

The New Recordings

COMPOSITION, PERFORMER, ALBUM NUMBER, NUMBER OF RECORDS	ENGINEERING		PERFORMANCE AND CONTENT
	Recording Technique	Surface	
THE RUSSIANS			
BORODIN, PRINCE IGOR: POLOVETSIAN DANCES. London Philharmonic, Geo. Fitelberg. Decca London EDA 34 (2)	A particularly good example of the Decca technique—this type of music best suited to it. Big, echoful; over-all pickup.	A	A straightforward version of these familiar dances. All instrumental.
MOUSSORGSKY, BORIS GODOUNOV; NURSERY SCENE. Derek Barsham, boy soprano. Gladys Palmer, Norman Lumsden. London Symphony, Robinson. Decca London K 1601 (1)	Lovely, soft, shimmering recording, perfectly suits this serious, child-like music. Good, quiet highs to make words easily intelligible. Voices conversationally close.	A	A moving performance, utterly natural, unconsciously perfect, by gifted Derek Barsham. Nurse is stiltedly operatic in comparison. The Boris is good bass. An outstanding record.
TCHAIKOVSKY, SONGS. (Some accepts. arr. for orchestra.) Irra Petina. Orch. conducted by Walter Hendl. Columbia MM 712 (3)	Somewhat duller recorded orchestral sound than most recent Columbia's, the range is probably the same. Voice is very close, but its volume is kept down, orchestra up.	A+	A modest, unspectacular voice, with considerable charm. Much of this has radio-style, semi-pop air to it, thanks to orch. But the Tch. touch elevates it. A fine "Pique Dame" aria included.
TCHAIKOVSKY, NUTCRACKER SUITE. André Kostelanetz and his Orch. Columbia MM 714 (3)	Splendid technically, with enough highs to highlight many pleasing instrumental details. Somewhat deadlier than the more pretentious Col. orchestral records.	A+	The last word in "Nutcrackers!" Improved recording, quiet surfaces, bring out unexpected instrumental bits—triangles, etc.
KHACHATURIAN, VIOLIN CONCERTO. Louis Kaufman, Santa Monica Symphony, Rachmilovitch. Concert Hall AN (4 plastic)	Still too dead—this orch. hasn't recognized liveness as a musical "must"! Violin too prominent, too close; orch. a discreet background.	AA+	A colorful, unoriginal work, as usual highly skilful in the writing, with little to say of more than superficial interest.
BACH			
BACH, BRANDENBURG CONCERTO #4. Pro Musica Orch. Klemperer. Vox 621 (2 plastic)	Recorded close-to, in chamber style. Balance not overly good; harps. is too loud, inner parts (viola) unduly prominent. Low highs bright, high highs absent.	AA	More "authentic" Bach—it comes thick and fast. Small chamber group, as Bach did it. An energetic, strangely bouncy reading, but not unmusical by any means.
WAGNERIAN EXCERPTS			
WAGNER, RHEINGOLD; "WEICHE, WOTAN." Blanche Thebom, RCA Victor Orch. Weissmann. Victor 11-9795 (1)	Ringling, live acoustics, corridor-like, but well suited to this voice, this music. Diction clear.	A—	Gorgeous contralto quality, well acted, spoken. A good Wagner record. (Reverse has aria from "La Gioconda.")
WAGNER, MEISTERSINGER; PRIZE SONG, AM STILLER HERD. Set Svanholm, RCA Victor Orch. Weissmann. Victor 11-9791 (1)	Same acoustics as Thebom Rheingold record, not quite as well suited to tenor quality. Still, effective.	A—	A good, solid, forceful Wagnerian voice, but tonally monotonous—same brilliance throughout. Pitch not too musically secure.
ROUSSEL, PETITE SUITE, OPUS 39. Paris Conservatory Orch. Munch. Decca London EDA 37 (2)	Profuse instrumental detail of this music sometimes lost in the very live Decca recording.	A	A post-Ravel work, by a man older than Ravel. He did his best work in last years, was leader of French moderns.

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ANOTHER DAWN

NOW GROWING out of my
walnut mood
Is a white endurance flower
in bloom
Nourished with precision by winter
wood
And the genii of the riverbed womb.

Shall I descend from the loamy hill
Where I watch the pale faced sky
And friendly waters smooth and still
Over which astonished herons cry?

The earth is cool with keen breath of
wind
And sea gulls track down the delicate
sun,
But I long to restore the hungry mind,
And the burning heart, with another
dawn.

JUDAH M. TURKAT.

* * *

Here is something for the Loyalty
Legion. It comes to me from Joseph
Hoffman of California. It ought to
have been investigated long ago.

In going through a December
1876 *Harper's*, I came across the
following poem which I thought
might entertain your readers. It
was sent in by a lady of Litchfield,
Conn., who found it among the
papers of her grandmother. On the
back was this memorandum: "Lines
distributed by a prisoner on his
way to Fort George." The editor
wrote, "The lines are in the form
of a puzzle. If read according to
the numbers on the left hand, it is
a rebel document; if according to
those on the right, or in the ordi-
nary way, it is loyal."

I

- 1 The pomp of courts and
pride of kings
- 3 I prize above all earthly
things.
- 5 I love my country, but the
king
- 7 Above all men his praise I
sing;
- 9 The royal banners are dis-
played,
- 11 And may success the stand-
ard aid!

II

- 2 I fain would banish far
from hence
- 4 The Rights Of Man and
Common-Sense
- 6 Confusion to his odious
reign,
- 8 That foe to princes, Thomas
Paine
- 10 Defeat and ruin seize the
cause
- 12 Of France, its liberties and
laws.



THOSE DUSTED BOOKS

I love the Ballade, and I wholly
agree
With the one that you used, by
G. W. B.,
That dusting ones books is oodles of
fun;
But after the job is finally done,
And stored the electrolux is and the
ladder,
There's nothing that makes you real-
ly madder
Than seeing the soot so swiftly
mottle
The shining face you gave Aristotle.

(Don't get me wrong—I don't ask
for pity,
For strange as it seems I like the
city!)

- 1 So with spreads from Persia, till
Summer ends,
- 2 With some reluctance I cover my
friends;
- 3 For thumb-tacked edges are easily
loosed
- 4 To browse with Browning or pon-
der on Proust.
- 5 And yet though the room seems
strangely quiet,
- 6 Behind where the patterned roses
riot
- 7 I fancy I've heard a muttered "La-
bor!"
- 8 Where Plato argues with Marx, his
neighbor.
- 9
- 10
- 11
- 12

AMY GROESBECK.

* * *

Recently I have been interested in
the transformation of the old Yale

Literary Magazine into a periodical
really abreast of the times. The
Christmas issue, which was intro-
duced by Cleanth Brooks, contains
criticisms of such important Ameri-
can writers as Henry James (by Al-
bert E. Stone), Theodore Dreiser (by
James Yaffe), Ernest Hemingway (by
T. McMahon), William Faulkner (by
Hubert D. Saal), and Robert Penn
Warren (by William Wise). Although
never eligible at college for *The Lit*—
as I was a heathen over in Sheff—I
have always kept it in warm remem-
brance, particularly since my brother
was its editor in his time. I am glad
to see that it is so intelligently inter-
ested in modern American literature.
More power to it!

* * *

THE LITTLE LIBRARIAN

She sat with some demureness in her
chair,
Her hair sedately twisted in a bun,
She seemed to thrive on intellectual
air,
Whose dress was that of wren or
modest nun.
She looked intently with her tor-
toised eyes
At books of Kant and Freud, which
she kept turning,
Her patrons knew that she was Solo-
mon-wise
Who sat so still and emanated learn-
ing.

Now with horn-rims tinted vivid red,
Her wagon hitched to Zanuck's lat-
est star,
A golden halo crowns her youthful
head,
Her dress befits a Grable or Lamarr.
She seems a lovely thing made to
enamor,
Minerva-wise, yet emanating glamor.

ELIZABETH CHARLES WELBORN.

EDITOR'S NOTE: The above metamorphosis is
vouched for by the poet, as she knows of one par-
ticular library where a stylist was called in to
"streamline" the librarians!

WILLIAM ROSE BENÉT.

LITERARY I.Q. ANSWERS

1. Amos Lamb, in "The Manatee,"
by Nancy Bruff. 2. Mr. Day in "Life
with Father," by Clarence Day. 3.
Daniel Peggotty, in "David Copper-
field," by Charles Dickens. 4. Captain
Corcoran, in "H. M. S. Pinafore," by
W. S. Gilbert. 5. Mr. Blandings, in
"Mr. Blandings Builds His Dream
House," by Eric Hodgins. 6. Hank
Martin, in "A Lion Is in the Streets,"
by Adria Locke Langley. 7. Mr.
O'Hara, in "Gone with the Wind,"
by Margaret Mitchell. 8. Pop Foyle,
in "Kitty Foyle," by Christopher
Morley. 9. Ripley Little, in "The
Fighting Littles," by Booth Tarking-
ton. 10. Mr. Parcher, in "Seventeen,"
by Booth Tarkington.

The Saturday Review