

wrestlers. Thanks to the person who shares my opinion regarding 3YA—New Zealand's best sports announcer. Yes, you discreetly anonymous people, I am so sure of my views, I sign my name and don't write under a non-de-plume. Surely the wrestlers concerned would be pleased to know the names of their zealous defenders? If this correspondence doesn't satisfy any of the gentlemen concerned, perhaps I'll be thinking that they're wanting a fistic, not a verbal, combat.—I am, etc.,

NELLIE COOKE.

Glen Massey.

[The publication of the above letter does not mean that we are reopening our columns to letters on the merits and demerits of wrestling announcers. Nellie Cooke's letter arrived before the ban on such letters came into force.—Ed.]

### "Country People Glad of Any Programme"

To the Editor.

Sir,—During all the discussion and controversy re the Government's purchase of 1ZR and 2ZW, no one seems to have voiced the plaint of the large number of backblocks listeners, whose numbers run into many thousands.

While townspeople are fearful of their "alternative programmes," the country people beyond a very limited radius of the YA stations would be very glad to have any programme at all. The average townsman does not realise that there are frequently periods of several consecutive weeks when these people have to close down their wireless night after night on account of static. This is plain unvarnished fact.—I am, etc.,

C. J. FLEMING.

Hinuera.

### Doubts Necessity of the "Men at the Knobs"

To the Editor.

Sir,—There are now several good orchestras performing from our New Zealand broadcasting stations, but are we hearing them as the musicians intend we should? I understand that volume control has to be interposed in the electrical circuit between microphone and transmitter. Judging by the control of some of our broadcasts I should imagine that an orchestral broadcast is a sort of duel between the conductor and the official in charge of the control . . . coming down hard when the orchestra rises a fortissimo, going up when the orchestra enters the soft passages, correcting all his nuances; in short, obscuring the intention of the composer. While recognising their power, I doubt the necessity of these men at the knobs.—I am, etc.,

BALANCE.

Auckland.

[This letter is referred to in our editorial columns this week.—Ed.]

### Once Admired the 'Cello, Now Prefers Saxophone

To the Editor.

Sir,—Since installing a wireless set five months ago I have regularly purchased your weekly magazine, which I consider indispensable to the keen listener-in. In the musical line, I used to be an ardent admirer of the 'cello over the air, but the saxophone played by international artists is now supplanting it in my taste.

Accordingly on the receipt each week of your magazine I anxiously peruse the programmes, more often than not to be disappointed, owing to the almost total absence of saxophone items.

I think each YA station could provide a bracket of saxophone solos each week, even if there had to be a certain amount of repetition owing to there being only a small supply of suitable records available. "Marilyn" and "Song of India" played by Rudy Weidloft once a month would not offend the most exacting taste.—I am, etc.,

P. ANO.

Rotorua.

### Praise for Story on Life of Chopin

To the Editor.

Sir,—I must first congratulate you on the excellent paper that you are now issuing. I have been a reader of the "Radio Record" since it started, and the improvement in the last few months has been remarkable.

The special articles are all interesting, but the best I have seen so far was Margaret Macpherson's brilliant sketch of the life of Chopin. Would it be possible for us to have some more of these, depicting the lives of other great composers? Many people are woefully ignorant of these facts, and they do help to a better understanding of the composer's music.—I am, etc.,

M.W.

Wellington.

[We are pleased to be able to inform our correspondent that we have completed arrangements for the publication of a series of these articles. The second will appear next week.—Ed.]

### Correspondence

Letters to the Editor must be written in ink, on one side of the paper only, and must be accompanied by the name and address of the writer, not necessarily for publication. As space in the correspondence section of the "Radio Record" is strictly limited, correspondents are asked to restrict their letters to 200 words or less. Writers who disregard these rules will excuse us from noticing their letters.

George Millson.—Not suitable.

DX 17HE (Gisborne), G. S. Lyle-Smith (Gisborne), A. C. S. (Hamilton), and many others: Thanks, but we think the Crawford argument must be settled once and for all.

"Kreisler" (Christchurch): The photograph of Mr. Gordon Hutter, 1YA's popular sporting announcer, will appear shortly; others will probably follow. The other suggestion has been under consideration for some considerable time, and something along the lines you suggest will probably appear in the near future.

**MONEY** in your pocket is far more useful than those unused radio parts lying about the house or that battery set that you haven't used since you bought the electric one. Sell them through our classified columns. See page 28.

**HERE'S** a good tip to those who find it difficult to rake up £1/10/- for their annual listening licenses every year. Place a penny in a money-box every day, and by the time your license expires again you will have your fee and enough to buy your "Radio Record" that week. Put the odd penny over in the kid's money box!

## DAME SYBIL THORNDIKE

Says—

"—they all deserve playing; particularly I should like to mention 'Fear' and 'The Touchstone.' These are highly dramatic, novel situations, and full of a life that must be expressed. They are coloured and living creations. I like the others; they strike me as true works—works that spring from life and not from smatterings of stage technique which, alas, one meets only too often."

## SEVEN ONE-ACT PLAYS

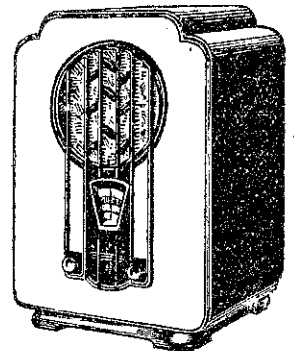
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