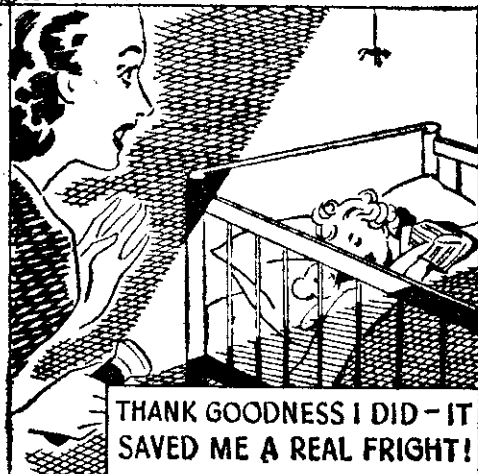




SO YOU  
THINK  
YOU'RE SAFE?

I TOOK MY FLASHLIGHT  
TO SEE TO BABY



THANK GOODNESS I DID - IT  
SAVED ME A REAL FRIGHT!



Have a special place for  
your Flashlight . . . hang it  
by the back door.

When You Can See - You're SAFE!

REV. 4/1/56

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# RADIO VIEWSREEL

## What Our Commentators Say

### Third International

WHILE the cricketers sent New Zealand's prestige sky-rocketing in England and the All Blacks struggled to keep it at a decent level in South Africa a grim battle was being fought on the home front and relayed by 2ZB in place of the usual *Citizens' Forum*. In the International Quiz, Australia v. New Zealand, Australia won by the narrow margin of 11 to 9. The contest was a most exciting one, with New Zealand catching up on Australia in the third round and scoring level in rounds four and five. By rounds five and six audience participation was ruled out by the nature of the questions, thus preventing radio sympathisers from using telepathy in support of their own candidates. It was probably inevitable that since both specifically Australian or New Zealand questions were unusable the minutiae of England's geography or antiquities should form the basis for a disproportionately large number of the questions, and seeing two good men and true come to grief on "What, in terms of feet, is the longest English cathedral?" and "What are the Dukeries?" I was moved to wonder what will happen to the International Quiz of the future, when candidates must be selected from those educated to have little respect for the Fact *per se*, and to regard History and Geography as firmly rooted in the native soil.

### On the Beat

SO much has been heard of the London "bobbie" that it was something of a relief to find that the word was not once resorted to in the BBC programme *This England—The Policeman*. Constable Martin is just an ordinary man, over 11 stone, over five foot 10 and with a four-inch chest expansion. He gets a living wage, can expect an adequate pension, often works divided

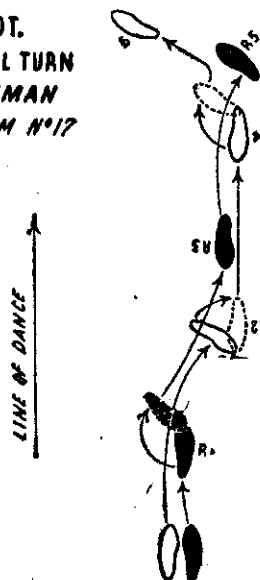
duty or has to make an appearance at the Magistrate's Court at 10.0 a.m. after being on the beat from 10.0 p.m. to 6.0 a.m. Like a school-teacher he tends to be on duty even in off-duty hours, but unlike a school-teacher he hasn't got all his exams behind him, and is forced to lick his pencil in private as well as in public. He is grilled by barristers and grumbled at by old lags, confided in by lost children and roundly abused by not-so-drunk drivers. Yet in spite of all the stings that Patient Merit (alias Constable Martin) takes from the unworthy, listeners are not left with the impression that the administration of the law is merely a vocation and has as little, materially speaking, to offer as nursing or the devotional life. The compensations of the policeman's lot are cleverly brought out—the feeling of security in the job and the sweet satisfaction of being always (or almost always) on the right side of the law.

### Caucus Race

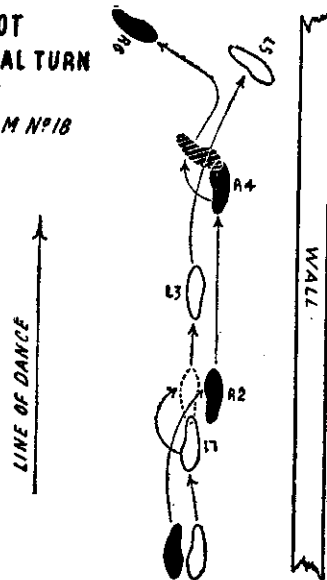
THERE was something of the Caucus Race about the Australia-New Zealand Universities' debate because although both teams talked hard for their 15 minutes each, there was no way of telling who had won. Compère Peter Green, of course, made his usual gesture of handing the matter over to the radio audience, who were unfortunately not in a position to pass comfits all round. However, in spite of this note of bathos at the end the debate was competent, if not scintillating. Tickling the ears of the groundlings was limited to one wise-crack per team, an Australian reference to Nationalisation and a New Zealand allusion to the importation of Australian debaters. New Zealand had the harder part of taking the affirmative on the subject "That there should be free trade between New Zealand and Australia,"

(continued on next page)

FOXTROT.  
NATURAL TURN  
GENTLEMAN  
DIAGRAM N°17



FOXTROT  
NATURAL TURN  
LADY  
DIAGRAM N°18



THE SECOND lesson on the Foxtrot in 3YA's "Modern Ballroom Dancing" series will be given by A. L. Leghorn on July 7 at 9.30 p.m., when the natural turn will be described. It should be at once apparent how this turn differs from the natural turn in the Quick Step and Waltz. The whole character of the Foxtrot, says Mr. Leghorn, is expressed in flowing movement with a soft undulation created by a controlled rise and fall, which in its turn demands accurate footwork. The most typical of English dances, the Foxtrot develops excellent balance and control, though to the onlooker it should appear lazy and unhurried.

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