

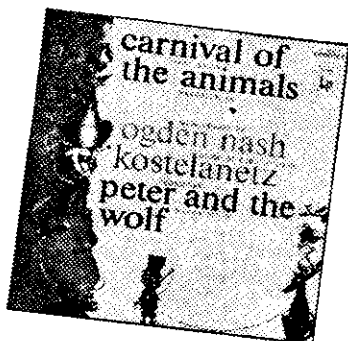
Listener's Record Buy Guide—

Carnival of the Animals

and Peter and the Wolf

Saint-Saens' delightful zoological fantasy with Ogden Nash verses read by Noel Coward and Prokofiev's immortal musical fairy tale narrated by Arthur Godfrey. Two children's favourites.

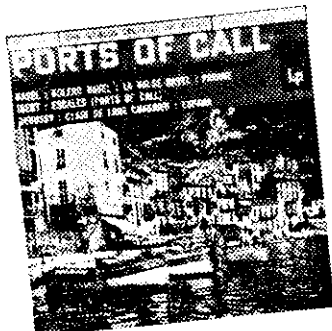
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WHEN Richard Lewis, now on a tour of New Zealand for the NZBS, sings with the Bach Choir, one of London's leading oratorio groups, he has one particularly keen and critical listener among his fellow performers:

his wife, Mary, who sings TENOR in the ranks of the sopranos. The daughter of a former leading flautist of the Halle Orchestra, Mary Lewis also plays the flute and the piano, though not professionally.

Talking with Arthur Jacobs in London before he set out on his present tour, Richard Lewis discussed his reactions to working under such eminent

NEWS OF BROADCASTERS ON AND OFF THE RECORD

the Male Commentator in Britten's *The Rape of Lucretia*. Both Stravinsky and Britten, he says, are very strict in knowing exactly what they want, but in *Troilus and Cressida* Walton was glad to have suggestions on how the music should be sung, and Christopher Hassall, who wrote the libretto, was ready to alter some of the words to help the voice. Incidentally, Mr Lewis learnt the first act of *The Rake's Progress* during nine days' "holiday" on the French Riviera—each morning he spent two hours on the beach with the score while his wife swam.

When he travels Richard Lewis takes an expensive cine camera with him and even prepares a script of the subjects he will take and the sort of shots he hopes to use. Then back home he edits his films carefully and records commentary and background music.

★

"I HAVE spent the last 10 or 11 years trying to persuade stories to move down my sleeves on to my typewriter fast enough to fool the wolf," says Nat Easton, whose short story "Echo" will be heard from 3YZ on Saturday, June 29. "The first time I did get a bit ahead of that animal I spent writing a play which nobody, rightly, would look at. In 1955 I again managed to out-



RICHARD LEWIS AND SON
At home, the complete film-maker

composers as Stravinsky, Benjamin Britten and Sir William Walton. Mr Lewis took part in the first performance of Stravinsky's *Canticum Sacrum* in St. Mark's Church, Venice, after Stravinsky had heard him sing the leading role in *The Rake's Progress*, and he created the role of Troilus in Walton's *Troilus and Cressida*, and sang

distance his fangs a little and produced a thriller, *Always the Wolf*. This was due to be published in March this year. Born in 1913, Mr Easton describes himself as "a Yorkshireman from Bridlington, where people resort to fish and pleasure." He had six years and 10 days' war service, and when he became a civilian again he simply went down to



Campbell photo

SOUTHLAND judges in this year's "Mobil Song Quest" will be Alfred Walmsley (left) and Paul Wesney (second from left). Mr Walmsley, who studied in London, has sung the principal tenor solos in most major choral works throughout New Zealand, and has been a conductor and a competitions judge. Mr Wesney is also an experienced competitions judge. In 25 years' participation in Invercargill's musical life he has been associated with a number of choral groups, including the Invercargill Orpheus Ladies' Choir, which he founded and has conducted for the past 17 years. George Wilkinson (second from right), a new judge at 4ZB, is Lecturer in Music at Teachers' College, Dunedin, and organist and choirmaster at First Church, Dunedin. He has been a competitions judge, and in 1955-56 he conducted the singing class in School Broadcasts. A new judge at 2ZA, Theodore Staples is Director of Music at Queen Elizabeth Technical College, Palmerston North, and held a similar position at King Edward Technical College, Dunedin, before going overseas to study. Later he was assistant lecturer at Teachers' College, Dunedin.

N.Z. LISTENER, JUNE 21, 1957.

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