



So. 30

## WAKE UP YOUR LIVER BILE -

Without Calomel - And You'll Jump out of Bed in the Morning Full of Vim.

The liver should pour out two pints of bile into your bowels daily. If this bile is not flowing freely, your food doesn't digest. It just decays in the bowels. Wind bloats up your stomach. You get constipated. Your whole system is poisoned and you feel sour, tired and weary and the world looks blue.

Laxatives are only makeshifts. A mere bowel movement doesn't get at the cause. It takes those good old Carter's Little Liver Pills to get those two pints of bile flowing freely and make you feel "up and up." Harmless, gentle yet amazing in making bile flow freely.

Ask for CARTER'S Little Liver Pills by name. Stubbornly refuse anything else. Distributors: Fassett & Johnson Ltd., Levy Buildings, Munners Street, Wellington. C.S.

## LIKE WALKING ON PILLOWS!

The most delightful walking ease imaginable—all day foot ease, freshness and vitality. Made from Scho-tex, the new, extra-soft Latex foam rubber (millions of tiny air cells). Washable, odourless. Fit any boot or shoe.



4/9 pr.

Scholl Foot Comfort Service:

HAM. 3a Col'wood St. LR. HUTT 291 High St.  
HAST. 402 H'launga St. BLEN. 4 George St.  
NEW PLY. 52 Queen St. NELSON 247 Hardy St.  
WANG. 192 Vic. Ave. CHCH. 123 Cashel St.  
PALM. N. 136 B'dway. TIM. Cnr. George & Sophia  
WGTON. 9 Willis St. DUNEDIN 20 Moray Place

**Dr. Scholl's**  
**AIR-PILLO INSOLES**

From Chemists and Shoe Stores Everywhere

**L**ISTENERS who are interested in the sea and the early history of New Zealand will find pleasant and informative narratives in *The Log of the Victoria*, to be broadcast from Station 2XP New Plymouth, starting on the evening of Monday, June 7, and continuing once a week for the following three weeks. Written by the Rev. W. C. Comber, who has made a study of ships which have sailed round the New Zealand coasts, the series is based on the log book of the brig *Victoria*. The stories concern the years between December, 1839, and June, 1843, when the *Victoria* played an important part in such incidents as the transportation of the then Governor, Captain Hobson, his staff and Government officers from Russell to Auckland; the apprehension of smugglers; visits to the French at Akaroa, to troublesome Maoris at Tauranga, and to Nelson at the time of Te Rau-paraha's massacre.

"**BEAVER**" (Christchurch): I commend to you the following jingle:  
There was a young girl from Lansing  
Who said "I'm sure I can sing":  
**PERCHANCE TO DANCE** Her teacher Herr Harry Hur  
Decided to marry her.  
And now they live happily with their seven children.  
and Mrs. Hur doesn't sing any more, but occasionally indulges in dancing.

**W**HEN the "first lady of the air," Gladys Young, was asked what she liked apart from broadcasting, she said: "Preferably mountains, then hills—bare hills. I'm a great granite girl."

"**MOUTHPIECE**" (Lyttelton) is anxious to have "as much information as you can give me about Harry James, the trumpeter."

This request reminds me of a timid young man who visited New Zealand with a travelling variety show a few years ago, and blushing admitted that

# Open Microphone

he was the "hottest trumpeter that ever threw a lip around a mouthpiece."

And who **TOUGH LIP** should have known better? Harry James, I think, would have been amused at that one.

James (right) was born in Albany, Georgia, in 1916. His father was Everett James, musical director of the Haag Circus and one of the most renowned of circus bandmasters. A year later the Christy Brothers' Circus engaged James Sen., and for the next 13 years Harry toured the country with his parents. He learnt to play the drums and to do a contortionist act which earned him the bill-name of the "Human Eel." When he was eight Harry took lessons from his father on the cornet and soon joined the circus band. A year later he took all the trumpet solo parts, and at the age of 12 he was leading a band of his own. Such early and vigorous training in which he had to play loud and fast circus tunes is responsible, no doubt, for the tough lip and amazing technique he developed. Even top trumpeters of modern times have often had bad spells of lip trouble; but not James.

Eventually he joined Ben Pollack, who is credited with having started more young musicians on the way to name-band success than any other leader. When he achieved fame James revolutionised trumpet style, and is still a first-class musician. He is known particularly well in New Zealand for his recordings of "Flight of the Bumble Bee" and "Chiribiribim," which became best sellers.

"I **WOULD** be grateful indeed if you would inform me of the story behind the *Natoma* 'Dagger Dance,'" writes G. A. Southen, of Napier.



The text of the opera *Natoma* is by Joseph D. Redding, and the music is by Victor Herbert. When

**DAGGERS FOR ALL** in Act II, the usual operatic cloak and dagger business reaches a certain point, there is a dance, the "Panuelo," a dance of declaration, in which each man places his hat on the head of the girl he loves. One girl gaily flicks her lover's hat into the crowd. The incensed owner demands that she shall dance with him the fiery "dagger dance." He plunges his dagger into the ground and dares any girl to throw another beside it. Then, to a wild, barbaric rhythm begins the now famous "Dagger Dance."

*Natoma* was first produced by the Philadelphia-Chicago Opera Company at the Metropolitan Opera House, Philadelphia, in 1911. The scene is California and the period is under the Spanish regime, 1820. John McCormack took the tenor role of Paul Merrill, Lieutenant of the U.S. Brig Liberty.



**THE CAST** of the serial "The Burtons of Banner Street," now going round some of the NZBS stations. Left to right, Nan Summers (Win Mitchell), Morris West (producer), Robert Pesch (John Burton), Phillip Jones (scriptwriter), Patricia Kennedy (Mary Burton), David Reid (Alec Burton), Myles Wright (Phillip Henderson) and John Morgan (Paul Burton)

"**A STUDENT OF THE VIOLIN**" (Mokotoa, Invercargill): (a) Sir Malcolm Sargent, aged 59, is one of the outstanding figures in the musical life of Britain. He is an active man—here, there and everywhere. He probably makes more train journeys than many commercial travellers. He became a conductor by accident. The conductor who was to have taken charge of a rehearsal of *The Gondoliers* did not turn up. Sargent took his place and has, as it were, been on the rostrum ever since. He claims that the technique of conducting is simple. There are only two instruments in the orchestra which are easier, he says—the cymbals and the triangle. He explains his power over an orchestra thus: "Complete concentration. This means that one must be unself-conscious. A person who is unself-conscious always attracts attention. Another thing is sincerity. If a person is convinced of what he tells you, he will make an impression on you." Sir Malcolm Sargent is slim, wiry, with black glossy hair and dapper in dress. By day

**CONDUCTOR AND LEADER**