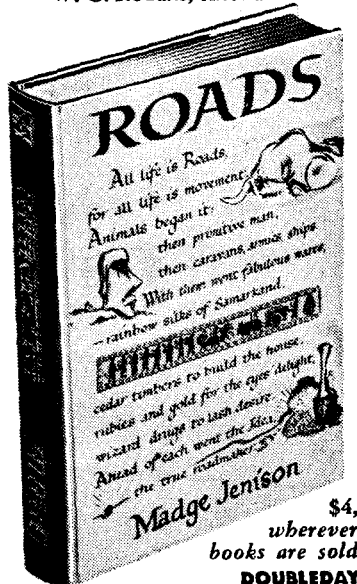


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any help. My father explained that he had won a scholarship to Princeton and that he would be glad to know how to get there. The official said it would be a pleasure to tell him, hoped he would like America and wished him good luck. In those days it was as simple as that.

Today as I complete a 55,000-mile trip I realize how much things have changed for the new generation of travelers and how much there is to learn.

Temple Fielding's new guide is the last word in Baedekers and might be described as the New Look at Travel.

It is forceful and as up to the minute as any book can be in these days of continuous revolution. Advice on protection of luggage, getting rooms in advance, counting your change and keeping your documents in order are obviously based on first-hand, personal experience and will save readers weeks of alarm and despondency. He makes it clear that travel regulations have become so baffling that most people simply must be advised by experts.

Old travelers will find the book disturbing and possibly even shocking. But Fielding is so chivalrous in his appreciation of the gallant qualities of British womanhood, that I shall merely wish him better luck next time. The author approaches Europe at 10,000 feet, flying at 300 miles an hour—and includes Egypt and Ethiopia for good measure. He only deals with air travel. He offers no advice on museums or notable ruins. He gives shrewd counsel on the art of keeping alive and well in a hard world and he adds some incisive tips on the more commercial aspects of romance. But there are no rambles, no bicycle trips, no trains or steamers. It's all for air travelers and it's all important—an ultra-modern supplement in fact to the guides that mother used to take.

Moderator of the BBC's "Brains Trust" program, and contributing editor of *Punch*, Donald McCulloch is just completing a round-the-world tour for the British Travel Association.

Jelly-Roll Morton

(who brought jazz up the Mississippi)

By Dan G. Hoffman

LATE at night, when it's soft an' still
An' you cain't hear nothin' but the whippoorwill
Or the splashin' of the paddles on the *Island Queen*,
Lissen to the river, Davenport to New Orleans—

Lissen to it now—you can hear it plain:
"Potato Head Blues," an' "Feelin' no Pain"
—I jest hears the river, ripplin' in the breeze.
—Man, that's Jelly-Roll, a-poundin' on the keys!

Now if you thinks music is importan',
The man for you is Jelly-Roll Morton!
Why, he hitched his bass to a riverboat's paddle,
An' when he rocked an' rolled, it'd pound an' rattle!

But his right hand was higher'n a steamboat's whistle,
Smooth as a ripple, an' sharper'n a thistle!
An' loud? Oh, Lawdy, you could hear him play
From Cairo down to Storeyville, all the way!

Now the boys in his band were full of the devil:
Their lungs was so strong they could blow down level
All the red lights on Rampart Street
When they hit Saint Louis playin' "Fidgety Feet"!

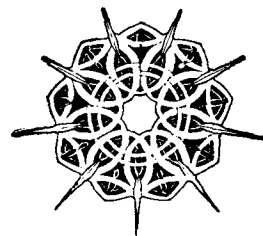
Tunes writ down was Jelly-Roll's pizen!
His boys took their pleasure in improvisin'.
Never heered 'em play anythin' straight,
But they could take a hunnerd choruses on "Sister Kate."

Well, that was in nineteen hunnerd an' seven.
Now Jelly-Roll's playin' eighty-eights in heaven
An' for his kind of music nobody cares
An' his band's broke up since twenty-five years,

But still some nights, when you walks by the river,
You hears things makes you shake an' shiver,
An' it ain't the wind, or the callin' of the whippers—
It's Jelly-Roll Morton an' his Red Hot Peppers!

The New Recordings

COMPOSITION, PERFORMER, ALBUM NUMBER, NUMBER OF RECORDS	ENGINEERING		PERFORMANCE AND CONTENT
	Recording Technique	Surface	
MODERN FRENCH — A GROUP OF OUTSTANDING RECORDINGS			
RAVEL, CONCERTO FOR THE LEFT HAND (1932). R. Casadesus, Philadelphia Orch. Ormandy. Columbia MX 288 (2)	Confusion of detail in this music relieved by wide-range highlights. Piano is only so-so, on tinny side. Balance good.	A	A dark, overburdened work, but has much appeal today. Expert playing by Casadesus of inherently muddy piano part.
RAVEL, PIANO CONCERTO (1932). Leonard Bernstein (pianist, conductor), Philharmonia Orch. of London. RCA Victor DV 15 (3 pl.)	An excellent recording, fine perspective, wide tonal range. Piano better, fuller than above. (European-recorded!) Excellent surface.	AA+	Written same time as above; brighter, simpler, more varied. Early-jazz hints. Broad melodies, long piano solos. Fine pianism by Bernstein.
RAVEL, SONATA FOR VIOLIN AND CELLO (1922). Oscar Shumsky, vl. Bernard Greenhouse, cello. Concert Hall B-4 (2 pl.) <i>Subscription only</i>	Acoustics make this a bit shrill, peaks apt to be heavy; otherwise an excellent recording. Pizz. effects particularly good.	AA	Astonishingly full instrumentation—sounds like big quartet. Striking pizzicato effects, etc. Dissonant, insouciant, impressionist by turns. A first-rate work.
MILHAUD, SYMPHONY #1 (1939). Milhaud, Columbia Broadcasting Symph. Columbia MM 704 (4)	More liveness than in most recent Columbia recordings. Somewhat lacking in perspective, nearness.	A	Returns (?) to M.'s more dissonant early style, but rich counterpoint, heavy orchestration <i>à la</i> Romantic make it a somewhat anomalous work, unfocused.
MILHAUD, SYMPHONIES FOR SMALL ORCH. (1, 2, 3, 5) (1917-22). Milhaud, Concert Hall Soc. Chamber Orch. Concert Hall B-11 (2 pl.) <i>Subscription only</i>	Most satisfactory recording, wide range but subdued, except for some trouble with high wind instruments blasting. Excellent balance.	AA	Shrill, saucy, nose-thumbing dissonance, piquant instrumentation, transparent. "Symphonies" in miniature, one record-side apiece. Authoritative performance.
POULENCE, PETITES VOIX. RCA Victor Choral, Shaw. (Women's voices only) RCA Victor 10-1409 (1 10")	Excellent recording of small group voices.	A to A—	Five delightful little <i>chansons</i> about children, beautifully written, ultra-French. This is best singing I've heard Shaw group do, most purely musical.
HANDEL			
HANDEL, HARP CONCERTO (Op. 4, #6). Granjany, RCA Victor Chamber Orch. Morel. RCA Victor DM 1201 (3)	Nicely bright recording of small string group. Harp is excellent—full, live, good volume level.	A to A—	(This is also known for harpsichord, organ.) Fine playing, good job except for inexcusable cadenza. Half of album is harp solo, arr. Granjany. Wasted space.
HANDEL, WATER MUSIC (ARR. HARTY); CONCERTO GROSSO #21 (#10) IN D MINOR. Chicago Symphony, De-fauw. RCA Victor DM 1208 (4)	Big-hall sound (inappropriate); higher string tones raspy, distorted, to my ears (on wide range equipment). Not a very happy recording job.	A to A—	A logy, unimpressive performance of "Water Music"—Harty's old recording (CX 13) much superior musically. The concerto overplayed, in poor taste; grossly oversized orchestra. Busch's is decidedly preferable.
BACH			
BACH, PRELUDES & FUGUES IN C, A, A MINOR. Carl Weinrich, organist. Musicraft 80 (3)	Unlike "Praetorius" organ recordings, this has fine liveness. But some fuzziness, highish noise level.	B+ to B—	Apparently left over from prewar recording sessions. First-rate baroque-style playing, Westminster Choir chapel organ.



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