

"Looks like we're the only ones who listened to the Weather Report this morning!"

(continued from previous page) speaks with a heart and mind turned equally towards man and his natural setting, towards Naseby's sleepy hollow and the wind in the blue tussock. A slower delivery, however, would make each "shot" of the life and times of Central Otago a good deal more incisive.

Much Laughing

THE beginning of another series of Much-Binding-in-the-Marsh over 3ZB finds me once more facing fearful odds. "The mere repetition of an impediment in speech just isn't witty or funny or anything else." Yes, there's a point there; so in the last few mornings I've looked rather warily in the shaving mirror for a dulling of the expression, for it simply is a fact that I laughed till the tears rolled down my cheeks. As against the "improbable" joke, I counted as really clever and quite unexpected the way Horne, Murdoch and Co. tuned into themselves, so that what the loudspeaker said came over as an echo of what they were saying there and then. I also enjoyed listening to the chorus of BBC announcers being schooled to say "Sorry: I will repeat that," and the radio critic's crack at the "moronic studio audiences" went down well with the same people.

But this counterattack against these Philistines without my sense of humour must stop before I begin to look at them with the cold disturbing stare of perfect sanity. And in truth I can no more remember all the things that made me laugh than the sober man can recall just why he thought he was being so witty the night before.
—Westcliff

Without a Frame

'OU notice that when they film
Somerset Maug-

ham story they enclose it in a sort of frame, with Somerset Maugham before and after, an admirable way of preserving the ironic detachment of the style. I felt that the NZBS's dramatised version of The Creative Impulse would have benefited from similar mounting-the characters are seen by their author a little too obliquely to be convincing full-face. But I certainly enjoyed it. There were echoes of Lady Bracknell's "Found?" in Mrs. Forrester's "Gone? Gone?" when she hears of her husband's departure with her cook. The three main characters were roundly played, but Mrs. Forrester's satellites seemed a little dim. Perhaps the Auckland cast, ears attuned to Festival felicities, found the dialogue assigned them thin and unconvincing, or perhaps their experience of New Zealand's literary coteries has accustomed them to better things.

Brighter Homes

HAVE listened to many talks on home decorating, but Mrs. Sherer's series. Personality Homes on a Budget, were the first to move me to actual action. Mrs. Sherer's American accent was, of course, a great advantage—it raised behind her words a backcloth of colourful living, gay with remembered illustrations from glossy maga-

zines. Her suggestions were always somewhere between practical and possible, and constantly enlivened by touches of raticual abandon, like the hint for use of an outgrown cot-you erect the bars in front of animal illustrations on the wall to provide a circus décor for the nursery. The talks were an exciting revelation of what can be done by any housewife with a personality, a home, a budget, and a complaisant

-M.B.

WICKLOW IRISES

CANDLES lit at the bleak Altars of fen and bog-Not in the holy place But where the marshland fog Shrouds the hallowed field And its sacred thorn-Where spirits walk and the wind Is a shrieking leprechaun. There on the raucous dark Your quiet candles bloom-Lamps for the wanderer, A refuge and a room. Yours is the faith of the world. The clear, unbidden flame Lighting the wilderness That every man can name. Imperishable gold! What falling rains of doubt Can quench your fire? What wind Can blow your candles out?

--- Ruth Gilbert



