

# PERSONALITIES

## ON THE AIR

**T**IME was when there was a strong prejudice against the now popular game of billiards. The poet Spenser refers to it in far from flattering terms in his "Mother Hubbard's Tale," in which he says of "The Ape":

*A thousand wayes he could them entertain*

*With all the thriftless games that may be found,*

*With mumming and with masking all around,*

*With dice, with cards, with balliards farre unfit . . .*

Another and later Spencer, the philosopher, was once badly beaten in a game of billiards by a junior member of his club. Herbert sarcastically said that his rival's accomplishment connoted a misspent youth!

Billiard fans will be interested in the microphone interview scheduled for 1YA Auckland on Monday, May 23. Clark McConachy, contender for the World's Billiards Championship against Walter Lindrum, will, in his remarks, perhaps give listeners a few "tips and cues."

**FROM "EAST LYNN" TO WEST END.**

Away back in 1882, at the Yorkshire town of Dewsbury, a tiny actress of six made her debut on the stage as the child Willie Carlyle in "East Lynn." That little girl was Ada Reeve. Now past sixty, Ada Reeve, to avoid a lonely old age, has pluckily taken a job as hostess at a West End milk bar and restaurant. She is usually at her post



**ADA REEVE.**

*. . . As she graced the boards.*

every night, and her job is to see that people are properly served, and Ada Reeve can be trusted to do that.

In the Music, Mirth and Melody session on Thursday, May 26, Ada Reeve will be heard from 2YA.

### Crime Of Famous Musicians



**KREISLER.**

*. . . "Music is too sacred."*

**SAID** Kreisler recently: "Music is too sacred to be sold, and the outrageous price the celebrities charge is truly a crime against society.

"I never look upon the money I earn as my own. It is public money. It is only a fund entrusted to my care for proper disbursement.

"I am constantly endeavouring to reduce my needs to a minimum. I feel morally guilty in ordering a costly meal, for it deprives someone else of a slice of bread—some child, perhaps, of a bottle of milk. My beloved wife feels exactly as I do.

"You know what I eat; you know what I wear. In all these years of my so-called success in music, we have not built a home for ourselves. Between it and us stand all the homeless in the world."

He will be heard playing from 4YA on Sunday afternoon, May 22.

**SOMETIMES YOU WERE PUSHED AWAY.** The piano duet in which two players are seated at one keyboard was a

very popular pastime in grandpa's day. In the parish hall it successfully served its purpose when it covered up the murmur of voices and the noise of late arrivals with a rendering of the "Zampa" Overture, by the vicar's wife, "assisted by our esteemed organist." These efforts were all right when both performers were of reasonably slender build, but sometimes each was apt to complain of being thrust too far from

his or her part of the keyboard. Duets at two pianos are infinitely better, more comfortable and the musical results are richer.

Station 1YA has scheduled a two-piano recital for Wednesday, May 25. Theo Halpin and Claire Armour are the performers.

**HE IS MAN OF ALL TRADES.**

After trying his hand at farming, music teaching, journalism, and

other things, Max Kester (real name, Max Kester Dodgeson) has settled down to being an author and producer of no mean ability. He comes from Yorkshire, and was the first "Uncle" of the Leeds-Bradford station. He has written over two hundred sketches for children, and is now a star member of the BBC staff of producers. In addition to all these activities, Max Kester has found time somehow to make humorous records. He wrote the lyrics for "Princess Charming," one of them, "Brave Hearts," being written on Paddington Station platform in a dense fog, and so enthusiastic did he become he alarmed a dear old lady as he sang each phrase aloud in order to obtain a perfect rhythm.

Max Kester, comedian, will be heard in 1YA's Music, Mirth and Melody session on Monday, May 23.

**HE IS CALLED "RUSSIAN CASALS."**

Like many musicians who achieved distinction, the Russian 'cellist,

Gregor Piatigorsky comes of a musical family. His father, Paul, was an accomplished violinist, and taught Gregor when the latter



**GREGOR PIATIGORSKY.**

*. . . Learned from his father.*

was seven years old. Before the lad was nine he was playing the concertos of Saint Saëns and Davidoff. At fifteen he was solo 'cellist of the Moscow Royal Opera. From 1916 to 1919 he