

Answers to Bethlehem Steel Quiz

(See page ix)

1. (d) Indianapolis. Each of the other cities is an important steel producing center. Bethlehem Steel Company has plants at Lackawanna, just outside Buffalo and at South San Francisco. The largest Bethlehem Plant is at Sparrows Point in the outskirts of Baltimore. This is the only major steel plant in this country which is located on tidewater and from which shipments can be made both by rail and by ocean-going vessels.
2. (d) Set in a form of concrete to strengthen it, reinforcing bars are rolled with accurately-spaced deformations which increase the holding power of the bar and make for a more stable structure.
3. (c) Milk. Selling at 10 or 11 cents a quart, milk costs less than 6 cents per pound. The base price for steel averages approximately 3 cents per pound.
4. (c) Hardness developed in metal, resulting from mechanical working, particularly cold-working.
5. Bethlehem has been making fine alloy steels for more than fifty years.

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DEATH IN THE DEEP SOUTH

by WARD GREENE



*** indicate an outstanding performance,
** a competent performance, * an acceptable performance. ††† denote exceptional recording, †† efficient recording, † poor recording.

ORCHESTRAL

***†† *Symphony No. 4, in E Minor, Op. 98, Brahms:* (Columbia, five 12-inch disks, \$7.50). Felix Weingartner, recording again with the London Symphony Orchestra, gives the phonograph its best version—emphatically—of a work hitherto absent from the Columbia repertory. Phrasing and accent particularly have the intelligent, sensitive, and scholarly devotion to a homogeneous interpretation that invariably characterizes this conductor's records. The straightforward recording has captured an improved orchestra's essence smoothly.

†† *Symphony No. 1, in C Minor, Op. 68, Brahms:* (Victor, five 12-inch disks, \$7.50). This is a bird of another, more brilliant, and (alas) tawdrier feather. The able but erratic Bruno Walter conducts the Vienna Philharmonic Orchestra in a personalized performance of showy and rather dismal irregularities. The recording is among the best this orchestra has made, and escapes the hall-echo so frequently detrimental to their disks.

VOCAL

***††† *Fidelio: Abscheulicher, wo eilst du hin?* leading to *Komm, o Hoffnung, Beethoven:* (Victor, one 12-inch disk, \$2.00). An admirable and needed disk, particularly excellent in its accompaniment by the Philadelphia Orchestra under Ormandy, of Leonore's great aria sung by Kirsten Flagstad. The fine singer seems to be a little indifferent to the emotional requirements of the *scena*. However, Lotte Lehmann's old record was spoiled by so measly and ragged an orchestra that this version is infinitely preferable.

RECORDED MUSIC

INSTRUMENTAL

***†† *Spring and Kreutzer Sonatas for Piano and Violin, Beethoven:* (Decca, seven 12-inch disks, \$7.75). Attention ought to be called to records of such marked merit which have not been previously noticed here. Simon Goldberg (violin) and Lili Krauss (piano) are as persuasive a sonata team as any; and especially in the *Spring Sonata* (Op. 24) do the eloquent warm tone of the violin and the comprehensive nimble musicianship of the pair produce records of the first rank.

OPERATIC

*†† *Lucia di Lammermoor, Donizetti:* (Columbia, thirteen 12-inch disks, \$19.50). A journeyman performance, not recently recorded, of a fading opera important in phonographic history. Records of the Sextet from this once cost \$7.00 each; and those people bought them who later purchased mah jongg, retarding critical appreciation of the phonograph for a couple of decades. The interpreters of the present set are at home on records: Capsir, Venturini, Baccaloni, Molinari, members of the orchestra and chorus of La Scala, conducted by the capable Molajoli.

DANCE AND POPULAR

***†† *Memorial Album to George Gershwin:* (Victor, five 12-inch disks, \$7.50). Excerpts from *Porgy and Bess*, *Oh, Kay*, *Girl Crazy* etc., with half the *Rhapsody in Blue* and some miscellanies, very competently played and neatly recorded by Nathaniel Shilkret and a good band, with vocal interjections by Jane Froman and others.

Home and Stop the Moon, Stop the Sun (Bluebird, one 10-inch record, \$.35). A pair of early recordings by Mildred Bailey, recently re-issued on Bluebird. The Bailey voice is here a brighter and less earthy thing than it is now, but it is no less persuasive.

Serenade to a Shylock: (Commodore, one 12-inch record, \$1.25). An extraordinary recording which features such great jazz personalities as Jack Teagarden, Pee-Wee Russell, Jess Stacey, George Wettling, Bud Freeman, and Bobby Hackett.

—C. G. B.

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