

Broadcasting The Rugby Matches



HERE is a photograph of Raymond Glendenning, Assistant Director of Outside Broadcasts for the BBC, who is heard broadcasting the second half of the international Rugby matches in which the 2nd N.Z.E.F. team is playing in Britain. Winston McCarthy takes the first half, but since the second half is in the Home Service of the BBC and intended for British listeners, the BBC supplies its own announcer.

The following is a list of matches for December supplied by the A.E.W.S.:—

Saturday, Dec. 8.—R.A.F., at Leicester.

Saturday, Dec. 15.—Royal Navy, at Portsmouth.

Saturday, Dec. 22.—Combined Services XV. in London, at Herne Hill.

Wednesday, Dec. 26.—Cardiff.

Saturday, Dec. 29.—Newport.

(continued from previous page)

American nation is, by implication, indicted of folly. Thus, at one leap almost, a major Hollywood studio has reached maturity, has shown itself capable of assuming adult responsibilities, and although it would be rashly optimistic to assume that it will remain on this peak for long, the American cinema has at least shown us again what it can do when it tries.

* * *

THERE are elaborate settings in *Wilson*, including a full-scale reproduction of interiors of the White House; there is sumptuous costuming and much technicoloured magnificence to beguile the eye; and there are some highly effective supporting performances by Thomas Mitchell (as Tumulty), Ruth Nelson (as the first Mrs. Wilson), Geraldine Fitzgerald (as the second Mrs. Wilson), and by several others. But the whole colossal and costly structure is kept together, is given coherence and symmetry, by the art of one man: the hitherto unknown, 37-year-old Canadian actor, Alexander Knox, who portrays Wilson.

This, I agree with C. A. Lejeune, is one of the half-dozen great human portraits of screen history. Whether this is Wilson as he really lived I cannot say, but this is Wilson as our generation will now remember him—the idealist who captured the imagination of the world for a brief space with his idealism and was then rejected; the schoolmaster who learnt his politics from text-books and dumb-founded the party bosses who had sponsored him for their own purposes by proving that he meant exactly what he said in his campaign speeches; the prim, shy, but rather arrogant intellectual in pince-nez who foundered in the muddy waters of international politics; the devoted family man who loved home life and simple songs and depended absolutely on the affection and sympathy of his womenfolk; the man of peace who led his country into war and then found that the ideals for which he had fought were repudiated; the man who in his own time was branded a tragic failure but who, "like Jefferson and Lincoln, will be better understood by posterity than by his contemporaries." All these

"Father of The Music-Hall"

THE death of Charles Coborn at the age of 93 is announced. He sang to troops in six wars, from the Zulu War to the war of 1939-45, and at the time of his death was known as the oldest working comedian. He is not to be confused with Charles Coburn, the elderly Hollywood actor.

Coborn started his professional career in 1872; his first success came in 1886 when he introduced to London his own composition, "Two Lovely Black Eyes." Within a week the East End costers and their donahs were shouting the chorus in Bethnal Green. Coborn's second success was six years later. "The Man Who Broke the Bank at Monte Carlo." He had cashed in on the sensation of the day which was the actual breaking of the bank by a man named Wells.



CHARLES COBORN

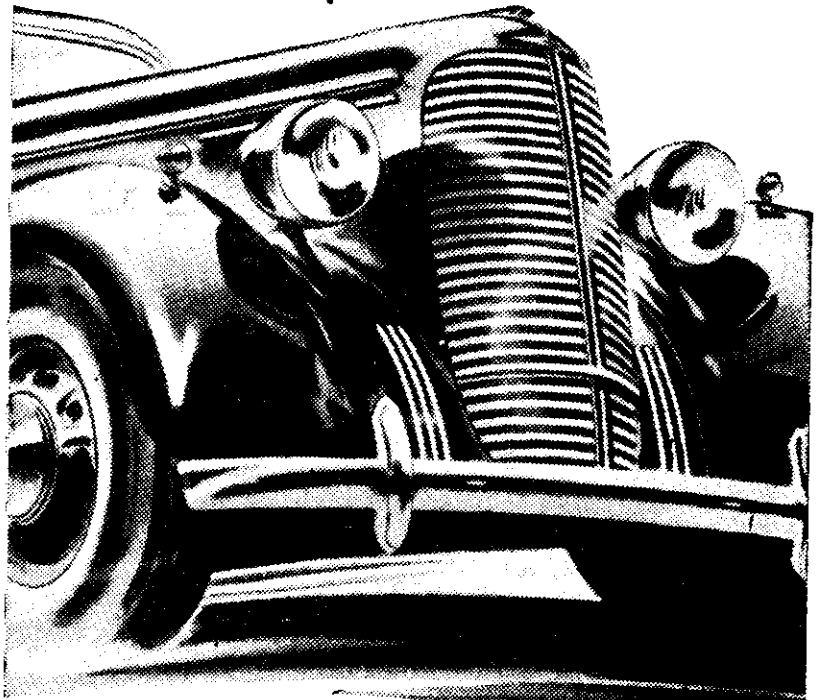
This "father of the music hall" was a comedian, film actor, and radio artist. His real name was Colin Whitton McCallum and he took his stage name from Coborn Road, Bow. He was known as the variety artists' champion against slippery agents and arbitrary managers and it is mainly due to him that the music-hall performers of London now have a strong organisation and a healthy benevolent fund.

facets of Wilson's character are contained in Alexander Knox's performance. Whether some are more highly polished than they should be, even whether some should be there at all, I do not know. But I do know that this is great acting.

NATIONAL FILM UNIT

IN "A Chinese Play" one of the items in Reel 223 of the Weekly Review beginning on December 7 the National Film Unit gives picture patrons an idea of how a Chinese play is performed. With a Chinese orchestra, it makes a most unusual feature. Also in this reel is the arrival in Auckland of the Soviet Minister to New Zealand and the arrival of the aircraft-carrier *Indefatigable* in Wellington.

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