

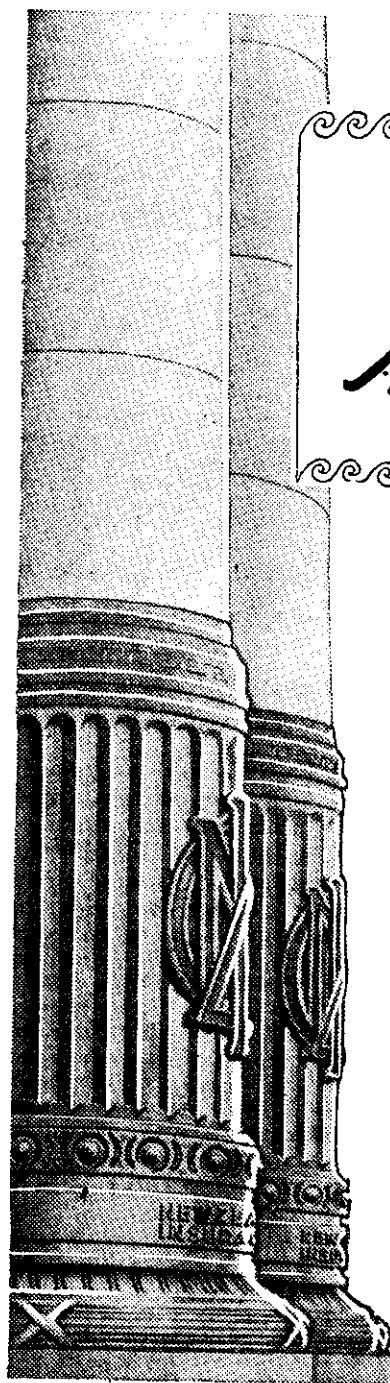
pect of our sports announcers; historical features have continued to give us information in an interesting manner; musical events, broadcast, can speak their own language and need no descriptive help. But in the case of the procession and the fireworks, as in lesser events such as the appearance of a reel-party at the Scottish Concert, the exhibitions of pioneer gowns and authentic displays of pioneer rooms and furniture, the task of the announcers becomes practically impossible. It may be correct to say that a gown is of maroon silk, that the Highland dancers look splendid in full Highland evening costume, the floral floats a blaze of colour and the fireworks nothing short of magnificent, but no effort to describe these things can replace the actual sight of them. Pageantry, procession, and planned spectacle don't lend themselves to vocal description. Should the broadcasting stations therefore give up the job as well-nigh hopeless? No, indeed. For the benefit of the hundreds who can't attend the various functions, whether through illness or some other cause, radio serves an inestimable purpose in providing a second-hand account of something which presumably will not happen again in the lifetime of any of Dunedin's present population. The announcers must be congratulated on a valiant attempt to describe something which even a technical colour film can't do justice to.

### Traveller's Tale

[T must be very hard for those who have spent any length of time on a visit to another country to pick out the particular features of life there which will appeal most to those who stay at home. In broadcast talks, where time and scope are necessarily limited, it seems to be an art in itself — it is so easy to tell anecdotes of one's travels that convey very little of real interest to one's listeners. Vivienne Blamires in her recent series on *A New Zealander in South Africa* seems to have mastered pretty thoroughly the art of the traveller's tale; her talk on "Music and Broadcasting" in this series is a very good example of her skill. Taking a subject in which she obviously has very great personal interest, Miss Blamires still manages to compound factual information on the broadcasting service with critical comment and anecdotes of the part she herself played in the musical world there in just the right proportion to give the listener a coherent idea of the set-up.

### Comus

HAVING missed the credits in the BBC production of the *Masque of Comus* I do not know to whom we are indebted for this fine performance. I think I was struck most of all by the music, which for me converted the whole from a scholastic study in blank verse into the graceful and musical entertainment Milton intended it to be. Even the casual listener's sleepy Sunday afternoon senses were liable to be roused to attention by lines of great force and vividness — Comus's lusty persuasiveness, or the Lady's pleas for mercy. But most notable of all was the Attendant Spirit's performance, both in speech and singing — one to which Mr. Henry Lawes himself, as musical composer and the original Spirit, could hardly have taken exception. When the Attendant Spirit, as Milton puts it, "epiloguizes," one can readily forget the Milton of one's school-days.



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