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with an unabridged evening's performance of a full-length play. Here the compromise of the recent BEC series *World Theatre* was successful, but as yet nothing as good has replaced them.

Moonlight Sans Roses

WAR has given moonlight rather a different connotation since the days of tender romance in a moon-flooded garden. Once upon a time moonlight implied midsummer-night's dreams and roses—round-the-balcony, at the very worst it was a "mischief-making moon." But since the war it has come to have a sinister implication which pervades almost every story of war-time experiences written. Moonlight now implies bombers and paratroops, raids and escaping prisoners. *Moonlight* to *Gascony*, the story of a British girl's adventures with the Maquis, taken from the book of the same name, has this typical moonlit flavour. There is nothing gentle and romantic about the moon here. It is either for us or against us, depending on which particular branch of tactical manoeuvres we happen to be attempting to-night. Perhaps its unclouded fullness gives us the long-awaited chance for a raid: or perhaps, emerging from behind a cloud at the wrong moment, it makes us a splendid target for the Gestapo. There were very human touches in this story which made it in many ways more appealing than a more thrilling account of adventure. So many stories of incredible bravery

and self-sacrifice have come to us out of this war that are too far beyond us for most of us to grasp. It is the little things, the things we know from our own experience, that are most telling in the long run.

Picture Parade

PICTURE PARADE promises to be a very good programme. I have vague but happy memories of the first of the series heard from 2YA some weeks ago, in which somebody told somebody else how not to run a cinema, and Deborah Kerr and Roger Livesay acted scenes from *Colonel Blimp* so delightfully that even those who had not seen it could believe it a very good film. The latest programme I have heard had my concentrated attention, from the appreciation of the music of Addinsell by Muir Mathieson, which began it, to the preview of *Appointment With Crime* which ended it (very unsatisfactorily, if I may say so, since the excerpt was trailer-tailored and left the listener in mid-air, apparently with the object of collaring 1/6 for the British film industry at some future date). That *Picture Parade* is 100 per cent. behind the British film industry was further evidenced by the middle item of the programme, a talk by James Agate on "That Something Censor," in which Mr. Agate enjoyed himself at the expense of the Hays Office (Mr. Johnston he even refused to acknowledge). Keen-edged as a glass-cutter the Ego's wit was incisive but not constructive, a happy state of affairs, since there is far more entertainment for actor and audience in the knocking down of an Aunt Sally than in the unfolding of a laborious scheme for the construction of a Censor De Luxe.

"THE LISTENER" CROSSWORD

(Solution to No. 385)

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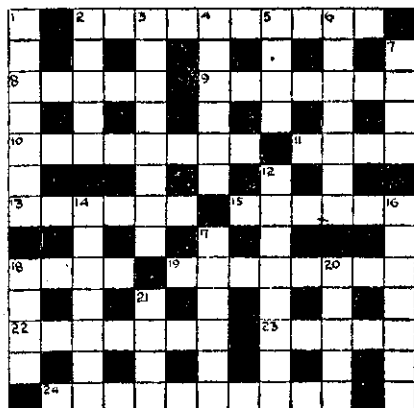
Clues Down

- Helps, but beginning stupidly.
- Out (3, 2).
- "Give me my robe, put on my crown; I have Immortal — in me. . ." ("Antony and Cleopatra," Act 5, Sc. 2).
- His age. (anag.).
- A Spanish painter displays a Hindu system of philosophy.
- Shades.
- Olympian waitress?
- Christ said he is worthy of his hire. (St. Luke, Chapter 10).
- If a thing were this as a whole, it would naturally do this in two parts.
- 2 across sold them.
- The ingenious idea is obvious.
- Vestment always reversed in a certain epoch.
- Wrong.
- Part of the West Indies.

No. 386 (Constructed by R.W.C.)

Clues Across

- A Royal favourite.
- Apparently sedentary material.
- Thankless person evidently thrown into the fire?
- "O Love, O fire! once he drew With one long kiss my whole soul through My lips as — drinketh dew." (Tennyson).
- Came to a peak?
- "The — and arrows of outrageous fortune." ("Hamlet," Act 3, Sc. 1).
- Iago says of him in "Othello," "Forsooth a great arithmetician."
- Proverbially you cannot have yours and eat it too.
- Or in a kind of hat? What a prospect!
- Obtain, apparently in favour of a remedy.
- Regretting, and largely downfall.
- Pure traces (anag.).



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