

PERSONALITIES

ON THE AIR

IF any young singer were in want of a motto for the artistic life he (or more often she) might do worse than adopt this one: "Keeness gets you there." In the case of Eileen Courtenay, soprano, it is certainly true. Trained by the late and revered Mother Liguori, and later by Mr. Thos. Wood, she seems to have set about mobilising a small navy of "ships"—scholarships and championships. Her successes at the New Zealand Eisteddfod, New South Wales Competitions at Sydney, and the Wagga Competitions brought her coveted trophies.

After singing at 2YA on Monday, March 28, she sails for Sydney by the Awatea on April 5. Doubtless our cousins across the Tasman will be glad to hear her again, as she is taking her music-case with her.

SHE WAS NEARLY A MISSIONARY. Like the late Conchita Supervia, fair-haired, blue-eyed Grace Moore has both good looks and acting ability. Again like Conchita Supervia, she has a voice that compares favourably with that of any figures of past and contemporary operatic history. We should be thankful. Vocal charm is all



GRACE MOORE.

... Nearly sang only hymns

too rarely the handmaiden of personal charm. What the musical world might have missed had Grace realised her earlier ambition and gone as a missionary to China won't bear thinking about.

She will be heard at 1YA on Wednesday, April 6.

Fear Of The Negro Artist



PAUL ROBESON.

... "All I know is I am scared stiff."

PAUL ROBESON has decided that he will never sing on the concert platform again, because he suffers from a curious fear.

"Hours beforehand I am afraid something will go wrong—that I will catch a cold and lose my voice," he says. "Perhaps it is an exaggerated form of stage-fright. All I know is that I am scared stiff."

His desertion of the concert platform will be deeply regretted by Paul Robeson's many American, British and European admirers. But in New Zealand we are practically unaffected by the decision—records must suffice us.

Paul's fine voice will be heard in 3YA's music, mirth and melody session, Wednesday, April 6.

HOME LIFE OF THE TRUMPETS. We encounter in that aristocrat of brass instruments—the trumpet—

"the most self-important member of the brass family" which, on account of its "high tone," rather looks down upon the rest of the family, though it often mixes in their company pleasantly and harmoniously. It is of a somewhat solemn and religious nature, and is

very proud of the unique distinction it possesses of a very long-standing engagement to perform on the Day of Judgment.

Trumpet solos are not frequent on the radio, and interest attaches to an item on 4YA's programme on Wednesday, April 6, when George Swift plays Sarasate's well-known "Gipsy Airs."

IF YOU'RE IN LOVE YOU WALTZ.

What was then described as the "New German Waltz," appeared in England nearly one hundred and fifty years ago. Instructions printed on a copy of "La Belle Russe, or the Duchess of Oldenberg's Waltz," directed dancers to "swing with right hands round one couple; then with left; chain figure four at bottom, turn your partner." Another bids you "follow your partner round the first couple; the lady follows you back to your own places; lead down the middle, up again, swing corners, and hands six round and back." (No prize is offered to anyone who works all this out.—Ed.).

A talk on "Modern Ballroom Dancing—The Waltz," by Mr. A. L. Leghorn to be given at 3YA on Thursday, April 7 seems timely.

ACTRESS AND A PRODUCER.

Very well-known in Wellington stage and radio circles is Mrs. Victor Lloyd (2ZB's Anne Howard). At one time or another she has been associated with



MRS. VICTOR LLOYD.

... Alias Anne Howard.

every worth-while amateur dramatic organisation in Wellington, where, as an actress and occasionally as a producer, she has achieved a high reputation for versatility and thoroughness in everything she does. Her radio experience dates back to the early YA days.