

RADIO VIEWSREEL

What Our Commentators Say

Quo Vadis?

[T] is a frequently heard criticism that the NZBS eschews the controversial, and if by any chance it finds itself embarked upon stormy seas it glances neither to right nor left but steers straight ahead, regardless of whether such a course will bring it safely to harbour or leave it becalmed in the vast *mare incognitum* of the open mind. But should it require a refutation of these charges the NZBS can point triumphantly to 2YA's Margaret, who in her Tuesday morning talks *What Shall I Wear?* does not hesitate to plunge headlong into the great hemline controversy, and throws the full weight of her affirmative on to the side of the status quo. "Unbecoming and unnecessary" is her pronouncement on the longer skirt, and possibly most listeners will agree with her there, since we needs must love the higher when we see it. But in other respects, too, Margaret touched on the controversial—or did it merely appear controversial to us because we have so long neglected to peer over the edges of our little rut to see what the Other Half is wearing? It would never, for example, have occurred to us to wear an Italian stocking cap at all, even for the grocer, let alone to combine it with large earrings for formal occasions. But perhaps we did wrong to tune in to a talk intended for the Business Girl, when we knew that the Case of the Harassed Housewife was due to come up the following week.

Behind the "Scenes"

THEY say a cat may look at a king, and if we accept this there seems no reason why 2ZB's Bachelor (Selwyn Toogood, I opine, heavily disguised) should not continue to look at marriage for five minutes every Sunday night, as he has been doing for the last few Sundays. Whether either cat or bachelor has any right to criticise what he sees is another matter, but the Bachelor is as lacking in finer feelings as the Man Who Came to Dinner, and almost as indefatigable in dining-out on his experiences. This, of course, makes for an amusing session. But there is more to it than this. For the essential triviality and the music-hall triteness of many of the happenings which cause rifts in the matrimonial lute should not blind us to the fact that they are still the causes of rifts; and whereas a bachelor complete with two-inch crust can afford to laugh at Husband's Failure to Remember Wedding Anniversary and Wife's Sensitivity to Criticism of New Hat, the husband and wife concerned are more vulnerable. *The Bachelor Looks at Marriage* is an unambitious, little session which is both good entertainment and (incidentally) reasonably sound social science.

New Zealand Composer

AS a critic and writer on musical subjects, L. D. Austin is so well-known that it would be well nigh impossible for one of his readers to approach his broadcast from 4YA (recordings of some of his compositions, played by the composer), without preconceived ideas. Mr. Austin has made it known with such force that he scorns all signs and symbols of modernism, that it comes as no surprise to find him writing music that

owes its inspiration to nothing later than 1900. We all have our hall-mark stamped on our products; Mr. Austin's is legibly discerned as "Romantic," and he will not be annoyed, I am sure, if I say that I find in his compositions the invisible imprint of the hands of Chopin, Mendelssohn, and Liszt. Of the three pieces, played by Mr. Austin himself, I liked best the first, called "Duetto," a charming combination of melodies over an elaborated harmonic basis. The publication in New Zealand of musical compositions is a risky business, and this is as good a place as any to remind teachers of pianoforte that they could encourage such publication by including suitable compositions by New Zealanders in the repertoires of their pupils. Being of clearly-defined form and very melodic, these three pieces by L. D. Austin would, I am sure, appeal to piano students advanced enough to manage their difficulties—naturally, I except those whose tastes run in the direction of Prokofieff rather than of Schumann!

Dickens and Music

THE series *Dickens and His Music*, which is at present being broadcast from 3YA for My Lady's entertainment, reminds me rather of the enthusiast for the cause of Poland who entitled his study of elephant life "The Elephant and the Polish Question." I just don't see the connection. Dickens's writing extends to many volumes, and it would have been remarkable, in my opinion, if he had not included a number of references to music. But I fail to see just how it helps our appreciation of Dickens or of music to know that *A Tale of Two Cities* finishes appropriately to the strains of the Marseillaise, or that in Book III, Chapter 14, of *Our Mutual Friend* Mr. Wegg misquotes two lines of "Drink To Me Only." What did interest me in this last was the preliminary concealment of Mr. Boffin behind the stuffed alligator ("Get your head well behind his smile, Mr. Boffin, and you'll be comfortable there. He's a little dusty, but he's very like you in tone.") Nor do I consider the fact that Dickens, on a visit to Edinburgh, was once greeted with a rendering of "Charlie Is My Darling" a good and sufficient reason for introducing a recording of this song. But all this is, in the long run, mere carping criticism, if the programme enables one to say, as Mr. Boffin did of the alligator, and its companions—"They make a queer show, Venus, and I should like to be better acquainted with them some day."

The Elizabethans

EVEN the most prosaic authorities frequently tend to become a little excited and misty-eyed when they turn back to the days of Elizabeth's reign, and too often the picturesque element comes in for more than its share of emphasis. I was prepared for a portrayal of courtly elegance, lightened with a dash of bold adventure, in the BBC's production "Dramatised Portraits of Elizabethan England." I was not expecting the far more realistic element of thieves and beggars, corruption and plague, which made this programme something more than the usual glorification of the Virgin Queen and her Loyal Subjects. The artist who painted these portraits was not prevented by the folds of his starched ruffle or the strains



YOU need SANATOGEN* nerve tonic food

Rush, bustle, noise, worry—all these wear down your nerves. You tire quickly, your temper becomes short, you don't feel fit for anything. These symptoms are Nature's warning that you're run down. Act now! Start a course of Sanatogen to rebuild both nerves and tissue.

What Sanatogen does



This famous tonic actually builds-up the body with protein and organic phosphorus, puts back into your system what the strain and stress of modern life has taken out. Your chemist stocks Sanatogen—why not start a course today?

*Registered Trade Mark of Bengel-Genatosan Pty. Ltd., 350 George St., Sydney

NEXT YEAR'S JOB?


What will YOU be doing? Are you classed as "unskilled labour" or have you qualified as a Trained Man? Your future is in your own hands. Start an I.C.S. specialized Course of training NOW and become an indispensable man.

Salesmanship	Diesel Engineer
Book-keeping	Electrical Eng.
Commercial Art	Radio Engineer
Building	Fitter & Turner
Plastics	Analytical Chemist
Journalism and Short Story Writing	
Ticket and Show Card Writing	
Motor Mechanic "A" Grade Certif.	

If your subject, trade or profession is not above, let us know. Free I.C.S. Prospectus, which gives details of home training, sent on request.

No obligation—so send NOW!

INTERNATIONAL CORRESPONDENCE
SCHOOLS,
Dept. L, 182 Wakefield St., Wellington.



The germ-killing
throat tablet

FORMAMINT

Reg'd. Trade Mark

for all common ailments of
throat & mouth. At all Chemists

Advertisement Agents:
BENGER-GENATOSAN PTY. LTD.
250 George Street, SYDNEY.