

BOOKS

(continued from previous page)

that one scarcely notices it? Esoteric critics may presently find Greek affinities or sources in this play, and perhaps a symbolism concealed from the ignorant. My own conviction is that only Mr. Eliot could have got away with it. —H.

DUSTY CURTAINS

NINETEENTH CENTURY PLAYS, edited by George Powell, Geoffrey Cumberlege, Oxford University Press, English price 7 6.

"[H]OWEVER unremarkable they are as literature. . .," says the introduction. This is understating it so far as concerns most of the plays in this edition. In *Caste* (T. W. Robertson) a gentleman marries an actress whose father has no grammar, won't work and drinks. Our hero's mother, the Marchioness, finds this character impossible, and frankly he is rather a hurdle. It is difficult to understand why anyone should go to the expense of reprinting this play.

In *Lady Audley's Secret* (C. H. Hazlewood) the secret is that Lady Audley is really the wife of another man. He turns up and threatens to expose her. But resourceful Lady Audley hits him on the head with a pump handle and bundles him into a well, whence he returns in Act III miraculously preserved. It takes all of Acts II and III to see justice done on the

malefactor. *Ticket of Leave Man* (Tom Taylor) is about a convict (wrongly convicted), who rehabilitates his name. Most of it is just old time "melodrama" of no merit. *Money* (Bulwer Lytton) is just as silly.

On the other hand, *Two Roses* (James Alberty), is charming—a period piece—light, delicate, whimsical. A revival of this piece is indicated. *The Colleen Bawn* (Dion Boucicault, father of the one you know) is probably the worst of the lot. None of the Irish in it ever existed except on the stage. Ludicrous dialogue, absurd situations, mostly in bad taste. *A Pair of Spectacles* (Sydney Grundy) is worth reprinting, but *Black Ey'd Susan* (Douglas Jerrold) and *The Bells* (Leopold Lewis) would hardly please an audience today. Henry Irving took the principal part in the first production of *The Bells*. —F. J. Foot

ACKNOWLEDGMENTS

THE REFUGEE IN THE POST-WAR WORLD, by Jacques Vernant; Allen and Unwin, English price 45/-. A massive study in human displacement and resettlement, too heavily documented to have much appeal for the general reader, but invaluable for reference.

THE TELEVISION ANNUAL FOR 1953, edited by Kenneth Bailey; Odhams Press, through Whitcombe and Tombs, N.Z. price 12/-. Information about programmes and stars known to English viewers.

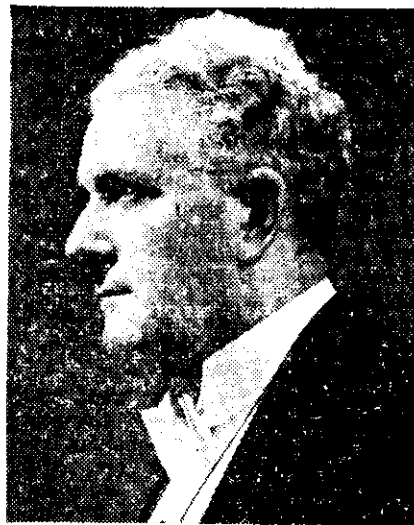
Piano Music from Auckland

BEAUTY may be in the eye of the beholder, but it is also very much in the ear of the listener, says John Longmire, conductor of the Royal Auckland Choir and of the Auckland Choral Group, who is to be heard soon from 1YC playing and talking about "Piano Music I Like." There will be three programmes in this series, the first on Wednesday, April 28, at 7.30 p.m., and the others at about the same time on the following Wednesdays. "I will discuss and play some of my own favourite pieces," Mr. Longmire told *The Listener*, "and because I shall be speaking about what appeals to me personally, listeners may not agree with some of the things I have to say."

Mr. Longmire will also be heard from 1YC on May 4, at 8.30 p.m., when he will give an introductory talk to a presentation by the Auckland Choral Group of John Ireland's *These Things Shall Be*. Of this composer, Mr. Longmire says: "At 74 he stands firmly alone like a rock, as isolated and individual as his beloved Channel Islands."

Examination Pieces

A SERIES of programmes designed to help students taking the 1954 examinations of the Associated Board of the Royal Schools of Music will begin from 1YA on Sunday, May 2, at 3.45 p.m.,



JOHN LONGMIRE

when Elizabeth Page will play from the studio the pieces set down for Grades 1, 2 and 3. Over the following three Sundays at approximately the same time, she will play the remaining grades up to 7. Elizabeth Page is an English pianist now living in Auckland, and it was thought that students, who are, of course, familiar with their teachers' interpretations of the music, would find a second skilled interpretation at least interesting, perhaps valuable.

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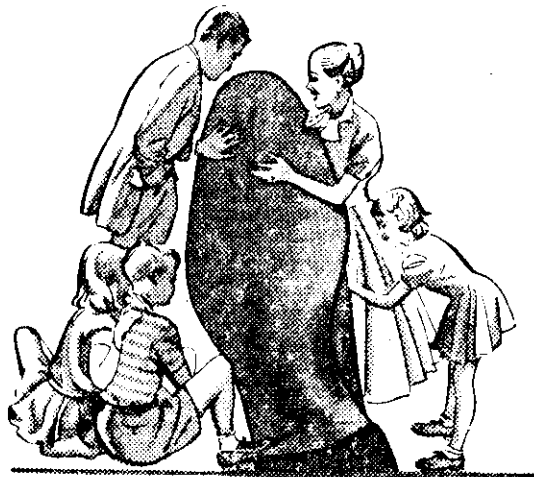
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