

used as an additional aid in pointing out comparative merit either of the tunes or of the bands that play them.

When only one band is mentioned in describing a record it means that both tunes are played by the same band. (V.) after the name of a tune indicates that there is a vocal chorus of some kind or other. All records are 10in. unless otherwise described. The abbreviations of makers' names are obvious.

The prices of the records in the lists are as follows: Aco.: 10in., 2s. 6d. Beltona: 10in., 2s. 6d. Columbia: 10in., 3s. H.M.V.: 10in., 3s. Regal: 10in., 2s. 6d. Vocalion: 10in., 3s. Winner: 10in., 2s. 6d. Zonophone: 10in., 2s. 6d.

## MISCELLANEOUS.

It has been indicated to me that I often omit to mention records which have been sent to me for review. I can't help it. Look at the space which is allowed to me! This month I have 75 double-sided records of the following makes: Aco, Actuelle, Beltona, Brunswick, Columbia, H.M.V., Imperial, Parlophone, Vocalion, Winner, and Zonophone. If all the other companies would do as Aco, Columbia, H.M.V., Imperial and Parlophone, and would print their bulletins complete in the advertisement pages it would be easy for any reader to see how many versions of *Poor Papa* or *Charley, take it away* I must have heard, and if I mention one in particular he may be pretty sure that it is one of the best. I really cannot be expected to mention all. Roughly speaking, I get the song records not of inferior singers necessarily, but of inferior songs. **Billy Desmond**, for instance, may be as good a singer as, say, **John Thorne**—and I think he is,—but the latter's records go to C. M. C., the former's to me, for review. **Ernest Pike's** record of the difficult *To Mary* (Regal 8645, 2s. 6d.) has been given—wrongly, I think—to me; but in my opinion it is much worse sung than nine-tenths of the rubbish-songs in my basket. Let me therefore repeat what I have said before, that the singing, the diction, and the recording of popular songs by all the companies are on a very high level, and that while I wade through the surf of sweeties and roses and moonlight and babies and Dixie and blues and smiles every month, it is only the wish-wash of the tune and words and only the occasional sting of an extra harsh voice which disturb the monotonous excellence of the records. Besides, "H. T. B." reports on almost the same bulletins every month in his "New-Poor Records," so that between us we ought not to miss anything startlingly good. I've wasted a precious paragraph on this explanation, so now let me get to work.

Among the singers **Jack Smith** has scored another triumph with *To-night's my night with Baby* and *When the red, red robin comes bob, bob, bobbin' along* (H.M.V., B.2337, 3s.). This is really one of the best of the whole series, and should be bought without hesitation by everyone. He is marvellous. **Bobby Gray** (Winner 4469, 2s. 6d.) is extremely good in the same type of singing; he has the same range and an even gentler voice, but not the subtlety of humour. **Nick Lucas** in *Adorable* and *Bye-bye Blackbird* (Brunswick 3184, 3s.) is also in his best form, and the latter is an original type of song. **Jim Brown** (Actuelle 11126, 2s. 6d.) is very like **Jack Brown** (Vocalion last month) in **Jack Smith** songs. **Irving Kauffman** in *Imperial 1622* and *1623* (2s. each) is well worth hearing, and the former is very attractively sung on both sides. I prefer the **Trix Sisters** sitting on top of the world to the vision of **Frederick Bishop** (Parlo. E.5641, 2s. 6d.), and **Charles Hart** being *At peace with the world* on the other side is not worthy of the **Justin Ring Trio** who accompany him. The best version of *Oh Charley, take it away* is by **Jack Charman** on Actuelle 11127 (2s. 6d.), but it is backed by an incredibly foolish song, and so it is on **Stanley Kirkby's** record (Winner 4460, 2s. 6d.); and as I don't like **Fred Gibson's** voice (Aco. G.16028, 2s. 6d.), I cannot really recommend any version of this apparently popular song. **Billy Desmond** is impeccable on any of his three records this month (Aco. G.16031, 16052, 16053, 2s. 6d. each); I like **Harry Shalson** much better when he is himself in *Oh, Miss Hannah!* and *Let the end of the world come to-morrow* (Imperial 1631, 2s.) than when he imitates **Jack Smith**; and I would draw attention to a charming new American comedienne **Jane Green** in *Honey Bunch* and *My Castle in Spain* on Zono. 2784 (2s. 6d.); two pretty good tunes. **Gerald Adams** is finely recorded, electrically, of course, in *Ketelbey's In a Persian Market* (Winner 4464, 2s. 6d.); this is preferable to his 4461 and 4477. Regal electrical recording is first class, but the voices of **Tom Gilbert** and **Fred Douglas** are painfully shrill, though the clearness of the words is as good as on any records that I know. Needless to say, **Foster Richardson's** fine voice makes a good record of *Perfume of the past* and *Good-night*, two of the best tunes of the

moment, on Zono. 2782 (2s. 6d.), and **Howett Worster's** two *Iolanthe* songs, *When Britain really ruled the waves* and the *Sentry's Song* (Voc. X.9874, 3s.) are splendidly sung and will be welcomed by Savoyards.

**Harry Fay** (Parlo. E.5643, 2s. 6d.) sings *I'm taking that baby home* with his usual spirit; **G. H. Elliott** (Aco. G.16050, 2s. 6d.), **Tom Barratt** (Winner 4478, 2s. 6d.), **Eddie Sheldon** (Winner 4474, 2s. 6d.), **Dick Henderson** (Aco. G.16026, 2s. 6d.), and **Imperial 1634**, 2s. 6d.), **Lily Morris** (Winner 4479, 2s. 6d.), and **Peter Andrews** (Beltona 1044, 2s. 6d.), I have listened to without enthusiasm; but at least I have now mentioned all the records in my "vocal solo" pile!

Of vocal duets there are plenty this month, but no **Layton** and **Johnstone**. The one which I should like to star is the *Letter Song* from *Jacobi's Sybil* sung by **Gladys Moncrieff** and **Robert Chisholm** (Voc. K.05249, 4s. 6d.), which seems to me a model for all these musical comedy records. Of the others **Esther Walker** and **Ed. Smalle** make a capital record (Brunswick 3113, 3s.); I prefer **Jones and Hare**, the Happiness Boys, in the *Pump Song* and *So is your old lady* on Imperial 1630 (2s.) to their version of the former and of *Hi ho the Merrio* on Parlo. E.5646 (2s. 6d.); **Scovell** and **Wheldon** are at their most sympathetic in *Gentlemen prefer Blondes* and other songs on Parlo. E.5644 and E.5645 (2s. 6d. each); **Aileen Stanley** and **Billy Murray** are superbly recorded in frightfully American songs on H.M.V., B.2388 (3s.), but the telephone is as usual unconvincing; what ought to be a brilliant combination, **Gwen Farrar** and **Billy Mayerl**, proves disappointing on Voc. X.9887 (3s.), however good they may be on the wireless; **Nickolds** and **Howe** (Aco. G.16054, 2s. 6d.) have not got songs quite worthy of them; **Billy Desmond** and **Harry Dallas** (Aco. G.16027 and 16025, 2s. 6d. each), **Wright** and **Bessinger**, the Radio Franks (Actuelle 11128, 2s. 6d.), and **Ford** and **Glenn**, the Lullaby Boys (Col. 4050, 3s.) are good but uninspired; and the great find among duettists this month is **Corvell** and **Gosden** in *All I want to do* and *Let's talk about my sweetie* on Zono. 2786 (2s. 6d.). This is distinctly above the average and well worth hearing.

Of "male voices," **The Revellers** have achieved something of a triumph in singing *Valencia*, so that the words do not spoil the tune (H.M.V., B.2340, 3s.) and their record also of *No foolin'* and *Talking to the Moon* (H.M.V., B.2334, 3s.) and **The Merrymakers** in *Mah Lindy Lou* and *How dy do, Mis' Springtime* (Brunswick 3154, 3s.) should be added to their collection by all who like this ingenious rhythmical singing. *A miniature concert*, in two parts (Zono. A.302, 4s.) is in the style of the *Merrymakers' Carnival*, which I reviewed last month; it is a "vocal medley" with **Rudy Wiedoeff**, **Frank Banta** and other instrumentalists in support.

Of monologues, there's **William McCulloch** in some of his Scotch scenes on Col. 4057 and 4058 (3s. each), who will be welcome to many admirers, as will **Dufton Scott** (Beltona 988, 2s. 6d.) in two of his own Scotch monologues; **Joe Hayman** re-records *Cohen on the telephone* and *Abe Levy's wedding day* on Col. 4036 (3s.), but not to much advantage, if my memory serves; I used to know **Cohen** by heart, so perhaps my palate is jaded; nor does **Billy Bennett** in two of his rhymed absurdities, *Nell* and *The green tie on the little yellow dog* (Col. 4004, 3s.) get them across as pointedly as he does on the stage.

I seem to miss **Milton Hayes**, **Melville Gideon**, and **Layton** and **Johnstone**; and, apart from the **Jack Smith** record, it has not been easy to spot winners.

The instrumental records this month are good. **George Gershwin** himself makes piano records of the principal tunes in *Tiptoes*, *Sweet and low down*, and *Looking for a boy* on Col. 4065 (3s.) and *That certain feeling* and *When do we dance?* on Col. 4066 (3s.), while the last two are played as piano solos by **Percival Mackey** in the course of the *Selection* from the play given by The "1926" Orchestra on Col. 9183 (4s. 6d.). All these are good records. **Harry Bidgood** makes fairly good piano records of *Pensacola* and *Thanks for the buggy ride* (Aco. G.16043, 2s. 6d.), while **Lillian Bryant** aims higher with the *Gollivog's cake-walk* of Debussy, and **Chaminade's Air de ballet** (Regal G.8639). Her style is rather slap-dash for such delicate stuff. There must be a large public for Hawaiian music (or a great many records in stock to unload), and I refer enthusiasts to Imperial 1628 (2s.), Aco. G.16045 (2s. 6d.), and Voc. X.9876 (3s.). On the last you get a Hawaiian version of *La Paloma* which is nearly as queer as *O sole mio*, played by **Maurice Toubas** on a saw (Actuelle 11121, 2s. 6d.). This last has *Un peu d'Amour* on the other side. **Billy Whitlock** gives a jolly march, *Southdown Parade*, and an amusing two-step, *Chutney*, xylophone and orchestra (Parlo. E.5640, 2s. 6d.), and I would draw special attention to **Rudy Wiedoeff's** really remarkable saxophone solos, *Sax-o-Phun* and *La Cinquantaine* on Col. 4037