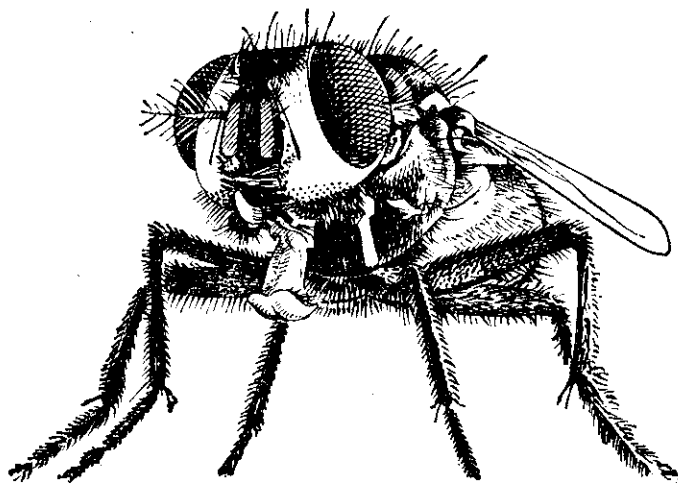


A PLAN TO BEAT THE FLY MENACE



Effective control of flies depends on:

1 **GOOD GENERAL SANITATION** to check fly-breeding. Proper rubbish collection and disposal. Sanitary and flyproof privies in rural areas. Proper storage and disposal of manure. **NOTE:** Compost heaps and manure kept in towns should be sprayed with a solution of powdered borax at the rate of 11 oz. to each 8 bushels of manure. Dissolve the borax in 2 to 10 gallons of water, or, Merton's Sheep Dip, strength 1 in 80, may be used.

2 **EXCLUSION OF FLIES** by screening and keeping all food and food utensils covered from flies.

3 **DESTRUCTION OF FLIES** by

(a) Traps, fly poisons, swatters.
(b) Sprays (which usually contain Pyrethrum) quickly knock over flies, and D.D.T. may be added to kill them.

(c) Residual sprays, such as D.D.T. applied to surfaces where flies rest or crawl, are excellent. An oil solution of D.D.T. should contain approximately 5 per cent. of D.D.T. for residual spraying. One application might be effective for the entire season, certainly for several weeks to several months. Best places to spray or smear with the D.D.T. 5 per cent. solution are: hanging light fixtures and drop cords; edges and arches of doors; window frames and sills and other favourite haunts of the fly. Use it on the rubbish tin, too.

ISSUED BY THE DEPARTMENT OF HEALTH

Keep this announcement for future reference

4/47

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3.7

FORM IN MUSIC

THE tenth of a series of brief articles by BESSIE POLLARD, Mus. Bac., on "Form in Music." These articles are closely related to a series of programmes on the same topic now being heard from 2YC on Friday evenings. Each of our articles is illustrated by a few bars of the music under discussion.

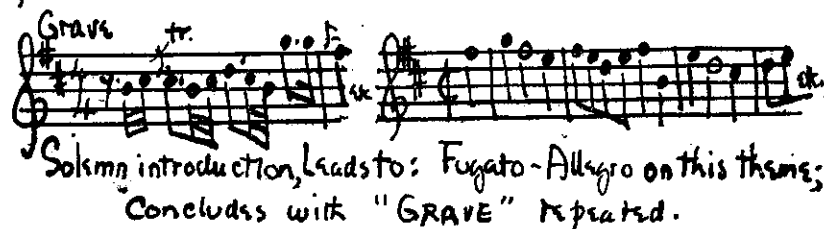
10. The Overture

IN the early stages of instrumental music, the titles Overture, Symphony and Concerto were employed indiscriminately to represent the same formal plan. These terms were then considered sufficiently elastic to denote either compositions for unaccompanied solo instruments or for instrumental combinations. Bach names the

masters in their Overtures to Operas, Oratorios and plays and in Concert-Overtures. Wagner preceded his Operas with a more curtailed and freer movement called a "Vorspiel" or Prelude, devised as a component section of the music drama and nearly always (noticeably in the later Operas—*Lohengrin*, *The Mastersingers* and *Tristan and Isolde*) passing forthwith into the opening scene.

THE OVERTURE—the 10th of the series, **FORM IN MUSIC**—will be heard from Station 2YC at 9.30 p.m. on Friday, November 7.

"French" Overture—
from Suite in B minor—J.S. Bach.



opening movement in his No. 2 Partita for Clavier, in C Minor, "Sinfonie"—on the other hand, in the 4th Partita in D, the correlated movement is subtitled "Overture."

The "Ritornelli" (the various instrumental preludes and entr'actes used in early operas and oratorios) were called "Symphonies." As time went on, the opening instrumental Symphony to such works became more established in plan and eventually two forms arose—the "French" Overture (of which the 17th Century French composer Lulli became the accepted originator) and the "Italian" Overture, accredited to Alessandro Scarlatti, his Italian near-contemporary. J. S. Bach follows the "French" plan in the initial movements of his orchestral Suites. This "French Overture" begins with a majestic, slow introduction, followed by a quicker movement in a loose fugal style. It concludes with a decorous dance movement, such as a Minuet or Gavotte. The "Italian Overture" on the other hand opens with a quick fugal movement, followed by a slow expressive one, and concludes with a bright finale.

The name Overture was applied subsequently both to a movement for orchestra employed as a prelude to an Oratorio, Opera or play and to an isolated concert number with no theatrical connotation. Beethoven's "Coriolanus" and "Egmont" Overtures may be regarded as the ideal models of the Concert Overture, although they were composed originally as incidental music to Collin's and Goethe's dramas respectively. Again, each could be considered the "germ" of the Symphonic Poem (later originated and developed by Franz Liszt) as its subject matter and mood is almost wholly governed by the atmosphere, incidents and personalities of the play it precedes. Numerous 19th Century composers wrote independent Concert-Overtures which are really Symphonic Poems.

A rather unorthodox "first-movement" form was employed by the earlier

TIME OFF FOR "STORYTIME"

BRYAN O'BRIEN'S *Storytime* session for children, which has now been on the air from the 2B stations without a break for more than 10 years, has become one of the oldest entertainment features in New Zealand radio. But it



has been more than entertainment in that O'Brien (above) has included a good deal of natural history in his stories, and it is quite likely that his session is just as familiar to adults as it is to their children.

Storytime, however, is now to have a spell, being replaced by the BBC feature *Just William*. But it will be on the air again next year. *Just William* is now playing at Station 2ZB on Sundays, at 5.0 p.m. It will start at 12B on Sunday, November 2, at 4.30 p.m.; 3ZB on Sunday, November 16, at 5.0 p.m.; 4ZB on Sunday, December 7, at 5.0 p.m., and at 2ZA on Sunday, December 21, at 5.0 p.m.

NEW ZEALAND LISTENER, OCTOBER 31