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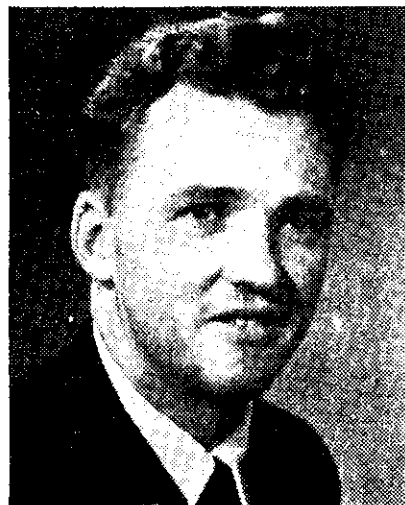
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JUST back after about 15 months' roaming about the United Kingdom and Europe. Lawrence Constable, programme officer at 2YA, tells me that one thing which amazed him was the number of New Zealanders he saw touring the Continent. "They were getting



N.P.S. photograph

LAWRENCE CONSTABLE
New Zealanders were everywhere

round in old cars, on bicycles and hitch-hiking. Almost every one of them sported a New Zealand flag, on the handlebars, the bonnet of the car, or decorating the shoulder-pack," he said. "When I sat down at a table in a Heidelberg youth hostel the chap opposite turned out to be from New Zealand; that sort of thing was happening all the time. I found that most of the tourists were working in England and taking their holidays in Europe." Constable found that many of the castles along the Rhine had been turned into youth hostels. Each one was packed with young people, and to hear 600 at a time singing German folk songs was "really something," he said. "I would have given anything for a tape recorder."

In most European countries there was only one national radio programme, and the broadcasting people were amazed that the New Zealand Broadcasting Service had 26 stations. In Norway there was a magnificent Broadcasting House, with 18 studios working 12 hours a day, and Denmark also had a fine building. Broadcasting was going ahead rapidly

Open Microphone

all over Europe, and it seemed that the first thing that occurred to the rebuilders of bombed cities was to start a radio station. From the technical point of view New Zealand was just as up-to-date as any radio organisation overseas.

It was an adventurous trip in many ways, particularly when Constable and others with him were searched and interrogated for two hours high up in the mountains of Yugoslavia by Customs officers who didn't know a word of English. Then, when he was studying radio in Vienna, the station authorities took him for a distinguished visitor, and interviewed him—in a sort of radio newsreel—on the differences between the New Zealand and European systems. He visited the Salzburg Festival and gathered much information about other important European musical occasions; the result is the present weekly Calendar of European Festivals of 1954 which listeners are hearing from Station 2YC.

Mr. Constable confessed that his trip was the outcome of a feeling that he was very much out of touch with overseas affairs. He decided that the time to take a look at the world was while he was still young. "And I hope it's not the last time," he said. In between taking an observer course at the BBC, studying the Outside Broadcasts Department, Features Department and studio management, he secured a seat in the New Zealand section at Hyde Park and a good view of the Coronation procession. His journey included England, Scotland, Wales, Belgium, Germany, Switzerland, Austria, Yugoslavia, Italy, France, Spain and Morocco.

He has been with broadcasting continually since 1940, but five years before that he was with Victor Lloyd in one of the first big-scale radio serials produced in New Zealand by the Commercial stations—*One Man's Family*. He was one of the family. His first book, *Home Territory*, which included articles he had contributed to *The Listener*, was published at the end of last year.

★
BEATRICE LILLIE, the famous revue and cabaret artist, was born in Canada. Her mother was a concert singer of Spanish-English extraction, and her father was Irish. Even when she was a child people found her funny, chiefly when

she was trying to be serious. At the age of ten she became stage struck and decided to emulate mamma. She took singing lessons and soon her mother,



BBC photograph

BEATRICE LILLIE
A producer roared

sister Muriel and Beatrice toured the small halls as "The Lillie Trio"—mother as soprano, sister as pianist and Bea as character costume vocalist. Later on she went to college near Toronto and her mother took sister Muriel to Europe to study.

Soon Beatrice persuaded her father to pay her passage to London, where she intended to try the stage. All the managers laughed at her. But when she had almost decided to catch the next boat home, she had an audition with the French producer André Charlot, who was casting a new revue. She began a few impersonations, and after half an hour Charlot, weak with laughter, gave her a three-year contract.

The famous Bea's style is distinctive. For other people the stressed statement, broad wink, obvious joke; but for Miss Lillie the lift of an eyebrow—possibly only half of it—a slight, very slight gesture, a raised finger and the shadow of a wink are enough to reduce her audience to tears of mirth. She is a mistress of the understatement, the throw-away line and the sly innuendo.



BBC photograph

Recently the BBC Third Programme presented the Shakespeare Memorial Theatre Company in a performance of "King Lear." Here, in rehearsal, from left to right, are Yvonne Mitchell (Cordelia), Michael Redgrave (Lear) and Rachel Kempson (Regan).