

For **Tired Feet**



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Healing

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J6-1R

Theatre

THE SOLID GOLD CADILLAC

GOOD entertainment in spite of some flaws, *The Solid Gold Cadillac* is the sort of play that might easily extend the run of box office success the New Zealand players had with *Salad Days*. Not everyone enjoys satire, especially satire about American business life, but farce, apparently, has a wider appeal. The Players' new production has both, though for my taste rather less bite than I expected and would have liked. Clearly the script was pretty broad for a start, but taking his cue from this Richard Campion has evidently decided to gild the golden Cadillac. In the outcome several of his players have a pretty uninhibited romp.

The Solid Gold Cadillac is an American play; George S. Kaufman and Howard Teichmann wrote it, and it's set in New York and Washington. Four business executives bustle on to the stage when the curtain goes up — since the late chairman of directors, Ed. McKeever, left to take a Cabinet post they've been the big four of a multi-

millionaire company, their main concern their own salaries. From the start the brakes are off, and until the entry of Mrs. Laura Partridge, a small shareholder determined to ask uncomfortable questions, I was pretty damped off by the antics of these golden hamsters, played by John Hunter, Bernard Shine, Michael Cotterill and Kenneth Adams. Of these, Mr. Adams, with a fine rash of nervous mannerisms to exploit, looks the most likely.

This is a pretty unpromising start, even if many members of the audience didn't think so. But with Rosalind Atkinson's entry as Mrs. Partridge it's possible to take an interest in what's going on. To buy her off, Mrs. P. is soon installed in the company's office as Director of Shareholder Relations; and when presently she is sent off to Washington to see Ed. McKeever, who has been disappointingly slow in getting contracts for the old film, there's a scene of rich comedy. Redmond Phillips makes McKeever a completely credible



Barry Woods photo
Rosalind Atkinson

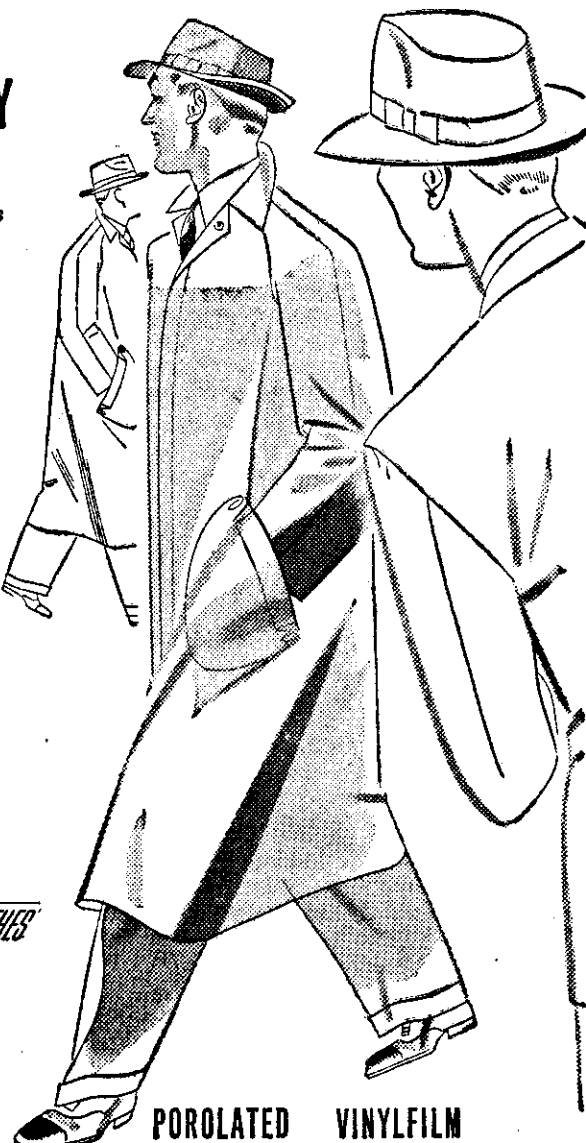
character: the most fantastic bits of business go down, and a piece of elocation remembered from his school-days is uproariously funny. With some good lines well handled, the play becomes, in fact, a personal triumph for Miss Atkinson and Mr. Phillips, from this point on the broader playing of the others is easier to take, and I came away feeling that I had been quite agreeably entertained.

Not content with the limitations of the stage, *The Solid Gold Cadillac* uses a "giant television screen" to broaden its scene, and here, on a few hundred feet of film shot by the National Film Unit, Winston McCarthy, Brian Brimer and Davina Whitehouse (who lays it on with a trowel) do their best to look like TV commentators. Between scenes there's also a recorded commentary by Sekwyn Toogood (he explains that this is really a fairy story), which somehow earns him a sort of pictorial co-star billing with the principals in the programme. Smaller parts in the play are adequately filled by Paddy Frost, Bridget Armstrong, Bryon O'Leary and the much-publicised (and very shapely) blonde, Ngaire Porter; and the sets, which provide satisfactory atmosphere, were designed by the director in association with Jan Prain and Raymond Boyce.

—F.A.J.

EVEN LOOKS BEST OF ANY

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GOODYEAR

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JAPANESE MUSIC

ORIENTAL music is not often heard by Westerners, and on the recent visit of the Chinese Opera Company many people must have heard non-European music for the first time. An opportunity now presents itself to hear many different kinds of Japanese music in programmes to be presented in the current series, *Music from Overseas*. These tapes have been made available to the NZBS through the courtesy of the Japanese Legation.

Japanese music falls into two main groups, the traditional and the modern, or occidental. Much of the classical or traditional music is derived from China, but the occidental music has set out on paths of development of its own. In the first programme (YCs, Saturday, November 17, 10.0 p.m.), traditional music is presented, some of it composed by modern composers. The instruments used are the koto, a thirteen-stringed instrument, the kokyu, or four-stringed fiddle, pan-pipes and vertical bamboo flutes. The works to be heard include some by Michio Miyagi, Japan's foremost player of the koto, who became sightless at the age of seven and since then has devoted himself to the study of the koto. He performs classical works and has composed many pieces in new styles. One of his works, "Furin" (Wind-bells), played by the composer on the koto, expresses the sound of Japanese wind-bells suddenly starting clinking in the wind, and depicts different notes of those bells ringing after one another. This piece is reputed to show the highest technical achievement of koto music. Other themes touched on in this programme are New Year's Day celebration music, music composed for the spring, folk songs of the rouge flower pickers, and of boatmen. The programmes of occidental music will include the Symphony by Yashushi Akutagawa, a thirty-year-old composer who, while a student at the Tokyo Academy of Music, had his "Three Movement Symphony" included in the repertoire of the top-ranking NHK Symphony Orchestra.

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