

# THE RADIO RECORD

Published Weekly  
REGISTERED G.P.O., WELLINGTON, N.Z., AS A NEWSPAPER

Price 3d.

VOL. I, NO. 22.

WELLINGTON, N.Z., FRIDAY, DECEMBER 16, 1927.



## STAND BY TO LISTEN TO FATHER CHRISTMAS

### URGENT--RADIOGRAM

I want every home to have a Radio by Christmas—if not this year, then next!

There are so many homes now, I'm frightened I might miss some on my rounds, but if you all have a radio I can talk to you all at once and make sure no one is forgotten. So, little listeners, I want you to help me; speak to Dad. If we could talk together what a lot of time it would save.

This is the most wonderful time in all the world. It has taken all the bygone ages to make to-day. I've seen them all, but I like to-day best. And I know the future is going to be better still—the world is getting brighter and happier all the time—and the brightest and happiest thing is just Radio, because it spreads Joy and Happiness—and they are the only things that can travel as fast as radio!

Now, are you ready? Stand by for Christmas-time!

YOUR FRIEND,

SANTA CLAUS.

## 1YA TO BROADCAST MADAME AINSLEY IN CARMEN

**A**N outstanding event of next week's programme from 1YA, Auckland, will be the relay of Madame Ainsley's performance of Carmen, from His Majesty's Theatre on December 20. (See programme section for details.)

In this production Madame Ainsley is establishing musical history, for this will be the first time in New Zealand such a staging has been attempted in such a way. Madame Ainsley will be supported by a cast of over 60. Last year Auckland music lovers were given a series of operatic excerpts by Madame Ainsley, including scenes from "Aida," "Il Trovatore," "Rigoletto," "Faust," "Orpheus" and "Martha." This year an even wider audience will be permitted to enjoy the glorious music of "Carmen" through Madame kindly consenting to the relay for the special benefit of music lovers at a distance whose opportunities for hearing the best are so limited.

The ballets will be arranged by Miss Daphne Knight and the whole production will be such as to merit the fullest possible support. Madame Ainsley will, of course, take the title role, and the supporting company will include Misses Nancye Hanna, Letitia Gardner, Marjorie Fair, Mary Hamilton, Irene Frost, Messrs. Jean Dellere, J. de Montalk, Hugh Woods, Morton, Davies and Burr. An orchestra of picked musicians will be under the very able conductorship of Mr. W. E. Webb.

### BRILLIANT OPERATIC CAREER.

Madame Ainsley's experience in the operatic world has been very extensive. Parisian papers contain notices of her girlhood appearances at Marchesi studio concerts. As Dame Melba's protegee and special friend, Miss Ainsley found every door opened; for the Marchesi studio was a veritable salon. Here the brightest, gayest and wittiest followed in the wake of Melba and her brilliant entourage, and the great diva, then at the zenith of

her glory, showered not only gifts, but personal training on the talented young New Zealander.

After her training was complete she made her debut in London at the then Bechstein Hall, in the presence of the King and Queen, then Duke and Duchess of York, and a brilliant gathering of the English aristocracy. This was followed by a Royal command performance, at which a treasured

souvenir brooch with the Royal monogram in diamonds was presented to the young singer.

Numerous engagements followed—Albert Hall and Queen's Hall concerts, provincial tours through England, Scotland and Ireland with Backhaus, Busoni, John McCormack, and with Melba herself. Also extended contracts for the Chappell Ballad concerts, where the popular publications of this great house are first presented to the public at the Queen's Hall, London.

Thus Irene Ainsley sang her way into the hearts of the public, and incidentally lost it to the brilliant baritone who was one of the principals of the Joseph O'Mara Grand Opera Company.

Her marriage in 1912, practically decided her operatic career, and for six years she held contracts with, first the O'Mara Co., and later the Carl Rosa, playing such roles as "Carmen," "Amneris" in "Aida," "Azucena" in "Trovatore." Gluck's "Orpheus" was revived for her by Mr. O'Mara and her success in the very exacting title role was instantaneous, as her numerous Press notices testify.

### KNOWN AS THE "ENGLISH CARMEN."

During the war years her career went on undimmed, until her widowhood, when a chance meeting with Miss Lillian Baylis opened out a new vista. Miss Baylis runs opera all the year round in London in conjunction with Shakespearean and classical plays. Her successful management of this scheme has secured for her the much-prized doctorate conferred by the Oxford University. At the old Vic Madame Ainsley had continual success, and became the favourite English "Carmen."

Those who cannot personally attend the outstanding performances arranged for His Majesty's on December 19 and 20—and that they will be well worth seeing and hearing is certain—will be well advised to "tune in" 1YA on the evening of December 20. Many a country home on that evening will have cause to thank Madame Ainsley for her "relay."

