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## BLACKOUT BRIGHTLIGHTS



YOUR FATHER'S  
WANTED ON THE  
PHONE HARRY.

O.K. MUM I'LL  
GET HIM—HE'S  
OVER BUYING  
CIGARETTES

GOSH I'LL  
NEVER SEE HIM  
IN THIS BLACKOUT

AH!  
THERE HE  
IS—I CAN  
TELL BY HIS  
PERSIL-  
WASHED  
COAT.

## PERSIL WASHES WHITER

PERSIL (N.Z.) LIMITED—PETONE P.172.52Z

# THINGS TO COME

## A Run Through The Programmes

### MONDAY

A CONCERTO for piano with trumpet and string orchestra, by the modern Russian composer Dmitri Shostakovich has been recorded in England, and will be heard from 2YH, Napier, at 9.25 p.m. on Monday, July 19. It is not music in the style of the compositions which have recently brought the composer world-wide publicity—the Fifth Symphony and the Seventh ("Leningrad") Symphony—for it was written in 1933 in an unpretentious style. The English periodical *The Gramophone*, said that it gave an impression of "keep-it-going-boys, rather than of real driving, constructive power," and that the subject matter was "nothing like good enough for a concerto; and unlike Gershwin's, it cannot be regarded as funny." The solo pianist in the new recording is Eileen Joyce, and the trumpeter Arthur Lockwood.

Also worth notice:

2YA, 8.41 p.m.: Unaccompanied part songs by Bartok.

4YA, 8.0 p.m.: The Royal Dunedin Male Choir.

### TUESDAY

WHY does one people or country develop a distinctive art and another remain content with a little spurious imitation? Was religion, nationalism, a wealthy patron class, or a clear atmosphere responsible for the Parthenon sculptures or the Sistine chapel frescoes? Or is it that the seeds of an artistic flowering are in every nation, but are ruined by man's dauntless materialism? One school of thought may believe art to be man's improvement upon God's work, another that art is God's manifestation of Himself in man. New Zealand has not yet produced great art. She may never do so, or she may do so to-morrow, but in the meantime, we may hear something about what has been produced already if we listen to Dr. A. H. McLintock on Tuesday, July 20, at 7.15 p.m., talking from 4YA.

Also worth notice:

1YX, 8.12 p.m.: Symphony No. 6 (Atterberg).

2YA, 9.34 p.m.: Violin Concerto in G Minor (Bruch).

### WEDNESDAY

WITHOUT venturing into the field of Original Sin, as our artist seems to have done, we find ourselves in agreement with Dr. I. L. G. Sutherland in classifying as a popular fallacy the contention that "You can't change human nature" (Winter Course Talk, 3YA, July 21, 6.45 p.m.). Anyway, what is human nature? If you mean simply human behaviour, then it is plainly capable of improvement, notwithstanding some current evidence to the contrary. There are several matters upon which the group point of view has clearly changed in historical times. One is slavery. And what about duelling? There has been a real spiritual and psychological revolution here: the world is never likely to revert to the custom of single combat which, in France alone, caused the deaths of 40,000 men of noble birth over a period of less than two centuries. So, despite the gloomy prophets of the Unchanging-Human-Nature School, we have already won half the battle against war itself. It now

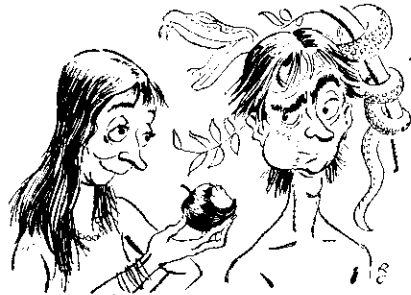
only remains to put national quarrelsomeness under similar restraint. Perhaps Dr. Sutherland will elaborate on this.

Also worth notice:

1YA, 8.12 p.m.: Quintet in C (Schubert).  
2YC, 9.0 p.m.: "Till's Merry Pranks" (R. Strauss).

### THURSDAY

AN experienced and successful teacher once confessed that at her first teaching post she would pray every morning for a miracle or a cataclysm that would



"Do You Believe That You Can't Change Human Nature?": Talk from 3YA, Wednesday, July 21, 6.45 p.m.

keep her from the day's torment. An earthquake, an express train boarded in error, a rich uncle's unexpected death, all shone as improbable but glorious possibilities. But looked back upon over the haze of years, even the grim reality of mice in the desks and tacks on the chairs assume a mellow charm. And in the long run, the school marm always wins. She sees her inky tormentors grow up into respected citizens, and she would not be human if she did not take some credit for the transformation. We may hear some of Cecil Hull's reminiscences of her school marm days if we listen to 3ZR on Thursday morning, July 22.

Also worth notice:

1YX, 8.0 p.m.: Quartet in B Flat Major (Brahms).

2YA, 9.26 p.m.: Yvonne Webb-Jones, soprano (Studio).

4YA, 8.0 p.m.: Gil Dech and 4YA String Orchestra.

### FRIDAY

FRANZ SCHUBERT, who could provide heavenly music to very prosaic words, and make a great song, was able to produce some of his most inspired work on the most meagre pretext. The incidental music to the play *Rosamunde, Princess of Cyprus*, was a case in point. Here he had to write music for a play by Helmine von Chezy, whom an American writer on Schubert calls an "unhappy blue-stocking," yet among the ballet pieces and entr'actes are some of Schubert's most charming and popular pieces. At the only two performances the play achieved, his music, which could perhaps have saved the day, was hardly noticed; the audience talked through the entr'actes, and evidently gave little attention to the ballets. The evening programme from 1YA on Friday, July 23, will be interspersed with portions of the *Rosamunde* music, played by the Studio Orchestra, under Harold Baxter. There will be ballets at 7.30, the overture at 8.15, and two entr'actes at 8.37 p.m.

Also worth notice:

2YA, 9.43 p.m.: A programme by the Fourth Brigade Band, 2nd N.Z.E.F.

4YZ, 8.0 p.m.: Symphony No. 3 (Tchaikovsky).

### SATURDAY

A SESSION for the jazz fiend, "dedicated to the preservation of the three B's—Barrelhouse, Boogie-woogie, and the Blues"—appears in the programme for 2YA at 9.25 p.m. on Saturday, July 24. Its name—The Chamber Music Society of Lower Basin Street. Its object—to "welcome listeners to the one programme that will not play the Easter Parade." It comes from America, is recorded by the National Broadcasting Company, and presents well-known swing musicians in a programme they developed out of a private jam-session. All are NBC musicians, who used to meet weekly in Lower Basin Street, and they have their own way of dealing with a popular tune, much as they have with the English language.

From other stations:

1YA, 8.40 p.m.: Songs of the Hebrides.

2YA, 7.30: Piano recital for four hands.

3YL, 9.1 p.m.: Russian Symphonic Music

### SUNDAY

ANOTHER addition to the recorded repertoire of the smallest works by the biggest composers comes in the form of a set of Twelve Contra Dances by Beethoven, miniatures on the most microscopic scale, some so short that four of them will go on a 10-inch gramophone record. Since the Eight German Dances by Mozart, recorded several years ago, there has been one similar set—Eleven Viennese Dances by Beethoven—which disappointed anyone who had built expectations on the Mozart Dances. But the new Contra Dances may turn out to be more ingratiating—especially Number 7, which is the tune Beethoven used for the last movement of his *Eroica* symphony. The name originated in an English dance, copied on the Continent, and so described because the dancers faced each other instead of being side-by-side. Howard Barlow and the Columbia Symphony Orchestra recorded them, and they will be heard from 2YN at 8.30 p.m. on Sunday, July 25.

Also worth notice:

1YA, 9.33 p.m.: Opera "Mignon" (Thomas).

3YA, 9.22 p.m.: Russian music from the Studio.

## Productivity

By WHIM-WHAM

[British scientists are investigating, for the Ministry of Food, the possibility of using potatoes in the production of beer, thus saving grain and solving the problem of the present embarrassing potato glut.—Cable news item].

ONE isn't much surprised to hear Potatoes may be turned to Beer; In Fact, I'd hardly be surprised To learn that Means had been devised Of making a convivial Brew Of surplus Stocks, of Ink, or Glue, Or even, as Occasion suits, Old Tennis Shoes, or Army Boots. The Principle appears to be, In certain Spheres of Industry, Not with discriminating Hand, To give the Best our Tastes demand, Supposing we possess them—but The mere Disposal of a Glut. It seems, in spite of every Plan Devised by Economic Man To make the Best of his Resources, His ultimate and only Course is To find sufficient Means of using The stuff he cannot help producing, To endless Disillusion doomed Because of Stocks to be consumed—As Need of Manufactures leads To Manufacture of the Needs.