

MISCELLANEOUS

The **Two Black Crows** hold their own unaffected by any rival concerns. The Zonophone and Actuelle travesties may be dismissed as only very faintly amusing; and the H.M.V. record of **Harry Jans and Harold Whalen** (B.2675, 3s.), which fine reports in America heralded, is an amusing affair on rather different lines.

Besides these there is **John Henry and Blossom** in *The Story of Lady Godiva* (H.M.V., B.2485, 3s.) only spasmodically at his best, and a descriptive sketch, *Robbie's Birthday*, by **Hemsley and Whitlock** (Regal G.9065, 2s. 6d.) of which I feel like Moran, "Boy, even if that was good I wouldn't like it." **Milton Hayes** is not up to his old standard in *Monty attends a Board Meeting* (Col. 4744, 3s.) and **Clapham and Dwyer** have deserted Parlophone for Columbia (4745, 3s.) and are in moderately good form in a descriptive sketch of *A Day's Broadcasting* which must go in the same album as *London and Daventry, Calling* to amuse one's radio friends.

Of the instrumentalists, **Carlos Skolnik** the violinist is rather a find for Winner (4784, 2s. 6d.). His *Barcarolle* and *Intermezzo* are the best known ones and make a popular pair. **Manuello** on Regal G.9044 (2s. 6d.) has a cinema organ accompaniment; *Waters of Perkiomen* has a blemish and a mighty deep note at the end. The cinema organists, **Stanley Macdonald** (Regal G.9046, 2s. 6d.), **Edmund Cromwell** (Imp. 1853, 1s. 6d.), **C. D. Smart** (Winner 4794, 2s. 6d.), **Archie Parkhouse** (Brunswick 145, 3s.), **Pattman** (Col. 4728, 3s.), and **Eddie Dunstedter** (Bruns. 3720, 3s.) are in moderate form, but none of them quite satisfactory; too simple or too fussy, too much *rubato* or too bad tunes. But **Reginald Foort** comes back with a 10in. (H.M.V. B.2664, 3s.) of *Schön Rosmarin* and *A brown bird singing* and a really delightful 12in. (H.M.V., C.1459, 4s. 6d.) of *By the blue Hawaiian waters* (Ketelby) and *Dvorak's Leave me alone* and *Songs my Mother taught me*. He certainly has the art of the thing, and so have **Charles Saxby** in *Classica* (Zono. A.334, 4s.) and **Quentin McLean** in an *Organ Medley* (Col. 9300 and 9301). **Arnold Greir** is rather soppy in a "grand organ" record of *The Blind Ploughman* and *Love's old sweet song* (Zono. 5078, 2s. 6d.). Of the pianists, there's a good **Fred Elizalde** (Bruns. 146, 3s.) which I need not bother to recommend; **Rube Bloom** in his famous *Soliloquy* (Parlo. R.3508, 3s.), and a **Lee Sims** with incidental trumpet in *Some of these days* and violin in his own *Meditation* (Bruns. 3714, 3s.). Somehow I liked this last very much indeed. **Boyd Senter**, clarinet, with **Ed. Lang** and **Arthur Schutt** in support (Parlo. R.3505, 3s.) is gloriously outrageous in *Wabash Blues* and *The Grind-Out*. As for a piano-accordion duet by the **Macari Bros.**, this is for the connoisseurs (Winner 4790, 2s. 6d.): I hardly grasp the import, but I believe that this type of record is greatly admired in the Midlands.

Everybody should invest in a record of the *Lilac Time* Schubert melodies, preferably without the words. There is Columbia 9298 or H.M.V. C.1457 (12in., 4s. 6d.) or Regal G.9042 (10in., 2s. 6d.) which I can recommend; and no doubt others will follow suit. The **Homophone Symphony Orchestra** does more than creditably with a *Mikado Selection* (Homo. D.1227, 2s. 6d.) and a *Maritana Selection* (D.1228); and to good *Clowns in Clover* selections add that on Zono. 5069 (2s. 6d.). If there were not already two 4s. 6d. versions of the *Rhapsody in Blue* of exceptional merit I should think **Bert Firman's Orchestra** in it (Zono. A.335, 12in., 4s.) one of this month's records to be starred. What a teaser the piano part is! When shall we hear Grofe's *Mississippi Suite*?

Note a charming record by **The Venetian Players** of *Narcissus* and *La Cinquantaine* (Regal G.9043, 2s. 6d.) and two attractive ones by **The Devillers** (Regal G.9049 and 9050, 2s. 6d. each). Less notable but quite pleasant are the **Royal Court Orchestra** in *Cupid's Garden* and *Hearts and Flowers* (Winner 4785, 2s. 6d.), the **Brunswick Hour Orchestra** (Bruns. 3712, 3s.), **Jean Lensen's Orchestra** (Col. 4710 and 4741, 3s.), the **J. E. Squire Celeste Octet** (Col. 4742, 3s.) and the saccharine **Peerless Quartette** (Zono. 5076, 2s. 6d.). **Katzman** has made a fine

mess, to my ear, in arranging the *Nutcracker Suite* (Zono. 5081, 2s. 6d.). Why murder the Flower Waltz? Let me add my word of praise for two superlative records by the **Salon Orchestra** and **Paul Whiteman and his Concert Orchestra** (H.M.V. C.1461 and 1460) which are being reviewed by my colleague.

There's an unusually good Hawaiian record by the **Hanapi Trio** on Brunswick 3722 (3s.) and another by the **Royal Honolulu Sextette** on Electron O218 (3s.). **Mabel Constanduros** in *The Buggins Family at the Zoo* (Electron, O210, 3s.) arrives just in time for a warm welcome. It's marvellous.

PEPPERING.

MISCELLANEOUS VOCAL RECORDS

Annette Hanshaw again has, to my mind, the best record of the month with *Miss Annabelle Lee* and *Just another day wasted away* (Actuelle 11523), which is perfect from start to finish. A very close rival is **Melville Gideon** on H.M.V., B.2668, singing *My heart stood still* and *The hours I spent with you*. If only it could have been issued last summer when "One Dam Thing After Another" was running so well at the London Pavilion, I should have no criticism at all to offer. Gideon has another good record with *Diane* and *Here am I brokenhearted* (H.M.V., B.2682). Criticism of this kind of record must necessarily be relative and when I say that **Jack Smith** is rather dull in *A little Playground in the Sky* and *I'll be lonely* (H.M.V., B.2676), I mean judging by the high standard he has set himself. It is a vastly better record than some of the cheaper ones which, judged by their own standard, may be called good.

In my opinion the Parlophone Company made a very gross error of taste in importing the record of **Margaret Johnson** (R.3506). To make up for this, they have given us a delightful *Mistinguette* record with two of her successes from the revue "Ca, c'est Paris." They are *J'suis nature* and *Marie*, the latter being particularly good. The number is 3510. Another good disc is by **Seeger Ellis** with the **Tampa Blue Five** in *The Beggar* and *It was only a sunshower* (Parlo. 3502). The singer is not so good but the Tampa Blue Five play magnificently.

I found the Imperials rather poor this month, but the **Radio Imps** are as good as ever in *What do we do on a dew dew dewy day* and *Under the Moon* (1849). **John Thorpe** has quite a good tune in *I'm going back again to old Nebraska* (1851) but, as its name implies, *Baby your mother (like she babied you)* by **Irving Kaufmann** is dreadful (1852), and I cannot warmly recommend **Dan Rogers** on 1850 in *So tired* and *A Shady Tree*. **Foster Richardson** sings *The song is ended* on Zono. 5072 quite well, but I don't like his *Blue Danube* on the other side very much. This company offer much to those who like extremely sentimental songs and I prefer **Franklyn Baur** on 5075 in *Diane* to **Charles Hill** in *Ev'ry minute, ev'ry hour of ev'ry day* (5071) or **Maurice Elwin** in *Janette* and *Can't you hear me say I love you?* (5074). **Will Gardner** failed to amuse me in *That's another one gone* and *A little bit of heaven* (Zono. 5079).

There are one or two very good Homochord efforts and I liked **Al Sims** particularly on two records 1225 and 1226, on which he sings *Ev'ry little while* and *I told them all about you*. His singing is of the same order as **Jack Smith** and very well done. **The Melody Boys** are also good in *I'm gonna settle up* and *Give me a night in June* (1222 and 1221). I did not like **Clinton Brookes** on 1223 in *Jannette* and *The trail of the tamarind tree*, nor **Spencer Carlton** in *Until* (1224.)

Gene Austin has two very nice quiet numbers on H.M.V., B.2642 with *Are you happy?* and *The sweetheart of Sigma Chi*. He sings both in his own peculiarly delightful manner. I was also glad to listen to **Nick Lucas** again in *Together* and *Keep sweepin' cobwebs off the moon* (Bruns. 3719). American successes do not necessarily interest us, and I found both the songs of the **Silver Masked Tenor** (H.M.V., B.2634) rather ghastly. Another good Brunswick is by **Harry Shalson** singing *Mine—all mine* and *Sugar*. **Willard Robison** on Actuelle 11525 has two excellent numbers in *Deep Elm* and *Memphis*

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