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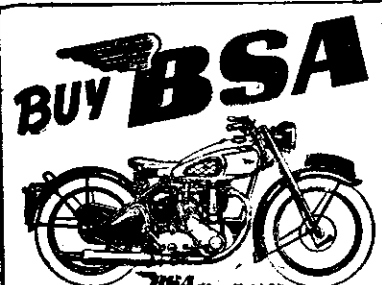
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# RODZINSKI RESIGNS

**Break with Management of  
Philharmonic Symphony**

**R**ADIO listeners in New Zealand are fairly familiar now with the name of Artur Rodzinski, as conductor of the New York Philharmonic Orchestra. His work as a conductor has become known to us here through the recordings he made with that orchestra, and we will no doubt go on hearing him as conductor of that orchestra for some time to come. But New York is no longer hearing him in that capacity. He has walked out of the job.

A February number of *Time* reports the incident, and what led up to it. Rodzinski sat down in front of the Philharmonic's Executive Committee to hear them offer to renew his contract for a further three years. They asked if he had anything to say.

He spoke for 80 minutes, a good deal about the state of the orchestra which he had rescued from the decay it fell into after the departure of Toscanini, and a good deal about Arthur Judson, the orchestra's manager. Rodzinski said Judson was trying to hamstring the conductor and run the show himself. Judson was present, and heard all that was said. When he had finished, Rodzinski went home to think it over and consult his conscience (he is a Buchmanite, and gets Guidance in his decisions). The Philharmonic Board awaited his decision. He sent them a wire, and informed the press. He had left.

The story was all over New York's front pages, and the Rodzinski household was full of reporters and friends, and telegrams of congratulation. One telegram was from the Board, saying that it would release Rodzinski at once instead of keeping him till the end of the season.

Rodzinski was very happy. He had cut himself off from the biggest job in American music, and was leaving a top-notch orchestra to take over the run-down Chicago Symphony. He had taken over the Philharmonic when it was run down (in 1943, after Barbirolli left), and improved it out of all recognition, sacked the aged, brought in younger men, and driven the team hard.

But, as *Time* says, after Rodzinski had got unity and concord into an organisation that had been split into factions, after he had got the orchestra playing together, there was not much more he could do. For he is not a great conductor. "He can get 100 men playing in harmony," *Time* says, "but not over their heads."



**ARTUR RODZINSKI**  
*"God leads me. I don't know how He does"*

Perhaps the real reason for his decision was that he knew himself to be an orchestra-builder. (Toscanini had known this when he chose him as his deputy when he took over the Philharmonic, and used Rodzinski to do the driving and logging.)

At all events, Rodzinski told the reporters: "God leads me. I don't know how He does. Through so many little coincidences the Big Boss is working through me. He tells me so clearly, like a bell—this time it rang like Big Ben. Gosh, He is smart!"

And the motive certainly was not money. Rodzinski would drop from earning about 85,000 dollars to less than 50,000 in Chicago.

**"New York Will Go Down"**

Apart from God, Arthur Judson probably had as much to do with it as anyone. Rodzinski said: "You cannot play music with one ear on the box-office," thus indicating the Judson trouble. Judson is the orchestra's manager, has the confidence of the 30 governors of the orchestra (socialites, Wall Street financier amateurs of the arts, and a few musicians), and would not let Rodzinski run things his own way.

The renewal contract the Board offered Rodzinski allowed him first choice of what would be played, but no control over what guest conductors would play, or in the choice of guests and soloists. Obviously he could not operate any musical policy of his own without risk of it being upset by Judson.

But Rodzinski had been visited by the Chicago Symphony's chairman (with an invitation) while he was fuming over these conditions, and knew he had a way out. He only had "a handshake agreement," but then that was all Frederick Stock (Chicago's late conductor) had had for 38 years.

"Since 21 years," Rodzinski said, "Chicago is my goal. It is a healthy city, like a young colt, full of concentrated power . . . New York will go down."

## CHAMPION FARMER

**O**N Thursday, April 10, a young Australian whose name is not yet known, will fly from Sydney to Auckland and, at 9.20 p.m. the following day, he will be heard in an interview over the air from the main National stations. His age will be between 18 and 20 years and he will be the champion junior farmer of the Commonwealth, enjoying the first prize—a four weeks' tour of New Zealand.

The Australian Broadcasting Commission has been conducting a series of competitions among junior farmers' organisations of the Commonwealth, and the Federal finals will be judged at the Sydney Royal Agricultural Show which starts on Easter Saturday, April 5. On Junior Farmers' Day at the show winners from all the States will compete against each other in a national broadcast for the title, and it is believed that trips to America and other countries may result from similar contests in the future.

Competitors are to be judged on their education, agricultural knowledge, and radio personality. The competition is the forerunner of a policy by which the ABC plans to assist rural youth in Australia. Young farmers' clubs overseas, especially in the United States, have agreed to participate in any international schemes which will help to produce highly qualified farmers.

The winner's New Zealand broadcast will be in the form of an interview with S. Freeman, organising secretary of the Young Farmers' Clubs of New Zealand. In the following four weeks the Australian visitor will travel as far south as Mount Cook. Under the guidance of officers of the Department of Agriculture, he will see as much as possible of New Zealand farming as time will allow in both Islands. During his tour he may broadcast from 2YA and 3YA.

