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## TAPE DECK

Continued from preceding page

*You There*. And not the least of this some 26-minute reel's attractions is its 20-page booklet containing not only notes on the pieces played but an admirably lucid introduction to both stereo theory and practice by Edward Tatnall Canby (• • ZH 2, 7-in., \$16.95).

CONCERTAPES: Richard Pick, despite his appropriate name, is no Segovia, and he demonstrates little insight into authentic Iberian style; nevertheless, his *Guitarra Española* is one of the most exciting guitar recordings I know. It contains some fine, if mostly familiar, music, too (by Tárrega, Torroba, Albéniz, and Granados), together with a seldom-heard *Página romántica* by Pedrell, and a couple of inconsequential, but idiomatic, pieces by Pick himself. However it is the combination of close-up miking and stereo openness which makes this often scabbly playing sonically fascinating: aural realism with a vengeance. (• • 24-1, 7-in., \$11.95). The Jay Norman Quintet's *Dancing and Dreaming* is a less exaggerated exemplification of ultrabright yet tastefully balanced recording techniques. Starring Norman himself (piano) and Chuck Calzaretta (vibes), the materials alternate between standard pops and those with mild Latin-American seasoning, the treatments between vivaciousness and a not-too-sentimental expressiveness, all over a steady basic beat which the most timid of dancers can confidently rely on. (• • 24-2, 7-in., \$11.95)

CONCERTAPES: The Leonard Sorkin Springs may hail from Chicago, but they're strictly Hollywoodians at heart in their now overfancy, now overromanticized arrangements of *Favorite Show Tunes, No. 7*. Nevertheless, the ultrabright stereo recording is given a good chance to demonstrate its capabilities in the pizzicato and harp passages throughout, a richly expressive *Is There Someone Lovelier than You?*, and an exceptionally snappy *Fascinating Rhythm*. (• • 22-2, 7-in., \$11.95)

CONCERT HALL: The Marco Gregory Orchestra's *Music for a Quiet Mood* is neither dynamically unvaried background decoration nor pseudo-Mantovani/Kostelanetz schmalz. It is indeed conventional enough in its choice of eleven salon favorites (from Eric Coates's *Sleepy Lagoon* to Sibelius' *Valse triste*); its distinction lies in its straightforward arrangements and performance by a small orchestra, and, for once, a beautiful recording without lushness or exaggerated stereoisim of well-worn *morceaux*. (• • CHT/BN 34, 7-in., \$11.95)

ELEKTRA (via Livingston): Josh White again, but his *Sings the Blues and Other Songs* technically outranks his earlier stereo and single-channel tapings in his more distant location vis-à-vis the microphones. It is superior musically, too, thanks to the enhancement of Al Hall's bass by Sonny Greer's traps, and the uniform effectiveness of Josh's own materials — both the authentic blues (*Jim Crow Train, Hallelu, etc.*) and the "blued" conversions of *Miss Otis*

*Regrets and Gloomy Sunday*. (• • EL 7-2 BN, 7-in., \$11.95; originally Elektra 114, May 1957)

HIFITAPES: Bruce Prince-Joseph now turns his versatile if undisciplined talents to jazz — of a sort — in *Swingin' Harpsichord*, in which he overpowers a noncommittal Manhattan ensemble with frantically jangling elaborations on mostly familiar dance tunes, at least one with a self-consciously humorous side excursion into Mozartean idioms. But except for the declamatory introduction to *Cumana*, there is little real jazzical or musical imagination demonstrated here. I've no doubt the general sonic hurly-burly would sound less chaotic in a stereo tape, but although one is available, it is my bad luck to receive only the single-channel version (R 603, 7-in., \$6.95). Even without stereo, though, my relish for the cocktail-hour piano of Stan Seltzer (whom I first met in a Stercotape release a year or so ago) is undamped by his present program of *Cheek to Cheek, Speak Low*, etc. His treatments are at once sophisticated and lyrical, lilting, and often astonishingly intricate. The wide-range recording, too, shows up much better here: best of all in the cymbal and bass solos which are co-featured with Stan's arabesques in *Blue Moon*. (R 202, 7-in., \$6.95)

OMEGATAPE: No one who has heard only hit tunes from Lehár's *Merry Widow* and one or two from Kálmán's *Gypsy Princess (Das Czárdásfürstin)* in denatured broadcast or disc dilutions, sung in English with a schmaltzy studio orchestra, can have any adequate idea of what these operettas really sound like in authentically Viennese stage productions. The closest thing to visiting the *Volksoper* in person is to bring its spirited soloists, chorus, and orchestra (and the reverberant Konzerthaus acoustics) via stereo right into one's living room — as may be done from two brimful reels of "highlights" starring the fresh, robust-voiced soloists, Friedl Loor, soprano, and Karl Terkal, tenor (plus Mimi Engela-Coertse in *The Merry Widow* only), under the mercurial baton of Hans Hagen. The variety of tunefulness and sparkling scoring in these works will be a revelation in itself to many listeners, while the unflagging gusto with which they are projected and the electrical atmosphere captured in the boldly expansive recording are as irresistible as the catchy music. My only complaint is that the accompanying leaflets, summarizing the typically preposterous operetta plots, omit the German titles of the many selections included here — and for these the literal English translations on reel-stickers only are a wholly inadequate substitute. (• • ST 3011, Lehár, and • • ST 3009, Kálmán; 7-in., \$14.95 each)

PHONOTAPES-SONORE: *Lehár in Stereo!* is another enticing approach to the treasure-house of Viennese melodiousness and color — this time in the form of an orchestral-only potpourri of some fifteen selections from around a dozen Lehár masterpieces, including many unfamiliar to most American listeners. Even the latter may not be completely surprised by some of the most seductive waltz tunes since Johann Strauss, but they surely will be astonished by the