

## MISCELLANEOUS

**Guitry Special Supplement.** Here are five discs, eagerly awaited ever since the last Guitry season at His Majesty's Theatre; three 12in. (H.M.V. D1705-7) and two 10in. (E542-3). They are as near perfection as one dared to hope they would be, and our thanks are due to the Gramophone Company for a really notable gift to what must be a limited public. Admirers of Yvonne Printemps and Sacha Guitry would pay far more than 6s. 6d. for the final scene of the second act of "Mariette" (D1706), the *Air de la lettre* from the second act of "Mozart" divinely sung by Printemps, with *Le petit menuet* in Guitry's acrid voice (E542), or the moving *Air des Adieux* from the last act of "Mozart," which is coupled with the *Interview Scene* from "Deburau," which I have not seen, on D1705. There is a quality about these precious discs that evokes the stage pictures in sheer loveliness of memory; and even without any memories, even without any knowledge of French, they have a loveliness, surely, for any listener? I hope I am not misleading any reader through excess of personal zeal.

**Christmas Records.** There must be many other records specially made for the Christmas party which have not been sent to me, but I can suggest a list of considerable variety that is well worth trying.

Regal G1076-7 (12in., 4s. each). **The Mississippi Minstrels** in *An old time minstrel show*. This is completely successful and worthy to rank with the famous *Old time music hall* discs from the same company.

Radio 1263 (8in., 1s. 3d.). **The Dark Town Minstrels.** This is on the same lines—Moore and Burgess—but of course on a more modest scale as befits the price.

Broadcast 471 (8in., 1s. 3d.). **Mabel Constanduros**, assisted by **Michael Hogan**, in *Christmas Day at the Bugginses*. Needless to say, this is a gem of compressed character-sketching and humour.

H.M.V. C1782 (12in., 4s. 6d.). **Syd Howard, Vera Pearce, Leonard Henry and Co.** in *Our Village Concert*, so relentlessly good as to stir painful memories.

H.M.V. C1773, 1783-4 (12in., 4s. 6d. each). **Jack Hylton and his Orchestra** in *Old Musical Comedy Gems, More Old Songs, and Good Old Dances* respectively. In each case the old favourites have been refurbished up in new trimmings, and played with that racy and friendly exuberance that Jack Hylton audiences love.

Col. 5509-10 (10in., 3s. each). **Court Symphony Orchestra** in *Community Lancers* (arr. Stoddon), three sides, and **Debroy Somers' Band** in *Valse Memories* (arr. Somers), one side.

Zono. 5445 (10in., 2s. 6d.). **International Novelty Quartette** in *Over the Waves* waltz (Rosas) and *See me dance the polka* (Grossmith). Three more records for general dancing and jollification.

Regal G9419 (10in., 2s. 6d.). **The Shannon Quartette** in *Jingle, Bells* and *The Quilting Party* (traditional, arr. Bowers).

Not actually Christmas records, but suitable in spirit and sung by a male quartet that might be mistaken for The Revellers.

H.M.V. B3126 (10in., 3s.). **Christmas at St. Margaret's, Westminster**, organ, choir and bells, conducted by **Stanley Roper**. The two hymns are *Hark the herald angels* and *O come, all ye faithful*. The authentic atmosphere is evoked.

Regal G9418 (10in., 2s. 6d.). **Cornet solos by Jack Mackintosh** of the same two hymns, with organ accompaniment. Beautiful playing.

Col. 5439 (10in., 3s.). **J. H. Squire Celeste Octet** in *A Vision of Christmastide* (W. Harrison). An unusual and suave suggestion of "the shades of Christmas eve" and "dawn of a Christmas morn," cleverly contrived and well recorded. Nothing noisy or inappropriate.

Parlo. E6234 (10in., 2s. 6d.). **Frank Westfield's Orchestra** in *Christmas melodies by the fireside* (arr. Forbes). A more boisterous affair, ending with *Auld Lang Syne*; and useful for the Christmas party.

The Columbia supplement includes also a 12in. cinema organ medley by **Quentin Maclean** (9758, 4s. 6d.) called *An Organist's Yuletide*, which is ingeniously devised and well played, but in my thought rather too long; and *A Dream of Christmas* by **Albert W. Ketelbey's Concert Orchestra** with a Narrator (Debroy Somers?), organ (W. G. Webber), soloist (Nellie Walker, not at her best), and full chorus (9767, 4s. 6d.). The second side is much better than the first, and Harold Williams, or whoever it is, sings finely; recording first class. Two sermons, *The Lost Star* and *The Art of Success*, by the **Rev. Eyrard Rees** (5440, 10in., 3s.), are, unfortunately, spoilt for me by an occasional intonation that suggests John Henry, and it would be injudicious to criticise their content. Two other discs are in this heap—**Charles Penrose** and **Kaye Connor** in a cheerful, vulgar *The laughing policeman up-to-date* (Col. 5532, 10in., 3s.) and **Pattie Price** in imitations, not entirely convincing, of a cockney child singing four rather attractive songs (Col. 5470, 10in., 3s.).

The Regal supplement also offers **The Excelsior Quartette** in *The Mistletoe Bough* and *In Grandfather's Clock* (G9420, 10in., 2s. 6d.), and **The Cathedral Quartette** in two hymns (G9421), adequately sung; and **Charles Renard and his Orchestra** with male chorus, whom I praised last month, in an outrageous *Carol Fantasy* (G9417). Nor do I think most people will like the tone of **Arthur Meale's Medley of Christmas Melodies** (H.M.V. B3124, 10in., 3s.) on the organ, though it is well enough done; and *Silent Night, Holy Night and O Sanctissima* played on a grand organ with bells (Paul Mania?), fail somehow to reach the selected list (Parlo. E6230, 10in., 2s. 6d.), but many will like them very much.

**The Roosters** have scored another hit with *Lights Out* (Regal G9425, 10in., 2s. 6d.), another of the descriptive sketches of a soldier's life for which **Percy Merriman** must be given the credit. The scene is a barrack room on the eve of sailing for France. On Radio 1266 (8in., 1s. 3d.) we have the *Return of the troops from the Rhine*, another clever pastiche. The title, *All is quiet on the Western Front*, is the best part of the Armistice Day record, Decca F1549 (10in., 2s.); the conception is admirable in feeling and restraint, but there is an absence of dramatic skill in the carrying out of it. Still, it is well worth hearing. Far more effective, though lacking in subtlety perhaps, is the descriptive record of *The Trumpeter* (Col. 9776, 12in., 4s. 6d.), in which **Raymond Newell** sings the verses of the famous ballad against an appropriate background of "effects." **Ion Swinley** is the narrator. This record should be heard by everyone, and it will probably find its way into most record libraries. It will also probably set a fashion in recording studios.

**Angela Baddeley** will never do anything better on a record than her telephone box monologue; but with the aid of a company she uses the same art in a thriller, *The Safe*, on both

sides of H.M.V. C1733 (12in., 4s. 6d.), and succeeds. It is a clever little sketch (by Lipscombe), and played in the dark should prove an exciting interlude in the Christmas party.

**Moran and Mack** in the *Two Black Crows*, Parts 13 and 14 (Col. 5604, 3s.), are as near being boring as those immortal intonations ever can be. One must add *Foolishments* and *Esau Buck and the Bucksaw* to their predecessors, but with resignation rather than enthusiasm.

**Orchestral.** It may be thought that among living composers **Albert W. Ketelbey** is very lucky. His works are recorded under his own supervision regardless of cost, and this month we have his *Cockney Suite* in five movements and his *Jungle Drums Patrol* on Col. 9360-2 (4s. 6d. each). It is true that Sir Edward Elgar's *Cockaigne* was similarly recorded by H.M.V., and that both Elgar and Ketelbey are well represented in the catalogues and are popular with the public. But there is a difference. I do not expect to find Elgar's new records of his own works under miscellaneous, and I do expect something from Ketelbey nearly every month.

Anyhow, the *Cockney Suite* consists of (a) A State Procession (Buckingham Palace), (b) The Cockney Lover (Lambeth Walk), (c) At the Palais de Danse (Anywhere), (d) Elegy (Thoughts on passing the Cenotaph), and (e) Bank Holiday ('Appy' Amstead), each occupying one side and presenting the expected Ketelbey reaction to environment.

The **J. H. Squire Celeste Octet** is dainty and safe as ever in what I think is the first record of the *Peter Pan* music (John Crook) on Col. 8768 (4s. 6d.). The votaries of "Peter Pan" will want nothing better.

The **Debroy Somers Band**, another popular ensemble, deals with *Classical Memories* (arr. Ewing) in its competent, hearty way on Col. 9901 (4s. 6d.); the **Dajos Bela Orchestra** adds *A Waltz Dream* (Oscar Strauss) and *Count of Luxembourg* (Lehar), both waltzes, to its repertoire (Parlo. E10930, 4s. 6d.); a **Grand Symphony Orchestra** is less happy in its choice of a *Japanese Lantern Dance* (Yoshitomo) and *Chinese Serenade* (Siede) on Parlo. E10931 (4s. 6d.); and those who like Hawaiian orchestras will find the *Southern Melodies* waltz, a medley of familiar songs by Stephen Foster, Bland, Hays and Winner, very well played by **Walter Kolomoku's Honoluluans** on H.M.V. C1744 (4s. 6d.).

**Marek Weber and his Orchestra** put new life into a *Rigoletto Selection* (H.M.V. C1777, 12in., 4s. 6d.), and the **New Mayfair Dance Orchestra** plays a *Waltz Medley* and a *Hungarian Medley* one-step with a lilt that is good to listen to as well as dance to (H.M.V. C1775, 12in., 4s. 6d.).

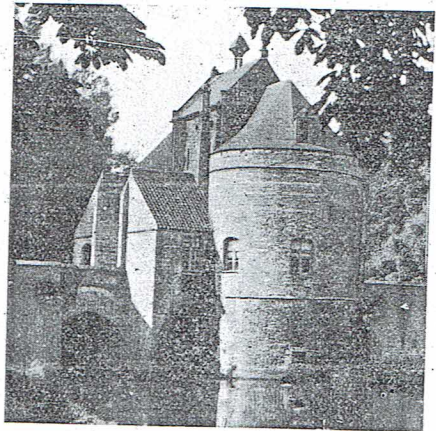
There are dozens of 10in. orchestral discs, none of which need a word of caution. There are many of the established favourites, such as the *Serenade* from Drigo's *Millions d'Harlequin* and 'O Sole mio by the **Homochord Trio** (Homo. D1412, 2s. 6d.), Grieg's *I Love You*, and Rubinstein's *Romance* by **De Groot and his Orchestra** (H.M.V. B3184, 3s.), and *Anitra's Dance* and *In the hall of the mountain king* from *Peer Gynt* by the **Berlin State Opera Orchestra** under **Järnefeld** (Parlo. R487, 3s.) that demand special notice. The popular songs of the moment, ranged under their various publishers' labels, are well represented under such titles as *Popular Potpourri* (Zono. 5438, 2s. 6d.), *Talkie Hits* (Zono. 5439, 2s. 6d.) and *Talkieland Selection* (Parlo. E6220-2, 2s. 6d. each), and should be just the thing for Christmas parties. There are a waltz and a tango, **Barnabás von Géczy and his Orchestra** (Parlo. R484, 3s.), a charming Russian folk song potpourri, *Dubinuschka*, **Orchestra Mascotte** (Parlo. R486), two pseudo-Spanish waltzes, *A Gay Caballero* and *Spanish Life*, hilariously pounded out by the **Victoria Orchestra** (H.M.V. B3170, 3s.), the old favourites *Loïe du Bal* (Gillet) and *In the Shadows* (Finck), the **Bijou Orchestra** (Parlo. E6232, 2s. 6d.)—all up to the mark; **Albert Sandler** is

at his best in *Through* and *Excuse me, Lady* (the modern version of *Madam, will you walk?*) on Col. 5445 (3s.), and the **New Light Symphony Orchestra** is interesting in Lake's *The Evolution of Dixie* (H.M.V. B3190, 3s.). I could mention several more, but fear to confuse.

**Instrumental.** Of the piano records **Raie da Costa** with her orchestra makes a jolly record of her own *Parade of the Pied Piper* and *The Lonesome Little Doll* (Cowan-Pouteleje), on Parlo. R488 (3s.); *Follow Through* selections are supplied by **Billy Mayerl** (Col. 5605, 3s.) with his usual neatness and by **Fairchild and Lindholm** as a piano duet (H.M.V. B3182, 3s.) more brilliantly, while **Arthur Meale** plays transcriptions of *Home, Sweet Home* and *Alice, where art thou?* (H.M.V. B3166, 3s.) like an organist; I prefer him, but not greatly, on the organ in *Yellow Sands* and *Neath the Desert Moon* (Ewing) on H.M.V. B3112 (3s.). The palm for cinema organ records goes to **Sandy Macpherson** (H.M.V. B3162, 3169, 3s. each) and **Jesse Crawford** (H.M.V. B3198, 3s.), but **Terance Casey** (Col. 5625, 3s.), **Reginald Foort** (H.M.V. B3163 and 3197, 3s.), and **Paul Mania** (Parlo. R489, 3s.) keep up their reputations. **Emile Vacher's** accordeon solos are still as amazing as ever (Parlo. E6231, 2s. 6d.); there are lovely cornet solos of *Absent* and *The English Rose* (German) by **Sylvester Ahola** (Zono. 5451, 2s. 6d.), and though **Guido Gialdini** (Parlo. E6236, 2s. 6d.), a whistling soloist, is overmatched by **Arndt's Nola** he is quite delightful in a tango *Creola*. There are not many whistling records in the catalogues.

PEPPERING.

A good picture



IS BETTER THAN A PAGE OF WORDS

THE **PALL MALL** ENGRAVING CO. LTD.  
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In the Congo (A197). Harry Helmsley is a wonderful child impersonator and his mimicry in *Winnie is told a story* is uncanny (A201). Phil Arnold is heard in *The hollow of the hill* (A198) and the Dominion Light Opera Company are rather indifferent in a *Rose Marie Selection* (A199). From the dance records one can make a choice of nearly all the popular numbers of the moment. Good examples are the Brooklyn Broadcasters in *Come on, baby* (A195) and *Reaching for someone* (A193), while Jay Wilbur is heard to advantage in two tunes from "A Yankee at the Court of King Arthur" (A190).

**EDISON BELL RADIO (1s. 3d.).**

This company have a whole set of records sung in Welsh on Nos. 983-94 (twelve discs) by Dan Jones and Morlais Morgan. If you are interested in this kind of singing, I strongly advise you to make a point of hearing some of these, as they are sure to attract you. In the ordinary list, there is a topical record entitled *Return of the troops from the Rhine*, the title of which is self-descriptive (1266), and the London Welsh Choral Society make an effective disc of *Eternal Father* and *Lead kindly light* (1258). The Radio Melody Boys have a bright disc of *Singin' in the rain* with *Pagan Love Song* on the reverse side (1272), and Randolph Sutton is in fine form in *Mucking about the garden* and *Oh, Maggie, what have you been up to?* (1253). An outstanding performance of *Through* is given by Art Driscoll on 1252, and Bert Terrell provides the inevitable yodelling record (1242).

**EDISON BELL WINNER (2s.).**

An outstanding feature of this list is two excellent records of excerpts from *Iolanthe*, sung by the Savoy Light Opera Singers and Players (4942-3). A *Musical Jig-Saw* arranged by Ketelbey is assured of success, to which it is ably assisted by Domenico Possetti and his Orchestra (4954). Harry Jacobson is, if I'm not mistaken, a newcomer who makes a successful debut with *Louise* and *S'posin'* (4957), while to Al Bruce is given the opportunity of Al Jolson's *Little Pal* (4959). For the dance records we are indebted to Alfredo and his Band, who gives us such popular numbers as *I'm feathering a nest* (4956) and *Singing in the rain* (4955).

**IMPERIAL (1s. 6d.).**

Greta Payne is a good acquisition by Imperial and she makes a delightful record of *I'm feathering a nest* and *I'm doing what I'm doing for love* (2170). That rousing song, *Boots*, is cheerfully and effectively sung by Norman Williams (2165), whilst Miss Wyng is heard in four negro spirituals, which represent excellent value (2162-3). *S'posin'* and *Little Pal* are contributed by The South Sea Islanders, and I enjoyed their interpretations (2158), while one of the best dance discs in the list comes from Lou Gold's Orchestra who play *True blue Lou* (2152). The Aristocrats give a good rhythmical rendering to *I've got a feeling I'm falling* and *I get the blues when it rains* (2166), and show themselves to be thoroughly competent as vocalists. Two "Honky-Tonk" tunes are featured by Frank Leithner and his Orchestra on 2155, while that good hot number, *Birmingham Bertha*, receives some good treatment from Buddy Blue and his Texans (2154). Talbot O'Farrell, good as he is on the stage, never seems to quite get across when recorded, and I therefore do not recommend him in *This is Heaven* on 2169.

I have not heard the Imperial December records, but the list is most inviting. Albert Whelan is sure to be popular, while other prominent artists are Irving Kaufmann, Rodman Lewis, and the spirited Radio Imps. Several interesting bands are responsible for dance music, while there is also a special set of Christmas records. These should all be worth hearing.

**PICCADILLY (1s. 6d.).**

Still another, but none the less effective *Selection* from *Cavalleria Rusticana* is provided by the Samehtini Ensemble

on 376, while Arschensky is responsible for good low-priced versions of *Caprice Viennois* and *Serenade to Nicolette* (378). Among the dances, Eddie Harding's Night Club Boys have a good disc of *Orange Blossom Time* (389), and the elusive six-eight is favoured by Lloyd Shakespeare's Piccadilly Band in *Tell me, mother* and *Rosa* (391). *There's a four-leaf clover in my pocket* is sung by Lucien la Riviere, and both the song and the singer are good (384).

**STERNO (1s. 6d.).**

J. B. Cuvelier's accordeon solos, *March Cuvelia* and *Waltz Murella* are not only bright but original (225), and Kahn and Lever make effective use of their guitars (224). Four good ballads are rendered by Raymond Elliott on 226, while George Foster is allotted the two Al Jolson songs, *Little Pal* and *Why can't you?* (229). Waley Heath is as good as ever in *I'm feathering a nest* (232), which is incidentally a good number, and Pat O'Brien caters effectively for the sentimental in *Parted*. Good dance numbers are provided by Vincent Howard's Dance Orchestra, who play *Singing in the rain* and *Low down rhythm* (222), and the Florida Club Band in *Building a nest for Mary* and *Some sweet day* (219), but these are only four out of many of the popular hits which space does not permit me to mention.

**WORLD ECHO (1s. 3d.).**

I have been pleasantly surprised by the quality of these discs, which make their bow to the public for the first time. The recording and performance seem to be well up to the standard we now expect of records at this price—a standard which is improving almost from month to month. The bulk of the list is made up of dance records, of which there are twelve played by the Connecticut Collegians (A1004-5), The Savoy Plaza Band (A1000-3 and A1011), The International Dance Orchestra (A1006), and Norman Sissei and his Rhythm Twisters (A1007-10). As can be imagined every popular title of the moment is featured, and chief honours must go to the Savoy Plaza Band. From the rest of the list, I select Harry Pepper in *In an old world garden* and *S'posin'* (A1015) as being worthy of attention, while Sheila Kay on A1012 sings *Am I blue?* and *Through*.

T.M.

**In Rhodesia.**

It is surely an extension worth noting that in Salisbury (Rhodesia) gramophone recitals are given every Sunday afternoon in the Public Gardens, and are announced by the Town Clerk in the advertisement columns of *The Rhodesia Herald*.

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