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No British broadcaster is better known to New Zealanders than Wynford Vaughan Thomas. Not only is he heard frequently in feature programmes, he was also one of the BBC team that came here for the Royal Tour. When he got back home in May,

ROYAL TOUR MEMORIES

after six months of "leaping into aircraft, driving at breakneck speeds across long dusty roads in the 'outback,' or recording our despatches at midnight in bedrooms of lonely hotels," he recalled in the *Radio Times* some highlights of the tour which will interest listeners in this country. "Wherever we went," he said, "we were welcomed and supported by our fellow broadcasters of the Dominions and Colonies, and it was an inspiration to see how commentators in Fiji, New Zealand, Australia, Ceylon, for example, tackled what was to them a completely new kind of job. . . . The broadcasters of the Commonwealth came magnificently out of this ordeal." Mr. Vaughan Thomas recalls from the New Zealand tour the Queen's entry into Parliament Buildings, the little boy at Arthur's Pass who had written asking the Duke to come and play trains with him, and the sound of pipes in Dunedin welcoming, as the pipers said, "a Scots lassie to her own home in the South." His most bitter regrets centred around Mt. Cook. When he had been taken by Guide Harry Ayres up some of the easier routes, he said, "We



BBC photo
Vaughan Thomas

Open Microphone

were all filled with burning desire to stand on the summit of Mt. Cook and wave our homage to the Queen as her aircraft flew down the West Coast. Alas, the mountain—and certainly I myself—was out of condition, and our great moment passed uncommemorated." But Mr. Vaughan Thomas did, as *Listener* readers know, get to the summit of Mt. Egmont, where he recorded "three of the feeblest cheers" the summit can ever have heard. "Somehow or other," he says, "I don't think that these sounds will be kept in the archives!"

★
ANNOUNCER-IN-CHARGE at 2Y2 and in charge of the *Children's Session* there for the last few years, Geoff Haggett is never happier than when he is producing plays for children, working on shows in which children are taking part, or reading stories to them—which is a daily chore for him at bedtime for his own youngsters, if he is at home.

For as long as he can remember Geoff has been associated with some form of entertainment. According to his family, in fact—for he only vaguely remembers—he first appeared on the stage as a chicken when he was five. While still at school he became interested in the Youth Hostel Association, and toured not only his native England but several European countries. Later, when he became interested in motor-cycling and wanted a machine of his own, he took a part-time job with one of the smaller theatres as "general stage hand, rouseabout, feed man and what have you." "Naturally," says Geoff, "the bug bit hard, and I stayed in the entertainment field, finishing as



GEOFF HAGGETT

drummer-vocalist with one of the smaller Birmingham dance bands."

When the war came Geoff Haggett joined the Royal Corps of Signals. In 1941 he was commissioned and later served on the North-West Frontier and in other parts of India, where one of his jobs was to teach young Indian soldiers to drive heavy trucks on the mountain roads. After promotion to the rank of major, Geoff was put in charge of the welfare of all troops in the Delhi area. There he engaged in radio work and met and looked after ENSA artists and helped to produce their shows. He served five years and a half in India, and then came on to New Zealand, where his grandparents had come with the early settlers and where his mother was born. He joined the NZBS and soon after toured with Leo Fowler and the mobile recording unit.

Geoff is a keen supporter of the production of children's programmes—a field in which quite a lot of work has been done at Napier. Both children and adults, he has found, get a great deal out of working on productions. When engaged in this work Geoff always plays over to the children all music and effects so that they will know just what is happening, and he finds that at times they are able to make useful suggestions. Apart from the pleasure the children get out of taking part in plays, Geoff thinks that such youngsters will later be an asset to the amateur theatre movement.

★
UNIQUE and great are words that anyone who respects the language uses sparingly, but those who have listened to Dylan Thomas on the air—for instance, in his *A Child's Christmas in Wales*—will probably agree that they don't exaggerate in describing his work as a broadcaster. They were used on

his verse-reading by another fine broadcaster, John THOMAS Arlott, in a tribute to "Dylan"—as he always was—published in *The Adelphi* after the poet's death. Arlott worked with Dylan 20 or 30 times a year from 1945 to 1950, and found him always open-minded to experiment—in his own word "easy." "Each word he read was delivered shaped and carefully, lest its values should be lost in haste. He read with care for rhythm, and with a subtle gift for indicating a line-end when the meaning ran on unpunctuated without destroying the flow by a pause." Arlott



★ THE couple seen here overlooking their radio-script will be heard together in due course in the new ZB session "Theatre Royal." The saturnine citizen on the right should need no introduction. He is, of course, Orson Welles, the one-time enfant terrible of Hollywood, star of Carol Reed's film "The Third Man," and of the radio-serial "The Lives of Harry Lime," which made dramatic capital out of "The Third Man's" popularity. With him is Diana Decker. She is a busy young American actress who came to Britain as a child, and who has found it easy, and profitable, to hang on to her American accent. You have probably heard her on the air before, for she played opposite Mr. Welles in the Harry Lime series, and she has appeared, too, in "Variety Bandbox." They will be heard together in "Theatre Royal," when Sir Laurence Olivier presents Pushkin's story "The Queen of Spades."