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FOR THE SYDNEY FRONT

BUT WHY SO MANY. SPEECHES?

RADIO covered the departure last week of the returned soldiers at all the main centres for the Anzac Day celebrations in Sydney, and did it well.

Interesting relay was carried out by 4ZB from the Dunedin railway station when the Dunedin contingent of returned soldiers left on Sunday morning. The station presented a rare activity for a Sunday. From the microphone many departing "diggers" called up their pals in various parts of the country. The train departed in a typically soldier manner to the rousing strains of "Tipperary."

ALL the enthusiasm, without the worry of war, was recaptured on the Lyttelton wharf when the 400 returned soldiers went aboard the Rangatira.

The big contingent arrived from southern stations and was joined by 122 Christchurch men and their families on a huge train to port. The Lyttelton Marine Band played old war songs.

Loudspeakers were erected for speech-making, but the din of the crowd prevented anybody from hearing anything beyond the fact that the New Zealand soldiers would uphold the fine traditions, and so on.

Speeches, one is inclined to think, do much more harm than good. They make the crowd restive and defeat the objects of the speakers. New Zealand is famed for the unfortunate fluency of the "important ones" on every possible occasion.

But, as encomiums on the conduct of New Zealand soldiers were unnecessary, no one minded whether they heard or not.

Station 3ZB, Christehurch, gave landsmen a fine relay. Ian Mackay and Jack Maybury did the work with two microphones—one on the wharf and one on the steamer. Maybury led community singing.

Both 2YA and 2ZB efficiently broadcast the final farewell scenes as the Maunganui and the Monowai left the wharf at Wellington,

DUILDERS of cathedral organs and other acoustic experts have long known that powerful sound waves can set up considerable strains, even in well-built structures. It is generally the deep bass notes that cause strain and cracking, but there have been suggestions that the fall of the walls of Biblical Jericho was an acoustic effect due to the trumpets. American public address engineers have now been measuring the effect on various buildings of very powerfully amplified music and they have found that it is possible to cause vibrations of walls, floors, etc., even when they are set in concrete.

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