



# CLAUDE THORNHILL AND HIS ORCHESTRA PLAY FOR DANCING

WHERE OR WHEN • KITTEN ON THE KEYS • ANTHROPOLOGY • FUNICULI FUNICULA  
WHERE HAS MY LITTLE DOG GONE • I GET THE BLUES WHEN IT RAINS  
DON'T CALL IT LOVE • I'M THRILLED • BAIA • ADIOS





## “PLAY FOR DANCING”

A DESIGN \*CP LONG PLAYING ALBUM IN SPECTRA-SONIC-SOUND

Claude Thornhill was born in Terre Haute and commenced the study of music at the age of four. By the time he was six, he was considered a prodigy, having given his first recital at the time. Claude likes to look back on that time and claims that he felt so good about it, that he organized his first orchestra, an eight piece affair, to play music at the ice cream socials and oyster suppers . . . this, mind you, at the age of six.

Claude continued his musical studies by enrolling at the famous Conservatory of Music in Cincinnati to study concert piano. He left the Conservatory to play in a dance band featured in a speak-easy in the Middle West. His parents soon put a stop to this and Claude enrolled in the Curtis Institute of Music, where his arranging talent came into prominence.

Thornhill then joined Austin Wylie's Orchestra in which he began a lasting friendship with Artie Shaw who was a member of the band. Thornhill did arranging for the Kostelanetz radio program. Thornhill became arranger for Hal Kemp and followed this with arranging for Benny Goodman, Bing Crosby and others. He formed his own band in January, 1940, and debuted at the Hotel Pennsylvania in New York.

He followed his successful inauguration into the ranks of band leaders by playing many of the leading hotels and theatres around the country.

In October, 1942, at the height of his career, Claude left it to enlist in the U.S. Navy as an apprentice seaman. The Navy found out about his natural talents and put them to good use. When Artie Shaw was transferred

to another station, Thornhill was given a baton and told to take over the Navy's musical aggregation, The Rangers. The Navy built a show around him, Claude Thornhill All-Star Show, featuring his band and Dennis Day, the Jack Benny program star. The show made an extensive tour of the Pacific area. After the war, Claude returned to civilian life to continue his career.

His piano virtuosity and his arrangements, always superb in the past, have been supplemented with new and improved ideas. Listen and enjoy Claude Thornhill and his orchestra, as they play for your dancing pleasure.

For more of the Claude Thornhill magic listen to his other Design DLP-50 "Sleepy Serenade."

## SIDE A:

	Time	Publishers
1. Where Or When	2:07	Chappell (ASCAP)
2. Kitten On The Keys	2:56	Mills (ASCAP)
3. Anthropology	3:22	J. J. Robbins (ASCAP)
4. Funiculi Funicula	3:10	Public Domain
5. Where Has My Little Dog Gone	2:52	Public Domain

## SIDE B:

1. I Get The Blues When It Rains	2:34	Forster Music (ASCAP)
2. Adios	3:18	Peer Inter. (BMI)
3. Don't Call It Love	3:10	Famous Music (ASCAP)
4. I'm Thrilled	2:57	Mutual Music (ASCAP)
5. Baia (From "I Walk Alone")	3:10	Southern Music (ASCAP)

## NOTE FOR STEREO FANS

The hi-fidelity excellence of the enclosed monaural DESIGN LP record permits this to be played on all STEREO phonograph equipment with an amazing degree of "in depth" sound reproduction.

## SPECTRA-SONIC-SOUND

Is the ultimate in hi-fidelity. Recording studios both here and in Europe are chosen for sound and technical excellence. Telefunken, RCA, Altec and Capps condenser microphones are used either singly or in battery to transfer all of the shadings of the music to the Ampex model 300 tape recorders. These recorders produce a low frequency limit of 16 CPS and a high frequency limit of 25,000 CPS with minimum distortion. Although the full spectrum of sound which we have placed on these records might not be evident to your ear, DESIGN'S audio engineers have proven that these shadings are sensed or "felt" and are missed when not present. The masters are cut on Scully lathes with Westrex feed back cutters to produce a disc exceptionally free of surface noise. RIAA crossover is at 500 CPS. Rolloff, 13.75 DB at 10 KC.

\*CP . . . CP is DESIGN'S designation of controlled production. In pressing these albums in its own plants DESIGN controls the number of impressions each metal stamper will make. Since the stamper is the final metal part used to produce the grooves, and indeed the final pressing of each record, it is important that it not be allowed to wear excessively before being replaced. CP assures you of receiving a perfect record every time that you choose a DESIGN LP.





DESIGN RECORDS

STEREO SONIC SOUND

DLP-106-A

CLAUDE THORNHILL  
and His Orchestra  
PLAY FOR DANCING

1. WHERE OR WHEN (2:07)
2. KITTEN ON THE KEYS (2:56)
3. ANTHROPOLOGY (3:22)
4. FUNICULI FUNICULA (3:10)
5. WHERE HAS MY LITTLE DOG GONE (2:52)

HI-FIDELITY NON-BREAKABLE

PICKWICK SALES CORP., BROOKLYN 32, N.Y.

33 $\frac{1}{3}$  RPM LONG PLAYING RECORD



DESIGN RECORDS

STEREO SONIC SOUND

DLP-106-B

CLAUDE THORNHILL  
and His Orchestra  
PLAY FOR DANCING

1. I GET THE BLUES WHEN IT RAINS (2:24)
2. ADIOS (3:18)
3. DON'T CALL IT LOVE (3:10)
4. I'M THRILLED (2:57)
5. BAIA (3:10)

HI-FIDELITY NON-BREAKABLE

PICKWICK SALES CORP., BROOKLYN 32, N.Y.

33 $\frac{1}{3}$  RPM LONG PLAYING RECORD