

(continued from previous page)

and we are told that next week Dr. Harris will talk on volcanoes. And the *Science at Your Service* idea behind these broadcasts will be even more fittingly carried out if listeners were encouraged to send in their own questions.

## English Bluestockings

I ALWAYS enjoy Miss Cecil Hull's talks. To begin with, the firm femininity of her utterance is a nice change from the mellifluous masculinity we are accustomed to associate with the givers of literary talks. Moreover, she has a happy knack of choosing her subjects; she breaks new but not unploughed ground, ground that has lain fallow for some time and which, though neglected, can easily be made to blossom like the rose, given Miss Hull's intensive cultivation. Her first talk explored Saint Paul, her second, the English Bluestockings. One of Miss Hull's great merits as a giver of talks is that she never allows her enthusiasm to run completely away with her, even when she is speaking on a topic as close to her heart as the Bluestocking Movement. A more obsequious commentator would have hesitated to mention that one of her heroines, Mrs. Elizabeth Carter, was not above telling a tall story, and moreover remarked of a young man who proposed devoting himself to music, "I had never heard that he was vicious." Concerned in confuting the "monstrous slander" that the original bluestocking was "long on learning, short on sex-appeal," she makes good use of her material. If we remember that Elizabeth Carter, mistress of nine languages, sat far into the night to master them, keeping herself awake by "chewing green tea and coffee, taking snuff, and binding wet towels round her head" we also remember that Mrs. Montagu was very fond of balls, and that her social gatherings lasted from 11 o'clock in the morning till 11 at night. To a generation that is more likely to think of the proud title of "Queen of the Blues," bestowed by Doctor Johnson, as referring to Gershwin's girl-friend rather than to the inimitable Mrs. Montagu, Miss Hull's talk was timely. I wish she would devote another to the same subject.

## "Jubilee for Sir Jeremy"

THE radio-playwright H. R. Jeans, in his "Jubilee for Sir Jeremy," has given listeners something really funny. The mental image of the stalking stone statue of a frock-coated Victorian gentleman is one which could reach us perfectly only by means of the radio, aided by the listener's imagination. Told in the first person by Sir Jeremy himself, the story concerns the vicissitudes which time and circumstance inflict on a self-respecting statue which has stood for 50 years in the public square, and now finds himself unwanted. Coming as it did from 4ZB, in one of the NZBS productions, this modern version of the story of the Stone Guest was most timely and topical; those Dunedin listeners who have recently joined in the controversy as to what is to be done with the Burns-Chapman memorial in the Octagon, may well pause and ponder over the story of Sir Jeremy, who wreaked a dire vengeance on those Town Councillors who wanted to remove him to the gate of the abattoirs. When Sir Jeremy (the whole six-foot tall ton-weight of him) came alive and stamped down from his pedestal like

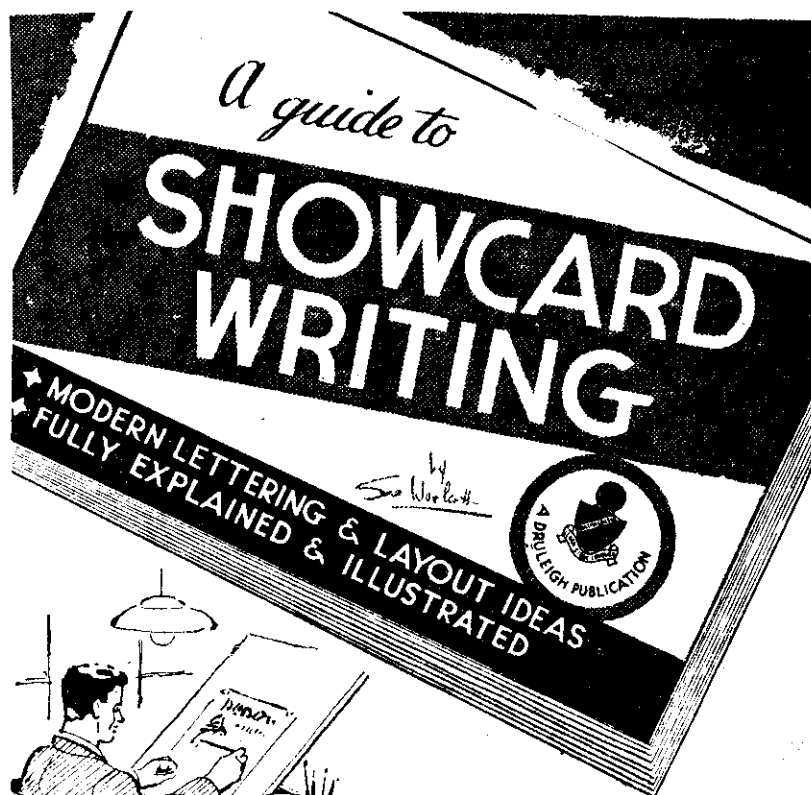
the crash of doom, the incidents of his walk about the town were conceived in an entertainingly satiric vein. Rescuing his top-hat from the Mayor's rockery, bringing to life first the Venus de Milo in the Public Art Gallery, and then a colony of stone dwarfs in a near-by garden ("off to Hollywood with you"), and defeating his enemies by freezing the Mayor to stone, Sir Jeremy finally remounts his pedestal and resumes his stony silence to the plaudits of an admiring crowd. Also, I may add, to the plaudits of at least one admiring listener; I thought Sir Jeremy one of the most "alive" people I have yet encountered in any radio play.

## Gruesome

IN the 4ZB programmes *History's Unsolved Mysteries* has been replaced by *This Actually Happened*. The first of these new programmes certainly impressed me, but not perhaps in the way its organisers intended. Far from wishing to hear the programme again, I felt that the first instalment was more than enough for me, if the atmosphere of future episodes is anything like that of the first two which formed this programme. "The Holocaust" concerned a river-boat with hundreds of passengers bound on a picnic; the boat takes fire and a living bonfire ensues, drownings being added to burnings owing to defective life-jackets. The whole story was a hair-raising nightmare. "The Living Tomb" concerned a German poet's protracted death-bed scene, his wish to be buried in a dead tree, and the finding of his skeleton in the tree (which afterwards bloomed again) by a couple of scientists more than a hundred years later. I can't say that grim subjects such as these appeal to me, unless very well done, although it is probable that they will find a ready circle of listeners. I shall give the session a fair trial by listening again, but any more gloating on the macabre and horrible (even if true) will turn me into a confirmed non-listener to *This Actually Happened*.

## Books for Children

I APPROACHED the 4YA morning session, "Writing for Children," in anticipation of a talk about Lewis Carroll, A. A. Milne and so on; but found instead that the session was of a much more personal and interesting type, the speaker being Margaret Pearson, author and illustrator of children's books, who told us of her own experiences in this field of activity. In any bookshop nowadays one can find any number of children's books, well-produced and well-written; but not all of them make a genuine appeal to children. Many of them have obviously been conceived by an adult mind unable to realise what children demand in the shape of reading-matter. Obviously the best writer of children's books is the writer who does it for fun, without consciously attempting to write down to the children's level, and Margaret Pearson seems to approach her work from this angle. She obviously enjoys every minute of her authorship. I was amused by her naive explanation of why her unsophisticated drawings appeal to children—"I draw them that way because I can't draw any better." The author and illustrator may well be comforted for her professed lack of artistic technique by the fact that other artists have succeeded with even less professional equipment—James Thurber, for instance.



With the growth of manufacturing in New Zealand there has been a steady increase in the demand for well-trained Commercial Artists, Showcard and Display Artists, Fashion Designers, Black and White Artists, etc.

Many of New Zealand's highest paid Commercial Artists started at home under Druleigh, and step by step prepared themselves for a position in a city studio.

It is easy, the practical Druleigh way. Only the latest text books and the easiest-to-follow instruction papers are issued to students. One of Auckland's most practical and successful Commercial Artists takes a personal interest in each student, marking and giving individual criticisms of all work sent in.

If you feel you have the latent ability for a successful career in art, write in to-day for full particulars of the Druleigh course most suited to your needs.

An inquiry places you under no obligation whatsoever.

**PRACTICAL TEXT BOOK, 3/6.** A guide to Showcard Writing, modern lettering and layout ideas. Fully explained and illustrated. Includes brush manipulation, gothic, roman and script alphabets, use of pen, spacing, layout, colour, etc. Price 3/6 from all booksellers, or post free from the publishers.

# DRULEIGH COLLEGE of ART

HORNE'S BUILDING, VULCAN LANE, AUCKLAND.

## ● POST THIS COUPON TODAY

- ☐ Please send me without obligation full details of your Showcard Writing Course.
- ☐ Please send me my copy of "SHOWCARD WRITING," for which I enclose postal note for 3/6.

NAME.....

ADDRESS.....

L5/47.