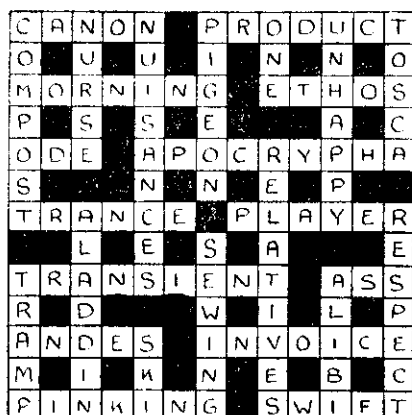


"THE LISTENER" CROSSWORD

(Solution to No. 449)



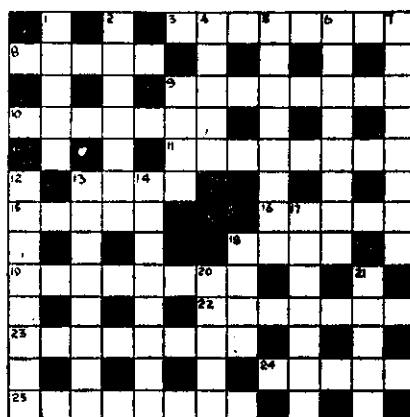
Clues Across

3. "Now good digestion wait on —" ("Macbeth," Act 3, Scene 4).
8. Can this animal direct the course?
9. This water is certainly not colourless, tasteless, or odourless.
10. Playfully coupled with Old Lace?
11. Cars, for instance.
13. Not quite all there.
15. "Would he not stumble? Would he not fall down?"
Since — must have a fall. ("17 down the Second," Act 5, Scene 5)
16. A great girl!
18. Repetitive Oxford river.
19. Physically powerful.
22. If your children have no cousins, you have none of these.
23. Soon time for these feelings.
24. Slang for a goat?
25. They're not very steady on their feet.

Clues Down

1. They Look Down, according to A. J. Cronin.
2. Let, indeed! It should be struck out.
4. I would turn this position into a flat fish.
5. There are thirty-one in January.
6. A beheaded Indian with crooked legs takes his pleasures freely.
7. Here you see us canter in wild confusion.
9. Evil overthrown.
12. Papa is upset over the rent, that is obvious.
13. This thoroughfare is not necessarily far above sea level.
14. Dire meal (anag.)
17. See 15 across.
18. Found in all nice salads, strangely enough.
20. A miscreant loses his head, — it's almost a bulls-eye.
21. Faint.

No. 450 (Constructed by R.W.C.)



(continued from previous page)

and a certain lack of substance underlay the Celtic eloquence of Messrs. O'Brien, O'Sullivan and O'Connor. The Australian team presented a more logical case, but minus the lilt which fell so sweetly upon the listening ear.

Rare Accord

HONOR McKELLAR (mezzo soprano) and Maurice Till (pianist) demonstrated in their recital of Schubert *lieder* from 4YA that rare accord between performers which makes a song an entity instead of a mere melody with accompaniment. Honor McKellar, who has recently returned to New Zealand after study abroad, has a fine voice and a sensitively artistic style. She is particularly good in *lieder*, which require the singer to be completely in accord with the composer's intention. Schubert's accompaniments demand a performer equal in technique with the singer, and yet possessed of that flair for concerted work which is lacking in many fine soloists. Maurice Till's work was at once a support to the singer and a demonstration of personal art. Altogether, this was a finely satisfying recital.

The Seven Ages

I HAPPENED to listen to *The Seven Ages of Man* when the programme had arrived at the lover. When I discovered just how good the programme was, I regretted, first that I had missed the poetic descriptions of mewling infant and unwilling schoolboy, and second, that by the time this appears in print it may be too late for me to urge 4YA listeners to hear anything save the ancient, "sans everything." Mary Hopewell and Robert Newman present this series of anthologies, in which the poems

chosen are not always the most well-known on the particular subject, and the listener is introduced to some unusual material. In the descriptions of the lover's state, the poor fellow suffered all aspects of the tender passion from callow calf-love to requited bliss. The extracts were read with a delivery worthy of so romantic and universal a subject. I am looking forward to the next instalment.

University Choir

THE Otago University Music Union Choir, conducted by John Matheson, may be relied upon for a performance of interesting and unusual music done in a competent and musicianly manner. It was a fine idea to group six of the part-songs composed by Professor V. E. Galway, and present them in a short programme from 4YA. The vigorous freshness of the choral singing was very suited to these lyrically beautiful part-songs, some of which made exacting demands on the choir. Apart from an occasional ruggedness of attack, and a sense of strain on some high notes, the singing was sensitive and carefully phrased and modulated. There was about the whole recital a joyous vitality which marks so much of the work of this group, and it is a long time since singing has provided me with so much sheer enjoyment.

Life on the Land

"WE find that, although it is good to have money and high wages, that is not everything. Life is even more important, and to many the life of the land calls with an urgency for which they can find no substitute.—L. F. Easterbrook, on "Farm and Factory," in the BBC Overseas Service.



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