

Since the inception of the short-wave service considerable attention has been given to publicising New Zealand attractions, and while it is difficult to gauge directly the result of this publicity, letters received show that there is a definite interest in New Zealand scenic and sporting attractions. Some of the features covering this field were "New Zealand—Pacific Playground," "Winter Playtime in the Southern Alps," "Fiordland Expeditions," "White Island," "Mount Maunganui," "Deer Stalking," and "After Wild Pig."

The musical programmes covered a wide range and included recitals by New Zealand artists. The presence of prominent overseas artists was also mentioned in the programmes, and recitals by Leo Cherniavsky, Oscar Natzka, and others were rebroadcast. Concerts by the National Orchestra were also relayed. There is a wide general interest in Maori music and every opportunity has been taken of publicising the singing of the Maoris.

The Empire Games were fully covered by Radio New Zealand, and a large number of letters were received from overseas listeners who had followed the Games' broadcasts from this country.

There is no doubt that, within limitations of power, Radio New Zealand is performing a definite service both as a source of news and entertainment for overseas listeners and as a link with the home-land for some New Zealanders living abroad.

#### DEVELOPMENT OF NEW ZEALAND TALENT

The Service continued to provide an outlet for New Zealand musical, dramatic, and literary talent. There were broadcasts of local bands and orchestras, vocal and choral groups, plays, short stories, and talks by local artists. The opening of stations in some of the smaller centres enabled the Service to provide a stimulus for artists previously remote from broadcasting activity. This is shown by the substantial increase in the number of appearances by local artists, bands, and choirs throughout New Zealand. These totalled 4,345, compared with 3,484 for the previous year, an increase of approximately 25 per cent.

Tours were arranged for artists and combinations who had reached a sufficiently high standard of performance. Some of the itineraries included the newly opened stations. Among the artists who toured were Ray Trewern, Wellington baritone; Nita Ritchie, Christchurch soprano; Mollie Skillen, Gisborne pianist; Leonora Owsley, Auckland pianist; Thea Smith, Wellington contralto; Anthony Larsen, Palmerston North baritone; Doris Sheppard, Palmerston North pianist; Maurice Larsen, Christchurch tenor; and the Wellington pianists, Dorothy Downing and Frederick Page. New Zealanders who had returned to New Zealand after studying abroad were also broadcast. They included Thelma Petersen, soprano; Patricia Moore, soprano; Shirley Welch, pianist; and Geoffrey Moore, tenor.

In the dramatic field 15 scripts by New Zealand authors were accepted for broadcast out of a total of 140 offered. Fourteen short stories and 24 children's scripts by New Zealand authors were also accepted. One locally produced play and one short story were broadcast each week over the short-wave stations, and, wherever possible, works written by New Zealanders were used.

The *New Zealand Listener* continued its policy of providing for New Zealand literary talent, a number of short stories being published.

The output of musical compositions of broadcast standard by local composers was small, but a number of works were accepted, notably the piano sonata by Douglas Lilburn, which was broadcast from each of the main centres. Other composers to have their works performed were H. C. Luscombe and H. J. Finlay, both of whom had work performed by the National Orchestra.

A further increase in the number of talks and discussions broadcast is evidenced by the figures for the year. There were 3,465 broadcasts by local speakers during the year. The increase of 811 over last year's figure is attributable largely to the new stations and to the increased activity of stations outside the main centres.