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THINGS TO COME

A Run Through The Programmes

MONDAY

CAN women be funny, listeners are going to be asked next Monday from 1YA—and at the recklessly dangerous hour of 10.20 a.m. (one-oh-two-oh hours)! But isn't that funny? Can birds sing? Can cats scratch? Can sailors drink? Can Parliamentary candidates make promises? Wouldn't you laugh if you were asked ludicrous questions like those? Can you keep from laughing when you are asked if women have ever made you laugh? The question may of course be: Are women ever deliberately funny—farceurs, wits, really funny clowns? Have they contributed to the literature of humour—given us a Shakespeare, a Burns, a Voltaire? Well, we shall see.

Also worth notice:

2YA, 11.0 a.m.: "A Botanist to the Rescue."

3YA, 9.25 p.m.: Piano Quartet (William Walton).

4YA, 8.4 p.m.: The Cecilia Choir (studio).

TUESDAY

AROUND the few facts that are known of the 15th century German painter Matthias Grünewald of Colmar, Paul Hindemith wrote his opera *Matthias the Painter*. It was composed in 1934, and disclosed parallels between the Germany of Martin Luther and the Peasants' War, and the Germany of the 'thirties. Politics were the all-deciding factor, and neither religion nor art could escape their influence. In Act Three, Matthias cries out in agony: I can paint no longer; the woes of mankind cripple my imagination and my hand. Injustice, poverty, sickness, torture — am I to share in the guilt for these by being too slack to help? A symphony composed of portions of the opera was first heard four years before the whole opera was produced (in 1938), and a recording of it will be broadcast from 2YA at 9.33 p.m. on Tuesday, May 25.

Also worth notice:

1YX, 8.10 p.m.: Brahms' Fourth Symphony.

3YL, 8.9 p.m.: French chamber music.

4YA, 7.15 p.m.: Talk by the Hon. W. Downie Stewart: "New Historical Letters."

WEDNESDAY

OUR artist's attitude to engineers is not necessarily ours. To him they are figures of fun. To us they are deeply tragic figures whom opportunity has somehow passed by. For of course an engineer wants to drive an engine—or at least play round with it. That is what made him turn that way, and endure all the drudgery before he reached his goal. But what does he do? Sit on an engine? Not once in twenty times. He sits in a drain, or on a bridge, or in an architect's office, or on the line of a road that is yet to be built. He does a hundred things before he monkeys round with cogs, and grease, and wheels, and we shall be disappointed if this great betrayal is not the subject of the talk about him from 3YA next Wednesday (May 26) at 6.45 p.m.

Also worth notice:

1YA, 8.0 p.m.: Ariel Choir (studio).

2YC, 8.0 p.m.: Mozart: Piano Concerto in C Minor.

4YO, 9.0 p.m.: Mozart: Piano Concerto in C Major.

THURSDAY

"BY far the cleverest fellow among the young men," was Sir Edward Elgar's opinion of Samuel Coleridge-Taylor, and it was endorsed by Sir Arthur Sullivan after the first appearance of "Hia-

watha's Wedding Feast" in 1898. Coleridge-Taylor's mother was an English girl, his father a West African doctor who, unsuccessful in London, returned to Africa, leaving his wife and child in England. The choirmaster of a Presby-



"What is an Engineer?": 3YA, Wednesday, May 26, 6.45 p.m.

terian Church found the boy talented and sent him to the Royal College of Music where, very poor, and "with a large circular patch on his trousers", he studied under Stanford. His choral-orchestral works about Hiawatha and the Cantata "A Tale of Old Japan" have been performed in New Zealand, and his light orchestral pieces have been popular with orchestras of limited scope. A programme, "The Music of Coleridge-Taylor," will be heard from 3YL at 8.30 p.m. on Thursday, May 27.

Also worth notice:

1XY, 8.28 p.m.: String Quartet (Debussy).

2YA, 9.25 p.m.: Claude Tanner (cellist).

2YH, 8.30 p.m.: Music by Purcell and Bach (studio).

4YA, 9.25-10.0 p.m.: Music by Haydn.

FRIDAY

THERE are sound judges who would place *Jane Eyre* among the world's great novels—and very near the top of the list of the best English novels. And that is another way of saying that it is bunk to define genius as a capacity for taking pains. Hundreds of men and women have worked as laboriously over novels as Charlotte Brontë worked over hers, and emerged with nothing but damaged paper. In three cases out of four, also, the odds seemed heavily in their favour. Charlotte Brontë was poor, half educated, and almost completely detached from the world of men and women. There was nothing in her life, training or background — so far of course as the vulgar could see—that fitted her to write a masterpiece; and yet it came, and remains, and will remain as long as people read English. If you want to know what another woman novelist thought of her listen to 4YA next Friday evening (May 28) when Professor T. D. Adams will read passages from Mrs. Gaskell's *Life*.

Also worth notice:

1YA, 9.29 p.m.: Mendelssohn's 5th Symphony.

2YA, 8.12 p.m.: "The Battle of Britain."

3YL, 8.0 p.m.: Christchurch Competitions (demonstration concert)

SATURDAY

OF the company of Falstaff and Don Quixote, Til Eulenspiegel, and Baron Munchhausen is Hary Janos, the picturesque central character of an opera by Kodaly. "He is a good-tempered, time-expired soldier who sits in the vil-

lage inn, boasting of heroic deeds which he never performed, an exuberant creation of Hungarian folklore," says Edwin Evans, an English writer on modern music. "He believes his own stories, for in his day-dreams, they are all true." Kodaly's opera *Hary Janos* was first heard in 1926, and rapidly became popular, for its vivid musical treatment of the comic subject. An orchestral suite of pieces from it will be heard from 1YX at 9.9 p.m. on Saturday, May 29, played by the Minneapolis Symphony Orchestra, with Eugene Ormandy conducting.

Also worth notice:

1YA, 8.0 p.m.: Royal Auckland Choir.

2YC, 9.0 p.m.: "Les Sylphides" ballet.

3YL, 9.0 p.m.: Music by Franck.

4YA, 8.17 p.m.: "Capriccio Italien" (Tchaikovsky)

SUNDAY

ANOTHER recording has arrived of the famous *Rhapsody in Blue* by George Gershwin, the composition which has held its position since 1924 as the most widely known work of any length by an American composer. New Zealand radio listeners have often heard the abbreviated version made by Paul Whiteman's orchestra with the composer playing the solo piano part, and in more recent years the "definitive" or complete version (three sides on records), made by the Boston Promenade Orchestra and the pianist J. M. Sanroma. And at 9.32 p.m. on Sunday, May 30, listeners to 2YA may hear a recording made by the blind pianist and mimic, Alec Templeton, with the orchestra of André Kostelanetz.

Also worth notice:

1YA, 8.30 p.m.: "Consecration of the House" Overture (Beethoven).

3YA, 9.22 p.m.: Songs by Schubert (studio)

4YA, 8.6 p.m.: Music by J. S. Bach.

Longevity

By WHIM-WHAM

[Life seems to begin at 100, according to the Eastern Psychological Association. After completing 20 years' study of 450 centenarians, it is stated that persons who have reached the five score mark seem to get a second wind. Several centenarians had had failing eyesight restored and even hair colouring restored. New teeth were cut also. It is reported that most persons after their one hundredth birthday develop new interests, enthusiasms, hobbies, sense of humour and appetite.—*Circle news item from New York.*]

I CANNOT say that I aspire
To live 100 Years or More;
I strut and fret my Hour upon
Life's little Stage, not hoping for
The undeserved Felicity
Of an Encore.

LIKE Autumn Leaves in their due
Season
My Hair will fall, my Teeth decay,
My Eyes grow dim, my Wits disperse—
Old Age will take its normal Way,
And long before the Hundred Mark
I shall be Clay.

REJUVENATION may await
The Man who greets his hundredth Spring;
Youth's Pleasures may be pale beside
Post-Centenarian Frolicking—
My Notion of a Life provides
For no such Thing.

THE Year 2000, I suppose,
May bring the Height of human
Bliss,
New Foods I should not be without,
More Super-Films I must not miss,
Some War in which I ought to fight
No less than This.

BUT I'll be nearly Ninety then
It still alive, and not inclined
To look beyond my Fin de Siècle,
Or grow new Teeth, or change my
Mind.
Time may go marching on, but I
Shall stay behind.