



H. F. WISE

The standard of music in Gisborne has shown a marked improvement

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and because all members of the society—nearly 250 at the end of the last financial year—can use the room and the pianos there whenever they wish to practise, music in Gisborne is becoming better. Performers at all sorts of entertainments are improving, because they can practise beforehand with their accompanists or fellow players in the music room free of distraction and under the best possible conditions.

During the lunch-hour one might find a trio rehearsing for the next instrumental group night, or a two-piano duet in the early stages of rehearsal. The

society's string orchestra which has become a feature in the town, might be playing under its conductor in the late evening when members have left their various occupations; one is likely to find a women's choir busy preparing songs for a group night, a solitary pianist practising in complete solitude, or a singer and accompanist having a preliminary run-through before a coming performance. Thus, concerted performances each Wednesday when alternating meetings of the vocal, piano, instrumental and recorded groups of the society are held, are always well rehearsed, because it is so easy to "slip up to the music room for half-an-hour." Similarly, because most musically-minded people in Gisborne belong to the society, the standard of musical items presented at various places outside its room has shown a marked improvement during the past year or so.

For the records group, which is concerned with hearing records made by good performers, conditions could scarcely be bettered in the music room for clear reception and reproduction. Each group, too, usually includes in its programme a sound film on some aspect of music.

Philanthropy finds an outlet in many ways: some people build fountains and similar edifices, others donate parks or wrought iron gates to their towns and borough, but Mr. Wise's vision of a music room, and his splendid gesture in building it are examples of philanthropy with a purpose which are all too seldom seen in this country.

## Ivor Novello and His Music

THE undoubted brilliance and versatility of Noel Coward has had the effect of overshadowing the talents of other people only a little less brilliant in the same field. Ivor Novello, for instance, does almost everything that Coward does—is composer, playwright, and actor. He is undoubtedly one of the foremost figures of the London stage, and if there were no Coward, there is no saying what his theatrical stature might be. In a series of six programmes just received from the BBC, Ivor Novello presents some of his most popular melodies assisted by the BBC Revue Orchestra and Chorus. Frank Cantelli conducts, and the singers are all top-liners on the light musical stage in London. Novello's reminiscences about the shows from which the music is taken help to build up a picture of unbroken success that is rare in the theatre of these days.

Ivor Novello's output of one triumph after another has almost made theatre-goers take his remarkable activities for granted. His big musical shows alone, of which he was author, composer, and leading actor, are enough to make his

name remembered, but they are only a fraction of his achievement.

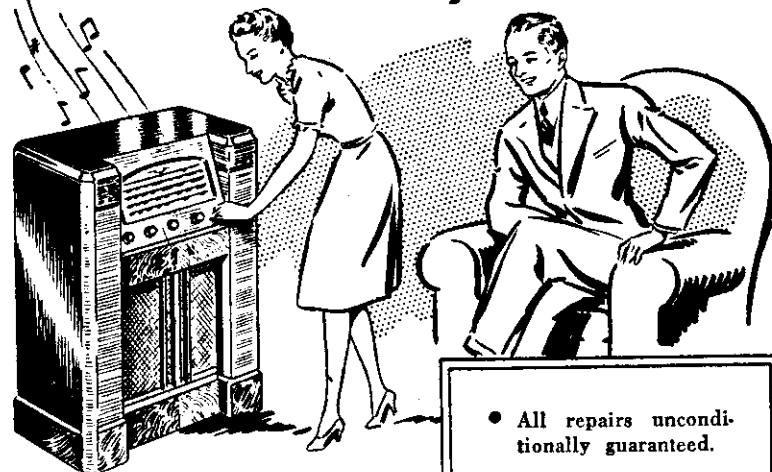
He has been writing songs and music since he was 15, and first became really famous with his 1914-18 war favourite "Keep the Home Fires Burning." He has also scored a big personal success in straight plays, some of which he has written himself, but he has found time to act in films too. He says he used to make £200 a week in films (because I had the kind of face they liked), while for a big stage part he got only £15. His first stage play, *The Rat*, written for the actress Constance Collier, cost only £180 to produce. The expression "man of the theatre" might almost have been coined specially to fit him.

Ivor Novello and his Music starts from 3YA at 7.56 p.m. on Tuesday, July 6, and from 4YA at 2.1 p.m. on Friday, July 9.



BBC Photograph  
IVOR NOVELLO

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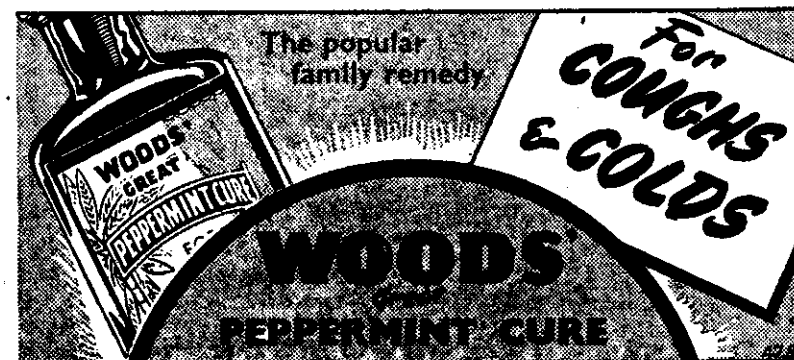
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