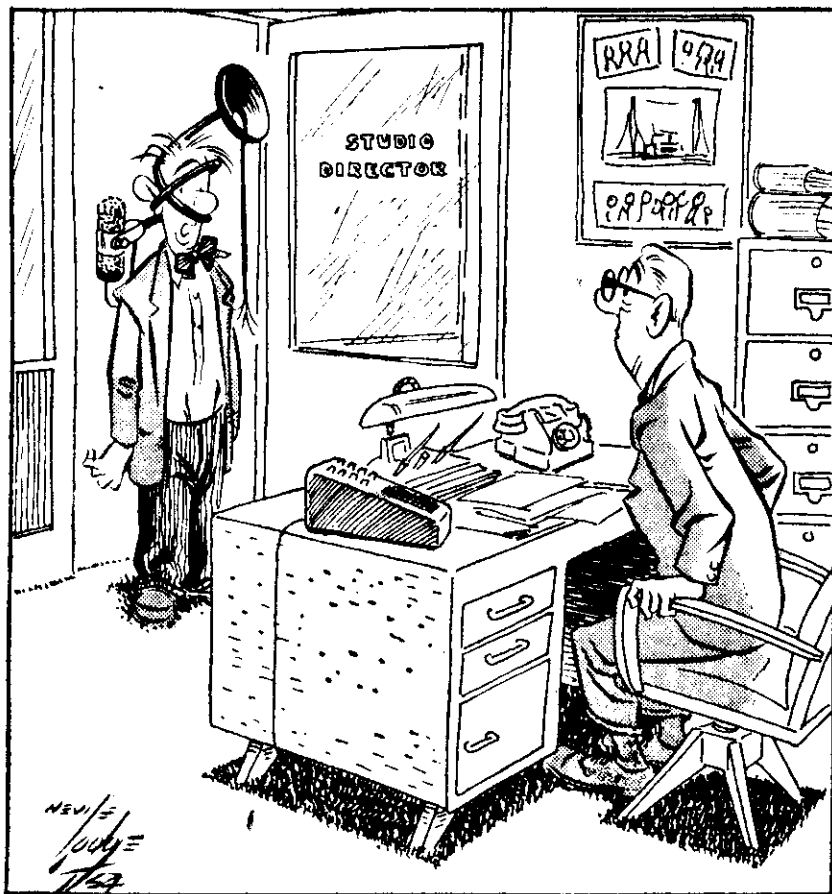


## Lodge Listens . . .



"You know that studio interview? I must have asked the wrong questions"

ballet. The chosen recordings are linked together with a commentary-interview—that is, a stilted dialogue, in which Fonteyn was goaded into banal reminiscences of her performances in the ballets to be heard. It added nothing either to Fonteyn's reputation or the music itself, proving itself to be the cheapest kind of "personalised" broadcast, the exploitation of a name. Yet the original idea was not so bad, and there must be a great deal that the ballerina could tell us about ballet. Not Margot Fonteyn, however—at least not in this series.

—Loquax

### The Two Islands

AS a Northerner I found much material for agreeable thought in Cotsford Burdon's talks "North Versus South," though I would have been perfectly willing to listen for the sake of the verbal pyrotechnics alone ("Mortgages suppusating with unpaid interest"). The talk was full of below-surface implications, possibly unnoticed by the author, but visible to the shrewder Northern eye. Mr. Burdon's reference to Northerners being closely in touch with Government and Civil Service implies that the country's brain-centre is situated in the upper half; his recommendation of a Secretary of State for the South Island suggests the need for the stronger, more advanced partner to stretch down a helping hand. And what a proof of our fundamental tolerance that the NZBS, a Northern body, should have permitted Mr. Burdon, a Southern body, to air his views so uninterruptedly over the inter-island air! I liked Mr. Burdon's point

that the two communities should be complementary rather than supplementary. Would a national dress for South Islanders help their tourist trade?

### Human Comedies

THE two plays I heard last week were both excellent entertainment, both produced by the BBC's Mary Hope-Allen, and both concerned with the Russian way of life—but how differently! Turgenev's *A Month in the Country* is a play whose nuances add up to a substantial presentation of human nature. Christopher Mayhew's play *Those in Favour* also gave us a shrewd glimpse of human nature, but this time human nature impaled on the hook of political ideology. The setting is Lake Success, and the author lifts the masks of the delegates to reveal their hidden motives and fears, making full use of his opportunities for irony. I confess I enjoyed the topical trappings almost as much as the excitement of the action. And I have seldom struck a play where the reins of suspense were so firmly held by both author and producer. —M.B.

### Happy Landing

"I FIRST flew in 1912, as a passenger, and flew myself in 1914. When I was observer we force-landed in a field, didn't notice a cow was lying down, and when we stopped she got up and put her head through the wing. We tied the wooden ribs and fabric together with string and took off again."—William Speller, who has spent all his life working with aeroplanes, talking in the BBC's "In Town Tonight."

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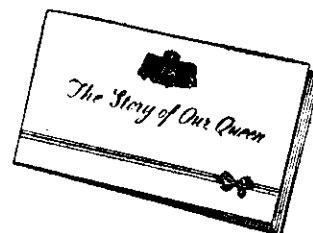
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