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“The gallery of the Middlesex Music Hall (The Mogul) in 1872”, cover illustrations from “Victorian Popular Music” by Ronald Pearsall.

EDITORIAL

Every time I sit down to write a few words for an issue of the *G&T Gazette* I say to myself, this is a stupid business as I try to get over my initial inertia when starting an introductory piece. It should be a piece of cake for someone like me but somehow it always proves a big obstacle before I get into my stride and marshal my thoughts.

What you are going to see in this issue may surprise a number of readers this time round. For reasons which I'm at a loss to describe this issue will be devoted entirely to **Music Hall** artists and their recordings. I do this in the knowledge that my I'm on very shaky ground when it comes to identifying and understanding the ins and outs of this specialised field with John Sutcliffe close at hand, willing me on but at the same time politely curbing his critical faculties for the sake of our long association together.

That said the article which leads off this issue was originally written by Sam Greaves, a Glaswegian in 1935. It appeared in *The Gramophone* as a challenge to HMV to incorporate some **Music Hall** artists of a former generation in the No.2 Historic catalogue, a proposal which was never seriously considered knowing how reserved and stuffy this company was to new ideas regarding marketing their products. The author of this piece Sam Greaves died of a heart attack in 1974, about the same time that Laurie Hevingham-Root of Kew in Australia also died. Both had been contributors to *The Record Collector* during its formative years in the late 1940s and early 1950s

My reason for choosing this article to dominate this issue is one which has no mystery or arcane purpose behind it. I have always been unreservedly keen to acquire anything resembling a **Music Hall** recording during the years I've been collecting. But like good **Jazz** recordings, they just don't turn up as one might expect despite their appeal to certain segments of our population. As you read through the artists which Sam lists you might see the occasional name that might ring a bell. I have in my programmes played you records by Harry Champion, G.H.Snazelle and George Grossmith, Vesta Tilly and Florrie Forde, with Clarkson Rose the most recent.

When I read the name of the artists over the phone to John Sutcliffe to gauge his reactions to this article, we both noted with great interest the absence of Sir Harry Lauder. Thereby hangs a tale which I won't go into. But I'm sure it must be the first thing you might question when looking through this article to see where you might expect as I would predict that most of you will assuredly have at least one record by this famous artist in your collections!

Bill Main

THE ART OF THE MUSIC HALL as perpetuated by the Gramophone

by S.C.Greaves

Reprinted from an article in THE GRAMOPHONE December 1935

In December 1931 J. F. Corrigan, drew attention to the few discs remaining in the current catalogues of the old-time music-hall comedian. He ended by lamenting over the many recordings made by favourites now either retired or departed this life, and expressed the hope for the reissue of some of these matrices.

Since then little or nothing has been done in this direction. Edison Bell, it is true, did issue, with the able co-operation of the then London Editor, a composite disc made up of snippets, or rather choruses, by several old-time stars (A Night at the Old Tivoli Music Hall—No. 5604). But much more can and should be done in this direction, and it is with this aim in view, working with my own collection as a basis, that I propose to draw attention to discs not mentioned by Mr. Corrigan on account of their being unobtainable in the ordinary way, and by so doing to arouse a little more activity in the collecting of such records.

The old music-hall was a peculiarly British institution, and, as such, it should be remembered by the gramophone. After all, the gramophone should be used to keep green the memories of more than just the great singers of the past. The vaudeville comedian should take second place before the public speaker. It is in the section devoted to vaudeville genius that H.M.V. Catalogue No. 2 falls sadly short of what ought to be required of it. H.M.V. had an imposing list of comedians at one time on their lists, but most of them have disappeared instead of a few of their discs being kept in the No. 2 Catalogue. Such a thing should not have happened.

Before pursuing the subject further I would like to thank Messrs. **Gus Elen, Tom Leamore** and **Billy Merson** for the complete recordings of their old successes which they have made for Decca (Mr. Elen also for Sterno and Mr. Leamore for Panachord); and I would further express the hope that other old top-liners who are still to the fore might do likewise. Medleys of choruses are all very fine in their own way, but I put it to such people as **Wilkie Bard, Harry Champion, Tom Costello**, and several of our great comediennes who have recently re-recorded, that full recordings of several of their old favourites would soon find a place in the heart of the gramophone public.

But it is, in the main, of discs made by those now deceased and by those who have not yet re-recorded or emerged from retirement to do so that I wish to speak. I have spent and still spend, many pleasant hours listening to their quips and oddities, and from that I can say that modern comic songs and sketches have sadly degenerated. There does not seem to be

nearly as much “meat,” if one may be allowed to put it that way, in a modern comic song as there was in one of, say, fifteen to twenty years ago, or even earlier.

Before detailing these records let me say a word or two of the very early disc. Robust voices were all in demand in those early days, and as most of the vaudeville stars of that time were so equipped, the Berliner (later G. & T.) studios were well supplied with talent. Names such as **James Fawn, Herbert Campbell, Wilson Hallett, Dan Leno, G. P. Huntley** and **R. G. Knowles** come readily to one’s mind. Discs made by them are rather rare and real collector’s pieces if found. Of such discs I have Dan Leno in *The Grass Widower* (G. & T. 2-2516), C. P. Huntley in *Algy’s simply awfully good at Algebra* (G. & T. 2-2762), and Wilson Hallett in *A Nigger Laughing Song* on a “Nicole “ record (5249).

However, it is with about forty comedians and comediennes I wish to concern myself, in the hope that new interest may be taken in the subject and that the “love-calls of the crooner which grow more and more like the tom-cat’s song” may be forgotten about for a time.

My list, of ladies is rather short owing to the fact, perhaps, that early gramophones did not do justice to female voices, so that records by them were severely left alone. I rue that error now.

No better name, however, could head this brief list than that of the late **Margaret Cooper**, one who charmed Edwardian audiences with her renderings of light, popular songs to her own accompaniment. She was, perhaps, the first lady entertainer at the piano, and she so captured the popular fancy that she reached the summit of her ambition in October 1906 when she received from Mr. Alfred Butt an offer to appear at the Palace Theatre. She recorded for H.M.V., and in the 1924 catalogue there still appeared two double-sided discs (D203 and E37) by her containing *Dreamland*, *Hullo, Tu Tu*, *Inquisitive Ann*, and *The Dusky Maid*. Two single-sided discs are in my collection, I don’t seem to want you when you’re with me (Rubens) 03396, and *Let us waltz round together* (Penso) 03270, both of which show that intimate style of hers as well as the clever accompaniment which is especially evident in the latter disc.

Of the purely music-hall comediennes, I mention three names—**Victoria Monks, Ella Retford** and **Vesta Tilley**.

Victoria Monks recorded for G. & T., Zonophone, Jumbo and Homophone. Her name was a top-liner for many years and none of her discs should be passed over. Zono. X43139, *I wish I had a pal like you*, shows her style particularly well.

Ella Retford has reappeared on Regal-Zono. in a medley of her hits, but an old Scala (502) record of *Popsy Wopsy!* and *Sammy! Come over here!* can still give me some pleasure. My third lady, that idol of the halls for so long, Miss **Vesta Tilley**, made many admirable records during the war. I mention her here to draw attention to Regal G7105 whereon she sings *What a Nut!* and *There’s a good time coming for the Ladies*. This disc simply breathes her personality and is much better than the one in the current catalogue. I cannot detail discs made by **Gertie Gitana, Daisy Dormer**, or **May Moore Duprez**, “*The Happy Dutch Girl*,” but all three were in the Regal catalogue at one time.

Now for the men. I take them in alphabetical order, for there is no order of merit in this list. Each one represented here had his own individual merits which made him supreme on his own ground.

Wilkie Bard. One of the finest comedians who ever trod the boards. He recorded most of his famous successes in the early days, and finished up recently with a splendid medley of his most popular choruses on H.M.V. B4132. But surely he could still give us some of his old songs and sketches in complete form! He does occasionally for the B.B.C., and if he committed them to wax, they would be a lasting memorial to an obsolescent art.

George Carney. This comedian has recently been doing a lot of film work. His sketch *The Fool of the Force* was on Columbia-Rena 2014 and shows his style very well.

Harry Champion. The remarks applied to Wilkie Bard apply equally well to this ace of coster comedians. “Nah then, ‘Arry, wot abaht it?”

Tom Clare. The only record left us by this “entertainer at the piano,” whose delightful series of talks with illustrations dealing with the long tradition of drawing-room entertainers will still be fresh in the memory of listeners, is that of the famous monologues *Cohen on the Telephone* and *Cohen rings up his Tailor* (H.M.V. C1471). But surely one steeped in the *Corney Grain* tradition could leave us some more of his art before it is too late?

Whit Cunliffe. One of the two Beau Brummels of the old-time variety stage who have never emerged from retirement. In the old days he recorded for various companies, and I quote four discs in my possession, each one faithfully preserving his personality. (1) *Wee Deoch and Doris & I want to mingle with the Girls* (Col.-Rena 1730) (2) *The Same Old Tale & I’m back in Town* (Col.-Rena 2067) ; (3) *Up she goes again! & Let’s start all over again!* (Homophone 757) (4) *Girls! Girls! Girls! & If the world were ruled by Girls* (John Bull 9828). Can no one rout out Whit from his hotel near Plymouth to record a few of his numbers?

Dutch Daly. Died only a few years ago. His quaint talk and concertina impressions are finely preserved on Regal G6425, *Dutch Daly* on “*Love* “ and *Dutch Daly’s Imitations*.

Eric Foster. That famous Tyneside comedian, wrongly described by Mr. Corrigan as “*Ernie*” Foster, and whose records were issued by Regal and Zonophone, made what I consider to be the best of his discs - a twelve-inch ColumbiaRena (174) of two sketches, *Jack and Geordie at a Smoking Concert* and *The Pitman and his Wife at the Seaside*. This is an excellent disc and a splendid souvenir.

Harry Fragson. The death of this artiste at the hands of a maniac father was one of the major tragedies of the variety stage. Fortunately, those of us who possess any of his discs can still appreciate his artistry. He recorded for H.M.V., and 02380 contains that famous ditty *The other Department, Please!* sung as only Fragson could sing it. I believe it was he who originally introduced it and not Norman Long, as I recently saw stated.

Arthur Gilbert. Another recorder who did not require electrical aids to make himself heard. He was an H.M.V. artiste and *John Bull’s Budget Song* (Monarch 02204), sung to

the tune of John Brown's Body, with a chorus of taxpayers, is as applicable to-day as it was when made.

Shaun Glenville. I wonder why this well-known figure of pantomime and variety has neglected the recording studios for so long? He recorded for Regal, and two discs which ooze with personality are Rouken Glen & So we all went walking round (G6446) and Where have those golden sovereigns gone to? & Who put the bricks in Brixton? (with his wife, Dorothy Ward) (G7607).

Billy Golden. One of the early "darkey" comedians. Turkey in de Straw & Whistling Pete (with his partner, Joe Hughes) on Columbia-Rena 2244 is a fine record of this personality.

George Grossmith. - Strictly speaking, George Grossmith's name should not appear in this review as it is identified solely with musical comedy, but in view of his untimely death I feel that mention of his records would not be out of place. All of "Gee Gee's" discs are of good quality and should not be despised. The fullest rendering of the famous Yip! I Addy! I Addy! I Ay! from our Miss Gibbs is on an H.M.V. Monarch record 02219: a shorter version, backed by a song called Carrie, is to be found on Jumbo A28060-1. Both are excellent records. Another two songs from the same show, Angelina and Bertie the Bounder, are on Ariel 1839, also an excellent disc. Three songs from "To-night's the Night" are Murders & Any old night is a Wonderful Night on H.M.V. C574, and the famous They didn't believe me (with Haidée de Rance) on C578. The latter disc is backed with Tommy, won't you teach me how to Tango? from The Girl on the Film. An exceptionally good rendering of Offenbach's Gendarmes Duet (with Edmund Payne) is on H.M.V. 04081. This is sung as the composer meant it to be sung - as a comic song. "Gee Gee" also recorded for Columbia, and F1064 contains two songs from "The Naughty Princess." They are Hush! Hush! and What we'll do (with Stratford Moss). His last record before going into talkies contained two duets from "No, No, Nanette" with Irene Browne and Binnie Hale; they are You can dance with any girl at all and Take a little one-step, and were on Columbia 3629 (now withdrawn).

Nelson Jackson. This well-known figure who recently appeared in a B.B.C. "Scrap Book" would do well to rerecord some of his old numbers. His early discs were for H.M.V., and 4-2183, When Richard sat on the Throne is particularly good.

Neil Kenyon. A well-known Scots comedian who, after appearing in a few early "talkies," seems to have left the entertainment world. Regal issued his character sketches, and I can heartily recommend both G7101 and G7132, the former containing the famous Postie o' Dunrobin, the latter The Caddie.

Fred Kitchen. The appearance of this comedian on the B.B.C. Music Hall calls for a disc or two by him. He recorded on Columbia-Rena 1829 two scenas, Oh, happy married Life and How to cook a Sausage, both of which are excellently done.

R. G. Knowles. Old fans at once say "battered hat and white trousers" on seeing this name. The late R. G. recorded for the early phonograph and G. & T. His later recordings were for Edison Bell, and that company would do well to reissue some of them. An excellent example of his style and of good recording is number 497, containing Adam missed it & The Girl, The Woman & The Widow, two songs that do not date much at all.

George Lashwood. The second Beau Brummel of the variety stage. He retired a wealthy man, "to farming life in Cheshire and has not been heard of since." In his palmy days he recorded for Regal and Zonophone. At one time I had several of his Regal discs, but they have somehow gone to limbo, and left me with one, Twin 39, containing Saturday and Hang out the front door key! Now then, George, leave your pigs for a little and revive old memories!

Jay Laurier. Film work and the B.B.C. have brought Jay Laurier back into the public eye. In the old days he recorded for Winner and H.M.V. His best work was for the latter company, and two discs show him as a fine interpreter of the comic song-act scena. They are B887 and B1004; the Former contains two comic songs, Shall us? Let's! and Top-hole! the latter a Stage Door Scene and Hushabye, wherein he does a little straight singing quite well.

Frank Leo. This well-known writer of light and comic songs had a disc on the Zonophone lists for years which must have been a best-seller. It is the sketch 'Arry and the Family at the Zoo (Zono. 1553) and is very well done considering the difficulties besetting recorders of those days.

Alfred Lester. As well as the two discs issued by H.M.V. in Catalogue No. 2, the late Alfred Lester also recorded on C1114 and C1177. His Columbia records are well worth having. They contained songs from the shows in which he appeared during the war. I cite one, L1053, containing Is it Fair? and The Popular Sweetstuff Shop from "The Shop Girl."

Jock Lorimer. Another Scots comedian, now deceased who made a name for himself. Four songs which show his style are McGregor, I'm him! and Mrs. Sandy McIntyre (Zono.551); Earl o' Tobermory and He was a Scotsman (Zono.622).

Jock Mills. Still another Scotsman who was well known on the variety stage. He now owns licensed premises in Glasgow and still occasionally entertains his friends at Masonic concerts with some of his old numbers. Twelve of his songs are in my collection, represented by four Homophone (6800, 6803, 6806 and 60251), one Regal (06492) and Twin (163). Scottish readers will remember The Poet, Alexander Mc Lean. We all go parading in oor Tartan, Ye're always welcome there, and others. All are well recorded.

Jack Pleasants. The little Yorkshireman whose I'm shy, Mary Ellen, I'm shy! was sung and played everywhere at one time. He used to be well represented on Winner and Zono. lists, but all his records have disappeared in the course of events. Two mementoes of him

are worth having, Watching the Trains come in & I'll be walking up and down outside (Zono. 1620), and I've never been married before & I shall get in such a-row when Martha knows (Zono. 1119).

J. W. Rickaby. A fatuous delineator of the comic character song. Four different nationalities are represented on Winner 3523 and 3829, as their titles show : Major - General Worthington & The Biggest Guy on Broadway, The Shriek- of Araby & Okey de Poke.

George Robey. Why, oh! why has the P.M. of mirth not re-recorded his old favourites? True, he appeared on the Broadcast list for a brief period, but all his best were on H.M.V. and Columbia. especially Columbia, for whom he made a whole series of recordings, including some early electrics. All have been scrapped except the war-time ones cited by Mr. Corrigan. My three Columbias never fail to raise a smile, so I quote them as a guide to those who wish to look out for them. They are classics in their own way. Quite All Right & Thing-um-me-bob (Col. 4460), Manager of the Splitz Hotel & Archibald, certainly not! (Col. 2985); You Cad! & He was Right (Col. 586).

Ernest Shand. One of the first portrayers of the comic parson - the inoffensive curate. Three Zono. discs by him are worth noting: Poor Noah Moore & The Husbands Strike (748); By the Sea & Ragtime Curate (1121); That Broke up the Party & We really had a most delightful evening! (809). This last disc has only recently been withdrawn.

Mark Sheridan. Why the discs of " One of the boys " should have been out of the lists for so long I do not know, for those in my possession are all well recorded and simply breathe his personality. These are I can't help loving the ladies & In the world turned upside down (Col.-Rena 2110); I'd like to - shake Shakespeare & It's the girls that make the seaside (Regal G7031), We all went marching home again & What a grand place London town would be! (Zono. 752), I do like to be beside the seaside! & Another little story from the chestnut tree (Ariel 1880); I wanted a wife & The Esplanade (Ariel 9294). He also had some on the Winner lists.

Sammy Shields. The football comedian, just recently deceased. Zono. 638 contains his famous sketch The English Cup Final. It is very well recorded and only recently withdrawn.

G. H. Snazelle. One of the very early recorders who managed to keep a disc in the current catalogues until only a few years ago. Three G. & T. records by him are worth quoting: GC1321, How Bill Adams won Waterloo; 1331, An Australian Yarn and 1318, A Whistling yarn. This later is the one which Zono. issued on 1114 and it is a classic.

Little Tich. Another of those highly original comedians who have left their mark on the music-hall stage. Little Tich was not unlike Dan Leno in some respects; he was small (as his name suggests) and his extraordinarily large pair of boots was his trade mark. His records are a living memorial to his art and should be treasured. Three of them are The Dentist & The Zookeeper (Ariel 1985) The Toreador & The Sale (Ariel 944), The Territo-

rial & The Gas Inspector (Beka 452).

Harry Weldon. 'Sno Use & Stiffy the Goalkeeper were Harry Weldon's trade marks. The latter study coupled with Jack Sheppard was on Regal G6518. But it was on H.M.V. discs that Harry Weldon perpetuated his art. Numbers to look for are B901, B999, C764, C777, C805, C827, C864, C910, C981, C991. The Pastoral Song on C777 is to be specially recommended.

So I reach the end of my list-. It is by no means comprehensive, for names such as **P. E. Dunville, Harry Randall, Arthur Lennard** and **Connie Ediss** were also at one time on the lists. However, these few notes may stir old memories and create some action, and, if they do, then the aim of the writer will have been achieved.



DENNIS BREW

Rod Cornelius informs me that Dennis's collection of recordings was purchased by Anthony Shaw a lawyer who has bought the collection as an investment. The latest issue of *The Record Collector* has an obituary for Dennis which I published in the last issue of the *G&T Gazette*. I am pleased that it was accepted for publication as I think it most desirable that Dennis's achievements and contributions to this publication on an international level have never been fully realised or understood until now.

Harry Champion, 1866 - 1942

Harry Champion was born in Shoreditch, London, he first appeared in a music hall at the age of 15, at the Queens Hall, Poplar. In 1888 he changed his stage name from Will Conray, and with a wide repertoire of songs, many of them sung at breakneck speed and often about the joys of food, became one of music hall's most successful artists. His songs became some of the most famous Cockney songs. After his "golden period" of 1910 to 1915, the Great War changed tastes and Champion and other music hall performers declined in popularity. In 1930 they regained their popularity and Champion returned to performing after ten years of retirement. Enjoying popularity throughout the 1930s, Champion started to perform on the radio in the later part of the decade but continuous performing exhausted him by late 1941 and he retired to a nursing home in London, where he died the next year. He is buried in East Finchley Cemetery. *Google*

Whether it really was the outstanding characteristic or not, to many people energy was the dominant trait of the music-hall--energy with exuberance--and if anyone might be said to epitomize these qualities it was Harry Champion. But too many second-rate impressions of the "good old music-hall" have begun and ended with a violently-produced version of Harry Champion's "Boiled Beef and Carrots" or "Any Old Iron," so that the vigour that certainly does exist in those songs now seems disproportionate and even false.

Further, just as the excessive sentimentality and patriotism of many songs echo something specific of their own time, so does the excessive exuberance of many of Harry Champion's songs represent something particular to the time when they were first sung. The music-hall did have a rough vigour, and it certainly could be exuberant, but it also had many other and richer qualities and it is those that are more lasting and more interesting. In a vigorous song such as "Arf a Pint of Ale" there is something more than the crude energy which is the main ingredient of too many of Harry Champion's songs--at least as they are now interpreted by those with simple conceptions of what vigour means--a purely external energy. "Any Old Iron" and "Boiled Beef and Carrots" have suffered from their treatment. Too often a single element, boisterousness, has been magnified out of all proportion in the presentation of these songs in order to epitomize "the music-hall." Champion's chief attribute was shared, if to a lesser degree, by many stars; but, naturally

enough, as it was this idiosyncrasy that he developed, it dominated his performance. As part music-hall of a night's entertainment, Harry Champion's act was appropriate and went well; as representative of music-hall as a whole (something, of course, he never presented it as being), it is inadequate.

Champion delighted in songs about food--about pickled onions, hot meat pies, saveloys, trotters, tripe, onions, and even baked sheep's heart. But he had many other songs--"Everybody Knows Me in Me Old Brown Hat," "What a Mouth," "Beaver," "Ginger You're Barmy" (an expression alive enough to be used recently by David Lodge as the title for a novel), and that nice inversion of the Henry VIII theme, "I'm Henery the Eighth I Am," where it is the Widow Burch who has been married seven times before, and every time to a "Henery."

"A Little Bit of Cucumber" dates from the beginning of the First Great War. Its chorus fairly rattles along, and the words, in sound and meaning (especially the repetition of "pickle" and the breaking up of "cucumber"), make an appropriate mixture. The sound can be improved by singing "Cu-cum-you-come-cu-cum," as is sometimes done. In such a song the chorus bears the chief emphasis and the verses mainly serve to lead up to it. In this song, cucumber is considered a fit food for weaning, but elsewhere Harry Champion considered boiled beef and carrots more suitable for this purpose, at least as compared to tripe or steak or even a little bit of old cod's roe. *Anon*

10-inch

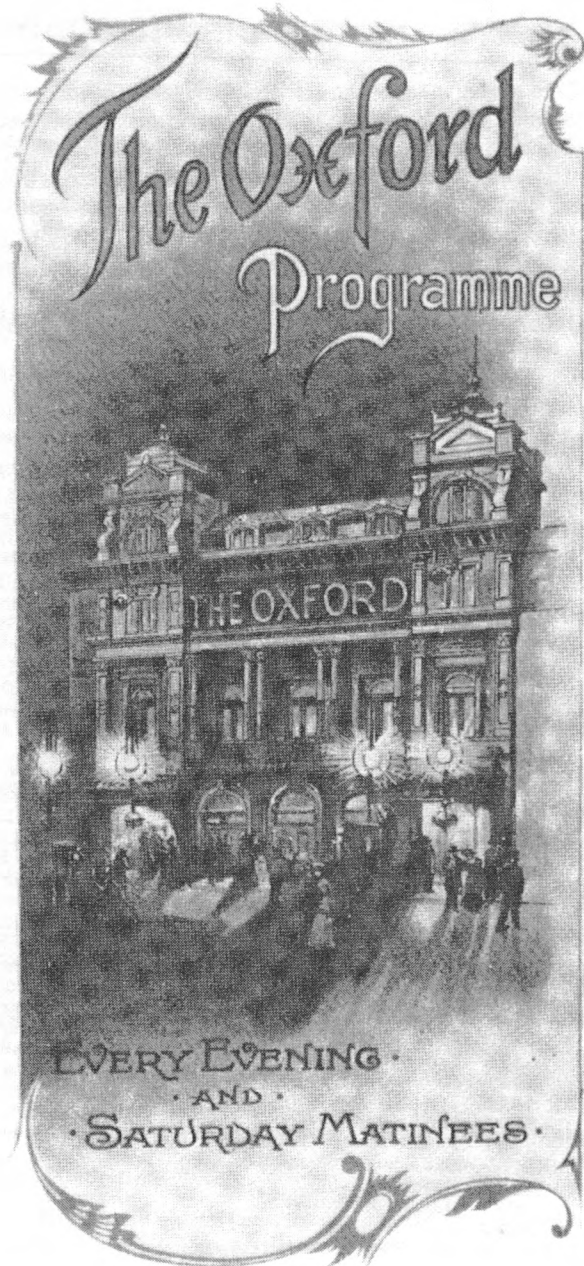
NICOLE DISC RECORDS

2/6 each

SONGS—Continued.

5295	A Sprig of Rosemarie, "Princess of Kensington"	Baritone	Randall Jackson
5468	Alice, where art Thou?	Tenor	Wilfrid Virgo
5448	All I said was Ha! Ha! Ha!	Comic	W. W. Whitlock
5605	All the little ducks went quack	Humorous	Alf. Gordon
5328	And his day's work was done	Humorous	Alf. Gordon
5608	Annie Laurie	Baritone	W. L. Cockburn
5563	Any Rags	Comic	Pete Hampton
5009	'Arry 'Arry 'Arry	"	Fred T. Daniels
5371	At my Lady's Feet, "Lady Molly"	Barit.	Edgar Coyle
5698	At the Bottom of the Deep Blue Sea	Bass	Peter Dawson
	<i>A new song modelled on that of "The Diver."</i>		
5205	At the Seaside	Comic	Will Randall
5134	Auld Lang Syne	Baritone	Ian Colquhoun
5353	Ave Maria (<i>Bach-Gounod</i>)	Soprano	Miss Mabel Medrow
5435	Because	Baritone	Leonard Russell
	<i>A good song charmingly rendered.</i>		
5543	Bedelia, "The Orchid"	"	Lloyd Morgan
5072	Beyond	Mezzo-Soprano	Miss Lilian Doreen
5566	Biddy Aroo	Bass	Bernard Dudley
5177	Bill Bailey, won't you please come home?	"	Pete Hampton
5593	Blue Bell (Orch. accept.)	Baritone	Geo. Warfield
5573	Blue Bell	"	Steve Porter
5741	Bombay on the Nile (Orch. accept.)	"	Walter Passmore
5188	Boys of the Old Brigade (Band accept.)	"	Ian Colquhoun
5042	Buying a House (Leno)	Comic	Fred. T. Daniels
5622	By the Shores of the Mediterranean	Barit	Lloyd Morgan
5219	Can't you Take my Word (Ford)	Comic	Will Deller
5540	Cavalleria Rusticana—Siciliana	Tenor	Romeo Berti
5732	Charlie is my Darling (Scotch)	Soprano	Miss A. Robertson
5572	Come, Come, Carolines (Arthur Roberts)	Soprano	Fred. T. Daniels
5471	Come under my new Gump	Comic	W. W. Whitlock
5392	Comin' thro' the Rye	Soprano	Miss Ghita Corri
5526	Consume them all, "St. Paul"	Sacred	Frank Arthur
5040	Cook who Cooks	Comic	Fred. T. Daniels
5070	Could you be True to Eyes of Blue?	"	Miss Lilian Doreen
5004	Dear Home Land	Baritone	Edgar Coyle
5717	Down at the Old Bull and Bush	"	
	(with Orchestra)	Serio Comic	C. Adams
5571	Down at the Old Bull and Bush	"	Miss Edith Manley
5350	Down the Vale	Baritone	Edgar Coyle
5623	Egypt	"	Lloyd Morgan
5549	Eileen Alannah	"	Edgar Coyle
5370	Even Bravest Heart "Faust"	"	Edgar Coyle
5575	Farewell, My Little Yo San	"	Hamilton Hill
5022	Fol-the-rol-lol (Lashwood)	Comic	Steve Porter
5813	For All Eternity	Bass	Peter Dawson
5600	For Love of You	"	Henry Drew
5541	Flower Song, "Carmen"	Tenor	Romeo Berti
5607	Gae Bring to Me a Pint o' Wine	Baritone	W. L. Cockburn
5728	Genevieve	Contralto	Miss E. Blanchard
5661	Geordie Mackinlish	Comic	A. Carmichael
5299	Golden Lilies	Baritone	Randall Jackson
5314	Good Bye (<i>Tosti</i>)	Soprano	Miss Kate Cove

Please do not give the above 10in. numbers if 7in. size is required.



Perhaps the most celebrated of all the music halls, the Oxford, on the junction of Tottenham Court Road and New Oxford Street. Most of the famous artists of the time passed through the Oxford

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