

POPULAR
ALBUM

NEWS

The monthly magazine of
THE RCA VICTOR
POPULAR ALBUM CLUB

THE NEXT SELECTION IS ...

The THREE SUNS

DANGING
ON A CLOUD



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

The Three Suns

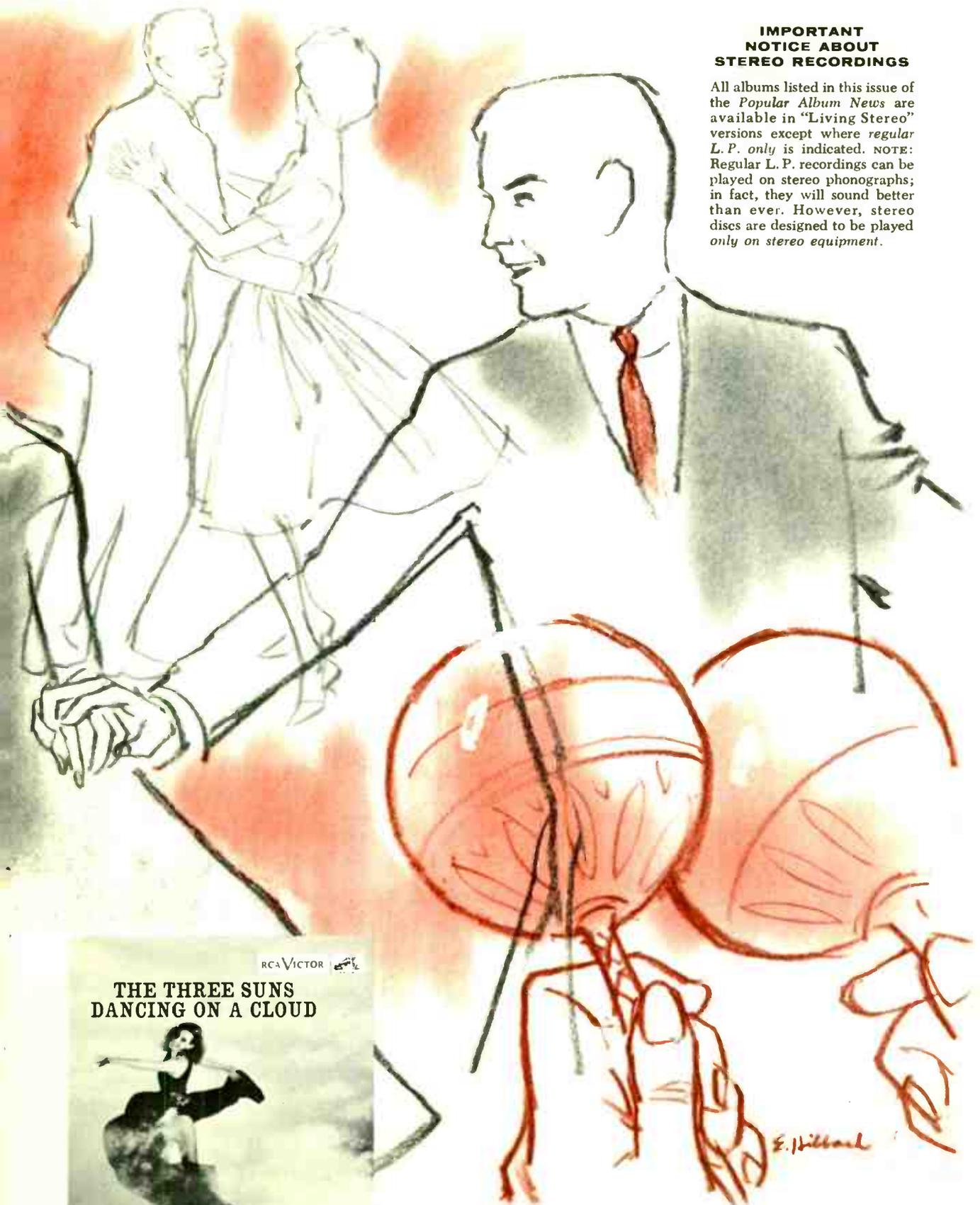
**SONGS, SONGS,
SONGS!
41 OF THEM!**

DANGING ON A CLOUD

Complete listing on pages 4 and 5

**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 stereo equipment.*



E. Hilliard

AVALON
BABY FACE
SWANEE
'S WONDERFUL
AIN'T SHE SWEET?
ANYTHING GOES
THREE LITTLE WORDS
NIGHT AND DAY
APRIL SHOWERS
THE CONTINENTAL
EMBRACEABLE YOU
DANCING TAMBOURINE
LIMEHOUSE BLUES
MA BLUSHING ROSIE
I'LL SEE YOU AGAIN
BEGIN THE BEGUINE
A KISS IN THE DARK
DANCING IN THE DARK
LOUISIANA HAYRIDE
MOONLIGHT BAY
DAISY BELL
(BICYCLE BUILT FOR TWO)

The Three Suns

REGULAR L.P.
LPM 2307, \$3.98

STEREO
LSP 2307, \$4.98



DANCING ON A CLOUD

41 favorite standards played in a zesty variety of fox trot, waltz, Latin and lindy tempos by the nation's most popular instrumental group plus sparkling twin pianos. Soft . . . sweet . . . swiny . . . superlatively recorded!

**IT'S ONLY A PAPER MOON
SWEET GEORGIA BROWN
THE BAND PLAYED ON
THE BIRTH OF THE BLUES**

In this new album The Three Suns are better than ever.

Their arrangements glow with built-in danceability. Their ultra-smooth, melodic playing of evergreens that have withstood all tests of taste and time will please the most discerning listener. And the addition of twin pianos to their regular complement of accordion, guitar, organ and rhythm turns up several sonic surprises for hi fi and stereo fans.

While musical groups of all sizes, shapes and sounds have come and gone, The Three Suns have grown more popular each year. Sit back, relax, accept their invitation to go **DANCING ON A CLOUD** and you'll soon discover why.

**IN MY MERRY OLDSMOBILE
CAROLINA IN THE MORNING
BEI MIR BIST DU SCHOEN
SEPTEMBER IN THE RAIN
JAPANESE SANDMAN**

**IN THE SHADE OF
THE OLD APPLE TREE
IN AN 18TH-CENTURY
DRAWING ROOM**

**SHUFFLE OFF
TO BUFFALO**

**SOFTLY AS IN A
MORNING SUNRISE**

**I'M JUST WILD
ABOUT HARRY**

**PUT ON YOUR
OLD GRAY BONNET**

**TOUJOURS,
L'AMOUR, TOUJOURS**

**TWO HEARTS IN
THREE-QUARTER TIME**

**I'M LOOKING OVER
A FOUR LEAF CLOVER**

**I'M FOREVER
BLOWING BUBBLES**

**TIPTOE THROUGH
THE TULIPS WITH ME**

A SUGGESTED ALTERNATE—with a NEW-ARTIST GUARANTEE

When we heard this album for the first time we decided then and there to schedule it as a Club Alternate, and to carry a special New-Artist Guarantee (see enclosed certificate). Since then—in just a few short weeks—the album has become a smash hit, and the Limelitters the top folk-singing act in America. Order it in place of—or in addition to—the next Selection.

Just in case some Club members have managed to remain unaware of the Limelitters, the New-Artist Guarantee still holds. This album is a treat we'd like to share with *everybody*.

This disc, the first by the Limelitters, was recorded on the night of July 29, 1960, at the Ash Grove nightclub in Los Angeles. Lee Zhitto, West Coast editor of *The Billboard*, describes the scene in his notes for the album:

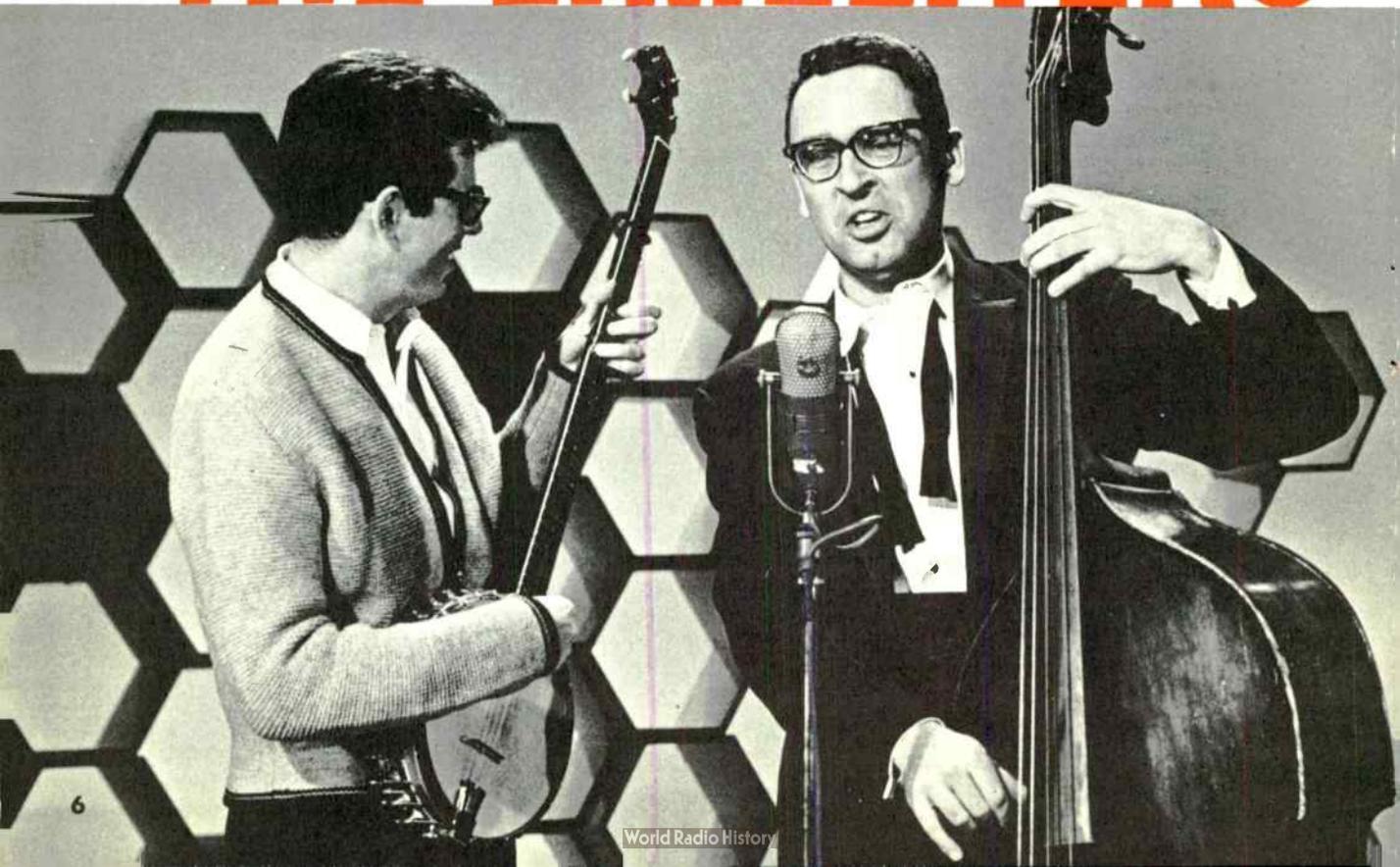
"The lights dim. The room grows quiet. Three young men, toting banjo, guitar and bass, mount

the platform. In an instant the rafters ring with a full, lusty choral sound that belies the presence of a mere trio. . . . You sense that electric something in the air that welds an audience to top performers. . . . You find that age-old ballads from many lands take on a compelling feeling of *here and now*. They are presented in an atmosphere of laughs created by sharp ad libs, gag introductions and a humorous treatment of the songs themselves.

"In the Limelitters' hands, the folk ballad is no longer a museum piece. It has been removed from

PRESENTING AMERICA'S NEW—BUT ALREADY NUMBER 1—

THE LIMELITERS



RCA Victor Popular Album Club

SPECIAL NEW-ARTIST GUARANTEE

IF YOU WATCH TV OR LISTEN TO THE RADIO you have probably heard **THE LIMELITERS**, the sensational new folk-singing trio-with-a-difference. They have appeared on the Ed Sullivan, Dinah Shore and Dave Garroway TV shows. The nation's top disc jockeys keep their records spinning.

In case you haven't heard (or would like to hear more of) **THE LIMELITERS'** unique blend of traditional folk songs and up-to-the-minute humor, here's a very special opportunity to **MEET THE LIMELITERS**. Their first RCA Victor album, **TONIGHT: IN PERSON—LPM 2272** (Stereo: LSP 2272)—is an Alternate this month (see pages 6-7 in the *News*). If you do not find it to be a complete listening delight, simply notify the Club on a postcard **WITHIN TEN DAYS** and we will arrange for you to return the album to the Club for full credit.

P-43A

MADE IN U.S.A.

the musty surroundings of scholarly folklorists. This is music born from the lusty feelings of happy people and rightfully is performed in a fun-filled setting.”

THE PROGRAM

There's a Meetin' Here Tonight—a rousing, rhythmically contagious show opener.

Molly Malone—a new, beautifully romantic arrangement of the well-known ballad about the girl who “wheeled a wheelbarrow, through the streets wide and narrow, crying, ‘Cockles and mussels, alive, alive all!’”

The Monks of St. Bernard—a humorous treatment of some fun-loving French monks.

Seven Daffodils—another lovely ballad telling of a young man who is too poor to woo his sweetheart with anything but moonbeams and daffodils.

Hey Li Lee Li Lee—a “group participation” song in which the audience is invited to contribute verses, usually with hilarious results. Sample: Limeliter’s reply to “off-key” verse by a member of the audience: “I don’t know if you know it, feller, but you just spoiled a billion-seller.”

Headin’ for the Hills—a Revolutionary War song sung by guerilla fighters from the original thirteen colonies who are on the lookout for Redcoats.

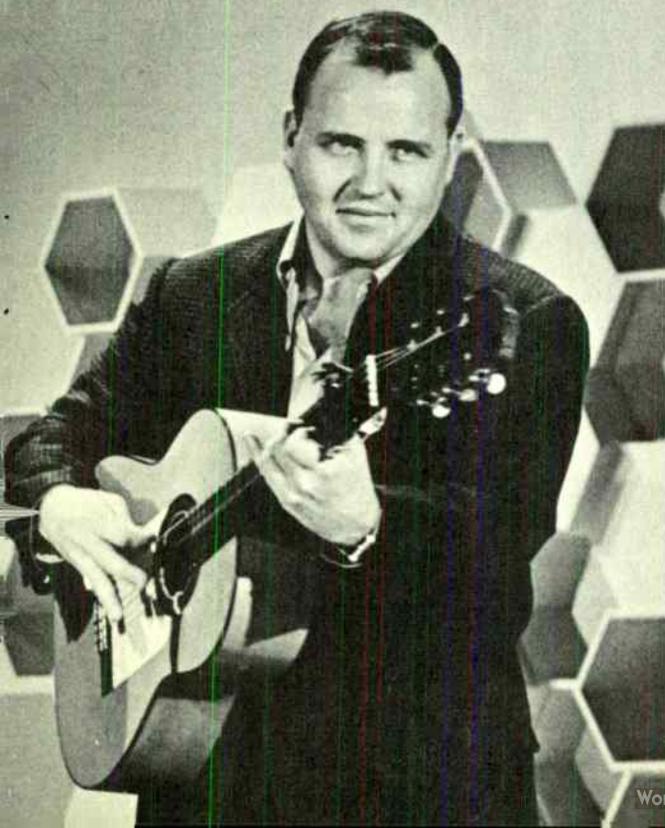
The Far Side of the Hill—another beautiful ballad sung by Glenn Yarbrough about a man wandering westward in search of his fortune. “Beyond the hills there’s an ocean — a miner told me so. . . .”

Rumania Rumania—a Yiddish folk song that will be nostalgically familiar to Jewish Americans, extolling the virtues of Rumania, the old coun-

(Continued on page 19)

FOLK-SINGING GROUP

**TONIGHT:
IN PERSON**



REGULAR L. P.
LPM 2272, \$3.98
STEREO
LSP 2272, \$4.98

THESE ARE THE LIMELITERS

Alex Hassilev has been a professional actor in many on- and off-Broadway productions, and is equally at home speaking French, Portuguese, Spanish, Russian and English. No other banjo player can make this statement.

Lou Gottlieb, the lofty comic spokesman of the Limeliter’s, is the only comic in the history of show business to become a full-fledged Doctor of Philosophy. Dr. Gottlieb was awarded his Ph.D. in musicology by the University of California for his dissertation on 15th-century cyclic masses, and if you think *this* one’s a press agent’s pipe dream, he’ll flaunt the papers to prove it!

Glenn Yarbrough, crystal-pure tenor with the Limeliter’s, was once a nightclub bouncer in a New York hotel while he studied classical Greek by day.

CHET ATKINS

A soothing spell of lovely and gently swinging guitar moods spun compellingly by "Mr. Guitar"

WHILE making records Chet Atkins becomes the Garbo of the guitar: he wants to be alone. The other musicians cut their tapes at the studio. Then Chet heads home to record his part in his workshop.

He has reasons. Artistically, Chet is a dedicated, deeply sensitive perfectionist who feels his best guitar playing is done when he's by himself. Practically, he says, "I can take my time in the workshop. Can't take my time in the studio. We're making money there, and when you're making money you can't really take the time."

Chet's workshop is a miniature Cape Canaveral. In it is approximately \$8000 worth of electronic and electrical equipment, much of it built by Atkins himself: a maze of mixing panels, a three-channel stereo tape recorder, a one-channel tape recorder, a jack panel, a voltmeter, an audio generator and a distortion meter.

His latest hunk of happy homework is **CHET ATKINS' WORKSHOP**—a provocative program of rich, shifting guitar moods. Working with a small rhythm combo, Chet explores his electric guitar to the limits of its potential in a wide variety of tunes and dance tempos that reflect his liberal musical taste. (ED. NOTE: For more about this, please see pages 14 and 15.) The sound, of course, reflects the superb acoustics and equipment of his workshop.

Pretty ballads like *Theme from A Summer Place* and *Bonita* contrast pleasantly with merry romps through *Lullaby of Birdland*, *Goofus* and *Whispering*. *Tammy* and *Que Será, Será* are floating foils for soft-swinging versions of *Marie*, *In a Little Spanish Town*, *Sleep* and the long-overlooked *Lambeth Walk*. And Chet's virtuoso technical fireworks literally light up an amusing, amazing *Hot Mockingbird*.

Come visit **CHET ATKINS' WORKSHOP**. Now that it's completed, he'll be more than grateful for the company.



WORKSHOP



World Pacific Library

ERSKINE
HAWKINS

TO
ADD



ERSKINE RCA Victor
HAWKINS
After Hours



S. Gundelfinger

“This record is a revealing reminder that this was a fine, lusty, rough-hewn band. . . . Even after 20 years, these performances seem surprisingly undated.”

—JOHN S. WILSON, *The New York Times*

ERSKINE HAWKINS *After Hours*

IN 1935 21-year-old trumpeter Erskine Hawkins formed a band at Alabama State Teachers College. A year later he took it to New York. By 1938 Hawkins—now billed as the 20th-Century Gabriel—reigned supreme at Harlem’s famous Savoy Ballroom.

His band was young, fresh and eager to please. Its bedrock beat, no matter what the tempo, had an almost hypnotic hold on the couples who jammed the Savoy’s 125-by-40-foot dance floor. Its driving ensemble spirit and soloists (including trumpeters Hawkins and Dud Bascomb, tenor saxist Paul Bascomb and pianist Avery Parrish) delighted those Savoyites who came just to listen.

Between 1938 and 1946 the Hawkins band recorded prolifically and productively. The original versions of their twelve biggest record hits are included in this deliciously nostalgic set.

Besides symbolizing the wonderfully relaxed over-all feeling of the album, Avery Parrish’s *After Hours* ranks high among the finest and most popular blues piano solos ever recorded. Another loose-swinging Parrish original, *Blackout*, proved to have a grimly prophetic title: a year after it was recorded the pianist suffered a brain injury and partial paralysis which forced him to retire from the music business. At the time of his death in 1959 this gifted former favorite of the Swing set was working as a porter for a New York bottling company.

Tuxedo Junction, another Swing Era landmark, was written by maestro Hawkins and two saxmen in the band, Julian Dash and Bill Johnson. Some months after Hawkins’ recording of it became a best-seller, Glenn Miller’s waxing of the same riffy opus kicked up a sizable sales storm of its own.

Cherry, *Song of the Wanderer* and *Don’t Cry, Baby* are excellent
(Continued on page 19)

AFTER HOURS
Erskine Hawkins and His Orchestra

After Hours
 JUNE 10, 1940
Tuxedo Junction
 JULY 18, 1939
Tippin’ In
 JANUARY 10, 1945
Cherry
 JULY 18, 1939
Fine and Mellow
 DECEMBER 20, 1939
Bear Mash Blues
 JUNE 29, 1942
Blackout
 MAY 15, 1941
I’ve Got a Right to Cry
 MAY 9, 1946
Song of the Wanderer
 APRIL 26, 1940
Don’t Cry, Baby
 MAY 27, 1942
Weary Blues
 SEPTEMBER 12, 1938
Sweet Georgia Brown
 JUNE 10, 1940
LPM 2227, \$3.98
 REGULAR L. P. ONLY

reeves revisited



JIM

In the 1960 Country & Western scene, Jim Reeves was named *Father of the Sound*. His 1961 hit *He'll Have to Go* was voted *Best Single* of the year. Here is a complete listing of his recordings that have never before been available in CD format. Includes 7 special alternates hits, from *Mexican Joe* through

7 SPECIAL ALTERNATES



JIM REEVES

Teardrops in My Heart
I Get the Blues When It Rains
You Belong to Me
Everywhere You Go
Need Me
I Care No More
My Happiness
Yours
That's My Desire
Blues in My Heart
I Don't See Me in Your Eyes Any More
Final Affair

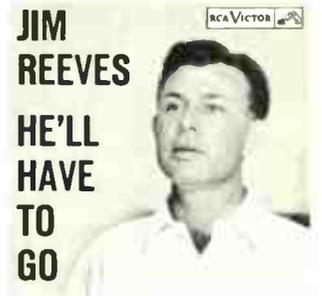
LPM 1576, \$3.98
REGULAR L. P. ONLY



The Intimate JIM REEVES

Dark Moon
Oh How I Miss You Tonight
Take Me in Your Arms and Hold Me
I'm Gettin' Better
Almost
You're Free to Go
You're the Only Good Thing
(That's Happened to Me)
Have I Stayed Away Too Long?
No One to Cry To
I Was Just Walkin' Out the Door
Room Full of Roses
We Could

REGULAR L. P. - LPM 2216, \$3.98
STEREO - LSP 2216, \$4.98



He'll Have to Go

He'll Have to Go
I Love You More
Wishful Thinking
Honey, Won't You Please
Come Home?
I'm Beginning to Forget You
Billy Bayou
If Heartache Is the Fashion
Partners
Theme of Love
(I Love to Say "I Love You")
I'd Like to Be
After Awhile
Home

LPM 2223, \$3.98
REGULAR L. P. ONLY

REEVES

stern Disc Jockey Poll conducted by *The Billboard*,
 favorite Male Singer of the Year, and his recording of
 Best Single Record of the Year.

of Jim's RCA Victor albums—several of which have
 the Club, and which include all his big country-pop
 h *He'll Have to Go* to *I'm Gettin' Better*.



Girls I Have Known

- Marie
- Mona Lisa
- My Juanita
- Charmaine
- Margie
- Anna Marie
- Sweet Sue, Just You
- Linda
- Ramona
- Maria Elena
- My Mary
- Goodnight Irene

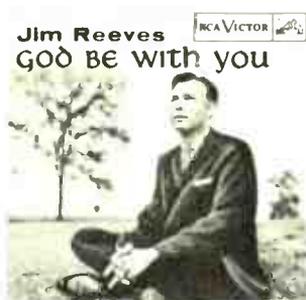
LPM 1685, \$3.98
REGULAR L. P. ONLY



BIMBO

- Bimbo
- How Many?
- Echo Bonita
- Where Does a Broken Heart Go?
- Penny Candy
- Mother Went A-Walkin'
- Mexican Joe
- Then I'll Stop Loving You
- Drinking Tequila
- Gypsy Heart
- What Were You Doing (Last Night)?
- Let Me Love You Just a Little

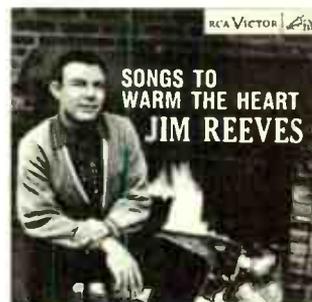
LPM 1410, \$3.98
REGULAR L. P. ONLY



God Be with You

- How Long Has It Been?
- A Beautiful Life
- Teach Me How to Pray
- In the Garden
- The Flowers, the Sunset, the Trees
- It Is No Secret
- Padre of Old San Antonio
- Precious Memories
- Supper Time
- Whispering Hope
- Evening Prayer
- God Be with You

REGULAR L. P. — LPM 1950, \$3.98
STEREO — LSP 1650, \$4.98

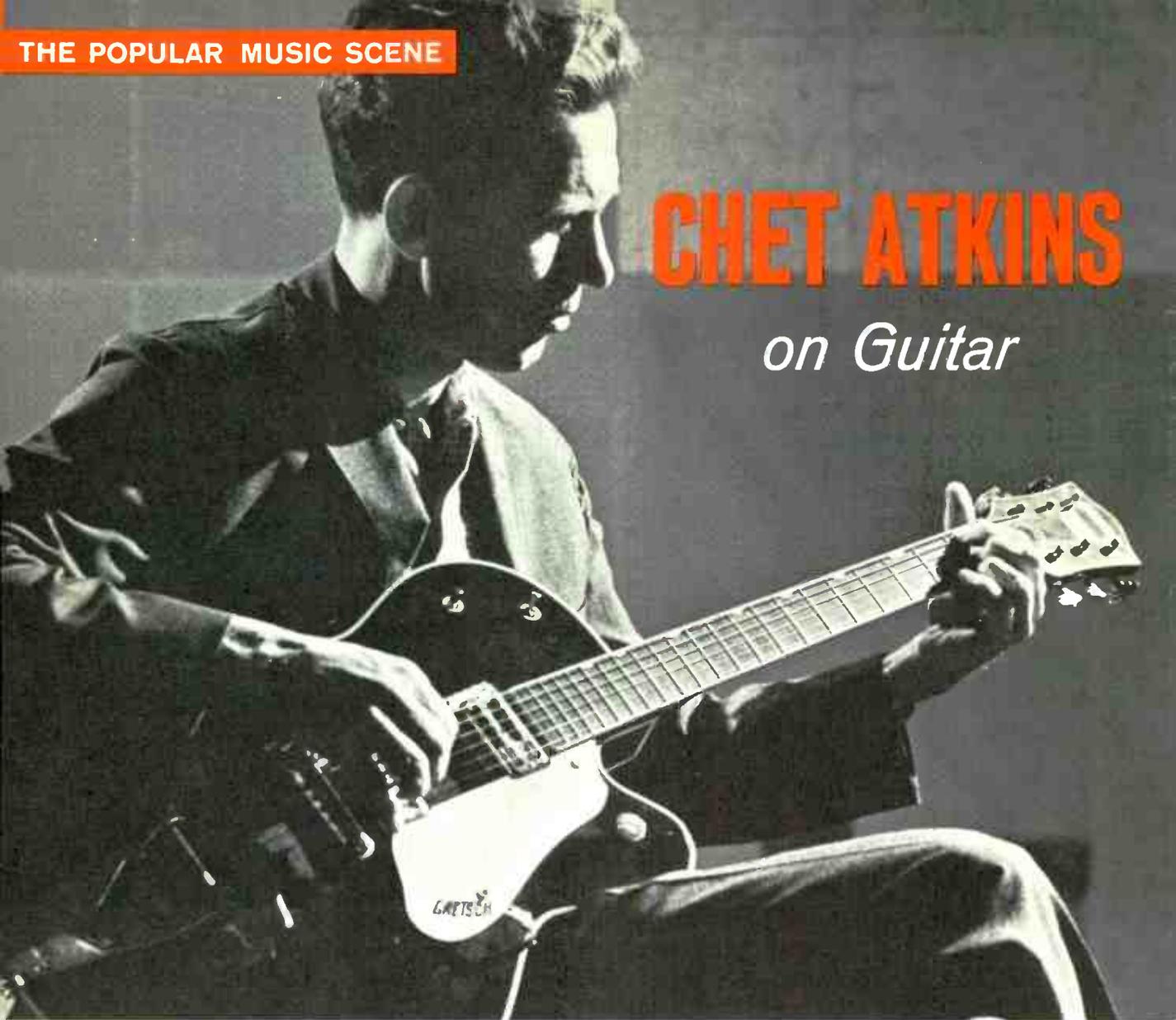


Songs to Warm the Heart

- Someday
- (You'll Want Me to Want You)
- Just Call Me Lonesome
- (Now and Then There's)
- A Fool Such As I
- Till the End of the World
- How's the World Treating You?
- Throw Another Log on the Fire
- Making Believe
- Satan Can't Hold Me
- Am I Losing You?
- Scarlet Ribbons
- Dear Hearts and Gentle People
- May the Good Lord Bless and
- Keep You

REGULAR L. P. — LPM 2001, \$3.98
STEREO — LSP 2001, \$4.98

CHET ATKINS

on Guitar

A candid interview with "MR. GUITAR"

Q. Chet, today more people seem to be taking up guitar than almost any other instrument. Why?

A. It's easy to play; you can play simple chords in a week. And all those record hops, with everybody pickin' on a guitar—I think that inspires them.

Q. Have you any advice for a youngster just starting out on guitar?

A. I think listening to records helped me more than anything else. If it wasn't for Django Reinhardt, for instance, I couldn't play a note. The kids have to listen to other guitar players—I had to, anyway—to get inspired and to get the ambition to want to be a good guitar player. Right now I'm

pretty impressed with this classical guitarist from England, Julian Bream.* He can be real big.

Q. You mentioned Django Reinhardt. Who are some of the other guitarists you've listened to?

A. I used to go to school near Hamilton, Georgia—little place called Mountain Hill. We had a colored janitor there who played guitar. I picked up on him quite a bit. He didn't play more than two or three tunes but he had some good licks with his right hand. And at that time my brother—Jimmy Atkins—was with the Les Paul Trio, working for Fred Waring. Naturally, I listened to them. Les was a great inspiration to me because of his technique and taste—I never heard him play a note

*See *Guitar* section, page 18

in bad taste in my life. Also, I'd listen to George Barnes on the Plantation Party—he's around New York now. During the war I heard Merle Travis. He helped me out a lot and he's one of my dearest friends. And, of course, I heard Segovia.

Q. Have you ever thought about doing a strictly classical album?

A. I've done a few Bach things in some of my albums. But that takes a lot of time and rehearsal. Y'know, you can't play those things like you can a pop tune—do your own version of it and that's it. You really have to work on those classical things—they should be played right, the way they're written. I haven't had time so far to work up enough material for a whole classical album. But I may. I've sure thought about it a lot.

Q. Do you get much time to practice?

A. Not too much time really, because of my other work. I have a little stereo player and some real good earphones. I keep them sittin' by the dining-room table with my guitar, a stack of records and some music. Sometimes during and after breakfast and dinner I listen, grab my guitar and strum an idea if one hits my mind. Otherwise, I find that I'll practice the guitar real hard maybe for a month or so until I reach a certain plane, stop for a month, then go back and work on it again.

Q. Do you ever work on technique alone?

A. I never have done that much. If a tune calls for a little intricate run, I'll work on that. But I never sit around and play scales like a lot of people do—it's kind of a chore. If it's something pretty, then I don't mind.

Q. Guitarists seem to have a real sense of mutual admiration and help. What do you think?

A. Right—all guitar players have a rapport. I was in Chicago in '46 without a job. Django Reinhardt was playing there and I went to see him. I waited backstage and got his autograph—the only autograph I ever got in my life. I stuck out my hand and told him I played guitar. He couldn't speak English, y'know—but he understood well enough so that we just stood there and grinned at each other for a long time. Johnny Smith, another great guitar player, is the same way. I went to see him at Birdland a few years ago and we understood each other right off. We jammed a little backstage and he showed me some

runs. I think that's fine when two musicians get along that way.

Q. What kind of music are you listening to these days?

A. I listen to jazz and classical music a lot. I don't listen to a whole lot of so-called pop music, except to see what the disc jockeys are playing. On my way to and from work I listen to the "Top 40" stations in Nashville to see if they're playing our records. I like to listen to people like Erroll Garner and Dave Brubeck—all the good jazz guys.

Q. How do you feel about modern jazz?

A. I tire of real progressive jazz very quickly. But I do like people like Garner and Brubeck who aren't too far out.

Q. How about Dixieland?

A. I think it's very exciting music. And I've never seen a Dixieland band yet that didn't get rich.

Q. You're known primarily as an electric guitarist. Do you play much unamplified guitar?

A. Well, there was the OTHER CHET ATKINS* album, of course. And I rehearse all the time on unamplified guitar. I like the sound of the nylon strings and it's easy to play, too. In fact, I'm having a nylon-strung guitar built in Barcelona that I'm real excited about.

Q. Are you going to record with it?

A. Some. In Nashville we use that sound a lot on single records. In an album? We'll see.

Q. Chet, you're producing hit singles and albums of your own and by others, and *The Billboard* has just named you Country & Western Man of the Year. You should be sitting on top of the world. Are you?

A. Just one thing bugs me—not being able to practice that guitar enough. I dread the day when everybody else will pass me by and I'll be standing still—because that's what happens, y'know. [ED. NOTE: *That'll be the day!*] But luckily so far, I haven't lost my ambition. I keep working on the guitar, trying to learn something new and different. I just hope and pray that I'll stay that way.

GUITAR FANS: See pages 8 and 9 for a featured Alternate album by Chet Atkins

*See Guitar section, page 18

RIMSKY-KORSAKOFF

Scheherazade

HERE is the ultra hi fi and stereo **SCHEHERAZADE** everyone has been waiting for. The great Russian composer, possibly the greatest orchestrator of all time, laid out a palette of sounds from which he painted some of the most lush, lavish, luxuriant and explosively dramatic musical scenes and stories that ever challenged a conductor or a sound engineer.

The work describes some of the episodes from *The Arabian Nights*, and was composed in 1888, at a time when Russia's usually nationalistic composers were preoccupied with oriental themes and sounds. Today, seventy-three years later, it is rivaled only by Tchaikovsky's *Nutcracker Suite* as the most popular familiar "classical" work for symphony orchestra.



CHICAGO SYMPHONY ORCHESTRA

FRITZ REINER
conductor

"SCHEHERAZADE comes to magic life again under the deft hand of Fritz Reiner." —*The Billboard*

"Reiner plays this music for its colors, making use of the resources he has created for himself in the Chicago Orchestra of today. Heard in [Chicago's Orchestra Hall], the performance was a marvel of ensemble virtuosity, and RCA Victor's engineers have managed to get most of this on tape. . . . Reiner's performance brings out the drama in these oriental tales." —*High Fidelity*

"Fritz Reiner's SCHEHERAZADE is played with spectacular virtuosity by his orchestra. He has some original ideas about the score too, such as the languorous and insinuatingly slower tempo for the second section. . . . And he really whips up a storm of savage intensity near the end when the ship goes to pieces."

—*HiFi/Stereo Review*

A RED SEAL RECORDING • REGULAR L. P. — LM 2446, \$4.98 • STEREO — LSC 2446, \$5.98

PREVIOUS CLUB SELECTIONS, ALTERNATES AND EXTRAS AVAILABLE

Dividend credit given • See page 20

VOCAL STARS



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



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**)



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**)



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**)



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). LOC 6006, **\$9.98** (Stereo: LSO 6006, **\$11.98**) Counts as 2 purchases

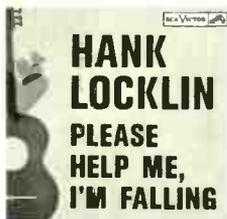
COUNTRY-POP



DON GIBSON: LOOK WHO'S BLUE. Bluesy hits by the versatile Opry star: *If Only Hurts for a Little While, Big-Hearted Me, Just One Time, My Hands Are Tied, Why Don't You Love Me?, Everybody But Me, Lonely Street, If I Can Stay Away, etc...* LPM 2184, **\$3.98** (Stereo: LSP 2184, **\$4.98**)



SKETER DAVIS: I'LL SING YOU A SONG AND HARMONIZE TOO. New girl star sings solo or adds her own harmony via multitrack tricks *Am I That Easy to Forget?, Your Cheatin' Heart, The One You Slip Around With, Just When I Needed You...* LPM 2197, **\$3.98** (Stereo: LSP 2197, **\$4.98**)



HANK LOCKLIN: PLEASE HELP ME, I'M FALLING — the top-selling country singer's current smash hit— plus *Livin' Alone, My Old Home Town, Goin' Home All By Myself, It's a Little More Like Heaven, Blues in Advance, Seven Days, Foreign Car...* LPM 2991, **\$3.98** (Regular L. P. only)



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**)



SWEET SOUNDS BY THE BROWNS: includes **THE THREE BELLS.** Bonnie, Maxine and Jim Edward in lulling close-harmony versions of *Love Me Tender, Unchained Melody, Only the Lonely, Put On an Old Pair of Shoes, Indian Love Call, others...* LPM 2144, **\$3.98** (Stereo: LSP 2144, **\$4.98**)

INSTRUMENTALS • MOOD MUSIC

EXODUS. The original soundtrack album from the Otto Preminger film Hear the big *Main Theme* plus dramatic evocations of *Summer in Cyprus, Karen, Ari, Conspiracy, the explosive Prison Break, all done in panoramic hi fi and stereo...* LOC 1058, **\$4.98** (Stereo: LSO 1058, **\$5.98**)

FLOYD CRAMER: LAST DATE. Smoky, moody piano hit is included in set of similarly styled items by the Nashville ace of the 80s. *Here 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**)

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, Csardos, Hara Staccato...* 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...* LPM 2104, **\$4.98** (Stereo: LSC 2104, **\$5.98**)

DANCE DISCS • BANDS



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



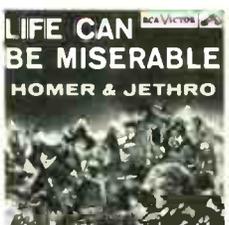
FRANKIE CARLE: THE GOLDEN TOUCH. Piano and orchestra. Previous Club Selection is new-sound remake of breezy Carle hits: *Sunrise Serenade*, *Falling Leaves*, *Rumors Are Flying*, *Penthouse Serenade*, *Deep Purple*, *Diane*, *Missouri Waltz*. . . LPM 2139, **\$3.98** (Stereo: LSP 2139, **\$4.98**)



PEREZ PRADO'S ORCHESTRA: LATIN SATIN—CHA CHAS. Up-to-date cha-cha stylings of all-time Latin favorites: *Perfidia*; *Sway*; *Green Eyes*; *Frenesi*; *Tabu*; *Always in My Heart*; *Adios*; *Perhaps, Perhaps, Perhaps*; *Come Closer to Me*; *You Belong to My Heart*. . . LPM 1459, **\$3.98** (Regular L.P. only)



BROTHER DAVE GARDNER. Two hilarious on-the-spot nightclub performances by the best-selling Southern-fried comic: **REJOICE, DEAR HEARTS!** LPM 2083, **\$3.98** (Regular L.P. only) **KICK THY OWN SELF** LPM 2239, **\$3.98** (Stereo: LSP 2239, **\$4.98**)



HOMER & JETHRO: LIFE CAN BE MISERABLE. Country comedy at its best—havoc-raising parodies, outrageous originals. *Oh Lonesome Me*, *The Drafted Volunteer*, *The Monkey and the Baboon*, *Don't Monkey Around My Widder*, many others. . . LPM 1880, **\$3.98** (Stereo: LSP 1880, **\$4.98**)

BEST-SELLING CLASSICS



RICHTER PLAYS BRAHMS'S PIANO CONCERTO NO. 2. "One of the great piano recordings of the age"—David Hall, *HiFi/Stereo Review*. The Russian virtuoso's first American-made disc offers a powerful yet poetic reading of this romantic work. LM 2466, **\$4.98** (Stereo: LSC 2466, **\$5.98**)



VAN CLIBURN PLAYS RACHMANINOFF'S PIANO CONCERTO NO. 3. Recorded live at the historic post-Moscow Carnegie Hall concert in 1958. Another melodious, sweeping romantic best-seller—ideal showpiece for America's favorite. . . LM 2355, **\$4.98** (Stereo: LSC 2355, **\$5.98**)

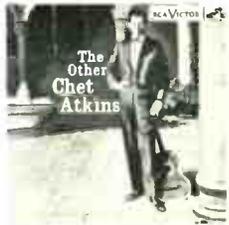
GUITAR



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



JULIAN BREEM: CLASSICAL GUITAR. American recording debut of the young British guitarist considered to be the heir to the great Andrés Segovia. Varied virtuoso solo recital ranges from gentle Elizabethan tunes to flashing finger-busters. . . LM 2448, **\$4.98** (Stereo: LSC 2448, **\$5.98**)



THE OTHER CHET ATKINS. A best-selling solo album featuring Chet on an unamplified Spanish instrument. *Begin the Beguine*, *Poinciana*, *Peanut Vendor*, *Yours*, *Delicado*, *Tzena Tzena Tzena*, *Maria Elena*, many more. . . LPM 2175, **\$3.98** (Stereo: LSP 2175, **\$4.98**) Also available as a Dividend

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

STARDUST ROAD—14 VERSIONS OF STARDUST. Composer Hoagy Carmichael, Artie Shaw, Tommy Dorsey-Frank Sinatra, Glenn Miller, Benny Goodman, Wayne King, Jean Sablon (in French), Andy Russell (in Spanish), Rolph Flanagan (verse only), Fats Waller, Morton Gould, Pat Suzuki-Henri René, others. . . LPM 2246, **\$3.98**

ARTIE SHAW: MOONGLOW. His biggest band hits made between 1938 and 1943. Includes *Begin the Beguine*, *Frenesi*, *Stardust* (with Billy Butterfield, Jack Jenney), *Indian Love Call* (Tony Pastor), *Dancing in the Dark*, *Nightmore* (theme), *Traffic Jam*, *Serenade to a Savage*, *Temptation*, *Lady Be Good*, etc. . . LPM 1244, **\$3.98**

JOSÉ ITURBI: WORLD-WIDE FAVORITES. Pianist plays his biggest hits: *Clair de lune*, *Reverie*, *Liebestraum*, *Rachmaninoff's Prelude in C sharp minor*, *Ritual Fire Dance* (Fallal), *Für Elise* (Beethoven), *Malagueña* (Albéniz), *Arabesques Nos. 1 and 2* (Debussy), *Fountains of the Villa d'Este* (Liszt). . . LM 1967, **\$4.98**

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

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

WAYNE KING'S ORCHESTRA: WALTZES YOU SAVED FOR ME. Velvet soft, dreamy and danceable all-time waltz favorites by the sweetest "sweet" band of them all in the late '30s and early '40s. *The Waltz You Saved for Me*, *I Love You Truly*, *Three O'Clock in the Morning*, *Alice Blue Gown*, *Smoke Gets in Your Eyes*, etc. . . LPM 1186, **\$3.98**

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

TOMMY DORSEY: TRIBUTE TO DORSEY, Vol. 1. 16 performances, 1936-41. TD cavalcade with Sinatra, Jack Leonard, Edythe Wright, Berigan, Elman, the Clambake Seven, etc. *Smoke Gets in Your Eyes*, *I Hadn't Anyone Till You*, *Swanee River*, *Everything Happens to Me*, *Keepin' Out of Mischief Now*, others. . . LPM 1432, **\$3.98**

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

OTHER SELECTIONS AND ALTERNATES STILL AVAILABLE

JOIN BING & SING ALONG. Kapellmeister Crosby leads the gang in 33 all-time top tunes. Song sheets included, too. . . . LPM 2276, **\$3.98 (Stereo: LSP 2276, \$4.98)**

JAN PEERCE SINGS BLUEBIRD OF HAPPINESS AND OTHER POP FAVORITES. *Because, My Yiddishe Mamma, I Believe,* many more. . . LPM 1709, **\$3.98 (Stereo: LSP 1709, \$4.98)**

NASHVILLE ALL-STARS: AFTER THE RIOT AT NEWPORT. Surprising, amazing modern jazz played by country stars Cramer, Garland, Randolph, Atkins. *Riot-chaus, 'S Wonderful,* more. . . LPM 2302, **\$3.98 (Stereo: LSP 2302, \$4.98)**

SONS OF THE PIONEERS: COOL WATER. New recordings of their smash hits, *Cool Water and Tumbling Tumbleweeds,* plus 16 more. . . LPM 2118, **\$3.98 (Stereo: LSP 2118, \$4.98)**

MARIO LANZA: THE DESERT SONG. Big cast joins the great tenor in Romberg-Hammerstein score. *Riff Sang, One Alone,* etc. . . . LM 2440, **\$4.98 (Stereo: LSC 2440, \$5.98)**

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)**

THE ROBERT SHAW CHORALE: A CHORUS OF LOVE. The ideal male glee club sings evergreen love songs and tributes. . . . LM 2402, **\$4.98 (Stereo: LSC 2402, \$5.98)**

THE NEW GLENN MILLER ORCHESTRA: DANCE, ANYONE? Miller standards and newer tunes in typical Miller arrangements, but in new sound! *Sweetheart of Sigma Chi* and others. . . . LPM 2193, **\$3.98 (Stereo: LSP 2193, \$4.98)**

CHET ATKINS' TEENSVILLE. Mr. Guitar on a dance beat. *Till There Was You, Night Train, One Mint Julep, Hot Taddy,* etc. . . LPM 2161, **\$3.98 (Stereo: LSP 2161, \$4.98)**

THE MAUNA LOA ISLANDERS: MUSIC OF THE ISLANDS. Hawaii in hi fi and stereo! Languorous versions of 12 all-time Hawaiian hits. *Sweet Leilani, Hawaiian Wedding Song, Aloha Oe.* LPM 2061, **\$3.98 (Stereo: LSP 2061, \$4.98)**

DUKES OF DIXIELAND steering **PETE FOUNTAIN ON CLARINET: AT THE JAZZ BAND BALL** and other strutting Dixie classics (yes, *When the Saints Came Marching In*) in ultra hi fi. . . . LPM 2097, **\$3.98 (Regular L.P. only)**

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

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)**

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)**

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)**

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)**

THE LIMELITERS

(Continued from page 7)

try—its food, its girls, its fun and especially the potent little glass of Rumanian wine.

Have Some Madeira, M' Dear—the wonderful spoof of Edwardian moralistic ballads written by Michael Flanders and Donald Swann for their popular revue, *At the Drop of a Hat*.

Proshchai—a word which means "so long," is an apt ending to an exciting album.

Here's what the trade reviewers had to say

Variety • "For their bow on the Victor label this combo whips up a folk-singing storm recorded live at Hollywood's Ash Grove. The Limelitters, a trio of excellent singers, deliver with style and verve, handling traditional numbers along with some first-rate contemporary material in a variety of moods."

The Cash Box • "The enthusiastic reception given the trio by the audience is proof of the excitement the group generates. . . . Comedy is an important ingredient in their work."

The Billboard • "This first RCA Victor album by the Limelitters is a rousing and hilarious experience. . . . A powerfully funny show."

AFTER HOURS

(Continued from page 11)

samples of the band's ballad-with-a-beat style and the singing of Jimmy Michelle, a member of the sax section. *Fine and Mellow* (written by Billie Holiday, sung here by Dolores Brown), *Bear Mash Blues* and *Weary Blues* illustrate its biting approach to the blues.

The jaunty *Tippin' In* spotlights the alto sax of its composer, Bobby Smith. Laura Washington delivers the plaintive lyrics of *I've Got a Right to Cry*, from the rhythm-and-blues-oriented pen of Joe (The Honeydripper) Liggins. The free-wheeling *Sweet Georgia Brown* is a showcase for the tenor sax of Paul Bascomb.

Although the original Savoy Ballroom gave way to a housing project in 1958, it will always be remembered as the cradle of some of the most exciting musical sounds produced during the late '30s and early '40s. Of these, none were more exciting than those you'll hear in **AFTER HOURS**.

DIVIDEND ALBUM SECTION

DIVIDEND ALBUMS

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

IMPORTANT: PLEASE READ

You will begin receiving Dividend Certificates *after* you have completed your original membership agreement. Thereafter, one certificate is sent with every record you buy; *you will always find it in the*

envelope with your bill. When you have received two of these certificates, they may be redeemed for any album described in the Dividend Album Section of the *News*, under the following conditions:

- 1. Both certificates must be filled out completely and have identical information.**
- 2. The certificates must be mailed before the date indicated on them.**
- 3. The certificates are nontransferable; that is, they are redeemable only by the member to whom they are issued, and the member's account number and signature must appear on each certificate when it is presented.**
- 4. The Club reserves the right to withhold Dividend Albums from members who have open accounts that have been in arrears more than thirty days, until the arrears have been paid.**

PLEASE NOTE ESPECIALLY

A Dividend Certificate is given *with every twelve-inch disc* purchased by eligible Club members. This means that whenever a double-record album is purchased, *two* Dividend Certificates—redeemable

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

All albums listed in this Dividend Album Section also are available for purchase at the specified prices. The usual Dividend credit will be given with each album you buy.

DIVIDEND ALBUM SECTION

The Blues and the Beat

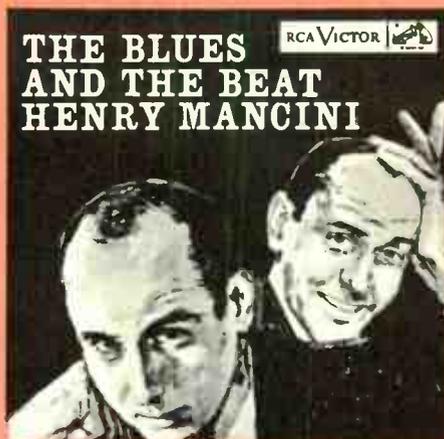
HENRY MANCINI

Mancini, the Man of the Year in "background jazz," steps very much to the foreground with this magnificent big-band set. Whereas the music in his *PETER GUNN* and *MR. LUCKY* albums was composed by Mancini to underline the moods and drama of those two big TV shows, in this set he has created arrangements expressly for his own ideal all-star dance-swing band.

One side of the disc features torchy, or blues, songs and the other features swingers, all of them arranged ingeniously to blend and to contrast the textures of a six-man French-horn choir, assorted saxes, flutes and piccolos and virtuoso trumpet and trombone sections, and to frame brilliant jazz solos by such stars as Ted Nash and Ronnie Lang, saxes; Pete Candoli, trumpet; Dick Nash, trombone; Johnny Williams, piano; Vic Feldman and Larry Bunker, vibes; and Bob Bain, guitar.

You'll hear an absolutely gorgeous trombone solo on *Misty*. In a delightfully updated *Big Noise from Winnetka* flutes and piccolo replace the traditionally wispy whistle. *Sing Sing Sing* is an extended affair that will make one recall, and then perhaps forget, the historic Goodman version.

"First rate . . . excitingly original"—*The Billboard*.



The Blues • Smoke Rings • Misty • Blue Flame After Hours • Mood Indigo • The Beat • Big Noise from Winnetka • All Right, Okay, You Win • Tippin' In • How Could You Do a Thing Like That to Me? • Sing Sing Sing

LPM 2147, \$3.98 (STEREO: LSP 2147, \$4.98)

TWO NEW DIVIDEND ALBUMS

THE THREE SUNS

On a Magic Carpet

One could never fail to recognize the distinctive instrumental sound of The Three Suns, even though this versatile little unit can change its format to accommodate anyone's musical mood. This month's Club Selection, *DANCING ON A CLOUD* (see the first pages of the *News*), presents the Suns augmented by twin pianos to accentuate the dancey supper-club tunes-tunes-tunes quality favored by the thousands of fans who enjoyed the group during its record-breaking stints at the Piccadilly and the Roosevelt Grill.

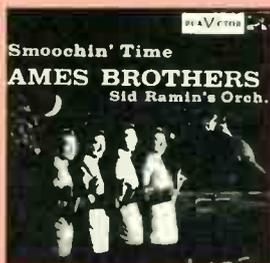
ON A MAGIC CARPET features the Suns in their more intimate style, as epitomized in their popular theme, *Twilight Time*. Here we have the original Three Suns sound—accordion, Hammond organ and guitar. And, as in all of the Suns' recent recordings, bass, drums and bass guitar have been added, to more fully realize the possibilities of high fidelity and stereophonic sound.



Canadian Sunset • Lisbon Antigua • Terry's Theme • High Noon (Do Not Forsake Me) Moritar • The Poor People of Paris • Blue Tango • Meet Mr. Callaghan • The Song from Moulin Rouge (Where Is Your Heart?) • Fleur de Paree • Ruby • The 3rd Man Theme

LPM 2235, \$3.98 (STEREO: LSP 2235, \$4.98)

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)

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



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 mamboos. . . . LPM 2104, \$3.98
 (Stereo: LSP 2104, \$4.98)

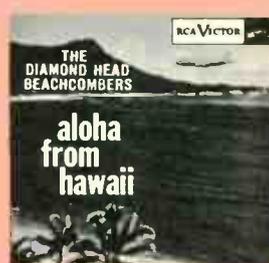
MARJORIE MEINERT AT THE LOWREY ORGAN: SITTING PRETTY. Rich, realistically recorded electronic organ. 16 hits—*Tea for Two*, others. . . LPM 2168, \$3.98
 (Stereo: LSP 2168, \$4.98)



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)



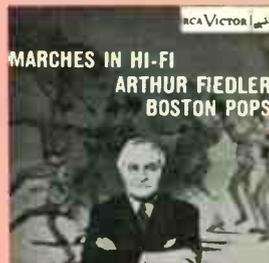
VICTORY AT SEA, Vol. 1. Robert Russell Bennett conducts new recording of Richard Rodgers' unforgettable score for the dramatic television series. LM 2335, \$4.98
 (Stereo: LSC 2335, \$5.98)



ALOHA FROM HAWAII. Guitars, lush strings, 12 Island hits. . . . LPM 2059, \$3.98
 (Stereo: LSP 2059, \$4.98)

GISELE MacKENZIE. 12 ballads—*Ebb Tide*, *Hey There*, *Stranger in Paradise*, etc. LPM 1790, \$3.98
 (Stereo: LSP 1790, \$4.98)

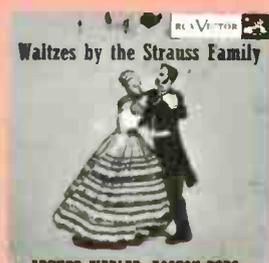
CARLOS MONTOYA AND HIS FLAMENCO GUITAR in a breathtaking recital of Spanish gypsy music. . . . LPM 1610, \$3.98
 (Regular L.P. only)



MARCHES IN HI-FI: BOSTON POPS, Arthur Fiedler. Stirring varied. 76 Trombones, *Colonel Bogey*, *Semper Fidelis*. . . LM 2229, \$4.98
 (Stereo: LSC 2229, \$5.98)

THE 2 RALPH HUNTER CHOIRS: TWO'S COMPANY. Massed chorus, love songs. . . LPM 2115, \$3.98
 (Stereo: LSP 2115, \$4.98)

MUSIC FROM MILLION DOLLAR MOVIES. BOSTON POPS, Arthur Fiedler. *Love Is a Many Splendored Thing*, etc. . . LM 2380, \$4.98
 (Stereo: LSC 2380, \$5.98)

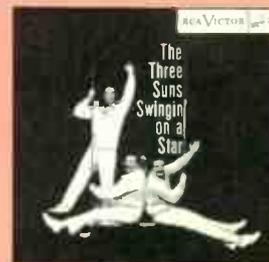


WALTZES BY THE STRAUSS FAMILY. BOSTON POPS, Arthur Fiedler. *One Thousand and One Nights*, *Music of the Spheres*, etc. . . . LM 2028, \$4.98
 (Stereo: LSC 2028, \$5.98)

ROSSINI OVERTURES. Chicago Symphony, Fritz Reiner. *William Tell* (lone Ranger's theme), 5 other rousers. . . LM 2318, \$4.98
 (Stereo: LSC 2318, \$5.98)

JUSSI BJOERLING IN OPERA. Late tenor in arias from *Aida*, *Tosca*, *Rigolelto*, etc. . . LM 2269, \$4.98
 (Regular L.P. only)

FIEDLER'S ALL-TIME FAVORITES. BOSTON POPS, Arthur Fiedler. *New! Old Timers' Night* at the Pops medley, many favorite standbys. . . . LM 2439, \$4.98
 (Stereo: LSC 2439, \$5.98)



THE THREE SUNS SWINGIN' ON A STAR. Top dance unit plus gutty tenor sax, rocking rhythm. *Moonglow*, *I'm Sitting on Top of the World*, etc. . . LPM 1964, \$3.98
 (Stereo: LSP 1964, \$4.98)

CLASSICAL ALBUMS AVAILABLE AS DIVIDENDS

Since long-playing albums in the Red Seal series have a nationally advertised price of \$4.98 for regular L.P. discs (\$5.98 for stereo), your selection of Red Seal Dividend Albums makes possible even greater savings on your album purchases.



TCHAIKOVSKY: Piano Concerto No. 1 in B flat minor. VAN CLIBURN, pianist; Kiril Kondrashin, conductor. . . . LM 2252, \$4.98
 (Stereo: LSC 2252, \$5.98)

THE MUSIC OF FRANZ LISZT. BOSTON POPS, Arthur Fiedler. *Hungarian Rhapsody No. 2*, *Les Préludes*, *Mazeppa*, *Rakóczy March*. . . . LM 2442, \$4.98
 (Stereo: LSC 2442, \$5.98)



TCHAIKOVSKY: 1812 Overture and RAVEL: Bolero. Morton Gould's Band, Orchestra. Cannons, gong "roars," massed strings, brass. . . LM 2345, \$4.98
 (Stereo: LSC 2345, \$5.98)

TCHAIKOVSKY: The Sleeping Beauty. London Symphony, Pierre Monteux. Highlights from popular ballet score. . . LM 2177, \$4.98
 (Stereo: LSC 2177, \$5.98)

DIVIDEND ALBUM SECTION



MARIO LANZA: FOR THE FIRST TIME. Soundtrack recording from Lanza's last film. *Come Prima, Vesti la giubba, O sole mio, Ave Maria*, etc. . . . LPM 2338, \$4.98 (Stereo: LSC 2338, \$5.98)

THE OTHER CHET ATKINS. Rich, romantic Spanish-guitar moods. *Begin the Beguine, Poinciana*, others. . . . LPM 2175, \$3.98 (Stereo: LSP 2175, \$4.98)

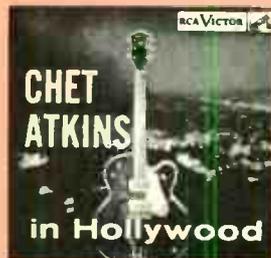
DEL WOOD'S HONKY TONK PIANO: RAGS TO RICHES. 12 ricky-ticklers: *Side by Side, Hello Ma Baby*, etc. . . . LPM 1633, \$3.98 (Stereo: LSP 1633, \$4.98)

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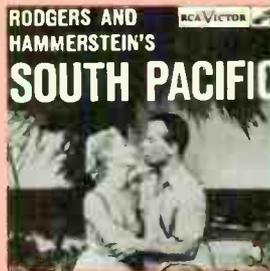


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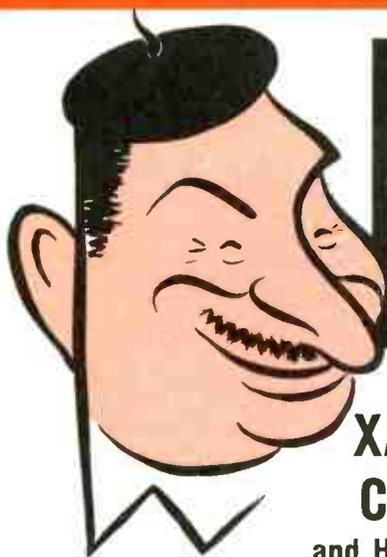
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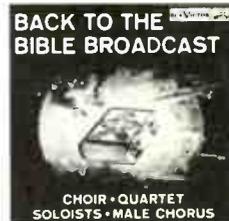
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