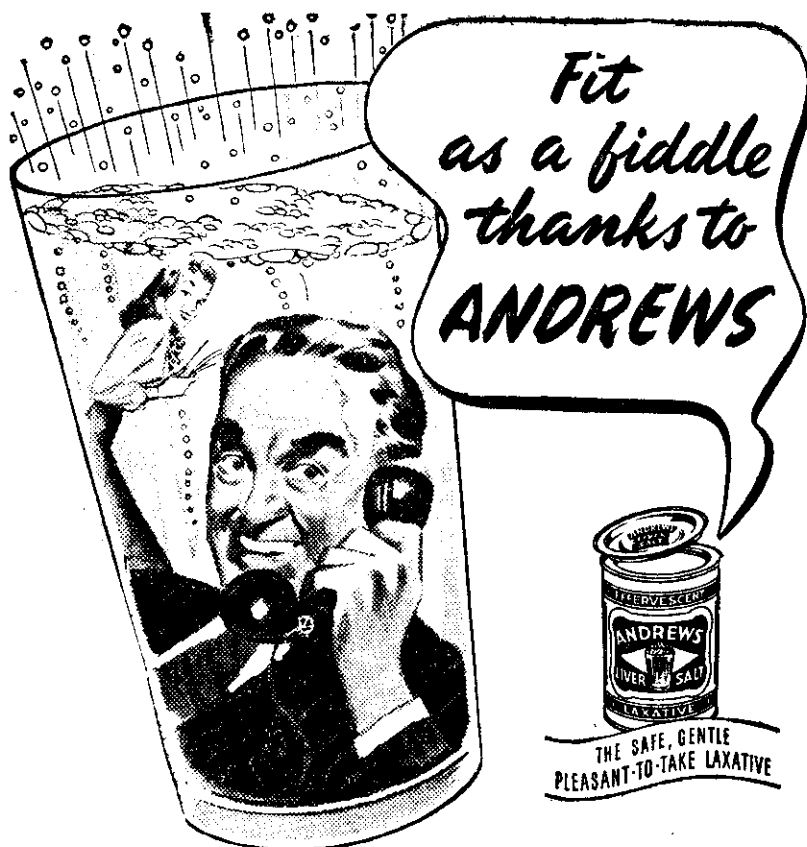


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# RADIO VIEWSREEL

## What Our Commentators Say

### Professional Production

EPISODE 1 of *The Amateur Gentleman* showed a professional awareness of serial requirements on the part of Jeffery Farnol's adapter, since it obeyed the prime canon of serial writing in introducing hero, villain and heroine, and all under highly dramatic circumstances. What could be more satisfying to listeners than to have hero challenge villain over the heroine's unconscious body and to have heroine opening her eyes to her first glimpse of the hero as he solicitously sets about the business of bathing her bruised temple? The names themselves might have been dreamt up by some radio scriptwriter. Barnaby suggests rugged, though not too rugged, worth. In Cleone there is the suggestion of that distance that lends enchantment to the view. It is difficult not to sneer when mouthing the syllables that compose the hated name of Sir Mortimer Carnaby. My only misgiving is that at the present rate of raveling a good six of the 12 episodes will be needed for the unravelling of complications. But this is, perhaps, to deny the Houdini touch that has always been so marked a quality of radio scriptwriters.

### L'Envoi

DURING his four years in New Zealand Sir Patrick Duff has been noted for the felicity of his public utterances, and his Farewell Broadcast was worthy of a man who has become known as a virtuoso in the field of the spoken word. He began facetiously, with an allusion to his flouting of the maternal injunction to be seen and not heard, continued poetically, with references to "sprawling grey riverbeds with lupin and gorse gold among the silver gravel" and "the wall-eyed green lake in the crater of Ruapehu," and "the warm

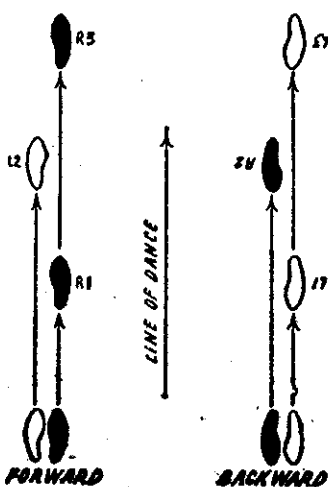
sunny red earth on the gentle slopes near Pukekohe," branched out into patriotism when he referred to his impending return to a Britain "in her Elizabethan mood again, effervescing with vitality and resource," a Britain where "smiling faces are not rationed, and courage is not on points," ended emotionally, with reference to the many friends and many places which he and Lady Duff would remember with nostalgia and regret. It was evident from the speech that Sir Patrick is as far from being a New Zealander as at the beginning of his four-year stay—he referred to himself as a bloke instead of a joker and even then surrounded the word by inverted commas—but it was equally evident that, to use his own simile, he would go home with as much good New Zealand soil clinging to his roots as sticks to the turnip dug up from a rich New Zealand paddock.

### On the Mat

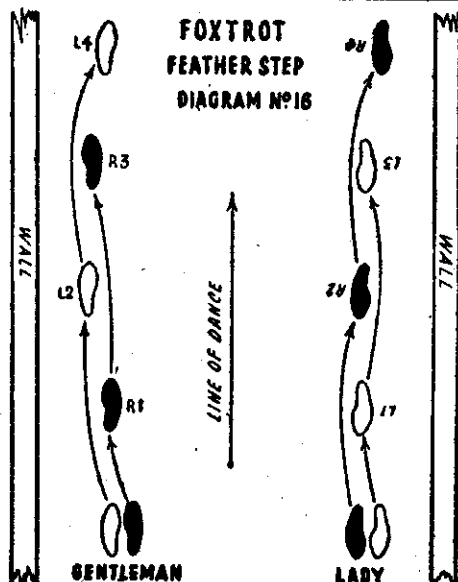
ANNOUNCERS have very distinctive methods of putting across those wrestling bouts to which I never go in person, but which I greatly enjoy per medium of my radio. There is, for instance, an announcer who talks nineteen to the dozen, as though he just couldn't find enough words to describe all the excitement. His phrases come over in a sort of verbal shorthand, as "in a stan posish," "he's got a body-siz on," or "they're in the cent the ring," and the fast commentary, full of technical details, is unintelligible to the uninitiated. Then there is another announcer whose feelings carry him away to such an extent that he forgets to comment at all, and bursts out with, "Oh, you should see this! My word,"

(continued on next page)

### FOXTROT DIAGRAM N°15



### FOXTROT FEATHER STEP DIAGRAM N°16



THE first lesson on the Foxtrot, in 3YA's "Modern Ballroom Dancing" series will be given by A. L. Leghorn at 9.30 p.m. on June 30. According to Mr. Leghorn, the Foxtrot first expressed the idea of dancing built upon natural movement, but the term is much misunderstood in that it may refer to the music, to the dance itself, or even to the Quickstep. Foxtrot music is used both for Foxtrot and Quickstep, but for the former it should be played at 30 bars to the minute, and for the latter at 46-48 bars a minute. Of the two dances the Foxtrot is the more exacting in that its long gliding movements are more sustained and the footwork generally is a little more difficult.