

LET'S LEARN MAORI

HERE is a summary of the next set of lessons in Maori (41-45), prepared for the NZBS Talks Department by W. T. Ngata, of the Department of Maori Affairs. This weekly series is now being heard from 1YZ, 2YZ, 1YA and 2YA. There will be 60 lessons in all, and it is suggested that listeners following the series should keep this panel for reference.



(Lesson 41) The Perfect form of the verb introduced by KUA, e.g., kua kai ahau, I have eaten; negative, Kahore ano ahau kia kai—I have not eaten. The tense may be past, present or future unless specially indicated by some word with a special tense significance, e.g., inanahi (yesterday), apopo (tomorrow), inaianei (now). Kua kai ia inanahi—He had eaten yesterday. Transitive verbs take a transitive preposition after it, e.g., Kua patu a Hoani i te kuri—John has hit the dog—"i" in "i te kuri" is a transitive preposition.

(Lesson 42) The Past Indefinite is introduced by i, e.g., I Kai ahau—I ate; negative, Kihai ahau i kai. The Future Indefinite is introduced by e, e.g., E kai ahau; negative, E kere ahau e kai—I shall not eat.

(Lesson 43) The Imperative is E kai—Eat; negative, Kua e kai—Do not eat. Weak form of Imperative or the Polite form, Me kai kee—you had better eat; negative, Kua koe e kai—You had better not eat. Summary: Inceptive introduced by ka, Imperfect e—ana, Past Indefinite i, Future Indefinite e, Perfect kua.

(Lesson 44) The subjunctive mood of the imperfect form, e.g., Mehemea e kai ana ahau—If I were eating; negative, Mehemea kahore ahau e kai ana—If I were not eating. Subjunctive here introduced by Mehemea—If.

(Lesson 45) The subjunctive of the Inceptive Form of the verb is introduced by Ki te mea ka. Ki te mea is the equivalent of If, e.g., Ki te mea ka kai ahau—If I should eat; negative, Ki te mea ka kore ahau e kai—If I should cease to eat. The subjunctive of the perfect form is Mehemea kua kai ahau—If I had eaten; negative, Mehemea kahore ano ahau kia kai—If I had not eaten.

thinks the weight he gave to each word, idea and line demanded strength of thought and structure in a poem, and once when Dylan thought a piece by Coventry Patmore arrogant he said, "Please don't ask me to read it: I hate it too much." On the other hand he could be amusingly helpful, as he was in a programme on Doughty when he had to read a piece in which occurred a word whose meaning the producer, script-writer and reader all admitted they did not know, although it appeared to be the key-word of an essential passage. The problem was pondered at



REMEMBER Banjoleo, the daughter of Bigga Banga of those far-off ITMA days? For several years Lind Joyce was ITMA's singer, and her intimate and individual style won her a wide circle of fans. Besides that she was one of the many tough little boys who jeered at Tommy Handley through the years. Like others who have done well in radio, Lind had a repertory theatre background, but before going into ITMA she had also been in intimate revue and cabaret, and had had her own series on the air. After a long absence from radio she came back about two years ago with an appearance in "Variety Bandbox," and since then she has been heard in a number of BBC shows. Here is the latest portrait of her.



some length until Dylan said comfortably, "Never mind, I'll say it with conviction." Arlott gives this picture of Dylan at work: "He would sit through rehearsals smoking endlessly: he took production like a professional actor and, when he stepped up to the microphone to read, made a happily extravagant figure. Round, with the roundness of a Tintoretto urchin-cherub, and in a large, loose tweed jacket, he would stand, feet apart and head thrown back, a dead cigarette frequently adhering wispily to his lower lip, curls a little tousled and eyes half-closed, barely reading the poetry by eye, but rather understanding his way through it, one arm beating out a sympathetic double rhythm as he read. His voice would be sometimes almost naively young and clearly tenor, while, at others, a dynamo throbbing seemed to drive him to an intense rolling depth."

THE American jazz drummer Gene Krupa, who was mentioned on this page a few weeks ago, will pay a brief visit to Australia in August. His weekly salary of £A4460 (over and above expenses) is said to be the highest ever paid to an overseas artist visiting Australia. Krupa, who has been playing at the Blue Note night club, in Chicago, will fly to Australia, and in seven performances in five cities is expected to play to about 50,000 people. Accompanying Krupa will be other members

KRUPA COMES SOUTH

of his trio—the pianist Teddy Napoleon and Eddie Shu, who plays saxophone, clarinet, piano, trumpet and several other instruments. Edwin Duff will sing with the trio at their concerts throughout Australia.



BBC photograph

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THE Keynotes—the close-harmony quartet which is now associated in most listeners' minds with Messrs. Edwards, Bentley and Co.—came into being at the same time as KEY MAN Take It From Here. They first sang together in January, 1948, when a vocal group was needed to feature in TIFH and their appeal was immediate. Each member was an accomplished solo performer, who could read music at sight (Pearl Carr has since proved her worth as a comedienne as well), and they had the additional advantage of a skilful and experienced leader in Johnny Johnston.

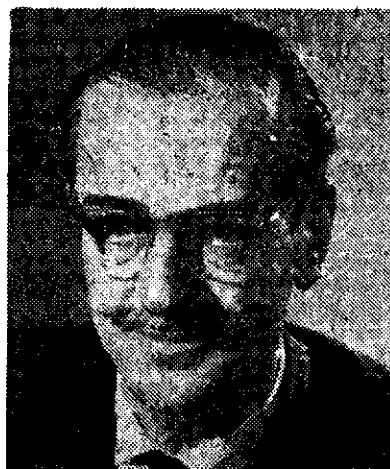


BBC photo, Johnny Johnston

The latter (about whom Miss D. Kearney, Lower Hutt enquires), not only leads the group, but is responsible for all their vocal and orchestral arrangements, and acts as the group's business manager. He is a radio veteran who first faced the microphone in 1935 (when he was 15), and has now well over 1000 broadcasts to his credit.

SPORTS VOICE

GEOFFREY PECK (right), one of the BBC's sports commentators, is heard every week in the General Overseas Service programme "Sporting Record," which he has edited and introduced for the past eight years. His special interests are Association football, boxing and horse racing. He has seen every Association Cup Final since the war, and every Derby, too, but, curiously enough, he has never seen the Grand National. At one time Mr. Peck was for four years an ABC announcer. Then he worked in a London solicitor's office before joining the BBC in 1942 as an announcer. In 1944 he transferred to Outside Broadcasts as an assistant and has stayed there happily ever since, broadcasting easily on every kind of sporting topic.



BBC photograph

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