

the "Radio Record" we shall in the near future have at least one of the YA stations commencing its day at 7 a.m.—"Music Lover" (Hawera).

The "Good-night" Issue.

I NOTICE that in your last issue of the "R.R." there is no further comment on the loss of our good-night, etc. Why? Are the listeners waiting for each other to write or are the letters being "laid on the table"? I understand that the board are running the YA stations, which they say are owned "by the people, for the people." Now, sir, you are, or should be, neutral, and the buffer between the listeners and the board. How can the listeners express their views of the board's policy except through their own official organ, the "Radio Record"? I suggest that if a point is of importance it is up to the "Record" to get a vote from the listeners, which would, or should, carry weight with the board, also that the number of votes for and against be published. The elimination of all personality from broadcasting is "bosh," and an endeavour to make radio more mechanical than it is. Trusting a more able pen than mine will take the matter up.—N.Z.21A (Hawera).

[Our columns are quite open for the expression of listeners' views.—Ed.]

Morse Interference.

IS it possible to obtain any relief from the nuisance caused by Morse interference with radio reception? For some weeks past Morse interference has been especially bad in this district, so bad in fact that on practically every night it is almost impossible to listen in between 550 and 700 kilocycles.

Now that the board has taken over the control of the service, it should take steps to abate this aggravating nuisance to those who pay £1/10/- per annum for a license to operate a receiver.—"Disgusted" (Eltham).

[The interference you complain of is almost undoubtedly due to a nearby amateur transmitting station, whose owner, if approached, will no doubt refrain from operating during broadcast hours.—Ed.]

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WRITE FOR CATALOGUE.

"The Favourite of the King"

Another De Clive Lowe Success

THE radio play, "The Favourite of the King," the latest production from the versatile pen of Dr. George de Clive Lowe, of Auckland, gave listeners a splendid picture of the intrigues and machinations of the courtiers who controlled England's destinies when James the First was King.

Although not so good as the same author's "Kirk o' Field," this play was outstanding in merit, and shows what can be done by New Zealand artists when play-acting in front of the microphone. To produce a play on the stage is relatively a simple matter in comparison with its production over the air. Artificial aids can be brought in to assist the actor, but radio artists must depend on the voice, and the voice alone, to make a success of a broadcast. And there are very few artists available with voices suitable for radio. When we are told by such an authority as the chief director of the British Broadcasting Company that there is only one male voice in five thousand and one female voice in seven thousand suitable for broadcasting, one can appreciate the difficulty the producer of a radio play is up against. Almost without exception this difficulty was overcome by Mr. J. M. Clark, who produced and directed "The Favourite of the King," for each artist chosen in the cast was of outstanding merit.

The play was highly dramatic in complex, and several of the scenes were thrilling in their intensity. The plot of the play was founded on the notorious intrigues of the Countess of Essex, and my history tells me that the incidents of the play were truthfully portrayed by Dr. de Clive Lowe.

Power and love and hate were personified by the artists who represented the various characters in the play, and all had ability to personify their characters. The first act opened with delightfully worded dialogue between the Countess of Essex (Mrs. M. N. MacCallum) and her uncle, Lord Northampton (Mr. J. M. Clark), and listeners were given a full outline of the plot in a manner which left nothing to be desired. Mrs. MacCallum has a voice of outstanding purity, and is undoubtedly the most accomplished lady artist I have yet heard in a radio play. Mr. J. M. Clark is known to all listeners who tune in to 1YA, and the secret of his success is due to the fact that he is always natural.

Sir Thomas Overbury was the chief character in the play, and I was enthralled by the manner in which Mr. Gaston Mervale carried out his very difficult task. In the quarrel scene with the Earl of Rochester (Mr. Allan Mac-

Skimming) he was excellent, but in the murder scene in the Tower of London, Mr. Mervale rose to dramatic heights which I have never before heard from any broadcast artist.

Mr. MacSkimming has well earned his favouritism with Auckland listeners. He did much better in this play than he did in "Kirk o' Field." His voice in all ranges is free from harshness and artificiality.

The character of Weston, the Keeper of the Tower of London, was a difficult one to portray, but it was most ably done by Mr. John Brown. This is a new name in Auckland broadcast circles, and I think that I have heard this artist before under a different alias. There is nothing more difficult to do than to keep up a change of voice in a rendition. "Mr. Brown" did this most excellently. As a loquacious old man, with endless garrulity, his part was perfection. His "dead as mutton" and "dead as two muttons" were exclamations which blended a splendid touch of humour with the tragic. I would suggest to the author that more of such piquant interludes could have been brought into the play without marring its tragedy.

Miss Althea Parker did very well as Mistress Turner. She could, however, have done much better by modulating the higher ranges of her voice. This lady has a perfect contralto voice, but occasionally is inclined to force her breathing, which, being intensified at the receiving set, causes a harshness which the artist could obviate by correct inhalation. If this lady pays attention to this minor defect she will go very far in the radio world, because she has timbre and resonance in her voice which are very seldom found with the gentle sex.

The artists who took the minor parts all did well, and their voices were well chosen. Stage effects were brought into the play most effectively, and were well thought out. The only defect I noticed in the play was an uncalled-for rustling of paper, as if the artists were reading their parts and carelessly turning over the pages of their manuscript.

I offer my sincere congratulations to the author, Dr. de Clive Lowe, and, on behalf of listeners, I thank the artists who took part in the play for a most enjoyable entertainment. I trust that some of the members of the Broadcasting Board listened to this play. If they did, I am sure that they were surprised that we have such talent in our midst. I would also suggest that arrangement should be made to broadcast the De Clive Lowe radio plays at southern centres to enable listeners generally to appreciate what local artists can do.

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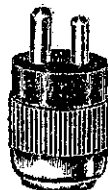
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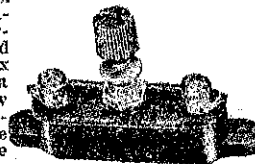
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