

Mission of the Master

PROFESSOR E. M. BLAICKLOCK'S talks *The World to Which Christ Came* (1YC) are a most admirable series illuminating the significance of the Christmas season. With a lightly-borne erudition, Dr. Blaicklock has so far vividly recreated for us the circumstances of Christ's birth, the rulers of Palestine and the religious situation at the time. Aspects of the subject which present themselves to the minds of most of us in terms of the simple stylisations of classical and popular art gain greater tangibility and a broader meaning when presented with such realism and concreteness. These are qualities of one kind of good preaching, although there is nothing of what is conventionally regarded as "parsonical" in Dr. Blaicklock's crisp tones. Perhaps his best talk to date was the most recent, which discussed the outlooks of the Pharisees and the Sadducees, and revealed the gap between the religious leaders and the people. Dr. Blaicklock's examples of the rigid formalism of the Pharisees in practice did more than anything else to explain the readiness with which the people accepted the teachings of Christ "in the little land no larger than Taranaki" (to use one of his characteristic phrases) "where the mission of the Master had its stage."

Late-Night Listening

IT is, perhaps, too early yet to expect any major changes in programming as a result of extended broadcasting

hours. I hope, however, that we will soon have something more from 1YA than a grab-bag of shreds and patches under such calculatedly vague titles as "Melody Mixture" and "Friday Serenade." Here is surely an opportunity for offering, at least one night a week, some more serious, but not too heavy, music, after 1YC has closed, even if it means taking a leaf out of the more enterprising 1ZB's book. Station 1ZB's 11 o'clock Sunday evening *Enthusiast's Corner* has already given us the Olivier Henry V recordings, and promises Beethoven and Mozart symphonies, while one recent week evening, the station presented a half-hour of largely new Burl Ives recordings. Here was richness indeed. My admiration for Ives's artistry grows every time I hear him, but it is rarely that we have more than a single number in a miscellaneous "pops" session, so that 1ZB's programme showed initiative and taste. Station 1YC has begun gingerly to explore the possibilities of extended time, but 1YA has yet to show that it can find something better than jazz orchestras and hackneyed ballads for late-night listeners.

—J.C.R.

Inside the Workshop

A FAVOURITE exam question when I was young was "Write an appreciation of the following," and then a short poem. Whereupon the candidate grubbed around in his cultivated mind and set to work to expand the figures of speech which the poet had so laboriously condensed and to erect elaborate superstructures on the literary allusions which the poet had with infinite care reduced to a nuance. Never did I expect that I would live to appreciate anything resembling this activity. But it's a different story when the poet does his own explaining. To me the really fascinating

part of Allen Curnow's talk, "Making a Poem," was his account of the processes and materials used in the making of one particular poem—his sonnet beginning "The skeleton of the moa on iron crutches." Such a glimpse of the workshop does not destroy the magic of the thing created.

Too Much Evidence

TO me, "Richard III—a Study in Historical Evidence," suffered from being a study in historical evidence. It is impossible to whip up much dramatic conflict in a dialogue between a layman asking merely for information and a gloatingly conscientious historian playing a game of noughts and crosses with the evidence and far too wily to let either side get a whole line of anything. However, I did appreciate the incidental drama. Kenneth Firth positively threw himself into the negative role of Layman, the Historian achieved the dryness of sherry rather than long-weekend bread, and the soliloquies from Shakespeare's Richard were done with a power that made the flesh creep and the rafters quiver. But I enrolled for Richard at an early age by Marjorie Bowen's *Dickon*, fortified quite recently by Josephine Tey's *Daughter of Time* (both I admit fictional) cannot be expected to be wholly enthusiastic about a programme that makes a virtue of fence-sitting.

—M.B.

Subtle Clowning

HAVING missed *Anna Russell Sings* several months ago from 4YC and been tantalised by many glowing reports of the recording, I was delighted to hear her perform (solo) a Gilbert and Sullivan opera in John Grey's monthly record review. It was brilliant piece of subtle clowning (for in the case of Anna

NEXT WEEK'S BIG GAMES

ALL BLACKS

THIRD INTERNATIONAL

v. England, at Twickenham, January 31 (N.Z. time). All YA stations will remain on the air from midnight on Saturday, January 30, until the close of play. There will be a full, direct commentary beginning about 2.15 a.m. Score and scorers—YAs, YZs, 6.0, 7.15, 8.0 a.m.; ZBs and 2ZA, throughout morning. Edited commentary of about one hour—YAs, YZs, 9.0 a.m. Eye-witness account—YAs, YZs, 12.33 p.m. All Black newsletter—ZBs and 2ZA, 9.15 p.m. Summary with commentary excerpts—YAs, YZs, 9.30 p.m.

CRICKET

v. Border, final day, January 26 (N.Z. time). Scoreboard and summary—YAs, YZs, 7.15, 8.0 a.m. and 12.40 p.m.; ZBs and 2ZA, during breakfast session.

FOURTH TEST

v. South Africa, first day, January 29 (N.Z. time). Weather, state of wicket, result of toss and progress scores—2YA, 2ZA and all ZBs, intermittently till midnight. From midnight onward all ZB stations will remain on the air to broadcast a ball-by-ball description. Scoreboard and summary (January 30, N.Z. time): YAs, YZs, 7.15, 8.0, 9.0 a.m. and 12.40 p.m.; ZBs and 2ZA, during breakfast session.

v. South Africa, second day, January 30 (N.Z. time). Same arrangements as for first day. Scoreboard and summary (January 31, N.Z. time): YAs, YZs, 7.15, 8.0, 9.0 a.m. and 12.33 p.m.; ZBs and 2ZA, throughout morning.

Russell the terms are not contradictory), brilliant enough and subtle enough to be repeated several times when the recording finally reaches local stations—and not, as I found to my cost with *Anna Russell Sings*, given the one performance and dropped into limbo.

The Genial Gossip

THE WELL-TEMPERED ACCOMPANIST was a perfectly titled series of talks by Gerald Moore, heard over the holidays from 4YC. Gerald Moore showed himself to be almost as able a speaker as he is an accompanist, and his genial flow of reminiscence fully justified the claim of the title of the talks. I should have liked to hear a little more about the foibles of great artists, but no doubt the memory of De mortuis, and modern laws of libel, would prove an effective deterrent to gossip which became too lively. In any case, the talks as they stood proved most amusing listening, and conferred in a small way a sort of immortality on the aunt who always used to enquire plaintively: "But Gerald, when are you going to give a real recital?"

—Loquax

Dogma and Prejudice

FOR me, E. M. Forster is a great man who has contrived, in two novels at least, to crystallise the timeless values of humanism. For this reason I would be interested in anything he had to say regardless of subject matter. That Forster should have chosen Samuel Butler for a BBC talk heard over 3YC doubled the interest. Although it is easy to see the source of a sympathy between G. B. Shaw and Butler, it is not so easy to see the basis of attraction between the careful, gentle, wise and tolerant Forster and the witty, prejudiced and prophetic Butler, except perhaps that they complement one another. In this talk Forster mentioned Butler's hatred of dogma but admitted his prejudices. But Forster's more abstract statements never seem to

(continued on next page)

N.Z. LISTENER, JANUARY 22, 1954.

(Solution to No. 678)

C	O	S	T	E	R	E	F	F	A	C	E
H	T	N	A	I	W	C					
O	R	A	C	L	E	S	F	R	E	S	H
R	R	A	C	E	S	O					
A	T	T	O	R	N	E	Y	H	O	L	E
L	G	R	S	M	S						
A	C	C	E	N	T	U	A	T	E	D	
S	H	S	A	T							
T	O	A	D	S	I	M	U	L	A	T	E
R	G	G	N	R	V	A					
E	R	R	O	R	E	N	D	L	E	S	S
A	I	I	D	A	R	E					
M	I	N	U	T	E		O	Y	S	T	E

Clues Across

- The tribe goes astray and displays a river.
- Would this weapon wound the girl?
- "When — hang by the wall, And Dick the shepherd blows his nail" (Shakespeare).
- This looks like an order to the mongrel to enter.
- "So if you're receiving us loud and clear"—this quotation from the introduction to the feature should give you the clue to these initials.
- Over-confident.
- Get away, with a monkey bringing up the rear

"THE LISTENER" CROSSWORD

- Chants (anag.).
- Cut the tip off.
- Composition found in the soup.
- He is found in Capri or thereabouts.
- Men upset in Asia; perhaps by loss of memory?
- Popular card game.
- Weird.
- He-goats as a pledge.
- Canadian city.
- Subject.
- Twisted ropes present a problem.
- "No, let the candied tongue lick absurd pomp, And crook the pregnant hinges of the —" ("Hamlet," Act 3, Scene 2).

No. 679 (Constructed by R.W.H.)

1	2	3	4	5	6	7
8				9		
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13	14			15		16
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18					19	20
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24					25	

Clues Down

- The only weed in the list.
- "Out, out, — candle!" ("Macbeth," Act 5, Scene 5).
- Part.
- Actors present us with a type of oil or sugar.
- A skinny monarch is meditating.
- Bill.
- "They also — who only stand and wait" (Milton, "On His Blindness").
- Respect for ghosts.
- Transposition of one letter gives us warning from a type of bridge.