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***Give your baby's tender skin mild Palmolive's loving care**

Palmolive is a mild soap—100% mild. Its gentle lather soothes and cleanses baby's young tender skin.

LOOKOUT

Britain After Churchill

I DON'T propose to attempt an appraisal of Sir Winston's career, or to assess the depth or permanence of his imprint on history, which he's recently done so much to mould. I'm more concerned with what comes afterwards. It seems to be generally accepted that his successor will be Sir Anthony Eden, but I don't think his term of office will be particularly long or successful. For years he's lived in the shadow of the throne, a perennial *alter ego*. . . In any case, I don't think Eden is a strong figure . . . and it wouldn't surprise me at all to see him supplanted by, say, R. A. Butler. This won't happen, though, until after a general election, which the new Prime Minister is almost bound to hold shortly after his appointment; and it may well be his showing there, as leader of the party, that will determine Eden's future.

The election itself, whatever the outcome, is bound to be rather a curiosity. None of the really important questions facing Britain will be in issue—the H-bomb, German rearmament, the form of the country's economy. On all these and other fundamental points the two major parties are virtually at one. The election may well turn on some inconsequential point, such as the price of tea: which is just as well for Labour, as it gives it a chance of winning that I don't think it would otherwise have. In view of this, a look at the present Opposition won't be amiss. Personally, I feel Labour's troubles, and not only in Britain, will just be beginning on the attainment of office. It's a particularly melancholy reflection, for me, that the Socialist movement throughout the world should be so confused and divided, and those who derive satisfaction from

Extracts from a recent commentary on the international news, broadcast from the Main National Stations of the NZBS

it should remember that in many countries it's the alternative government that might rule tomorrow. And for all its division it has a way of consolidating at times of crisis. Remember, too, that Churchill in his time was just as much a gadfly to his party as Aneurin Bevan is to the hierarchy of Labour today.

This isn't the occasion for an examination of the troubles of the Left, but it's a widespread and important phenomenon in world affairs and deserves a word in passing. I think they're essentially rooted in disillusionment. Not so long ago Socialists were convinced that however long it took, their ultimate triumph was inevitable. Their philosophy, they thought, was the only alternative to capitalism and, in the end, they must inherit power, whereupon a new world would come into being. Two flaws have now appeared in this complacent credo. Many other patterns of social organisation are now known to be possible, and new worlds are not as easy to get going as they appear, especially if the old one has to be kept going in the meantime. Where Socialist parties have been in power they've generally made considerable, though not radical, changes in the existing economy, and on going into opposition again they've been more concerned to protect those changes than to promote others. . . The party organisation tends to say and do less about Socialism, and more and more to make common cause with today's uncongenial capitalism. . . I see no reason to doubt that the Labour and Conservative

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THE ORCHESTRA

Good-humoured Music

THE Orchestra's next concert broadcast is not until May 5. Let's see—that's Thursday week, isn't it? It's the second subscription concert in Dunedin. The second half will be broadcast on YC link. The three works to be put on the air represent different aspects of what might be called early contemporary music. There's Dohnanyi's *Variations on a Nursery Theme*, Delius's *Song Before Sunrise*, and Ravel's *La Valse*.

Small things amuse small minds, they say; but it's just as well for a sometimes-jaded world that great minds can occasionally find interest and amusement in trifles. The theme of Dohnanyi's *Variations* is one that almost anyone can play on the piano. You will know it as "A E C D E F G" or as "Baa, Baa, Black Sheep," depending upon which school of nursery philosophy you were brought up in. Mozart learnt it as "Ah, vous dirai-je, maman," and he, too, liked the tune well enough to elaborate it with some variations.

Mozart's piano variations bring out the gentle charm of the nursery song. Dohnanyi uses the tune with a humorous twist; but his variations for piano and orchestra have their serious moments, too. Lyric, witty and then dignified, the variations take the tune

through a diversity of moods. There is a waltz and eventually Dohnanyi's theme is transformed into a chorale.

Although the work is for piano and orchestra, it is not a concerto in the general acceptance of the form, for the piano, despite its virtuoso part, is much more a member of the orchestra, one of the boys, as it were, than a prima donna. Dohnanyi, a very fine pianist, always makes the piano sound effective. His music for the instrument is always grateful to play. The difficulties belong to the piano. And the music always sounds at home on the piano.

But this is accepting the 19th Century conception of the piano as a romantic singing instrument. For Dohnanyi, born into the 20th Century—or almost, anyhow; he was born in Hungary in 1877—never shook off the influences of those early impressionable years. His model was Brahms, the texture that characterises all his work. But there is a more sensuous quality to Dohnanyi's music. You could say it was a 20th Century composer looking backward and flavouring the 19th Century style with his own nostalgia.

Next week we'll have a look at very different aspects of the 20th Century—Delius and Ravel. —Owen Jensen