

a Lancashire accent in her songs can scarcely help courting such comparisons. Anyone who can put across, as Miss Howard does, a perfect reproduction of Gracie singing "Sally," possesses the art of mimicry to a nice degree of perfection; but such numbers as "I Never Cried So Much" are rendered with the full force of Miss Howard's own rich interpretative personality, and the impact of her talent is at once obvious. The gusto of her performance, and the fact that she enjoys every minute of it, are factors in her immediate success with both stage and radio audiences.

Success

[AM very pleased indeed to have the opportunity of writing about the Symphony Orchestra of the King Edward Technical College, Dunedin. This combination broadcast the first half of their June programme through 4YA. With what some musicians called temerity and others optimism, Frank Callaway, director of music at the College, decided about a couple of years ago to form a select group from the members of the College musicians, and, helped by a few experienced outside players, this band of youthful enthusiasts began to give symphonic concerts. The venture was an immediate success. Not only did the public rally with financial support sufficient to purchase a whole new set of instruments, but the orchestra also plays at most of its concerts to packed audiences. The conductor, Mr. Callaway, chooses his music with care, so that the resources of his young musicians are not overtaxed; but at the same time the standard of the programme remains very high indeed, and no attempts are made to play down to what is sometimes erroneously supposed to be the public taste. In these times, when the formation of the National Orchestra has meant the temporary loss of good local musicians, Dunedin may be proud of the initiative shown by Mr. Callaway in forming his orchestra, and in the excellent standard both of programme and of performance which he and his musicians continue to display.

Byways of Language

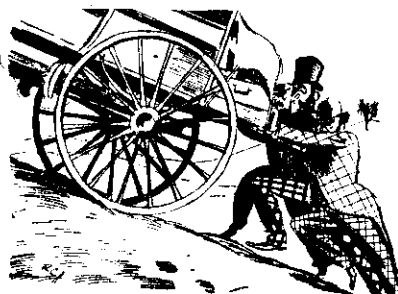
PROFESSOR ARNOLD WALL'S

ability to be a light unto our feet among the more obscure ways of symbolic languages and Anglo-Saxon scribes cannot be questioned, but it took what is known as a "Technical Defect" at 3YA to turn his talk on "Runes and Runic Monuments" into a comedy act. This talk was the first in the series *Byways of Language*, dealt with in a way which was neither too learned nor too condescending, and it was a great pity that its continuity should have been so marred by interruptions and repetitions. Just why the record stuck in this manner we were not told, and although it was put right shortly before the end it was obvious quite early that a profound apology to the Professor and his listeners was forthcoming. "When cutting horizontal lines," the Professor would begin, "zontal lines, zontal lines, zontal lines . . . hic! . . . When cutting horizontal lines," and so on. And this, as in the case of the Young Lady of Spain, happened not once but Again and Again and Again. We must, of course, resist any temptation to believe that this was an attempt to prove to would-be scoffers that Professor Wall's Runes could be as entertaining as Arthur Askey at his best (with due apologies of course to the Professor), and must accept the announcer's statement that it was due simply to that perpetrator of nearly all

mishaps, Circumstances-Beyond-Our-Control. But it was all very unfortunate, and one hopes that future "Byways of Language" will not be confused in this way.

Pioneering Days

[N dealing with the subject of "Pioneer Homes" in 3YA's Winter Course series on "Canterbury from the Early Days," Mrs. Cecil Wood was not, as one might have been led to expect, concerned with the question of pioneer architecture. (That, we imagine, was rather on the lines of Henry Ford's early models—"they had a piece of rubber and a little bit of board".) But in her two comparatively short talks, Mrs. Wood managed to pack more interesting information from more varied sources than one



would have thought possible. The speaker appears to have the knack of selecting those particular details which can convey an impression of the situation far better than a long-winded description. To illustrate the shortage of materials, for instance, and the comparative freedom from convention, she told us how Dr. Barker in desperation bought up yards of mattress ticking to be converted into shirts and dresses for his family. And what better light could be thrown on the stock situation than by this quotation from a pioneer woman's letter: "I don't wonder that the Hindus worship cows; I do!" The talks covered every aspect of pioneer home-life, from bread-making and the unsuitability of women's clothing to the reliability of the weather (Ah, we knew things had changed since the good old days!), and the inevitable feeling of loneliness that all these pioneers experienced.

Topical Detection

[T sometimes happens that a radio programme, in spite of being arranged weeks in advance, manages to hit the spot in topical detail. One expects to hear music of the United Nations during United Nations week, Church music on a Sunday, and a breakfast session at 7.0 a.m.; but a detective story hinged on electricity economy seems at the moment a miracle of timeliness. This particular one was in the series *Inspector Cobb Remembers*. I am not as a rule an ardent follower of detective series, chiefly because I was long ago convinced that Crime Doesn't Pay and that Scotland Yard always gets its man. But this was different. I tuned in to it by chance during the first week of the Christchurch Power Crisis. The plot concerns the finding of a corpse with the usual unfinished suicide-note before him. The evidence proved that he had died about midnight, but—and here lies the rub—the room was in complete darkness. The housekeeper, after contriving an otherwise perfect murder, had thriftily turned out the light for which her employer had no further use. But the play had one topical fault; it pointed the wrong moral. Virtue, in other words, swung for it, while Vice in the form of Inspector Cobb turns on three lights and gets away with it.

So silky

... so smooth and cool is your skin, when lightly filmed with Monterey's delicate finishing cream. Truly a * pre-powder essential


Monterey's

VANISHING CREAM

* Perfect powder foundation!

Willrid Owen, Ltd.,
Sydney,
Christchurch.

M63





MOUNT COOK

STABILITY
is what
you expect
of a Trustee

Appoint

The PUBLIC TRUSTEE

A410