

Lodge Listens . . .



"Now the next member of the panel has one minute to explain how she ripped the mudguard off my car when she was parking outside the theatre tonight"

and Thomas Dunhill, proved me wrong. A. P. Herbert's words came through with amazing clarity, and even if the satire was a bit long in the tooth to be considered biting (the old conflict between Art and County), it would have been a pity to have missed such felicities as "It's my belief that Art is 'An excuse for jolly parties,' or 'Without an arrière-pensée. Went back to her fiancé.'" Dunhill's music is high-spirited and gay, at times enchanting. I hope we shall hear it again.

—M.B.

Tempered Gratitude

I DOUBT whether 10.19 p.m. is the best time for a performance of the still relatively unfamiliar *Songs and Dances of Death* by Moussorgsky, or whether the Schubert Trio in B Flat, Opus 99, is the most subtly chosen of items to precede them in 4YC's late evening programme of music; but on the principle that ill-placed is better than unplaced, one must accept what is offered with tempered gratitude. Moussorgsky's powerful and beautiful song-cycle forms the setting for four rather less than cheery songs concerned with the inevitability of death, exquisitely sung in Russian by Jennie Tourel. One could hear them again, with profit, at not too long an interval—but, one hopes, in the earlier part of the evening when powers of concentration are less feeble.

Journeys Here and There

I HAVE enjoyed John V. Trevor's journeys round his room, mainly because they proved to be journeys

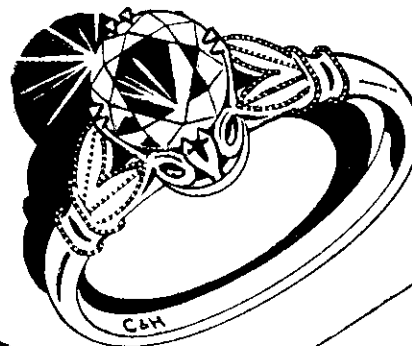
through time and space removed from here and now, and journeys on which the listener could accompany the speaker. This form of loosely connected reminiscence depends to a large extent on the personality of the speaker, and a man in his anecdotalism can provoke an exquisitely uncomfortable blend of boredom and embarrassment to his hearers. Mr. Trevor, however, skilfully avoided the pitfalls of his method by his vivid descriptive powers and our interest was continually pricked by curiosity as to where the journey would lead us next—blitzed London, among travelling players, the Middle East, or to the past, among other minds in his *Commonplace Book*.

—Loquax

The Company Counts

"NO meal is complete without good company. When I was reading of that last wonderful meal in Galsworthy's *Old English*, I knew all along that what was missing was the company. It was much too good to eat alone. So let's have company—knowledgeable company, so that our meal is well-chosen; stimulating company to make it something to remember. The art of conversation is best revealed over the table. And that means time. Time, however, is tied to service. How can conversation develop when food is rushed along and as rapidly withdrawn. We New Zealanders need no instruction really in the arts of leisure. Our 40-hour week is a standing proof of that. So let's apply ourselves to the fine arts of eating and drinking, than which there is nothing more leisurely—except a Koala in a hurry.—J. D. McDonald in *Table Talk*, an NZBS series.

N.Z. LISTENER, APRIL 9, 1954.



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