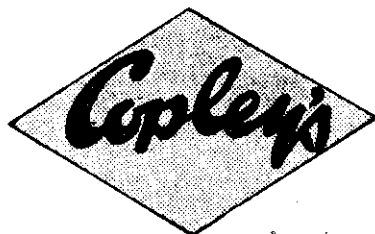


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RADIO VIEWSREEL

What Our Commentators Say

The Spanish Symphony

LALO'S *Symphonie Espagnole* was the highlight of the Grand Orchestral Concert relayed by 1YA on November 3 from the Auckland Town Hall. The orchestra was formed from the NBS String Orchestra and the 1YA and 12B Studio orchestras, with Vincent Aspey as soloist. For a programme which was frankly "popular" in its make-up, the Lalo was a good choice, being easy to enjoy at a first hearing, and yet having a lasting freshness for those who know it well. Mr. Aspey's playing was graceful and easy, the accompaniment sympathetic and careful, the impression left was one of restraint and good taste, but I wonder whether that is the way Lalo should be. I think I like to hear a violinist go a little mad and wallow in this work. Instead of diving into its colourful depths, the soloist seemed to float on the surface of his Lalo like a Lilo on a summer sea. But for a man whose daily work accustoms him to the sternest of all musical discipline—that of the string quartet—and who is trained to lead an orchestra in accommodating itself to the whims of a great variety of concerto players, it cannot be an easy matter to step forward as a soloist in front of this same orchestra and suddenly run amok.

and appal me," replied the M.P. briskly and instantaneously. "I will have the matter put right at once." And he did. I enjoyed, too, hearing the young Liszt's impassioned vow that he would make Vienna the great musical centre of Europe. The choice of Vienna, a capital in which Mozart, Haydn, Schubert, and Beethoven had already done a certain amount of pioneering, showed a discriminating prudence not usually associated with this gentleman's career. But there is surely a point beyond which such jokes may not be carried.

Giving and Taking Away

IT was perplexing to hear in the same week the prize-giving concert of Trinity College in Dunedin and the 42B Children's Talent Quest. On the one hand an enthusiastic gathering of young people performing and listening to good



Fanny Burney

PROFESSOR T. D. ADAMS, in his weekly readings from 4YA, usually produces for us either the unusual, or the dearly familiar. Possibly Fanny Burney may be classed under the first heading, for most listeners. Although we might be able to place her in the correct period, and clothe her, in our mental picture, appropriately enough according to the style of the time, I doubt whether many of us could quote anything which she wrote. This Professor Adams did for us, evoking thereby a very vivid feminine personality. Her description of the rapid condescending dancing partner was as wittily true for this age as for her own, and her portraits of various Court celebrities were shrewd and critical. But the gem of the lot was a passage where a certain Mr. Boswell, on the way from church, pestered her for some letters Dr. Johnson had written her, saying he required them for a Life which he was writing. Fanny Burney refused to part with the letters, snubbed the author, and afterwards described the incident on paper in an unmercifully humorous manner.

music, on the other hand a succession of aspirants to radio fame performing popular jazz of the worthless sentimental type, in an unmusically manner which betrayed little or no training, and a lack of discrimination in choice of items. The one or two exceptions, even if they are rewarded by being placed at the top of the list in the Talent Quest, served only to emphasise the mediocrity of the majority. The overseas examining bodies, the junior performers' group organised by the Music Teachers' Association, the Technical College, and so on, are making gigantic efforts to raise the standard of music in Dunedin. But what is the use of giving good music to children in school and studio if they revert and are encouraged to revert to rubbish the moment they leave school?

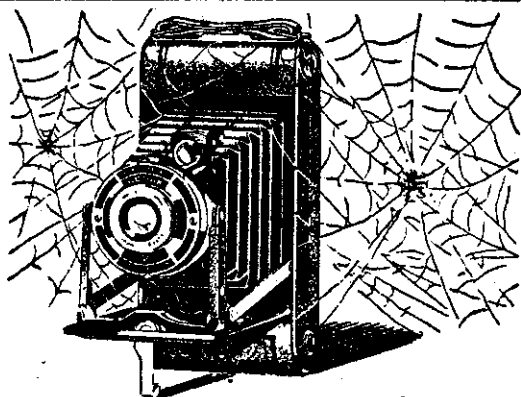
Words and Music

"THE music I leave to others; for all I know it is very good." So says a Listener correspondent in a letter analysing the words of *Thanksgiving for Victory*. Having just heard this magnificent work from 4YA, I can tell this writer that the music is very very good indeed, and that modesty should not have restrained him from voicing his opinion. It is a splendid work, vast and broadly impressive; yet it does not sound as though it would be beyond the resources of our local choral societies (as would *Belshazzar's Feast* for example). Will some prosperous musical body not endeavour to get possession of this great work and let us have it performed here? As far as our correspondent's criticism of the words is concerned, this will not

Strange Bedfellows

USING good material with lordly extravagance, 22B packed four eccentric characters into one short "When Did This Happen?" session the other night—Beau Brummel, Louis Braille, Franz Liszt, and John Howard. A few moments of dialogue enlivened each biographical sketch, and then followed incidents like these. John Howard, after a tour of English prisons, was heard protesting to his local M.P. "I have seen women lying in damp, dark, dirty dungeons. I have seen . . ." etc. "Mr. Howard, you astonish

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