

But the dose must be moderate and we want it palatable.

Though we can't seem to get away from the stumbling block of a limited number of current songs which we are forced to hear over and over again, the better orchestras do their best to vary the music as much as possible by the addition of frills in studied orchestration. Those who orchestrate well can make good music out of mediocre. Take for instance *Good News* and *Lucky in Love* as played for Brunswick by Ben Selvin and His Orchestra. Yes, those are the same selections which we frowned on so severely last month. But you would never know they were the same! That is what Selvin orchestration does for a piece. A little trimming here and there by a steel guitar—and the trick is done. The result: a simply grand dance record!

This orchestra is versatile, too. In *I Could Waltz On Forever* it makes the most of the strings, the sax, and the piano. Even that moss-grown favorite, *Cheerie-Beeie-Bee*, on the reverse, takes on new life under Selvin treatment (Brunswick).

Play-ground in the Sky from "Sidewalks of New York," being a particularly good number to start with, doesn't need much doctoring and it has very wisely been simply treated by this same orchestra. Incidentally, why haven't we heard this selection oftener? It is swell! *Wherever You Are* from the same show isn't as good but the most has been made of it (Columbia).

The fourth record by this outfit is *I Call You Sugar* and *Yes She Do* (Brunswick). Again trick orchestration. Selvin does this instrumental ornamentation extremely well, making it fit into the general scheme of things instead of letting it stand out like the ball on the Paramount Building, as a lesser light would be apt to do. The result is that the records are not ruined for dancing but are improved.

Our old favorite, Ernie Golden, is a past master at this art of orchestration. He rings the bell again with *All By My Owsome* and *A Night In June*, in which he introduces a steam caliope effect which is grand! We suggest that he get it patented and use it as a musical trade mark (Brunswick).

Don Voorhees has made four recordings on three different discs for Columbia. These four are: *Rain*, *Baby's Blue*, *Highways Are Happy*

Ways, and *When the Morning Glories Wake Up In The Morning*. There is a sort of smooth placidity about this orchestra by which you can always identify it. It never gets excited, it is uniformly good and yet it never seems to climb quite to the topmost heights. However, it has personality and that is a lot in these days. We have named the records in the order in which we rate them, the first being by far the best. Listen to the saxophone.

On the opposite side of *Baby's Blue* is *The Calinda* by the Radiolites. It is a very good number with an irresistible swing. Not the least attractive feature of the record is the vocal chorus by Scrapy Lambert, of cough drop fame. (Columbia).

The Radiolites are responsible for another good dance record, *There's A Cradle in Caroline* and *Everybody Loves My Girl*. Neither selection is inspired but each moves along with a smooth rhythm (Columbia).

A record that stands out from the rest is *Charmaine* and *Did You Mean It?* by Abe Lyman's California Orchestra. Both numbers are played with a restraint not often displayed by a dance orchestra. Soft pedals and plaintively insinuating rhythms are a relief after robust, vigorous jazz (Brunswick).

If you have once heard Phil Ohman and Victor Arden stroke, jingle, bang, and otherwise urge on the ivories, you will look forward eagerly to hearing them again. We have and did, and were disappointed by their record for Brunswick, *There's Everything Nice About You and Mine*. Oh, yes, they are good numbers, well played, but there is too much of the orchestra and too little piano. You can always hear good orchestras but there is only one Ohman and Arden.

Two more disappointments were records by Ben Bernie and His Hotel Roosevelt Orchestra and by Vincent Lopez and His Casa Lopez Orchestra. By rights one can expect the best from these two bands. But they both play as if pay day were at least a month away. The records are *Miss Annabelle Lee* and *Swanee Shore* by the first outfit and *Someday You'll Say "O. K."* and *Just a Memory* by the second. Both are Brunswick.

Only moderately good are the rest: *A Night in June* and *Are You Happy* by the Ipana Troubadours (Columbia); *Feelin' No Pain* and *Ida*

Sweet as Apple Cider by Red Nichols and His Five Pennies (Brunswick); *Manhattan Mary* and *Broadway*, both numbers from "Manhattan Mary," by Cass Hagan and His Park Central Hotel Orchestra (Columbia); *Like the Wandering Minstrel* and *Molly Malone*, from "The Merry Malones," played by The Cavaliers (Columbia); and *No Wonder I'm Happy* and *Sing Me a Baby Song* by the George H. Green Trio (Columbia).

Taken all in all these dance records that we have reviewed form a good collection. Not one of them is really poor.

If you are a devotee of Roxy you will welcome three records played in the Roxy Theatre by Lew White, the organist, *Broken Hearted* and *Just Like a Butterfly*, *When Day is Done* and *Forgive Me*, *Underneath The Weeping Willow* and *At Sundown* (Brunswick all). It is all typical movie organ music. Many people object to that sort of thing but we like it when it is well done, as this is. Our preference is for *Underneath the Weeping Willow* and second choice is *Broken Hearted*. Neither of these has a vocal chorus and the rest have. Does a vocal chorus go with organ music?

The male counterpart of Vaughn De Leath seems to be Vernon Dalhart. He isn't as gushy, for which let us be truly thankful, but the idea is the same. He offers *My Mother's Old Red Shawl* and *Down On The Farm* on a Brunswick record.

Billy Jones and Ernie Hare, the Happiness Boys, again present us with a little vulgar singing of a nice sort. Well, you know they aren't exactly refined but they are good. This time they have recorded *You Can't Walk Back From An Aeroplane* and *Who's That Pretty Baby?* for Columbia.

Art Gillham, the Whispering Pianist, hands out the typical vaudeville sob stuff, piano and recitative, in *Just Before You Broke My Heart* (Columbia). On the other side is *I Love You But I Don't Know Why* which is moderate.

About the only thing to say about *Roam On My Little Gypsy Sweetheart* and *There's A Cradle in Caroline* as sung by the Goodrich Silvertown Quartet is that they have been in better shows than this (Columbia).

The same might be said of the Anglo-Persians who play *Call of the Desert* on a Brunswick record. But they redeem themselves by the selection on the reverse side, *Down South*. We end on a note of praise for the carpet riders.

New Electrical Symphony Orchestra Recordings

New York Philharmonic Orchestra	VICTORY BALL—Fantasy. Parts 1 and 2	(Schelling)	1127	Victor
	VICTORY BALL—Fantasy. Parts 3 and 4	(Schelling)	1128	Victor
	ARTIST'S LIFE	(Strauss)	50096	Brunswick
	TALES FROM THE VIENNA WOODS	(Strauss)		
	MARCHE SLAVE, Parts 1 and 2	(Tschaiakowsky)	50072	Brunswick
Chicago Symphony Orchestra	MIDSUMMER NIGHT'S DREAM—Scherzo	(Mendelssohn)	50074	Brunswick
	MIDSUMMER NIGHT'S DREAM—Nocturne	(Mendelssohn)		
	WINE, WOMAN AND SONG	(Strauss)	6647	Victor
	SOUTHERN ROSES	(Strauss)		
	CARNIVAL OVERTURE, Parts 1 and 2 (Op. 92)	(Dvorak)	6560	Victor
St. Louis Symphony Orchestra	IN SPRINGTIME—Overture, Parts 1 and 2, Op. 36	(Goldmark)	6576	Victor
	(1.) SERENADE (Volkman, Op. 63.) (2.) Flight of Bee	(Rimsky-Korsakow)	6579	Victor
	VALSE TRISTE	(Sibelius)		
	TO A WATER LILY	(MacDowell)	1152	Victor
	TO A WILD ROSE	(MacDowell)		
Cleveland Symphony Orchestra	COUNTRY DANCE, No. 1	(German)	9009	Victor
	PASTORAL DANCE, No. 2—Merrymaker's Dance, No. 3	(German)		
	FINGAL'S CAVE—OVERTURE, Parts 1 and 2	(Mendelssohn)	9013	Victor
Minneapolis Symphony Orchestra	BLUE DANUBE WALTZ	(Strauss)	50952	Brunswick
	TALES FROM VIENNA WOODS	(Strauss)		
	DANSE MACABRE	(Saint-Saëns)	50989	Brunswick
	MERRY WIVES OF WINDSOR OVERTURE	(Nicolai)		
	FINLANDIA	(Sibelius)	50953	Brunswick
	SYMPHONY No. 2	(Brahms)		
	HUNGARIAN DANCE, No. 5, G MINOR	(Brahms)	15992	Brunswick
	VALSE TRISTE (Op. 44)	(Sibelius)		
	SLAVONIC DANCE No. 3	(Dvorak)	15991	Brunswick
	TRAUEREI	(Schumann)		
	1812 OVERTURE—PARTS 1 AND 2	(Tschaiakowsky)	50090	Brunswick
	LOHENGRIN: Prelude to Act 3	(Wagner)	15121	Brunswick
	LOHENGRIN: Wedding Music	(Wagner)		
	SLEEPING BEAUTY WALTZ	(Tschaiakowsky)	15120	Brunswick
	SONG OF INDIA	(Rimsky-Korsakow)		
Columbia	COPPELIA BALLET—Prelude and Mazurka	(Delibes)	50087	Brunswick
	DERNIER SOMMEIL DE LA VIERGE	(Massenet)		
	DER FREISCHUTZ, OVERTURE, Parts 1 and 2	(Weber)	50088	Brunswick
	MELODRAMA FROM "PICCOLINO"	(Guiraud)	15117	Brunswick
	WAIATA POI	(Hill)		