

There'll Always Be an Ad-man...

FOR most of the year advertising men bend their efforts to selling other people's goods. Next week they'll be selling their own. It is national advertising week, and the product to be advertised is Advertising.

Radio's part in this family campaign will consist of numbers of "spot" ads from commercial stations, and a half-hour dramatic programme entitled *The Aladdin's Lamp*. The said lamp enters the picture after a long and irritable declamation by a character named Joe Dobbs. Joe says: "All this advertising's a lot of poppycock. It costs thousands and thousands of pounds—millions—and we've got to pay for it. . . Advertising's made it a world of coloured lamps, blaring radios, screaming newspapers, billboards, catch-phrases, slogans—a man doesn't get a moment's peace these days, except in bed. That's one place they can't



get at you, and that's where I'm going."

Joe goes. But there's no peace for him even in bed this night. He knocks over a lamp and a genie appears to ask his wish. Joe's in no doubt about that:

"Give me just one day—24 hours—rid the world of advertising, classified and display, billboard, poster and electric sign: syrup-voiced announcers who bleat and whine; what four out of five of us are supposed to have—what you'll do if you're wise, Socko Soap, pink toothbrush, and Yum Yum pies. And all the money we're spending to avoid the hazards of ending; the groans of night-starvation and all the fruits of ad creation. Wipe them out!"

Next morning, Joe's day without advertising begins. It is surely a sad and bedraggled day. It opens with a thin newspaper and no ZB breakfast session, continues without any of the brands of razor-

blades, cigarettes, shirts, electric globes and tea which Joe knows and likes, and ends with a round of the theatres to find out what's on—the newspapers having no film advertisements. By the time a movie about advertising's contribution to modern technology appears on the screen, Joe is all set to believe that: "Advised products are good products, for advertising is the medium which introduces them to the mass of the people, who quickly discover the truth. Advertising stimulates competition, forces constant pursuit of perfection in the production field. Advertising educates the public to quicker and more intelligent selection of goods on the public market."

The Aladdin's Lamp will be broadcast by the main commercial stations on Friday, July 16, at the following times: 1. 2 and 4ZB, 9.0 p.m.; 3ZB, 8.15 p.m.; 2ZA, 7.15 p.m. It will be heard from the various X stations during the week July 12-17 at times to be announced. The show was written and produced by Allan Sleeman at the Christchurch studios of the NZBS.

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 liquid 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: Fussell & Johnson Ltd., Levy Buildings, Manners Street, Wellington C3

(continued from previous page)
brandy and cigars—but not for over-refined palates, although even Gabriel in good humour might enjoy her exhortation to "Blow, Gabriel, Blow."

Serious, But Not Too Solemn

Mozart's Mass in F Minor, K.192, is serious music as its occasion demands, but simplicity, serenity and the lively elation of the "Credo" take it far from sombre solemnity. The Mozarteum Orchestra and Chorus of Salzburg, with soloists, conducted by Hermann Schneider (Nixa LLP 8018), give a good account of Mozart's music, although the reproduction is not as faithful as it might be. Something of the same serenity, and a geniality which rather puts it in the class of relaxed listening, is the quality of Schubert's Sonata in A Minor ("Arpeggione") for 'cello and piano. Roger Albin (cello) and Claude Helffer (piano) obviously delight in Schubert's singing music and measure up as cheerfully to the more technically difficult Mendelssohn Sonata No. 2 in D Major on the reverse side. Telefunken, who put out the disc in association with Decca (Telefunken LGX 66015), are as meticulous in their recording as one remembers them in the pre-war standards.

Now for something a little off the beaten track, Symphony No. 3 by the Dutch composer Willem Pijper (1894-1947). The work is contemporary in spirit without being either aggressively or abstrusely "modern." Pijper uses a large orchestra, including three harps, piano for four hands, mandolin and an impressive array of percussion—all of this, however, not to make devastating noises, but to produce a kaleidoscopic variety of delicate orchestral colours and music of originality. Pijper's Symphony No. 3 is, in fact, a work of most unusual interest. And so, too, is Alphons Diepenbroek's *Marsyas—Prelude and Entr'acte* on side two of the disc. Diepenbroek, who spent his life in Amsterdam and died there in 1921, gave up being a professor of philology to devote himself entirely to the composition of music. *Marsyas* is incidental music to a mystical play, and is romantic and impres-

sionistic in character. As to the playing, it is enough, I think, to say that both works are performed by the Concertgebouw Orchestra conducted by Eduard van Beinum (Decca LXT 2873).

For sheer liveliness in the music, its performance and recording, look to Symphony in A Minor, by Carl Ditters von Dittersdorf, contemporary of Haydn, Mozart and of Beethoven, too, so successful as to be seriously incommoded by gout, highly thought of by his rivals, and finally broken and defeated by intrigue. Nothing appears in this music, however, but good humour, which seems to leave us where we came in.

The reverse side will give you something for your Curiosity Corner in the shape of a Rondo for Piano and Orchestra, by Prince Louis Ferdinand of Hohenzollern (1772-1806). Prince Louis Ferdinand composed prolifically, somewhat in the style of Hummel, travelled much, played the piano brilliantly and often, and had enough of the spirit of Drake in him to give himself a recital before going out to be fatally pierced by a Frenchman's lance at the Battle of Saalfeld. The Frankland State Symphony Orchestra, conducted by Erich Kloss, with Otto A. Graef playing the piano in the Rondo (Louis Ferdinand not being available), make an exciting job of both works (Nixa LLP 8026).

July Choice

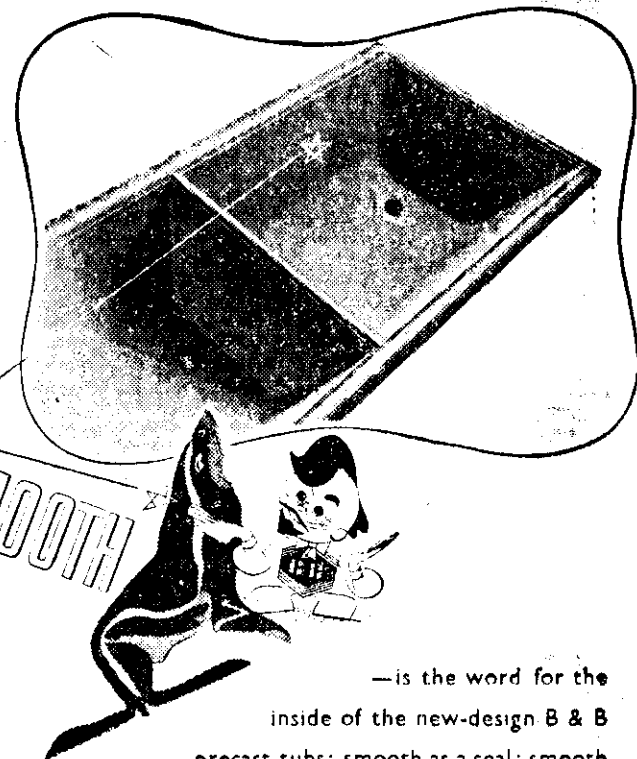
DITTERSDORF: Symphony in A Minor. The Frankland State Symphony Orchestra conducted by Erich Kloss. Lively playing of lively easy-to-listen-to music, with an aristocratic rondo by Prince Louis Ferdinand on the reverse side.—NIXA LLP 8026.

PIJPER: Symphony No. 3. The Concertgebouw Orchestra conducted by Eduard van Beinum. Contemporary music with a difference; and straightforward enough listening, too.—DECCA LXT 2873.

OLGA COELHO sings and plays with polish and personality, from folk-songs to Scarlatti.—ESQUIRE 15-006.

NEW DESIGN
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TO B&B

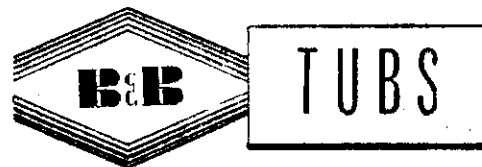
RING 23-069 AUCKLAND OR WRITE FOR BOILER AND TUBS PARTICULARS



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inside of the new-design B & B
precast tubs: smooth as a seal; smooth

as soft-water; so smooth-hard that acid, caustic, friction
glance off—but smooth-gentle with your clothes. Note the
features of these new improved B & B tubs; the new semi-
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And . . . such smoothness! (New overseas vibratory process
gives greatest smooth-hardness.)

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