

Lodge Listens . . .



"It's all right, Mr. Smedley, the soprano's gone"

ation, the unusualness of the instruments played captured the attention. No item wearied by being too long and the information given about the instruments in the quaint un-English voice of Carl Dolmetsch, with his whimsical observations, added to the relish of the programme. After listening to the trio over the landlines, there was at least one person disappointed that they never came to his city. I was, therefore, all the more keen to hear the studio programme conducted by Carl Dolmetsch and heard over 3YC, although I must admit that in these I missed the delightful response of the audience to the humorous touches and to the music itself.

—Westcliff

First Novels

I HAD wondered why various authors should have been asked to talk about their first published novels in the BBC series at present to be heard from 4YC, for in most cases an author's first novel is relegated to a position of mainly historical interest in the light of his subsequent achievements. To hear him speaking about his own choice for his best work—or even his worst—would, I think, be more interesting. Who, for example, remembers Compton Mackenzie for *The Passionate Elopement*, or Joyce Cary for *Aissa Saved*? However, Compton Mackenzie, with his usual urbanity, made an interesting talk with his account of the continually homing manuscript of *The Passionate Elopement*, and its final success; and if his talk did nothing else, it must have provided encouragement to aspiring authors.

While still preferring to have heard him talk about his *Sinister Street*, or his various *Winds of Love*, I must bow to the benevolence of the BBC.

Hobson's Choice

THE evening programmes from 4YA show a steady decline that surely was not intended when 4YC's programmes were improved, and this is most obvious in the spoken material. Any programme which has the merit of being well-written, well-produced, or even of more than average interest in the evening appears in the 4YC programme, whether it is a BBC documentary, book review, play or story. While this segregation of programmes is irritating to the city-dweller in that he is left with Hobson's choice, the country listener, as I discovered on a recent holiday in Central Otago, where the reception for 4YC is often bad, has little chance at all of hearing these 4YC selected plums. A most vivid example recently of the present attitude to 4YA's listeners occurred with the series on the relative advantages of the North and South Islands. While four talks were given from 4YA, the final talk (by Cotsford Burdon) which, without being "difficult" in any way was rather more witty, was played at a different time from 4YC.

—Loquax

"A GOOD holiday tweaks us out of our tram-lines—it sends cashiers into hayfields and miners up mountains—and mums into deckchairs on the beach with their feet up. And very sensible too."—Ruth Drew, speaking in the BBC's Light Programme.

N.Z. LISTENER, MARCH 26, 1954.

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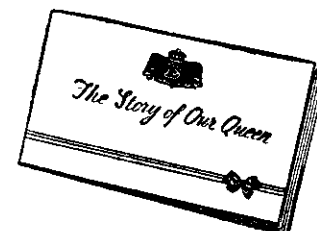
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