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VACCINE PRODUCTS (Aust.)

582 Little Collins Street, Melbourne, Australia.

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LETTERS FROM LISTENERS

(continued from page 5)

SHORT-WAVE STATIONS

Sir,—Would it be too much to ask that you now print each week the list of Short-wave stations with times when talks are in English? This was done before the war, and now that the need for security has gone I hope you will be able to reinstate this service. There never was a time when overseas news was more interesting than at present when the listener is able to keep in touch with the viewpoint of other nations. The primary objective of your journal is to give the programmes, and I hope you will do so.

SHORT WAVE (Rahotu).

BACKGROUND NOISES

Sir,—I would like to endorse the complaints that have appeared in your columns about the unnecessarily loud and blatant music in the interludes of many of our serials. To the lay mind there does not seem to be any reason why such outbursts cannot be avoided or controlled. The technicians may be able to give reasons, but it is disturbing to have to be constantly rushing back and forth to one's set, trying to control it. Station 12B has fallen away very badly of late in its transmissions. Distortion with frequent background noises are too common. Maybe it is time, too, to check up on the condition of some of the records used in the serials: there is a great unevenness of quality in many of them.

TOM BROWN (Takapuna).

DETECTIVE NOVELS

Sir,—I would like to thank you for printing the article by Edmund Wilson in a recent *Listener*. I found it very stimulating. This is the kind of criticism I like—no beating about the bush—you know where you are—I like him.

Although I am in entire agreement with him in regard to Ngaio Marsh, I don't altogether agree with him over Dorothy Sayers. There is a certain educated element in her writing. When you have put down the book, you feel you have learnt something, and that should be the true test of any book. She has taught me quite a lot about bell-ringing, the art of advertising, and trial by peers, etc., all of which I knew nothing about.

A detective story, too, is a great relaxation from heavier reading. Lord Birkenhead admitted that he never read anything else, so great was his need for relaxation. I notice Mr. Wilson says nothing of the cleverness of Agatha Christie, or the clasp of Edgar Wallace. I hope you will let us have more criticisms of this kind, not only of literature, but of music.

H.F. (Mairangi Bay).

NO NEWS IS GOOD NEWS

Sir,—The mere fact that the 9.0 p.m. news had been removed from 3YA to 3YL for the occasion made 3YA's complete broadcast of the Christchurch performance of *Il Trovatore* most noteworthy. And indeed boldness went a step further. Anyone who heard the Wellington production of the same opera from 2YC last year may remember how the music faded out at an arbitrary moment to enable the station operator

to play a gramophone record of a clock striking and a cadence performed on an organ, and then resumed as if nothing had happened. On this occasion at 3YA no such interruption occurred at 9.0 p.m. It was perhaps ungracious of me to have even suspected that it would, and unnecessary to have waited specially to find out; but I was keen to know, since only two nights before, 2YC had been broadcasting Haydn's *Creation* and this inexplicable interruption had occurred. The *Creation* is a religious work, and the act of rudely breaking into it with gramophone records was sacrilegious. If anyone wants to deny this, just let him go along to the Wesley Church next time they sing the *Creation* and try to stop the performance halfway through a chorus, and call for a gramophone record and some Silent Prayer.

MISERERE (Wellington).

PROGRAMME INTERRUPTIONS

Sir,—This matter has been dealt with in *The Listener* before and this letter is not written to be annoying, but rather in the hope that you may mention the matter in the right quarter that it may some day not be allowed to happen.

On Tuesday, September the 18th, 2YA had advertised at 8 p.m. Tchaikovsky's 6th (Pathétique) Symphony. Unfortunately I missed all the opening remarks. The first movement was cut at, to me, the most impressive portion. I would imagine that either one or two sides of the first movement was cut. If there was notice given in the announcer's opening remarks then I take back these remarks. To me it seems that to advertise that a certain symphony is to be played and then, without notice, to cut it, is misleading if not dishonest, and that some warning or apology should be given.

The reason for the cut is quite clear, namely time. One cannot play a symphony of some six 12in. records, taking roughly 50 minutes' playing time, in 40 minutes. But why advertise something impossible (no, I am not in any way blaming *The Listener*)? All I am actually asking is this—that when time, or some other matter, makes it impossible for an item to be broadcast as stated, we be told the fact. I do not wish to be rude, but it is a long time since I have heard an announcer apologise for any slip.

A.C. (Wairoa).

CRIME SERIALS

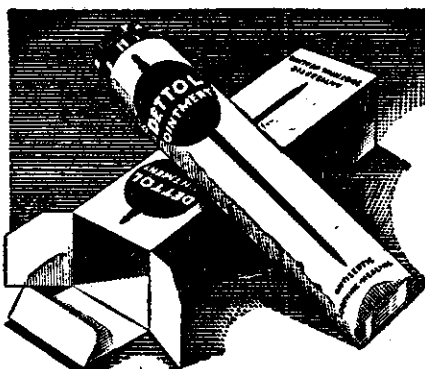
Sir,—The Messenger from Mars popped in the other night to say au revoir. He'd been back to Earth studying radio programmes by listening in and I asked what was his most vivid impression. He said:

"The crime propaganda; it's superb. The NBS authorities should be congratulated for the excellent crime service disseminated."

I showed surprise, so he explained: "It's in serial story form, and in a wide variety of styles and forms. There is hardly a crime you Eartheans could commit about which I have not been able to get the most detailed information, especially in the matter of how to commit it. What appealed to me was the

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