

(continued from previous page)

4YZ, and I must confess I enjoyed it. Billy Mayerl has the advantage of being one popular composer who doesn't set up to be a Great Prophet; he doesn't claim to have invented an entirely new art or to have revolutionised the theory and practice of musical composition; he writes, and can be listened to, just for the fun of the thing. Somehow or other he seems to have missed the brightest limelight during the handing-out of laurels for popular music, the adulation of the subservient public going to publicity artists like Irving Berlin, who hasn't a tenth of Billy Mayerl's dexterity in the turning-out of catchy phrases. If you don't appreciate the full force of that word "catchy," listen to Billy Mayerl's "Bats in the Belfry"—or rather, don't listen to it, for it's one of those things like Mark Twain's "punch with care" which remain in the ear of the listener for days on end, and are more difficult to exorcise than the most persistent devils.

Balletomania

IN the past few days I have heard *Les Sylphides*, *The Three-Cornered Hat*, *The Good-Humoured Ladies*, *The Wise Virgins*, *Carnaval*, *La Boutique Fantasque* (twice) *Aurora's Wedding* and



Petrouchka. With those we have seen, the music is enriched by recollection of the performance; with those we have not seen, the wireless can do little to help our picture, and I hope that running commentaries will not be introduced to ruin music that stands so well alone. But Stravinsky is harder

work for many of us than Schumann, Bach, Walton, or Scarlatti-Tommasini, and *Petrouchka* was created as few other ballets have been, through close collaboration between composer, choreographer and director. So when music from this ballet, which I have not seen, was played from 1YX the other night, I was grateful for the short introductory remarks from the station, and for two small books read recently—the Pelican special, *Ballet*, and that most entertaining thriller, *A Bullet in the Ballet*.

A Song Cycle

IN her concert appearances Clara Schumann had to contend with audiences who were bored at hearing more than one movement of a sonata at a time without the diversion of a couple of songs between the adagio and the presto. Thanks to her pioneering efforts, listeners nowadays demand their sonatas whole. But what can be said for the practice of taking one record out of a song cycle and playing it in the middle of a mixed programme? The listener who likes good singing is usually capable of concentrating on it all evening, if allowed, and doesn't require any relaxation in the form of interspersed instrumental items. Thanks, then, to 4YA for giving us the song cycle "On Wenlock Edge" in its entirety. How often have we heard a more popular setting of "Bredon," until we wish the mourning lover would take his grief and his noisy bells as far away from the microphone

as possible; but in this Vaughan Williams setting the words are in their correct place and perspective, and, since the music is not suitable for lifting out of its context, it has not been done to death by amateur concert artists.

Off the Record

THE other night 1YX played the recording of Myra Hess in the Schumann Piano Concerto—to me an utterly satisfying performance. It is just on a century since Clara Schumann gave the first public performance of this concerto, and with a work like this, whose composition was linked so definitely with a particular player, one has a strong curiosity about the interpretation given it by its first performer. This must be a

matter of speculation, or vague tradition, but in another 100 years people will be hearing recordings of works that are being written now and played by the composer himself, or under his direction. Will this lead to stereotyped interpretation, or will musicians break out into eccentricities and extravagances in their efforts to free themselves from a burdensome recorded tradition? Will the warmth and imagination of a performance such as Myra Hess has given us be more difficult to achieve when interpretation no longer needs a pioneering effort? I hope that musicians are watching themselves and each other for the effects of the dissemination of recorded music, and that they will report to us from time to time on this matter.

LEARN TO DANCE AT HOME!



YOU RISK NOTHING!
Our Home-Study Dancing Course, which teaches you 26 Modern, Old-time and Party Dances, is sold under Money-Back Guarantee, and is very reasonably priced. Don't waste any more time in sending for details—send a 2d stamp NOW!

Dept. L, P.O. Box 67, DUNEDIN, C.I.

LAVELLE SCHOOLS OF DANCING

Dept. L, P.O. Box 1060, AUCKLAND, C.I.

THE STRAIGHT LINE OF ENERGY



HELP YOURSELF TO BEAUTY

Posture neglected undermines not only your present usefulness, but your future loveliness. For bad posture causes fatigue, irritability, indigestion, foot troubles and—let's whisper it—fatness!

When you sit at your work... sit with a straight back, not curved, and you'll work better and tire less; and you'll help yourself to beauty. There's no drag on the back muscles this way, no restrictions on the oxygen supply, no cramping the digestion. Sit well back, so that the lower part of the spine gets support from the chair back.

You'll take beauty in your stride too, if you walk with spine erect, shoulder blades flattened, head balanced, chin in, tummy taut, tail tucked under.

May seem strange at first, good posture, but once it becomes a habit—and it quickly does—it is the easiest posture. Acquire it! This is no time to let go!

The biggest help to good posture is a good fitting foundation. Berlei understands this better than any, and to ensure accurate fit, evolved the ingenious Type Indicator which at once defines your particular variation of the five figure types, and indicates the correct Berlei for it. If your store has'nt that Berlei in stock, wait for it; it is the one best foundation designed for your better poise, your better carriage, your better health, your better figure.

