

I also beg leave to omit any detailed account of those brilliantly rejuvenated but somehow pathetic waltzes which are splendidly played on 12in. records in nearly every bulletin; cut to ribbons in some cases, but invariably pleasant to the ear; nor need I hesitate to recommend all the selections from musical plays that I have heard this month—with a special good word for *The Girl Friend Selection* on Parlophone R.3436 (3s.) by the **West-End Players**, and for *Oh, Kay* on Col. 9270 and 9271 (4s. 6d. each).

There is much beauty in the **Edith Lorand Trio's** record of Rubinstein's *Melody in F* and Goldmark's *Trio* (Parlo. E.10639, 12in., 4s. 6d.), and in the **Marek Weber-Elisabeth van Endert** record of *Forsaken* and Braga's *Serenade* (H.M.V. B.2569, 3s.).

De Groot maintains his standard on H.M.V. B.2616 (3s.), and if the **Concert Orchestra** (Zono. 5019, 2s. 6d.) had found something less hackneyed than Boccherini's *Minuet* to pair with Staub's *Sous Bois*, I should urge the claims of the record. Similarly, **Ketelbey's** *In a Persian Market* and *Monastery Garden* must surely be in every collection: if not, the playing of them by a **Grand Symphony Orchestra** is very brilliant on Parlo. E.10646 (12in., 4s. 6d.). The former is also obtainable as a cinema organ solo, with *Bells across the meadow* on the reverse, played by **Charles Saxby** (Zono. A.329, 12in., 4s.).

Among the soloists you will be delighted by **Sam Herman's** xylophone record (H.M.V. B.2503, 3s.), or I am no judge of your tastes. On the piano, **Fred Elizalde's** *Pianotrope* and *By the waters of Minnetonka* (Brunswick 132, 3s.), and **Rube Bloom's** *Silhouette* and *Dancing Tambourine* (Parlo. R.3446, 3s.) are both about their best records that I have heard, and **Art Kahn** makes another success with his piano record of *Hallelujah* and *Sometimes I'm happy* (Parlo. E.5936, 2s. 6d.). In fact, I prefer him to **Ken Edwards** in the same tunes (Parlo. R.3412, 3s.), though judging by the price I must be wrong. **Boyd Senter**, as usual, with his clarinet (Parlo. R.3411, 3s.) and **John Ventre** with his trumpet (Parlo. R.3423, 3s.) are just marvels whom I must leave you to worship or detest. The violin records are not quite up to the mark this month: even the very welcome **Elsie Southgate** (Zono. 5024, 2s. 6d.) is hampered by a recording hum.

Two records which must be in every home are that of the Prince of Wales being received rapturously by the audience at the Albert Hall on Armistice Night, and making his speech (H.M.V. R.B.2628, 3s.), a most moving record; and the second record of **Two Black Crows** (Col. 4441, 3s.), which if not quite so funny as its predecessor—the piano is too loud—is still funnier than any other record of the moment.

PEPPERING.

MISCELLANEOUS VOCAL RECORDS

A really first-class record is Actuelle 11495, with **Annette Hanshaw** singing *Under the moon* and *Ain't that a grand and glorious feeling?* though one wishes that it could have been issued a month or two ago. The same company have another good number with **Art Fowler** in *Go wash an elephant* on 11504, though I don't like **Billy Jones** and **Ernest Hare** in *She don't wanna* and another silly song on 11509. I find it hard to enjoy **Charles Hill** singing *Easy Street* and *When I met Sally* (Zonophone 5008) or **Franklyn Baur** in *Where the River Shannon flows* and **Elliott Shaw** in *Rock me to sleep in an old rocking chair* (Zono. 5006), and can well understand Sir Thomas Beecham's difficulty in finding supporters for his opera scheme when one knows that such records are in demand. Zono. 5005 has that very excellent ukulele player **Sidney Nesbitt** singing *Ya gonna be home to-night* in splendid fashion, but was it really necessary to put the terrible *Souvenirs* on the other side? The same may be said of Actuelle 11505, in which **Gerald Scott** has the same number. I think **Irving Kaufman** in *Here am I broken-hearted* and *Russian lullaby* is good

value (Imperial 1817, 1s. 6d.) as also is **Peter Rush** in *Dreamy Devon* (Imp. 1816, 1s. 6d.). Those who would like to imagine themselves witnessing a film of the East should get Zono. 5004 in which **Foster Richardson** transports us *Far across desert sands to where the Abana flows*. **Clarkson Rose** is good in *I haven't told her, she hasn't told me*, and *The more we are apart, sweetheart* (Zono: 5010), as also are **Maurice and Sydney** in *Oh, baby, don't we get along* (Zono. 5009). The **Admirals** are excellent in *Hello, Swanee* and *Voom Voom* (Edison Bell Electron O.185, 3s.) and **Sidney Nesbitt** is good on Regal G.8998 singing *Little white house*. Among the best records in my pile are two by **Kel Keech** and **Ord Hamilton** on Winner 4750 and Brunswick 134 with *Mine* and *Malta* respectively. **Eddie Morris** is not very good in *Where's that rainbow?* and *A tree in the park* (Regal G.8999).

The Columbia theatre records of "Oh, Kay" are quite good, but I don't think that **Gertrude Lawrence** is recorded so well as she was on the H.M.V. records of last month (Col. 4617, and 4618). **Lily Morris** is very good in *Why am I always a bridesmaid?* (Regal G.8987) and **Fred Douglas** is undoubtedly the best of the music-hall singers with *Where, Oh, where do I live?* and *Leonora* (Regal G.8996) and *Everybody's going to the dogs* (Regal G.8988); but **Flotsam and Jetsam** are, to my mind, disappointing (Col. 4595 and 4596).

An amusing record which contains a great many of the star turns of the moment in West End cabarets is *The Brunswick Medley* (Brunswick 20056A) with **Rex Evans**, of the Café Anglais, as "Announcer." Among the stars on this record are **Alice Morley**, **Harry Shalson**, **Fred and Manuel Elizalde** and **Kel Keech** and **Ord Hamilton**. The two last appear also with great success on Brunswick 136 with *You can't make me feel blue* and *I'm seeking a ladybird*. On 135, **Jessie Matthews** sings *My heart stood still* which she sang in "One dam thing after another," which could surely have been more profitably issued at the commencement of its run rather than after it has been taken off. A good record is *Some day you'll say O. K.* sung by **Miller and Darrell** (H.M.V. B.2620) with **Frank Emmet** singing *Bye, bye, pretty baby* on the other side. Both are good tunes.

Max and Harry Nesbitt sing *There ain't no maybe in my baby's eyes* (H.M.V. B.2625) with plenty of go, and an interesting record is Parlophone R.3448 with **Beth Challis** accompanied by **Rube Bloom** in *I ain't that kind of a baby* and *You don't like it—not much*. All who have been to Paris during the last year and have visited the revue at the Moulin Rouge will want to buy Parlophone R.3451 with **Mistinguette** singing that very good tune, *Ça, c'est Paris*, and the amusing *Il m'a vue nue*.

There are many records of *Hallelujah* and *Sometimes I'm happy*, and I think the best is by **The Revellers** on H.M.V. B.2520, who sing *Hallelujah* with **Groody** and **King** singing *Sometimes I'm happy*. **Harry Richman** is good, naturally, on the Brunswick version (3656), though I must confess to being a not-very wholehearted admirer of his, and the record has the advantage of **Vaughn de Leath** on the other side. **Noble Sissle** on Parlo. 3428 is also good, but I like him better on 3449 in *Broken hearted* and *Give me a night in June*.

Parlo. 3450 has a jolly tune, *There's one little girl who loves me*, sung by **Russell Douglas**, but I don't think people will really want to hear *Baby feet go pitter patter* by **Warren Carson** on the other side. *Leanin'*, sung by **Robert Carr** (Winner 4740) is quite good, as also is *You and your l'il banjulele* (Winner 4739) sung by **Bobby Gray**.

I am most awfully glad to be able to recommend a comic record sincerely, but **Clarkson Rose** is really funny in *Back I went to Parliament* and *Wave to me* (Zono. 5026). **Maurice and Sydney** do nothing out of the ordinary on the same Company's 5023. **Florence Oldham** sings *Why should I say that I'm sorry?* (Zono. 5027) most charmingly, but there really should be an end of such things as *Persian Rosebud* (Zono. 5020).

T. M.