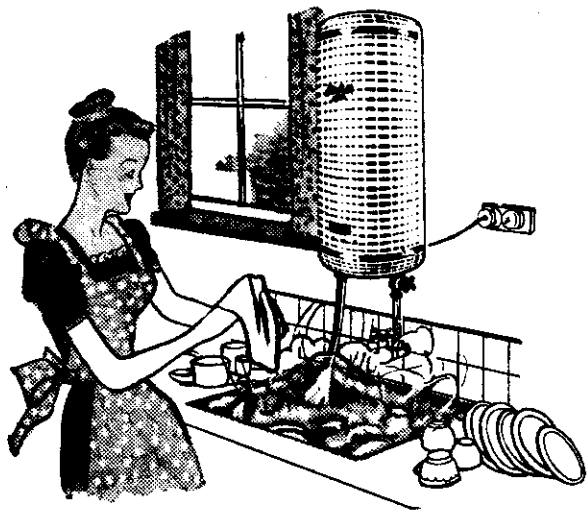


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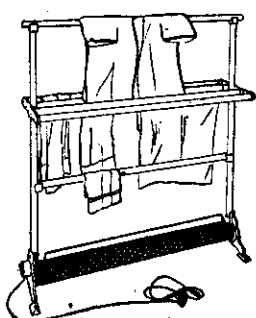
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LETTERS FROM LISTENERS

(continued from page 5)

EARTH HOUSES

Sir,—I should like to support your correspondent R. Ammer on the durability of *pisé* house construction. I lived for over 10 years at Harden, in the Riverina district, New South Wales where many of the largest and finest houses in the town and surrounding districts were of *pisé* construction. Further, dotted here and there remnants of pioneering habitation are to be seen, all timber and roofing iron, long since disappeared, but the walls still remain. As I was only a boy, methods of construction did not interest me to any extent, excepting perhaps, that the usual method of concrete wall construction with forming boards bolted together was used, and the earth tamped down pretty thoroughly, a watering can being used in the process. A couple of men could erect the walls of a five-roomed house in under a fortnight. The exterior walls were washed over and often tuck-pointed to assume the appearance of brick or sandstone.

PRESTON BOORMAN (Onehunga).

EXPORT OF BRAINS

Sir,—Since acquiring a slight conception of what it takes to be a good farmer I am just a little tired of reading the above hackneyed phrase. Why not say "best academic brains" and thus be a little more accurate?

It takes courage and decision, with knowledge of many kinds, to be a successful farmer—knowledge of all kinds of stock, sick and well, of animal births, and their abnormalities, of soil treatment, crop rotation, and its planning, an understanding of markets, some degree of "weather-wisdom," a good knowledge of mechanical implements, their use, and their running repairs, the handling of seasonal and full-time labour, the knowledge and skill required for efficient fencing, tree-planting, etc.—we have and hold all this, and yet are still told that our best brains are being exported! What rot! They're right here on our well-run farm holdings. H. SHAW (Hawke's Bay).

WORDS AND SOUNDS.

Sir,—I listened with much pleasure to Doctor Edgar Bainton's excellent piano playing from 1YA, but was staggered at his pronouncing the word *Opus* as *Oppus*. That is entirely wrong, of course. Then, announcers, for Marian say *Marry-an* instead of *Mary-an*, and for Ina they say *Eye-na* instead of *Eena*, for Nina they say *Nyna* instead of *Neena*. Choral they pronounce *corral* instead of *kawral*. Then so very many people emphasise the *y* in words like *pretty*, frequently, directly, so that they become *prettee*, etc. I fear all this must be due to ignorance which, after all the free education, is a pity.

F. H. GIBBS (Rotorua).

WOBBLING SINGERS

Sir,—"Enquirer's" fault (putting in extra h's for each note of slurred vowel passages) is not what I meant by wobbling. By "wobble" I mean the uncertainty of note which comes (probably) from poor breath-control. A sure note results only from a gentle and steady stream of breath; the singer must listen hard and always to his tone, or he is likely to develop what Sir Henry

Wood called "a 2-inch wobble." Very many have that length of wobble and, unfortunately, are highly paid in spite of it. Vibrato is not wobble. It is a legitimate expression-device. In organ music it is produced by a treatment stop, which interrupts the wind pressure but keeps the pitch. String-players' vibrato doesn't put them out of tune, not even in a quartet, the resultant variation in pitch being infinitesimal. Singers also can vibrate on occasion, with fine dramatic effect. Wobble however is never good. In practice, "wobble" means that, whereas the score indicates D natural, he is in fact swerving and shying helplessly anywhere between D flat and D sharp—or even further afield.

F. K. TUCKER (Gisborne).

GHOST HUNTING

Sir,—It is evident that E. H. Firth failed to understand my letter, as he charges me with exactly the direct opposite to what it contains. He says that I seem to regard the S.P.R. as not to have proven anything. On the contrary I wrote that the S.P.R. "does not seem to have been able to substantiate one single story of the Poltergeist type" over the past 40 years. If this means anything it means that the S.P.R. *proved* in their investigations over this period that these stories of noisy and violent ghosts were without foundation, or false. How can this be construed "as not to have proven anything?" I have no quarrel with the S.P.R. I think they did a very good job.

"A.M." should know that it is not necessary to take poison in order to prove that it destroys life. All psychic phenomena have a natural explanation, and it is well to remember that the mind is not a separate entity, but a part of the body, and cannot exist without it. The body on the other hand can still live without the mind.

"ARGOSY" (Te Awamutu).

NZBS PLAYS.

Sir,—It is a pity that listeners are not told the names of the cast and producer at the close of each of these excellent broadcasts. The acting and production of these plays are well up to, if not above, those of overseas productions. At present only the author's name is broadcast, and I am sure it would add materially to the interest and pleasure of those who tune in regularly to know the names of the players whose work they are enjoying. As far as I can recall, the Sunday night broadcast of *Cards on the Table* has been the only occasion when the identity of the actors has been disclosed.

H. COWLAM (Wellington).

CRICKET BROADCASTS.

Sir,—As a very keen follower of cricket I very much appreciate the all-night ball-to-ball descriptions of the Cricket Tests. During the first Test broadcasts the announcer entered into the spirit of the match at all times, and during breaks in the game the remarks and interest shown by them must have been appreciated by all keen cricketers and listeners. Also the choice of the musical items during the breaks in play were well varied and should have suited all tastes.

"KEEN CRICKETER" (Whakatane).