

Around The Nationals

HORACE KENNY'S father, an actor in Irving's company, knew the uncertainty of his profession too well to try to put his son on the stage, but the job of office boy to a stockbroker made no appeal to the young Horace, so he became office boy to a stage producer. Soon he was on tour as assistant manager, and was taking the smallest parts in plays. He gained experience in the finest training school of all—the old stock companies. He had his amusing experiences, too. One night at the Grand Theatre, Brighton, the hero lost his head, forgot his lines, and shot the villain at the beginning of the last act instead of at the end. The play finished half-an-hour too soon. On another occasion in *The Whip*, the horse Kenny was to ride kicked the aristocratic squire into the orchestra. So it is presumably from his own past life that Horace Kenny produces his popular humorous monologues. "Almost a Film Actor" will be heard from 4YA at 8.25 p.m. on Tuesday, January 20.

ON the afternoon of Sunday, January 18, Station 2YA will broadcast a feature entitled "These Served Mankind," paying brief tribute, with narrative and music, to some of those whose names are famous for their works, and who died during the first half of 1941. In this selection the names are by no means confined to the world of music, and among those to be commemorated next Sunday are Sir John Lavery (the artist), Virginia Woolf, Hugh Walpole, Frank Bridge, and A. G. Macdonell.

A NEW work by the Auckland composer, John Tait, will be presented from 1YA on January 28, at 8.16 p.m. The work is a Sonatina in G for Viola and Piano and it will be presented by Lois Walls with the composer as pianist. The composition is a sonatina in the strict musical-dictionary meaning of the term, namely a short and easy sonata, Mr. Tait explains. The first of the three movements is an *Allegro*, written in what is known as first-movement form. As usual, it has two easily distinguishable subjects, or tunes. The first rises and falls in wave-like figures and in its development passes through a number of keys. These modulating passages lead to the second subject which opens somewhat in the nature of a march, but which quickly assumes a distinctively plaintive character. There is little development of this subject and the repetition of the two subjects follows in the usual way. Movement Two is a *Romance*, written in simple song-form. The tune is first given to the piano alone, but after a few bars the viola makes its entry. An episode in the minor gives the necessary relief and a varied form of the main melody brings this short movement to a close. The final movement is a *Caprice*. The rondo element is obvious in this and the persistent use of the theme makes this movement easy to follow.



JOHANN STRAUSS, as portrayed by Fernand Gravet in the film "The Great Waltz." "The 'Cavalcade of Drama' biography of Strauss starts at 4ZB on Monday, January 19



Alan Blakey photograph DORA JUDSON (piano), will play a Suite by Bach with Otto Hubscher (violin), from the 1YA studio on Wednesday, January 21



NANCY SHERRIS is one of the two studio vocalists who will contribute to the Woolston Brass Band's concert from 3YA on Monday, January 19

PEOPLE IN THE



BOB DOUGALL, BBC "Radio Newsreel" commentator, stands by the heavy bomber after its first flight. "Radio Newsreel" on Friday, January 19



LILLIAN PETHYBRIDGE, soprano, will sing the familiar "Solveig's Song," in a studio recording on Friday, January 19