

NEWS OF BROADCASTERS, ON AND OFF THE RECORD,

By *Swarf*

daughter of a well-known BBC producer. The family lives in a block of flats in a district of London **IN THE BLOOD** where traffic is on the move night and day and effects for street noises are always in evidence. One evening a fire broke out near by. A fire engine arrived at high speed but part of it broke away and charged full tilt through the ruins of a plate glass window into a china shop. In the middle of the confusion caused by this crash another fire engine arrived from one direction and a couple of buses from another. Soon traffic was piled up on both sides as firemen were getting out hoses and policemen were trying to move on the crowds. When the din lessened slightly a small girl's voice was heard adding one further request. "Do you mind doing all that again? We weren't recording."

(N) July 31, the eve of the Ranfurly Shield match, a broadcast feature running at 1XH Hamilton was nearing its end. The station applied to Head Office, Wellington, for a replacement. I understand that when the **SYMPATHY** routine form was returned with information about a new feature, it carried two black strips of mourning on the top left hand corner and the legend, "In sad and loving memory of the Shield which departed Hamilton, 1.8.53; not lost, but gone down South."

THE sprightly young woman you see pictured here is Mary Disney, a Melbourne actress who takes part in the serial *The Deceiver* broadcast by 4ZB at 10.0 p.m. on Mondays. She made her debut in Australia's *Amateur Hour*, presenting a Cockney sketch called *The Front Door Steps*. This encouraged her to study with the Melbourne actress-producer Lorna Forbes, and later she played in Miss Forbes's production of *A School for Scandal*. She followed this with several important parts in other plays, and her first leading role was that of Mary in Barrie's *Mary Rose*. Today Mary Disney is much in demand by producers for

both national and commercial radio stations in Australia. She is usually cast in young and unsophisticated roles.

EDGAR LUSTGARTEN'S BBC series, *Prisoner at the Bar*, now going the rounds of the National stations, is a string of virtuoso performances. This one-time barrister, who has been broadcasting in almost every kind of programme for many years and

has lately appeared with great success in BBC television, makes believe that his broadcasts are a relatively simple matter. In reality they are the product of much thought by a shrewd brain, hard work and considerable acting ability. In *Prisoner at the Bar* Lustgarten analyses a famous crime and its history. After this preliminary scene-setting he acts scenes relevant to the case and finishes his broadcast with the trial in which he plays the accused, prosecuting and defending counsel, judge, foreman of the jury and all witnesses. The series was the idea of Kenneth Adam, Controller of the BBC's Light Programme, who suggested to Lustgarten that he should discuss in a half-hour programme some famous crime. Adam's choice of broadcaster was a good one, for Lustgarten knows the law inside out, and as a result



EDGAR LUSTGARTEN
It's the way he speaks

of many years' broadcasting knows radio technique thoroughly, too. He was momentarily appalled at the new task but resolved to make an attempt and started his first script on Hawley Harvey Crippen, remembering all the time that it was not a documentary report of the crime that was wanted but a reconstruction of it in terms of pure radio. His scripts are deliberately ungrammatical in many places because the average person, especially one under great stress during a trial, does not always speak good English but more often talks in jerks and broken sentences. What makes *Prisoner at the Bar* outstanding is not so much the content of Lustgarten's broadcasts as the way he delivers them. This apparently ordinary-looking North countryman goes to rehearsal with his script polished, perfect, and timed to within a minute of the right length. In the studio he takes off his jacket, hangs it neatly over a chair-back and in his shirt sleeves settles down to the table above which the microphone hangs. His one foible is to have the central studio lighting switched off and to read instead by the light of a single green-shaded



Sparrow Pictures

BOYD NEEL (above), who visited New Zealand with his String Orchestra in 1947, has been appointed Dean of the Royal Conservatory of Music, Toronto, and Dean of the University Faculty of Music there. He will continue to conduct his Orchestra in England periodically

lamp at his elbow. At transmission a curtain is drawn across the listening-room window so that nothing disturbs him, and there he sits, alone, addressing the microphone as if it were a person to whom everything had to be explained in an informal, easily understood way. Few alterations have to be made in his script after rehearsal and fewer still in his characterisations, for Edgar Lustgarten is a very competent actor, convincing even when playing a woman's part. As proof of this, an out-of-work actor wrote to him recently asking if all the parts for the rest of the series had been cast as he would very much like to play in it.

SINCE arriving in New Zealand a little more than three years ago, an English violinist, Samuel Artis, and his wife Betty Pierson, have given nearly 100 recitals for Community Arts Services,

MUSIC IN THE WAIKATO

and about the same number of school recitals. While in England, and at the invitation of the Middlesex County Council, Samuel Artis began a series of lecture recitals to school children. These became popular, and within 12 months he was organising and directing a group of 16 musicians who performed as trios and quartets to schools in Greater London. Along with Archie Camden (English bassoon player), Sidney Sutcliffe (principal oboe of the London Philharmonia Orchestra), Jack McCaw (clarinet player, formerly of the National Orchestra of the NZBS) and others, he presented informal recitals and concerts to thousands of London school children. During the forthcoming school holidays a Junior School of Music, with the Hamilton Junior String Ensemble as a nucleus, will be held at the Cambridge High School under the direction of Mr. Artis, and on Friday, August 28, at 8.45 p.m., listeners to 1XH Hamilton will hear part of a demonstration concert from the Junior Music School.

The Waikato district is singularly well looked after musically. Between August 24 and September 5 the Griller String Quartet will conduct a session of group teaching at St. Peter's School, Cambridge. This music school will be under the direction of Owen Jensen.

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AGAIN WITH YOU"

"ISLE OF INNESFREE"

"I LEAVE MY HEART IN
AN ENGLISH GARDEN"

"A BROKEN ENGAGEMENT"

"HIGH NOON"

"HIGH NOON"

"RED'S BOOGIE"

"KEEP IT A SECRET"

"I WENT TO YOUR WEDDING"

"AUF WIEDERSEH'N SWEETHEART"

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