

air raid put a stop to it. But Lita was an optimistic and ambitious 15-year-old. If she couldn't dance, she decided, she would sing, so she got herself a job as a girl singer in a restaurant at Southport.

That gave her a good start and next year she took a ticket to London—one-way, of course—where she got a job singing with Harry Roy's Band and at the same time made her first broadcasts for the BBC. Later she broadcast with Ted Heath and his Band while she was their regular singer, and in other BBC series. On British television she has appeared on Eric Barker, Dick Bentley and Mantovani programmes. She has also appeared on television in the United States. Lita Roza is well known in this country as a recording star whose discs are frequently broadcast. "The Doggie in the Window" and "Jimmy Unknown" have been among her biggest successes.

★

TWO, four, six, eight . . . Who . . . do we . . . appreciate? For members of the Wallace Greenslade Fan Club in New Zealand who have been clamouring for a picture of their pink-faced, tubby, smartly-suited hero we print one on this page. An assiduous propagandist for the

Radio Times, which he **DOUBLE LIFE** has frequently quoted in the course of his more menial chores as *Goon Show* announcer, Mr Greenslade has often shown signs of developing into an entertainer in his own right. Keep it up, Greenslade!

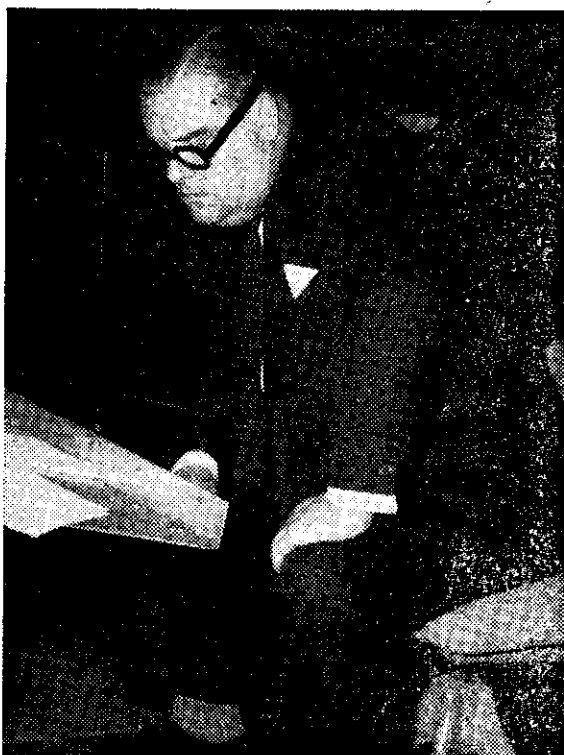
A former ship's purser who during the war was a naval lieutenant-commander, Wallace Greenslade—he's plain "Bill"

to his friends—leads a double life. This isn't as difficult as it sounds, however, for his ability to do so depends very much on his ability to seem the same. The voice that gives the news in BBC sound and television programmes comes over with the same vibrant power in *The Goon Show*. In fact, the art which Mr Greenslade has cultivated most is the art of keeping a straight face—and a straight voice.

"Anything funny I say with the Goons," he explains, "must sound like a straight announcement, otherwise it wouldn't be funny. Sometimes I'm sorely tempted to forget what programme I'm doing. But then as I sound the same, does it matter?"

★

OUR recent reference to the English teacher of piano Miss Lander has brought a note from Helen Young, of Castor Bay, who learnt the piano from Miss Lander many years ago when she was a boarder at St. Felix School, Southwold. She corrects our mistake about Miss Lander's first name—"her initials were M. J. and her first name was Mabel"—and adds:



BBC photograph

WALLACE GREENSLADE

For sailor Bill, two jobs ashore

"I had coffee with her in her flat in Baker Street in 1949 and she spoke so highly of both the Princesses. Moritz Moszkowski had lived in the flat when he was first married."

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Voices from the Golden Age

RECORDINGS made by famous operatic singers in the early days of the gramophone are to be broadcast by the YC stations in a series of programmes called *The Golden Age of Opera*. Compiled and scripted by George Perry (below) the series begins on Monday, August 5, at 8.25 p.m. Mr Perry, who is station supervisor at 1YA, produced an earlier series which was broadcast for almost two years by 1YA and 1YC.

George Perry's interest in early operatic recordings was quickened by some of the letters sent in by listeners to the 1YD Grand Opera Request session, he told *The Listener*. They wanted to know why these records were not broadcast.



N.Z. LISTENER, AUGUST 2, 1957.

"The answer to that was easy," said Mr Perry. "They were made in the days before electrical recording and sound ludicrous to modern ears. But we still received those requests: 'Even if they are as bad as you say, couldn't we hear a few occasionally?'"

After searching in 1YA's historical library Mr Perry found a few discs which were still playable, and in the Wellington studios of the NZBS he found more. With scripts to tell the story of the artists and their records six half-hour programmes were compiled, and they were broadcast by 1YA. The response of listeners all over New Zealand was such that the series had to be extended, and then extended again.

"The revival of interest in the singers of the Golden Age—it lasted from about 1890 to 1930—was not confined to New Zealand, though," said Mr Perry. "Lately a large number of old records have been re-issued by recording companies overseas—in the last couple of years on long-playing discs. Both H.M.V. and Victor have re-issued a large number, and there are also several smaller companies in the United States, notably Scala and Eterna, who specialise in historic operatic recordings. Most of these were originally issued during the great recording boom from 1902 to 1914, and, although the orchestral accompaniments sound thin, it is surprising how successful the old 'acoustic' process was in recording the voices of these great singers. The re-issue of the discs made by Melba, Caruso, Chaliapin, Battistini, Destinn, Calve, Plancon and others has made it possible," Mr Perry said, "to compile another series of programmes in *The Golden Age of Opera*."



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