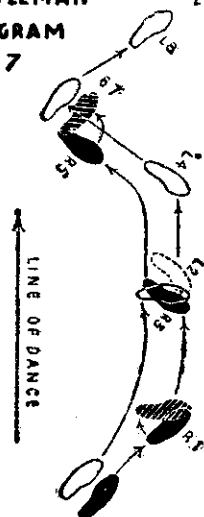
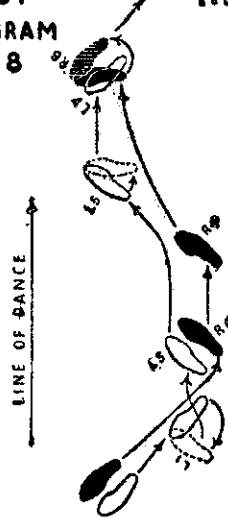


QUARTER TURNS QUICKSTEP GENTLEMAN DIAGRAM Nº7



QUARTER TURNS QUICKSTEP LADY DIAGRAM Nº8



MODERN BALLROOM DANCING: The third lesson on the Quickstep, which will be given by A. L. Leghorn in 3YA's Modern Ballroom Dancing session at 9.30 p.m. on June 2, deals with "Quarter Turns," a figure more generally known than any other in this dance. It is a useful figure, to the novice as well as to the experienced dancer, because it is "adaptable" and therefore enables one to steer one's way between other dancers and avoid bumping or being bumped. After mastering the natural and reverse turns, given in the two preceding radio lessons, the listeners should learn this new figure without difficulty. He should then go on to attempt the linking up of all three figures. The method of "amalgamation" in this case will be fully explained in this broadcast.

(continued from previous page)

Polish birth who had given up a comfortable job in England in order to be in camp with her old father. The most memorable part of Miss Crookes's talk was concerned with the old people, those who had no chance of appearing in the role of "selected immigrants," whose whole future could be encompassed in the sightseer's single glance from wall to wall of the camp. Last time I remember hearing Miss Crookes speak over, the air was on the occasion of the Miss New Zealand quest, when she deliberately kept some thousands of listeners on tenterhooks and took her time about producing the significant name. On this occasion she was in a position to dispense with showmanship and give full rein to her humanity.

The Language of the Operas

OPERA is the only topic among Dunedin music-lovers at the time of writing this. Comment on the opera broadcast by myself at this date would merely be redundant, so thoroughly has the job of criticism already been done, but a sidelight on the broadcasts is worth mention. Not once but a dozen times during the season has some innocent but well-meaning member of the radio audience asked me plaintively, "Why can't they sing it in English?" There are various possible replies. One, the opera was written in Italian—would you expect a Gilbert and Sullivan cast to do *The Mikado* in Chinese if they performed in Hangchow? Two, the singers are Italian, and their own language sung by themselves will sound vastly better than the less melodious, less liquid, less singable English. Three, it all depends on who does the translation. I wonder just how much of the glamour would disappear if literal translations of much of the singing (particularly the recitatives) came across the footlights in all their banality? Let listeners who like to understand the

words listen to *Albert Herring*, Britten's English opera, which is being heard at present from various stations. When they hear Albert beginning a recitative passage with the noble sentiment, "No! She Belongs to Sid!", let such listeners pause and reconsider their demands for Italian libretti to be made understandable to the foreign audience (meaning ourselves, of course).

Render Unto Caesar

POSSIBLY listening to the life of Emmeline Pankhurst in the BBC *Torch of Freedom* programme recently put me completely out of sympathy with the idea of the Law as an entity, entitled to respect for its own sake, since the embers of revolt kindled by the Pankhurst programme were still in full glow when the 2YA Monday night discussion came on at 8.20. The subject was, "Do We Respect the Law?", the speakers, the Rev. Harry Squires, G. H. A. Swan, a barrister, and Miss E. H. Merrin, a probation officer. Naturally the disputants did not go deeply into the question of the law's fallibility, and tended to beg the question whether there can be such a thing as an unjust law. Not, as the Rev. Squires said firmly, that that would be any excuse for breaking it, since the breaking of any law tends to bring the whole moral fabric into disregard. Generally speaking the disputants were stern in their attitude to the lawbreaker, refusing to admit any moral distinction between the man who hits his mother-in-law over the head (because he doesn't like her) and the man who flouts a ceiling-price regulation (because he doesn't like it). However, in spite of the elevated moral tone of the discussion it had its lighter side. I particularly liked the Chairman's point that there is such a thing as over-legislation; and better the session that produces a good thin statute-book than that which produces a good thick one.

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