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INTERESTED in flowers for just about as long as he can remember, Barry Ferguson (above) is the sort of person who likes to communicate his interest—and his enthusiasm—to others. Once a

month he does this in his flower arrangement session for 3YA and 3YZ. Barry's programmes aim to encourage listeners to make their own arrangements with materials in their gardens or, at any rate, near at hand,

Open Microphone

however meagre these may seem to be. For this reason he doesn't use elaborate flowers or vases, preferring those you'd be likely to find in an average home. And, of course, he uses only flowers that are in season.

Now established in his own business as a florist, Barry Ferguson started out as a student of botany. Then, deciding that he leaned towards art rather than science, he took up floral work as an outlet for his talents. Besides his broadcasting work, he frequently talks and demonstrates to women's groups and garden circles, and not long ago he gave a series of lectures at Canterbury Agricultural College, Lincoln. Inside his profession he is also active—as vice-chairman and secretary-treasurer of the Canterbury-Westland group of the Inter-Floral Pacific Unit, and as an executive member of the New Zealand Society of Professional Floral Artists.

WELL known in New Zealand, Ernest Llewellyn (below), Concertmaster of the Sydney Symphony Orchestra, has returned home from 12 months overseas. While he was away he met and played with many of the world's great music-makers. Mr. Llewellyn went abroad as the first William Kapell Scholar. This scholarship was established by the American violinist Isaac

NEWS OF BROADCASTERS ON AND OFF THE RECORD

lous," and said that they often contain original manuscripts of Bach, Beethoven, Mozart and others.

As well as listening to music, Mr. Llewellyn played with top musicians, including Nathan Milstein, Isaac Stern, Gregor Piatigorsky and William Primrose, in their homes; and for two weeks he attended the Meadowmount School for Strings in the Adirondack Mountains. Here 70 of the finest string students in America were gathered for a course of study, and Mr. Llewellyn was greatly impressed by the standard of their playing.

Mr. Llewellyn, who was accompanied by his wife, also visited Europe, where he met the great cellist Casals and attended part of his master course in Zermatt, Switzerland. Later he was in Venice and Vienna.

ALTHOUGH he has been in New Zealand for less than two years, Thomas Brown (below), who conducts 4ZA's weekly session for bandsmen, *Sounding Brass*, has already made himself a name in the band world of Otago and Southland. He is bandmaster of the Invercargill Citadel

HE BEGAN Salvation Army Band, ON A TUBA and conductor of the Invercargill Male Choir,

plays in the Invercargill City Orchestra, and has judged at the Otago and Southland Band Association's solo contest and the annual Garrison Bands' solo contest. Last year he served on the Brass Band Contest Committee for the national contest held at Invercargill.

Born in Coventry, England, Mr. Brown started playing in a Salvation Army Band on an old brass tuba almost as big as himself. For a time he was in various contesting bands and orchestras under such men as George Thompson, Harry Heyes, Eric Ball and the son of the famous old-time brass band composer, Ord Hume. A skilled engineer, he worked in an aircraft factory in the early war years, and remained in Coventry throughout the air raids. Later he became a French horn player to the Regimental Band of the Royal Warwickshire Regiment, and with this band



Stern to commemorate the pianist William Kapell, who was killed in an air crash in 1953. In America Isaac

Stern arranged for Ernest KAPPELL Llewellyn to meet many SCHOLAR top-ranking musicians. He was affiliated with the Juilliard School of Music, New York, and later visited other schools of music and universities.

Mr. Llewellyn says that because of immense subsidies given by benefactors to many American institutions, wonderful equipment is provided for students. The Juilliard School, for example, can afford a recording studio with grand pianos and tape machines, while over 140 Steinway Grands are provided for students' practice. When students reach certain standards they make recordings which they may purchase and send home to their parents. Every performance is recorded and some are broadcast. He described the music libraries at some of the schools as "quite fabu-



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