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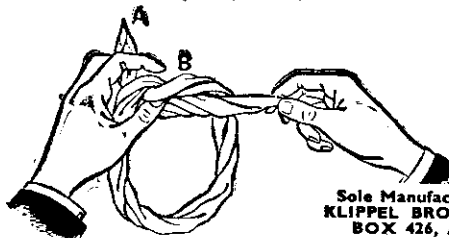
HANDKERCHIEF

... because only a long-wearing Grafton is strong enough to stand all this tugging and strain.

THE UNKNOTABLE HANDKERCHIEF

A Grafton Handkerchief is first twisted rope-wise and a single knot tied loosely in centre. The crux of the trick is in the apparent attempt to pull the knot tight. In proceeding to do this, pass your left thumb between the top centre folds of the handkerchief, forcing upwards that portion which continues into the left hand (Fig. 1). The fingers of the left hand then release their hold of end marked A, grasping it a little lower at the position marked B, by pressing the fingers on the left thumb.

This is effected in one continuous movement in the act of pulling your Grafton out straight, and is very deceptive to your audience.



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HE KEEPS OUT OF THE RUTS

An Interview With Isador Goodman

OUR first impression of Isador Goodman was one of courtesy, and as the talk progressed, of modesty: it was very difficult to get him to say much about himself, but we found him ready to talk on any other aspect of music we chose.

The first question we asked dealt with specialisation. We had heard the wide range of his programmes, from Scarlatti to Mozart, from Mozart to Debussy and Scriabin, and we said, "Do you feel that you interpret the music of any one composer better than that of others?"

"A concert pianist," he replied, "naturally has to have a repertoire that includes music from every period. Many virtuosi are specialists in either Chopin or Beethoven as well, but I have preferred to develop as comprehensive a repertoire as possible."

"The old question," we suggested, "of the merits and demerits of specialisation."

"I think myself that it is just as important in music as in other branches of art not to get so far into the rut that one narrow aspect of it claims all one's attention. It's a big subject and of course there are reasonable arguments for both sides, but I have never tried to specialise in Beethoven or Chopin myself."

"Reasonable arguments for both sides." That we found was characteristic of Mr. Goodman — whether his subject was specialisation or microtonic composers he always allowed for the opposite point of view.

"A famous Beethoven exponent," he added, "actually stated that he detested playing Chopin. Well, I don't want to get like that."

The Case of Liszt

When we mentioned technique, Mr. Goodman said that there was no doubt that the standard of technique demanded for virtuoso playing was rising all the time. To-day's public would not tolerate playing that satisfied the public of 100 years ago.

"How do you think Liszt's playing would compare with that of the greatest contemporary pianists were he alive to-day?"

Here Mr. Goodman smiled, and emphasised that this was dangerous ground. One had to be careful to differentiate between the two complementary factors in great playing—technique and interpretation.

"From a technical point of view, to-day's pianists are much ahead of Liszt; there is evidence that Liszt played handfuls of wrong notes at times; but I do not think that in interpretative ability to-day's great pianists would be superior to him."

Liszt was a great showman as well as a great pianist, and we had heard someone apply this same description to Isador Goodman; but when we went to his concerts we discovered that whatever being a "showman" implied, it certainly did not mean those affected mannerisms

sometimes associated with virtuoso playing. Rather, his quiet manner was an example for the student of the right way to do it. We took the opportunity to ask for his views on the matter.

Posing at the Piano

He said that he dislikes any posing at the piano. However developed or undeveloped one's technique is, one should be natural. "There are pianists who cannot give a recital without a display of hand flourishes and head wagging that soon becomes embarrassing for the audience. Wagging one's finger about on the note after the sound has been made is another affectation that serves no real purpose. After the key has been depressed and the hammer rebounds, nothing the pianist can do in the way of acrobatics on the key itself will make the slightest difference to the sound. Apart from anything else, all that sort of thing is simply a waste of energy."

We pointed out that Iturbi's unusual hand position in the film *Thousands Cheer* had caused a lot of comment.

(continued on next page)

Grand Piano

[When Isador Goodman went to New Guinea to entertain the troops, a grand piano was flown with him in a service aeroplane to the places where he gave his concerts, sometimes in localities where, until recent years, the white man was unknown. He was accompanied by a tuner. He plays his own arrangements of popular numbers as well as the classics.—News Item.]

"YOU couldn't pack a Broadwood half a mile,
You mustn't leave a fiddle in the damp;
You couldn't raft an organ up the Nile,
And play it in an equatorial swamp."

HOW quickly moves the world, and everywhere
What unimagined change has taken shape,
Since Fuzzy-Wuzzy broke the British square,
And horse and foot sailed southward to the Cape!

THE tinkling banjo—theme of Kipling's lay—
The source and stay of mirth and melody,
To warriors of a long dead yesterday,
Is hushed before a statelier minstrelsy.

FOR, speeding over leagues of land and sea,
O'er green lagoons, and islands of the main,
Comes a new promise of sweet harmony,
A grand piano on an aeroplane.

AND with it comes an artist of renown.
And presently the jungle rings aloud,
As gay Matilda waltzes up and down,
And classic numbers thrill the enraptured crowd.

SO art with science joins to find new ways
To cheer the brave defenders of the state
And soothe their ills. To Goodman, then,
Be praise
(But doesn't he put Kipling out of date?)

—Ronald Buchanan.

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