

Kipling Lady will be here with more about Alice.

Tuesday.—Cousin Prudence and Maori Legend Lady have arranged an evening for you to-night with songs, violin solos, and stories, and we will have the pleasure of introducing them to Jumbo and Jumuna.

Wednesday.—Here comes the Snow Queen and a long line of Snowflakes in her trail, and they are going to tell and sing to you about the north-eastern countries of Europe. Tweedledum will have to wrap himself up well to tackle the Arctic storm winds.

Thursday.—Come along, children and Big Brother Jack, too. You are all invited to-night to "Tigger's Breakfast." Yes, Pooh and Christopher Robin are to come, too. What fun you'll all have. Be punctual, for it begins as the clock strikes five.

Friday.—Here come the Rongotai boys again to sing to you, with their leader, Uncle Noel.

Saturday.—Cousin Mary, who has lived in Japan, is coming this evening to tell us all a Japanese story.

Half-hours With the W.E.A.

The World Crisis—Some Long-term Trends

(By Mr. W. T. G. Airey, M.A.)

No. 2—The Industrial God. From 1YA, Wednesday, July 13.

Because of the rapid development of the power to produce, as against social, political organisation, industry and its adjuncts have tended to become masters of man instead of his servants—a great industrial god that broods menacingly over mankind, and that we dare not stop worshipping. This is best seen in that, for some forty or fifty years, instead of producing to satisfy recognised needs, the emphasis has all been on finding markets for goods and employment for men.

Industrialism has violently disturbed established economic and social relationships.

- Growth of urban populations involving loss of contact of the mass of the people with the land and the means of production.
- Impersonal dependence on wage-employment, which in turn depends on factors over which the employee has no control, e.g., drought in a distant country, a change of fashion, the invention of some new process.
- Loss of personal relationship with employers—spirit of antagonism accentuated by the spirit of competitive individualism which accompanies growth of modern industrialism.

Socialism is the result of industrialism, aiming at economic democracy. In its various forms it has had influence on general trends of thought and action—"We are all Socialists, more or less."

Whatever our views on the remedies suggested, we must recognise that there is a problem in the economic-industrial sphere needing solution. Until it is solved there must be social discontent and a real failure in the output for social welfare and development.

Modern Ballroom Dancing

No. II The Quickstep

by W. E. Priestly

(A synopsis of a talk broadcast from 2YA.)

THE quickstep, or as it is sometimes called the fast foxtrot, is the most popular of our standard dances. A very common mistake is to regard dancing to music with a syncopated beat jazz. Nothing is further from the truth or more liable to give a wrong impression. The term "jazz" is taken from one of the African negro dialects, meaning drunkenness or frenzy, and was first given to the attempts of some of the early American bands on account of their method of interpreting 4-4 or fox-

scribing are the gentleman's, the lady's movements are the exact counterpart, except where specially mentioned.

The Walk.

STEP forward with a gliding movement from the hip, pushing your foot along the floor on to the heel first, then to the flat of the foot as the step is completed. Now the same with the other foot.

To avoid too many technicalities, if you make this a natural walking movement, with the exception of, instead of lifting and placing the feet, slide them smoothly and easily over the floor, heel first, you will have mastered the walk.

In doing this you take two beats of music to each walking step. Next in importance to being able to walk correctly is your ability to turn. In turning we have two basic turns, the natural and the reverse, the natural always commencing from a forward right foot and the reverse from a forward left. The natural turn is always used for turning a corner.

Natural Turn.

STEP forward on the R. (S.), commencing to turn to the R. (S.) Step to the side with the L. on the ball of the foot, still turning (Q.), close R. to L. (Q.). Step back on the L. on the ball of the foot, commencing to turn R. (S.). Very short step to side with R. (S.). Draw L. to R. and brush straight forward into the walk (S.).

Reverse Turn.

STEP forward on the L., commencing to turn to the L. (S.). Step to side with R. on the ball of the foot and complete the half turn (S.). A long step back on the ball of the L. (S.). A long

The Tango

AN error occurred in the "back corte" of the tango description. This should be:

The back corte is taken when back to your line of dance. Step back on the ball of the l. (s.). Step back on the ball of the r (q.). Step to side with the l. (q.). Close r. to l. (s.).

step back on the ball of the R., commencing to turn to the L. (S.). Close L. to R., pivoting to L. on the R. heel (S.). Forward on the L. into walk (S.). Note that while the gentleman is pivoting on the R. heel the lady steps to the side in front of the gentleman on the R., then closes left to R.

Quarter Turn.

STEP forward on the R., taking a quarter turn to the R. (S.). By saying a quar-

ter turn I mean 90 degrees. Step to the side with the L. on the ball of the foot (Q.). Close right to left, still on the balls of the feet (Q.). Step back on the L. on the ball of the foot (S.). Step back on the ball of the R., commencing to turn to the L. (S.). Close L. to R., pivoting to L. on the R. heel (S.). Forward on L. into walk (S.). As the last part of this step is exactly the same as the latter part of the reverse turn, namely, a heel spin, the lady steps to the side with the R. and closes L. to R. as her partner spins on his heel.

Flat Charleston.

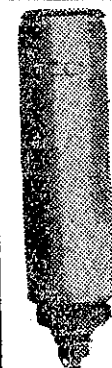
A DECIDED asset in dancing quickstep on a crowded ballroom floor is being able to mix a little flat ballroom Charleston with your longer walking movements. This Charleston is a hesitating or marking time step. Forward on the R., taking two beats. Close L. to R. two beats. All the movements in Charleston are taken to the same time. Step to side with the L. and close R. to L. Forward R. and repeat. When you find you have plenty of room again step forward on the R. into the ordinary walk.

The next in the series will be the waltz.

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