

LET'S LEARN MAORI

HERE is a summary of the final set of lessons in Maori (56-60), prepared for the NZBS Talks Department by W. T. Ngata, of the Department of Maori Affairs. The series concludes at 1YZ on August 27, but will be in progress at 1YA, 2YA and 2YZ for some time yet.

(Lesson 56) Common Greetings: Tena koe e kui—Greetings to you, old lady. Tena koe e hine—Greetings, lady. Tena koe a koro—Greetings, old man. Tena koe e hoa—Greetings, friend. Tena koe e tama—Greetings, man.

(Lesson 57) Tena koutou e hoa ma—Greetings to you, friends. Ma has the effect of making a plural of the noun preceding it—hoa is friend; hoa ma, friends. The tone of the greeting indicates the affection of the greeting (listen to the lesson).

(Lesson 58) The first instalment of the story of Hinemoa.

Ko Hinemoa he wahine atahua no Rotorua (Hinemoa was a beautiful woman from Rotorua). Ko tona kainga i Owahata (Her home was at Owahata). I te taha o te roto o Rotorua a Owahata (Owahata was by the side of the lake Rotorua). Ko Tutanekai he rangitira no Rotorua, no Te Arawa (Tutanekai was a chief from Rotorua, from the tribe of Te Arawa). Ko tona kainga i Mokoia (His home was at Mokoia). Ko Mokoia he moutere kei te roto o Rotorua (Mokoia is an island in the lake of Rotorua).

(Lesson 59) Second instalment. I tutaki a Hinemoa raua ko Tutanekai ki Ohinemutu (Hinemoa and Tutanekai met at Ohinemutu). Ka aroha a Tutanekai ki taua wahine atahua (Tutanekai fell in love with that beautiful woman). Ka hanga a Tutanekai kaua ko Tiki i to raua pourewa (Tutanekai and Tiki built their elevated platform). Ka whakatangitangi raua i a raua pu (There they played their flutes). Ka rongoa a Hinemoa i te tangi o aua pu (Hinemoa heard the music of those flutes). Ka kau ia ki te moutere o Mokoia (She swam to the island of Mokoia). Ka marena raua. Ka mutu. Hei kona koutou (They were married. That's the end. Farewell).

(Lesson 60) The story of Hinemoa retold in Maori only. Listen carefully.

(continued from previous page)

Margaret got it. Not only that, she found she was "first emergency" for the station's Shopping Reporter programme, and made a fine job of filling in on the occasions when 2XG's current "Shopping Reporter" was away from the microphone. Then came the Royal Tour and Margaret Isaac gained valuable experience as one of the Gisborne com-

Veteran Trouper

WHEN Count Von Luckner was in Auckland in 1928 he had afternoon tea one day with Mr. and Mrs. Frank Broad, of Takapuna. The courteous note of thanks he wrote afterwards has been preserved by Frank Broad in his scrapbook: "By Joe, I shall never forget your marvellous scones. Many thanks, dear Mrs. Broad.—The Pirate. Felix Count Luckner. 29.4.28." Frank Broad is proud of his scrapbook, which dates back to the days when he toured the Stoll Circuit in England with Charlie Chaplin (although they were in different acts). And it bears out his claim to be one of New Zealand's most versatile veterans of show business. Although he is nearly 70, he is still an active entertainer and broadcaster. As an entrepreneur and concert artists' agent he is ready to produce at any time "single turns or complete concert parties for town or country." He is well-known in Auckland for his work in organising community sings for the troops during the war with Mrs. Barrington Snow. As a survivor of the Gallipoli campaign, where he was seriously wounded, he has always been keen to help the troops, and in 1937 he inaugurated the first radio "Diggers' Session," which was later taken over by Rod Talbot. He was a programme organiser at 1ZB in the old days, and still conducts talent quests and other radio shows. For a while he ran from 1ZB a hand-reading (chirognomy he prefers to call it) session, called *Your Hands Give You Away*. He also compered the popular Veteran of Variety programme.

Another of Frank Broad's claims to fame is that he witnessed the famous 1905 defeat of the All Blacks by Wales when he was living in Cardiff as a

mentators. From Gisborne, she went to Palmerston North and 2ZA, where she's very happy. Her main outside interests are the theatre, music, golf (handicap about 48)—and Giles's cartoons. She used to be an active Guider, and still takes an interest in the Girl Guide movement. Like most people, Margaret has a pet aversion—the people who say "But what on earth do you do all day when you're not actually on the air?"

THE BBC version of *Chu Chin Chow* has been so widely heard from NZBS stations during the past 18 months that there should be some interest in this picture of Oscar Asche, who not only

wrote the script of the original stage show, but was also the first Abu Hasan, Sheik of the Robbers. In a broadcast talk on Asche a few years ago, Hesketh Pearson said that *Chu Chin Chow* was the most successful musical show in English stage history. It ran for nearly five years in London, making a fortune for everyone connected with it. Asche himself drew well over £200,000 in royalties, though this ruined him financially, for he threw his money, literally, to the dogs. (He once had 72 greyhounds



N.P.S. photograph

FRANK BROAD

youngster. Ivor Novello was a pupil at the school he went to there, although it wasn't Novello who brought Frank into show business. He was more or less born to it, for his father was a scene-painter at the old Lyceum Theatre in London when it was run by Sir Henry Irving. Frank came to New Zealand with a travelling show 45 years ago, and decided to stay. He can entertain you for hours with his tales about Lily Langtry, George Robey and other famous old-timers. He also writes about them for such periodicals as the *Australian Showman*, for which he is the New Zealand representative, and he is much in demand as a public speaker in Auckland for his talks on the old days of theatre, variety and vaudeville.

in his kennels.) Living right up to his income, he became fat enough to play Falstaff without padding.

Asche wrote the script of *Chu Chin Chow* during one wet weekend. He played the part of Abu Hasan over 2000 times, though he missed performances when not in the mood. Once he had actually started to change for the part when he told his dresser, "Don't think I'll go on tonight"—leaving his understudy, Hubert Carter, about 10 minutes to dress and make-up for the part.

Asche was Australian-born and as a young man ran away from home and lived for months alone in the bush, killing and cooking his own food and reading Shakespeare aloud to a greyhound. He was always well received

in his homeland. Older theatre-goers will remember that with his wife, Lily Brayton, he visited New Zealand as far back as 1912 with several Shakespeare plays, and an earlier Eastern extravaganza, *Kismet*—a shortened version of a play by Edward Knoblock which had been hawked around London and New York without impressing a single manager. Asche made a great success of it. He came back to New Zealand in the early 1920's with another musical play, *Cairo*.



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