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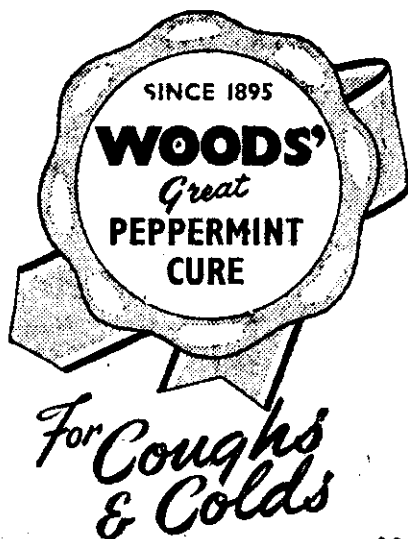
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STANLEY MAXTED, who as BBC War Correspondent dropped with the First Airborne Forces at Arnhem in 1944, returned recently to the scene of the action. In the BBC programme *Return to Arnhem*, listeners can hear him introducing recordings of the people of Arnhem as they live now, and contrasting them with some of his dispatches made in 1944. While driving through the countryside across Holland to make the recordings last year, Maxted said he found himself looking for signs and scars of war, and being unable to find them. "Then I awoke to the fact that I was trying, in a way, to live in the past. It is four years since the invader was pushed out of most of Holland—why should there be any scars easily visible?" But is it surprising that one who, armed only with typewriter and BBC portable recording unit, glided and dropped with the Red Devils at Arnhem, dug himself into a slit trench in the mud, and for eight days worked, slept and ate there, while mortars, shell-fire and everything else the Germans could throw were crashing around, should feel strange upon returning to the peace that is Arnhem today? In those critical days Maxted typed the story of the fighting men, crawled to censors for the O.K., and then on to a Signals Sergeant for dispatch in Morse. Or he painfully made his way flat on his stomach with his gear to record in his deceptively lazy, unhurried Canadian drawl the scene of grim desperation as the Arnhem battle raged. All but three of those hard-won discs were smashed when a near miss spattered the recording unit, but these came safely to England tucked into the shirt of his battledress. *Return to Arnhem* will be heard from 2YA at 9.30 a.m. on Sunday, January 29.

Australian Bush Ballads

CHIPS RAFFERTY, star of the Australian films *The Overlanders* and *Eureka Stockade*, couldn't look more Australian than he does, if he had stepped straight out of a *Bulletin* cartoon. When Rafferty was in England after the war, the BBC recognised what Dr. Gallup has been looking for for years, a typical citizen of a particular country. They grabbed him before Gallup's English representatives could embalm him, and put him in front of the Home Service microphone with Peter Finch. They talked about Australian Bush Ballads, and Rafferty read *The Sick Stockrider*, by Adam Lindsay Gordon, and *The Wanderlight*, and other poems by Henry Lawson. The programme was recorded, and can be heard from 1YA at 7.45 p.m. on Monday, January 30. (See page 25.)

Summer Journey

IN a journey across 6,000 miles of Europe, Edward Ward and Marjorie Banks, of the BBC, saw what was happening to the thousands of boys and girls whose homes were swept out of existence during the war. From the material they gathered they compiled a documentary programme. A little later a European programme of a very different kind was made for the BBC. This is a record of summer journeyings taken by the Irish poet W. R. Rodgers, Jack

THINGS TO COME

Bornoff, and Maurice Brown (producer). It was not a Europe of crisis and convulsion that they sought, but the ageless Europe that changes only with the passing of the seasons. They began their travels just before midsummer, and journeyed far to the north and deep into



the south. From Sweden to Lapland their paths led, and to the Basque country and the vineyards of Northern Italy. The recordings they took back to the BBC were made on occasions of merry-making and of devotion, and were blended into a feature called *Summer in Europe*, which will be broadcast by 3YA at 9.44 p.m. on Monday, January 30.

No Other Tiger

COLONEL STRICKLAND waited for the 'man-eater' all night. Nothing happened for a long time, then, as the tension became almost unbearable, there was a slight sound. Strickland brought up his rifle, but on the track below his hide was a man, light-footed, savage, a part of the jungle. He disappeared down the track, and "no other tiger passed that way that night." A. E. W. Mason's *No Other Tiger* has been adapted as a radio serial in six parts by Norman Edwards, of the BBC. Mason, who died in 1948, was an early experimentalist in the use of believable character and psychology in the detective story, and convincingly blended mood and colour with excellent detection. He was known as a keen sailor and cricketer, but what is not generally known is that he was a Member of Parliament for Coventry for four years. This mixed experience of sporting and official life must have been useful to him in the writing of *No Other Tiger*, a novel whose venue changes from the steamy primitive jungles of Burma, to the country-manoir civilisation of England. The plot tangles and untangles a ruby, a man-eating tiger, a beautiful woman and an English M.P. The main parts are taken by Ralph Truman, as Colonel Strickland, and Beryl Calder, as the Lady Ariadne Ferne. The first episode of *No Other Tiger* will be broadcast by 2YA at 8.0 p.m. on Wednesday, February 1.

Fatal Ninth

WHEN Gustav Mahler wrote *Das Lied von der Erde* (*Song of the Earth*) he first headed the work Ninth Symphony. A sense of foreboding impelled him to score out the words for it was his belief that no great writer of symphonies got beyond his ninth. His next work became the Ninth, and when he was beginning work on the Tenth he exclaimed, "Now the danger is past." But if Mahler had thought to outwit

the fates by this ruse he was mistaken. He did not live to finish his Tenth, or to hear the first performances of either the Ninth or *Song of the Earth*. His foreboding expressed itself in his music and all his sorrow and dread found an outlet in *Song of the Earth*, which he first called *Song of the Affliction of the Earth*. Listeners to 1YA on Thursday, February 2, at 2.30 p.m., will hear *Song of the Earth* performed by the Vienna Philharmonic Orchestra, conducted by Bruno Walter, with Kerstin Thorberg (contralto) and Charles Kullman (tenor) as soloists. Bruno Walter also conducted its first performance, at Munich, on November 20, 1911.

Fastidious Clarinettist

REGINALD KELL, the British clarinettist, was for some reason received indifferently by the American public, and has now returned to England. Yet the American critic Winthrop Sargeant, writing about Kell's performance of the Mozart A Major Clarinet Concerto, was by no means indifferent. "By its nature," he said, "the clarinet is a very fluent and pliant instrument, whose possibilities for lush tone, sensational fade-outs, and rippling scales are easily exploited by hundreds of average musicians. Kell is not an average musician. He uses his clarinet with fastidious reserve, making it the disciplined tool of one of the most truly musical minds I have come across among players of any instrument. His playing of Mozart's exacting phrases was correct without a trace of pedantry, and dashingly vital without a trace of questionable taste. This subtle balance of qualities is something I have long and unsuccessfully been looking for among contemporary violinists, and it takes me, in search of comparisons, back to the aristocratic 'cello-playing of Pablo Casals." Reginald Kell, who balances his fastidious artistry with a hearty taste for onion suppers, can be heard from 3YA at 3.42 p.m. on Sunday, February 5, playing his own arrangement of Handel's *Allegro from Sonata in F*, and *Gigue*, by Corelli. He is accompanied by Gerald Moore.

This Year Here

THE familiar BBC programme, *Musical Miniature*, heard at 2.14 p.m., from 1YA on Sunday, February 5, has a girls' school choir, a bass, and a string trio. The string trio players happen to be three of the Robert Masters Quartet—Robert Masters (violin), Nannie Jamieson (viola), and Muriel Taylor (violin/cello)—who, with their pianist Kinloch Anderson will be visiting New Zealand in July under the auspices of the British Council. Listeners who wish to become acquainted with this talented but relatively unpublicised group of musicians may like to while away a few minutes before the broadcast studying the pieces to be performed—*The Owl is Abroad*, and *If Fortune You Would Know*, by Purcell, *Linden Lea*, by Vaughan Williams, and Brahms's *Barcarole*—and working out which belongs to Robert Masters, which to the bass, and which to the girls' school choir.

N.Z. LISTENER, JANUARY 27, 1950