

but wiser men on being told exactly what they had heard, expressing the opinion that it had sounded "too natural" for them to think it could be a gramophone.

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(6) THE BITER BIT.

I had an amusing experience at an auction sale a few years ago. In the catalogue were included some really good records (many "celebrity") in albums. I had taken the precaution to examine them closely prior to the sale, and was prepared to bid a fair price for them. The first of these lots consisted of

twelve 12in. records in album, the auctioneer pointing out that bids were to be *per record*. A general dealer, of the kind which frequent auction sales, had run me up to 3s. 6d. by 6d. bids, when, evidently thinking to frighten me off altogether, he suddenly jumped to 5s. 6d. This move certainly had the desired effect, but his look of triumph very quickly changed to dismay when he was called on to pay 66s. for the lot. *He had thought he was getting the album full for 5s. 6d.* Needless to say, he let me have the remaining four lots at my own price.

P. L. HOWCROFT.



REVIEWS OF RECORDS

The ordinary classified reviews have been ruled out of the Christmas Number, and I can do no more than stand up in the front of the charabanc and shout a few remarks above the roar as we buzz through the bulletins.

ACO.—The November bulletin was reviewed in the last number. When the December records are issued look out especially for **Maurice Cole** in an electrical recorded piano solo of two of the Chopin *Etudes* ("Black Notes" and "Butterfly") on G.16088, a wonderful comfort for those who cannot afford Cortot. Also **Peggy Cochrane** in the lovely *Berceuse* of Cui and *Paderewski's Mennet* on G.16089. These are notable value for money at 2s. 6d. each.

ACTUELLE.—November records. An excellent violin record by **Maurice Toubas** of good music at 2s. 6d.; the *Berceuse* of Fauré (Op. 16), and the lovely *Chanson Louis XIII.* and *Pavane*, which Kreisler and Casals have made famous (11166). The usual *Menuett* of Beethoven and Brahms's *Wiegenlied* are charmingly played by the **Imperial Trio** (11167, 2s. 6d.). **Eric Sims** (11172 and 11173, 2s. 6d. each) has a pleasant baritone voice. **Vera Guilaroff** in *A Cup of Coffee* and *Who* (11167, 2s. 6d.) is an uncommonly clean and capable pianist for this type of music. Other records of "Sunny" favourites are well recorded, but perhaps the pick of the light records is **Lee Morse and her Blue Grass Boys**, an exclusive Pathé artist (11176, 2s. 6d.) in *Hoodle Dee Doo Dee Doodoo* and *Could I—I certainly could*. Can she? She certainly can. A red hot record this.

BELTONA.—November bulletin. The outstanding record is that of **Howard Fry** (baritone) in the *Credo* from "Otello" and the *Star of Eve* from "Tannhäuser" (7008, 4s. 6d.). "C. M. C." was not a bit too enthusiastic about him in the October number, and I believe that Mr. Klein will agree. He sings in English, with orchestral accompaniment, and is electrically recorded. This is worth all the rest of the bulletin put together; but the Beltona Scots records are always well done, and the Christmas records, a big list, are sure to be worth trying.

BRUNSWICK.—November bulletin. It is some time since we had any chamber music from Brunswick; but the **New York String Quartet** reappear with potted versions of the first and third movements of Debussy's *Quartet in G minor* (20043, 5s. 6d.), recorded by the new method. The result is very good, especially in the lower parts, which are strikingly clear. Since the playing is very fine this record can be strongly recommended for those who cannot afford complete versions of the famous Quartet.

Of the rest, **Nick Lucas** has now made his debut at the Café de Paris in London and has been heard on the wireless. His records remain the best way of enjoying him; *How many times?* and *Sleepy Head* (3229, 3s.) are typical of his style, and fine recordings too. I like, too, the less delicate humour of **Macy and Smalle**, the Radio Aces, in *Whadda you say, we get together* and *Where'd you get those eyes?* (3264, 3s.). This is, in the ultra-American style, a first-class performance. **Fradkin** plays *Pale Moon* and *Just a Cottage Small* (3142, 3s.) without a trace of shame; but he has good precedents for using his violin in this way, and if his conscience

allows and his public demands, who am I to protest? Somehow **The Merry-makers**, in their Spanish and Hawaiian record (20049, 5s. 6d.), are almost too loud and efficient, but it's a good record—at any rate worth hearing.

COLUMBIA.—In the mid-November list there is **George Robey** (4124) in *Such a Look* and *The Bride*, rather funny, but not at his best. **Elsa Lanchester**, in two of her songs from "Riverside Nights" (4125)—a happy souvenir. **Ruth Etting**, a new name to me, in four songs of the day excellently accompanied on the piano (4126 and 4127); I prefer the latter, *Lonesome and Sorry* and *But I do*. **Jack Blake**, a good baritone, in *Moonlight and Roses* and *What can I say?* (4128) and a less attractive 4127; and **Lou Alter** making a jolly piano record of *Who* and *Sunny* (4129). All these are 3s. each.

The December records I have not heard, but a movement from Mahler's *Fifth Symphony* breaks new ground in British catalogues (L.1798) and the *Saint-Saëns' Cello Concerto*, played by **W. H. Squire** and the *Hallé Orchestra* on L.1800, 1801, 1802, will surely be popular. But these are only a few of the twenty-eight records in the list; and besides them there is a special Christmas list which I have heard, containing some wonderful orchestral, organ, quartet and choral records (12in., 4s. 6d. each; 10in., 3s. each), all first-class (of their class); three more ingenious *Inkwell Fairy* records (3s. each); and best of all a splendid set of fourteen songs from *When We Were Very Young*, sung by **Dale Smith** on four 10in. records (4604-4107, 12s.), an ideal Christmas present.

Remember, too, that if you want the original artists in "Sunny" records, they are in the Columbia list.

HIS MASTER'S VOICE.—Two November records were missed last month: **Rachel Morton** (soprano) in a fine rendering of *Love and Music* from "Tosca" and the *Habañera* from "Carmen" on E.440 (4s. 6d.), which should not be missed; and **Reginald Foort** on the New Gallery Cinema organ (C.1285, 4s. 6d.), who should only be missed if you do not want to wander *In a Monastery Garden* and *In a Persian Market*.

In the mid-month list are the **Cortot** records of the twenty-four *Preludes*, reviewed below; yet another version of Debussy's *L'Après-midi d'un faune*, this time by the R.A.H.O. under Ronald (D.1128, 6s. 6d.), slightly louder and less mysterious than the Columbia version of last month. *Jupiter* from *The Planets* (Holst), **Symphony Orchestra** under Goossens (D.1129, 6s. 6d.). The *Gloria in Excelsis Deo* from Bach's *B minor Mass* by the **Royal Choral Society** (D.1127, 6s. 6d.), a fine effort. Shattering and exhilarating records by **Mark Hambourg** (Chopin's *Ballade in G minor*) on C.1290 (4s. 6d.) and by **Sousa's Band** in two of his own marches (B. 2370, 3s.). A charming record by **Browning Munimery** (B.2355, 3s.). **Melville Gideon**, as suave as usual, in *Lindy Lou* and *Thank the Moon* (B.2358, 3s.). The **Salon Orchestra** in two lively Russian gypsy songs (B.2362, 3s.), which should be compared with the Brunswick record of last month. A couple of organ records, a **Frank Banta** piano record, and the inevitable Hawaiian record. Note also C.1293 (4s. 6d.), containing "Sunny" and "Tiptoes" vocal gems, and **Melville Gideon** and **Doris Bentley** (B.2378 and 2379) in songs from the same plays.