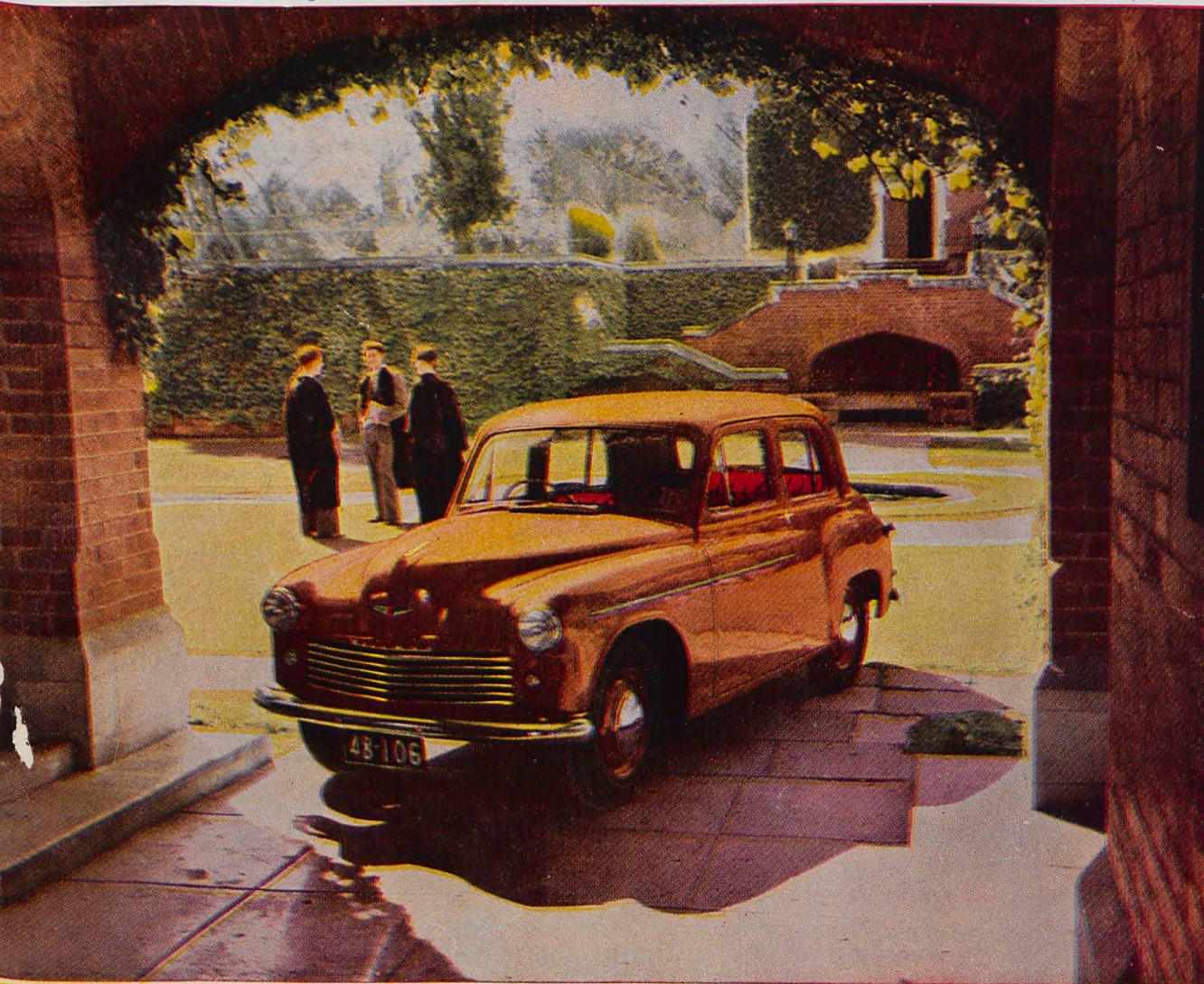


ROAD AND HOME

FEBRUARY, 1952

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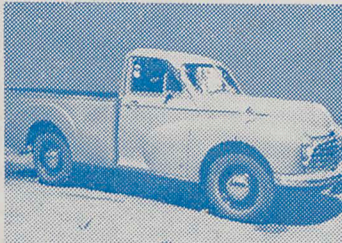
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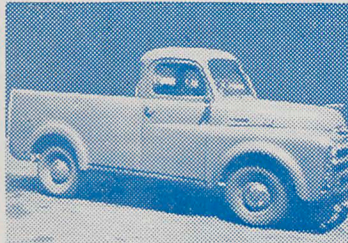
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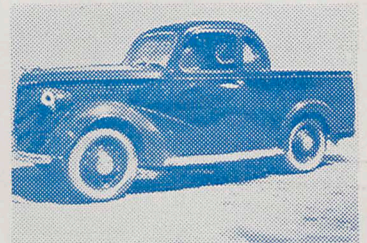
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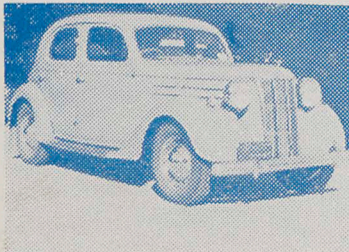
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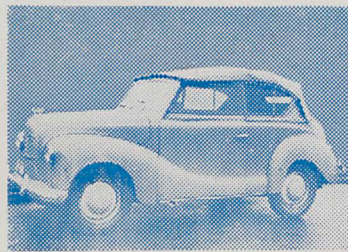
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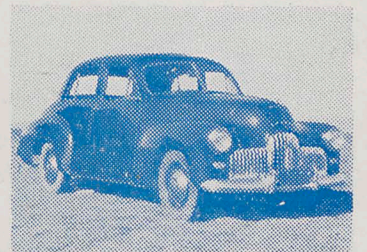
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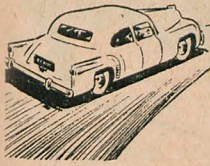


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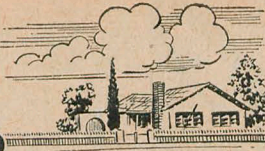
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ROAD



AND

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FEBRUARY, 1952

No. 5

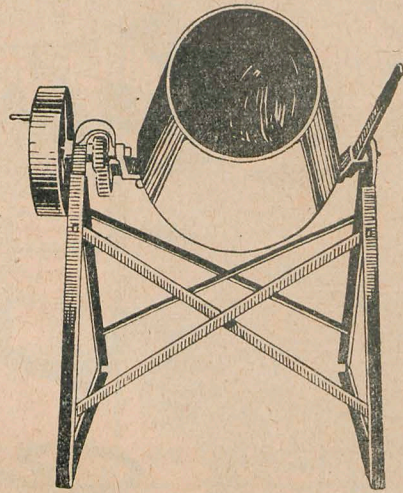
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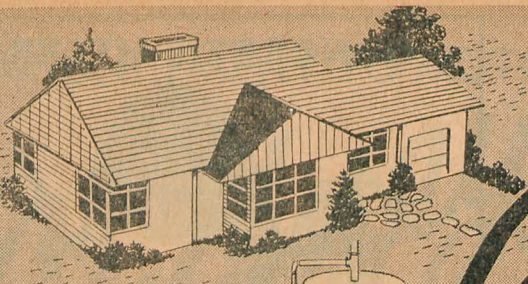
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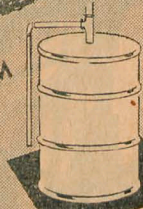
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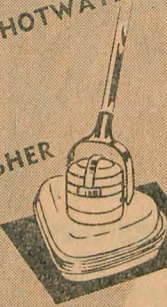
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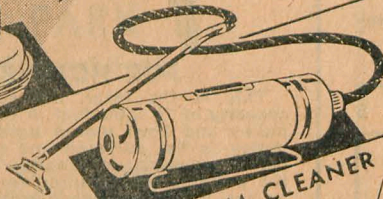
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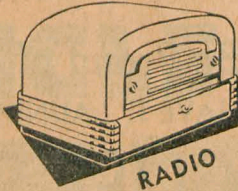
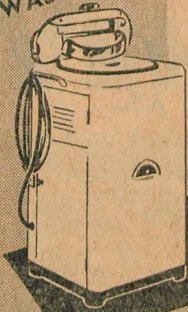


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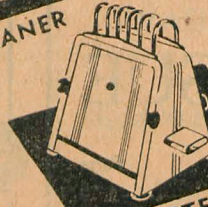


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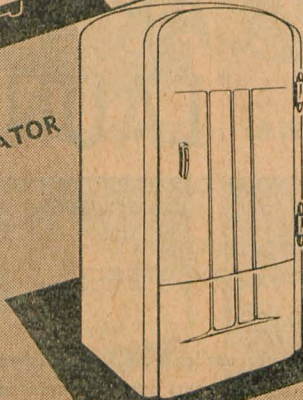
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LETTER BAG

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ATTITUDE OF W.A. POLICE

Sir.—On the Continent one gets accustomed to the gendarmes (police) wearing swords, revolvers, trunchens, etc., and to return to London and meet the genial policeman, gives one the feeling that life is not so bad after all; in fact the average Englishman regards the "Bobby" as a friend.

In Western Australia, I'm afraid that we do not do that—we are not encouraged to do so. Our police force is a fine body of men, but the traffic section at least takes its duties very seriously and has something to learn in the matter of courtesy. Admitted that the job is a tiring one and the public are a lot of "numbskulls," there are times when the attitude adopted to defaulters could be more friendly. Take this one:—

One evening I was driving along High Street, Fremantle, with no lights (I had omitted to switch them on). Now High Street is well lighted and I could see plainly and no doubt I would have soon discovered my error in the darker streets. However, a policeman on duty duly stopped me (and rightly, too) and pointed out briskly that I had no lights, and he mentioned this was very serious, etc. The whole business very formal and very serious.

Now in London the matter would have been tackled in an entirely different fashion. A laugh and a joke and a friendly atmosphere created!

Why cannot we have the same co-operative spirit here?—"CHEERY JIM," Palmyra.

PREVENTION OF ACCIDENTS

Sir,—Advice flies from all quarters on this question, in fact almost to the point of confusion. The Safety Council is well armed to deal with the problem, but they cannot actually prevent accidents. It is a matter of personal conscience and the application of the

common sense messages from the Council. When we grow up and realise we MUST "play ball" the accident rate will fall.—"Ebneza," Gosnells.

* * *

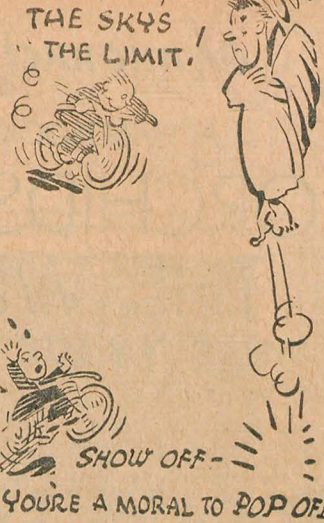
Sir.—A set of road rules should be handed to new drivers, who should have had at least six lessons from an authorised instructor. If you have not a clear vision in overtaking a vehicle, round a bend, or going up hill, do not attempt it, it's just folly.

Sounding horn should be limited for emergency. Rules should be strictly enforced, giving way to the RIGHT. Parking without tail lights stopped, and less parking on side streets at night.

More notices to tell of cross roads, in the side streets; often one is not aware of the dangerous places; all street corners rounded free from buildings, trees or fences. All signals to be clearly given.

Cancel the drunk's licence for six months. They should be off the roads and heavy fines are tough on his family.

Insurances should encourage careful driving by giving extra



bonuses every 10 years when free from accident.—"Alert," Member R.A.C., No. 8,043.

The true function of art is to criticise, embellish, and edit nature—particularly to edit it, and so make it coherent and lovely.—H. L. Mencken.

It is a Chinese axiom that the best government is that which rules the least obviously.—Pearl S. Buck.

"Building Food"

An advertisement for Mills & Ware's Milk Arrowroot Biscuits. The top part of the ad features the text "Building Food" in a stylized font. Below this, there is a silhouette illustration of a woman in a dress and a small child standing next to her. To the left of the illustration, there are several biscuits shown in a stack. Each biscuit has the text "MILLS & WARE'S MILK ARROWROOT" printed on it. At the bottom of the advertisement, there is a dark rectangular box containing the text "MILLS & WARE'S Milk Arrowroot BISCUITS" in a mix of serif and script fonts.

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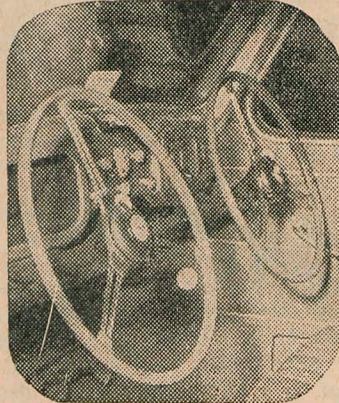
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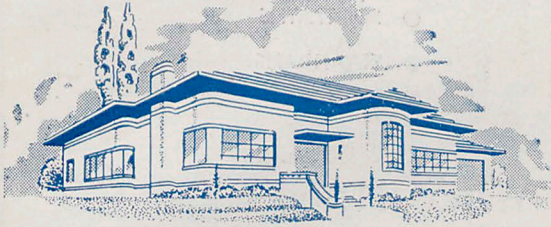
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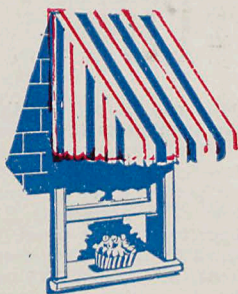
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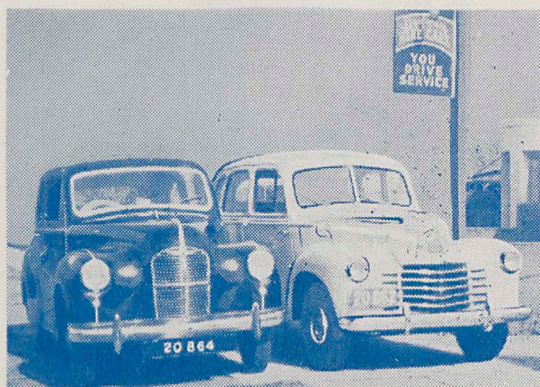
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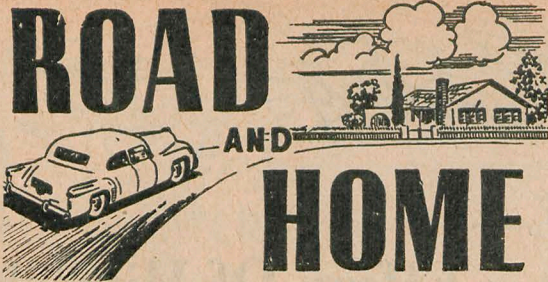


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ROAD AND HOME



Vol. 1

FEBRUARY, 1952

No. 5

Lost Art Of Living

Are we losing the art of gracious living? If you have lived 40 years or more, you will agree that we are. Even 25 years ago we enjoyed a much slower tempo of living; there was sufficient time to think; time to read and to absorb what we were reading, and time enough to show some consideration for others. Strictly speaking we are the victims of modern living. We are caught up in an unending race; a race against the rising costs of living; a race against shortages; and for the homeless a race to keep at bay the hopelessness of utter frustration. Most of us have turned to escapist pursuits, and for many an unrealistic attitude to life is the result.

Modern living is a complex and difficult business; it is a hubbub, a tussle and a rush, with few managing to extract enjoyment from the simpler forms of living of 25 years ago. Unconsciously over many years transport, business, entertainment, and even conversation, has speeded up to a noise crescendo that must surely be approaching saturation point. Our children have not escaped; it is really not their fault that they are now more difficult to bring up, for indeed everything they say and do, how they eat and behave themselves, is virtually copied from the parents, and many parents today are not very good models.

Solution of this enigma of modern living is not easy. You will extract some benefit by getting as near to nature as possible; perhaps some quiet spot where only the babbling of a brook breaks the bush silence, or a walk along a remote stretch of beach. For the city dwellers who cannot get away, there is the solitude of the bridle paths and tracks in spacious King's Park. Seek quietness and do nothing just as often as this mad hurdy-gurdy of modern living will permit and you may feel that it is not such a bad life anyway.

Road and Home—February, 1952

WE REACH OUR MAJORITY

Paterson Brokensha Pty. Ltd. have been responsible for the publication of two outstanding books on West Australian Orchids and West Australian Birds. These are both standard works and copies of these well-produced publications can be found in the libraries of the world.

Scores of other publications ranging from economic treatises in pamphlet form and books of verse and play to works of fiction by such authors as J. K. Ewers, James Pollard, Katherine Susannah Prichard, and Henrietta Drake-Brockman, have been produced. In addition to these there are two annual publications to the credit of the company, viz., "The Mining Year Book" and "The Farm & Station Handbook" as well as some 20 monthly periodicals including the "Civic Centre News" (Cottesloe) which is regarded as the finest community centre journal in Australia, and "The Mining and Commercial Review" which circulates throughout the Commonwealth.

The company has also a large job printing practice and has one of the largest Masonic printing connections in Australia.

As we are twenty-one years old this month, this brief report of progress is presented.

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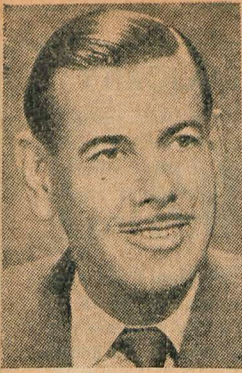
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H O M E

Planning

THE HOME—

Man's Effigy Of Himself

By R. M. Neal of R. M. Neal and Associates (successors to R. M. Neal & Allan).

There are still many designers of homes who are not able to sincerely acknowledge their conversion to the true interpretation of modern architecture—not the gimcrack pseudo-modern of which so much is seen, but the authentic modern, the beauty of which emanates from a well-conceived plan. And yet, the few fundamental rules which govern functional design today are identical to those which performed so well the same office for architecture since time immemorial.

John Burroughs wrote an article as long ago as 1876 in which he said: "Every man's house is in some sort an effigy of himself. When you seriously build a house you make public proclamation of your taste and manners, or want of these. A man seldom builds better than he knows.

"I regard the problem of how to build a house that will not, at least, offend the eye as a very simple one. For the most part, one has only to avoid doing what his neighbour has gone about with so much pains to do. Beauty cannot be thrust upon your house; it must come of itself; it must be born of design."

Most people are given the opportunity once only of building a home to their own wishes. When a man wants a "best" suit, or his wife an exclusive frock, the only purchase entertained is a tailor-made article. Size is of no consequence, but the cut and fit paramount.

So it is with your home—the first consideration is that it must be tailored to your method of life, irrespective of size, and the smallest dwelling may rank equally in quality with the largest.

It is the common but dangerous and basically unsound tendency of many hopeful home builders to search the multitudinous home plan books and journals in the expectation of sooner or later finding a plan to which they may build with little or no alterations. To many, no doubt, this seems a logical method of securing a proven design.

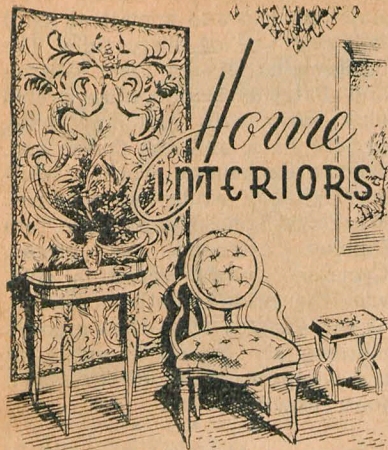
It is basically unsound, however, because the homes illustrated have most probably been designed to suit the individual needs of their owners—needs which rarely coincide identically with those intending to build. Too many considerations are paramount. Firstly, the building site must be carefully examined in relation to the proposed plans. What type of home will blend into its contours, and by what means can the best use be made of the shape and size of the block? What of the sun and light? Too much thought cannot be given to the solar planning of your home. A site with a northern aspect demands very different planning from that of a southern outlook. Similarly west and east aspects require the same careful designing. Is there a view? Do you prefer outdoor summer living? Do you wish to provide for future extensions?

These are merely a few of the many questions you must ask yourself **before** you endeavour to commit yourself to paper. Yes, it's

fun to browse through books of home designs, fill up scrapbooks and play at sketching plans of your dream home. By all means closely study the generalities and the details of the homes illustrated in as many books as you can put your hands on. No doubt you'll glean many admirable ideas which may be adapted to your own case. But do not fall into the trap which has ensnared so many home builders, of trying to form your house like a jig-saw puzzle taken from a multitude of incongruous designs. Only a skilled and trained mind can absorb these ideas and develop them to produce that unified and satisfying home for which you have waited so long.

The transformation of your scrub-covered plot—that brightly-coloured rectangle on the estate agent's plan—into the home of your dreams, is not the function of the amateur. If you are not trained in such matters, limit yourself to merely jotting down ideas and developing a scrap book, then hand it all over to a capable interpreter for reshaping and re-moulding to blend perfectly to your needs. The expense involved in this service shall be small indeed by comparison with the savings effected during construction, and the deep satisfaction and lasting happiness that shall be yours when you move into your new home.

The time has come when Australian architecture must be placed in the front rank of our national aspirations. A higher cultural development and architectural ideal is being demanded from a world again seeking functional beauty and consolation.



We all want our homes to be comfortable to live in and lovely to look at, but whatever style we choose, whether it be traditional, contemporary or modern,

By FLORENCE LUBER

it should be interpreted in good taste. Some women feel they can accomplish this unaided. Others turn to the advice of decorators, and rightly so. Though it is always wise to look before you leap, do not let decorating scare you. To be your own decorator is not only a lot of fun but it also gives you a chance to express your personality and give the individuality you want to your house or your room.

There is a new approach to decorating today. It is indicative of our new mode of vigorous thinking. Slavish copying of a period is not the vogue of today. Instead, we build our houses and decorate our rooms to suit our way of living and the climate in which we live. We choose what we like of the furniture of different periods, combine it with the colours and fabrics available today and consciously or unconsciously create a fresh, direct style of decorating which is defined as "contemporary." The influence of this style may be Early American, Colonial, French or English, but the room would still be of today—not of yesterday!

FOUR PRINCIPLES

As a rule, interior furnishings follow the type of house. Colonial

furniture is used in a colonial house. Modern furniture in a modern house, and so on. The nondescript house of which there are many, may well follow the contemporary style. There are four principles to follow when setting out to decorate a house or room, typified respectively as follows:—Background, Colour, Scale and Individuality. These are the four factors which build up the scheme of a room.

Background.—The background is the setting of the type of room chosen.

Colour.—This is an age of colour! It is tremendously important in today's decorating and easy to have, if you consider it as fundamental when making the background to suit the type of the room. Type, background and colour are units of such close relationship that they unconsciously work in unison and form the nucleus of all furnishing schemes.

Scale.—An attractive room is dependent on the scale of the furniture in relation to the size of the room. A room has both height and floor area which must be considered. Also the type of room is fundamental in relation to the size. Cottage rooms have low ceilings—on the other hand, a mansion house has larger rooms and higher ceilings; therefore, background, colour and scale are essentials in planning the decoration of any room or house. As an illustration, think of a small room with low ceilings in which huge Victorian furniture has been jammed—or think of an opposite picture—a high ceiling in which small spindly furniture seems lost.

Individuality.—This is the crowning glory of every woman's heart. Why be like everyone else? Just as a woman likes to be remembered for her personality—remembered with pleasure of course—so the majority of us strive for the distinction of making our homes individually different. This is where most of the fun is to be found in decorating. You doubtless have many things you really love and want to have

around you—favourite pictures, Toby jugs, pewter or fine porcelain. Perhaps you want an informal, gay room with the flavour of mixed periods or perhaps you want an informal room—colourful and charming but dignified. Whatever it is you want, you will have with judicious planning and your home will be one of definite individuality—not just "anybody's" house but "somebody's" house.

TASTY SAVOURIES

EGG AND SAUSAGE PASTY

To serve 5 to 6 people. Time to cook: 30 to 40 minutes.

6 oz. short-crust pastry, $\frac{1}{2}$ lb. sausage meat, $\frac{1}{4}$ lb. cooked, mashed potato, $\frac{1}{2}$ oz. fat, 1 onion, 2 teaspoons chopped parsley, seasoning, a little stock or milk, 4 dried eggs, reconstituted.

Chop onion finely and fry in the fat. When cooked, add the sausage meat and cook gently for 15 minutes. Put into a bowl, add the potato, parsley, seasoning and enough stock or milk to make a fairly soft mixture. Roll out the pastry and line a round sandwich tin. Spread the sausage mixture on it. Reconstitute the eggs, season with salt and pepper and pour over the sausage. Bake in a moderately hot oven 30 to 40 minutes.

CURRIED SCRAMBLE

To serve 4 people. Time to cook: 5 minutes.

4 tablespoons dried egg, 1 teaspoon curry powder, 2 tablespoons milk, 1 dessertspoon chopped parsley, $\frac{1}{2}$ oz. margarine, seasoning, 4 slices buttered toast.

Mix the curry powder with the dried eggs, and then reconstitute them as usual. Add the milk, chopped parsley and seasoning. Melt the margarine in a pan and pour in the egg mixture. Cook it slowly over low heat stirring well till it thickens. Pile on to 4 slices of buttered toast, serve at once. A little flaked, cooked fish added to this makes an excellent dish, too.



In these days of rush and bustle those little courtesies which make for pleasant living are often sadly lacking. "Please, Thank You, Excuse Me, and I Beg Your Pardon" can make the world a

By "SUZANNE"

much better place. Our manners in public and at home should show a respect and consideration for others. The following few lines will deal with some of these courtesies.

A man accompanying a woman walks on the kerb side of the pavement. When walking with two women, he also walks on the kerb side—not between them.

When a woman meets a man, it is her privilege to be first to acknowledge the acquaintance-ship.

When boarding a bus or tram, or getting into a car, the gentleman assists the lady by putting his hand under her elbow. When leaving a bus or car, the man alights first and offers the lady his hand.

A lady usually precedes a man either going up or coming down stairs. The days when a lady did not think it "proper" for a man to follow her upstairs have gone, although the man leads the way if a staircase should be dark, steep or unfamiliar.

On entering an elevator in an office building, or department store, it is not necessary for a man to remove his hat should a woman be present, as such lifts

are usually crowded and it is not convenient, or at times possible, but in an elevator in a club, house, or hotel, a man takes off his hat if there is a woman passenger.

Not so very long ago, make-up was applied only in the privacy of "milady's boudoir," but rules have been relaxed sufficiently for "milady" to discreetly freshen up with powder and lipstick in public, but remember, girls, applying rouge, combing hair or filing nails is simply not done in public.

* * *

Jill Harrison entertained 12 old school friends recently. All girls were former students of Presbyterian Ladies' College. Jill, who has spent the last two years at the Adelaide Conservatorium studying the bassoon and piano, will shortly play bassoon with the Perth Symphony Orchestra. Among those present were Barbara Gibson, Brenda Bice (who is also a student at the Conservatorium), Margaret Christie, Jill Massey and Patricia Bond.

* * *

The engagement of Helen House to Jeffrey Rushton was celebrated recently with a dinner party at the Esplanade Hotel. Miss House wore a full-skirted ballerina length frock of maroon striped taffeta. The guests included Miss Jenny Rushton and Mr. and Mrs. Charles Candy and Mr. Peter Arney.

* * *

Full marks to Ian Milbank, the organiser, and the committee of Winterbottom's Social Club, for the picnic held at Coogee on January 28. A sand-castle competition and parade of bathing beauties, music amplified through to the beach, were a few of the diversions provided. The colossal task of catering for the huge crowd, as regards refreshments, was ably handled by members of the committee.

* * *

The marriage of Barbara Watson to Bryan Lobascher was solemnised recently at St. Mary's Cathedral. The bride's gown of white slipper satin had a trail of

hand-made flowers falling from waist to hem and a plait of satin held her veil of misty tulle. The bridesmaids, Misses Lislá Watson and Patricia Burke wore orchid pink satin with matching tulle, picture hats, and the flower girl, Wendy Buckenara, wore a bouffant frock of white hail spot net. Mr. David Lobascher and Mr. Tom Plunket attended the groom. Cyclamen crepe, beaded in gold, was the bride's mother's choice, when assisted by the groom's mother, she received guests at the reception, held at the Royal Park Bowling Club.

* * *

Margaret Hotchin chose white embroidered Swiss organdie, edged with a deep pleated flounce for her marriage to Douglas McPherson recently. Her long train fell gracefully from a swathed apron and her veil of raw-cut tulle, was held by a circlet of Shasta daisies. Margaret is the daughter of Mr. and Mrs. Claude Hotchin. Jeanette Raad, Helen McCowan and Betty Bearsby attended the bride. Their gowns of white organdie, were offset by sashes of pale lemon. The groom's attendants were Mr. W. McPherson, Mr. Arthur Griffith, M.L.A., and Mr. R. Tilley. At the reception, held at the Adelphi Hotel, Mrs. Hotchin wore a simply-cut dinner gown of teal-blue, while Mrs. McPherson, who assisted the receiving of over 200 guests, wore wedgewood blue crepe, embroidered with silver.

* * *

A pearl grey frock, worn with a hat of pale lemon, was Mrs. McPherson's choice, when she and her husband sailed for Adelaide on the Duntroon.

* * *

During the next few weeks "milady" will be very busy with her wardrobe. Last month Boans Limited presented a parade of gowns suitable for every occasion.

Betty Wilson, of Sydney, modelled some delightful confections, and among the most striking was a garden-party frock of white lawn and guipure lace with a lace jacket, worn with white accessories and a Swiss straw hat

● Continued column 3 page 14.

THE

Handyman



To Re-Cord Venetian Blinds Quickly

With the blind down, cut off the old cord near the top. Attach the new cord to the end by firm stitches of thread. Then the new cord can be pulled right through, from the bottom of the blind.

To Prevent a Rug Curling at the Corners

If a rug is inclined to curl at the corners, the difficulty may be remedied by using a thin piece of lead. Make a small shaped pocket at each corner, and insert the lead, which will weight the corners sufficiently to keep them in place. Occasionally the whole side of a rug will curl up. In this case a strip of lead long enough to run the entire length should be put in.

To Make Leather Wear Well

To make leather wear well, let it receive as much neatsfoot oil as it will take. If regularly repeated every three months, the leather seems impervious to outward action and will last for years.

For Shabby Leather-covered Chairs

This polish improves shabby chairs wonderfully. Boil $\frac{1}{2}$ pint of linseed oil. Let it stand nearly cold, then stir in $\frac{1}{2}$ pint of vinegar. Stir thoroughly mixed and bottle for use. When needed, shake the bottle well, pour a very little on to a soft flannel, rub thoroughly into the leather, turning the flannel when it gets dirty, and

rub with soft dusters till the polish of the leather is restored.

Umbrella Trainer

If you have an old umbrella, strip off its cover and plant it, handle downwards, into the ground keeping the frame open. Around the ribs you can train ivy or some such plant. After a time the effect is extremely novel.

Cleaning Your Cycle Chain

If your cycle chain has become clogged up with mud, place it in an old iron pan, and boil it for a while in soda. Let it boil furiously; this will loosen all the thick mud. When taking it out, brush it well with a good stiff brush. Do not use a new pan, or one in regular use, as they will quickly burn afterwards.

To Prevent New Tinware from Rusting

If new tinware is rubbed over with fresh lard, then thoroughly heated in the oven before it is used, it will never rust.

Lemon Cleans Aluminium

Soda ruins aluminium. But lemon pulp and odd bits of rind clean them beautifully. Drop the pulp and rind inside and fill the vessel with water and boil for a few minutes, then rub with a dish-cloth.

Mending Iron Saucepans

Mend cracked saucepans by soaking the affected part in pure vinegar for three days. The rust which forms on the iron closes up the hole, and makes the pan ready for use.

Driving Nails in Hard Walls

Driving nails into a plastered wall is at the best of times an awkward job. A way out of the difficulty, when neither nail nor screw can be made to hold, is to make a hole with a gimlet larger than that required for the nail. Then fill the hole with plaster of paris, wet with salt water, and insert a screw by turning it carefully in. The work must be done rapidly, as the plaster will set quickly and hold firmly.

FOR THE HOUSEWIFE

To Restore Varnish On Furniture

Mix linseed oil and turpentine in equal quantities. Apply with a soft rag, rubbing in well; then wipe off with another rag, and polish with an old silk handkerchief. Chamois leather should not be used on varnished articles.

To Remove Grease Or Oil From Boards

To remove grease or oil from boards, make a paste of Fuller's earth, soda and water, spread it on the board, and leave it a day and night; then scour the place with hot water. Grease may be removed from carpets in the same way; in this case, when the Fuller's earth is perfectly dry, brush it off with a stiff brush.

To Remove Smell From Newly-Painted Room

To take away the smell from a room that has been newly painted, slice up three or four onions into a basin, and leave this overnight in the room, with doors and windows closed. Next morning the odour will have disappeared.

To Thread a Sewing Machine Needle Easily

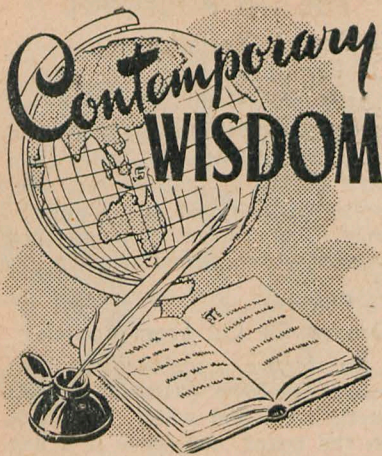
A sewing machine needle may be easily threaded by those with imperfect sight if they place behind it a piece of white paper. This immediately shows up the eye and removes any difficulty.

To Lengthen the Wear of Blankets

Blankets woven in pairs wear chiefly at the ends and in the middle. To prevent this, sew the ends lightly together, exactly like a roller towel. The fold at the top can be constantly changed, and the blankets will be worn equally all over. Single blankets may be joined in pairs, and used in the same way.

To Prevent Mustiness in a Teapot

The lid of a teapot should be left off so that the air may get in. This prevents mustiness. The same rule applies to a coffee-pot.



By J. A. F. WATSON, M.A.

Pacifism

Most genuine pacifists take their stand on religious grounds. There are sects like the Quakers who consistently through the years have had it as one of the fundamental tenets of their religion that they should not bear arms in war. They believe in a policy of non-resistance to force, "turning the other cheek," "overcoming evil with good," and conquering hate by love. Such consider war as legalised murder and a breaking of the sixth commandment: "Thou shalt not kill." There is no question about the genuineness and sincerity of most of those who hold this view and in our British way of life we allow such to be exempted from military service. The Quakers and some others are willing to serve in the Red Cross and such humanitarian services as do not involve them personally in the killing of others. However, there are those who will have no part in war at all, holding that even serving in the Red Cross is taking part in the war-machine, and assisting in the war effort.

Sermon on the Mount

When we read what is known as "The Sermon on the Mount" and come across such passages as "Ye have heard that it hath been said, An eye for an eye and a tooth for a tooth; but I say unto you, That ye resist not evil; but whosoever shall smite thee on thy right cheek, turn to him the other also. Ye hath heard that it hath

been said, Thou shalt love thy neighbour and hate thine enemy. But I say unto you, Love your enemies, bless them that curse you, do good to them that hate you, and pray for them that despitefully use you and persecute you; that ye may be the children of your Father which is in heaven." Then we are moved to think our way through to some clear idea of what a Christian's duty is in time of war, and what is the real significance of such teaching as has been here quoted.

Behaviour of Man to Man

Let us first make certain things clear. Our Lord's teaching concerned the behaviour of man to man in personal relationship. He gave no direction as to nation behaviour. He dealt with individuals and how those individuals should behave to one another. Such teaching as previously quoted refers to our personal relations to others. Now in time of war—when one nation is fighting another, killing is not a personal matter between individuals who know one another as persons. A general mood of hatred for any one belonging to the enemy nation may be stirred up by propaganda but this is more mass hysteria as engendered by the out pourings of a Hitler. When British people go to battle to defend their homes and way of life from aggression it is treated as a grim necessity of survival. If we do not oppose force with force then we hand over our country to the enemy and let him impose his alien way of life on us, destroying those traditions and liberties which have been established among us through the patient and courageous effort of many generations of the free-born. It is biological law that if a creature is not willing and able to defend itself from those enemies which would destroy it it does not survive and does not merit survival. Man belongs to the animal kingdom and his survival depends also upon his willingness to defend himself from aggression and on his ability to do it successfully.

When Fighting is Justified

It should also be born in mind that Our Lord's teaching should

be understood in the light of and on the background of the revelation of God in the Old Testament. He himself said—I come not to destroy but to fulfil—He was also a member of the Jewish people whose origin as a nation depended upon a willingness and ability to defeat in battle the Canaanites whose land became their national home. Israel would not have been welded into a nation without the waging of successful wars against her enemies and without the determination to establish a home for themselves. If to take part in war under any circumstances is wrong from God's point of view, it is then impossible to understand why Israel went into battle with the confidence that God was with them. This is not to glorify war, but rather to say that willingness to defend your country and way of life is necessary to national survival. Of course if you do not believe in your country but are willing to hand it over to the enemy whose way of life you prefer, then that is another matter.

SOCIAL (continued) . . .

with grosgrain lining and a sweeping brim.

Thea King's pale-pink nylon net with a tiered cape and hand-made sequin-splashed flowers, conjured up dreams of moonlight, music and champagne.

A moonlight blue corded Faille suit highlighted with black, a nipped-in waist and moulded hips was perfect for morning occasion.

Black velvet, cut on classical lines, and pale blue satin with sequined bodice and matching stole, were but two of the beautiful gowns worn by the matrons.

A blue chiffon with an intricately draped bodice, worn with a flame coloured paper Shantung, and a full-length evening coat were much admired.

The informal presentation of the gowns, with the mannequins moving amongst the tables, was greatly appreciated by those who attended the parade.



IN PERTH *Last* MONTH

Argentine Ant Pest

Although press reports have tapered off, it appears that the Argentine Ant menace is just as great as ever. Latest districts for conquest are Claremont and Nedlands, where today they are swarming through the street ornamental trees and on private domain. It is up to every householder to make a thorough check for their presence and, when discovered, to take immediate action. They can be found in old manure and refuse heaps, packing cases, under leaves and twigs in garden beds and swarming up the trunk of trees in search of honey-dew. The Argentine ant measures about 1/2 in. long. They are uniform honey-brown in colour, and do not give off the formic acid smell so characteristic of most ants when they are crushed. This is not an infallible means of identification. If you find them apply immediately to the Health Department for recommended treatment; you owe it to yourself, your neighbour and the Government to help arrest the spread of this dangerous pest.

The Press and its Freedom

Strong attacks were made on the local press by "The Western Congregationalist" for its discrimination in the selection of news to be published. The last paragraph of a general circular packs a punch and carries an ideal. We reprint it so that you may know just what the Congregational Church thinks of the Western Australian press:—

"Let it be said again that this kind of discrimination turns the news columns into propaganda weapons. By negative suggestion the reading public is given the false impression that the church in this State and beyond it, is in

a condition of inertia bordering upon death. The churches do not expect special treatment in the news columns (though they would welcome a stronger Christian idealism in the editorial sections) but they feel justified in asking that the statements and actions of this vast international community and of its local representatives, shall be treated on their merits as news. The present local treatment of religious news is probably the worst in the English-speaking world and indicates that whatever idea of their calling motivates those who shape our newspaper policy, it is not that of spiritual (and therefore of moral) leadership. "The Western Congregationalist."

"Our" New Refinery

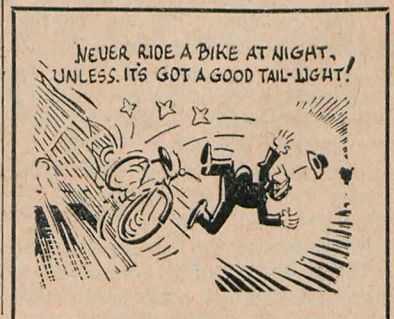
January 17, 1952, marked one of Western Australia's greatest industrial steps forward. It was the day when the Premier (Mr. McLarty) proudly announced that agreement had been reached between the Anglo-Iranian Oil Co. Ltd., the Commonwealth and the West Australian Governments for the establishment of a £40,000,000 oil refinery at Kwinana, south of Fremantle. This announcement must have dealt a fatal blow to the "recessionists" and "depressionists" who have been hard at work spreading their evil opinions since the first repercussions of the drastic Menzies budget were felt. Right now there is very restricted buying of non-essential goods, consequently many businesses are slack. So far as the Budget originators are concerned this is a healthy sign, because reduced demand brings reduced prices and this is the important point our "budget-baiters" don't appear to be familiar with.

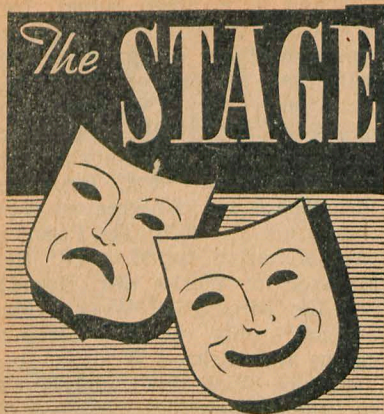
There is no reason why every normal soul in this State should not look forward to the greatest decade of progress in our history.

Kwinana is a green signal, for indeed the promoters of such a vast project are not made of the stuff that makes for recession. Once the refinery is in production there will be virtually no limit to the number of subsidiary latent industries, and here lies the springboard for our greatest secondary industry filip. The Premier (Mr. McLarty), together with the Minister for Works (Mr. Brand) and the Director of Works (Mr. Dumas) ably pressed W.A.'s claims and all loyal West Australians say "Well done, and here's to the progressive future of Western Australia."

Assimilation of Dutch Migrants

At 6.45 p.m. on a hot January day there was a knock on the door of the editor's home. The door was opened to reveal a young man of good stature and appropriately dressed for the trying weather conditions. "I'm the biscuit man," he said with a pleasant disarming smile, "would you buy some of my biscuits?" We did not require any biscuits but we bought some, just like 80 other West Australians had done that day. He told us the story of his start in W.A. together with a Dutch friend who knows the art of making very tasty biscuits. The biscuits are made early each day, then our traveller-friend sets out on foot to sell them. We are glad to have Dutch people starting life in our State. They have the right attitude and are prepared to stand on their own legs, starting at the bottom rung of the ladder. They become useful citizens right from the start and, above all, fit perfectly into our way of life. Here's success to our Dutch friends, and acknowledgment of a sincere effort to succeed.





"Beauty and the Beast"

Repertory possesses the happy knack of making a success of every play it produces, and the New Year pantomime, "Beauty and the Beast" was certainly no exception. Final night saw a faultless performance by the small cast of players with John Luke, as Hodge (the wizard) and Colin Allbeury (the prince) impossible to separate in two very excellent characterisations. Luke was a lovable old wizard, never quite sure of his magic and very forgetful. His idiosyncrasies saw the prince committed to the enchanted castle for 500 years instead of the promised three months. The passing years saw the prince grow into a very repulsive beast and it required the joint efforts of Hodge, Beauty (Elizabeth Farrington) her sisters (Barbara Gabriel and Margaret Wolfe) and Mickey (dragon, played by Margaret Anketell) to break the spell of magic that held the prince a prisoner. Beauty's faith in the Beast and her unswerving compassion brought a moral to the story and everything ended happily when the prince was saved from death by Beauty's return to his side.

The producer (Madge Searcy) is deserving of high praise for the "fairy-tale atmosphere that was impregnated in every scene, and it was a pity that back-stage space limitations precluded faster and smoother scene changes of which there were 12. "Beauty and the Beast" was raised above "for children only" by satisfying characterisations by all members of the cast and well conceived scenes.

"Thunder Rock"

Sol. Sainken went to the top of the fountain to select his players for the presentation of Robert Ardrey's absorbing play, "Thunder on the Rock" in the Somerville Auditorium. All members of the cast justified his confidence and it is doubtful whether Perth audiences have witnessed anything superior in the way of locally produced dramatical plays.

Briefly, "Thunder Rock" is the story of a man who became a lightkeeper to escape a modern world in which he had lost confidence. A memorial tablet in the lighthouse commemorating the nearby wreck of a sailing ship many years before intrigued the keeper (Charleston) and, to stave off loneliness, he re-created in his own mind the characters of the passengers and crew of the wrecked ship. Personified, and at the will of Charleston's mind, they came and went. In the course of these meetings, sharp contrast with the old and modern forms of living were drawn, but Charleston remained adamant that greater opportunity existed in the early days. Finally the opinions of his "mind puppets" prevailed, and he became convinced that a prerequisite for a better world and progress was confidence in one's self. Contact with the modern world was maintained by the periodical visits of Inspector Flanning, and his pilot, Streeter, of the lighthouse service. "Thunder Rock" was a credit to the producers, the players and to Perth.

"Castle in the Air"

Alan Melville's new play, "Castle in the Air," is a sophisticated comedy about a Scottish Earl who tries to stave off requisition by the British Coal Board on his ancient castle and sell it at a high figure to a rich young American divorcee who is anxious to establish an ancestral link between her family and the Earl's.

On the first night of the play in London, the Coal Board sent along two representatives who afterwards went backstage and demanded certain alterations and the deletion of all unkind references

to the Coal Board. The producers naturally refused to change a line of the play. The outraged officials retired to plan a new attack. The story made headline news in the morning papers, and the childish attitude of officialdom soon became one of the most discussed topics of the day. The Coal Board, having made itself a laughing stock, quickly let the matter drop. "Castle in the Air" then enjoyed a long run on its own merits as one of the best comedies showing in the West End.

The Repertory Club's presentation of "Castle in the Air," produced by Ben Sainken, will commence a two weeks season on Monday, February 25.

Repertory's Change of Policy

This year all plays presented in the Repertory Theatre will play a 12 night season commencing on a Monday and showing every night of the week for two weeks.

New Open-Air Opera House

The Municipality of Cottesloe has announced the opening of a new open-air opera theatre at the Civic Centre, Cottesloe. Director of productions will be Dr. R. T. Werther who, in the last 10 years, has produced operas throughout Australia. He has spared nothing to give the opening opera, "Orpheus," all the glamour it requires. A full professional orchestra, the largest chorus ever staged in W.A., and several ballets will give to the show colour and animation. Rhoda Allen, last year's W.A. Mobil Quest winner and the unforgettable star of "The Magic Flute," "Desert Song," and "Messiah" leads a cast of well-known Perth singers.

Built on a height overlooking the ocean and flanked by wonderful terraces which form a unique three-storied stage, the site of this new, natural theatre possesses unsurpassed beauty and provides a perfect setting for grandiose theatrical entertainment on hot summer nights. Every good wish for a successful initial season is extended to the promoters of this worthwhile theatrical project.

● Continued columns 1 and 2 page 24.



A.B.C. Variety Seeks Tip-Top Local Tunes

An Australian-style popular song that could capture hearts in all countries—that is the aim of the A.B.C. Variety Department in its newly-announced competition for Tip Top Tunes (words and music) for which the A.B.C. is offering three prizes: £100, £50 and £25. "If there are competitions for serious music, then why not for light?" asks Harry Pringle, A.B.C. Director of Variety.

A panel of judges will choose the most suitable from the numbers submitted and put them into the weekly programmes, Tip Top Tunes, 6WF regionals, 7.15 p.m. on Mondays.

Then two more judges will be added to the panel to select the winner for the week from the songs broadcast. Every seven weeks these will compete in a heat, and the final prize-winner will be chosen from the winners of the heats.

A feature of the new competition that distinguishes it from the Jubilee Song Parade is the opportunity offered to listeners who wish to take part in the judging. Such listeners may cast one vote in any one letter, these to be forwarded to the nearest A.B.C. station by the Thursday of the week in which the number is broadcast.

This, the prize-money (which makes entry forms necessary), and the wider scope in subject-matter all combine to make the new competition different from the Jubilee Song Parade.

It was the success of that parade that decided the A.B.C. to arrange this competition. Said Harry Pringle: "Songs submitted for the Jubilee Song Parade showed such an improvement as the year went along that we felt we must make this new attempt to draw the nation's talent."

Competitors may write music and lyrics on any subject suitable for a dance band. From the composer a melody line is actually enough, though piano copies are preferred. Neither music nor lyrics may be published or broadcast through any other stations before the results of the competition are announced.

Harry Pringle believes that the widened scope will bring out much talent hidden away in Australia. He thinks many people, particularly newcomers to Australia, may have hesitated to enter the Jubilee Song Parade because they were restricted to an Australian subject.

6IX-WB-MD

"THE AFFAIRS OF HARLEQUIN"

In "The Affairs of Harlequin" the listening public is introduced to a new and arresting figure in the person of George Harlequin, secret agent, daring adventurer and imperturbable raconteur. He is a man of vast experience and varied talents, who has been a professional soldier, poet and actor, and is an accomplished linguist, swordsman, pistol-shot and equestrian. He is thus unusually well-equipped for his diverse and hazardous exploits as an international agent.

He moves against the huge and fantastically varied backdrop of present day Europe, with its incredible extremes of squalor and affluence, and Harlequin's manner, a blend of well-bred, inoffensiveness and polite irony, always keeps his opponents guessing—and they continually under-rate the brilliant mind behind this rather baffling facade. His penchant for quoting sayings of an obscure Chinese poet, Ho T'ung, is a further unexpected facet of this unusual personality. George Harlequin is brought to life by the versatile and dynamic Sydney

radio actor, Robert Peach and may be heard every Friday night at 8.30 from 6IX-WB-MD.

"FRED AND MAGGIE EVERYBODY"

That popular pair Fred and Maggie Everybody whose own personal brand of homely Australian humour has been entertaining the listening audience for some time now on Friday nights 8-8.30 have made a change in time. They now broadcast at 7.30. Their old "Time Spot" has been taken over by the thriller series "The Affairs of Harlequin" with the well-known actor Robert Peach starring as the Serial Rogue who somehow always seems to be on the side of law and order, or at least justice.

"THE AMPOL SHOW"

After a two or three week break for a much needed holiday, Jack Davey will soon be back on 6IX-WB-MD on Friday nights at 8 p.m. By the miracle of the recording machine Jack was able to keep his other three shows continuously on the air. He now comes back on Friday nights better than ever in a new show "The Ampol Show". Our scouts have not been able to find out just what the show will be but with Jack Davey at the helm, uproarious entertainment is assured.

6PM-AM

Listeners of Scottish descent and those who are keen on the melodies of the Scots should take note that Station 6PM is now presenting the session "Half Hour Wi' Scotland" at 8 o'clock on Mondays, instead of Thursdays as heretofore.

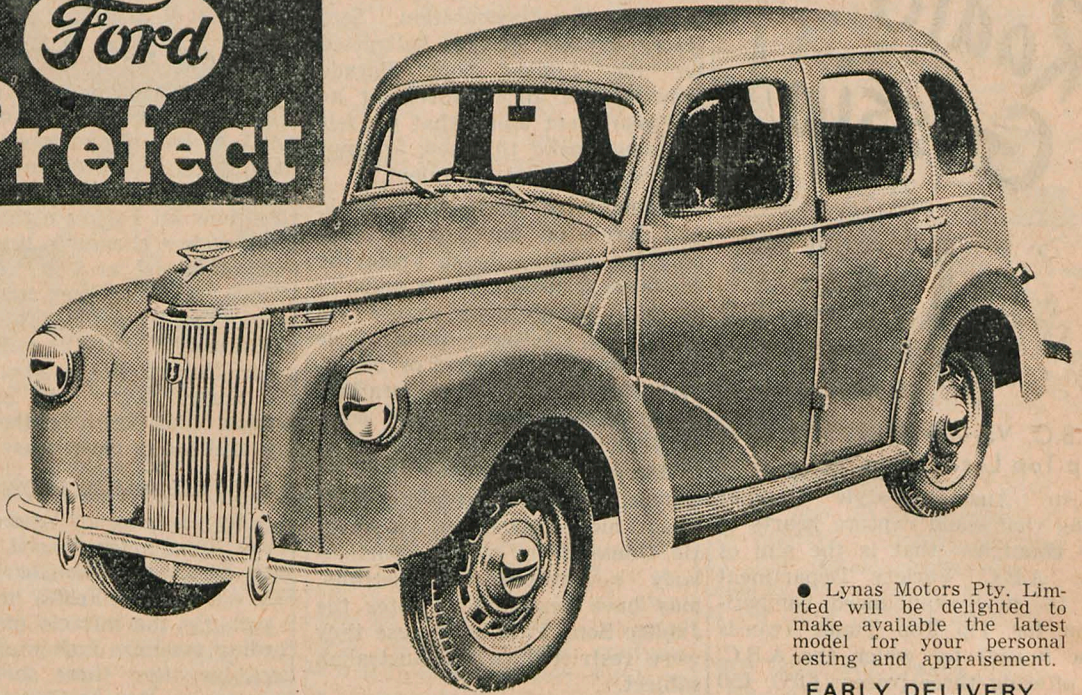
Another recent change of presentation time of sessions on Station 6AM, is the broadcasting of the popular session, "Mobil Town" at 8 o'clock on Mondays instead of Thursdays.

Daphne Du Maurier's famous literary feature "Rebecca" is now being presented on Stations 6PM-AM Saturdays at 7.30 p.m. "Rebecca" was, as most listeners will know, also a popular film success.

A popular script writer has been lost to Stations 6PM-AM in Freda Calder, occasioned by her marriage to Mr. Joe Carmody of the

● Continued column 3 page 29.

Ford Prefect



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CONSUL IN LOCAL ROAD TEST

At the invitation of Ford Motor Company the editor was invited to road-test the new Ford-built Consul over any choice of terrain. The hilly and rather rough by-ways branching off Canning Highway was the chosen location and the verdict was a high margin of driving safety for this very smart and economical family-sized car. The phrase "driving safety" has been coined to credit the extreme-

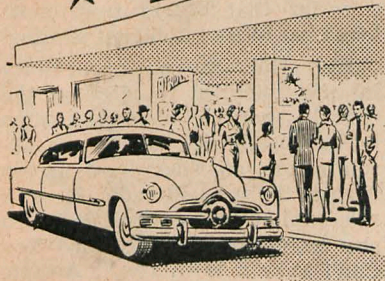
ly good vision which is apparent in all directions. The short, sloping engine hood allows the driver's angle of vision to commence less than 12ft. in front of the car, while the deep, curved windscreen with pillars set well back, gives an uninterrupted view. "Dead" spots are entirely eliminated,

Excellent steering control and efficient brakes also increase the safety factor. A full report of English road tests was published in the preceding issue and little more

may be said on specifications and performance. However, "Road and Home" is eager to acknowledge the foresight of Ford Company engineers in planning a car that will meet the demand for additional safety features in the future.

There is no inherent reason why we should limit our investment horizons to our own boundaries and every reason why we should not.—Dean Acheson.

★ Coming FILMS ★



"The Dancing Years"

Colour by Technicolor

Over six million theatregoers have paid more than £1,000,000 to see "The Dancing Years," the biggest success of Ivor Novello's brilliant career. Now "The Dancing Years" is assured an even bigger, world-wide audience. Soon for the Grand Theatre is the Associated British Technicolor screen version of this lavish and romantic musical.

"The Dancing Years" is perfect escapist entertainment, skilfully recapturing the enchantment of Old Vienna. It has a strong, moving story that could stand up by itself even without the music, told against a background of some of the most colourful and spectacular settings ever created in a British studio. And many of its fine scenes were actually shot in the magnificent Austrian Tyrol.

Story of "The Dancing Years" is typical Novello. It tells of the struggles of Rudi (Dennis Price), a young and talented composer, to seek fame, while faced with a choice between love and ambition. There are two women important in his life. Lovely French star, Gisele Preville, plays the vibrant Maria, and blonde nineteen-year-old newcomer Patricia Dainton acts and dances her way to stardom as the gentle, unsophisticated Greta. Dennis Price, perfectly cast, gives a sensitive, memorable performance in the leading role.

Other important parts are taken by Anthony Nicholls (Prince Charles Reinaldt), Grey Blake (Franzel), Muriel George (Hatti) and Olive Gilbert (Frau Kurt).

"The Dancing Years" is tailor-made for everyone seeking escape from the worries of an austere world. Ivor Novello's lyrical score includes a string of lilting melodies that have swept the world. Remember "Waltz of My Heart," "I Can Give you the Starlight," "The Wings of Sleep", "Leap Year Waltz", "My Dearest Dear", and "My Life Belongs to You?"

"The Dancing Years" was produced by Warwick Ward and directed by Harold French, the team responsible for "My Brother Jonathan" and "Quiet Weekend," two of the most successful British films of recent times.

"September Affair"

What happens when a strange twist of fate suddenly gives a lovely girl and a lonely man their chance to break all ties with the



JOSEPH COTTEN

Can thank most of his lucky stars for the great assistance Orson Welles has had on his career. Welles, following a chance meeting, immediately induced Cotten into his Mercury Theatre Group. When Hollywood tempted Welles with the producer-director job of "Citizen Kane," he picked Cotten for second-lead. Since then, Cotten has starred in no less than eighteen big-budget productions and had the pick of the glamor girls as co-stars. For his latest starring role for Paramount Studios, Joseph Cotten is teamed with beautiful Joan Fontaine. The film is the Hal. B. Wallis production, "September Affair," which was filmed mostly in Italy

past and embark on a new life together?

This is the challenging situation confronting Joan Fontaine and Joseph Cotten in Paramount's Hal Wallis production, "September Affair," soon to be released at the Piccadilly Theatre, and the ensuing love affair makes for one of the most arresting and haunting stories ever filmed. Francoise Rosay, continental film favourite, co-stars in this unusual tale of an exciting and poignant love, and Jessica Tandy heads the fine cast of featured players.

Miss Fontaine and Cotten meet casually on a plane bound from Rome to New York. She is a concert pianist who had been studying in Italy. He is an engineer who has been professionally successful, but finds that his marriage is going on the rocks. When their plane lands at Naples, they tour the town and return after it has left. It soon crashes at sea and they are listed among the passengers lost.

Now in love, they can either return to their former lives or continue the deception. Their decision is to remain together, and they have an idyllic romance in Capri and Florence. But the inexorable past soon claims them and they are forced to come to terms with reality. The solution of their problem is reached in a taut and stirring climax that will do strange things to your heart.

As the concert pianist, Miss Fontaine gives an eloquent and affecting performance that ranks with this Academy Award winner's greatest triumphs. Joseph Cotten is superb as the husband who breaks all ties with his family to start life anew, and Madame Rosay, in her American film debut leaves no doubt as to the reason for her long-standing popularity in Europe. Jessica Tandy is dignified and convincing as the abandoned wife who remains loyal to her husband after his deception.

Under William Dieterle's expert direction, the bitter-sweet mood and emotional tension never wane, and the film, which was shot on location in Italy, is abetted by the breath-taking beauty of that picturesque country.

"The Law and the Lady"

With Greer Garson playing a housemaid who poses as a member of nobility, and with Michael Wilding as her accomplice in fleecing the wealthy of two continents, M.G.M.'s "The Law and the Lady" is a witty and romantic comedy jammed to capacity with laughs.

As the ambitious, personal maid to a rich and arrogant English lady, Greer is given her start in larceny when she turns the tables on her mistress after being falsely accused of stealing. Embarking upon a round of snobbish resorts and playgrounds, she is accompanied by a penniless but resourceful adventurer, carefree brother to an English lord—a dual role which Michael Wilding handles to perfection.

Greer Garson, bright and romantic, and Michael Wilding, debonair and sparkling, compose as captivating a pair of crooks as have been seen on the screen in some time, adroitly mixing love, larceny and laughs. A newcomer from Argentine, Fernando Lamas, makes his debut as the dashing and romantic Juan, and another sparkling portrayal is contributed by Marjorie Main, as the self-admitted snob—a woman with a heart of gold and a purse to match!

"The Law and the Lady," a picture packed with laughs and

action, provides Greer Garson with her first light role since her successful "Julia Misbehaves." Now she is in the new and daring role of a light-fingered lady with "taking" ways.

"Golden Salamander"

David Redfern (Trevor Howard) a young British archaeologist, is sent to North Africa to supervise the despatch of a valuable collection of antiques which, salvaged from a mined ship on its way to England during the war, has since been housed in the Villa Ben Negro, home of a wealthy Levantine, M. Serafis, in Kabarta.

On the night of his arrival, Redfern is the reluctant and unseen witness of a gun-running incident just outside the village which is his destination.

But out of a natural diffidence he ignores the incident and goes on his way to the inn at Kabarta—the Cafe des amis—run by Anna (Anouk—sensational new star) and her brother Max since the recent death of their father.

Anna is a surprise, and Max no less so when David recognises him as one of the gun-runners. Associated with Max in his dubious enterprise are Rankl, a local factory worker, and Agno, an amiable drunk, who plays the piano in the case. Behind the organisation, which is on a much larger scale than we at first suspect, is Serafis, with half the village of Kabarta in his pay.

It is against this background of tension and fear that the quiet love-story of David and Anna unfolds.

This film is full of suspense and excitement and is entertainment for young and old, and will soon be released at the Grand Theatre.

"The Lady from Texas"

Colour by Technicolor

Howard Duff returns to the screen after an eight-months absence due to an injury, and Josephine Hull appears in her first film since winning an Academy Award in Universal-International's Technicolor "The Lady from Texas," which is entertainment for the whole family and will be screened soon at the Theatre Royal. It can be called a

comedy Western, but that won't describe the warm glow that a film of this type gives an audience. Human interest touches abound throughout the story, which is superbly acted and directed from a script that differs from most Westerns in its intelligent writing.

Miss Hull has an opportunity in this picture to display the slightly addled characterisation which has carried her to the absolute top on stage and screen during the past decade. It is a role similar to the ones in which she scored so heavily in "You Can't Take it With You," "Arsenic and Old Lace" and "Harvey" on the stage. It was for her performance in the Universal-International filmization of "Harvey" that she was awarded her Oscar last March.

Duff gives one of the best performances of his career in "The Lady from Texas," in which he is cast as a lonely, wandering cowboy of the '80s. Mona Freeman, one of Hollywood's most beautiful and talented stars, has an exceptional opportunity in her role opposite Duff and makes the most of it.

The solid, inspiring story, crowded with laughs and tears, concerns the efforts of Duff and Miss Freeman to save Miss Hull, a widowed ranch owner, from being adjudged insane so that her property can be sold by unscrupulous promoters to a rail-road for its right-of-way.

Craig Stevens gives an excellent account of himself as chief villain. Gene Lockhart is as satisfying as ever in the role of the judge who hears the insanity case and Chris-Pin Martin has one of the best roles of his 40-year career as faithful follower of the eccentric Miss Hull.

"The Lady from Texas" was directed by Joseph Pevney and produced by Leonard Goldstein.

Mario Lanza Returns

That is good news for everyone. Yes, the screen's newest singing sensation, who received such a world-wide acclaim in "The Great Caruso," returns to the Metro Theatre in his initial triumph,

● Continued column 3, page 24.

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Next Month IN THE GARDEN



By "REDGUM"

Polyanthuses and primulas are among the loveliest of flowers, and they are always at their best in late winter and spring. In colder climates, these two plants are of true perennial habit and they go on flowering year after year with a minimum of attention but, in the climate of this State, they are best regarded as annuals and cultivated accordingly.

To enable primulas and polyanthuses to make the growth necessary for a satisfactory flowering within the year, the seeds should be sown early in February. Deep seed boxes, filled with light, sandy soil, should be used for raising the seedlings and, while the weather continues hot, the seed boxes should be kept in a cool, shaded position. Towards the end of March the seed boxes should be moved into less-shaded places and the seedlings hardened off in readiness for transfer to the garden. At no time, however, do these flowers require a lot of sunshine. They are natives of woodland places and always give their best returns in positions favoured with a certain amount of shade.

The most suitable kind of soil for primulas and polyanthuses is a moderately rich loam, though they thrive quite well in sandy soils which are well supplied with humus. A plentiful supply of water is necessary at all times.

Other slow-growing plants which flower in spring and early summer such as campanula, erigeron, foxglove, aquilegia, delphinium and penstemon should also be sown during February.

Winter-Flowering Annuals

A start should be made this month with the sowing of annual plants which are required to flower during the winter. These include such subjects as iceland poppy (the best of all cut flowers during the winter), stock, calendula, pansy, viola, nemesia, linaria, gilia, leptosyne (a fine yellow flower which is much neglected), lobelia and nasturtium.

The seeds should be sown in boxes on the lines recommended in this column in January. A light type of soil for the seed boxes, ample shade, and plenty of water at all times to prevent the soil from drying out are the principal requirements.

A sowing of sweet pea seeds made towards the end of February will also pay handsome dividends during winter. These seeds should be sown where the plants are required to flower and, provided they are supplied with ample water during hot weather (this may mean daily watering during certain periods), no difficulty should be experienced in obtaining satisfactory seedlings.

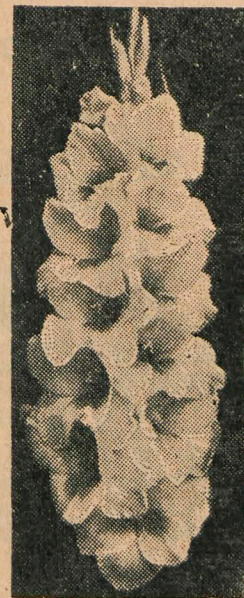
All seeds should be soaked in water for 24 hours before being sown. Any that are not swollen at the end of the soaking should have the outer skin pierced with a pocket knife. Care must be taken however, to avoid damaging the germ of life which is clearly visible on one side of the seed.

Rich Soil Required

Sweet peas require a rich soil and are not worth growing on poor land. A good method to follow when preparing the ground is to dig out a trench a foot wide and a foot or 18in. deep along where the run of peas is to be planted and fill it with a good soil mixture composed of light loam, manure and garden compost. If a dressing of blood and bone manure can be added at the same time, so much the better.

When arranging positions for your rows of sweet peas, if possible run them north and south. This will enable the plants to make the most of the winter sunshine. It is also worth remembering that clumps of sweet peas when well grown over tripods and

cylinders of netting are most effective among shrubs and small trees, especially when the latter are mostly of a deciduous nature.



GLADIOLI to be grown successfully require constant personal effort.

Dahlias which are already in bloom in some gardens and coming into bloom in others will take all the water you care to give them. In fact, the more they get now the better they grow.

To prolong the flowering, all spent blooms should be removed regularly and the plants should be treated to several applications of weak, liquid fowl or cow manure, at fortnightly intervals. If liquid manure is not available, then a liberal dressing of potato fertiliser

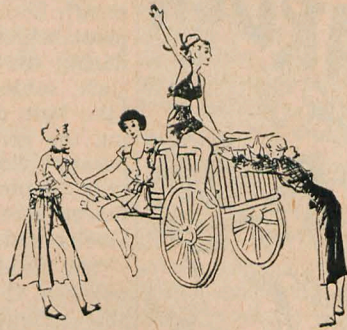
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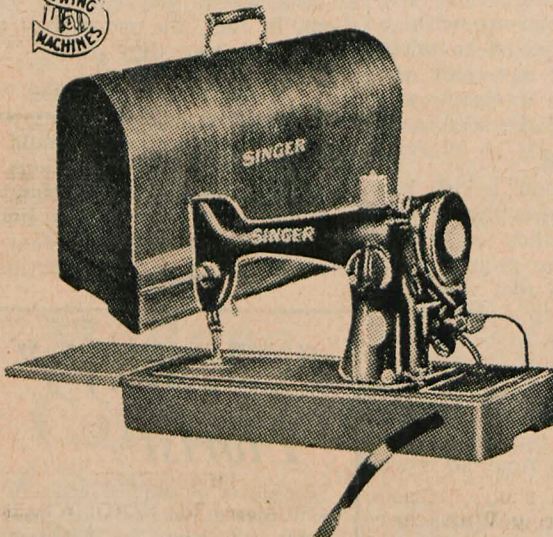
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scattered around the plants and watered in will do almost as well.

A mulch of old manure, vegetable compost, or lawn clippings, placed around dahlias and other plants now will also help them considerably during the hot, dry weather which is likely to continue for the next six or eight weeks.

Sow Vegetable Seeds Now

Do not forget to sow the seeds of broccoli, Brussels' sprouts and cauliflowers. It is important that

sand and scattered over the grass as evenly as possible. Immediately afterwards the lawn should be thoroughly well watered. Twenty pounds is not too much to use on an area of lawn 100ft x 50ft.

New Gardens

Those making new gardens need not wait until winter before planting out trees and shrubs. All except a few deciduous varieties can go in now and, provided they are planted in reasonably fertile soil and kept well supplied with water,

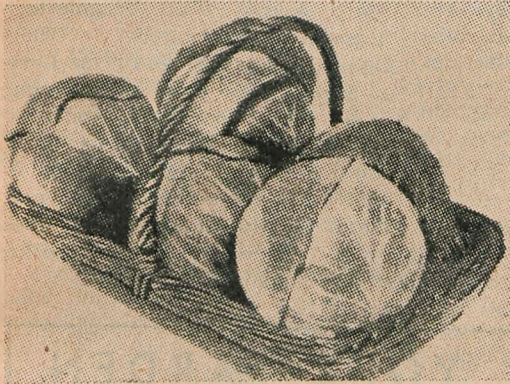
ing wood is removed and the subsequent floral display suffers in consequence.

AIR FREIGHT GAINS MORE THAN TIME

"The big advantage of air freight, of course, is speed," said the manager of a Brisbane factory, now delivering products to New Zealand. "Everyone who places an order with us seems to want rush delivery."

But speed, as his company realises, is by no means the only advantage. This is how his deliveries are organised. Penn Elastic Co., manufacturing net elastic for corsets and swimming costumes, has found a keen demand in New Zealand. But there is no shipping route direct from Brisbane. Hence the 1,800lb. cases are sent by air to Sydney, then transferred to trans-Tasman freighters.

The cases are picked up, free of charge, at the Brisbane factory by A.N.A. trucks, taken to the airport, loaded into an air freighter, then in Sydney delivered direct to the ship, again free of charge. Transport by train would have entailed the use of a forwarding agent in Sydney, much double-handling and two extra charges for handling.



CABBAGE SEED may be sown now in seed boxes sheltered from full sunlight.

these vegetables should be under way as soon as possible, since they are rarely a success when planted too late in the season. Big bushes are required by the autumn and the only way to get them is by sowing the seeds now.

The vegetables mentioned require a rich soil and, like all leafy subjects, respond well to fortnightly dressings of sulphate of ammonia. The fertiliser should be dusted along the rows at the rate of a small handful to the yard run and well watered into the soil.

Sulphate of ammonia is also an excellent tonic for lawns which often become jaded at this time of the year. There are two ways of applying it—in liquid form or dry. To use sulphate of ammonia as a liquid, a tablespoonful should be dissolved in a watering can of water. It should then be applied after the grass has been watered. To make sure that none of the grass is missed, it is advisable to do the lawn in strips.

When using sulphate of ammonia in dry form on lawns, it should be mixed with four times its quantity (by measure) of dry

they will soon make rapid progress.

Such items as frangipani, hibiscus, brunsfelsia, bougainvillea, cotoneaster, oleander, photinia, and acalypha grow much more rapidly in summer than in the cooler months. When moving these plants from pots into the garden, it is important that the ball of soil around the roots should not be disturbed or broken. It will also help considerably if a mulch of old manure or decayed vegetable matter is placed over the surface immediately after planting.

Your Hydrangeas

Don't forget to prune the hydrangeas now that flowering is finished. Cut the growth back at least half-way and, if there are too many upright shoots, remove some of them entirely. With plenty of water, the plants will produce new growth within a few weeks and it is this growth which carries next season's flowers.

When the pruning of hydrangeas is left until winter, it often happens that too much of the flower-

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THE STAGE (continued) . . .

Theatre in Australia

The early history of the Australian theatre seems to have paralleled, in broad outline and at a distance of nearly a hundred years, that of the American. Just as the Hallams in the mid-eighteenth century went from London to establish the professional theatre in the American Colonies, so in the mid-nineteenth century, actors from England inaugurated theatrical activities in Australia. In both countries they were preceded by amateurs, since the first recorded play in Australia was "The Recruiting Officer," given in Sydney on June 4, 1789, by a cast of convicts. A few years later, Henry IV was produced by a semi-professional company in Sydney's first theatre building, but the venture failed, and little but amateur and military performances are recorded for the next thirty years. In October, 1833, a Theatre Royal was opened in Sydney by Barnett Levey, (1798-1837) with the famous melodrama "The Miller and His Men," and, it was at this theatre that "Richard III" (doubtless in Colley Cibber's version) was first seen in Australia.

"Starring Tours"

Hobart had a theatre in the same year, Adelaide in 1838, Melbourne in 1841. These, and several others, were at some time under the control of George Selth Copin (1819-1906), who also inaugurated the second phase of the Australian theatre by introducing the pernicious "starring tours" by visiting celebrities which had already threatened to wreck the American theatre. The first European star to be imported was G. V. Brooke, followed by such diverse players as Joseph Jefferson, the Charles Keans, Mme. Celeste Ristori and the younger Mathews. Theatrical memoirs of the period contain many illuminating glimpses of the Australian theatre in the latter half of the nineteenth century and reference should also be made to Paul McGuire's "The Australian Theatre" (published in 1949), from which many of the above details have been taken. Later the great names

of the music-hall made their way to Australia, under the auspices of the English comedian Harry Rickards (really Henry Benjamin Leete) 1845-1911. But the war of 1914-1918, and the subsequent competition of the cinema, caused the theatre to languish all over the country. Good work was, however, done by a number of amateur Little and Repertory Theatres, particularly in Adelaide, Melbourne and Sydney, and great interest was aroused by the visit in 1948 of the Old Vic Company, followed in 1949 by the Stratford-on-Avon Festival Company. This led to proposals for an Australian National Theatre, and to the prospect of a new phase in the theatre there, corresponding to the preceding fifty years in America—the emergence, that is of a truly local theatre, with its own performers and playwrights.

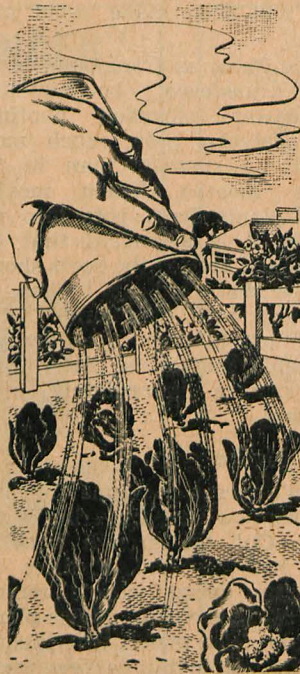
Do not let a reverse discourage you. A car can't do without it.

FILMS (continued) . . .

M.G.M.'s Technicolor musical "That Midnight Kiss" in which he co-stars with Kathryn Grayson and Jose Iturbi.

His glorious voice and magnetic personality, will thrill you again as he sings "Celeste Aida" and other wonderful melodies in "That Midnight Kiss." But there is also captivating Kathryn Grayson who blends her voice with Lanza's in some wonderful duets apart from her own solo numbers such as "Caro Nome" from "Rigoletto," "Russian Nightingale," "They Didn't Believe Me" and "One Love of Mine." Jose Iturbi is charming as an actor, symphony conductor and pianist; Ethel Barrymore points out once again that she is mistress of the acting art; Keenan Wynn is his usual smooth and witty self while Jules Munshin steals many of the laughs.

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How To Make a BEACH-CASTING ROD

By LAURIE FRY

Perhaps you have been thinking of buying a beach-casting rod and, after inspecting the various types offered by the sports stores, you have decided to make one. Building a good rod is not a very difficult task. The main essentials are the right materials, patience and enthusiasm. The latter factor is most important.



Let us consider your requirements. Do you want a one-piece rod, a two-piece rod, or a three-piece rod? I would say one-piece for preference. If you have ways and means of transportation, two-piece for convenience, three-piece, never!

A beach-casting rod must have flexibility and great strength and, in comparison with the one-piece, the two-piece does not suffer a great deal in this respect; the weakening factor, of course, being the centre which is joined by a ferrule. This ferrule also has the effect of taking some of the flexibility out of the rod, but not enough to impair its efficiency. Therefore, a two-piece rod is both portable and desirable, and has the strength required to handle kingfish, tailer, salmon, etc.

NYLON LINES ARE EFFICIENT

Our beaches abound with tailer and kingfish and, now that nylon lines have proved their efficiency and economy, many amateurs have given the hand line right away and now use rod and reel. At the moment Rangoon short, or close-joint canes, are available in lengths up to 20ft. You will need a rod at least 12ft. in length, and it may be necessary when making your purchase to select one 15ft. or 16ft. as two or three feet may have to be cut off the tip to obtain the right taper.

BALANCE IS IMPORTANT

The semi-solid cane is most suitable. It should be about 5-16in. at the tip and about 1½in. to 1¾in. at the butt. Select a screwed winch fitting that will fit snugly approximately 24 to 27 inches from the butt; if too close to the butt you will never learn to cast any distance. The placing of the winch fitting is very important, in a light rod it may be four or five inches lower than in a heavier rod. You must have balance, therefore, before you fix the winch fitting, balance the rod on your finger six inches above the reel and see how it behaves. If top heavy, push the reel fitting down an inch or two, or vice versa, until you have the perfect balance.

RUNNERS AND TIP

Three runners and a tip runner are all that is required. The tip should be heavy duty Monel metal and the runners of porcelain for smooth casting. Proceed as follows for single-piece rod: Cut tip back to 5-16in. and cut it just above the joint. Fit winch fitting in correct position and pin with small brass pin or screw, being careful to counter-sink head of pin. Taper tip of cane with file to fit snugly into Monel metal end-runner. Place end-runner in position and bind with linen thread, being careful, of course, to line up centre hole of tip-runner with flat of reel seat.

BINDING THE RUNNERS

Next place porcelain runner in line with tip, 15 inches from tip. Faster in position temporarily with small piece of Scotch tape which you bind the other side. Repeat for the two remaining runners. The second one from tip to be spaced 18 inches from the first; the third 24 inches from the second. All your runners are, therefore, on the top half of the rod.

In casting practice it has been found that the first runner from the reel in an average length rod should be at least four feet. Extra bindings give a rod that professional look, and at the same time added strength. This is where you use plenty of that second ingredient, patience. Bind it every two inches. It is well worth while and costs nothing except some of your spare time. Fit a nickle-plated butt cap with a screw-in rubber button. Give the rod two coats of a good clear varnish and the job is done.

For a two-piece rod, make sure when cutting that a joint is directly above the male ferrule which is fitted to the tip. The length of this part of the ferrule is approximately 2 inches; therefore, cut the rod 2½ inches below the joint. It is well to plug, or dowel the rod before fitting the ferrules, making sure the dowel is a neat, but not a tight fit.

Sport REVIEW

The Turf

A Round-up of Racing (By "REVIEWER")

With the Royal meeting in Perth at the beginning of March, the autumn carnivals in Melbourne and Sydney and the approach of the W.A.T.C. Easter meeting, the racing should be full of interest in the coming weeks.

In addition there will be big events in the trotting world, with the Princess Elizabeth Cup at Gloucester Park and other big races in the other cities of the Commonwealth.

The local double to be run on March 1 and 3 has had the effect of keeping in this State a number of good performers who might otherwise have been sent to the Eastern States. However, it seems certain that after March there will be yet another exodus of good horses to the Eastern States.

In the local scene, apart from the March double, there is the preparation for the Easter carnival and the yearling sales which

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are to be held at the end of March. All told racegoers are in for a busy time, with the Bunbury Cup carnival coming along at the latter end of March.

BUNBURY CUP

The Bunbury Cup meeting is always popular with racegoers and the carnival should set record figures this year. Once again there is a stake of £780 for the Cup race and this should have the effect of attracting the good horses to the meeting.

The first leg of the Bunbury double is the McDermid Mile, which will be run on Tuesday, March 18. The Cup will be run two days later and on the Wednesday night there will be a Trotting Cup meeting by the newly-formed Bunbury Trotting Club.

It is to be hoped that a strong field will go to the post for the Bunbury Cup as that will be at least some reward to the club for its enterprise in providing a good stake. There will be no doubt about the crowd at the course as Bunbury is always thronged with visitors in March.

After Bunbury will come the yearling sales which, at the best, can be described as a lottery. The sales in the past have provided countless bargains and, on the other hand, some of the high-priced youngsters have turned out failures.

TWO DAYS

This year's sales, to be conducted by Elder Smith and Co. Ltd. at their Belmont yards, will be spread over two days. The auctioneer will have a busy time as 111 youngsters will go into the ring. The first day is on Tuesday, March 25, with the final day on Monday, March 31. Intending buyers will have the opportunity of inspecting the youngsters in special parades on the Sundays before the sales.

There is a certain glamour about the sales and many go out just to witness the bidding duels and to appraise the youngsters who some months later may turn out to be champions. Local yearling sales have come into

their own since the war years and local youngsters have proved their ability against the best horses in Australia.

Keen bidding is certain for some of the youngsters this year, especially in view of the success of sires such as Camelhair, England's Glory and Azoth. It is of course a gamble to buy a youngster, but that is all part of the attraction of racing. Record figures can be expected at this year's sale.

KEWARRA

Over in the Eastern States local racegoers will be keeping an eye on the deeds of Kewarra, in Sydney, and of Avarna, Chestnut Lady and other members of the West Australian contingent in Melbourne. The former Perth trainer, Angus Armanasco, has a strong team in work in Melbourne and with Erriton especially he has a chance of picking up a big race at the autumn carnival.

Returning to the local scene there is a possibility that a new two-year-old champion will emerge from the autumn meetings here. If that is so then the youngster could be Winker. It has already been announced that the three best youngsters at the recent Cup carnival—Copper Beech, Asteroid and Greet—will miss the Easter carnival, so that the way is clear for Raconteur, Winker and Nauville.

Winker and Nauville are trained by H. W. Campbell and that trainer is again at the top of the list in this State. Campbell has been leading trainer for the past two seasons and he seems certain to complete the hat-trick this year. Nauville is a good two-year-old, but Winker may be the better of the pair and carry off the honours at the Easter carnival.

INTERFERENCE

Interference in races has been occupying the attention of the stewards in this State lately and a vigorous campaign is in operation in an effort to stamp out this bad feature of the sport. Riders found guilty of interference have

discovered that they cannot expect any mercy and the stewards will have the full support of the racing public in their campaign.

After all races are hard enough to win nowadays without having chances spoilt through interference. In addition there is the possibility of the loss of life through falls. At headquarters there is plenty of room on the racing track and it is good to see the stewards handing out swift punishment to those guilty of offences.

Suspensions often mean that good riders are absent from the saddle, but this also means that promising apprentices have a chance to show their worth and there are a number of good young riders coming on in this State. For this the officials at the apprentices' school must take a lot of credit and the school is certainly more than paying its way.

The apprentices realise the value of instruction at the school and there is a keenness which can do nothing but provide good.

N. White, G. Follington and K. Leaver are apprentices who

have won awards at the school and they have shown in recent weeks that they have learnt a lot at the school. Their success should be an incentive for other apprentices to strive hard to reach the top of the tree.

Cricket

What has happened to the W.A. cricket of yester-year? Or of the team which created history by winning the Sheffield Shield in its first year as one of the "big five." Many are asking why this sudden lapse. Looking back to the years preceding 1947 it will be remembered that the pennant games were of one day duration, which to my mind forced batsmen to attack the bowling in an effort to score more runs than the opposing side in the few hours of batting allowed.

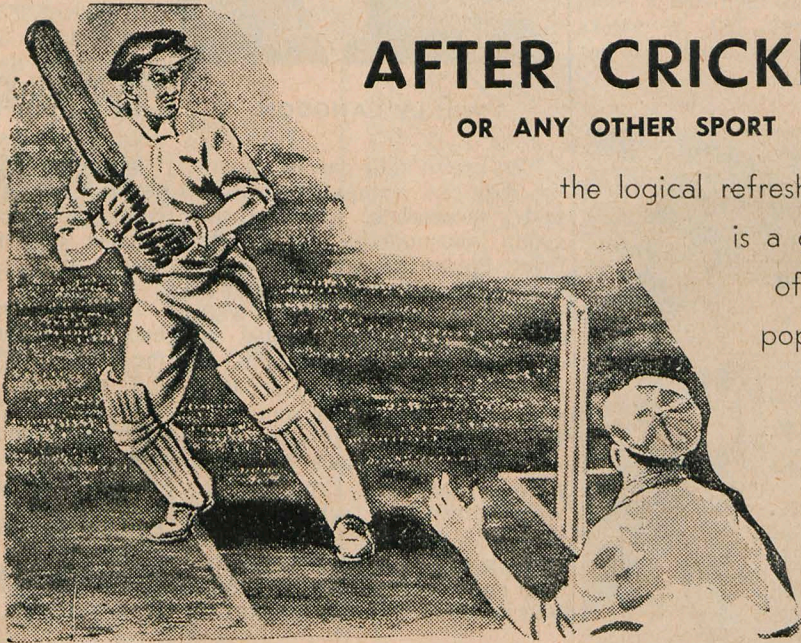
SLOW BATTING

Present day batsmen seem to be very reluctant to chase runs in anything better than even time. They have all afternoon in which

to make the maximum number of runs, therefore no incentive to force the pace and provide attractive cricket.

From the top of Australia's cricket ladder to the bottom in five years is not the type of record wanted by West Australian cricket-lovers. Many might think that we have been plain unlucky, but when a representative State side can only compile 50 runs in an innings, that theory is found to hold no water.

"W.A.'s bowlers must be congratulated for their efforts during the recent tour for the spirited way in which they stuck to their task, after having seen the "cream" of the sides batsmen fail so dismally. It is in some minds that the price of poultry might be having its effects on our shield willow-wielders. If this is the case some must be on easy street. Jokes aside, the time has come for a supporters' Royal Commission on our inability to win a match throughout the entire season.



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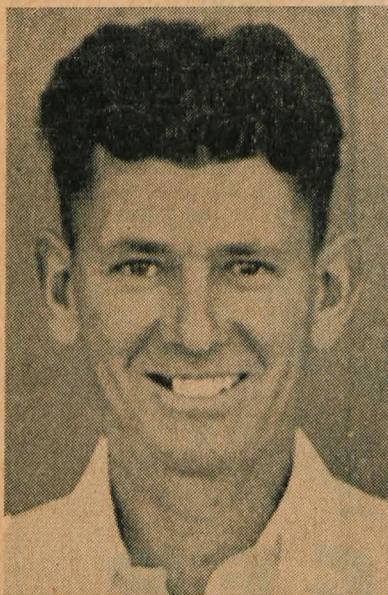
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SWAN LAGER

The W.A.C.A. have had a State coach for many years now, and it has been pointed out that his main aim was the coaching of youngsters, but have we seen these youngsters given a chance? Sarre is probably the only one who made the recent tour who can be claimed a product of the State coaching system. Lodge is another, but he unfortunately could not make the trip due to National Training. But what of the others who deserve a chance? The State selectors' reasoning was hard to follow after selecting Lodge and replacing him with Bennett. Lodge is a teenager, but Bennett is well past his prime. Basil Rigg, Foley, Ian Dick and Carter could easily have taken Lodge's place with credit.

FIRST INNINGS' FAILURES

Looking back once again it would seem that our inability to compile a respectable score in the first innings has been the big downfall this season. Only 83 against Queensland and this was to be followed up by 50 at Sydney against New South Wales. A total of 133 in two first innings. Considering that 22 men had a hand in scoring that 133 it works out at six runs apiece which is not very inspiring!



CHARLIE PUCKETT

Like many other sports our cricket has developed into a game of past reputations, those with the reputations are automatic selections for any State side, irrespective of current form. Conversely, those in form have no chance of gaining selection because they have not the reputations. How can anyone build up a reputation without a chance.



WALLY LANGDON

The recent tour can be summed up into two groups, the failures and successuls. The former group outnumbers the latter. Price, Puckett, Sarre and possibly Carmody and Frankish can be termed the successuls, whilst Langdon, Williams, Outridge, Edwards and Bennett would be included in the latter group. Munro once again turned in some good games and it might easily make him West Australia's first Test player. (Excluding Ernie Bromley who gained his selection from Victoria.) Providing John Munro continues to show his present form it is on the cards that an English tour might easily fall his way.

The first principle of good management is to let the managers manage.—Wendell Wilkie.

Yachting

BUNBURY OCEAN RACE

Fourteen ocean-going yachts faced starter Dave Cressie in Fremantle Harbour on February 9 for the commencement of the annual race to Bunbury and return. The three Sunset class yachts, Maid Marion, Flight and Shadow relished the light-moderate south-westerly and they led the fleet past Bell Buoy and Bathurst Point and around Rott- nest Island, but Flight had passed Maid Marion before Bell Buoy. At rather long intervals were Nova, Voyager, Midge, Seven Seas, Te Hani, Fiesta, Minx, Yuna, Santa Maria and Fair Maid. Penelope had retired soon after leaving Fremantle. Minx found the going too heavy around the island and together with Yuna (split sail) were early withdrawals.

As darkness fell many boats sought the more comfortable in-shore waters and the fleet became scattered. Maid Marion was making leeway as she drove into the steep south-westerly swells. She had passed Flight rounding Rott- nest and not far behind was their class-mate, Shadow, also sailing well. The H28, Nova, was holding good wind in fourth place and it was most unfortunate when her bilge pump gave out after passing Garden Island. There was no re- course except retirement to the nearest shelter, which was Palm Beach, Rockingham.

Right through to the marker buoy at Bunbury it was hard work for all crews. Flight, well reefed, did a little better than Maid Marion and Shadow during the night and she was first around at 9.50 a.m., 25 minutes ahead of Shadow, followed by Maid Marion

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at 11.6 a.m. Once more the Sun-set class had shown its heels to the fleet. The consistent Voyager was next, then Commander Elley's Fiesta (sailed by members of Thera's crew), Midge, and Seven Seas.

Perhaps the best effort on the long, hard punch to Bunbury was that of the 24ft. Midge, Mr. J. M. Arcus' Bermudian sloop. Although the smallest craft in the race she handled the heavy going extremely well to finally be sixth across the finishing line and to be placed fourth on adjusted times.

Remarkably fast times were recorded on the return journey. All craft with spinnakers set almost flew before the strong off-shore easterly. It was a gruelling finish to the hardest race on record. Dr. Read's Flight showed the way into the Fremantle Harbour at about 3 a.m., followed by Shadow, Maid Marion, Voyager (with an all Princess Royal Sailing Club crew from Albany),

Fiesta, Midge, Te Hani, Seven Seas and Fair Maid.

Lindsay Nichols and his crew showed determination when Shadow's bilge pump failed soon after the start. Taking turns members of the crew baled consistently to keep their craft in the race; on arrival at Fremantle there was no crew more tired. Dr. Read steered a good course in Flight and deserved the time honours. His time of 39 hours 8 minutes was about five hours outside the record set by Maid Marion in a previous race.

Corrected times, showing a close finish on handicaps, were: Voyager, 25.56.6; Fiesta, 26.29.22; Seven Seas, 26.49.23; Midge, 27.6.8; Shadow, 27.37.44; Flight, 27.47.16; Te Hani, 28.28.31; Maid Marion, 28.48.46 and Fair Maid, 30.39.3.

Voyager's victory was a great tribute to her builder, Arthur Bishop, also to the Albany boys who made a special trip to Perth to take part.

RADIO GOSSIP (continued) . . .


civil service. Their home for a few months will be in Kalgoorlie. Freda Calder is well known to members of the Writer's Club, and many readers as Freda Vines. Recently she won third prize in the literary competition conducted in conjunction with the jubilee celebrations.

A documentary feature supplied by the Netherlands Embassy to Stations 6PM-AM will be presented on Sunday nights at 9 o'clock, under the title of "This is Holland," in quarter hourly sessions. "This is Holland" is not only an educational feature, but is most entertaining and is bound to be popular with listeners.

Station 6AM will broadcast from 3 to 5 p.m., the final day of the Northam Sporting Council's Labour Day Meeting at Northam on March 24. An exceptional fine programme has been arranged, it is anticipated that Northam will be the Stawell of Western Australia as far as sporting events are concerned in the near future.

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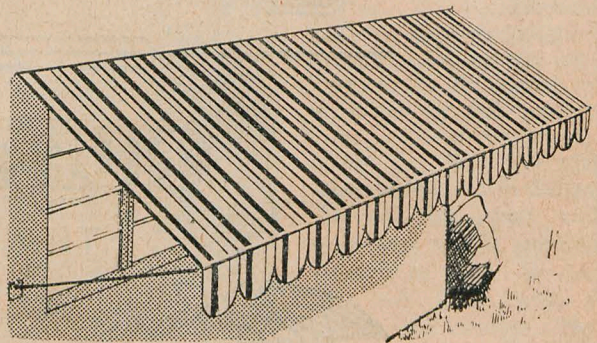
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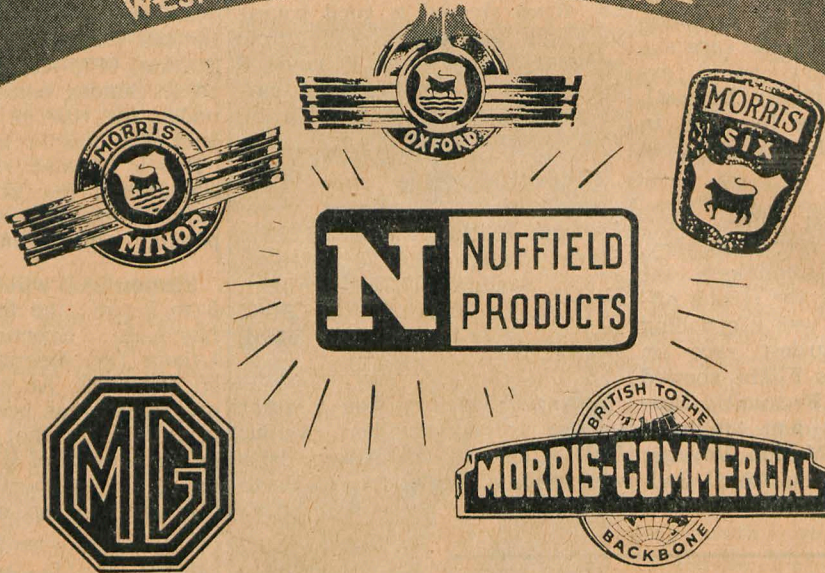
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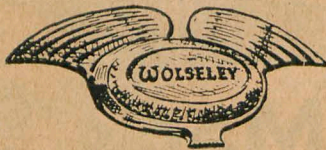
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EARLY MOTORING HISTORY

After Bargigli's inaugural Leon Bollee tricycle the next car to appear in W.A. was Mr. W. G. Brockman's old Benz with solid tyres, made by Belavette Freres of Paris. This machine narrowly escaped being burnt on the first day it was used, after which disaster, it did no actual work and lay idle for some years, before eventually being used to run a wood-sawing plant.

The next machine was imported by a Mr. Percy Armstrong and turned out to be the racing tandem made by Bussart and Acou, also of Paris. This interesting vehicle, which was perhaps the most successful of the three cars now in the State, was powered by a two-and-a-half horsepower De Dion engine geared to the pedals, so that the two riders did as much work as they could and, no doubt largely due to the efforts of pedalling, was said to achieve the fabulous speed of 45 miles per hour.

The first real car of, shall we say, more or less modern type, was an eight horsepower one-cylinder De Dion, also imported by our friend Mr. Armstrong in 1901. From that time on importations—now by distributors, for the potentialities of the automobile were at last coming home to the colony—grew steadily, although slowly. There came the six horsepower De Dion and the five horsepower

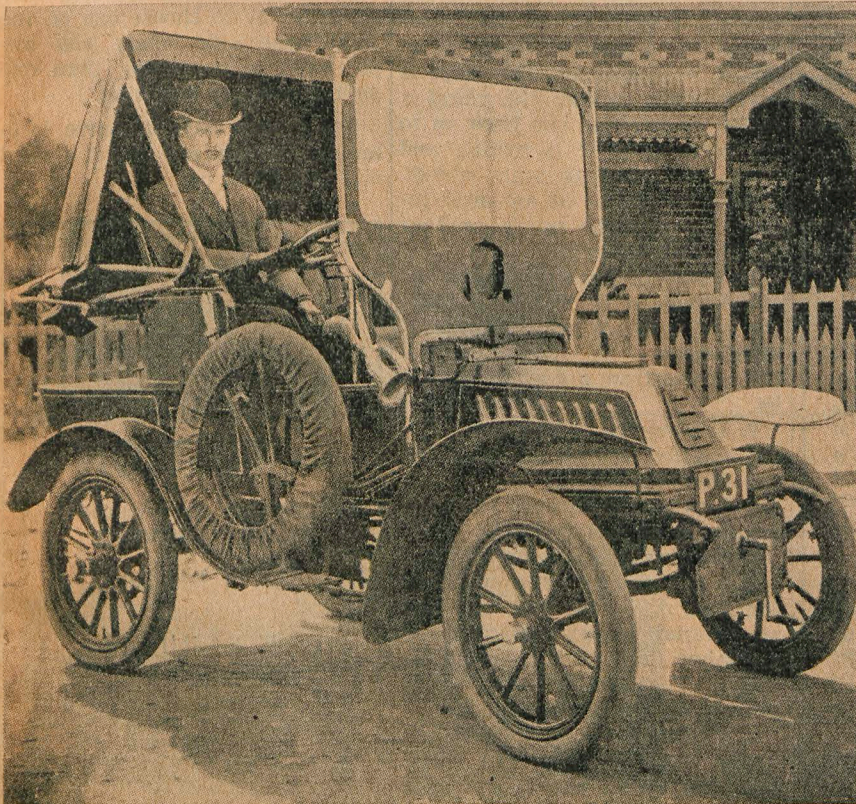
Oldsmobile and after them, the eight horsepower models of the same makes. There were also a few private purchases from overseas such as Mr. Strelitz's Daimler and Mr. McNeil's Renault.

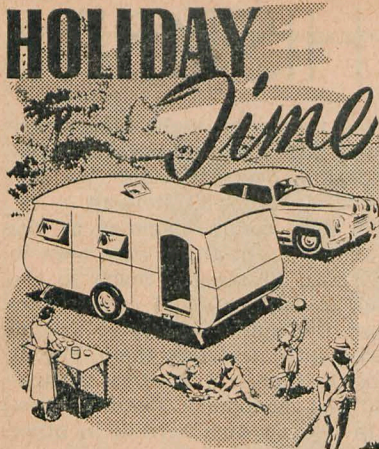
Four-cylinder cars first became popular at the beginning of 1907 and many of them were seen in the streets of Perth and Fremantle, much to the annoyance of Watch Committees and other "narrow-minded Tories of the municipal type," as one chronicler of the time aptly describes them. For, it seems, the advent of the motor in Western Australia was not without the customary Victorian prejudices which had to be overcome here as in other countries where the new-fangled juggernaut was making itself apparent.

Our picture today is of one of the earliest six horsepower, one-cylinder De Dion cars used in this State, which at the time was owned by a Dr. Rigby of Perth, and whose extraordinary large and substantial-looking windscreen must have been the secret ambition of every boy with a strong caterpault! These models were sold by the Armstrong Cycle and Motor Agency of Hay Street, Perth, for £275 complete, in the days when Sales Tax was but a glint in the Treasury eye and the pound was a pound—or almost. The distributors

of the times—unlike to-day when a simple catchword phrase is sufficient—went to considerable pains to convince the public of the ability and performance of the model, as is shown by this extract from a contemporary pamphlet: "We have sold many of these cars during the last five years, and every one sold is running as well as ever. All our cars are fitted with 3 speeds and reverse. The 3 speeds are a great advantage in tackling a hill, for the car will often run over a good hill on second speed at 10 or 12 miles an hour, which on a 2-speed car would have to be crawled up at 4 miles an hour on load speed."

The six horsepower, one cylinder, De Dion was eventually superseded by the eight and nine horsepower models, both of which had tubular frames.





CARAVAN TOWING TACTICS

In descending a hill make good use of the braking power of the motor. A safe rule is to descend in the same gear needed to climb it.

Another thing to remember when baulked is the old-fashioned idea of chocking the caravan wheels with stones—but once you are over the hill walk back and remove the stones from the roadway.

Getting off soft ground in an up-hill direction (when the soft patch extends beyond the length of the towrope) can usually be managed by pushing each side of the caravan forward in turn and placing a chock behind the leading wheel. Two people can move a heavy

caravan through a bog, with this seesaw motion in a surprisingly short time.

Braking is the only problem associated with caravanning.

The overrun type of brake, which we mention later on in this book, can cause snatching; and in a van that is without brakes, stopping at a speed down hill is a very difficult task. The van will push the car but if a speed below 20 m.p.h. is held downhill the outfit will be under control.

Steering.—It is easy to steer a car with a caravan as it naturally follows the track of the wheels of the car, but generally the caravan is slightly wider, therefore a wider track has to be taken into consideration when cutting corners and going through narrow gateposts. If you consider the caravan as an extra wheelbase on the car you naturally would not turn the car before the rear wheels are well through the gate.

Hill Climbing.—An inherent fear of a newcomer in caravanning is that a steep hill may not be negotiated even in low gear. This will not happen on highways, but it could happen if you stall your motor on a coastal ferry as in N.S.W., where at low tide there is a very steep incline. The moral is to let the caravan run back on to the ferry until it is resting and level again and to start afresh. Taking an incline at an angle instead of straight up is another expedient that helps.

If, however, you should have the misfortune to be unable to take the load with low gear, the alternatives are:—

1. A tow from a friendly motorist.
2. Letting the engine cool.
3. Getting friends to push the van from behind.
4. Letting the caravan run back awhile to an easier grade.

Otherwise you can unhitch the coupling, turn the van around and continue down the hill and find an alternative route or catch up at higher revs, on the second attempt. That incident will only happen off the beaten track.

A golden rule is to descend hills in the same gear that you would naturally climb them. Thus you would use the braking power of

the engine, which is a valuable help and saves the wheels getting hot. Never free-wheel down hills with a caravan.

Reversing with a Caravan.—You will probably need a little experience in trying to reverse with a caravan. The moral is not to, but if it is necessary, as it sometimes is, then practice is worth a ton of advice. It is possible only to move the van a few feet at a time, otherwise its turn immeasurably as it is likely to run on the tow-bar. One consideration is to steer the car in the opposite direction to which you normally would, remembering that you are requiring to push the tow-bar on the caravan in a certain direction, so that the wheels will be in line with the direction required. A little thought will show you that you will not reverse with the car in line but rather where to put the front of the caravan. If the hand is placed on the bottom of the steering wheel, move your hand to the right to move the caravan to the right, or to the left to back towards the left. In putting the caravan into a side turning, it is much better to choose one on the right hand side where you can see what is happening than one on the opposite direction.

The easiest way, of course, is to unhitch the van and turn it around and rehit to car.

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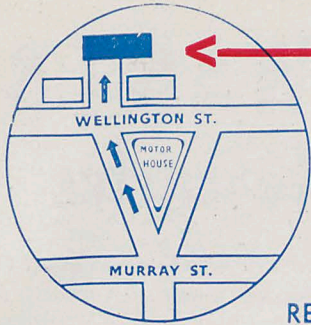
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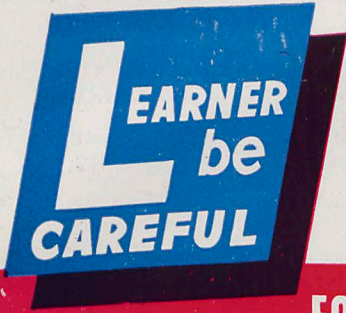
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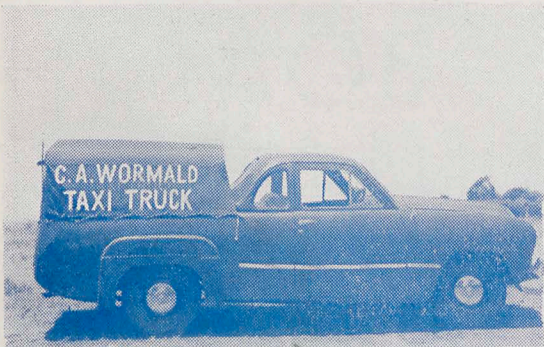
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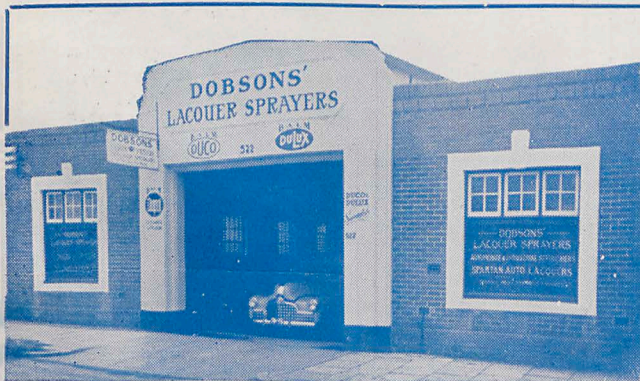
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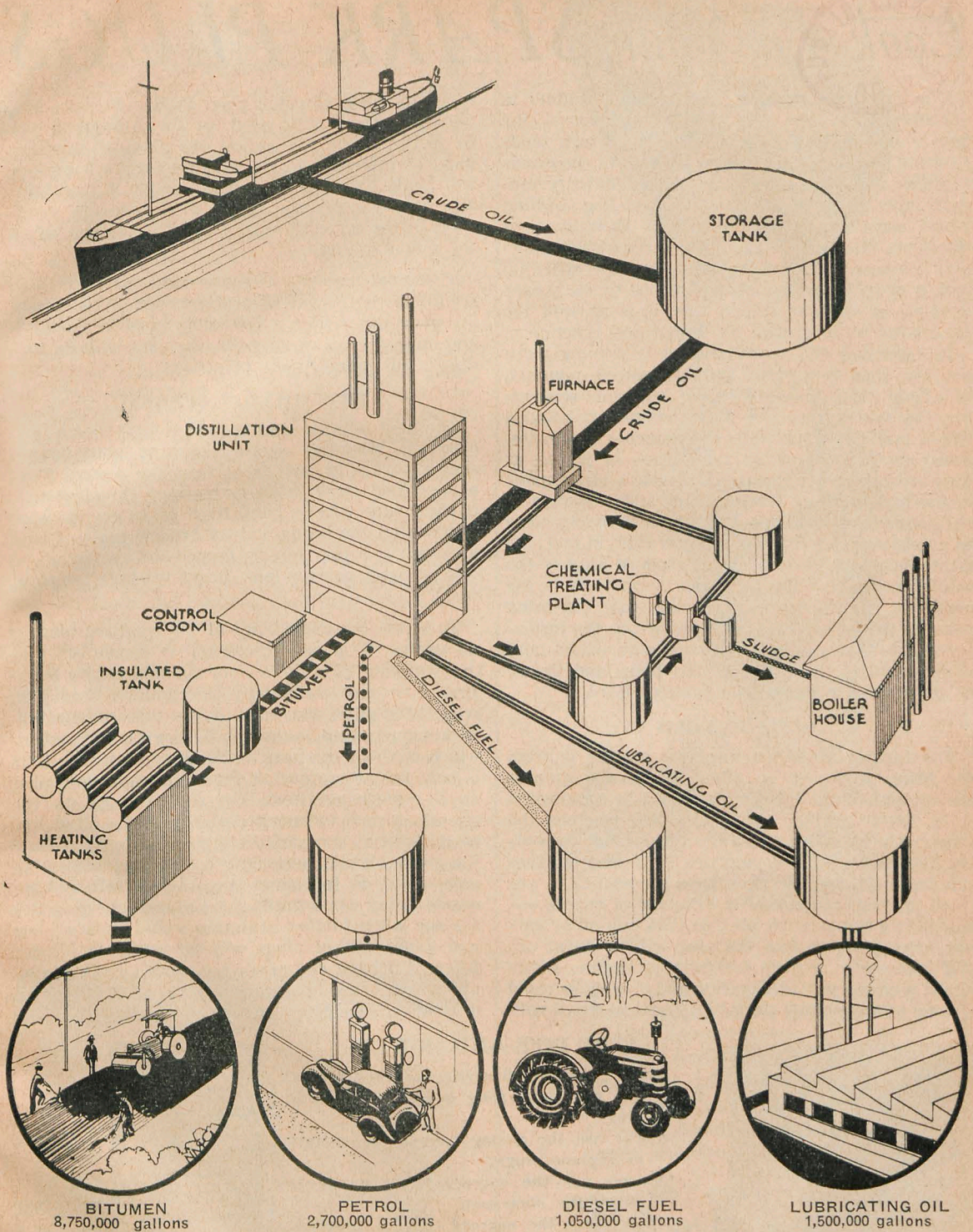
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MODERN OIL REFINERY

Now that the proposed new oil refinery at Kwinana has been confirmed, the far-reaching significance of this vast project is under discussion in all quarters of Western Australia. Secondary industries will follow and it may be claimed with confidence that Kwinana will be the springboard for the greatest industrial moves in the history of this State. The diagram above will give readers an idea of the layout of a modern refinery capable of treating 15,000,000 gallons of crude oil annually.

Look To Your SPARK PLUGS

The excellent sparking plug of today suffers in efficiency from two widely different causes; the first is its almost ceaseless reliability which tends to make people neglect it even for tens of thousands of miles, and, conversely, this same reliability renders quite unnecessary the never-ending fiddling which some motorists resort to in their over-enthusiasm. The truth is, as always, somewhere halfway between the two extremes, but the sparking plug is of such paramount importance to the proper running of any car engine that it is as well for all drivers to appreciate its design and function.

In essentials the sparking plug is nothing more nor less than two wires, suitably spaced, mounted in a body which also carries the insulators separating the two wires. The least technically minded would probably appreciate the immense strain imposed on the ends of our two wires—or points, as they are known—in having to provide a clean spark in the high-working temperatures and pressures of the combustion chamber, but it will probably come as a mild surprise to many to know that, in fact, the most important portion of the modern plug is the insulator, and for the following reasons: It is the length of the insulator—measured from the firing point to the internal washer upon which the insulator seats—that governs the speed with which heat is dispersed to the sparking plug body, and thence to the cooling water in the cylinder head.

HOT AND COLD

The farther away the insulator seating is from the firing point—or, in other words, the greater the amount of the insulator exposed to combustion—the hotter will be the plug itself, whereas the shorter the insulator, from the firing point to seating, the colder will the plug run. Now some engines run very cold, and therefore have a tendency to wet or oil up their plugs, and in this type of engine one would fit a hot-running plug so that any oil or carbon attempting to foul the plug will be burnt off, and conversely, a very hot-running engine, which might tend to start pre-ignition and also cause rapid erosion of the central electrode, would be fitted with

a cold-running sparking plug. In this day and age, naturally, there is no need for the ordinary driver to worry about the actual selection of sparking plug, as reference to the manufacturer's handbook will guide him, but an understanding of the above will convince any one of the vital necessity to always fit the correct grade of plugs recommended by the manufacturers.

The great majority of the world's sparking plugs are fitted with corundite insulators—in fact all spark plugs other than a few using mica insulation—and no matter of what make, they are built on precisely the same basic principles.

TWO MILLION SPARKS!

The next point is that the side wire—that is, the electrode mounted on the sparking plug body—should always be bent to or from the central wire, or electrode, to decrease or increase the clearance. If the centre wire is bent, there is an ever-present danger that the insulator may become cracked, and although this may not be immediately apparent, it will probably develop later under working temperatures.

To stress the importance of the sparking plug in an engine, it is only necessary to remember that the sparking plug in a four-cylinder engine is expected to give unfailingly two million sparks in every 1,000 miles run, and to do this successfully in a temperature around 2,000 degree Fahrenheit, which is about the heat inside the cylinder head. It is only fair, therefore, to regard the sparking plug as a replaceable item. On similar lines to the manufacturer's recommendation that the oil should be changed at very definite intervals, so, too, should the plugs. While periodic cleaning and setting of points will do for many thousand of miles, there comes a day when gradual deterioration will reach a stage when further attention would be worthless and a new set of plugs will be necessary. Under different driving and operating conditions this mileage varies, but in almost all cases 12,000 miles is time to consider a change necessary.

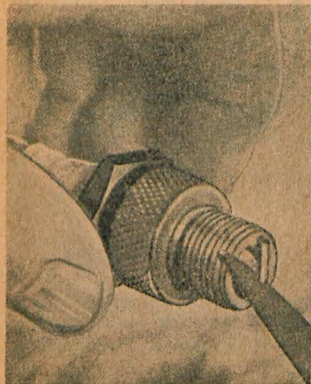
FIVE DO'S AND DONT'S

1. Never guess the clearance between points.
2. Never use the wrong grade of sparking plug.
3. Never use the wrong spanner to remove or replace plugs.
4. Always use the correct feeler gauge to check the clearance.
5. Always use the correct type of sparking plug.

(Left): Bend the side electrode to adjust the gap, never the central electrode.

A A clean and efficient plug will give maximum power and economy.

B A plug allowed to reach this condition will result in waste and poor performance.



A

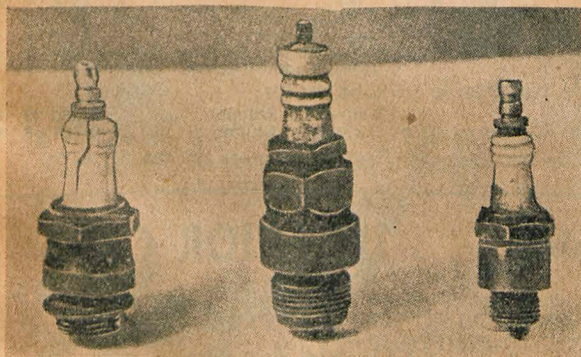
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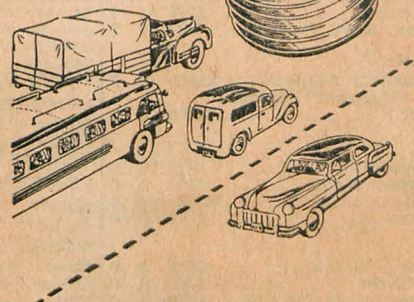
The factors which cause plugs to "wear" can roughly be placed under the headings of the actual burning action of the spark on the vital points, and the temperature changes under which they have constantly to operate. These vary from the extreme heat at the moment of combustion to the rush of cold damp gas from the carburettor that follows each power and exhaust stroke of the four stroke cycle. Which consideration leads one, naturally, to the conclusion that the sparking plug suffers more during the "running-in" period, owing to the general use of an enriched mixture and much slow running, allowing the relatively rapid formation of carbon. It is wise, therefore, after 500 miles, to clean and adjust if required.

We have already realised one reason why the correct type of plug should be used—that is, the question of the heat range of the plug—but one other very important reason is that the plug must be of the correct reach. By "reach" is meant the amount of threaded portion on the plug. If a plug with too long a reach is fitted, it may project far enough into the cylinder head to foul against a valve with disastrous results. This is only likely to happen in extreme cases, but owing to the plug's projection farther into the combustion space the compression ratio of the engine will be slightly increased, more heat will reach the more exposed plug, which will then suffer from pre-ignition. And, of course, as some part of the threaded portion of the sparking plug is not in contact with the cylinder head, heat dispersal becomes increasingly difficult.

If, on the other hand, too short a plug is fitted, the firing points will be forced to work in a pocket, which will produce a delay in the proper firing of the mixture, and then we have poor performance and sooting of the plug. Once again, the makers know best, as any variation from the right grade of sparking plug will bring troubles. Remember, the combined experience of the car manufacturer and plug manufacturer have been pooled to select the right plug and you cannot improve on their selection.



When removing plugs, use a properly fitting box spanner and exert even pressure with both hands on the tommy bar, or a cracked insulator, like that on the first plug, may result. Dirty insulators, as in the case of the plugs on the right, will also cause external leakage, weakening the internal spark.



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A.70 Hereford	£1395 0 0	Pullman Limousine Mk. III (Eng. assembled)	£3063 19 0	2½ Litre Saloon (Eng. body)	£1700 0 0		
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CITROEN:							
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6 Cylinder light, 22 h.p.	£1795 0 0	JOWETT:					
COMMER:							
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Panel Van, 8cwt. Painted	£893 10 8	Bradford Van (painted)	£735 0 0	Leather trim	£1403 12 0		
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2½ litre "Consort" Saloon (approx.)	£2400 0 0	Javelin Saloon	£1250 0 0	STANDARD:			
FIAT:							
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1400 Saloon	£1495 0 0	Tempo Matador 1 ton truck	£889 0 0	Vanguard utility 12cwt. cab type, imported panel	£1012 7 6		
7 h.p. Van	£710 0 0	LAMBRETTA SCOOTER:					
FORD:							
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Anglia Sedan, 10 h.p. (E.)	£789 0 0	Three-Wheel Chassis (app.)	£275 0 0	SUNBEAM-TALBOT:			
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Prefect Sedan (Eng.)	£827 0 0	2½ Litre Saloon	£2500 0 0	TRIUMPH:			
Prefect Estate Car 10/10	£999 0 0	MORRIS:					
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Consul Sedan	£1073 0 0	Minor 2-door Saloon	£797 0 0	Renown Saloon (18h.p.)		£1595 0 0	
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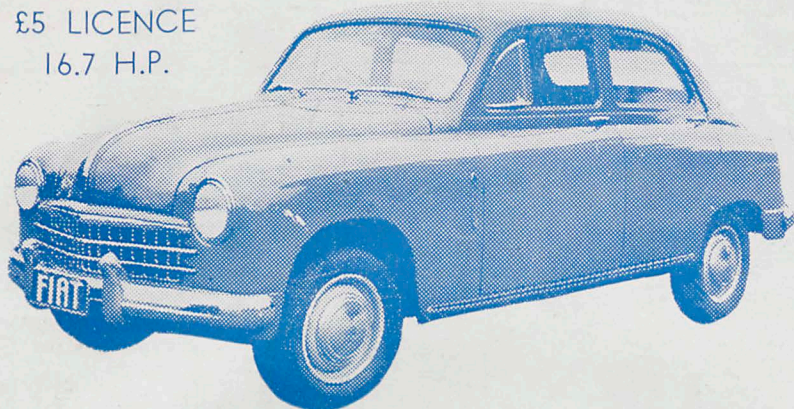
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