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New Zealand station. In both countries the quizmaster is good at his job, but alas! the contestants are, speaking generally, as chalk and cheese. In "Twenty Questions" the people who do the guessing are sharp-witted, keen, and not microphone-shy; in *Heather Mixture* a delightful addition was the Scottish accent, combined in nearly all cases with an expert knowledge of the subject under discussion. In New Zealand, on the other hand, many of the contestants are either painfully inarticulate or so gushing as to make even the announcer nervous; and in addition to this, many of them know so little that they can't even arrive at an answer after the most obvious hinting and prompting. Possibly the BBC hand-pick their contestants (the presence of Richard Dimpleby in a quiz would seem to indicate that they don't just ask anyone to step up to the mike), whereas our local stations, seemingly, just take whom they can get. I feel, however, that the entertainment of the listener should be the first consideration, and some judicious procedure might be adopted to make the contestants' side of the average quiz programme a little more intellectual. But don't ask me how—I leave that to the experts.

New Zealand Failings

YOU may not agree with what a critic from England, H. R. G. Jefferson, said of us from 2YA the other day in his talk "Laugh it Off," but you should admit it is a good thing for New Zealanders that they should get such criticism. If you don't, you underline what Mr. Jefferson said. I don't remember anything quite so pointed as Mr. Jefferson's remarks since a young Oxford Don, Bill Williams, cracked us about a dozen years ago. The main trouble about public comment from visitors is that it is nearly always given with great caution, and is confined to certain subjects, like our scenery, and our good mortality record. Visitors may talk freely in private about the New Zealand character, but they are very shy of saying anything for publication. It is a little wearisome to read so often that our scenery is magnificent and our people hospitable. If we are honest, we know that there is much more to be said. And in justice to ourselves, there have been New Zealanders who have noted a weakness mentioned in Mr. Jefferson's talk, our lack of a sense of fun. What is the explanation? Probably it would take a page of *The Listener* to do it justice, but I suggest one main reason—too much prosperity. I believe there was more fun in the old days, when there was less money in the pocket, and fewer organised amusements.

Proud Mongrels

IN her admirable little study of her countrymen, *The Mysterious English*, Dorothy Sayers says that they are not only a mongrel people, but proud of it. I was reminded of this by a passage in a recent discussion at 2YA in which a British bride took part. True, the British bride wasn't English, but Dorothy Sayers's saying could well be enlarged to include "British." For this newcomer explained that although she was

EXPERIMENT IN ANNOTATION

New System at 2YC

MUSIC, being of a fleeting nature, makes the complete understanding of a work almost impossible on initial acquaintance. For all but skilled listeners an unfamiliar work should be heard at least three times, and in the case of more complicated compositions, this number must of necessity be multiplied. But the first hearing of a new piece of music is all-important, according to William W. Johnson, in his *Intelligent Listening to Music*, for the reason that false impressions are difficult to counteract or eradicate at a later date.

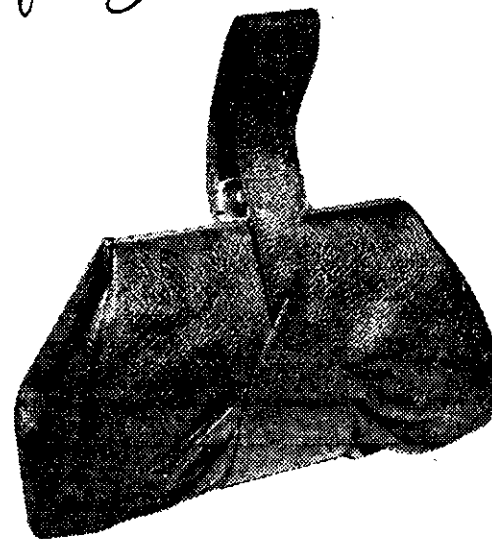
Annotations are, therefore, intended as a guide to the true enjoyment and appreciation of music. They can state principles and suggest methods by which intelligent listening may be cultivated. Hitherto, the annotations for all major classical works, prepared at the head office of the NZBS, have been read by an announcer, preceding the broadcasting of the actual work. But now a new system has been introduced at 2YC with a two-fold purpose—giving more life to the annotations and, at the same time, providing the listener with a sort of architectural background of the main themes on which the work is built.

Following on a plan prepared by Bessie Pollard, of the NZBS staff, annotations are now recorded from her scripts. The principal themes of the piece to be broadcast are first played on the piano as illustrations to the descriptive notes. Then the work, as a whole or in movements, follows. By this means the listener is told how a theme is built up, how it is expanded, modified or otherwise varied in succeeding passages. The spoken matter is kept to a minimum, covering only essentials, and only a few bars are played by way of illustration, the whole of the annotation occupying only three to four minutes.

So far the new system of annotation has been used only at Station 2YC in its classical programmes, but it is possible that other stations will adopt it later when broadcasting similar sessions.

a British bride, she was only British by virtue of having been born in South Africa and having lived most of her life in England. By extraction she was a true cosmopolitan. Her mother is Danish and her father was Portuguese, and she had been educated in America, Spain, Denmark, and England. And her married name is Macphail. An admirable candidate for Miss United Nations, if there were such a contest. One could hardly call her a typical British war bride, but let us hope that a touch of cosmopolitanism can help to make the whole world kin. At any rate broadcasting did something to this end by putting her origin and extraordinary contacts on record.

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