

Golf Transmission

Ultra-Short-Wave Used

THE final of the New Zealand amateur golf championship at Heretaunga on Saturday was broadcast direct from the links by means of an ultra-short-wave portable radio transmitter operating on a wavelength of 5 meters. Power was one watt, and the complete baby broadcast station weighed 30lb and was carried by one man. The aerial was strapped to an 8ft. bamboo pole, and the broadcast was received at the clubhouse by a special super regenerative receiver, and fed into the land-line running to 2YA studios, where it was handled in the usual way. The mobile broadcast was arranged and carried out by three Wellington amateur transmitters and is considered to be unique in radio performance in the Southern Hemisphere.

Home Science Talks

New Series Arranged

ARRANGEMENTS have now been completed for a new, and additional, series of home science talks from each of the YA stations.

This new series will deal with clothing, and will include dress designing and fashions, selection of materials, practical dressmaking, and renovating. Under the heading of "Selection of Materials," the subject of interior decoration and renovating of furnishings will be touched on.

The new series of talks will commence at 4YA on Friday, December 2, at 3.15 p.m., and will be featured at 3.15 p.m. each subsequent Friday.

Arrangements are now being made for broadcasting these talks from 1YA, 2YA, and 3YA, and an early announcement will be made as to the days and time.

There will be no home science talks during January, as the university lecturers who prepare these talks will be on vacation.

Satisfactory Programmes

(To the Editor.)

I WAS beginning to despair of ever getting a satisfactory programme from the YA stations, but last night (Wednesday, 9th) the programme from 2YA was one to be commended, and I hope the powers that be can see their way clear to put on more of its kind and that is the consensus of opinion of all listeners that I have come in contact with. Listeners, of course, are somewhat to blame through their apathy in not filling in the form, and now I would like to see them register their opinion through the "Record" of the YA programmes during the last six months. The features were the only items that kept me on the YA stations; for the balance I went over to the American and Australian stations. But now that the summer conditions are approaching I will lose the outside stations and will be left with an ornament, unless the B.B.C. can deliver the goods. —W. K. Carter.

The Ambition of a Lifetime Realized

Molly de Gunst Before the 2ZW Microphone

LAST week, listeners to 2ZW had the pleasure of hearing Miss Molly de Gunst, the Australian prima donna travelling with the Imperial Grand Opera Co., talk on her career. As an Australian I naturally expected to find some of the same characteristics among the people here as are to be found on the other side of the Tasman—that the appreciation of grand opera in this country would be as marked as it is in Australia—but I have been amazed at the magnificent enthusiasm of the New Zealand audiences. Not only are the audiences most appreciative, but the people I have met in private life have been indeed most kind.

About nine years ago I left my hometown, Bundaberg, Queensland, to further my musical studies with Madam Christian, the Garcia School of Music, Sydney. While studying under Madam Christian, I frequently performed in concert and oratorio work in Sydney, singing in "Messiah," "The Creation," "Judas Maccabeus," "Elijah," and a concert version of "Aida" with the Royal Philharmonic.

Grand opera has always attracted me. Deep in my heart I have always had a longing and a fervent hope that one day I would appear in grand opera.

My first appearance in grand opera was in Beethoven's "Fidelio," which was produced by the New South Wales Conservatorium of Music.

Up till the time of the inception of the Imperial Grand Opera Company, I had never sung with international singers. In fact, during the years in which I studied in Sydney, there seemed to be no possible scope for anyone to develop on the grand opera stage. There were scores of others waiting for an opportunity that wouldn't come. I was feeling very depressed and had decided to give up all thoughts of a stage career and return to my parents in Bundaberg, when the miracle happened.



Molly de Gunst, in a character study from "Tosca," Act. I.

very unimportant member, but still a member. I was in grand opera; my life's ambition realised.

Still yet another surprise was in store. Surani, brought out from Italy as dramatic soprano of the opera, was unable to fulfil the engagement and her place was offered to me. My chance had really come this time. I am singing in grand opera and I love it. People have asked me which is my favourite role but, strangely enough, I haven't one. Each opera becomes part of one's life for the moment. We assume a different character. We try to live the part and enjoy every minute of the work. My first appearance with the company was in "Aida," perhaps the greatest of Italian grand operas—and the biggest work of Verdi, a composition which undoubtedly shows Wagnerian influence.

Of course, the life of a grand opera prima donna is not just a bowl of roses. There is hard work and plenty of it, especially in the early stages, but when one is fired by ambition and enthusiasm, hard work is never irksome.

The conductors, Maestro Rossi and Maestro Aldrovani, have been most helpful to me. I also want to pay a tribute to my colleagues the Italian artists. You have no idea how helpful they have been. Many of them are world-famed artists. They accepted me as one of themselves, and we are all one happy family.

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"Maritana"

EXCERPTS from "Maritana" will be broadcast by 3YA on Thursday, November 24.

The music of "Maritana" is simple, tuneful and straightforward as the most unsophisticated hearer could desire, and therein, in conjunction with its sincerity and spontaneity, lies the secret of its appeal.

The opera was given for the first time at Drury Lane on November 15, 1845, with the composer conducting, and was a success from the first. The biggest "hit" of that memorable evening was the singing by a Miss Romer of "Scenes that are Brightest," while the tenor song, "Let Me Like a Soldier Fall," was also warmly acclaimed. Others of its more famous numbers besides these include Maritana's Romanza, "'Tis the Harp in the Air," Lazarillo's air, "Alas! Those Chimes," the trio "Turn On, Old Time," the lovely "Angelus," "In Happy Moments Day by Day," "There is a Flower that Bloometh," and "Sainted Mother," all of which will be eagerly listened to by thousands of old admirers of the work.

The composer of "Maritana," William Vincent Wallace, had a career which reads more like a tale of adventure for boys than a piece of music's staid and sober history. His father was a military bandmaster, and the young Wallace was born in Waterford, Ireland, in 1812. He very quickly became a good player not only of the violin and pianoforte, but also of the clarinet. He was only seventeen when he was given a church organist's post. He gave it up within a year, however, to devote himself to the violin.

In 1834 he played a violin concerto of his own in Dublin, with such success that he might have looked forward to a prosperous career in that line. But his health gave way, and he went to Australia in the hope of warding off a threatening lung trouble. Sheep farming was nominally his job there, but he continued to play his violin, not only as a recreation, but in concerts.

He took the opportunity of coming on to New Zealand at that time, and the full story of his thrilling adventures with the Maoris as told by him to Berlioz is reprinted in the French composer's lively personal chronicles, "Evenings With the Orchestra."

After the New Zealand escapade he wandered over almost the then known world, going to India and to both North and South America, and arriving Home in 1845, where he turned up at the opera in London, "in the picturesque but unusual costume of a West Indian planter, consisting of a complete suit of yellow nankeen, surmounted by an immense white hat."

Here he met an old Dublin friend, Hayward St. Leger, who asked him if he could write an opera. "Yes; twenty, if you like," was his cheery reply. An introduction to Fitzball followed, and "Maritana" was the result.

Later Wallace resumed his nomadic habits, going to Germany, where he prospered for a number of years. Later he took to the road again, and this restless romantic died in the Pyrenees on October 12, 1865, but his body was brought back to England and he was buried at Kensal Green.