

"IT WAS LUCK," SAYS LOLA KELLY

Wellington Girl Is Making A Name For Herself In Australian Radio

PROBABLY not one in a hundred New Zealand listeners take a critical enough interest in their radio fare to have noticed that the voice of Luana in the serial, "Mutiny on the Bounty", was also the voice of Meg in "Little Women." And that the same voice plays an important part in half a dozen other broadcast serials. But it is of interest to note that the voice of Luana is, in real life, that of Lola Kelly, of Wellington, and that she is one of several New Zealanders who are doing very well for themselves in Australian radio. She arrived back in Wellington last week on a short holiday visit.

It was a little over a year ago that Miss Kelly went over to Sydney for what she thought was going to be four months' holiday. But while she was there she was given an audition by Broadcast Advertising Proprietary (commonly known as B.A.P.), one of the most important firms of its kind in Australia, and before she knew where she was, she was carving out a new career for herself in Sydney.

Only dramatic experience she had had was in repertory in Wellington with the Theatians (she was last seen in "Family Affairs" and "Call It a Day"), and she admits herself that it was just luck that gave her a break in radio.

Australian radio is big. There are several firms producing serials and other features for broadcasting, and they all seem to be busy. Most serials and radio presentations are the work of either the ABC, the 2GB players, the Macquarie players, A.W.A., George Edwards, or B.A.P.

First production in which Miss Kelly appeared was "Mutiny on the Bounty," in which she was Luana, one of the Tahitian girls. Talua, the other Tahitian girl, was played by film actress Gwen Munro, who started work for B.A.P. the same day as Miss Kelly.

Next Producer For Dunedin Repertory Play

NEXT play produced by Dunedin Repertory Society will probably be in the hands of Miss Bessie Thomson, society's producer since the fourth play "Dear Brutus" was presented. She is expected back home early in January after being in England for the greater part of twelve months studying London technique.

In England Miss Thomson took lessons with the famed Elsie Fogarty School of Dramatic Art, attended British Drama League's producers' classes, studied workings of various amateur societies.

Largely due to Miss Thomson, the Dunedin Repertory was established in the first place in 1932, and she was ably assisted in her campaign by Mr. A. C. Stephens. Almost entirely due to her prowess as producer, society "clicked" and never looked back.

Not known yet is the society's first production for 1939, but it is freely rumoured that it will be a difficult modern play, which recently created something of a sensation in America and England.

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co-ordinating sound effects) and then comes the final reading. There's no room for mistakes, and, as can be imagined, a player has to be pretty "quick on the uptake" at times.

Producer for B.A.P. when Lola Kelly first started was Harvey Adams, well known Shakespearean actor. George Matthews is producer now.

Best tribute to the quality of Australian serials and radio dramatisations is the fact that they are finding a market all over the world—India, Singapore, New Zealand—even in America.

It is understood that "Mutiny of the Bounty" has been sold to somebody on Pitcairn Island—the inhabitants of the island have a definite and personal interest in the historic mutiny, of course—but how the recordings will be utilised remains a mystery.

"English" Voices

NEW ZEALANDERS are popular in Australian radio, says Miss Kelly, principally because their speaking voices are more "English" than the average Australian voice.

Among the New Zealanders who are making good over there is John Stevenson, who has written a clever musical show, and has a fine baritone voice and is studying at the Sydney Conservatorium.

Another is Werron Toogood, who went across to Sydney more or less "on spec." He took the precaution, however, of making some audition recordings before he left Wellington, and these so impressed the B.A.P. executives that he was offered a contract on the spot.

He will be taking a fairly important part in "Marie Antoinette." He has also developed a suppurating laugh which, in a small way, is proving a sensation.

Gwen Munro, who was seen recently in New Zealand with comedian George Wallace in "Let George Do It," has a brilliant career ahead of her, most people think, but in the good old-fashioned way she admits a career isn't everything. She is getting married very shortly.

Lola Kelly herself returns to Sydney and a new contract with B.A.P. early in January. She would very much like to break into New Zealand radio, she says, but until New Zealand radio can offer her as good a job as she has in Australia, she's naturally staying where she is.



★**THE MODERN LAUGHING CAVALIER.**—H. G. Wells,★ best all-round brain of the Age, has tilted at every human foible. New Zealand listeners will hear the great man in talks specially rebroadcast from Australia to New Zealand by all the main national stations at 9.40 p.m. on December 29, 11.15 p.m. on January 8, 9.40 p.m. on January 19 and 11 p.m. on January 22. Stimulating titles will be in this order: "Fiction About the Future", "The World As I See It" (part one), "Utopias", "The World As I See It" (part two)—"The Way to World Unity."

Days When Sara Wasn't Nice To Know!

the play nor its plot, but that didn't deter the manager.

So "Camille" it became, and remains to this day in America

IN his recently-published reminiscences, "Adventures Among Immortals," Percy Burton, the noted English impresario, reveals how the famous play "Les Dames aux Camelias" came to be called in America by the shorter and quite irrelevant title, "Camille."

In 1880, Sara Bernhardt's first visit to America was heralded by a storm of vindictive publicity. It was alleged that the Divine Sara was not a nice person to know, and that her plays were flagrantly indecent.

Critics attacked her long before they had an opportunity of judging her art or her material, and bishops warned their flocks to stay away from her (thus making the phenomenal success of her tour a foregone conclusion).

Most castigated of the plays was "Les Dames aux Camelias," with its free-love-and-consumption theme. During the American rumpus Bernhardt's astute manager was afraid that this production would be banned by the police, which would have meant, of course, financial disaster as it was the play in which everyone wanted to see Sara. While scouting round for a new title, he was struck by the similarity between Camelias and Camille.

"Camille! It is!" he cried. Someone pointed out that "Camille" had not the remotest connection with any character in

3ZB'S Voice Goes Over The World

CAREFULLY filed away in 3ZB archives are three or four reports from radio listeners who have heard the station from thousands of miles away. From Warren C. Reichardt, of Reading, Massachusetts, comes a report that he heard 3ZB, Christchurch, using a 23-valve receiver and a 200ft. east and west antenna. Says Mr. Reichardt: "I will have pleasure in listening for your programmes, and I wish you all success." From Albert J. Earthelemew, Bradford, New York, the station has received a memo, to the effect that using a 76ft. antenna, east and west, he had heard 3ZB on an eight-valve set, and, from another fan in British Columbia, there is a report that he has "got" the station clearly on a two-valve set.

whenever the saccharine-drama is resurrected.

The motion-picture versions have all been "Camille," too, including the recent Garbo effort.

THE Cabinet should set an example in preparing for any emergency by seeing that it does not enter the next war with an organisation which broke down on the last occasion.—Mr. E. A. Tandy.



★**NEW ZEALANDERS** always seem to do well in Australian radio, and latest is attractive Lola Kelly, of Wellington. She has played important parts in several broadcast serials which have been heard in New Zealand, including "Mutiny on the Bounty" and "Little Women."