

## FINEST TABLE SALT

Glacia Salt is Eng  
free-running table  
fitted with a non-  
POURER. In 20-oz.  
bags. Iodised and  
nothing finer.

land's finest quality  
salt. The carton is  
rust BAKELITE  
cartons and 5-lb.  
Plain. There's

# GLACIA SALT

From England's Richest Brine Springs.



1.6

## PAIN IN FEET, LEGS, HEELS?



Tired, aching feet; rheu-  
matic-like foot and leg  
pains; callouses or sore  
heels—these are signs of  
weak or fallen arches.

Dr. Scholl's Arch Supports and exercise  
give relief by removing the cause, muscular  
and ligamentous strain, and  
help restore  
your arches  
to normal.  
Expertly fit-  
ted at all Dr.  
Scholl dealers.



### Dr. Scholl's ARCH SUPPORTS

Scholl Mfg. Co. Ltd., Willeston Street, Wellington

Long before your friends  
hear of you learning  
to

## Play PIANO by EAR

you can

### SURPRISE and DELIGHT

them with new and old-time songs,  
dances, jazz, marches, popular  
melodies, hymns, semi-classical  
music, etc. Amazingly fast, easy  
and practical, Niagara plan short-  
cuts tedious conventional methods.  
No tiresome scales and exercises.  
No expensive 8-term music teacher's  
course needed. Niagara PLAY-BY-  
EAR course teaches you to trans-  
pose to improvise. **ALL WITHOUT  
NOTES.** Free "After Sale" Help  
by Service Dept. ensures thoroughly  
satisfied students. Send 3d stamp  
for descriptive booklet. The  
Niagara Secret." to Dept. L

Niagara School of Music, Ltd.,  
53 Robertson Street, Invercargill A.6

## EAT and SMILE!

Keep a tin of Hardy's handy. For  
safe, speedy release from the  
agonies of indigestion and heart-  
burn, reach for your tin of

### HARDY'S INDIGESTION REMEDY

and oh...the relief

R. M. Hardy,  
33 Bond Street, Wellington.



# CLOSE-UP OF ANGELA PARSELLES

THE easiest way to write pen-  
portraits of operatic singers,  
famous tenors, visiting pian-  
ists, and so on, has for some time  
been simply to assemble a list of  
likes and dislikes, habits and inhi-  
bitions, and so forth. It is a technique  
that has a popular and lucrative vogue  
at the moment in America, where there  
is a keen demand for this kind of in-  
formation. It results, at its worst, in the  
massive compilation of irrelevant min-  
utiae, a sample of which we saw re-  
viewed scathingly in the *Saturday Re-  
view of Literature* just the other day. At  
its best, it provides the general reader  
with something of the background neces-  
sary to relate public figures to private  
experience. It helps one form a picture  
of the person on the other side of the  
microphone or the footlights. And there  
are times when these considerations are  
of some importance—as at present, when  
Angela Parselles, the Australian soprano  
(born in Jerusalem, of Greek parents)  
has just arrived here for a tour of the  
Dominion.

Angela Parselles likes: weak tea  
("people say I take dishwater"); nat-  
ural, spontaneous people ("like most  
real people, she's just unassuming and  
natural all the time"—referring to Mrs.  
Douglas MacArthur, the wife of the  
Allied Supreme Commander); New Zea-  
land hospitality, and New Zealand hotels.

She dislikes: Hen parties ("Can't  
stand them—I can't bring myself to  
just sit and talk about hair-do's"); re-  
porters who say, "You don't expect  
people to listen to that stuff do you?";  
and various forms of blatherskiting ("I  
haven't given you any glamour stuff,  
have I?")

### Further Details

Our guess about her weight, avoirdupois, is that it would be about seven  
stone, if that. She is married, and has  
a little girl, who used to play with Gen-  
eral MacArthur's little boy when the  
MacArthur home was in Sydney. And  
her name, when she is at home, is Tron-  
ser.

She wants to have no illusions about  
her presence, her poise, or her stature.  
Although she feels at ease on the con-  
cert platform, she frankly says she can't  
walk into a room with the Prima Donna  
Manner and put everyone in awe. And  
she says: "You wouldn't call me an in-  
telligent musician; I've just got a bit of  
native wit, that's all. But my husband  
can sit down and read a score. It makes  
me mad with envy."

Her favourite composer seems to be  
Mozart. She is prepared to let herself  
get really excited about Mozart: "He's  
the most fascinating one of all. On paper  
he looks so easy. But he can put down,  
in such simple notes, innocence, or hat-  
red, or love—and the simplest written  
is the hardest to sing."

In New Zealand she will be doing  
programmes divided into groups, such as  
Early Italian (Monteverdi, Scarlatti),  
Bach and Handel, lieder (Schubert,  
Schumann, Brahms, Richard Strauss),  
operatic (Mozart, Verdi, Bizet, Puccini),  
and English songs (Quilter, Hagemann,  
Bridge). Her choice is mainly of popu-  
lar songs and operatic arias. She has

with her as accompanist Lettie Keyes,  
an Australian pianist who did a good  
deal of playing for troops in Australia  
and New Guinea.

### Work in London

Miss Parselles' family left Palestine  
for Australia when she was two and a  
half, and she has four sisters who were  
born in Australia. She went to London  
some years ago and was engaged by the  
BBC to take part in "Songs from the  
Shows," conducted by Stanford Robin-  
son. Theatre work in London followed,  
and she sang with the Debroy Somers  
and Geraldo Orchestras, along with Web-  
ster Booth. Then for two years she sang  
over Radio Luxembourg, the commercial



ANGELA PARSELLES  
Mozart is most fascinating

radio station which is much listened to  
in England. Returning to London, she  
sang with Richard Tauber in *I Pagliacci*  
and *Madame Butterfly*, and took part in  
films with him. Then came Covent Gar-  
den Opera, and she sang the part of  
Xenia in Moussorgsky's *Boris Godunov*,  
which was produced by Vladimir Rosing,  
and conducted by Albert Coates.

Not long before the recent war Miss  
Parselles returned to Australia, intend-  
ing only a short visit. The outbreak of  
the war prevented her returning to Lon-  
don, and she remained in Australia, sing-  
ing on the stage and on the air, and  
taking part in entertainments for men  
in uniform under the auspices of the  
Australian and American Red Cross.  
After her present tour of New Zealand,  
she will go to South Africa, and then  
back to London.

EIGHT hours of continuous music  
without leaving your armchair is a  
post-war promise of the Du Pont labora-  
tories of America. The music is re-  
corded in cellophane ribbon, which is  
used in lengths one inch wide by 360  
feet. The sound is recorded in parallel  
grooves and played back by a sapphire  
needle which does not need to be  
changed and which does not scratch the  
record. No surface noise is heard. The  
ribbon, it is claimed, may be played  
hundreds of times.