

The December Issue of RADIO LOG

The DX-ers' Own Magazine

**IS NOW AVAILABLE
EVERYWHERE**

See what it contains—a new DX competition in which everyone can take part. The handicaps of size of set and locality are ingeniously overcome. And there are good pages, too.

Revised conditions for the half-yearly cup competition, including alterations suggested at a special meeting of the club.

Excerpts from verifications with photos. An article packed full of first-hand information of great value to DX-ers.

The Multi-mu Valve. A non-technical article specially written for DX-ers.

The Earth. This should interest all DX-ers who are interested in getting improved results.

A completely revised list of Australian stations.

The conclusion of the American list, and many other features you cannot afford to miss.

Secure your copy NOW.

Price 6d.

BOOKSELLERS AND DEALERS.

A Noted 2YA Artist George Ellwood—Cellist, Conductor

ONE of the most consistent performers at 2YA is Mr. George Ellwood, 'cellist, who has been associated with the station almost since its inception. Mr. Ellwood is a brilliant musician, and it will be remembered was the 'cellist of the Symons-Short-Ellwood trio, which was heard regularly from this station in 1927 and 1928. Mr. Ellwood, who is a well-known Wellington teacher, was born in Yorkshire, England, but came to New Zealand at a very early age. His father, a keen devotee of music, bought him his first 'cello and taught him the notes, after which he had to rely upon his own inborn talent and capacity for hard work. The 'cello was a full-sized instrument, and so large that young George had to stand up in order to manipulate it. Before long he began to play chamber music with his elder brother as a violinist, and his sister as pianist, and thus at the early age of seven he commenced his association with chamber music.

One morning Hugh Gorlitz, the well-known impressario and the manager of Gerardy, Kubelik and other distinguished notabilities, heard the youthful trio and immediately arranged a New Zealand tour. After a brilliantly successful tour in New Zealand, during which time young George was termed by the Press as a pocket edition of Gerardy, the trio returned to Europe to study. Shortly after his return to London, the young 'cellist, armed with a letter of introduction, sought out Gene Gerardy, who, after hearing the lad of eleven play, sprang from his chair, exclaiming: "I will teach you for nothing"—a great privilege, as Gerardy's fee was four guineas an hour. Whilst under the personal tuition of Gerardy, George Ellwood entered the Liege Conservatoire, and was admitted to Gerardy's master class. At the conclusion of nine months' study, he entered for a scholarship and gained "The Premier Prix." It is believed that this is the first time in the history of the Conservatoire that this great honour has been gained by a boy of twelve. From the Liege Conservatoire have graduated many famous string players, such as Gerardy, Ysaye, Ovide, Joseph Jongen, Charles de Berliot and others. The concours examination of the conservatoires in Belgium are open to public attendance, so much are they considered of national importance. After George Ellwood's performance the whole audience of two thousand people gave spontaneous abandon to a great demonstration of approval, eclipsed only by the ovation accorded the artist when he was acclaimed as the winner of the coveted honour. Ellwood was henceforth known as the "little foreigner who had gained the Premier Prix."

Leaving Liege, Ellwood joined the trio and followed Gerardy to Brussels. During this time they studied chamber music with zealous intensity, some-



times Pauline Ellwood and sometimes Madame Gerardy—a very accomplished pianiste—would take the piano, with George at the 'cello and his brother the violin, Gerardy playing any part that was missing. It was during these months that George Ellwood acquired a great love for the beautiful music, encouraged and inspired as he was by Gerardy's own fine emotional sense. From Brussels he followed Gerardy to Berlin for further study, and eighteen months later they returned and toured New Zealand.

In 1913 George Ellwood returned to London to play for Madam Clara Butt's great concert at the Albert Hall, which was to be the grand finale of her world tour. Unfortunately, through ill-health, he was unable to perform, and his place was taken by Jacques Norman, the great 'cellist. On his recovery Mr. Ellwood went to Berlin, and a few days later the Great War commenced. He made a remarkable exit from Germany through mixing with some four thousand undesirable Russians, whom Germany was deporting. He boarded a Swedish vessel and eventually found his way back to England, where he visited the Guild Hall School of Music for the purpose of studying harmony. Completing his course, Mr. Ellwood returned to New Zealand and established himself as a teacher in Christchurch, where he quickly won an enviable reputation.

In 1918 Mr. Ellwood returned to Europe, proceeding to Brussels, where he commenced a course of composition, instrumentation and conducting with Jongen, the director of the Brussels Conservatoire, also studying and choral training with Maurice Weynaudt.

Mr. Ellwood on this occasion remained on the Continent for over four years, visiting France, Holland, Germany, Italy, Belgium, England, and Denmark. When he returned to New Zealand, he settled in Wellington. Since his arrival in that city his musical activities have been indeed varied. He was choirmaster at the Basilica for over two years—a position he resigned owing to the pressure of teaching.

He is a much-sought-after soloist. For over two years he was with the Radio Broadcasting Company, first as a member of the Symons-Ellwood-Short Trio, then as conductor of the original 2YA Orchestra. This position he resigned when offered a tempting engagement to form and conduct the orchestra for the Majestic Theatre, Wellington. This orchestra was considered to be one of the finest of its kind in Australasia. Unfortunately at the advent of the "talkies" this splendid body ceased operations.

For the last two years Mr. Ellwood has been the conductor of the Palmerston North Orchestral Society, a capable body of about 60 players, and is fostering a love of music in that city.

In spite of the great demand made upon his teaching, he has still found time to perform for Wellington audiences—in conjunction with other well-known artists of Wellington—over 80 masterpieces of chamber music, trios, quartets, etc.

As a teacher he is very well known. He has successfully coached pupils for the highest examinations—L.A.B., F.T.C.L.—in theory, violin, piano and 'cello. This record is undoubtedly unique in Australasia, and Mr. Ellwood certainly made musical history at the Concert Chamber when over 40 of his 'cello pupils massed and performed in unison, with surging tone, the Air of Matheson and Largo of Handel.

Radio in the Argentine

Advertising Condemned

RECENTLY a part of the Press of the Argentine Republic carried out a systematic attack upon radio publicity.

In the words of one Buenos Aires journal: "There is no getting away from the fact that the owner of a wireless set intensely dislikes radio publicity. Its suppression would meet with general approval. . . We do believe that over 50 per cent. of wireless owners would welcome the opportunity of paying ten dollars (about 16s.) a year for freedom from the torture they have to endure under present conditions."