

Three Men in a Boat

Comedians Who Lead a Contingent of Six Broadcast Artists



DAVE HOWARD seems to love his broadcast work if this intimate picture of him at the microphone is any indication. He is an English saxophonist-comedian who starts the national tour shortly.

WE SHOULD really have said "Four men and two women in a boat," but the heading looks better as it is, don't you think?—Or don't you? Here is the roll-call of artists due for

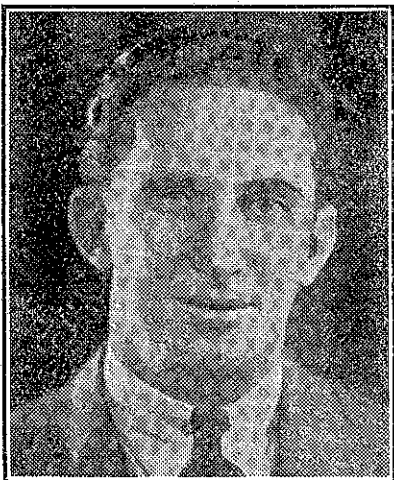
broadcast tours of New Zealand, and all stepping off the Wanganella in Wellington on July 29: Eileen Boyd (Australian contralto), Thea Philips (English soprano), Senia Chostiakoff (Russian tenor), Dave Howard (English saxophonist-comedian), Vincent Ryan (Australian comedian) and Freddy Cholmondeley—whew!—(English humorist). The last three being in the same class, that of

c'o'm'e'd'y, were chosen as the victims of our writer of headlines.

Seeing we don't dare to explain the difference between a humorist and a comedian—not that we know it—readers will have to wait until these gentlemen are broadcast here and then decide for themselves. We know the difference between a saxophonist and a comedian (no offence meant), but here comes Dave Howard, combining the two ideas. So

what can we do about that? Just have to wait until they all arrive and we can present them to you personally. Meantime, here are a few jottings about these and the other artists who are bent on invading New Zealand next week. Ladies first, please!

POPULARLY known in England and later in Australia as "the soprano without a wobble," Miss Thea Philips comes to this country after many a Covent Garden triumph under the conductorship of Sir Thomas Beecham, and with a record of unstinted praise from critics throughout Europe. She is a splendid dramatic soprano with an attractive personality and a particular aptitude for expositions of Wagnerian roles which has earned her considerable distinction. Born at Dorchester, England, she began her career as a singer at the age of 18. Her debut on the operatic stage as Venus in "Tannhauser" during one of the seasons given by Joseph O'Mara



VINCENT RYAN.



FREDDY CHOLMONDELEY.

drew unusual attention to herself, and later she spent about two years in Italy to extend her operatic experience. After this she undertook a broadcasting tour of Canada. Thereafter she spent three years in London and the provinces with the Covent Garden Company, and since 1934 she has been with J. C. Williamson's Grand Opera shows and later under engagement to the A.B.C.

AT the age of 11, Eileen Boyd made her appearance as a child prodigy in "Floradora" in Sydney. Since then she has not only had a meteoric career, but is still "at the top," for as a contralto of rare purity and excellent tonal quality, and as a sympathetic interpreter of song she is almost without rival. Through May Summerbelle and Dame Clara Butt she was sent from Australia to Paris, where she studied under the famous Madame Marchesi. She later had coaching from Sir Henry Wood, in London, where she had an uninterrupted career of successes, singing at the Queen's Hall, the Albert Hall, Crystal Palace, Alexandra Palace and elsewhere. She toured with Mark Hambourg through England and Scotland, and was also with Clara Butt's Red Cross tour through England, Scotland and Wales. Since returning to Australia she has been teaching voice production and singing, and her record of public and broadcast performances in the last few years has been most commendable.

COMEDY and Vincent Ryan are synonymous terms. In the picture of him on this page you see him as he would appear in a tramcar or a bus, or on the street. But we have seen him in stage costume as a sad, sad man ready to unload himself of streams of witty sallies and aimless drollery. The office cat hasn't met him yet, so we don't know whether he'd make a cat laugh, but it's a sure thing that New Zealand listeners will show the way to the family pets. He is a graduate of Sydney University, possessing a degree in chemistry. The lure of a radio and stage career proved too inviting, so he developed the undoubted talent he showed when producing and appearing in amateur theatricals at school and at the university. His philosophy was that it would be much better to keep people happy and well by giving them a good laugh or so than by supplying lost health in bottles and pills. He's a top-notch for community sings, and has not only an uproarious comic ability on stage, but has developed a most effective and distinctive radio technique. We're waiting, Vincent.

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