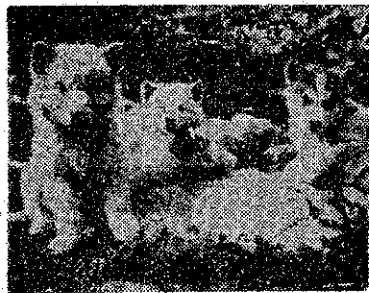


Here and There

(Continued from page 5.)

Te Kooti. Te Kooti, who will be the subject of a talk from 4YA on Thursday next, was one of the most paradoxical of Maori chieftains. Starting his career as a more or less religious Maori, who was described by the settlers of Poverty Bay as "difficult," he was transported to the Chathams without a trial, later to escape and become one of the most crafty leaders whose generalship was second only to that of de Witt. The terror of Poverty Bay, northern Hawke's Bay, Taupo Plains, and the Waikato, and for years an outlaw with a price of £5000 on his head, he lived to mix on equal terms with white men, to shake hands with a Minister of the Crown, and to die in the respectability of a full pardon. He was a dominating personality, a master of guerrilla warfare; a general whose word was law, who thought out his plans carefully and executed them with enterprise, energy, and completeness; a man of relentless ferocity, who would break through the best laid cordons and reappear where least expected. He was the principal figure in the last series of campaigns that when finished were to leave New Zealand in lasting peace.

John Drinkwater. On Wednesday next, at 4YA, John Drinkwater's poems will be broadcast. Like so many brilliant men of letters, he was at a total loss at school (I was, too), and he cheerfully admits this: "I once won a form prize,



★ "Dougall" A Dog Story

will be told by Mr.
S. F. Temple, from
1YA, on
Friday, December 9.

★ ★
but as I had stayed in the form for two years they couldn't help giving it me. I also got a chemistry prize, but how, I cannot conceive." Although interested in literature, Drinkwater was sent into an insurance office, where he stayed for twelve years, until with the establishment of the Repertory Theatre he gave up insurance and became its manager. At the age of 21 he published his first book of poems,

which was not kindly received. "I sent a book to an uncle with the request that he should buy it. He sent me a postal order for 2/6 with the advice that I should give up writing as one should drink." With the publication of "Abraham Lincoln" in 1918 the poet dramatist came into his own. His style is free. "I make notes," he admits, "to get the background, then discard them and write quickly."

Cesaroni. After a long absence from the 2YA microphone, Lucien Cesaroni, operatic bass, returns next week. I am looking forward to hearing this maestro, for Cesaroni every inch is an artist. Coming from a musical family well known in the realm of Grand Opera on the Continent, he has been acclaimed by the world's leading critics as one of the greatest contemporary Mozartian interpreters. In this country he is more widely known as an operatic bass of exceptional talent. He has produced opera many times before the microphone, and as "Mephistopheles" in "Faust" he is in his element—a truly great actor and singer.

Professor James Shelley, M.A., who is frequently heard broadcasting from 3YA, is professor of education and dean of the faculty of mental and moral sciences at Canterbury College. Recently returned from a lecturing fellowship in U.S.A., the professor has had a brilliant career. An Englishman by birth, he graduated M.A. from Christ's College, Cambridge, and in 1910 became lecturer in education at the Manchester University. As a major

in the R.F.A. and later chief instructor in the War Office School of Education, he gained military experience. From the Southampton College, to which he was appointed professor of education in 1914, he came to Canterbury College in 1920.

Mata Hari. Continuing his war adventures, Major-General Merlin will tell 2YA listeners on Thursday next how he met Mata Hari, the German spy, whose name stands out far above that of all other spies of the Great War. A native of the East Indies, and a murderess fleeing from cynosure, she came to Paris before the war, where she attracted attention as a vaudeville star. A woman of unusual beauty, sensually mystic, endowed with a rich imagination, a flair for the sensational, the sentimental and the practical, she possessed the ideal characteristics of a secret service agent. And these were recognised by a German master agent in Paris. She became absorbed in the labyrinth of the spy system that was to make her a traditional figure in world history. Around her has been woven a net of highly imaginative literature—no spy story is too absurd to be associated with her name; no deep-rooted intrigue too treacherous. But the life of Mata Hari is romantic enough to need no embellishing, and the story of her work dramatic enough to need the aid of no fiction. Between the mythic purple altar of the Kanda Swamy, where her life of romance began, and the rifle range of Vincennes, where it ended, there is the width of three continents. It required the talent of Mata Hari to bridge the gulf. Her origin was as she chose to make it; her end was none the less her own choice.

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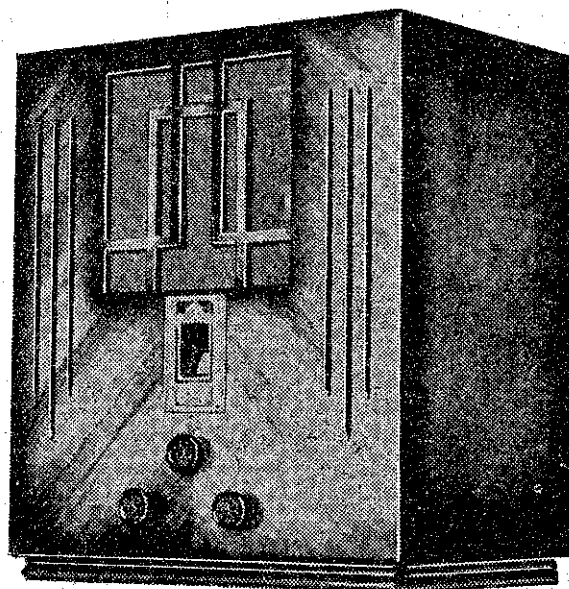
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