

SPEECH IN ACTING

Sir.—The visit of Sir Lewis Casson and Dame Sybil Thorndike should do much to eradicate the foolish idea that in acting one should speak "naturally." When these eminent artists played here many years ago, it was noticeable that every word from the stage could be clearly heard in any part of the theatre. Surely it is obvious that acting requires a technique which bears little resemblance to ordinary conversation. This is fully appreciated by the New Zealand Broadcasting Service players under their able actor and producer, Mr. Bernard Beeby, whose work is well up to BBC standard.

W. J. HUNTER (Wellington).

ANSWERS TO CORRESPONDENTS

Interested (Blenheim): The Works of Rabelais.

V.P.S. (Auckland): You are opening another subject.

Children's Interests (Auckland): We do not publish letters sent elsewhere. And letters should be confined to broadcasting topics or to material published in *The Listener*.

Just So (Nelson): Libellous.

J.W. (Foxton): The Correspondence is closed.

Kim (Onehunga): (1) A programme specially scripted for 1XH; the script will be referred to 1YA for consideration. (2) May be relayed from 1XH; no arrangement yet.

A.M. (Timaru): Letters for which no space is available can seldom be acknowledged unless they make specific inquiries or complaints about programmes.

W. W. Dent (Dunedin): Thanks for suggestion.

H. (Wellington): Please send name and address.

G. M. Hester (Gisborne): (1) Yes. (2) The Weavers' recording of "A-round the Corner" was released August, 1952, coupled with "The Gandy Dancers' Ball." "Wimoweh," coupled with "Old Paint," was released September, 1952.

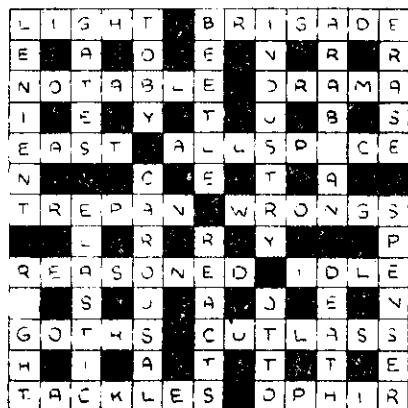
Noises Off (Timaru): No other complaint about the bell. Similar complaints come in occasionally, but generally relate to difficulties it is impossible to overcome. Interference on the line carrying the news to your station's transmitter may account for what you have heard; the point of origin is not at 2YA.

E. D. McKenzie (Dunedin): Your last paragraph (thanks for it) really holds the explanation. The YA stations used to be blamed, very reasonably, for constantly interrupting their dinner music programme, 6.0 to 7.0 p.m., for news and market reports, weather, news-ree, and so on. The YC stations were accordingly allotted the dinner music; and they change to their own type of programme at 7.0 p.m.

J. F. Lyon (Wanganui): (1) Because the decision to sit on Monday was made long after the programmes for that day had been printed. (2) The same type, yes, because "dinner music" mainly "pre-war," no—couldn't be done, even if anyone wanted to do it; but the question about LPs will certainly be looked into. The orchestras you name figure rarely in that programme because they don't record much music of a type suited to it.

"THE LISTENER" CROSSWORD

(Solution to No. 717)



Clues Across

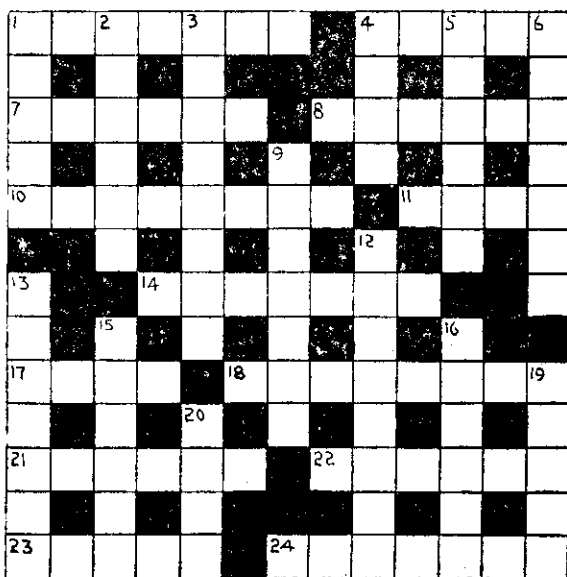
- Not the Lady's fate, although it might be quite appropriate to Fry her?
- Scene of the world's best-known sermon.
- A fit of shivering at the end of this distance.
- Mr. Coward suffers a reverse about the ship; this should teach him!
- Correcting.
- Remove the drunken man from 24 across and you will be quite close.
- Spend it? (anag.). Of course you would.
- A dog provides a stimulus.
- "Freeze, freeze, thou bitter sky, That dost not bite so nigh As — forgot" ("As You Like It," Act 2, Scene 7).
- Confused praise.

- "But the — no man can tame; it is an unruly evil, full of deadly poison" (Epistle of James, chap. 3, v. 8).
- Concise.
- No tears (anag.).

Clues Down

- Swelling in a bugle.
- "There is a —, whose name is Death" (Longfellow).
- Flood.
- This bearing could be mine.
- Rustle (anag.).
- So much French rum gives rise to a fit of petulance.
- Small piece cut off.
- Here we find an insect makes a run-away marriage with an animal.
- A servant boy is followed by the same insect in the procession.
- Neat.
- Soft radiance.
- "Of man's first disobedience and the fruit of that forbidden —" (Milton, "Paradise Lost").
- Turning points.

No. 718 (Constructed by R.W.H.)

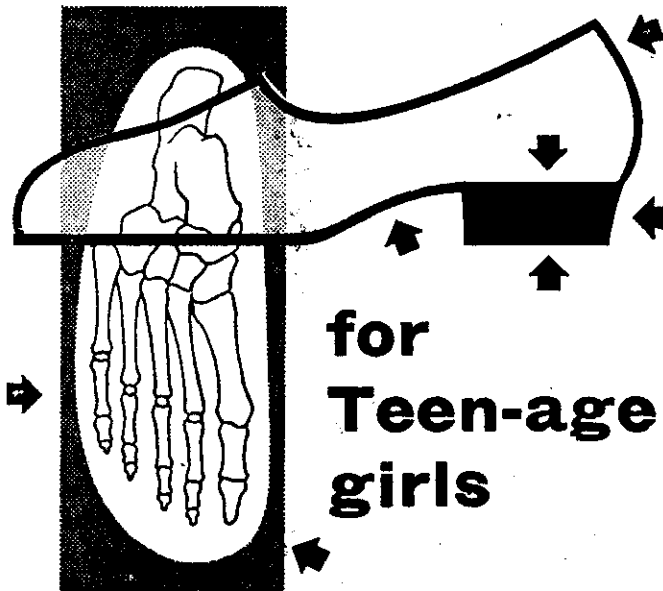


ISSUED BY



THE NEW ZEALAND DEPT. OF HEALTH

Sensible shoes



for
Teen-age
girls

The bones are not fully hardened until the teens are left behind. Female feet in New Zealand are often pushed out of shape in the teens by fashion-conscious teen-agers.

CONSIDER HEELS

Too low, they strain the arch.
Too high, there's trouble in the forefoot.

1. A heel of 1½ inches is the limit to which a schoolgirl or girl just left school should go.

2. Really high heels — 2½ inches or more — should be kept as a fashion luxury, worn for social occasions only.

3. The weight of the body should go squarely down through the heel. The shoe needs to be level at the heel, beginning the slope from the arch only. Tipping the foot forward too much leads to corns and fatigue, and loss of spring in the walk.

4. A snugly fitting heel is very important. Loose heels take little of the burden of weight support and the forefoot suffers, as it will also if there are no heels at all.

CONSIDER SIZE

Female feet are larger in present generations, so larger sizes than mothers expect are necessary. A shoe that is small spoils the freedom and grace of the body carriage.

CONSIDER SHAPE

Shoes with short centrally pointed toes, cramp the toes and push the big toe out of alignment. Bunions may be an end result. How much pointedness is permissible? Just that which keeps the big toe in its natural position — not pushing it further towards the outer side.

Mothers!

Put your foot down on too much fashion in the teen ages.