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# THINGS TO COME

## A Run Through The Programmes

ON November 10 at 10.45 a.m. 1YA will begin a series of readings by Miss Cecil Hull of Jane Austen's *Northanger Abbey*, which will be continued on Tuesdays and Thursdays at the same time. Although the book was written in 1797-8 at a time when England was in the throes of the long wars with Napoleon, the quiet tenor of her writing shows none of this stress. It is this that endears Jane Austen to her readers, who will look forward to this opportunity of hearing one of her lesser-known novels.

### Caveat Emptor

As Mr. Metro of M.G.M. might say, we take pleasure in presenting *Man Through the Ages: The Keeper of the Caves* (2YA, Sunday week). As it hap-



pens, our second cousin, Ludovic MacAbre, is the present Hereditary Keeper of the Caves (or more accurately, caves). Like that of the Traditional Sixpence Banger, at present Ludo's half-brother Mungo MacHinery (him that was married on Elspeth Ecclefechan), the office dates from Roman times. It was then the duty of the MacAbres to keep cave near Hadrian's Wall while forays were in progress. If the Valeria Victrix showed up, the MacAbres gave the alarm and the MacHineries would at once grab their gasmasks and bang furiously on their sixpences until the daily pipers could come to their assistance. Listen then to 2YA on November 15 for stirring tales of olden times, and if they do not quite measure up to our expectations, don't blame us. Like the purchaser, you have been warned.

### Help for Santa Claus

Youngsters of to-day are generally told that the shortage of toys is due to the war, but the children of the new serial in the CBS children's session find that it is not the drift of metals to armament factories, but Grumble Grubs in Rainbowland who are rapidly destroying the raw materials for toys and threatening to break down the Santa Claus Christmas Eve Toy Delivery Service. The adventures of these two children, Dawn and Dave, and their attempts to help Father Christmas to get rid of the Grumble Grubs are the basis of *Beyond the Rainbow*. (12B Tuesday and Friday; 22B Monday, Wednesday, and Friday; 32B Tuesday and Wednesday; 42B Monday and Wednesday, all at 5

p.m.; and 2ZA Thursday and Friday, at 5.30 p.m.). The story was written by P. T. Hall, of Christchurch, and produced by Bryan O'Brien of 2ZB.

### Before And After

We are told that there is no such thing as a straight line, so should not be surprised to find that after science and the Winter Course talks from Dunedin have advanced all the way to the Science of To-morrow we should be back again next Tuesday with Socrates somewhere in the fifth century B.C. Whether this is a step forward or whether the following week takes us back to cave-man beginnings, only time and future NBS programmes will show, but we look forward to this big jump that takes us right round to Socrates and Dr. Richard Lawson's handling of him as a scientist.

### Men of Letters

"Some Memorable Letters," the subject of Professor T. D. Adams's session from 4YA on Friday week, will no doubt suggest to many such well-known combinations as S.P.Q.R., W.A.A.F., E. and O.E., H. and C., etc. But it is only fair to point out that the speaker will be mainly concerned with letters which can properly be described as communications. Those, for example, which Lord Chester-ton wrote to his son (or was it G. K. Chesterville?), those of the Marquise de Sévigné to La Rochefoucauld, of Keats to sweet Fanny Brawn, or of H.M. Commissioners of Inland Revenue to Ourselves. Ours to the said Commissioners are not likely to be included. *Verba volant, scripta manent.*

### Global Thinking

By WHIM-WHAM

"This is indeed a global war."—Major Fielding Eliot, in the New York Herald Tribune.

"There must be a plan for peace on a global basis . . . the thinking and planning of the future must be global."—Wendell Willkie, broadcasting.

THE War has found a Name, I see,  
To mark its Niche in History—  
Can you imagine a more noble,  
Or apter Epithet than Global?  
Hearing it, who would not be stirred,  
Nor feel the Magic in the Word?  
To call the Present Conflict "great"  
Would clearly be to understate,  
Confusing this War with the Last  
By plagiarising from the Past  
It can't be Total War we fight,  
Since that's an Axis Copyright.  
Some call it World War No. 2,  
But That, I feel, will never do,  
Implying, as it might, that we  
Are contemplating No. 3.  
But nothing like a Global War  
Appears to have been waged before,  
And therefore, it may not be vain  
To hope it won't occur again,  
That when its bitter Battles cease  
We may achieve a Global Peace.

SUCH Thoughts no doubt are in the  
Mind  
Of Person Globally-inclined,  
Who urge us All, in every Way,  
To grow more Global Day by Day;  
Still, musing as the Cables buzz,  
That Global is as Global does,  
I wonder if the Word has not  
(Its Implications all forgot)  
Become a Fetish, and a Sort  
Of Pompous Substitute for Thought.

## RECENT MUSIC

By Marsyas: No. 35

PEOPLE come away from Disney's film *Fantasia* saying: "But you can't take it all in at once." What they mean is that you can't be taken in all at once; this is true, even if, as is the case with such people, you have a humble estimate of your capacity to "understand good music."

From the purely musical viewpoint, there are no imaginative heights in *Fantasia* that the ordinary picturegoer mind cannot scale. It is well below such musical taste as our radio programmes may have established. If it didn't pretend to be anything more, one might not object, but it does. It pretends to be Art. And it sets out on a very unartful basis—a series of direct falsehoods. The printed souvenir says "The artists themselves have remained faithful to the spirit of the various compositions." Where, then, are the "visual" accompaniments that were specifically indicated by the composers of four of the works used? The *Nutcracker Suite* has no "mirlitons," no "Arab Dance." Stravinsky's own intentions for the *Rite of Spring* are studiously avoided. Scott's poem, good enough for Schubert's *Ave Maria*, is not good enough for Disney. In the Beethoven (*Pastoral Symphony*), the programme actually boasts of Disney's "fine disregard for the obvious." Yes, indeed, a fine disregard for the obviously vast possibilities of a symphonic movement named "The Awakening of Pleasant Feelings on Arriving in the Country," and another one called "The Scene by the Brook," where Beethoven wrote under the "ripple" theme, "The deeper the stream, the lower the note" and mimicked cuckoo, quail and nightingale. These and other ideas that Beethoven actually put into the music are ignored by Disney. And another falsehood. "The music, of course, is performed just as Beethoven wrote it," says the programme. This is untrue. What is played is certainly not as it was meant to be played. However, Disney pays a great tribute to the race of critics: Zeus, or Jupiter, is undoubtedly a caricature of G. B. Shaw.

THE "abstract" treatment of the Bach *Toccata and Fugue* is the nearest thing to an invitation to take *Fantasia* seriously, but even here, Disney's men missed the great opportunity to "point" the entries of the "fugal" subject and pile up a series of visual cross-references. Elsewhere, too, the essence of recapitulation is missed, and a musical idea, on recurring, often gets entirely new treatment. In other words, they just didn't "understand" the music themselves from the outset.

At all events, they're very self-conscious about it. In the interval, members of the orchestra break into a bit of swing, and the clarinet makes an illusion to Alec Templeton's *Bach Goes to Town* just so's we'll know they're not "long-hairs" or "arty" folk.

(The film itself will be reviewed by G.M. in our next issue.)