

classical after classical item come over the air. I was beginning to wonder if it were a special "classical request" programme when the announcer made reference to the unusual state of affairs. Even he could offer no explanation.

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There is a virtue in some American radio productions that can be described only in the American term "punch." This hearty single-mindedness, intense concentration, explosive quality of

AMERICANS AND THEIR "PUNCH" made me go on listening to the feature "Daredevils of Hollywood" from 2ZB last week when I had other things to do. The particular daredevil for that evening was a cowboy who had to back his horse and himself over a cliff 152 feet high in the film Marco Polo, suspended from oblivion by a piano wire which broke while he leapt to safety. The incident was explained before being dramatised, so that listeners had a clear-cut idea of the whole thing before it began and then could follow the dramatisation from the "punchful" words of the director who was shooting the scene, "Let's go!" to the climax of the leap back to the cliff-top.

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How much Walt Disney owes to Lewis Carroll's ("Wonderland") Alice, could be deduced by radio listeners to the 2ZB children's hour on Sunday night, when a fascinating recording

NOW ALICE IN RADIOLAND was given of "Alice in Wonderland," with appropriate Disney-like music put to the songs about "Old Father William" and the "Whiting and the Lobster" and the "Jabberwok." The story of Alice was told briefly and well—though with a faint American accent—and the well-loved print became even more vivid and exciting when dramatised over the air. And when these fancies of the mathematician Dodgson (he wrote under the name of Lewis Carroll) were paraded alive over the air, one seemed to see the Disney creations of "Mickey" and "Minnie" and "Donald Duck" following after them.

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In a rather haughty little talk, as if he felt he were dragging himself down to a somewhat common level, even to mention such a matter, Mr. Leicester Webb spoke clearly and logically on the influence of the "Cliveden Set" ("Record," 8/7/38), as a real factor in British foreign politics. The "Cliveden Set," he suggested, was only a small and insignificant influence in the complex forces that go to determine British foreign policy. If it was a powerful country-house group that was aiming to tie up Britain with Germany, why should it not be another, equally powerful, that was aiming to tie Britain up with France, since treating with France was just as much a part of Britain's foreign policy as treating with Germany? The whole fact was that the "Cliveden Set" and its influence was eagerly accepted by trans-

Atlantic newspapers and the public as the power behind the policy, because the thoughts of such a cause was colourful and exciting in a manner far more striking than the truth could possibly be. This reasoning by Mr. Webb was all hard common-sense, and of value to listeners. At the same time, his talk went rather to the other extreme, and one might imagine that nothing was hatched in the English country homes of the ruling class more exciting than chickens.

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During the past fortnight, as a prelude to the daily devotional sessions from 1ZM, fine organ music and choir singing has been broadcast. There is an interesting story behind these recordings, which are

FROM ORGAN OF SALT LAKE CITY supplied to 1ZB, and also 2ZB, by officials of the Mormon Church in New Zealand. These 16-inch recordings, or transcriptions, are made in the Big Mormon Tabernacle, Salt Lake City, the home of the Mormon creed. The organist is Frank Asper, and the organ he plays on was built in 1860, and is installed in a dome building which does not contain a single nail, and which seats 10,000 persons. The organ is the second largest in the world, and has 8000 pipes. Each week this organ and the organist are featured in American coast-to-coast hook-ups. The Mormon Choir, often heard from 1ZB, is composed of 600 voices.

In tune with public preferences at the moment is the theme of the "Inspector Hornleigh Investigates" episodes now running from the Commercial stations on Thursdays at 8.15 p.m. These are

FIND THE SLIP THE CRIMINAL MADE. and what a pleasant change from some of the American transcriptions! --

which are allied to popular newspaper questionnaires and so-called intelligence tests. In each episode, the inspector is called upon to solve a crime: in each case his clue is a slip made by the criminal. Listeners are given 15 seconds after the episode to detect the slip. It's good fun for everybody. The slips are hard enough to keep you on the alert and yet not so hard they give you an inferiority complex. Easy to hear, easy to understand, this is an excellent feature and no doubt popular. We all enjoy feeling like Sherlock Holmes—particularly if the rest of the family prove to be Watsons!

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Among highlights of the programmes last week must be counted the Mary Stuart episode of "Coronets of England" from 2YD on Sunday night. The scene in which Mary went to sleep in the great draped

DREAM VOICES NEED SPEEDING UP. bed and was awakened from nightmare by the smoke of a fire in the

hangings was one of the best bits of radio drama I have heard. Mary Stuart herself—the woman with the fascinating laughter who made Anne Boleyn memorable in the Henry VIII series—created an almost perfect atmosphere of the helpless, rising terror of nightmare, and the dream

voices torturing her were better done than usual. Why is it, though, that the radio can depict remembered or dream voices only by that unnatural device of bringing in the actual tones at a faraway, drawling sing-song? The unreality was very marked, for instance, in some "Mutiny of the Bounty" incidents. Of course, there must be some trick to show that the voices are not real but exist only in the mind. Nevertheless, it would surely be more true to human thinking were the dream voices to be speeded up rather than drawled. Thoughts are far quicker than words. Why should radio depict them as so much, much slower?

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Like Monday's washing, it had to be done—the women's hockey match, England v. New Zealand at Lancaster Park, Christchurch, though heavy weather had made the ground almost im-

THESE TWO WERE COMFORTABLE possible to play on. Ever since broadcasting came into its own in New Zealand, announcers have de-

veloped a cunning in finding out the most suitable, yet the most comfortable, place for doing their relays. In the hockey instance, the 3YA commentator and his relay operator tucked themselves up comfortably in the committee room with the usual mod. cons. and probably enjoyed the game equally with cosily-situated listeners. Mr. Harold Throp, ex-Canterbury hockey champion, had the job in hand for 3YA and made excellent work of it. He will also be "doing" the India v. New Zealand match at Christchurch on July 23. He is travelling through the South Island with the Indian team.

From a musical point of view the programmes from 1YA last week were not at all interesting. With the exception of recitals by Danny Malone, Richard Aspey, violinist, who

STATION 1YA HAD A DULL WEEK played with the Studio Orchestra, Mendelssohn's "Concerto in E Minor," the fare offered

was not up to the usual standard. Good as it is, I am becoming a little tired of the regular broadcast on Sundays by the Auckland Municipal Band. One can have too much of a good thing. I know there are many listeners who share my opinion. I am sure that if the NBS gave listeners recordings by famous artists and orchestras instead, it would earn praise from many. No fault can be found with the playing of the excellent Municipal Band conducted by Mr. O'Connor. The only fault is that we hear it too often—and in the interests of the band itself, it is not good that this should be so.

The idea of a rebroadcast by 3YA of the last Schubert group from the Alexander Kipnis celebrity concert in Dunedin was a good one—a very good one. While listeners appreciated it

IDEA THAT MIGHT BE REPEATED tremendously, it meant valuable publicity for the singer. Other national stations might occasionally do something on similar lines when such a famous artist is in the Dominion.