

think," delivered by the adviser, and the quaint use of drums describing steps taken by the army to accomplish the Emperor's will, the mental images were finely but securely wrought in the mind of the listener. With that strange alchemy which art does possess, the tragic element is replaced by that of whimsy and humour in much the same way as "The Rape of the Sabine" on a cameo yields only a vision of infinite grace.

—Westcliff

## Linked for "Messiah"

THE YC links are not yet perfect. After the ease with which we were transported on Tuesday straight from 4YC by Clive Drummond in Wellington into the Dominion Museum for the concert by the Schola Cantorum, it was disappointing to hear the clumsy connections made from this end for "Messiah." It may have been the technical hitch at the beginning which marred the initial linking, but it was surely out of place for 2YC to announce itself twice over the line during the interval. The idea of a national "Messiah"—I hope it will be repeated in December—is too good to be spoilt by this, and the performance, together with that of the Schola earlier in the week, showed clearly Wellington's supremacy in choral work. The full orchestra rounded out the choral work and gave it brilliancy and the Pastoral Symphony was made as tender and beautiful as the Christmas hymn it represents.

—Gibbet

## Pickwick and Friends

THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB, an adaptation by John Keir Cross to be heard in instalments on Saturday nights from 4YC, opened with a discussion between the publishers, Messrs. Chapman and Hall, of their recently discovered favourite, the coming young novelist, Charles Dickens. This discussion, which was by turns a satirical sketch of publishers and their "puffing" of new works and authors, an introduction to the structure of the series of excerpts from *The Pickwick Papers*, and an attempt to reconstruct the period of their writing, achieved none of these aims fully, but was carried by the energy and speed of the presentation. Yet I found myself wishing the producer would cut the cackle and come to the losses. At last

we came to the meeting of the Pickwickians. Mr. Pickwick was admirable, with a voice filled with good humour and a fine genial chuckle; and Snodgrass, Tupman and Winkle were convincing. But to my surprise, Mr. Jingle and the Fat Boy, those richly comic figures which almost burst the confines of the printed page, suffered a diminution in stature when heard (apparently) in the flesh. These parts were quite well read, but left one feeling rather solidly entrenched in disbelief in the reality of the characters, and I found that the exuberant fancies of Dickens were hindered more than helped by the intervention of a voice. Nevertheless, there is a special pleasure in meeting the corresponding members of the Pickwick Club, and this radio adaptation of their adventures promises lively listening.

—Loquax

## "I KNOW WHAT I THINK..."

### READY-MADE ATTITUDES

SETTLED down to listen to the BBC documentary "Forenoon" with professional interest, to compare notes with BBC script-writers on "the ancient tug-of-war between teachers and taught." The resemblance was disappointingly faint.

There was plenty of wit at the expense of pupils, but it was all the polysyllabic kind that grows tiresome quickly. The narrator's view of education was sound and tolerant, but he was a voice crying in a wilderness of spare-the-rod blimps, a set of queers that our boys would dismiss as "crusty." And what a headmaster! A man who used his tactics to counteract the spread of comics in his school would not be fit to run a bun-fight.

No! This was not a real school, but a set of attitudes based on the "Magnet" and "Gem" with perhaps a dash of "Stalky and Co." Boys are not all potential delinquents, nor are their classrooms for ever ringing with masters' witticisms and pupils' counterfeited glee. The layman is always eager to seize upon ready-made attitudes. What a pity the BBC panders to him in "Forenoon." —A.R.

(Readers are invited to submit comments, not more than 200 words in length, on radio programmes. A fee of one guinea will be paid after publication. Contributions should be headed "Radio Review." Unsuccessful entries cannot be returned.)

## NEXT WEEK'S BIG GAMES CRICKET

### FOURTH TEST

v. South Africa, third day, February 1 (N.Z. time): Weather, state of wicket, result of toss and progress scores—2YA 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 (February 2, N.Z. time): YAs, YZs, 7.15, 8.0, 9.0 a.m. and 12.33 p.m.; ZBs and 2ZA, during breakfast session.

v. South Africa, final day, February 2 (N.Z. time): Same arrangements as for third day. Scoreboard and summary (February 3, N.Z. time): Same as for third day.

### FIFTH TEST

v. South Africa, first day, February 5 (N.Z. time): Same arrangements as for fourth Test. Scoreboard and summary (February 6, N.Z. time): YAs, YZs, 7.15, 8.0, 9.0 a.m. and 12.33 p.m.; ZBs and 2ZA, during breakfast session.

v. South Africa, second day, February 6 (N.Z. time): Same arrangements as for first day. Scoreboard and summary (February 7, N.Z. time): YAs, YZs, 7.15, 8.0, 9.0 a.m. and 12.33 p.m.; ZBs and 2ZA, throughout morning.

### ALL BLACKS

v. South-Eastern Counties, February 4 (N.Z. time): Score and scorers—YAs, YZs, 6.0, 7.15 a.m.; ZBs and 2ZA, during breakfast session. Eye-witness account—YAs, YZs, 8.15 a.m., 12.33 p.m. Summary with commentary excerpts—YAs, YZs, 9.15 p.m.

v. North-Eastern Counties, February 7 (N.Z. time): Score and scorers—YAs, 6.0 a.m.; YAs, YZs, 7.15, 8.0 a.m.; ZBs and 2ZA, throughout morning. Eye-witness account—YAs, YZs, 9.0 a.m., 12.33 p.m. All Black Newsletter—ZBs and 2ZA, 9.15 p.m. Summary with commentary excerpts—YAs, YZs, 9.30 p.m.



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