

cation society. It would seem that New Zealand problems are not all so unique to New Zealand as we sometimes imagine.

—R.D.McE.

Show Without Tears

[I]t is many years since I read Shaw's *You Never Can Tell*, but I had remembered it as a very light-weight piece, almost foolproof material for amateurs and, in parts, good fun. The NZBS production on *Sunday Showcase* showed that my memory hadn't failed me, but also showed what a fine craftsman Shaw was even at this thinnest. Much of the play has dated—all that New Women stuff, in particular—and it would be almost funnier today if a waiter *didn't* have a son distinguished in some profession: but the bright, crisp, beautifully flowing dialogue, the delightful anti-climaxes, and the human observation could still give points to Mr Terence Rattigan and his peers. Thoughtfully cut for radio, the play was taken at a vigorous pace by a cast largely of NZBS regulars, among whom I liked especially George Royal as William, Selwyn Toogood as Bohun, and Peggy Walker as Mrs Clandon. Shaw's recipe for this play remains the best description of it: "fun, fashionable dresses, a little music, and even an exhibition of eating and drinking by people with an expensive air, attended by an if-possible-comic waiter." Judging by the success of this presentation, it is still a serviceable formula, even if it nowadays seems to be more appropriate to English musical comedies than to straight plays.

With a Yah and a Boo

A BBC feature, *Sticks and Stones* (1YC), recording children's rhymed jibes and games, was a highlight of my

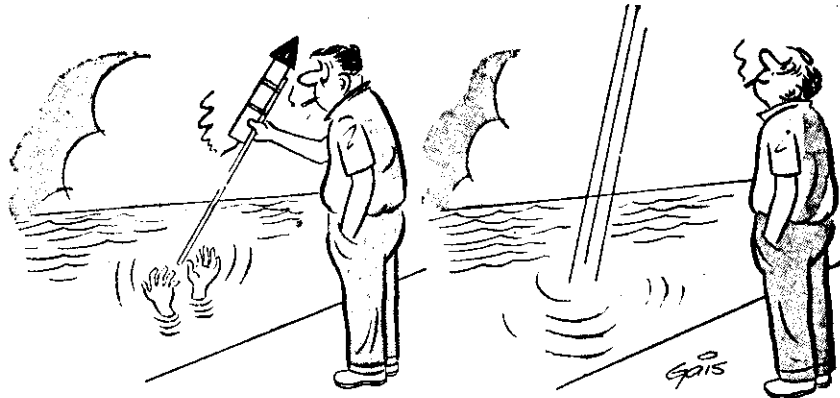


ALAN TREVOR, who plays Colonel Calloway in "The Third Man," a serial version in five parts of the popular Graham Greene novel and film, which starts from the YAs and 4YZ on Monday, September 16, at 7.30 p.m. Colonel Calloway helps the American Rollo Martins find out the truth about his friend, Harry Lime, a racketeer in post-war Vienna.

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last week's listening. I had just finished reading the poet James Kirkup's "autobiography up to six," *The Only Child*, in which he records many of the Tyneside children's chants, and so was especially interested to hear a number of these in the high-pitched voices of Glaswegian and Dublin youngsters. Pipingly confident, they hurled their invective against the odd, against parents, against the English, against other religions, against teachers (I liked the one about Teacher X, "Who goes to church on Sunday/To pray to God to give him strength/To bash the kids on Monday"). Some of the rhymes clearly had their roots in ancient customs, or recorded forgotten history; some were crude, some sophisticated; some are still heard in our own playgrounds in almost the same form: some were mere chants, some set to popular songs. But all showed a response to reality more

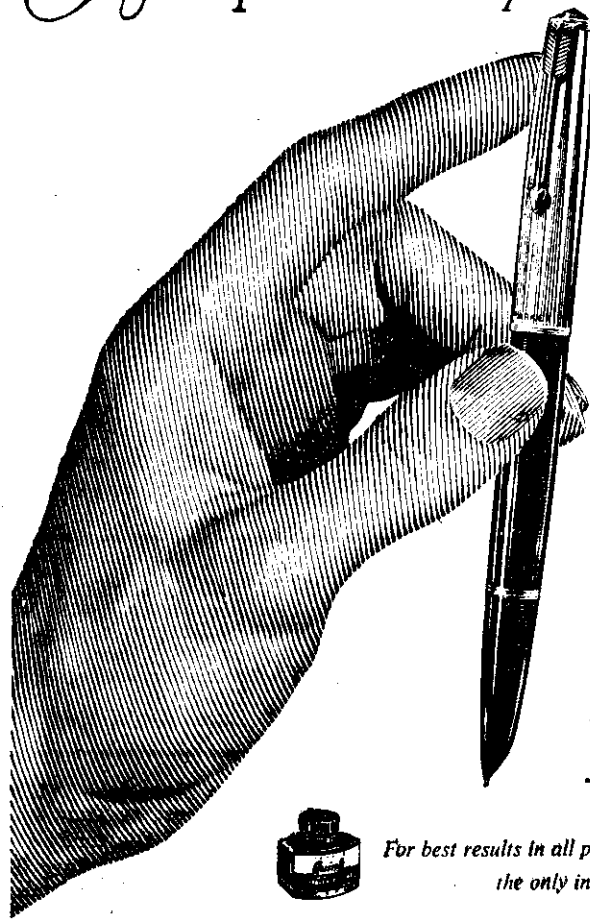


lively than that of our youngsters, perhaps because such chants are the product of a more continuous community. Certainly I can remember from my own childhood few such rhymes not inherited

from "the old country"; nor do I hear our children responding to anything with rhymes as colourful as those this programme offered.

—J.C.R.

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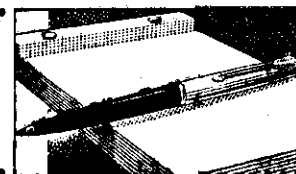
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