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money to throw away, to buy up vast quantities of some corny tune and watch it soar to the top. I would soon know if it had, because the newspaper boy invariably whistles the top tune for the week. The *Hit Parade* is a social affair; one listens to it in order to keep up-to-date with the tunes of the time. It doesn't do to miss it.

How to be Happy

"CAN Music Make You Happy?" was the question asked in a recent programme from 3YA entitled *Moods in Music*. This is a theory that has been pursued with varying degrees of success from the days of the Ancient Greeks up to those of the present day production-rate experts, so I was sorry that the recordings played did not leave me even remotely cheerful. (The psychologists, however, might claim that my having just missed the last bus home had something to do with this). But there are few things more infuriating than a collection of hilarious tunes at the wrong moment. They may have just the opposite effect, as the psychologist who visited a cannibal tribe with a portable gramophone and a selection of records ranging from Arthur Askey to a Schubert Allegro discovered to his cost. It is true, however, that music has been tried in almost every department of life to induce a state of happiness—from the mother singing to her baby, to the snake charmer. Maybe in these days of the

radio our senses have been so dulled by large doses of recorded happiness that we don't react as well as we should.

Convert for Cheerful Charlie

I'M certain that to appreciate the humorous half-hour show listeners have to be so familiar with it that they can anticipate the next laugh and begin to chuckle before it comes. Many people like the American show, with its rapid-fire gags, wisecracks, guest-artists, and so on. Personally, I like better what I have heard of the British half-hour show. It seems to have a more leisurely swing, although this is not due to any really slower tempo, but is probably to the fact that a New Zealander finds the British speech (of whatever accent) more easy to follow when delivered at a fast pace than the American, and possibly to the fact that listeners here understand the point of British jokes because they deal with more familiar situations. All this occurred to me as a result of my reversal of attitude to Cheerful Charlie Chester. At first I couldn't like him, considering the *ITMA* programme, with which I was familiar, as being superior. Now that I have heard half a dozen *Stand Easy* programmes I begin to like them. I listen regularly. I find the murdering of popular songs a delightful turning of the tables on writers of jazzed classics, I enjoy the parody of the screen travelogue and the radio serial in "Whippit Quick," and appreciate the muddled failure of Charlie to comprehend his pal's explanation of some ordinary business like baking or butchery. Which proves, not that the programme is getting better, but merely that I am getting used to it. That is the way, I suppose, in which fans are eventually evolved out of incurious dial-twisters.

FLYING VISIT...

Isaac Stern arrives here Next Week

THE National Broadcasting Service has just received an album of four recordings from the sound-track of the film *Humoresque*. These comprise violin solos recorded behind the scenes by Isaac Stern (standing-in for the film star John Garfield) and piano solos by Oscar Levant, played with an orchestra conducted by Franz Waxman, who also arranged the music for the film. These recordings are now being heard from various stations. Isaac Stern, who has just concluded an impressive Australian tour, will be heard in person here next week. He is the latest overseas artist to visit this country under contract to the NZBS.

The *Australian Musical News* said of Stern's first Australian performance, in Brisbane, that it would be difficult to imagine a more satisfying concert, both in programme and performance. "His Caesar Franck Sonata and Bach Chaconne were presented in a manner which explained in detail every note in relation to its context, yet with such unobtrusiveness that the explaining was never apparent."

Stern arrives in New Zealand on Monday, September 15, and makes his first New Zealand appearance at the Town Hall, Auckland, on Tuesday, September 16. Such are the demands on his time that he can spend only 10 days in this country. To give his six public recitals in this short period, all his travelling will be done by air. By the time the tour has been completed Stern and his accompanist, Alexander Zakin, will have given about 140 concerts in 11 months, and covered 33,000 miles to give them.

The violins Stern carries are valued at £36,00. One is a Guarnerius, made in Cremona in 1737, and the other is a G. B. Guadagnini, made in Parma in 1755. Each of the six concerts, two in Auckland, two in Wellington, one in Dunedin, and one in Christchurch, will be broadcast, from 8.0 p.m. to 10.0 p.m. Details of the two Auckland concerts (on September 16 and 18) and of the first Wellington concert (on September 20) will be found in the programme pages of this issue.



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