

FI MAN'S FANCY

"The Brussels World's Fair Salutes."

Tommy Dorsey, Omega OSL 16; Ted Heath, Omega OSL 17; Glenn Miller, Omega OSL 18; Benny Goodman, Omega OSL 19; \$5.95 each (SD).

These are four of a series of eight "salutes" to American bands, produced for Omega by the Big Band of Francis Bay. All Europeans, Bay's musicians play without accent and their style won't impress *aficionados* of Tommy Dorsey and the rest as an exact facsimile. But the recordings are virtually flawless, and yield a convincing stereo spread in addition to excellent tonal and instrumental homogeneity.

"The King of Organs." Bill Floyd at the New York Paramount Theatre Organ.

Cook 1150, \$5.98 (SD).

Emory Cook, audio pioneer extraordinary, has designed a new stereo disc cutting head (a not altogether unexpected achievement). This is one of his first releases reflecting the sound of the new head, and it proves eminently successful. Most noteworthy of all, his discs are considerably higher than normal in volume, a factor which will delight the experts. Floyd picks here and there for his repertoire, and fingers the console with unflagging dexterity.

"Molto Italiano." Johnny Puleo and His Harmonica Gang, Vol. 3. Audio Fidelity AFLP 1883, \$5.95 (LP); AFSD 5883, \$6.95 (SD).

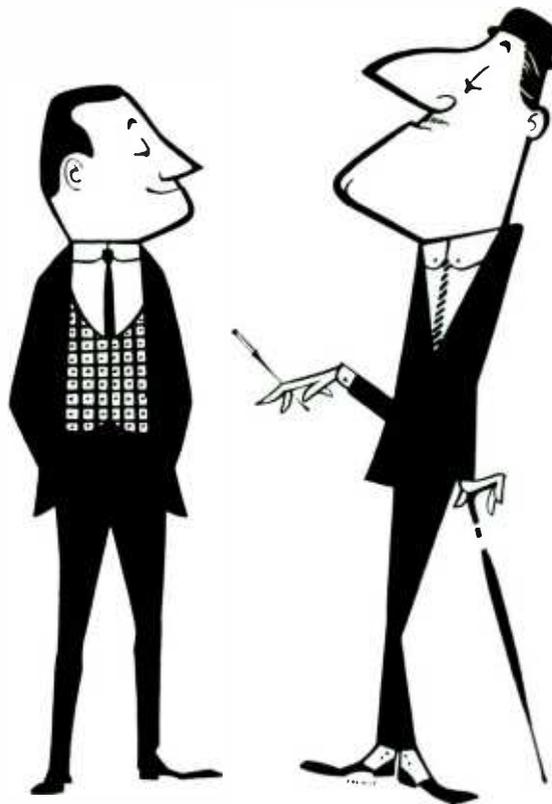
Volume 3 of Puleo's harmonica series manifests the same fluid styling and rollicking harmony which characterized the first two releases. A technically invincible recording swells the diminutive instruments to giant-sized proportions in the monophonic disc—an effect which is merely doubled in stereo. Guided by an Italian motif, Puleo and his boys puff cheerily away, providing a pleasant and irresistible aura of merrymaking.

"Organ Hues in Hi-Fi." Al Bollington at the Conn Organ. Dot DLP 25110, \$3.98 (LP).

"Giant Wurlitzer Pipe Organ. Vol. 4." Leon Berry. Audio Fidelity AFLP 1845, \$5.95 (LP); AFSD 5845, \$6.95 (SD).

Dot's recording of Al Bollington is placid and technically very pure. Bollington waxes sentimentally on one side (*Star Dust*, *A Blues Serenade*) and frolics on the other (*State Fair Polka*, *Dizzy Fingers*). Though no enemy of sound effects, his tinkles and chimes are on the sedate side.

The reverse effect characterizes Leon Berry, whose twelve selections are fashioned with the same percussive delight that marked the first three volumes of this series. Although to Berry melody often is subservient to the myriad crashes and clangs which are the prize product of his Wurlitzer, every nuance of his giant-sized instrument is re-created with superlative fidelity.



EARSWORTHY: Ah, Snobley, your record buying habits are as antiquated as the cut of your clothes.

SNOBLEY: But how does one correct such a dilemma?

EARSWORTHY: Turn to page 65.

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HI-FI TCHAI



Tchaikovsky's durable 4th Symphony was a hit all over again last season when Leonard Bernstein led a rousing performance of it with the New York Philharmonic. "Red-blooded, exuberant, exciting," was the New York *Times'* opinion. This new hi-fi recording of it shows how Mr. B gives new life and energy to a familiar "war horse."

Tchaikovsky: Symphony No. 4 in F Minor—the New York Philharmonic, Leonard Bernstein, cond. ML 5332 MS 6035 (stereo)

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