

LONGER TROUBLE-FREE LIFE when you use 3-IN-ONE OIL

Unlike any other oil of its kind, 3-in-One Oil is actually three oils in one. Instead of just a mineral, vegetable, or animal oil — you get a perfect concentrated blend of all three. That is why 3-in-One Oil does the three big jobs your household oil should do—(1) lubricate, (2) guard against rust, (3) clean away dirt and abrasives. So insist on the truly economical oil — the oil that gives you three oils for the price of one.

PROTECTS ALL THESE

Sewing Machines Perambulators
Gardening Tools Baby Pushers
Bicycles Carpet Sweepers
Sporting Gear Hoovers etc.
Toys Door Hinges etc.

It Pays to Get The Best

B-1

3-IN-ONE OIL

WHY SUFFER WITH GALL BLADDER COMPLAINTS?

If you are troubled in this way, write to us for full information on a well-known and highly successful treatment. Many testimonials are on file praising the benefit and relief this treatment has brought to numerous sufferers.

CHEMISTS' SUPPLIES CO. LTD.,
139A Worcester St., Christchurch, C.I.
P.O. Box 1178.

Deadly to RATS!

... but
HARMLESS TO HUMANS.
Poultry and Domestic
Animals.



Get rid of rats—but don't use dangerous poisons.
Use RATOPAX — deadly to rats only! No danger to children, pets, poultry, etc.!

RATOPAX

from your Grocer, Chemist, or Hardware Store.

Wholesale Only: AMALGAMATED SALES LTD.,
P.O. Box 1727, AUCKLAND.

HOW is the Giant Panda's health this week? What are the London newspapers saying about the date of the general election? *News from Home* is a BBC programme designed to give new settlers in New Zealand some idea of what people in England are talking about from week to week—a bulletin of news clippings and gossip from the heart of the Commonwealth. It has just started from 2YA at 8.45 a.m. on Sunday mornings. *News from Home* is broadcast on shortwave in the BBC's Pacific Service every Saturday night, and is under the direction of Robert Reid, a former news editor in the BBC's Midland Regional programmes. It is picked up in Wellington, recorded, and rebroadcast by 2YA the following morning.

Vexed Question

THE young Alfred Cortot, after a brilliant debut as a pianist, went to Bayreuth, was completely bowled over by Wagner's music, and became assistant conductor under Mottl and Richter. In 1902 he went back to Paris and gave the first performance there of *Götterdämmerung*, besides conducting other works of Wagner. After that he mixed conducting, academic work at the Conservatoire of Paris, and the Ecole Normale de Musique, which he founded, concert piano playing, lecture-recitals, and the playing of chamber music with Thibaud, the violinist, and Casals, the cellist. His publications include a scholarly annotated edition of Chopin's Studies, and two volumes of musical essays. He was a Commander of the Legion of Honour. Then he ran off the rails in World War II, collaborated with the Nazis, and expressed regret that he was too old to fight on their side. Casals, landing in America after the war, expressed himself philosophically and sadly on the subject: "Cortot was bad," he is reported to have said, "Thibaud was mad..." and he shrugged, giving the impression that he was the only one of the trio left who was worth more than a sou on the black market. Nevertheless Cortot is still a very great pianist, perhaps the foremost living player of Chopin, Schumann, César Franck, and Debussy. He can be heard from 3YA at 9.30 a.m. on Thursday, January 26, in the series, *Notable Concert Artists*.

Debussy Preludes

DEBUSSY'S instrument was the piano. He was most sensitive to trends in music, and when his gently waving psychic antennae picked up something new, he went to his piano and played his own ideas on the subject. Thus in 1908 he felt the influence of jazz, wafting across the Atlantic from the Southern States of America. *Gnossiennes*, *Cake Walk* and *Minstrels* were the result. They weren't jazz, but they were good fun, and interesting in that they showed another facet of Debussy's talent. The real Debussy—lightly serious, fleeting, exquisite—is perhaps best heard in his two books of Preludes, the first written in 1910, and the second between 1910 and 1913. It is hard to imagine a more diverse collection of pieces, or one with such a basic unity of conception: *Footsteps in the Snow*, *Homage to Mr. Pickwick*, *The Little Hills of Anacapri*, *The Girl with the Flaxen Hair*, *The Engulfed*

THINGS TO COME

Cathedral; all different, all Debussy. Listen to Debussy Preludes from 1YZ at 11.15 a.m. on Tuesday, January 24.

Golden Age of Opera

IT is hard to pin an age, particularly a golden age, down to a couple of dates, but there seems to be general agreement that there was a golden age of opera, and that it lasted from the 1880's to the early 1920's. About the middle of this golden age, a curious invention known as the gramophone made its appearance. At first many artists would have nothing



to do with the thing, which, considering the violence it did to their voices, was understandable, but Enrico Caruso took the plunge, and once in, found that the water was full of pound notes and dollar bills. Occasionally new pressings are taken from the old master records by artists such as Tetrizini, Chaliapin, Melba and Caruso, and the NZBS has secured a number of these. They will be presented by 2YC in a series of three programmes, starting at 8.0 p.m. on Sunday, January 29, and continuing at the same time on February 12, and March 12. These programmes will cover the period 1903-1920. Although the recordings are technically inferior to the modern electrical ones, listeners will be able to gain a fair idea of the ability of the famous artists they hear.

Out of the Wilderness

WHEN Neil Fergus took over a block of land at Waihi Beach just before the war his holding might have been, perhaps optimistically, called "partly improved." On his return from overseas service that description no longer applied and Fergus began from scratch the task of building his own home (he and his wife lived in a caravan while he did it), and creating a prosperous farm out of the wilderness. The story of how he went about it, building, fencing, draining extensive swamps, clearing, ploughing and grassing, will be told from 1YA in *For the Farmer* at 7.0 p.m. on Wednesday, January 25. It is a tale that should appeal not only to farmers but also to any listeners who may be suffering from the slightest doubts about the continued survival of the pioneering spirit of the early settlers. The broadcast will be the fourth of 21 interviews with practical farmers scattered throughout the northern Bay of Plenty area, from Waihi to Tauranga. Others in the series may be heard from 1YA at the same time on consecutive Wednesday evenings.

The Wild and the Discreet

THE wild men learned the hard way. They played wherever they could find a piano; in low dives when the regular pianist was too drunk to sit on his stool,

or in unoccupied churches until the duly appointed organist came back to practise and threw them out on their ears. They had no money. They had to steal their music as well as their bread. No wonder their playing was a little wild. They had no comfortable middle ground to stand on, they were either hectic or sad: men like Jelly Roll Morton, Earl Hynes, Fats Waller, Art Hodes, Joe Sullivan, Jess Stacey, and Art Tatum. The discreet had their early years a little easier. Possibly they didn't all have a chance to study formally, but they got enough to tame their wildness, if not to give them depth. They graduated to highly enamelled night clubs where they played as an accompaniment to the customers' conversation, as an aid to relaxation, and to help with their tunes to bring back sentimental memories. In England you hear them in the music halls, their trademark is an easily recognised individual style. Two of the discreet, "Soft Pedal" Charlie Kunz, and Carmen Cavallaro, are offering their wares from 3YA at 4.15 p.m. on Friday, January 27.

Poetry School

THE Victoria University College Regional Council of Adult Education will hold a four day Poetry School in Wellington between Tuesday and Friday, January 24 and 27. The arrangement of lectures, will, according to the printed announcement, be similar to that used successfully at the Dunedin Poetry School last year. Lectures will be given on *The Bases of Poetry*, *Contemporary Poetry*, *New Zealand Poetry*, *Verses in Drama*, and the various aspects of the *Speaking of Poetry*, which last subject will be specially emphasised throughout the period of study. The school will not be entirely formal; there will be long breaks for morning and afternoon tea to enable students to get to know one another. At 7.15 p.m. on Thursday, January 26, 2YA will broadcast a discussion on the speaking of poetry. The speakers will be Professor S. Musgrove, of Auckland University College, Zenocrate Mountjoy, and the young New Zealand poet James K. Baxter.

Avebury and Stonehenge

TO more than a few Englishmen Salisbury Plain is simply a reminder of interminable hours of footslogging and other martial exercises to be forgotten as quickly as may be. But also on the Plain are two of Britain's great historic landmarks—Avebury and Stonehenge. One of the oldest references to the weird collection of stones is in the writings of Henry of Huntingdon (died 1154) who cites Stonehenge as the second of the four wonders of England. Inigo Jones, in his treatise on Stonehenge written at the command of James I. and published in 1655, timidly puts forward a suggestion that it was built by the Druids, but he goes on to say with more emphasis that it is a Roman temple inscribed to Coelus. Avebury is a little village to the north of Stonehenge and a thousand years older. Both places will be described in detail in a talk in the BBC series, *Landmarks of Britain* from 3YA at 4.0 p.m. on Sunday, January 29. The speaker will be Brian Vesey-FitzGerald, naturalist and broadcaster.