

20 YEARS AFTER — AND PEACE?

Youth At Armistice Day Concert Challenges Doubts For Future

It might have been a touch of genius that inspired Dorothy Wood to hold the Happiness Club Concert on the night before Armistice Day—fraught with frightening memories for the older generation—to swell the funds of the Plunket Society, the "guardians of the new."

IN spite of armaments race, panic in Europe, and all the harbingers of war, the Happiness Club—and Dorothy, commemorated the agony of remembrance of Armistice Day, 1918, not the careful reiteration of platitudes, but with a splendidly-planned concert in the Auckland Town Hall that raised £208 for the care of New Zealand babies.

There was showmanship, but not charlatanism, and the assembled strength of the Happiness Club packed the big hall.

The whole evening was conceived with artistry and imagination. The artists were young—June Barson, winner of ZB's Deanna Durbin contest; Alan Loveday, 10-year-old genius of the violin, and a string of assistants from IZB's staff, most of whom were too young ever to have taken active part in war.

Gloria Rawlinson, outstanding New Zealand poet, was present on the stage. She wrote a poem specially for the concert.

Its message was significant, and those in front received it with a moment of utter silence.



DOROTHY—Receives congratulations in happiness mood.

before applause, a tribute which is paid not only to artists at their greatest moments—to Pavlova when she had finished the "Swan" dance, to Kreisler when he finally raises bow from strings, and on that same night to Alan Loveday, almost babyish boy of 10, when he completed the difficult passages of a Rondo by Mozart.

Gloria Rawlinson's poem challenged the remembrance of Armistice Day in our time. It is printed here specially for "Record" readers:

"TWENTY YEARS AFTER."

Does she belong here and is she human?
Why is she fettered—who signs her release?
Why is she silent like a dead woman?
Twenty years after—is this really Peace?
How from the rubble of hate can we raise her?
No farthing pieces of love can avail—
Only the songs of the people that praise her
Girdle the earth—and song cannot fail.

Only from hearts where her song has alighted,
Only the voice of the people united
Can break through the dark zones of hatred again.
Life's yet to become as a circle unbroken
Love's still to be learned and the word spoken
Though twenty years after, is never in vain.

Happiness Club's concert was a success on another point when the Mayor, Sir Ernest Davis, handed over the cheque of £208 to Mrs. J. C. Allan, President of the Auckland branch of the Plunket Society.

Their answer in raising funds for the younger generation was a manifest challenge to the vexed question of Peace. And they maintained the title of Happiness.

Happiness Club, organised and broadcast by Dorothy from IZB every day between 1.30 and 2 p.m. except on Sunday, now has a rising membership of 4700. Dorothy broadcasts letters, words of cheer, and club activities daily.

In May, the Mother's Day concert raised £160 for the endowment of a cot at the Auckland Hospital. In June the club held a charity ball which raised £200 for the Community Sunshine Association in Auckland, and now, in November, £208 has been raised for the Plunket Society—a total of £568!

Sir Ben Fuller Tells The Story of His Life

"A SELF made man who has made a good job of himself." Thus did Mr. Henry Hayward introduce Sir Benjamin Fuller to an audience which filled the Strand Theatre, Auckland, one night last week when Sir Ben kept those in front rippling with laughter as he narrated incidents of his progress from waxworks to vaudeville, from concert appearances in the smallest New Zealand towns to grand opera.

Talk, which was really the story of his life, was given under the auspices of the Auckland Rationalist Association.

In racy style, Sir Benjamin confessed he got his first job at the age of nine as a juvenile pianist to Annie Besant's free-thought lectures.

Each night he earned half a crown. "One night," he said, "a great lady patted me on the head and said I was a clever boy. Well, ever since then I've tried to be a clever boy."

Afterwards, in turn, he was pianist at a "free and easy" baggage boy to a conjuror, bass fiddler in an itinerant band, the "bones" in a nigger minstrel show, and cicerone at a panorama.

And he even worked his passage across the Tasman to New Zealand as a waiter and violin player in a ship's orchestra.

Sir Benjamin urged the study by children of all the cultural arts, particularly music which could be a solace to them all their lives.

"My dead old dad used to shut me in the parlour every evening for an hour and make me practice the piano," Sir Ben said. "But I became so clever with my exercises that I could read a 'Diamond Dick' and do my scales at the same time."



With Southern Colledge, well-known dancing teacher at the microphone, and Bob Pollard, popular ZB announcer at the controls, the broadcasts of the Lambeth Walk from 2ZB last week were a huge success. The main studio was thronged with people anxious to learn this new dance, while thousands of New Zealand listeners consulted the diagrams of the Lambeth Walk published in last week's "Record."

Half Of Famous Quartet On The Air

TWO new radio personalities, Bruce and Kathleen Johnson, half of that famous quartet, the Johnson quadruplets, were heard over 4YA recently. The occasion was the special day given in their honour by the Dunedin Community Sing Committee.

The four youngsters were present and were given a big ovation.

Age v. Youth

Here are the ages of 20 men who play a prominent part in world affairs today:

Chamberlain	69
Mitter	49
Mussolini	55
Daladier	54
Pope Pius XI	81
Malifax	57
Stalin	59
Roosevelt	56
Goebbels	41
Hess	44
Simon	65
Kingsley-Wood	57
More-Belisha	40
Ribbentrop	45
Eden	41
Duff Cooper	48
Ciano	35
Franco	46
Beck	44
Caroi	45

Following this, Bruce and Kathleen gave thanks to the audience.

The youthful speakers did very well, although their father had to help them out in the end. There was a collection for the quadruplets.

Foreign Films For N.Z.?

"Quite Confident They Would Find Support," Says R. L. Grant

"I FEEL quite confident that there is a public in this country for a certain type of foreign-made film," says R. L. Grant, well-known New Zealand film man, who has just returned after a six months' trip abroad to take up an executive position on the exhibition side of the business.

Mr. Grant spent his six months studying film conditions in practically every large capital in the world. One of the subjects that had par-

language shows that production is still largely based on the silent technique. This is particularly true of the action type of picture—and many Continental productions are of that type.

"And think what a lot of stars we know made their debut in foreign pictures—for instance, Charles Boyer, Annabella, and Danielle Darrieux. And as a producer, Rene Clair is the tops. Those people still make foreign films, and they're well worth seeing."

"Foreign films—particularly French ones—are getting a big hold in England, and not just at special theatres. The French are now making a great number of very fine films which compare well with those from anywhere else. They emphasise the value of good direction; and are known as much by who directed them as who stars in them."

Asked whether he thought there would be any censorship difficulty in this country, Mr. Grant said he thought that if proper arrangements could be made to bring out good foreign films, he doubted very much if there would be any such trouble. Admittedly, the French had a slightly different outlook on such a matter as sex, but there was actually no ground for the belief that French films were more risqué than those from anywhere else.



R. L. GRANT

Enthusiastic about the French.

particularly interested him was this question of bringing outstanding Continental films to New Zealand. He was very enthusiastic indeed about a number of pictures which he had seen in Paris, Rome and Berlin—particularly Paris—said Mr. Grant.

"You really don't lose anything from these films being in a foreign language. On the Normandie, for instance, there is a 700-seater theatre which screens pictures practically continuously from midday. Although I don't speak a word of French, I always stayed on and enjoyed the French pictures, and the French people aboard stayed on and saw the English ones."

"There are sub-titles. And after all, in the silent days we were educated to understand films without dialogue. The mere fact that it is easy to follow these foreign films without understanding the

Mr. Grant was particularly impressed with the extremely high artistic quality of short subjects, from Italy and Germany as well as France. But in general, German films would not be much use, as they were chiefly propaganda. There was, of course, some degree of propaganda in all films made to-day anywhere in the world—but most of all in Germany. Actually, it did seem that something was now being done to decrease the amount of propaganda and increase the entertainment, since the Germans were beginning to realise that people had to be attracted into theatres.

"Naturally, a good deal of organisation would be needed to bring outstanding foreign films (particularly the French) to New Zealand," concluded Mr. Grant. "They would need to be tastefully presented and the right people interested. They might have to be shown in specialised theatres, or at Sunday night screenings."