

LISTENER

Incorporating N.Z. RADIO RECORD

Every Friday

Price Threepence

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A Bomb Falls

IT is too soon yet to know what the experts think of the Bikini bomb, or how much they expected it to reveal. But it is clear enough already that it has disappointed the sensationalists who wanted the earth to rock, the islands to disappear, ships, animals, and perhaps men to vanish in one spectacular flash. None of those things happened, and it is not certain that they would have happened if the bomb had been bigger and the explosion point a thousand feet lower. Damage that we do not yet know about will probably be revealed as the survey becomes more thorough, but it seems more likely as these lines are being written—72 hours after the event—that the real sensation will be the escapes. In other words, the indications at this early stage are that war as we have so far experienced it has not been made impossible, but just more horrible. Nations are not compelled yet to be reasonable, but only more alert and far-seeing and imaginative; and in that respect Bikini is deeply depressing. It has eased no tensions, banished no shadows, answered no ultimate questions. The world is where it was a month ago, a hundred years ago, if the test is the answer to the simple question, What must we do to be saved? We don't know the answer. We know that "fear, and the pit, and the snare are upon us," but they knew that three thousand years ago. Bikini has not told us how to escape the snare without falling into the pit or how to come out of the pit without being taken in the snare. It has just added to "the noise of our fear," and strengthened the case of those who argue that fear has never been the gateway to wisdom.

LETTERS FROM LISTENERS

FROM EAR TO EAR

Sir,—Some years ago I applied for a position as a radio announcer. I was told that I would be required to undergo a medical examination and I duly reported to a doctor. He informed me that I was medically fit except for one important point which I had overlooked. When he shone a torch though one ear and looked through the other ear he said he couldn't see any light. Since then I have been to the war, and while there I was involved in explosion with a thousand-pound bomb. Now I find that when I shine a torch in my left ear, my small sister can see the light by looking in my right ear. It would appear, therefore, that there is no longer any obstruction there, and do you think I should perhaps apply again for the position of radio announcer?

ANXIOUS (Leeston).

(Ask your small sister.—Ed.)

DEVOTIONAL SERVICES

Sir,—I note that you publish the names of the speakers in the daily morning Devotional Services from 1YA, but not for 2YA or 3YA. Is there any reason why you should not treat listeners to 2YA and 3YA as well as listeners to 1YA and notify the names of speakers at daily Devotional Services? If it could be done, I and others would appreciate it.

HEMI (Palmerston North).

(The practice followed is that recommended by the Religious Advisory Committee.—Ed.)

THE MONEY JUST MELTS AWAY

Sir,—We deplore the rate at which this world is apparently changing, according to the following:

Extract from "The Listener," Monday, June 24, page 34: 3YA, 9.15 p.m. "The Changing World: The Nature of the Atomic Bomb." C. D. Ellyett.

Our experience has been that the "bob" tends to disintegrate quite fast enough without any assistance from Atomic Energy.

"WORRIED"
(Palmerston North).

SOUTH FROM THE SOUTH POLE?

Sir,—In a recent talk in the "Wild Life" series broadcast by 1ZB Dr. R. A. Falla referred to the blizzards "that blow across the South Polar Plateau, down towards the coasts of the Antarctic Continent, in every direction, North, South, East and West." Surely it would be impossible for such a wind to blow in any direction but northward, nor could Antarctica have any coast other than a North coast. A small point, certainly, but I just couldn't resist the temptation to correct one of our leading scientists.

"SMART ALEC" (Auckland).

THE OLD VIC

Sir,—In the review by Ngalo Marsh of the history of the Old Vic she—perhaps also the author—omits what always seemed to me a very vital factor in its life: the audience. Apart from the local school-children for whom special

matinees were given, and the local population who loved it as their own, there was also the Old Vic Association to which belonged large numbers of enthusiastic members who attended all performances, and who gathered, often with Miss Baylis among us, in the club room during intervals, and quite half the joy of attending the theatre lay in the wholly intimate sense of relationship which existed there between actors and audience. The fact that one had to miss dinner to be there for the 7.0 p.m. start did something to eliminate the mere seeker after entertainment.

On one occasion, the notable performance of *Elijah* as a stage opera, many of the usual audience joined in as chorus on the stage and so participated even more closely in the work of what was very really felt to be "their" theatre.

M. R. BARKAS (Thames).

VOICE OF THE ANDES

Sir,—The following information may be of interest to some readers:

The call sign of the "Voice of the Andes" is HCJB, standing for *Heralding Christ Jesus' Blessing*. "HCJB" is distinctly evangelical in intent and fellowship, interdenominational in character, world-wide in scope, and represents no particular group or denomination, but rather all together. The station at present broadcasts on 12,445 megas, which is usually picked up in New Zealand. In addition to daily programmes in English, Portuguese and Spanish, regular broadcasts go out in Arabic, Czech, Dutch, French, German, Greek, Italian, Quechua, Russian, Swedish and Yiddish.

C. D. BURRELL

(Khandallah).

"PEER GYNT"

Sir,—Re your heading this week "When Students Play Ibsen." In my opinion, Ibsen loses.

UNORIGINAL (Auckland).

MURDER AND MYSTERY PLAYS

Sir,—I feel very disappointed that our radio programmes have so many murder and mystery plays in them. Is it not possible to get such plays as were broadcast before the war—"The White Chateau," for example?

SADIE HAYMAN (Willowbridge).

VIBRATO

Sir,—In the interview with the pianist Lili Kraus reported in the last number of *The Listener* she is reported as saying that she uses "a constant vibration of the wrists (acting like the vibrato of a string player)," etc. I have always understood that "vibrato" is a slight alteration of pitch impossible to produce on a percussion instrument like the piano.

"ENQUIRER" (Wairoa).

PUBLISHED PROGRAMMES

Sir,—Following the recital by Lili Kraus from 3YA on Sunday, June 30, the station announcer drew attention to forthcoming broadcasts by this fine

artist. In doing so, he stated that the works to be played on Sunday, July 7, had been published incorrectly by *The Listener*. The impression given was that the error was yours. If that is the case, surely we are entitled to better service from the official journal.

INTERESTED (Christchurch).

(The error was not ours. We print the programmes supplied by the stations.—Ed.)

A NEW ZEALAND COMPOSITION

Sir,—Approximately four weeks have passed since I have noticed any of L. D. Austin's correspondence in your columns, and I am flattered that this unnaturally long silence should be broken because of my humbly submitted impressions of Miss Bessie Pollard's composition. In reply to L.D.A.'s confessions of "difficulty in self restraint" when replying to my "extravagant and totally unwarranted panegyric," I can assure him that Miss Pollard's future excursions into the realms of composition will do more than justify my estimate of her merits. I agree with the statement that there are some things better ignored and I personally feel that certain of Mr. Austin's writings come into this category. I would ask Mr. Austin one question. I take it that the critic who has to be cruel to be kind is himself? Leslie Orrey says: "The practice of musical criticism requires a rare combination of gifts. To facility with the pen must be added an insight into the spirit of the music!" Since Mr. Austin apparently does not possess either of the above qualities, on what grounds does he base his claims to be a music critic?

A. D. HEENAN (Eastbourne).

MUSIC WHILE YOU WORK

Sir,—Your commentator on 1YA's "Music While You Work" sessions expresses doubt of the value of the findings of an Industrial Research Bureau as compared with the actual feelings of the workers who must work to "this noise." Personally, I must confess that I like the noise, and although I may be biased, being a modern dance musician myself, I also manage a clothing factory where the staff definitely look forward to this session, considering it the best day session on the air, and are indeed very quick to remind me to turn it on at 3.45 if I am not on the dot at the radio switch in due time. It may be well to remember that Auckland has the largest and most influential swing club in the country and that perhaps in consequence Aucklanders are more swing-minded than most New Zealanders. Apart from this, dance music is always popular with the general public, who appreciate the rhythm and melody of popular tunes without necessarily subscribing to the modern swing idiom.

We must always except the highbrows, but more power to the elbows of 1YA's programme organisers while they cater for low and middle brows, for they can rely on more satisfied listeners among factory workers who like bright music, than they can command in their usual heavy, if educative evening sessions.

1YA's "Music While You Work" sessions (and I hear them all) include a mixture of everything from "Donkey's Serenade," to Tommy Dorsey and Frank Sinatra, and while attempting to please everyone, they keep the music bright in an honest attempt to entertain the workers in industry. I am prepared to say that these sessions have a distinct value to morale among routine workers, relieving the monotony and brightening the late afternoon's work when fatigue may be expected to be greatest.

BERT PETERSON (Auckland).