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N.Z. Listener

# RADIO VIEWSREEL

## What Our Commentators Say

### Unfair to Listeners!

SOMETHING new in murders, but not for an instant to be compared with the best products of the old school, was *Accessory Before the Fact*, an NZBS production of G. Murray Milne's play. There was something unsubtle about this attempt to slate the whole business home to the listener by having him present in the play as well as outside looking in, and I was reminded of that curious experiment in cinematographic art for which the audience donned special red and blue goggles and flinched when it appeared as though missiles from the screen were whizzing towards them. But after the first three throws you either detached yourself from the whole business by taking off the goggles or you stopped flinching. I must confess that the first time the murderer hissed into the microphone, "And you're in on this too, for you are an Accessory Before the Fact," I dropped a stitch, but his subsequent harpings on the string left my sangfroid undisturbed, apart from a faint annoyance at the gentleman's lack of chivalry. Certainly he tried to make up for it later on by explaining to the stranger in the lift that his companion had had no part in the murder, but by this time Accessory was so fed up at being involved in so bungled an execution that the amende was not regarded as honourable.

### Old Songs Re-sung

ALTHOUGH *The Story of Words and Music* is a familiar title, the programme I heard from 2YA last Wednesday was a brand new presentation of old, old favourites sung from the

studio by a group of well-trained voices under the direction of Audrey Gibson-Foster and introduced by Cedric Gardiner. This, I felt, was exactly what the Average Listener pays his 25/- for. The signature tune was "Drink to Me Only." Then the choir swelled into *Maxwellton Braes Are Bonny* fading after the first verse to enable Mr. Gardiner to tell us how Annie's parents, learning of her love for the author, shut her up in her room till she agreed to wed the more eligible man of their choice, whereupon the author, instead of laying him down and deeding, showed his mettle by similarly marrying another. Then the choir took up the song again with undiminished sweetness, leaving the audience, if so minded, to admire their own irony. Then came *John Peel*, admirably rendered except perhaps for the somewhat premature hush before "death" in the first verse, which I have always taken to refer only to the fox, and made memorable by cascades of descant in the second. The song that allowed most scope for Mr. Gardiner's dramatic gift was undoubtedly *Auld Robin Gray*, though the choir enjoyed itself all the way from *The Last Rose of Summer* to *Down Among the Dead Men*. And so, I'm sure, did the audience.

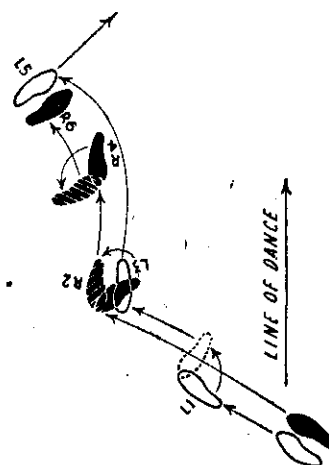
### Not Too Narrow, Not Too Deep

THE more I hear of the 2YA Women's Session the more I like it. Admittedly I have sometimes found Monday and Tuesday heavy going. Monday being what it is, I occasionally resent sparing time from the wash-tub to

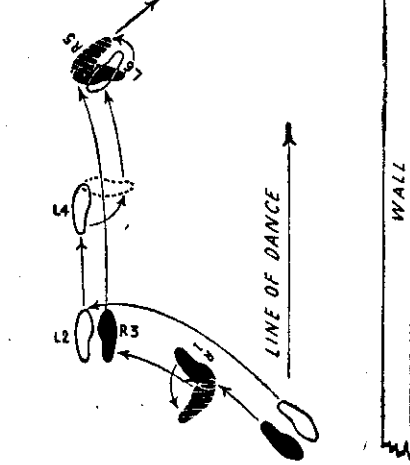
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## Modern Ballroom Dancing

REVERSE TURN. MODERN WALTZ  
GENTLEMAN LESSON 7  
DIAGRAM N°13



REVERSE TURN. MODERN WALTZ  
LADY LESSON 7  
DIAGRAM N°14



ONE of the notable features of the modern dance is the diagonal track across the ballroom floor. This is due to the fact that in dancing the turns only three-quarters of a turn is made and, since the turn is begun on one of the diagonal lines of direction (that is, to wall diagonal or to centre diagonal) the turn will always finish with the man facing the 'other diagonal'. It should be further noted that neither one turn or the other is repeated many times, as would be the case in "old-time" waltzing. In the lesson, which will be given by A. L. Leghorn from 3YA at 9.30 p.m. on Thursday, June 23, listener-learners will hear the reverse or left turn of the modern waltz described, and they will learn also how to link up the two turns, left and right, by means of the "changes."

NEW ZEALAND LISTENER, JUNE 17