

MISCELLANEOUS

The 12in. 4s. 6d. orchestral records by the well-established combinations seem to out-distance the rest. The **Salon Orchestra** pleases me most of all with a beautiful recording of those great melodies *Eili, Eili* and *Kol Nidrei* (H.M.V., C.1664); the **J. H. Squire Celeste Octet** plays its leader's ingenious dove-tailing of *Everybody's melodies* into another pleasant pot-pourri (Col. 9748); the **National Symphony Orchestra** (Zono. A.360, 4s.) is quite up to this class in a *Yeomen of the guard* selection; an exceptionally good *The five o'clock girl* selection by **Ray Starita and his Ambassadors Band** (Col. 9715) will only be spoilt, for some people, by the vocal part; the **Edith Lorand Orchestra** harks back to H. P. Danks's *Silver threads among the gold* (Parlo. E.10849) and Drdla's *Serenade* in which Miss Lorand's violin is inclined to shrillness.

The waltz records are good this month, lightly and rightly played. **Dajos Bela Orchestra** has *Thermen* (J. Strauss) and *Autumn airs* (Waldteufel) on Parlo. E.10848, and the **Brunswick Concert Orchestra** has the lovely *Roses of the South* (J. Strauss) and *Danube waves* (Ivanovici) on Bruns. 20080. The latter is also on a 10in. disc., Parlo. R.351 (3s) with *Viennese life* (Translateur) played by the **Orchestra Mascotte** with Dajos Bela, a very pleasant performance as usual; but for non-dancers the attraction of the month is the three records by **Barnabas von Geczy and his Orchestra**, containing a *Strauss Waltz medley* (Parlo. E.10855, 12in., 4s. 6d.), the two best tunes from "The New Moon" (R.359, 3s.) and two delicious tangos, one from the operetta *Casanova* and one called *Fair lady can you be true?* (R.350, 3s.) I strongly commend this last to those who are looking for something that has real charm and lacks all stridency.

This question of stridency is largely a matter of machine and needle, and I can only speak comparatively. It spoils for me an otherwise very popular-seeming record of *Someday, somewhere* and Eckersley's *One in the world* (H.M.V. B.3007, 3s.) played by **Reginald King and his Orchestra**, while I find the recording of *Openshaw's Love sends a little gift of roses* and the still recurring *I kiss your hand, madame*, by the **Zonophone Salon Orchestra**, as good as the playing (Zono. 5319, 2s. 6d.). **Zygfryd and his Gipsy Orchestra**, in the immortal *Kasbek* and a *Gipsy idyll* (Regal G.9299, 2s. 6d.) are, to my ear, recorded with unnecessary volume, especially after the relief of Barnabas von Geczy.

Another contrast is "*Mr. Cinders*" Selection robustly done by the **London Orchestra** (Zono. 5312, 2s. 6d.), thinly, and delicately treated by **Gandino and his Orchestra** (Imp. 2056, 1s. 6d.); the former has also a very jovial *Communityland Selection* (arr. Stoddon) on Zono. 5313 (2s. 6d.), which is useful for a mixed party. I like too **Georges Haeck and his Orchestra** in Horne's *On a Sunday morning* and Toselli's *Serenade* (Dominion A.109, 1s. 3d.), and must add a word of praise for the *Carmen Selection* by the **Edison Bell Symphony Orchestra** (Radio 947, 8 in., 1s. 3d.) and the *Singing fool Selection* by the **Scala Salon Orchestra** (Radio 961). Others from the Homochord, Sterno and Broadcast lists are undistinguished but adequate.

Of instrumental records the bulk is played on an organ, and some of the titles are new. **Quentin Maclean**, for instance, plays on the Christie Unit organ at the Regal Cinema, London, an excerpt from *Sukhi Kasib* with *Flower of love* (Col. 5352, 3s.), a *Serenade berceuse* by **Luciann with I kiss your hand, madame** (Col. 5371, 3s.), both worth hearing; **F. Rowland-Tims**, on a Hill-Norman-Beard organ at the Capitol Theatre, London, Hewitt's *Shepherd's lullaby* and *Cadman's At dawford* (H.M.V. B.3021, 3s.), not very interesting, and **Jesse Crawford** is at his very best on his Wurlitzer organ, in *When summer is gone* and *Where the shy little violets grow* (H.M.V. B.3003, 3s.). **C. D. Smart** cannot do justice to himself on an organ that is out of tune (Radio 967); **Frederick Curzon**, on a Compton organ has poor tunes to deal with (Regal G.9307, 2s. 6d.); **Reginald**

Bawtree does very quietly and well with Stanford's arrangement of the *Londonderry air* and Liszt's *Liebstraum* on a legitimate organ (Homochord D.1325, 2s. 6d.); and, apart from an extraneous recording whistle, **Herbert Griffiths** will be justly popular in *The monk's dream* and *Ketelbey's The phantom melody* on the Stoll Picture Theatre organ (Broadcast 383, Sin., 1s. 3d.). On the whole, this group is less enervating than usual.

There are only two piano records, both terribly clever, and both freaks. **Fred Elizalde** plays *Grown up baby* and *She's a great, great girl* with massive ingenuity (Bruns. 209, 3s.) and **Rosita Renard** elaborates *The blue Danube* with nimble fantasy (Bruns. 3939, 3s.). The Brunswick surface does not improve noticeably.

May Peggy Cochrane (violin) be forgiven for not giving us something that we want more than Tchaikovsky's *Chant sans paroles* and Thomé's *Simple aveu* on a Broadcast Twelve (5072, 2s.). No, I don't care how good she is or how well **Berkeley Mason** plays the organ. They both know better!

The most deadly four minutes spent this month were occupied in listening to *Love's way, waltz*, by the **Temple Carillon Players** (Zono. A.361, 12in., 4s.) If experiments were tried with it by the scientists at Middlesex Hospital I would guarantee it to kill more patients who were still clinging to life than any other record in their tests.

Another Zonophone record (A. 362, 12in., 4s. 6d.) is a nightmare of another kind. *Twisting the dials* by **The Happiness Boys** is a skit on American broadcasting with two or three bright quips in it; and the reaction of the average Britisher will be to the Savoy Orpheans in *London and Daventry calling*. Yes, Sir. The election will be over when these notes appear, so I will only thank the **Regal Sketch Company** for the amusing sketch *Mr. Sparrow puts up for parliament* (Regal G.9297, 2s. 6d.); but cricket and tennis are still with us and a great many people will like to give their friends the little Radio records of **Jack Hobbs** on *How to improve your cricket* (392, 1s. 3d.) and **Gordon Lowe** on *Useful hints to lawn tennis players* (393). Both are sound in matter and distinct in utterance and have queer ways of pronouncing words and names. **Harry Hemsley's** admirers will also get his child impersonations on Radio 956 and Broadcast 384; others will probably not.

MISCELLANEOUS VOCAL RECORDS

Quite the most outstanding pair of discs in this class are the two "Wake up and dream" records by **Leslie Hutchinson**. As I said last month, he plays the piano in the orchestra pit at the London Pavillion but does not appear on the stage. The songs are *Looking at you* and *Let's do it, let's fall in love*, on Parlo. R.342, and *What is this thing called love?* and *I'm a gigolo* on R. 343. They put all other versions completely in the shade. Quite a topical and amusing number is *The lay of the lady's vote* in which **George Baker, Harold French** and **Leonard Henry** distinguish themselves as parliamentary candidates attempting to woo the charming lady voter in the person of **Anona Winn** (H.M.V. B.3017). But I forgot, it will all be over by the time these lines appear in print.

The Brunswick June releases, contain a most tuneful version of *Weary river* by **Randolph's Royal Hawaiians**, with *Cradle of love* on the reverse side (3963). **A. W. Baskomb** is responsible for a magnificent comic record which has *The long, long wait* on one side and *A. W. Baskomb and his cheery pal* on the other (210), whilst **Frank Munn**, by way of contrast, puts the right amount of sentiment into *Lassie o' mine* and *Little town in the ould countie Down* (Bruns. 3952). Then we have **Frank and James McCravy** in two numbers of the "spiritual" kind, *Dip me in the golden sea* and *No hidin' place down there* (3958).

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