

MISCELLANEOUS

I suspect that the lion's share of records has come my way this month: it is to be hoped, anyhow, that the other reviewers are not confronted with an equal increase.

Let us take the orchestral and instrumental records first. There are four fine records in the Parlophone list: the **Edith Lorand Orchestra** give full-blooded versions of Rachmaninoff's famous *Prelude* and the rather attractive *Liebesfeier*, Op. 16 No. 2, of Weingartner, which is new to me (Parlo. E.10590, 12in., 4s. 6d.), and really beautiful versions of Grieg's *Ich liebe dich* and of Sinding's *Rustle of Spring*, which rises to a good deal more than a rustle sometimes (E.10591, 4s. 6d.); while the **Dajos Bela Orchestra** gives us Popy's *Sphinx* waltz and Arnold's *You, only you* (E.10592, 4s. 6d.), and the **Dajos Bela Trio** makes a dainty 12in. record of Godard's *Berceuse de Jocelyn* and Braga's *Angel's Serenade* (E.10593, 4s. 6d.). If I had to put on only one of these to show a friend what Parlophone recording could do I should hesitate between 10591 and 10592. On the other hand **Frank Westfield's Orchestra** at the Prince of Wales's Playhouse, Lewisham, is enormously improving both in playing and recording in the 10in. series (Parlo. E.5809, 5810, 5825, 5826, 2s. 6d. each). These are good value for money. Then there is a first-class record of a Selection from *Ruddigore*, music loved almost best of all by the learned Savoyard, played by the **Margate Municipal Orchestra** for Edison Bell (V.F.718, 12in., 4s.). **Marek Weber** and his Orchestra are well heard in two Strauss waltzes, *Austrian Swallows* and *Vienna Blood* (Brunswick 60002, 12in., 4s. 6d.), less well in Paderewski's *Minuet* and *Liebesgruss* (Brunswick 103, 3s.), but far better, to my ear, in *Roses of the South* on both sides of H.M.V. E.G. 264 (10in., 3s.). The **Victor Olof Sextet** are pretty good in Moszkowski's *Serenade* and Brahms's *Fifth Hungarian Dance* (H.M.V. B.2451, 3s.); but I commend especially **Cruft's Octette** in Gillet's still welcome *Loin du Bal* and the only famous *Minuet* out of Boccherini's 125 string quintets (V.F.1210, 2s. 6d.).

Peggy Cochrane plays with as much skill and taste as ever four tunes from Woodforde-Finden's *Lover in Damacus* (Acc. G.16220, 2s. 6d.). This is a lovely recording, though the surface is bad; and a contrast to **Frederick Fradkin** (Brunswick 3467, 3s.), where the surface is the best part of the record. As for recording, what about **Mario de Pietro** on the guitar or the banjo (H.M.V. B.2475, 3s.)? This would take some beating. To those who have a taste for Hawaiian guitars I suggest trying the queer and ingenious cello and guitar record, *Signorina* and *Indian Wail*, composed and played by **Brunning and Buchanan** (Winner 4650, 2s. 6d.) in preference to the inevitable **Ferera and Paaluki** (Imperial 1770, 2s.).

Arnold Greir plays the *Indian Love Lyrics* on a grand organ (Zono. 2943, 2s. 6d.), but however good he may be, surely Laurence Hope's words are at least half the attraction of these songs? In view of the promised authoritative article on cinema organs I will not venture an opinion on the Wurlitzer records of **Reginald Foort**, *Ballet Egyptien* (H.M.V. B.2477, 3s.), Schubert's *Serenade* and *Only a Rose* (H.M.V. B.2491, 3s.), and of **Jesse Crawford**, *So Blue* and *Nesting Time* (H.M.V. B.2490, 3s.), or on the Christie Unit record of **Jack Courtney**, *One Fleeting Hour* and *Just a little lady* (Col. 4405, 3s.), except by saying that I have seldom liked a record of the *Ballet Egyptien* better, and that I still think Jesse Crawford the best player of them all.

Edythe Baker makes her debut with a 12in. piano record of two favourites, *The Birth of the Blues* and *My heart stood still* (Col. 9217, 4s. 6d.). I have not yet seen her or "One Dam Thing after Another," so I cannot judge whether this recording is worthy of her. But I am slightly disappointed—and why not a 10in.? **Al Siegel** is another famous performer who is disappointing on Zono. 2945 (2s. 6d.). What has happened to Max Darewski, Zonophone? Failing him, I should like to hear Tony Lowry playing for dancing. There is a gap in this

kind of record just at present which is not filled by **Billy Mayerl** vamping a *Whitebirds Selection* (Col. 9215, 12in., 4s. 6d.), though he certainly does it admirably. Probably **Fred Elizalde**, whose first record of *Siam Blues* and *Mine* on Brunswick 102 (3s.), an English recording, is a good sample of his calibre as a virtuoso, of which so much has been said lately, could give us exactly what I want; but for the moment I must be satisfied with some Columbia records, brought from Paris, one by Wiener and one by Doucet, both first rank pianists, who also play in the Chevalier records mentioned below.

Percival Mackey's piano interludes in the *Lady Luck Selection* of the **London Theatre Orchestra** (Col. 9214, 12in., 4s. 6d.) are refreshing. These Selections are splendid. There is one of *The Blue Mazurka* too (Col. 9216, 12in., 4s. 6d.) by **Daly's Theatre Orchestra**. The public for this sort of thing is better catered for than almost any other section. I suppose a *Shake your Feet* Selection and a *Peggy-Ann* Selection will be out in a day or two. Meanwhile I want to thank the managements for sending me tickets for "The Desert Song" and "The Blue Train." With regard to the former, I am more impressed than before by the excellence of the Columbia records as a whole. The words are far clearer than as heard from the stalls. Miss Edith Day's voice is no more—and no less—attractive on the stage than on the records, but the wonderful way in which she "speaks with her hands" is a loss to the record. The best version of the *Sabre Song* is by **Gladys Moncrieff** with *The Desert Song* sung with **Frank Titterton** on Voc. K.05310 (12in., 4s. 6d.), a fine record. Except in the Selection mentioned last month and in the world of dance records I have not yet heard records of "The Blue Train," and await them with interest. Lily Elsie's songs and the great duet should be recorded quickly: but it is a pity that the ski-act of Bobby Howes cannot be preserved for posterity.

There are many records of *The Desert Song*, *The Song of the Riffs*, *Vagabond King*, *Only a Rose*, *One Alone* and one of *It*, besides those already reviewed. All that I have heard are adequate and I specially noticed the Regal and Winner issues, and **Morlais Morgan** on Winner 4642 (2s. 6d.), who takes *The Desert Song* more slowly than anyone else. He has a fine voice.

I did not see the *Chauve-Souris* this year at the Vaudeville, so I am doubly grateful to Columbia for giving us records, one 12in. (4425) and three 10in. (4423, 4424, 4425), of some of their songs. This Russian singing in its emotion, naivety, crudeness is not to everyone's taste, but I confess that I have played the records over many more times than anything else this month. *The Songs of the Black Hussars* and *Grief* (a vocal duet made out of a Chopin Etude) seems to me the most typical, most full of atmosphere; and though the latter with its tin-kettle piano accompaniment may horrify the purist, I have found the poignancy of the singing haunt my thoughts for days. Needless to say I always start these records with the music and cut out the absurd introductory gibberish of M. Balieff himself. The 12in. is actually the best record.

Of syncopated quartets **The Peerless Quartet** (Voc. X.10012 3s.), **The Four Merry Melodists** (Acc. G.16223, 2s. 6d.) and **The Syncopated Four** (Regal G.8880, 2s. 6d.) are all glib and adequate without being inspired. The first is perhaps the best and has **The Radio Kings** on the reverse. **The Revellers**, as might be expected, are wonderful in *Lucky Days* (H.M.V., B.2504, 3s.).

I recommend another Whitefield Tabernacle record, *Aberystwyth* and *Cwm Rhondda*, two fine hymns sung by a full choir, with organ and Scots Guards Band to accompany them (Winner 4653, 2s. 6d.).

Will Kings, well known on the wireless, does a 12in. talking record of *Bertram at a Rotary Dinner* and *Bertram addresses the tenants* (H.M.V. C.1340, 4s. 6d.). It is pretty funny, but I should think the comments of Mr. Milton Hayes on it would be funnier. **Fred Walmsley** sings and mutters a macabre song