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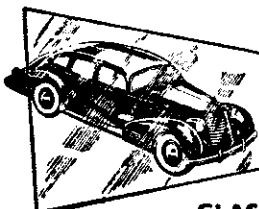
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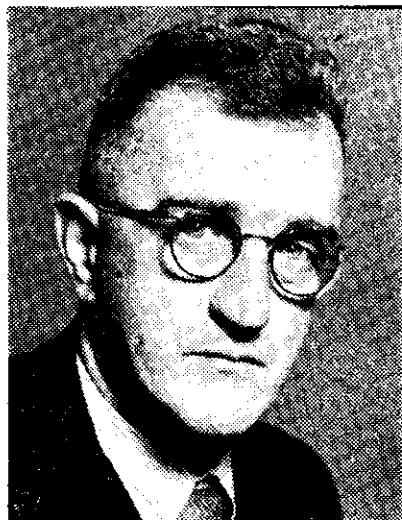
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"HOW did you save up all that money?" seemed to be the first thing to ask Bruce Henderson when he mentioned casually the other day that he had just got back to New Zealand after 15 months' leave spent roaming about Britain, Denmark, Sweden,



V.P.S. photograph
BRUCE HENDERSON

Norway, Holland, Western Germany, France, Belgium, Spain and Italy. He replied, simply, "By austere living and remaining a bachelor."

Mr. Henderson, Operations Engineer, Head Office, NZBS, who has been engaged in New Zealand radio since 1929, knew that his colleagues back at home would be bound to ask a lot of technical questions about broadcasting overseas, so he made tape recordings of his impressions at almost every radio station he visited, and posted the tapes back to New Zealand.

"In most European countries broadcasting is very well organised," he said. "but conditions in Spain are a little peculiar. Radio music there seems to have the quality of the old tin horn gramophone. Spain produces local programmes in the same way as we do here, whereas most of the other places I visited have only two or three programmes for the whole country. After my travels I have come to the conclusion that the technical standards of broadcasting in New Zealand are on a par with the best overseas; and so is our equipment, which in some cases is even better."

"I made a study of microphone placing for symphony orchestras, and was interested to find that there is an even wider difference of opinion overseas than in New Zealand. In some countries they place the microphone half-way down the hall; in others there are several close up to the players. The idea of perfect placing seems to be simply a matter of personal opinion."

Bruce Henderson said that in Western Germany radio organisation was most thorough. The Germans had more frequency modulation stations than any other country, and people with F.M. receivers were able to get programmes free from any interference. In Europe there were so many stations on the broadcast band that interference was terrific. As to television, the BBC technique led all the countries he visited.

Apparently Mr. Henderson's self-imposed regimen of austerity living did not survive the whole tour, for he spoke, a little wistfully, I thought, of

Open Microphone

the great variety of foods obtainable in England at generally reasonable prices. And in Spain he treated himself to a soupçon of octopus and snail stew—"very nice"—as well as a dish called sea-rings, made from the tentacles of squids—"quite nice, if a thought tough." He returned to New Zealand as he left—a single man.

ALEC YOUNG (Lower Hutt): Sorry I have not been able to get hold of a picture of Captain Billy Howes (*Spin a Yarn, Sailor*, YARN SPINNER the four ZB stations, 8.30 p.m. on Saturday), but here is a little information about him.

As a youngster Howes had ideas about the sea and the stage, and at 13 he decided to go to sea; he sailed on a square-rigged ship plying between England and Australian ports. One of the yarns somebody else has spun about the Captain concerns some sea story broadcasts he heard in South Africa. He was not impressed. Striding into the broadcasting studio he declared, "I've drunk more salt water than that fellow ever sailed on!" *Spin a Yarn, Sailor*, was made at 2UE Sydney.

CHET BAKER, who had a surprising win over Dizzy Gillespie and Harry James in *Down Beat's* 1953 popularity poll (and who is heard in the jazz series current at Station 2YD), made his record debut in September, 1952, with the Gerry Mulligan Quartet. Cries of "another Bix" and "another Bunny" were sounded. He was born in Yale, Oklahoma, 24 years ago. His family moved to California when he was ten. At school he played the trumpet in the marching band and the dance orchestra. Drafted in 1946, he was sent to Berlin with the 298th Army Band. Discharged two years later, he began to study theory and harmony at El Camino College in Los Angeles. Ten months in San Francisco gave



Baker the opportunity of playing in various sessions which started him in jazz music. From his past concert band experience he brought a tone and conception uninfluenced by the jazz stylists of the past.

SIR JOHN ELLIOTT (chairman of the London Transport Board) has, according to an English newspaper, predicted another rise in London train and bus fares because of Television. "People are sitting home in the evenings to watch TV instead of going out," he is reported to have said.

VICTOR BORGE, Danish-born pianist who does with his piano more or less what Anna Russell does with her voice, presents a one-man show of wit and musician—"FUNNIEST YET" ship. Recently he moved the New York Times to call him the "funniest entertainer in the world," i.e., United States. This man, who does not appear to have made very many recordings, starts his act with a flourish of coat tails and dive-bombs the keyboard, aping the mannerisms of some concert pianists. Another of his drolleries is to rock back on the piano stool and laugh uproariously after he has tricked the audience into thinking he will hit a crashing chord, but hits none at all.

JULIUS KATCHEN, aged 27, became the musical hero of Paris last month when 2000 people filled the Theatre des Champs-Elysees to hear his programme of Brahms, Schumann, Chopin and Liszt. At the end they crowded round him, asking for more. The critic of *Paris-Presse* called the performance "a miracle of faith and fervour"; *Time* called Katchen one of the best of all pianists living today. Son

The long-jawed and happy-looking character on the left is Eamonn Andrews, one of the top personalities of British radio. He makes a weekly appearance introducing "Sports Review," which is edited by Angus Mackay

BBC photograph