

Tommy Handley does quite well with poor material on Zono. 5043 with *It may be influenza* and *Don Alfonso*, and on Regal G.9017 Fred. Douglas sings *I'm going back to Himazas* with much zest on Regal G.9019, but he is suprême (if you look at it the right way) in *Let's all sing the Lard Song* and *Lobby Lud (The Mystery Man)*. Clarkson Rose rollicks through *Twenty years ago* (Zono. 5044), and Hedges and Field are amusing enough in *Marietta* (Electron 0190).

I have a very good number by the Light Opera Company singing a selection from "The Girl Friend," with the assistance of Billy Mayerl at the piano (Columbia 9267). And now for a crop from "Hit the Deck." Including the record by Layton and Johnstone referred to above, there are no less than five *Hallelujahs*. One is an excellent piano solo by Pauline Alpert on Zono. 5039 with *Magnolia* on the other side, which I think is the better of the two. The Crescent Trio are up against strong competition in this song, but the Prince Sisters and Barry Twins are good on the other side in *Why, oh why* (Col. 4653). The Elite Singers and Players are completely out of their depth in *Hallelujah* on Winner 4754. The actual theatre records are extremely good and I warmly recommend Stanley Holloway in *Join the Navy* (Col. 4651).

Among the Brunswicks, Harry Shalson is exceedingly good in *Marvellous* and *There's one little girl that loves me* (137), as also is Esther Walker in *I left my Sugar standing in the rain* (3662). One of the best *Sometimes I'm happy* records is Actuelle 11513 by Willard Robison, and the best of all the Winners is Chick Endor on 4758 singing *Possibly*.

Another Esther Walker record which is good is Brunswick 3674, *I ain't that kind of a baby*. The Radio Imps give an excellent 1s. 6d.-worth in *Gonna get a girl* and *Baby feet go Pitter-patter* (Imperial 1827) and it is a record that is worth many at double the price.

Again I must praise Layton and Johnstone. They make *Souvenirs* really worth hearing! And every other rendering I've heard has failed lamentably. To be able to sing slop and not make it ridiculous is indeed an achievement. Even without Sophie Tucker, the Parlophones are splendid. Russell Douglas has a most attractive *Miss Annabelle Lee* on R.3469 and Red Anders also has good numbers on R.3482. I also liked Noble Sissle in *Kentucky Babe* with Rube Bloom at the piano (R.3471), but R.3470 was not quite up to the same standard with Rollin Smith and Desvernay shouting a bit too loud.

P.S.—A bunch of late records has just arrived which contains some good numbers, notably Johnny Marvin singing *Marvellous* and *Give me a Night in June* (H.M.V. B.2636). Jim Miller and Charlie Farrell are also good in *What do we do on a Dew Dew Dewy Day* (H.M.V. B.2612) and there is another good one with the Light Opera Company singing a "Hit the Deck" selection on C.1433. On Electron we have the Admirals singing a "Girl Friend" selection quite well and a really excellent record by Josephine Trix in *Just another day wasted away* (0197). Harry Shalson and Alice Morley each appear on Brunswick and have quite good songs (Nos. 141 and 142) and there are some comic "Winners" which I should advise hearing before buying.

The "last minute" Columbias are splendid. Layton and Johnstone are late, but good as usual in *Magnolia* (4674) and *Moonbeam, kiss her for me* (4673), but I must protest strongly against the issue of *Me and my shadow* (4671) at this time. Flotsam and Jetsam have two amusing records, notably the *Optimist and Pessimist* (4679 and 4680).

Perhaps amongst this lot there is the best of all the "Hit the Deck" selections with all the original theatre artists (9285). Layton and Johnstone's medley of popular songs is also well worth buying (9286). I will conclude my remarks with a word of praise for Lily Morris in *What's to be done* (Regal G.9031) and for Gene Austin, at the present moment the best of all male jazz singers, in *My Blue Water* (H.M.V. B.2644).

T. M.

MISCELLANEOUS.

Let me begin this month with a word of sincere thanks for the recording of the half-muffled bells of St. Paul's Cathedral during the Silence on Armistice Day (Col. 4660, 3s.). It is not hard to imagine circumstances in which this record of "Stedman Cinques" rung by members of the Ancient Society of College Youths (whose Bow Bells record, Col. 4082, is remembered), would affect the audience with the most poignant emotions of desiderium and nostalgia.

With *Tales from the Vienna Woods* and *Artist's Life*, Johann Strauss and Symphony Orchestra continue the constant tenour of their Wigmore Hall series of Strauss waltzes (Col. 9280, 12in., 4s. 6d.), and at the same price you can have an amusing record made in the Winter Gardens at Bournemouth, of a xylophone solo, *Gee Whizz*, and a piccolo duet *Rippling Streams*, with the orchestra under Sir Dan Godfrey accompanying, and the recording staff pleased, but not entirely satisfied by the result (Col. 9279): or a lovely and, I fancy, unhackneyed *Madame Butterfly* Selection by the Edith Lorand Orchestra (Parlo. E.10652): or Strauss's *The Swallows* waltz (with bird effects), and Gounod's *Faust* waltz impeccably played by the Dajos Bela Orchestra (Parlo. E.10653): or the *Donauwellen* waltz (Ivanovici) and Ketelbey's boisterous *Dream of Christmas* adding another vivacious record to the Horace Sheldon and his London Palladium Orchestra series (Electron X.517): or a soothing *Ave Maria* and *On Wings of Songs* arranged by Sear for the J. H. Squire Celeste Octet (Col. 9275): or the rustling and rhythmical charm of the sixty-five performers of the Mandoline Band of Leghorn in the Preludes from the first and fourth Acts of *La Traviata* (Col. 9251). All these are 12in. records, and let me add the remarkable Parlophone version of the *Rhapsody in Blue*, which is being reviewed elsewhere.

There is, too, a 12in. *Hit the Deck* Selection, thoroughly and authoritatively done by the London Hippodrome Orchestra (Col. 9284), with what seems to me the familiar Columbia bounce in it—a sort of springy hollowness in the recording which suits this type of music; but for a shortened selection from the same play I commend again the West End Players, who are extremely good (Parlo. R.3456, 10in., 3s.). Of the other 10in. records the best is Poldini's *Waltzing Doll* and Cadman's *At Dawning*, faultlessly done by the New Light Symphony Orchestra (H.M.V. B.2629, 3s.); but Albert Sandler (Col. 4661 and 4642), De Groot (H.M.V., B.2617, 3s.), and Jean Lensen (Col. 4535, 3s.) with their orchestras, keep up a high standard, as do the St. James's String Sextet (Col. 4499, 3s.), the J. H. Squire Celeste Octet (Col. 4534, 3s.), the last actually playing a, to me, new tune, *Cheritza*: and let me mention two waltzes, *Over the Waves* and *Beautiful Spring*, freshly played by the Royal Concert Orchestra (Electron 0199) and an attractive record of *Little Toddlkins* and *Baby's Sweetheart*, nearly all pizzicato, by the oddly titled "String Sextette" (Zono. 5035, 2s. 6d.).

I note too an *Iolanthe* Selection (Regal G.9024, 2s. 6d.) by the White House Orchestra, and Ewing's *Classica* by the Venetian Players (Regal G.9025, 2s. 6d.): but neither is outstanding.

Spencer Shaw playing, on the grand organ at Whitefield's Tabernacle, the *Doge's March* and *Oriental March* from Rossi's *Merchant of Venice* is well worth hearing (Winner 4767, 2s. 6d.). G. T. Pattman (Col. 4650 and 4659, 3s. each) has for some months deserted the grand for the cinema organ on Columbia records, and is familiar to listeners in when he is broadcast from the Astoria Theatre. Milton Charles (Col. 4650, 3s.), seems handicapped by an organ that is out of tune. To both I much prefer Eddie Dunstedter (Brunswick 3680, 3s.), a rhythmic and unaffected player; and Florence de Jong is again most commendable in the *Indian Love Lyrics* (Brunswick 20057, 12in., 4s. 6d.) and rather less so in *Diane* and *Remembrance* (Brunswick 140, 3s.). She has a suavity which seldom degenerates into mawkishness; but even her organ is sometimes out of tune. Indeed, which of these cinema organs can deceive