

FIRST PRIZE FOR "LISTENER" COVER



THIS photograph of a bearded old man examining a curio was taken specially for "The Listener" by G. India Photographic Salon.

Perry, a well known Wellington photographer, and appeared on the cover of "The Listener" of August 30, 1940. It has just received the award of champion print in the annual inter-club competition of New Zealand photographic societies for the Bledisloe Cup.

"The Curio," as it is now entitled, was taken to illustrate the NBS production of "Meek's Antiques," the famous BBC feature which was presented over the national stations by a local cast. The subject was Bernard Beeby, head of the play production department of the NBS, who does not wear whiskers normally and had to have them stuck on carefully with spirit gum, the process of making him up taking two and a half hours. Amateur photographers may be interested to know that the photograph was taken on a Kine-Exakta (35-millimetre) camera, and the film was developed in a DK 20 developer. It has been sent to Calcutta to the All-India Photographic Salon.

THE END OF A ZEPP

ZB Feature Reconstructs Famous Incident

THE story of the destruction of the ace Zeppelin commander, Heinrich Mathy, on a September evening during the Great War by a young British flyer is the theme of an episode of *Mighty Moments* which will be heard from 12B at 9.0 p.m. this Friday, August 15. Second-Lieutenant Tempest, V.C., was the flyer, and from his account of the pursuit of the Zeppelin and the kill, a dramatic record of heroism has been reconstructed.

Although the Zeppelin S.L. 11 had been shot down by what the Germans claimed was a miracle of bad luck, the deadly, pencil-shaped dirigibles seemed able to range at will over England on their missions of death. Mathy was a sort of "cheer-leader" for the other

Zeppelin crews. The German High Command gave him the latest and fastest ships, with which Mathy made brilliant and daring raids, afterwards turning in cheerful, cocksure reports on the damage he had done and the inadequacy of the British defences.

An exploit which brought Mathy prominently before the English public was his bombing of Golders Green, London, one night before the cinemas had closed. He caused many deaths and casualties, and damage amounting to half a million pounds. Compared to what was done during some of the worst nights of the September blitz, the damage was insignificant, but Londoners, new to horror from the air, conceived a special hatred for the Zeppelins.

The English ground defences were improved; British pilots, stung by Mathy's insult, vowed to put an end to the Zeppelin menace. Not long after that, the L.32 commanded by Oberleutnant Peterson, a colleague of Mathy's, was sent to the ground in flames. Hit by anti-aircraft fire, Peterson was limping home when he was encountered by Second-Lieutenant Sowrey. Four fierce bursts with incendiaries and the Zeppelin plummeted to earth in flames.

Tempest's Own Story

Mathy was still at large, but his time was short. Here is the story of his last fatal encounter in Second-Lieutenant Tempest's own words: "I spotted Mathy's ship about ten o'clock. Then the lights caught me and I started after two or three clouds before I got over the dazzle sufficiently to pick out the Zepp. The arches were making it a bit unpleasant, but something happened then that bucked me up no end. I had had a theory that Mathy's nerve was gone. Well . . . the moment the crew of the Zepp spotted me, they dropped all their bombs in one flurry, swung round and started to climb homeward. Then I knew we had her.

"My pressure pump failed on me, and having to use the hand pump to keep up pressure left me with only one arm to operate the stick and the gun.

"By this time we were at 15,000 feet. I was a bit above, but losing the advantage every second. So I gave one tremendous pump and dived at her, giving her burst after burst.

"For some reason her rear gun was silent, jammed maybe. Anyhow, I found I could go right in at her stern. I could see the tracer bullets hit her in a solid stream, and presently she started to glow like a Chinese lantern. As I swung away to come in from the stern again, the ship shot straight up for 200 feet, paused, turned over and came roaring straight at me. I nosedived for all I was worth, with the damn thing tearing after me, and just managed to cork-screw out of the road as she shot past roaring like a furnace.

"I guess that was all there was to it."

THE SOVIET THEATRE

(Continued from previous page)

The importance and influence of the theatre in the nation's life is fully realised and appreciated by the Russian leaders. Every facility, honours, even privileges, are given to the members of the theatre, and the artists and playwrights form actually the privileged class. Performances are organised on a grand scale, and admission for the Red Army members, party officials, etc., is free. Tickets are usually distributed a fortnight in advance and the auditorium is always packed to full capacity. It is obvious that theatres so conducted do not know the meaning of a "theatrical crisis," a complaint so often suffered by the stage in Europe.

Theatres For Children

Once the leaders of the State realised the enormous potentialities of the theatre in influencing the minds of the people, they formed immediately a special theatre for children. Moulding the souls and hearts of the children is one of the biggest, most important, and



PEOPLE'S ARTIST K. S. Stanislavsky, Art Director of the Moscow First Art Theatre

subtlest tasks of mankind. The Bolsheviks take the responsibility, and they take it with an amazing courage and logic. The elders are Communists, and so the

children must be! To this end a theatre for the young ones—the first of this type in the world, was created, and the famous Natalie Satz is its creator, director, and art leader. Contrary to custom, the actors are not children; they are the most talented actors of the Republic, who brilliantly present the figures of children on the stage. The young audience express their criticism after the performances and only their opinion decides whether the play is a success or not. In the latter case the play is immediately withdrawn. There is an interesting fact about the children's theatre: the youngsters have to pay admission, a few kopeks, of course, nevertheless there is no exemption from this rule. The system was introduced in order to give the children the impression of being treated seriously, and also for the purpose of encouraging self-respect and self-reliance. The Continent quickly adopted the idea of Natalie Satz, and in recent years many children's theatres of the Russian type have been created with undoubtedly excellent results.



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