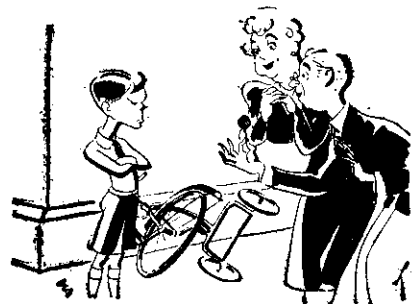


RADIO VIEWSREEL

What Our Commentators Say

Bad Boy

IN her "Educational Diversions" from 1YA the other evening Cecil Hull was making delightful mockery of the verbosity, poly-syllables, and circumlocutions that are muddying our language, and clouding our thought. At only one point did I disagree. I cannot see that "juvenile delinquent" is regrettable as a new synonym for the good old Anglo-Saxon "naughty child." I am sure these two phrases mean two different things. A naughty child is our neighbour's child, our friend's child, or even our own child, whose crimes harm us ourselves and



have to be dealt with by us; his naughtiness is not due to the way we treat him, but to his inborn sin, and it is often more than we can do not to take a stick to him. The juvenile delinquent, on the other hand, is a child whose crimes we read about in text-books and newspapers; we view his delinquency with charity and perspective, recognising it as the inevitable result of maltreatment, maladjustment, malnutrition and an unsuitable environment. We know that what he needs is by no means corporal punishment, but reorientation, readjustment to environment, rehabilitation, perhaps psychiatry and occupational therapy. It will be a sad day for the juvenile delinquent when we begin to think of him as a naughty child.

Music for Easter

FIFTY-THREE years ago Bernard Shaw was writing plaintively that there was nothing for the music critic to do in London at Easter time but go to church and listen to Bach's Passion Music. All I can say to Mr. Shaw is that I wish I had half his complaint, for in Auckland it is as difficult to hear a little Bach at Easter as it is to avoid hearing a lot of Handel at Christmas. To hear the "St. Matthew Passion" relayed by 3YA from Christchurch Cathedral, we need the weather on our side, and this year Good Friday brought instead of its usual static-laden storms, a pure autumnal calm; reception was good and the performance itself I thought the best I had heard in recent years. Sadly enough these improvements only strengthened my conviction that for this music a broadcast is better than nothing, but not by very much. Personal attendance at the Cathedral would require the expenditure of a night in a queue, two on the Main Trunk, two on Cook Strait and at least £10 in cash, but if I will not put comfort aside and undergo these rigours, I can scarcely make a grievance

of the fact that none of the choirs within walking distance of me will desert the familiar paths of Stainer's "Crucifixion" and tackle this more exhausting and perilous singing.

Celts and Celts

THE musical programmes for St. Patrick's Day happened to coincide with an outburst of Highland pipe music (announced recently in *The Listener*) and provided an opportunity to compare nation with nation, musically. (Incidentally can we hear some Irish pipe music sometime? Those Kerry pipers we are always being sung at about. . .?) It is a curious thing that to the unreconstructed Sassenach or the mere generalised neither-one-thing-nor-another Briton, the conclusion is inescapable that Scottish music, High or Low, is part of his own tradition and background, but Irish music, however much he likes it, is something definitely apart and alien. The cause must be chiefly historical — the very different relations to Great Britain and England of Scotland and Ireland, just as we feel immediately friendly to Wallace, Bruce, or Montrose, and uncomfortable and hostile in the presence of O'Connell, Parnell, or Collins. But why it was — apart from reasons of distance — that the Catholic clansmen of Ireland inspired such disgust and contempt in the English of the 16th, 17th, and 18th centuries, who regarded the Catholic clansmen of Scotland with admiration, even when with enmity, I do not think anybody knows.

Elsinore Calling

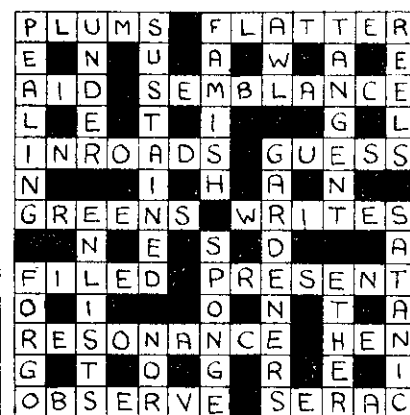
THE wave of literary recordings over Christchurch stations rolls on in a Shakespearean direction. 3YL on a recent Sunday had John Barrymore speaking Hamlet's "Now I Am Alone" soliloquy and the following Sunday evening the same character (speaker not given) was heard in "O that this too, too solid flesh" and likewise "To be or not to be." Citizens of Christchurch must be beginning to wonder whether Canterbury College has captured 3YL on the quiet. As a matter of fact, the mere experience of listening to an eminent actor (even Barrymore), though a good idea in a near-theatreless country, seems very insufficient. Sound is only part of acting — and a film-conscious generation knows that much. And lacking the mood induced by the whole theatre atmosphere (though Barrymore's speech was introduced by what was obviously Meditation Music), one tends just to sit and listen.

It's Lovely When You're In

A VERY hearty BBC programme provided amusement from 3YA; called "Let's Go for a Bathe," it was a series of anecdotes, funny facts, and songs about bathing through the ages, historically not always impeccable, but well executed. I particularly liked the way in which splashes, gurgles, squawks and other aquatic noises were interwoven with the musical background. One or

THE LISTENER CROSSWORD

(Solution to No. 240)



Clues Across

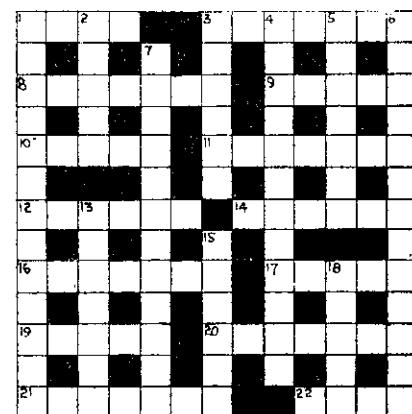
1. Uttered in a famous port?
3. This owl is figuratively a foreteller of evil.
8. Carry out — it's rather clever in the end.
9. In the moon-goddess we find one of the States.
10. Perhaps gout's a natural result of eating and drinking with too much of this?
11. Lot more (anag).
12. They may be drunk, but in the singular it's eaten.
14. Use most of the harvest in order to die from lack of food.
16. If yours are green you'll have no difficulty in getting your 13 down to thrive.
17. See 15 down.
19. I get mixed up with volcanic discharge.

20. Certain after a period to result in obliteration.
21. The last part of the way down smells sweet.
22. Bonny Black, or Good Queen.

Clues Down

1. What makes it possible to pull the rabbit out of the hat.
2. Confused aside.
3. Sherlock Holmes, for instance.
4. When the Communists get the mail?
5. Our name will inspire with love.
6. Acrobatic way of falling in love.
7. If your grocer is, unexpectedly, your washing may not be as white as usual.
13. Hardy, or Boys' and Girls' Own?
15. If you want to 17 across the top you must make the this.
18. Excite the risible faculty.

(No. 241: Constructed by R.W.C.)



two points left me a little confused: did Beau Nash throw somebody into the pool of the Royal Pumphouse at Bath in 17 umpteen, or did somebody throw Beau Nash? And whose wife was involved, anyway? The backbone of the programme, of course, was installed by Edwardian music-hall ditties (to my amazement, we were denied the One-horse Shay); and it is interesting to see



how that great age and culture, as it recedes in time, becomes a legend and national heritage, and its characteristic musical forms played in a sort of halo of genial nostalgia.

Whodunit

"Lizzie Borden took an axe
And gave her mother forty whacks;
And when she saw what she had done,
She gave her father forty-one."

A RECENT American play depicts the original of this rhyme, living a blameless life under an assumed name in a small town. It is quite possible, for Lizzie Borden was acquitted of the ghastly crime described so unfeelingly

in the popular jingle of the day. According to the version heard in the radio play from 4ZB, it is difficult to see just why the jury brought in so unequivocal a verdict. Lizzie's case was one of the most notorious in history and one popular thriller by Mrs. Lowndes, attempts to reconstruct the strange affair, but, like the radio play, leaves the reader guessing. If we think Lizzie guilty, we are asked to believe that a woman's hatred of her father, and the frustrated life led by herself and her sister, while the money due to them was spent on their stepmother, is circumstance enough for her to commit two of the most horrible, maniacal, premeditated murders ever attempted. On the other hand, if we believe her innocent, as did the many church organisations which espoused her cause, the fact remains that nobody else had the opportunity or motive for doing two murders in the same house within two hours of each other. The fascinating Borden case remains a mystery to this day, in spite of the definite verdict in Lizzie's favour.

The Edge of the Wedge

THE reconstructed Classical Hour from 4YA is indeed a success. It justifies its title by being devoted wholly to classical music, and lasting an entire hour. Also, it devotes the hour to works by one composer, and listeners may keep the time free to hear a favourite, or make other arrangements for a day when the hour is occupied by someone they don't particularly care for. There are many who would move heaven and earth to make time to listen to a whole hour of Bach. Even so, people who want good music can never get enough of it, and an hour passes like five minutes when it

(continued on next page)