

NEW ZEALAND COMPOSERS ARE BUSY

Impetus Of The War

A GREAT deal of interest has been aroused among listeners to the Commercial Broadcasting Service network by the featuring of local compositions and local talent.

During the past twelve months many poets and musicians have come to the fore. The stress of the times and the patriotism which lies dormant until a call is made on it probably supply the explanation.

The bush, the birds, the New Zealand trees and flowers, the boys going overseas—all are the subject of lyrics. Ballads, marching songs, and humorous numbers have been featured from ZB stations.

One song received this week is "Tamahine," written and composed by Dorothy Jesson, of Miramar, Wellington, and Edith Harthy. Dorothy Jesson has written plays for the past two drama festivals—"The Corner Stone," and a Welsh play, "Moel Caerog" ("Little Hill")—and has also contributed short stories and poems to several New Zealand papers.

The music of "Tamahine" was written by Edith Harthy, a well-known writer of Maori songs. Here is the lyric:

"There is a rapture in the sunset, there's beauty in the seas,
There's a sound of magic sighing, in the wind among the trees.
There's a glory for the warrior, there's glow in victory,
But of all of them beloved, I ask but this of thee.

Tamahine, Tamahine, thou nymph of tear and sigh,
I'd gladly give all else I have, could I but feel thee nigh."

Marching Song

Two other Wellington people, Joye and Elizabeth Taylor, have written a marching song entitled, "The New Highway." Here are the words of the chorus;

"Will you wait for me till the clouds roll by?

Will the roses bloom by the garden seat?
Will we walk together down a busy street?
I'll go marching along with you,

Any old way or street will do,
Stepping in time, hand in mine, we'll march down the New Highway."

Phillips S. E. Hereford, of Wellington, has written his own words to the tune of "John Brown's Body," and has called the song "New Zealand Marches On." Listeners have no doubt heard this song from Station 2ZB. One verse goes:

"The people cry for mercy, and our God will grant their prayer,
The people pray to right the wrongs that He will yet repair,
The people's triumph is coming, do you still refusal dare?
Our Cause is Marching On!"

Heard from the BBC

Then there has been the "Maori Battalion Song" which was broadcast on a recent Friday night by the BBC. On the following day this song was written down from memory, and a special recording made with Ana Hato, the Maori songster, taking the lead, and a party of Maoris doing a haka. It has been featured over all ZB stations and is a very popular number during request sessions.

The song was written by a Maori at one of the camps, and is now being sung at smoke concerts and camp concerts, and elsewhere throughout the Dominion. It is undoubtedly one of the biggest song hits of the war, probably ranking in popularity with the "Beer Barrel Polka" in this country:

"Maori Battalion march to victory,
Maori Battalion strong and free,
Maori Battalion march to glory
And take the honour of the country with you.
And we'll march, march, march, to the enemy,
And we'll fight right to the end,
For God, for King and for Country,
Aue, Ake, Aka, Koku, Kaba, Oe . . ."

Humorous War Song

The "Merryman," and "Cheerio," have composed a humorous war song, which begins:

"The big toffs like their old champagne,
Bold pirates call for rum,
Giants demand their human blood,
With a fee, fo, fi, fum.
But soldier men in uniform,
All take a man's delight,
In frothy pints of pep-me-up,
To go into a fight.

Chorus: Ale Hitler! Ale Hitler!

Ale, ale, ale, ale,
Send it to us in barrels,
And we'll drink it by the pail,
We'd like to have a sea of it,
And a swallow like a whale,
Ale Hitler! Ale Hitler!
ALE! ALE! ALE!"

More and more compositions are being submitted to the Commercial Broadcasting Service, and it does not take long these days for a catchy tune to become popular once it has been heard over the air.

PLAY-WRITING CONTEST

"There'll Always Be An
England"

THE CBS has received numerous inquiries from intending entrants as to whether MS for the play-writing contest, "There'll Always Be An England," should be type-written. It is not necessary to type-write your play, so long as it is written legibly.

Others have written asking for further hints on radio play writing. The following should be useful:

In radio plays the first thing to remember is economy of words. You must get right down to the heart of the scene being portrayed and do so without verbiage. Sentences should preferably be short, consistent with conveying the idea intended.

Too many characters should not be introduced, as there is apt to be confusion in the mind of the listener.

In the case of stage or films there is additional identification by means of the eye, and consequently a number of characters can be introduced effectively; but, such technique is wrong for radio plays.

In writing a radio play it is necessary to watch the construction from the point of view of balance; for instance, if you are portraying a storm, don't hold it for an unduly long period. Unless it is essential to the atmosphere and character of the play, the listener may become weary of the incessant high tension and noise. The same observations would apply more or less to any particular mood. When concluding a scene in your play, endeavour to do so on a climax, or so arrange the dialogue that the scene would point logically to its own conclusion without waiting for the musical bridge or commentary which follows.

There is not much room in a radio play for subtlety; paint your canvas with bold

LAWRENCE TIBBETT IS MODEST

His Own Voice Sobers Him

THE fact that Lawrence Tibbett is one of the world's most popular and successful baritones has spoiled neither the man himself nor his sense of humour. In a recent interview he re-



LAWRENCE TIBBETT

vealed that, at the age of seven years, he ran home from school, sobbing his heart out and looking for sympathy because he'd had a fight

strokes, and remember that action is one of the most important means of doing so.

The closing date of the contest is September 30, and entries are already coming in, so send along your radio play without delay.

Don't forget—it may be a quarter-hour, half-hour, or one hour play, or even thirteen episodes of thirteen minutes' duration. The first prize is 25 guineas, second prize 10 guineas, third prize 5 guineas, and there are ten consolation prizes of one guinea each.

and "got badly licked"—to use his own words. "Did I get sympathy? I got a spanking from my father and was sent straight back to school." Those are not the words of a man filled with a sense of his own importance.

"Four days later," he continued, "father was shot by a famous bandit who held up stage coaches in the finest tradition of the old days of the wild west. Father and he shot it off and father got the worst of it. Then father's brother stepped in, took a pot shot at the bandit and killed him. It is a famous episode—in the history of Bakersfield, California, if not to the rest of the world."

On the subject of his own recordings Tibbett was exceedingly frank and very modest. "If my self-conceit ever begins to get the better of me," he said, "I put on one of my own records on the gramophone. Listening to my own voice sobers me. Until I heard my first record I thought I was a good singer. The gramophone is my severest critic and my greatest surprise. I find it far more nerve-racking to make a record of one song than

to give a concert of twenty. I don't like making records, and when I have made them I infinitely prefer listening to other people's." His evident dislike for his own recordings is not shared by the general public, however, and two of his best efforts will bring enjoyment to listeners during 4ZB's weekly "Radio Matinee" on Sunday afternoon, September 29.

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