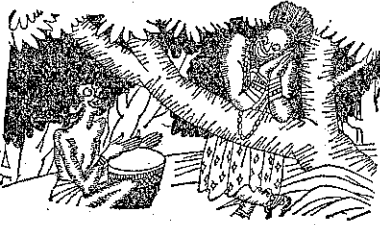


OTAGO NOTES.

With Edgar Wallace In The Congo

Companion of Famous Novelist on His African Tour to Broadcast
Two Talks From 4YA—Excellent Relays Broadcast During
Duke of Gloucester's Visit to Dunedin.

EDGAR WALLACE, the prolific writer of popular thrillers, once had an interesting companion during a tour of the Belgian Congo, the setting of his famous series of "Sanders" stories. That man was Mr. D. K. Macdonald, who is now a citizen of Dunedin, and he has many an enthralling inci-



dent to relate. Listeners in search of a novel, not to say exciting, session should mark off the evenings of January 22 and February 5 on their radio calendar, for they are the nights on which Mr. Macdonald is to deliver talks from 4YA.

ARRANGEMENTS to cover by radio the activities of the Duke of Gloucester during his brief stay in Dunedin were not nearly so complete as those carried out in the other centres, especially Christchurch. Yet what was done was done well. There was a finish and a pleasant lack of the blunders that frequently mar an otherwise good broadcast, thereby making the special relays doubly appreciated, especially by the many aged and infirm and other citizens who were unable to visit the city and see and hear the Duke for themselves.

MUCH of the success of these broadcasts is attributable to the splendid co-operation of the local branch of the Post and Telegraph Department with the executive officials at 4YA. Thanks to the P. and T. special relay lines were laid to the studio from the Town Hall, where the civic reception was tendered, and from the new Post Office, where the Duke laid the foundation stone. With these lines listeners were assured of a relay, the clarity of which was uninterrupted by some of the faults that oftentimes develop as speech is on its way to the transmitter.

LISTENERS may have been surprised that nothing of the Duke's "at home" was broadcast. Some have been inclined to blame the local radio officials for lack of enterprise and inefficiency. But they have been barking up the wrong tree. Head office gave 4YA the option of relaying the "at home" proceedings, but the alternative was accepted, and a veritable radio treat was offered instead by Madame Goossens-Viceroy, the Belgian dramatic soprano, and Mr. Raymond Beatty, the Australian basso-cantante. After the description of the Duke's "at home" in Wellington recently, one is inclined

to congratulate 4YA upon refraining from repeating what could only be termed a drab entertainment.

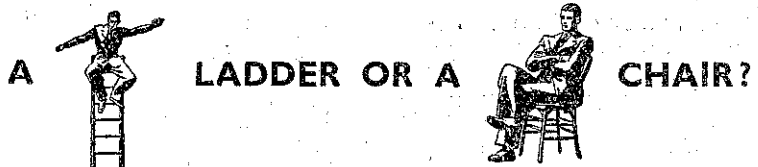
DUNEDIN does not receive the new ten kilowatt from Auckland as well as the "New Zealand Herald's" radio writer may have been led to believe by certain visitors from the south. The "Radio Record's" correspondent has been accused of forming his opinion on so-called "off" nights, but that is not so. Perhaps few have been more persistent in their listening to the new 1YA in the hope of being able to report an improvement. But, alas! Dunedin remains disappointed, at times the station has eclipsed 2YA, but those have been rare. However, the receiver is not, it is understood, working continuously at full power, so Dunedin listeners will have to wait until the tests are completed before giving up hope.

DIAMONDS. . . what a glamour attaches to the mere mention of the name. What man has accomplished and suffered to possess them. And other men—and women and children—never tire of some of the thrilling tales that are recounted about them.

Twenty-four recorded radio dramas, based on the histories of famous diamonds, have been purchased for early release by the New Zealand Broadcasting Board. One or two have already been presented in the north, and 4YA's turn comes on the night of January 21. There after they are expected to be a regular fortnightly feature until the series is completed, although it does not necessarily follow that they will be broadcast on a Monday night.

IN a test case in the Canadian law courts recently, Mr. Justice Rose decided that the composers of music played at the Canadian National Exhibition at Toronto were entitled to payment for the performance of their works. The Canadian Performing Rights Society had taken action on their behalf because the promoters of the exhibition and the conductor of the band had refused to recognise the rights of the composers. The judge pointed out that somebody was making a profit out of the music which the composers had originated, and if it was not the promoters of the exhibition, it was, at any rate, the bandmen.

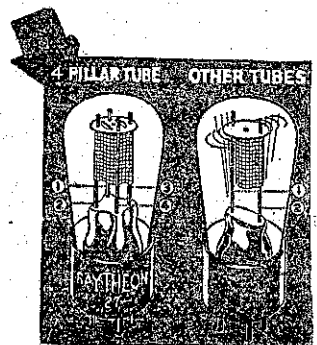
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