

(continued from previous page)

savage breasts constrained to spend Saturday morning at the machines, unless it be in any atomic bomb factories that may be around. It would be interesting to know, not the findings of an industrial research bureau, but the feelings of those who must work to this noise.

### Nymphs and Shepherd

THERE was a note of pardonable pride in the 2YA announcer's voice last Saturday night as he led before the microphone the five Cave sisters from Wanganui—Margery, Barbara, Dorothy, Ruth, and Grace. Their programme of unaccompanied songs was wholly pleasing. Though technically deriving inspiration from the Comedy Harmonists, in spirit they seemed more akin to the singers of Elizabethan madrigals, and the same spontaneous joy and effortless grace might have been heard when "Come live with me and be my love," or "When daisies pied and violets blue" were new-minted. Even the "pretty pink floral evening frocks" which (in a burst of expansiveness almost unprecedented for a national station), the announcer informed us the girls were wearing, were transformed as I listened into stomachers and farthingales, and the commonplace words of "The fairies are fitting" might almost have been "Come unto these yellow sands." The announcer's interpolation at the end of each number ("You are now listening to a recital by the five Cave sisters, Margery, Barbara, Dorothy, Ruth, and Grace") fell sweetly upon the ear like the chorus of a 16th Century lyric.

### Pipes and Tailors

IT is open to doubt whether pipe music sounds as well as it should over the air. A large if incalculable proportion of its exciting quality depends on seeing as well as hearing, while the sound itself only reaches full development in



the open air. Coming out of a set, to the average listener one march sounds rather like another—though the slow march tempo remains impressive. Deprived of some of the impressiveness of the music, one diversifies a pipe band programme by studying the titles of the airs, observing which are described as (trad.) and which not, and which actually are—not always the same thing;

"The Barren Rocks of Aden," for example, must have been composed by somebody. An interesting result was yielded the other night, when the City of Christchurch Pipe Band played a reel with the intriguing title of "The De'il Among the Tailors." It remains one of history's lesser oddities how the tradition grew up, apparently in the late Middle Ages, that a tailor was to be accounted less than a man. How did this come about? It may be that the physical attitude and working conditions of the tailor's craft (which produced examples of sweated labour down to the present century) led to a stunted and hollow-chested appearance. At all events, jokes of a fairly detailed character about the alleged lack of manhood among tailors persist throughout Elizabethan and subsequent literature.

### Tour de Force?

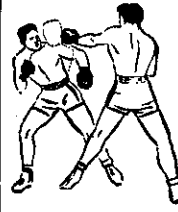
BROADCASTING one's reminiscences of a country lecture tour must require even more tact than undertaking one, at least this is the impression I gained from listening to the first of Judith Terry's talks from 2YA. So far, in dealing mainly with the actual journey to the scene of her activities, Miss Terry should be on fairly safe ground, but already she has a metaphorical finger to her lips and an air of "I would an I could," and this impression is heightened by her somewhat arch manner. But why in what should be a chatty, personal, typically Saturday-morning talk, does Miss Terry use the third person, thus seeming to dissociate herself from her experiences instead of presenting them to the listener for what they are worth? Though the third person is all very well for describing Nature in her more impersonal aspects, a third person presentation of How the Country Lecturer Bathed during the Drought is apt to give a wrong impression.

### Mr. and Mrs. North

CONNOISSEURS of detective fiction are agreed that in one respect at least the American genre outstrips the British—in the per capital consumption of hard liquor per page. Whereas Dorothy Sayers or Ngaio Marsh will allow her hero at most one whisky and soda per day, consumed lingeringly in the library at 11.0 p.m. ("That will do, thank you, Bunter"), a Dashiell Hammett or Craig Rice sleuth is suffered to begin before breakfast and even encouraged to keep something in the bathroom cupboard for frequent reference. In American crime fiction alcohol is not only the universal solvent for all the sleuth's problems, but supplies fuel and motive power to carry him through to the final touch-down. All this apropos of the anglicisation of Mr. and Mrs. North, whose adventures are now appearing in radio form from 2YD. When we first met them fictionally they had an apartment in downtown New York and the highball habit. Now it's a flat in W.C.2 and a taste for tea. But in spite of these superficial changes (surely unnecessary?) the Norths are still worth knowing. Mrs. North solves problems by a particular blend of female intuition and ordinary intelligence, and though Dr. Thorndyke would not approve of her short-cut methods, we do.

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