

CONDUCTOR MAKES PIANO RECORDS. Jay Wilbur has been orchestral conductor and manager of a recording company for so long that it is something of a surprise to find him making piano records. He was interested in music before he was ten, and took it up as a profession when he was sixteen. For some years he was engaged in rehearsing and providing orchestras for the big London cinemas, and took up dance music after the war. Perhaps his proudest moment was when he played with his band before King George V, Queen Mary and Princess Mary, at Buckingham Palace.

Jay Wilbur, pianist, will be heard from 2YA on Friday, April 8.

CAME DOWN IN THE WORLD. The saxophone was first used in an orchestra by Kastner in 1844, and afterwards by Meyerbeer, Thomas, Saint Saens, Bizet and d'Indy. With such a cultured upbringing, you would feel that the saxophone would gain dignity with the years, but it soon became apparent that dignity was not its destiny when, in 1887, it was thrust on a sceptical American public in all its nickel-plated glory. According to the advertisements, you could "Learn to play it in six easy lessons."

Howard Jacobs (who did not learn it in six lessons), plays in 2YA's dinner music session on Wednesday, April 6.

THE BIRTH OF "WESTWARD HO!" Partly on account of his wife's health, and partly to obtain the right atmosphere for a new book, Charles Kingsley went to Bideford, Devonshire, in May, 1854, and remained a year. He spent a great deal of time saturating himself with Elizabethan history and the study of locally-owned records of the voyages and adventures of Devon men at that period. In a roof overlooking one of the shipbuilding yards, with the scent of the tidal river, the smell of tarred ropes, and the sound of the shipbuilders' mallets, Charles Kingsley's greatest romance, "Westward Ho!" was born.

The dramatised feature, "Westward Ho!" will end at 3YA on April 16.

SHE SINGS IN MANY MOODS. Her personality shows in her quietude—in her dark skin and soft, warm voice and characteristic laugh, and in her face that is alternately animated with life and gaiety and sad as a spirituelle. She was born in New York City, and was singing when she was nine years old. She sang in a church choir, and then in a glee club, and then in a quartet. Her music "went around," and so she met theatrical people. Is it any wonder they noticed her when she was Elisabeth Welch?

The voice of this charming artist will be heard in the interludes in 3YA's dance programme on Tuesday, April 5.

TWO STRINGS TO HER BOW. Among the younger set of Wellington musicians is the talented and versatile young lady, Miss Olga Burton, who, like Peggy Cochrane, not only wields

No. 25 AS THE ARTIST SEES THEM BROADCASTERS



DR. GUY SCHOLEFIELD
... talks on World Affairs from 2YA.

a facile fiddle-bow, but has a soprano voice that is heard to good effect in those particular songs she selects in her occasional appearances. She decided on the violin as her chosen instrument at an early age, and her studies under Miss Ava Symons gained for her not only a gold medal but the coveted L.R.S.M. Her singing master is Mr. Stanley Oliver. Since she was at the Otago Girls' High School Miss Burton has had musical ambitions which should be realised if she continues as she has begun.

She will be heard in songs from 2YA on Friday, April 8.

PEN FRIENDS BY MUSIC. Beatrice Tange, the Sydney pianist, introduced the piano works of Thomas Pitfield to Australia in recitals and on records. Four years ago she received one of his pieces, and liked it so much that she wrote and asked him if he had any further works. So began a pen friendship. Each Christmas Mr. Pitfield sends her a calendar of his own design—sometimes it is a pen-and-ink drawing, sometimes a wood-cut, linocut or water colour.

Station 1YA listeners will hear Beatrice Tange, pianist, on Sunday afternoon, April 3.

TENOR WITH A WAR RECORD. Stuart Wilson, a tenor, speaking: "I am the son of a clergyman, myself hardly an adventurous thing. I have been given a classical education at a public school and an old-fashioned uni-

versity. I was a soldier, like everybody else of my age, but, unlike some of my friends, I survive still. I was twice wounded, once seriously, and once severely, if you can distinguish between the degrees. I have sat on a War Office stool and upon a bench in G.H.Q., France, helping to win the war in 'Intelligence'."

Since those days he has become a famous singer, and will be heard at 1YA on Wednesday, April 6.

JEWS WHOSE ART IS BANNED. Cables announce that the theatres and music halls of Vienna have been completely "cleansed" of Jews. World-famous artists whom Vienna will know no more include Richard Tauber, Bruno Walter and Max Reinhardt. Jews have been excluded from the famous Vienna Philharmonic Orchestra, which will be placed under Commissar Wilhelm Jerger, a composer. This looks as if Bruno Walter will have to move on again. In 1934 he left Berlin to settle in Vienna, in 1936 Nazi hooligans wrecked his "Tristan and Isolde" production with "stink bombs," and now—

Recordings of the Vienna Philharmonic Orchestra under his baton are available, and will be heard from 2YA on Tuesday, April 5.

AS A BOY HE DID NOT SING. That vivacious personality, Heddie Nash, the English tenor, had a treble voice of unusual compass and beauty as a boy, but made no use of it. In 1914 he won a scholarship for the Blackheath Conservatoire, but did not avail himself of it until after the war. In 1918 he entered the Conservatoire; his voice developed quickly, and he won other scholarships. He made appearances on the concert platform, and obtained an engagement with the Marionette seasons at the Scala Theatre and the Coliseum with Dr. Podrecla and his Roman Marionettes. Later he undertook further vocal studies in Milan.

He sings at 2YA on Tuesday, April 5.

HE SAID TO LET 'EM WAIT. A tale is told by Norman Long, "Britain's Most Popular Piano Patterer and Songster," which is and isn't a long story. Two midnight revellers reached the home of one of them, who failed to insert his key in the lock. "Well," said his friend, "What's the new move?" "SE'll have to knock 'em up, tha'sh all." For some ten minutes or so the two stood in silence. Then, said the first one: "Aren't you gonna knock 'em up yet?" Came the laconic reply: "No! Let 'em wait!"

Norman Long will entertain in 1YA's music, mirth and melody session on Monday, April 4.

SPOTLIGHT ON CONDUCTOR. When Charles Shadwell enters from the back of the pit to conduct the Coventry Hippodrome Orchestra, a spotlight follows him all the way down the gangway. The Hippodrome took over the title from a corrugated iron building that once stood in Pool Meadow, since turned into a municipal car park. The present Hippodrome graces a busy street, and was built in 1906.

The Coventry Hippodrome Orchestra, will be heard from 3YA on Saturday, April 2.