

- 8.50: Soprano—Miss Gretta Don, (a) "Silent Noon" (Williams); (b) "Cradle Song" (Gretchaninov); (c) "The Maiden" (Parry).  
 8.57: Overture—The Band, "The Bagdad" (Boieldieu).  
 9.3: Weather report.  
 9.5: Contralto—Miss G. Burt, "A Summer Night" (Thomas).  
 9.9: Violin and organ—De Groot and Terence Casey, "Parted" (Tosti).  
 9.13: Selection—The Band, "Great and Glorious is Thy Name" (Mozart).  
 Prelude—The Band, "Prelude" (Chopin).  
 9.20: Bass—Mr. F. C. Cooper, (a) "Last Call" (Sanderson); (b) "Mighty Deep" (Judd).  
 9.26: Soprano—Miss Gretta Don, (a) "Two Little Dogs" (Ledger); (b) "Rest at Mid-day" (Hamilton); (c) "Si Mea Vers Avaient des Ailes" (Hahn).  
 9.32: March—The Band, "Queen of the North" (Lithgow).  
 9.35: God Save the King.

## Next Week's Features

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variety talent will be contributing. The artists will be Ron Shand and Lettie Graydon in song, dance and patter, Mr. Jock Lockhart (mainly Scottish humour). Mrs. Ralph Sierokowski (soprano, in popular songs), Miss Helen Macdonald (improvisations on the piano), Mr. Leslie Stewart (baritone), and Mr. John Campbell (English concertina and ocarina). The concert programme will be relayed to 4YA.

## Gramophone and Radio

(Concluded from page 7.)

world-famous. What violinist is there who has not said: "Where is there anything to beat the Mendelssohn Concerto?" This great work was not finally completed until 1844, and played for the first time in public in 1845 by Ferdinand David, for whom it was written. David says in a letter sent to the composer: "May the great success of this work induce you to think of us poor fiddlers sometimes in the future."

At Mendelssohn's funeral, David, together with Hauptmann, Moscheles, and Gade, was pall-bearer.

Mendelssohn's activity was inexhaustible, which probably accounts for his early death at the age of 38. From 1830-1834 he had composed the Hebrides Overture, and "Walpurgis-nacht," together with the G minor concerto for pianoforte and orchestra, the Capriccio in B minor, as well as a good deal of church music and several songs. And he had also begun the great Symphony in A Major, which is always known as the Italian Symphony. This will be the symphony of the evening of the Wellington Symphony Orchestra concert on May 8, together with Fingal's Cave overture, and the Violin Concerto, with Mr. Leon de Manny as soloist.

On the second half of the programme, among other things, the "Rakoczy" march of Berlioz is billed. As these two men were contemporaries, it might be interesting to note what Mendelssohn's father says of his fellow musicians. "The composer of 'Faust' appeared to me agreeable and interesting, and a great deal more sensible than his music." How many of us would agree now with this pronouncement!

## Our Mail Bag

### "A Theory for Mushiness of 2YA."

UNDER the above heading, "Pioneer" (Waipawa) gives a very poor theory for 2YA's mushiness. If he were correct not only would the make of set be found in Wairarapa, Palmerston North, Waipawa and other places, but the tactics of the operator would need to be identical. "Pioneer" states the symptoms correctly when he says "2YA will be coming in as clear as a bell, then the reception at once becomes mushy." And that is the point, at which, like "Pioneer," I cannot follow the theory of 2YA's engineers re "back lash from the heaviside layer," for if they were correct, why should this mushiness come and go? Some nights it will only come on for a short time, and then clear up; another time it keeps coming on and off. More often 2YA will be "as clear as a bell" throughout, while our distance from 2YA will be the same all the time, and daylight will fade approximately the same each day. Then all agree that this mushiness is much worse of late. I have heard dozens of theories for this distortion, but except for an occasional fault from other stations, 2YA is the only offender.—T.T. (Dalefield).

### 1YA's Frequency.

STATION 1YA operates for a great part of the evening right on top of some American station, causing an annoying whistle which is far from pleasing to listeners who enjoy the Auckland programmes. As 1YA is our most consistent station, could not the frequency of the station be altered? I am sure others would agree. I am sure if this could be done it would be appreciated by many. I wish to congratulate the station on the excellent sporting service on race days; their racing announcer, I should say, must be a very energetic fellow, for I think 1YA is the only station that relays from the vicinity of a racecourse, giving a running description of each race. The other stations give the results from the studios. I am sure much extra time and expense must be incurred to give the results directly from the vicinity of the course. I say carry on 1YA with the good work: I am satisfied with this station alone.—Static (Nelson).

### Band Balance.

RE the broadcast of the Port Nicholson Silver Band's second recital, to my idea it was completely spoiled by the lack of balance. The bass end, and right up to the horns, was hardly heard. The cornet end was all that could be heard well. The solo cornet

played beautifully, but what is the use unless we cannot have the band as well? Cannot something be done with the "mikes" to get better balance. I have noticed this same fault always with this band, but the broadcast in question was much worse. When in Wellington last October I attended a recital by this band and told the conductor of the weakness (over the air). It is not because the band is weak in the bass end; quite the reverse, as I found when listening to them in the Opera House.—E. W. Rose, Bandmaster, 8th Regimental Band, Blenheim.

### "Saxophones and Theme Songs."

IN reply to Mr. Swiney, of Northland, I for one am very fond of an occasional relay of a good "talkie," and as regards introducing Americanisms, perhaps it would be a good thing if Mr. Swiney remembered that American is now just as much recognised as a language as ours is, and that most of the great composers whose names he reels off so fluently are, or were, foreigners. Their compositions are generally sung and were certainly written in their own language—he would not ban them, as regards the theme songs and jazz, which he condemns—I consider that 90 per cent. of the listeners will agree with me in wanting more of them, interspersed with the heavier items, which one gets a bit tired of, if always there.

As regards his attack on the saxophone, he does not know much of music or he would know that it is one of the leading instruments in all classes of music at the present day. I consider that the R.B.C. put on very fine programmes, and Mr. Swiney can always leave the offending station at 9.30 or 10, if he wishes to, and get somewhere else. Carry on with a certain amount of the "American abominations," R.B.C. In reply to "Pioneer" (Waipawa), I am approximately 150 miles from 2YA, there is no other set within five miles of mine, I have had experience in tuning sets for over five years, and a certain amount of technical knowledge, yet 2YA distorts badly at times, and fading is common—no doubt due to the "earth and air waves" theory which "Pioneer" apparently does not agree with.—E. W. Anglesey (Nelson).

### This Sickly Sentimentalism.

I READ with much amusement Mr. Swiney's caustic comments on the jazz music broadcasts. His attacks on the American "theme songs" brought criticism from all members of the family, who wanted to know if Mr. Swiney could draw a line between good taste and narrow-mindedness. What, Mr. Swiney, do you find repugnant in the lilting strains of "Pagan Love Song," "When you Come to the End of the Day," and "Painting the Clouds with Sunshine"? to quote but a few of the theme songs I enjoy in the afternoon from 4.15 to 4.55 when your switch is in the "off" position. Mr. Swiney no doubt enjoys the dinner music. Does he, then, switch off his set when a saxophone solo, such as Rudy Wiedoeft playing "Melody" by Dawes, or "To a Wild Rose" and "Valse Inspiration" played by Chester Hazlett finds its way into the dinner music programme? No, I'll warrant. No, Mr. Swiney, there is nothing wrong with the sax, or the jazz. Just you turn over the switch to "on" when 2YA is putting on one of their splendid dance programmes, listen to the melody, and you will be-

come modern and like it! If the R.B.C. wants my license money they must let the programmes stay as they are; we are getting just the right proportion of classical and what Mr. Swiney calls "sickly sentimental," but what I think is the best part of the programme, theme songs, and jazz. And I think the above echoes the opinion of the majority of listeners-in. Rally round, "Attaboy!"—"Piccolo Pete" (Wanganui).

### Power Interference.

IN the street in which I live there are three receiving sets; the interference at times is simply awful. I personally saw the radio inspector of this town and gave him all particulars, and he politely told me that he didn't have any gear at all to find any interference. He promised to come round to my house to listen for himself, but that is as far as he went. That is over ten weeks ago, so can you tell me what to do? I have interviewed the other two persons with sets and we have agreed that if we cannot get any service we are going to give our sets up. When my earth and aerial are disconnected the noise stops, which is of a crackling sound. Thanking you.—"Fed Up" (Hamilton).

### Conversational Broadcasts.

I REALLY think that if the Broadcasting Co. could pick up a relay of the general conversations in buses, trams, trains or even concerts the listeners would be highly entertained. I recently visited Auckland and on my return via a suburban train two ladies registered a fine performance. From behind them and in front of them interested listeners craned and strained while the secondary school boy in the corner listened with mouth agape and fountain-pen poised over his science homework. At first conversation revolved over the little matter of "Charitable Aid." The ladies questioned as to which of them was the most deserving and various little tit-bits came our way. This led up to "Husbands—their earning capacity and other wise." There was a brief pause while a number of cakes were sorted on a seat. They were then put back in the bag with the creamy ones on the top. The conversation now became slightly embarrassing so the gentleman behind me rustled his paper and the schoolboy did a little homework. Then out of the blue I heard, "Bread and dripping and pickled onions." Wickedly I turned to my friend. "What are we having for supper?" I inquired. "Bread and dripping and pickled onions," was the response. Conversation across the aisle came to an abrupt stop and I felt rather than saw accusing glances. Sunday titters and then the boy sighed and continued with the science problem.—"Sue" (Frankton).

### 2HD, Newcastle

THE wave from 2HD, Newcastle, has a most pronounced hum which completely spoils speech and music. Time was when even some of the "A" class Australian stations would temporarily suffer from the same disability. On one occasion 2FC, Sydney, was so sorely afflicted that the Wellington Radio Society forwarded a report to that station which evoked a courteous reply admitting that trouble was being experienced and assuring the society that the matter would be rectified.