

Finest of the Mentmore range

MENTMORE

46

A pen you can be proud of

14 ct. SOLID GOLD NIB—PATENTED INK-CONTROL FEED—Permabrite-Nickel Cap 37/6; Sterling Silver Cap 50/-; Rolled Gold Cap 58/6.

Also "Supreme" 19/6; "Diploma" 21/-;
"Celeste" 25/-; "Autoflow" 25/-;
"Paramount" 32/6; "Diploma" Writing Set 35/-.

Wholesale only: Ponsford, Newman & Benson 1948 Ltd.,
P.O. Box 2085, Wellington.

I.A.21



SLIM THIS SAFE, QUICK and EASY WAY

The Slimform Latex Girdle is made to give you perfect figure control. No bones to chafe or bruise you, but designed to apply steady pressure to unwanted bulges, so that your every movement is a gentle massage. Tell-tale fat quickly disappears without discomfort, because the Slimform Latex Girdle is scientifically ventilated to allow your skin to "breathe."

YOU CAN TRY A SLIMFORM FREE

Post coupon below for illustrated information and self-measurement form. You can then wear a Slimform made especially for you. If not completely satisfied in 10 days, return it to us and your money will be refunded in full.

Slimform
GIRDLE CO. LTD.

SLIMFORM GIRDLE CO. LTD.,
1 Alston Chambers, 63 Queen St., Auckland.
Please send me particulars of the 10 Days' Free Trial Offer and leaflets illustrating the SLIMFORM Garments. I enclose 3d in stamps.

NAME _____

ADDRESS _____



IMPORTANT NOTE ADDRESS

1st Floor, Alston Chambers,
63 Queen St.
(Next to Hotel Auckland).

New Recordings

FANTASTIC GUITAR

A Monthly Review by
OWEN JENSEN

AS my father used to say, you can never judge a sausage by its overcoat. Nor can you tell a record by its cover, although many of them are coming out as alluring as a Norman Hartnell model. The brightly-coloured plate that prefates Urania's production of Humperdinck's opera shows a demure Hansel and Gretel being slyly welcomed by a grotesque and fearsome witch, while in the same series a swarthy swashbuckling Othello announces Verdi's opera about that dubious hero. A peasant kitchen complete with hob, spit and spinning wheel is the cover setting for an LP of "olden ballads"—folksongs to you—sung by Tom Glazer and Richard Dyer-Bennett for Mercury. Characters from Verdi's *Aida* are portrayed on a fine reproduction of a bas-relief. The composer Edmund Rubbra is shown in profile framed by a Picasso-like design of bows and fiddle strings to woo you into listening to one of his string quartets on Decca. What is perhaps the most impressive record cover is the simplest in conception. This is no more than a facsimile of the sketch score of Bartok's posthumous *Viola Concerto* announcing the music itself.

If this sort of thing goes on—and this seems only the beginning—the overcoats may rival the discs as collectors items and record covers may join stamps, cigarette cards and Japanese jade as suitable objects for the satisfaction of the acquisitive instinct. Meanwhile, in these desert islands, we may as well start collecting right away for although the covers may possibly be acquired, the discs are still, for the most part, only a legend in overseas catalogues.

At least, this is what seemed the situation until lately. As it is, it is rumoured that the new HMV long-playing discs are just round the corner and have even broken out like a rash on some display shelves, disappearing more quickly than most rashes by the end of the day. It is said, too, that the Mercury label may soon be seen about the place and most of the other, less familiar English makes may be had for the asking before long. All of which is to the good. Better still is the appearance of a modest—comparatively so, anyway—cover on which is inscribed: *Alegrias Y Penas de Analucia* (Joies Et Peines D'Andalousie)—Grand Prix Du Disque, 1952. The disc is a Selmer put out by Ducretet Thomson. The music is folk music of Andalusia performed by Pepe Valencia (chant) and Luis Maravilla (guitar). Anything that can be said about this disc is likely to be in the nature of an understatement. Luis Maravilla's guitar playing is so astonishing as to be fantastic. It seems incredible that a single guitar can produce music of such variety and vigour. "Chant" describes Pepe Valencia's

vocalisations better than "singing." As Spanish music this is the real McKay. The recording is as perfect technically as one could hope for, and matches the performance.

More Mozart

Mozart's stocks run high these days. Latest of his works to come our way on record are a bunch of concertos—three piano and one violin. The most interesting is Ralph Kirkpatrick's playing of *Concerto in G for Piano, K.453*, with the Dumbarton Oaks Chamber Orchestra under Alexander Schneider (Nixa HLP 1040). What makes this disc interesting is that Kirkpatrick plays, as the cover notes explain, "a John Challis reproduction of the small late 18th Century piano which gives us an authentic idea of how this music sounded in the composer's time." I am all for authenticity, but I wonder whether this is not carrying purism too far. With the orchestra also reduced to something approximating Mozart proportions, this becomes a Mozart concerto in the Mozart manner as Mozart might have heard it. But, in the use of the 18th Century piano, anyway, not necessarily as Mozart might have wished it!

There is something to be said for using the harpsichord where it was originally intended, for the harpsichord is an entirely different instrument from even the most primitive piano; but it is odds that had there been better pianos in his time, Mozart would have beaten out a path to them. The use of the Mozart-type piano in this concerto is a historical curiosity, but I rather feel that Kirkpatrick's fine playing would have come off better still on a modern instrument. The excellence of the performance is spoilt by an unforgivable fault—unforgivable on an LP anyhow—which is that the third movement is interrupted to be continued on the reverse side. What remains of side 2 is filled up

(continued on page 19)



"Perhaps the most impressive record cover"

N.Z. LISTENER, APRIL 17, 1953.