



## Just Looking

MARYA MANNES

I HAVE several games I play with myself about this year's crop of musicals. First I try to remember their stories, or "books," as they are euphemistically called. *Camelot*, of course, is easy, although the fateful affair between Guinevere and Lancelot is hardly the way I imagined it and I could not make even elfin sense out of the Morgan le Fay bit. *The Unsinkable Molly Brown* is about an Irish girl who was rebuffed by Denver society and hit 'em back, but that's about all. *Wildcat* was another excursion into our rugged earlier days, but I don't remember what went on. *Do Re Mi* is about a jukebox racket that doesn't work, but don't ask me why. In short, just as musicals were beginning to tell things coherently to music, they are now—with the faulty exception of *Camelot*—content to convey almost nothing.

My next game is imagining these new musicals without their stars. *Camelot* without Richard Burton would lose what heart and distinction it has, for the only moving moments—the glimmers of kingdom and chivalry and compassion—are in his Arthur. Without Burton the show would be merely the opulent, handsome, wavering charade that it mostly is.

*Molly Brown* is unthinkable without Tammy Grimes, who is a boundless delight on the stage not because of what she has to do and sing but because of what she is—a small, hoarse, winsome, fiery child-woman who holds the show in her combative fist.

I shudder to imagine *Wildcat* without Lucille Ball. As anyone who has seen "Lucy" on television knows, this is a wonderful dame, one of the few women alive who can play the dumb comic and remain desirable. She does her mightiest to make her oil-crazy tomboy look like a good idea, but the book fights her every inch of the way.

As for *Do Re Mi*, minus Phil Silvers and Nancy Walker it would be the

loud, derivative junk it clearly is, unretrieved even by the brilliant pacing and inventive visual devices that give the illusion of vitality. But in several passages, notably the hilarious "Adventure," these two give the show the humor and humanity that the script lacks.

Now let's try the music. *Camelot* wins hands down on this, to no surprise: Lerner and Loewe are masters of their lyric art; and if the score is reminiscent in several places of *My Fair Lady*, it is merely a confirmation of its essential charm and distinction. The only songs of this year's musicals that I can remember are, in fact, "What Do the Simple Folk Do?," "Camelot," and "I Wonder What the King Is Doing Tonight." In Richard Burton's light but intensely masculine voice, in his clipped diction, the songs are a solid joy.

As a great admirer of Meredith Willson's melodic line in *The Music Man*, I recognized his idiom in the score of *Molly Brown*, but the only song that stays with me is "Belly Up to the Bar, Boys," a fine rousing chanter in a sea of mild carolings.

The same goes for *Wildcat*'s "What Takes My Fancy," in which Lucy and a marvelously scruffy little man with wicked eyes, Don Tomkins, stop the show.

Paradoxically, for it prides itself on hard-bitten and highly professional nonsense, *Do Re Mi* has the only love songs of the season that might make a boy and girl move closer together: "I Know About Love" and "Make Someone Happy." In "Cry Like the Wind," too, composer Jule Styne soars lyrically beyond the tinny clatter of the rest of the score. After *Gypsy* and *Do Re Mi*, I would like to hear Mr. Styne in a frankly emotional show where meaning took precedence over noise.

My last game has to do merely with visual memory. And it may serve as one more indication of the intrinsic poverty of the current musical theater that I remember scenic

effects more than any other. The gold-throne scene in *Camelot*, the mounted knights, the glorious ladies—these are stamped on my retina. So is the splendid exuberance of the Browns' Denver mansion in *Molly Brown*, the highly ingenious derrick-building and oil-gushing scene in *Wildcat*, and the brilliant jukebox-illuminated symbols in *Do Re Mi*.

In their respective shows, designers Oliver Smith (*Molly Brown* and *Camelot*), Boris Aronson (*Do Re Mi*), and Peter Larkin (*Wildcat*) deserve star billing.

BUT WHAT does this all add up to? That we have a genius for mounting and staging musicals, for finding stars, and for making smash hits out of material so skimpy that it could never exist on its own merits. It means that we will squander any amount of talent and money on safe ideas and old times, on new gimmicks and stale situations. It means that for the moment at least, we are content to slip back into the old days of musical theater before Richard Rodgers and Oscar Hammerstein and Lorenz Hart and Cole Porter and Jerome Kern and George Gershwin and Alan Lerner and Frederick Loewe felt bound to give their audiences more than disjointed frivolity and no less than an exciting union of music, story, dance, and meaning that would send them, released, elated, and happy, into the night.

Why, after *Guys and Dolls*, *The King and I*, *Oklahoma!*, *My Fair Lady*, and *West Side Story*, must producers dredge up and reconcoct horseless Westerns or gangster-gag Easterns? Why, when they do borrow from a first-class storyteller like T. H. White (*The Once and Future King*) and a great legend like the Round Table, must they emasculate and confuse their tale with meaningless tangents and opposing moods? Is it because they know that those ubiquitous benefit parties will sign up a year in advance for costumes, names, and noise?

The fact that all the New York critics but one hailed *Do Re Mi* with delight is a reflection less on their judgment than on the level of the preceding musical fare. For me, I'll take *Camelot*: it aimed high, and for a wide miss it's still full sightly and sometimes more.



You get the real **EXTRA"**  
at half

Only \$2.50 for 20

You get the real "extra" in the news. The reporter does not simply print the bare bones of a story. He adds the missing facts to make the story whole. He writes in color, the comedy and the drama of the news.

You can't fail to get *more* out of the news with writers like these:

Max Ascoli  
Dean Acheson  
John Kenneth Galbraith  
Henry A. Kissinger  
Lester B. Pearson  
Malcolm Cowley  
Ray Bradbury  
Vladimir Nabokov  
Saul Bellow  
Robert Ardrey  
Isaac Deutscher  
Douglass Cater  
Marya Mannes  
A. A. Berle, Jr.  
Gore Vidal  
Alfred Kazin  
Goddard Lieberson  
General Thomas R. Phillips  
William Saroyan  
John Cheever  
V. S. Pritchett  
Nat Hentoff  
Christine Weston  
Santha Rama Rau  
Robert Bendiner

## THE REPORTER

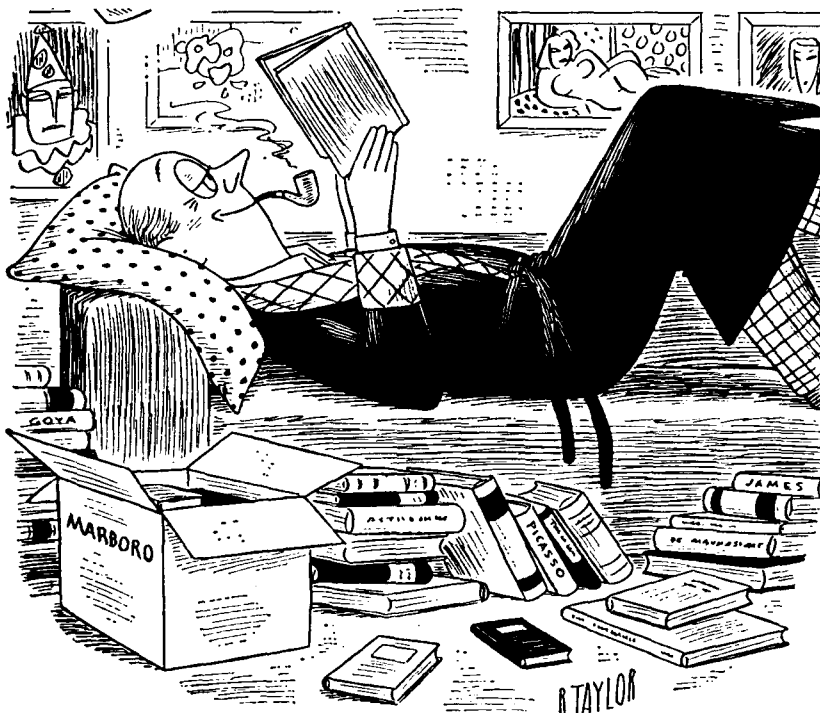
660 Madison Avenue  
New York 21, New York

# MARBORO

# SALE

of fabulous books and prints

## SAVE <sup>30%</sup> to 83%



### MAIL THIS COUPON TODAY

**marboro** Dept. R-666 131 Varick St., New York 13, N. Y.

Please send me, postage prepaid, the bargains circled below:

- ☐ Enclosed find \$\_\_\_\_\_ ☐ Send C.O.D.\* Minimum purchase \$3.00.  
☐ Charge my Diners' Club account # \_\_\_\_\_ { Limited to orders  
☐ Charge my American Express account # \_\_\_\_\_ of \$5.00 or more.

1826 1929 2847 2961 3254 3294 3470 3618 3723 3844 3880 3916 3917 4010  
 4067 4071 4084 4110 4133 4143 4256 4307 4327 4328 4337 4411 4427 4484  
 4495 4558 4563 4569 4577 4579 4624 4631 4678 4695 4739 4751 4752 4802  
 4819 4846 4847 4855 4898 4905 6280 6549 7334 9821  
 P792 P794 P796 P797  
 S107 S123

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

☐ Check here if you receive our monthly bargain circular

New York City residents add 3% sales tax. \*A few cents extra for C.O.D.  
 Add 25c per title for deliveries outside U.S.A. and possessions.  
 10-DAY SATISFACTION OR MONEY-BACK GUARANTEE.

WHEN IN NEW YORK CITY, VISIT A MARBORO BOOK SHOP  
 47 West 42nd Street • 8 East 59th Street • 144 West 57th Street  
 56 West 8th Street • 390 Fulton Street (Brooklyn)

**4411. MR. PEPYS OF SEETHING LANE.** A narrative based on Pepys' diary by Cecil Abernethy. As politician, matchmaker, gossip, enjoyer of life and observer of events Samuel Pepys had no equal; this eminently readable version of his diary covers everything from plague and fire to coronation and petty intrigues. *Pub. at \$6.95.* **Only 1.98**

**1826. LIBRARY OF MODERN LANGUAGE.** Nine 12 inch 33-1/3 r.p.m. hi-fi records, including complete 48-lesson courses in French, Spanish, German, Italian and a basic 24-lesson course in Russian. *Orig. \$45.75.* **Only 14.95**

**4133. THE SEXUAL RELATIONS OF MANKIND.** By P. Mantegazza. The great Italian anthropologist's definitive account of strange and curious sexual customs. First complete and unexpurgated English edition. *Pub. at \$6.00.* **Only 1.98**

**4328. THE PIEBALD STANDARD: A Biography of the Knights Templars.** By Edith Simon. The fascinating history of the knights who were dedicated to monkish poverty but were enormously wealthy and whose fearless dedication was legendary but who fell to charges of heresy and treason; a history filled with resounding names. *Illus. Pub. at \$5.00.* **Only 1.98**

**P-794. CHINESE TOMB TILES.** Two magnificent silk screen reproductions on fine quality rag paper, done in soft charcoal grays, Chinese red and subtle off-white; one featuring horses and a beautifully stylized mythological bird, the other featuring horses, panthers, cranes and a tree of life. Each panel 14" high x 38" wide; together they make a striking wall decoration over six feet long. *The pair, special 5.95*

**3917. THE GERMAN PHOTOGRAPHIC ANNUAL. 1960.** The more than 100 magnificently reproduced photos in this handsome 9" x 11 1/4" volume—candid shots of people caught off-guard, carefully arranged shots of architectural splendors, breathtaking shots of the endless wonders of nature, and much more—attest to the artistry of the camera, when in the right hands. Included is a special section of marvelous color photos. *Pub. at \$7.95.* **Only 2.98**

**3844. ADAM'S RIB.** By Hobert Graves. A beautiful volume, printed in two colors, in which a noted interpreter of ancient myths presents his interesting theories about the Book of Genesis. A fascinating thesis, to which have been added 36 wood engravings by James Meece, done in the ancient Canaanite style. *Pub. at \$6.00.* **Only 2.98**

**3723. THREE NOVELS OF COLETTE: Gigi, Chance Acquaintances, Julie de Carneilhan.** All complete; these novels show three facets of Colette's inimitably drawn worlds of love and music halls and Parisian high society and their colorful inhabitants. *Pub. at \$3.50.* **Only 1.00**

**4256. Brendan Behan: BORSTAL BOY.** The dramatic, high-spirited, lewd and riotous autobiography of the brilliant and irrepressible Irish playwright who, says Kenneth Tynan, "may well fill the place vacated by Sean O'Casey." *Pub. at \$4.50.* **Only 1.98**

**7334. CURIOUS CUSTOMS OF SEX AND MARRIAGE.** By George Riley Scott. An intimate factual resume of sex and marriage among peoples both strange and familiar. Interesting, even astounding records of practices obscured in the mists of antiquity or the darkness of ignorance, and equally fascinating ones in our present society. *Illus. Pub. at \$7.50.* **Only 2.98**

**6230. Sartre: EXISTENTIALISM AND HUMAN EMOTIONS.** Here's the heart of Sartre's philosophy—that man is personally responsible for what he does—that there are no values external to man—that man may therefore choose different values. *Pub. at \$2.75.* **Only 1.00**

**6549. AN UNHURRIED VIEW OF EROTICA.** By Ralph Ginzburg. Intro. by Theodor Reik; preface by George Jean Nathan. A forthright, lucid discussion of the 2,000 classics of erotica in the rare book rooms and restricted shelves of the world's great libraries—synopses and extracts of famous works, descriptions of erotica collections, etc. Fine binding; boxed. *Pub. at \$6.50.* **Only 2.98**

**4327. LEFTOVER LIFE TO KILL.** By Caitlin Thomas. One of the most daring and uninhibited confessions ever written by a woman; Dylan Thomas' widow tells of her turbulent marriage, her husband's tragic race toward self-destruction and the disturbing months that followed. *Pub. at \$4.50.* **Only 1.00**

**P-797. CRETAN WALL PAINTING: BULL DANCERS.** A late Minoan frieze, dated about 1500 B.C., from the Palace at Knossos, depicting leapers or dancers in three positions of their intricate and deadly ritual cavorting with the sacred bull; a finely drawn, colorful work in reds, blues, yellows, browns, grays and black, silk screened on rag paper, 17" high x 46" wide. *Special 5.95*

**4846. TREASURY OF FOREIGN CARS: Old and New.** By Floyd Clymer. A large, handsome album of over 500 photographs of pleasure, racing and sports cars from 1834 to the present. 8 1/2" x 11". *Reprint edition 2.98*

**4071. MY YEARS WITH PAVLOVA.** By H. Algeranoff. Foreword by Arnold Haskell. A well-known dancer, who appeared with the great ballerina many times, provides a vivid picture of Anna Pavlova, her times and her fantastically extensive travels with her company. *Photos. Pub. at \$5.00.* **Only 1.49**



**4631. OFF THE RECORD WITH F.D.R. 1942-1945.** By William D. Hassett. Intro. by Jonathan Daniels. An affectionate, detailed, uncensored record of the unreported trips of F.D.R. during the months and years that were blacked-out by security requirements, as set down in the journals of the President's confidential secretary. Photos. *Pub.* at \$6.00. *Only 2.98*

**3254. APICIUS: THE ROMAN COOKERY BOOK.** Transl. by Barbara Flower & Elisabeth Rosenbaum. An exciting and definitely different book for all who would like to dine like a Roman patrician; a critical translation of the 2,000-year old cooking classic, for use in the kitchen as well as the library. With drawings, photos and a discussion of Roman kitchens and cooking utensils. *Special 1.98*

**4484. A TREASURY OF RIBALDRY.** Ed. by Louis Untermeyer. A robust and irreverent collection of famous and infamous gems of the world's greatest writers. Foreword & commentary. *Pub.* at \$4.95. *Only 1.98*

**4495. ART NEWS ANNUAL: Portfolio #2.** The magnificent hardbound annual of literature, theater, music, science and the visual arts; an incredibly handsome 10" x 13" volume, featuring articles on Impressionism, El Greco, U.S. Painters Today, Crete and much more, with hundreds of illustrations, including many full-page, full-color plates. *Pub.* at \$5.00. *Only 1.98*

**4143. AND SO TO ROME.** By Cecil Roberts. This guide to the profound enjoyment of the Eternal City evokes all its enchantment and splendor as well as the varied and brilliant pageant of its 2,000 years of history. *Illus.* *Pub.* at \$5.00. *Only 1.00*



**S-107.  
MING HORSE.**

Chinese sculptors of the Ming Dynasty (1368-1644) turned from religious inspiration to realism, as in this beautiful statue. Antique green bronze finish. 12" high. No C.O.D. orders.

No shipments made outside U.S.A.  
**14.95**  
plus shipping  
shipped Railway  
Express Collect

**3916. THE PRAEGER ENCYCLOPEDIA OF OLD MASTERS-230 Illustrations in Color.** From A to Z, from the middle of the 13th century to 1800, here is complete coverage of the old masters; 750 entries on painters, techniques, galleries and collections, critics and prices. An invaluable, lucid, handsome reference work. *Pub.* at \$6.75. *Only 3.95*

**4307. THE ART OF THE BOOK.** Ed. by Charles Ede. A handsome volume published by *The Studio*, covering the period since 1939 in the fields of type design, printing, illustration, binding and book papers, with more than 200 illustrations, including many in full-color, two-color and monochrome collotype. 8" x 11 1/2" *Special 4.98*

**3470. ON THE HIGH UPLANDS: Sagas, Songs, Tales & Legends of the Carpathians.** By Stanislaw Vincenz. *Illus.* by Z. Czernanski. A devoted re-creation of the Hucul people at work and play, in their joy and sorrow, with their rich folklore—a picture of a unique and now bygone civilization. *Pub.* at \$5.00. *Only 1.49*

**2961. LADY CHATTERLEY'S LOVER.** By D. H. Lawrence. The original, unexpurgated edition that recently made publishing history; the complete, authorized Lawrence text, plus an Introduction by Mark Schorer and a Preface by Archibald MacLeish. Hardbound. *Pub.* at \$6.00. *Only 1.00*

**1929. THE BATHTUB HOAX and Other Blasts and Bravos from the Chicago Tribune.** By H. L. Mencken. Pure Mencken of fine vintage; his *Chicago Tribune* columns in book form for the first time, with introduction and notes by Robert S. McHugh. *Pub.* at \$4.50. *Only 1.98*

**3618. LOLITA.** By Vladimir Nabokov. The most remarkable, most original, most sensational and most controversial book written in recent years; originally banned in Paris and a storm-center here and in England. Complete and unabridged hardbound edition. *Pub.* at \$5.00. *Only 1.49*

**4695. DICTIONARY OF FRENCH LITERATURE.** Ed. by Sidney D. Braun. A selective, comprehensive overall view of French literature from the *langues romanes* to Françoise Sagan; biographies, summaries, literary terms, surveys of movements, etc. *Pub.* at \$10.00. *Only 2.98*

**4819. THE USES OF PHILOSOPHY: An Irwin Edman Reader.** Ed. & intro. by Charles Frankel. An introduction to various philosophers, formal and informal essays, comments on life and art and a number of Edman's best loved poems. *Pub.* at \$3.50. *Only 1.00*

**4084. BENEATH THE SEVEN SEAS.** By Corneli Lumiere. All the magic and beauty of the vast regions beneath the sea and all the perils and adventure of underwater exploration are combined in this enthralling book by a noted skin diver who loves thrills and the strange depths he explores. Many photographs including several in color. *Pub.* at \$4.00. *Only 1.98*

**4110. U.S. CAMERA 1960: The Fifty Stars of the U.S.A.** Ed. by Tom Maloney. Latest issue of the famous photography annual; over 300 pages, 20 in full color; features on Edward Steichen, a portfolio of the 50 states, the Art Director's Club, Margaret Bourke-White, Lisa Larsen and other great camera artists, and the top pictures of the year. 8 1/2" x 11". *Pub.* at \$8.95. *Only 2.98*

**4577. GROUCHO AND ME.** The autobiography of Groucho Marx that proceeds hilariously from his youth (Home is Where You Hang Your Head) through his vaudeville days (Have Nothing, Will Travel) and movie days (Inside Hollywood) to the present (You Bet My Life). *Illus.* *Pub.* at \$3.95. *Only 1.00*

**3380. Simone de Beauvoir's MEMOIRS OF A DUTIFUL DAUGHTER.** This amazingly candid autobiography is both intensely personal in its revelations and broad in its application to the struggle of all women for physical and intellectual freedom; by the famous friend of Jean-Paul Sartre and author of *The Mandarins* and *The Second Sex*. *Pub.* at \$5.00. *Very special 1.49*

**4558. THE HOMOSEXUAL IN AMERICA: A Subjective Approach.** By Donald Webster Cory. Intro. by Albert Ellis. Second Revised Edition with a new evaluation by the author. A frank, honest, keenly analytical account of homosexuality as seen, felt, experienced and told by a homosexual. *Pub.* at \$6.00. *Only 3.98*

**4624. THE SATURDAY BOOK.** 18th annual issue of this superb British miscellany; stories, poems, paintings, woodcuts and photos on a variety of subjects from doll houses and gunsmiths to abstract nudes and a potted history of England. A perfect hostess gift book. *Pub.* at \$6.00. *Only 2.98*

**4563. HOLIDAY IN FRANCE.** Ed. & illus. by Ludwig Bemelmans, with 23 drawings. A tour of French cities and countryside, people, places and the very essence of France, as Steinbeck, Maurois, Colette, Perelman, Wechsberg and other celebrated writers confide about "their France." *Pub.* at \$5.00. *Only 1.98*

**4802. JOHNSON AND BOSWELL: The Story of Their Lives.** By Hesketh Pearson. Inseparable in the history of literature, these two giants are now revealed more clearly as a noted biographer treats them side by side in an absorbing study of their separate and commingled experiences and the fascinating world in which they moved. *Illus.* *Pub.* at \$5.50. *Only 1.98*

**P-792. GAUGUIN—ON CANVAS: SEATED GIRL.** A pensive, nut-brown Tahitian maid dominates a scene delineated in sinuous lines and highly stylized shapes, done in black, red, dark brown and broad, bold areas of vivid yellow. Silk screened in rich, vibrant oil colors on a canvas roll 21" high x 31" wide. *Special 7.95*

**2847. THE PURSUIT OF MOTHS AND BUTTERFLIES.** By Patrick Matthews. An anthology of unusual scope and fascination, including selections by Fabre, Beebe, Colette, W. H. Hudson and others, that follows the hardships and pleasures of entomologists over much of the face of the Earth. 67 photos; 11 in color. *Pub.* at \$6.00. *Only 1.98*

**3294. MISTRESS TO AN AGE: The Life of Mme. de Staël.** By J. Christopher Herold. Mistress of Talleyrand, promised to Pitt and married to a Swedish noble, she dominated the worlds of Love, literature, politics and conversation during the Napoleonic era. "A witty, wise and ironical biography . . ."—*Clifton Fadiman*. Many photos. *Orig. pub.* at \$5.95. *Only 1.00*

**4739. ALL MEN ARE BROTHERS (Shui Hu Chuan).** Translated by Pearl S. Buck. The pageant of Chinese life and history in a great classic story that is China's Iliad, Don Quixote and Arabian Nights rolled into one. "One of the great books of the world."—Mark Van Doren. 2 vol. 1279 pp. *Pub.* at \$12.50. *Only 3.98*

**4569. COLD NOSES AND WARM HEARTS: A Treasury of Dog Stories, Poems and Cartoons.** Preface by Corey Ford. Contributors include Steinbeck, Wodehouse, Benchley, Thurber, D. H. Lawrence, Arno, Addams and many others; 53 illustrations, 40 in color; a deluxe volume that is a must for every dog lover. *Pub.* at \$5.95. *Only 2.98*

**9821. TRUMAN MEMOIRS.** By Harry S. Truman. The history making memoirs of a man who forged some of our era's most momentous decisions, the most important presidential biography ever written. These volumes are a remarkable record of the former President's tumultuous years as the nation's Chief Executive. Two volume set; almost 1,200 pages. *Pub.* at \$10.00. *Only 2.95*

**4579. Norman Mailer: ADVERTISEMENTS FOR MYSELF.** Here is the book that is perhaps the best expression of Mailer's talent, a collection of his short works over the years, woven together by an autobiographical narrative that is startling in the candor of its confession. Over 500 pp. *Pub.* at \$5.00. *Only 1.00*

**4427. ARTS YEARBOOK #3: Paris & New York.** All the creative excitement and controversy of the world's two great art capitals are captured in this magnificent volume of beautiful photos, full-color plates and penetrating articles; profiles of artists, a full-color gallery of paintings of the fifties, a camera study of New York and Paris, an up-to-date guide to all Paris and New York galleries and museums, and much more. 9" x 12". *Pub.* at \$4.95. *Only 1.93*

**P-796. CHINESE SCROLL: KWAN YIN.** A silk screen reproduction in dark blue, on hand-made Oriental feather rice paper, depicting with magnificent artistry of line the Buddhist deity who later changed to the Goddess of Mercy; from a temple rubbing by Wu Tao-tzu, the influential master of the T'ang Dynasty. 12" wide x 39" high. *Special 2.98*

**4898. The Great "D Day" Book: THE LONGEST DAY.** By Cornelius Ryan. "If you have read all the accounts of June 6, 1944 or none of them, you will be spellbound, as I was, by this glorious and tragic story." Lt. Gen. James Gavin. 5 detailed endpaper maps; 50 photos. *Pub.* at \$4.95. *Only 1.49*

**4905. T.S. Eliot: The Film of MURDER IN THE CATHEDRAL.** By T.S. Eliot and G. Hoellering. This beautiful edition contains new scenes especially written for the film, and a new preface by Eliot. 6 plates in color; 67 sketches by Peter Pendrey; 48 pages of stills from the film. *Pub.* at \$4.50. *Only 1.98*

**4751. WAR THROUGH THE AGES.** By Lynn Montross. A classic in its field, used as a text book by the Marine Corps, military academies and ROTC units; the story of war in all its phases from 490 B.C. through World War II; full chronological table, full bibliography, over 100 illustrations. *Pub.* at \$8.50. *Only 2.98*

**4847. A PICTORIAL HISTORY OF JAZZ.** By Orrin Keepnews and Bill Grauer, Jr. The best-selling encyclopedic picture-story of jazz, the people, places and styles from New Orleans to Modern Jazz. 625 rare and vivid photos. 8 1/2" x 11". *Reprint edition 2.98*

**4337. THE SPLENDOR THAT WAS EGYPT.** By Margaret A. Murray. A comprehensive, colorful survey of the culture and civilization of ancient Egypt, covering its history and prehistory, its social conditions, religion, arts, sciences, language and literature. End paper maps and more than 200 illustrations in line, halftone and color. *Pub.* at \$10.00. *Only 4.95*

**4010. Bertrand Russell: UNDERSTANDING HISTORY.** A world-renowned iconoclastic philosopher contributes a biting analysis of current misconceptions of historical events. Hardbound. *Special 1.00*

**4678. ICONS.** By N. P. Kondakov. This present volume, containing 65 color plates, a new introductory text and succinct up-to-date information on this fascinating subject, is derived from Mr. Kondakov's original four-volume work, probably the most comprehensive ever published on icons. The icons in this book are from the collection brought from Russia by the author, the prized possessions of his Institute in Prague, which became a center for the study of all facets of East European art. A handsome and truly authoritative work. 10" x 13 1/2" *Special 9.95*



**S-123.  
EGYPTIAN CAT.**

A sacred cat, post-600 B.C., representing Bastet, the goddess of joy, whose shrine was at Bubastis in lower Egypt. Antique green bronze finish. 12" high. No C.O.D. orders.

No shipments made outside U.S.A.  
**9.95**  
plus \$1.75 shipping  
Parcel Post Insured

**4067. MIRRORS.** By Serge Roche. Nearly 300 photos by Pierre Devinoy. 13 in full color. The only comprehensive book on the history of mirrors and mirror frames, their development and the changes in fashion and taste through the centuries. Lavishly illustrated with magnificent photographs, reproduced in gravure by expert European craftsmen, with detailed notes on each illustration, this splendid book is both an essential reference and a treasury of ideas for all connoisseurs of antiques and glass. 9" x 11". *Pub.* at \$30.00. *Only 14.95*

**4855. TROLLEY CAR TREASURY.** By Frank Rowson. A pictorial history of 100 years of American street cars, cable cars, interurbans and trolleys, in a wealth of tales, songs, cartoons, and 300 nostalgic photos. 8 1/2" x 11". *Reprint edition 2.98*

# The Man They Sing To

NAT HENTOFF

ALAN LOMAX, a man of overpowering energy and geyserlike enthusiasms, has been collecting folk music for twenty-eight of his forty-six years. His father, John Avery Lomax, was one of the first popularizers of American folk song, beginning with the publication in 1910 of his *Cowboy Songs and Other Frontier Ballads*. In 1933, father and son became the first collectors to undertake an extensive recording project among Southern Negroes in prisons and work camps. The Lomaxes went on to administer and provide an enormous amount of material for the Archive of American Folk Song of the Library of Congress. They also collaborated in several large anthologies of folk songs that exasperated scholars in the field because the Lomaxes, primarily concerned with printing the most singable version of a song, often made up a composite text based on variants collected from different sources. The Lomaxes, however, were trying to communicate their fervor for folk music to the general reader, not the specialist, and they succeeded in that more than any other collectors.

Through most of the 1950's Alan Lomax was in Europe, amassing huge amounts of material in Spain, Italy, and the British Isles. In England, through a series of brilliantly edited and dramatically paced broadcasts for the BBC, he stimulated a reawakening of interest in British folk music among collectors as well as lay listeners, who thought all the folk music on the island had long since been tidily collected and categorized. While in Europe, Lomax was also general editor of a remarkable Columbia Records series, *A World Library of Folk and Primitive Music*, seventeen volumes of which have been released.

IN THE SUMMER of 1959, back in America, Lomax decided to return to the South on a collecting trip for the first time in fifteen years. He took a stereo recording machine, thereby becoming the first collector to record a large project in the field

in stereo. In the early 1930's, Lomax and his father had been the first to surprise rural musicmakers with an electric recording machine, and shortly after the war, Alan Lomax was the first to roam the South with a tape recorder.

Atlantic Records has now issued seven records of the 1959 journey, which included Virginia, the Middle South, the Ozarks, and the Georgia Sea Islands. The set is available boxed (*Southern Folk Heritage Series*, Atlantic monaural (HS1), \$29.95; stereo SD-HS1, \$34.95); but the records can also be purchased individually (\$4.95 monaural, \$5.95 stereo). It is true, as Lomax maintains, that stereo "gives you the music with the bark on," in that it brings into much more vivid and detailed relief the subtleties of tone color and other vocal mannerisms peculiar to the various traditional styles. The monaural versions, however, are thoroughly acceptable, and the lack of stereo equipment should not be an obstacle to the enjoyment of Lomax's lively discoveries.

Lomax found—as Dr. Harry Oster of Louisiana State University has been demonstrating for several years in his Folk-Lyric Records—that although several traditions are dying, a sizable amount of raw, unself-conscious folk music still exists in the South. "Folk music," Lomax reports, "was flourishing wherever there was an institution to support it . . . wherever, that is, a local folk festival, religious group, dance style or broadcasting station gave it an outlet. . . . The South was still a rich area, rich in antiquities and still producing new sounds."

The seven records are among Lomax's most important work, particularly in the clues he provides concerning pre-jazz elements in early Negro church music and dance tunes. All the music, however, comes through with vibrant spontaneity. Lomax's major skill is his capacity to get the musicians to perform for him rather than for the tape recorder. He is so visibly impressed and curious about the music that he re-

news the singer's pride in his heritage and stimulates him to give all of himself to the performance.

THE FIRST RECORD, *Sounds of the South*, is a broad survey of what Lomax found and is probably the first a nonspecialist ought to sample. It includes Ozark dance music of a genre that was popular on the old Southwestern frontier, a sizzling Blue Grass band from Virginia, a swelling hymn by a group of Sacred Harp singers, Blue Ridge ballads, and some particularly absorbing Negro material. In northern Mississippi, Lomax came upon survivals of some unusually early Afro-American music. One man plays the quills (the Pan-pipe), on which he can sound only four notes, filling in the rest with whoops. There is also a Negro fife-and-drum band in a tradition that goes back to the Revolutionary War. *Sounds of the South* also contains a fiercely exultant baptizing scene, spirituals that antedate the urbanized gospel music now pervasively popular in Negro churches, a prison work song, a descendant of the field hollers of slavery time, and the sweet but powerfully poignant unaccompanied singing of Vera Hall, an Alabama woman whom John Lomax first recorded for the Library of Congress in the 1930's.

Lomax adds in a wry footnote that some of this Southern folk music remains flexibly functional. A Blue Ridge Mountain trio of banjo, fiddle, and guitar (including a brisk octogenarian) "is employed by a local auction company to cheer up the proceedings when a family farm is being sold off, for it is their sound that means gaiety to the older generation."

*Blue Ridge Mountain Music*, the second record, reinforces Lomax's contention that these breezily confident string bands "can now match in virtuosity the stringed orchestras of Spain and Russia." Each of these records, incidentally, comes with detailed notes by Lomax on the individual performances as well as histories of the various vocal and instrumental traditions. *Roots of the Blues*, the third in the series, includes more of the volatile fife-and-drum band, in which one man thumps an old bass drum with "an accompanying African rhythm as