

that leads into the mountains, he shall discover stories equal in fancy and fable to those the poet limned in Irish Brefsny.

Elevation increases rapidly; the driver shifts gears... up, up, steadily, and then around a turn and downward, quickly, brakes on, hand steady at the wheel, and very neatly pulling up at the plaza of San Pablo.

From San Pablo into Pagsanjan, San Pablo being halfway point, landscape, lake-view, mountain, valley and cloud and sky will be the same, only more so. And not so much will be seen and sensed going up as to eliminate all thrills coming down. Best of all, homeward, will be one of those sudden, apparently dreadful but really harmless moods of Philippine climate: a bank of clouds rolling up to hide the moon, baleful in shadow, and torrents of rain deluging grove and slope and ledge. Sit quietly back in the car (the Filipino is a trustworthy driver), and note the lightning flashes laying out piecemeal the silvery way ahead, between the storm-bent palms. It's downgrade too, mostly: "there's a long, long way a-winding into the land of... dreams."

The reason we went to Pagsanjan was to lunch at a quaint inn, enjoy fried chicken country style, bamboo-shoot salad, perhaps a Chinese dish or two, learn that the town has sent more young men and women to American universities than any other town in the Philippines outside of Manila, that it has always, for centuries, been a resort, and also to experience the reason for this—maneuver, that is, the rapids up to the falls—first or second at your choice and shoot them on the way down to the landing again. Pagsanjan Falls can be briefly defined as a bucolic poem. In these tumbling waters and in the gorge itself the utter wildness of nature in the tropics is succinct, but rather beyond ordinary description. The native name for the falls is prettier, revealing also their poetic perception. They call these falls *Talong Talahib*, because covering the prairies at the head of the falls, flanking the banks of the Pagsanjan river, are broad fields of pampas for which their name is *talahib*. In bloom each blade of this rank growth bears a wand-like flower silver in hue, or catching the gray of the nun-hooded mountains, perhaps. In the lightest breeze the bloom assumes an aspen motion. Upon a moonlit night a *talahib* field is nothing less than a troop of disciplined fairies executing silently a

constant hosanna. A storm bows every head very low, and the flood piles mean debris about the roots; but in the morning, once more all is bright, fresh, full of an unspoken, scarce hinted seduction.

A laughing herdboy plucks off a *talahib* wand as he trails his languid drove of *carabaos* off to the grazing plots, and cocks it into the band of his hat to give himself an air and follow some heroic endeavor of a herdboy's imagination. A foot too ambitious at the gas deprives the traveler in the Philippines of a great deal of that of which, elsewhere in a land of like loveliness, he would not tolerate the sacrifice.

There are no mean unpleasant aspects to the Philippines outdoors, but every new prospect on every winding road is highly pleasing. The thatched hut sheltered by a bamboo clump, or in the midst of a coconut planting, simply belongs. Its neutral brown and weathered colors blend and harmonize with whatever makes up the whole scene. It is a great mistake for tourists or ordinary travelers to hasten their itineraries in these islands, which offer to the senses, to the soul, so much more than other places in the Far East. The thing to do is to determine upon a large leisure for any contemplated motor trip in the islands, and shorten the distances accordingly if necessary. Pleasure is enhanced immeasurably by contact with the people. This outline of the trip to Pagsanjan and the compensations of a perfect road is intended secondarily as a criterion for Philippine motor travel. Some invaluable reward, it is again em-

phasized, flows from every contact with the people, the hospitable peasantry. On the return trip our tire puncture happened at Biñan. Figures strolled up through the twilight and merged into men and children willing to be of assistance. This was not required, but they answered questions. It was learned that general contentment prevailed because an unusually large rice crop was assured, that this rice crop was customarily divided equally between landlord and tenant, that the riches of the landlords were depended upon by the tenants, who during off seasons borrowed on the credit of the coming crop. The landlords were very reasonable (such is the naiveté of the peasant folk!), only requiring a peso and a half at harvest time in return for a peso loaned as much as three or four months before.

The compensations of an old community with a settled culture kept young men from migrating to homestead regions... Now a new tire was on, and we drove on into town, thus ending a perfect day.

Station KZIB...

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ist. Prof. Heinman discusses art in an informal and entertaining way, and, at the same time, gives short instructions to the radio audience in drawing a picture. Listeners draw as he talks, and send in their results to him for judging. The professor awards prizes to the best drawings.

"The Heacock Shopping Review," on the air every morning at 8:00 o'clock, gives timely hints to the busy housewife on gifts, fashions, and home needs.

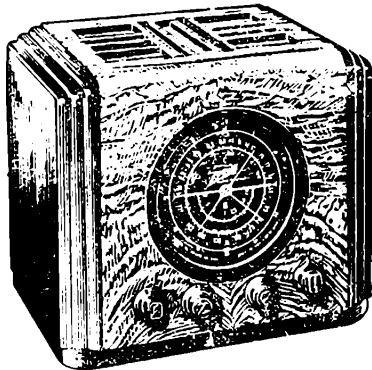


This lady can still smile while shooting Pagsanjan rapids in a frail banca.

Alabang hills and looking straight into the glories of a Philippine sunset. By some occult legerdemain a Rembrandt has been brushing the canvas of the western skies. He has painted a king's dais there, in the midst of a roval court; and he has flanked it with halberdiers and gayly compared lords and lackeys. Into such resplendence the King himself steps for a moment, with flowing purple robes, golden bordered. The effulgence of mighty chandeliers sheds over the ensemble a matchless radiance ... for moments hardly to be reckoned, before Night's sable curtains shut it all away into shadow.



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Registration Of Radio Receivers And Government Financial Aid To Broadcasting Stations

Many people are unaware that we have a law (Act 3397, as amended by Commonwealth Act 107) requiring that all radio receiving sets be registered under the supervision of the Secretary of Public Works and Communications. The Act requires that all sets with the exception of those operated for official purposes by the U. S. and Philippine governments, must be registered within 30 days after their acquisition.

The purpose of this law is primarily to raise revenue through the collection of license fees. These are fixed at P10 per annum for tube sets, and P2 per annum for crystal sets. The Bureau of Internal Revenue makes the collections through the city and municipal treasurers. About 36,000 sets have been registered, and about P120,000 is collected yearly from this source.

This income is used for the purchase and distribution of radio sets among municipalities and government institutions, for financial assistance to "a station or stations which can serve satisfactorily throughout the Philippines for broadcasting, a minimum of 6 hours daily of government news, information and education, and other programs of interest or entertainment to the general public," and for general expenses.

Under this system, one station receives financial assistance out of the income derived from radio registration fees. The system has been criticised on several grounds:

First, it is argued that use of government money to assist any radio broadcasting station, whether privately owned or not, is discriminatory since the better-to-do only can afford to own radios and thus get the benefit of programs indirectly financed through this tax. Proponents of the system refute this by pointing out that radio stations should be helped here, since business houses either cannot afford, or have not been educated to the use of radio for advertising. While the number of sponsored programs has steadily increased, they do not yet bring in enough revenue to maintain first-class stations on the air. Also, it is argued, the registration fees also pay for the purchase and installation of radios in municipalities and government institutions—a direct benefit to the people.

Second, critics of the system point to the large number of radio receiver owners who evade the tax. It is estimated that not more than half of these people have ever paid a license fee. It is not to be denied that, if the system is to continue, it should be made more equitable by collecting all of the tax from everyone who should pay it.

The third argument is perhaps the most cogent. He who controls the purse strings, controls all, and, if broadcasting stations are dependent on government money for their existence, it will not be long before the government will be dictating the type of programs to be presented. In fact, it is entirely possible that government officials may present some or all of the programs themselves, in the end.

Those who visualize this possibility point to the fact that the National Information Board now broadcasts three out of the four news broadcasts going out over KZRM

daily. An assemblyman recently seized upon this fact as a dangerous omen when the budget of the National Information Board was brought before the Assembly for consideration.

Broadcasting by government agencies or bureaus is no new thing. In England the British Broadcasting Company has a monopoly over broadcasting, and it is a government agency. There the objection is not to the quality of the programs broadcast, but to their unvarying monotony. This business of uplift is all right, but too much of it can become obnoxious. The British people have no objection to education, and the finer things of life, but they frequently long for some good, plain, old-fashioned entertainment over the air for entertainment's sake.

Radio broadcasting in the United States has reached its present position of near-perfection through competition. There are so many stations, all competing for the ear of the public, and such a large number of business concerns using radio for advertising by means of sponsored programs, that the ingenuity of advertising men, artists, radio technicians and others in the game has been taxed to the limit to provide programs which will hold the listeners' attention. It is so easy to twist a dial and get another station.

Such magnificent programs as "The March of Time," presented over NBC's blue network once a week, the "Standard Symphony Hour," presented by the Standard Oil Company, the "Kraft Music Hall," with Bing Crosby as Master of Ceremonies, could only be possible where unrestricted competition calls forth men's best efforts.

It must not be forgotten, however, that these programs are also broadcast primarily to make money. Scores of other programs equally good that may be heard every night in the United States are profitable for broadcasting companies, as well as entertaining and informative to listeners. When "Time" first announced that it would broadcast "The March of Time," it stated frankly that it would drop the feature immediately it began to lose money. Until there is enough business here to pay the broadcasting stations for their efforts, it may be necessary for them to accept government money, and all that may go with it.

Station KZIB Forges Ahead

The story of radio broadcasting station KZIB is a story of struggle, courage and public service. It was begun many years ago by Beck's Department Store, when radios were few in the Philippines, and it has broadcast its programs without interruption ever since its founding.

It is no secret that broadcasting stations here lost money for years after they were founded. Radio did not catch on here as quickly as it did in the United States, and the radio audience consequently remained small. Beck's was not discouraged; it had anticipated losses when the station was started, and it kept on, not only maintaining the quality of the programs, but constantly improving them.

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these child widows accept their lot in life. Either because they are too young to understand the cruelty with which they are treated, or because they really believe some sin in a previous incarnation was responsible for the death of their husbands, they accept all manner of ill-treatment accorded them, and wait patiently for death to put an end to their sufferings.

One duty the young widow must perform before she is cast out of the society of her former associates: she must burn her husband's body. Much of this takes place at ancient Benares, on the banks of the Ganges river. Foreigners have often seen these funeral pyres crowded together on the river bank, each pyre consuming the remains of a husband, and turning his widow's life to ashes.

India carries the caste system even to funerals. Funerals are of the first, second, or third class, depending upon the quantity of wood used. There are very few first-class funeral pyres in India, as wood there is very high in price. Most young widows can afford only third-class funerals, thus adding to their degradation in the eyes of their husband's family.

Some people believe the practise of ostracism of widows was originated by Hindu men, who feared poisoning by their wives, because of their cruel treatment of them. The psychological idea behind it, they say, is that if wives are threatened with ostracism after the death of their husbands, they will do all in their power to preserve the lives of their hated spouses.

Whatever its origin, we have the word of Gandhi himself that "there is no warrant in any Hindu book of sacred rules for such widowhood." The English government has established many schools for these widows, where they are taught useful trades, and are given a new outlook on life. These schools serve a double purpose in that they tend to break down the caste system which so long has shackled India's progress. Widows in these schools work and live together, whatever their caste or religion.

Station KZIB . . .

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At first, inevitably, most of the programs consisted of phonograph records. Records are still used frequently, but KZIB has also recruited a large staff of talented pianists, singers, actors, and others who perform

regularly over the airplanes. As the station's reputation has grown, it has continued to present the best available talent to Philippine listeners.

The station gets all of its funds from sponsors only. Business houses pay for radio time, and the staff of KZIB cooperates with them in arranging programs which will be of interest to listeners. The station receives no Government aid. Yet it continues to meet competition in a very capable manner. As Mr. Naftaly, Beck's General Manager puts it, "we have been here a long time, and we intend to be here a long time more."

Among the most popular programs now being presented over KZIB are "The Voice of Philco" program, presented by Jack Speirs, which includes a serial story "The Trial of Vivian Ware," followed by a program of Rhumba music. This program utilizes the radio audience as a jury to decide the fate of Vivian Ware, and the novelty has created a great deal of interest in the program.

F. E. Zuellig & Co. present "Leaders and Men," a semi-educational series of biographies, presented with a background of descriptive music. The program is given every Wednesday evening.

Isuan, Inc., sponsors a musical aggregation called "The Naturals," who present two programs a week, on Tuesdays and Thursdays. "Musical Spots," for Dana and Totem perfumes is a novel program following the latest idea in the United States. Poems are read to a delightful musical background.

A popular non-musical program is presented every Sunday evening by Prof. A. H. Heinman, world-famed painter and art-singers, (Please turn to page 40)

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