



Records To Buy

(By Bolton Woods)

THIS WEEK'S SELECTION

"I would that my love might blossom" (Mendelssohn) and "Shimmering silver whispering wave" (Melchert). Duets sung by Richard Tauber. (Parlo. AR222).

"Bolero," "Dodo" and "Me Gustan Todas" from "Songs of the Pyrenees" (arr. Middlemore). Sung in Spanish by John Morel, baritone. (Parlo. A3643c).

"Spring Song" (Mendelssohn) and "Santa Lucia" (Cottrai). Sung by Conchita Supervia, mezzo soprano. (Parlo. AR210).

THE fashion of having music during meals is an ingenious scheme for combining music to which nobody will listen with conversation which nobody can hear.—G. K. Chesterton.

"The Roosters"

PROBABLY no concert party in the world has a more romantic history than "The Roosters," whose latest musical absurdity, "A Village Concert" (Merriman), will be heard over the air from 2YA on Thursday, August 31, at 8.10 p.m. It came to life out in Salonika in March, 1917, when a young second Lieutenant gathered a few of "the boys" together to entertain the troops. A good deal of real talent was revealed in those improvised "sing-songs" at Summerhill Camp, and when some old pierrot costumes were found it was suggested that a permanent concert party should be formed.

"Hatched, March 28, 1917"

EVERY aspiring artist in the camp reported for auditions, and the best artists were put in training for a grand opening night on March 28, 1917. The new party was christened "The Roosters," after the camp commandant, Captain G. N. V. Roose. By the time the party left Salonika about seventy performances had been given. Next it went to Egypt, and toured the desert for twenty-eight days, giving over twenty performances. When Christmas came the members found themselves in Jerusalem, where they were given the Turkish Municipal Theatre in which to perform. A tour in Jordan Valley, Jericho, Cairo, and Alexandria, where they entertained thousands of soldiers, followed, and 1919 found them home in England, where they are still going strong.

"The Juggler"

ON 3YA's programme for Friday, September 1, at 9.39 p.m. Mischa K.

virzki is scheduled to play Moskowski's "La Jongleuse" and his own waltz in A major. This is a captivating display of pianism, especially "La Jongleuse" (The Juggler). With the last-named piece there comes into the vision of the imaginative listener a little creature of the stage, spangled and painted, gaily tossing the coloured balls, now high, now low, catching them just as they seem to be out of reach, flinging them high in the air, never pausing to take breath. They flash and glisten, silver and gold and green and red, more and more of them, moving in rhythmic motion. Was ever a more delightful picture presented in music?

"Sweethearts of Yesterday."

UNDER the above sentimental title, H.M.V. has issued a record that will be a favourite of favourites for many a long day to come. The idea of



NEW ZEALAND TENOR.—Ernest McKinlay, who is frequently heard over the Australian air, and who is no stranger to gramophone enthusiasts.

the record is to present with brief connective explanatory narrative a series of fourteen popular old ditties embodying names of one-time sweethearts, from "Sweet Genevieve" to "Sweet Rosie O'Grady." It is a sentimental journey through the scented paths of memory with Christopher Stone and a fine band of singers.

August Records.

CONGRATULATIONS to the leading record manufacturers for the best supplements of records for over a year. The issues for August are outstanding and the advance samples were most enjoyable to hear. Apart from a little unnecessary repetition of titles

already amply catered for, I have no complaints. At the head of the gramophone pages in this issue I am giving each week a list of those records that I conscientiously think are worth acquiring. One correspondent says that broadcasting has helped them to buy records. I can quite believe it. If dealers cannot sell the records in the August supplements, then something is radically wrong.

Crooning Condemned.

IN an interview with "Wireless Weekly" (Sydney), his Grace Archbishop Kelly roundly condemns "crooning." Discussing the necessity for maintaining the highest moral standard in radio programmes, he says: "Many think modesty is a lost cause. They quote that adage which says modern fashions mock at modesty. In this particular respect the broadcasting programmes are not always edifying. That the moral tone of the radio programmes should be of a high order is as important to the health of the nation as the cleanliness of the atmosphere we breathe. The radio can so easily cater for low standards, when it should foster the highest standards of morality, ethics, national life, family life, and everyday speech."

Worse Than Jazz.

THE point can be made clear perhaps by analogy with the talking pictures. I should like to be taken definitely as condemning the vogue of crooning, with its negroid affinity, jazz, appealing to the lowest appetites. Crooning is worse than jazz. In the picture show the thing is done more crudely and the imagery is real; on the radio it is more cunningly concealed. Like flattery, it can be conveyed by the tone of the voice. In radio the broadcaster should always remember that he is an invited guest to the home of the listener. His obligations are obvious."

"Gramophone Romance."

ON the first of my pages for the "Radio Record" I referred briefly to Mr. T. Lindsay Buick's charming book, "The Romance of the Gramophone." The fact that this excellent and most comprehensive history of recorded music is practically unknown among gramophiles even in Wellington (the city of the book's birth) led me to prosecute some inquiries. From the publishers, Messrs. Ernest Dawson Ltd., I learn that the book has not met with anything like the measure of support that it merits. Orders for odd dozens and half-dozens still filter through from America and London, and at times from Australia, but New Zealand seems oblivious to the fact that the only complete history of the gramophone in English is a product of our capital city.