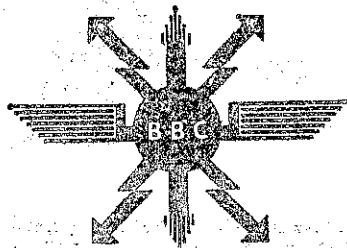


Editorial Notes.

Wellington, Friday, September 15, 1933.

A COURAGEOUS editorial in a recent issue of the London "Musical Times" takes to task the British Broadcasting Corporation for its artistic policy. There are nine main points in the paper's criticism and all of them have been raised in the last few months when



Dominion listeners have discussed the self-same policy of the New Zealand Broadcasting Board. They are worthy of note—and of reply.

That too much music is broadcast is the first. All very well, perhaps, for the persons to whom the desirable things are already accessible, but one of the chief benefits of broadcasting is that it brings valuable and desirable things into the lives of many people who would otherwise be without them at all. The listener who thinks that too much music is broadcast simply doesn't need to listen.

The second is that too much time is devoted to jazz and dance music. However low these types of music may rank aesthetically, they are probably the kind of broadcasting for which there is the most popular demand. It is certainly not a part of the Board's policy to dictate to the public, but, while conscientiously endeavouring to promote public appreciation of the higher forms of music, to provide, as far as possible, for every legitimate taste.

Study circles in music are not given enough consideration, says the third complaint. It is the Board's duty to provide the material and let the enthusiasts who wish to study or discuss music get together and form their own groups. That new music is not sufficiently reviewed is a fourth. The verbal reviewing of music, however, is of doubtful value. To be of any use at all it can only take the form either of a statement that a particular piece is good or not good of its kind, or of a performance, either of whole pieces or of selected passages from them.

The fifth is an important one, and declares that, in the early days of broadcasting, when it was discovered that music was to play an important part in the wireless field, that the broadcasting companies did not take sufficient steps to ensure competent

Books to Read Literature in Demand at the Moment

THIS list, supplied each week by the Wellington Public Library, indicates books that are in general demand at the moment, and may serve as a guide to those readers who are looking for new and interesting literature.

GENERAL

Is Christianity True? by Arnold Lunn and C.E.M. Joad.

A controversy in letter form including a wide range of subject. "It is at least an achievement for two able and highly cultivated men to debate Christianity for a period of eight months and never mention the subject of this discussion. The debate is brilliant if not profound."

One Thing I know and For Sinners Only, by A. J. Russell.

"The author has worked his way up from cub reporter to be managing editor of a London newspaper with over a million circulation... he tells to his own life was changed and asserts that he has written these books as a witness that through the Fellowship the answer to life's riddle may be found."

Views and Reviews, by Havelock Ellis.

A collection of essays covering the period from 1888 to 1932.

FICTION

Water on the Brain, by Compton Mackenzie.

A story of the Secret Service: "The book must be read as farce, and as farce it is thoroughly knockabout and amusing."

New Lives for Old, an anonymous novel.

"One of the most brilliant of our younger scientists." It is a story of the possibilities and advantages (?) of rejuvenation.

Helena, by Sylvia Thompson. "An English playwright, bored by his success and the shallowness and insincerity of his home life, escapes to an island in the Mediterranean, taking with him his youngest daughter, Helena. When he dies the eighteen-year-old Helena, who has been trained by her father for unconventional and honest living, returns to her family—an unfinished symphony."

direction of the programmes. This criticism is entirely unwarranted in New Zealand, where the most competent musicians in the country have

had a finger in the broadcasting pie. It would seem to be a repetition of the old, old story of the utter impossibility of planning 365 programmes a year, and of each and every one of these programmes pleasing each and every one of the country's listeners.

Timing is another vexed question, and the "Musical Times" complains that it is often far from accurate. The dovetailing of a great number of items in an evening's programme requires many fine calculations, some of them depending on the personal element in the shape of individual speakers or performers, which may or may not always be under the Board's control. Nor is it true that, when the timing is inaccurate and it is necessary to cut down the number of items, music always suffers. In a recital or a concert perhaps, when it is obvious that the time limit is going to be exceeded, one or two small items are dropped, but on every programme there are occasional brief periods of silence to allow for the expansion or contraction of a programme. It is far easier, for instance, to drop a small musical item from a programme than it is to force a speaker who has prepared a twenty-minute talk to cut it down to 17 minutes at the last moment.

Other points raised were that more talks on music are needed, that outside broadcasts of local festivals should be given more frequently (a view that the "Radio Record" supported in these columns last week), and that the playing of transcripts of the classics by military bands is a dis-service to classical music. This last criticism is applicable only in a minor degree to the New Zealand broadcasting service.

From these points which form a sweeping and apparently logical attack, only one or two have any real foundation, and they can hardly be described as a great musical evil or evidence that the persons in charge of the broadcasting of music in New Zealand are incompetent or unfit.

The New Zealand Radio Record

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Literary communications should be addressed: "The Editor"; business communications to "The Manager"; technical communications to "The Technical Editor."

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