

JACK-IN-THE-BOAT

Is always ready to row across the bath or lake. Wind up his motor, and watch him dip his blades like a true oarsman—in, out, in, out—with never tiring enthusiasm.—*On a toy manufacturer's package.*

CHILDREN, children, come and look

Through the crack in the corner of the middle of the world
At the clockwork man in a cardboard house.
He's crying, children, crying.
He's not true, really.

Once he was now like you, you see
Through the crack in the corner of the middle of the night.
The bright blue man on the wind-up sea.
Oh, he went so beautifully.
He's not true, really.

Oh, cruel was the pleasureland they never should have printed
On the front and the back, the funny brand of weather.
For the crack in the corner of the middle of the picture
Let the colours leak away.
He's not true, really.

One at a time children come and look
Through the crack in the corner of the middle of the day
At Jack-in-the-Boat where the black leaves float.
He's dying of a broken spring.
He's not true, really.

—Allen Curnow

criticising the singers for not making every word clear when it was in English, for this is almost impossible in massed singing.

—Westcliff

falling into a bog of wishful thinking about genealogies, was a feat which rewarded the listener.

—Loquax

Beethoven's Sonatas

IN the past few months 4YC has delighted us frequently with sonata programmes, one always on Friday nights, and others at different times during the week. Many, if not most of these programmes, contain a sonata by Beethoven, a thing I should not cavil at, were it not so frequently the same sonata. The pianoforte sonata, Opus 26, has been given us now at least five times since Christmas, and a close runner-up is Opus 31, No. 3, as are the Waldstein and the Appassionata. These have surely earned an honourable, if temporary, retirement, while the other 28 pianoforte—and the cello, and the less well-known violin and piano sonatas—have their turn. Better still, perhaps, let us have another series of all the sonatas in chronological order, thus at one stroke relieving the strain on the programme organisers' memories, and giving the listener the satisfaction of having been able to hear all the works at least once.

Murder Without Apology

A LITERARY addiction to murder strikes me as a comfortable and reasonable vice, but the apologetics which have grown up around it somewhat embarrassing. One school of apologists will show you a long and distinguished line of ancestry, instancing the story of Susannah and the Elders, as an early piece of detective fiction, and Hamlet as another. It was pleasant, then, to listen to Ernest Dudley's talk from 4YC recently—"The Father of the Thriller," for there was none of this nonsense about Mr. Dudley. In an eminently sensible manner he took three early writers about crime and spoke of them interestingly—Vidocq, Gaboriau and Pinkerton, the original "private eye." Most of us know about Poe, and Wilkie Collins; to go further without

Through Pilate's Eyes

ANY play based on the Passion has a hard task ahead of it. Embroidery of the Gospel narrative may seem meretricious or presumptuous—the familiar words, hallowed by centuries of Easter hearing, seem to have gathered to themselves all necessary emotional overtones. The usual course, followed by the play *Caesar's Friend*, is to concentrate on some character off-centre, in this case Pilate—and feel through him the impacts of events. In this respect the play was remarkably successful. It is a regrettable fact for the dramatist, however, that a broadcast play, no matter what its merits, cannot compete as a spiritual and emotional experience with the musical expression of the same theme, and it must have come as an anti-climax to such listening as Bach's *St. John Passion*, grandly broadcast by 2YC on the two previous evenings.

Among Those Present

KENNETH MELVIN'S series *Going Places and Meeting People*, just concluded from 22B, could go down in broadcasting history solely because it occasioned that lively parody in the last 2B panto "Going People and Meeting Places." But it certainly deserves honourable mention on its own account. His last instalment I found particularly lively listening—a Melvin-edited version of a Boston "Town Meeting of the Air" on the subject "Is America Losing Her Civil Liberties?" We can feel confident that, in spite of the conclusion of this particular series, Mr. Melvin's talent for bringing things back alive, or at any rate, still warm, will not be unused.

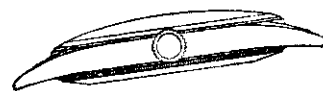
—M.B.

RESCHEDULED QUIZ

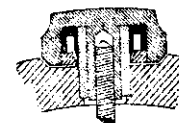
THE popular occupational-quiz show "What's My Line?" which has been playing from the four 2B stations and 22A on Fridays at 9.0 p.m. will in future be broadcast on Thursdays at 9.0 p.m. The change will operate as from Thursday, April 23.

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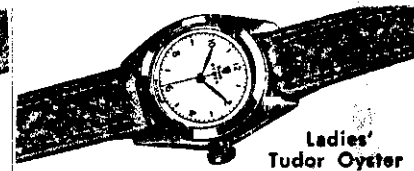


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