

PERSONALITIES

ON THE AIR

JUDGING from the sale of records, yodelling is still popular among the masses. In the dry, matter-of-fact encyclopaedia definition, "to yodel" means "to sing or utter a sound, peculiar to the Swiss and Tyrolese mountaineers, by suddenly changing from the natural voice to the falsetto." Yodelling is more popular in America than almost any country, save in the land of snow-capped mountains, zithers, the League of Nations, watches and chalets. The cowboys just love yodelling—and so do radio listeners by the thousand.

Listeners to 1YA will hear Cyril Barnett, in person, in a little yodelling on Saturday, May 14.

SHE WAS ONLY THE BOSS'S DAUGHTER. When Jack Hulbert appeared in a flying matinee in London, in 1913, in his own play, "Cheeroh, Cambridge," he was seen by Robert Courtneidge, was offered a part in a new production, accepted the same, and rounded off the whole business by marrying the daughter of his new boss. That's how Jack and Cicely met. He says his recreations are rowing and step-dancing. He is one of the most accomplished dancers in the theatre, and a brilliant, patient, and formidable trainer of choruses. That shrill whistle



JACK HULBERT.
... Whistles At The Chorus Girls.

from the front row of an empty dress-circle has sent many a poor girl's heart into her boots—or ballet shoes!

Jack Hulbert is in 3YA's Music, Mirth and Melody Session on Monday, May 9.

"Pain In The Neck" To Him.



ARTHUR RUBINSTEIN.
... "I choke, I choke!"

MEMBERS of an audience who are out of harmony with his musical sense are literally a "pain in the neck" to Arthur Rubinstein. He told a Sydney pressman that he was always conscious of any element in an audience not attuned to his playing. This sensitivity induced a marked physical reaction in him.

"I choke, I choke," he explained, "and I invariably get a pain at the back of my neck."

The secret lies in the fact that when he is playing he concentrates and "absorbs the audience."

Arthur Rubinstein, pianist, plays at 4YA on Thursday, May 12, with the London Symphony Orchestra.

HE HAD LOVE OF SEA THEMES In drawing upon the poets for subjects to set to music, Sir Charles

Stanford gave the world no less than five choral works dealing with battles and the sea. There was "The Revenge," "The Battle of the Baltic," "The Voyage of Maeldune," "Songs of the Sea," and "Songs of the Fleet." But pugnacity was in the Stanford blood. Charles inherited it from his father, John Stanford, an examiner in the Irish Court of Chancery, a tall, dark, strong, and very determined personage with interests that ranged from

music to fisticuffs. As a fighter, Stanford was often wrong and he suffered from a cantankerousness which ultimately became almost morbid.

"Five Songs of the Fleet" by Stanford are included in the programme of the Christchurch Male Voice Choir, which is to be broadcast by 3YA on Wednesday, May 11.

TENOR WHO SANG AS HE STUDIED. When the Russian tenor, Vladimir Rosing, was studying singing under Jean de Reszke and others, he was reading for the Bar at the same time. He made his debut as Lansky in Tchaikovsky's opera, "Eugene Onegin," and made a successful debut in London, before touring the world. He exercises the same magnetic force over his audiences, as do a few great singers, such, for instance, as Chaliapin once did. His recitals are models of programme building, and he is at his best in his own Russian songs.

He will be heard from 2YA on Tuesday, May 10.

TWO OF THEM COME FROM SYDNEY. Essie Ackland, contralto, is deservedly one of the most popular gramophone record stars. The number of songs she has perpetuated on discs of shellac is now quickly approaching one hundred. Most of these are to organ accompaniment, and there is a reason



ESSIE ACKLAND.
... Approaches The Century.

for this. These accompaniments are played by the brilliant Dr. G. Thalben Ball who, like Essie Ackland, hails from Sydney. There is an artistic bond between these two artists which