



(By Bolton Woods)

THIS department is at the disposal of all readers who wish for information about records, works recorded or recording artists. No charge is made. Communications must be addressed—Bolton Woods, c/o "N.Z. Radio Record," P.O. Box 1032, Wellington.

"NAPIER."—The record you refer to is: "The Loxley" (Sücher), sung by the Berlin Union of Teachers (Parlophone A5009). On the reverse side is "The Heavens Are Telling" (Creation's Hymn), by Beethoven.

MISS NELLIE COOKE (Glen Massey): The English words of "The Song is Done," from "The Song is Ended," sung in German by Richard Tauber on Parlophone Record No. AR142, are, unfortunately, not available, but Marie Burke sings this number on Columbia Record No. DO474.

THOMAS SIMON (Timaru): The only baritone recording of Allisett's "The Lord is My Light" that I can trace is Reginald Whitehead's on Parlophone No. E10564.

Denza's 600 Songs.

THOUGH all Denza's other music should one day be forgotten he will probably be remembered as long as songs are sung by his merry "Funiculi, Funicula." It has passed so completely into the realm of popular things that the great Richard Strauss imagined it to be a real folk song, and as such, made use of it in his Suite for Orchestra, "From Italy." Denza, like his Italian compatriots Tosti and Arditti, found fame and fortune in London, being one of the Directors of the London Academy of Music and a professor at the Royal Academy of Music for many years. He wrote over 600 songs, two of his best ones being "Had You But Known" and "A May Morning." Elsie Suddaby, the famous Yorkshire soprano, will be heard in the last-named from 1YA on Saturday, July 8, at 9.34 p.m.

Stravinsky.

TWO examples of the simpler type of Stravinsky's music have been recorded by the Concert Colonne Orchestra, Paris, on a magnificent Parlophone record (AR 1059). These are "Fireworks" and "Polka and Galop," two or-

chestral works that attracted the attention of the genius of the Russian ballet, Serge Diaghilev, with the result that a commission was given to Igor



STRAVINSKY IN ACTION.

Stravinsky to write music for a ballet. The outcome was "The Fire Bird," once regarded in England as outrageously "advanced" and now, like its successor-ballet, "Petrushka," regarded as being "a dear old-fashioned thing," when compared with later

works such as "Symphony of the Psalms" produced in 1913.

Intended for Law.

ORIGINALLY intended for the law, Stravinsky, who is just past 50, found music to be his true forte. Pursuing new forms he first outrages but finally wins his public. His adherents now number many thousands the wide world over. He was a pupil of Rimsky-Korsakoff, who, when he was 20, he first met whilst travelling in Germany. The relationship between him and his teacher's family was happy. Some of the piano music is dedicated to the sons of Rimsky-Korsakoff, whilst the now popular "Fireworks" was written to celebrate the marriage of the daughter of the Russian master.

Drinkwater's "Discovery."

WHEN John Drinkwater was a boy of 16 he was a clerk in an insurance office at Nottingham earning eight shillings a week. He stuck it for ten years, threw up his job, and then eked out a living with journalism and advertisement canvassing. But his mind was really in the theatre and writing plays. The amateur theatre really induced him to take this step, and as he had become a member of Barry Jackson's amateur company in Birmingham he soon became absorbed in the stage and all its works. His transition from hunting for insurance business to the more

precarious hunt for a definite living as an actor is admirably told in the second volume of the autobiography "Discovery," in which he says: "The merest shade more of prudence, the merest shade less of self-confidence, and I might have stayed where I was for ever, or until I retired at 60 with a pension."

Narrow Escape.

"TO have missed my chance," he continues, "would have been to miss my life." He writes this at the end of the volume. Like the artist that he is, Drinkwater describes how he escaped from a life that gave him no chance to de-

BEST-SELLING RECORDS OF THE WEEK

"Rose of Tralee" and "Ireland, Mother Ireland," John McCormack (H.M.V. DA1119).
 "Ahl Sweet Mystery of Life," and "Song of Songs," Richard Crooks (H.M.V. DA999).
 "She Shall Have Music" and "Hungarian Song," Jack Bund and Bravour Dance Band (Parlophone A3549).
 "Red is Your Mouth," and "There Was a Love Dream," Richard Tauber (Parlophone AR186).
 "I Hear You Calling Me" and "Mother Machree," John McCormack (H.M.V. DA958).
 "Shuffle Up to Buffalo," and "Young and Healthy," from "42nd Street," George Sorbie (Parlophone A3609).
 "Hand in Hand" and "An der Volga," Richard Tauber (Parlophone AR1049).
 "You Will Remember Vienna," and "I Bring a Love Song," Richard Crooks (H.M.V. DA1174).
 "The Hollywood Party," Florence

Desmond (H.M.V. B4264).
 "When I'm Looking at You" and "White Dove," Lawrence Tibbett (H.M.V. DA1102).
 "Because" and "Bird Songs at Eventide" (in English), Richard Tauber (Parlophone AR200).
 "Yodelling Ploughboy" and "Yodelling Coon," Ned Tucker (Parlophone A3438).
 "After To-night We Say Good-bye" and "You're More Than All the World to Me," Gracie Fields (H.M.V. BA1161).
 "Pu-leeze, Mister Hemingway" and "Heaven Will Protect an Honest Girl," Gracie Fields (H.M.V. B4366).
 "Lily of Laguna" and "Look for the Silver Lining," Leslie Harvey (Parlophone A2555).
 "Floral Dance" and "Lute Player," Peter Dawson (H.M.V. C1313).
 "It Isn't Love" and "Truly Rural," Ronald Frankau (Parlophone A3559).