

**NEWS OF BROADCASTERS,
ON AND OFF THE RECORD**

the archaeologist W. F. Grimes. In a talk, *Mithras and Christianity* broadcast over the YA and YZ link on Thursday, December 16) Dr. Blaiklock showed certain points of contact. He said, for instance, that December 25 used to be



PROFESSOR E. M. BLAIKLOCK
On a chilly afternoon

celebrated as the birthday of Mithras, and that "shepherds certainly don't watch their flocks by night 'all seated on the ground' in midwinter in Palestine." But in the main he emphasised the great gulf, especially in spirit, between the two religions.

Dr. Blaiklock told us that he has a personal interest in the discovery of the Temple, for on a chilly March afternoon in 1951, Mr. Grimes personally showed him round his Roman excavations in London. Grimes was recently described by "Pendennis" in *The Observer* as a "lively, lean, sandy-haired man of about fifty," who remained a de-

tached figure in all the hubbub following the discovery. Grimes was not surprised, "Pendennis" said, at the extent of this hubbub, for during the war when his job was the preservation of historic monuments, he had been impressed by the numbers of workmen who had a natural curiosity about, and feeling for, the past.

A COUPLE of years ago, a young lady named Barbara Carroll was found in a back street café of New York playing a brand of piano that, though undeniably rooted in the jazz tradition, had a style and a sound all its own. This discovery quickly led to the arrival of Miss Carroll at The Embers, a more select place noted for the quality of its hot music as well as its hot food, and her playing in those fashionable surroundings led in turn to appearances on radio and television. Then Richard Rodgers decided to rewrite a role in his musical comedy *Me and Juliet*, and to install her in the part as a walking, talking and playing pianist. A programme by the Barbara Carroll Trio at present being heard from the YA stations gives some idea of what Barbara can do. Her style varies from the quietness of "Goodbye" or "Cabin in the Sky" to the breakneck pace and sly humour of "Give Me the Simple Life." There are other distinctive characteristics in her playing—the constant varying of mood with a series of crescendos and diminuendos, the use of the left hand not merely as a background but as an instrument with a style of its own, her sudden departure from a straightforward statement of a theme into a brilliantly imaginative paraphrase of it. The bass and drum accompaniment are the contributions of Joe Shulman and Herb Wasserman respectively, who have been co-workers with Barbara Carroll for a long time. Barbara herself is one of that growing body of distaff musicians who have made jazz their own special province.

FRANK MUIR and Denis Norden, the scriptwriters of *Take It From Here* (a new series of which is being heard



BARBARA CARROLL
In a back street café

from the ZBs at 8.30 p.m. on Sundays), keep a wary eye on overseas listeners' requirements when writing their weekly comedy show for the BBC. If they have to "plant" a situation in London, they know very well that they are on safe ground when speaking of a place which is universally known, such as Piccadilly Circus, Trafalgar Square or Regent Street. Other less familiar localities may mean nothing to overseas listeners, who will therefore lose the point of the joke. So they take great care to keep the action in well-known districts. If they are poking fun at another radio programme which is not heard by overseas listeners, they always contrive to explain its scope and meaning in the body of *Take It From Here*. Such care in writing makes no difference to the programme as heard by listeners in Britain, but ensures that it will be enjoyed to the full by listeners in New Zealand and other parts of the Commonwealth.

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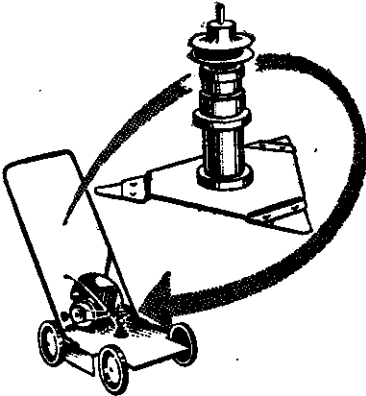
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(LIFE COULD BE A DREAM)
- "GOD'S LITTLE CANDLES"
- "IF I GIVE MY HEART
TO YOU"
- "CARA MIA" "CARA MIA"
- "IDLE GOSSIP"
- "GOODNIGHT, SWEET-
HEART, GOODNIGHT"
- "KITTY IN THE BASKET"
- "JOEY" "JOEY"
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N.P.S. photograph

Discovered in Wellington

WHEN a Wellington music teacher, Miss D. Heath, attended a recent concert of Shakespearian music, she saw that one of the instruments, a recorder, was very similar to a family heirloom that had lain for many years in an old oak chest at her home. She later took it to Zillah and Ronald Castle, who have done much to foster the playing of 17th Century musical instruments in Wellington. They identified it (left) as a tenor recorder made by the 17th Century English woodwind instrument maker Thomas Stanesby, senior. It was an exciting discovery, since probably no more than three such instruments of this size and make now exist. Identification of the maker seems indisputable. Most obvious, of course, is the name imprinted under the mouthpiece with a star immediately below it to distinguish it from the work of Stanesby, junior. This evidence is further confirmed by comparison with photographs of other Stanesby instruments.

But the most interesting discovery was the instrument's pitch. The Castles had understood from the textbooks that the instruments of the time were a third of a pitch below the present day; this recorder turned out to have the same pitch as that now used. However, this fits in with the fact that for 20 or 30 years in the late 17th Century, certain vocal music was set at this pitch. As it has been a tradition in the Heath family for the eldest sons to be parsons, the Castles think it not unlikely that the original owner used the recorder to accompany the singing at his church in Tamworth, on the borders of Staffordshire. Although the recorder has probably not been played for upwards of 200 years, Miss Castle said the tone was still very lovely, even at first playing, and the few minutes' blowing she gives it each day will soon, she thinks, restore it to its original tone. Solo works have been written in recent years for the descant and treble recorders, and the Castles hope that the present discovery will stimulate pieces for the tenor—the viola of this family.