

Two Reflections On The Bomb

1. BOMB TEST

[Bikini Atoll, July 1, 1946.]

EVEN the bomb an anti-climax.

No response: our urge for sensation
Crumpled in a cloud of smoke.

Even headlines cannot hide
The gods' indifference.

WHO waited on this day

For wonders, waters opening up

On what conjectures,

Like the hungry Israelites,

Turn to our fires and fidget as before.

THE land and sea remain,

The ocean yields no secret,

Wind and tide are undismayed;

And we, left waiting,

Face our future in a minor key.

—Anton Vogt.

2. POSTSCRIPT

THERE'S no point staying any longer

At the air-terminal; the rocket ex-
press

Is four hours late;

Let's not wait.

PERHAPS the engines have broken
down

And the ship is cruising in circles

Through outer space—

It's an inhospitable place.

FIFTY years ago, Mr. Potter, a man
named Wells

Said the whole universe was ours if we
wanted it;

Whether or not he believed it,
We've achieved it.

BUT sometimes at night, surveying the
distant

But now so familiar constellations,

I could wish that our aplomb

Had never been shattered by the
Bomb.

AND I like to think of stars as they
were

In the pre-atomic age, mysterious, re-
mote,

Subjects for poets to sing about,

Not tourist attractions to wing about.

—John Gifford Male.

Chance for Composers

THE London Philharmonic Orchestra this year announced the formation of a Music Advisory Panel of five members. Its objects are to examine manuscripts submitted to the Orchestra and choose from them works of outstanding merit for inclusion in orchestral programmes. So, for half-a-guinea, an unknown composer may have his work read. The panel members are William Aldwyn, composer and conductor; Eric Cundell, principal of the Guildhall School of Music; Lennox Berkeley, composer; Ben Frankel, composer and arranger; and Mosco Carner, a Vienna-born pianist, and conductor and author of *Twentieth Century Harmony*. Carner said that he thought the panel a fine idea. Young composers would be stimulated to write more. There was a parallel in another field of music. English opera languished until Sadler's Wells appeared. Now young composers had at least somewhere to send their operas for inspection.



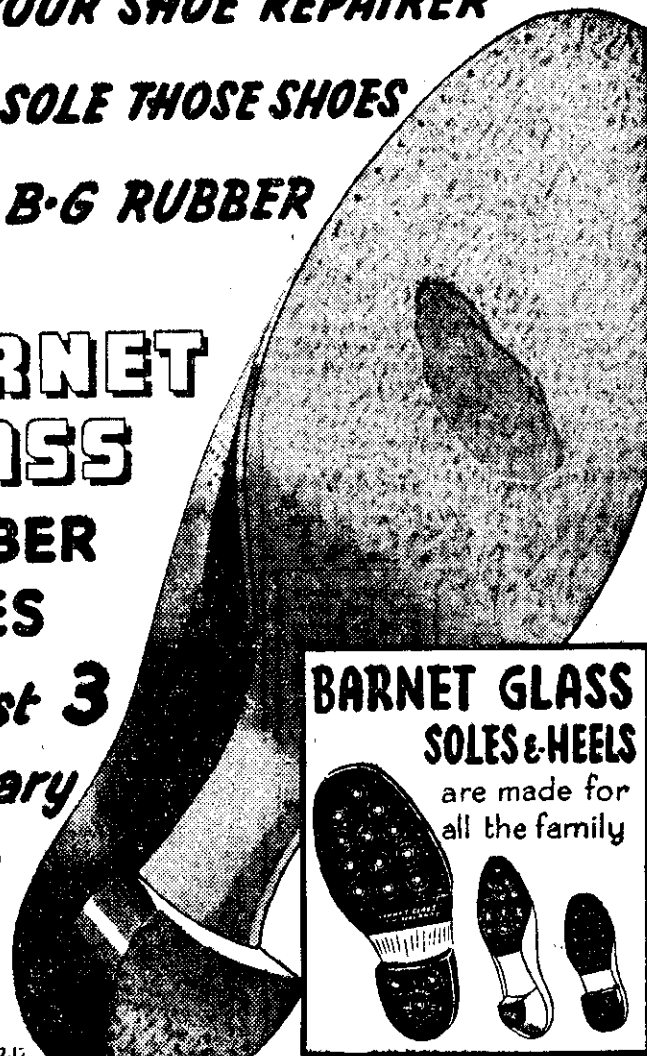
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