

(continued from previous page)

pieces of social and emotional percipience. All show a mastery of character, the foretaste of maturity.

I say "foretaste" advisedly because I feel that Gaskell, in spite of the power and skill of most of these stories, has not yet reached the fullest self-realisation. There are hints of incomplete development, for instance in the second story, *You Can't Go Three Days*, where a dramatic twist in the plot succeeds as a surprise but not wholly as a convincing event. The change is handled too briskly, and the situation could with advantage have been treated with greater elaboration.

PEOPLE dislike having duties marked out for them, and some may resent the excellently-intended exhortation wrapped round this book on a yellow streamer (a *la* Book Club Selection) which asserts that "no literate New Zealander will have any excuse for not reading this book." Even if you are not deeply concerned to vindicate your literacy, you may well look to this book for real pleasure. No one but a New Zealander could have written it, and New Zealanders will get more out of it than any other branch of the English-speaking races. Here, in fact, is our native art, springing from our own bosoms and circumstances, spontaneous, robust, humorous. Not by taking thought may we add a cubit to our culture. Not by holding authors' weeks may we raise up authors. Writers fulfil an inner need of their nature in their work. Readers also satisfy a passion, a hunger for vicarious experience. Here is the experience of a New Zealander of our own time. It is our fault if he does not make us aware of ourselves, teach us to live with the intensity of art.

As a piece of book production *The Big Game* keeps up the standards we expect from the Caxton Press, and Leo Benemann's dust cover is as elegant and attractive as the book itself.

## Two Programmes from 3ZB

SPANISH songs and instrumental works from the Old World and the New are to be heard from Station 3ZB at 10.30 a.m. this Sunday, June 22, under the title, *Spain in Two Continents*. The two songs will be sung by Conchita Supervia, mezzo-soprano, and Alfonso Ortiz Tirado, tenor, and the instrumentalists will be Fritz Kreisler and Artur Rubinstein. Rubinstein is to be heard in a seldom-played children's suite, *A Prole do Bebe*, composed by the Brazilian Director of Musical Education, Villa-Lobos, 30 years ago. It is interesting to note that Rubinstein has become the recognised interpreter of the piano works of Villa-Lobos.

MEET DAVID ROSE is the title of a programme to be broadcast from 3ZB the same day at 10.45 a.m. Rose is a composer, bandleader and pianist, now aged 37 years. As an arranger for a New York dance band, he began to attract attention, and it was not long before some of his original compositions and arrangements were used by the Chicago branch of the NBC. Rose eventually arrived in Hollywood, to do song-arranging for Jeannette MacDonald, Dorothy Lamour and Martha Raye. More of his story will be told in 3ZB's session.

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