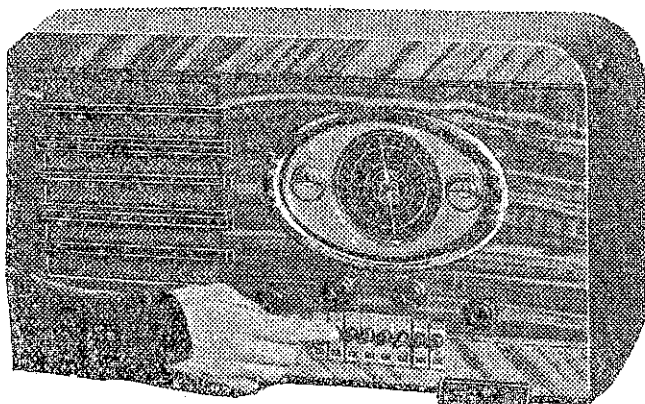


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Biting The Biters

FAULTS OF THE CRITIC

(Continued from page 13.)

musical comedy, he does not criticise it from the point of view of serious drama. He accepts certain limitations as natural in musical comedy.

He should do the same in radio criticism. When he finds thrillers like "Westward Ho!" or "Inspector Scott" put in the programmes, he should realise that there are put in as general entertainment. They do not pretend to be serious drama.

The programme organiser knows their weaknesses just as well as the critic does. But he also knows that they are what the public wants, and if there is any need for criticism it should be merely to chide the public for having such a taste. It is absurd to write a column of material to show what bad plays they are.

RADIO plays are often like magazine stories, says the Radio Man. No literary critic would seriously consider each story in a popular magazine from the standpoint of literature. In the same way he should not judge each play as serious drama. What the critic should do is to accept the fact that the play caters for a certain taste.

He can then ask himself two questions: "Is it a legitimate taste? And, if so, is the play that caters for this taste good of its type?"

THE Radio Man believes that the greatest critic of all, the public, is growing more tolerant in these days of wider and more varied radio service. It has got out of the way of slamming the radio off and saying, "That's a soprano; she's no good," just because it doesn't happen to care for sopranos. Now the public is learning to say, "I don't care for sopranos—(or tenors or basses)—but as a soprano she seems pretty good to me."

THERE are several ways in which the programme organiser can help himself to find out the opinions of his listeners, says the Radio Man. He has the opinions of recognised critics, newspaper correspondence, the station correspondence, and the opinions of the people he encounters every day.

There is, too, another guide for him in making his selections of items for the air. Radio in New Zealand is in the same position as theatrics in New Zealand. Much of the work is thoroughly tried out overseas—in Britain, America, and Australia—before it comes here. The service has the choice of work that has been proved successful in other countries. And this, though not an entirely reliable test, is an assistance to the programme organiser in choosing productions and transcriptions for playing in New Zealand.

IT is handy to have a rack beside the sink on which to keep tea towels when they are not in use. If they are hung up in this way they dry quickly in the kitchen and are always ready for the next washing-up. An excellent sizer may be obtained with six arms for accommodating tea towels for a small sum.