

A "WICKED UNCLE"

MOST of the days of the youth of the late David de Groot, the Dutch violinist, were spent in Amsterdam. His father was a poor musician, a double bass player. Their home was on the top floor of a house in the poorer quarters of the city. On the first floor lived his father's sister with her husband and two sons. The uncle taught



him the violin, but saw no talent in young David. The boy's one ambition was to be a violinist, and his misery was not diminished when he overheard a discussion between his uncle and his father about his future. Said the uncle: "Let him be a baker; he'll never be a musician." Events turned out very differently, as the whole world now knows; character and industry made David de Groot an international musical celebrity.

WRITTEN IN A FOG

MAJESTIC, or, to give him his real name, Max Kester Dodgeson, hails from the County of Broad Acres, Yorkshire, and besides being a clever comedian is a prolific lyric writer. The words of "Brave Hearts" were written under rather unusual conditions, being, in fact, penned on Paddington station platform in a dense fog whilst he was waiting for a train. So enthusiastic did he become, he alarmed a dear old lady as he sang each phrase in order to perfect his rhythm. On another occasion he and Ray Noble wrote the words and music of "Love is a Song" in half an hour, during a recording interval. Once a popular "uncle" at the B.B.C. Leeds station, he joined H.M.V.'s artist department in 1928, but he is now with the B.B.C. for keeps. Max Kester is one of "Those Four Chaps."

WELSH TENOR

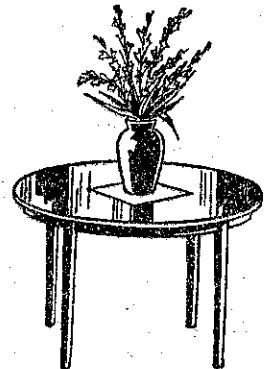
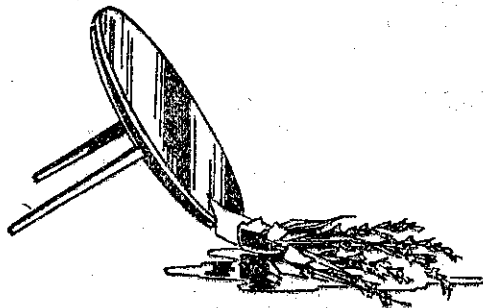
IT was considered natural that Walter Glynn should have a fine voice in his native Gower Peninsula, South Wales, where he came from farming stock. His was just one among thousands in a district where everyone automatically joins a choir. So Walter became a bank clerk, the while indulging in singing during his spare time. Eventually he won a scholarship to the Royal College of Music, winning many prizes. War broke out, and we next find him in the Artists' Rifles, the Welsh Guards, and the Army of Occupation in Cologne, where he spent much of his time singing and visiting operas. A spell in the Civil Service—and then, at last, singing as a whole-time job. He became principal tenor with the D'Oyly Carte Opera Company, and broadcasted first in 1923. He is married with three children and is an all-round athlete.

FIFTEEN CURTAIN CALLS

A YOUNG girl—no more than eighteen years old—makes her first appearance at the Metropolitan Opera House in New York. It is her first appearance in opera. She is a coloratura soprano and, hardly needful to say, she appears as Gilda in "Rigoletto." The theatre is crowded in every part. For the first time in the memory of man—one account reads—the free list is "entirely suspended." The crowd anxious to gain admission is so great that police reserves have to be called out. Mounted police have to clear the "side-walks" and in the crush several people are slightly injured. An arrest has to be made for disorderly conduct, many fail to gain admission. During the performance scenes of enthusiasm prevail such as are rarely witnessed

At the end, the singer has to respond to "at least fifteen curtain calls." After the performance, the singer holds a reception on the stage which is attended by a delegation of about two hundred citizens of Kansas City, headed by the Mayor. The singer comes from Kansas City. Within four years the newly-made opera "star," deserts the stage, abandons her career, and sets out to look for a "chicken farm" on which to live the simple life. To the profound astonishment of "agents" who think only in terms of contracts and thousands of dollars, this girl of twenty-two turns her back upon engagements with fees running into over £2000 a concert and definitely retires. Before the farm claimed her she made some records, and her name is Marion Talley.

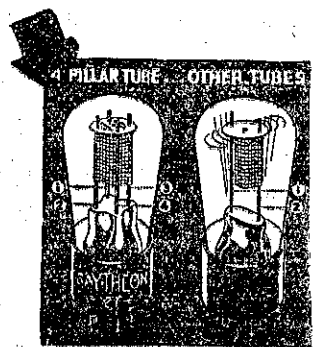
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