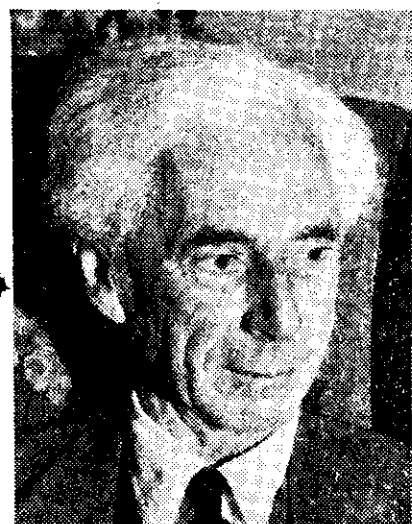


# NEWS OF BROADCASTERS, ON AND OFF THE RECORD



BBC photograph



SHAW

WELLS

CONRAD

SANTAYANA

## PORTRAITS FROM MEMORY

ONLY the few can know as many celebrated people in a lifetime as Bertrand Russell (left) has known in his 80 years. But if we can't know them perhaps the next best thing is to hear them talked about by someone who can. Bertrand Russell has already been heard from NZBS stations in four BBC *Portraits from Memory*, and now another series is to be broadcast. This will start from 2YC at 7.30 p.m. on Wednesday, July 7, with a portrait of H. G. Wells. Bertrand Russell first met Wells in 1902 at a small discussion society created by Sidney Webb, and the acquaintance, which lasted for some years, was renewed after the First World War and continued till shortly before Wells's death. Other portraits in the series are of Joseph Conrad, George Santayana and George Bernard Shaw. His last word on Shaw is: "As an iconoclast, he was admirable, but as an icon rather less so."

murmuring a song in the Commonwealth radio programme *Rendezvous*. He soon recorded "Waltzing Matilda," "Lord Randal" and others. His unorthodox version of "Waltzing Matilda" has been criticised by conservatives, who say it gets away from tradition. Others declare that for the first time they know what the song is all about. Among those who like the Thomas version is Charles Moses, General Manager of the ABC, who thinks it is the best "Waltzing Matilda" he has heard.

## LET'S LEARN MAORI

THE next set of lessons in Maori (Nos. 21 to 25) is summarised here. This weekly series, prepared for the NZBS Talks Department by W. T. Ngata, of the Maori Affairs Department, is now being heard at 1YZ, 2YZ and 1YA, and will begin at 2YA on July 26. (Listeners following the lessons are advised to cut out this panel for reference.)



(Lesson 21) Our house in Maori expressed in four different ways—to maua whare (the house belonging to him and me—our house), to matou whare (the house belonging to them and me—our house), to taua whare (the house belonging to you and me—our house), to tatou whare (the house belonging to you—plural—and me, our house).

(Lesson 22) Na and no both mean "belonging to," ma and mo both mean "for." Hence: This big house is for those two, mo raua tenei whare nui; this axe is for those two is ma raua tenei toki; and this big house belongs to those two is na raua tenei whare nui, and this table belongs to you two is na korua tenei tepu.

(Lesson 23) Revision.

(Lesson 24) Kei means "is at" (now), present tense; I means was at (past tense); Hei (shall be at), future tense.

(Lesson 25) Revision.

## Trouble at the Turk's Head

AN angry woman's mistake in a Belgrave pub nearly put Gilbert Harding off the air the other day (June 7). Believing him to be Raymond Glendenning, who misled her by broadcasting a wrong Derby result, she cut Mr. Harding's chin with a glass.

While at the Turk's Head celebrating his 47th birthday, Gilbert Harding was jokingly described to people seeking his autograph as the sports commentator. A woman then blamed him for the confusion over the third place in the race.

Treating the matter lightly, he explained later: "I said to her, 'Do go away,' or something like that, and she went. Apparently, apart from her objection to the description of the race, the result had caused her some grief and private unhappiness, and she came back."

"As the incident occurred about closing time, the eruption went into the street where, by chance, there were four policemen."

The two of them went to a police station, and after Mr. Harding's cut chin had been examined by a police surgeon, he went home, and the woman later left.

For the following night's television panel game, "What's My Line," his

make-up seemed to be heavier than usual. When the occupation of an horologist was discovered, the challenger began to explain that some clockwork which he produced carried a charge of powder and could fire a bullet. He would not discharge it, he said, "because Mr. Harding does not want two in one day."

"The mistake has happened over and over again," was Mr. Harding's final comment. Raymond Glendenning remarked: "People frequently mistake me for Gilbert." If there is a superficial resemblance in appearance, no one could mistake their voices, and Mr. Harding's is to have a new public (if that is possible) and a new use, which some might say was not difficult.

As part of a campaign against litter in Hyde Park, his recorded voice will come over an amplifier in a boat on the Serpentine: "This is Gilbert Harding, not just talking rubbish this time, but talking about rubbish."

Whatever one may think about Gilbert Harding, and rubbish of both kinds, some may be reminded uncomfortably that "Big Brother is watching you" from the shades of 1984.

—J. W. GOODWIN (London)



GILBERT HARDING



BBC photos

RAYMOND GLENDENNING

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