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In other words, the broader implications of the work of the Drama League which I shall speak of next, are already carried out. I put this forward more as a question than as a conviction, although the bias is towards the non-competitive administration.

Aims of the Drama League

To return to the broader implications of the work of the Drama League. As far as I can find out, the aims of the League include — "the raising of the standard of production among amateurs . . . the promoting of a higher standard of audience appreciation . . . and of encouraging the progressive spirit." I'm not quite sure what the progressive spirit in this connection can be, unless it is to encourage the experimental theatre. The others are plain enough and well worth while, but they seem to me to be only half the story. The real worth of the Drama League lies not so much in the fostering of The Drama as such, but in the opportunities it gives to men and women who might not otherwise have read a play or appeared on a stage. Under the aegis of the Drama League they can do both and thus inevitably widen their horizon while working for the common cause of Community Drama.

Frankly, it is not the word "Drama" which interests me here so much as it is the word "Community." The working together of small suburban or urban groups, the getting to know each other, the sharing and solving of problems, the laughter and the disappointments, seem to me to be a far more important thing than the mere fostering of the Drama alone. I have been associated with a suburban group for the last six years. We started with an advertisement in the local dairy, and our first year began with upwards of 20 people, only three or four of whom had any previous stage experience. Several had never read a play before and many at that time were incapable of visualising a play while it was being read. In the six years we have read plays ranging in worth from Shakespeare and Shaw down to the most obvious farce, and where at the beginning our readers stumbled and hesitated over an unknown script, to-day they can pick up a book of plays and start in like veterans, with most of the inflections and emphasis on the right lines and with an attempt at characterisation from the word "go." Our activities have become social as well as dramatic. We are a mixed group and earn our livings in many different ways. We have, on occasion, had many willing arguments on politics, art, or religion, but so far we have not had an incident to mar the definite feeling of camaraderie which was started, fostered, and which still exists because we meet at regular intervals for the purpose of reading and producing plays. I quote my own group because it is the one I know best, but it is, or could be, repeated all over the country, and, given the same spirit of co-operation and stimulus, could play an important part in establishing a progressive outlook without which small communities can become hide-bound, narrow, and insular in the worst sense.

Congenial Company

I doubt if many in our group—and I take it to be typical of the other groups which make up the Drama League—go to the fortnightly readings with anything like an aesthetic approach. The high plains of intellectual attack are not for them. They go to the meetings because they like congenial company

and because they find reading plays a satisfactory mode of self-expression. I should think that on the whole most of the members of the Drama League are in much the same frame of mind, so that if, so far, the League has not been able to do much for The Drama in its highest form, it has been able to do a lot for the community as a whole.

★ Items from the ZB's ★

STATION 4ZB presents *Tusitala*, *Teller of Tales* in a new programme of short stories every Friday at 7.45 p.m. These include Oscar Wilde's *Sphinx Without a Smile*, Anton Chekov's *A Work of Art*, de Maupassant's *Happiness*, and Mary Coleridge's *The King is Dead*.

A RADIO adventurer remembered as the Elusive Pimpinel of wartime Europe will entertain listeners again in *The Return of First Light Fraser*, who will make his broadcast come-back starting on Monday, August 25, at Stations 1ZB, 2ZB, 3ZB, and 4ZB, at 8.0 p.m.

WRITTEN in 1844, the Dumas story, *The Three Musketeers* remains one of the world's masterpieces of adventure. A radio version of it, with the cast headed by Haydn James as D'Artagnan, with Mary Ward as Milady de Winter, and with the roles of Athos, Porthos, and Aramis, played by Gordon Gow, Keith Eden, and Laon Maybank respectively, will start at 1ZB on Monday, August 25; at 2ZB on Monday, September 8; at 3ZB on Monday, September 22; and at 4ZB on Monday, October 6. Listening time in each case will be 7.15 p.m.

NOT since the days of *Yes, We Have No Bananas* has a catch phrase from a song so caught on in America as *Open the Door, Richard*. The story goes that it is being used for advertising, as a text for sermons, and that it has been heard even in Congress. Yet it is 20 years old, and is the title of a Negro vaudeville act written by John Mason. It tells of a reveller getting home with the milk and, having no key, pleading pathetically, "Open the door, Richard, and let me in." The original singer was a Negro comedian, "Dusty" Fletcher. Last year an American band leader heard the piece and made it into a dance song. Richard will be asked to open the door from 2ZB at 9.30 p.m. on Monday, August 25.

EDWARD SILVER (known to New Zealand radio listeners as "Neddo") who died recently, conducted sessions from 1ZB, 2ZB, 3ZB and 4ZB on Saturday mornings. He was associated with 1ZB since the inception of commercial broadcasting. Later he left 1ZB to manage the privately owned radio station, 2ZM Gisborne. When he returned to Auckland last year he organised the Young New Zealanders' Theatre Club.

STATION 1ZB, Auckland, has asked listeners for their own ideas in the search for something novel in programmes. Like other stations, it frequently receives material for sessions. Sometimes there is just a germ of an idea; sometimes a complete script, or an original suggestion which might lead to a full-scale programme. So now, every Sunday at 8.30, the station presents for 15 minutes *You Tell Us*, which is precisely what 1ZB wants its listeners to do. This session is expected to be a useful guide to listeners' tastes.

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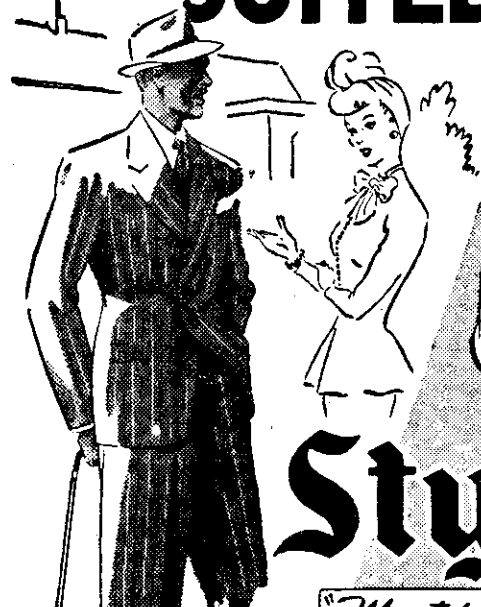
Many a man lies abed longer than he should, simply because he just can't face the morning tussle with his razor. Others use Ingram's. Marvellous stuff. It's cool, soothing, comforting. It puts whiskers on the spot! Singing joyfully, you romp through the daily shave. The ladies, too, prefer the Ingram's face. Smooth, well-groomed. Get Ingram's in your bathroom right away!



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