

Philharmonic Quartet: Miss Madge Freeman, Mrs. Ellison Porter, Mr. Edwin Dennis, and Mr. W. W. Marshall.

Melody Fellows Quartet: Four male entertainers.

Christchurch.

Grand Opera Quartet: The personnel of this quartet was originally, Madame Gower-Burns, Miss Jessie King, Mr. Bernard Rennell, and Mr. H. Prescott. The quartet, led with remarkable enthusiasm by Madame Gower-Burns, performed a large variety of work, including grand opera, song cycles, national concerts, negro spirituals, and plantation songs. The personnel of this quartet now is, Madame Gower-Burns, Mrs. Ann Harper, Mr. Clive Hindle, and Mr. H. Prescott.

Melodious Four Quartet: Miss Francis Hamerton, Miss Belle Renaut, Mr. Russell Sumner, and Mr. T. D. Williams.

Radiolian Quartet: Miss Mildred Russell, Mrs. Claris Shaw, Mr. W. J. Richards, and Mr. Gregory Russell. This quartet specialises in musical comedy.

Dulcet Quartet: Miss Nellie Lowe, Miss Hilda Hutt, Mr. A. G. Thompson, and Mr. T. G. Rogers.

Beckenham Male Voice Quartet: Mr. E. Jackson, Mr. W. H. Odell, Mr. E. R. Pitman, and Mr. K. G. Archer.

Cathedral Male Voice Quartet: Mr. J. Hinton, Mr. H. Gill, Mr. A. Woodward, and Mr. H. Lowry.

A Christchurch Duo of merit consists of Miss Mabel Thomas and Mr. Dave McGill.

Dunedin.

4YA Harmonists Quartet: Miss Mollie Andrews, Miss Roma Buss, Mr. R. A. Mitchell, and Mr. F. Tuohy.

NEVER previously in the history of New Zealand have such combinations of artists been associated continually for the preparation of new work. The amount of effort and rehearsal necessary will not be appreciated by the average layman, but there is little doubt that the New Zealand public has had the opportunity during the past year of listening to a greater variety of vocal work than has ever previously been available.

The following are a few of the leading works presented by these combinations:—

Grand Opera.—"Il Trovatore," "Carmen," "Faust," "Rigoletto," "Norma," "Mignon," "Maritana," "Bohemian Girl," and "Martha."

Comic Opera.—Most of Sullivan's operas, "Belle of New York," "Waltz Dream," "Rose Marie," "Going Up,"



2YA Instrumental Trio.

Mr. G. Ellwood ('cellist), Miss Ava Symons (violinist), Mr. Gordon Short (pianist).

—Photo., Andrew.

"Katinka," "To-night's the Night," "The Dollar Princess," "The Quaker Girl," "Maid of the Mountains," "Gipsy Love," "Monsieur Beaucaire."

Song Cycles.—"In a Persian Garden," "More Daisies," "The Daisy Chain," "Shropshire Lad," "Golden Threshold," "Pagoda of Flowers," etc.

Visiting Artists.

IN addition to the artists permanently engaged by the stations, a number of visiting artists of outstanding merit have appeared. These included: Madame Winnie Fraser (dramatic soprano), Miss Alice Prouse (dramatic contralto), instrumental trio from Nga Tawa private school (piano, violin and 'cello); Madame Spillane's concert party, Miss Effie Armstrong, of the Gilbert and Sullivan Opera Company, Mr. and Mrs. J. W. Bailey, and Miss Edna Greenwood.

Dramatic Art.

IT has been realised by broadcasting authorities that, in so far as spoken work is concerned, radio demands special treatment. What might be satisfactory on the stage with the aid of visual presentation, may be completely unsatisfactory over the air, and for this reason artists have been required to prepare special radio sketches. This work has been taken up enthusiastically, and a very marked improvement is already noticeable in this department. In each of the main centres the leading elocutionists have been associated with broadcasting. These included:—

Auckland.—Mr. J. F. Montague (in pronunciation of Maori words, one-act sketches, and, in conjunction with the Auckland comedy players, in "The School for Scandal," "Just Fancy," etc.

Mr. Tom Harris.

Wellington.—Mr. Clement May (in Dickens' sketches).

Mr. Byron Brown (specialising in Shakespearean recitals).

Mr. A. Stanley Warwick.

Christchurch.—Miss Lucy Cowan.

Novelties.

ONE of the greatest difficulties in providing variety of entertainment is to provide suitable novelty items for broadcast. It must be remembered in this respect that what would be suitable for specialised audiences could not possibly be allowed over the air where contact is made with the intimacy of the private home. For this reason a very firm line has to be drawn which will exclude all forms of humour which are at all doubtful. This, in itself, limits the range of humorous novelties. Again, a great deal which could be "forced" over a facial expression on

the stage, or which might appeal to a smoke concert in merry mood, would have no appeal heard coldly over the air. Humour and novelty for the purpose of broadcast must have genuine merit, and items of this description are singularly lacking in New Zealand. For this reason the Broadcasting Company is earnestly engaged in endeavouring to create and elevate the standard of this department of its service, and a certain amount of successful work has been done in this respect. A number of interesting and clever novelty entertainers have appeared at the different stations, and include:

Auckland.—"Snappy Three,"

"Bohemian Duo," "Le Pall

Duo," Mr. L. McElwain, Mr.

Dan Flood, and Mr. F. Barker.

Wellington.—"Two Boiled

Owls," Messrs. Berthold and

Bent, Mr. Billy Hart (songs

at the piano), and Mr. Doug.

Stark.

Christchurch.—"Joyous Trio,"

Mr. Ivan Perrin (piano extem-

porisations), Mr. Chas. Law-

rence, Miss Elaine Moody's

Hawaiian Trio, and Mr. W. H.

Instone.

Music Library.

IN order to increase the efficiency and variety of the work presented by performers, the company realised that it was essential to establish a comprehensive library for their use. Considerable work has been done in this respect, and the catalogues of the world's publishers have been drawn upon for every description of musical and dramatic entertainment. The different departments include a library of orchestral music, trio music, vocal solos, musical comedy, and grand opera scores, song cycles, comedy male quartets, part songs, and mixed quartets. At the same time orders have been placed for orchestral accompaniments for vocal work.

Feature Programmes.

FROM time to time programmes are built up round some central motive or idea. Concerts having the following special characteristics have been presented—English, Scottish, Irish, Scandinavian, German, Maori, Shakespearean, folk-lore, sea chanties, and stories, etc.



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