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SLOAN'S LINIMENT

Prepared by Wm. J. Sloan (N.Z.) Ltd., 49 Swanson St., Auckland.

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A CORRESPONDENT living in Winton asks me to publish a portrait of his favourite artist. Isador Goodman, and some details of the pianist's personal history which he can paste



Spartan Pictures

in his album of artists. Isador Goodman, born in South Africa, has been on the move for several years, travelling in England, France, Italy, Germany, Holland, Switzerland and Australia. His

Open Microphone

last visit to New Zealand was in 1949. Last year he was preparing to become a "family man with settled ways," in Edgcliff, Sydney, with his wife and young step-daughter, and making a full-time job of an ABC programme called *Music for Pleasure*. He was hoping to become for Australia what Andre Kostelanetz is for the United States of America and George Melachrino is for England. During one of his visits to New Zealand *The Listener* asked him his opinion of the song-writers who take melodies from great classical works and "adapt" them for popular use. His reply was short: "I'd machine-gun the lot of them!" A point about the photograph on the left is that it was taken in IYA's main studio, Auckland, late one afternoon when Mr. Goodman was beginning to exhibit traces of a "five o'clock shadow." He explained that like a good many other artists, he shaved only once a day—immediately before his evening performance. A powder puff was borrowed from a IYA typist and the pianist's shadow faded under a generous application of talc into but a shadow of a shadow.

A CABLED message from London the other day announced that Scotsmen were aghast at the action of English technicians who had produced a bagpipe machine which played bagpipe tunes "with a true bagpipe quality even to the characteristic drone."



BBC photograph

MAJOR C. J. WYLIE, SIR EDMUND HILLARY, SHERPA TENSING NORKAY, G.M., and SIR JOHN HUNT, four members of the expedition to Mount Everest, broadcasting in the BBC programme, "Asian Club," with John Morris (second from right) who acted as chairman. Morris, who is Controller of the BBC's Third Programme, and before that was Head of the Far Eastern Service, was himself a member of the Everest Expeditions of 1922 and 1936. Every week some eminent speaker is questioned by Asians in London during the broadcast of "Asian Club," and on this occasion the four climbers were almost overwhelmed with questions. These were fired at them by Asians of many nationalities and covered almost every aspect of the expedition. "What were the main difficulties?" "Did their appetites fail on the higher slopes?" "What kind of fuel did they use for cooking?" "Did they see an abominable snowman?" "Was it possible to climb the mountain at any other time of the year than the pre-monsoon period?" "Did they want to go back there or try to scale other unclimbed Himalayan peaks?" "What was the reason for climbing high mountains, anyway?" Sir John Hunt, the expedition's leader, said in reply to the last question that nobody had ever bettered the answer to it given by George Leigh Mallory, who was lost on Everest in 1924—"One climbs Everest because it is there." Tensing, the Sherpa porter who reached the summit with Hillary, answered some of the questions in Hindustani, which was immediately translated into English, and proved that besides being a fine climber he is also a considerable diplomat.

It's doubtful if even such a tireless contrivance as that could assemble as many cups, shields, medals and other proceeds



of piping times as are displayed here by South Canterbury's Donald Ivor Bowman. All told, Piper Bowman has won 14 Provincial Championship cups and 87 first prizes in the last 15 years. He broadcasts in 3XC's Scottish sessions, and at 7.30 p.m. on Sunday, September 27, he will be heard in solo interludes during the Timaru Highland Pipe Band's programme.

WHEN he was guest soloist with the Ottawa Philharmonic Orchestra recently, Larry Adler presented the Prime Minister, Louis St. Laurent, with the harmonica he had used to entertain Canadian and United States troops in Korea at the beginning of this year. "Play it!" cried the audience.

HAND-TO-MOUTH EXISTENCE

The Prime Minister stood in his box and played a fast scale. The critics said: "St. Laurent will never replace Adler." The harmonica player is now in the middle of his autobiography called *From Hand to Mouth*; he has also begun work on a harmonica instruction course. Next month he is due to start on a tour of West Germany—his first visit since 1949, when he was with Armed Forces shows. Larry Adler has appeared with symphony orchestras in many major works and now Vaughan Williams has written for him *Romance for Harmonica*.

NIGEL BALCHIN, the well-known British novelist, who has taken part in a number of unscripted broadcast discussions for the BBC, recently wrote about the problem of how best to provide spontaneous broadcasts. The question in his view

HOW TO BE SPONTANEOUS

is bristled with difficulties of every kind, chief among them being the fact that really good conversation was far rarer than was generally supposed. Few people were able to take part in unscripted discussion without hesitation, and this marred some of the best broadcasts. On the other hand, if the speakers met in advance to thrash out their arguments and get the feel of the discussion, the broadcast itself was likely to be flat, for points that the protagonists had made at the preliminary