

frontier of Ruritania (or wherever it was that the Lady vanished). And it is sad to think that Basil Radford will never again be that simple but chivalrous gentleman, Spencer. —M.K.J.

"Murmuring" Heart

(ONE of the surprising things about the 3YA programme on Great Ormond Street, the famous London Hospital for children, was the record of a "straightforward" operation on a small child with a "murmuring" heart. Through amplification one could hear the heart beats, although only after the surgeon had sealed off the leakage and the normal heart beat had supervened was one fully aware of the nature of the change. During the experimental stage one heard instructions being given to the anaesthetist for more oxygen, and the slowing down of the heart under its greater load. What had been a swishing pulse suddenly became sharp and well defined. If this is "straightforward," what must the complicated operations be like?

Music for "Job"

ROMANTIC youth may like mosques, minarets, castles and cobbled streets, not because they are in themselves beautiful, but because in their very unreality to people who live in a new country they provide an easy refuge for the imagination. With the consolidation of personality we realise that some of the features we have liked in such things and in their offspring, *Scheherazade*, *La Boheme*, *Carmen* and *Swan Lake* are adventitious. We want something to which our own feelings are in the direct line of succession. Listening to Vaughan Williams's musical setting for the ballet, *Job*, taken from Blake's engravings, I knew that this was a ballet I would not miss were it ever to come here. Beside Blake's lofty imaginings there is a British solidity to the figure of Job with bowed head and outstretched hands. According to the narrator on this 3YA programme people have been astonished at the success with which the "static" figures in Blake's engravings have been translated into movement. "Static" is the wrong word to describe Blake's tableaux. There is an implied movement in the engravings that fits them for ballet and makes them the obvious choice of genius. What is not obvious in that choice is the austere subject matter.

—Westcliff

Golden Opera

AN almost invariably well-arranged short programme of opera music is to be heard each Thursday night at 7.0 p.m. from 4YC, and over a period of months the listener has been able to get a fairly comprehensive picture of operatic recordings. These programmes are usually grouped round some theme, or common point; one week, for instance, we had recordings by artists of the Vienna State Opera—Erich Kunz, Sena Jutnac, Julius Patzak and Hilda Gueden—giving fairly convincing evidence for the claim of a second golden age for Viennese opera. The music varied pleasantly between the more and the less familiar; the "catalogue" song from *Don Giovanni*, the recitative and aria "How Strange and Dead" from *The Bartered Bride*, "In the Springtime of Life" from *Fidelio*, and two short Puccini arias. It was well performed and well recorded, maintaining the high standard set by earlier programmes in this series.

N.Z. LISTENER, MAY 15, 1953.

Coronation Talks for Young Listeners

THREE Coronation talks for young listeners, recorded by Richard Dimbleby for the BBC, are being heard in YA Children's Sessions during May. In *The Crown Jewels* (2YA, May 15, 1YA, May 25), Mr. Dimbleby describes some of the adventures that have befallen the jewels how some were lost and others stolen, and how, under Cromwell, the Regalia was broken up. *Coronation Processions* (3YA, May 28, 1YA and 2YA, May 29), goes back to the



BBC photograph
RICHARD DIMBLEBY

journey Richard II made from the Tower of London to Westminster in 1377 and brings the story forward to a description of the great State Coach which will carry Elizabeth II on her Coronation Day. *Men of the Coronation* (2YA, May 22, 1YA, May 27), describes the duties of some of those who take part in the Coronation and the history of their offices. Among them are the Earl Marshal, who is responsible for all the arrangements for the Coronation, and the Champion of England, who in past times challenged to mortal combat anyone who disputed the claim of the Monarch.

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Roots Uncovered

JOAN STEVENS'S lively and informative account of early New Zealand novels lets in a little more light on the past and discovers a few more of our roots. Neither sentimentally kind to pioneer efforts, nor harshly derisive, Miss Stevens deals out praise and criticism with an impartial hand, at the same time giving her listeners an opportunity of sharing her attitudes by liberal accounts of plots, and quotations. These talks, heard from 4YC, have been interesting and amusing; but the laughter they give rise to is not conceited, but sympathetic, since in Miss Stevens's treatment our early writers and their aspirations and problems have become real to us before we have read more than a fraction of their work.

—Loquax



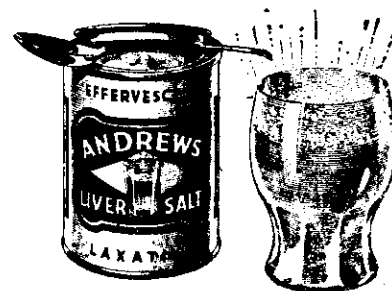
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