

**PLAYWRIGHT** The consistent excellence of Edmund Barclay's radio plays betray something of his background. Two years' reporting on the English "Daily Mail," a nine months' venture with his own weekly, "Brighter London," a crop of Sexton Blake stories, a brief excursion as dramatic critic to the "Standard" (which cost the paper £2000 in a legal action)—these adventures gave him a vague feeling of dissatisfaction with London. Coming to Australia in 1925 for a year he has remained there since, and in that vast land of opportunity has done everything from "writing ads" to "humping the bluey." As a radio playwright he has earned wide fame.

2YA listeners will hear the eighth episode of Edmund Barclay's radio serial "Shanghai" on Wednesday, July 27.

**DANCE MUSIC FOR AN ENGLISH DUKE.** Few dance band leaders have had as interesting a career as Sydney Kyte.

Four years at the Savoy, three years at the Berkeley, thence to Ciro's, and to the Piccadilly, and, in addition, he has been for ten years musical director to the Duke of Westminster and has played at his Grand National parties at Eaton Hall, Cheshire, since 1924. Kyte often says that when he stands in that lovely ballroom, almost as large as the restaurant at the Piccadilly, he finds it very hard to concentrate on dance music. He loves the enormous Italian mosaic fireplace, the windows looking on to the gardens and giving a view for miles, and old masters on the walls.

Listeners to 1YA will hear Sydney Kyte and his Band on Saturday, July 30.

**FROM A FAMILY OF VIOLIN MAKERS.** The Swiss pianist, Edwin Fischer, comes from a family of violin makers.

Born at Basle on October 6, 1886, he started to learn the violin and the piano under the Swiss composer, Hans Huber. In 1904, he went to Berlin and studied under Martin Kraus, one-time pupil of Liszt. From the beginning of his public career, he made a feature of conducting from the piano, thus reviving an earlier custom. For some years his absorbing hobby has been playing concertos of the classical school with his own Chamber Orchestra.

At 2YA on Tuesday, July 26, Edwin Fischer and his Chamber Orchestra play Mozart's Symphony in B Flat Major (K319).

**A COAT BUTTON SAVED HANDEL'S LIFE** A large coat button once saved George Frederick Handel from an early and unpleasant death.

In his youth he was called on to fight a duel and, not faring very well, was almost run through by his opponent's sword. He might have died had the large button on his coat not acted as a shield. So Handel survived and the world was the richer for his remarkable musical compositions. Even as a boy he was passionately fond of music, although his father did all he could to prevent his son "wasting time" over such matters. When his aunt bought him a clavichord, the lad smuggled it into the attic of his home and practised

## Caruso Recognised "The 'All Mark"



ENRICO CARUSO

... Illustrates a mysterious paradox.

SOME day perhaps, someone will explain an artistic phenomenon. During the years when England was known on the Continent as "Land Without Music" why did foreign artists flock in such numbers to London?

Caruso once told a music-hall manager that the Metropolitan Opera House of New York paid him £900 a night (like Bernhardt, he always insisted on being paid nightly, no matter how long his engagement). The manager asked if that was also his price at Covent Garden.

"No, no," he replied. "The salary was less than half that amount, but who would trouble about salary there? Covent Garden! The 'all mark!'"

Even Caruso appreciated that final seal of greatness. The mystery remains. Why should the "Land Without Music" have been the musicians' Mecca?

Caruso's voice will be heard from 4YA on Sunday, July 24.

secretly. There was trouble when his father found him, but in the end Duke Johann Adolf, ruler of the duchy in which the Handels lived, learnt of the boy's talent and encouraged it, waiving his father's opposition.

"The Comedy Overture," by Handel, will be played by the 4YA Concert Orchestra during its recital, Thursday, July 28.

**PUPIL OF ARTHUR DE GREEF.**

Not many New Zealand musicians can boast of tuition under Arthur de Greef, famous Belgian pianist. Madame Elsie Betts-Vincent, however, can. Born in London, she had training at the Royal Academy of Music, where for three years she was a sub-professor and accompanist to the academy choir and opera activities. She came to New Zealand in 1924, when the late Sir Alexander Mackenzie selected her for

the post of musical directress of the Wanganui Girls' College. Apart from some years in Sydney, her time since has been spent in Wanganui, and latterly in Wellington, where she now lives. She is no stranger to the microphone, and is heard occasionally from the New Zealand Nationals. In Sydney she gave weekly talks on music from 2FO and 2BL.

On Tuesday, July 26, at 2YA, Madame Betts-Vincent will present an annotated piano recital of Johann Sebastian Bach's works.

**STANELLI AND STAG PARTY.**

"There are occasions," wrote Stanelli not long ago, when men want to be on their own—when they want a nice 'quiet' little game of poker in preference to the conventional mixed rubber of bridge—when they want to take off their jackets, smoke their foul pipes, throw their ash about, and put their feet on the mantel or whatever else happens to be handy. So whenever my good spouse, Frau, wife, or ball and chain, takes it into her head to go out visiting relatives (or even people she is friendly with), then you can be sure there will be a very jolly little stag party at 97, Devonshire Mews, South, W.1 (the Town residence of the Stanellis)."

Featured in 3YA's music, mirth and melody session on Friday, July 29, is "Stanelli's Stag Party."

**POET'S FRIEND LACKED GENEROSITY.**

Before James Henry Leigh Hunt was 30, his writing in his paper, "The Examiner," had won him three years' imprisonment. Incorrigible where money was concerned, he would have been in Queer Street more often than he was had his poet friend Shelley not been so generous. Hunt showed no such generosity of spirit when, for no particular reason, he published his book on Byron. It had a good deal of truth in it—not always very palatable truth—but Hunt, after all, had been Byron's guest. To-day, however, we forgive Leigh Hunt everything for the eight lines of his poem, "Jenny Kissed Me."

For one reading at 4YA on Friday, July 29, Professor T. D. Adams has selected a topical subject. It is Leigh Hunt's "On Getting Up on Cold Mornings."

**CONJURER WHO CAME IN WRONG DOOR.**

One of Robb Wilton's best stories concerns a mix-up at Leeds, where the stage doors of the Hippodrome and the Theatre Royal open very close together. A conjurer at the Hippodrome was appearing in a trick in which he "vanished" and he was supposed to reappear at the back of the pit. Running round to the "front of the house," however, he mistook the door, hurried into the Theatre Royal, and there, during a quiet passage of that heart-throbbing old favourite, "Elast Lynne," let off his revolver and nearly caused a panic. In the meantime, the audience next door "demonstrated" against the unusual delay, and the stage manager had to rush on the next act. By the time the conjurer had explained his error to the attendants at the Theatre Royal, the Hippodrome audience was on its way home.

Robb Wilton (comedian) will be heard in 1YA's music, mirth and melody session on Friday, July 29.