

"CORROBOREE"



-Antill's Ballet Music from 2YC

THE BBC Transcription Service has made a recording of the ballet suite *Corrobooree*, by the Australian composer John Antill, and 2YC listeners will have a chance to hear it at 9.1 p.m. on Sunday, July 27. *Corrobooree* was recorded by the BBC Symphony Orchestra conducted by Sir Adrian Boult—in the presence of the composer. This strange and exciting music is Antill's impressions of a dancing ceremony of the Australian aborigines, transcribed for modern orchestral instruments—plus one or two instruments not quite so modern.

When John Antill was a boy he saw a ceremony of dances at the aborigine settlement among the sandhills on the north shore of Botany Bay. When he got home he wrote down the melodies and rhythms he had heard, but it took him 20 years of study and research before deciding the form which his own version of *Corrobooree* was to take.

He had to find a way of representing the aboriginal rhythms in a form which would also be choreographically possible for modern representation. His score calls for an unusual percussion section; it must be almost a unique experience for the conductor of a symphony orchestra to have among his instruments such bizarre items as a slap-stick, Chinese temple blocks, a thunder-sheet and a bull-roarer.

Here is the picture that John Antill has recreated in his music. Under a rising moon in a star-studded sky, the dancers, all painted in bright colours with costumes of leaves, feathers and skins in imitation of birds and animals,

are waiting. The music begins. Up from a gully come the first dancers, the Witchetty Grub Men and the men of the Emu Totem. They dance to a persistent rhythmic figure. The tribal jester has capered and the medicine man has worked his magic, and now the appearance of the evening star demands a more sedate dance by the Bell Bird people and the Thippa Thippa Bird.

And so the ceremony works up to its climax, in which representatives of the Lizard, Cockatoo, Honey Ant, Wild Cat and Small Fly totems participate. First comes the raising of the totems and the grand procession of Emblems. Forcing its way through the music comes the dreadful sound of the bull-roarer, and in a mass of howling, grotesquely painted men, the ballet ends in a scene of chaos and prostration.

Antill was born in Sydney in 1904. He composed his first melody at the age of six, and throughout his school days his interest in music led to most of his school-books containing sketches of elaborate "symphonies" in the margins. After winning a scholarship to the New South Wales Conservatorium, he played in several opera orchestras, and then he became senior presentation officer for the ABC. When his *Corrobooree* was given its first London performance, a public subscription was raised in Sydney to enable him to be present.

The illustration above shows the sketches made by Antill himself to illustrate his score. They are (from left), the Witchetty Grub, Emu, Cockatoo, Cat, Bell Bird, and Thippa Thippa costumes.

(continued from previous page)
tobacco when I don't work. Haven't yer even got a bit of pipe tobacco, eh?"

"No," the shopkeeper says wearily. "Not even pipe tobacco."

"And no cigarettes? I hoped I'd get a couple of packets, anyway," says one of the younger, brighter members of the community.

"Sorry! Sold the last packet yesterday!"

"Ah well, give us a couple of packets of chewing gum. Got to have something."

"Now these shortages could be stopped. If they did like I'll tell you . . ." and, as happens almost every morning, we are soon involved in a weighty discussion of, first, our own country's affairs, and then, with a hop, a step, and a jump, the whole world's business. For, while the unheeding dash along the main road beyond to larger, more business-like centres, we, surrounded as we are by a large measure of beauty and peace, find time to discuss the problems of the world and, I think, almost solve them in our considering, leisured way.

I AM sure world leaders, politicians, financiers, and other lesser men could well come to listen in to some of our

discussions, for usually, at mail times, quite a crowd collects and it is then that politics, atom discoveries, and affairs of national importance receive our consideration. Very, very seldom does anyone get upset or temperamental, and often marvel that such differences of opinion can arise without tempers being lost. Perhaps the cool fresh air from the mountain has a quietening effect, for never, in any other place, have I heard such contradictions of thought talked over with such interest and such appreciation of the fact that all men have a right to their own ideas.

Usually I set forth expecting that I shall be home again within a quarter of an hour, but often, by the time I have greeted all those I meet by the way-side, joined in one or two friendly arguments, collected my mail, bread, and other needs, I am lucky if I return before an hour.

"Such a waste of time," I sigh, knowing that I should have been home doing the many jobs that await me.

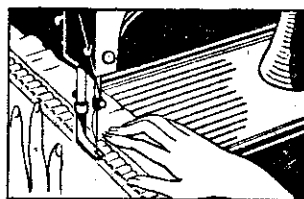
And yet, on Saturdays and Sundays, when the store is closed and no mail comes to our small hamlet, how I miss my morning's outing with its social contacts and cheery greetings.



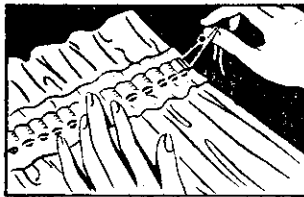
It's so easy to have

CHARMING CURTAINS

with "Rufflette" tape and hooks

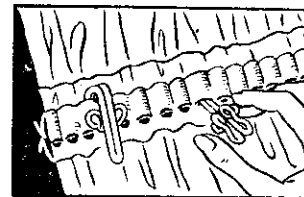


STEP 1. Sew "Rufflette" tape at top and bottom, over the hem at the top of curtain.

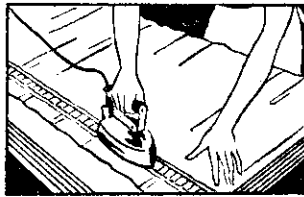


STEP 2. With curtain lying flat, knot cords at one end and pleat by pulling from other end. Do not cut loose ends but tuck into heading.

People often judge you by your windows, so you must have charming curtains. It's simple. Just three easy steps.



STEP 3. Slip hooks (or rings) into pockets, turnover fashion. No stitching is necessary. Use rings for rod, hooks for runner rail.



WASHING. Slip out hooks or rings, untie drawcords and pull curtain flat. Wash and iron. Then re-pleat and insert hooks as before.

It's as easy as that. Those lovely soft-hanging pleats fall into place as you tighten the drawcords—and stay in place. The wind can't ruffle "Rufflette" pleatings . . . children can't tug them out of place. You can buy "Rufflette" tape, with hooks or rings, and runner rail, at any furnishing department. If you have your curtains made up, stipulate "Rufflette" tape. It's used in all the best workrooms.

At the shop where you buy your curtain fabrics

'Rufflette'

Brand

Curtain tape (with hooks or rings) and runner rail

Manufactured by Thomas French and Sons Ltd.,
London, Manchester, Wythenshawe, Belfast, New York.