

MISCELLANEOUS

There is always a certain amusement in spotting tunes, which is one of the reasons why medleys, musical switches, and the like are found in most catalogues as steady sellers. There are four in my heap this month, a *Medley of old-time songs* played by **Kirilloff's Balalaika Orchestra** (Zono. 5155, 2s. 6d.) which is a real teaser, a *Musical Jig-Saw* by **Frank Westfield's Orchestra** (Parlo. E.6052, 2s. 6d.), *On the Radio* by **Gandino and his Salon Orchestra** (Imp. 1925, 1s. 6d.), and, lastly, the *Classica Selection*, by the **J. H. Squire Celeste Octet** (Col. 9440, 12in., 4s. 6d.) which is the easiest of all: in fact, it is just a succession of eight famous melodies suavely linked. The Victor Olof Sextet have something of the same sort in their repertoire which would make an even more attractive record.

The level of playing and recording seems to rise every month, and it is generally the gramophone or the needle which is at fault if one is disappointed. Once or twice I have been deceived into an unfair judgment until I have tried a record over again on another machine or have changed the type of needle. The Imperial people still have some difficulties to overcome in the recording room before they can do full justice to their artists, but I think that the intermezzo, *On a Sunday Morn*, and that from *Cavalleria Rusticana* will, on most machines, providing that you want that sort of thing, seem remarkably good value at 1s. 6d. (**Gandino and his Orchestra** again, Imp. 1924). Better still are two most impressive records by a **Classic Symphony Orchestra**, the *Dance of the Hours* from Ponchielli's *La Gioconda* on Regal G.1046 (12in., 4s.) and the *Coronation March* from Meyerbeer's *The Prophet* and the *Grand March* from Verdi's *Aida* on G.1047. Other popular classics are a *Pagliacci Selection* in the **N.Q.H. Light Orchestra** series under **Percy Pitt** (Col. 9441, 4s. 6d.), *The Mastersingers Selection* (Homo. H.D.2172, 4s.), *Faust Selection* (H.D.2174) and *Cavalleria Rusticana Selection* (H.D.2175) all by a **Symphony Orchestra**; a *Merry Widow Selection* by the **Edith Lorand Orchestra** (Parlo. E.10738, 4s. 6d.) and yet another *Rhapsody in Blue* (Gerschwin) by **Frank Black and his Orchestra** (Brun. 20059, 4s. 6d.). It is rather hard to imagine anyone wanting and not already possessing adequate records of all these; but they are all up to a high standard and a solid credit to their catalogues. Similarly, on 10in. discs, a rather insensitive **Salon Orchestra** record of Toselli's and Schubert's *Serenades* (H.M.V. B.2768, 3s.), another of Nevin's *Narcissus* and Lincke's *The Glow Worm* (Brun. 3806, 3s.), and a really charming performance of Elgar's *Salut d'Amour* and Molloy's *Love's Old Sweet Song* by **The Venetian Players** (Regal G.9154, 2s. 6d.) are worth noting. The **Dajos Bela Orchestra** is brilliantly concerned with Strauss waltzes, *Vienna Blood* and *Voices of Spring* on Parlo. E.10740 (12in., 4s. 6d.) and *The Skaters* and *Dynaminden* on Parlo. R.171 (10in., 3s.). A *Selection* from "This Year of Grace" by the **London Pavilion**

Orchestra comes better late than never from Columbia (9467, 12in., 4s. 6d.) and a "Show Boat" *Selection* from Regal (G.9142, 10in., 2s. 6d.).

Four records are definite additions to the library of recorded music. A concert orchestra version of Rube Bloom's attractive *Soliloquy* and the inevitable *Ol' Man River* is only spoilt by the singing of one **Bob Schaefer** in the latter: otherwise, the performance of **Ben Bernie and his Hotel Roosevelt Orchestra** (Brun. 20068, 12in., 4s. 6d.) is very notable. Fucik's *Marinarella Overture*, rather shrilly played by the **Edith Lorand Orchestra** (Parlo. E.10739, 12in., 4s. 6d.), and Millöcker's *The Beggar Student Selection* played by **Marek Weber and his Orchestra** (H.M.V. C.1528, 12in., 4s. 6d.) are welcome novelties; and the robust badinage of Francis's *Persiflage* played by the **New Light Symphony Orchestra** (H.M.V. B 2754, 10in., 3s.) is coupled with the amiable futility of Glazounov's *Marionettes*.

Paul Whiteman and his Orchestra, as so often, provide the sensation of the month, with new arrangements of the *Merry Widow Waltz* and *My Hero Waltz* from *The Chocolate Soldier* (Col. 9459), *La Paloma* and *La Golondrina* (Col. 9460), both 12in., 4s. 6d. However many records of these tunes you may have, Whiteman's must be added, or at least must be heard.

I note, chiefly for reference purposes, *Chant du Berger*, by Galos, adequately played by a string sextet on Zono. 5154 (2s. 6d.).

There are few solo instruments this month. Those who enjoyed **Emile Grimshaw's Banjo Quartet** last month (H.M.V. B.2728) should not miss **Harry Reser** in a happy mood in *Frosted Chocolate* and *When the Robert E. Lee comes to town* (Brunswick 3825, 3s.) or **Len Fillis and Syd Bright** in *Butterflies* (Col. 4920, 3s.); on the reverse of this Len Fillis plays the guitar in *A Blues Serenade*, which is almost as delightful as his *Community Blues* of some months ago. **Quentin Maclean** on a Compton organ is as rich and capable as ever in *Ketelbey's Persian and Chinese postiches* (Col. 4921, 3s.) and **H. Lane Morley** tackles the *Valse Triste* and *Le Cygne* on Homo. H.D. 2169 (12in., 4s.) Those brilliant folk **Boyd Senter** (clarinet), **Ed. Lang** (guitar) and **Arthur Schutt** give us *Boss of the Stomps* and *Tain't clean* (Parlo. R.168, 3s.); but people with quieter tastes will prefer the **Royal Hawaiians'** playing and singing (Brun. 3816, 3s.). **Rube Bloom** (piano) gives his own *That futuristic rag*, and is backed by the **Raie da Costa Ensemble** in *Beautiful* (Parlo. R.162, 3s.), an attractive record. **Fred Elizalde** works his will on *Ol' Man River* and *Westward Bound* (Brun. 187, 3s.) and almost obliterates them.

As for the 22nd *Meanderings of Monty* (Col. 4924, 3s.), on the subject of lip-sticks, it is as if "a damp fell round the path of Milton": the laughs start genuine, but dwindle into unreality.

PEPPERING.

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