

POPULAR RECORDINGS

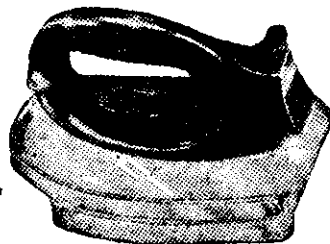
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— PARLOPHONE — M.G.M.

Y 6532	SONG OF THE OLD WATER WHEEL RESTLESS HEART	Slim Whitman.
Y 6553	COLD EMPTY ARMS MY HEART IS BROKEN IN THREE	Slim Whitman.
Y 6561	BANDERA WALTZ MY LOVE IS GROWING STALE	Slim Whitman.
Y 6603	FRIENDS AND NEIGHBOURS THE KID'S LAST FIGHT	Billy Cotton and His Band and the Bandits Vocal.
Y 6605	LITTLE SHOE-MAKER NEVER NEVER LAND	Frank Weir.
DO 3656	GENEVIEVE WALTZ GENEVIEVE LOVE THEME AND BLUES	Larry Adler, Harmonica.
DO 70077	THE JONES BOY SHE WAS FIVE AND HE WAS TEN	Mills Brothers, with Sy Oliver and Orchestra.
DO 70105	JILTED LE GRAND TOUR DE L'AMOUR	Teresa Brewer with Jack Pleis and Orchestra.
DO 70113	SECRET LOVE LIEBCHEN	Bing Crosby with J. Scott Trotter and His Orchestra.
DC 490	SID FIELDS PLAYS GOLF, Parts 1 and 2.	
EA 4077	I'M YOURS JUST A LITTLE LOVIN'	Eddie Fisher.
EA 4161	THE MAN WITH THE BANJO MAN, MAN IS FOR WOMAN MADE	Ames Brothers.
EA 4166	I KNOW HOW YOU FEEL DARK TOWN STRUTTERS' BALL	Lou Monte.
A 7857	THE TEXAS POLKA NO HEART AT ALL	Bonnie Lou.
MH 151	RHUMBA BOOGIE GOLDEN ROCKET	Hank Snow.
JO 308	AULSEBROOK MARCH THE THUNDERER	Fairey Aviation Works Band.
HR 10005	C'EST SI BON AFRICAN LULLABY	Eartha Kitt.
HR 10020	GOT YOU ON MY MIND ONE MINT JULIP	Buddy Marron.
HR 10023	HERE PHILOSOPHY	Tony Martin.
HR 10027	I UNDERSTAND JUST HOW YOU FEEL LOVE, TEARS AND KISSES	June Valli.
MGM 5142	ANNA T'HO COLUTO BENE	Silvana Mangano.
MGM 5149	DEW DEW DEWY DAY LONESOME AND SORRY	Frank Petty Trio.

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Radio Review

A Kind of Music

FROM the top of the Long-woods you could see Stewart Island hovering on the misty horizon. "Half Moon Bay" sounded like some place that the pirates of the early *Chums* used to visit, and a wish of mine was to go and visit this idyllic spot for myself. On the whole, though, despite our short distance from the island, we heard comparatively little about it and I never made my way there. It became rather the subject for a daydream which leapt into full Technicolor when George Turner over 4YA described the island in the session "Stewart Island for Your Holiday." Waterfalls and wooded hills towered above me, each higher than those which went before, and the bush was alive with the song of our many birds. Dunedin has a flair for bringing New Zealand to New Zealanders in a way that refreshes the spirit. The scripts often do not have perfection or near perfection to commend them, but like the voice of the beloved to the lover they make a kind of music in the mind.

Uneven but Interesting

THE plays produced by Sir Laurence Olivier in 3ZB's half-hour session Theatre Royal are uneven but interesting. Gogol, Stevenson, Dickens and Wilde have each been trimmed and adapted to the programme, sometimes with success and sometimes not. The ear-shattering music plugged in at what is thought to be the appropriate lull in the script is the worst single feature. But the interesting thing is that one never knows what will be presented

next. The glimpse of Gogol was worth while, and I always like to find out more about Stevenson, even although everything I hear carries me further from him. Best of all, lately, was Bret Harte's *The Outcast of Poker Flat*, a story read by me so long ago that the plot had been forgotten. Sir Laurence carried the day before him with a well-assumed American voice. This pathetic Robin-Hoodish story of the strongest and weakest man in a snow-bound party, the card-sharper who never drank because it interfered with his "profession," moved to its tragic but not unkindly end as softly as the snow which fell beneath the sierras.

—Westcliff

Cold Outside

GRANTED that in every life some rain must fall, but it isn't often I get quite as much snow with my listening as I did this week, with Theatre Royal's *Outcasts of Poker Flat*, and a BBC play *The Snow is a Shroud*. I confess the Bret Harte dramatisation left me cold, not unnaturally in view of the violence of its atmospherics—the tragedy seemed like something from long ago curiously preserved in a snowdrift and revealed to latter-day eyes rather than something of immediate impact. *The Snow is a Shroud*, on the other hand, had immediacy and relevance for us. Its snow fell purposefully but quietly, a potent force in the action, but not so obviously bent on upstaging the actors. But I am puzzled by the title. This is a play concerned with the triumph of liberal good over totalitarian evil, and the snow acts as *deus ex machina* rather than undertaker. But what's in a name? The play's the thing, and in this case a very good thing.

—M.B.

Pop, Mom, and the Kids

MY film-memory is long enough to embrace Bebe Daniels in her hey-day doing a female Fairbanks down

(continued on next page)

★ The Week's Music . . . by OWEN JENSEN ★

FROM the Music by Commonwealth Composers (3YC) performed by the BBC Orchestra and the BBC Chorus and soloists, the most impressive works were Lilburn's "Aotearoa" Overture, South African Van Wyk's *Christmas Cantata* excerpts, and Australian John Antill's *Corroboree*. But surely Antill has written something else besides his aborigine ballet music, as we know Douglas Lilburn has produced much more music and more mature music, too, since the early "Aotearoa" Overture. Hearing this familiar music from composers we know, raises the suspicion as to how representative, after all, such a selection may be.

It's almost 20 years since I first heard Mary Pratt sing. Already in those days she left an impression of fine artistry. Over the years she has established a reputation for consistently beautiful singing by which, too, Dunedin and other parts of the country have derived much pleasure. Mary Pratt's singing of Bach (YC link)—I missed out on the Handel—showed that her voice is no less rich and her musicianship as impeccable as always. Maurice Till as accompanist and solo pianist was an admirable associate.

From north to south, this has been a big week for choirs—the Pitt Street

Methodist Choir (IYC), the Minstrels (1YA), the Hamilton Civic Choir (1XH), the Wellington Madrigal Group (2YC), the Khandallah Singers (2YA), the Royal Christchurch Musical Society (3YC), and the Dunedin Primary Schools' Festival (4YA). Some of these choirs were big, some small, some of the singers were young, others less young, experienced and inexperienced; and the programmes introduced a wide variety of music. Most of these broadcasts would turn out enjoyable entertainment; but more important, in terms of music about the countryside, they represented many people singing, people who are obviously not content just to sit round and listen. Without any disrespect to the listener by habit, all this activity adds up to a strong and healthy breeze blowing the cobwebs off our music.

A well-presented programme off the beaten track was "Please to Remember" (3YC), in which Myra Thompson had devised a musical celebration of November birthdays. She was assisted by Ngaire Wilson, John Scott, Grahaeme Johnson, Jennifer Barnard and Wynyard Cobby. Charming introduced and sung and set out around its background, this music made good listening.

N.Z. LISTENER, NOVEMBER 19, 1954.