

## "CURSES" OF THE NATIONAL BROADCASTING SERVICE

**STRONG** criticism of NBS policy was contained in an article on the front page of the "Record" of August 7. The writer, an Invercargill listener, complained of what he termed the "dead hand on radio talks", and requested greater use of hook-ups, more spontaneity and fewer serials.

Continuing the argument, the writer this week touches on some other aspects of New Zealand broadcasting, particularly news sessions and lack of interest for women listeners.

**THE** NBS should recognise that, contrary to generally accepted opinion, the four New Zealand cities (and many of the minor towns for that matter) differ greatly in personality. There seems to be no reason why this should not be exploited.

Why should the national stations not be allowed, following a few simple rules, to organise their programmes with a freedom which at the moment they certainly do not enjoy. Given station managers who are men of judgment and enterprise, the possibilities in this method alone are enormous.

The plan I have in mind would take time to develop itself, and would require a stimulating brain and personality to be a sort of liaison officer.

Such a scheme would demand leadership, plentiful discussion, patience, tolerance and energy—all of which should be attributes of any man entrusted with the control of what is one of the two greatest influences of our time—radio.



**\*ADVANCE shot of what swim suits will look like this summer. The girl is Claire Trevor, who is co-starring with George Raft in Universal's "I Stole A Million."**

Apart from this the NBS would do itself and its listeners a very good turn if it altered the form of its programme presentation, if only on the principle of change for the sake of change.

Let me make a point of the news and reports sessions. It is difficult to believe that much interest remains in the material now regular-

ly offered by the YA stations once the Wellington announcer has gone off the air.

The solution is to reduce the content, and therefore the time allotted to this period, and break it with popular music and light talks such as I referred to previously. Moreover two voices should be brought into this session, to discuss both the serious and casual events of the day.

### Discrepancies

**ONE** thing, however, stands out. Every evening, at present beginning at 6 o'clock, Daventry broadcasts its short-wave news session, which can only be described as remarkable.

At 7 o'clock the official New Zealand news bulletin comes on the air, frequently with the ludicrous result which was clearly demonstrated not long ago at the time of the King's arrival in Canada.

At 6 Daventry told us that the Empress of Australia was lying in the St. Lawrence a few miles off Quebec. At 7, according to the NBS the same ship was still far out in the river estuary, under escort!

Of course, there will be copy-right difficulties at the heart of this ridiculous state of affairs, but obviously if the NBS is to maintain confidence in its bulletin, it will have to do something about it.

Another thing I consider vitally necessary is the development over the air of what might be called the feminine point of view. The NBS is, and always has been, a men's service. The putting of women's voices on the air is most shockingly neglected.

Room should be made for women announcers and women commentators on the life of the nation and the world as seen through feminine eyes and interpreted by feminine philosophy.

Sessions in the mornings confined to this purpose are useless. Living as we do in a middle-class, largely servantless country, women are a great deal too busy to sit down to it in the morning to listen to the radio.

I would choose a time in the afternoon, when, for the first time in the day, busy women get a chance for a spell.

### Formality

**I**N conclusion, my activities would include a "drive" for a cheerful service. Too much dignity and too much formality are twin curses of the NBS.

Why should announcers not be allowed to say something more than the eternal prescription which apparently governs the announcing of the entertainment offered?

Why should stations not tell their listeners why they went off the air because of some accident? Why keep your listeners at arm's length when you have so much to gain by taking them into your confidence?

Let the National Broadcasting Service be cheerful, human, and original; let it forget rigidity, and remember the virtues of experiment.

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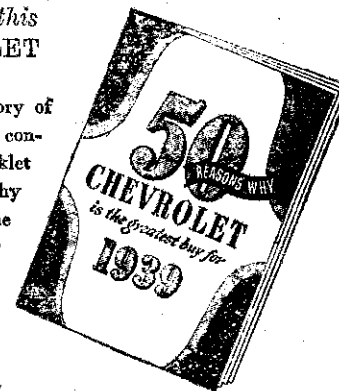


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## ANN SHERIDAN RANKS NO. 1 "OOMPH" GIRL, BUT BATTLE STILL RAGES

**ON** March 16, 1939, a group of serious students of such calibre as Rudy Vallee and the Earl of Warwick and others interested in the arts launched on a punch-drunk world the word "Oomph," bestowed the title "Oomph Girl" on red-headed film star Ann Sheridan.

Spurned by the more conservative dictionary compilers, the word had hitherto no official status beyond an expression indicative of pain calculated to raise a laugh when the object of mirth had been struck in the rear by a blunt object.

As defined by the Earl of Warwick, it is a feminine desirability which can be observed with pleasure, but not discussed with respectability.

It has already divided America into two camps, and produced one lawsuit by its application to Ann Sheridan, hailed as the successor in her own line to the Blond Bombshell, Jean Harlow.

When enraged rival, Yvonne Dufore, the sole claimant to the title, Val, claimed \$1000 from Ann, on she settled nothing.

the grounds that she was the original "Oomph Girl" and, there-



**ANN SHERIDAN**  
"That quality of appeal."

### Tributes

**PACIFIC COAST** habitues who have seen Ann in her latest swim suits declare that she has that quality of appeal that makes men unconsciously straighten their neckties.

Some impresarios plump for Patricia Morison as an "Oomph Girl" with a difference. She is able to be as exotic as a rumba and yet can retain a certain demureness and charm.

She is languorous; fiery, too. "Oomph," said one. "My good man, she is the answer to a producer's prayer."

New Orleans beauty Mary Healy was the nomination of talent scout Ivan Kahn. "In repose she has a slumbrous, intriguing look. Yet in action she has freshness and vivacity, an exhilarating sparkle."

Meanwhile the battle rages, giving Press-agents a silly-season work-out.