

All Over the World

THE writer of this article, Mr. S. J. Heyden, has climbed the ladder of radio fame pretty rapidly since he started with the Broadcasting Company in 1926, and he is to-day assistant-general manager of the New Zealand Broadcasting Board. Mr. Heyden is also a musician of some standing, and there is a tale told of how, with the assistance of 1YA's station director, he put over an entire programme from that station when the performers failed to turn up. Mr. Heyden has been at all the principal New Zealand stations in various capacities, being appointed secretary to the Broadcasting Company some three years ago.

all kinds; applications for employment, which during the year run into hundreds; station correspondence on a hundred-and-one topics—all these go to form the collection in the morning mail bag. The nine o'clock sorting is by far the biggest hurdle, but is always healthily augmented by the eleven-thirty and three o'clock quotas. Each particular class of correspondence, on being opened, circulates to the department concerned—after being commented upon by an already busy general manager, who somehow squeezes a brief hour from a crowded day for advice and instruction as to the best course of action in cases where this may be necessary.

The correspondence on routine matters between head office and the stations could form the subject of an article in itself, and its ramifications would probably amaze the average listener, who possibly imagines broadcasting as simply the studio with its transmitter and the engagement of a few artists nightly for the regular concert programmes. Each day brings a daily return of announcer's logs from all stations, these containing in detail a complete record of all items broadcast during the day—titles, composers, publishers, artists and form of rendition, a record of all special announcements, appeals for charity, requests for information as to the whereabouts of missing persons, misappropriated motor vehicles, details of shipping movements, weather reports, news, market information, stock reports for the particular day—all of which must be checked, analysed and recorded for the purpose of the service analysis and the preparation of copyright returns, and then filed. And then filed! This filing, in itself occupies the attention of a clerk for a considerable proportion of each day, whilst no fewer than seven typistes are constantly engaged at full pressure in preparing and typing acknowledgments to com-

munications from listeners and the Board's stations.

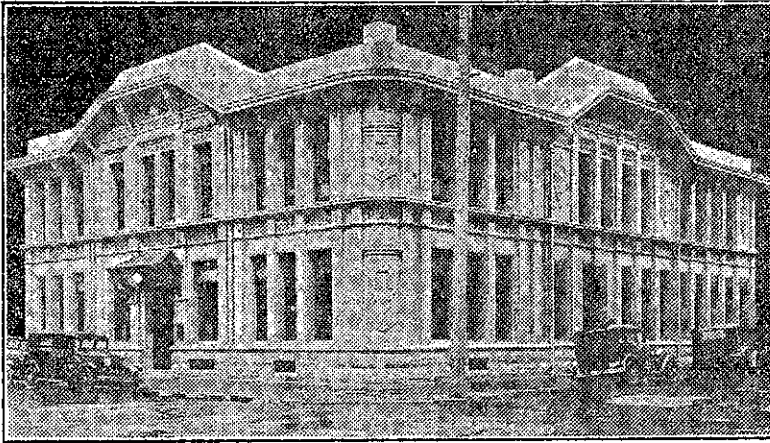
Overseas music and publishing houses and authors are in constant touch with the Board, which neglects no opportunity for obtaining any material which might prove suitable for programme building. Each overseas mail brings piles of manuscript submitted for perusal and purchase by authors in all parts of the world. Some of these plays and sketches are good, some mediocre, some not even that; but they must all be perused by the Board's readers, however, and the authors' communications acknowledged. Material accepted is then

stencilled and duplicated, bound into special covers, and placed in the Board's library. The library additions must then be incorporated in the relative catalogue, copies of which go forward to each of the Board's stations for circulation among artists.

My article appears to be growing lengthy, and, although only a tithe of this particular section of the administrative duties has been covered, I can but hope that to those sufficiently interested to read

thus far it will convey some idea of the quantity, quality and varied nature of the Broadcasting Board's daily post bag.

Perhaps one may be pardoned for attributing to the high standard of service afforded by the National broadcasting organisation the fact that the general average tone of listeners' comments is highly appreciative of some aspects of the Board's service. While it is quite true that there are many letters of criticism (although not by any means a large percentage), these in the main are constructive comment; and in many instances have been written in critical strain solely because the writer's angle has not embraced other factors, bearing on the subject of his complaint, which the Board must necessarily consider.



THE BUSINESS END OF THE STICK—The head offices of the New Zealand Broadcasting Board at the corner of Waring Taylor and Featherston Streets, Wellington. In this building, too, are the studios of 2YA, the items being transmitted by land-line to the station on the heights of Mount Victoria. A story is told of a young Wanganui motorist who, wishing to let his family know that he had arrived in Wellington, stopped his car outside the 2YA studio and blew the horn of his car. The noise cut in on a violin item, and the motorist's family, listening-in in Wanganui, knew that a safe trip had been made.