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## RADIO REVIEW

# Good Stories Well Told

PERHAPS because it carried the interest beyond the confines of the specialised musical world out into that of the good story, I found the resemblance between Gerald Moore and Edgar Lustgarten most enjoyable. In *The Well Tempered Accompanist*, heard from 3YC, Mr. Moore mimicked the peevishness of one of his correspondents with much the same talent as Edgar Lustgarten brought to his description of the various figures at the bar. True, in his first talk, Mr. Moore gave us a better understanding of the care his work as an accompanist required and its importance in the successful performance, but on the whole I think entertainment outstripped educational interest. In the running stream of anecdote there was scarcely time for a considered statement of just why Mr. Moore thought the "epidemic" of child prodigies was, from the aesthetic point of view, just a "stunt," nor, for that matter, did he reconcile this conviction to the fact that "My very dear friend Solomon" was himself a child prodigy. But perhaps he left Solomon's own stated belief in its dangerous aspects to argue for him on this score. Mind you, I am not complaining: nor will anyone who likes a good story well told.

## Flying Jaunt

"HALF-WAY TO NOWHERE," the NZBS record of a one-day trip to the Chatham Islands, heard over 3YA, scarcely got even as far as that. No doubt the session was meant to give us the holiday atmosphere of a flying jaunt, but in fact it ended by giving only the half-obliterated sketch of islands seen through patches of fog. After the plane took off from Auckland until the Chathams came into view, surely, was the appropriate time to outline their history, ending with the visual description of the islands. Though it might be objected that a single trip is not enough to build up a more precise vision, a verbatim report is seldom sufficient for either the light or more serious script. Experience has to be burnished, sharpened, epitomised if it is to be at all memorable or even to be looked back upon with delight for a short time. Interviews with reluctant speakers, as in the case of the son of the last Mori, must either be scrapped or more adroitly managed if they are to succeed. And we must be made to laugh, not at the straits to which the reporters are reduced, but at the incident properly contained within the form of the programme.

—Westcliff

## Listening to Schonberg

I AM allergic to almost all compositions which consist of declamations above, through or under music, unless, like the original Sitwell-Walton *Facade*, they are not meant to be taken seri-

ously. Largely because of this, Schonberg's *A Survivor from Warsaw*, which, because of its tragic theme, should have been very moving, seemed to me instead to be comic. I find it difficult to accept as serious music, even from a distinguished composer like Schonberg, a piece in which a solemn voice half-chants, half-wails through a clash of weird tonalities. It called up visions of earnest little groups of "experimentalists" reciting Sanskrit poems while other people beat on gongs, banged blocks of wood together and fingered half-tone pianos, and of all other kinds of "advanced" music which used to be modish in those dear mad days before the war. All the Philistine in me was brought to the surface by this composition. But any doubts I might have had about my own impressions were removed when one of my sons who had dimly heard the work from his bedroom uttered the perfect critical comment by asking innocently if it were a new Danny Kaye!

## Fun With Words

THE "Words-Are-Such-Fun" type of session continues to be popular and as the opportunities for the exploitation of the vagaries of English usage, origins and semantic change are endless, I take it we can expect many more of them. I often feel that a somewhat more demanding series on basic philological problems might some time be offered to balance the generally light treatment we usually hear. However, the latest entrant, heard from 1YA on Sunday afternoons, *Where Did It Come From?* which discusses the genesis of slang words, is good of its kind, and avoids the dullness of mere lists by "dramatising" each word in the context of its origin. But there is

## NEXT WEEK'S BIG GAMES

### ALL BLACKS

#### FOURTH INTERNATIONAL

v. Scotland, at Edinburgh, February 14 (N.Z. time): All YA stations will remain on the air from midnight on Saturday, February 13, till 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 ZZA, 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 ZZA, 9.15 p.m. Summary with commentary excerpts—YAs, YZs, 9.30 p.m.

### CRICKET

#### FIFTH TEST

v. South Africa, third day, February 8 (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 9, N.Z. time): YAs, YZs, 7.15, 8.0, 9.0 a.m. and 12.33 p.m.; ZBs and ZZA, during breakfast session.

v. South Africa, final day, February 9 (N.Z. time): Same arrangements as for third day. Scoreboard and summary (February 10, N.Z. time): Same as for third day.