

IN THE WAKE OF THE WEEK'S BROADCASTS

Not Understood.

WITH some amusement it was noted in the files of a Dunedin daily last week that a writer had become seriously confused by the terminology used in order that the N.B.S. may be reasonably concise about its programme announcements. The writer, indeed, read into the wording that Miss Eileen Joyce was to play "chamber music," expressed indignation that such a "musically sub-normal" person should be allowed to draw up the wording of the programmes. Presumably a few extra words would make the meaning clearer to those who can't grasp it in one hit. When a programme or section of a programme consists largely of, say, chamber music, or of light orchestral works, and a feature such as a group of piano solos is included, the official

programmes read something like this: "A chamber music programme, featuring Eileen Joyce, famous young pianist," or whatever the case may be. Most readers, however, understand that this means that a piano-forte interlude is to be provided by the featured artist. Anyway, it is still a moot point whether a pianist or a violinist or a singer may not provide chamber music, which a large school of experienced musical thought takes to mean "intimate" music. There are plenty of mooters on the point, so the Dunedin writer may please to cross pens with them in his indignation. Heigh-ho!

Two-way.

OWING to a Parliamentary broadcast having been arranged for the time when the two-way conversation between 2YA and the luxurious new liner Awatea was to have taken place on Wednesday night last week, the ship-to-shore conversation was put ahead so that a national link-up would be effected on the main stations. The whole show went off without a hitch both technically and in the dialogue, marking a unique occasion in a most interesting manner. The rehearsal mentioned in this page last week bore fruit in the smoothness with which the radio-telephone broadcast came over the air. It was a dignified and striking welcome to a fine liner which may also be described with the same adjectives. The technical staff of 2YA and the Wellington Post Office who co-operated in this effort deserve hearty congratulations. The show was splendidly arranged for sensible and clear dialogue.

Original "Laad."

FOR a few weeks we've been a little curious as to whether Arthur Hemsley was a relative of Harry Hemsley. He is—a brother. And he seems to have a good share of Harry's ability at playing round with his voice for the entertainment of listeners. In his first New Zealand broadcast, from 2YA last Thursday evening the recent arrival from Australia gave listeners a taste of the form he produced with his wife (Elsa Brull) when the pair toured New Zealand

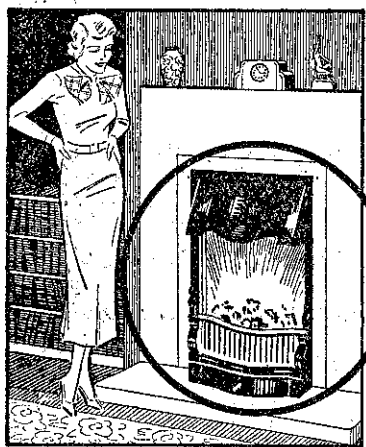
14 years ago. When the said visit was paid to this salubrious climate (excepting Auckland, Wellington, Christchurch and Dunedin on the current basis) Arthur Hemsley introduced Lancashire character work to his full Fuller houses. He has the gift of his brother in ready fluency and change of tongue. So, here's to a really entertaining tour by the Hemsley breakaway, who snaps his fingers at orthodoxy.

Funny Thing, Public Taste "The King Steps Out"

FUNNY thing, public taste. Take Grace Moore—in her first two films, one of which was "The New Moon," she didn't mean a thing, and the studios dropped her. Then she was given another chance in "One Night of Love," became the most sensational hit of the day, and now her pictures are almost certain of box-office records wherever they are shown. Columbia is rubbing its hands over the reception being given her latest, "The King Steps Out" in Auckland, while the Wellington and Christchurch seasons begin this week. Incidentally the first week's takings at the Auckland Plaza easily surpassed those for the first weeks of Grace Moore's two other films, "One Night of Love," and "Love Me Forever."

40-Hour Week?

AFTER her triumphant welcome by a packed Wellington audience in the Town Hall on August 30, Miss Eileen Joyce gave three recitals from 2YA's studio on the following Tuesday, Thursday and Sunday, in all of which she displayed remarkable talent—which, of course, listeners had been led to expect after her successes abroad. To keep herself in fighting trim this famous young pianist practises for seven hours a day—presumably with a day off on Sundays. As there is no Virtuosi's Union in New Zealand yet, it is not expected that she will apply for a forty-hour week. Her



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