

LET'S LEARN MAORI

HERE is a summary of the next set of lessons in Maori (31 to 35) prepared for the NZBS Talks Department by W. T. Ngata, of the Department of Native Affairs. This weekly series is being heard from 1YZ, 2YZ and 1YA, and will begin at 2YA on July 26. There are to be 60 lessons in all, and it is suggested that listeners should keep this panel for reference.



(Lesson 31) Here's a list of words called, in Maori grammar, local nouns, because they have a place significance: Runga—the top, upper part; Raro—the bottom, under part; Roto—the inside, the midst; Waho—the outside; Mua—the front; Muri—the back.

(Lesson 32) More local nouns: Konei—this place, here; kona—that place, near you, there; kora—that place over there; waenganui—the middle; hea or whea?—what place? tawahi—the other side of a river.

(Lesson 33) Revision.

(Lesson 34) The verb. The imperfect form or tense, of mahi (to work) is E mahi ana—hence, E mahi ana au is I am working. Inaianei means now, apopo means tomorrow, inanahi means yesterday.

(Lesson 35) The negative of the imperfect form of the verb is formed with kahore, e.g., E mahi ana au—I am working; negative, Kahore au e mahi ana—I am not working. There is another form of the verb, the inceptive, introduced by ka; hence, Ka mahi au—I work; Ka kore ahau e mahi—I cease to work.

the light vocalists Leone and Dave Maharey. She is particularly adept in providing background music and effects for stage turns, and Ces Morris should find this aptitude useful during the Concert Party's tour of duty overseas. Jean spent a twelve-months' holiday in England last year, seeing shows and generally getting up-to-date in popular music—all of which suggests that Commonwealth servicemen will be hearing her at the top of her form.

SHIRLEY ABICAIR was unknown in Britain when she went there from Australia in 1952 at the age of 22. Now she is a top show-business personality who claims that her sudden fame resulted from taking tea at the BBC Television studio canteen at Lime Grove. A producer with whom she shared a table offered an audition, and her unusual personality as a singer of popular and folk songs soon won her an enthusiastic following in both television and sound radio. While studying philosophy at Sydney University, Shirley Abicair sang in a cabaret for pocket money, and to vary her act taught herself to strum a zither. When



FAME FROM SIX SLOW WORDS

"HALLO, everybaddy, this is Carroll Gibbons." You may have forgotten the soft drawl and the gentle rhythms it introduced, but if you were a radio fan soon after the cat's-whisker days, you will recall the thrill it was to pull in anything from 2LO London.

In those days the sleepy New England croak of Carroll Gibbons and his light touch on the piano made him the first real radio personality. At the age of 51 he has now died in the England he loved so much that, when war broke out, he pestered New York shipping offices to get a passage back. "People over there have been nice to me since 1924," he declared with unaccustomed emphasis. "This is no time to run out on them."

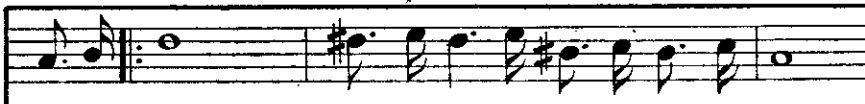
He started his musical career as a church organist, chiefly to get enough money to study at the Boston Conservatory. After playing in a band with Rudy Vallee, he went to London as pianist,

at the Berkeley Hotel; later he became band leader of the Savoy Sylviens and then of the Orpheans, both widely broadcast. If he had not stammered, he might not have been so famous, despite his fine piano playing. A speech specialist told him: "Pitch your voice low. Speak slowly, and you'll lose your stutter." That's how his "trade mark" was born. However, he kept his popularity by taking immense pains and used to say that he listened to 7000 new songs every time he wanted a selection of 200 tunes.

Carroll Gibbons was a great favourite with the Royal Family; he played for many dances at Buckingham Palace and at the silver wedding party of George VI and the Queen Mother.

A Carroll-trained band-boy was always a good bet, it used to be said, and George Melachrino was one of his "pupils."

—J. W. GOODWIN (London)



CARROLL GIBBONS'S SIGNATURE-TUNE

she won a radio talent contest she decided to try her luck in Britain. Accompanied by her zither and an instrumental trio, Shirley Abicair is being heard in a series of BBC programmes now going the rounds of National stations. Not inappropriately the first item on the first programme is "Botany Bay."

★

THEA HOLME, who prepared the BBC's radio adaptation of Jane Austen's *Mansfield Park* and also acts as narrator, studied drawing and sculpture at the Slade School in London, until a part as Juliet in a London University Dramatic Society production turned her thoughts towards the stage.

IT STARTED WITH JULIET

After that she joined the Ben Greet Players and later appeared in many London productions, including *Lady Precious Stream*, in which she played the title role for two years. *Mansfield Park* is not her first venture in adapting Jane Austen, for she also broadcast in her own version of *Northanger Abbey*. Thea Holme's adaptation of *Mansfield Park* is at present being heard from several National stations.

THREE men of the theatre who are well known in New Zealand had a hand in plays produced at the Q Theatre, in London, about a month ago. Copies of *The Stage* which came to hand as we were going to press mentioned that Frederick Farley, broadcaster, and theatrical producer in Christchurch and Wellington, and for the Community Arts Service, had produced Oscar Wilde's *Salome*, with John Carson-Parker, formerly of the NZBS and the New Zealand Players, in a small part as the second soldier. Harold Baigent, a former producer for the C.A.S. in Britain on a bursary, was responsible for the lighting. The following week John Carson-Parker had a leading part as a Victorian husband in *Angelina Pantaloon*, by Clement Anderson.



Frederick Farley



John Carson-Parker

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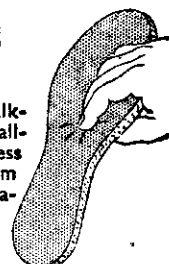
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