

SOUND WAVE

THE GRAMOPHONE JOURNAL

AND
WIRELESS TIMES

JAN.
1932



ESTABLISHED 1906.

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I DON'T KNOW WHY

(I JUST DO!)

Written by
ROY TURK
Composed by
FRED E. AHLERT

LONDON:
**FRANCIS DAY
& HUNTER LIMITED,**
138-140 Charing Cross Road
W.C. 2

NEW YORK:
LEO FEIST, INC.
56, Cooper Square

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SOUND WAVE

THE GRAMOPHONE JOURNAL
Incorporating the Phono Trader and Recorder
and the Wireless Times

Volume 26 No. 1

JANUARY 1932

FOURPENCE

WAVELETS

Good Wishes—and Good Promise

For the twenty-sixth successive time "The Sound Wave" has the pleasure of wishing its world-wide circle of readers a Prosperous Year. The individual and national reply may, perhaps a little pessimistically, be that that prosperity is a bit overdue. We do not think, however, the gramophone industry is the worst sufferer, for a retrospect of the year does not reveal many dismal facts, while hopeful signs abound.

A Barometer of Trade

Undoubtedly, in the gramophone world, the "tone" is improving. Outstanding men in the trade, who carefully weigh their opinions before they express them, are optimistic. The head of a famous firm, which controls a great volume of gramophone advertising, told us the other day that he had strongly advised increased advertising campaigns to all his clients; and not only his gramophone clients. His is an opinion we value, apart from the respect due to the man who expressed it. Advertising is trade's most sensitive barometer. It is swinging round to "Set Fair." May it experience no depressions, either over the usual Iceland—or Britain.

"Buy British!"—Yes, but—!

But are all the forces that could help it pulling their weight? And in the right directions? We venture to suggest they are not, up to the present.

Everywhere and everywhen we meet the slogan "Buy British!" We are trying to do so, but, it seems, it is impossible to buy British in some directions.

Why, in the very names of prosperity and patriotism, is it necessary for many British record manufacturing firms to have to spend hundreds of pounds, every week, on the Continent, in order that their records may be broadcast, and so reach, in this idiotically roundabout and uncertain way, the vast public which is being implored to "Buy British"?

It is all very well to howl "Buy British," but who is to do it? The other fellow, as usual?

Dictatorship or Democracy?

Yes, we are quite aware that records are broadcast. Some records. But why does the B.B.C. discriminate in the apparently arbitrary and casual way it does? Just as well might we have to get into communication with Paris, or Vienna, in order to get delivery of the weekly joint or the daily loaf. Why are four million listeners, all of them potential buyers of British records, spoon-fed with what they may not like, and sternly denied a whole range of popular programmes they might have? Is it not a question which the gramophone trade, as a powerful whole, might well take up, and take up forcefully?

Of Proved Benefit Already

We are aware that this opens up a big question. We intend that it should. Is it not time that this matter of advertising by broadcast was ventilated—

thrashed out? Some kinds of advertising, if not all.

And surely when advertising takes the form of pure entertainment the idea cannot be dismissed with a wave of a dictatorial hand! That it would be of enormous benefit to the gramophone trade is conclusively proved already, even though the experiment is limited and handicapped as it is.

We know of an English record manufacturing company who recently gave a broadcast from Paris, and on the following two days had several thousand letters of appreciation and enquiry.

Eyes Shut to Facts

We are aware that the very mention of advertising over the air raises howls of anguish at Savoy Hill. But have the facts ever been studied? Have they ever been even presented to the public—the public which pays for broadcasting and ought to control it? We happen to know a good deal about broadcasting as organised in the United States, where it is a few miles ahead of anything we yet know here—for better or worse, if you like. And we know that the authoritative opinion of American experts is that by means of advertising (which is carefully and jealously controlled in the public interest) the public benefits enormously.

13 Million Dollars Revenue

That system produces a rich variety of entertainment, at the expense of the advertiser, instead of the anemic flow of entertainment we get in this country, at the expense of the set owner. Seventy per cent. of American programmes are what are called "sustaining" programmes, provided by the broadcasting stations, and 30 per cent. "sponsored" programmes, provided by some 200 advertisers. In 1929 these advertisers paid the National Broadcasting Company over 13,000,000 dollars. And who, in the name of common sense, suffered? And who benefited? The advertiser not only pays for the programme he provides, but for the time he uses; and he is careful to use that time so as not to offend his potential customers.

What Gramophone Firms Want

Our own personal experience confirms this view. Advertisers *never* devote more than one-tenth of the time they buy to talk about their goods. They know the danger of antagonising listeners who can switch them off with a turn of the finger. Gramophone advertisers would not occupy a fifteenth part of the time for which—we are assured on all hands—they are ready to pay. All they would want to do would be to announce the name of the record, the firm and the price. Would anybody object to that? Would it not be welcomed by every listener who, wanting the record, would be saved enquiries? Where is the objection? Candidly we are somewhat suspicious, not of the motives, but of the imagination of people who refuse to listen to arguments.

An Amazing Contradiction

And will anyone undertake to explain a recent incident in words understandable of ordinary folk like ourselves? Jack Hylton, who, by the way, has just been made a Chevalier of the Legion of Honour by the French Government, for his services to France and to music, was engaged by a famous American cigarette firm to broadcast during their "time."

And Jack Hylton did it, from Savoy Hill, with the co-operation of the National Broadcasting Company and the B.B.C.!

Truly we are a great nation. "The Sound Wave" has not finished with this matter. We should value our readers' and advertisers' experiences and opinions.

Low Priced Records Boom

The demand for records of good subjects and sold at a competitive price is getting to be enormous. We are told that a new record is to be marketed very shortly, by a British firm, at a low figure, which is good news for gramophone users. Other firms will follow. The quality of the subjects and artistes continue to grow better. Jack Hylton and Maurice Elwin have recorded for Decca, and Jack Payne has joined Crystalate at, it is said, a five-figure salary. High prices must remain, in some cases, but these will grow more rare. It is all to the good, in the end, of everybody concerned.

British Industries Fair

The British Industries' Fair will have a special interest for the gramophone trade, owing partly to the Continental Broadcasting mentioned earlier. The demand for British goods is growing abroad, as many a manufacturer can testify. We hope the gramophone trade will put up a good show, for the standard all round will have risen. There is a bigger future before the trade than many people visualise, but we must advertise our goods if we are to sell them.

Popular Piccadilly Productions

We learn from the Piccadilly Company that their sales over the festive season have been far beyond expectations, and that "The Changing of the Guard," "Carry On" and "Rhymes" have enjoyed an enormous sale, which we think they well deserve, as the recording of the first two, by Lieut. Dunn, of the Royal Horse Guards, is undoubtedly equal, if not superior, to any other productions of these titles, irrespective of price.

Radiogram D.C. Improvements

We have tested the Metrogram II. There is a special D.C. model selling at 17 guineas. This machine, working direct off the mains, is hum free, which is the major difficulty, and which few companies have overcome in D.C. sets. We learn that all their models are in demand, and they are free from the complaints which we learn many of the other companies are experiencing.

JANUARY
LIST

Edison Bell



AND
SPECIAL ISSUE

RED LABEL

WINNER RECORDS

1'6

JOHN MACKLIN (with George MacLean)
Songs with Piano Accompaniment
5420 { When it's Sleepy Time Down South
{ Trees (John Macklin)

COMMODORE GRAND ORCHESTRA AND ORGAN

Conductor: Joseph Muscant. Organist:
Harry Davidson

5421 { The Skaters (Les Patineurs)
{ (E. Waldteufel) Waltz
{ Tales from the Vienna Woods
{ (Joh. Strauss) Waltz

5422 { "The Gipsy Baron" Melodie
{ (J. Strauss)
{ "The Gipsy Princess" Waltz
{ (Kálmán)

DEAUVILLE DANCE BAND (with Vocal
Chorus)

5423 { The Wooden Rocking-Horse
{ Novelty Fox-Trot
{ Two Little, Blue Little Eyes Fox-Trot

BLACK DYKE MILLS' BAND

Conductor: A. O. Pearce
(Public Hall Recording)

5424 { The Middy March (K. J. Alford)
{ The Elephant March (J. Ord Hume)

VIENNA SYMPHONY ORCHESTRA

Conductor: Paul Kerby

5425 { Hungarian Dance in G minor
{ (Brahms)
{ Hungarian Dance in D major
{ (Brahms)

SAM BROWNE (with Orchestral Accompt.)

5413 { Guilty Fox-Trot Song
{ Little Spanish Dancer Fox-Trot Song

ROLANDO AND HIS BLUE SALON ORCHESTRA (with Vocal Chorus)

5414 { Live, Laugh and Love Waltz
{ 'Ust' once for All Time Fox-trot
(from Sound Film—"Congress Dances")

JENNY HOWARD (with Orchestral
Accompt.)

5416 { It's A Cold and Frosty Night
{ Comedy Song
{ I've Got a Lump in My Throat Song

EDDIE GROSS-BART AND HIS CAFE DE PARIS BAND (with Vocal Chorus)

5417 { Sweet and Lovely Fox-Trot
{ You Forgot Your Gloves Fox-Trot

SYDNEY BAYNES AND HIS DANCE BAND (with Vocal Chorus)

5418 { Over the Blue Fox-Trot
{ 'Neath the Spell of Monte Carlo
{ Tango

5419 { Nobody's Sweetheart Now Fox-Trot
{ When it's Sleepy Time Down South
{ Fox-Trot

SPECIAL ISSUES

DEAUVILLE DANCE BAND

5415 { Tom Thumb's Drum
{ Novelty Fox-Trot
{ Magic Notes
{ Novelty Piano Solo with
{ Orchestra

AL BOWLLY and the RADIO RHYTHM FIVE

Comedy Songs with Novelty Accompt.
5440 { Eleven More Months and Ten
{ More Days
{ Foolish Facts

1'6

Obtainable from leading Factors throughout the country.

EDISON BELL, LIMITED, LONDON, S.E. 15

For Better Reproduction: USE CHROMIC NEEDLES.

The Symphonic Poem—4.

By HARRY, WILD

We must now turn back a little and look at Russia. Somewhere about 1855 a little band of enthusiasts, keen music-lovers if not all professional musicians, decided it was quite time that Russia should have some real Russian music. Up to then, though there had been plenty of music making in the big cities, it had all been of foreign origin, generally Italian or French. The artistic founder of this little band was Glinka, to whom the credit is due for realising that the highly characteristic folk tunes of Russia might form the model for a really national school of music. But Glinka only started the idea. The real beginning of the Russian school was laid when Balakiref and Cui met and agreed to do all in their power to advance the formation of a truly national school of music. How they were soon joined by Moussorgsky, Borodine, Rimski-Korsakoff and Co. is now well known, but though we have quite a fair number of examples of the work of Rimski-Korsakoff on records, the others are not so well represented, and it is only quite lately that any of the works of Balakiref have been available.

As might have been expected from the Slavonic temperament, the descriptive side of music had a powerful appeal. This found its outlet largely in opera, but it is generally present, even if not acknowledged, in symphonic or purely orchestral works. This being so, it is a little surprising that there are not more straightforward symphonic poems to the account of this group, but there are a few, and some quite early ones, too, the earliest being Balakiref's "Thamar." Unfortunately the only recording at present is a French H.M.V., but it is very well played by the Paris Conservatoire Orchestra, and is very well, if somewhat quietly recorded. As it does not appear in British lists, I must not devote as much space to it as I should like, but I might say that it is extremely interesting as showing not only the genesis, but in some cases an almost exact anticipation of Rimski-Korsakoff's ideas. In fact, in "Thamar" and "Islamey" we can see nearly all "Scheherazade."

"Thamar" was begun in 1867 and finished in 1881, and its music was made fairly familiar some years back by the performance by the Russian Ballet of the "choreographic drama" that M. Bakst invented to fit the music, and which closely follows Balakiref's original programme.

The scene is the castle of Queen Thamar in the mountains of Dariol. A mysterious opening depicts

the Queen's listlessness, but soon a stranger is seen approaching, and on admittance proves to be young and handsome. The night is spent in revelry, but by dawn the Queen is satiated, and she suddenly draws a dagger from her girdle and stabs the youth. As her attendants throw the body from the walls, the Queen sinks back to listlessness, but another stranger is soon seen, and the performance is repeated *da capo, ad infinitum*, or at any rate until the supply of handsome strangers is exhausted.

The plot is mainly an excuse for the very interesting series of Oriental dances that occupy the middle part of the work. Part 1 is taken up with the introduction, Part 2 with dances growing in intensity, but towards the end an *Allegretto* theme, first heard on the clarinet, indicates the Queen's feeling for her visitor. These themes are developed for a time and then, from nearly half-way through Part 3, three new motives appear. After a phase of relative tranquillity the music works up to a climax which culminates about half-way through Part 4 with the murder of the stranger. No one makes any fuss about a little thing like that, and the music gradually sinks back to the mysterious languour of the opening, until the end.

Russian music is generally concerned with either Oriental fantasies (there is a strong flavour of the East in Russian folk music), or the grotesqueries of Russian fairy tales, witches, goblins, wizards, and so on, and so we find the only other symphonic poem on records by the Russian nationalist group has a fine fruity supernatural flavour.* It is Moussorgsky's "Night on the Bare Mountain," and no doubt its inspiration was the "Witches' Sabbath," from Berlioz's "Symphonie Fantastique." The final and only surviving version was considerably revised and orchestrated by Rimski-Korsakoff. Here is the plot as attached to the score: "Subterranean sounds of unearthly voices. Appearance of the spirits of darkness followed by that of the God Chernobog. Chernobog's glorification and the Black Mass. The Revels. At the height of the orgies is heard from afar the bell of the little church, which causes the spirits to disperse. Dawn."

This programme is very well realised, and Rimski-Korsakoff's orchestration is, as usual, exceedingly effective, especially when so finely played as by the London Symphony Orchestra under Coates on H.M.V. 2010. The trombones have a truly demoniac ring; they really do suggest unearthly voices, and the brass is also used with telling effect in the

* Borodine's "On the Steppes of Central Asia," recorded on H.M.V. and Columbia, is hardly more than a descriptive sketch.

K. P.
HITS

THE GREATEST OF
ALL TALKIE SONGS

GREATER THAN
PAGAN LOVE SONG

CUBAN LOVE SONG

WALTZ THEME

Of Metro-Goldwyn-Mayer's Sensational Film Masterpiece

THE CUBAN LOVE SONG

Featuring

LAWRENCE TIBBETT

**Kiss Me Good-night
Not Good-Bye**

WALTZ THEME of
"MERELY MARY ANN"

Starring
JANET GAYNOR & CHARLES FARRELL
GENERAL RELEASE—FEBRUARY

SALLY

WALTZ THEME
of

"SALLY IN OUR ALLEY"

GRACIE FIELD'S
FIRST TALKIE
GENERAL RELEASE—JANUARY

The Three Biggest Waltz Hits in the World

KEITH PROWSE & Co., Ltd
42 & 43, Pall Mall Street
LONDON, W.1

Black Mass section. The Russian folk dance flavour is very evident in the Revels, and the whole thing moves swiftly and certainly.

The history of this piece of music is rather interesting and somewhat complicated. The idea came to Moussorgsky in 1867, and he worked it out as a fantasia for piano and orchestra. The title then was "St. John's Eve," so the notion of a Witches' Sabbath dates from the beginning, but he never properly finished it, and it was laid aside for some years until the project of a composite opera, "Mlada," with music by several of the group, was suggested. Then he dug it out, added a vocal part, and made some other alterations, and used it for a scene depicting the revels of the Black God Chernobog on Mount Triglaf. "Mlada" never matured, and once more the music was on the shelf, but was fetched down again to serve as an "Intermezzo" in the opera, "The Fair at Sorochinsk." This intermezzo takes the form of a dream, in which the witches are seen holding a Sabbath on the Bare Mountain. The last section in which the church bell disperses the spirits, belongs to this version. "The Fair" was never finished, but some five years after the composer's death Rimski-Korsakoff, by taking the best parts of all the preceding versions of the work, and re-scoring the whole, compiled the version as here recorded.

I said above that "Night on the Bare Mountain" was probably inspired by Berlioz, and there is no doubt that the Finale of the Fantastic Symphony did have a good deal to do with it, but perhaps an equal amount of credit should go to Glinka, who

suggested that a good way to popularise the newer Russian school would be by the composition of a series of short works, sufficiently formal to satisfy the serious musician, but written to a "programme" that would make them easily understandable by anyone. When we remember Moussorgsky's intense admiration of Glinka, it seems most likely that here is the inspiration of "St. John's Eve," and "Night on the Bare Mountain."

Hail Caledonia!

An ancient rhyme recounting the principal waterways of the land beyond the Tweed leaps to the mind after viewing the splendid new list of "Auld" Scots' tunes just issued by Edison Bell. The verse runs:

The Tweed, the Forth, the Tay,
The Dee, the Don and the Spey,
The Firth of Clyde
The other side—
And Pentland Firth on the North.

Surely there is no district watered by these great streams unrepresented by one or two at least of the three-score-tunes-and-ten enumerated in this Scottish Winner supplement. Among the place-names mentioned in these many titles are Loch Catrine, Forth Brig, the Banks of Allan, Craigellachie, Stewarton, Abercairnie, Ayr, Roxburgh, Fochabers and Edinboro', to mention some. The supplement is neatly printed with a suitably illustrated cover. In an interesting preface written by Pipe-Major G. Douglas Taylor (late of the Queen's Own K.O.S.B. and Royal Caledonian Schools), he says: "Scottish music is peculiarly sentimental and inspiring to the Scot, and more so to the Scottish exile 'awa frae his ain folk.'" While the exile listens to the cadence as it rises and falls, he visualises the river in spate as it rushes on its course, the sea in storm, the sighing of the wind through the trees, or the wee burn—almost dry through drought—trick, trick, trickling down the hill-side. Then he gives voice in a lilting drone to the tunes his mother crooned to him as he lay in her lap, and instinctively he squares his shoulders, and though thousands of miles may separate him from his native heath, still in imagination he is back among the scenes of his nativity, with all the young laddies of his young days around him, and afraid of nothing. Such is the pleasant and impelling influence of the auld Scotch songs! Of such music, in this special Scottish issue, we are given a feast—the one difficulty being choice of fare and the time to digest it! The Edison Bell Company have been singularly fortunate in discovering exponents of our typically Scottish music, and as a Scot—and a pipe-major at that—I would be proud to have my name associated with some of these records."

Among the artistes appearing in this striking Scots' list are: William Cameron (violin), The New Tyle Orchestra, John Reid, Sr. (violin), John Reid, Jr. (piano), The New Tyle Trio (violin, clarinet and piano), and James Reid (clarinet)—all popular performers from bonnie Scotland.

**Make a Note
now—**

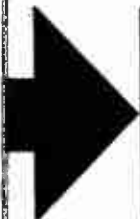
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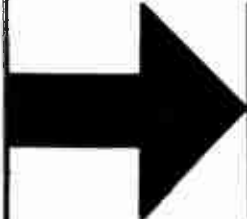
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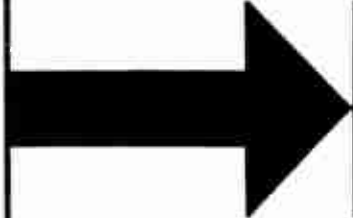
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LOVE LETTERS IN THE SAND



A FADED SUMMER LOVE



I DON'T KNOW WHY



LUCILLE

*Vocal
Fox-Trots*

FRANCIS, DAY & HUNTER L^{td}
LONDON.

Songs of the Moment

One of the very big hits over the Christmas season was a number entitled "Guilty." This will continue in popularity as a vocal number for some time. It is now being followed very closely by "I Don't Know Why," another vocal fox-trot.

Good film songs have been few and far between recently, but Eddie Cantor's new film, "Palmy Days," has two really good numbers. These are "Yes, Yes" and "There's Nothing Too Good for My Baby."

and "Just Once for All Time." Somehow our orchestras never seem to strike quite the right rhythm required for Continental fox-trots, and it is just this little difference that makes *all* the difference.

Another big film star is now due for a re-appearance. This is Lawrence Tibbett. By all accounts, his rendition of "Cuban Love Song" in his latest film sent the audience crazy—with delight.

Songs that will carry their Christmas popularity



"ELEVEN MORE MONTHS AND TEN MORE DAYS."
The comedy song on prison life, featured with great success in Archie Pitt's popular production, "Walk This Way," at the "Winter Garden Theatre," Drury Lane.

The same idea is expressed slightly differently in Joe Gilbert's new ballad, "I'll Never Grow Tired of You." Really, the opinions that some song writers have about the ladies are too good to be believed—quite a lot of people don't.

Bing Crosby, the well-known crooner of sentimental ballads, has got a step in advance of his brother artistes. In addition to the usual side lines of recording and broadcasting, he has now made a short film, written around one of his hits of the moment. It is entitled, "I Apologise," and is both an amusing little film and a very good "plug" for the song.

Talking of films, it will be interesting to see what provincial audiences think of "Congress Dances," when the general release takes place. This, of course, is the picture starring Lillian Harvey, and the songs are "Live, Love and Laugh"

into the New Year are "Close Your Eyes," "Nobody's Sweetheart," and "Sleepy Time Down South," and, of course, the hill-billy song of the moment, "Eleven More Months and Ten More Days," should carry on well into the summer season. Ambrose has made a good double-sided record of this song, which is the popular hit of the moment, and is specially featured in Gracie Fields' Winter Garden production, "Walk This Way."

"Save the Last Dance for Me" is a new waltz that has the hall-mark of a popular hit firmly imprinted on it. Jack Payne appears to be very fond of it, judging from the number of times that he gives it the "air." A Columbia record, we imagine, will shortly appear of this number.

Other waltzes that should have big sales in the near future are "Call Me Darling" and "Under the Spell of the Waltz."

Big things are also expected from "Love Letters in the Sand," a song that was written around an episode that occurred during Rudy Vallee's honeymoon last summer.

"Faded Summer Love" is of rather an unusual type. It is, of course, a fox-trot, but the sentiment is quite different from that usually found in a dance number. It is probably this difference that will make it a popular hit.

"Actions Speak Louder Than Words" is a saying we all know, and is a song we will know all about in the near future. It has a very good companion song in "It's a Long Time Between Kisses," and, strange to say, the same publisher has also issued "Must It End Like This?" Some of these song titles must make it very embarrassing for a shy young man (oh yes, they still exist) to enter a music or record shop, especially when he knows he will be attended to by a modern miss.

It must also be awkward to ask for "I Wanna Be Loved By You," or "Put Your Little Arms

Around Me," and it will have to be done, because these songs are going to be in big demand very soon.

"I'm Sorry Dear," a croony fox-trot, has been very big in America, and will soon appear on records here. It is a number that will become a popular hit without any trouble at all, and, of course, we all know "There's Something in Your Eyes." This song seems to appear on every radio programme, either as a fox-trot or tango, yet one never gets tired of it.

Radio novelty hits of the moment are "Linda," "Just a Crazy Song," and "Oh Mo'nah," the latter being really quite out of the ordinary.

The big Gracie Fields' talkie, "Sally in Our Alley," is now a general release, and is a picture that the public will flock to see. The outstanding feature, of course, is Gracie singing; and the theme waltz song, "Sally in Our Alley," will soon be one of the best sellers in the country.

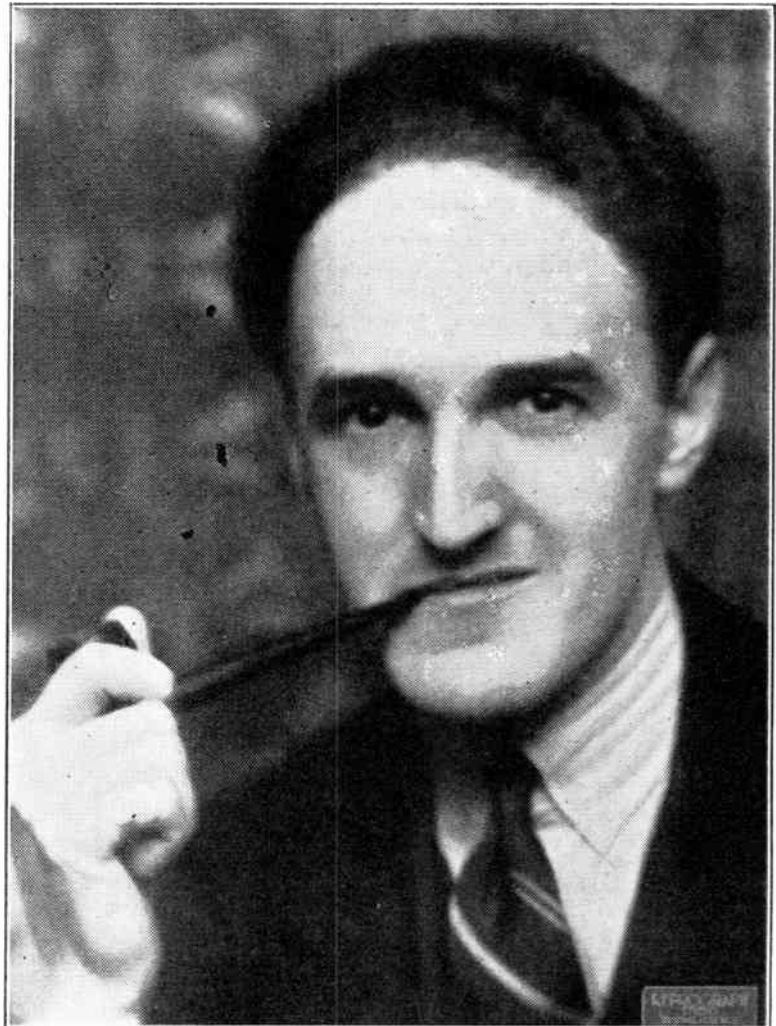
Another waltz song, "Kiss Me Good-Night, but not Good-bye," from that charming picture, "Merely Mary Ann," will also be a favourite number with those who prefer mellowed artistry.

Another Capture for Decca

Maurice Elwin
now Records
Exclusively for
Decca

Decca has secured the *exclusive* services of Maurice Elwin, which means that he appears now only on Decca 1s. 6d. records. This is important news for the trade and for the public. Elwin has been recording for many years, and has probably made more actual records than any other living artiste. His fame, and it is fame indeed, is based solely on his gramophone records. An unique position for an Englishman (or rather we should say a Scotsman).

Elwin's public has been a large one for many years, but his records under the aegis of Decca and at the modest price (plus the splendid Decca recording) will increase his gramophone audience enormously.



Parlophone Score Again

Lilian Harvey on Parlophone Blues

There have been few triumphs more complete than that of Lilian Harvey, the English girl who has become the idol of the screen-fans of Germany, and is now in "Congress Dances," putting it over English film-goers in precisely the same way.

That "good stuff lies in little room" is once more abundantly proved in the case of Lilian Harvey, for though her personality is big, her physical proportions are decidedly on the *petite* side.

Such material considerations, however, count for little in screen-land—the camera man sees to that. Nor does the microphone worry about such trifles.

It was, perhaps, a foregone conclusion that Parlophone would capture Lilian Harvey's voice for gramophone fans, and sure enough, here it is on the famous Parlophone blues.

The voice, of course, is not a big one, but neither is it a small one. Although it is not a grand opera voice, nor even, perhaps, a musical comedy voice, it has, like its owner, individuality and vitality. Lilian Harvey's voice, in fact, has a girlish, almost school-girlish quality, sincere and unaffected, which disarms criticism. And if the voice does not charm you, certainly the song will, for "Just Once for All" is one of those tunes which, once heard, will continue to haunt you for days, and perhaps for months. The tune, like the singer, has a strangely magnetic quality which is not to be resisted. On the reverse of the same disc Liddell Peddieson, whose voice is a pleasant light tenor, sings "Live, Laugh and Love," also a very attractive song, but without the vital urge of its companion number. (R1088.)

That, by the way, is rather a lot about one record, but it is worth it for Lilian Harvey's song alone.

Both these tunes are also done, on one record, as straight dance numbers, by the Dajos Bela Orchestra, "Just Once for All" as a fox-trot, and "Live, Laugh and Love" as a waltz. The latter has much more vivacity in waltz form, especially as played by the Dajos Bela Band, than in the song, and both numbers have a freshness and animation which make this an entirely charming double. To many listeners, not the least desirable feature will be the complete absence of those two banal American elements, sentiment and syncopation. There is no vocal chorus. A fine record. (R1089.)

There is a healthy vivacity, too, about the playing of the Pavilion Lescaut Orchestra in the lively fox-trot, "The Way with Every Sailor," an exhilarating quick-tempo affair, which is coupled with the very tuneful and lilting tango, "Neath the Spell

of Monte Carlo," with German vocal chorus. (R1090.) Both these are from the film "Monte Carlo Madness."

On the vocal side Leslie Hutchinson works a pretty vein of philosophy in "Life is just a Bowl of Cherries," an engaging song, perhaps all the more acceptable at a time when life is really more like a dish of crab-apples—unsweetened.

This makes the companion number, "Close Your Eyes," of course, all the more appropriate. Pleasant and soothing, this is a syncopated lullaby much enhanced by the singer's neat piano work. (R1087.)

The united efforts of Stuart Ross and Joe Sargent make "Sweet and Lovely" sound much more sweet and lovely than we have heard it in other directions, and the effective piano accompaniment is also a decided asset.

That smart skit on prospective family relationship, "How's Your Uncle?" provides entertaining light relief, this number, too, being well backed by snappy piano work. (R1092.)

Melville Gideon has two very attractive romantic numbers in "Hang Out the Stars in Indiana" and "To-night, Dear," the latter one of his own inspirations, with highly effective orchestral accompaniment. (R1093.)

Well worth the attention of those who admire "blue" vocalism are the combined efforts of the Carson Sisters, who exploit the mode of syncopated harmony made popular by the Boswell Sisters, the Carlisle Cousins, and others of the same school.

They sing "Without that Gal"—which becomes "Without that Man" when sung by female voices—and "Yes, Yes, My Baby Says Yes" to appropriate instrumental accompaniment, which includes smart work by guitar, piano and violin. These girls are undoubtedly clever in the individual "hot" style they have made their own. (R1095.)

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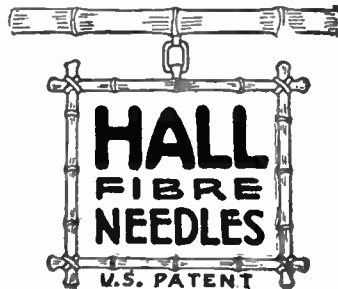
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Decca Develops

Decca has been triumphant as a pioneer of the kind unique in the gramophone industry. Decca inaugurated lower prices for records of leading artistes; Decca was the originator of regular weekly broadcasts of gramophone records from Radio-Paris; Decca has been unceasing in securing the exclusive services of some of the finest artistes before the public to-day.

The year 1931 witnessed the establishment of the price of Decca records at 1s. 6d. for 10-inch and 2s. 6d. for 12-inch. So the Decca prices are even more right for the year 1932, when everyone is feeling in a small or large measure the effects of the economic "pinch." Home entertainment has returned as a factor of family life, and the gramophone record will become a stronger medium than ever for home amusement during 1932. "Leading Artistes—Lower Price," the Decca slogan, is a statement of pleasant fact which the public has already recognised generously. As many important dealers have been saying "It's been a Decca Christmas," so will they be saying "1932 has been a Decca Year," because there is no more popular record in price or entertainment than the Decca record.

Decca has got a firm grip on the trade and on the public. The sales' foundation has been well and truly laid, and upon this foundation there is being erected an edifice of real business, alive, and progressive. Decca caters for everyone; its fortnightly supplements meet the needs of all occasions. Decca is always to the fore with its dance records, always up-to-date and first out with current popular "hits." Decca is a well-organised concern, able to meet immediately the requirements of the moment. This is all to the advantage of the dealers, who know that every topical number is first and best on Decca. The policy of being "first and best" will be pursued energetically by Decca during 1932.

The finest propaganda for Decca records is the Decca concert broadcast every Sunday between 2 p.m. and 3 p.m. from Radio-Paris. These concerts are under the personal direction of Christopher Stone, the most eminent publicist in the gramophone world. Decca, as we have said, is the pioneer of Sunday broadcast concerts devoted to a recital of gramophone records of one make. Over two years ago the Decca Sunday Concerts were begun in a very unobtrusive, almost humble manner. In the early days no one took much notice of them, but gradually they captured the ears of the public. Now the concerts are a weekly feature listened to by millions of people in Great Britain and Europe. The weekly postbag ensuing from these concerts numbers many hundreds of letters, which are answered individually. This broadcasting feature, started in a shy sort of way, has established itself as the greatest selling opening for Decca records. For one convenient hour each Sunday (when all the B.B.C. stations are silent) millions of people concentrate on listening to about fifteen Decca records with incomparable explanatory comments by

Christopher Stone. The Decca Sunday Concerts will continue to be broadcast during the whole of the year 1932.

The acquisition of leading artistes is Decca's biggest achievement. It was in 1931 that Decca secured the exclusive services of Roy Fox and Henry Hall. The year 1931 witnessed the exclusive transference to Decca of Jack Hylton and Maurice Elwin.

What, therefore, will Decca achieve in 1932? There is something that is certain; it will be a year of bumper sales.

Yes, 1932 is to be a bumper year for Decca; it may be that the slogan of "Leading Artistes—Lower Prices" will be changed to, "Greatest Artistes—Lowest Prices."

SOME JANUARY ISSUES.

10-inch, D.S., Blue Label, 1s. 6d.

- Jack Hylton and his Orchestra.
F2678—CA C'EST PARIS, Six-eight (Padilla); EL RELI-CARIO, Paso doble (Padilla)—Jack Hylton and his Orchestra.
F2701—LIFE IS JUST A BOWL OF CHERRIES (from George White's "Scandals"), Fox-trot (Brown, Henderson); SONG OF HAPPINESS, Quick Fox-trot (Gottler, Nicholls)—Jack Hylton and his Orchestra, with Vocal Refrain.
F2750—MORE RHYMES (Savony).
F2751—LIVE, LAUGH AND LOVE WALTZ, from "Congress Dances" (Heymann); TO-DAY, I FEEL SO HAPPY, Fox-trot, from "Sunshine Susie."
F2752—ELEVEN MORE MONTHS AND TEN MORE DAYS, Comedy Fox-trot (Fields, Hall).
F2753—RESOLUTIONS FOR 1932, Comedy Fox-trot (Lester, Harley, Stanley); THE COUGH DROP SHOP (Savony).
F2754—MEET ME TO-NIGHT IN THE COWSHED, Comedy Fox-trot (Conrad); YODLE-ODLE, Comedy Fox-trot (Le Clerq).
F2756—I APOLOGISE, Fox-trot (Hoffmann, Goodhart, Nelson); CONSOLATION, Fox-trot (Gottler, Booth).
F2729—SELECTION FROM INCIDENTAL MUSIC TO CAVALCADE.
F2699—I'LL ALWAYS BE DREAMING OF YOU, Waltz (Yorke); UNDER THE SPELL OF THE WALTZ (Perry, King).
K633—I FOUND YOU (Noble, Campbell, Connelly); SWEET AND LOVELY (Arnheim, Tobias, Lemare). (12-inch, D.S., Black Label, 2s. 6d.)

Remarkable progress has been made by the Decca technical staff in the recording of Hylton's deservedly famous band. I have no hesitation in saying that the latest discs of the band could not be bettered. Generally, the band is now playing better than ever, and in this country, at least, are in a class by themselves. Their versatility—always a strong point—has now become amazing; the band is equally at home and at ease with all kinds of dance music, whether it be of the purely rhythmic variety or of the novelty type which is so much the present vogue. Not only is the unity of the band excellent, but it also possesses some of the finest solo players in the country. The vocal refrains, whether they be comedy or sentiment, are always delightful. These general remarks are very largely prompted by the truly splendid batch of records which mark the latest releases by the Decca of the band's playing.

"More Rhymes" is, if possible, better than the first naughty record of these pointed limericks. If you are not a punner and have a turn for inventing a last line, the record

is very good fun. "Live, Laugh and Love" is one of the lovely tunes from the irresistible "Congress Dances," the greatest film success of the moment, but which is very closely run by "Sunshine Susie," in which, "To-day I Feel so Happy" is the infectious theme song. It is one of those maddening tunes which, once heard, has a way of coming to one's thoughts and lips all through the day. Both sides of a 10-inch disc is devoted to "Eleven More Months and Ten More Days," even then, one feels that the disc should have been of the 12-inch size. This is going to be prove the great hit of the month; the piece is full of novel effects, piquant and odd dialogue, unexpected and delightful interpolations and jolly little tunes. "Resolutions for 1932" has a good tune, and no end of amusing resolutions by various people. "The Cough Drop Shop" is one of Sarony's happiest inventions, the music being built up on favourite nursery song tunes. The disc is hardly suitable for the nursery, however. Good yodelling and a good tune can be heard in "Yodle-Odle," while "I Apologise," "Consolation," "I Found You" and "Sweet and Lovely" are in the band's sentimental "sweet-stuff" vein—all very good. The selection of incidental music from that amazing success, "Cavalcade," is one of the best I have heard; already "Cavalcade" has been honoured with a score of such selections. The second side of the disc is absolutely charming, and revives that delightful old favourite (which I have not heard on any other record), "Dance, Dance, Little Lady." "Under the Spell of the Waltz" well deserves its title.

F2692—YOU ARE MY HEART'S DELIGHT (Lehar), from "The Land of Smiles"; DANCING TILL DAWN (Baker, Nils)—Edythe Baker, Rhythm pianist.

An exhilarating record by the popular Edythe Baker. Her technique is beyond reproach, and the piano reproduces with a rare fidelity.

F2737—WIDDICOMBE FAIR; ON ILKLEY MOOR BAHT AT—Dale Smith, with vocal quartet and pianoforte accompaniment.

A record by Dale Smith is always welcome, this one especially so, for I have hardly ever heard his delightful voice to greater advantage than in these two old favourites. Excellent support is given by the quartet and piano. This is one of the best records of the month. Dale Smith would be the right man to sing a series of our lovely old English songs (as distinct from folk-song), and I suggest this to the Decca Company in all seriousness. Such a project has never been undertaken and is over-due. Instead of Societies for Foreign Song, no matter how good, why not record the great treasure of English song?

F2761—LIVE, LAUGH AND LOVE; JUST ONCE FOR ALL TIME—Maurice Elwin.

Maurice Elwin sings these two outstanding successes from "Congress Dances" with rare charm. Decca can well congratulate themselves on having obtained the exclusive services of this famous artiste, for he should bring much grist to the company's mill. If all the Elwin records prove to be up to the standard of the three already released, not one of them should be missed.

12-inch, D.S., Black Label, 2s. 6d.

K628—ROSE MARIE, Vocal Selection—Anne Welsh, Webster Booth, Victor Conway and orchestra.

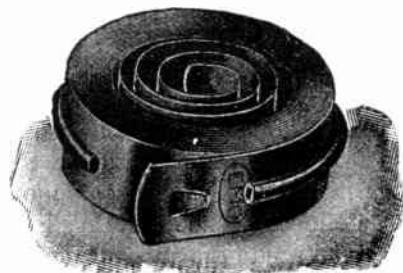
K630—H.M.S. PINAFORE, Vocal Selection—Anne Welsh, Doris Owens, Webster Booth, Victor Conway and orchestra.

Both these selections are admirable, the singing being good and well balanced, with some excellent orchestral playing. It was a happy idea to revive the lovely tunes from "Rose Marie," and the selection includes "The Mounties," "Totem tom-tom," "Pretty Things," "Indian Love Call," "Hard Boiled Hermann," "Why Shouldn't We?" "The Door of My Dreams," and "Rose Marie." Sullivan's music needs no introduction, and here again the selection is a most happy one, including, as it does, the opening chorus to Act 1, "We Sail the Ocean Blue," "Sorry, her lot, who Loves too Well," "The Ruler of the King's Navoe," "Captain of the Pinafore," "Buttercup," and the Finale to the First Act.



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The many thousands of enquiries which have

been received for British goods since the gold standard was abandoned has been a spur to the British manufacturer to book space and increase his space in the Fair, and thus ensure that the buyer who comes to the Fair next February will be able to see the most representative display yet arranged with British manufacturers. Reception and catering arrangements are improved and speeded up in all sections of the Fair to cater for the increased number of visitors. We understand special privileges are to be granted in places of interest and amusement in London.



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BRITISH INDUSTRIES FAIR

Preliminary List of Exhibitors in the Radio and Musical Sections

We give below a preliminary list of the exhibitors in the Radio and Musical Sections of the British Industries Fair:—

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- Broadwood, John, & Sons, Ltd.
- Brown, S. G., Ltd. (Radio and Allied Sales, Ltd.)
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- Cole, E. K., Ltd.
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- Dallas & Sons, Ltd.
- Danemann & Co.
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- Eastman, J. R.
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- Electric Gramophones.
- Ever Ready (Great Britain), Ltd.
- Filmophone Flexible Records, Ltd.
- General Electric Company, Ltd.

- Garrard Engineering Manufacturing Company, Ltd., sharing with Garrard Clocks, Ltd.
- Gilbert & Co.
- Hopkinson, J. & J.
- Huntingford, Roy, & Co., Ltd.
- Itonia, Ltd.
- Kemble & Co.
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- Pegasus, Ltd.
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- Rees Mace Manufacturing Company, Ltd.
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- Waddington & Sons, Ltd.
- Wingrove & Rogers.
- Yagerphone, Ltd.

Gramophone Gossip

By "TATLER"

Turning Over the New Leaf

There should be a great rustling of leaves this month. I mean, of course, those new leaves which we are all supposed to turn over in the New Year.

That these nice clean leaves will be sullied by the same old blots and smudges by the end of 1932, and no doubt long before then, is, perhaps, a foregone conclusion; but this should not prevent us, as we gaze solemnly on the newly-turned page, from making the usual good resolutions—and doing our best to keep them.

There are many good, sound resolutions, for instance, which the average gramofan might make with considerable advantage to himself, to the gramophone industry, and to the ever-sacred cause of music at large.

Thus, he might resolve any of the following praiseworthy things, in accordance as they meet his own particular case:—

(1) To get a new gramophone, unless he is *quite* satisfied with the one he already possesses. Or, at any rate, to try a new sound-box; or, if he has "gone electric," a new pick-up, or a better speaker.

(2) To spend more money on records this year, and not waste so much time on haphazard wireless programmes. Let every gramofan, in fact, be able to build up programmes of his own, and plenty of them. Programmes which will be a *permanent* pleasure, and not, once heard, gone for ever. It can be done. Easier than ever at present low prices.

(3) To enlarge his musical outlook, and thus get more pleasure from his instrument. If a jazz fan, to have a shot at serious music, either symphonic (i.e., first class orchestra) or instrumental. There is plenty of fun in it, plenty of melody, plenty of fine "harmonising," and plenty of "colour," even though it may not be so gaudy as jazz colour. It simply means that the listener should take a little more trouble with his listening. Let him say to himself: "Am I, then, so small-minded that I can appreciate only the kind of music which makes the easiest listening?" *Has anything that wants a bit of understanding got me beaten?*

The Art of Relaxing

Classical and serious "fans" should also resolve to come out of their shells a bit oftener. To spice their sober, if more intellectual outlook, with more humour, more light relief; to cultivate the "unbuttoned" mood more frequently, and in short, to sparkle up a bit.

Believe me, there is much that is really funny, skilful, artistic, and even musically interesting in the better kind of jazz. The very elements of novelty and ingenuity, which keep jazz alive, to say

nothing of its vital rhythm, should intrigue the intelligent listener, and provide welcome relaxation from more solid fare.

There is no necessity to go "blue" or "red," if this type of jazz is too widely revolutionary for the normal listener's mentality.

Even "hot" jazz, however—which is an acquired taste—has its special points of "broad" humour, subtle humour, instrumental skill and clever exploitation of rhythm.

The famous jazz masters of to-day are not simpletons, by a long way, and a jazz fan is not necessarily a degenerate imbecile.

The motto for the New Year then is—a broader and more tolerant outlook. We shall find it imperative in the social and economic world, so why not recognise that it is equally essential in regard to music and the gramophone?

The Recording Companies Also

The recording fraternity, it is to be hoped, will also do their bit in the way of good resolutions. There is plenty of room in this direction. How refreshing it would be, in the first place, if some of them would resolve to import a little bit of imagination into the business. Originality, either of thought or procedure, is perhaps too much to expect from minds steeped in tradition, and inured to an unvarying routine, but a little evidence of a really determined attempt to enlarge the gramophone horizon, for long years so painfully restricted, would be very welcome.

Among other things, the different companies might resolve not to imitate each other and themselves so consistently and continuously; not to duplicate already recorded works so frequently; not to steal or copy each other's leading lines so shamelessly; not to overload an already congested market by needless mid-monthly issues, many of them unwanted repetitions; not to persist in over-amplification for the sake of sheer noise; not to work some artistes and composers to death and neglect others entirely; not to—but that is enough to go on with.

Conversely, it should be resolved to discover and introduce more new talent. What do the recording impresarios do for a living—supposing them to exist? The same old names crop up in bulletins with unvarying persistency, but new artistes are as rare as snowflakes in June. Why? Again, it should be resolved to occasionally record something that has *not* been recorded before. How can the gramophone enlarge its already diffident, if not actually dwindling public, otherwise? There is only one logical answer.

Striking the Happy Medium

The foregoing remarks do not, of course, refer to "popular" music, and the current "hits" of the day, but to serious and classical music of all grades, and also to modern music. The former is

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Jack Hylton and his Orchestra

Cavalcade (selection of incidental music) F2729, 1/6
The cough drop shop (novelty record)—Resolutions for 1932 (novelty fox-trot) F2753, 1/6
More rhymes (novelty record) F2750, 1/6
Life is just a bowl of cherries (from George White's "Scandals," fox-trot)—Song of happiness (quick fox-trot) F2701, 1/6
Ca c'est Paris (six-eight)—El relicario (paso doble) F2678, 1/6
Joey the clown (fox-trot)—Running round the trees (fox-trot) F2700, 1/6
Just once for all time (from "Congress Dances," fox-trot)—When the music is playing (film "Congress dances," fox-trot) F2698, 1/6
Me (fox-trot)—I don't know why (fox-trot) F2684, 1/6
For you (Waltz)—Rio de Janeiro (one-step) F2685, 1/6
For the sake of the days gone by (waltz)—Carry on (one-step) F2666, 1/6

Rhymes (novelty record)

F2679, 1/6
Tom Thumb's drum (quick one-step)—Oh! What a night! (fox-trot) F2672, 1/6
The chocolate soldier (selection)—The merry widow (selection) K620, 2/6
Sweet and lovely—I found you K633, 2/6
Old time favourites (medley record). Intro: "Ship ahoy," "In the twilight," "Flanagan," "If I could plant a tiny seed of love," "Beside the Zuyder Zee," "When the moonlight shines on little bluebird," "Yiddle on your fiddle," "If you could care for me," "Little Dolly Day-dream," "Ginger you're balmy," "Safest of the family," "Sweetheart May." K624, 2/6
Sea songs (medley record). Intro. "Life on the ocean wave," "Tom Bowling," "Death of Nelson," "Bay o' Biscay," "Hearts of oak," "Sailing," "Rocked in the cradle of the deep," "Anchored," "The anchor's

weighed," "Larboard watch," "Sailor's hornpipe." K625, 2/6

Roy Fox and his Band

Oh! Mo'nah (fox-trot)—I didn't have you (slow fox-trot) F2763, 1/6
You call it madness (I call it love) (from "Palmy Days") (fox-trot)—Yes, Yes (My baby said "yes") (from "Palmy Days") (fox-trot) F2720, 1/6
Guilty (fox-trot)—Nobody's sweetheart (fox-trot) F2716, 1/6
Sweet and lovely (slow fox-trot)—Sing another chorus please (quick fox-trot) F2514, 1/6
Smile darn ya, smile (fox-trot)—Just one more chance (fox-trot) F2580, 1/6
Kiss me "Good-night" (waltz)—That's what I like about you (fox-trot) F2581, 1/6
When the waltz was through (waltz)—Time alone will tell (slow fox-trot) F2513, 1/6
You forgot you gloves (fox-trot)—Take it from me (fox-trot) F2582, 1/6

Maurice Elwin

Vocal with Orchestral Accompaniment
Just once for all time (from "Congress Dances")—Live, laugh and love (from "Congress Dances") F2761, 1/6
Kiss me "goodnight," not goodbye—Who am I? F2675, 1/6
Lies—Close your eyes (with violin and pianoforte accompaniment) F2718, 1/6

Spike Hughes and his Dance Orchestra

A Harlem symphony F2711, 1/6
Witness (fox-trot)—Is there a place up there for me (fox-trot) F2649, 1/6
The Darktown strutters ball (fox-trot)—Blues in my heart (fox-trot) F2611, 1/6
Roll Jordan (fox-trot)—Joshua fit de battle ob Jericho (fox-trot) F2373, 1/6
Tap your feet (quick fox-trot)—High life (fox-trot) F2323, 1/6
Some of these days (fox-trot)—Moon love (fox-trot "Beauty Prize") F2259, 1/6

Misty mornin' (slow fox-trot)—Everybody love my baby (fox-trot) F2166, 1/6
Sure as you're born (fox-trot)—Everything is peaches down in Georgia (fox-trot, Nos. 5 & 6 Classics of Jazz series) F1910, 1/6

Titterton (Tenor, with Orchestral Accompaniment)

Springtime reminds me of you—Trees F2748, 1/6
A perfect day—I passed by your window F2588, 1/6
Christin Flanders—The Rosary F2571, 1/6
Vienna, City of my dreams—While hearts are singing (from "The smiling lieutenant") F2517, 1/6
Because—Goodbye F2470, 1/6

Edythe Baker (Rhythm Pianist, with Instrumental Accompaniment)

Dancing till dawn—You are my heart's delight (from "The Land of Smiles") F2692, 1/6

Sweet and lovely—Just one more chance (pianoforte solos) F2576, 1/6

Gertrude Lawrence (Light Vocalist) with ORD HAMILTON at the Piano

At your Command (with orchestral accompaniment)—You're my decline and fall F2577, 1/6

Alfredo Rode and his 18 Tziganes

Artists' Life, (waltz)—Du und du, (waltz) (from "Die Fledermaus")—The bat F2569, 1/6
You are my heart's delight (from "The land of smiles")—You will remember Vienna (film "Viennese nights") K595, 2/6
Wine, women and song—Roses of the South K596, 2/6

**LEADING ARTISTS
— LOWER PRICE**

A NEW YEAR MESSAGE OF IMPORTANCE TO ALL DEALERS

Our sales continue to show enormous increases. What is more important still is that during the past month they have exceeded those of any previous similar period in the long history of this Company. These figures indicate that if the public are offered the right article at the right price they will always buy. Obviously these facts are of great importance to you. All dealers who wish to increase their turnover are advised to make a big show of Imperial Records from now onwards.

Display Imperial literature—keep a good stock of the following big sellers and leave the rest to your public.

CRYSTALATE GRAMOPHONE RECORD MFG., CO., LTD.,

Diarmuid

Sales Director

JAY WILBUR & HIS BAND (Novelty Fox-Trots)

★ 2629 Oh! Mo'nah
When the Circus Comes to Town

This record is being pre-released in response to insistent demand, and will become a rage. Be sure to be first with it in your district. Supplies are now ready.

(a) GENE AUSTIN & HIS ORCHESTRA

(b) SAM LANIN & HIS ORCHESTRA

★ 2617 (a) Guilty
(b) I Apologise

These two numbers are sensational successes, and are rendered perfectly, with vocal choruses, by two of the most famous American Dance Bands.

FRANKIE MARVIN & HIS GUITAR

2607 I'm Gonna Yodel My Way to Heaven

I'm in the Jail House Now

LONE STAR RANGER

2602 Eleven More Months and Ten More Days

FRANK LUTHER

Will the Angels Play their Harps for Me?

BAND OF H. M. IRISH GUARDS

Conductor: Lieut. J. L. T. HURD, L.R.A.M.

★ 2611 Colonel Bogey
Sons of the Brave

These two famous marches are now recorded for the first time with vocal choruses, and there is no band which can do them greater justice than the Irish Guards.

JAY WILBUR & HIS BAND
(with Vocal Refrains)

2593 Many Happy Returns, of the Day *Waltz*

2582 Jolly Good Company *F-T*
Smile, Darn Ya, Smile *F-T*

2603 Tom Thumb's Drum *O.F.T*
Close Your Eyes *F-T*

BAND OF H. M. ROYAL HORSE GUARDS
(The Blues)

2586 The Changing of the Guard
(Vocal Refrain)

Cupid's Army

RUTH ETTING (The World Famous Cabaret Star)

2601 Me!
Have You Forgotten?

A Great Record Sensation

The sensational announcement that Jack Payne and his Band are to broadcast less frequently for the B.B.C. has been followed by the news that Payne has concluded a world-wide contract running into five figures to make records exclusively for the Crystalate Company on the Crystalate 12-inch record, and the Imperial 10-inch record. This is indeed sensational news, and is another example of the enterprise and daring which have brought the Crystalate Company right to the very forefront of recording companies.

We are informed that the first records of Jack Payne under the new contract will appear about the middle of March.



JACK PAYNE.

The Crystalate 12-inch record at 2s. has only been in the market three months, but sales, we understand, have been phenomenal, doubtless due to the high quality of the record, combined with the international reputation of the artistes.

The remarkable progress of the Imperial 10-inch record, made also by the Crystalate Company, and which sells at the very low price of 1s. 3d., has been astounding. To be able to give the Crystalate and the Imperial public the recordings of Jack Payne and his Band, one of the most famous and most popular dance and novelty bands in the world, is a remarkable achievement, and we forecast that the records will enjoy an enormous sale.

as much over-recorded as the latter is under-recorded—when it is recorded.

There is such a thing as striking the happy medium. But to do that the gramophone will have to make a big effort to get out of its well-worn groove. That groove runs in a vicious circle which will require both courage and initiative to break. Who will attempt it?

The Christmas Best Sellers

The Christmas best sellers provided an eye-opener for those who study the baffling problem of public taste.

Three titles stood out far above all others in their appeal to the general public. They were: "Rhymes," "The Changing of the Guard," and the quaint "hill-billy" song, with its primitive "novelty" accompaniment, "Eleven More Months and Ten More Days," all three of which are sweeping through the country on several different records.

Carols, on the whole, were said to hang fire this season, with one or two notable exceptions. Old songs and medleys went well, but there are indications that they have been (and are being) overdone. This is not so, however, where the original artists have been able to return to the recording room to give their own versions—see, for instance, the novelty "Smoking Concert" on Decca. (K623.)

Wonderful Ben Davies

In the first week of the New Year Ben Davies celebrated his 74th birthday, and the veteran tenor is still singing. It is doubtful if we have any tenor of our own day in the Ben Davies class. I mean, of course, any English tenor, preserving the old *bel canto* traditions. Battistini himself, when over seventy, heard Ben Davies sing, and kissing him in the impulsive Italian manner, said, "You will sing until you die."

The great tenor made his biggest hit in Cellier's "Dorothy," in which he sang for two years. As recently as 1926 he sang in the Handel Festival with great success. He has been recorded both by Columbia (Purple label) and H.M.V., catalogue No. 2, in famous English ballads and oratorio.

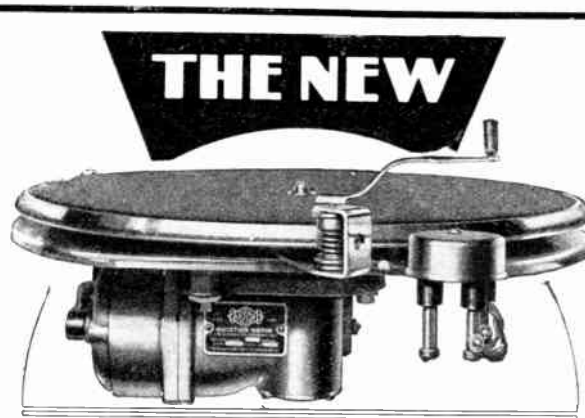
New Edison Bell Records

Edison Bell open the New Year with a splendid batch of Radio records. They are numbers mainly on the lighter side, and as such, easily digestible after the diversity of fare which tickled the palate during the Christmas week. A big seller should result in 1586 with its two highly diverting numbers by the Tuff Guys, entitled "Eleven More Months and Ten More Days," and on the reverse, "Foolish Facts." This record should be a second "Rhymes" as regards sales. The "Chocolate-Coloured Coon," the one and only G. H. Elliott, contributes two appealing darkey songs in "When it's Sleepy Time Down South" and "Tell Me, Are You from Georgia?" on 1588. "Carry On" and "Changing of the Guard," as rendered by the Radio Melody Boys (with vocal chorus), are lively quick steps on 1577, which should secure a great many customers.

IMPERIAL RECORDS 10 3 TEN INCH

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THE NEW



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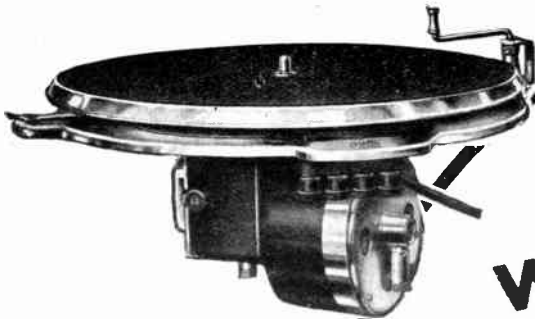
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"... it is a wonderful job for the money, and we compliment you absolutely on its production; there is no doubt that if there is a demand for this type of Motor at all, yours should be absolutely on top."

EDINBURGH (Dealer)

"... your new induction Type Electric Gramophone Motor, having examined it we compliment you on such a perfect production."

SHEFFIELD (Manufacturers and Merchants)

"... you have produced a fine job at a price which has left competition behind, and which must gain for you many thanks from the interested public."

NORTH SHIELDS (User)

"The new motor is perfectly satisfactory, and I am now enjoying perfect reproduction, aided by your motor, which runs silently, free from hum, and the turntable running true. In truth, its performance is perfect and remarkable for the price."

WELLINGTON, New Zealand (Agents)

"We are more than pleased with these Electric Motors, and feel sure that we will do well with them for the next winter."

TOKYO (Manufacturers)

"After very severe test we found out your phono-motors are one of the world's best, and have decided to take 20 sets for the first order."

BLACKBURN (User)

"The motor is perfect, and a grand piece of workmanship."

SHEFFIELD (User)

"The motor is the goods."

GLASGOW (Manufacturers)

"We have found your motor very satisfactory, and feel we will be able to use a large number of them."

OSLO (Importers)

"We have pleasure in pronouncing our entire satisfaction with the sample received."

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"Since we took up the motor the sales are most encouraging, and its smart finish undoubtedly adds very considerably to its selling attraction, quite apart from the technical performance, which is certainly something to be proud of."

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"They have surpassed anything that we have used, and we may add that we have tested and tried everything at present on the market."

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★ See Stand D.46, B.I.F. Olympia, February 22.

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SUMS UP ITS MERITS
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WHAT THE
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"I tested in conjunction with a most sensitive radio unit, and found it to be entirely free from electrostatic frequency disturbance, magnetic hum or electrostatic stop which switches of the current as it stops the turntable."
"It is fitted with an electro-mechanical automatic stop which completely overcame any tendency to 'hunting' or 'squearing' and gave less variation in speed under a fluctuating load."

Topical Notes

By "RECORDER"

A Great Impresario

The death of Lionel Powell just before Christmas deprived the world of the greatest impresario in modern musical history. Mr. Powell contracted a chill while touring with Paderewski, and developed pneumonia. An operation became necessary for gastric ulcer, from which he did not recover.

Intensely musical himself, Mr. Powell was a gifted violinist, and might, under different circumstances, have become a virtuoso.

He had been round the world three times, crossed the Atlantic nearly sixty times, and has been instrumental in staging some 16,000 concerts.

He brought to London Paderewski, Kreisler, Caruso, Meiba, Chaliapine, Tetrassini, Heifetz, Galli-Curci and Menuhin among others.

Mr. Powell would have been fifty-five on New Year's Day. Indirectly, the gramophone probably owes him what it will never be able to compute.

Sir Henry Coward : Eighty-Two

Sir Henry Coward, the great choral expert and choir trainer, recently celebrated his 82nd birthday. He is the Grand Old Man of the world of Festival Choirs. He is also, as most of you know, one of the leaders of the movement against jazz—a forelorn hope, if ever there was one.

Sir Henry is perfectly sincere, and is a fine musician, but the modern spirit has eluded him?

"Modern music?" said he recently. "Well, the days of jazz are numbered, and I am thankful for that. It was a degradation of the white race." What does Edgar Jackson say about that?

Anyhow, recent events offer a peculiar commentary on this jazz business. If jazz is dead its protagonists seems very much alive. Ever heard of Jack Hylton? Read on.

Jack Hylton Puts One Over on America

At the ungodly hour of 3 a.m. on the morning of December 16 Jack Hylton and his merry men sat in one of the B.B.C. studios and broadcast to America, the "land of the free" (I don't think) what was practically an all-British programme. The exceptions had been specially requested. He thus triumphantly entered, on the air, the land from which he had been "barred" on previous occasions.

The programme was relayed by the National Broadcasting Company of America across the United States to a chain of sixty stations stretching from coast to coast, and was perfectly received.

The stringency of the American law against "foreign" musicians is shown by the fact that during the broadcast a "ghost" band of American musicians sat in a studio in New York, doing nothing, but receiving the same fee as the English players. The fee paid is claimed to be the highest ever paid to a British band to broadcast. Thus the clever Americans paid double for something which (theoretically) they didn't want. Shylock must have his pound of flesh. What a sacred thing is the letter of the law!

France Also Pays Tribute

Incidentally, France has also paid a marked tribute to Hylton (and, of course, to the vitality of jazz) by making him a Chevalier of the Legion of Honour in recognition of his services to France and music! I hope that Mr. Coward has not been reading the papers lately. All this must come as a severe shock.

Jack was sent for to a certain Government building in Paris, where the presentation was made by Colonel Picot.

And so is virtue ever rewarded—or the devil always looks after his own. Have it which way you like.

Jack Payne Gets a Move On, Too

All the Jacks seem to be on the move. This restlessness must be part of the jazz temperament. Jack Payne and his band are leaving the B.B.C. in March. The contract should have run into 1933, but terminates on March 12 next at Jack Payne's own request.

This will be sad news for the thousands (or is it millions?) of his wireless followers, but it should be good news for the gramophone trade at large, for his admirers, instead of listening to him "free" night after night on the wireless (or at next to nothing), will now have to buy his records.

This is all to the good, and personally, I should be glad to see every first-class jazz or dance band follow his example. For remember that gramophone companies and gramophone merchants and dealers must ultimately live by the making and selling of records—and *not* by providing free records for the convenience of the B.B.C. programme manipulators, or the endless entertainment of wireless fans.

That, however, is solely my own opinion, and I shall be glad to hear whether gramofans agree or disagree. There are two sides to every question, and there are more than two to this one.

Jack Payne, I may add, emphasises the fact that there has been no quarrel. He is leaving solely to have more time to take part in outside musical engagements, and to participate in certain commercial propositions. The most important news for gramofans is that he has signed a five-figure contract with a gramophone company. At the moment of writing these notes nothing has been stated officially, but the usual little bird, as it fluttered by, twittered the word "Crystalate." [Later news has proved this to be correct.—Ed.]

Very Strange !

It is very strange that just at this juncture, when jazz is dying its umpteenth death, when Jack Hylton has left them, that H.M.V. should make the belated discovery that "there is a demand for 'hot' jazz" (which must come from America), and that simultaneously they should re-introduce Paul Whiteman!

Very strange! But if for His Master's Voice you read E. and M. L. Ltd., it is not so strange, is it?

The English Crooner

I was very interested to meet Eddie Collis a few days ago and to learn from him that he has now returned to this country after his wanderings, which must have covered half of the globe. He tells me that during the last two years he has been the feature vocalist with Lud Gluskin's Orchestra, an orchestra which is not well-known in this country, but on the Continent is very famous. During his travels he sang with this orchestra in the best places in Paris, Monte Carlo, Nice, Amsterdam, Munich, Berlin, Dusseldorf, Vienna, and other cities too numerous to mention. Although he has not been here for two or three years, we all remember him as the ballad singer with the Lyricists. He has modernised his style, and is now a real crooner of the style of Bing Crosby and Russ Columbo. I do not know yet if he has a *nom de plume* or bill matter, but I think he could safely be called the English Crooner.

Although only back here a few days, he has already been engaged by the Regal Gramophone Company to make solo recordings, and I understand that his first records will be on sale in a few weeks' time. If they are of an equal standard to his tests which I heard to-day, then I have no hesitation whatsoever in predicting tremendous sales for these discs. Doubtless we shall hear a lot more of Eddie in several other directions. It is a little early to mention some of the things that he has up his sleeve, but I hope to write further of his activities in some future issue.

It is nice to feel that we have someone in England who can equal, if not surpass, the American boys.

G.

A "Radio" Special

There are some numbers which "stick out a mile" as potentially popular successes, and some renderings which are particularly attractive. In this category is a recent Edison Bell "Radio" release, "Eleven More Months, and Ten More Days." This is a really cheery item which the Tuff Guys make the most of, and the novelty orchestral accompaniment is a splendid background to a really go-ahead number which contains good broad humour. Commend us to Radio 1586 as a best seller—not forgetting "Foolish Facts," another funny effort of the Tuff Guys on the reverse.

A HAPPY NEW YEAR WITH A GLEDHILL TILL

Peace of mind & Goodwill of your Customers

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72 TRINITY WORKS, HALIFAX

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YOU ARE WANTING FOR Your Gramophone The "WINDSOR" 15/6



Mr. Christopher Stone writing in the "Daily Mirror," says: "A Sir Henry Wood among Soundboxes."

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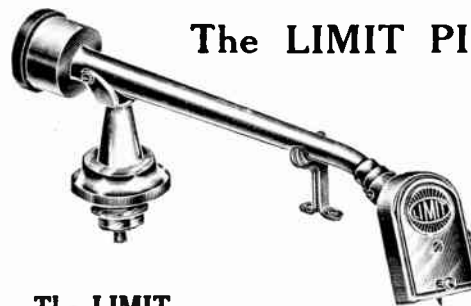
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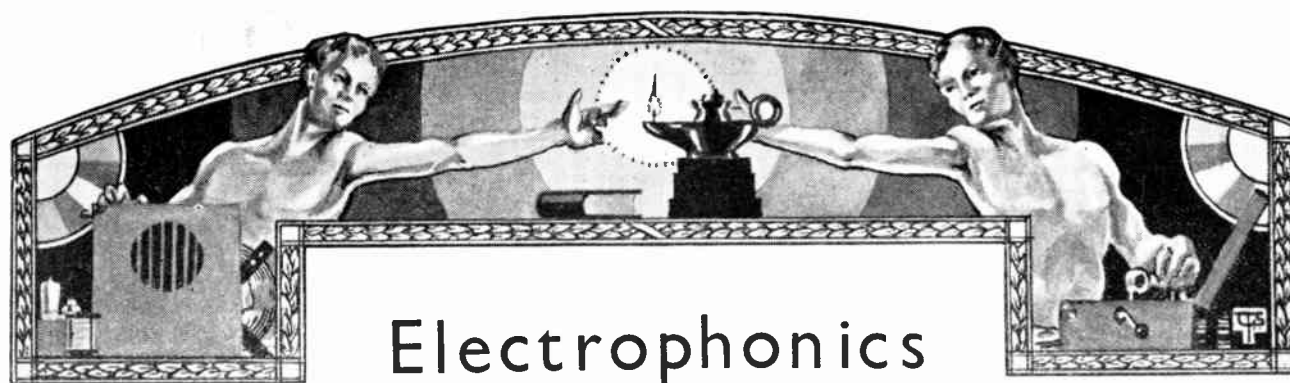


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Electrophonics

Evolution of Loud Speakers

I can still recall vividly—and indeed up till a few weeks ago occasionally endured—my earliest loud speaker, from the days when headphones were the rule and speakers the occasional exception. This was before the opening of the Wembley Exhibition, where in the broadcasting of the music of the bands throughout the grounds I suppose the large majority of the sightseers had their first taste of electrical reproduction. It was one of the horn type of instrument, an extraordinarily good specimen of its class, from a firm that still stands in the front rank of speaker designers.

Next came the cone speaker—developed to satisfy those who required a more “mellow” quality, and the moving coil speaker in an early state. The next step was from the moving iron side of the tournament, pointing out where the early coils were at fault: the balanced armature unit, a type of the earliest cone movement treated in a highly mathematical way, and later the inductor variation of the principle, are all three products of this counter-attack on the early moving coils. Lastly, the coil makers took up the challenge, and are now in a fair way towards taking final command of the situation.

It is convenient, as well as logical, to treat the various types in practically a chronological order. The original valves from which the horn speaker, in the majority of homes, was fed must have been capable of handling at most about 100 to 150 milliwatts of music energy against the 2,000 that are now considered suitable for a room about 15 feet square. Now for a given audible intensity the motive power has to be much greater in the bass than in the other parts of the musical range. Thus the largest proportion of the power required to give perfect reproduction is associated with the lower register. So whether this was consciously appreciated at the time or not, to get any value out of 150 milliwatts the bass has to be dropped out

entirely and the audible level judged entirely from the higher notes. The amplifiers concerned left out the bass, and the lack was an advantage and no loss. The output valve received and fed out only the notes to which the horn speaker could do justice, and was not burdened with power which in the end was useless.

The horn speaker at that date, being a development of the headphone, had a resonance in the neighbourhood of 1,000 cycles— C^2 —at which headphones had been most useful for reception of morse telegraphy. The cone was designed for those to whom a high resonance was unpleasant; a lower resonance was introduced in the reed than had been extant in the diaphragm of the horn instrument, and the top was shaded away in varying degrees. In some a higher resonance was sought after in addition to the lower, and this was aided by a careful selection of papery materials for the cone proper; in others a softer material, such as buckram, minimised the upper resonance and led to an even more mellow effect. Thus the two types of speaker were available concurrently for use according to taste, and in that there is still not available a battery-fed type of valve that can handle more than 500 milliwatts of music with economical running, both these types can still be useful to those who perforce have to use batteries, and wish to obtain the highest level of music compatible with economy.

Then came the search after quality: a really genuine urge towards the improvement of the science of reproduction. The first line of attack was towards a real fundamental bass. For the reasons cited above the normal valves were useless for this, and the improvement was only for those who could spend fortunes in batteries and charging, or could harness the mains for their sets, first for H.T. and later in the development of valves for L.T. as well. But the valves for higher powers were developed—and some borrowed from the small transmitter's kit—and bass could be handled without a sacrifice in general level. It is for this same reason that the paradox appears that larger valves and more power are required to drive a coil than a moving iron speaker of either horn or cone type, whereas just as truly the sensitivities may be equal, the extra power being entirely absorbed in carrying the bass.

Materials of the cone were sadly overlooked in the early coil speakers, all attention being directed to a free mode of suspension to allow of the full bass range being covered. This gave the enemy an easy opening for retaliation. As power valves developed, and amplifiers could with advantage arrange to hand on progressively more and more bass to the output and speaker, the cone was able to improve to take some advantage of the extra tone. More investigation was done on cone movements, and in particular towards the development of the inductor. In the normal movement the armature moves to and from the magnet, and the wider swings required for bass notes cannot be accommodated without wider spacing from the magnet and some consequent loss of field strength; the inductor gets round this difficulty by arranging for the armature to move across and not towards the magnet poles. In this way no restriction need be laid on the amplitude of the swing but the limit of the suspension.

But the mass of iron required to be moving to get good sensitivity inevitably makes the movement sluggish on higher notes. And in the writer's opinion it is the moving coil to which we must look for the final perfection. At the present moment the challenge from the other faction is leading the coil makers to concentrate on the upper register; and many have obtained a better balance again by retaining stiffness in the suspension to regain crispness of tone and less of the real bass below 50 cycles to be accentuated by cabinet and room resonances. Others are attacking the problem by investigating cone materials without sacrificing the freedom of suspension.

The lowest note used in music, that of the 64 foot organ pipe, is 8 cycles per second, and though we may regard this as super-perfection, and set our quality limit at 20 cycles, even this cannot be attained without extreme freedom of suspension in the speaker. At the other end of the scale the present states both of recording and of the European ether make notes beyond 8,000 useless, but this much has been, and can in production be, attained by care in choice of coil, coil former, cone, and treatment in joining and finishing these three components. Whenever the power supply is good enough, and good money is to be spent on a speaker for musical quality, a range of at least from 40 to 7,000 cycles should be insisted upon.

A. MAYNLORE, B.A.

Wireless War Ends

Negotiations have now been satisfactorily concluded between six of the leading electrical companies, whereby all will pool their patents covering the manufacture of radio-gramophones, thus spelling "finis" to the final chapter of the radio war which has been waging for many months past.

The companies concerned are The Gramophone Company, Western Electric, Columbia Graphophone Company, Marconi, British Thomson-Houston and Standard Telephones and Cables.

Two Radio-Gramophones which are Selling in Thousands

His Master's Voice Sweeping the Country

We hear from all quarters that the new "His Master's Voice" instruments (of which we gave particulars in September) are amongst the most popular radio-gramophones at the present time.

An official of The Gramophone Company told us the other day that they have found it necessary to increase the manufacturing programme for the most expensive instrument of the range—the Model 531 nine valve super-heterodyne automatic record-changing radio-gramophone. Although this instrument sells at 70 guineas, the gramophone department of one well-known store sold twelve during a Saturday morning. This machine is undoubtedly one of the finest radio-gramophones that money can buy, and on the radio side, practically any station in Europe can be received satisfactorily. The new "His Master's Voice" automatic record-changing mechanism embodied in this machine is a marvel of compactness, and their research laboratories are to be congratulated on this design.

The price of the 531 naturally cannot make it everyone's instrument, but "His Master's Voice" provide for the "man-in-the-street" with their table radio-gramophone Model 501. This three-valve machine incorporates a band pass radio-receiver of the latest design, embodying many exclusive features. Every facility is made for the quick location of stations, the dial being actually calibrated in wave lengths. The gramophone motor is extremely powerful, and is, of course, electrically driven. The loud speaker is, as are all other parts of the machine, designed by "His Master's Voice" and made at Hayes. It is of the moving-coil permanent type; the instrument gives excellent results, and at the price proves itself to be a very popular seller.

The cabinet work of both these radio-gramophones can only be described as superb. It is obvious that "His Master's Voice" instruments are produced with care that is rarely experienced in these days of mass production. This is due to the experience that is the outcome of thirty years of leadership in the gramophone industry.

Edison Bell Gives Satisfaction

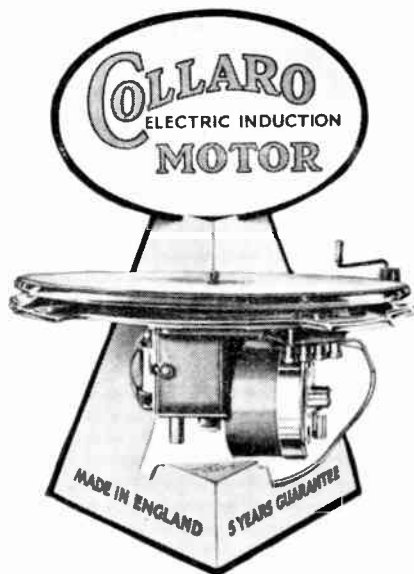
The claims of the manufacturer to excellence of workmanship in the products of his own making, while quite legitimate, providing those claims can be substantiated, are seldom taken for granted by a sophisticated buying public. What the man-in-the-streets wants is something in the nature of corroborative evidence. To induce him to purchase, too often the blandishments and persuasiveness of a too anxious salesman, miss the mark. What John Smith wants to know is how other enthusiasts view the merits of the particular product which is recommended. These thoughts came to us while looking over some unsolicited testimonials sent to Edison Bell in the last week or so, and which proclaim

volumes of praise for their wireless products. Here is one taken at random. It is addressed to the Company from a Hauley dealer: "We wish to congratulate you for putting on the market one of the finest Permanent Magnet Speakers that can be purchased. The performance of this instrument is amazing, and having compared it with other well-known makes at double the price, the Edison Bell model is supreme—in a class of its own. We are demonstrating a model in our shop; it has caused numerous enquiries and increased sales."

Or, what about this from a layman residing at East Ham: "I should like to congratulate you on the loud speaker you have recently put on the market. I refer to the Permanent Magnet Moving Coil at £3 7s. 6d. This speaker, without doubt, is the most sensitive and natural I have ever had the pleasure to handle, bringing high and low notes out clear and distinct; tuning in on loud speaker I am now getting more stations than ever before. It may interest you to know that this is the eleventh loud speaker I have had, and was never before really satisfied; there always seemed to be something missing until I tried yours. Now the set, which is running with a broken S.G. valve, is not selective enough to do justice to the speaker—which speaks for itself, and what is more, your product is British."

Space prevent us from giving further extracts from the many letters of appreciation of the Edison Bell Permanent Magnet Moving Coil Speaker, but the fact that it dominated the Olympia and Manchester Radio Shows, and on the showing of the Wireless Retailers' Association was "placed first by popular vote" at the Bristol Radio Bisteddfod, are all powerful selling points of value to the shrewd salesman, and at once convincing to the wireless fan who hitherto has remained in doubt as to what speaker to buy.

A New Collaro Showcard



"Continuing the Good Work"

Excellent January Zonophone Releases

There is little doubt that Zonophone these days are offering us splendid value for our money. In the newly-released January issues there are again a good selection of Jack Hylton's recordings. Possibly the best double is 6014, containing a "Bitter Sweet" selection, with a waltz on one side and fox-trot on the reverse. Most of the popular numbers are splendidly rendered from Noel Coward's famous operetta, and the vocal refrain is pleasantly sung. This is a record to buy and keep and play again when memory gets dim.

In somewhat similar strain is the work of the London Orchestra (excellently conducted by John Firman) on 5999. A selection of popular melodies from "George White's Scandals" is paired with "Monte Carlo Madness" tit-bits. Six of the season's best successes played in spirited style by an orchestra who are well balanced and full of pep.

In the light orchestral section the Zonophone Salon Orchestra again does good work. "Kisses in the Dark" is a tantalising melody by Micheli with effective orchestration and some pleasant passages for the bass strings. Better still is "Have You Forgotten," on the reverse. Opening with a vocal refrain sung in a sympathetic baritone, this number is a veritable gem, and should on no account be missed. (6004.)

You have all heard of Jack and Jill, and they are in fine form on 6007 with two hits of the moment. "If I Didn't Have You" and "Guilty" are examples of close-harmony at its best—and that is saying a lot, especially if you have heard Jack and Jill before.

Herbert Thorpe and Foster Richardson need no introduction either, and here they are on 6006 in two rousing duets. It is hard to say which you will enjoy most—the boisterous recording of "Changing of the Guard" or the coupling of "The Hero and the Villain," that racy song by Bowen. Anyhow, both are in fine voice, and that is everything.

Let us pass on to 6008, in which the Black Diamonds Band give a stirring rendition in true military style of two very martial marches, "Namur" and "Bravest of the Brave." A fine band this, and a splendid opportunity to realise the quality of Zono. recording.

"Clarkie" is here again on 6009 with two typical numbers. Broad humour, of course, and as usual Clarkson Rose has Olive Fox to add to the fun. "Good 'eavens Mrs. Evans" and "Girls of all Nations" are titles which explain themselves, and you will get what you expect.

Something for everyone, so ask for 6011, you yodelling fiends. You have heard Jimmie Rodgers before, and his "Pistol Packin' Papa," with guitar accompaniment, is certainly no disappointment, and is paired with a newcomer to Zono, in Bill Simmons in "Rocky Mountain Blues," showing that he, too, is quite adept at the art. Space does not permit further reference to several more Jack Hylton recordings, but we must find a line for the Rhythmic Eight, who give us a special treat on 6019, in one of the best numbers of the day. "Who Am I?" is a fox-trot of more than ordinary merit, and the Vocal Trio is particularly well balanced. The reverse, "There Must Be a Bright To-morrow," is a waltz of not very great distinction.

Another Thief Chooses Mullard

Smash-and-grab raiders descended upon the premises of Saville Radio, 19, Saville Road, S.E.1, a few days ago, shortly after the window had been dressed by a Mullard staff display man.

Among the goods stolen were several Mullard components and a number of Mullard valves.

The thieves, however, must have received something of a shock when they examined their haul, for they only succeeded in gathering in a selection of "dummies."

RECORDS OF THE MONTH

Critical Commentaries and
Reviews of the Latest Recordings

BROADCAST

10-inch, D.S., 1s. 6d.

3133—WIRELESS OSCILLATIONS AND AGGRAVATIONS, Parts 1 and 2—Tommy Handley, the Famous Wireless Comedian.

Tommy Handley's first appearance on "Broadcast" records—what a lot of first appearances are going on, by the way. This is a "wireless" burlesque, and has its funny moments. Tommy demonstrates a new radio set, with strange, comical, and finally, disastrous results. Good entertainment.

3134—LIFE IS JUST A BOWL OF CHERRIES; GUILTY—Peggy Cochrane and Patrick York, with Peggy at the piano.

Vocal duet, with Peggy Cochrane at the piano. Peggy can dust the ivories well and good, but what has she done with that violin?

3135—ECHOES FROM MUSICAL COMEDY, Parts 1 and 2—Soloists, chorus and orchestra.

Very robust echoes, but quite a satisfying record. Excellent soprano and baritone soloists, but chorus rather strenuous. Selection includes: "Roll Away, Clouds," "Here in My Arms," "One Alone," "Song of the Drum," "Palace of Dreams," "Rose Marie," and "Hallelujah."

3136—UNDER THE DOUBLE EAGLE, March; SOLDIERS' CHORUS (Faust)—Band of H.M. Welsh Guards.

A very fine band record. We have not heard a more realistic record for a long time. Both these popular numbers are splendidly played.

3137—EVER FAITHFUL, March; MY REGIMENT, March—Wilhelm Finke and his Mandoline Orchestra.

Two tuneful marches. These massed mandolines make almost as much noise as a military band. Quite a novel record.

3138—JUST ONCE FOR ALL TIME, Fox-trot; LIVE, LAUGH AND LOVE, Waltz—The Harvard Dance Club Aces.

"Congress Dances" again. No band worth its salt could go wrong on these tunes. A first-rate double.

9-inch, D.S., 1s.

788—SANDY, THE MAGISTRATE, Humorous Sketch, Two Parts—Sandy Powell, comedian.

Sandy makes a very unorthodox magistrate. That, of course, is understood, and if you don't laugh your eyes out your sense of humour is probably a bit defective.

790—WHO AM I—; SWEET AND LOVELY—Val Rosing, with instrumental accompaniment.

Val Rosing sings both these popular sentimental songs in what is probably the ideal way. A capital double.

791—STREET BARREL ORGAN, with Vocal and Spoon Effects.

One more barrel-organ record. This one contains "La Paloma," "Swanee River" (with singing), "Blue Danube," "Estudiantina," "Londonderry Air" (with voice), and "Washington Post." Plenty for money!

800—MORE RHYMES, Two Parts—Reddy and Willing, comedians, with orchestra.

Yes, actually more "Rhymes"! This second edition is practically a continuation of the first, so you know what to expect.

792—TO-DAY I FEEL SO HAPPY, Fox-trot; THE PEN-GUIN'S PATROL, Novelty Fox-trot—Harry Roy and his R.K. Oilians.

793—GUILTY, Slow Fox-trot; NOBODY'S SWEETHEART, Fox-trot—Harry Roy and his R.K. Oilians.

The first-named is a jolly double—see titles. The second contains two straight fox-trots of the sentimental type. "Guilty," which is the better melody of the two, is in slow time.

COLUMBIA

JANUARY.

12-inch, Light Blue Label, 6s.

LX155—AVE MARIA (Schubert-Welhelmj); KOL NIDREI (Max Bruch—Op. 47)—Violin solos by Bronislaw Huberman.

Both are very fine, and Huberman's double stopping is remarkable in its certainty. The "Kol Nidrei" almost reconciles us to hearing it on the violin instead of the 'cello as originally written—almost, but not quite. The piano is particularly good, and though the accompaniment to the second verse of the "Ave Maria" is not Schubert's, it is certainly effective.

12-inch, Dark Blue Label, 4s.

DX307—KARELIA SUITE, Op. 11 (Sibelius)—Intermezzo; Alla Marcia—Symphony Orchestra, conducted by Prof. Robert Kajanus.

These two most attractive pieces were formerly issued as "fill-ups" to the Sibelius Symphonies issued last year. It was a good idea to put them on one record, and it should become a favourite at once. The "Alla Marcia" (the last movement of the suite and a sort of jolly moto perpetuo) is a fascinating thing.

DX310—STEALING THRO' THE CLASSICS No. 4—Overtures, Two Sides: (1) Light Cavalry (Suppé); Leonore No. 3 (Beethoven); Merry Wives of Windsor (Nicolai); Reinzi (Wagner); Zampa (Herold); Light Cavalry (Suppé); Fra Diavolo (Auber); Bohemian Girl (Balfe); Oberon (Weber); William Tell (Rossini). (2) Tannhäuser (Wagner); Ruy Blas (Mendelssohn); Poet and Peasant (Suppé); Morning, Noon and Night (Suppé); Rosamunde (Schubert); Masaniello (Auber); Raymond (Thomas); 1812 (Tchaikowsky)—Debroy Somers Band.

The list of overtures "stolen from" gives a sufficient idea of the scope of this record. Personally we dislike these mutilations, but we can say that both playing and recording are very good.

DX315—THE VISION OF FUJI-SAN (Ketölbey): (1) The Majesty of the Mountain Fuji-San; (2) The Lone Vision; (3) The Dance of the Japanese Actors; (4) The Apotheosis of the Lone Vision; BY THE BLUE HAWAIIAN WATERS (Ketölbey): (1) The "Hula" Dance; (2) The "Kanaka" Lover Appears; (3) The Song of the "Hula" Girl; (4) Dance of the Betrothal Ceremony—Cinema Organ Solos by Reginald Foort.

Very pleasing light music, most effectively rendered. Both pieces appear to be considerably "cut." Excellently recorded, and the capabilities of the Regal organ as a "one-man orchestra" are very well demonstrated.

DX316—EASTER PROCESSIONAL—O Fili et Filiae, in English (Walford Davies); O THOU CENTRAL ORB—St. George's Chapel Choir, Windsor, conducted by Sir Walford Davies.



As far as we can remember this is the first attempt to record a processional as a processional, and the result is peculiarly successful. The voices are first heard in the distance, and they gradually swell in volume as they grow nearer, until they finish in a finely sonorous climax. The quality of both voices and organ is finely reproduced. The forte introduction on the organ is a clever piece of stage management, for it renders the distant entry of the boys' voices strikingly effective. The companion number is an excellent piece of writing, and beautifully rendered.

10-inch, Dark Blue Label, 2s. 6d.

DB691—LONDONDERRY AIR: PIECE (Faure)—Oboe solos by Leon Goossens.

We are charmed with the Faure "Piece." We do not know what it was written for originally, but its pastoral manner suits the oboe perfectly. The "Londonderry Air," too, is beautifully rendered, and is also interesting in giving a good idea of the range of the oboe, for the first verse shows off the low notes and the second the high ones. Needless to say, both are perfectly played.

DB693—FILL A GLASS WITH GOLDEN WINE (Quilter); GOOD-NIGHT (Davis)—Hubert Eisdell, tenor.

The best record Eisdell has given us for some time. They are both good songs (the Quilter one especially) and well contrasted, and they are really splendidly sung.

DB699—SMILE, DARN YA, SMILE; SING A LITTLE JINGLE—The Big Four, Vocal Quartette.

These two robezy numbers are like a breath of fresh air. Musically there is not much in them, but they excellently sing, and "Sing a Little Jingle" has, in addition, a first-rate piano interlude in the middle.

DB706—TRADITIONAL NURSERY RHYMES (Folk Songs) (No. 2), Two Sides—(3) Girls and Boys Come Out to Play; Cock-a-doodle-doo; Curly Locks; Humpty Dumpty; Sing a Song of Sixpence; Old Joe Badger; Baby Bunting. (4) I Love Sixpence; Hickory Dickory Dock; Little Tom Tucker; Paul's Steeple; Baa, Baa Black Sheep; Polly Put the Kettle On; The Famous Duke of York—Annette Blackwell, soprano.

We like this better than the first record; it seems more assured and not so artificial. The words are very clear, and the value of the record is considerably enhanced by the very interesting notes in the leaflet given with it. See that you get this.

DB707—HOLD MY HAND—Selection, Two Sides—(1) Pied Piper; What's a Little Kiss?; Springtime. (2) Turn On the Music; Hold My Hand; Why, oh why, am I in Love?—Jack Payne and his B.B.C. Dance Orchestra.

Tuneful music charmingly scored. "What's a Little Kiss?" is delightful with its delicate celeste trimmings. Very well played and recorded.

CB389—ALONE WITH MY DREAMS, Fox-trot (Theme Song, "Man of Mayfair") (Tempo 38); I APOLOGISE, Slow Fox-trot (Tempo 28)—Savoy Hotel Orpheans.

Both are good, but the very sloppy voice part seems a pity. There is evidently a demand for this sort of thing, though, and here it is certainly well done.

DECCA

JANUARY.

12-inch, D.S., Black Label, 2s. 6d.

EINE KLEINE NACHTSMUSIK (A Serenade) (Mozart).

The London Chamber Orchestra, conducted by Anthony Bernard.

K605—1st Movement—Allegro; 2nd Movement—Romance.

K606—3rd Movement—Menuetto; 4th Movement—Rondo, Allegro.

The London Chamber Orchestra provides discerning gramophiles with a rare bargain in Mozart's delightful "Night Music," complete in its four movements, for five shillings. Never before has music of such a type been brought so easily within the reach of all. Here, in this classical "Serenade," we have Mozart in charming mood, alternately vivacious, restful and genial, but always melodious. This little orchestra again gives us perfect string playing, though the recording is rather on the quiet side.

K627—DIE MEISTERSINGER—Overture (Wagner)—The Berlin Philharmonic Orchestra, conducted by Selmar Meyrowitz.

This record gives us a tremendous contrast, both in the music and the recording. Wagner's great "Mastersingers" Overture, played in truly great style by the Berlin Philharmonic Orchestra, on a half-crown record, is certainly an eye-opener. The complex themes, woven in masterly fashion, are clearly brought out, and the massive orchestration is splendidly reproduced. The recording is inclined to be rather "fierce," so do not use your loudest needle.

10-inch, D.S., Blue Label, 1s. 6d.

Maurice Elwin, vocal, with orchestral accompaniment.

F2675—KISS ME "GOOD-NIGHT," NOT GOOD-BYE (Hanley); WHO AM I? (Clifford, Newman).

F2718—LIES (Springer, Barris); CLOSE YOUR EYES (Tennant)—With violin and pianoforte accompaniment.

In securing Maurice Elwin for exclusive Decca recordings, Decca have made another outstanding "capture," for this artist's reputation in the gramophone world stands very high. As will be heard in these first Decca reproductions, he shines conspicuously as a singer of ballads of popular and romantic sentiment. His refined and artistic methods will be found a welcome relief from the blue or blatant renderings of the trans-Atlantic school of which we have heard so much in recent times. All these are excellent numbers of their type, and to Maurice Elwin's expressive singing have been added quite charming and distinctive accompaniments.

F2625—MAKIN' FACES AT THE MAN IN THE MOON (Hoffman, Washington); GOOD FOR YOU, BAD FOR ME (De Sylva, Brown, Henderson)—"Dinah," contralto, with orchestral accompaniment.

Sex stuff, blue style. Fairly well done, but diction is not clear enough.

F2725—ELEVEN MORE MONTHS AND TEN MORE DAYS (Fields, Hall)—Ben Malone, vocal, with orchestral accompaniment.

EDISON BELL "RADIO RECORDS"

THE MOST POPULAR IN THE WORLD—PRICE 1/-
LIST No. 44 JAN., 1932

RADIO MELODY BOYS (with Vocal Chorus)

- 1577 { Carry On Quick-step
The Changing of the Guard (Flotsam & Jetsam) Novelty Quick-step

SAM BROWN (with Orchestral Accomp.)

- 1578 { When I Dance with You Waltz Song
Was it the Moon, or Love? Waltz Song

**SID PHILLIPS AND HIS MELODIANS
(with Vocal Chorus)**

- 1579 { It's the Girl Fox-trot
When they heard about Love Fox-trot
1580 { The Twilight Waltz Waltz
All Change for Happiness Waltz

RADIO RHYTHM BOYS (with Vocal Chorus)

- 1581 { Yo-dle- O-dle Comedy Fox-trot
Nobody's Sweetheart Now Fox-trot

**WALTER MILLER with HARRY HUDSON'S
MELODY MEN**

- 1582 { Joey the Clown Novelty Fox-trot
On a Cold and Frosty Morning Comedy Fox-trot

THE THREE GINX (Vocal Trio)

- 1583 { My Sunshine is You Fox-Trot Song
All on Account of Your Kisses Fox-Trot Song

DEAUVILLE DANCE BAND (with Vocal Chorus)

- 1584 { Lies Fox-trot
Rio de Janeiro Quick-step

THE BLUE JAYS (with Vocal Chorus)

- 1585 { Linda Fox-trot
Dear, when I met You Waltz

STANLEY KIRKBY (with Orchestral Accompt.)

- 1587 { Guilty Song
There's not another Girl like Mary Song

**G. H. ELLIOTT (The Original Chocolate-Coloured
Coon) (with Orchestral Accompaniment)**

- 1588 { When It's Sleepy Time Down South Song
Tell me, are you from Georgia? Song

THE TUFF GUYS

(with Novelty Orchestral Accompaniment)

- 1586 { Eleven More Months and Ten More Days Comedy Songs
Foolish Facts Comedy Songs

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**THE WORLD-FAMOUS CHROMIC NEEDLES HAVE BEEN REDUCED IN PRICE
NOW 1/- per 100 ————— Send for Free Sample**



This celebrated Hill Billy has already become a classic. Ben Malone gives us one of the best versions yet. A1 accompaniment, too.

F2708—(a) WALTZ IN D FLAT, Op. 64, No. 1; (b) WALTZ IN G FLAT, Op. 70, No. 1 (Chopin); WALTZ IN C SHARP MINOR, Op. 64, No. 2 (Chopin)—Master Wilfred Worden, boy pianist.

We are not told the age of Wilfred Worden, but if he is as young as the Decca photo shows him to be, he is certainly entitled to be called the "boy wonder." His touch and fluent execution in the Chopin waltzes seem to indicate that we have here a master pianist in the making.

F2673—LIFE'S DESIRE (Evans); I'LL ALWAYS BE TRUE (Benatsky)—Leonard Gowings, tenor, with orchestral accompaniment.

Two very attractive songs. This favourite light tenor is in good form.

F2722—THAT'S WHY DARKIES WERE BORN (from George White's "Scandals") (Brown, Henderson); WHEN IT'S SLEEPY TIME DOWN SOUTH (Leon, Otis, Muse)—Jules Bledsoe, baritone, with orchestral accompaniment.

This coloured singer is considered by many to be Robeson's great rival, but, of course, one is a bass and the other a baritone. Hear and judge for yourself. Bledsoe has certainly more "fire." "That's Why Darkies were Born" is almost in the "Ol' Man River" class. A fine record.

F2724—SELECTION OF THE SONGS OF CLARICE MAYNE, introducing: I was a good little girl 'till I met you; Nursey, Nursey; Put on your ta-ta little girlie; Joshua; Ev'ry little while; Give me a little cosy corner—Clarice Mayne, comedienne, with orchestral accompaniment.

The stars of yester-year are twinkling again. Here Decca present Clarice Mayne in several of her most famous numbers. A life-like recording.

F2721—IT'S A GREAT BIG SHAME (Bateman, Le Brun); 'ARF A PINT OF ALE (Tempest)—Gus Elen, comedian, with orchestral accompaniment.

Another Decca revival. Here is the one and only Gus Elen in two of his coster classics. How many comedians to-day can produce such exclusively characteristic songs? Good old Gus. He was never a pea in the American pod. Collectors will want this.

F2715—BITTER SWEET, Selection (Noel Coward); THE STUDENT PRINCE, Waltz (introducing "Deep in my heart, dear") (Romberg)—Alfredo Campoli and the Dorchester Hotel Orchestra.

A capital light orchestral double. The very melodious waltz from "The Student Prince," backed by the attractive "Bitter Sweet" selection, provides most enjoyable music.

F2711—A HARLEM SYMPHONY (Hughes) — Spike Hughes and his Dance Orchestra.

A "blues" fantasia in modern hot dance idiom. First side in slow tempo, with a negro spiritual complex. Second side in more vivacious mood with some lively melody. Many interesting rhythmic and instrumental features for hot fans.

EDISON BELL RADIO

8-inch, D.S., 1s.

1587—GUILTY, Song; THERE'S NOT ANOTHER GIRL LIKE MARY, Song—Stanley Kirkby, with orchestral accompaniment.

1583—MY SUNSHINE IS YOU, Fox-trot Song; ALL ON ACCOUNT OF YOUR KISSES, Fox-trot Song—The Three Ginx, Vocal Trio.

The Three Ginx harmonise pleasantly in their own syncopated style to piano accompaniment, and Stanley Kirkby, versatile as ever, gives a straight rendering of the fox-trot song, "Guilty," paired with an unaffected rendering of a homely song about Mary.

1577—CARRY ON, Quick-step; THE CHANGING OF THE GUARD, Novelty Quick-step—Radio Melody Boys, with Vocal Chorus.

1579—IT'S THE GIRL, Fox-trot; WHEN THEY HEARD ABOUT LOVE, Fox-trot—Sid Phillips and his Melodians, with Vocal Chorus.

1582—JOEY THE CLOWN, Novelty Fox-trot; ON A COLD AND FROSTY MORNING, Comedy Fox-trot—Walter Miller and Harry Hudson's Melody Men.

1584—LIES, Fox-trot; RIO DE JANEIRO, Quick-step—Deauville Dance Band, with Vocal Chorus.

1585—LINDA, Fox-trot; DEAR, WHEN I MET YOU, Waltz—The Blue Jays, with Vocal Chorus.

A first-rate little bunch. No. 1577 needs no further description. Two favourites boldly rendered. All the fox-trots are on the snappy side, with two lively "descriptives," "Joey" and "On a Cold and Frosty Morning," both very seasonable. "Lies" is melodious and sentimental, and is well contrasted with a typical quick-step.

An excellent waltz on No. 1585 is paired with the tuneful "Linda," both played in fine style.

EDISON BELL WINNER

10-inch, D.S., Red Label, 1s. 6d.

5425—HUNGARIAN DANCE IN D MAJOR (Brahms); HUNGARIAN DANCE IN G MINOR (Brahms)—Vienna Symphony Orchestra; conductor, Paul Kerby.

Both these Hungarian dances, quite characteristic in their moods of rhythmic abandon, are well-known to most gramofans. Well played, but recording of the string tone is rather slurred.

5413—GUILTY, Fox-trot Song; LITTLE SPANISH DANCER, Fox-trot Song—Sam Browne, with orchestral accompaniment.

Sam Browne is well suited with a song like "Guilty," which fits his style like a glove. In "Little Spanish Dancer" he is not so good. There is nothing Spanish about Sam.

5422—"THE GIPSY BARON," Melodie (Strauss); "THE GIPSY PRINCESS," Waltz (Kálmán)—Commodore Grand Orchestra and Organ.



A pleasing and effective mixture of strings and organ. The waltz is finely played—a capital waltz, too—and the melody from the “Gipsy Baron” is quite an engaging one.

5421—“TALES FROM THE VIENNA WOODS,” Waltz (Strauss); “THE SKATERS” (Les Patineurs), Waltz (Waldteufel)—Commodore Grand Orchestra and Organ; conductor, Joseph Museant; organist, Harry Davidson.

The same combination in two more waltzes. Both are prime favourites, full of melody, and the result is equally charming and effective.

5414—LIVE, LAUGH AND LOVE, Waltz; JUST ONCE FOR ALL TIME, Fox-trot (from Sound Film “Congress Dances”)—Rolando and his Blue Salon Orchestra, with Vocal Chorus.

There is no escaping the two big tunes from “Congress Dances,” and here is a capital record of both numbers.

5417—SWEET AND LOVELY, Fox-trot; YOU FORGOT YOUR GLOVES, Fox-trot—Eddie Gross-Bart and his Café de Paris Band, with Vocal Chorus.

5418—NEATH THE SPELL OF MONTE CARLO, Tango; OVER THE BLUE, Fox-trot—Sydney Baynes and his Dance Band, with Vocal Chorus.

5423—TWO LITTLE, BLUE LITTLE EYES, Fox-trot; THE WOODEN ROCKING HORSE, Novelty Fox-trot—Deauville Dance Band, with Vocal Chorus.

A fine fox-trot double is No. 5417, and stylishly played, too. “You Forgot Your Gloves” is one of those not too easy tunes that seem to improve with each repetition. “Over the Blue” is an out-of-the-common fox-trot, also played in distinctive style, and the tango paired with it is quite a fascinating one. A cheerful fox-trot melody is that of the novelty fox-trot, “The Wooden Rocking Horse,” which is paired with a tuneful straight fox-trot of normal type.

PARLOPHONE

12-inch, D.S., Dark Blue Label, 4s.

E11184—SAMSON AND DELILAH, Selection, Two Parts (Saint-Saens)—Paris Philharmonic Orchestra; conductor, Maurice Frigara.

The music of “Samson and Delilah” is so uniformly tuneful and effective that it makes an excellent orchestral selection. Melody of the type of “Softly Awakes My Heart” is, of course, everybody’s music, and the selection played in capital style, should well please the average listener.

E11185—SLAVONIC DANCE IN E MINOR, Op. 72, No. 2 (Dvorak-Kreisler); ZAPATEADO, Spanish Dance (Sarasate)—Tossy Spiwakowsky, violin solo, with piano accompaniment.

Tossy Spiwakowsky has for a long time been the star violinist of the Parlophone list, and he is playing, if possible, better than ever. Both are famous pieces, showing off the

instrument, and the technique of the player, to supreme advantage, and both are perfectly played and recorded. Medium tone needle gives the finest results.

E11186—MIGNON, Act 2, Polonaise: “I am Titania” (Thomas); ROMEO AND JULIET, Act 1, Waltz Song: “Thou jest, perfume and dances” (Gounod)—Valeria Barsowa, soprano, with orchestra of the State Opera House, Berlin, sung in Russian.

Two celebrated coloratura arias which have attained a permanent popularity. Both are sung in Russian. The singer has all the vocal agility necessary for her task, and gives a brilliant account of both the Polonaise and the Waltz Song. The former is, perhaps, the more successful. On the whole, a notable recording. Medium tone needle again advisable.

E11187—EASTER HYMN (Granville Bantock); LASCIA CH’IO PIANGA (“Let me still languish”), “Armida” (Handel, arr. Henry Geehl)—Olga Haley, mezzo soprano, with instrumental accompaniment.

The individual and distinctive quality of Olga Haley’s voice is well suited to the fine melody from Handel’s “Armida,” and her rendering invests it with the nobility which naturally belongs to it. A word of praise is also due to the excellent instrumental accompaniment.

The famous Easter Hymn, with its many alleluias, is no doubt known to most listeners in its choral form. Perhaps Holst’s fine version (“Psalm 148”) is the most effective on records. The present rendering, however, has also a dignity all its own. A very fine record.

CARNAVAL, Op. 9 (R. Schumann).

Karol Szeleter, pianoforte solos.

E11180—Part 1: (1) Prémambule; (2) Pierrot; (3) Arlequin; (4) Valse Noble; Part 2: (5) Eusebius; (6) Florestan; (7) Coquette; (8) Repliqué.

E11181—Part 3: (9) Papillons; (10) A.S.C.H.-S.C.H.A. (Lettres dansantes); (11) Chiarina; (12) Chopin; Part 4: (13) Estrella; (14) Reconnaissance; (15) Pantalón or Colombine; (16) Valse allemande; (17) Paganini.

E11182—Part 5: (18) Aveu; (19) Promenade; Part 6: (20) Pause; (21) Marche des Davidbündler contre les Philistines.

The present performance by Karol Szeleter makes the third recording of Schumann’s “Carnaval” now available on English records, and considering that this is a long way the cheapest of the three, it is not one too many. Schumann lovers will find the discs a good investment.

10-inch, D.S., Dark Blue Label, 2s. 6d.

R1101—THE YODELLING CHINAMAN (Fred Farrell-Harry Stogden); THE YODELLING BULLFIGHTER (Fred Farrell-Harry Stogden)—George Van Dusen, yodelling, with novelty orchestra.

An amusing yodelling novelty. Oriental music one side, Spanish the other.



R1104—DISCORD. Two Parts (Gordon-Holden)—Harry Gordon and Jack Holden, Scottish comedians.

A funny dialogue about a watch, and a little diversion on the mouth organ.

E3939—WAIT TILL WE WIN THE SWEEP (O'Dea-O'Donovan); VOTE FOR BACHELORS (O'Dea-O'Donovan)—Jimmy O'Dea and Harry O'Donovan.

Irish humour this time. "Vote for Bachelors" will be appreciated by all single men.

R1103—ON THE BANKS OF ALLAN WATER (arr. Henry Geehl); ANNIE LAURIE (arr. Henry Geehl)—Olga Haley, mezzo soprano, with piano.

Both these favourite old ballads are charmingly sung by Olga Haley.

R1100—NEW RHYTHM STYLE SERIES—No. 107, If I could be with you one hour To-night, Fox-trot (Creamer-Johnson); No. 108, Shine, Fox-trot (Dabney-Brown-Mack)—Louis Armstrong and his Orchestra, with Vocal Refrain.

In both these "New Rhythm style" effusions Louis Armstrong gives us more of his weirdly agonised and convulsive vocal efforts, and his amazing trumpet playing is again a feature of both numbers. "If I Could Be With You" is in slow time (tempo 24), and has some novel features, including choice bits of piano work, and an unusual drum finale. Armstrong fans will find it much to their liking.

PARLOPHONE-ODEON SERIES.

10-inch, D.S., Brown Label, 4s.

RO20169—LAKME, Act 1, "Pourquoi dans les grands bois?" (Delibes); LAKME, Act 2, "Dans la forêt près de nous"—Lily Pons, soprano, with orchestra, sung in French.

The chief interest of the two airs from "Lakme" lies in the fact they are sung by Lily Pons. Those who admire her voice will for that reason favour the record.

RO20170—I LOVED YOU MORE ("Keiner hat dich je so heiss wie ich geliebt") (W. Jürmann-Fritz Rotter); MY GREETINGS ("Sei mir gegrüsst") (Karl Wilczynski-Franz Grothe)—Richard Tauber, tenor, with orchestra, sung in German.

Two of the romantic and essentially tuneful songs which show Tauber at his best. Both are charming melodies, sung in the great tenor's most effective style. "My Greetings" has an especially seductive refrain.

RO20171—DIE FLEDERMAUS, Act 1, Couplet, "Mein Herr, was dachten Sie von mir?" (Joh. Strauss); DIE FLEDERMAUS, Act 2, Czardas, "Klänge der Heimat"—Lotte Lehmann, soprano, with orchestra.

Lotte Lehmann throws herself wholeheartedly into these entrancing airs from "Die Fledermaus," with quite irresistible results. The recording is unusually bold and realistic, and needle strength should be regulated accordingly. An outstanding record.

PICCADILLY

10-inch, D.S., 1s. 1d.

877—CARRY ON; CHANGING OF THE GUARD—H.M. Royal Horse Guards (The Blues)—Vocalist, Bernard Dudley.

If patriotism is to-day the keynote of British sentiment—as it always is in a crisis—then here is a record which should appeal to every patriotic gramophone.

Both are stirring songs, patriotic in the truest sense, completely British in motif and sentiment, British composed, played by one of the finest British military bands, sung by an English baritone with a fine voice, and finally, British produced and recorded.

"Carry On," of course, has been rightly called the optimist's national anthem for 1932. Here it is; it should be played regularly as a mental tonic.

878—MORE MELODIOUS MEMORIES, Parts 1 and 2—Band of H.M. Royal Horse Guards (The Blues).

The air is full of melodious memories, and still they come. These are in the familiar form of a "musical switch," and are mostly well-known airs.

879—IN OLD MADRID; THAT'S MY SONG OF LOVE—Norman Lambert, tenor, with instrumental accompaniment.

A sympathetic voice, but without much power. You all know "In Old Madrid"; the other is a song of filial sentiment.

880—I'M ONE OF THE OLD FROTH BLOWERS; COSTER'S SISTER—Nat Travers, coster comedian, with piano accompaniment.

A coster comedian of the old school. "I'm One of the Old Froth Blowers" is in the real Gus Elen style. The other song is Old Kent Road sob-stuff.

882—JUST ONCE FOR ALL TIME, Fox-trot; FOR THE SAKE OF THE DAYS GONE BY, Waltz—Jerry Hoey and his Orchestra.

883—LIFE IS JUST A BOWL OF CHERRIES, Fox-trot; GUILTY, Fox-trot—Cunard Dance Band.

884—I BELIEVE IN YOU, Waltz; CLOSE YOUR EYES, Fox-trot—Cunard Dance Band.

885—JOEY THE CLOWN, Descriptive Fox-trot; RIO DE JANEIRO, One-step—Jerry Hoey and his orchestra.

Among the fox-trots, "Just Once for All Time" easily leads the way for its cheerful melody and compelling rhythm. Both fox-trots on No. 883 are good dance tunes, even if the words convey debatable sentiment. "Close Your Eyes" is sufficiently calm and soothing, and smooth agreeable melody is also provided by the two waltzes. "Joey the Clown" is one of the increasing progeny of the modern "descriptive" or characteristic (as the label has it) fox-trots. This one is cheerful, if not actually jolly, and has a touch of the usual "Pagliacci" complex.

All these are effectively done, and show excellent value.

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886 **CUBAN LOVE SONG**
Waltz. Vocal Refrain.
From Film "Cuban Love Song."
CUNARD DANCE BAND

887 **ELEVEN MORE MONTHS
AND TEN MORE DAYS**
Comedy Six-Eight. Vocal Refrain.
WHITE STAR SYNCOPATORS

888 **I DON'T KNOW WHY**
Fox-Trot, Vocal Refrain.
CUNARD DANCE BAND

883 **GUILTY**
Fox-Trot, Vocal Refrain.
JERRY HOEY AND HIS ORCHESTRA

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HIS MASTER'S VOICE

JANUARY.

12-inch, D.S., Red Label, 6s.

D2002—SELIG. WIE DIE SONNE MEINES GLUCKES LACHT (Brightly as the sun upon my fortune breaks) ("Die Meistersinger")—Elisabeth Schumann, Lauritz Melchior, Friedrich Schorr, Gladys Parr and Ben Williams, with London Symphony Orchestra; AHA! DA STREICH DIE LENE SCHON UM'S HAUS (Aha! Already Lene is about)—Friedrich Schorr, with London Symphony Orchestra.

We hear the perfect record spoken of as something unattainable, and in all probability it is, but this recording of the Quintett comes remarkably close to it. The singers are ideally suited to their parts, and the balance is exactly right. The quality is exquisite. The strange thing is that this record has been in a foreign list for a considerable time, and all discriminating gramophiles have known of it

(and most of them have had it). Still, we are very pleased to welcome it to the English list. On the reverse is the passage leading into the Quintett, in which Sachs tells of the "Mastersong" and its christening. This is wonderfully fine too, and the orchestral part comes splendidly.

10-inch, D.S., Red Label, 4s.

D1121—MALAGUENA (Albeniz); SEGU'DILLAS (Albeniz)—Alfred Cortot.

Two very attractive solos. Both are perfectly played, but the tone in the "Malaguena" is decidedly superior to the other.

12-inch, D.S., Plum Label, 4s.

D1986-7—MOLDAU (Smetana); HUNGARIAN MARCH (Schubert-Liszt)—Berlin State Opera Orchestra.

An excellent piece of work by all concerned. This picture of Bohemia's great river is refreshingly broad and picturesque, and Blech's reading seems exactly right. The Wagnerian "Rapids of St. John" section is exciting, and



will make most hearers think of the "Ride." The March that fills the odd side is good, too. It is from the same set that contains the much-played "Marche Militaire," and is noticeable for some fine percussion effects.

C2235—ABANDONADO, Waltz; MALAGUENA (Spanish Dance) (Moszkowski)—New Light Symphony Orchestra.

The "Malaguena" is very effective, and is very well played. It is interesting to note that, as Mr. Wild said in a recent article, a rendering of this piece was the first specimen of electric recording, other than dance music, to appear in this country. The Waltz is equally well done, but musically it is common-place. The recording is excellent in both cases.

MID-DECEMBER.

12-inch, D.S., Red Label, 6s.

DB1501—LA FOLIA (Corelli)—Yehudi Menuhin.

To listen to Yehudi Menuhin in the concert room is to be distracted from the music to the performer; one can hardly credit that so young a boy can be so old in his art. The gramophone gives the full flavour of his really remarkable playing. Play this particular record to a friend withholding the name of the performer, and I think the odds are that he will guess the performer to be of mature age. That is the real wonder of Menuhin; child prodigies possessing exemplary technique are now no novelties or matter for amazement, but a child player with the feeling and apparently the experience of riper years is something at which to marvel. In these lovely variations composed by the first of the great violinists, Menuhin is at his best, the bowing is safe and sure, and the tone as sweet and limpid as could be desired. The tremolo cadenza is beautifully done. Nor should the delightful pianoforte accompaniment of Hubert Giesen be overlooked. This is certainly a record for the connoisseur.

12-inch, D.S., Plum Label, 4s.

C2330—CAVALCADE, Descriptive—Narrator Henry Oscar, with soloists, full chorus, orchestra and organ.

Noel Coward's remarkable assault upon the emotions which is enjoying such a tremendous success at Drury Lane has already occasioned more than a score of records. This one is, so far, the most satisfying. The effect of the narrator is to give point to the story underlying the dips into the past of the music; one feels that some small part of the atmosphere of the play has been captured—a difficult matter this when so much depends on the spectacular appeal of the play as distinct from the words and the music and which the gramophone obviously cannot conjure up. The record has been remarkably well done; there should be a wide public for it.

C2195—VIENNA MAIDENS (Ziehrer); MUSIC OF THE SPHERES (Josef Strauss)—Vienna Philharmonic Orchestra, conducted by Clemens Krauss.

The waltz continues to be in favour, here are two fine examples of the Viennese school. Ziehrer was the last of the Viennese "dance kings," while Josef Strauss was the brother of the more famous Johan and also had a band of his own. These delightful pieces are magnificently played by the orchestra.

C2331—MEDLEY—Clarice Mayne.

One of the most delightful records of the month. In this Medley, Clarice Mayne, charming principal boy of innumerable pantomimes and who once, with J. W. Tate, in a combined act known all over the country as "Clarice Mayne and That," roused music-hall audiences to enthusiasm (and talent was so common in those days that music-hall audiences were more blasé than enthusiastic), sings nine of the most popular songs of her repertoire. And what enchanting songs they are! It may well be said of Clarice Mayne that age cannot wither nor custom stale her infinite variety, although I do not suggest that she is yet of any great age. I hope not, we can ill-afford to lose such a delightful singer, particularly in these days of American whine and sickly sentiment, sickly conveyed. In fact, this record is like a breath of fresh air. Incidentally, Miss Mayne sings "Cosy Corner," "Put on Your Ta-ta Little Girlie," "Come Over the Garden Wall," "Broken Doll," "Joshua," "Good Little Girl," "Come and Cuddle Me," "I'm in Love," and "Jingle Johnny." These songs are the cream of the popular hits of the last few years, all of them stand the test of time surprisingly well, and whether you be high-brow or low-brow, I venture to suggest you will find this record very much to your taste. The orchestral accompaniments do much to help convey the atmosphere of the palmy days of "the Halls."

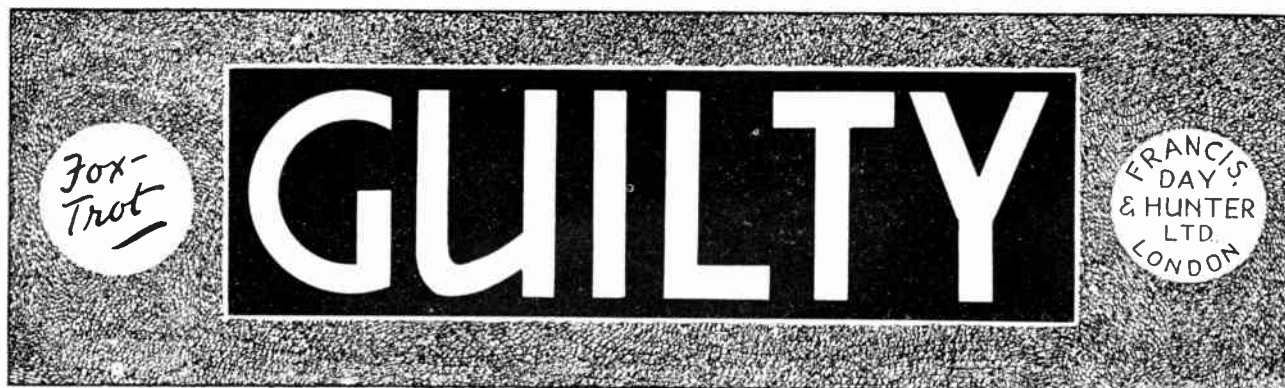
C2329—THE FLOWER OF HAWAII (Abraham)—Marek Weber and his Orchestra, with Comedy Harmonists.

"The Flower of Hawaii," by the composer of "Viktoria and Her Hussar," has had an enormous success in Berlin; the issue of this record unfortunately suggests that the intention of producing the operetta over here has fallen through. The music is delightful, and the combination of ukuleles with Marek Weber's Dance Orchestra is extremely effective. Marek Weber's delicious violin solo over an accompaniment of ukuleles is particularly enchanting. The selection includes "White Flowers of the Island," "A Paradise Beside the Sea," "Beautiful Pearl of the South Seas," "My Golden Baby," "My Little Boy," "Any Port is Home to a Sailor," "Had I the Words," and "I'm Just a Darkie."

The music is outside the general rut of musical comedy, and is so charmingly scored that it cannot fail to appeal to all tastes.

C2287—NEGRO SPIRITUAL MEDLEY—Paul Robeson, with Jack Hylton and his Orchestra and Male Chorus.

In 1619 some psalm-singing Dutch traders sailing across the ocean in a man-o'-war described their cargo as "14 black African slaves, for sale in His Majesty's Colonies." These were the first of the Negro race to be forcibly taken from their homes and disposed of to the cotton plantations of the Southern States of America. Many other cargoes followed, such labour was always in great demand, and good prices were paid for flesh and blood. For over two hundred years the American negroes were exploited by the white man, and it was during these two hundred years that something marvellous was born in the negro consciousness. Always dreaming of liberty, the Negro went within himself for succour and found a God far different from the terrible gods of his old Hoo-Doo days. If they could not



find liberty in their present lives, the negroes believed they would find it with their newly-discovered God, Who would give them a fresh start. Thus the inspiring spirituals were born—the songs of a suffering nation. They were invented and sung on the cotton plantations and in their local churches, and have lived to become famed as the most wonderful folk songs of any nation. There is no finer exponent living of the negro spiritual than Paul Robeson, and on this record he sings, as only he can sing: "I'm a-rolling and Sing Ho!" "Hail de Crown," "Joshua fit de battle of Jericho," "I Got a Robe," "Oh Lord, I Done," "De Gospel Train," "Black Sheep," "Heav'n Bells are Ringin'," "I'll Hear de Trumpet Sound," "Swing Low," and "Walk Together Children." The orchestra enters into the atmosphere of these wonderful unsophisticated songs perfectly, although there is an occasional tendency to drown even Robeson's powerful voice.

IMPERIAL

10-inch, D.S., 1s. 3d.

2615—OH! WHAT A NIGHT! (Gottler-Meisel); PLEASE TEACHER (Hay)—Florrie Forde.

Florrie sings a saucy one (they seem to expect it), and a nonsense song, aided by chorus of kiddies, and the bandmen. Good fun.

2607—I'M GONNA YODEL MY WAY TO HEAVEN (Marvin-Brown); I'M IN THE JAIL HOUSE NOW (Rodgers)—Frankie Marvin and his Guitar.

Two quaint songs in the Jimmy Rodgers style, with yodelling. Guitar accompaniment. These seem to belong to the "Hill-Billy" school.

2613—'AULD SCOTS PALS O' MINE (Neil McLean); GRANNY'S HIELAN' HAME (Sandy McFarlane)—Tom Kinniburgh.

Songs of homely Scotch sentiment, well sung.

2610—SWEET AND LOVELY (Arnheim-Tobias-Lemare); GUILTY (Kahn-Akst-Whiting)—Cinema Organ played by Lew White; incidental singing by Frank Munn.

A record which should well please Cinema organ fans. Effectively played, both these popular numbers have the advantage of vocal chorus by that fine American tenor, Frank Munn.

2611—COLONEL BOGEY (Kenneth and J. Alford); SONS OF THE BRAVE (Bidgood)—The Band of H.M. Irish Guards; conductor, Lieut. J. L. T. Hurd, L.R.A.M.

Both these stirring and immensely popular marches are splendidly played. For the first time on records they are fitted with vocal chorus. It is a matter of opinion whether this is an improvement.

2612—LIVE, LAUGH AND LOVE (Film, "The Congress Dances") (Leigh-Heymann); JUST ONCE FOR ALL TIME (Film, "The Congress Dances") (Leigh-Heymann)—Jay Wilbur's Concert Orchestra, with Vocal Quartette.

Jay Wilbur gives us what is virtually a concert version of these celebrated numbers from "Congress Dances," with soprano solo and chorus in the big song, and baritone refrain in "Live, Laugh and Love." The orchestral part, too, is most effective.

2608—YES! YES! (My Baby Said "Yes") (Film, "Palmy Days"), Fox-trot (Conrad-Friend); SLEEPY TIME DOWN SOUTH (Film "Heaven on Earth"), Fox-trot (Muse-René-René)—Hal Swain and his Band.

2609—SING A LITTLE JINGLE, Fox-trot (Dixon-Warren-Herbert); THIS IS THE MISSUS, Fox-trot (Brown-Henderson)—Jay Wilbur and his Band.

2617—I APOLOGISE, Fox-trot; GUILTY, Fox-trot—Gene Austin and his Orchestra.

2629—WHEN THE CIRCUS COMES TO TOWN, Novelty Fox-trot; OH, MO'NAH, Novelty Fox-trot—Jay Wilbur and his Band.

Four excellent dance discs, one of which (2629) is a novelty double, the "Circus" having descriptive patter and "effects," and "Oh, Mo'nah" negro "spiritual" chorus; a very good out-of-the-common record. A first-rate melody double is No. 2617, with "Guilty" and "I Apologise," treated in smooth and effective style. All the others are on the lively side, bright and snappy without being too hot, with the exception of "Sleepy Time Down South," the "plantation" fox-trot which most listeners are familiar with. This is broadly done, with some effective trumpet work. All are recorded in tip-top style.

2628—TO-DAY I FEEL SO HAPPY—Jay Wilbur and his Band; LIFE IS JUST A BOWL OF CHERRIES—Eubie Blake and his Orchestra.

Two excellent fox-trots—the first from the successful film "Sunshine Susie," and the second one of the most pleasing numbers of the moment. Two good numbers played by two good bands. A double to buy and keep.

2626—WHAT'S THE MATTER, ABIE?; I'LL HAVE TO TELL MY MOTHER—Randolph Sutton.

Two lighthearted efforts with Randolph Sutton at his best. This artiste has a wonderful gift of easy diction as well as a pleasing voice. The recording in both cases is excellent.

2625—LOVE LETTERS IN THE SAND; WITHOUT THAT GIRL—Ruth Etting.

Ruth Etting has become an "Imperial" institution. This alluring lady has two selections that afford ample opportunity to her sympathetic voice. "Without that Girl" (Donaldson) possibly gives her more scope, and is best suited to her particular style of rendition. Should prove a good seller.

2624—WHO AM I?—Jack Gordon; IT'S THE GIRL—Russell Johns.

"Who Am I?" is one of the best fox-trot numbers of the moment, and Jack Gordon makes the most of his chance. The reverse, well sung by Russell Johns, is somewhat similar in style, and this double is one of the best of this issue.

2622—SHE JUMPED ON HER PUSH BIKE; MY PRIVATE AFFAIR—Betty Bolton.

Two really spicy items sung in tantalising style by that excellent comedienne, Betty Bolton. This should prove a popular humorous record, enhanced as it is by the splendid accompaniment of Ivor Dennis.

2621—SWEET AND LOVELY—Chick Bullock; FOR THE SAKE OF THE DAYS GONE BY—Pat o'Dell and Chick Hudson.

Popular successes which are certain sellers. Both are too well known to call for comment, save only to say that the recording leaves nothing to be desired.

2620—A SCOT'S WOOLING, Parts 1 and 2—Tom Kinniburgh.

A character recording that is entirely typical. Good work by Tom Kinniburgh is materially helped by some pleasant singing by Miss Cathcart Lynn, and further character impressions by Jock Walker and Company.

2619—SONG HIT MEMORIES, Piano Medleys, Parts 1 and 2—Bretton Byrd.

Bretton Byrd is a master of syncopation, and with the aid of Jay Wilbur's Band gives a fine piano medley of old favourites. Amongst others we identified: "Show Me the Way to Go Home," "The Two of Us," "So Blue," "Drifting and Dreaming," "Together," and "The More We Are Together."

2618—KISS ME GOOD-NIGHT, NOT GOOD-BYE; SHINE ON HARVEST MOON—Roy Smeck and his Vita Trio.

Hawaiian guitar playing is always welcome, and the first number from the successful film, "Merely Mary Ann," is particularly attractive. The reverse is a lilting refrain of considerable charm.

2617—GUILTY—Gene Austin and his Orchestra; I APOLONGISE—Sam Lanin and his Orchestra.

Two up-to-the-minute dance tunes, played with excellent rhythm and tempo and effectively orchestrated. A word of praise is due to the vocal refrain in each case. A really good dance double.

2616—LIES; JUST A BLUE-EYED BLONDE—Hal Swain and his Band.

Hal Swain needs no introduction to Imperial enthusiasts, and this pairing is well up to the standard we expect of him.

REGAL

10-inch, D.S., 1s. 6d.

MR425—CAVALCADE, Selection, Parts 1 and 2—The Stage Orchestra, with vocal effects.

A very brightly played version of "Cavalcade," with all the familiar tunes. A strong feature is the well sung "Tipperary" by male chorus. It is a relief to note that this version does *not* end with "Land of Hope and Glory." At present we have plenty of hope, but precious little glory.

MR455—SHOWERS OF GOLD, Scherzo; CLEOPATRA, Polka Fantasia—Cornet solos, Jack Mackintosh, with Military Band.

Have you ever heard the cornet played? "What a question!" you will say. All the same, you haven't, until you have heard Jack Mackintosh. Without a doubt one of the most brilliant cornet solo records ever issued.

MR462—SWEET AND LOVELY; LIFE IS JUST A BOWL OF CHERRIES—Barrett and Sullivan, duettists, with orchestra.

Both these popular numbers are put over in robust style, especially by the orchestra and the predominant partner of these "duettists"—the second voice is hardly heard.

MR458—A FADED SUMMER LOVE; GUILTY—Ruth Etting, comedienne, with orchestra.

Ruth Etting is as "blue" and dismal as ever, and puts quite a lot of anguish into these otherwise tuneful songs. Perhaps you would like to mingle your tears with hers.

MR466—JUST ONCE FOR ALL TIME, Fox-trot; LIVE, LAUGH AND LOVE, Waltz—Sydney Kyte and his Piccadilly Hotel Band.

The two big numbers from "Congress Dances" are presented in tip-top style by Sydney Kyte and his Band. "Just Once for all Time," which has vocal chorus by the Three Ginx, makes an unusually exhilarating fox-trot. An excellent double.

Gramophone Society News.

RICHMOND GRAMOPHONE SOCIETY.

Pride of place is due this month to the report of the meeting of the above Society, held on December 28 last. This was forwarded by the Hon. Secretary, Mr. C. Sully, of 30, Arlington Mansions, W.4., and, as will be noted, is of more than usual interest.

On that date Mr. W. R. Anderson, the well-known critic, gave a lecture-recital on Elgar, dealing very fully with the famous "Enigma Variations." The puzzle of the tune that should go with both theme and variations has intrigued the whole musical world, but has never yet been satisfactorily solved. There is always the possibility that it may be a little joke of Elgar's. The best suggestion (not endorsed by the composer) was that it was a tune from "Parsifal."

About each variation the lecturer had something of interest to say, something not generally known. Two variations, representing Parry and Sullivan, were discarded.

No. 1 stands for the composer's wife, and expresses strength and tenderness. No. 8 has a suggestion of the characteristic laugh of the "W. N." (Winifred Norbury), whom it portrays. No. 9 (Nimrod) sprang from a talk with A. J. Jaeger on the incomparable character of Beethoven's slow movements, hence the quotation from the "Sonata Pathetique." No. 10 gently hints at a slight hesitation in the speech of "Dorabella" (Miss Dora Penny). No. 11, dedicated to the organist, G. R. Sinclair, has been thought to imitate the organist's pedalling; in reality, its first five bars narrate the fall of "Dan," the bulldog, into the river, his vigorous swimming and joyful scramble out. No. 13, quoting Mendelssohn's "Calm Sea and Prosperous Voyage," with its drums representing the throb of the engines, was a "bon voyage" to Lady Mary Trefusis. The "E. D. U." of No. 14 is a nickname for the composer himself, and this final variation, with its references to Nos. 1 and 9, and its broad treatment of the theme in the major, sums up the whole work. "I am one of those mercurial chaps who must be up and doing," said Elgar to the lecturer recently, and the latter took the remark as a starting point in discussing the composer's general characteristics. Summing up, he concluded that the best of him surely epitomises the best that there is in the English spirit.

AGRICOLA GRAMOPHONE SOCIETY.

Meeting on December 8 last was devoted to demonstration of the Cascade II, gramophone, a neat pedestal instrument with a straight logarithmic horn, easily detachable when not in use.

The programme chosen by the Society was calculated to try any instrument severely, and ranged from the Philadelphia Orchestra's "Finlandia" through a wide choice of vocal and instrumental items to hot American dance music. Fibres were used throughout without a breakdown, and the volume was ample, even in a room acoustically poor. The quality of reproduction was considered excellent. Murdoch's record of the G minor Prelude (Rachmaninoff) resulted in piano tone of remarkable fidelity.

LIVERPOOL AND DISTRICT GRAMOPHONE SOCIETY.

Rushworth Hall, Islington, Liverpool.

Many thanks for the signed greeting card from the executive of this Society, and we heartily reciprocate good wishes for the New Year.

At the meeting of December 14 last Mr. Wm. Scott lectured on "Siegfried." An expert and enthusiastic Wagnerian, the lecturer carried his hearers with him in his appreciation of the master. They were induced to hum the motifs, they listened to Miss Edith Roberts, L.R.A.M., playing difficult passages arranged for piano, they had the story drilled into them, and were taken through the opera step by step on records. Through all this Mr. Scott maintained "the human touch," and with his well-expressed insight into Wagner's music interest never for a moment flagged.

After an enthusiastic demonstration the lecturer was elected an honorary member of the Society.

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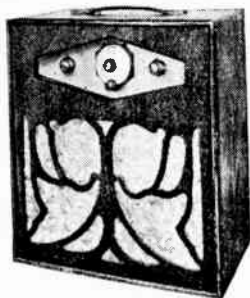
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EXTRACTS FROM THE JANUARY LIST

- WHITE STAR SYNCOPATORS
881 { Rhymes, Part 1
" Part 2
- BAND OF H.M. ROYAL HORSE GUARDS (The Blues)
878 { More Melodious Memories, Part 1
" " 2
- WHITE STAR SYNCOPATORS
882 { *For the Sake of the Days Gone By Waltz
JERRY HOEY AND HIS ORCHESTRA
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