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N.P.S. photograph

LIKE John Barrymore, Fredric March and Spencer Tracy, Bernard Kearns, of Christchurch, is what you might call a Jekyll and Hyde man. Although he has not played Robert Louis Stevenson's celebrated dual role on the screen, he acted both parts in a radio adaptation of the novel which was broadcast from NZBS stations last year. "I tried to do both characters," he told us when we asked him about his Stevenson readings. "Hyde was a pure James Mason, as it turned out, while Dr. Jekyll sounded a little stilted, probably because of the prose of the period. But it was lovely stuff to read, very smooth, and it had been well edited beforehand by Arnold Wall."

Bernard Kearns is again the reader in an adaptation of Stevenson's *The Suicide Club*, which is being broadcast from 1YC at 10.0 p.m. on Tuesdays. This production also was done in association with Arnold Wall, Talks Officer at 3YA. The first result of their collaboration was a series of ten readings from *The Dolly Dialogues*, by Anthony Hope, which was broadcast in 1952 with Mavis Reesby in the part of Dolly Foster. "I did the narration and went into character for the other parts," Kearns said. "I remember there was one episode in which there were half a dozen other characters, but no Dolly, and it really taxed my vocal cords." *The Suicide Club* was not so hard from his point of view, he said, but for Arnold Wall, who had to edit the



PATRICIA PRICE

Open Microphone

book fairly stringently, it was quite a tricky job which turned out very well in retaining the essential atmosphere while giving listeners as much as possible of the story.

Bernard Kearns has been a staff announcer at 3YA since 1950. Before that he toured with the New Zealand Players on their first tour, playing Cecil in *The Young Elizabeth*, and Blore the butler in *Dandy Dick*. He was a student at Canterbury College when Ngaio Marsh selected him to go to Australia with the Canterbury Student Players. He took part there in *Othello* and *Six Characters in Search of an Author*, and stayed in Australia afterwards to try to make a living in radio. "I had no job, no digs and no money," he told us. "But I borrowed ten pounds from a friend and within a week I had signed a contract. It was extraordinarily good luck." After two years in Australia he came back, bringing with him a wife and baby daughter—for his Christchurch fiancée had followed him over the Tasman when he didn't come back with the Student Players. Now, he said, he has three daughters.

In his spare time from radio work Bernard Kearns devotes his energies to his old love, the theatre. "I've done three productions since I came back to New Zealand, including work for the New Zealand Drama Council and a production of *Blithe Spirit* at Westport. I was also tutor at a Summer School in Drama under Frederick Farley at Dunedin, and next year I'll do the same thing again under Frank Newman."

AS a pre-Christmas novelty in *Radio Theatre Guest Hour* (12B, 9.0 p.m. on Sundays), Auckland singers are being heard in a popularity contest with the Auckland Radio Orchestra conducted by Oswald Cheesman. Each Sunday a selected young lady sings an operatic aria, an excerpt from musical comedy and a popular song, and at the end of the series all vocalists will

LADIES OF SONG
sing again on the same programme. Listeners will be asked to decide the most popular "lady of song," who will receive a prize. The first three contestants (whose photographs appear below) were Patricia Price, Beryl Dalley and Hazel Millar. Patricia Price has been learning singing for seven years from St. Mary's School of Music in Auckland. She was second soprano soloist for the Auckland Choral Society's productions

of Bach's *Magnificat* and Mendelssohn's *Hymn of Praise*. She was also runner-up in the Auckland Competitions Society's John Court Aria Contest, and gained places in several other major sections of the Competitions recently held in Auckland. Broadcasting has also taken quite a large share of her entertainment activities.

Beryl Dalley is an Australian lass. She has five years of study at the Melbourne University Conservatorium behind her and has broadcast for the ABC (and over Australian Commercial stations as well) as one of the Melbourne Singers, a popular vocal group. Beryl has also taken part in the *Music for the People* concerts which are practically an institution in Australian musical life. She spent three years in London, where she studied at the Royal College of Music and gave several broadcasts from the BBC.

Hazel Millar is the wife of Felix Millar, leader of the Auckland Radio Orchestra. He and she have a "concert hall" house with a specially-designed lounge occupying 750 square feet of its 1250 square feet area. Their home is on Auckland's North Shore overlooking Rangitoto Island. Felix teaches the violin there and the Millars' friends enjoy delightful moonlight chamber-music evenings at the house. Audiences of up to 150 can be accommodated, provided they don't expect chairs and are content with rugs and cushions. Hazel Millar sings, of course, and plays the piano while her husband performs on the violin. Many visiting celebrities have called there to make music with the music-loving Millars.

ONE of the earliest musicians to become associated with broadcasting in Auckland was Eric Waters, a teacher of music, composer and pianist. His death on November 8 at 64 brought to an end a notable career in the service of music and radio in New Zealand. He was born in Wellington and edu-

RADIO PIONEER
cated at Wellington College and Victoria University College. He taught music at Nelson College and King's College, and after war service became associated with broadcasting in Auckland. For a time he was official accompanist at 1YA, and later he took a permanent position with the NZBS as a programme organiser. He formed the first 1YA Studio Orchestra, and accompanied many well-known



BERYL DALLEY



HAZEL MILLAR