

## Lodge Listens . . .



"That was a rebroadcast of the first breaking of the sound barrier in New Zealand"

connotation that the author had one eye on an adult audience. Then *The Darning Needle* was a mere excuse for the plugging of a Victorian moral. I am prepared to give those concerned with the programme credit for a nice thought, while regretting that it never developed into a nice listening experience.

—M.B.

### The Missing Eye

THE Coronation and the Royal Visit produced so many programmes related to Royalty in almost every conceivable way, that it began to appear that the subject must be exhausted. It was a surprise, therefore, to find at the end of May, the one that apparently got away, a visit to the State Apartments at Windsor Castle under the guidance of Audrey Russell, Richard Dimpleby and Henry Riddell. It seemed to me, in spite of the ability of the team of commentators, an extremely poor programme, for its appeal was not to the mind or the ear, but to the eye, and all the Audrey Russells in the world, saying: "And here I am, standing at the top of the staircase, a *Magnificent Staircase* . . . and I can see the wonderful State Apartments . . ." could not hope to catch the effect of one good photograph. This programme illustrated all too clearly that radio using material more properly belonging to the written word, or appealing to the eye, is a slight and sorry thing, even in the hands of able and experienced people.

### Music With Meals

SOMETIMES I wonder if those who plan our dinner music programmes do so in the fond hope that nobody

listens to them with any real degree of attention. The effort required to make an integrated concert for deaf ears is too great to encourage planners to overcome the undoubted difficulties of fitting together a collection of short recordings to fill a given time. Yet even if light classical music is the aim of these programmes, surely a concert of the nature of the Proms could be achieved if more attention were given to its construction. A random grab at a selection of recordings which produces Tchaikovsky's *Italian Caprice*, then *Belshazzar's Feast*, by Sibelius, and follows these with *Molly on the Shore*, as on a Sunday recently, can hardly be applauded as inspired planning. It may spring from the belief that no one listens; and it may well have that very effect.

—Loquax

### Hey, Pardner!

WHEN you hear the Hero of a Western film order a glass of milk you can bet your high-heeled riding boots he'll take it raw. It's a matter of principle with these fellows. No one can mistake the Hero. He's the fellow without the permanent five o'clock shadow, and if you've too het up to notice that you can pick him later as the one who's still standing when the lights go up. The Hero and the Gunman are among those who get a chance to loosen up in *Trouble in Texicana*, a little satire on the stock Western which will have a first hearing from 3YA at 8.30 p.m. on Thursday, June 10. The script is by Jack Hepburn, of the "One/Keep" Amberley Panhandle, and the stars are Bernard Kearns and Alan Morris (who also produced it).



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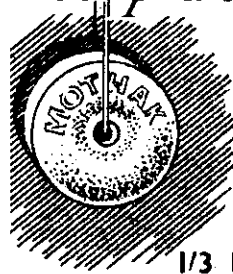
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