

tune, *I'd like to kiss the ladies*, which has unaccountably failed to become the rage over here.

Leo Fall is represented by a *Dollar Princess Medley*, **Nat Shilkret and his Orchestra** (H.M.V. C1781), and the **New Mayfair Dance Orchestra** is very good in *Paul Jones* (H.M.V. C1798), a medley of recent Chappell and Campbell Connelly tunes. The **Orchestra Mascotte** disports itself in the *Cuckoo waltz* and *Wedding in Lilliput* (Parlo. E10949), banal to a degree but apparently popular.

Edna May's successor in the **Columbia Light Opera Company** has taken the "e" out of Belle in *The Belle of New York* vocal gems (Col. 9925): she is crystal clear, but oh what a hard little Puritan! Still, the songs are there and plenty of pep in the choruses.

Three Bob Apiece.

Marek Weber and his Orchestra make one of their best recent records in the *Tango* and *Marching Song* from Benatzky's *Three Musqueteers* (H.M.V. B3222), with the chorus sung in German. Commendable too is the suavity of **Albert Sandler** (Col. 5685) and **Jean Lensen** (Col. 5706) with their restaurant orchestras in *Salut d'Amour* and *For you alone, Ideale* and Benatzky's *Love's last day* respectively. **Dinicu**, however, is preferable to either in his own *Hora Stacato* and *Hungarian Potpourri* (Col. 5684); there is a lovely Roumanian quality in his violin playing. The **New Light Symphony Orchestra** (H.M.V. B3262) and the **Bournemouth Municipal Orchestra** (Col. 5683) have poor stuff to tackle, and they tackle it low. So does a **Winter Garden Orchestra** in the climatic *Thunder and Lightning* and *Storm Galop* (Parlo. E6249, 2s. 6d.); but **Frank Westfield's Orchestra** has better material in Charles Cuvillier's *Lilac Domino* tunes (Parlo. E6248, 2s. 6d.) and scores a try.

The Virtuosi.

Marceau on the accordeon is a marvel (Parlo. E6250, 2s. 6d.), out-Vachering Vacher in Sellenick's *Marche Indienne* and Pellemeulle's *Aviatic March*. When **Rudy Starita**, **Len Fillis**, **Van Phillips**, **Al Bowley** and **Sid Bright** get together in the studio, they enjoy themselves. Lovers of the banjo and Hawaiian guitar will not miss Col. 5698 (3s.) in which Fillis is the star; while Starita leads on marimba and xylophone in the less interesting 5672.

The six mandoline players of the **Passos Freitas Sextet** get plenty of tone-colour into *Ultimo Addio* and *Mezzacappo's Napoli* (H.M.V. B2985, 3s.), and this is worth remembering for summer evening serenades. So is the balalaika record of **Elizabeth Wolgina** in Monti's *Czardas* and of an orchestra in Pogoreloff's *Caprice* (Polydor 22842, 3s.); a delicate performance.

American Singers.

One of the most cheerful talkies of the day is "Marianne," and *Hang on to me*, a successor to *You're the cream in my coffee*, is one of its best songs. **Ukulele Ike (Cliff Edwards)** sings it on Col. 5694 (3s.) with even more than his usual rhythmic skill and couples it with *Reaching for someone*, which is not so new.

Frank Crumit has adapted the tragic tale of *Frankie and Johnnie* to his inimitable style of narration, and also tells of *The Return of the gay Caballero* (H.M.V. B3269 3s.).

Gene Austin is caressing as ever in *How am I to know?* and *Please come back to me* (H.M.V. B3255, 3s.). In these three records the accompaniments are exceptionally good, and add much to the desirability of them.

Cinema Organs.

The young men who preside over Wurlitzer, Christie and Compton organs in our London cinemas are in yearning mood this month:—

"Then in a wailful choir the poor things mourn,
Among the movie shadows, borne aloft
Or sinking as the spot-light lives or dies;"

and even **Jesse Crawford**, in America, (H.M.V. B3200, 3s.),



EDWARD O'HENRY.

with *How am I to know?* and the *Indian Love Call* from "Rose Marie," and **Philip Dore**, of Bournemouth Pavilion, in Ketelbeian melancholy (Parlo. E 10952, 12 in., 4s. 6d.) and *The Desert Song* (Parlo. R556, 3s.) have caught their mood from **Edward O'Henry**, of Tussaud's (H.M.V. B3196, 3s. as well as Broadcast 5131, 2s., and 501, 1s. 3d.) **Rowland - Tims**, of the Capitol (H.M.V. B3242, 3s.), **Quentin Maclean**, of the Regal (Col. 5673, 3s.), and **Sandy Macpherson**, of the Empire (H.M.V. B3263, 3s.). But the last cheers up in *Dancing Animal Crackers* under the infectious influence

Some Songs.

of a piano, 'cello, violin and xylophone. This is the record to buy.

Peter Dawson has re-recorded Trotère's *The Deathless Army* with an orchestral accompaniment (H.M.V. C1805, 12 in., 4s. 6d.), and De Rance's *The Journey's End*, which is used in the film as a theme song. This will be wanted by many and is a good recording. **Thomas Case**, the light baritone, is welcome in Ireland's *Hope, the Hornblower*, though Sir Henry Newbolt's words are not clear; yet another *Leavin'* is coupled with it (Parlo. R552, 3s.). **Murray Stewart**, the Scottish tenor, is not making much headway, singing to an organ accompaniment in Bournemouth Pavilion *Just for to-day* (Seaver) and Dickson's *Thanks be to God* (Parlo. R555, 3s.); the words are clear enough but the voice still has an edge, and it may be doubted whether on any plane this singer is yet half as good as **John McCormack**, who is to be heard (ye Gods!) in *Lover, come back to me* and *I love to hear you singing* on H.M.V. DA1077 (6s.).

A sweet-voiced newcomer is **Sylvia Cecil** soprano, who will make even better records than this (H.M.V. B3205, 3s.) of Phillips's *Early in the morning* and Eric Coates's *I heard you singing*, when she has learned that every single word must be clear at a first hearing.

Olive Groves, the always capable and clear radio soprano, sings two songs from "Dear Love" (Decca F1609, 2s.).

Another sweet and true voice is that of **Scout Teddy James**, who made a promising debut last month in Gounod's *Ave Maria* and *Nazareth* (Parlo. R527, 3s.) and followed it up with *Danny Boy* and *Who is Sylvia?* (R551, 3s.). It's a "dear little voice" rather than a divine voice; the instrumental accompaniments are good.