(ca. 1891-1939) English-born actor, character vocalist (baritone), society entertainer, writer/librettist, troupe leader, radio producer.

Eric Masters started out his career at age 14 in pantomime and later joined the March Hares Concert Party before establishing himself in London as a musical comedy and revue actor in the 1910s (notably with George Edwardes). He made his Australian debut with the Tivoli Frolics (Brisbane) in 1922, having spent three years touring the East for Maurice Bandmann. Masters later worked for the Fullers, J.C. Williamson’s, Hugh J. Ward, Tivoli circuit and Frank Neil among others. He also toured his own troupes, notably the Merry Whirl Revue Company (1928, aka The Maxims), appeared regularly on radio as a singer and actor from 1925, and was cast in Roy Rene’s film Strike Me Lucky (1934). During the 1930s Masters was largely associated with the Australian Broadcasting Commission as a member of its dramatic staff. In 1931 his "pierrotic phantasy," Motley, was produced by the ABC Players. Masters died in a private hospital in Springwood, Sydney, on 1 March 1939. He was survived by his wife, Decima.

- Masters was the eldest son of long-time D'Oyley Carte Opera Company baritone Helier Le Maistre (1866-1915) and his wife, contralto Nellie Wyatt.
- The variety companies he appeared with incl. The Frivolities (1925), Snap Co (1925-26), Con Moreni's Ideals (1927), Stud Foley's Follies (1927), and Mo and His Merrymakers (1929).
- Decima Masters (nee McLean) came to fame in Australia in 1901 with her brother Eddie as the Australian Dartos. The dance act was later billed simply as Eddie and Decima McLean.

Original Works incl.

1931:  Motley [operatic fantasy for radio].
The death of Helier Le Maistre, which took place at Brockenhurst, (England) severs a link with the brilliant band of old Savoyards, among whom he gained distinction in leading baritone roles in “The Mikado” and “The Gondoliers.” Mr. Le Maistre’s connection with the D’Oyly Carte opera extended for over seventeen years, and, although illness had withdrawn him from the public gaze for some years, his talent has been handed down to his eldest son, who, as Eric Masters, is playing principal baritone in one of George Edwardes’ companies.

Further Reference
Miss Madeline Rossiter, who is coming to Cremorne shortly, wears a headress which is apparently composed of diamonds. Her song, “Little Yella Dog,” is daintily rendered, and she dances well. Miss Rossiter has a partner with her now, Mr. Eric Masters, who is a light baritone and a revue performer of note.
Paramount.

At the Paramount Theatre on Saturday, the principal attraction was a film adaptation of Zane Grey's novel, "The Mysterious Rider." The scenes are laid in Arizona, on Bellound's ranch, and the photoplay contains all the usual ingredients of a Zane Grey novel—the lonely father, adopted daughter, wastrel son, virtuous hero, cowboys, and cattle thieves. "The Knit" features Douglas Fairbanks in an extremely amusing comedy-drama. Mr. Eric Masters made his first appearance at the Paramount, and immediately sang himself into popularity. He sang "Roadways," "Granny," and in character "It'll Be All the Same." Miss Clare Solly also contributed several songs.

Paramount Theatre, showing this week.

KATHERINE MACDONALD in "WHITE SHOULDERS."

YVONNE DAVIS in "SUNSHINE SALLY."

ERIC MASTERS (baritone), CLARE SOLLY (Contralto).

COMING ON SATURDAY.

DORIS KEANE in "ROMANCE."

Alterations in the programme this week at the Paramount Theatre include the production of "Fifty Candles," in which Marjorie Daw, Bertram Grassby and Dorothy Sibley take leading parts, and also "Dusk to Dawn" starring Florence Vidos. The English baritone, Eric Masters, will conclude his season this week.
Eric Masters,

Now appearing as Jack Floyd, the millionaire lover of Little Nellie Kelly, at New Princess.

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**GRAND OPERA HOUSE**

**SATURDAY NIGHT, AUGUST 2**

**SATURDAY NIGHT, AUGUST 9**

**SATURDAY NIGHT, AUGUST 16**

**COMING**

AT A MATINEE, 2.15
AT A MATINEE, 2.15
AT A MATINEE, 2.15

RETURN OF HUGH J. WARD'S WONDROUS COMPANY OF COMEDIANS, COMEDY OF COMEDIANS

**“LITTLE NELLIE KELLY”**

**“LITTLE NELLIE KELLY”**

**“LITTLE NELLIE KELLY”**

**THE NEW SONG AND DANCE SHOW.**

**“THE OBRIEN GIRLS”’ SWEET SISTERS.**

Mr. Hugh J. Ward has the greatest pleasure in announcing a return season, beginning on SATURDAY next, at the magnificent GRAND OPERA HOUSE, of the most popular Comedy Organization which has ever appeared in Australia—and a wonderful COMPANY OF COMEDIANS.

This group of charming artists, who made 1923 the most memorable in the history of the Australian stage by their fascinating presentation of “THE OBRIEN GIRLS,” will eclipse their previous achievements in “LITTLE NELLIE KELLY,” a production which will give a new and altogether more intriguing meaning to the term Musical Comedy.

The delightful dancing subject, which reveals at its greatest brilliance the comic genius of Mr. George M. Cohan, creator of several notable Musical Comedy successes, including “THE OBRIEN GIRLS,” will be presented on SATURDAY next on a scale that will transcend in HIGH ACCURACY and COMPLETENESS as to detail, all the previous Hugh J. Ward Productions.

**“LITTLE, NELLIE KELLY.”**

**“LITTLE, NELLIE KELLY.”**

A Production of Infinite Charm, with a Beautiful Love Theme.

**DAZZLING ALL-STAR CAST:**

MAMIE WATSON, LEVAN HODGSON, MAY BRATY, MARK DALY, JUNE ROBERTS, EVA DALL, LOIS VERNON, HAZEL HARRIS, WESTLEY PIERCE, DOUGLAS ROBERTS, ROBERT JACKSON, MAUDY VERA, NEL. WARD, ERIC MASTERS, OLIVER MCLENNAN, beautiful Ballads, Enchanting Ensembles, Lovely Lilt, Wonderful Numbers, Thrilling Dancing, Dazzling Mystery.

**AND DANCING ALL THE TIME.**

**THE BOYS are all mad about Nellie, but one of them is Officer Kelly.**

Musical Director: NELLY REDSTONE. Scenery by: REG. BORINS. The whole of the costumes designed and carried out by Miss ETHEL MOAR.

Entire Production, including Ballet Dancers, Groupings, and Ensembles, by DAVE HALL. Under the personal supervision of HUGH J. WARD.

**THE BOX PLANS for “LITTLE NELLIE KELLY” will open at Nicholsons on MONDAY NEXT, 4th AUGUST.**

**FIRST-NIGHTERS’ SEATS.**

First-nighters’ Seats will be available at Nicholson’s until WEDNESDAY NEXT.

**HUGH J. WARD’S AMAZING PRICES—Saturday**

Nights and Holidays, 3/-, 2/-, 2/-.

Week-nights, All Prices Plus Tax, Pref. Booking, 1/- extra.
**THEY OWN CARS.**

WHO SAID actors were poor? There are at least seven members of the Ward-Fuller Firm who ride in preference to walking. Mark Daly drives an Overland (and so does his wife, Ena Dale). Eric Masters has a Citroen. Brown, the butler in Nellie Kelly, has an Overland. Nat Phillips, of Stiffy and Mo fame, runs a Hudson, while Jim Gerald swears by his Studebaker. Wesley Pierce is the owner of a Lincoln.

*Sunday Times* (Sydney) 14 Sept. 1924, 21.

**ERIC MASTERS, who plays the millionaire in Little Nellie Kelly at the Grand Opera House. was for many years connected with the Bandmann Opera Co. in India.**

*Referee (Sydney, NSW : 1886 - 1939) (about)*  Wednesday 1 October 1924  Page 15

PRESS OPINIONS.

(Written by the newspaper representatives, not by our Advt. man)

ON THE

"FRIVOLITIES."

"FRIVOLITIES."

"FRIVOLITIES."

"FRIVOLITIES."

"FRIVOLITIES."

"FRIVOLITIES."

"FRIVOLITIES."

"FRIVOLITIES."

"FRIVOLITIES."

THEATRE ROYAL.

Lessee ... Fullers Theatre, Ltd.

Direction ... Entrepreneurs, Ltd.

General Manager ... A. A. Wheatley.

Producer ... Ed. Warrington.

SUNDAY TIMES:

"Uncontrollable laughter punctuated by machine-gun applause marked the progress of the initial performance of the 'Frivolities' at the Theatre Royal. The outstanding star was Claude Dampier, who rocked the house with merri ment.

"WEST AUSTRALIAN":

"The company in general made an immediate impression in their peacock-blue costumes. Claude Dampier ... has lost nothing of his old accomplishments, and the audience was in the throes of mirth every time he took the boards. ... A great roar of welcome greeted the return of the Megen Bros., and this talented pair proceeded to dispense hilarity with a lavish hand. The programme should guarantee the company a successful season."

THE MIRROR:

"Claude Dampier is a more accomplished, more versatile, and more witty Claude Dampier even when we saw him last. Eric Masters, a baritone with additional dramatic artistry, won the audience from his first note, and our old friend, David Lyle, proved that his voice has, if anything, gained in quality. The Frivolities have obviously scored with their opening, and the well-balanced and diversified talent company should be here for a long term."

"DAILY NEWS."

"If all programmes of the Frivolities' company are as good as that with which they opened their Perth season on Saturday night, the Theatre Royal is going to be a very popular amusement house in weeks to come. The singing of the show is excellent, while the dressing, particularly that of the ballet, is admirable. The outstanding successes on Saturday were those of Claude Dampier and the Megen Bros., the latter, artists both, triumphed immediately with dance, song, and patter, causing a furor of laughter. ..."

In clever "Yokel" characterisation, in a brilliant "dude" sketch—a half-hour of guffaws and chuckles.

CLAUDE DAMPIER.

CLAUDE DAMPIER.

CLAUDE DAMPIER.

CLAUDE DAMPIER.

CLAUDE DAMPIER.

HILDA ATENBORO.

HILDA ATENBORO.

The MEGAN BROS.

The MEGAN BROS.

Marvellous Dancers, Musicians, and Humorists. Also with

HILDA ATENBORO, IRENE BINGHAM,

and others, in novelty acts.

DAVID LYLE — ANONA WYNNE.

DAVID LYLE—ANONA WYNNE.

The Wonderful 

The Glorious 

Tenor.

Soprano.

ERIC — MASTERS.

Magnificent Baritone. An Actor of Class.

IRENE — BINGHAM.

Dashing, Delightful American Soubrette.

The 8 Lovely FRIVOLITY Maids.

Splendid FRIVOLITIES Orchestra.

Conductor: Mr. Harold Partington.

Box Place at Theatre from 10 a.m.

Phone A2317 for Reserves.

WIRELESS BROADCASTING

MONDAY, JUNE 29.

8 p.m.: Theatre Night. Vaudeville items from Frivolities Theatre. The following artists are appearing on the programme: Mr. David Lyle, tenor; Miss Anona Wynne, soprano, Mr. Eric Masters, baritone. The following items will be rendered: "Everything is K.O. in K.Y."

"Me and My Boy Friend."

Daily News (Perth) 16 June 1925, 1.

Daily News (Perth) 29 June 1925, 5.

Bohemia Theatre

Instantaneous Success!

Instantaneous Success!!

Instantaneous Success!!!

OF LONDON'S MOST SPECTACULAR REVUE.

“PUSS, PUSS,”

FROM THE VAUDEVILLE THEATRE.

THE IDEAL HOLIDAY ATTRACTION.

FUNNIER THAN A PANTOMIME.

ALL STAR CAST.

HECTOR ST. CLAIR, SADIE GALE.
REG. DANDY, VERA SPAULL, JACK
CANNOT, THE WHIRLWIND MCLEAN.
ERIC MASTERS, AND THE TEN "SNAP"
GIRLS.

BOOK EARLY.

PLANS AT PALING'S THEATRE.

PHONE J3988.
BOHEMIA.
To-night — To-night.
GALA PERFORMANCE
AND
LAST NIGHT
OF
THE "SNAP" CO.,
POSITIVELY THE LAST APPEARANCE
IN BRISBANE OF
HECTOR ST. CLAIR, JACK CANNOT,
SADIE GALE, REG DANDY, VERA
SPAUILL, THE WHIRLWIND MCEANS,
ERIC MASTERS, AND THE TEN "SNAP"
GIRLS.
COME AND SAY GOOD-BYE TO YOUR
FAVOURITES.
SPECIALY AUGMENTED PROGRAMME.
BOX PLAN AT BOHEMIA ALL DAY.
PHONE J 3983.

New Revue

Next Saturday, commencing at the
matinee, revue and vaudeville pro-
grammes will be resumed by the
Fuller management at the Victoria
Theatre. This type of entertainment
has always proved popular with New-
castle theatre-goers.

The Hector St. Clair Revue Com-
pany is the latest of the Fuller com-
binations, and judging by the strength
of the personnel, and the fact that it
will be produced under the direction
of Mr. Victor Roberts, whose ideas
run on the "never waste a second" me-
thod, the new company should be due
for a successful season.

In addition to the whimsical com-
dian, Hector St. Clair, a cast will in-
clude Jack Kellaway, Eric Masters,
mB. Mike Connors, Harry Huley, Sadie
Gale, Queenie Paul, Bessie Bent, and
Ray McLean. The opening produc-
tion is entitled, "Spare Parts," and
there will be new revue every Satur-
day.
CON MOREL'S IDEALS

“SOME SHOW.”

AT LUXOR THEATRE.

One of the brightest and best talented vaudeville shows that has hit Perth for many a year is that now showing at the Luxor Theatre, where Con Morel and his ideals are nightly before the footlights to crowded houses. Record attendances during the first three weeks of the season appear to have no abatement and the fourth week’s programme to commence at the matinee on Saturday should again attract a big crowd. On this occasion the programme will as a change divert from the usual run and will consist of a pot-pourri of mingled items made up with the non-de-plume of “Girls and Giggles.” In Doctina and Eddie McLean the company has two artists of rare ability as dancers, and in the fourth week’s programme assisted by Eric Masters, they will offer another of their own creations, entitled “The Love Set,” said to be one of the finest dance turns ever put before the footlights. Tom Rees will also amuse with his well appreciated larney. Les Poerse’s baritone solos will again be heard with pleasure, whilst Dan Weldon will give us something new. Dolly Varri and her troop of performing ideals will be seen and heard to advantage, whilst Sammone Raye and Peggy Kemble will also offer new numbers. Eric Masters has something which will make you burst with laughter, and Shon and Shand will again be to the fore with their eccentricities. Alex. McAlister will once more put on a character act that will astound the most fastidious “lady” in the show. Tom Preston gives another eccentric act, and last, but by no means least, come the Ideal Eight, a ballet fit to toe the footlights of any auditorium. We would advise patrons to book early, the

Advertiser (Adelaide) 15 Sept. (1927), 2.
FULLERS’ FOLLIES.
AT NEW OPERA HOUSE

FOLEY, HANLEY, AND COMPANY

Although the personnel of Fullers’ Follies, including the two comedy principals, Nat Hanley and Stud Foley, comprises only seventeen performers, they manage to keep New Opera House audiences wide-awake and completely interested for two and a half hours of vaudeville and revue—an exceedingly difficult thing to do in these days of “nothing new under the sun,” and this bright company has had a long run, and as yet there are no signs of tiredness in action or staleness in presentation. The combination has made itself popular, and as long as it continues to keep up this week’s standard there is no danger of the slightest fall from grace in the eyes and ears of audiences. Last night’s change of programme saw each artist in a new role, the first half of the evening being given up to vaudeville wholly and solely, and the following half to potted revue.

Winnie Edgerton and the Six Dainties that is, a half-hour of the prettiest of ballet girls, follow on the opening chorus with solo and dance, “I Don’t Believe It,” and on their heels come Harry Gould, Stud Foley and Nat Hanley with a quantity of witty nonsense. In a restrained but none the less effective style, William Beresford is heard in the baritone solo, “Rip Van Winkle,” a solo and chorus, “Barefoot Days,” offering opportunity for the presentation of a short piece of melodious action by Little Iris and the Dainties. The company believes in contrast in turns, and therefore is heard Winnie Edgerton in the soprano song, “Thank God for a Garden.” The other end of the vaudeville ladder—not in quality of number, but in type—is then exploded by Pollie and Iris, the former long, lean, and broadly comic, the latter small, sly, and of the polite comedy type. They sing “Homemaker,” follow it with interesting and speedily-exchanged patter, intersperse a few steps, and return to the song, disappearing into the wings with well-earned applause following in their wake. The Russian Dance is the particular specialty of Deenie and Eddie McLean, both ex-patriots, who, attired in all the glitter of costume, booted, but not spurred (1) go through the difficult steps, the twists and turns, with abandon and skill. And where would Nat Hanley be without his piano? No doubt his comedy would keep him going with any audience, but with the addition of his remarkable ability at what one might almost term a “trick” pianist, he is vaudeville in itself. But the instrument needs a little doctoring. It is well tried—in fact, so well tried that a brand new instrument would be appreciated by performers and audience alike. However, Hanley took up ten enjoyable minutes with various ornaments on the walls, “Three O’Clock in the Morning,” playing the melody in as many as a dozen different styles. “Hello Swannee,” by Lulla Fanning, a deep-voiced songstress, and full company concludes the first half.

Described as a “revueical” one-act comedy, the company is fully occupied for the second half in presenting “Miss U.S.A.” It has no real plot—that is, a definitely marked story—but is full of snappy hits of comedy and melody, featuring a wealthy American, his daughter, his niece, an Englishman of leisure, his brother a bogus detective, Lord Nowaboo, a verbose but absent-minded advocate, Countess de Aristocrux, and an entomologist, complete with butterfly net, forever searching for the “speckled doodle.” The roles are played respectively by Eddie McLean, Lulla Fanning, Winnie Edgerton, William Beresford, Eric Masters, Nat Hanley, Harry Gould, Stud Foley, Deenie McLean, and Rene McCurry. A love story is introduced, the couple’s quiet moments being repeatedly disturbed by the burlesque detective in all sorts of weird disguises, while the background with its huts on the money to be grasped by the gentleman who is successful in snaring an heiress. Stud Foley and Nat Hanley, as in the vaudeville part of the programme, are the whole of the burden of the comedy work, but the ease with which they secure their laughs proves that there is no burden at all—rather an evening’s fun in which the audience shares wholeheartedly. Sandwiched in between the various pieces of action are the following musical numbers:—“Oh, Pimpronella,” the Six Dainties; “Tender Hearted,” Winnie Edgerton and Harry Gould; “I’m a Cow of a Cow,” Nat Hanley; “Gould Lloyd George Do It!” Stud Foley; “I Don’t Want to Get Married.” Lulla Fanning; “Keep Your Weather Eye on Me,” Little Iris and the Dainties; “A Little Bird Told Me So,” Harry Gould and Stud Foley; “I Can’t Get Over a Boy Like You,” Lulla Fanning and Eric Masters; “Fall of My Yesterday,” William Beresford; “I’ll Take Care of Your Career,” Winnie Edgerton and William Beresford; “What Mary Had,” Stud Foley and Nat Hanley; “Slow River,” Lulla Fanning and the Dainties.

https://paperspast.natlib.govt.nz/newspapers/CHP19280320.2.145
MERRY AND BRIGHT

ERIC MASTERS’ MAXIMS

CREMORNE ATTRACTION

The brightest show put on at the Cremorne Theatre for a long time was offered crowding houses at both afternoon and evening sessions on Saturday. That Eric Masters and his Maxims have “taken on” is indicated by the excellent attendance and by the hearty applause accorded every turn.

Not a moment of the two and a half hours is wasted, for no sooner has one performer left the stage than another takes his place, and the whole show goes with a swing that speaks volumes for the stage management of the popular baritone, Bill Beresford.

The first half of the entertainment comprises unconnected items, and through the second half, under the title of A Maid of the South, runs a light and pleasing story, which connects clever dancing with mirth and excellent singing. A pleasing feature of the entertainment is the fact that in the two shows, Mr. Masters has offered Cremorne patrons, there has been no one objectionable line, for he claims as the first of his maxims: “It is a producer’s duty to try to please everyone and to offend none.”

The fun-making was in the popular and capable hands of Stud Foley, and the droll Al Mack, aided and abetted by the whole of the company. Mack and Foley have a very amusing line of “patter,” which on Saturday had the audience almost helpless with merriment. Stud and his little partner, Iris Ackworth, also proved that they knew how to obtain the best effect from a play on words.

In A Maid of the South, Foley was Lord Willoughby’s servant, Blinks, who was persuaded to change characters with his master—unfortunately for himself. Mack was the shipwrecked sailor, and between them they kept the spectators in a state of hilarity.

Music-lovers were also well catered for, and were charmed by the work of the many accomplished vocalists. Bill Beresford delighted with his rendering of Carollita and Lighterman Tom, whilst Winnie Egerton’s well-chosen numbers were Breeze, Dear, on a Night Like This, and I’m So Lonely. Others who helped this side of the entertainment along were Vera Benson, with I Just Roll Along, A Lane in Spain, and Kiss, Kiss; Doreene Carroll, with Johnny, Come Fellow Me; Iris Ackworth, with Ooh! May Be It’s You; and Eric Masters, with I Wish She’d Come Along Now, and Did I Do That?

The excellent dancing of Eddie and Desima McLean was again much appreciated. The offering was their original dance scene, The Whirl of the Underworld, embodying both the graceful and athletic types of dancing. The melancholy Nat Hanley again delighted with his clever comedy, good singing, and the performances on the piano.

The work of the ballet was again admirable, the frocking most tasteful. The orchestra, under the leadership of Mr. Will Rutland, supplied appropriate music throughout the programme.

Come along TO-NIGHT
and say Farewell to
ERIC MASTERS’ MAXIMS.
Those Brilliant Mirth Makers
at
CREMORNE
(Just Over the Bridge).
FAREWELL TO

ERIC MASTERS

STUD FOLEY, NAT HANLEY,
Al. Mack,
Vera Benson,
Winnie Egerton, Will Beresford,
Cecil Scott,
Iris Ackworth,
Nan Taylor,
Mildred O’Brien,
Doreene Carroll,
and the
Ballet that is famous
throughout Australia.

THE EXQUISITE EIGHT.

Those Delightful Girls
whose wonderful dancing has
pleased all Brisbane for nearly
two years.

PRICES: 3/-, 2/-, 1/-

Plan at Faling’s, or ring
Theatre J3926 or J2641.
Age (Melbourne) 30 Nov 1929, 32.
FRANK NEIL'S WAY! — ONE GREAT SHOW AFTER ANOTHER!
THE KING'S THEATRE
EVERY EVENING, AT 8.
EVERY AFTERNOON, AT 3.

5th HAPPY WEEK! Of the World's Merriest Musical Extravaganza.
"CLOWNS IN CLOVER."
WITH ANN PENN.
ROY RENE, HECTOR ST. CLAIR,
HARDGROVE BROS., THE LITTLEJOHNS.
Sadie Gale, Len Rich, Mary Garmon, Eric Masters,
Nova Caro Glyn, Carre and Carlotta, Young Australia Revue, &c.

CHILDREN HALF PRICE ALL PARTS TO MATINEES.
3rd, 5th, and 2nd, 1st Extra. 3rd, 5th, 2nd.

EROI MASTERS (ENTERTAINER).
Erol Masters, who will present entertaining numbers with Vera Denison from 20th to-night, has acted and produced in all parts of the world.
He spent three years in the East, and toured China, Japan, and India.
He was associated with Fullers for some time, and has appeared in and produced innumerable revues. He writes a number of his own sketches,
and toured on the Tivoli circuit.
Mr. Masters started his stage career in pantomime work at the age of fourteen. Later, he joined the "March Hares Convent Party,"
and then went to the "Empire Theatre, London", where he undertook principal roles. He is very well-known
on the Australian stage also.

MUSIC WEEK IS COMING.
NOW CLOSE AT HAND: SATURDAY, AUGUST 29, TO SATURDAY, SEPT. 5,
with a program of events in aid of the Music Week Funds at the Arts Club, Pitt-
St., and the Queen Victoria Club, on Monday Next, 24th August, at 2.30.

SPLENDID ARRAY OF ATTRACTIVE EVENTS
EMPHASISING THE VALUE OF MUSIC AS A MEANS OF CULTURE, OF EN-
TERAINMENT, OF PHYSICAL INVIGORATION, OF MENTAL STIMULA-
TION, AND OF SPIRITUAL EXAL-TATION.

REMEMBER, MUSIC IS NOT ONLY AN ART: A PROFESSION, AN EDUCATIONAL SUBJECT, A
FORM OF RECREATION—IT IS ALSO A GREAT INDUSTRY—upon which thousands of people are
either directly or indirectly dependent. REMEMBER THIS, and you will appreciate the
necessity of encouraging every form of musical activity, and personally supporting concerts,
recitals, and other musical performances, all of which represent a considerable outlay of time.
FOR THE REASON OF THE EVENTS MENTIONED BELOW WILL NOT ONLY HELP TO
REWARD THE ARTISTS' EFFORTS, BUT WILL ADD TO YOUR STORE OF ENJOYABLE
EXPERIENCES.

THE SECOND ANNUAL MUSIC WEEK WILL BEGIN
SATURDAY, AUGUST 29TH, AT 2.30,
with a POPULAR ORCHESTRAL MATINEE at the State Conservatorium, conducted by the
Director, Mr. W. AHUNDE, M.D.
OFFICIAL OPENING CEREMONY BY MR. G. S. THOMAS, Director of Education.

Mr. Frank Huchinson is offering a Prize of TWO GUINEAS for the best Essay on the afternoon's pro-
gramme by any boy or girl under 16.

SUNDAY, 30TH AUGUST, there will be Special Church Services and Addresses relating to Music.
SPECIAL HILLMAN PROGRAMME at the Central Methodist Mission P.B., Queen's
Theatre, Pitt-street, 3 p.m., with an address by Mr. ROLAND FOSTER, KENTISH CLUB.

MUSIC AND RECITALS.
SPECIAL COLUMBIA STAR BROADCAST,
Station XPC relayed to interstate stations, from the Columbia Recording Studios, Homestead.

THE COLUMBIA CONCERT ORCHESTRA,
Conducted by Mr. D. Havens, and the Distinguished Artists, Miss Gladys Moncrieff, Miss Marie
BREMNER, Miss EILEEN BOYD, Mr. ERIC MASTERS, Mr. TERENCE
Rogers, and others. A delightful programme of Musical Gems, from 2.30 to 3.30 p.m., Sunday.

Music Week's Recitals at St. James Church (daily throughout the week) and the Recital at the Forum Club, ANNUAL REUNION OF N.S.W. MUSIC CLUBS AT
THE CONSERVATORIUM HALL.
TUESDAY, 15TH AUGUST, AUSTRALIAN Broadcasting Company's oratorio-Concert at the Conservatorium, conducted by Mr. A. M. TROUBE. An Exceptionally Fine
PROGRAMME, including FIRST PERFORMANCE of Mr. ALFRED HILL'S
MAORI CANTATA "TAWHAKI".

Additional items by MADAM GODDARD-VICKROY and Mr. LAURENCE GODFREY SMITH.
WEBS Neurotic Concert at Conservatorium Royal
PHILHARMONIC SOCIETY'S CONCERT AT TOWN HALL.
TOWN HALL....
THURSDAY, 3rd SEPTEMBER, CIVIC MUSICALE...
THURSDAY, 4th SEPTEMBER, BACH RECITAL AT THE FORUM CLUB, TRIP TO FRENCH MUSIC & CONSERVATORIUM Special Musical Programme.

THEN THE CULMINATING EVENT AND GRAND CLIMAX—THE
MUSIC WEEK REVEL AT DAVID JONES.

Sydney Mail (NSW : 1912 - 1938) | About | Wednesday 2 December 1931 | Page 35

MR. ERIC MASTERS,
Author of the operatic fantasy
"Molot,"
which will be presented
by the
A.B.C.
Players from
2FC on
December 17.
National Advocate (Bathurst, NSW) 17 Dec. 1931, 6.
"NAPOLEON" AS RADIO PRESENTATION

BROADCAST FROM 2UE THIS EVENING

John Longden, the well-known London actor, whose splendid work in "The Silence of Dean Maitland" will be remembered, will play lead in "Napoleon," an ambitious radio presentation to be broadcast from Station 2UE at 10 to-night. He will be supported by such favorites as Marie Landon, Ronald Morse, Arthur Hensley, Eric Masters and others, under the direction of Frederick Daniell.

The story as presented by 2UE will cover the outstanding events of Napoleon’s life, from his early days as General in the Republican Army, through the stirring times of his triumphs, to Elba, Waterloo, and his last days at St. Helena.

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THE scene of the murder is in a studio at National Station 2FC, and the victim an actor who is taking part in a broadcast play at the very moment of his death. Many famous Australian radio personalities are innocently involved in the crime, and some even suspected of complicity. Incidentally during the course of the play many fascinating details of broadcasting methods are revealed, and listeners are taken right behind the microphone. The cast will include H. O. Horner, State manager of the Australian Broadcasting Commission; Ewart Chappell, programme director; Conrad Sharron, studio manager; Lawrence H. Ccel, dramatic producer; James J. Donnelly, research department; Fred Whaite, conductor, theatre orchestra; Oscar Landesbury, sound effects section; Heath Burdock, 2FC announcer; Bryson Taylor, 2BL announcer; Professor Charteris, lecturer; Rene Dixon, popular soprano; Grace Quibe, well-known singer. The author will be played by Ronald Morse; the detective, Vivian Edwards; Isobel Dryden; Nancy Stewart; the lover, Walter Plinge; Leopold Dryden; Mayne Lynton; the boy, Robin Ordel, the doorman, Bert Barton; Sydney Parsons, Charles Wheeler; Guy Bannister, Eric Masters; 2FC control room—operator, Reg Hawthorne. The producer is Lawrence H. Cecil.

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NATIONAL STATION 2FC

Eric Masters, that fine dramatic actor who plays the part of Aramis in B.S.A.'s production of "The Three Musketeers" from 2GB, claims to have played in musical comedy on the air with every leading lady who has broadcast in Australia. His father was a famous Gilbert and Sullivan star in the D'Oyly Carte Company.

World's News (Sydney) 19 Feb. 1936, 36.  

EVERY NIGHT a First Night for Radio Players

Exacting Technique of New Art

Most people don't realise that radio drama is a new art, different entirely from stage drama or screen drama. The advent of the new band of all-star players who are now being heard from 2GB is, however, placing it on the footing of an art in its own right.

Since the formation of the B.S.A. Players, 2GB production studios have become a "hive of industry," busier even than a theatre on the opening day, for on the radio every night is an opening night.

In the theatre a play is probably written by some overseas author, is rehearsed for a few weeks, then put on the stage for a week, two weeks, or, if it catches the public fancy, for six months or more.

But what is done to-day on the air must be forgotten to-morrow. The following day new episodes, new parts, and new shows have to be rehearsed.

Always Working

Consequently there is no more exacting work, as any one of the B.S.A. players will tell you, for all of them have had experience both at stage and screen work. James Ragan appeared in many of the early English screen successes, Leonard Bennett appeared with Dame Byth in "The Last of the Davenports" that great film story of Nurse Cavell, while Lou Vernon, Eric Masters, and Betty Suttor have appeared in many Australian stage and screen productions.

B.S.A. players grow in number these changes in the course of a day will become even more frequent.

Producer's Task

The activities of the new players are provided over by Mr. R. Mason Wood, a production manager. From early in the morning until late at night he in his own busy counting over manuscripts, many hundreds of which have to be read before a few are found whose authors understand radio technique and have the ability to write a good drama. The B.S.A. players and their producer...

Australian Women's Weekly 7 Mar. 1936, 42.  

**Cinderella** - radio pantomime broadcast from 2BL Sydney on 23 December


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Argus (Melbourne) 1 Dec. 1937, 2.  

**CHRISTMAS BY RADIO**

**Governor to Broadcast**

Features in the Christmas programmes of national broadcasting stations were announced last night by the Federal controller of programmes (Dr. Keith Barry).

The Governor (Lord Huntingfield) will broadcast a message to the people of Victoria at 9.30 a.m. on Christmas Day.

Other features are as follows:

- December 16, 8 p.m.—Masterlinck's "The Blue Bird" produced by Mr. P. D. Cleskow.
- December 19, 9.15 p.m.—Masefield's Nativity play, "The Coming of Christ.
- December 23—Christmas pantomime, with Gladys Moncrieff and Alfred Frith, and Eric Masters in the leading roles.

It is a Christmas pantomime, starring Gladys Moncrieff and Alfred Frith, with music written by Ernest Longstaff, composer of that popular ballad When the Sergeant-Major's on Parade.

Supporting the leading players are well-known stage and radio artists, including Eric Masters, Nell Fleming, and Dick Bentley. The production is by Russell Scott. It will be heard in Adelaide from 5AN at 7.10.

Superintendent T. Mattin, who was one of the guiding influences when the traffic lights were installed in the city, will give a talk at 8.20, entitled Advice on Traffic Problems.
TO NIGHT.—8.0: The A.B.C. (Sydney) String Quartet. 8.45: Recital by Lionel Lawson (violinist). 9.0: Late News, Weather information and market reports. 9.15: Lionel Lunn and Chandra Parkes, in The Secrets of a Secretary, written by Chandra Parkes. 9.30: Interlude (r.). 9.35: Street Singer, with Dick Bentley and Betty Ramsay. Produced by Eric Masters. 9.55:

“A BACHELOR REVERIE.”

UNUSUAL MUSICAL PRODUCTION.

The forthcoming production by Russell Scott of “A Bachelor Reverie” from 2BL and 2NR on Wednesday night, July 20, at 9.30 o’clock, is an original radio presentation complete with lyrics by Helene Barclay and music and orchestration specially composed and conducted by Howard Carr. Mr. Carr, the Australian Broadcasting Commission’s music editor, is leaving Australia shortly for London and this will be his final broadcast.

“A Bachelor Reverie” is a most unusual production, portraying the romantic phases in a bachelor’s life reviewed by him on the eve of his wedding. The bachelor (Richard Matheson), played by two actors, Eric Masters and John Tate, recalls the various characters which have been “he” in the stages from boyhood to manhood. A drifting of thoughts, hopes, dreams—some poignant, some amusing, but all strangely woven in the mellower philosophy of later years. With the aid of a metronome, indicating various measures of time, the radio enables us to travel in retrospect with Richard Matheson—a reverie not too serious, or yet too flippant, recalling past “selves” and past experience—in music, mirth, glamour, disillusionment, romance and reality.

Daily Examiner (Grafton, NSW) 15 July 1938, 11.
The death occurred in a private hospital at Springwood on Wednesday of Mr. Eric Masters, aged 48, member of the dramatic staff of the Australian Broadcasting Commission.

There was a Requiem Mass at St. Canice's Church, Darlington, and the funeral took place at the Catholic Cemetery, Waverley.

--- J.A.X.R. ---

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