/STEREO JAZZ

**DUKES OF DIXIELAND** starring **PETE FOUNTAIN: AT THE JAZZ BAND BALL.** Those ebullient, strutting, hi-fi-genic Dukes in their basic collection of Dixieland classics with ace Fountain on clarinet. *When the Saints Come Marching In, Muskrat Ramble, Tin Roof Blues*. LPM 2097, **\$3.98** (Regular L.P. only)

**JONAH JONES AT THE EMBERS.** Tasty "muted jazz" recital of show tunes and jazz classics by America's hottest-selling 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*, etc. LPM 2004, **\$3.98** (Regular L.P. only)

**JIMMY WITHERSPOON: GOIN' TO KANSAS CITY BLUES.** "Spoon" sings with Jay McShann's star-studded K.C.-style band. Urbane, shouting, riffing blues by one of the real masters. *Jumpin' the Blues, Piney Brown Blues, Confessin' the Blues*, more. LPM 1639, **\$3.98** (Regular L.P. only) • Not available in Canada

## OTHER SELECTIONS AND ALTERNATES STILL AVAILABLE

**DELLA REESE.** Provocative stylist, 12 tender-to-lusty standards. *Someday, I'll Get By, The Lady Is a Tramp, Thou Swell*. . . . LPM 2157, \$3.98 (Stereo: LSP 2157, \$4.98)

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

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

**GEORGE BEVERLY SHEA: THE HOLY LAND.** De luxe book-type album with photos, etc. Baritone—with orchestra and choir—sings *Beautiful Garden of Eden; Go Down, Moses*; others. . . . LPM 2189, \$3.98 (Stereo: LSP 2189, \$4.98)

**JAMES MICHENER'S HAWAII.** Authentic Islands music, selected by the best-selling author, recorded in Hawaii by native musicians, singers. Colorful package, with photos. . . . LPM 2150, \$3.98 (Stereo: LSP 2150, \$4.98)

**HENRI RENÉ'S ORCHESTRA: RIOT IN RHYTHM.** Delightful standards in new swing dress for big-band fans, dancers and especially hi fi bugs. *Whispering, Chinatown*, many more. . . . LPM 2002, \$3.98 (Stereo: LSP 2002, \$4.98)

**SPIKE JONES ORIGINAL HITS.** Insanity Unlimited! The never-duplicated versions of *Cocktails for Two, Der Fuehrer's Face, Laura, William Tell Overture, My Old Flame, Chloe*, etc. . . . LPM 2224, \$3.98 (Regular L.P. only)

**COMIC DAVE GARDNER: REJOICE, DEAR HEARTS!** One of the funniest, biggest comedy albums of the year. Most unusual, disarming combination of beatnik and pseudo-biblical patter. . . . LPM 2083, \$3.98 (Regular L. P. only)

**ROSEMARY CLOONEY: CLAP HANDS! HERE COMES ROSIE!** La Clooney swings! *Everything's Coming Up Roses*, 11 more. . . . LPM 2212, \$3.98 (Stereo: LSP 2212, \$4.98)

**GERSHWIN'S RHAPSODY IN BLUE and AN AMERICAN IN PARIS.** BOSTON POPS, Arthur Fiedler; Earl Wild at the piano. . . . LM 2367, \$4.98 (Stereo: LSC 2367, \$5.98)

**THE VIRTUOSO LISZT.** GARY GRAFFMAN, pianist. Brilliant young virtuoso plays some selections from *Song Without End*, other Liszt sparklers. *Liebesträum, Consolation*, etc. . . . LM 2443, \$4.98 (Stereo: LSC 2443, \$5.98)

**MELACHRINO STRINGS: MUSIC FOR DINING.** *Tenderly, Charmaine*, 10 more. LPM 1000, \$3.98 (Stereo: LSP 1000, \$4.98)

**MELACHRINO STRINGS: MUSIC FOR RELAXATION.** Includes *Star Dust, Autumn Leaves, Moonlight Serenade, Estrellita*, etc. . . . LPM 1001, \$3.98 (Stereo: LSP 1001, \$4.98)

**TONY MARTIN AT THE DESERT INN.** On-location (Las Vegas) recording. *I'll See You in My Dreams, You Made Me Love You*. LPM 2146, \$3.98 (Stereo: LSP 2146, \$4.98)

**MUSIC FROM PETER GUNN.** Composed and conducted by Henry Mancini. All-star modern "mood" jazz from NBC-TV series. The most honored and imitated album of recent years. . . . LPM 1956, \$3.98 (Stereo: LSP 1956, \$4.98)

**JIM REEVES: HE'LL HAVE TO GO.** Many of his recent pop-country hits, including the smash title tune plus *Partners*, others. . . . LPM 2223, \$3.98 (Regular L.P. only)

**HANK LOCKLIN: PLEASE HELP ME, I'M FALLING**—the top-selling country singer's current smash hit, plus *Seven Days*, 9 more. . . . LPM 2291, \$3.98 (Regular L.P. only)

**FRANKIE CARLE: HONKY TONK PIANO.** Ragtime on a back-room piano! *Piano Roll Blues, Alexander's Ragtime Band*, others. . . . LPM 1188, \$3.98 (Regular L.P. only)

## BIG-BAND BOOGIE

(Continued from page 6)

vocals by **Clancy Hayes**, best known as the down-home singer with Bob Scobey's Frisco Jazz Band. Although the Harry James Orchestra did not specialize in boogie, *Back Beat Boogie* was always one of The Horn's most-requested numbers.

*Boogie Woogie on the St. Louis Blues*, Earl "Fatha" Hines's biggest hit (it was the only one of his records to pass the million-sales mark), was, curiously enough, the only boogie number recorded by that fine pianist. *One O'Clock Jump Boogie* capsules the many boogie pieces recorded in the early days of—who else?—the Count Basie crew. *Indian Boogie Woogie* was a sizzling stick-out in the repertoire of Woody Herman's "Band That Played the Blues." *Roll 'Em*, written and arranged by pianist Mary Lou Williams, was forged into a Swing landmark by the Benny Goodman Orchestra.

## EXODUS

(Continued from page 9)

which is based on the best-seller by Leon Uris.

**EXODUS** is the story of a people's bitter battle to gain their freedom and identity. It tells of a group of men, women and children who brave death in their determination to reach Palestine, and of an American nurse who becomes involved in their fate. The film was produced in Israel and Cyprus.

Preminger brought Ernest Gold to the locations and he started composing on the spot, drawing on his first-hand impressions as well as extensive research into the music of both the Israelis and the Arabs.

The magnificent result is on this recording—a brilliant, emotion-charged work that ranges from the sweeping magnificence of the main theme to the haunting sadness of Karen's theme, from the virile, triumphant music of Ari Ben Canaan to the pounding violence of the Acre prison break. It is music that, once heard, will never be forgotten.

**ERNEST GOLD**, who composed, arranged and conducted the music for **EXODUS**, studied in Vienna and came to the United States in 1938. He has written scores for many films, including *On the Beach*, for which he received an Academy Award nomination. He has been musical director of the Santa Barbara Symphony Orchestra, and has a number of concertos and chamber-music pieces to his credit.



## 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 Selection or Alternate is purchased, *two* certificates – re-

deemable for an additional record without charge – are given. Since you thus receive three twelve-inch records for every two you pay for, this represents a continuing 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

Two NEW  
Dividend  
Albums now  
available



**ROSEMARY CLOONEY: ROSIE SOLVES THE SWINGING RIDDLE.** Rollicking Clooney vocals, sizzling big-band scorings by Nelson Riddle and larruping "you are there" sound mesh marvelously on *April in Paris*, *Some of These Days*, *Shine on Harvest Moon*, *How Am I to Know?*, *Get Me to the Church on Time*, *I Ain't Got Nobody*, *You Took Advantage of Me*, *Cabin in the Sky*, *Angry*, *By Myself*. . . LPM 2265, **\$3.98**  
(Stereo: LSP 2265, **\$4.98**)



**THE MUSIC OF FRANZ LISZT. BOSTON POPS**, Arthur Fiedler. This glorious new recording from Boston's Symphony Hall features fabulous versions of made-to-order-for-the-SOUND-Age Liszt favorites—*Hungarian Rhapsody No. 2* and *Les Préludes*. Also includes another dramatic tone poem, *Mazeppa*, and the *Rakóczy March*. "Big, bold and blazingly brilliant," says *High Fidelity*. . . LM 2442, **\$4.98**  
(Stereo: LSC 2442, **\$5.98**)

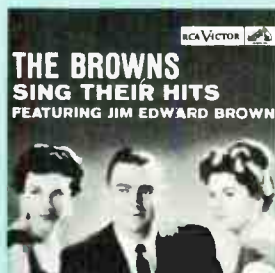
## OTHER POPULAR ALBUMS AVAILABLE AS DIVIDENDS



**THE GREAT SONGS FROM LERNER & LOEWE'S GIGI AND BRIGADOON.** Robert Merrill, Jan Peerce, Jane Powell, *Gigi*, *The Night They Invented Champagne*, *Almost Like Being in Love*. . . LPM 2275, **\$3.98**  
(Stereo: LSP 2275, **\$4.98**)



**MUSIC FROM MILLION DOLLAR MOVIES. BOSTON POPS**, Arthur Fiedler. Sound extravaganza! *Warsaw Concerto*, *Love Is a Many Splendored Thing*, *Laura*, *Around the World*, etc. . . LM 2380, **\$4.98**  
(Stereo: LSC 2380, **\$5.98**)



**THE BROWNS SING THEIR HITS.** Warm harmonies by tap vocal trio. *Lonely Little Robin*, *Lavender Blue*, *Have You Ever Been Lonely?*, *Blues in My Heart*, *Chandelier of Stars*, more. . . LPM 2260, **\$3.98**  
(Stereo: LSP 2260, **\$4.98**)



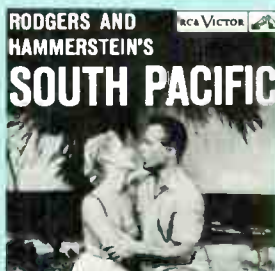
**THE OTHER CHET ATKINS.** Mr. Guitar's rich, romantic Spanish guitar caresses *Begin the Beguine*, *The Peanut Vendor*, *Maria Elena*, *Poinciana*, *Yours*, *Delicado*, etc. . . LPM 2175, **\$3.98**  
(Stereo: LSP 2175, **\$4.98**)



**BOERLING IN OPERA.** Unforgettable performances of beloved arias from *Aida*, *Tosca*, *Rigoletto*, *Cavalleria Rusticana*, etc., by a brilliant tenor, the late Jussi Boerling. . . . . LM 2269, **\$4.98**  
(Regular L.P. only)



**BOB THOMPSON'S CHORUS AND ORCHESTRA: ON THE ROCKS.** Rain-fresh vocal-instrumental sounds, sonic surprises. *All the Things You Are*, *Almost Like Being in Love*, etc. . . . . LPM 2145, **\$3.98**  
(Stereo: LSP 2145, **\$4.98**)



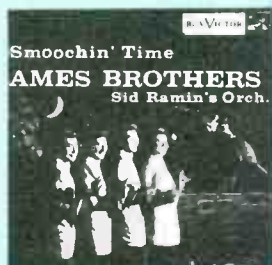
**SOUTH PACIFIC.** Original soundtrack recording from Rodgers-Hammerstein film hit. *Overture*, 15 all-time hits recorded for the first time in true high fidelity and stereo. . . . . LOC 1032, **\$4.98**  
(Stereo: LSO 1032, **\$5.98**)



**THE PICK OF THE COUNTRY.** Original hit performances by Eddy Arnold, Jim Reeves, The Browns, Hank Snow, Jimmie Rodgers, Hank Locklin, Don Gibson, others. . . . . LPM 2094, **\$3.98**  
(Regular L.P. only)

(Continued on next page)

# DIVIDEND ALBUM SECTION



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



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

**DAVE "BABY" CORTEZ: HAPPY ORGAN**. . . . LPM 2099, **\$4.98**  
 (Stereo: LSP 2099, **\$5.98**)  
 Not available in Canada



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

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

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

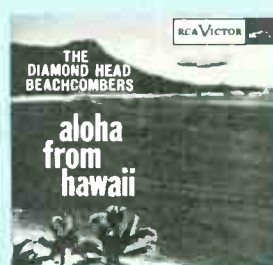
**MARJORIE MEINERT AT THE LOWREY ORGAN: SITTING PRETTY**. Rich, realistically recorded electronic organ. 16 hits—*Tea for Two*, others. . . LPM 2168, **\$3.98**  
 (Stereo: LSP 2168, **\$4.98**)



**THIS IS GLENN MILLER**. Original versions of *At Last, Chattanooga Choo Choo, Anvil Chorus, Serenade in Blue, Sun Valley Jump*, 7 more. . . . LPM 1190, **\$3.98**  
 (Regular L.P. only)



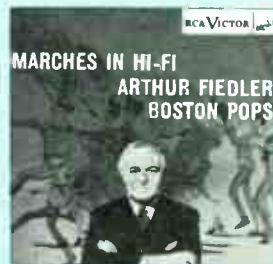
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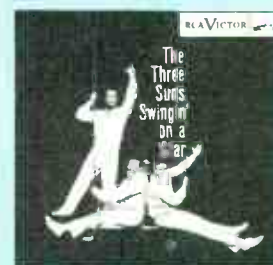


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