

BBC Jubilee Programmes

IN both the General Overseas and Pacific programmes of the BBC this month the spotlight will be (for once) on the BBC itself, which celebrates its silver jubilee on November 14. *Focus on the BBC*—a forerunner of the month's special programmes—will be heard in the Pacific Service this coming Saturday (November 8) at 7.15 p.m., N.Z. time. This programme will deal with the arguments that have been presented by official committees and the ordinary listener for and against the broadcasting monopoly in Britain. Details of other special programmes which will be heard during the following week are given below.

Frequencies and wavelengths of stations in the Pacific Service which will be best received in New Zealand in the near future are as follows:

GVZ, 9.64 m/c/s, 31.12 metres (6.0—9.0 p.m.); GRX, 9.69, 30.96 (6.0—8.15 p.m.); GSN, 11.82, 25.38 (6.0—10.0 p.m.); GSI, 15.26, 19.66 (6.0—10.0 p.m.).

Headlines in the programmes for the week November 9-15:

Scheduled for 8.30 p.m. on Wednesday, November 12, *The Mirror of Our Times* is a historical panorama, setting the story of the BBC against the changing background of the last quarter-century. Written and produced by D. G. Brinsden, this programme will recall many memorable occasions and introduce the voices of many famous people.

For those listeners who have a preference for documentary broadcasts, *This BBC* (Thursday, November 13, 6.45 p.m.) will be an appropriate session. It takes the listener into Broadcasting House and shows the BBC at work. Produced by Peter Eton, this programme covers 24 hours in the working life of BBC staff and artists.

Three of the BBC's best-known orchestras—the Symphony, Scottish and Northern—will join forces in a concert at the Royal Albert Hall, under the direction of Sir Adrian Boult and John Barbiroli (conductor of the Halle Orchestra). The programme, which will be heard in the Pacific Service at 8.30 p.m. on Friday, November 14, will include Elgar's Introduction and Allegro for Strings, Tchaikovsky's Symphony No. 4 in D, Vaughan Williams's *Serenade to Music*, and Beethoven's Fifth.

Another programme which will be of special interest to many listeners—a recall from the BBC's earlier days—will be a recording of "Wottie," one of the best of the microphone tales of A. J. Alan, the radio story-teller, who died nearly six years ago.

The Director-General of the BBC will contribute a talk of special significance at 8.15 p.m. on November 22. His subject will be "The Function of Radio in the Modern World."



"Must I amuse you every second, Mum?"



BABY: What's the fuss, Mum? Aren't you happy being me — and playing with all my nice toys?

MUM: Pet, it would take more than toys to make me enjoy a baby's life! Why didn't you tell me how uncomfortable a baby's skin gets, with all this wriggling around?

BABY: I tried, Mum. Simply howled. But I guess you realise now the kind of attention I was after — Johnson's Baby Cream and Johnson's Baby Powder for my tender skin!

MUM: My, I'm a Backward Mother, lamb. But do you need both?

BABY: Oh, yes, Mum. That's the secret. After you bathe me, you smooth me over with pure, gentle Johnson's Baby Cream. Keep the bottle handy at diaper changes — to help guard against what doctor calls "urine irritation"...

MUM: Oh, I see! And why the powder?

BABY: You know how little chafes and prickles make me whimpery, Mum? Fix them with cool, soft sprinkles of nice Johnson's Baby Powder. A-a-ah!

MUM: Does sound good, punkin. Roll out the stroller — here we go for Johnson's!



Safe for Baby — Safe for You

Johnson's Baby Powder
Johnson's Baby Cream
Johnson's Baby Soap

Johnson & Johnson
(NEW ZEALAND) LIMITED



★ Sterilised for your protection in accordance with the regulations.

N.Z. Distributors: Potter & Birks (N.Z.) Ltd., 14 Lower Federal St., Auckland.

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what he was referring to? Possibly none of the films contained scenes in a Park Avenue penthouse, possibly none of the characters were self-made millionaires, or poor but virtuous showgirls who became top-rank radio stars. Such omissions would clearly be serious.

Mrs. Leila Rogers, redoubtable mother of Ginger, has been more specific. She told a preliminary investigating committee in California that she had prevented her daughter from uttering the words "Share—and share alike! That's democracy!" as part of the dialogue of *Tender Comrade*.

In the face of this dreadful indictment, the Screen Writers' Guild merely pointed out meekly that if such words could not be used a film biography of Abraham Lincoln would scarcely be possible, because Lincoln made a few statements like that himself. For that matter, the New Testament would find it hard to get a clean sheet from the Hollywood heresy-hunters.

These crusaders (and my authority is still *News Review*) are led by one Jack B. Tenney, who, before switching from Democrat to Republican, was himself branded as a Communist by the Dies Committee, and whose other chief claim to fame, or notoriety, is that he is a former dance band leader responsible for the song hit "Mexicali Rose." It would seem clear that the present full-dress probe into "Un-Americanism" in Hollywood by the House of Representatives' Committee arises directly from the activities of Mr. Tenney and his allies. * * *

AMONG such activities was the gathering of preliminary evidence from Robert Taylor, who plaintively asserted that in 1944 he was forced to appear "against his patriotic judgment"

in the film *Song of Russia*, which "favoured the Russian way of life."

Now, this seems to me a highly important piece of evidence—but not for the reasons which prompted Taylor to offer it. Nothing, to my mind, could expose more completely the Hollywood Way of Life and the motives which guide it. At the time when *Song of Russia*, *Mission to Moscow*, *North Star*, and other similar films were produced, the course of the war had made public opinion in America sympathetic towards the Soviet; and in order to take advantage of this favourable situation, several of the studios turned an ideological somersault. From one extreme they went to another, whitewashing Russia for all they were worth. But present attempts to repudiate these so-called "pro-Russian" films would strongly suggest that they were guided by expediency rather than principle. After all, the form and flavour of these particular films was not the product of a little backroom "subversion" by a few Hollywood Reds; it was the result of a major policy decision at the top. Robert Taylor may find it difficult to explain this.

However, there is equal reason to be annoyed with the attitude of the Communists (including the local variety) who, by uncritically hailing these "pro-Russian" pictures when they appeared, apparently gave Hollywood full credit for having seen the light (a Red one), and who attacked as a reactionary villain anyone like myself who dared suggest that these were really not good pictures and that the film industry, in making them, was actuated less by love for the U.S.S.R. than by love for its own bank-account.

Having written this, I shall probably now be unpopular with everybody—except, perhaps, with a few liberals, who don't cut much ice these days, anyway.