

Lodge Listens . . .



"Oops, sorry! Caught a crab"

perienced speakers talking on a subject that engages their hearts as well as their brains.

—M.B.

Play Without Suspense

THE low standard of plays chosen for production by the NZBS suggests that the time for some extensive listener-reactions is long overdue. Yet perhaps it is too harsh to suggest that those in charge really like the plays they produce; possibly the dramas we get are produced merely in default of anything better. The players are capable; all the more regrettable, then, to hear them waste their time (and ours) on sorry stuff. The latest effort from 4YA consisted of a murder story, which could not be called a thriller because it was dull, and wholly without suspense; nor was it tragedy—just a dreary play that started to run down from its opening scene. The listener knew who had done the murder, and why, and how, and where the body was hidden—another 30 minutes revealed all to the sorrowing father. Nothing revealed to the listener why the NZBS had done it.

Evening Music

IT would be a vast improvement if 4YC would arrange its evening music in the form of a concert that had some unity of period or mood. As it is the listener is kept continually on the move picking this little bit and that out of the amorphous mass like a chicken picking wheat out of gravel. Does anybody feel that half an hour of opera followed by Schubert, quintet and songs, is the perfect arrangement of either? That a Bach concerto and a Haydn symphony lead naturally into modern French songs, a sonata by Walton and string trio by

Berkeley? Or that Sonata No. 7 by Prokofieff is an appropriate ending to over an hour of Brahms, Richard Strauss and Schubert? Many of the individual items are well chosen, and an intelligent use appears to be made of new recordings, but the over-all effect is one of muddlement.

—Loquax

A Bow to W.B.

WARWICK BRAITHWAITE is now well into his stride as National Orchestra guest conductor for 1953, and it is time we returned his bow. The first subscription concert in Wellington sounded on this side of the loud-speaker like quite a brilliant occasion—a large and enthusiastic audience and an orchestra on its toes. The strings had a richness and warmth suggesting that, not only were their hearts in their fingers, but that there were probably more of them than there had been for some time past. Woodwind and brass were right on form. Robert Pikler's Haydn 'Cello-cum-Viola Concerto was one of the highlights of a programme that had much to commend it. Mr. Pikler seems to have returned to us an even better viola player than he was a violinist. He gave the Haydn with beautiful tone, rare elegance and a fine sense of phrasing. An orchestra responds differently to every conductor; but so it does, too, to new music, to the state of the weather, or to the temper and temperature of the audience. Any or all of these things may have settled on the Orchestra for its April Wellington concert; but it was very obvious that, most of all, Warwick Braithwaite was already leaving his impress. As things are, they are very well.

—O.J.

WHAT happens when YOU SPEAK

?



DO YOU hum-and-har and stumble in search of words?

DO YOU gape and gulp and become tongue-tied with embarrassment?

DO YOU shout (or whisper) all the time without tonal variety or interest?

DO YOU lose your point and miss your climax?

DO YOU get worse and worse as you feel your listeners getting more and more bored?

DO YOU forget what you mean to say as soon as you're on your feet?

OR

DO YOU marshal your arguments logically and convincingly?

DO YOU impress your listeners by forceful, calm reasonableness, punctuated by the right emphasis at the right place?

DO YOU reply to critics or enquirers without losing your self-possession—OR your temper?

DO YOU feel your audience is WITH you?

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