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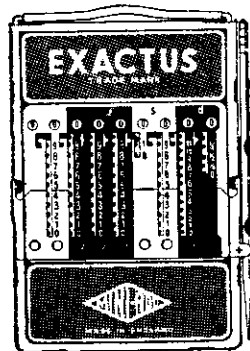
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BBC photograph

VIEWERS in Britain are more loyal to the screen than listeners to the loud-speaker, a personal observation which is confirmed by the BBC quarterly figures for audience trends, writes J. W. Goodwin, from London. Evening listening during the spring quarter of this year was 14.4 per cent of the adult population, listening steadily from 6.0 to 11.0 p.m., compared with 17.1 per cent a year ago. For those who have only "steam" radio, as it is called by the snobbish owners of TV, the figure dropped two per cent to 18.2 this year. However, the level of viewing rose from 37 per cent to 38.8 per cent this year—or (to lead you out of the thicket of figures) the average adult viewer watches almost two out of five evening performances.

This has posed the biggest problem of his career for the director of BBC news, Tahu Hole (above), who was born at Christchurch 47 years ago. His task is to marry sound news to vision—and by "sound" the BBC doesn't mean only

Open Microphone.

what you hear. The trouble is that TV not only lends itself more readily to entertainment than to instruction, but also makes its chief appeal to less serious-minded people. Viewers want something lively; Mr. Hole insists that the news must be as authoritative and objective as on sound radio. His experiment of still pictures illustrating points in the day's news rather than yesterday's newsreels has been widely criticised and officially admitted to be not the last word in this domestic dispute between the two forms of broadcasting.

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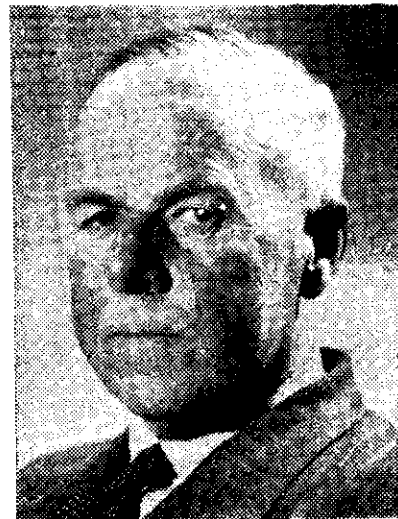
AN Auckland reader, Jeremy Commons, has sent the following information on the French soprano Mado Robin, about whom enquiries were made to this page some months ago. Mr. Commons obtained his information from Lawrence Fox, a New Zealander who was recently in France. Mr. Fox writes as follows: "Mado Robin is singing at the Opéra Comique in Paris, where I heard her in *Lakmé*, a role she has recorded for Decca, and as Olympia in *Les Contes d'Hoffman*. She has a clear and agile voice, capable of filling the theatre with a sustained B flat above high F, but her singing lacks charm and depth of feeling, defects which her acting, although never ludicrous, is inadequate to make one forget. This is naturally not so important in the role of the mechanical doll, and in this part she was entirely satisfactory, compelling indeed our admiration at the range and power of her upper register, although one has only to think of the technical brilliance of the coloratura of Hempel and Tetrazzini to realise that present-day admiration is perhaps won rather cheaply. This criticism may seem rather scathing, but perhaps I can give a better impression of my opinion by saying that if we had had a Mame Marchesi or Lillie Lehmann to train this voice, we might have had something not unworthy of their illustrious pupils, Melba, Nordica, Fremstad, Farrar, etc."

MADO
ROBIN

will set out to explain in simple language some of the principles of law involved—in short, what the law is on these matters, and how the individual is affected by it, although, he says, "So many of the issues are complicated by a mass of case law that some of the conclusions must be tentative and subject to final findings by competent courts." Professor Davis is Professor of Law and Dean of the Faculty of Law at Auckland University College. He was born in

MOST people have encountered at some time or another, with varying degrees of annoyance or indifference, such forbidding notices as "Trespassers Will be Prosecuted," or "Keep Out! This Means YOU!" In a series of five talks called *What is the Law?* to be heard first from 1YC on Wednesday, beginning on September 15, Professor A. G. Davis will discuss these

and similar aphorisms commonly encountered in daily life, from the point of view of their significance in law. He



Amalgamated Studios photograph

PROFESSOR A. G. DAVIS

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"THE orchestral repertoire is wide, though, of course, each year in Britain, in each centre, the new season's prospectus is torn apart for being (a) too progressive, and (b) too conservative. The same prospectus, mark you! That couldn't happen here, I suppose?"—Thus James Robertson, the new conductor of the National Orchestra, diffidently (or rhetorically) enquired in a talk broadcast over all National stations recently. It was part of a "getting acquainted" programme designed to introduce Mr. Robertson to New Zealanders and vice versa. He had got down to business earlier in the week at his first rehearsal with the Orchestra, where he is seen (left) greeting Vincent Asprey, leader of the Orchestra, and also in action on the podium.

N.P.S. photos

