



Wanganui is the centre of good grazing and agricultural areas which support its varied and growing industries. In a setting of scenic beauty, it also offers good sporting facilities.

In 1840, migrants from Wellington formed the first settlement, named Petre, close to the mouth of the Wanganui River in South Taranaki Bight. The name was later changed to Wanganui, a development from the Maori word "Whanganui," meaning "a great haven or bay." The city now has a population of 28,500 employed mainly by the soap, engineering and freezing works and woollen and flour mills established in the area.

The Wanganui branch of the Bank of New South Wales is one of a network of 100 branches and agencies throughout New Zealand, vigorously assisting the development of this country.

Consult and use

BANK OF NEW SOUTH WALES

FIRST AND LARGEST COMMERCIAL BANK IN SOUTH-WEST PACIFIC

HAS SERVED NEW ZEALAND FOR OVER EIGHTY-EIGHT YEARS

NZ49129.

IN THE SPOTLIGHT

THE PLAYS OF J. B. PRIESTLEY, VOLUME II, 16/9 posted. This volume of plays by Britain's great playwright contains "Laburnum Grove," "Bees on the Boat Deck," "When We Are Married," "Good Night Children," "The Golden Fleece," "How Are They at Home," and "Ever Since Paradise."

27 WAGONS FULL OF COTTON, AND OTHER PLAYS, Tennessee Williams, 10/6 posted. In "A Streetcar Named Desire" and "The Glass Menagerie" Mr. Williams established himself as a playwright of deep perception and poetic imagination. This collection of eleven short plays shows the same qualities.

GAUGUIN. With Introduction and notes by Herbert Read, 10/9 posted. Another Faber Gallery book, containing 16 superb colour plates of this most fascinating of the impressionists.

SHAW, C. E. M. Joad, 16/6 posted. G.B.S. has provoked numerous biographies. This one, by a figure of no little stature himself, aims less at being a factual study than at picturing the influence of Shaw the philosopher, and political thinker—the man who overthrew the shibboleths of an era.

WELLINGTON CO-OPERATIVE BOOK SOCIETY LIMITED.

MODERN BOOKS

48A MANNERS STREET,
WELLINGTON, C.1, N.Z.

PERSONAL COLUMN

What the Average Listener Likes

HENRY RUDOLPH —

bandleader, arranger, composer, vocalist, player of half a dozen musical instruments and purveyor of popular music to thousands of enthusiastic listeners—was born in London and came to New Zealand 30 years ago. By day he is a watchmaker, working in a little office overlooking Wellington's busiest street; by night he is one of the mainstays of 2YA's light musical programmes. He first became associated with radio in 1936, when Henry Rudolph's Dance Orchestra used to broadcast regularly every Saturday night on relay from the Bowen Street Hall.



HENRY RUDOLPH

"We do it all nice and sweet"

Although he had that dance band for 18 years, he considers that his success in radio has always been mainly with vocal combinations, who sing popular melodies to his own arrangements.

His first vocal group was the Swing-time Harmonists, a group of three girls whom he accompanied on the Hammond organ. They used to broadcast regularly from 1937 to 1942, when they were absorbed into the Harmony Serenaders, a girls' quartet which still broadcasts fairly frequently. He also took over early in the war the Melody Maids, a combination of nine girls who were shortly afterwards merged with a male quartet and orchestra to become the 2YA Concert Party. This larger group gave over 500 concerts during the war to the troops in various camps in this country, and in New Caledonia. One of his most popular radio shows was the Old Time Dance session, which was broadcast once a month for about five years.

Like any man with long experience in one field, Henry Rudolph has his own definite ideas about broadcasting. He's not keen on jive, but prefers "popular melodies." "I've known the boys in my dance band wanting to play the 'Bugle Call Rag,' but the people would always prefer to hear the 'Donkey's Serenade,'" he says, "and the same applies to radio. I always try to choose pieces with pleasing melodies. And if there is any excuse to get comedy out of a number I always use it. On the other hand, I don't bother about opera and classical music. I go for what's in between, because that's what the average person likes."

Henry Rudolph is a past-master at getting the best out of his singers, and he prefers to use vocalists because "on an average, people are more interested in vocal

presentation than in instrumental." Half the battle he considers is in choosing the right songs for the singers, and he has always found that everybody has a song to suit them. One of his singers had a flair for comedy but didn't know it, and although he always wanted to sing serious numbers, Henry refused to allow him anything but comedy, much to his own chagrin but to the audiences' great appreciation.

He says the trouble about working with girls is that they are always getting married. "I just get them trained and off they go." But he has an unflinching faith in the talent of New Zealand girls for radio singing, and few have passed through his hands without making a name for themselves on the air. He gets his greatest kick out of arranging popular songs to suit the voices he has to work with, a skill in which he has had no formal training, but at which he is an adept with few peers. "We do it all nice and sweet," is one way he puts it, and another is "It's all microphone technique—quiet singing—whether you are in the studio or on the stage, and the effect is not the same without the mike." One high authority has said that there is nothing in London to compare with the style that Henry Rudolph and his singers have developed.

One of his dreams is to see the NZBS equipped with a full-time variety orchestra and a full-time chorus, but he realises that this would be of little use until there is a proper Broadcasting House, with a fully-equipped radio theatre, where a live audience could also transmit its enthusiasm over the air.

—P.J.W.

This is the second of a series of personal sketches of people who have become widely known in broadcasting.