

ing it. Should I have commenced: "I've got the wind up a treat about this chap"? I feel I have been too deplorably orthodox. Allow me, dear poet, to translate my few remarks: You are being "told orf, proper!"—I am, etc.,
Dunedin.

RATHER FUSSY.

Rendering of Foreign Names and Titles

To the Editor

Sir,—May I suggest that it would be far more pleasing and also more instructive to the ears of the vast majority of listeners if the radio announcers were supplied with the English translation (as it appears on most gramophone records) of all titles of foreign items broadcast? In the first place, to those who are familiar with foreign languages, it is painful and irritating to hear the great amount of mispronunciation that occurs. One would imagine that part of the qualifications of an announcer would be to have a correct knowledge of the phonetic expression of the more frequently used foreign languages, if only to a limited extent.

Instead of that we hear a glib and clipped rendering of foreign titles

which might as well be given in the language of some Central African native tribe, to be intelligible to the initiated. The same failure frequently occurs to pronounce correctly the names of foreign composers and artists. As an instance, the name of Liza Lehmann, the famous singer and composer, is repeatedly pronounced "Le Mon," as if she were of French nationality. Liza Lehmann was born in London of German-English parents. The correct pronunciation is "Laymon." There can be no excuse for this sort of thing, as enlightenment in the right direction can be obtained without travelling abroad.—I am, etc.,

MARCUS LEVITICUS.

Wellington.

THE manager for New Zealand of the A.M.P. Society has received advice that Viscount Bledisloe, who recently returned to England after a term as Governor-General of New Zealand, has been appointed to fill the vacancy on the society's London Board caused by the death of Lord Hunsdon. Viscount Bledisloe was formerly a member of the board and the society counts itself fortunate in being enabled to again secure his active co-operation in the management of the London office.

Invercargill Becomes a Talkie Centre

Shooting Scenes for a New Film in the Main Streets

SOUTHLAND'S full-length talkie film is well under way, and under the guidance of Mr. Lee Hill, co-producer of Dunedin's pioneer picture, "Down on the Farm," things are running smoothly. Recently, when it was announced that some crowd scenes were wanted for the film, Invercargill turned out in fine style. After the camera had been put into a position commanding both Tay and Dee Streets, a 100,000 candle-power flare was lit, lighting an area of 1000 square feet. While motors and trams passed up and down the street, the crowd obligingly crossed and re-crossed before the camera, and after using 250 feet of film, Mr. Hill ceased his work. Shots of the champion ploughing match at Bransholme are also to be taken to secure some rural atmosphere. It is understood that Mr. J. J. W. Pollard, noted local producer and a member of the staff of the "Southland Times," is writing the story.

New Zealander Playing His Own Music



—Photo by Spencer Digby.

ma Hughson are to broadcast 'cello and piano numbers respectively from 2YA.

Three 'cello solos, "Arietta," "Bouree" and "Romance," and three movements of "Country Suite" (Winding Lane, Waving Corn and Dance of the Scarecrow) have all been written by Hamilton Dickson recently, and are numbered among many more of his compositions as showing unusual merit and not a little originality of the sort which is too rare among New Zealand musicians. Mr. Dickson has been teaching in Wellington for the last eighteen months before which he had spent some years in Christchurch, and later in Sydney, where in addition to teaching he studied composition under Alfred Hill, and singing under Ronald Foster at the State Conservatorium. While in Sydney Mr. Dickson was a 'cellist with the New South Wales State Orchestra, in the Sydney Professional Orchestra, soloist in broadcasts from 2FC and 2BL, and solo baritone in St. Jude's Choir. He has also conducted orchestral and choral combinations in both Australia and New Zealand.

One of his most successful appearances was at

'Cello and Piano Compositions to be Played from 2YA

ONE of the too infrequent occasions on which New Zealanders are heard playing their own compositions will be on August 1, when Hamilton Dickson and Deci-

Palmerston North last year, where he received high praise from critics when he conducted a performance of his own orchestral suite—Serenade, Barcarolle and

Valse Finale. On this occasion he also made a great impression with his conducting of glee singing. While in Australia he played in string quartets and quintets with Alfred Hill.

Decima Hughson, who is interpreting Hamilton Dickson's "Country Suite" on August 1, is also a New Zealand pianist, who studied in Christchurch with Ernest Empsom, well known as a solo pianist and accompanist. She has been teaching pianoforte in Wellington since early this year.

It was by the impressions gained when motoring on one occasion that Hamilton Dickson was inspired to write his "Country Suite." From the turning off the main road into and along a country lane, its smooth and rough patches, and its later junction with the main road again, the first movement was conceived. Later a large field of waving corn, bending further in occasional gusts of wind, gave the impression for the second movement. "Dance of the Scarecrows," the third movement, is a rhythmical musical tribute to a loose-limbed scarecrow dancing on his prop—in a rising wind—which the composer spied before he left the country behind.



—Photo by Spencer Digby.