

through your part. You don't need that string any more to-night."

On Sunday, May 29, the Philharmonic Symphony Orchestra of New York, under Arturo Toscanini, will be heard from 4YA.

SAYS HE IS ALMOST A GENTLEMAN Although Billy Bennett was put into a marine insurance broker's

office, he soon threw it up to turn acrobat. Perhaps a strong reason was the fact that he came of music-hall stock. He soon discovered that acrobatics were not all they were cracked up to be, so he gave that up to join the Lancers. He soon made a wonderful name for himself with his comic turns, but his career as a comedian was nipped in the bud through the war. He served his four years without losing his sense of humour. Billy swims, plays golf, motors, and is—"almost a gentleman."

The funniness of Billy Bennett will entertain listeners to 1YA's Music, Mirth and Melody Session, on Wednesday, June 1.

SOLOIST UNDER SIR CHARLES SANTLEY Among the valuable experiences of G. Thompson, the Christchurch

baritone, was a term as soloist under the late Sir Charles Santley, at the Pro-Cathedral, South Kensington. Having learned to read music well-nigh perfectly at sight, he was able to give exceptional service in this and other London churches. At the age of eight Mr. Thompson was already a chorister, and at ten was solo boy at St. James's Church, West Hampstead, later holding other church posts. Besides being a choir conductor, Mr. Thompson has a more than passing interest in orchestral matters.

A. G. Thompson, baritone, will appear at 3YA on Wednesday, June 1.

FROM THE LAND OF THE VIOLINISTS From Hungary, the country of origin of Joachim, Hubay, Szigeti and a hundred other brilliant violinists, comes

Emil Telmányi (born 1892). Although he showed extraordinary musical gifts at an early age, he was not exploited as a prodigy, but was sent to the Royal Academy of Music at Budapest, to receive an all-round musical education, which, although he was a violinist, included composition, conducting and piano. In 1911 Telmányi took his degree as virtuoso, composer and teacher. In the same year he made his debut in Berlin with the Philharmonic Orchestra, on which occasion he gave the first performance in Germany of Elgar's Violin Concerto. He is also a competent conductor.

Emil Telmányi, violinist, will be heard at 4YA on Sunday, May 29.

IN THE MIDDLE OF A SONG Early this month Lotte Lehmann, standing on the Covent Garden

stage alone in the first act of "Der Rosenkavalier," broke off her song, threw up her hands and cried, "I can't go on." Suffering from a chill, the strain of sustaining an exacting operatic role proved too much for her. Some singers never suffer from colds—they are the lucky ones. At the eightieth birthday dinner given by the Musicians' Club to Ben Davies, the Welsh tenor, it was divulged he never

Harbottle Was Just An Accident



WILL HAY

... Had An Inspiration

It may be news to thousands who laugh so heartily at Will Hay and his Scholars, that the St. Michael's sketch was first played by Will Hay alone, with an imaginary class. Then one boy was added. Harbottle, the ancient, was just a brilliant accident. Another boy was wanted in a hurry. Will could not get one for love nor money. He decided on the spur of the moment to create instead the character of an old man who had never left school, and let him drool of shoes and ships and sealing-wax, and cabbages and kings.

1YA listeners will hear Will Hay and His Scholars in the Music, Mirth and Melody Session on Friday, June 3.

had a cold all through his life. The reasons for this remarkable record might be attributed to three reasons—he never coddled himself, he was never fearful of colds, and he never ran himself into a state of weakness. Colds are certainly the bugbear of the singing profession. In Lotte Lehmann's records no colds are evident.

She will be heard from 3YA on Wednesday, June 1.

WAGNER'S FIGHT FOR RECOGNITION Possibly no composer had a harder struggle to achieve fame than did Wagner.

For Wagner was one who desired to break away from the commonplace. He wished to compose operas that went beyond the principles of the Italian operas, which were largely one song after another, with no action between. Wagner wanted action, the music and the words to be a necessary part of both. His path to fame was a thorny one. His work received the contempt of critics and contemporary composers. "Tannhauser" was jeered and hissed on its first public performance. There seems little doubt that the antagonistic reception which greeted its presentation in Paris, and which resulted in its complete failure, was an organised one. Partly, perhaps, a political grudge

that was then held against Wagner had something to do with the opposition aroused. Others of his works suffered similarly. Wagner struggled on. He died famous, and in Bayreuth a Festival Playhouse in his honour has been built; he came into his own after a long, long struggle for recognition.

Prelude to Act III, "Lohengrin," will be discussed by Dr. V. E. Galway, next Thursday night, during the "Masterpieces of Music" session, from 4YA.

HIS FIDDLE NOT HIS SWEETHEART When one said in these columns recently (April 8)

that the coming-off-age of Yehudi Menuhin was no routine affair, one never thought that in little over a month his engagement would be announced. Yehudi is affianced to Miss Nola Nicholas, a Melbourne girl of 20, and the wedding takes place at a registrar's office before May is out. More than one popular vocalist has proclaimed "My Fiddle is My Sweetheart," but we hardly think this to be Yehudi's or Nola's feeling at the moment. His many friends in New Zealand wish him "all the best" for the future.

Yehudi Menuhin, violinist, will be heard in 2YA's programme on Sunday, May 29.

"MARRY WHEN YOU'RE BOTH YOUNG" The approaching marriage of Yehudi Menuhin (21) and Nola Nicholas (20),

of Melbourne, lends additional interest to the recently-expressed views in Sydney of Lawrence Tibbett on early marriage. On his own successful experience he recommends it. "Early marriage," he says, "should give young men what it gave me—more incentive to work, and a greater pleasure in sharing what that incentive has brought. One of the great advantages is that it can mean children early. They grow up not far behind you, with no great gap in tastes and enthusiasms. It also places responsibility on a man at a time when it is good for him; the economic necessity of providing for two, or maybe three, is a spur which usually brings out the best."

The glorious voice of Tibbett, already known on the radio through his superb recordings, will soon be heard in New Zealand at first hand.

WHEN GEORGE MADE HIS DEBUT The very first night George Grossmith walked on to a platform to do his

spot of society entertaining was at Southsea, the date, September 3, 1889. The hall was crammed with a fashionable audience, which included H.R.H. the Duke of York (later King George V). Such a reception would have heartened the most timid of humorists, and in "Gee-Gee's" case the excitement prevented him from sleeping for nights. On this historic occasion Grossmith had to wait some little time at the start because some person had taken the Duke of York's seat. The story of Grossmith's successful entertaining career is most delightfully set forth in his book, "Piano and I."

2YA listeners will renew their acquaintance with a popular modern entertainer at the piano on Thursday, June 2. Almost needless to announce, the title act is "A Piano and Will Bishop."

WOODS' GREAT PEPPERMINT CURE
For Influenza Colds.