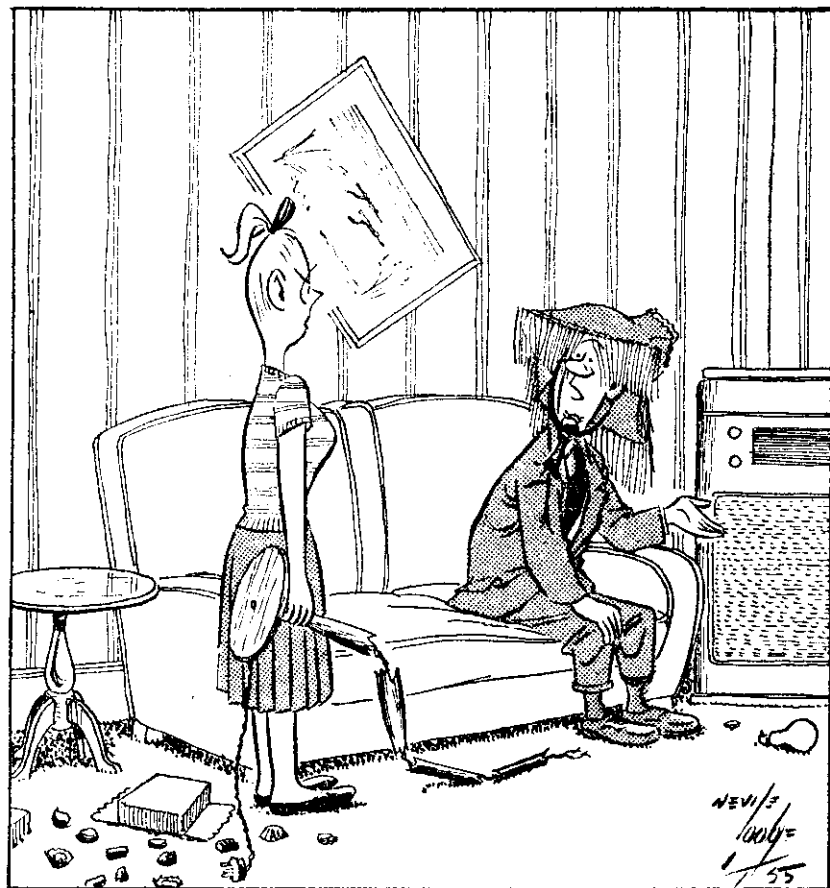


Lodge Listens . . .



"I'm sorry you're angry, Mirabelle, I'm sorry you think I'm neglecting you, and I'm sorry you want me to go—but if you insist, can I finish listening to the cricket first?"

to the inspiration behind the pointing-out. Whoever thought of presenting Plato's dialogues on radio deserves a bouquet, for they are undoubtedly, in small doses, admirable YC material. The portion named "On Health" (LYC) was as topical as a recorded NZBS discussion, and, it hardly needs saying, contained more common-sense to the minute than most such discussions do to the half-hour. The New Zealand readers, whose names I missed, gave full value to the language, without being too solemn about it. In fact, I thought more than once that there was a note of irony in Glaucon's "Certainly," and "I agree with you." Perhaps this was only because, although Glaucon has a fair deal to say in *The Republic* in this dialogue, he sounded like the father of all yes-men. But then he did have something important to say "Yes" to.

—J.C.R.

they do these things much better in Auckland? There, a panel faces an audience, which most speakers find stimulating; a period of formal exchanges is recorded, and then a full discussion with the audience can proceed until the last tram or lights out. Can Wellington not run to this? A suitable hall is available, the Library Lecture Hall, and the occasion has something of the glamour of being recorded. There seems no reason why the citizens of Wellington should not find it as enthralling an outing, as clearly they do in Auckland. And I have a further suggestion, which Auckland may note if she wishes. I would like to see on every panel discussing the theatre, someone either completely new to it, or with a known aversion to the drama. A devil's advocate, if you wish: the *Yes*s, antithesis. Who knows, some quite remarkable synthesis might emerge. A certain acrimony and testiness gives a discussion piquancy and flavour. It also prevents our experts from smugly assuming that their world is everybody's. How such a person could be chosen for the moment defeats me, but I feel sure there is a resourceful officer in the NZBS who could find a way. One last plea: could not the reviewers of productions by the New Zealand Players be on a national hook-up? The company ranges from end to end of the Dominion, why review it separately in each town? I suggest either review the play where it opens, or have a pot-pourri from the four centres, cleverly dubbed in, with each expert contradicting the previous speaker. Liveliness, above all.

—B.E.G.M.

Knights of the Round Table

I LISTENED last week to a round table discussion on *The Lady's Not for Burning* from 2YC, and found it so unsatisfactory that this column must bear the burden of my discomfort. It was not that the three speakers had nothing to say: several very good points were made, but in such a bumbling, roundabout, tedious fashion that one's spirit wilted. I, too, have served on such panels, have bumbled with the rest; what can be more intimidating than the gaunt microphone and obdurate red light? What more alarming than to find the discussion suddenly leaving the rails for some quite unpremeditated track? And now, may I say that

N.Z. LISTENER, FEBRUARY 18, 1955.

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