

SCOTTISH GROUP MEETING

September 21 2019

We experimented with a slightly different format for our September meeting as we held an **Open Session** at which any member was able to have a few minutes to share information, ask questions or seek advice on any recording or gramophone matter. A wide range of things were covered. **Peter Adamson** played an interesting Columbia recording by Ernest Hastings imitating church bells on the piano. He later followed this with one of the fairly rare Great Scott records – a harmonica selection by James Halkerston and asked us to identify the tunes, with mixed success. **Peter Chaplin** demonstrated on CD one of the massive dancehall Konzert Orchester machines playing a very raucous version of the Barber of Seville Overture.

Billy Grey asked about the significance of colours as applied to Viennese and Hungarian bands before WW1, and played the *Post Horn Galop* on a 12” G&T by Meny’s White Viennese Band. Suffice to say, no one had a ready answer. He later offered us Herr Iff’s Orchestra playing the *Old Edinburgh Quadrilles* on a pre-dog Monarch, at the end of which someone (probably Will Gaisberg) seems to say ‘I’ll put on another disc for the next tune’. **Ken Jobling** produced a strange recording by the Lauder Alarm Company asking the police to attend a break in at an address in Glasgow. There was agreement that this was part on an alarm system linked to a local police station.

Neil Mantle played part of *The Dream of Gerontius* by the David Brazell Orchestra on an acoustic Velvet Face. The recording engineer was Joe Batten and Neil quoted from his book about how the recording came to be made. In a complete change of tone, he followed with the 1940 recording by Florence Desmond of *In the Deepest Shelter in Town*. **Chris Martin** raised the issue of which tune had been recorded the most times and many were suggested by the audience, although he felt it all depended how you defined the question. He played *Stardust* by Leslie Hutchison as one possibility. **Jim Stevens** played the Caruso and Farrer love duet from *Madame Butterfly*, on which some claim that Farrer sang ‘He’s had a highball’. She later denied this and most felt it unlikely in any case.

We ended with our very own gramophone DJ, **Graham McLeod**, explaining how he had little time for the recordings of Bing Crosby until coming across some of his early sides. As an example, we heard him with the Gus Arnheim Orchestra singing *Ho Hum*.

Ken Jobling