

Personal History

Continued from page 19

be able to continue working in England, while pretending to a part of himself that his mind, at least, is in India? We do not know that, either; but, I think, neither does he. There is no deception here.

"Walking the Indian Streets" is a good book in its special genre. I hope that Ved Mehta will now move on from the impressionist essay to the larger canvas of the novel, bypassing the weighty tome about India's influence, etc., which he does not seem particularly qualified to write. Changing Mr. Nehru's emphasis—India may not be able to afford novelists, but she needs them. Mr. Mehta could be better than anyone now writing in this field.

INTERCONTINENTAL PRANKS: Philip K. Saunders is an inventor-engineer who has been roaming all over the world since the end of World War I. When he was a young man in the backwoods of Brazil he once fell asleep on a train and woke to find that a spark from the engine had set his trousers on fire. From that time on he was known to his co-workers as Dr. Panto Fogo (Dr. Pants on Fire). In his very witty and often ribald memoir, "**Dr. Panto Fogo**" (Prentice-Hall, \$3.95), the candid Mr. Saunders gives an uninhibited and lively account of his escapades on four continents. He confesses blithely he never quit a job. He was always fired—usually for having engineering ideas that were far ahead of his time.

Once when he was an engineer of a gold mining operation he watched his African servant inflate a bicycle tire from a high-pressure air main. The tire promptly blew up but it gave Saunders an idea: suppose one had a valve that would regulate the flow of air. Out of his nimble brain there emerged what is now known all over the world as the "Saunders valve." This made him a millionaire and put him into, he claims, a 98 per cent tax bracket. His narrative ends with the end of World War II, and undoubtedly there is a second book in the making. It should receive a hearty welcome. Mr. Saunders is incapable of writing a dull paragraph.

—QUENTIN REYNOLDS.

JUST ANOTHER BILLIONAIRE: J. Paul Getty was born rich, as is the right of any good American boy. His Midwestern corporation-lawyer father went into the oil business in California, and his son followed in his footsteps. At the age of sixty-seven the son was in control of five oil companies—Getty (the family company), Tidewater, Skelly,

Mission Corporation, and Mission Development—and he was the owner of office buildings, hotels, a fleet of tankers, as well as airplane and trailer factories.

How he got control of this "empire" is a complex story, but Ralph Hewins's detailed accounts in "**The Richest American**" (Dutton, \$5) can be followed easily enough. The secret of Getty's "success" is threefold. He had a large stake to begin with; he bought at low prices and held for the rise; and he *knows* oil, from the shale up.

Having made his first million by the time he was twenty-four, Getty's habits were formed. He went on making more millions. Pretty soon the millions didn't matter, but the making of them, the "game," did; and so he has spent the rest of his life adding to his rather (one would gather) self-devastating wealth. He lives in hotel rooms, spends inordinate hours with his business papers, seldom visits his "empire" (he has never seen his own biggest refinery), and apparently enjoys his obsessive life, the company of women, talk about art, history, and philosophy, and wishes that people would treat him as just another person, not as the richest (non-resident) American.

Mr. Hewins, a British journalist, has crowded his pages with detail and brought his subject to life in a Sunday-feature way. Anyone who collects billionaires should read this book.

—KARL SCHRIFTGIESSER.

To Rico Lebrun and Anger at Buchenwald

By Jeanette Nichols

DIAMED to death by the cruel simplicity of numbers, one came back

to tell of crude arabic limbs and a message sprawled haphazardly in a pit.

And one came back to paint a geometry of death and frighten all the nice ladies

in their lace collars gliding into museums, making appalled ohs into the fine arts air.

One came back to cite humanity in black and white carnage of breast and buttocks,

came back to weep for the human circumstance and purify his fingers with brutality.

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Prokofiev's neglected Fourth Symphony, newly recorded by THE PHILADELPHIA ORCHESTRA and EUGENE ORMANDY, who play Prokofiev, as the composer's widow said, "exactly the way he wanted his music to sound." The Philadelphians' artistry is further revealed in Debussy's other-worldly Martyrdom of St. Sebastian, with VERA ZORINA as narrator.
ML 5488-MS 6154 PROKOFIEV: SYMPHONY NO. 4 PHILADELPHIA/ORMANDY...
M2L 266-M2S 609 DEBUSSY: MARTYRDOM OF SAINT SEBASTIAN ZORINA/PHILADELPHIA.

LEONARD BERNSTEIN, impassioned Mahlerite, transmits faithfully the choirboy naïveté and serene charm of the Fourth Symphony...next, marshals the **NEW YORK PHILHARMONIC** for Bartók's resounding Concerto for Orchestra. With French pianist **PHILIPPE ENTREMONT**, **BERNSTEIN** and the same company bring restorative vigor to Rachmaninoff's Second Concerto. (Fortuitous footnote for music

lovers from Atlantic City to Hollywood Bowl: Bernstein and Philharmonic touring country August and September.)
ML 5485-MS 6152 MAHLER: SYMPHONY NO. 4 IN G MAJOR BERNSTEIN/NY PHILHARMONIC...
ML 5471-MS 6140 BARTÓK: CONCERTO FOR ORCHESTRA BERNSTEIN/NY PHILHARMONIC...
ML 5481/MS 6148 RACHMANINOFF: PIANO CONCERTO NO. 2 ENTREMONT/BERNSTEIN.

GLENN GOULD, a pianist of extrasensory perception and agility, plays Bach as though he were 300 years old instead of 27. **ML 5472-MS 6141 BACH: "ITALIAN" CONCERTO/PARTITAS 1 & 2 GLENN GOULD.**

...of Jazz

A spirited dialogue between 105 musicians ...**DAVE BRUBECK'S JAZZ QUARTET** is stationed at strategic points amidst the **NEW YORK PHILHARMONIC** forces, with **LEONARD BERNSTEIN** presiding overall ...The brooding cante hondo or "deep song" of the Andalusian gypsies is translated with extraordinary empathy by **MILES DAVIS**. His trumpet, incisive as a Goya, etches the blues to a Flamenco beat. **CL 1466-CS 8257 Bernstein Plays Brubeck Plays Bernstein ...CL 1480-CS 8271 Sketches Of Spain/ Miles Davis.**

...of Broadway

The dash and drama of Broadway's classics, seen through the knowing voice of **DORIS DAY**, a pretty chameleon who changes from flamboyant "Annie (Get Your Gun)" to elegant "(My) Fair Lady." **CL 1470-CS 8261 SHOW TIME/DORIS DAY.**

...of Devotion

MAHALIA JACKSON, fortified by **PERCY FAITH'S** majestic orchestral accompaniment, sings with a fervor that could move mountains. **CL 1473-CS 8264 THE POWER AND THE GLORY/MAHALIA JACKSON.**

...of Folk Song

THE BROTHERS FOUR, a freshly-bathed quartet with enormous vitality and a hamper of lively songs. **CL 1479-CS 8270 RALLY 'ROUND!/ THE BROTHERS FOUR.**

...always on **COLUMBIA**  **RECORDS**



Michelangeli—"delicately brings out the melodic line in the left hand."

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PIANIST WITHOUT PORTFOLIO

By JAN HOLCMAN

BOLZANO, ITALY.

THE BIRDS that sing most beautifully are not necessarily the ones most frequently heard. Although appearing but rarely on the world's concert platforms, the phenomenal forty-year-old Italian pianist Benedetti Michelangeli is idolized even by some distinguished rivals. Knowing little about the man himself, I was fascinated by my first experience with his recordings. Familiarity with his dynamic art and awareness of the compelling personality behind it drew me to Bolzano, where I spent fourteen invigorating and memorable hours with him. Not only, however, with Michelangeli the virtuoso. My celebrated vis-à-vis, a tall, handsome man, also turned out to be a devoted mountaineer; he had served as wartime pilot in the air force, leaving with the rank of lieutenant ("I prefer to fly even now; as a pilot I get reduced fares"); and he made good use of his early medical training in the field. During the war, Michelangeli

suffered hand injuries in a German prison, but managed to escape after eight months. Those same strong, well-shaped hands, which handle the most difficult and the most simple keyboard pieces with equal mastery and sensitivity, are able to manifest a like measure of control behind the wheel. Michelangeli twice did the famous Mille Miglia run, and was winning racing car prizes about the same time that he was winning the first prize in the 1939 International Piano Competition in Geneva. He is not one of those pianists who—as he so aptly puts it—"opens the door with his elbow to protect his hands."

With such a background, it is little wonder that Michelangeli is surrounded by a thick fog of gossip and controversy. In fact, he remains as much of a mystery to his students as he is to his ardent admirers (and enemies) in many parts of the world. While recalling some alleged incidents, his remarkably handsome face often broke into an amused smile. Had I not known that I was talking to a pianist, I might have

taken him for one of those imposing actors who can cover the whole range of human emotions from the noble to the savage, even though his facial expressions only slightly hinted at inner changes. There are definitely two Michelangelis. One is legend, one is real. According to some stories, Michelangeli now and then failed to show up for his own sold-out recitals, or played his program faster just to be in time for an appointment dear to him. He is said to enjoy the "lower" comic books, and to get the highest fee ever paid in Italy for a concert performance: a million lire. He is, of course, a lady-killer, too. The quintessence of these modest attributes is condensed, he himself told me, in a book published in Italy, in which he is featured as an alcoholic, a drug addict, and what not!

Arturo Benedetti Michelangeli was born at Brescia, Italy, on January 5, 1920 (at exactly 1 A.M., for the benefit of astrologists). He received his first "lesson" at the age of three and played the violin until he was ten years old, when a shoulder ailment forced him to give