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TUESDAY IS "BINGSDAY"

BOOKS

"Must" for Music-Lovers

EVENINGS WITH MUSIC. By Syd Skolsky.
Faber & Faber Ltd., London.

HERE is an up-to-date publication which might be termed a text-book for the reader whose knowledge of classical music is limited or even non-existent. According to the brief biographical note supplied with her book, Mrs. Skolsky is a well-known American lecturer on music for both adults' and children's groups, and her *Evenings with Music* (an aptly intimate title, that) provides an attractive project spread over 27 "Evenings" altogether, with an added suggested list for further listening.

The writer begins with a survey of the Symphony Orchestra—first, a seating plan, then she goes on to illustrate by means of diagrams the various types of time "beat" employed by the Conductor, and supplies little model figure drawings of the members of the different sections of the Orchestra—strings, wood-wind, brass, and percussion—each complete with instrument, showing the actual playing positions of these per-

formers. This last is extremely valuable—after one of our National Orchestra Symphony concerts this year I remember meeting an acquaintance who told me that she had spent practically the whole evening vainly trying to figure out which instrument might be the oboe.

Beginning with Bach, the course mapped out by Mrs. Skolsky continues chronologically through the music of the various periods, dealing competently not only with each musical form and the characteristic style of composition adopted by each great composer, but also very ably sketching in biographical details of his life and the social environment of his time. When discussing the actual master-works the language is simple and not over-technical and the copious thematic illustrations from these works are of great value. Each quoted theme is written out on single stave only, so it should not be beyond the capabilities of even the "one-finger artist" to play over and learn to recognise it.

Sections 24 to 27 are grouped together under the title "Evenings in the Concert Hall"—the idea being that the reader-student should be encouraged to show, by means of recorded concerts (supplied with excellent programme notes), how he, or she, has applied the information set out in the foregoing chapters.

I consider this book a "must-buy"—not only for record collectors, operating solo, or in groups, but also for any person who is sufficiently interested in good music to wish for a greater understanding of it.

MUSIC OVERSEAS—AND HERE

HINRICHSSEN'S MUSICAL YEAR BOOK:
1947-48. Hinrichsen, London.

THIS is the third volume in this series issued by the firm of Hinrichsen. The first (1944) took Contemporary Music as its main subject, while the second (1945-46) concentrated on British Music. The scope of this third volume aims to be truly international, and it appears to be a very valuable reference book for all aspects of music, taking in its stride such diverse subjects as Opera and Ballet, Church Music, Film Music, and Bell Music, to quote a few. There are also comprehensive regional surveys of music in the British Isles and overseas.

Gratifying as it is to see our country represented in this musical "concert of the nations"—Owen Jensen, of Auckland, is our spokesman—it is disappointing to sense a rather parochial leaning towards the North Island, particularly the Auckland district, in his résumé of musical activities in New Zealand. From the dates supplied, one would assume for instance, that there were no Chairs of Music in South Island Universities prior to 1939—and although the late Dr. W. E. Thomas is mentioned as Professor Hollinrake's predecessor at Auckland University College, Dr. Griffith's equally distinguished predecessor at Canterbury University College, Dr. John C. Bradshaw, is not named. Dr. Bradshaw was at Canterbury from 1902-1941, and has had an enormous influence upon the

(continued on next page)

Commencing

1ZB	November	4th
2ZB	November	11th
3ZB	November	18th
4ZB	November	25th