

# PERSONALITIES

## ON THE AIR

**I**N SEARCH OF NEW ZEALAND" might well be a title given to an interesting series of historical and other talks recorded for the NBS by Mr. Douglas Cresswell. He bids fair to do for New Zealand something of what H. V. Morton has done for Britain. A considerable amount of research and actual travelling has gone into his work to date. These talks are to be a 2YA feature every Monday at 8.40 p.m. His next expedition will be to the not-too-far-north—the Bay of Islands, the "Cradle of New Zealand's Constitutional History," where he will look into our country's beginnings in general, and the development of the citrus fruit and passion fruit industries in particular. Those who know Mr. Cresswell's talks will look forward to a delightful "salad" as an outcome of his coming activities.

"Discovering Our Country—The Apple Crop," is the subject of a recorded talk by Mr. Douglas Cresswell at 2YA on Monday, July 18.

### HE SERVED BEFORE THE MAST.

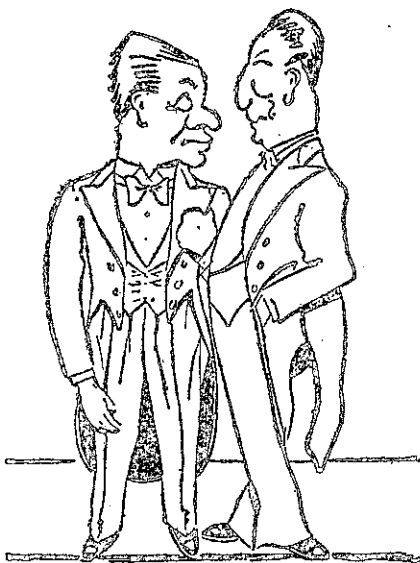
Up to the age of twenty-six Frank Bullen, who served before the mast as a boy, followed the sea. It is not too much to say that no modern writer more enriched England's sea literature than did the author of "The Cruise of the Cachalot." This author's efforts to preserve many of our fine old sea shanties have been commended by various authorities, who regretted the passing of the old stamp-and-go of ten men on a rope. What so many of his contemporaries liked about Bullen was his inimitable rendering of these old shanties.

Schoolboys especially will think the 3YA's education session is looking up when they hear Mr. A. J. Campbell's talk, "With Bullen on the Cachalot," on Wednesday afternoon, July 20.

### NEGROES AND SONG OF THE BANJO.

The banjo is the humorist of the string instruments and is the favourite instrument among the American negroes and all negro minstrels, whether they owe their colour to the sun or burnt cork. The negroes brought the banjo from Africa, and we are to assume that it was smuggled aboard the slave ships to keep up their spirits. It has from five to nine strings which are plucked at a velocity and with a dexterity easier to watch than to imitate. In modern dance bands the banjo is indispensable for supplying a

### Singing Partners In Radio



### FLOTSAM AND JETSAM.

... You'll take the high notes and I'll take the low.

"JETSAM" (Malcolm McEachern) takes the low notes (you wonder how he gets some of them), and "Flotsam" (B. C. Hilliam) takes the high notes, plays the piano, and writes nearly all the songs.

"Flotsam" is a Canadian, "Jetsam" is an Australian, and is one of the finest bassos in the Empire—when he is allowed to sing straight songs.

"Flotsam" refused to be frightened by a continual stream of rejected songs in his younger days.

The firm was established in 1926, when its two partners met and decided to go on the music-halls. They have broadcast for many years, many times, and their songs, thanks to recordings and the radio, are hummed and whistled the world over.

Listeners to 3YA will hear Flotsam and Jetsam on Tuesday, July 19.

colour effect without which jazz would be incomplete.

Raymond and his Band o' Banjos will be heard in 1YA's music, mirth and melody session on Wednesday, July 20.

### ANONA WINN IS ALWAYS IN A HURRY.

Although born in Australia, Anona Winn has English parents. She intended becoming an opera singer, but her sense of humour proved too strong for her, and she went off the "straight" into revue, musical comedy, pantomime, and variety. She sang in seventeen out of the twenty "Songs From the Shows" series of records which are so very popular with radio fans. Anona is always in a hurry, loves ice-cream, indulges in "hot" syncopation, has written many successful song lyrics. She has fair hair and dark eyes and fascination, and has been warbling to good purpose since she was five, her first semi-public "hit" being "Silver Threads Among the Gold," which she sang standing on a chair and dressed like granny.

Anona Winn, comedienne, will be heard in 4YA's music, mirth and melody session on Tuesday, July 19.

### NOVELIST WHO INVENTED THE PILLAR BOX.

This is the opinion of Nathaniel Hawthorne of the novels of Anthony Trollope: "Just as real as if some giant had hewn a lump out of the earth and put it under a glass case, with all its inhabitants going about their daily business and not suspecting that they were being made a show of." Trollope had a prodigious output. Method was his god. Rising at 5.30 every morning, he wrote for exactly two and a half hours at the rate of two hundred and fifty words every quarter of an hour, never more, never less. It seems incredible that the Barsestshire novels were written in this way. Trollope had the Civil Service mind. He was for many years a post office worker. It is not generally remembered that he invented the pillar-box.

At 4YA on Friday, July 22, Professor T. D. Adams will give readings from Anthony Trollope.

### BUTCHER'S SON FINDS INSPIRATION.

About the middle of last century a Bohemian inn-keeper, who was also the village butcher, made up his mind that his son should carry on his father's business. But young Anton Dvorak had music in his blood, and was determined on another career. His early days were like those of the traditional composer: full of privation and hardship. He was 33 before his first composition, "The King and the Collier," was published. It was not a success, although it fared better afterwards when rewritten. His fame came three years later, when he wrote a patriotic hymn, which soon was sung throughout Bohemia (now Czechoslovakia). He was granted a pension from a fund for "young, poor and talented artists" and

WOODS' GREAT PEPPERMINT CURE For Influenza Colds.