

A D V E N T U R E S I N S O U N D *

WL 106

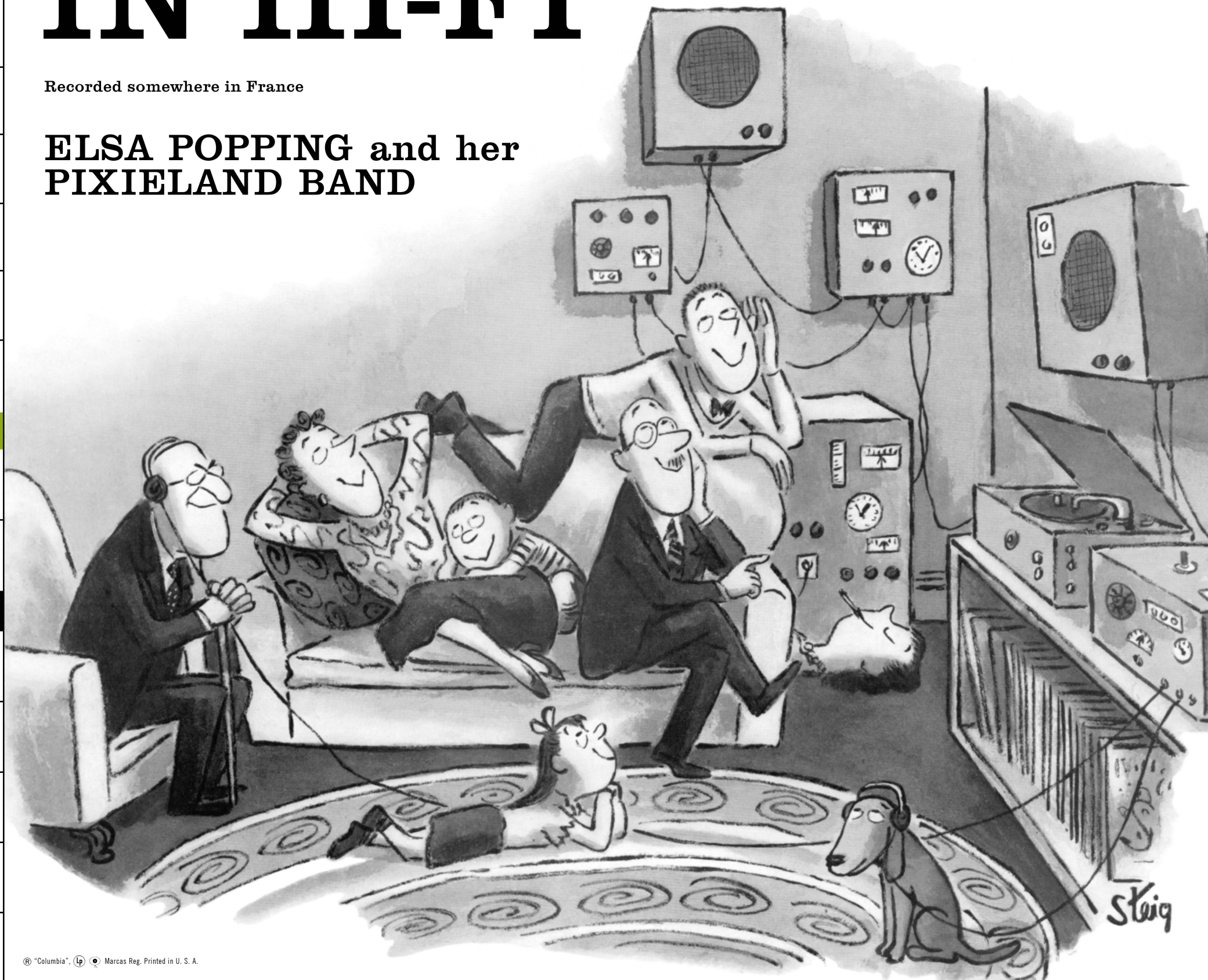
COLUMBIA
GUARANTEED HIGH FIDELITY



DELIRIUM IN HI-FI

Recorded somewhere in France

ELSA POPPING and her
PIXIELAND BAND



© "Columbia", LP, Marcas Reg. Printed in U. S. A.

D
V
E
N
T
U
R
E
S
I
N
S
O
U
N
D

A
D
V
E
N
T
U
R
E
S
I
N
S
O
U
N
D

* A D V E N T U R E S I N S O U N D

Perles de cristal
Java
La paloma
Beer Barrel Polka
Java du diable
Jalousie

La Polka du roi
Java des bombes atomiques
Adiós muchachos
La Polka du colonel
Java Martienne
La cumparsita



ELSA POPPING and Her Pixieland Band

Recorded somewhere in France

Listening to the music of Elsa Popping and her Pixieland Band is, to be truthful, an unnerving experience. It is not unlike watching a 3-D movie without the special spectacles, or carrying on a conversation under water. Mlle Popping for some months past, has been baffling the French nation—a group of people not usually given to easy surprise—with music such as that contained on this record. At last, word has leaked out that there is no such person (which might from the beginning have been surmised from the music); Elsa Popping is, in fact, Andre Popp, a talented and madly inventive arranger-conductor long famous in France. It may be that the listener will find himself swimming through a pool full of jello as this amazing program unwinds, but the startling and rewarding presentation is well worth the effort.

Actually, Elsa Popping is made up of 50% Andre Popp and 50% of Pierre Fatosme, the sound-effects wizard. Popp supplied the musical part, Fatosme the sound effects, and each of these short selections is the result of a cutting, assembling and splicing of tapes the complexity of which might compare with the work involved in editing a Beethoven symphony.

Andre Popp did not write his arrangements until he had finished a very careful and conscientious study of all the sound-effect possibilities developed by Pierre Fatosme, who drew up a catalog of all achievable sound effects that he felt he could create. Popp squeezed and crammed all this into his head and then, one by one, went drawing them out until he had used the full repertoire of twists, gags, jokes and shocks.

Besides the catalog of "special sound effects," Fatosme also drew up blueprints of sound. He divided his material into three parts: a close-up plan (somewhat without lustre), a medium-distance plan (with some reverberations), and a distant plan (with echo). Achieving this three-dimensional music, he had three complementary sets of music with which he dealt in his own way, superimposing one on the other so as to obtain effects that you can hear in the record.

What is remarkable is that never for a moment has anything been sacrificed to obtain cheap or facile effects. Slapstick is studiously avoided. Slapstick could have been achieved, for instance, with more than one "At-choo" in *Jealousy*. Alone, this sneeze sound has a certain weird dignity; but if repeated, might have ruined the purity of the style.

And since one must speak technically these days, the following is an explanation of what these acrobats of the mike and tape recorder have done.

INVENTION OF FALSE INSTRUMENTS

In some of the bands of this record, there are passages played on an instrument that sounds both elegant and delicate, that is at times lustreless and at others brilliant, an instrument that recalls to mind the tone of a cornet—but a cornet with the agility of a piccolo. It is not a cornet at all, but a trombone, a trombone that was recorded and then played back at double speed.

In order to do this, the musical passage was recorded without the solo instrument, then played back at half speed while the soloist listened to it through earphones. With this slowed-down speed, he played his solo passages, which were recorded together with the original passages—but he played his part also at half speed. Naturally an extremely accurate sense of rhythm was required for this type of trombone playing.

You will also hear passages played on some sort of airy piano, the magical harmonies of which are extremely acute. These sounds were achieved by a procedure similar to that used for the trombone. (*Jealousy, Atomic Bomb Java*)

Conversely, certain super bass sounds were obtained by reducing the speed of the original tape and then re-recording them. (*La cumparsita*)

UNPLAYABLE AND UNSINGABLE PARTS RECORDED

The irresistible and surprising vocal parts of the *Java* by Stern, are a striking example and are obtained as follows:

Two normal tapes are made and then both are played at the same time, but with a time lag of a few seconds between them, and recorded on a third tape. It would obviously be possible to write the music resulting, but the rehearsal time required to play it would be unfeasible, and the search for musicians able to play sixteenth of sixteenths would go on eternally.

In some cases, a little extra lag was introduced purposely in one of the tapes, so that one feels compelled to push the musicians on, to hurry them up, to help them to overtake their quicker colleagues (especially in the *Beer Barrel Polka*).

TURNING VOICES INSIDE OUT

You can turn a glove inside out, why not a voice? This was the challenge to our artists—but it was easier to express than to do.

It was not enough to record "ed-haust-ex" to hear "ex-haust-ed" on the play back. Fatosme would explain it in beautiful words that would leave one as much in the dark as ever, but the truth of the matter is that they did the following: Given a certain sentence, it was recorded, then played back *backwards*. The singer then memorized the words *backwards* (you try it!!) and then sang the words which were recorded; then finally, the tape was reversed, and the singing part spliced into the musical passage at the right place.

The effect is devastating and electrifying. Imagine a voice with no attack to it—one which sings the words on the intake of breath, a voice that seems to come from nowhere at all. It is a disembodied voice—the voice that surely a Martian must possess. (*La Polka du roi*)

TURNING INSTRUMENTS INSIDE OUT

The same procedure was used with instruments—one or more as the need demanded, except that in this case, the scores were already written backwards. As in the case of the voice, the effect is most peculiar—a strange aspiratory sound is made with the attack coming at the end of the note instead of at the beginning. (*The Colonel's Polka*)

OTHER EFFECTS

There are, of course, other effects—the "normal" sound effects achieved with tape recorders and microphones: echos, double voices, insertions, montages (such as the accelerated montage of one part of *Adios muchachos* where a fragment of the theme is inserted in the right place, but at double the speed of the rest). There are also the usual but more intellectual effects: exchange of themes for others, thus creating unexpected links and unusual twists; the use of electronic noises (*Martian Java*) which remind one of science-fiction films and, also the fade-out achieved by blowing fuses. These were blown by means of a sun lamp facing directly into the microphone.

We must also mention here the use of the spectacular voice of Fredo Minablos, one of the stars of French variety revues and theatre. His contributions—all too short and brief—are heard in *Java, King's Polka*, and *Colonel's Polka*.

One parting word of advice—Elsa Popping is best on Hi-Fi and if you have not gotten to that stage as yet—get ready.

(Translated from the French by T. Fagan)

Other fascinating records in this series include:

CARIBBEE—Songs of the Indies. Juan Serrano and His Caribbean Combo: El negrito del Batey · Aunque me cueste la vida · Me voy pa'l pueblo · Cuando piensas · Ninfa de amor · China · Baca flaco · Ojos malvados · Que mala eres · Yambu pa' gozar · El último adiós · Cana brava. "Lp" WL 103

DARK EYES—Songs of the Steppes. Boris Sarbek and His Orchestra: Gopak · Two Guitars · I Don't Want to · The Old Waltz · Volga Boatman · Bublitschki · The Coachman · Raspachol · Lesghinka No. 1 · Meadowland · Platonov Waltz · Lesghinka No. 2 · Romance en do mineur · Dark Eyes · Troika · Doina · Pojalei · Gopak. "Lp" WL 118

GRAND BAL MUSETTE—Joss Baselli and His Ensemble: La Marie vison · Paris-Bcheme · Les Voyous · Paris se regarde · Ca va faire du bruit · Guingettes · Bambino · Que bella combinatione · Serenata · Armen's Theme · Qu'est-ce que t'as fait · La Train de l'amour. "Lp" WL 109

NEAPOLITAN GOLD—Gianni Monese and His Orchestra: Marechiaro · Sciummo · 'E cummarelle · Silenzio cantatore · Anema e core · Canzone appassionata · Torna! · La danza · Munasterio 'e Santa Chiara · Dove sta' Zaza' · Core 'Ingrato · 'E spingole frangese! · Feneste che lucive · 'A vuchella · Funiculi funiculà · Scalintella · Guapparia · Passione · Dduie paravise · Luna rossa. "Lp" WL 117

A MOMENT OF LOVE. Mexican Love Songs by the Trio Los Panchos: Espérame en el cielo · Voy gritando por la calle · Equivocaste el camino · Un minuto de amor · Cancionero · El reloj · La barca · Sabrá Dios · Yo vuelvo · Daño · Regresa mi canción · Dos amantes. "Lp" WL 112

MUSIC FROM THE FILMS—Michel Legrand and His Orchestra: Love theme from "La Strada" · Seascape—from "Lost Continent" · Battitura—from "Lost Continent" · Theme from "Lovers and Lollipop" · La Complainte de la Butte—from "French Can-Can" · Tant de vous—from "Lola Montes" · Chanson de Gervaise—from "Gervaise" · Friendly Persuasion—from "Friendly Persuasion" · Serpent Dance—from "Empire of the Sun" · Sur le pave de Paris—from "La Fete à Henriette" · Le Grisbi—from "Touchez pas au Grisbi" · Smile—from "Modern Times." "Lp" WL 107

MANDOLINO. (Recorded in Sicily by the San Domenico Barbers of Taormina): Tarantella guiseppina · A picciuttedda di conga d'oru · Si tu les voulais · Sciuri—Sciuri · E vui d'urmiti ancora · Minuetto del bove · La cicalota · U sali se n'annou · Tarantella · Pastorale siciliana · Serenata · Mazzurca siciliana · Malia · Tarantella di amuri · Thais · La muntagnola "Lp" WL 116

ZIZI. Zizi Jeanmaire Sings: Ah! dis donc, dis donc · La Croqueuse de diamant · La Java · Ca, c'est Paris · La Brave Fille · Il y a plus d'un an · Paris-Boheme · Je suis la femme · La Corde au cou · Irma la douce · Me v'la, te v'la · Avec les anges. "Lp" WL 108




A PRODUCT OF COLUMBIA RECORDS
**DELIRIUM
IN HI-FI**
ELSA POPPING
and her PIXIELAND BAND

WL 106
NONBREAKABLE

Side 1
(x"LP" 41326)

1. PERLES DE CRISTAL -Arnel-
2. JAVA -E. Stern-
3. LA PALOMA -Yradier-
4. BEER BARREL POLKA -Brown-Timm-
-Vejvoda-
5. JAVA DU DIABLE -Trenet-
6. JALOUISE -Gade-

"COLUMBIA"  MARCAS REG. MADE IN U.S.A.



A PRODUCT OF COLUMBIA RECORDS
**DELIRIUM
IN HI-FI**
ELSA POPPING
and her PIXIELAND BAND

WL 106
NONBREAKABLE

Side 2
(x"LP" 41327)

1. LA POLKA DU ROI -Trenet-
2. JAVA DES BOMBES ATOMIQUES -Goraguer-Vian-
3. ADIOS MUCHACHOS -Sanders-
4. LA POLKA DU COLONEL -Galvi-
5. JAVA MARTIENNE -Goraguer-Vian-
6. LA CUMPARSITA -Rodriguez-

"COLUMBIA"  MARCAS REG. MADE IN U.S.A.