

much less enjoyable than a previous performance of the same music by the same people on the concert platform. One can only surmise that something happens to the artist when he enters the studio. Is he intimidated by the grim impassiveness of the microphone, the unresponsive acoustics of the studio; or does his imagination boggle at the unknown quantity of the unseen audience? Whatever it is, there is no doubt that something is lost between the studio and the loudspeaker. Coarseness of tone, heaviness, lack of balance may all come from the turning of the wrong knob by the technician, but faulty intonation is personal. And yet while all these may have been absent from the concert performance they often occur in a repeat broadcast. Perhaps someone is needed to introduce artist and microphone, to help the artist to feel at home and break down the impersonal atmosphere of the proceedings.

Diary of a Hidden Man

WHAT is a connoisseur? One who knows what's what, or one who knows what he likes?—if, indeed, there is any difference between these two states of knowledge. At 3.30 p.m. on a Tuesday from 1YA we have a 15-minute session known as the Connoisseur's Diary. Spurning, apparently, the Schumann quintet and the Paganini-Brahms variations preceding 3.30, and uninterested in the Music While You Work at 3.45, and the Light Music at 4.0, our Connoisseur played us the other day a group of Ivor Novello's songs, abridged. Of these, naturally, the main feature was "Keep the Home Fires Burning," that rousing song that Ivor created to please his mother, who was tired of hearing "Tipperary." But no sooner had I sized up the author of the Diary as a home-loving Welshman, than I found that he had a strong streak of gipsy in him, and that I was listening to a collection of Hungarian tunes. The confused and conflicting longings of this interesting personality become more intriguing as the weeks go by, and last time I tuned in he played us a record bearing the improbable title "With Tchaikovsky in Vienna."

Radio Voices

THE 4YA Radio Contest, held in conjunction with the festival of the Dunedin Competitions Society, was won by Bryan Drake, a singer with one of the most promising voices heard locally for a long time. The section must have been a popular one, judging by the number of entries—the winner was number thirty! What exactly is required in a Radio Voice that is not required in a Concert Hall Voice? In both cases listeners demand correct pitch and clear enunciation, and whatever artistry the singer is capable of. But for concert work a pleasing personality is necessary, an ability to walk on and off the stage with grace, an easy stance and the elimination of such physical handicaps as making faces, foot-tapping, and not knowing what to do with one's hands. A radio singer need not bother about any of this. He or she may dispense with formal dress, make the most fearful grimaces, even read the music from a score, and the listener need never know. On the other hand, the radio audience is not to be fooled by a display of personality or a pretty face; have no physical form to gaze at, the listener concentrates on the voice, and small defects of musician-ship assume alarming proportions. The

necessity, therefore, for technical perfection is the main consideration in radio work, and the ability to "put it over" without visual aid for the listener. After that, it's a matter of luck—some of the best concert voices just don't broadcast well, and a singer with a voice which gets lost in an auditorium may find that her voice is just right for the microphone. Both the recalls which I heard were excellent radio voices, and I hope that not only the winner but many others in this competition will hereby prove to the satisfaction of the broadcasting authorities their ability to sing over the air. New voices are always an asset and should be given every opportunity.

STUDIES IN LITERATURE

AN OUTLINE OF MODERN RUSSIAN LITERATURE, 1880-1940, by Ernest J. Simmons, 7/11 posted.—This useful book provides an understanding of Russian literature and its relative importance. Each trend, whether in prose or in poetry, is related to its social background, and due attention is given to the best known writers such as Sholokhov and Tolstoy.

E. M. FORSTER, by Lionel Trilling, 14/8 posted.—In a scholarly and illuminating manner Lionel Trilling has provided a guide to the work and thought of the great modern English novelist. He has summarised the themes of the five novels and discussed their place in English literature.

INTERTRAFFIC, by E. S. Bates, 14/9 posted.—This book is a study of the art of translation. Bates ably analyses translations, old and new, from Chinese and from Latin, to determine the qualities of good translation.

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