

**POPULAR
ALBUM**

NEWS

The monthly magazine of
THE RCA VICTOR
POPULAR ALBUM CLUB

THE NEXT SELECTION

Kiss Me, Kate

HOWARD KEEL
GOGI GRANT
ANNE JEFFREYS
HENRI RENÉ



ALSO 76
ALTERNATE
SELECTIONS

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Kiss Me, Kate

KISS ME, KATE is Cole Porter's greatest score. His songs for this "smartest" of "smart" shows include a profusion of gorgeous melodies and racy rhythms. Lyrically, this master manipulator of words and wit is at the absolute peak of his powers in KISS ME, KATE.

At the box office KISS ME, KATE was Porter's biggest Broadway success. It is one of a mere handful of American hits which have scored more than 1000 performances on the Main Stem (actually 1077).

The "book" for the show, by Bella and Sam Spewack, takes off from Shakespeare's comedy *The Taming of the Shrew*. Fred (Howard Keel) and Lilli (Anne Jeffreys) have been divorced, but are cast as co-stars in a Shakespearean troupe performing the *Shrew*. Apparently the flame of love hasn't gone out, although Fred has been cutting a few capers with another actress, Lois Lane (Gogi Grant), who

SOME IMPORTANT REMINDERS

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

• **ABOUT DIVIDEND CERTIFICATES** Members who have purchased the number of albums called for in the initial membership agreement will receive a Dividend Certificate with the purchase of any album listed in this issue of the *Popular Album News*. Two such certificates will entitle the member to choose one twelve-inch long-playing RCA Victor album *without charge*. This represents a continuing saving of 33⅓%—and occasionally as much as 38%—over the manufacturer's nationally advertised price on the albums bought from the Club. Your Dividend Catalog and Supplements offer a broad choice of both popular and classical (Red Seal) recordings.



UNLESS WE ARE OTHERWISE INSTRUCTED ON THE ENCLOSED SUBSTITUTION FORM

HOWARD KEEL GOGI GRANT ANNE JEFFREYS

With HENRI RENÉ and His Orchestra

in turn has some sort of understanding with a shiftless young dancer named Bill.

The play moves back and forth between today's Baltimore, where the troupe is playing (and carrying on its off-stage amorous involvements), and Shakespeare's Padua, where Kate and Petruchio are having their Renaissance-type marital difficulties. The Bard's Elizabethan dialogue and the Spewack-Porter sophistication are juxtaposed with great ingenuity, particularly in the Porter lyrics. Eventually, time and place are confused as Lilli, playing the part of the shrew, directs her violence not only against Petruchio but also against her ex-husband, who is playing the part. Her chastisement and eventual subjugation by Fred—and their

(Continued on next page)





(Continued from preceding page)

eventual reconciliation—take place within Shakespeare's context, on stage.

Porter Plus Bard. It is in *The Taming of the Shrew* itself that Porter has found the inspiration for the show's most distinctive songs. For example, the candid, delightful and different *I've Come to Wive It Wealthily in Padua* employs almost verbatim Petruchio's

Were she as rough
As are the swelling Adriatic seas:
I come to wive it wealthily in Padua;
If wealthily, then happily in Padua.

The roisterous *Where Is the Life That Late I Led?* and the lovely *Were Thine That Special Face* are also based on the Bard, while the spicy, swingy (and again candid) *Always True to You in My Fashion* is inspired by a famous line from another English poet. Three tunes—*We Open in Venice*, *Tom, Dick or Harry* and *I Hate Men*—are exclusively Porter in their patter, but they fit perfectly into the Shakespearean portions of the show. In fact, Brooks Atkinson, celebrated drama critic of *The New York Times*, has referred to *I Hate Men* as “the perfect musical sublimation of Shakespeare's evil-tempered Kate.”

Purely Porter. In the real Porter musical-comedy tradition are the rousing show-business anthem (second only to Berlin's *There's No Business Like*

Show Business) *Another Op'nin', Another Show*; the plaintive torch ballad *Why Can't You Behave?*; the torrid, incongruously exuberant *Too Darn Hot*; and the tender *So in Love*, written in the beguiling beguine tempo which has become a Porter trademark.

Then there is the enduring, endearing Porter hit—*Wonderbar*. Oddly, this number was conceived as a devastating satire on the schmaltzy waltzes that strive to lighten the wooden weight of most Viennese operettas. Sophisticates may get their special boot out of the smartly clichéd lyrics, but the melody, taken by itself, is one of the loveliest Porter, or anyone else, has written.

The playing is the thing. There had to be a good, sound reason for putting together a new studio recording of *KISS ME, KATE*, and the listener is due for several delightful surprises. Heading the list are the **HENRI RENÉ** arrangements—a group of modern miniature masterpieces that might inspire an entirely new set of standards for Broadway show arrangers. René's rhythms and colors underline Porter's wit and sophistication in a completely fresh and original manner. Further, since this *KISS ME, KATE* was to be recorded in the newest optimum high fidelity and stereo, René's instrumentation makes the most of the sonic opportunities. One will hear swingy, fluid flutes; brittle,



HOWARD KEEL



GOGI GRANT



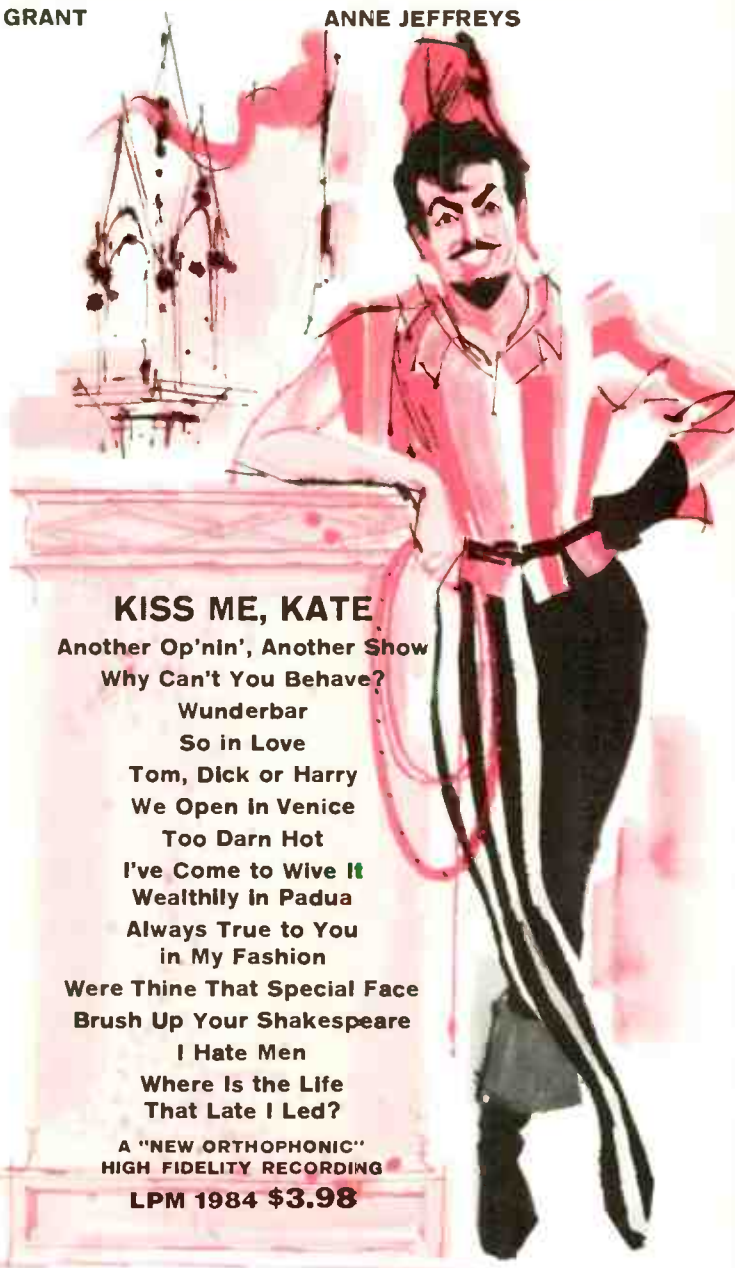
ANNE JEFFREYS

clinging harpsichord; searing, stratospheric brass ensembles and other ear-tickling touches not heard in earlier versions of the score.

Then there is the *wonderful* cast obviously having a *wonderful* time with those *wonderful* tunes and arrangements (thank you, Mr. Welk, for that word!). **HOWARD KEEL**, who played the male lead in the movie version of the show, repeats it here in his virile, expressive baritone—and is equally effective with romantic or roguish material. **GOGI GRANT**, always a warm, winning ballad singer, proves here that she can do a great job with a breezy rhythm tune, or a bit of roughhouse comedy. **ANNE JEFFREYS**, who played in the national company and then took over the lead on Broadway, is the best-singing Kate the show has ever had.

Another advantage this new hi fi version has over earlier *Kate* discs is the clarity with which the lyrics come across. Not one word or subtle inflection is lost, and Porter's very adult, often provocative show lyrics have not been watered down one iota.

Here is a real "fun" album with all the time-tested Cole Porter ingredients—plus a great deal of imaginative effort by some bright, talented people who understand the entertainment potential, as well as the limitations, of a phonograph record. You'll enjoy it thoroughly.



KISS ME, KATE

**Another Op'nin', Another Show
Why Can't You Behave?**

Wunderbar

So in Love

Tom, Dick or Harry

We Open In Venice

Too Darn Hot

I've Come to Wive It

Wealthily in Padua

Always True to You

in My Fashion

Were Thine That Special Face

Brush Up Your Shakespeare

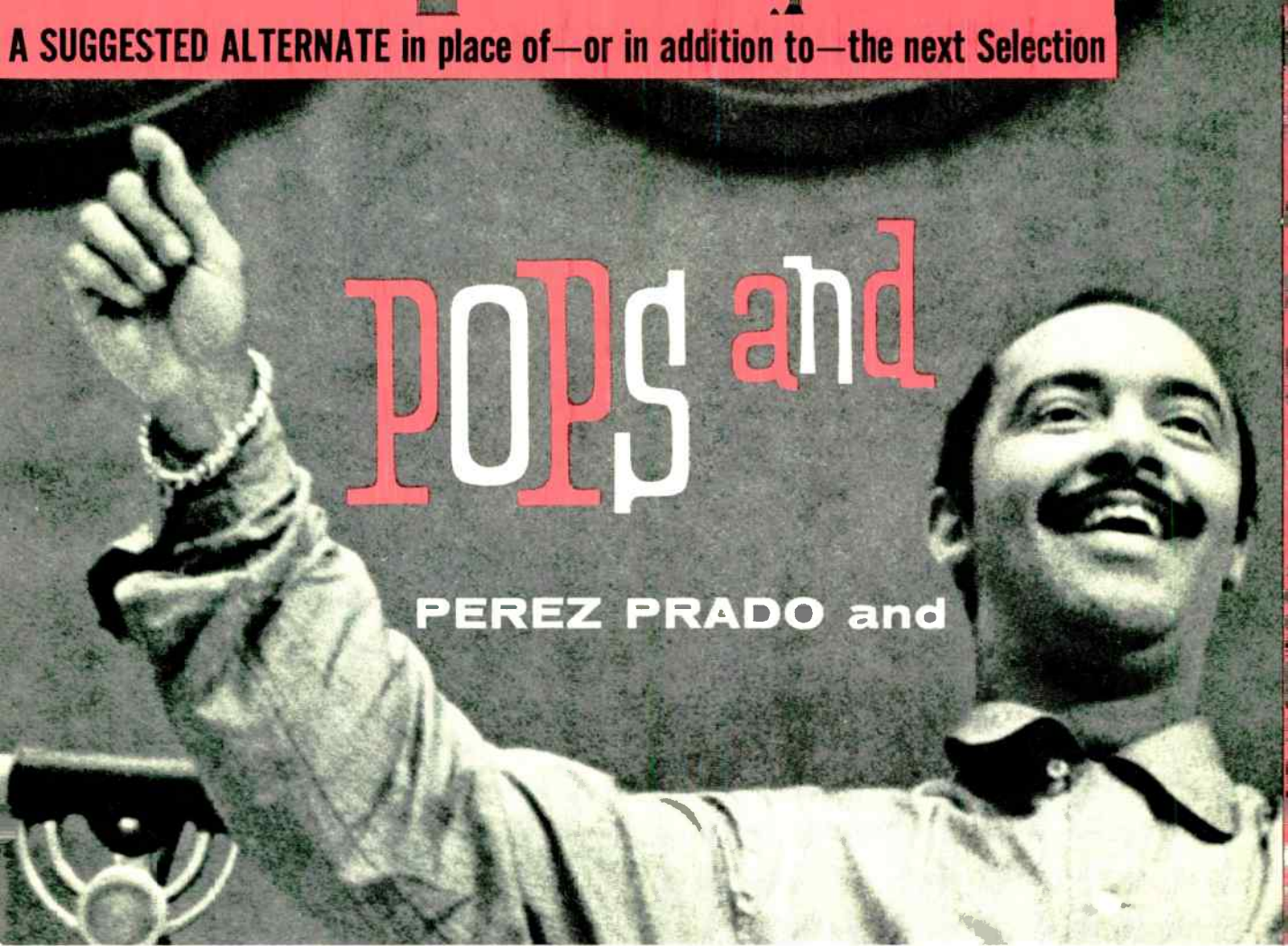
I Hate Men

Where Is the Life

That Late I Led?

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

LPM 1984 \$3.98



POPS and

PEREZ PRADO and

ONE of the main reasons so many Americans have “gone Latin” recently is the music of a Latin who, in his latest album, “goes American.”

The Latin is Cuban-born Damaso Perez Prado, the most persuasive converter of American dancers and listeners to Latin music in recent years. In his latest album, *POPS AND PRADO*, his “going American” is actually a matter of repertoire only; the twelve north-of-the-border standards included are stamped indelibly with south-of-the-border Prado arrangements that combine the most exciting aspects of the cha cha and mambo beats.

In 1955, long before other bandleaders hopped aboard the bandwagon, Prado’s explosive pace with his smash recording of *Cherry Pink and Apple Blossom White* launched a million mobile hips. *Cherry Pink* was the first cha cha hit. Then in 1958 Prado heaped fuel on the torrid trend with another million-seller—*Patricia*. The new dance was slower, and easier than the mambo. Virtually

overnight the cha cha became—and has stayed—the most popular Latin dance rhythm of all time, with Prado everywhere acknowledged as its most eloquent spokesman.

Although the songs included in *POPS AND PRADO* are natively North American, Prado has sacrificed none of the very special essentials that have made his name a household word with dancing America. As always, the Prado band crackles with polish, precision, raucous humor and its patented loose and flowing beat, all amusingly punctuated at the most strategic times by Prado’s gleeful “ughs.” The songs retain the melodic individuality that made them standards to begin with; yet, because of Prado’s scorching scoring, they emerge as new and provocative listening experiences.

Prado’s wailing wall of sound, for those of you who might be interested, is erected by a relatively small band. Besides the leader’s articulate piano, it usually includes bass, percussion, two drummers, one trombone, four reeds and five trumpets.

PRADO

His Orchestra

"An infectious dancing session. . . . Lively Latin outing for the many Prado devotees."
—Cash Box

"Accent is on the cha cha in this spicy effort by Prado. He applies the popular dance beat to a flock of standards—with highly listenable results."
—The Billboard

But for **POPS AND PRADO**, the special ingredient used so successfully in *Patricia*—the electric organ—has been added. Its tasteful and imaginative use throughout the album adds amazing tonal coloration and rhythmic thrust to the already colossal Prado sound.

Don't miss **POPS AND PRADO**. Its songs and tempos are beautifully programmed and intelligently paced. Prado's pulsating beat has rarely throbbed with more hypnotic intensity. And the sound is first-rate. It has that special two-ply quality that distinguishes the Prado band from its competitors, something attested to by the reviews quoted above: it is a joy to dance to, and it is superlative listening.

Other Perez Prado Albums Still Available as Alternates

LPM 1459 • **LATIN SATIN - CHA CHAS**, \$3.98

LPM 1556 • **"PREZ,"** \$3.98

LPM 1883 • **DILO (UGH!)**—includes *Patricia*, \$3.98

POPS AND PRADO

You're Driving Me Crazy!

Manhattan

Isle of Capri

Three Little Words

Carolina In the Morning

Yes Sir, That's My Baby

Ciribiribin

Ida, Sweet As Apple Cider

If You Knew Susie

Paper Doll

Taking a Chance on Love

Helgh-Ho

(TheDwarfs' Marching Song)

A "NEW ORTHOPHONIC"
HIGH FIDELITY RECORDING

LPM 2028 \$3.98



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

The Wilderness Road



and JIMMIE DRIFTWOOD

Two years ago Jimmie Driftwood was squeezing out a lifetime high of \$3200 as principal of the Snowball, Arkansas, high school. This year his singing, playing and songwriting will net him more than he earned in twenty years of teaching.

When barely out of his pabulum period Jimmie learned to play the guitar ("It was made by my grandpappy from a fence post and an ox yoke"), fiddle, banjo, dulcimer and what may be the world's oldest instrument, the pickin' bow. The latter, which Jimmie fashioned from the rim of an old spinning wheel, is played with the mouth (somewhat in the manner of a jew's-harp) and the use of a pick.

At the ripe old age of 8, he was also writing poems and setting them to music. "But it wasn't until two years ago," he told an interviewer in 1959, "that a friend thought I'd better get sellin' them to the big publishers over in Nashville."

Jimmie and his wife Clede drove the 400 miles to Nashville, where Jimmie sang his songs—including one he called *The Battle of New Orleans*—for several stolidly unimpressed big publishers. One of the smaller ones liked the songs, however, and staked the purse-stretching Driftwoods to another night in Nashville. The next day he brought over Chet Atkins, a gifted guitarist and RCA Victor's musical director in Nashville. Jimmie pulled out his guitar and sang; Chet, solidly impressed, pulled out an RCA Victor contract. The remarkable Jimmie Driftwood story had begun.

The Driftwood Hit Parade. 1959 has witnessed its most spectacular chapter. No fewer than seven Driftwood songs have checkered the best-seller charts: *The Battle of New Orleans*, *Tennessee Stud*, *The Battle of Kookamonga*, *The Bear Flew Over the Ocean*, *Sal's Got a Sugar Lip*, *Soldier's Joy* and *Sailor Man*. *Time* magazine, cocking an astounded

(Continued on page 15)

Tennessee Stud
Razorback Steak
First Covered Wagon
The Maid of Argenta
Bunker Hill
Song of the Cowboys
Peter Francisco
Four Little Girls in Boston
Slack Your Rope
Run Johnny Run
Arkansas Traveler
Damyantee Lad

A "NEW ORTHOPHONIC"
HIGH FIDELITY RECORDING

LPM 1994 \$3.98

"The type of music he espouses has been striking it rich in the pop field—notably *The Battle of New Orleans*. This package contains more great songs of that type—tunes rarely heard, some dating back to Elizabethan days."—*The Billboard*



HOMER AND
JETHRO

CASHVILLE, TENNESSEE

PART ONE: America's new popular-music capital and how it grew

By PAUL ACKERMAN, Music-Radio-TV Editor of *The Billboard*

A CULTURAL RESURGENCE in any field of artistic endeavor usually has a spiritual "home." The music business has had many such homes where singers, instrumentalists and composers drew inspiration. Jazz had New Orleans, Kansas City, Chicago and more localized points of orientation such as 52nd Street and Harlem in New York City.

The traditional center of the pop-music business has been New York's Tin Pan Alley, long the most important complex of songwriters, music publishers and artists. Naturally, New York has also been the top-ranking recording center, for it is the recording company's function to establish studios in those areas containing the greatest concentration of talent. Chicago and Hollywood, cities whose musical life is extensive, have also been—

and remain—focal points for the record industry.

But another city now challenges New York, Chicago and Hollywood. It is Nashville, Tennessee.

The home of *Grand Ole Opry* since the mid '20s, and by all odds the leading center of *country* music, Nashville now is becoming the most fertile area for the production of *pop* record hits. That these hits often have a country flavor, either in content or in performance, is additional proof of the extent to which pop music has become permeated recently by grass-roots influences.

Best-selling records of the past year bear out the contention that Nashville is now making its bid for recognition as the nation's No. 1 recording center. Recently The Browns, for instance, had the nation's No. 1 record in *The Three Bells*, a record made in Nashville by Chet Atkins, RCA

Victor's musical director, himself a noted guitarist and big album seller. An Atkins-produced album by The Browns is already proving a strong item in record shops throughout the country.¹

Other Nashville-oriented artists who have scored nationally via Atkins-produced recordings include Eddy Arnold, Homer and Jethro, Don Gibson, Jim Reeves, Hank Locklin, Hank Snow, Jimmie Driftwood and pianist Del Wood.

DRIFTWOOD CUES CREATIVE TREND

RCA Victor's pop artist-and-repertoire chief, Steve Sholes, recently estimated that Victor's Nashville studios produce more than fifty percent of the label's pop hits. Several of the more recent hits are based on songs written by Jimmie Driftwood (see page 7)—Eddy Arnold's *Tennessee Stud* and Homer and Jethro's *The Battle of Kookamonga*, a spoof on Driftwood's own *The Battle of New Orleans*. The latter has been one of the biggest songs in years and is included in Driftwood's first album.²

Arnold, Gibson, Reeves, Atkins, Del Wood and many other Nashville artists record for both the albums and singles market, which indicates that their output is geared both to immediate and long-range trends. More and more emphasis, however, is being given to albums. Some artists are essentially folklorists, and approach the record business with a dedicated attitude. They regard albums as a more lasting contribution to recorded music. This is notably true of Jimmie Driftwood, who sparked the folk revival by bringing to prominence the so-called *saga song*, which takes its themes from episodes in American history.

Like RCA Victor, all major record companies, important independent labels and hundreds of smaller manufacturers do much of their recording in Nashville. Complementing the recording personnel are hundreds of instrumentalists, vocalists, choral groups and dozens of important music publishers. A prime example of the latter is the firm of Acuff-Rose, which initially was devoted to country music but is now one of the largest operators in the pop-music business. The partners

in this enterprise are the country singer, sometimes politician Roy Acuff and Wesley Rose. Rose is the son of the late Fred Rose, who originally was a successful pop songwriter.

Typical of Nashville songwriting talent is the team of Boudleaux and Felice Bryant, whose songs are published by Acuff-Rose and who, each year, turn out numerous top hits in both the country and pop fields. During one fourteen-month period their pop list included *Wake Up Little Susie*, *Bird Dog*, *Problems*, *Bye Bye Love*, *Devoted to You* and *All I Have to Do Is Dream*.

THAR'S GOLD IN THEM THAR HILLBILLIES

NASHVILLE'S GROWTH as a pop recording center of Musical America is inextricably tied up with *Grand Ole Opry*, the WSM, Nashville, radio program which brings country music and talent to millions over the NBC network.

Grand Ole Opry was originated by George D. Hay, a Memphis newspaperman who became WSM's first director. Using the tag The Solemn Old Judge, Hay launched the WSM *Barn Dance* in 1925. A few months earlier he had originated the WLS *Barn Dance* in Chicago, which later became the *National Barn Dance*.

Early in his career Hay decided that there was "gold in them thar hillbillies," and he started to program guitar pickers, fiddlers, banjoists and vocalists native to the Nashville area. One evening in 1927, Hay, whose program then followed Walter Damrosch's *Music Appreciation Hour* on the NBC network, told his listeners that the Damrosch program drew largely from grand opera, but the upcoming show would present down-to-earth "grand ole opry." Henceforth the show has been known by that title.

During the program's early years most attention was given to instrumentalists, vocalists being merely an additional attraction in the various string bands. These early groups included such names as The Fruit Jar Drinkers, The Gully Jumpers, The Possum Hunters, etc. Early in the 1940s, however, the country vocalist came into his own, a development which paralleled pop musical history. The decade following 1940, therefore, represents the golden age of the country field—for it was during these years that the glittering succession of country vocal stars matured.

1 LPM 2144 • SWEET SOUNDS BY THE BROWNS (includes *The Three Bells*), \$3.98

2 LPM 1635 • JIMMIE DRIFTWOOD: THE BATTLE OF NEW ORLEANS and Others, \$3.98



**SOUND FOR
SOUND'S SAKE**

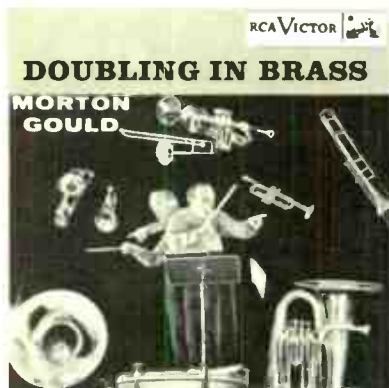
IF you are like we are, you never give up trying to determine just how much your phonograph will deliver in the way of top fidelity reproduction.

These six special Alternates will not only bring out the best in any phonograph any-

where, but will also bring you brilliantly performed music of many moods, sounds, colors and rhythms from all over the world.

Try one, two or all six of these "sound" musical investments. You and your phonograph will be glad you did.

THESE SPECIAL ALTERNATES ARE ALL "NEW ORTHOPHONIC" HIGH FIDELITY RECORDINGS



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



ORIENTA. The Markko Polo Adventurers. Exotica! Bells, chains, weird woodwinds, Asian drums. An incredible pastiche of oriental humor, melody, mystery, mood. Sound-conscious satires on familiar tunes, other surprises. A real conversation piece. LPM 1919. \$3.98



BALLET ESPAÑOL: XIMENEZ-VARGAS. "For sheer blazing excitement, this could be the most thrilling flamenco record of them all. . . . Wild gypsy laments, virtuoso guitar playing, turgid heel-and-toe zapateados. The sonics are hair-raising." —*The Billboard*. LPM 1952. \$3.98



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



MUSIC FOR BANG, baa-ROOM AND HARP. Dick Schory's New Percussion Ensemble. "The biggest battery of percussion west of Cape Canaveral," with more than 45 different instruments—including an anvil. Sounds your hi fi never woofed or tweeted before. LPM 1866. \$3.98



STRINGS AFLAME. Esquivel and His Orchestra. Dazzling virtuoso strings in fiery, written-for-high-fidelity scorings of varied favorites. *Malagueña*, *Guadalajara*, *I Love Paris*, *Misirlou*, *Parade of the Wooden Soldiers*, *Scheherazade*, *Gypsy Lament*, others. LPM 1988. \$3.98

Classical Corner

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

Heifetz

BEETHOVEN: VIOLIN CONCERTO in D



with the **BOSTON SYMPHONY ORCHESTRA**
CHARLES MUNCH, conductor

A HEIFETZ appearance in New York's Carnegie Hall is sold out immediately after it is announced. If one is fortunate enough, or alert enough, to obtain one of the 2760 coveted seats, he is certain to find himself in the most distinguished audience of the season—for Heifetz' New York recitals attract the elite of the musical world, and particularly his fellow violinists.

If any piece of music presents any technical difficulties to Heifetz one would never suspect it. His technique is the most brilliant any man ever has attained. Apparently no obstacle stands between the artist and his complete realization of the music. The listener finds that he is being taken to the heart and soul of the composer himself.

When Heifetz records a work, invariably he produces the definitive interpretation of that work.

Currently the master is re-recording some of the greatest violin concertos in high fidelity and stereo. These new versions should stand unchallenged for many years. Some of them will be made available to members who would like to broaden their acquaintance with classical music.

Starting at the top, so to speak, our first Heifetz offering is the mighty Beethoven Violin Concerto, the richest, noblest work ever written for the instrument. This is a recording you will enjoy hearing again and again. In fact, your enjoyment as well as your understanding will multiply with each repeated playing.

A "NEW ORTHOPHONIC" HIGH FIDELITY RECORDING LM 1992 \$4.98

OTHER POPULAR CLASSICS STILL AVAILABLE

● **GROFÉ: GRAND CANYON SUITE** and **COPLAND: EL SALÓN MÉXICO.** Boston Pops Orchestra and Arthur Fiedler. On *the Trail* and *Cloudburst* are included in Grofé's Americana masterpiece. No less delightful is Copland's lively "picture" of a Mexican "hot spot." LM 1928.....\$4.98

● **RIMSKY-KORSAKOFF: SCHEHERAZADE.** Pierre Monteux conducts the London Symphony Orchestra. The romance and mystery of the Orient are conjured up by a musical magician. This colorful, melodious orchestral feast is served in magnificent "New Orthophonic" High Fidelity. LM 2208.....\$4.98

● **TCHAIKOVSKY: PIANO CONCERTO NO. 1,** with **VAN CLIBURN.** Orchestra conducted by Konradshin. The album of the year, by the Texan who made musical history by winning the International Tchaikovsky Piano Competition in Moscow. "A flowing and roaring delight"—John M. Conly, *The Atlantic*. LM 2252.....\$4.98

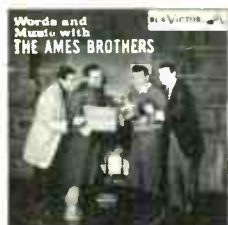
PREVIOUS CLUB SELECTIONS, ALTERNATES AND EXTRAS AVAILABLE

Dividend credit given • See inside front cover

VOCALS



BELAFONTE AT CARNEGIE HALL. Hear all Carnegie sing and cheer itself hoarse as the great folk balladeer sings his 19 most-requested songs—as he has never sung them before! The complete concert. *Matilda, Doy O, John Henry.* LOC 6006 (2 records).....\$9.98 (Counts as 2 purchases)



WORDS AND MUSIC WITH THE AMES BROTHERS. Sing-along spectacular stars notion's top quartet, 12 warm oldies, 28-page songbook with words and music. *I Love You Truly, Love's Old Sweet Song, Sweet and Low, Mexicali Rose, Home on the Range, Loch Lomond, etc.* LPM 2009.....\$3.98



JUST JESSE BELVIN. Cole, Mathis—move over . . . for one of the most persuasive, distinctive singers in years! 12 ballads, swingers include *My Funny Valentine; Love Is Here to Stay; Ol' Man River; Witchcraft; Secret Love; Okay, You Win; Take Me Back to the Island.* LPM 2089.....\$3.98

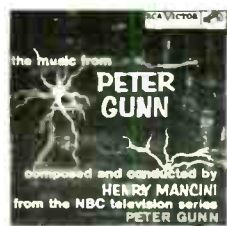


COMO SWINGS. Previous Selection has Perry swinging smoothly through 12 stunningly arranged and recorded oldies in his best "lazy daddy" style. *Linda, St. Louis Blues, Dear Hearts and Gentle People, Mood Indigo, I've Got You Under My Skin, Donkey Serenade.* LPM 2010.....\$3.98



MARIO! The late incomparable Lanza at his greatest in 12 emotion-rich Italian favorites. *Funiculi! Funicula', Maria Mari', Santa Lucia luntana, Voce 'e notte, Passione, Dicitencello vuie, Canta pe' me, 'Na sera 'e maggio, others.* Recorded last year in Italy. LM 2331.....\$4.98

FILMS • SHOWS • TV



THE MUSIC FROM PETER GUNN. Composed and conducted by Henry Mancini. Hottest and most imitated album of 1959, from the hit NBC-TV series. Big- and small-band jazz with unique "mood" overtones. All-star personnel includes Pete Candoli, Ted Nash, others. LPM 1956.....\$3.98



MORE MUSIC FROM PETER GUNN. Henry Mancini. Shelly Manne and a host of West Coast jazz giants star in this best-selling, direct-from-the-TV-soundtrack sequel to the year's pace-setting album. *Spook!, My Manne Shelly, Odd Ball, A Quiet Gass, Blues for Mother's, etc.* LPM 2040.....\$3.98



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



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



CARMEN JONES. Original film soundtrack version of Bizet's opera as adopted by Oscar Hammerstein for all-Negro cast. Pulsant, colorful production stars Pearl Bailey, Marilyn Horne and large cast. *Habanera, Beat Out Dat Rhythm on a Drum, Flower Song, etc.* LM 1881.....\$4.98

NOVELTIES • HI FI SPECIALTIES

BANJO: THE GREATEST OF THEM ALL! Perry Bechtel. "Beck," a virtuoso of the old school, sounds like a man with 10,000 fingers—and in full hi fi! Includes an *Oklahoma!* medley, a Dixie-Stephen Foster group, gypsy favorites, *Donkey Serenade*, wide variety. LPM 1770.....\$3.98

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

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

MAGOO IN HI-FI. The near-sighted cartoon character, played by Jim Backus, in a series of hilarious antics designed to show off your hi fi set. This is truly unusual disc entertainment. Also included is Dennis Farnon's whimsical *Mother Magoo Suite*, also made for hi fi fans. LPM 1362.....\$3.98

HI-FI IN FOCUS. Chet Atkins picks some mighty unusual sounds on his guitar. In breezily rhythmic style he ranges through *Anna, Johnson Rag, Tara's Theme, El Cumbanchero, Shadow Waltz, Tiger Rag, Ain't Misbehavin'* and even a Bach *bourrée*. A rare aural treat. LPM 1577.....\$3.98

INSTRUMENTALS • MOOD



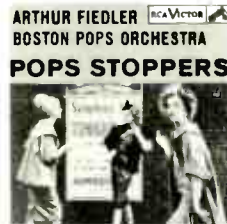
WISH YOU WERE HERE. Mood master Hugo Winterhalter on a dreamy hi fi trip to romantic places. Lush, luxurious instrumental versions of On a Slow Boat to China (with chorus), Around the World, Paris in the Spring, Moonlight in Vermont, Sentimental Journey, more. LPM 1904. **\$3.98**



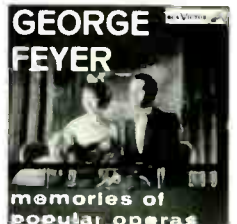
RENDEZVOUS IN ROME. Previous Club Selection and Melachrino's latest. Rich, brilliantly hi fi mood portrait of the Eternal City. Sounds of basilica bells, hoofbeats, taxis, trains and street bands spice Volare; Three Coins in the Fountain; Arrivederci, Roma; 9 more. LPM 1955.....**\$3.98**



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



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



MEMORIES OF POPULAR OPERAS. Pianist George Feyer, the "Echoes" king and favorite of the International Set, plays sparkling piano arrangements of highlights from *Carmen*, *La Traviata*, *Madama Butterfly*, *La Bohème*, *The Tales of Hoffmann*, *Rigoletto*, etc. LPM 1926.....**\$3.98**

DANCE DISCS



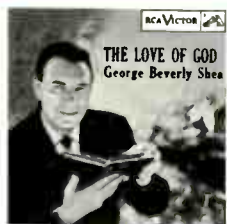
LOVE IN THE AFTERNOON. The Three Suns. Previous Club Selection by notion's No. 1 pop instrumental group plus rhythm and special strings. Pulsant dance and mood standards in ultra hi fi include *I'll Get By*, *I'm in the Mood for Love*, *Dream* and *Melancholy Baby*. LPM 1669.....**\$3.98**



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



COMPULSION TO SWING. Henri René's Orchestra. Swinging dance music for the hi fi era. Ear-perking effects combined with an irresistible beat throughout make this the dancing-listening surprise package of the year. *Baubles, Bangles and Beads*; *Cry Me a River*; more. LPM 1947.....**\$3.98**



THE LOVE OF GOD: GEORGE BEVERLY SHEA. The baritone voice of Billy Graham's Crusade in 12 soothing, satisfying devotional songs. *God Will Take Care of You*; *Christ Is a Wonderful Saviour*; *My Saviour's Love*; *Holy Spirit, Faithful Guide*; others most requested. LPM 1949....**\$3.98**



BLESSED ASSURANCE: GEORGE BEVERLY SHEA. Bev's latest album lists songs from many sources, all with the universal message of inner peace: *Yes, There Is Comfort*; *When God Is Near*; *Sweet Peace*, *The Gift of God's Love*; *All That Thrills My Soul*; *Under His Wings*. LPM 1967.. **\$3.98**

SACRED

COLLECTOR'S ITEMS • SWING • VINTAGE JAZZ

HAL KEMP AND HIS ORCHESTRA. The original versions of 12 ultra-elegant dance masterpieces. Vocals by Skinny Ennis, Bob Allen, Non Wynn, The Smoothies. *Got a Date with an Angel*, *Lamp-light*, *A Foggy Day*, *A Heart of Stone*, *Let's Do It*, *Remember Me*, *Love for Sale*, *Time on My Hands*, *F.D.R. Jones*, etc. LPM 2041.....**\$3.98**

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

THE KING OF NEW ORLEANS JAZZ. 16 Jelly Roll Morton Red Hot Peppers classics without which no jazz collection is complete. Includes *Doctor Jazz*, *Jungle Blues*, *The Pearls*, *Dead Man Blues*, *Kansas City Stomp*, *Black Bottom Stomp*, *The Chant*, *Sidewalk Blues*, *Grandpa's Spells*, *Shoe Shiner's Drag*, etc. LPM 1649.....**\$3.98**

THE GOLDEN AGE OF BENNY GOODMAN. The original recordings of BG's greatest hits, with Krupo, James, Berigan, Hompton, Elman. *Sing Sing Sing*, *One O'Clock Jump*, *Bugle Call Rag*, *Don't Be That Way*, *Stompin' at the Savoy*, *King Porter's Stomp*, *Avalon*, *Moonglow*, *And the Angels Sing*, *Goodbye*. LPM 1099.....**\$3.98**

AIN'T MISBEHAVIN': FATS WALLER. The Jolly Genius of Jazz vocals and piano with his combo. Here is the cream of his repertoire: *Your Feet's Too Big*, *Honeysuckle Rose*, *I'm Gonna Sit Right Down and Write Myself a Letter*, *Two Sleepy People*, *Hold Tight*, *I Can't Give You Anything But Love*. LPM 1246.....**\$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*, more. LPM 1192.....**\$3.98**

RECENT JAZZ

"THE WIZARD OF OZ" AND OTHER HAROLD ARLEN SONGS. Shorty Rogers and The Giants (including Jimmie Giuffre, Borney Kessel). Highest fi modern jazz. *Over the Rainbow*, *Ding Dong! The Witch Is Dead*, *Blues in the Night*, *That Old Black Magic*, 7 more. "Melodic, swinging"—*HiFi Review*. LPM 1997.....**\$3.98**

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

DRUM SUITE. This highly original hi fi modern jazz milestone for four drummers and orchestra by Manny Albam and Ernie Wilkins won a rare Five Star review from *Down Beat* ("The recording is among RCA Victor's best . . . one of the best L.P.s so far this year"). Solos by Al Cohn, Don Lamond, others. LPM 1279.....**\$3.98**

THESE BEST-SELLERS STILL AVAILABLE

SOUTH PACIFIC. Original soundtrack recording from the Rodgers-Hammerstein film. LOC 1032.....**\$4.98**

SHOW BOAT. Howard Keel, Gogi Grant, Anne Jeffreys, Henri René. Newest recording of Kern's fabulous show score. LOP 1505.....**\$4.98**

VICTORY AT SEA, VOL. 1. Richard Rodgers' TV score, perennial best-seller. Robert Russell Bennett conducts RCA Victor Symphony Orchestra. LM 2335.....**\$4.98**

VICTORY AT SEA, VOL. 2. LM 2226.....**\$4.98**

DEEP RIVER AND OTHER SPIRITUALS. The Robert Shaw Chorale. LM 2247.....**\$4.98**

THE AMES BROTHERS SING FAMOUS HITS OF FAMOUS QUARTETS. Paper Doll, To Each His Own, Sweetheart of Sigma Chi, I'll Never Smile Again, etc. LPM 1954.....**\$3.98**

MUSIC FOR DINING. The Melachrino Strings. Tenderly, Charmaine, September Song, 9 more. LPM 1000.....**\$3.98**

MUSIC FOR RELAXATION. The Melachrino Strings. Includes Star Dust, Autumn Leaves, Moonlight Serenade, Charmaine, Diane, Too Young, etc. LPM 1001.....**\$3.98**

FRANKIE CARLE'S FINEST. The pianist's biggest hits now in hi fi: Sunrise Serenade, Moonlight Cocktail, Oh What It Seemed to Be, Blue Moon, B others. LPM 1153.....**\$3.98**

GÂITÉ PARISIENNE and GAYNE BALLE SUITE (Excerpts, including SABRE DANCE). Boston Pops Orchestra conducted by Arthur Fiedler. LM 2267.....**\$4.98**

GIGI. Academy Award winning Lerner and Loewe film songs. Gogi Grant, Tany Martin, chorus and orchestra. Dennis Farnon conducts. LPM 1716.....**\$3.98**

BELAFONTE SINGS THE BLUES. Harry Belafonte. Blues and blues types, jazz backings. LPM 1972.....**\$3.98**

CAREFREE POLKAS. Johnny Vadnal's Orchestra. 12 roguish hops, merry waltzes. LPM 1911.....**\$3.98**

PAT SUZUKI. New star sings Star Dust, The Lady Is a Tramp, Daddy, As Time Goes By, How High the Moon, more. LPM 2030.....**\$3.98**

THE GREAT CARUSO: MARIO LANZA. Film soundtrack recording includes 9 of the biggest tenor arias: Vesti la giubba, La donna è mobile, etc. LM 1127.....**\$4.98**

HUGO WINTERHALTER GOES...LATIN. Colorful, rhythmic, romantic instrumentals. LPM 1677.....**\$3.98**

JEANETTE MacDonald AND NELSON EDDY FAVORITES IN HI-FI. Most of their big solo and duet performances. Indian Love Call, Rosalie, etc. LPM 1738.....**\$3.98**

THE ENCHANTED WOODS. Dennis Farnon's Orchestra. Hi fi woodwinds (no brass), relaxing mood magic, perfect dance tempos. Moonlove, Day by Day, Cecelia, You Are Too Beautiful, Among My Souvenirs, 7 more. LPM 1897....**\$3.98**

WANDERIN': EDDY ARNOLD. 14 classic folk songs by country-pop star. On Top of Old Smoky, Careless Love, Barbara Allen, The Lonesome Road, etc. LPM 1111.....**\$3.98**

HAVING A BALL WITH THE THREE SUNS. Popular instrumental trio, plus twin pianos and rhythm, in thirty top standards. LPM 1734.....**\$3.98**

RALPH FLANAGAN IN HI-FI. Newly recorded versions of band's biggest Miller-styled hits. Hot Toddy, My Hero, Where or When, Serenade—12 in all. LPM 1555.....**\$3.98**

THE TOUCH OF EDDIE HEYWOOD. Pianist's trio, 12 relaxed favorites. Summertime, The Man I Love, My Funny Valentine, Pennies from Heaven, All of You, etc. LPM 1466..**\$3.98**

THE HELEN MORGAN STORY. Original film soundtrack recording stars GOGI GRANT. 24 all-time great tunes. Why Was I Born?, Bill, Body and Soul, etc. LOC 1030....**\$4.98**

REMINISCe WITH LARRY FERRARI. Hi fi pop organ stylings of Jalousie, It Might As Well Be Spring, Over the Rainbow, You'll Never Know, Ebb Tide, 7 more. LPM 1850.....**\$3.98**

JIMMIE DRIFTWOOD

(Continued from page 7)

ear toward this unprecedented cluster of hits, noted that Jimmie "plunks them out with the ease of a molting rattler shucking its skin."

Jimmie's latest album, *THE WILDERNESS ROAD AND JIMMIE DRIFTWOOD*, unveils another facet of his extraordinary talent: his delightful singing of rare old folk songs. "I want to keep on gathering the old folk songs and unearth the old heroes and write about their deeds. I don't want to be diverted from this, because if I don't do it maybe it will never be done," he told a trade paper recently.

Bunker Hill, with its charming dialect, dates back to Revolutionary days, as does *Four Little Girls in Boston* (the odd sound of the pickin' bow spices both). *Song of the Cowboys*, a modal ballad in the tradition of *Lord Thomas and Fair Ellen*, probably originated in Virginia, long before there was a Great West. *The Maid of Argenta* is a sweet ballad of unrequited ("I can't get you outa mah craw") love.

A 15th-century haunter called *Slack Your Rope* reveals the lengths to which bribery can go—even to the foot of the gallows. *Peter Francisco* describes a man of legendary physical prowess who, among other feats, threw a man over a fence—then threw the man's horse after him! *First Covered Wagon* bumps merrily "from the mighty Mississippi to the California gravel."

For the youngsters too. Two nonsense-ful naturals for the youngsters are Jimmie's own hit *Tennessee Stud*, the rollicking story of a very special horse, and *Razorback Steak*, about the perils of eating fried razorback hog—it's so tough you can't even "stick your fork in the gravy." Most people are familiar with parts of *Arkansas Traveler*, but it's a rare experience to hear all of it sung by Arkansan Driftwood.

Damyankee Lad tells of a northern soldier who lives out his postwar life in the south, with his most chauvinistic neighbors none the wiser. The pickin' bow laces the humorous *Run Johnny Run*, widely sung during the Whiskey Rebellion of 1794. Hear how the ever-practical "Federals" still Johnny's still, then whisk him off to Washington, where they "put him to work for the government—*makin' moonshine for the President!*"

This intriguing collection should delight the whole family. Several of its songs are rich with history not always to be found in books. All of them glow with color and adventure and are warmly and authentically sung. A grizzled old folk singer once told a folklorist and song collector: "Now I'm a-givin' you these here songs, but *I want 'em sang like they orter be sang!*"

That old singer would have liked *THE WILDERNESS ROAD AND JIMMIE DRIFTWOOD* album.

COLLECTOR'S CORNER

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

For the very first time

GLENN

“This de luxe three-platter set, taken from the late band-leader’s remotes over the CBS network in the 1940-42 period, resurrects some of the best work done by this band. The sound is rich and the beat is confident in this collection of more than fifty numbers . . . the technical grade of these air checks is high grade. . . . A highly attractive offering.”

—Variety



RAY EBERLE, MARION HUTTON AND GLENN

G

LENN MILLER’S meteoric career lasted only about five years but in that time he became the most popular bandleader who ever lived.

From 1939, when he first caught the attention of the public with his recording of *In the Mood*, to 1944, when he disappeared over the English Channel in a Norseman C-64, Glenn was a national idol, leader of a band many felt was the greatest in dance-band history and creator of a superlative kind of dance music which is as popular today as it ever was.

Between 1940 and 1942, the Miller band was heard on CBS Radio several times each week, notably on Glenn’s own popular Chesterfield Show. Always the perfectionist, eager to hear his band as objectively as possible, Miller had every broadcast recorded on glass-base acetate discs.

After Glenn’s death, these broadcast recordings—hundreds of them—were transferred from Miller’s old office to the RCA Victor archives by the Glenn Miller Estate, to which they were subsequently to prove extremely lucrative (the Estate earns as much today as when Glenn was alive).

Several of them served as the nucleus of the famous two-volume *Glenn Miller Limited Edition*. Others shaped such albums as *The Glenn Miller Sound*.

In mid-1958, with more than 900 of these air checks still untapped and Miller fans clamoring for more reissues, work was begun on **FOR THE VERY FIRST TIME**—a three-record package in the de luxe tradition of the *Glenn Miller Limited Edition* and the *Glenn Miller Army Air Force Band*.

In the initial stages of this herculean editing job it was quickly apparent that many of the broadcast recordings were unusable. Some of the discs were cracked, ravaged by imbedded dust or distorted by less-than-perfect engineering. Others just hadn’t caught the band on a particularly good night. And because **FOR THE VERY FIRST TIME** meant exactly *that*, performances of all songs included in Miller albums or singles already available in the RCA Victor catalog were shelved for future consideration.

What was left turned out to be a brilliant cross section of the great Miller band in its prime—the



GLENN ON THE TROMBONE WITH RAY EBERLE ALL EARS

MILLER



TEX BENEKE (SECOND FROM LEFT), THE MODERNAIRES AND THE MAESTRO



REHEARSAL BEFORE AIR TIME

smooth ballads, with clarinet leading the saxes to lovely confraternity with tightly muted brass; the delightful and distinctive singing of Ray Eberle, Marion Hutton, Tex Beneke and The Modernaires; the chipper novelties, often featuring the lazy vocal charm of Beneke; and the slashing "flag wavers," declaring heated dividends by trombonist Miller, clarinetist Ernie Caceres, Beneke on tenor sax and Billy May, Clyde Hurley and Johnny Best on trumpets.

These performances, fairly crackling with a "liveness," spontaneity and loose relaxation rarely achieved in a recording studio, were transferred carefully from discs to tape. Several pleasurable midnight-oil-burnings later, the cream of *these* was skimmed off for inclusion in *FOR THE VERY FIRST TIME*. Then RCA Victor engineers went to work on the sound. The astonishing results show clearly that theirs was a labor of love.

The handsome packaging followed suit. Rich
(Continued on next page)

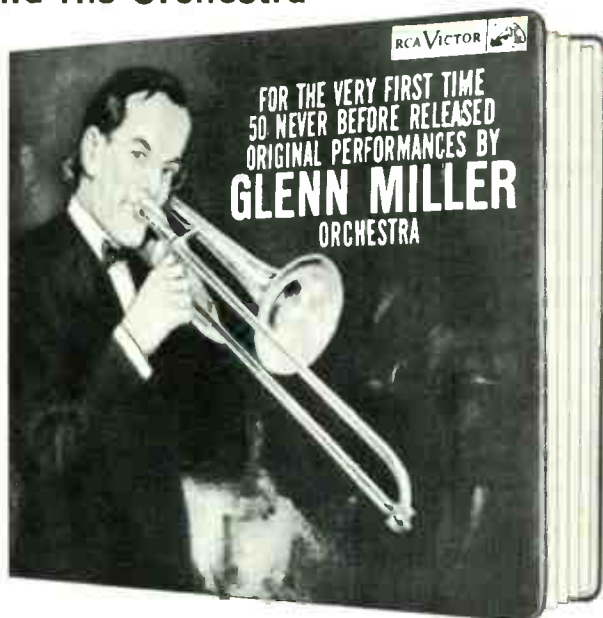


MARION HUTTON AND THE MODERNAIRES

For the very first time

GLENN MILLER

and His Orchestra



(Continued from preceding page)

oil paintings were specially commissioned for the front and back covers of the cloth-bound album and to illustrate the fascinating text—stories about Glenn and the band—of the bound-in sixteen-page booklet.

No one who danced to Glenn Miller's music at proms and in ballrooms, who remembers his showmanly theater stage shows and high-voltage radio broadcasts, and who has snapped up every recording made by the original Miller band can afford to miss these fifty-odd never-before-released masterpieces by the Miller band at its creative peak. In every sense of the word, FOR THE VERY FIRST TIME is a memorable, distinguished collector's item.

LPM 6100 (THREE 12-INCH LONG-PLAYING RECORDS) \$14⁹⁸

THREE DIVIDEND CERTIFICATES GIVEN WITH THIS PURCHASE IF YOU ARE ELIGIBLE (SEE INSIDE FRONT COVER)

THE RCA VICTOR POPULAR ALBUM CLUB

UNDER THE DIRECTION OF BOOK-OF-THE-MONTH CLUB, INC.
345 HUDSON STREET, NEW YORK 14, N. Y.

Taken from radio broadcasts
from Jan. 16, 1940, to July 14, 1942

- BLUES IN THE NIGHT
Marion Hutton, Tex Beneke, The Modernaires
- MY GAL SAL
- YOU'RE A LUCKY GUY
Marion Hutton
- WHEN SUMMER IS GONE
WABASH BLUES
SWEET AND LOW
I NEVER KNEW
- LET'S ALL SING TOGETHER
Marion Hutton
- THINKING OF YOU
ALICE BLUE GOWN
HALLELUJAH!
SARONG
- NICKEL SERENADE
Marion Hutton, Tex Beneke, The Modernaires
- WHISPERING
- OOH! WHAT YOU SAID
Marion Hutton
- DIPSY DOODLE
- BIRTH OF THE BLUES
ROCKIN' CHAIR
Tex Beneke
- SWEET LEILANI
YESTERTHOUGHTS
Ray Eberle
- SMOKE RINGS
- T'AIN'T NO USE AT ALL
GOODNIGHT SWEETHEART
- I'M STEPPING OUT WITH A MEMORY TONIGHT
Ray Eberle
- WHEN MY BABY SMILES AT ME
THE BLUES SERENADE
- SILVER THREADS AMONG THE GOLD
A LOVE SONG HASN'T BEEN SUNG
Ray Eberle
- SOME OF THESE DAYS
MEMPHIS BLUES
DIG IT
Marion Hutton, Tex Beneke
- WALKING BY THE RIVER
Ray Eberle, The Modernaires
- WHEN IRISH EYES ARE SMILING
CONFUCIUS SAY
Marion Hutton
- ROSE ROOM
WANG WANG BLUES
ONE DOZEN ROSES
Marion Hutton, Tex Beneke, The Modernaires
- SWING LOW, SWEET CHARIOT
CONVERSATION PIECE
IF I HAD MY WAY
- ALL THE THINGS YOU ARE
OH, JOHNNY! OH, JOHNNY! OH!
Marion Hutton
- BLUE AND BROKENHEARTED
BLUE AFTERGLOW
- IF YOU WERE THE ONLY GIRL IN THE WORLD
SWEET POTATO PIPER
Marion Hutton
- SONG OF THE ISLANDS
BYE BYE BLUES
- SOLID AS A STONEWALL, JACKSON
GABBY GOOSE
- I HEAR A RHAPSODY
Ray Eberle, The Modernaires
- I CRIED FOR YOU
- THIS CHANGING WORLD
Ray Eberle
- MARIE
- BLUE SKIES
SOLITUDE
- A-TISKET A-TASKET
Marion Hutton, Tex Beneke