



Morris Kershaw photograph
THE King Edward Technical College Junior Madrigal Group, conducted by W. H. Walden-Mills, will be heard from 4YA and 4YZ at 8.15 p.m. on Sunday, September 8, in Yugoslav folk songs, and from 2YC at 10.45 the same night in Buxtehude's "Missa Brevis"

signed a lifelong contract as musical director of the Bavarian State Theatres.

When the Nazis came into power, Kna refused to join the party or to subscribe to its artistic policies. He quickly fell into disfavour, and when in 1934 he conducted the world premiere of an American opera by Vittorio Giannini he was severely reprimanded for featuring foreign talent at the expense of German. The tremendous applause he received at the end of each concert, however, made Nazi officials cautious about removing him. But in February, 1936—on the decision of Hitler himself—Kna was forced into artistic exile. He moved to Vienna and conducted at the Vienna State Opera and at the Philharmonic concerts, moving on again when Germany annexed Austria.

Unlike many of his colleagues, Kna hates publicity and applause. He does his best to keep his name out of gossip columns and critics seldom succeed in

interviewing him in the orthodox manner. Today he lives in Munich—the city that made him great—and devotes his time almost wholly to his music.

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EVEN among those who take their filmgoing dead seriously, there are some with reservations about Tennessee Williams—who will declare, for example, that his work is only a concoction of sex and sadism—but because he is such a controversial playwright both admirers and detractors will want to hear the author of *Baby Doll*, *A Streetcar Named Desire* and *The Rose Tattoo* when he reads some of his own work from YC stations on September 4.

If you were to talk with Tennessee Williams you'd find a different man from the writer of the legend. Answering the question, "Why don't you write about nice people?" he says: "I've never met one that I couldn't love if I completely knew him and understood him, and in my work I have at least tried to arrive at knowledge and understanding. I don't believe in 'original sin.' I don't believe in 'guilt.' I don't believe in villains or heroes—only in right or wrong ways that individuals have taken, not by choice but by necessity or by certain still-uncomprehended influences in themselves, their circumstances and their antecedents. . . . That's why I don't understand why our propaganda machines are always trying to teach us, to persuade us, to hate and fear other people."

THE OTHER MAN

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To critics who find a disturbing note of harshness and coldness and violence and anger in his more recent works, Tennessee Williams explains that without planning to do so he has followed the developing tension and anger and violence of the world and time he lives in through his own steadily increasing tension as a writer and a person. "I have never," he says, "written about any kind of vice which I can't observe in myself." And when you ask him if he has a positive message he will declare it is this: "The crying . . . need of a great world-wide human effort to know ourselves and each other a great deal better, well enough to concede that no man has a monopoly on right or virtue any more than any man has a corner on duplicity and evil." If people, races and nations would start with that self-manifest truth, then "I think that the world could sidestep the sort of corruption which I have involuntarily chosen as the basic, allegorical theme of my plays."

The grandson of a clergyman and the son of a travelling salesman, Tennessee Williams was at college during the depression, but left to work as a clerk during the day and to write at night. Later he had a number of different jobs while going through university. At one time or another he has been a hotel lift attendant, a waiter and a theatre usher. As far back as 1940 his first play, *Battle of Angels*, was produced in Boston, and won him a Rockefeller Fellowship. Tennessee Williams lives in New Orleans, in the Deep South which has provided the scenes and the people for so much of his work.



TENNESSEE WILLIAMS
No original sin, no guilt



MAUREEN WILSON (left) of New Plymouth, Noreen Daly, of Timaru, Paul Gillimore (left), of Hamilton, and Graeme Gorton, of Invercargill, are among district finalists in the 1957 "Mobil Song Quest"

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