

mining how far each country had moved towards maturity. On the Colombo Plan, which has brought Pakistan and Indian scholars to this country, he was both convincing and forceful in assessing the cultural benefits to New Zealand of her sharing in the Plan. Dr. Northey's delivery is a thought stilted, but his clear and forthright exposition of these specialist topics made this, to me, of only minor importance.

Art and Magic

A RECENT letter to *The Listener* praising the BBC *The Goose Girl* said "the production proved that a good fairy tale can be a work of art." Perhaps few would dispute this, but, if anyone does, the BBC *The Magic Ear of Corn* should help to confute him. I was fascinated by this story, and when the play was over, and the spell broken. I wondered what had given it its particular compulsion. I decided it was the intense realism of atmosphere, the high quality of the acting, notably Felix Felton's Enchanter, and the poetic

Camille Centenary

WHEN the original Lady of the Camellias died the women of Paris flocked to the sale of her apartment, dresses and jewellery. But they weren't the only curious ones. Even Charles Dickens was there. It's now a hundred years since the play which Alexandre Dumas the younger wrote about her was first produced, and in a talk which Professor A. C. Keys, of Auckland University College, has recorded for the NZBS he gives some reasons why *Camille* (as English people know the play) is still acceptably romantic. This talk will be heard from 1YC at 8.0 p.m. this Friday (February 29) and from 1YA in *Feminine Viewpoint* at 10.30 a.m. on Monday, March 3.

touches, as when the petrified court is described—all blended to provoke that essential suspension of disbelief. This play represents a unique form, the adult fairy-tale, in which, I feel, only the BBC could succeed.

—J.C.R.

MASS

*THIS is the article we make;
Thousands and thousands of them.
Ply and veneer
And kahikatea—
Oh, the best kahikatea,
Nothing rubbishy about it—
A few brads
(Screws for the hinges, of course),
A little glue here and there—
I almost forgot to mention the glue—
A good coat of polish to catch the lady's eye
And there you have it.
Thousands and thousands of them.
The lady buys the veneer and the polish
The man buys the lady
And everybody's happy,
Thousands and thousands of them.
Come, I'll show you the factory.*

*HERE—can you hear?—
Here is where they begin.
The dressed timber is cut to its length,
Bored, grooved, pressed and assembled;
Orderly parts that move to a system
Off one pile, past the machine, and on to the next;
Lids here, backs there,
Ends and fronts together over beyond;
Thousands and thousands of them.
This man tacks on the bottoms
He tacks on the bottoms
As I was saying
He tacks on the bottoms
The bottoms, the bottoms,
And this man puts on the feet
The feet, the feet, and a glue-block or two
That'll hold where they touch when they're dry.
They get very quick at it after a while
If they stay.
Then in through here for a sparkle and shine
To catch the lady's eye.*

*COME, I'll show you the factory.
Here we live
Thousands and thousands of us
Daylight and darkness
Winter and summer
Pay-day to pay-day
We get up tomorrow
Put on the clothes of yesterday
And go to the job of last year
With a little glue to hold us together
And a sparkle and shine to catch the lady's eye,
Out of one war, past the machine, and into the next—
We get very good at it after a while
If we stay.*

—Dick Southon

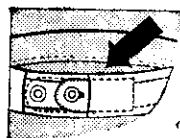
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