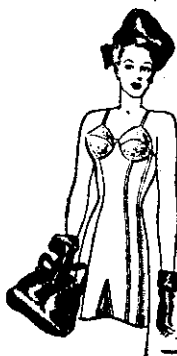
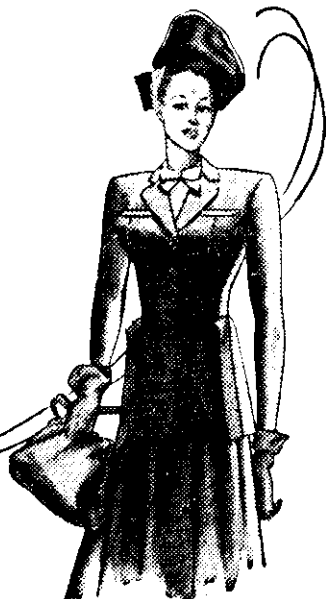


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RADIO VIEWSREEL What Our Commentators Say

Affinity for Threes

STATION 2ZB's Concerted Vocal session heard recently gave listeners a programme by the Vienna Boys' Choir, triumphantly concluded by the ever-on-tap Blue Danube. Since these recordings were made the voices of the boys who made them have deepened and blurred, but the Blue Danube flows on unchanging, unwithered by age, and unstaled even by the arranger's custom of slipping in a recording to fill a gap between race or election results. Musing on the extraordinary and deserved popularity of the Blue Danube I was led to wonder whether the human ear might not have an affinity for threes similar to that felt by the human soul for the mystic number. The waltz form seems to hold sway in the light classical field, and I should think that a list of most-frequently heard recordings would include *On Wings of Song*, *Il Bacio*, and *Invitation to the Dance* (to say nothing of our *Blue Danube*). When we come down to the field of popular music it seems again as though waltzes have a better chance of survival than mere foxtrots, though they may, like Tithonus, enjoy mere longevity as opposed to eternal youth.

Challenge of the Cities

THE forties are commonly considered the prime of life, and this is affirmed by the four entrants in Challenge of the Cities, who are well into the forties and still going strong. I have no idea whether the organisers are going to treat this contest as a game of skill and impose an arbitrary limit or whether they intend to wait till the whole thing dies of old age. There seems no immediate likelihood of the latter, since the gauntlets thrown down in the last session I heard were as fine as any seen earlier in the session's history. My only doubts concern the Voice of Judgment himself. In that session he escaped obloquy by assigning equal points to each of the four competitors, though personally I considered Christchurch's proud boast of having produced Miss New Zealand an unbeatable challenge, and certainly unequalled by Auckland's champion walker, Dunedin's whistling wonder or Wellington's claim to being the tramper's treasure trove. But ultimately the Voice's veil of impartiality must be rent, the final decision published, and all will know which of the four cities bore and nurtured this Daniel.

Saturday Morning

IN week-day morning sessions it seems to be the YA stations that cater for our practical needs and the 2ZB's who offer us escape from the practicalities of living into a dream world of love and romance. But on Saturdays the position is reversed, and while 2YA unheedingly trips the primrose path with *Music While You Work*, Paul Clifford, and Gems from Light Opera, busy 2ZB improves the shining hour with a gardening talk and a housewives' improvement session. Now Snowy's gardening session is beautifully timed, since it comes upon the paterfamilias in that mellow after-breakfast mood in which, though everything in the garden is not lovely, he is optimistic enough to suppose that by Sunday evening it may have become so. From Snowy we pass on to Marjorie, less happily because to her and her listeners life is real and earnest; there is no five-day week for housewives, and

recipes for preserving the paintwork must, like little strangers, be welcomed at whatever hour they choose to put in an appearance. What a contrast to this rich didacticism is provided if now we cross to 2YA in time for Paul Clifford!



For here is Escape personified, with a hero who is as unconcerned as Houdini at getting into tight corners and as adept at getting out of them, and a heroine too busy preserving her virtue to think of the paintwork. The woman with the wit to change stations at 10.40 will satisfy her dual nature as housewife and heroine.

Too Many Encores

AT the concert of the Dunedin Royal Male Choir only half of the programme was broadcast, and the inclusion in that half of two vocal soloists and a piano trio, plus various encores, left very little choir work to comment upon. The spirited performances of the well-known "Viking Song" and the Holst arrangement, "Swansea Town," were the best things in the broadcast; the choir lost cohesion in the middle section of Buck's "Hymn to Music," but the Dunhill arrangement of "Sigh No More," was a neat piece of unaccompanied work; Ashley Aitcheson's mellow and resonant voice gave to his solo with choir accompaniment an interest which the song itself does not really possess—although, as may well be imagined, this rendition of "Cottage Wee" was the item the audience particularly liked. It seems a pity that some arrangement cannot be made about encores at broadcast concerts. Concert audiences are in the habit (and it is usually no more than a habit) of demanding "just another one" from soloists and choir alike; but as a radio listener, with one ear on the imminent nine o'clock chimes, I can see no valid reason why the printed programme should not be adhered to, without additions.

Random is the Word

A NEW broadcast series from 4YA is called "Notes and Memories: The random recollections of an ex-serviceman, of peoples, places, and melodies." Random is the exact word for this programme. It rather reminds me of a psychology association-test, when some very boring as well as some rather startling facts may emerge from a train of idle thought. No train of thought, of course, is completely random or idle, and the link in this programme between such oddly assorted things as "The Badge on Your Coat" and the Overture

(continued on next page)