

LET'S LEARN MAORI

HERE is a summary of the next set of lessons in Maori (51-55), 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 are to be 60 lessons in all, and it is suggested that listeners following the series should keep this panel for reference.



(Lesson 51) Telling the Time: One o'clock is *Tahi karaka* (*karaka* means clock); two o'clock is *rua karaka*. A.M. is *I te ata*—in the morning, so 1.0 a.m. is *Tahi karaka i te ata*. P.M. is *I te ahiahi*, so 3.0 p.m. is *Toru karaka i te ahiahi*. P.M. may also be expressed by "*I te po*," in the night—so 8.0 p.m. is *waru karaka i te po*.

(Lesson 52) Revision on Time: 10.0 a.m. is *tekau karaka i te ata*; 10.0 p.m. is *tekau karaka i te po* (literally 10 o'clock in the night). Midnight is *waenganui po*—the middle of the night.

(Lesson 53) 1.5 a.m. is *E rima meneti te pahitanga o te tahi karaka i te ata*—five minutes the passing of the one o'clock in the morning. *Meneti* means minutes, *pahitanga* is passing. 1.55 p.m.—*e rima meneti ki te rua karaka i te ahiahi* (five minutes to two o'clock in the afternoon). 7.43 a.m.—*tekau ma whitu meneti ki te whitu i te ata*. NOTE: *Karaka* has been dropped; this is often done.

(Lesson 54) The days of the week are Monday, *Mane*; Tuesday, *Turei*; Wednesday, *Wenerei*; Thursday, *Taita*; Friday, *Paraire*; Saturday, *Hatarei*; Sunday, *Ratapu*. Months of the year: January, *Hanauere*; February, *Pepuere*; March, *Maehe*; April, *Aperira*; May, *Mei*; June, *Hune*; July, *Hurao*; August, *Akuhata*; September, *Hepetema*; October, *Oketopa*; November, *Noema*; December, *Tihema*.

(Lesson 55) Dates: January 19, 1952, is *Ke te tekau ma iwa o nga ra o Hanuere i te tau kotahi mano rima tekau ma rua*. It is the nineteenth day of January in the year one thousand nine hundred and fifty-two. Revision.



"FAMILY FAVOURITES," the programme of well-known songs currently being heard from 2XA Wanganui on alternate Sunday evenings, is presented by the trio shown above. Yvonne Puryer, at the piano, assists Phyllis Brown (soprano) and Alan Brown (baritone). Phyllis and Alan Brown are husband and wife

made then, that when he went back to Broadcasting House it would be as an actor, was made good when he joined the BBC Variety Repertory Company in the early days of the war. Listeners may remember him as the original char-lady, Mrs. Lola Tickle ("I always do my best for all my gentlemen.") in Tommy Handley's *ITMA*, and as the first announcer in the same show's "Radio Fakenburg." During a spell in the army after leaving *ITMA* he was asked to form a concert party, and though he had his doubts about this assignment, he "just got on with the job as best I could." After the war Davenport again attracted the attention of BBC variety producers when taking part in school and children's broadcasts. "In those days," he says, "I always seemed to be playing talking water taps or human steam engines. At any rate, I very seldom used my own voice." So much has he used this talent since, that in one *Much-Binding* series he played no less than 62 odd characters. Has he time for anything else? Well (as Sam Costa would say), he is frequently heard as Maurice Denham in radio plays, and since the war he has had more than 40 film parts.



Maurice Denham

picked up in a local pawnshop. His first teacher was his elder brother, then came a local "maestro" who charged ninepence a half-hour for tuition. When the boy graduated to a teacher who exacted a full half-crown for the same period the whole family of Sandlers had to club together to find the money. More of the same self-denial enabled him to study at the Guildhall School of Music, and he eventually became a professional musician at the ripe age of 12, earning 5/- a week as "relief" in a cinema orchestra. But by the time he was 18 his skilful playing had brought him to the notice of the managers of a chain of London restaurants, and beginning as the sub-leader of one of their orchestras he ended up as leader at the Trocadero. By now the long battle was nearly won. He followed de Groot in the famous ballroom of the Grand Hotel at Eastbourne and it was through his broadcasts with the Palm Court Orchestra there that he became known to millions of listeners. He was only 42 when he died.



BBC photograph

ALBERT SANDLER

THE recorded music of Albert Sandler, his trio and his orchestra, is still frequently heard on the air, but Sandler himself (in whom Rodney Nicholls, Titirangi, is interested) died six years ago this month. His beginnings were humble enough and the popularity which he eventually achieved came only after a difficult and hungry

HARD apprenticeship. His father ROAD was an emigré from Czarist Russia, who settled in the

East End of London in 1905, and young Albert's first violin was a 16/- one

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