

NEWS OF BROADCASTERS.
ON AND OFF THE RECORD

cal interludes provided by selections made by Dr. V. E. Galway, had a distinct and subtle relationship to the reading matter." Later, *The Listener* commented: "Professor Adams is becoming one of the Dominion's first notable radio personalities. Perhaps he may not wish this, but a person who does difficult work so supremely well has to chance the rewards that may come his way." Mrs. Adams notes that her husband broadcast 378 programmes of readings, ranging over the whole of English literature from Shakespeare and Browning to Kenneth Graham and Stephen Leacock. "In all his readings," Mrs. Adams says, "he had a quiet, unobtrusive humour which, blended with his equally unobtrusive learning, gave his broadcasting a rare quality that made a lasting impression." This sentiment was expressed in a slightly different way by the "Two Faithful Listeners," of Maoribank, who in 1943 wrote a letter to *The Listener* containing a 12-line poem which began:

We love your voice,
We love your choice
Of things to read.
There is no doubt that "T.D." (as he was familiarly known) brought enjoyment to a very wide audience on each of the 378 occasions on which his voice was heard from 4YA.

★
"THEY told me I sing like a Slav. A Polish woman rang up and asked me if I was Polish and married to a

New Zealand husband. It was quite a compliment, really." Christina Young, the Wellington contralto who is being heard from YC and YZ stations in a series of four recorded programmes, was telling us about her experience when she first sang some Polish songs in Australia (her second NZBS programme consists of seven songs by Chopin and Karłowicz, sung in Polish.) "I became interested in singing

VERSATILE CONTRALTO Polish songs in Sydney, where I was on the committee of the New Australians Cultural Association," she said. "Each month we had a social evening, one half of the evening being devoted to British artists and speakers and the other to one of the migrant groups, 15 or 17 of which belong to the Association."

Christina was brought up in Wellington and had her first big success when she sang in a performance of *Elijah* which Sir Malcolm Sargent conducted for the Royal Wellington Choral Union in 1936. He advised her to go to London, where she continued her studies under Madame Cappiani. She was one of the singers who represented New Zealand in the choir at Westminster Abbey at the Coronation of King George VI. She sang for the BBC and did concert work in Britain, and during the war spent a lot of time singing for ENSA. "I volunteered for service overseas with ENSA and was sent to North-West Europe," she said. "We sang in France, Belgium and Holland, and as there were no service-women except nurses in Germany while the war was on, we were particularly pleased when our unit was the first to cross the Rhine."



CHRISTINA YOUNG
First into Germany

Christina Young is giving a series of talks from 2YA on her experiences with ENSA. She is also singing with the National Orchestra at a Proms concert in Wellington on March 7, and will broadcast from 2YA with the Harry Botham Orchestra. She said that after her return to New Zealand in 1946 she did a broadcast tour for the NZBS and then went to Australia, where she sang with the ABC. "I came home again with the idea of making a short visit. But I'm enjoying being back here more than I thought I would. I'm living in Khandallah and I have a lovely garden there, and I don't feel very keen to leave it."

★
*Portrait of
a Flautist* ★

LEONARD MITCHELL, of Wellington, was a surprised man the other day when he received a letter from Hal Missingham, Director of the National Art Gallery of New South Wales, telling him that his portrait of Patricia Nickalls (left), principal flautist of the National Orchestra, had failed to arrive in time to be considered as an entry for the Archibald competition, the richest art prize in this part of the world. This is the fifth year that he has submitted a painting for the Archibald prize. Last year his entry was a portrait of Warwick Braithwaite. He said he couldn't understand why the present portrait had arrived too late for inclusion in the competition, as it was despatched on a boat which arrived in Sydney 17 days before entries closed on December 31. No New Zealander has yet won the prize, he said, though it is open to entrants from both sides of the Tasman.

Patricia Nickalls came from Montreal, Canada, to New Zealand in 1948 to join the National Orchestra as a flautist, and has been with it ever since. She said that the portrait was painted over a fortnight, with sittings of two hours a day and much longer times on the weekends. She is very pleased with the result and considers it a "marvellous" piece of work. She said she is wearing a black velvet dress with a silver Indian sari draped across her body. The background of the painting is turquoise. "I have a red carnation on my shoulder, silver ear-rings, and the flute, of course, is also silver."



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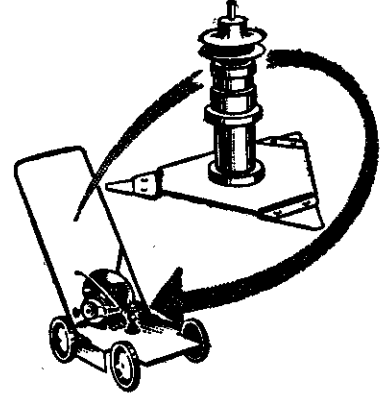
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