

2YA Poetry Competition Awards

Dramatic and Humorous Sections

THE competition organised by the 2YA Musical and Dramatic Advisory Committee, for the best original poems, dramatic and humorous, occasioned widespread interest and resulted in no less than fifty entries being received. The competition was divided into two sections, one for dramatic and the other for humorous poems, and the prizes were kindly donated by Messrs. Cadbury's, Limited. Three judges were appointed, Dr. G. H. Scholefield (Parliamentary Librarian), Mr. Johannes Andersen (Turnbull Librarian), and Mr. C. A. Marris (editor of the "Referee"), being good enough to consent to act in that capacity. February 28 was fixed as the closing date of entry. All entries were opened at 2YA and the names of competitors carefully removed, each name being numbered and a corresponding number being marked on the entry. The judges, therefore, had no knowledge of the identity of the competitors. Unfortunately Dr. Scholefield had to leave Wellington, and rather than hold up the judging, Messrs. Andersen and Marris undertook the responsibility of making the awards. Their report, which follows, makes most interesting and instructive reading:—

Dramatic Section.

MANY of the competitors evidently do not know what is meant by "dramatic." It simply means striking or impressive, either in action or situation. Some of the entries were purely descriptive, and descriptive of natural scenery. One piece entered in this section was comic without being dramatic; it should have been entered in the humorous section, though it would not have taken a prize, being much too crude in workmanship.

On the whole, the execution of the pieces is below the average, and we are agreed that none is good enough for the first prize. We would recommend that the second prize should go to "Berwyn," for "The Bushman's Child." At the same time we should like to point out that this piece, while of great human interest, comes very near to being melodramatic. The situation is a good one, and in spite of the faulty workmanship we experienced the feeling while reading this piece that all true drama should give. We feel that, properly delivered, this story should appeal to radio listeners.

One or two other pieces might be mentioned. "Pania of the Reef," by "Gloria Harlington," is well written in the Hiawatha metre, but the story, reminiscent of "Agnes and the Mermaid," has too little human interest, and is too tamely told to have any dramatic appeal. However, to this piece we have awarded the third prize. "The Flight of the Falcon," by "Breeze," might appeal to boys, but only to boys in their young teens, and before they were out of their Deadwood Dick days. "A Burning Story," by "Rock," has a certain amount of feeling, but it is not dramatic and is rather weakly expressed. Some of the others, whilst fair verse, have little to say; others, with a little to say, have

not the command of verse to be able to say it. One tried to emulate Gordon's "How We Beat the Favourite"

The best expressed verses in this section, and the best expressed taking both sections together, is "Odysseus," by ———. This piece is really good; it has the spirit of poetry, and the writer has command both of language and of metre. It is not, however, dramatic; it is purely meditative; and whilst verse like it may be found in drama, it is not in itself dramatic, and in drama that kind of verse is used only in the pauses of the drama. It is, however, of such a quality that we should like to recommend a small special prize, as it is well worth publication in the "Radio Record." (Messrs. Cadbury's Ltd., have generously endorsed the judges' recommendation, and the writer of "Odysseus" will receive from them a special prize of £1.)

Humorous Section.

ALL the competitors, or nearly all, know what humour means. Some of them have good ideas, but are quite unable to give them good expression. Here, too, we think that a first prize is hardly deserved, but on account of its delicacy of touch the first prize might go to ———, for "Parted"—a well-expressed idea that at first appeals as sentimental, but is transformed to humour in the last stanza—a light, pleasant humour reminiscent of the English Calverley. The second prize is deserved by "Austral" for "The Four Sports." This is broad humour; and this, too, if properly delivered, will we feel sure appeal to radio listeners. One that runs this one very close is the really humorous situation in "Breeze's" "Mr. and Mrs. White Hold Hands." This would need much blacksmith work to make the metre run smoothly; the writer needs much practice in technique, but this is entitled to the third prize.

A word might be said in connection with one competitor's remarks in "Hope Deferred." The competitor thinks that if he knew just what the editors wanted he might be able to supply the want. That is the wrong way to look at it. If you have anything to say, say it; if you really feel it and can express your feeling, that is the thing the editor wants. Genuine feeling well expressed always appeals and is always wanted. But if you have no genuine feeling or are unable to express it if you have, what you say will never be wanted.

Prize-Winners.

Dramatic Section.—Mrs. Beryl Windsor, Gay Street, Ross, Westland, second prize, £2; V. May Cottrell, 24 Hastings Street, Napier, third prize, box of Cadbury's Chocolates, valued 10s. 6d.

Humorous Section.—J. P. Black, 56 Hector Street, Seatoun, Wellington, first prize, £3; Geo. T. Palmer, 58 Forbury Crescent, St. Clair, Dunedin, second prize, £2; Betty Kerr, "Athlone," Kingsdown, Timaru, third prize, box of Cadbury's Chocolates valued 10s. 6d.

Special.—A. R. D. Fairburn, New Lynn, Auckland, special prize, £1.

Miss Edith Harrhy to appear at 1YA

Richly Gifted Singer, Pianiste and Composer

MISS EDITH HARRHY, who is to arrive in Auckland this week, is under engagement to appear at 1YA on Saturday, March 30, and Wednesday, April 3. This will be an opportunity for New Zealand listeners to hear one of the foremost Australian radio celebrities.

Miss Harrhy had a distinguished career at the Guildhall School of Music, London, where she studied piano, singing, chamber music, ensemble playing, harmony, composition, and opera, under Sir Landon Ronald, Hamish McCunn, Hubert Bath, Edward German, Liza Lehmann, Coleridge Taylor, and others. Miss Harrhy has made many celebrity tours in the Homeland, and has appeared in company with such artists as Robert Radford and Peter Dawson, who sing her songs.

As her name suggests, Miss Harrhy is Welsh, and her English Press criticisms are very good, not only as to her soprano voice, but as a solo pian-

iste and accompaniste. She is also a composer. She has written delightful words and music for four books of children's songs. It is in her own accompaniment to her own songs that the rich charm of her personality makes itself fully felt. These songs are built up on the little happenings of everyday life, and owe their conception to the bedtime song hour which she holds every evening for her two little daughters. (In private life Miss Harrhy is Mrs. William C. Beckx Daly.) One of these songs is "Mary Magdalene," which is to be sung by Miss Harrhy at 1YA. Others of her own composition to be sung will be "Roses for the King," "Friendship," and "Golden Wattle."

Pianoforte solos will include three works by Chopin, of which she is a great exponent. It was in connection with her playing of Chopin that an English critic said: "She reminds us of the great Pachmann in the delicacy of her feeling and fineness of her touch."

Power of 2YA

Kreisler—Master Musician

Strength of Transmission

"SWITCH" writes: In last week's issue of the "Record," Mr. J. M. Bingham, chief engineer of the Radio Broadcasting Company wrote: "I wish to draw attention to a slight inaccuracy in a paragraph by 'Switch' concerning the power required by 2YA." Then Mr. Bingham went on to show that the approximate power required in various sections of the equipment totalled 20,000 watts, or nearly 27 horse-power, not 6½ horse-power, the figures mentioned by "Switch." But if Mr. Bingham had noted the opening sentence in "Switch's" par he would have observed that it referred to the strength of transmission. "Switch" wrote: "Beginners are often puzzled over the strength of transmission by broadcast stations expressed in watts." The New Zealand rating gives 2YA a transmission strength of 5000 watts. This rating does not take into account the power employed in the water pump, bias, etc., as mentioned by Mr. Bingham.

FRITZ KREISLER, whose name is constantly appearing on the programmes, was born in 1875. He is best known to musicians as a fine interpreter of great music. He is also well-known as a composer and, even more notably, as an arranger of other people's pieces. This son of a leading Viennese doctor began studying under Hellmesberger and Auer at the Conservatorium at seven (he was about half the age of any other pupil there). Later, in Paris, he worked at theory under Delibes, and at twelve carried off one of the Conservatoire's biggest prizes, against competitors of twenty. Strangely, after a while he left music, studying medicine and art; then he did some army service. When he came out again as a violinist, he soon began to make the reputation that for nearly thirty years has steadily grown. For some years he lived in America. He put in good service during the war, in which he was early wounded. His connection with British-speaking people has been close and cordial. He holds the gold medal of the Royal Philharmonic Society (1904).

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