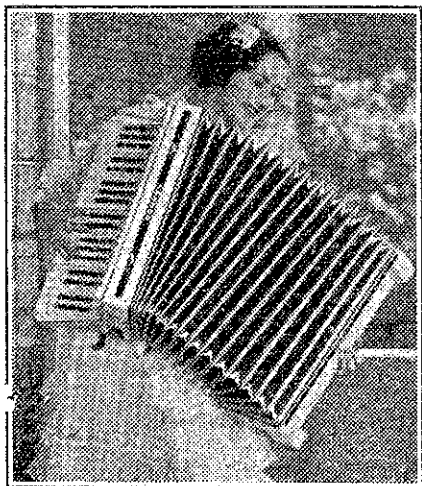


PERSONALITIES

ON THE AIR

RESIDENT in Australia is Mary Brett, the New Zealand song composer, late of Auckland. She is well known by her songs "Horses of the Dawn," and "Eily Aroon." She was one of the official pianists at the recent Elsteddof at Sydney, and was winner of the "Sydney Sun" Song Competition. Out of over five hundred competitors, Mary Brett won the prize of £100. Aucklanders will recall the sterling musical criticisms of Mary Brett's brother, Jasper, on the short-lived "Auckland Sun." In her song "Eily Aroon," heard from time to time on the radio, Mary Brett composed a song which may yet bring her a wider fame, and, let us hope, more fortune.

RADIO PIONEERS Organiser of the **ARE** first ukulele trio to **STILL YOUNG** play in Christchurch—when that dainty instrument had won the lassies and lads of the Dominion—Miss Elaine Moody found success, and wisely decided to extend her activities. So she introduced the guitar, Spanish and steel, and then took up piano-accordion playing. Miss Moody was one of the first soloists with guitar to become microphonic at the first Christchurch station in Hereford Street; then she was one of the few artists to play on the night of the change-over to the A. R. Harris Company, then she performed for the New Zealand Broadcasting Board, and latterly she has played at



ELAINE MOODY

... *First In With The Guitar*

3YA for the NBS. And so, strangely enough, this young girl can be called a pioneer.

To-day she appears on 3ZB's programmes and, although engaged to be married to one of the members of her trio, Mr. Len Archer, she does not intend, she says, to give up playing or teaching.

Elgar Loved His Radio



SIR EDWARD ELGAR

... *"I Call That Music"*

IN Basil Maine's "Elgar, His Life and Works," there is a very human passage that shows how Elgar enjoyed his radio.

He used to love following a relayed or a recorded performance with the score. Meanwhile, not content with having conducted the performances for the records, he proceeded to control the gramophone version of that performance.

By continually twisting the controls he obtained sharper and more sudden contrasts than are possible in the concert hall, and was delighted with the discoveries he made in the heightening of effects.

Once, in one of his own works, he turned the control so that the music appeared to recede from a dream environment. Wonder and awe were in his eyes as he listened to the unreal effect.

As if he had forgotten that was a work of his own imagining, he quietly said, "That is what I call music."

A talk on "Elgar, The Man," by Mr. Clement Howe, will be given at 3YA on Thursday, June 2, Elgar's birthday.

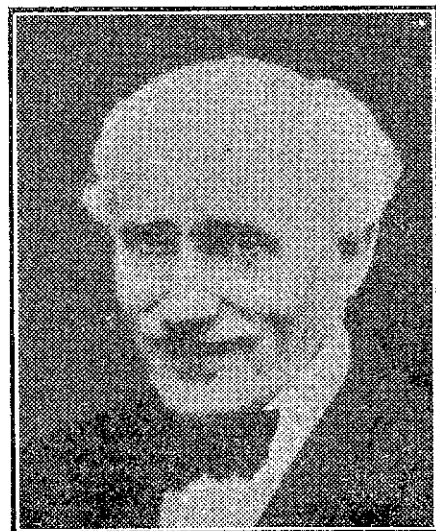
RADIO RHYTHM The Radio Rhythm **IN** Boys, a trio of instrumentalists **THE CLASSICS** heard over 3YA regularly for some time, has put modern rhythm into the classics, naughty though it sounds. But this

trio is unusual. Its leader, Mr. Allen Wellbrock, launched his pianistic career in orthodox fashion, became an A.R.C.M., and then decided that "rhythm" was his forte. He gathered in two more artists, and behold—a combination that, with piano, voice and instrumental work, makes 3YA listeners sit up and listen. Mr. Wellbrock confesses that he is a keen admirer of Victor Sylvester, Duke Ellington (of course), Benny Goodman in three-piece work, and other overseas instrumentalists whose presentations have been brought to New Zealand per recordings. In the trio Allen takes the piano; Les Browne does the drums and effects, and Martin Winiata sings as well as playing through the reed of a top-price saxophone, clarinet or what you will. Each member of the trio has had a good deal of experience in dance work, and the art of "doubling" is nothing new for the purpose of giving a new twist to a popular melody.

The Radio Rhythm Boys will be heard over 3YA again on May 31.

CARRIED FULL SCORE Conducting without a score always seems to savour of bravado. But one

must admire the conductor who can carry a full orchestral score in his head. There is an interesting story about Toscanini bearing on this faculty of memorising. During the interval in a performance a double-bass player



TOSCANINI

... *Just Thought For A Moment*

came to him and said his A string had broken and he had no means of replacing it. What on earth was he to do? Toscanini said nothing, but looked rather far away, so the player asked him again. "It's all right," said Toscanini, "I have just been going