

THE LYON FAMILY Left to right: Richard, Barbara, Bebe and Ben

BBC photograph

really are Mr. and Mrs. Lyon, both in and out of the studio-but their daughter and son, Barbara and Richard.

The decision to transcribe Life With the Lyons so that it could be heard by listeners overseas pleased Ben Lyon, for as he writes to us: "Ever since Bebe and I left Hollywood . . . we have been hoping to tour overseas. So far we have got no further than South Africa-and then only for a short visit." Speaking of the old Hollywood days, Ben recalls that Rio Rita, Reaching for the Moon, Counsellor at Law and Forty-Second Street were among his wife's film successes. "As for myself," he says, "the title Hell's Angels may revive old memories. Many of you who were in England during the war will remember also our weekly BBC programme Hil Gang." Discussing Life With the Lyons, Ben says they are a crazy family on the air, "but many of the situations in which we get embroiled hit home, and I think that you may have experienced similar ones. . We hope that during the coming weeks you will all laugh not only at us but with us.

Each half-hour programme in Life With the Lyons is self-contained, and the first, "Coming Home," introduces the family as they return from a holiday in Switzerland. The next few episodes show how Ben's wish to enjoy life's simple pleasures leads to a candlelit evening of amusement for the family but boredom for him, how he takes over the housekeeping during an economy drive with disastrous results, and how the family make last-minute efforts to win an electric toaster at a fair when Ben forgets to buy a wedding present for one of Barbara's friends.

Among others in Life With the Lyons are several former members of Tommy Handley's ITMA---Horace Percival as Mr. Wimple, overwhelmed by a wife and an enormous family; Doris Rogers, a formidable neighbour who constantly battles with Ben and sides with Bebe; and Molly Weir, as the Lyons's disrespectful Scottish housekeeper Aggie.

Life With the Lyons will start from all YA stations on Saturday, October 30 -from 2YA at 8.0 p.m., and from 1YA, 3YA and 4YA at 8.30 p.m., repeating from 1YD at 7.30 p.m. the following Tuesday

N.Z. COMPOSER

# V. E. Galway

AT the Royal Concert in Dunedin last A January, the pre-concert organ recital with which the audience was entertained before the Queen's arrival was given on the magnificent Dunedin Town Hall organ by Dr. V. E. Galway. It was a logical choice and a fitting honour for a notable New Zealand musician. As teacher, organist composer and conduc-



tor Dr. Galway has thoughout the years shown a great interest in the welfare of music in New Zealand. Like his contemporaries Vernon Griffiths and Ernest Jenner, he was born in England, but he came to this country by way of Melbourne, Australia, where his family had emigrated when he was a youngster. He was born at Colchester in 1894 and was five years a choirboy at St. Sepulchre. Northampton, before his emigration. At Melbourne University, where he graduated Doctor of Music, he studied the piano, organ, 'cello and oboe, as well as the theoretical side of his subject.

Dr. Galway's life as a New Zealander began in 1919, when he was appointed organist and choirmaster to the First Church of Otago, Dunedin. In 1920 he became conductor of the Dunedin Male Choir, and in 1922 he took on the conductorship of the Dunedin Choral Society. Later he was appointed Blair Professor of Music at the University of Otago, a position which he still holds. As a composer he is best known for his organ works and his choral pieces, though in general his compositions are numerous and quite varied. In the twelfth programme in the broadcast series, Music by New Zealand Composers, Dr. Galway plays two of his own organ works. Prelude in D Minor and Fugue in D Major. The Wellington Baroque Chorus conducted by Stanley Oliver is heard in the same programme singing Dr. Galway's Four Songs for Chorus.

RURAL economy is a subject of special interest to Professor W. A. Lewis, who speaks in the 12th programme in the BBC series Man and the Soil. Professor Lewis comes from the West Indies and has made a close study

of agricultural problems in EXPERT the under-developed countries. He was one of those responsible for the remarkable study of rural economy produced by the United Nations. He has had a brilliant academic career and has written several books. Before taking up his present appointment of Professor of Economics and Commerce in the University of Man-chester, he was Reader in Colonial Economics in the University of London.

"[T was something wonderful," wrote the Turin Stampa of Benjamin Britten's new opera, The Turn of the Screw, which was presented last month at the Venice International Festival of Contemporary Music. Most of those present

echoed this opinion. BRITTEN'S though the critic of the NEW OPERA London Times said that the libretto (by Myfanwy Piper) had many flaws, and other

Italian critics thought that the subject, a ghost story by Henry James, was "complicated and morbid." Britten con-

ducted the première himself, with a 13piece orchestra and the English Opera Group. The production was by Basil Coleman. The soloists were Jennifer Vyvyan in the leading role of the Governess ("a major triumph," said the Times), David Hem-



BRITTEN

mings (boy soprano) as Miles, Olive Dyer as Flora, Joan Cross as the Housekeeper and Peter Pears as Peter Quint. The music was in Britten's most evocative vein, and the action was developed in 16 brilliant episodes, or turns of the screw, as the two frightened children and their nervous governess gradually became aware of the horror and the evil in the old ghost-ridden English house. The ingenuity of this theatrical device, and the fertility of the invention made the presentation a complete success. "The singing alternated between hummable melodies and tricky modernities," said another reviewer, "but the Italians seemed fairly baffled by the refined music and the obscure Jamesian plot." Nevertheless, the cast were brought back for eight curtain calls.

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