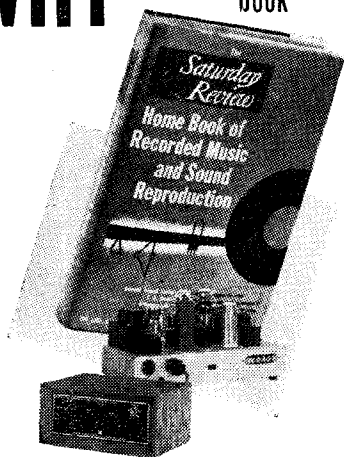


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Pop Round-up

FOR some months new dance records have been scarce. The big trend has been toward vocal records and "soundies"—the trade term for tricked-up, over-amplified productions. In the resultant din, only the loudest and/or weirdest sides could catch the mass ear. For many years the industry had been sustained on a fairly even keel by the regular turnover of dance discs, but in more recent years both dancing and dance discs apparently fell from favor. It's difficult to determine the causes for the deterioration of a diversion and its allied industry, but certain interested parties are making a valiant attempt to do so, to revive dancing in order to "Bring Back the Dance Bands."

Of course, there is a pretty big obstacle in the path of the dance revivalists . . . Our new generation of Americans doesn't know how to dance! Ralph Flanagan's managers report that the fastest way to clear the floor is to play a rumba or a waltz. The rumba remains unaccepted outside our big cities. The samba, which requires more energy, is even worse off. The mambo, which takes over where the rumba and lindy hop leave off, makes for provocative listening and is great fun to watch, but only the Latins take the trouble to learn it, and for them it is really no trouble at all. The tango, popular in every other part of the world, has never taken hold here, although three of our biggest song hits—"Blue Tango," "Kiss of Fire" (*El Choclo*), and "I Get Ideas" (*Adios Muchachos*)—are rhythmically speaking tangos. The new Brazilian baião—of which "Delicado" is an example, has become the rage in France and throughout Latin America, but it's virtually unknown here.

We have gone through the recent disc releases with a fine comb and have dug out several serviceable singles and long-players for your summer dancing soirees. Ralph Flanagan has a collection entitled **DANCE TO THE TOP POPS** (RCA LPM 3084), which contains the eight most popular songs of the day, all performed instrumentally for dancing. It includes such titles as "Kiss of Fire," "Be Anything," "I'm Yours," and "Delicado." A fine Flanagan single couples the ballad "I Understand" with Flanagan's most exciting side to date, a swinging instrumental of the Benny

Moten perennial **SOUTH** (RCA 47-4724). Trombonist Buddy Morrow uses Artie Shaw's version of "Begin the Beguine" as a model for his instrumental of a Latin lovely entitled **VEREDA TROPICAL** (RCA 47-4693). . . . Tempos are mixed tastefully in a collection entitled **RAY ANTHONY'S HOUSEPARTY HOP** (CAP 292), and Billy May's current fast-seller is **BIG BAND BASH** (CAP 329). May, a trumpet player himself, has his sax section glissing provocatively in the manner of the great Jimmie Lunceford band of the Thirties. This is wildly heralded in the business as a "new sound." Best sides in the package are "Diane" and "Perfidia."

Among the singles we recommend Lombardo's coupling, **WALKIN' MY BABY BACK HOME** and **ONCE IN AWHILE** (DEC 28277), and Jimmy Dorsey's dreamy, vocalized **MOON OVER MIAMI** (MGM 11230). The latter emulates the mood popularized by Jimmy's brother Tommy a decade and a half ago. In the **NEW BASIE BLUES**, it's the "Old" Basie that creates the interest. Here the Count has recaptured the sensuality that made him a big dance favorite in prewar years (MER 8964).

On cool evenings, you may want to try a few sambas. Emil Coleman's product is a hybrid, but it has the rhythm, and it falls pleasantly on the Yanqui ear. An example is **SAMBAS BY EMIL COLEMAN AND HIS ORCH.** (RCA LPM 3009), and it includes the most popular titles—"Tico Tico," "Cae Cae," "Brazil," etc. We find infinitely more excitement and color however in an authentic discing from Brazil which has **MADALENA** and **ME DEIXA EM PAZ** back-to-back (RCA 51-5608). This is a wonderful record!

Tico, an independent label, specializes in big-band mambos. Its most frequently employed artists are the band-leader arrangers Tito Puente and Tito Rodriguez, both of whom have learned their harmony and orchestration from the modernist Kentons, Hermans, and Gillespies. But they remember that their public wants to dance, and they retain the authenticity of their exciting, complicated Cuban rhythms. Especially recommended are **MAMBO BY PUENTE** (TICO 101) and **MAMBO BY RODRIGUEZ** (TICO 102). Both are long-playing discs. —BILL SIMON.



Letters to the *RECORDINGS* Editor

Kleiber "Rosenkavalier"

SIR: As you may recall, early in 1950, London announced plans for a series of operas, including a complete "Rosenkavalier" conducted by Erich Kleiber. Nearly all the other items mentioned have been released, but nothing yet of "Rosenkavalier."

DAVID W. MOLES.

Denver, Colorado.

EDITOR'S NOTE: *To the best of our knowledge, London could not assemble what it considered a satisfactory cast, and the project was not pursued.*

Traubel "Immolation"

SIR: Is there any chance that RCA Victor will transfer to long-playing records the magnificent Traubel-Toscanini "Immolation Scene" in the near future. It is surely worthy of the series "Treasury of Immortal Performances." . . .

ROBERT H. WILSON.

Arlington, Virginia.

EDITOR'S NOTE: *The Traubel-Toscanini "Immolation" is included in a forthcoming release of "Treasury" items, possibly in the fall.*

Aid on Schnabel

SIR: I am engaged in a biographical volume about the late Artur Schnabel, and would very much value any help from friends, former pupils, or admirers who may have pictures, memorabilia, or other assistance to contribute. I promise to return any property that may be sent to me—care of the Artur Schnabel Memorial Committee, 103 Park Avenue, NYC, (Room 219).

CESAR SAERCHINGER.

New York, N. Y.

Records from Prades

SIR: Since another Prades Festival has taken place in the south of France since last year, it is pertinent to inquire what happened to the great batch of records we were promised from last year's festival? Surely it cannot take Columbia all these months to process them.

BERT WHEELER.

Cincinnati, Ohio.

EDITOR'S NOTE: *In normal circumstances Columbia would doubtless have had the records available some time ago. However the dissolution of ties with English Columbia (which did the technical work of recording the sessions and editing the tapes) has seriously held up completion of the project. It is now scheduled for fall release.*

Pro Korngold

SIR: I have seldom been so opposed in opinion as I was in reading a review of Erich Korngold's new recording (Masterseal LP 46), which contains more than fifty minutes of the composer's music. Kolodin's review is not only unfair, it makes no genuine criticism and it is

singularly depreciating in tone. He even states that the literature isn't likely to be duplicated soon. Doesn't that seem a little presumptuous? . . . Masterseal is to be commended for recording the music of a neglected but deserving contemporary. Erich Korngold should, if there were any justice, be recognized as one of the most accomplished and talented musicians on the American scene. This man has a gift that might well make him unpopular among his fellow composers and particularly among music critics, a gift of melody unequalled since Tchaikovsky.

ANTHONY THOMAS.

Brantford, Ontario.

EDITOR'S NOTE: *Like home, mother, and the flag, melody is high in the esteem of the RECORDINGS editor. Inasmuch as Korngold's father was one of the most esteemed music critics of Vienna, he will understand they cannot always be right.*

Gershwin & Byron

SIR: A reference in the June 28 issue to the old General Records album of Gershwin songs by George Byron inspires this question: Can the Desto people who have just done the Kern album be persuaded to reissue those same Gershwin songs, with Byron, naturally? And while I think of it: the old collection of Kurt Weill songs played by Weill and sung by Lotte Lenya would appeal to many. The recording was vile . . . but the songs and the singer unique. . . .

HUGH SAMSON.

Baltimore, Md.

Revolutionary "Etude"?

SIR: In re the letter in the June 28 issue of *The Saturday Review*, headed "Faked Fekete": To show you how utterly wrong he was, I am sending with this letter the Etude record E706, and as you can see, the Tchaikovsky "Tempest" credits Fekete as conductor and George Singer as conductor of "Coq d'Or" suite. The same is true of the record which couples Mozart's "Fantasia" (K.608) and the "Thamos, King of Egypt" music . . .

LOUIS LIVINGSTON.

New York, N. Y.

EDITOR'S NOTE: *Two facts seem to be involved: An error was made in the Schwann catalogue, as Mr. Livingston declares later in his letter; and the Fekete performances were issued on the "Etude" label by permission of and arrangement with Remington, which made the performances in the first place. Here, then, we have still another variant on the theme of tape recording; a conductor who makes a recording without knowing on what label it is going to be issued!*

Waifs?

SIR: Almost ever since the advent of LP I have been looking and waiting for Copland's "Appalachian Spring." You say RCA issued it and it went unbought ("Waifs of LP"). No wonder! No Schwann catalogue has listed it and RCA's catalogue does not list it.

ROBERT WINANS.

Mill Valley, Calif.

EDITOR'S NOTE: *The reference to "Appalachian Spring" was in a general consideration of the sales history of contemporary works, both 78 and LP. RCA has not issued it in LP form, and doubts that it will in the near future.*

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