

2 YA Studios Set High Standard of Comfort and Efficiency

Wellesley Club Converted with Admirable Taste

The new Radio Studio is a triumph of artistic conception guided by taste and judgment. The rooms have been happily adapted for broadcasting and the decorative scheme is particularly bright and suitable in that it enhances the sense of space and dignity, which characterise the whole apartment.

The wide stairway gives access to the smoking lounge, which is softly lighted by a large leadlight window. The carpeting is blue and fawn Axminster, and the settees and armchairs are of fawn moquette, with cushions in blue and fawn velvet, while the smokers' chairs are fumed oak with hide seats. There is a most attractive oak settee, with a high back just at the head of the stairway.

The Grand Studio.

The Grand Studio, opening off the smoke lounge (as do the auxiliary studio, grand lounge, and offices) is an extremely well-proportioned interior. The simple lines and carefully-blended colours together create an atmosphere of refinement and comfort. Mulberry, blue and gold, are the predominating notes of colour; the windows being curtained with mulberry taffeta, while the upholstery is of blue and gold repp. Cushions and lampshades are gold, and the mulberry effect is repeated in panels on ivory walls. These panels have valuable acoustic properties—they are padded with three layers of felt for this purpose, and their plainness is relieved by small oval and round pictures of New Zealand scenery. The floor covering is blue and fawn Wilton carpet, the furniture, palm stands, and Steinway piano are rosewood. Low fender stools and beaten brass fittings complete the fireplaces.

Auxiliary Studio.

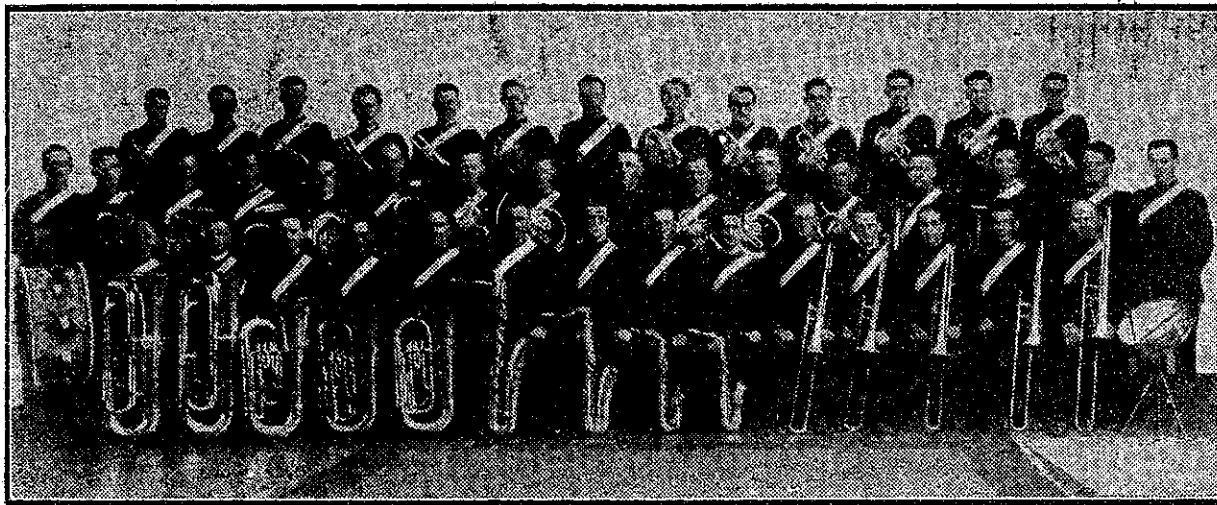
The auxiliary studio will be used in conjunction with the larger studio to avoid delays in changing from item to item. The furniture is Ivory Reed Loom, with blue and rose silk shadow tissue. It has oatmeal walls, and the ceiling has rose-coloured padded panels of chenille, with a lavender and grey surround extending down into the frieze. An outstanding feature is the large plate-glass windows in each room, which give an uninterrupted view throughout.

The control room, with apparatus and switchboard, has plate-glass windows on either side, enabling the operator to see what is going on in either room.

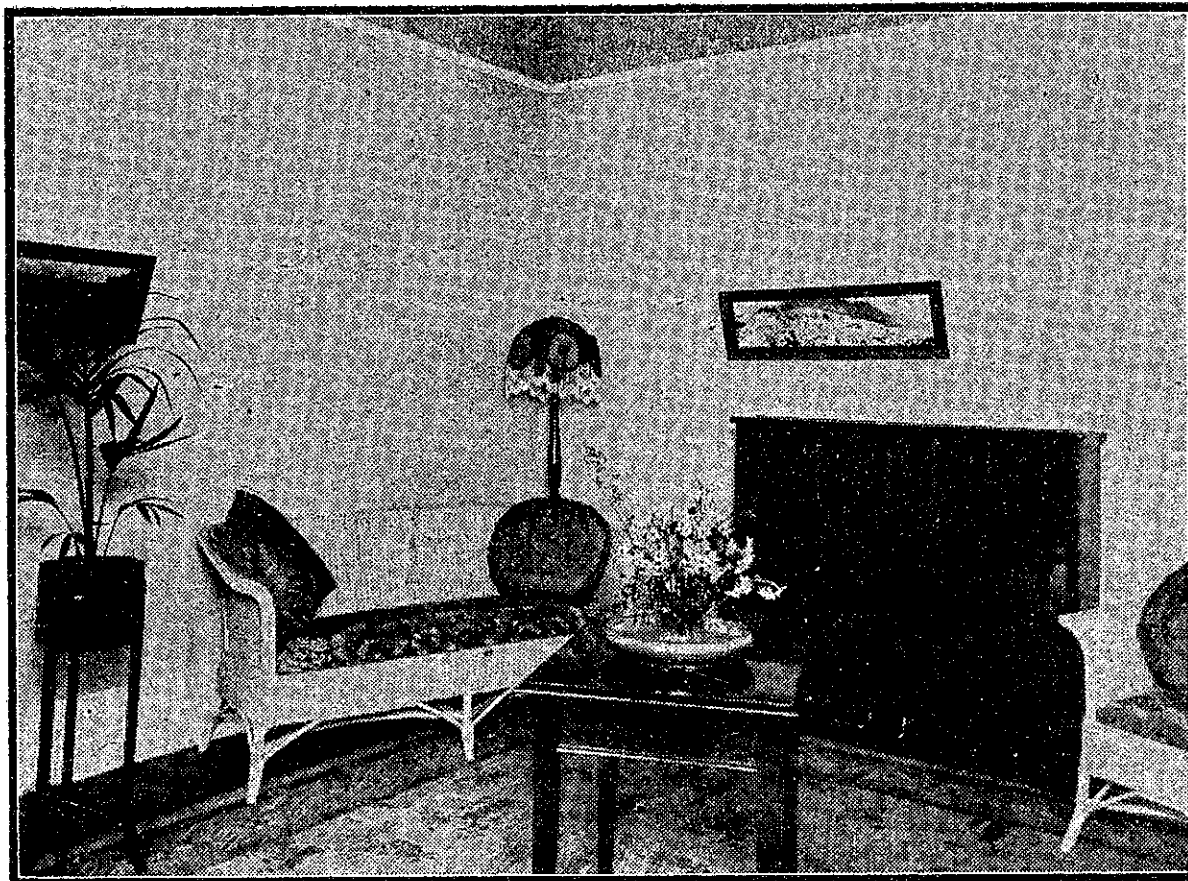
A Charming Room.

The grand lounge has a charm of its own. Here the colour scheme is rose, mauve, and grey. The Axminster carpet is grey, with a black and rose border; the walls are stippled in grey and blush rose, and the ceiling is an intermingling of rose, blue, and lavender. The window curtains are rainbow taffeta in the same blend of colouring. The woodwork is ivory enamel, and the hearth kerbs and firescreens are oxydised silver. The furniture is rosewood in Sheraton style, with striped rose and grey satin brocade. A touch of black is repeated in the cushions. Pictures of New Zealand and a large bevelled mirror in an oxydised silver frame adorn the walls. Here and there are rosewood standard lamps, with rose-coloured shades—a loud speaker is installed, and a telephone is to hand.

The Radio Broadcasting Company may be held to have been fortunate in being able to secure the old Wellesley Club buildings, in Featherston Street for the purposes of its studio. The large and spacious rooms have been happily adapted for broadcasting purposes, and the amenities of the artists contributing the programmes. Where the billiard balls formerly clicked there is now a gloriously spacious and handsome studio. The supplementary rooms and offices are equally well balanced in service and design, and earned the highest praise from the large audience of guests on the opening evening.



The Wellington Salvation Army Citadel Silver Band which played brilliantly at the opening of 2YA.



This is a corner of the handsome smoking lounge provided for the convenience of artists and friends. It is splendidly furnished in harmony with the whole suite, and creates a fine atmosphere.

Altogether, a delightful room in which to spend an evening.

The lighting throughout the studios is indirect, supplemented by standard lamps and wall brackets. A choice piece of pottery here and there, a bronze statuette in a corner, or a bowl of golden wattle, are a few of the details that go to complete a carefully-thought-out decorative scheme.

BROADCASTING IN U.S.A.

STATIONS THAT HAVE INTERESTED ME

(By "Traveller.")

Almost anyone in the United States can obtain a license to run a broadcasting station, and they do not pay their performers, expecting them to perform for nothing—for the sake of the advertisement!

At one hotel at which I stayed, there was actually a broadcasting station on the premises. A very beautiful station too, made of glass, one side looking into a luxurious and exquisitely panelled ballroom, the other over-looking the wave-beaten shores of Lake Michigan.

Much of interest did I find looking around this station, most interesting of all, perhaps, being the (to me) novel way the announcer had of introducing the programme items:—

"Station XYZ calling. Is everybody happy? Our hotel orchestra will now play the fox-trot 'Don't Darling—Don't!'"

Or:—

"Everybody's happy here! Mr. Upjohn Upjohns, the famous baritone from Colorado Springs will now sing 'Dearest, To-night!'"

And, how's this for advertising? A notice, hanging on the wall, read:—

"This station has in fifteen days received 170,699 pieces of mail from its listeners."

"Pieces of mail!"

America! Publicity! Gee!

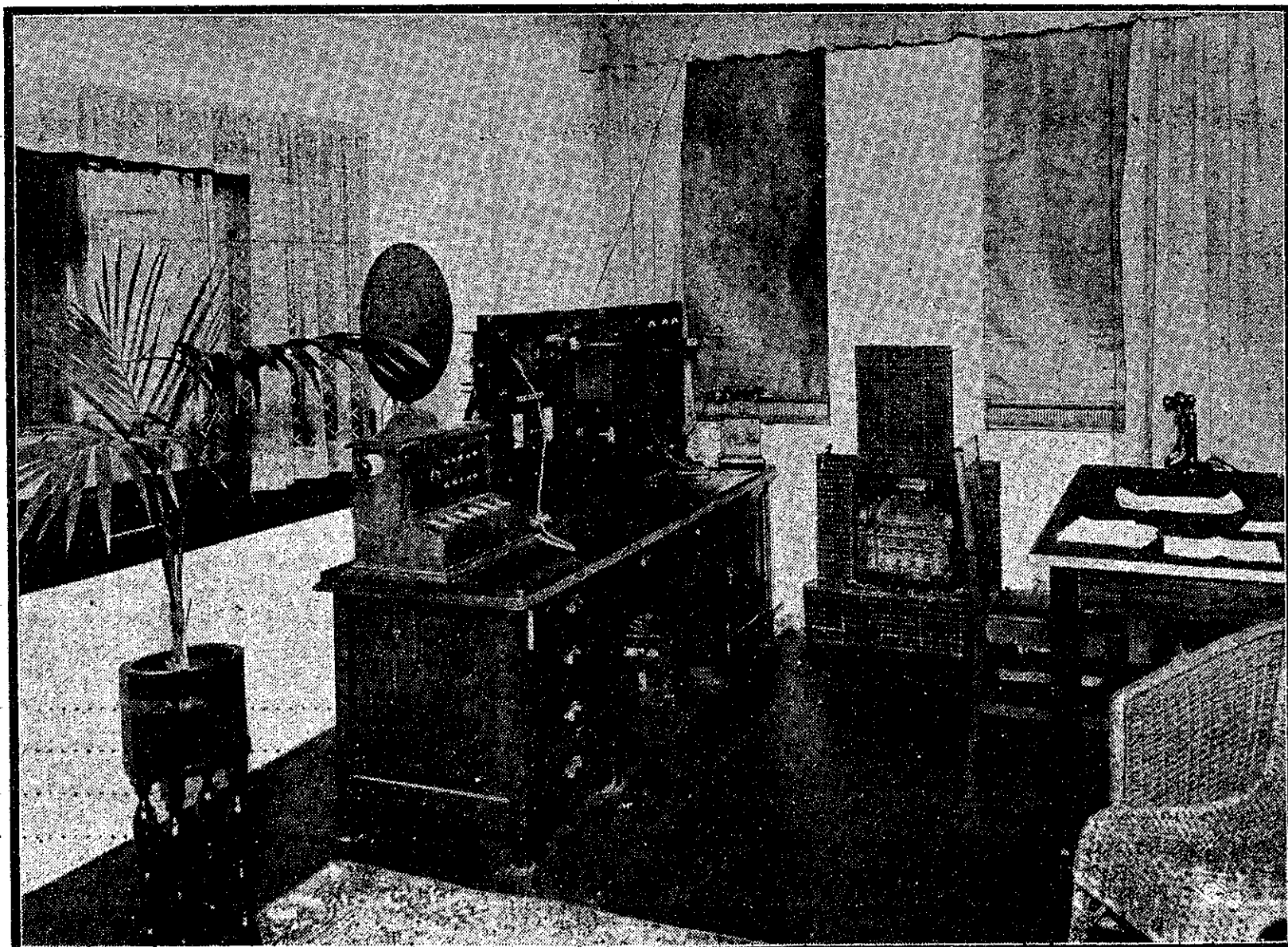
An interesting station is the Rocky Mountains Station, near Denver, Colorado.

"KOA, Denver. Perhaps this highest situated broadcasting station in the world, for the town of Denver itself is a mile above sea-level."

At this station, unlike most other American stations, they plan and print their programmes in advance, instead of merely engaging the artists, and then, when the time comes for their appearance, asking them what they will sing or play.

And, were you, dear reader, one of the fortunates who listen-in to "KOA," Denver, there would be no excuse if you could not speak almost any language under the sun, for really, without joking, they run a very fine series of language lecture courses from this station. Text books are even supplied to listeners to facilitate their following the remarks by Professor Shagbetti Spaghetti in Spanish, or Senor Macaron Macaroni in Italian, and Madame Olga Petroniski Novokovloff in Russian.

No excuse would you have whatsoever. America! Publicity! Gee!



View of the mechanism of the Control Room. Placed between the Grand Studio and the Auxiliary Studio, the operator in this room is enabled to see all that transpires by large plate-glass windows, commanding both sides. The whole suite is fitted with loud speakers, so that all may hear without being in the actual studio.