



NEWS COLUMN

Increase in world consumption of petroleum has caused an intensive search for oil. No area, however remote, is free from the persistent efforts of Shell explorers. Often the only way to gain access to a likely region is by air, and in some cases, men, material and supplies have been parachuted in. Surveys have been carried out in places as far apart as Venezuela, British Borneo, Nigeria, Queensland, Egypt and New Brunswick.

Before drilling commences, it must be ascertained whether oil is likely to be present. This is the job of the Geologist, for oil deposits usually occur in certain earth formations. The appearance of the surface is an indication of the sub-strata, so aerial surveys play a large part in exploration. Close inspection of the aerial photographs follows, and if the area appears likely, the second stage is begun.



Geophysicists — "earth scientists" — visit the area and take "soundings", that is, set off sound waves which are reflected by the various sub-strata and are recorded on various delicate instruments on the surface. This reveals the earth formation, and the possible presence of oil.

Even more hazardous are marine surveys, which have been undertaken with success on the coasts of Egypt, Venezuela, Trinidad and Louisiana. A scientist is lowered into the water in a diving bell containing delicate remote-control instruments for taking "soundings". The difficulty is, however, that the scientist is working "blind". Everything depends on the instruments and the conclusions reached by the expert.

Shell's programme of scientific exploration is raising output daily and helping to build up a huge reserve of petroleum.

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Another in the Series

THE SHELL COMPANY OF N.Z. LTD.
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THINGS TO COME

Hard Old Days

THE terrors and hardships of the five months' voyage from Ireland to Australia of an emigrant ship in 1850 are graphically recalled in *Far From the Land*, written by Ruth Park, the New Zealand writer, and produced with an Irish cast in the BBC's North of Ireland studios. Ruth Park got her facts for this play from an old Irish couple in Sydney whose parents had made just such a voyage. Hundreds of men, women and children were crammed like cattle in the small, dark cabins and many of them never reached their promised land, for the nightmare of the voyage culminated in an outbreak of cholera. Many of Ruth Park's plays have been broadcast by the Australian Broadcasting Commission, and in 1946 her novel, *The Harp in the South*, won a £2,000 prize and has since been published in Britain and America. *Far From the Land* will be heard from 4YA at 7.30 p.m. on Monday, October 24.

Talks on African Rugby

NEW ZEALAND's seasonal change of scene on the country's sports grounds is now taking place, and the strictly utilitarian football gear is giving way to cricket whites. But as far as broadcasting is concerned, Rugby will not go off the air entirely till Winston McCarthy, NZBS commentator with the All Blacks in South Africa, has given four talks from the Main National stations on *Rugby in South Africa*. The first will be heard on Tuesday, October 25, the second on Thursday, October 27, the third on Tuesday, November 1, and the fourth on Thursday, November 3—each at 9.15 p.m. The talks will probably be illustrated by excerpts from recordings taken during the recent All Blacks tour and with contributions by members of the All Blacks selection committee.

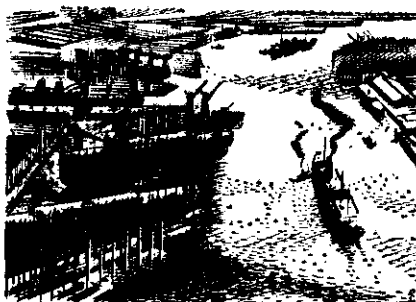
Telepathic Pianists

RAWICZ and Landauer, the famous duo-pianists, think they have developed some kind of musical telepathy. They sit back to back at their grand pianos; unlike Moreton and Kaye, they never nod or make signs to each other, and cannot hear each other playing because there is "a wall of noise" between them. On some occasions they have performed in separate rooms, starting together and playing their complicated parts with perfect cohesion. At other times they have hurriedly decided to do an encore, both sitting down to play the same tune—but a different one from that they had originally decided on. Born in Poland and Austria respectively, they have adopted Britain as their country, and used frequently to play for the Duke of Windsor (then King Edward VIII.). They write their own arrangements, and have about 2,000 of them, which they keep in the bank for safety. Listeners to 1YZ can hear at 8.0 p.m. on Wednesday, October 26, one of a series of programmes entitled *In Their Own Inimitable Way*, devoted to recordings by these two pianists.

The Bonny Banks

ROAMIN' in the gloamin' has always been (according to Sir Harry Lauder) a favourite pastime of Scots lads and lassies on the "bonny banks

o' Clyde." The BBC programme *The River Clyde*, which will be broadcast from 3YA at 8.40 p.m. on Tuesday, October 25, takes listeners down the length of that historic river, from its source in a tiny pool to the Firth where the great ships come. Farming and heavy industry, orchards foaming with blossom, and great slag dumps, are all met with on the journey, which ends at



the world-famous shipyards that have sent out such ocean giants as the battleship Vanguard and the two Queens of the Atlantic—Mary and Elizabeth. Of course the people who live and work along the Clyde have a common pride in their great river, and some of their voices will be heard in this programme.

Living and Learning

LAST year Frank Sutton, a teacher at the Kaiapoi School, was awarded a Carnegie Fellowship which took him to the London Institute of Education. He wanted to see how the 1944 British Education Act was working out, but soon found that a year was an inadequate period in which to survey everything. As a compromise he concentrated on the "tool subjects"—those dealing with the communication of ideas inwards (through listening and reading) and outwards (through speech and composition). His investigations took him to tiny rural schools and great urban colleges, as far north as Skye and Inverness, south-west to Devon and Cornwall, and into the heart of London's tantalisingly amorphous education system. English education, he says, like the national and regional life it mirrors, reaches heights of attainment and depths of inertia beyond anything we in New Zealand can show. Yet there is an increasing awareness of the need for equal educational opportunities. In four talks entitled *Living and Learning in Britain*, he describes what he saw in the English education system. The first talk will be heard from 3YA at 7.15 p.m. on Friday, October 28.

The Inward Eye

ONE of the purposes of the BBC's Third Programme is to encourage experiments in imaginative radio writing, and one of their most successful experiments to date is *Boy 1913*, the first of a series called *The Inward Eye*, produced by Robert Gittings. The idea behind this series, according to the producer, was not so much to catalogue external facts and outward events as to get behind the facts — to record not so much what they were as what they meant. This called for a poet's insight, and appropriately enough *Boy 1913* is written in blank verse. The author is R. C. Scriven, who interprets with a mind grown up his experience of what it meant to be a boy in the days before

ALSO WORTH NOTICE

MONDAY

1YZ, 8.0 p.m.: Play, "Conscience."
2YZ, 10.0 p.m.: "Owen Glendower."

TUESDAY

2XG, 9.30 p.m.: Musical Comedy.
4YZ, 9.30 p.m.: Haydn's "Clock" Symphony.

WEDNESDAY

1YC, 9.0 p.m.: "Aida" Ballet Suite.
2YA, 7.50 p.m.: Play, "It's in the Stars."

THURSDAY

2XG, 9.4 p.m.: Aleksandr Helmann.
4YA, 10.5 p.m.: "Ring up the Curtain."

FRIDAY

2XA, 8.15 p.m.: Mozart's "Quartet in D Minor."
4YZ, 2.15 p.m.: Faure's "Pelleas and Melisande."

SATURDAY

2YC, 8.0 p.m.: Twentieth Century Music.
3YC, 9.12 p.m.: Liszt's "Les Preludes."

SUNDAY

2YA, 10.15 a.m.: Band Music.
4YZ, 4.0 p.m.: Play, "The Magic Git-Flip."

the first World War, setting down the vivid personal impressions which flashed "upon that inward eye, which is the bliss of solitude." *Boy 1913* will be broadcast from 4YZ at 8.30 p.m. on Friday, October 28. The author as a man is played by Michael Hordern, and as a boy by Marcella Spencer.

Ravel's "Les Sortilèges"

RAVEL's amusing opera-ballet *L'Enfant et les Sortilèges* was composed in 1924-25, shortly before his more famous *Bolero*. The libretto bore the original title *Ballet pour ma Fille*, but as the composer had no daughter of his own he had it changed. The scene is an old Norman house, with a tea kettle singing on the hob, and a black cat purring before the fire. A small boy is sitting at a table—he is supposed to be studying his school books, but he wants to play. When his mother comes in he puts his tongue out at her and in punishment is made to eat tea without sugar and dry bread. In a rage he smashes the tea pot, pulls the cat's tail, upsets the kettle, and drags the pendulum from the clock. But when he goes to sit in the chair it gets up and walks away from him, and all the other objects in the room come to life and attack him for his misbehaviour. In the garden a chorus of frogs, bats, moths, and squirrels cry for vengeance. He is miserable, and when he bandages the wound of an injured squirrel all the animals are spellbound at his change of heart. In the last scene, in what is probably the ballet's most striking musical effect, they join him in his cry for his mother, who finally comes and takes him into her arms. *L'Enfant et les Sortilèges* will be broadcast from 2YA at 9.32 p.m. on Sunday, October 30.

N.Z. LISTENER, OCTOBER 21, 1949,