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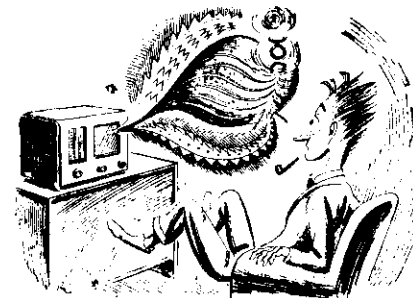
# RADIO VIEWSREEL

## What Our Commentators Say

### A.C.E. Talks

LET us face it—the A.C.E. talks are, generally speaking, dull. To begin with, the topics they deal with (though undoubtedly necessary) are not those that lend themselves to interesting or stimulating presentation. (Last Friday's talk from 2YA was "Standards for Milk and Bread.") Admittedly it would be difficult to create good, full-blooded, meaty radio fare out of these milk-and-watery ingredients, but I feel something more could be done. For one thing the A.C.E. method of presentation, at any rate in the talks I have heard, have never varied. There has been no consistent attempt to find a substitute for the 15 minutes of impersonal advice or information, whereas it would seem that the necessary facts could be presented equally well in, say, dialogue form. For another, I feel the work of the A.C.E. is hampered by the fog of anonymity which enshrouds its speakers. It is not necessary for every A.C.E. lecturer to be as well known as Aunt Daisy, but the women who write and deliver the talks should be given the credit for them. (The case of Correspondence School teachers would seem to be parallel, and I feel sure the children respond better to a talk on Musical Appreciation by Miss Beckway, than to a talk on Musical Appreciation presented by a Member of the Staff of the Correspondence School, Wellington.)

Otago University), proved in a couple of experiments the existence of sound waves (which most of us have to take on trust), and the fact that what at first hearing resembles a meaningless noise is actually composed of a variety of sounds of different pitch. The demonstrations came over well and the points proved would have been clear to all listeners. I cannot imagine that other varieties of experiment would make good radio material, for most would require a great deal of explanation to let listeners



know what was going forward; but experiments in sound can be actually heard, and are obvious material for radio. I remember, for example, a series of tests for discovering children's musical possibilities—time, rhythm, and so on. These, and others, would be of interest to a wide circle of listeners, and I can think of no better medium for their presentation than radio.

### The Observed of All Observers

HAMLET—it is said that schoolmasters still gravely debate with their charges the question whether he was mad or not—is the latest of Shakespeare's characters to visit 3YA, and the compilers of the BBC broadcast have hit on the scheme of leaving out the Prince's own person and words, and having him merely described by the words of the other characters. I am afraid that this idea was not particularly fortunate; it argues in the listener a familiarity with Hamlet's character as revealed by his own words and actions, which will allow the listener to make comparison with what Hamlet's friends and enemies have to say about him. For surely it is the case—and the point—that these last are never very perceptive or valuable. Claudius, Gertrude, and Polonius have no real understanding of even his superficial motives—even Claudius, when he says "For like the hectic in the blood he rages" is feeling Hamlet, not knowing him. Again, Ophelia's "The courtier's, scholar's, soldier's, eye, tongue, sword" is merely the conventional portrait of the Renaissance nobleman. When all is said and done, Hamlet, more almost than any other tragic hero, exists not in his relations with other characters, but in his relations with the audience, set up by dramatic poetry that comes perilously near to losing the name of action.

### Experimental

IN a few minutes of 42B's Sunday night "Reserved" period, we met with a new and interesting experiment, the performance beside the microphone of an actual scientific experiment. The demonstrator, Miss Blackie (lecturer at

### Currer, Ellis and Acton Bell

STATION 4YA's talk "The Beginning of the Brontes" covered a greater field than its title indicated. It is just 100 years ago that the poems of three new authors appeared, and as Currer, Ellis, and Acton Bell the Brontes made a first appearance in print. It was from this point that the speaker took up his subject, and in tracing the ultimate destiny of the members of the Bronte family, dealt with every aspect of their lives and deaths. What I had expected to hear more of, judging merely by the title of the talk, was the early writings of the children who inhabited that now-famous parsonage at Haworth; those interminable scribbles of romances and verses which occupied so much of the time of the young people for many years before they appeared in print. (Charlotte, as mentioned in this talk, had written 22 volumes of manuscript in one year alone, before she was 14!) In these early writings, in which the three sisters Charlotte, Emily, and Anne were incredibly prolific, must lie the seeds of that vision and imagination which inspired their novels. This talk was in many ways salutary, arguing against the sensational romantic interpretation of the Brontes' life, and pointing out something that seems to have escaped the attention of certain Bronte-worshippers—namely, that Haworth, far from being a wild and lonely desolation of a place, is a fairly populous town only a few miles from Bradford.

### Aircraftsman Shaw

"GREAT wits are oft, to madness near allied." This sufficiently hackneyed quotation probably provides the BBC with justification for including T. E. Lawrence in their programme of English

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