

uneasy seating space when the divan is pulled out.

ONE of my friends was prevailed upon to build a dining unit into the alcove he had allowed for eating in. There is room for six persons, providing four of them have absorbed enough vitamin D to be able to scramble into their places. There are two elegant forms screwed into place alongside a central screwed-down table. The first two devotees of space-saving assume a sitting posture as they approach the dining unit. Maintaining this attitude they shuffle along sideways until they reach the far end. Then diners three and four who have anxiously watched this performance now step forward in their turn and in sitting posture, and move into place. The last two athletes easily fit into the remaining gaps and give a clinch to the whole arrangement, which remains intact in this way unless diners one, two, three or four are called to the phone.

The physical benefits derived from setting such a table as this are said to be only equalled by the nutriment absorbed through the blinds in the lounge.

If, instead of such a rigid arrangement (which, while it does not fill the alcove, makes it useless for any other purpose), an old-fashioned device known as an



"There is room for six persons . . ."

extending table, together with six light and movable units known as dining chairs had been used, these could have been pushed back to the wall when not in use, they could have served for other purposes than eating, and besides, my friends might have invited their grandmother to lunch.

When I build a house, I'm going to let abundance of brick wall insulate me against heat and cold. I'm going to have windows mainly on the east and west, and the kitchen on the south. I'm going to have a sun-porch with glass to the floor which will give me my vitamins when I feel like them (though they say the stuff doesn't get through glass anyway). I'm going to have nothing glued to the floor except the wardrobes and cupboards. There will be fireside chairs that the children can move about with one hand. The furnishings will not be rugged and sunproof, but as delicately made and tinted as I can have them, and the woodwork will be highly polished to show its graining.

In the winter I shall sit in the sun-porch, or better still, pull up a chair to the fire. In the summer the windows on the west will have no flapping blinds to keep the air from flowing, and I'll be letting the sun trap itself against a brick wall.

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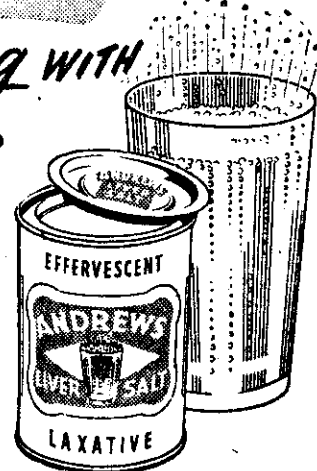
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E8/9

## SONGS of FRANCE

Authentic Transcriptions from the French Broadcasting System

NO songless people has ever been discovered, and some of the earliest songs were composed by the jongleurs, troubadours, or trouvères of ancient France, whose influence spread over the whole of Europe. Since those days French folk music has been largely forgotten by the rest of the world, although it still lives on in the provinces, as vigorous, ear-catching, and popular as it always was. The business of taking down folk-song from the lips of the people has been very actively pursued since about the end of the 19th century, so that today these songs are preserved for us all to hear. A collection of six recordings of French folk songs has been lent to the NZBS by the French Broadcasting System, and these will shortly be broadcast from National stations, starting with 2YA early in March.

Some of these songs are very old. One, for instance, is a Breton war chant dating back to the Seventh Century, "when the ancient Gaul preferred to pillage his wine from his neighbour rather than to make it himself." Some of them are in their original settings, and some have been harmonised and given modern accompaniments. Although the songs are sung in French (many in the local patois of the district they come from), there is a lucid commentary in English, explaining the origin and meaning of each of them for local listeners.

The first three programmes contain songs from La Vendée, Brittany and Savoy; and the fourth, dealing with pilgrim songs from shrines and chapels, is called "Pilgrimages in the South of France."

The fifth and six programmes are made up from songs collected by Gerard de Nerval, a 19th Century French poet who was one of the earliest collectors of this kind of music. The whole series is bound up with the history of France, the land, its people, legend and songs. The programmes were all recorded in Paris.

A second series of recordings lent by the French Broadcasting System is called *Gay Paris*. There are six programmes in this series also, each of 15 minutes' duration, with English commentaries as before. They consist of popular songs that are sung in Paris today, the jazz, ballad, and sweet songs that are sung in the theatres and on the streets, corresponding to the melodies by Bing Crosby or Dinah Shore that we listen to out here. The titles of some of the programmes are "Sweethearts of Paris," "Cafes of Paris," and "Quays of Paris." They are nearly all new songs, very tuneful and easy to listen to, and will also be broadcast from National stations early in March. They will be heard first from 2YZ.



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