Recordings Reports on Current Pop Releases

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PERFORMER, SONG, DATA	REPORT
Cole, King: Volume 3. Capi- tol album 59, \$3.12	The always tasteful Nat offers some evergreens well worth shelf room against a nostalgic winter evening. The piano playing of the leader is, as ever, supple, the vocalizing typical. Good ensemble work, too.
Fina, Jack: "Piano Portraits Boogie" and "Samba Caram- ba." MGM 10135, 7 9¢	There are a lot of things that could be Fina in Carolina, but he manages deftly with his "Boogie" to combine tune with take-off, no easy job. The "Samba" is also aptly done, and both sides are well-recorded. There's also an orchestra.
Jeffries, Herb: "My Blue Heaven," "If I Could Be with You." Exclusive 12-00, 79¢	The Jeffries voice is pleasant enough, especially when backed by such able instrumental work. This includes a jumping trombone choir in "Heaven," a mildly twinkling piano in "If I Could Be with You."
Maxwell, Robert: "Harpist's Holiday." Columbia album C-149, \$3.75	The holiday Maxwell offers is probably All-Saints' Day, for the musicians he venerates include Debussy, Liszt, Kern, and Cole Porter. But the playing is all in- gratiating, the listening easy.
Munro, Ronnie: "Wine, Women and Song," "Fleder- maus," "Roses from the South," "Artists' Life," "Em- peror Waltz," etc. London 130-133, ea. \$1.05.	Four discs of Strauss waltzes in dance tempo, notable for the full, brilliantly distinct recording, in the FFRR manner. Munro has apparently listened to a Harry Horlick disc or two, or else they have a common back- ground. It's certainly not Vienna.
Morales, Esy: "Jungle Fan- tasy," "Easy Does It." Rain- bow 10050, 79¢	Some fantastic, oddly derived flute playing here, against a rhythm section of the sort associated with Morales. The "Fantasy" is easily the preferable of the two sides.
Piaf, Edith: "La Rue Pigalle." Vox album VSP 305, \$3.90	Six lessons, not from Mme. La Zonga but from Mademoi- selle Piaf, show why she is a reigning favorite. Much vocal variety, and an always compelling sense of musical drama.
Ross, Lanny: "Moonlight and Roses," and "Winter Song." Majestic 1196, 79¢	An old favorite and one that Ross no doubt hopes will be a new favorite sung with the easy voice and fine control this singer has so well mastered. Stephen Kisley leads the orchestra, and the Amory Brothers—how many can there be of them?—provide a vocal back- ground here and there. "Moonlight" has rarely been better, and the recording is first class.
Scott, Raymond: "I Love You, Yes I Do," "A Sad, Sad Story." MGM 10132, 79¢	The once enterprising Scott is here working with rather shoddy material. "I Love You" is an attractive ballad, neatly arranged, well-sung by Collins, who is more Sarah than her leader is Vaughan (Monroe). The companion item sounds suspiciously like "A Maiden's Prayer." Not so much fun as "Huckleberry Duck."
Sinatra, Frank: "You're My Girl," "Can't You Just See Yourself?" Columbia 37978, 75¢	A pair of tunes from "High Button Shoes" which strive for the gingham-nostalgia of "Oklahoma." Hard to do without Hammerstein and Rodgers.
Spivak, Charlie: "The Gentle- man Is a Dope," "You Are Never Away." Victor 20- 2600, 63¢	If Miss Daye sang "The Lady Is a Tramp" when she was with Gene Krupa, this would give her prior rights to a flat Rodgerstration on both sexes. This job is effective, and well supported by Spivak's orchestra. Tommy Mercer is heard on the other "Allegro" excerpt.
Stubby, Capt.: "Buffalo Gal," the "Dum Dot Song." Majes- tic 1205, 79¢	A splendid old minstrel tune and a current novelty, done with vocal cuteness and a budget of effects more appropriate for a cartoon sound track. The "Buc- caneers" are Capt. Stubby's musical chattel.
Stafford, Jo: "Haunted Heart," "I'm My Own Grand- ma." Capitol 15023, 79¢	The first of these is solid enough to become a standard— a test which will be proved, c. 1960, when Dinah Shore's youngest revives it. Paul Weston does a sound, balanced effort with the accompaniment. The second title is a bid for the fans of Stafford's "Tim-Tay-Shun," and not very terrific.
Torme, Mel: "I Can't Give You Anything But Love," "Three Little Words," "I'll Always Be in Love with You," "Love, You Funny Thing," "The Day You Came Along," "Fine and Dandy." Musi- craft 528, 529, 530, ea. 79¢	Each of these is as much melodic rope as a singer re- quires to string us along; or, together, enough to hang himself. The sound is high, thin, and breathy; the manner without grace. His employers call him the "Velvet Fog," which is one kind of weather forecast; we'd say the "Cotton Mist" and be done with it.

HITS AND MISSES (Continued from page 55)

up for the movie version of "Forever Amber." Bearing that title, composed by David Raksin, it is an appropriately glamorous strain encumbered with one of the lyrist Johnny Mercer's rare lapses into solemnity. He has crowded on enough emotion to stir a whole convention of book clubs.

You may hear Mr. Mercer make it difficult for Mr. Raksin through the fairly relaxed agency of Tony Martin (Victor 20-2576-A, 63ϕ)—the reverse is good, old "My Sin"—or in the comparatively lurid setting of Harry James, his trumpet, his orchestra, and his vocalist Marion Morgan (Columbia 38039, 75¢).

And now for the month's pleasures unalloyed. A perfect definition of style is Frank Sinatra's revival of Irving Berlin's "What'll I Do?"-tender, sustained in feeling, musically poised, with fine counter-melodic turns in the accompaniment of Axel Stordahl (Columbia 38045, 75ϕ). Another very pleasant Sinatra performance is "If I Only Had a Match" (Columbia 38053, 75c), in which Stordahl gets credit for a plaintive, muted orchestration which makes an agreeable tune sound almost like a big one. One of my favorite efforts of recent months is a "Siboney" by Joe Liggins and his band (Exclusive 1170, 79ϕ). This little colored combination of two saxophones and a rhythm section, with Liggins at the piano, manages to give the utterly offhand, casual effect to be had from good pick-up bands in the heat of lively and unpretentious parties. The atmosphere reminds me of the late Fats Waller's small group. The wonderful "Siboney" is played this time, for wallop; Liggins takes a vocal which is nothing but a string of Latin-American clichés; in one passage someone produces a rhythmic sound which a member of my household describes as "the smacking of great under-water lips"; the playing throughout is full of ease and pulse and musical fresh air. Such meetings of good basic material and simple, high spirits are hard to beat.

Another modest disc which has rewarded me is Phil Brito's rendering of the classic "Where Do You Work-A John?" and a nice, unadorned piece of Brown and Henderson schmalz called "An Old Sombrero" (Musicraft 531, 79¢); the latter may also be heard in a placid rhumba version by Buddy Clark and Xavier Cugat's orchestra (Columbia 38046, 75¢). A new album, "Blues" (Victor P192, \$3.57) contains examples of the form, by experts, ranging from the good to the indifferent. WILDER HOBSON.

JANUARY 31, 1948

Letters to the RECORDINGS Editor

Pro Shostakovitch

SIR: Absurd is the term which best defines the mumbo-jumbo SRR cridennes the mumbo-jumbo SRR cri-tique of the glorious Shostakovitch "Seventh Symphony" [RECORDINGS, Oct. 25]. The expansive and richly-themed score is obviously measured by nineteenth- and not twentieth-century standards. The empty statement that this mighty symphonic outment that this mighty symphonic out-pouring was composed during "some rather ponderable days" clearly in-dicates that the critic possesses not the slightest conception as to the siege conditions under which Shos-takovitch wrote this work. Leningrad had no time to ponder. . .

SGT. H. REESE FULLER. Headquarters Company South Post, Fort Myer, Va.

EDITOR'S NOTE: Whether the Shos-takovitch "Seventh Symphony" is "glorious," "expansive," or "rich-"glorious," "expansive," or "rich-themed" is purely a subjective mat-ter. The "ponderable days" were cer-tainly such for the rest of the world, whose state of mind was the one ex-pressed by the reviewer. A further sentence of Sergeant Fuller's letter may be cited without quibble: "Plau-dite watching and fortiging to Musidits sustained and fortissimo to Musicraft for putting this vital music on records.

Szell's Eroica?

SIR: I would be obliged to you if you could inform me where I could most likely get the records of George Szell's interpretation of Beethoven's "Eroica." A few years ago I heard him direct this symphony (via the radio) and was so fascinated by it that ever since I have wished to compare it with other renderings.

CORNELIA FRANCK. Gaylordsville, Conn.

EDITOR'S NOTE: So far as available evidence is proof, Szell has not made a recording of the "Eroica"; certain-ly not in this country, to this time. For further developments, watch this space.

Other "Eroicas"

SIR: Your enlarged record department is great. My wish for some time has been to buy a Beethoven "Eroica." So far I have not been able to find a review of the English Decca "Ero-ica." Is this . . . being treated with discreet silence or has not either Mr. Capby or Mr Kolodin got around to Canby or Mr. Kolodin got around to review it?

Alfred A. Thal. Bismarck, N. D.

EDITOR'S NOTE: RECORDINGS, if oc-casionally silent, is rarely discreet. The version mentioned, by de Sabata, appeared before RECORDINGS was ini-tiated, and has thus not come within its time span. It is probably the best-sounding version of the music now available, but inferior to several others —notably Toscanini's and Walter's—as -notably Toscanini's and Walter's-as an interpretation.

EDITOR'S NOTE: RECORDINGS'S offer to take orders for a reissue of Madeleine Gray's version of "Chant's d'Au-vergne" (originally issued by Columbia) has brought a mass of takers. Negotiations with Columbia are in process, and we hope to offer more information in our next issue. Some responses are appended. SIR: Please include my name . . .

RHODA BERNSTEIN. Brooklyn, N. Y.

SIR: I would like Madeleine Gray's "Chants d'Auvergne."

WADE L. BECKER. Salt Lake City, Utah.

SIR: I want them, and anything you do to help me get them will be greatly appreciated.

HARRY J. DAVIS. Floodwood, Minn.

SIR: Would you kindly put my name on the list?

BARBARA FORMAN. New York, N. Y.

SIR: Very good idea. I could be put on record for two copies.

ALICE DE LAMAR.

Palm Beach, Fla.

SIR: Will you kindly add my name to the growing list?

ETHA B. FOX. Chicago, Ill.

SIR: I viewed with complacent in-terest the campaign for reissue of "Songs of the Auvergne" until my only record got broken the other day, and now I join the pleaders on the mourner's bench. A whole album has another waiting customer here.

J. W. HEDGPETH. Port Aransas, Tex.

SIR: You may use this note as an authorization for an order.

STUART B. LUCAS. Chapel Hill, N. C.

SIR: I'm in favor of "Chants d'Auvergne."

VICTOR MARTINEK.

New York, N. Y.

SIR: I should like to add my voice to the many others. . . . It would be a pleasure to look forward to a notice that this album is again available.

GORDON POTTER.

Northampton, Mass.

SIR: Add my name to a list of willing purchasers.

W. W. PRICE. Philadelphia, Pa.

SIR: Please add me to the growing list of orders for the Gray records. W. M. TOBIAS.

Harrison, N. J.

SIR: May I join the throngs be-sieging you (and Columbia) with cries for a reissue of "Chants d'Auvergne"? PETER WINDSOR.

New York, N. Y.

PRINTED BY BLANCHARD PRESS NEW YORK SIR: Would you please put my name on your list for delivery of the "Chants d'Auvergne"?

DR. PRESTON S. WRADON. Boston, Mass.

To Date or Not to Date?

SIR: It was gratifying to read your recommendations to recording companies regarding imprinting the label of a record with information designed to assist in properly evaluating the record. As an ardent collector of records for more than a decade, similar thoughts have run through my mind. thoughts have run through my mind. ... The label is considered in relation to the record itself by all true col-lectors, and either without the other is valueless. Two records from the same master, having different labels, are two entirely different records, beare two entrely different records, be-cause of the time element involved. . . . As a concrete example, consider Ted Weems's "Heartaches." Is the re-issue of today the same as the original issue? From a collector's viewpoint it decidedly is pot

Issue? From a collector's viewpoint it decidedly is not... However, my main concern in writ-ing you is the date of the recording on the label—or, rather, the lack of date. It seems such a little detail to include with all the other pertinent information when making up a label. It is hard to understand why this mat-ter of date has been perpleted for se ter of date has been neglected for so long by record companies. Is there any valid reason why every record made could not have on its label the date of pressing and the date when originally recorded? I have noticed on some late repressings of old collec-tors' items that the date of the original recording was given, but not the date of the repressing, which was some ten years later. . . I will not only ten years later. . . . I will not only cry "Hallelujah" if all companies date all records, I will also consider a mile-stone reached in the history of records. . . . ANTHONY P. CIARDI.

Reading, Pa.

EDITOR'S NOTE: Mr. Ciardi has answered his own question without answered his own question without realizing it, by drawing attention to the lapse of ten years between the recording of, say, a Caruso disc and its issuance to the public. Nowadays such a lag would be unthinkable, be-cause technical progress would make records of such age obsolete But cause technical progress would make records of such age obsolete. But within a span of five or six years, it would likely prejudice a purchaser against a disc or an album to know that it was not made the previous spring or fall, but, say, two years be-fore. Thus it is pure commercial de-fensive practice to let the listener (critical, too) judge the item objec-tively without condemning it out of hand as an "old" recording, on the basis of a fixed date. Book publishers have an easier time, because the date of an imprint or edition confers value as time passes, rather than vice versa. If records were issued only for col-If records were issued only for col-lectors, the same would apply. But the average buyer is interested in current quality, not antique significance.

(Answers to G	Quiz on page 49)
Cole—Nat ("Kir	ng") Ross—Lanny
Cozy	Hank
Russell—"Pee	Sullivan—Max-
Wee"	ine
Jane	Joe

The Saturday Review