



WARNING!

POLIO

**Colds — Influenza —
Chronic Catarrh —
Removal of Tonsils—
Teeth Extractions—**

*All these damage the mucous
membranes of the throat and
lower bodily resistance.*

While Poliomyelitis is about, put off
teeth extractions and tonsil operations
unless unavoidable. Keep away from
people who have colds or influenza.

Should you catch a cold or 'flu—

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until you're well!*

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Fairy Dyes

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shades

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RADIO VIEWSREEL (Cont'd.)

(continued from previous page)

reports, racing"; the farmer's wife had too much work to do to regard her radio except as a pleasant background noise; the farmer listened to talks for the man on the land, to *Dad and Dave*, light music, radio plays, sports broadcasts—but added as an afterthought that he would make an exception of the weather forecast, as the weather promised didn't always eventuate on the day specified! The four speakers were in agreement that the programmes met their tastes pretty well, and I wondered whether it would be possible to get such amicable agreement among the members of a random-selection of city dwellers. Nothing was said as to whether the scheduled times of these programmes are suitable for country listeners; nobody mentioned a liking for either old-fashioned jazz or modern swing and its off-shoots; and I did not hear anyone complain of children with their ears glued to unsuitable thrillers. Are these omissions significant? Have country people too much good taste to bother with Tin-Pan Alley, and too much control of both radios and children to let either get the better of them?

Country Problems

AFTER many discussion-groups from Dunedin and other stations, dealing either with academic questions such as the function of the university or with imaginative generalities of a literary sort, suggested by the typical brain-trusty type of question, it was like a breath of fresh air in an atmosphere smelling of the lamp to have a group at Kurow discussing among themselves the problems which affect the country



dweller and his family. What is the most serious problem affecting Otago farmers? Would you rather bring your children up in town or country? What can be done to keep young people in the country? These were among the questions which were analysed and discussed by a panel which was one of the most sincere and unselfconscious I have yet heard. So many speakers in these groups sound either a little precious, a little self-important, a little consciously above the head of the average listener, a little too aware of the unseen audience. The Kurow group, on the other hand, sounded exactly what it was—a handful of representative people from a country district telling listeners and each other about their problems—but not, unfortunately, with enough time at their disposal to give other than a very brief indication of methods that could be used in overcoming the country-dwellers' worst difficulties. It was good to see, however, that the amount of practical suggestion that was crammed into a

short time was all sound stuff, and neither visionary nor impossible of fulfilment.

Pursuit of a Judge

APART from the fact that it had its appointed cast I had no fault to find with *The Appointed Time*, a beautifully-tailored thriller by J. Jefferson Farjeon, which seemed to me to contain just the right amount of psychological suspense (enough to make you feel slightly shiversome when listening, but not enough to make you shut the wardrobe door before turning out the light). *The Appointed Time* is a drama of delayed revenge (not so complicated as *Hamlet*, no emotional snags and less gore) in which Sir James Rigg, a retired judge (aged 78 and therefore close enough to Death to be played by Mr. Beeby) is horribly pursued by one Herbert Boyd, a murderer he has sentenced to death some years previously. I cannot recall a play I have listened to recently that made such good use of the elasticity of time (the minute that seems like an hour or a second), or that managed to allow its chief character so much time for philosophising without slowing up the emotional tempo.

Soloist from Melbourne

ETTA BERNARD, the Melbourne contralto, who has been engaged by the Auckland and Wellington Choral Societies to sing in this year's performances of *Messiah* and whose photograph appears on the cover of this issue, will give six studio recitals for the NZBS while she is in New Zealand. She will be heard from 1YA on Sunday, December 5, Wednesday, December 8, and Sunday, December 19; from 2YA on Sunday, December 12, Wednesday, December 15, and Thursday, December 16.

Etta Bernard was last heard over the air here in 1940, when she gave a series of recitals from 2YA on her return from England. In England she had been giving broadcasts and public concerts for six years—since she went there on a scholarship to the Webber-Douglas school of opera and dramatic art in 1934.

While in England she broadcast for the BBC and sang at the Regent's Park Shakespearian season in 1935. In 1936 she sang with the British Opera Company under Albert Coates at Covent Garden, and appeared in Coates's opera *Pickwick*, the first opera to be televised at Alexandra Palace. She took part in a contest held at the Vienna Academy of Music in 1937, and won fourth place, and in the same year she sang as the Australian representative in the Coronation Choir at Westminster Abbey.

Her New Zealand recitals will consist of two programmes of opera and oratorio solos and one lieder programme from 1YA, and programmes of lieder, ballads, and English art songs from 2YA.

The Auckland performance of *Messiah* will be broadcast by 1YA at 7.45 p.m. on Saturday, December 4. The principals besides Etta Bernard are Myra Sawyer (soprano), Raymond Opie (tenor) and Stewart Harvey (baritone). The conductor will be Georg Tintner (see page 21).