

Against the Regulations**Politics from 4YA**

LAST week the Hon. J. B. Donald replied to questions which had been asked concerning the broadcasting from 4YA on Monday, August 10, of a speech by Mr. A. C. Cameron, past-president of the Dunedin Chamber of Commerce. As a small portion of the address treasured on politics of a controversial nature attention had been drawn to the matter.

The circumstances surrounding the incident, which is the first of the kind to have occurred in the experience of the Broadcasting Company, are interesting.

The regulations under which the Broadcasting Company operates do not permit of the broadcasting of controversial matter, and the company, therefore, takes measures to satisfy itself that all talks and addresses come within the class of matter permitted by the regulations. Accordingly, when arrangements were being made by 4YA to broadcast Mr. Cameron's address, the station manager interviewed the secretary of the Chamber of Commerce and was assured that the speech would not contain political or controversial matter, but would be confined to Imperial matters and the commercial outlook in general.

Mr. Cameron had previously given the secretary some indication of the lines he proposed to follow. To the surprise of all, in pursuing his arguments Mr. Cameron digressed briefly into controversial politics. He learned later how he had been the innocent cause of 4YA contravening the regulations. From what Mr. Cameron had said as to the outline of his speech it had been assumed by the secretary that all the requirements of the regulations would be complied with, and therefore it had not been thought necessary to warn Mr. Cameron that anything controversial must not be touched on.

Speaking in the House, the Postmaster-General said that the matter had been taken up with the Broadcasting Company, and he outlined the reply received from the general manager of the company, which was on the lines of the facts mentioned above. The trouble had arisen through the position not having been made clear to the speaker prior to the broadcast.

In reply to the company, the Hon. J. B. Donald said: "I beg to inform you that it is considered that the explanation tendered is not very convincing. Notwithstanding the assurance obtained from the secretary of the Chamber of Commerce, the actual address should have been properly supervised by your staff and the broadcast interrupted immediately the controversial matter was commenced. The failure has evoked unanswerable criticism, and it is imperative that adequate safeguards should be adopted to prevent a recurrence."

Irish Programme**from 2YA****Friday,
September 4.**

"Shamrock,"
"Danny Boy,"
"I'm Irish,"
"Irish Beauty,"
"Paddy,"
Irish Airs.

**Folk Songs -- Songs of the People****To Be Featured from 4YA**

PLANTATION songs will be a feature of 4YA's programme on Tuesday, September 1. All the great composers have gained inspiration from the music of their people, their "folk," whence this music derives its name; from melodies created by musicians, most of them anonymous, whose names do not figure impressively in histories and dictionaries, but whose simple and beautiful songs have outlived the passing of generations, brought comfort, healed sorrow, and made for better understanding and brotherhood among men.

The oldest folk-melodies are of unknown authorship. They were extemporised from a full heart, passed from mouth to mouth, and so came down through the generations. We accept these melodies in the spirit in which they are given, as we accept the air, the sunshine, the good earth beneath us. Though we may not realise how great and beautiful they are, they become part of our lives and thoughts.

It can be seen, by considering the history of a folk-song, how inevitably it became an expression of a people rather than that of an individual. The true folk-song, passing from father to son, travels far before it takes final shape. It may disappear and crop out unaccountably in some far-distant locality. Owing to the fact that it is not printed, to faulty memorising, to varying local ability of the performers, it is subject to many alterations and to the formative influence of many minds. What is most beautiful and durable in the song, however, remains, while notes not essential to the meaning and beauty of the melody disappear.

At last the song emerges from the crucible of time, a wonderful symbol of the spirit of the people rather than of the individual who gave it birth.

Folk songs reflect the environment as well as the heredity of various peoples. The songs of the north are more rugged and heroic than those of the south. The songs of southern climes have a grace and languor not associated with the north. If one were able to ascertain accurately the time and place of the appearance of a given number of folk-songs, he would have testimony, invaluable to the historian, of the wanderings and evolutions of the races that make mankind.

Folk songs may be divided roughly into two classes: the true folk-song, which is of unknown authorship, and songs of identified composers, so simple and true that the people have adopted them as their own.

Folk songs which are wholly and inseparably a product of the life of the American nation are the supremely beautiful and pathetic melodies originated by the African slaves. These have been happily entitled by H. E. Krebiel "Afro-American Folk-Songs." They were born of the sorrows and dreams of the black man, whose susceptible and emotional nature, coupled with the influence of the art of the whites, gave rise to a music of unique and incomparable appeal. No white American, save possibly Stephen Foster, in his best songs, has equalled the profound feelings and the mystical inspiration of these outpourings of a soul of a race.

It was not until after the Civil War that these songs were given the attention they deserved. A small company of exceptionally gifted negro musicians was then formed, which, under the name of the "Jubilee Singers," toured America and also Europe, introducing their folk-songs with sensational success wherever they appeared. J. Miller McKim, in a talk given in 1862, told of asking a negro where his brethren got their songs.

"Dey make 'em, sah."
"How do they make them?"

Musical and Dramatic Committee

MR. A. B. CHAPPELL (representing the Dickens Fellowship) presided over a meeting of the 1YA Musical and Dramatic Committee, there being present Misses G. Bertram (New Zealand League of Penwomen), J. Parker (Auckland Piano Students), Messrs. E. B. Ellerm (Leys Institute), V. Trask (Athenian Club), C. G. Plummer (Auckland Choral Society and Auckland Amateur Operatic Society), E. Blair (Workers' Educational Association), W. Colman (Royal Auckland Choir), W. H. Graham (Grafton Shakespearean Dramatic Club), C. Tucker (Auckland Radio Dealers' Association), O. Jensen (Auckland Society of Musicians), E. D. Robins (University Students' Association), J. F. Montague (Auckland Comedy Players), F. M. Price (Aeolian Orchestra), H. C. Trim, L. O. Barnes.

An apology for absence was received from Mr. Lambert.

The station director's report on programmes was read and discussed.

It was suggested that in the case of relayed concerts every effort should be made to have the programmes published in the "Radio Record."

The report of the Sports Sub-Committee was read and received. A hearty vote of thanks was extended to the members of the committee.

On behalf of the Royal Auckland Choir, Mr. Colman thanked the Aeolian Orchestra for altering the date of their concert, which clashed with that of the choir. The orchestra's action, said Mr. Colman, showed the happy harmonious spirit among the amateur musical societies of Auckland.

2YA Committee.

AT the last meeting of the 2YA Musical and Dramatic Committee Mr. E. Palliser presided. There were present Messrs. L. J. Retallick (Apollo Singers), V. R. Bennett (Harmonie Society), W. A. Jamieson (Theatrical and Operatic Society), H. B. Robb (Orpheus Musical Society), I. M. Levy ("Radio Record"), O. M. Pritchard, J. Ball, Mrs. D. Basham.

The question of the committee interviewing the Hon. J. B. Donald in regard to the future control of broadcasting was discussed, and it was agreed that a deputation from the committee, as representing the majority of the musical organisations of Wellington, should wait on the Minister.

After a pause, evidently casting about for an explanation, he said, "I'll tell you. It's dis way, My mass'r call me up and order me a short peck of corn and a hundred lash. My friends see it and is sorry for me. When dey come to the praise meetin' dat night dey sing about it. Some's very good singers and know how; and dey work it in—work it in, you know, till dey get it right, and dat's de way."

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