

"CRAZY COMMUNITY"

Vincent Ryan is an Old Hand at Whooping 'Em Up



PERHAPS some people think that all community sings are crazy, especially when the audience drags out so unromantically a song like "Isle of Capri" or "Love in Bloom." Indeed, until I heard community singsters at it, I used to quite like those two numbers. But I'm sure that those who go to the sings enjoy themselves immensely, for although there's no charge for admission—if you escape before the collection tin tinkles—there must be some special appeal about this singing in hearty if heartless unison. And most of the community singsters, too, probably have more real urge for music than those who attend symphony orchestral concerts because it's fashionable.

The second time Vincent Ryan appeared at Wellington's community sings, the big Town Hall was more than packed; it was wedged. Apparently the word had gone round the city walls since his first appearance that Vince Ryan was worth going to sing under. Well, he ought to be, in view of the experience he's had on the other side of the Tasman—

"The world of 'community' just appeals to me," confided Vincent Ryan the other week, "but I'd felt like a rest until I came here and got going with Wellington people. We used to put on some special concerts occasionally, called 'crazy community.' We'd announce it a couple of weeks beforehand to warn the public for surprises.

"When the curtain goes up the stage is found littered with such things as clothes horses, washing, brooms and buckets, and a verse is done as to what a 'community' should be. Then when Mille Hansen is announced, for instance, she's wheeled in aboard a kid's trolley. We let her do a couple of numbers without interruption, then on her third we start abusing her from the auditorium. She invites the detractor on to the stage and throws him about something horrible—and the audience just loves it."

The most unrehearsed things used to happen sometimes in these shows. Gifts from the audience on crazy nights would range from eggs and needles to underclothes and so on—deuced embarrassing, according to the Australian comedian. But even though it might be crazy night, they gave the people entertainment—let the artists do a share of straight work before the fun started on each of them.

"Hokum is what they look for, and they certainly get it," he continued. "We usually finished these crazy nights with an impromptu sketch in pantomime doggerel, so to speak—tell the artists the 'plot' of the story, and leave them to it. Gets the audience howling, too, some of the lines that occur to the artists on the spur of the moment."

Has Broadcasting Ruined Music?

Arresting Conflict of Opinions Published in Most Thrilling Music Week in Capital for Years

IN the midst of the most thrilling musical week Wellington has experienced since the visit of the Sheffield Choir in 1911 and the visit of the New South Wales State Conservatorium Orchestra in 1920, the apple of discord was thrown around by a visitor from Auckland, in the person of Mr. J. Maughan Barnett, former city organist of both Wellington and Auckland, now retired on a pension t

Mr. Barnett's two attacks on radio's alleged disastrous effects upon music were all unconsciously refuted by two world-famed musical authorities in the columns of "The Dominion" in the issues of August 15 and 22, as quoted below. The significance of three musicians' views which were expressed quite unknown one to the other, makes them of considerable topical interest in these days of proposals for centennial musical festivals, a national musical conservatorium, and record entries for the Wellington Musical Competitions Festival.

THE OPENING BROADSIDE.

"The broadcasting of music in New Zealand has been disastrous. That is my view, and many people might not agree with me. Broadcasting might be valuable for transmitting speech, and brass instruments could also be reproduced reasonably well, but many instruments were distorted. An organ could not be broadcast successfully, and consequently those who listened to an organ recital over the air did not hear the recital as it was given."

Commenting on the effect of radio on musical appreciation, Mr. Barnett said further, in an interview with the