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Write for Dept. HF listing.
SONOTAPE CORPORATION
185 Madison Ave.
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colleague, Sam Gary. The extremely near miking makes for some spitty sibilants in the vocals, but also for superb close-ups of the accompanying guitar. (7-in., large-hub reels, \$8.95 each.)

• • CONCERTAPES: "Kaz Jaz" struck me as just about the most unappetizing title I've yet come across even in these vintage days of zany labelings, but I resolutely put the reel itself on anyway. And while I couldn't find anything extraordinary in Peggy Taft's two vocals, the three instrumentals by Fred Kaz's Trio alone held my alerted attention throughout, both for the imaginative (often quite rhapsodic) playing and the extremely brilliant, if somewhat heavy, recording. Kaz himself seems to have a special flair for mildly exotic effects, perhaps distantly derived from the *Limehouse Blues* genre, but he never lets it get out of hand. I hope to hear more of him *sans* vocalist, even one who sings as competently and is recorded with such breath-taking presence as Miss Taft here. (507, 5-in., \$7.95.)

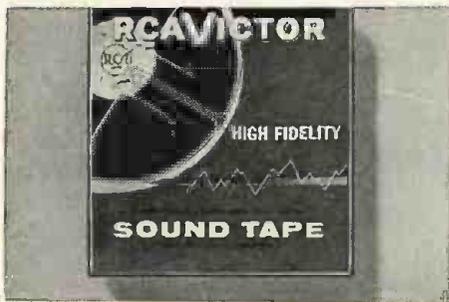
OMEGATAPE: *Pianorama* and *Three Coins in the Fountain* by Sandauer and his Rhythm each divides attention about equally between standard pop tunes and those of mildly exotic, mostly Latin-American, flavoring. But except for Sandauer's own fluent, admirably recorded piano playing, there is little real distinction to these performances—better suited for cocktail-hour background listening than for actual dancing (OT 5014-5, two 5-in.,

\$6.95 each; or boxed as DS 6, \$12.95).

PHONOTAPES-SONORE: As one who always relishes the sound of first-rare Spanish guitar playing, but who seldom finds marked interest in the musical vehicles themselves, I was, surprisingly, as much delighted here with the passionate Andalusian *cante bondo* examples in *Flamenco* (or at least with the gypsy intoxication of Mario Escudero's playing) as with the powerfully vibrant, yet always immaculately clean tones of his plucked strings—captured with a sparkling authenticity I've rarely encountered before on either tapes or disks (PM 5008, 5-in., \$6.95; originally Folkways FP 920, Sept. 1955).

SONOTAPE: After my unkindness to the first Deutsche Meister Band tape release recently, when I suggested that Strauss waltzes were hardly appropriate to the celebrated Viennese organization's somewhat limited if notable talents, it's a pleasure to meet Herr Herrmann and his men again, this time in the repertory in which they unquestionably excel. Their present program of "Marches of Many Nations" features the best-known marches of some ten nations, not excluding our own *The Stars and Stripes Forever*, all done with bang-up energy and—happily—no pretence to "concert-band" finesse. And every gruff tone color is captured on tape just as well as—if not better than—in the LP version, Westminster W-LAB 7037, of June 1956. (SW 1034, 7-in., \$7.95.)

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