

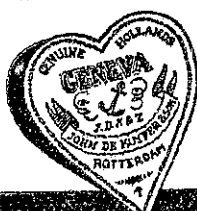
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It is of great help in promoting health and happiness in middle-age—banishing and soothing the little troubles to which woman is particularly susceptible.

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GIN

Plain English needs no argument, One meaning is its clear intent. A tested truth is voiced to stand, In language all can understand. Plain English leaves no facts in doubt, Its purpose is to shut that out— For colds plain English makes ease sure With "First Aid Woods' Great Peppermint Cure."

HOME FORUM—Points from Letters

Which Anthem?

A. Nisbet (Weston, via Oamaru): I listened in to the YA stations, and when it came to the commencement of the concert session I heard a half worn-out record play the National Anthem. Now, how about a change. Could we not have the New Zealand National Anthem, which is so fitting with the times?

Music In Schools

Geo. E. Wilkinson (Dunedin): In a recent issue I notice reference to a proposal put to the Canterbury Education Board by Mr. G. Martin, concerning a schools' musical festival. I was delighted to read of this. It may interest you to know, and perhaps you could give the matter same publicity in your paper, that I have recently gained the support of the local headmasters' association and of the Otago Education Board, for a similar non-competitive festival, here in Dunedin, among the primary schools. Three of the headmasters and myself are at present engaged in selecting music which will be in New Zealand in ample time for February next, when it is hoped that schools will take in their stride, without much disruption of their ordinary work, preparation for the festival, which will probably be held in the second term of 1939. There is much enthusiasm among most of the headmasters, and I am hopeful that the new departure will be the means of enlivening interest in choral singing among our primary schools.

Mirams Under Fire

Rightist (Southland): Mr. Mirams, who handles the film criticisms of your paper, no doubt has his moments. Intelligent criticism is always welcome, but Mr. Mirams finds all the faults. However, it is my turn to find fault,

and contrary to my usual custom, I this time find fault, not with his criticism of the film "Blockade," but with his unhesitant use of his pen to promote Red propaganda. Surely, Mr. Mirams, with all his intelligence, is one of that vast number, who know not, or care not, that Franco's Spain is not Fascist. Certainly it has the sympathy of Fascist countries, and, of course there are always those who come to, what is to them, the obvious conclusions—the new Spain must also be Fascist.

Because infants wail in cradles in Hollywood, and starved queues line up with a hungry look in the heart of the film colony, it would not do for Mr. Mirams to leap to the conclusion that he is in Spain. It certainly says something for the acting in this so-called drama that even Mr. Mirams was carried away—but let him remember it was only acting.

The Communist Government of Spain began the civil war with its massacre of Christians, priests, and religions, not in hundreds, but in thousands, and all churches in Spain were the butt of their ruthless and destructive campaign. The people of Government Spain await the arrival of Franco's delivering army—but we know the fate of those whose rejoicings upon his arrival are a little premature.

No, Mr. Mirams, concentrate on your harmless sarcasm; do not attempt serious propaganda. At any rate, few would give you credit for a sincere opinion, and your criticism of "Blockade" proves this. You are a little pink. Mr. Mirams, do not see red.

[We also hear that a "Leftist" organ has accused the "Record" of being "Rightist" for publishing the articles on Spain by Philip Cross.—Ed.]

Answers to Correspondents: "A.B.C." (Lower Hutt): Would have to "cut" letter for publication.

TSCHAIKOVSKY'S NUTCRACKER SUITE

"NUTCRACKER SUITE"!

What a peculiar title for a musical work! What conceivable connection could there be between the hard, cold, mechanism for cracking nuts and the poetical art of tones?

The solution of the mystery will be found in the story that underlies the work. The subject is a French version by Dumas the Elder of a fairy tale by E. T. A. Hoffman, entitled "Nutcracker and Mouseking."

The scene represents a Christmas party for children in the house of President Silberhaus. The children gather around the illuminated Christmas tree, eager for the distribution of presents. A friend of the family, Councillor Drosselmeyer, brings some dolls, which move like living beings.

To little Marie, the daughter of the host and hostess, he gives a nutcracker, with which she is delighted. Her brother and the other boys covet the gift, and in the struggle for its possession it is broken. Marie is heart-broken and she tenderly lays it aside. After the end of the party Marie, in bed, is kept awake by the thought of the disaster to her favourite present.

About midnight she slips out of bed and goes downstairs to have a peep at the nutcracker. Then, suddenly, the room is invaded by mice; the toys and sweets come to life, and a pitched battle ensues between them and the mice, which soon turns in favour of the latter.

At this the nutcracker comes to life and leads the tin soldiers in a fresh charge. The leaders of both forces engage in a "hand-to-hand" conflict, in which victory is apparently about to crown the leader of the mice, when—unheard of in the annals of feminine courage and heroism—little Marie throws her shoe at the general of the mice, hitting him on the head and killing him!

A miracle then occurs! The nutcracker is suddenly transformed into a handsome young prince, with whom Marie flies over snow-clad fields and forests to the Kingdom of Sweets.

Tschaikovsky's ballet was not a great success, but the orchestral suite of dances from the ballet is now firmly fixed in the affections of lovers of colourful orchestral music.

Tschaikovsky's "Nutcracker" Suite, played by the Philadelphia Orchestra, will be heard from 1YA on Sunday afternoon, August 28.