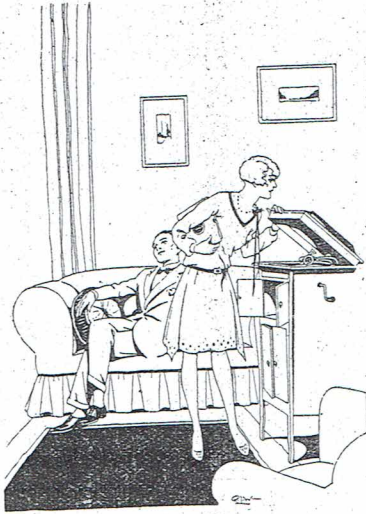


MISCELLANEOUS



As suits the season and the appetite of the millions of gramophone and radio folk who hear so much music day in, day out, that they can only stand the repetition of the popular repertoire in small doses there is a perfect deluge of records of potted favourites. I particularly like the selection made by Herman Finck in *Melodious Memories* (Col. 9722 and 3, 12 in., 4s. 6d.), played with great efficiency by the London Regal Cinema Orchestra; this clever pot-pourri has never been better or more fully recorded. Equally pleasant is a collection

of musical comedy tunes by Ivan Caryll and Lionel Monkton called *Gaiety Echoes* and played by Herman Finck and his Orchestra (Col. 9718, 12 in., 4s. 6d.); while the same vintages are ransacked by Jack Hylton and his Orchestra in *Old time songs* (H.M.V. C.1681, 12 in., 4s. 6d.) with the, to my taste, unsuitable addition of Edward O'Henry on the Wurlitzer organ at Tussaud's Cinema. However, this addition may be exactly what the public wants; I only register my preference for Jack Hylton and his boys on their own.

On with the show; 1929, is the name given to the hits of the moment published by Lawrence Wright; you can get them on Col. 9755 (12 in., 4s. 6d.) played by the Debroy Somers Band or Parlo. E.6158-60 (three 10 in., 2s. 6d. each) played by the Horatio Nicholls Orchestra. I prefer the latter with Ronnie Munroe's arrangement. Similarly he has arranged the Feldman successes under the title of *Holidayland Medley* (Parlo. E. 6161-2) and Francis Day and Hunter tunes as *Seaside Successes* (Parlo. E. 6165-6), all played by Herman Darewski and his famous Melody Band; while the Campbell Connelly hits are dubbed *Blackpool Favourites*, and played by Bertini and his Orchestra (Parlo. E.6163-4). All are well done and have vocal choruses, so my advice is to get the bulletins and pick your own favourites.

To these may be added the New Margate Concert Orchestra in good cheap selections from *The Gondoliers*, *Yeomen of the Guard* (Winner 4912, 2s.), *H.M.S. Pinafore* and *The Mikado* (4913), and a more ambitious *H.M.S. Pinafore* selection by the B.B.C. Wireless Symphony Orchestra under Percy Pitt (Regal G. 1069, 12 in., 4s.). The London Orchestra continues its cheerful series with *Merry Merry* (Zono. 5333, 2s. 6d.); the Debroy Somers Band, with the devastating support of George Dewey Washington, follows the fashion in a *Singing Fool Selection*, (Col. 9754, 12 in., 4s. 6d.); and a cheery *Hold Everything Selection*, coupled with a full-dress *She's funny that way*, is early in the field—New Mayfair Orchestra (H.M.V. C.1683, 12 in., 4s. 6d.)

Of other orchestral records, the Dajos Bela Orchestra makes the best record that I remember of Tchaikovsky's *Chanson Triste*, and does what it can with Rachmaninoff's *Prelude in C sharp minor* (Parlo. E.10861, 12 in., 4s. 6d.). Its stable companions the Edith Lorand Orchestra in von Blon's *Whispering of the flowers* and Lacombe's *Aubade Printanière* (Parlo. E.10862, 12 in., 4s. 6d.) and the Sándor Józsi Orchestra in Fétraz's *Polo*, and Rathie's *Marionette's Wedding March* (Parlo. E. 6174, 2s. 6d.), break new but not exciting ground with rather ponderous gaiety.

In some ways the best playing and recording of the month is by the Zonophone Salon Orchestra in Gehl's *For you alone* and Thompson's *Come sing to me* (Zono. 5337, 2s. 6d.), but these are not everyone's choice of tunes. Marek Weber and his Orchestra in Paderewski's *Minuet* and Gillet's *Cœur brisé* (H.M.V. B.3026, 3s.), the International Novelty Orchestra, plodding but full of "effects" in *Amoureuse* and *Jolly Fellows*, waltzes (H.M.V. C.1682, 12 in., 4s. 6d.), Reginald King and his Orchestra (H.M.V. B. 3053, 3s.), Ferdy Kauffmann and his Orchestra (H.M.V. B.3025, 3s.), a Symphony Orchestra (Homochord D.1347, 3s.), the Victoria Orchestra (Zono. 5332, 2s. 6d.), the Orchestra Mascotte, in two moonlit waltzes (Parlo. R. 369, 3s.), and the Plaza Theatre Orchestra in Fletcher's *Valse Caprice* and *Pearl o'mine* (Col. 5403, 3s.) need no special comment or warning: but the month's horror is achieved by the London Mouth Organ Band in two marches (Regal G.9321, 2s. 6d.). This is, of course, rightly meant to be in a class by itself.

Albert Sandler and his Orchestra have the distinction of introducing to us two continental successes, *Las Lagarteranas* and *Raphaelito*, both by Guerrero and foulkes, on Col. 5386 (3s.). This is Sandler's best record so far and should be very popular.

Two other records that I should personally buy—and play with a soft needle in suitable surroundings—are the Pavillion Lescaut Tango Orchestra in *A media luz*, a tango, and a charming wandering serenade *Avant de mourir* by Boulanger (Parlo. R.370, 3s.), and the Passos Freitas Sextet, (mandolines and guitars?), in *Fado No. 10* by de Campos, and Chapi's *Serenata Mourisca* (H.M.V. B.2946, 3s.). The music of all three is of the same mood, not necessarily congenial to my readers.

Hawaiian guitars are heard in *Carolina Moon* and *Sweet-hearts on Parade* by Ferera, Franzis and Paaluh (Parlo. E.6175, 2s. 6d.); Gabriel Lordy is distinctly good in banjo versions of Drdla's *Serenade* and Myddelton's *Down South* (Parlo. E.6176, 2s. 6d.), Guillermo Gomez less successful in a stammering transcription of Massenet's *Élégie* for the guitar and his own *Gavota* (Col. 5397, 3s.), and René Dumont not remarkably good in *Saxophobia* and *Nola* (Parlo. R.371, 3s.), saxophone solos. One raises the hat respectively (if it is not already blown off) to Emile Vacher in another accordion solo (Parlo. E.6173, 2s. 6d.) and to P. C. Hopkinson in another mouth organ display (Col. 5410, 3s.) as to masters of their craft, and passes by.

Billy Mayerl's methods of piano syncopation are widely known and well exemplified in two medleys (Col. 5385, 3s.), and *The wedding of the painted doll* and his own dainty *Wistaria* (5416); Carroll Gibbons also does a *Wake up and dream* medley with *She's funny that way*, but backs his nimble piano-playing with an orchestra which is an advantage for the ordinary listener (H.M.V. B.3031, 3s.).

Terance Casey will please his admirers with Haydn Wood's *Pleading* and Ketelbey's *Devotion*, played on the Tivoli organ Col. 5384, 3s.) and Reginald Foort, at the New Gallery, plays *The heart of the sunset*, the tune of the moment, and *For ever* (H.M.V. B.3044, 3s.), and *One Kiss and Lover, come back to me* (B.3045), both very able recorders as well as players. A clever and unusual record is of *South Sea Islands Pidgin English* by Clifford Collinson (Col. 5409, 3s.) which might well go in the International Educational Society's catalogue.

Records of comic dialogue or monologue are apt to fall on acquaintance, but what is one to say of the back chat of Naughton and Gold in *Strikes* and *Laugh Mixture* (Parlo. R.361, 3s.), which are simply trays of cold chestnuts, except that they are well served and excellently recorded?

The cheaper records have their place and their public. On Broadcast Twelves (2s. each) we get the popular Tom Jones and his Orchestra, the successors of Albert Sandler at the Grand Hotel, Eastbourne, in Rubens' *Violin Song*

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