

American Programmes.

THE American programmes are most interesting and enjoyable, though they show that our own R.B.C. standard is not at all bad. The music I cannot criticise. It sounds beautiful, and we seldom hear a big orchestra from our own stations. The weakest part is the "Ambassadors"—merely rubbish, with a different dressing. The humour is clean and pleasing, if not too deep. As to the accent question, we have our announcers to correct us during the rest of the week.

Now that we have heard one (either). Now that we have heard one type of foreign programme, I hope we shall soon be hearing them from many other countries. It would have been more complimentary to us, as British Empire citizens, to have given us an English programme first, but I suppose the truth is that the U.S. is so far the only country to manufacture these "potted programmes." In conclusion, I would like to state that I do not possess an American set or an American car either, and that nothing would induce me to buy either so long as there are any British workmen left on the dole.—"British Parts" (Walkato.)

Dance Orchestra.

IN answer to the correspondent "Musician," Gisborne, regarding my previous remarks in the "Record," I really cannot see where my remarks were too sweeping, also that you have agreed with all I said. Referring to the latter part of your letter regarding the jazz band in question, I certainly did hear that brass player. It struck me at the time that he was playing a B flat instrument, when he should have been playing an A. Where on earth the leader was I cannot for one moment imagine. The average jazz players rely on the ear too much, unfortunately (for the listeners).

They hear an American record playing what they term "hot chorus," and they try and do it themselves without first dissecting the chords, and writing another. These different American bands have their own arrangers to do that sort of thing. I have properly studied this class of work, and have come to the conclusion that the general public does not want this sort of trash (hot playing), that is why the British dance bands are now swooping the pool.

Take any record of a first-class British dance band and you will find that they play straight, with plenty of harmony, and when they feature a solo, chirpers in are not wanted.

Many thanks, "Musician," for the compliment paid my orchestra. The secret to this is: All my instrumentalists are first-class orchestral players, and are capable of putting over an operatic programme as well as the everyday light popular music.

Before broadcasting it is essential that all instruments are in pitch five minutes at least before the item. One player is sent off to see that all the instruments are in tune. Again, rehearsals are a very important item; no band can sit down and play a programme without sufficient rehearsals. A day or so ago I was asked in the street if my orchestra played a certain piece over the air on Friday evening, when I told this person I did. He replied, "Well, that has cost me 10/-." I bet my wife it was a record.

I'll tell you the reason: My orchestra consists of seven players. The instruments played are as follow: Violin, bass violin, Spanish guitar, tenor banjo, vibraphone, dulcistone, flute, three sax-

Our Mail Bag

While we welcome the expressed views of listeners on topics pertaining to radio, we ask that these communications be kept to minimum length, as heavy demands are made upon space. Mere reiteration of arguments cannot be accepted for publication, and we cannot take responsibility for views expressed. Address communications to the Editor, and sign all correspondence, though a nom-de-plume might be used for publication.

phones, three clarinets, trumpet, and piano, besides the vocal chorus. This is where I obtain the variety that every listener wants.—Reg. Morgan, musical director, Reg. Morgan's Concert and Dance Orchestra.

A Protest from Wanganui.

ADVANCE Wanganui! Yes, advance by all means. A good aerodrome, a beautiful river, but no wireless station. There was a time when two of our radio dealers vied in the

quality of their programmes, which were greatly appreciated by all listeners in. But nowadays set-owners may search our station's wavelength and never hear a sound. Crystal set owners tear their hair and listen in vain for the music so familiar in days gone by. Sometimes, with luck, fragments of music are received from Wellington, but this is always accompanied by a liberal supply of static. We have asked our dealers to return to the realm of Radioland, but they say they

cannot afford the copyright subscription. Why should one body of men spoil the entertainments of hundreds of people? And even now the listeners of Wanganui take it lying down. Why don't they band together and enter a protest against those who have been responsible for putting our station off the air? Buck up, Wanganui!—"Three Indignant Fans" (Wanganui).

IN the "Record" of February 20, I made a suggestion that listeners give their views on Government control. So far nobody has given the matter a thought. I wonder why. We have all heard that saying, "Sailors don't care." Does the same apply to those who pay their 30/- per year? I think that it does, or else before it is too late they would be saying something. Do you consider that it would be to everybody's advantage if some of the B stations here and over the water altered their wavelengths so as not to spoil each other's transmissions? I happened recently to get down on 2YB's wavelength and along came 2NC, and tried to put 2YB in the background. A friend asked me if I had China, so I tuned to 4ZM, but heard the same reception there. He then told me he would stick to the gramophone till things improved. So you see, Sir, that is what happens. How easily people can get a bad impression of radio. Hoping that the Broadcasting Company will have their license renewed.—"Just One" (Otiara).



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