

JUST at present a return of old favourites is taking place, and there are some splendid new recordings of this music. Generally speaking, the selections are bright, and with the free spirit that was evident in the music of twenty years ago, and make fine music. Columbia records in 07014. "Roses of Yesterday" and "The Side-walks of New York." These are a foxtrot and waltz respectively, by Paul Whiteman and his orchestra. A bright and tuneful record, giving a modern setting to the old songs. The waltz has a flavour of the dance hall of a generation ago, but with the brilliance and colour that is characteristic of modern music. Both have vocal refrains.

Two parts of Florrie Forde's old-time medley are found on Columbia 05073. This is a splendid collection of songs of long ago. "She's a Lassie of Lancashire," "Who's Your Lady Friend?" "Down at the Old Bull and Bush," "It's a Long Way to Tipperary," "Has Anyone Here Seen Kelly?" "Hold Out Your Hand, Naughty Boy," and "Pack Up Your Troubles," are a few of the better-known selections. Florrie Forde is a comedienne of rare talent, and in these beautifully-articulated excerpts she is heard to advantage. This is a good record, and many will delight to join in and recall the "good old days." The new recording preserves detail that was impossible before. The accompanying orchestra is particularly fine, and there is a wealth of bass accompaniment that imparts to the record the modern touch.

ON Columbia 01905 Charles Corban, comedian, records two well-known songs, "Two Lovely Black Eyes" and "The Man Who Broke the Bank at Monte Carlo." The latter was composed to mark an event of considerable importance in the history of the great gambling centre. The flawless enunciation of Corban enables the words of this fine swinging air to be heard perfectly. Corban tells the story of the great event which necessitated the closing of the Monte Carlo "bank" for the only time in history. On the reverse is "Two Black Eyes." The personality of this first-rate comedian is brought well in these two selections, for there are many places where he departs from the original score to secure effect. They are unorthodox recordings, and of great interest to those who heard the songs long ago.

A **SPLENDID** collection of airs that gained universal popularity during the war are collected on H.M.V. E.B. 33, and sung by the Male Voice Chorus, "Parlez Vous," that good old singing march, introduces listeners into the atmosphere of 1917. "K-k-Katey" follows. "The Old Grey Mare," with orchestral imitations, is next, and then "Rose of No Man's Land" is sung with all the tenderness that these noble lines intend. But the old army favourite, "Parlez Vous" is returned to, and done justice by tenor and accompaniment. A fitting finish to the record. On the reverse the Troubadours play "Songs of Yesterday," including "Maggie Murphy's Home," "Two Little Girls in Blue," "Sweet Rosie O'Grady," and "Little Annie Rooney."

**FURTHER** old-time selections are recorded by Nat Shilkret and the Salon Group on H.M.V. E.B. 48. "Nelly Was a Lady," "Jeanie With the Light Brown Hair," "Oh! Susanna," "Come

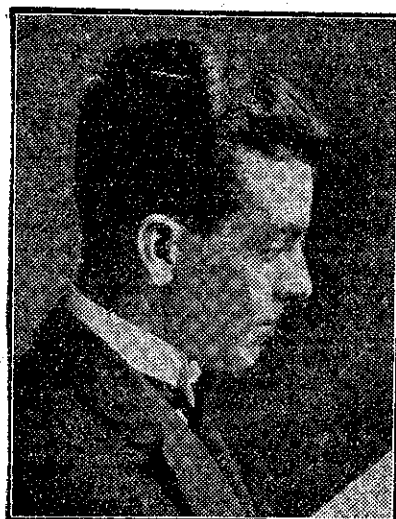
# With GRAMOPHONE and RADIO

BY "B NATURAL"

## OLD-TIME MELODIES

Where My Love Lies Dreaming." Accompanying are "Hard Times Come Again no More," "Angelina Baker," "Gentle Annie," "Old Dog Tray," and "Somes Folks Like to Sigh." These are vocal excerpts, with orchestra accompaniment. The airs are sung by the soloists, and the choruses by the company. As their titles suggest these selections are widely different. With banjo accompaniment, "Oh, Sus-

"Sunshine of Your Smile," while on the reverse "Broken Doll," "Eileen Alanah," "Pansy Faces," "Volunteer Organist," "Sweet Genevieve," and "They Don't Believe Me." Another bright record in which the strains of the Wurlitzer, playing the old-time music, makes a novel effect. This instrument records well, and comes up to advantage through electric reproducers. The vocal refrains are both solos and choruses.



MR. M. T. DIXON,  
under whose baton the 2YA Salon  
Orchestra regularly perform.  
—Hardie-Shaw Studio.

anna," is a delightful interlude. The opening of the other side is full and round, and follows on with other well-chosen airs. There is a good intermixture of voices, with the result that there are plenty of bright passages and breezy airs. On H.M.V. C1783 Jack Hylton and his orchestra present "More Old Songs," including "My Irish Molly, O," "Following in Father's Footsteps," "Sue, Sue, Sue," "Silver Threads Among the Gold," "She Cost me Seven and Sixpence," "We all go the Same Way Home." The orchestra is supported by vocal refrain. On the reverse are "I've Made up my Mind to Sail Away," "Waiting at the Church," "Two Little Girls in Blue," "Killarney," "I Want to go to Idaho," "Let's All go Down the Strand." This is a collection of airs that goes with swing from the start. The orchestra takes the leading part, but is well supported by vocal refrains. Waltzes, quicksteps, and old songs follow in quick succession.

C1681 in another record by the same combination of artists. This time the Wurlitzer refrains give further variety. The airs on this record are, "Hello! Hello!" "Just Like the Ivy," "In the Shade of the Old Apple Tree," "I Wouldn't Leave My Little Wooden Hut," "Has Anyone Here Seen Kelly?"

ON C1657 there are more "Stephen Foster Melodies," played by Nat Shilkret and his and the Salon Group. These are "Old Folks at Home" on one side, and "Ring de Banjo," "Oh! Lemuel!" "Nelly Bly," "Oh! Boly, Carry Me 'Long," "Louisiana Bell," "Camp-town Races." This is a very fine recording of the old favourite, "Old Folks at Home." The theme is introduced by a violin, then it is taken up by the saxophone, and so other instruments take up the air, playing solo, but the background builds up until all are playing in unison. They die away, and variations are introduced to the violins. Then, after a brief pause, the contralto soloist breaks in, and translates the air with all the pathos that it is intended to inspire. Then it becomes a music monologue, and the chorus complete the record. A vibraphone comes in with good effect toward the close. The other side is bright and novel, the harp playing a prominent part in the opening bars. Again the contralto soloist is heard, supported by the chorus. Even a Jew's harp is introduced, and so the quaint music of the niggers is interpreted.

**STEPHEN FOSTER** melodies are recorded on H.M.V. EB47 by Nat Shilkret and his orchestra, with the Jubilee Singers, "Massa's in de Cold Ground" is on one side, while on the reverse are more melodies. "Open Thy Lattice, Love," "Uncle Ned," "Village Maiden," and "Beautiful Dreamer." In this latter the Salon Group replaces the Jubilee Singers. The former air is one of the old favourites given a modern touch. It has been well done, and this record should appeal to all those who like these old plantation airs. The excerpts on the reverse comprise a good assortment of solo, orchestral and chorus. A harp accompaniment employed to imitate the chimes, makes this side an unusually fine record. The vocalists include both male and female voices.

## Radio Trouble Solved! Experience Counts!!

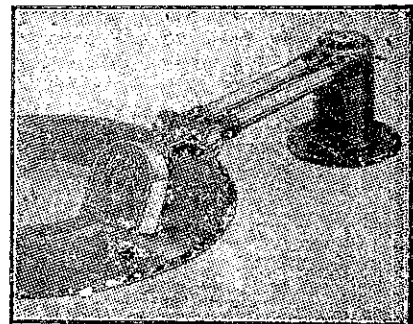
Twenty-four years' experience in the design of Radio Sets. If your set is not functioning properly, phone or write to—

**D. NEILL KEITH,**  
18 DUNDAS ST., SEATOUN.  
'Phone 16-535.

# AUDAK

## The Electro-Chromatic Pick-up Tonal Supremacy in Sound Reproduction

The Audak Pick-up expresses the full chromatic values of music. It reproduces each complex gradation of tone, interjecting every whimsical detail of the most intricate composition.



A Perfectly Balanced Instrument with  
Remarkable Power, Clarity, Tone Value  
and Realism

New Zealand Distributors for **AUDAK PICK-UPS**  
**BOND & BOND LTD., Auckland**