

# THINGS TO COME

## A Run Through The Programmes

**T**HE Home Front, which a year or so ago was mainly a matter of building air-raided shelters and slit trenches, and having one's husband called up in the middle of the night for the surprise Home Guard parades, has now graduated into the shopping basket stage. From wondering what she should seal up in an iron ration tin, the housewife now wonders just what she will have to put in any tin, and sometimes what tin there will be to put things in. Stabilisation of prices, and how this affects the housewife, is the theme of a series of talks (on the Home Front) over the air from 2YA on Monday mornings at 11.

### Poco a Poco

The first great American Ro-mance, the story of Princess Pocahontas and Captain John Smith, is to have an airing from 2YA next Monday forenoon, January 4, in the *For My Lady* session. And remembering all that Pocahontas



did for North American solidarity, we hope that all enthusiastic adherents of the United Nations who can will listen in. For those who don't know much about this trans-Atlantic Flora MacDonald, we might mention that she interceded to secure the release of John Smith, one of the founders of the colony of Virginia, who had been captured by the Indians, and generally showed friendship towards the English settlers. Of Captain John Smith we know little, save that he wrote *A True Relation of the Events Connected with the Colonisation of Virginia*, and General History of Virginia, and that (possibly as a result) Pocahontas didn't marry him. Instead, having had her Big Moment, she went off and married an obscure Englishman called John Rolfe with whom no doubt she lived happily ever after. At any rate, we hope the NBS will confirm that.

### Listening to Steve

Highway Night Express runs up and down and all over America, and the driver at the wheel meets drama, perhaps not at every turn but often enough to have a pretty full repertory of stories with which to beguile the hours for his companion. These stories, amusing, dramatic, or exciting, just as they are told by Steve Grady the driver, are retailed episode by episode for the benefit of ZB listeners, and if they all end as satisfactorily as did the ones which we have heard, life in America must be as one hundred per cent. as we are sometimes told it is. *Highway Night Express* begins at 12B on January 16, from 22B on

January 6, from 32B on January 27, and from 42B on February 3, and is heard at 6 p.m. on Wednesday and Saturday.

### Political Jetsam

"Jetsam on the Rising Tide" is not twin entertainer with Flotsam, but refers to German refugees on the rising tide of European politics, 1937-39. It is the title of a Graeme-Holder play (1YA, Sunday, January 3): not light entertainment but drama which includes murder. We first meet our leading refugee (who has left Germany because he will not say Heil Hitler, or force others to do so), trying rather illogically to force an Englishman to stand up during the playing of "God Save the King". From that point the theme is how he and his wife adjust themselves to their new English environment, and those who like their meat strong or perhaps we should say their tide high, should listen for what follows.

### Fast Work

Usually, when we see that there's to be a commentary on a race-meeting, we decide to prop the rake up against the apple tree and step out of our clodhoppers to listen-in; because, although we are not able to say off-hand whether any particular horse is a trotting horse or a galloping horse, we always find it a stimulating experience to listen to the unbelievable crescendo achieved by the announcer all the way up the straight. But now we're all a-jog because we see that the 1YA announcer is going to attempt the impossible, namely, a *running* commentary on the Auckland Racing Club's meeting at Ellerslie on Jan-

## 1942-1943

By WHIM-WHAM.

**C**HRISTMAS and the New Year  
Once more are here;  
I do not know that I  
Can here supply  
Convincing Rhyme or Reason  
Why, at this Season,  
Anyone should be bent  
On Merriment,  
Or greet it in the gay  
Old pre-war Way.  
But, though a little shame-  
Faced, all the Same  
I find the Time revealing  
A Christmas Feeling  
And Traces, so it seems,  
Of New Year Gleams.  
No fancy Christmas Card  
Makes Hope die hard,  
Nor is it What we drink  
That makes us think  
Of Nineteen-Forty-three  
Indulgently;  
Nor need we celebrate  
Mere Change of Date,  
To read a Challenge there  
Not to despair,  
But, in what Years remain,  
To try again.

uary 9. If we were the announcer we'd just take it easy and stay in the box with our binoculars.

### No Bicycles for Andrea

While the opera lover will probably swallow *Lohengrin's* swan and *Siegfried's* dragon, he has to draw the line somewhere, and Giordano found himself on the wrong side of the line when he introduced bicycles into the equipment for his opera *Fedora*. He had, however, better luck with his opera *Andrea Chenier*, which follows the factual story of the poet who, himself a revolutionary, fell victim to the guillotine. The story and setting of this opera are unusual, and as the music is not often heard, we shall listen for it from 2YA on the evening of Sunday, January 10.

## RECENT MUSIC

(No. 43: By Marsyas)

**T**HE most successful and enterprising experiment conducted by the NBS for a long time was the broadcast reading, on Sunday, December 13, of a poem written by Allen Curnow for the Tasman Tercennial Celebrations, in company with music written for it by Douglas Lilburn, providing prelude and epilogue, and pieces interleaved between the poem's three sections. The effect of the two works combined was most impressive—the music provided inescapable atmosphere for a poem which had something to say.

The first of the four pieces—which are written for strings—had the adventurous feeling common to most of Mr. Lilburn's music; and for providing incidental commentary on a poem commemorating Abel Tasman's discovery of New Zealand, nothing could be more appropriate than music which is itself an adventure in discovery.

The second piece is full of vivid excitement, of the Sibelian variety. The third, coming just after that section of the poem which is related to the Golden Bay affray — "the day marred with murder"—has an awesome opening. The composer who, by dealing in the movement of sounds, can create a stilled hush has achieved one of those inescapable contradictions that distinguish good

music from bad. The music which fulfilled the most dramatic point in this two-man work was almost as beautiful as silence itself.

Andersen Tyrer, with the help of an occasional car-toot from the street outside the studio, conducted the NBS String Orchestra through an excellent and evidently well-prepared performance, except for the final piece which didn't at any stage feel as if it had got properly under way. A. Eaton Hurley read the poem at a high level of excitement, but without a dangerous strain on the content. On the whole, it was a difficult task adequately done. A most conspicuous feature of the whole turnout was the smartness of the studio production. When a pause was required between voice and music, it was taken; when an instantaneous musical entry was required, the orchestra was ready.

Many people would like to hear this work again—in the same form—and many people who, because it was apparently too late for inclusion in *The Listener's* advance programmes, did not know it was on the air at all, having heard from others the impressive effect it made, want the opportunity to hear it. A recording should be made and sent the rounds of the provincial stations, for there is no doubt that the making of "Landfall in Unknown Seas" is an important event in the story of our arts.