

POPULAR
ALBUM

NEWS

The monthly magazine of
THE RCA VICTOR
POPULAR ALBUM CLUB

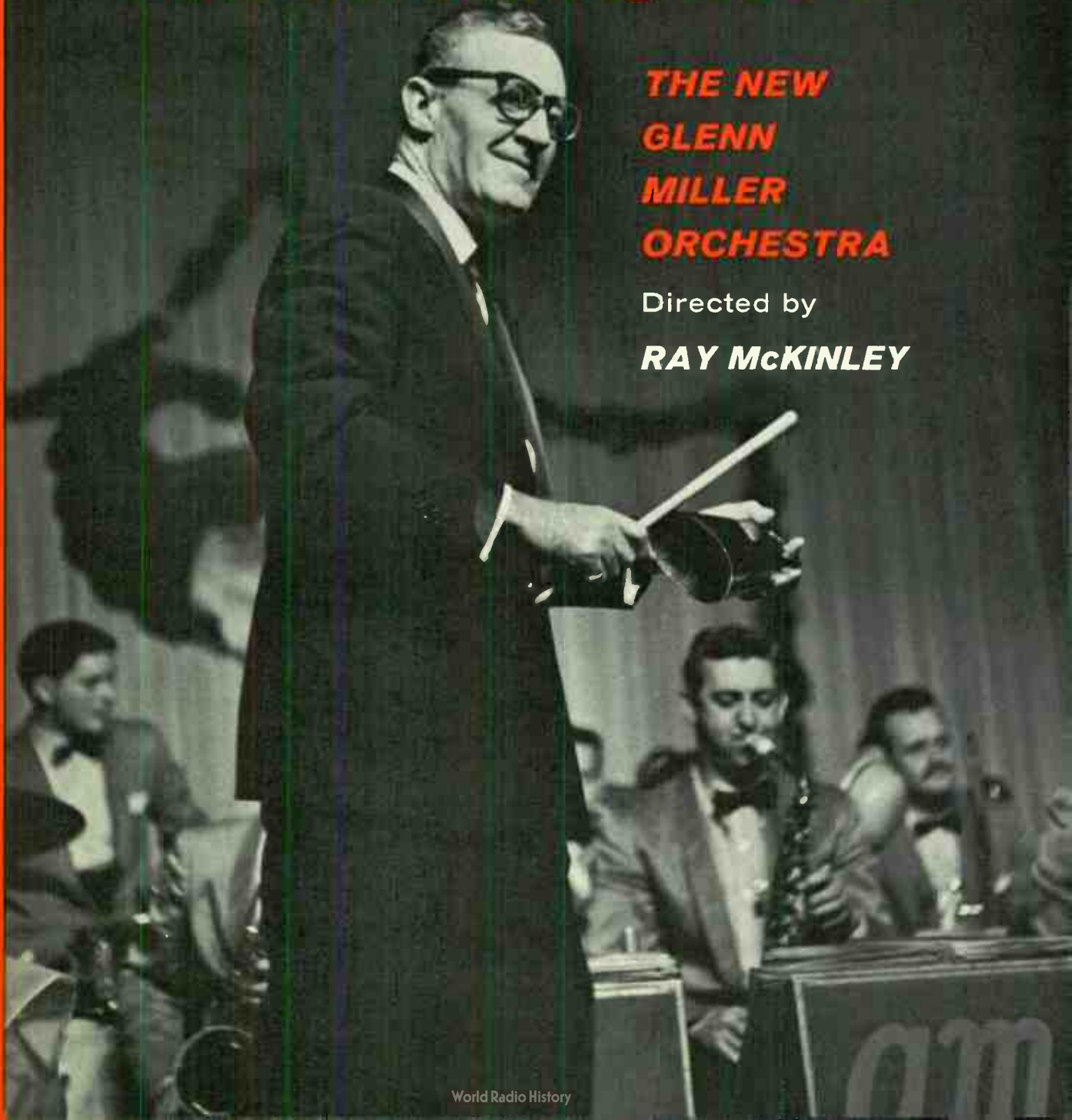
THE NEXT SELECTION IS

dance, anyone?

**THE NEW
GLENN
MILLER
ORCHESTRA**

Directed by

RAY McKINLEY



THIS SELECTION WILL BE SENT TO YOU UNLESS WE ARE

**THE NEXT
SELECTION**

dance,



IMPORTANT NOTICE ABOUT STEREO RECORDINGS

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

anyone?



*This unquestionably is the best album recorded to date by the fabulously successful **NEW GLENN MILLER ORCHESTRA** directed by **RAY McKINLEY**. It's a dancing and listening treat—and also a conversation piece. Here are four original Miller hits re-recorded for the first time in full hi fi and stereo; three more arrangements from the old Miller "book" that have never been recorded previously; and a flock of great standard tunes newly arranged in the inimitable Miller manner.*

(Turn page for contents and story)

THE NEW GLENN MILLER ORCHESTRA



THIS ALBUM was recorded nearly sixteen years after the death of Glenn Miller. Yet today, as then, the Glenn Miller sound is the most distinctive and the most popular sound in American dance music.

In the days just before Maestro Glenn Miller became Major Glenn Miller, America was a dancing country. Young people would drive miles to the big ballrooms to dance to their favorite name bands. Or they'd roll back the carpets at home whenever they could tune their radios to the many, many band "remotes" that were beamed nightly from the big hotels in New York, Chicago and Los Angeles—or to the several commercial shows, such as Glenn Miller's Chesterfield series. And the records that sold best were dance records—by the big bands.

The war put a stop to all that, but in the last couple of years dancing has come back. Credit the Big Beat, if you want, for rekindling interest, but one thing is certain: now that people *are* dancing again, they're turning back to the big bands,

bands with a smooth sound and an unmistakable beat. And once again it's the Miller formula that fills the bill.

Of particular interest to Miller fans is the fact that the New Glenn Miller Orchestra, now functioning under the dynamic leadership of Ray McKinley, has begun to record and, in some instances, to record for the very first time the original arrangements from the old Miller "book." In this album we have new full fidelity versions of such all-time Miller hits as *Adios, Sunrise Serenade, Along the Santa Fe Trail* and *A Million Dreams Ago*—all scored, incidentally, by Bill Finegan.

Recorded for the first time are Finegan's original charts of the medley tunes *Shine on Harvest Moon* and *Blue Moon*. Also on discs for the first time is Billy May's arrangement of a comfortably swingy lindy item called *Boomshot*. This Miller-May original was intended for a Miller film, but never appeared on the final track.

The other arrangements are all new, and most of them are by Joe Cribari, whose work often sounds more like Miller than Miller's own. Two

dance, anyone?

SWEETHEART OF SIGMA CHI ●

WHEN IT'S SLEEPY TIME DOWN SOUTH ●

MOONGLOW AND THEME FROM PICNIC ●

ALONG THE SANTA FE TRAIL ●

MELANCHOLY SERENADE ●

SHINE ON HARVEST MOON ●

A MILLION DREAMS AGO ●

REGULAR L. P.
LPM 2193, \$3.98

STEREO
LSP 2193, \$4.98

All prices are plus postage and handling charges (with use/sales tax where required).



directed by **RAY McKINLEY**

of the medley tunes, the lovely *Scarlet Ribbons* and *When It's Sleepy Time Down South* (in which Ed Zandy plays an Armstrong-inspired trumpet bit), are the work of Deane Kincaide, arranger of many early Tommy Dorsey hits, and now with the new Glenn Miller band.

In the old days, the real fan knew the names of most of the big-band sidemen, and the current Miller-McKinley soloists certainly deserve such recognition. The female vocalist is Lorrie Peters; the male singer is Ernie Bernhardt, who doubles as a member of the trumpet section. That's concert master and road manager Lenny Hambro on alto sax, Paul Mathis on piano, Ed Zandy on most of the trumpet solos (Fern Caron, Jimmy Maxwell and Bernhardt complete the section), Ray Di Sio on trombone, Bobby Jones on tenor sax, and—in *BoomsHOT* and *Howdy Friends*—it's the maestro himself, Ray McKinley, on drums.

Actually, the two last-named numbers are the only swingers in the set. Everything else is done in slow to medium tempos—absolutely *ideal for dancing, for anyone*. This album, which probably doesn't set out to “prove” anything, does prove decisively that the very best dance music can also be mighty nice to listen to.

- **ADIOS**
- **AM I BLUE?**
- **SLEEP WALK**
- **SEPTEMBER SONG**
- **LAND OF DREAMS**
- **SUNRISE SERENADE**
- **SCARLET RIBBONS**
- **BLUE MOON**
- **HOWDY FRIENDS**
- **JUST IMAGINE**
- **BOOMSHOT**



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

I'M WALKING BEHIND YOU

THE GREAT PRETENDER

YOU, YOU, YOU

SECRET LOVE

MONA LISA

HEY THERE

TOO YOUNG

THE SONG FROM
MOULIN ROUGE

THE WAYWARD WIND

UNCHAINED MELODY

VENUS

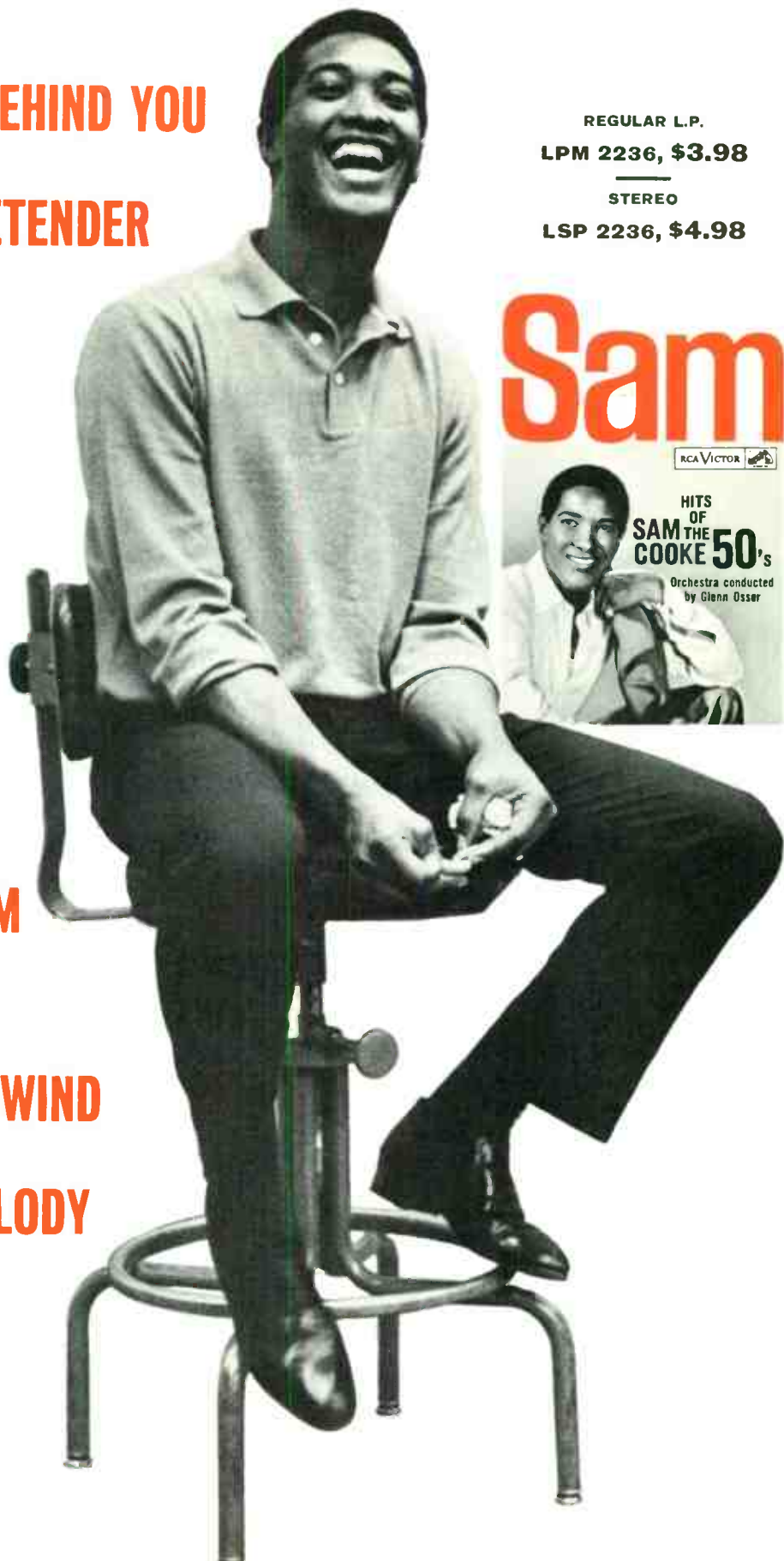
CRY

REGULAR L.P.
LPM 2236, \$3.98

STEREO
LSP 2236, \$4.98

Sam

RCA VICTOR



**UNFORGETTABLE BALLADS OF THE '50s BY THE
MOST EXCITING YOUNG SINGER OF THE '60s!**

COOKE HITS OF THE '50s

Orchestra conducted by GLENN OSSER

SOME of the loveliest ballads ever written managed to hold their own through the noisy boom of rock 'n' roll that all but dominated the '50s. The top twelve are included in **HITS OF THE '50s**, a new RCA Victor album by Sam Cooke.

SONGS WITH A PAST. All the songs won wide popularity during the past decade on million-selling records by first-rate artists: *Hey There* (Rosemary Clooney); *Mona Lisa*, *Too Young* (Nat "King" Cole); *The Great Pretender* (The Platters); *You, You, You* (The Ames Brothers); *Unchained Melody* (Al Hibbler); *The Wayward Wind* (Gogi Grant); *Secret Love* (Doris Day); *The Song from Moulin Rouge* (Percy Faith); *I'm Walking Behind You* (Eddie Fisher); *Cry* (Johnny Ray); and *Venus* (Frankie Avalon).

SINGER WITH A FUTURE. 25-year-old Chicago-born Sam Cooke, who here lends fresh, virile interpretations to these quality favorites, was discovered about two years ago singing with a gospel group called The Soul Stirrers. Following several big pop hits for a small record company, Sam was signed to an RCA Victor contract by Hugo (Peretti) & Luigi (Creatore), two of the most resourceful and successful record producers in the field. Since then, Sam's singles versions of *Teenage Sonata*, *You Understand Me* and *Chain Gang* have zoomed into national best-sellerdom,

along with his debut album, **COOKE'S TOUR**, currently one of the Club's most popular Dividends.

Sam's appealing vocal style, which has won over both adult and teen-age audiences, combines the warmth of Nat "King" Cole, the range of Johnny Mathis, the electricity of Harry Belafonte and the unfailing musical taste of Frank Sinatra. Add Hugo & Luigi: "Sam is one of the new generation of singers. He instinctively understands the beat and feel of the music of his time. He generates excitement by getting to the heart of a song with simplicity and directness. He has one characteristic that no one can truly imitate or describe. Every once in a while he puts reverse English on a note. It happens so unexpectedly and it's over so quickly that you don't quite know what happened, although the effect is lovely and subtle. Listen for it."

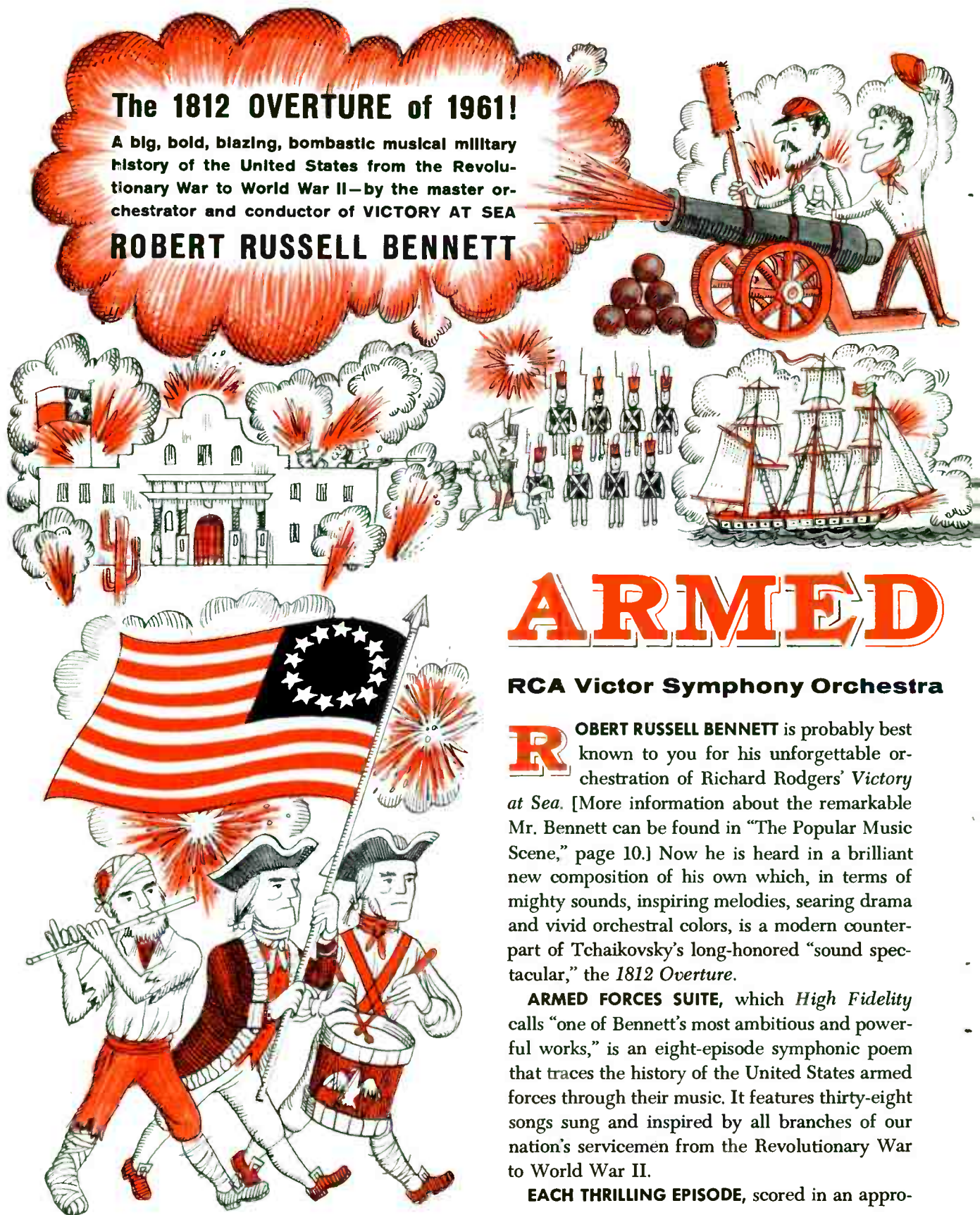
ARRANGEMENTS WITH A PRESENT. Besides setting an attractive grouping of mellow instrumental background moods, Glenn Osser's easy-flowing arrangements for harp, flute, French horn and rhythm deliver an extra pleasurable present in the form of a wide variety of danceable ballad tempos—slow, with an airy lilt, spiced with a gentle Latin beat.

Where is the good new music? Where are the good young singers? Try **HITS OF THE '50s** by Sam Cooke.

The 1812 OVERTURE of 1961!

A big, bold, blazing, bombastic musical military history of the United States from the Revolutionary War to World War II—by the master orchestrator and conductor of VICTORY AT SEA

ROBERT RUSSELL BENNETT



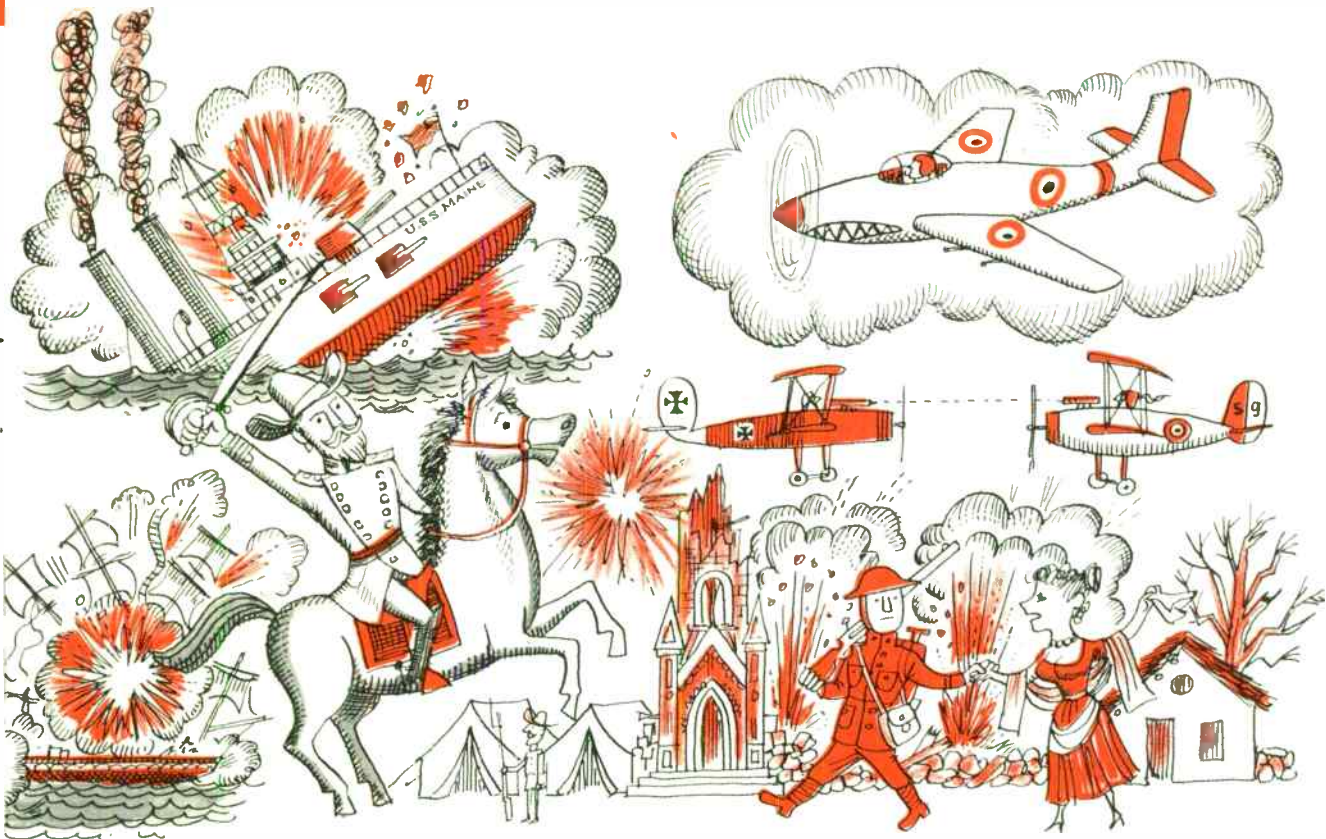
ARMED

RCA Victor Symphony Orchestra

ROBERT RUSSELL BENNETT is probably best known to you for his unforgettable orchestration of Richard Rodgers' *Victory at Sea*. [More information about the remarkable Mr. Bennett can be found in "The Popular Music Scene," page 10.] Now he is heard in a brilliant new composition of his own which, in terms of mighty sounds, inspiring melodies, searing drama and vivid orchestral colors, is a modern counterpart of Tchaikovsky's long-honored "sound spectacular," the *1812 Overture*.

ARMED FORCES SUITE, which *High Fidelity* calls "one of Bennett's most ambitious and powerful works," is an eight-episode symphonic poem that traces the history of the United States armed forces through their music. It features thirty-eight songs sung and inspired by all branches of our nation's servicemen from the Revolutionary War to World War II.

EACH THRILLING EPISODE, scored in an appro-



FORCES SUITE

and Symphonic Band ★ ROBERT RUSSELL BENNETT, conductor

appropriate period setting, is played by one or more of three different instrumental ensembles: a full symphony orchestra, a full symphonic band, and a large “combo” of saxophones, brass, strings, harp, piano, celesta and a wide variety of mallet instruments. Each episode covers in detail a specific period of conflict, the musical themes it inspired and the type of instrumental ensemble playing reminiscent of it.

SOUNDS UNLIMITED! Besides weaving the full potential of three different instrumental ensembles into an exciting and entertaining pageant of songs and sounds, Bennett makes striking use of several ultrarealistic sound effects — crackling musket and rifle shots, booming cannons, marching troops, cavalry horses on the hoof, blood-curdling Indian war whoops, and — notes *High Fidelity* — “a zinging arrow likely to cause even the most sophisticated audiophile to flinch reflexively.”

“WHAT WE HAVE TRIED TO DO,” writes composer-conductor-orchestrator Bennett in his album notes for **ARMED FORCES SUITE**, “is to enjoy the spirit of the music we know to have been in the hearts of the men of the armed forces over the years, and in the hearts of those who loved them and cheered them.” How admirably Mr. Bennett has succeeded must be heard to be believed!



CONTENTS OF THE ALBUM

[From the album notes by Robert Russell Bennett]

1 • 1776—“When in the course of human events . . .”
The Revolutionary soldiers sing, dance, fight, mourn
(Continued on page 17)

A RED SEAL RECORDING
REGULAR L. P.: LM 2445, \$4.98
STEREO: LSC 2445, \$5.98



*The Popular Album
News visits*

ROBERT RUSSELL BENNETT

No, Robert Russell Bennett wasn't too busy to see us.

All he had on his schedule at the moment: compressing Richard Rodgers' thirteen-hour score for *Victory at Sea* into a ninety-minute TV special; writing an original score for a Christmas TV spectacular called *The Coming of Christ* ("Something you've just got to face with everything you've got," Bennett said, "and wish you had more."); following with undisguised interest the out-of-town shakedown cruise of Lerner and Loewe's Broadway-bound *Camelot* (for which he did the orchestration); and hoping you Club members would enjoy his new ARMED FORCES SUITE (see pages 8 and 9).

Mr. Bennett's NBC office is, like its tenant, warm and cheerful. The 66-year-old composer-conductor-arranger sat us down in it, offered us a tray of cookies (delicious) baked by his secretary (ditto), invited us to fire away.

BENNETT ON BROADWAY. His answer to our opening question disclosed that he has spent more than thirty years on Broadway, writing the original orchestral arrangements for no fewer than 240 musicals and reviews, including such classics as *Show Boat* (Kern-Hammerstein), *Roberta* (Kern-Harbach), *Of Thee I Sing* (G. Gershwin-I. Gershwin), *Kiss Me, Kate* (Porter), *Oklahoma!*, *South Pacific*, *The Sound of Music* (Rodgers-Hammerstein) and *My Fair Lady* (Lerner-Loewe). He has also orchestrated more than 5000 nonshow tunes by the songsmiths just mentioned and others such as Vincent Youmans, Arthur Schwartz and Rudolf Friml.

JEROME KERN. "My partnership with Kern," Bennett said, "began 'way back with *Stepping Stones* (1923), through *Sunny* (1925), *Show Boat* (1927)—the greatest American musical that I was ever with, *The Cat and the Fiddle* (1931), *Music in the Air* (1932) and *Roberta* (1933). I wouldn't hear a word from him for two years and then I'd get a very affectionate letter and I'd turn to my wife and say, 'Look out, here comes a show.' He wouldn't have said a word about a show but then a week or so later he'd send me a little note asking, 'How are you fixed about the first of September?' The professional liaison would be on again."

RODGERS AND HAMMERSTEIN. We asked him about the working methods of Richard Rodgers and the late Oscar Hammerstein II, with whom he had collaborated so often, so brilliantly. "Rodgers," he replied, "usually set his music to Hammerstein's lyrics, just the opposite of the way he worked with Larry Hart. Oscar was capable of writing a whole song without knowing what the music would be. Rodgers would improvise at the piano with Oscar's lyrics and get it the way he wanted it. It just didn't take him any time at all—he's the fastest writer you ever saw in your life. He just sits down, the words mean something to him and boom!—he plays it on the piano."

GEORGE GERSHWIN. Bennett remembered "sitting over Gershwin when George was doing the first orchestration of his symphonic pieces. I was his big 'no' man. No matter how good he got, I

kept trying to find ways to make him better because there was a talent you didn't throw away—not only a melodic talent but a great rhythmic and harmonic talent, too."

STEPHEN FOSTER, IRVING BERLIN. "But when you mention songwriters," smiled Bennett, "you've got to put two men *w-a-y* out in front in this country—Stephen Foster and Irving Berlin. Nobody has come within a mile of 'em. I don't think anybody had the art of writing a song for the general public down to what they did just by instinct.

"Berlin, incidentally, works on a song the way Lerner and Loewe do. He gets a title, then works out a musical phrase to fit it. This phrase suggests a theme he develops into a complete melody. Then he goes back and finishes the words as a natural development of those which make up the title. Berlin's music just sings itself—a beautiful wedding of words and music. If there is such a thing as inspiration, that fellow has it."

ORIGINAL COMPOSITIONS. Winner of a Guggenheim Fellowship in 1927 and 1928, one-time student (in Europe) of Nadia Boulanger—teacher of many of the world's most eminent composers, Bennett is a prolific and respected composer of serious music: three operas (*Maria Malibran*, *The Enchanted Kiss*, *An Hour of Delusion*), six symphonies, three concertos and several other major works.

HOLLYWOOD, RADIO, TV, RECORDS. He has scored more than thirty Hollywood films (winning an Academy Award for *Oklahoma!*), besides narrating and composing for a successful radio show called *Russell Bennett's Notebook*. For TV, he orchestrated Richard Rodgers' original twenty-six-episode *Victory at Sea*, which since has become phenomenally successful on RCA Victor records (see "These Best-Sellers Still Available," page 17). As a charter member of NBC-TV's Project 20, he has written and adapted music for that unit's widely acclaimed productions of *Meet Mr. Lincoln*, *Life in the Thirties*, *The Jazz Age*, *The Great War*, *The Twisted Cross*, *Nightmare in Red* and many others.

A phone rang. Mr. Bennett was needed immediately at the *Victory at Sea* studio. We had discussed the musical past and present and Robert Russell Bennett's remarkable niche in both. Now he rushed off, unquestionably to carve a similar niche in the future.

LOVE SONGS

by

**BY REQUEST —
twelve intimate ballads
recorded in 1931 and 1932
by the legendary
baritone crooner**



Call Me Darling • Sweet and Lovely • Just Friends • Where the Blue of the Night
 You Try Somebody Else • You're My Everything • All of Me • Time on My Hands
 Save the Last Dance for Me • Living in Dreams • Auf Wiedersehen, My Dear • Paradise

LPM 2072, \$3.98 • (Reprocessed with high fidelity equipment) Regular L. P. only

Russ Columbo

THE career of Russ Columbo (born Ruggerio Eugenio di Rudolpho Columbo) was brief but meteoric. His fabulous success was compressed into only four of his twenty-six years.

Columbo got his big break with Gus Arnheim's band at the Cocoanut Grove in Los Angeles—under the same circumstances in which Bing Crosby had previously been launched. He clicked almost immediately and achieved radio stardom virtually overnight.

Although he made several movies and appeared in stage shows at movie houses, it was Columbo's voice, of course, that primarily accounted for his fame. **LOVE SONGS BY RUSS COLUMBO**, recorded in 1931 and 1932, contains a representative sampling of the style and songs that propelled Columbo to the top.

In this album the Columbo voice is firm and true, the sincerity undeniable. The fashions in popular music were, as the selections in this nostalgic set indicate, rather different in Columbo's time than today: these are unabashedly sentimental songs, and they are delivered with no trace of coyness or undue restraint.

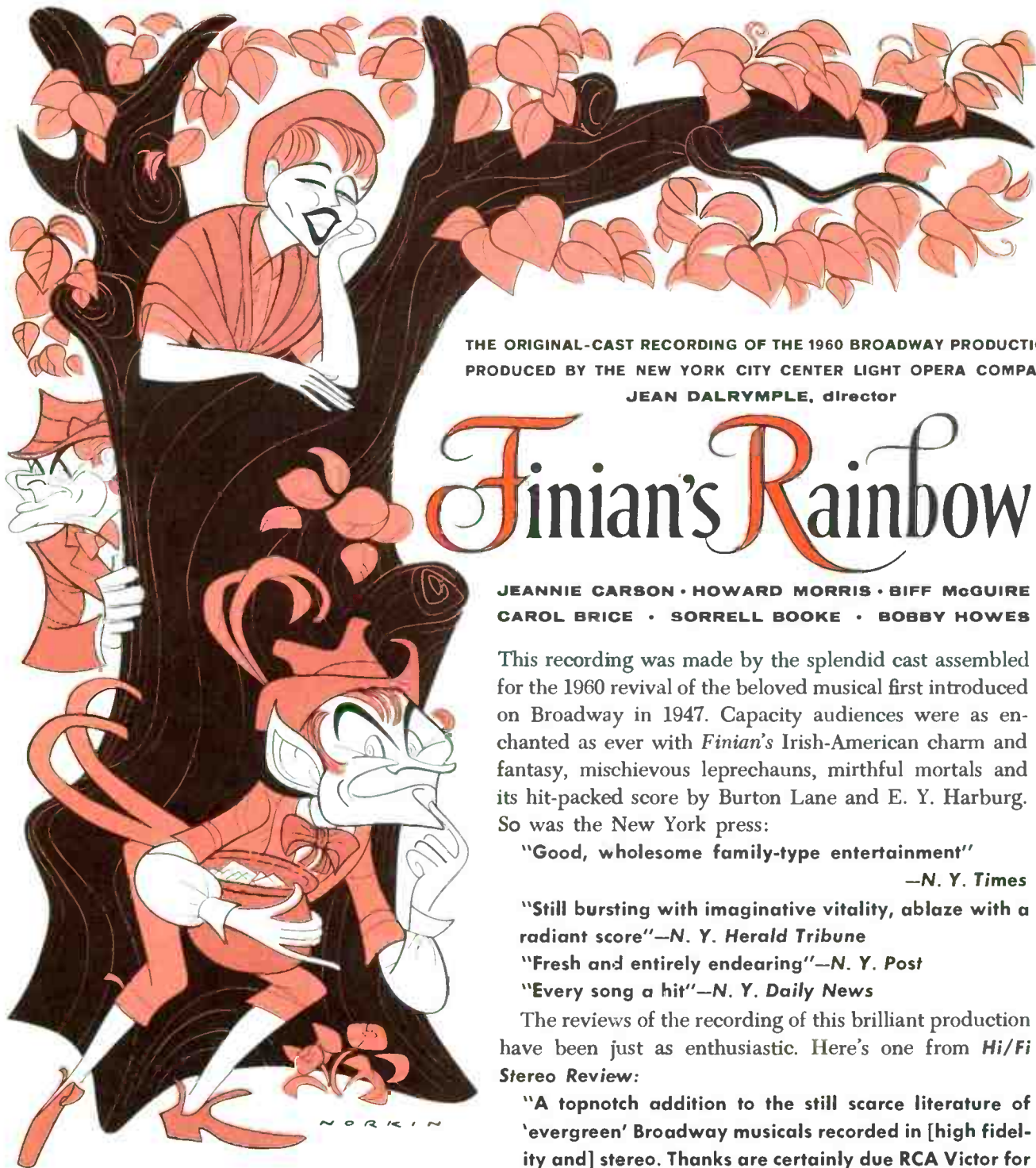
Many of these songs, now universally accepted as standards, were originally introduced and first popularized by Columbo. Several of them, notably *Sweet and Lovely*,

Paradise (which, for a time, was barred from radio because its humming interludes were considered so suggestive!), *You're My Everything*, *Just Friends* and *Auf Wiedersehen, My Dear* have remained exclusively identified with Columbo through the years, proof indeed that when Columbo sang a song it *stayed* sung.

Unlike such contemporaries as Crosby and Rudy Vallee, who later made successful adjustments to the passage of time, Columbo is always remembered as the personification of dark and handsome youth. For, on September 2, 1934, he was killed in an accident so fantastic that it would never be accepted as credible in fiction.

The facts apparently were these: Russ was chatting with a photographer in the latter's studio. The photographer, about to light a cigarette, struck a match on the barrel of an antique French pistol. In some manner the flame of the match set off an ancient, long-forgotten charge still in the gun. The bullet that was fired ricocheted off a table and struck Columbo in the forehead. In this bizarre fashion the man whose voice had launched a thousand dreams passed into legend.

Although the voice of Russ Columbo belongs to an era almost three decades behind us, his singing retains its tremendous appeal to this day. The plain fact, clearer than ever after nearly thirty years, is that the man was *good*, that he could really sing. No clearer nor more rewarding proof of this exists than **LOVE SONGS BY RUSS COLUMBO**.



THE ORIGINAL-CAST RECORDING OF THE 1960 BROADWAY PRODUCTION
PRODUCED BY THE NEW YORK CITY CENTER LIGHT OPERA COMPANY
JEAN DALRYMPLE, director

Finian's Rainbow

JEANNIE CARSON • HOWARD MORRIS • BIFF McGUIRE
CAROL BRICE • SORRELL BOOKE • BOBBY HOWES

This recording was made by the splendid cast assembled for the 1960 revival of the beloved musical first introduced on Broadway in 1947. Capacity audiences were as enchanted as ever with *Finian's* Irish-American charm and fantasy, mischievous leprechauns, mirthful mortals and its hit-packed score by Burton Lane and E. Y. Harburg. So was the New York press:

"Good, wholesome family-type entertainment"

—N. Y. Times

"Still bursting with imaginative vitality, ablaze with a radiant score"—N. Y. Herald Tribune

"Fresh and entirely endearing"—N. Y. Post

"Every song a hit"—N. Y. Daily News

The reviews of the recording of this brilliant production have been just as enthusiastic. Here's one from *Hi/Fi Stereo Review*:

"A topnotch addition to the still scarce literature of 'evergreen' Broadway musicals recorded in [high fidelity and] stereo. Thanks are certainly due RCA Victor for making it available. . . . It is, in fact, superior even to the [1947] original-cast recording. . . . A musical pot of gold."

Regular L. P.: LOC 1057, \$4.98

Stereo: LSO 1057, \$5.98

Overture • How Are Things In Glocca Morra? • Old Devil Moon • Look to the Rainbow • Something Sort of Grandish • If This Isn't Love • This Time of Year • The Begat • When the Idle Poor Become the Idle Rich • Necessity • When I'm Not Near the Girl I Love • That Great Come-and-Get-It Day

PREVIOUS CLUB SELECTIONS, ALTERNATES AND EXTRAS AVAILABLE

Dividend credit given • See page 19

VOCAL STARS



ROSEMARY CLOONEY: CLAP HANDS! HERE COMES ROSIE! La Clooney, with Bob Thompson's chorus and orchestra, at her happy, swinging best! *Everything's Coming Up Roses*, *Oh What a Beautiful Mornin'*, *Give Me the Simple Life*, others.....LPM 2212, **\$3.98** (Stereo: LSP 2212, **\$4.98**)



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



DELLA REESE: DELLA BY STARLIGHT. The striking vocal stylist, Glenn Osser's lustrous strings, 12 bewitching love songs. *That Old Feeling*, *The Touch of Your Lips*, *Embraceable You*, *More Than You Know*, *These Foolish Things* and 7 more.....LPM 2204, **\$3.98** (Stereo: LSP 2204, **\$4.98**)



DELLA REESE. Best-selling debut album of the singing sensation co-stars 12 tender-to-lusty standards, swingingly arranged by Neal Hefti. *Someday* (Della's recent hit), *If I Could Be with You*, *And the Angels Sing*, *The Lady Is a Tramp*.....LPM 2157, **\$3.98** (Stereo: LSP 2157, **\$4.98**)



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

BOB THOMPSON'S ORCHESTRA AND CHORUS: MMM, NICE! Dewy-fresh new sounds for young, modern ears. Jazz-flecked surprise-a-second versions of *Ain't We Got Fun*; *Do It Again*; *Hello, Young Lovers*; *Younger Than Springtime*; more.....LPM 2117, **\$3.98** (Stereo: LSP 2117, **\$4.98**)

THE BROWNS: TOWN AND COUNTRY. More sweet sounds by Bonnie, Maxine and Jim Edward include *The Old Lamplighter* and *Scarlet Ribbons* plus a well-balanced country-pop vocal program listing *My Adobe Hacienda*, *Cool Water*, etc..LPM 2174, **\$3.98** (Stereo: LSP 2174, **\$4.98**)

THE SOUND OF MUSIC: TRAPP FAMILY SINGERS. Rodgers-Hammerstein score sung and played by the people about whom the musical was written. *Dore-Mi*, *My Favorite Things*, *Climb Ev'ry Mountain*, *Sixteen Going On Seventeen*, *Maria*.....LPM 2277, **\$3.98** (Stereo: LSP 2277, **\$4.98**)

MARIO LANZA: THE STUDENT PRINCE. The tenor's biggest seller was re-recorded in thrilling new sound shortly before his death. The result — one of his happiest albums. *Serenade*; *Deep in My Heart Dear*; *Drink, Drink, Drink*; others.....LPM 2339, **\$4.98** (Stereo: LSC 2339, **\$5.98**)

INSTRUMENTALS • MOOD MUSIC



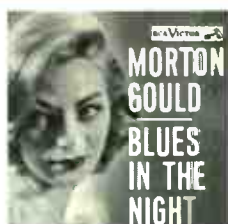
HUGO WINTERHALTER GOES GYPSY. Previous Selection. Sensual sound spectacular of flashing melodies, colors, rhythms. *When a Gypsy Makes His Violin Cry*, *Hungarian Dance No. 5*, *Golden Earrings*, *Gypsy Love Song*, *Csardas*, *Hora Staccato*.....LPM 2167, **\$3.98** (Stereo: LSP 2167, **\$4.98**)



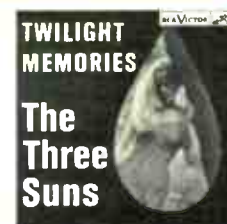
MUSIC FROM MILLION DOLLAR MOVIES. BOSTON POPS, Arthur Fiedler. Previous Selection. Pianist Leo Litwin is featured in rhapsodic orchestral versions of *Warsaw Concerto*, *Gigi*, *Laura*, *Love Is a Many-Splendored Thing*, *Cornish Rhapsody*, etc.....LM 2380, **\$4.98** (Stereo: LSC 2380, **\$5.98**)



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

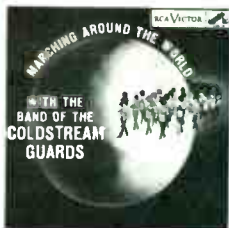


MORTON GOULD'S ORCHESTRA: BLUES IN THE NIGHT. Great songs, lush arrangements, room-filling sound. *Mood Indigo*, *St. Louis Blues*, *Sophisticated Lady*, *Birth of the Blues*, *Salitude*, *Old Devil Moon*, *Limehouse Blues*, *Moonglow*, *Deep Purple*.....LM 2104, **\$4.98** (Stereo: LSC 2104, **\$5.98**)



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

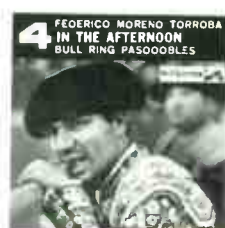
BAND • HI FI/STEREO SPECIALTIES—SOUND!



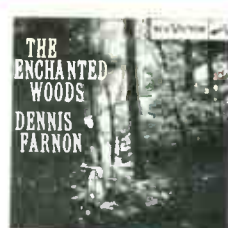
MARCHING AROUND THE WORLD WITH THE BAND OF THE COLDSTREAM GUARDS. Peerless British band, dynamics unlimited, 16 varied international high-steppers: *Lili Marlene, St. Louis Blues March, Mexican Hat Dance, Waltzing Matilda*, more.....LPM 1946, **\$3.98** (Stereo: LSP 1946, **\$4.98**)



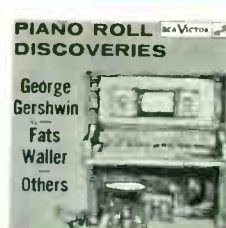
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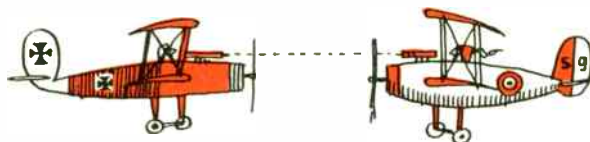
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ARMED FORCES SUITE

(Continued from page 9)

their losses and celebrate their victories. Themes: **Chester, Bunker Hill, Yankee Doodle, The Gimcrack, The Buff Coat.**

2 • 1812—"What so proudly we hailed . . ." Beginning in the dawn's early light we search for the flag — triumph as we find it—sing and dance a joyous tune—sing and march to glory. Themes: **Hey Betty Martin, The American Star, The Star Spangled Banner, Yankee Doodle.**

3 • 1836—"Hark to the Indian yell ring on the air!" The Indian warriors approach — the arrows fly — the muskets bark and a little brass band plays lustily. The arrows fly again—what is left of the band plays again until the last musician falls. They continue playing in the next world. The tribe goes over the hill with their scalps and booty. Theme: **How Stands the Glass Around?**

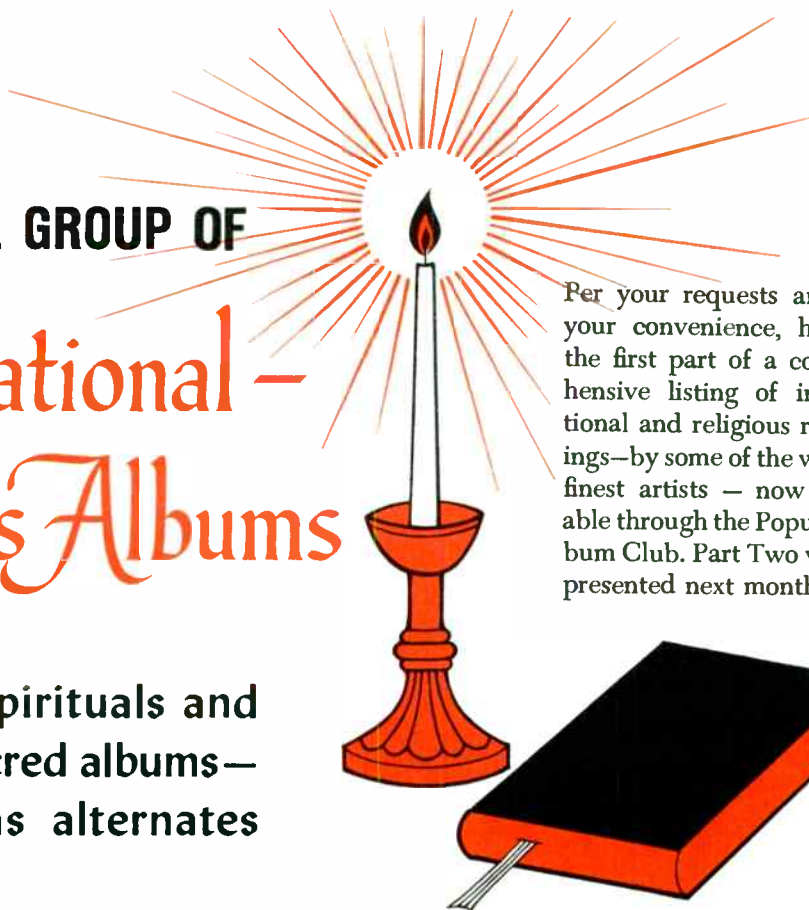
4 • 1845—"Near Buena Vista's mountain chain—Hurrah! Hurrah! Hurrah!" The days of "Remember the Alamo"—Texas, Mexico, Santa Anna and General Taylor. Mostly about nights near the border, with hoe-down dances, songs and band concerts. Themes: **The Texas Rangers' Song, The White Sergeant, Buena Vista, The Song of Texas (tune—Lucy Neale), To Arms! (tune—A Wet Sheet and a Flowing Sea), Hail to the Chief.**

5 • 1861-64—"That these honored dead shall not have died in vain." The beloved songs of the South and the North answer one another; the booming cannons do the same, and at last all come together "when this cruel war is over." Themes: **Maryland My Maryland, John Brown's Body, The Bonny Blue Flag, The Battle Cry of Freedom, Lorena, Just Before the Battle Mother, Dixie, Tramp Tramp Tramp, When This Cruel War Is Over, Grafted Into the Army, When Johnny Comes Marching Home.**

6 • 1898—"Remember the Maine" A passacaglia of modest proportions on the theme song of the Spanish-American War, **There'll Be a Hot Time in the Old Town Tonight.** Added theme: **The Filipino Hombre.**

7 • 1917-18—" . . . to make the world safe for democracy." An evening from *Tattoo to Call to Quarters* with songs the soldiers loved to sing, and a few memories of machine guns and Big Berthas to complicate the train of thought. Themes: **Smiles, K-K-K-Katy, Hinky Dinky Parly-Voo, Madelon, Over There.**

8 • 1941-45—"Blood, sweat and tears . . ." The finale is based on four service songs: **The Caissons Go Rolling Along, The Army Air Force Song, The Marine Hymn and Anchors Aweigh**, with a brief reference to the bugle march **You're in the Army Now.**



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Last Mile of the Way; When I Make My Last Mave; When I Take My Vacation in Heaven; Rock of Ages; When I'm Alone; Whispering Hope . . . LPM 1892, \$3.98 (Regular L.P. only)

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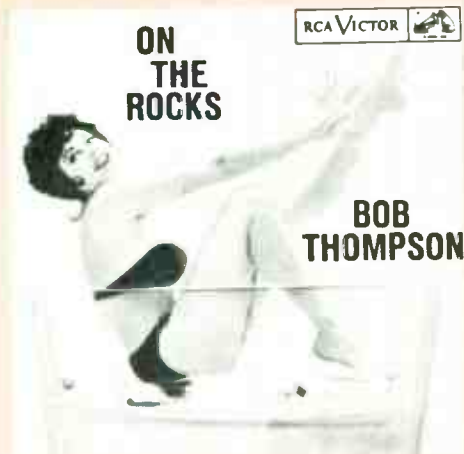
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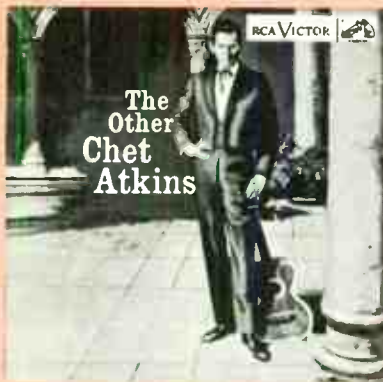


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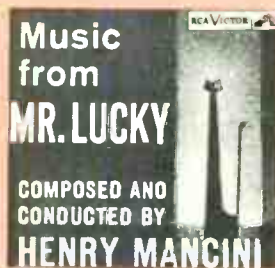
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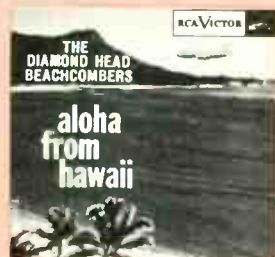
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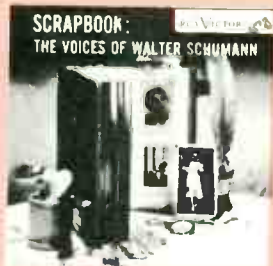


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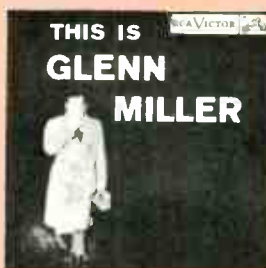


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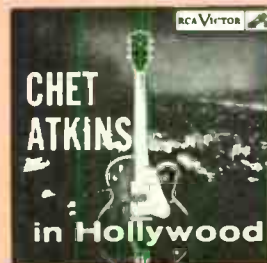
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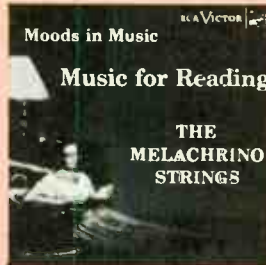


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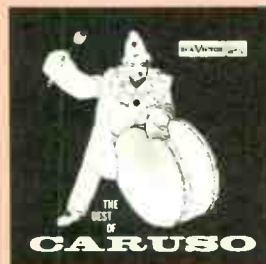
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