

**Opens  
Wednesday  
Nov. 8, 1939**

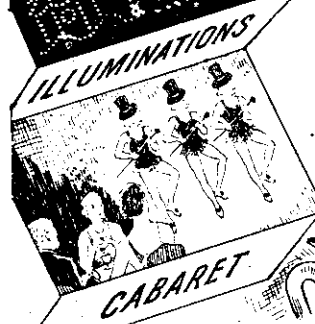
# NEW ZEALAND CENTENNIAL EXHIBITION WELLINGTON

*-the Greatest Show Ever Held South of the Line*

**D**ON'T miss the historical opening day of this colossal exhibition! Be with the crowd... join in the fun! You'll be overwhelmed with the magnificence of the scene... the spectacular buildings with their marvellous exhibits from all parts of the world... the gardens, cascades, artistic illuminations! See the marvellous working models, such as have never been seen before in New Zealand! See the unique presentations of Artistic and Scientific Achievement... enjoy the breath-taking thrills of Playland, with the latest excitements from the greatest fairs of the world. Don't miss the opening day—Wednesday, November 8.

To assist those who cannot make their own plans, accommodation can be arranged through the Official Accommodation Bureau, P.O. Box 544, Wellington. Printed forms, "How to obtain Accommodation," may be had on application to any Post Office or Railway Station.

**CLOSES MAY, 1940**



**ARRANGE YOUR ACCOMMODATION - NOW!**

## Christchurch Judge at Sydney Eisteddfod

(By Eric Baker)

**W**HAT did it feel like to be judging the 1939 Sydney Eisteddfod in the Sydney Town Hall? I asked Will Hutchens, of Christchurch, on his return the other day.

"Sydney Town Hall?" he said. "Why I had to judge in seven different halls!" And then he went on to give a New Zealand musician's impressions of this important job, before returning to one of his activities in Christchurch, the conductorship of the 3YA Orchestra.

Conditions under which he took the first classes allotted to him were unusual. These made up the radio voice contest, sponsored by the Australian Broadcasting Commission, which gave prizes of £10 each to the winners in men's and women's voice sections. A proportion—about the usual—of 142 women to 97 men was attracted. It seems that the men of Australia take a far greater interest in music than their New Zealand brothers who, even in these enlightened days, are apt to look on anything to do with music as "sissy." Co-judges with Mr. Hutchens were Dr. Keith Barry and Mr. Edward Chapple, two music heads of the ABC.

Judges were comfortably accommodated in the 2FC lounge where they could have afternoon tea and a smoke, the performances being relayed from Broadcasting House. The class attracted people who wanted a trial over the microphone and provided some unconsciously humorous efforts which the judges were able to enjoy only through their privacy.

This class took three days to complete. The winners were among the "finds" of this year's Eisteddfod. More, says Mr. Hutchens, will be heard of Eileen Stadler and Hugh Godfrey, the latter one of the most pleasing baritones he has ever heard.

The big events of the Eisteddfod were the chief choral contests and the "Sun" operatic aria contest. Mr. Hutchens was gratified that the four finalists he had chosen in the women's aria were all at the top of their form for the big performance in the Town Hall. In the chief choral event, three choral bodies, each of 80 voices, sang the two test pieces and an "own choice" selection.

The worst part came when Mr. Hutchens had to stand before 5,000 of the social and musical elite of Sydney in the Town Hall and criticise performers' work. But it had to be done and all he could do was to tell exactly what was in his mind, and in the minds of his colleagues—without fear or favour. And incidentally it fell to his lot to judge for the Melba trophies, given by the late Dame Clara Butt in memory of Australia's greatest singer. That gave him an opportunity of hearing the cream of the whole festival. The winners were those who also won the radio voice contest.