

## THE CLIMB

*FROM the plain it seemed an easy mile at most  
Over snowgrass, dry riverbed, and bare  
Sun-tortured scree, up to the snowline where  
One can see nearly from island coast to coast.  
And so we climbed and sweated for that boast  
A good five hours—till now we stand and stare.  
Sheep crawl like maggots on the bluff down there  
And the far ocean glimmers like a ghost.*

*INHUMAN purity! The sun has cast  
His net about us, gripping heart and head.  
Between wild snows and firmament more vast  
A hawk hangs lonely, shadow of grave dread;  
Only the dizzy blood beats thick and fast  
In swollen veins, to prove we are not dead.*

—James K. Baxter

hadn't been required to say so much, we might have had time for another song.

### The Singer and the Songs

THE suggestion that a prophet has to leave home in order to be appreciated is certainly not true in the case of Mary Pratt, a singer whom Dunedin audiences always welcome with applause, and whose mere appearance on the platform is the signal for a demonstration of affection. In 4YA's "Wednesday Serenade," she was heard recently in well-known Sanderson ballads, and it was astonishing how her artistry, plus the interest added by an accompaniment by the 4YA Concert Orchestra, lent these shop-worn offerings a dignity they do not ordinarily possess. Indeed it is difficult to imagine why the programme arrangers found it suitable to waste such a glorious voice on songs which any average voice could manage.

### Village Band

OF great interest, in view of the still-smouldering fires of the Brass Band Controversy, was the BBC play from 4YA, *Village Band*, a finely-told plain tale of a small band, and the efforts of its conductor to train, conduct, and manage his performers.



It is a fact known to musicians that the elusive quality known as temperament does not confine itself to celebrities, and that it is as apt to spoil the lowest note of the euphonium as it is to ruin the prima donna's top B flat. Only one fault could I find with this presentation of the varying temperaments of the bandmen of the Welsh village: the programme could have done with about twice as much band music in it. When we did hear it—how effective it was—hearing the band celebrate their first contest win with an exuberant midnight rendering of "Old Comrades," realising at the end that the muffled drum was leading us into Chopin's Funeral March, and that the band was following its conductor to his last resting-place. But why were those other opportunities let slip? Why didn't we hear the "scratch" band of old players and boys welcoming home the returning prisoners-of-war; why didn't we hear the superannuated performer returning to deputise in his last performance of "The Trumpet Shall Sound"; and the rehearsal before the visit to the Crystal Palace, when before an unseen judge the band confessedly

"played like angels." Altogether, a great programme for all musical tastes; no listener, whatever the height of his brow, could resist the appeal of this piece of genuine artistry.

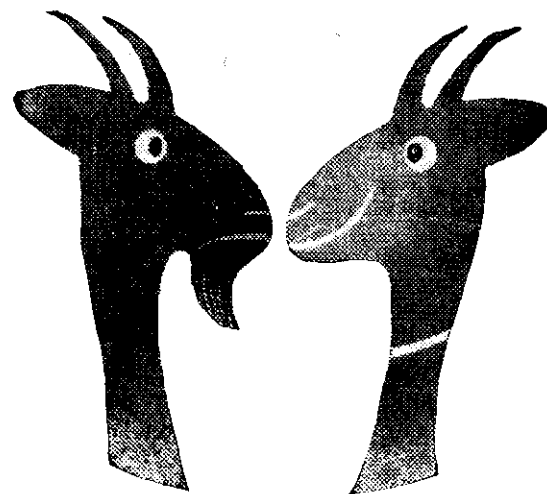
### A Good Fight

WITH two definitely opposed speakers in the 4YA discussion on "The Place of Private Schools in New Zealand Education" it might have been thought that the session would develop into a verbal fight or lose interest through unbending dogmatism. Neither of these things happened. The advocate of free secular State education admitted that private schools have advantages, the advocate of the private school admitted that he could do with more State-provided equipment. But on certain points I was pleased to hear that neither speaker would yield, each being politely but firmly unshakable. One stressed the necessity for religious training in schools, the other stressed the need for all education to be free. I don't mean that I agreed with all points so stressed, but there is no interest for listeners in a discussion in which both sides are too gentlemanly to disagree openly.

### New Representative

PATRICK JUBB, who has just arrived in Sydney to take over the duties of BBC representative in Australia (replacing Neil Hutchison, now Director of Features for the ABC), joined the BBC 13 years ago as announcer with the Empire Service. He was subsequently appointed Programme Executive for the West Region in Bristol, a position he held till the outbreak of war, when he became head of a department which broadcast in foreign languages to Occupied Europe. Similar administrative work with the BBC monitoring service followed until 1942, when he enlisted with the Royal Engineers. In 1944 he was sent to the Middle East as Director of two broadcasting stations in Cairo and Jerusalem, sending language broadcasts to South-Eastern Europe. He was later posted to Vienna as Senior Broadcasting Officer in the Information Services Branch.

After demobilisation Patrick Jubb returned to the BBC in charge of Overseas Talks. A year later he was appointed Head of Presentation for the Overseas Department. Keenly interested in dramatic work, Patrick Jubb first met Neil Hutchison when they both appeared in Max Reinhardt's production of *A Midsummer Night's Dream* at Oxford. His other hobbies include cricket, photography and music.



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