

Improvements.

I HAVE read with interest letters from listeners in your valuable columns regarding the change in control of broadcasting, and I feel impelled, as a keen and enthusiastic listener, to express my views.

In the first place, I must congratulate the new board for improvements already effected, the following especially:—

Elimination of those unspeakable recorded programmes.

The substitution of selected records in place of artists (?).

Better dance music.

There has been a good deal written regarding the elimination of Mr. Drummond's go-o-o-d night, but after all what do listeners want—the announcer's personal farewell or that of the station? We do not listen to Mr. Drummond: he is simply the mouthpiece of the station, and should not be allowed to introduce personal mannerisms. What would we think if all our friends farewelled us by a long-drawn-out "good night"?

No doubt the board has further improvements in view, and one which is urgently required is one North Island and one South Island station to put on dinner music from 7 p.m. to 8 p.m. I venture to say that this hour is the most unpopular hour of the day to the majority of listeners. 2ZAW is certainly a godsend, but this station is inclined to spoil itself by lectures.

There are dozens of other points which might be mentioned, but space forbids. Before concluding I must say that the 2YA song service on Sunday evening is certainly a most desirable feature, but for goodness sake let the conductor be someone who speaks pure English. Uncle George may be a good man personally, but his language is awful, especially for young children to hear. "Verra, verri" instead of "very, very" is awful, and there are dozens of similar mispronunciations. It is to be hoped that the board will remedy this matter without delay.—DX4T.

Talks in the News Session.

ALLOW me to express my disgust at the rotten deal the B.C. Board gave us on Saturday, the 23rd. Fancy stopping the only decent programme we had had for the week to put on a foreigner to run his countrymen down in broken English. Sir, we have had enough of this anti-Bolshevistic propaganda in the Conservative Press, without having it put on to us during the concert session. Surely the controller



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-plum may be used for publication.

of the station has enough common-sense to know better. I understand that the board wants constructive criticism. Well, here's a little for what it is worth. Keep records, piano solos, and lectures out of the concert session, and for the rest just use a little common-sense.—"Anti-Russian" (Picton).

Plays Good and Bad.

I CONSIDER "The Favourite of the King" was not a play at all but a series of scenes or dialogues of endless talk with Mr. Calford Bell (always a capable announcer) coming in at frequent intervals to explain what it was all about. Well-constructed plays do not need explanation and I protest against this method being employed with radio-produced plays. In this play we were asked to believe that people of rank and education, intent on poisoning a public man, discussed the whole thing almost at the top of their voices and told each other how they were going to do it. Later a professional lady poisoner was introduced. She promised to fix things up. It never seemed to occur to these people that she and her assistant would probably give them away at the first sign of trouble, or, at best, blackmail the whole bunch for the rest of their lives. I do not believe that ladies of rank, even in 1613, were foolish enough to put themselves in the power of perfect strangers when they set out to poison their husbands. This married lady, by the way, was repeatedly referred to as "fair maid."

There were far too many "forsooth's" and "by my faiths," and "heshrew me's" and "e'en so's," etc. I suppose

this was intended for "atmosphere," but it merely sounded foolish; but the expression which appeared the most ridiculous was "He's as dead as mutton," uttered by an educated gentleman (in 1613!). I pass over several mistakes in pronunciation made by these people of rank and fashion, and some of the curious grunting sounds made by some of the characters.

Why did Overbury come back to life and start having those nasty pains all over again? And why did he go on gobbling up poison, even when he was in prison, when he seemed to know, as far as I could gather, that they were feeding it to him? The part of Overbury was easily the best portrayal of a deadly dull evening.

Why, may one ask, can listeners not have modern comedies and such like, as they do in Australia, for instance? If they can overcome the copyright question there, why not in New Zealand? For well over a year past all such bright, well-written plays have been entirely cut out here. When are we to hear some modern plays (preferably one-act ones) by people who know something of the art of play-writing?—Country Bumpkin.

The Ten Per Cent.

THERE has been so much written lately about the quality of music broadcast from 2YA that I think a word on behalf of music lovers will not come amiss. The supporters of popular programmes claim 90 per cent. of the listeners-in. That estimate may or may not be correct. It doesn't matter. But what of the other 10 per cent. who claim their small proportion of good music? It appears by the letters from supporters of popular programmes that they want popular music all the time, and there seems to be a howl should a "movement" happen to take up ten minutes of an evening's entertainment. These complaints are very disturbing to those at 2YA, who are doing their best to compile programmes to suit all tastes. The 10 per cent. of music lovers have a claim and demand their two hours of good music on one night in every week, and surely the other 90 per cent. will be satisfied with popular programmes for the rest of the week.

We hear so little chamber music that 2YA would be quite justified in going ahead, and on that one night give us "movements" from light symphonies (Haydn and Mozart), string quartets, trios, sonatas, and concertos, all played by the local musicians, who have given us such excellent service in the past.

These artists do not get the big sums that one correspondent fears, but they perform for practically the interest they have in fostering good music. I propose that 2YA encourage these musicians to give of their best on one night a week of chamber music, which will be to the delight of music lovers.—10 Per Cent. (Wellington).

Early Morning Broadcasts.

I QUITE agree with "Music Lover" (Havera) concerning early-morning broadcasts, provided, of course, that the type of music is not the usual heavy classical rubbish that is being put over at present. Should this type of music be continually broadcast, then the less the stations operate the better.

If the Radio Board spent more time arranging "popular" concerts and spent less time in trying to "crush the announcer," we, the listeners who have to pay, would at least benefit by it. Some half-a-dozen listeners wrote through your paper, concerning the non-appearance of the names of the dinner and dance music numbers; but did the Board, as it is called, alter this mistake? No! It still continues to operate in the same hum-drum fashion. Does the board imagine that with continuance of this method of programme control the number of licenses will continue to increase? Now, Mr. Editor, why are the weekly programmes being crushed up into half the previous space allotted for them? Is it a little more of the "red tape" to which we are getting accustomed?—"Six-Valve" (Christchurch).

[The form in which the programmes are now published is, we think, more attractive and more easily read. They occupy less space than previously mainly because of the absence of detailed dinner music sessions, an omission for which we are not responsible. —Ed.]

Personal Touch Wanted.

AS one of the sixty odd thousand listeners in New Zealand, I would like to add my small word of protest re the new method of announcing from the YA stations. According to a statement published in the daily Press the change was made at the request of one hundred representative listeners.

Now, Sir, I would like to know why a paltry hundred can dictate to over seventy thousand? I understand that the ban on personality applies to all the YA stations. Although I have consistently tuned in to 2YA ever since the station came on the air I will not say that I have always been satisfied with the fare provided. Who is? But I will say that I always got a thrill from the announcer's cheery little quips—not necessarily the extended good-night, although it is sadly missed.

Who wants to be greeted with a brief "Good evening" as if one was some inferior person whom the announcer hardly cared to acknowledge? Does it not make one feel as if something is missing? Of course it does! What is wanted to preface this class of entertainment is the cheery "Good evening, everybody." Who, having visited the radio exhibition in the Wellington Town Hall can forget the reception given to our "Good-night man"?

It is this gentleman's wonderful personality that has made him practically the most popular radio announcer in Australasia. Our dear friend, "By the Way," can run a very close second, although all our YA and other an-

(Concluded on page 21.)

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