

precision. Two more fox-trots that are well worth adding to the collection are *She's such a comfort to me* and *The thought never entered my head* (Decca M101, 3s.). These are both from Jack Hulbert's new revue "The House that Jack Built," and are performed in a thoroughly Ambrosian manner.

### Waltzes.

Two cheap discs are Broadcast 485 (1s. 3d.), *Wine, Women and Song* and *Roses from the South* (Johann Strauss), suavely played by **Giorgio Amato with his Orchestra**, and Parlophone E6241 (2s. 6d.), *Drift through Life* (Translateur), and *When love dies* (Creamieux), characteristic **Edith Lorand Orchestra** performances.

### The Toselli Serenade.

The Edith Lorand trio record of Toselli's second *Serenade* and the *Gypsy Serenade* of Valdez still lingers in the Parlophone catalogue, but it has long been overdue for a new recording. The memory of it makes one listen coldly to the **Regal Salon Orchestra** in Schubert's and Toselli's *Serenades* (G1082, 12in., 4s.); otherwise this 12in. disc would pass muster.

### Musical Comedies and Films.

The **New Mayfair Orchestra** never fails, and though the tunes of *The House that Jack Built* (H.M.V. C1791, 12in., 4s. 6d.), seem to fill two sides of a 12in. disc more easily than those of *Dear Love* (C1792), both are well played and recorded, and worth getting. The **Regal Cinema Orchestra** is out early with a spirited selection from *The Gold-diggers of Broadway* (Col. 9912, 12in., 4s. 6d.), which has plenty of good tunes as well as being an extremely amusing film. The echo in this record is rather excessive. After these three full-blooded performances a *Follow Through Selection* by the **Scala Salon Orchestra** (Winner 4967, 2s.), sounds rather thinly, and the *Student Prince Waltz* on both sides of Parlophone E10938 (12in., 4s. 6d.), has been oddly entrusted to **Barnabas Von Géczy and his Orchestra**. It is as if Dajos Bela and Edith Lorand had staked a claim and would not be ousted. Von Géczy is far better suited to the *Leila* tango and *When you're gone* on Parlophone R525 (3s.). The **Grosvenor Musical Company** (Parlophone R500, 3s.) is distinctly good in *Bitter Sweet Vocal Gems*, but the soprano, who sings sweetly and with clear diction, must needs add the bitter flavour of some flat notes, which is great pity.

### Novelties.

The day has not yet come when Billy Mayerl will appear as William Mayerl on the record labels, but with his *Pastoral Sketches* (Col. 9914, 12in., 4s. 6d.), following after *Sennen Cove*, it is getting appreciably nearer. This is serious work, played with care by the **Court Symphony Orchestra**, conducted by the composer; No. 1, *A Legend*, No. 2, *Lovers' Lane*, No. 3, *A Village Festival*; and Mr. Mayerl's vast syncopating public will be charmed to follow him, always cheerful with a youthful intentness, in his country holidays, far away from the Billy Mayerl school, which was described in our December number.

The *Fête Polonaise* from Messager's "Le roi malgré lui," **Eldridge Newman and his Symphony Orchestra** (Winner 4966, 2s.), must be noted for indexing purposes, but is not particularly interesting; nor is the selection of traditional Hebrew melodies called *Judea*, and played by the **Elite Concert Orchestra** (Winner 4965, 2s.). But at the price, each is a good addition to the catalogue.

### Cinema Organs.

H.M.V. B3215 (3s.) gives a slight shock. Has one of the Goss-Custards been telescoped? No, apparently there really is another organist called **Sidney Gustard**, and he plays on the Wurlitzer organ in the Trocadero Cinema at Liverpool. A

most valuable recruit, too, his first record, of *Honey and Cuckoo Waltz*, being the neatest performance for many a month. But Ketelbey's *Sacred Hour*, played by **Quentin Maclean** (Col. 5640, 3s.), with a quartet singing the Latin, is sure to be very popular, and there are plenty of people still to welcome Rachmaninoff's *Prelude* and Chopin's *Nocturne*, played by **C. D. Smart**, at the Plaza Theatre (Winner 4969, 2s.), or nine similar *Everybody's Melodies*, compressed on to H.M.V. B3213 (3s.), by **Leslie James**, of the New Gallery Cinema. **Sandy Macpherson**, of the New Empire Cinema, calls in a saxophone and a violin for company (H.M.V. B3214, 3s.), and makes a pleasant record with them; for long-drawn sweetness it would be hard to equal the unnamed sentimentalist of Parlophone E6242 (2s. 6d.) in *Love* and *How am I to know?*

### The Aldershot Tattoo.

Either the Movietone News and similar talking films have taken the edge off the novelty of the recording of crowds and queer noises such as gun-fire and aeroplanes, or else the two new H.M.V. records (C1793-4) of the Aldershot Command Searchlight Tattoo last summer are not so good as their predecessors. They include a fight which could have been done better in a studio. On the other hand, every now and then one gets the sense of space and the huge crowd in the darkness and the searchlights which will make these records valuable to the eye-witnesses of this great annual spectacle.

### Sea and Nigger Songs.

A big 12in. record by the Gramophone Company contains a medley of sea songs by the **Nautical Male Chorus** (H.M.V. C1774, 4s. 6d.). On the reverse side there is a concerted number by the **Dixie Melodists** named *Down South*. Both sides of this record are extremely good in their own way, and it struck me as one that should prove very useful. Every gramophile has experienced the sensation of being asked to "play something" to a roomful of people. It is not always easy to know what to choose, especially as the room may contain people of all tastes. This is the kind of record that will go down with almost any type of audience.

### Layton and Johnstone Behind the Times.

I do not know what it is that inspires the Columbia people to hold up Layton and Johnstone records for such a long time. At least I imagine they must be responsible, for one could hardly believe that the talented pair have only just recorded *Singin' in the rain* (Col. 5650) and *This is heaven* (5651). I need hardly say that they sing them extremely well, but it is a pity that their records are always issued so long after the song makes its first appearance. Admirers of **The Trix Sisters** will be glad to see another disc by them in the January Columbia list. The songs are *The hollow of the hill* and *You're my silver lining of love* (Col. 5647).

### The Real Yodelling.

There has been such a spate of yodelling records lately, most of which have been made by yodellers of every other nationality than the Swiss. It is nice, therefore, to come across a record which has the stamp of genuineness about it. This is by **The Edelweiss Yodlers**, and has the *Smalche* (milking) yodel and *Saenen* (skimming) yodel. Both these are sung in German, and are, no doubt, absolutely authentic. I cannot say that it is a record which I should choose myself, but then I am not particularly keen on yodelling (Col. 5643, 3s.).

### A Study in Contrasts.

It is always interesting to compare the styles of different bands, when they play the same numbers. Hylton and Ambrose have the two best bands of their kind in this country. In the January releases they both play *Jollity Farm*, a new