

Health News

Part of the world-wide radio reception service organised by the Post and Telegraph Department through Auckland, Wellington and Awarua, covers a weekly broadcast from the League of Nations Radio at Geneva. General activities of the League are recounted, but the service is most directly beneficial to the Department of Health. Health news from the rest of the world is broadcast. Reports of infectious diseases from countries in contact with New Zealand make precautions more effective than would otherwise be possible.

4YZ INVERCARGILL

680 k.c. 441 m.

- 7. 0-9.0 a.m. Breakfast session
- 11. 0 Recordings
- 12. 0-2.0 p.m. Luncheon session
- 5. 0 Light music
- 5.30 Children's session: "Tanglewood Tales"
- 5.45 Laugh and sing
- 6.15 Greyburn of the Salween: "A Charge of Murder"
- 6.30 California Rambler's Dance orchestra
- 6.45 Carson Robinson and His Buckaroos
- 7. 0 After dinner music
- 7.30 Station announcements
- 8. 0 "Missiles and Targets": Recorded talk by Dr. H. W. Bayley
- 8.16 "Pathétique" Symphony (Tchaikovsky), played by the Berlin Philharmonic Orchestra
- 9. 5 Musical comedy
- 9.30 Supper dance
- 10. 0 Close down

3ZR GREYMOUTH

940 k.c. 319 m.

- 7. 0 a.m. Breakfast music
- 8. 0 Morning programme
- 9.30 Recipes, etc., by Josephine Clare
- 10. 0-10.10 Weather report
- 12. 0-2.0 p.m. Luncheon music
- 1. 0 Weather report
- 3. 0 Afternoon programme
- 4.30 Weather and shipping news
- 5. 0 "Richard the Lion-Heart" (episode 3)
- 5.30 "The Melody Man" and his Singing Circle
- 6. 0 Dinner music
- 6.30 News and reports session
- 7. 0 Around the band stand
- 7.30 Solo strings and humour
- 8. 0 Paul Whiteman and his Orchestra, and Nelson Eddy (baritone)
- 8.30 Do you remember?
- 9. 0 Keyboard ramblings
- 9.15 George Edwards and Company: "The Honour of Kwo Feng"
- 9.45 Carson Robinson
- 10. 0 Close down

2YH NAPIER

760 k.c. 395 m.

- 7. 0-9.0 a.m. Breakfast session
- 11. 0 Light music
- 12. 0-2.0 p.m. Lunch session
- 5. 0 Light musical programme
- 5.30 Uncle Charlie and Aunt Nin
- 6. 0 Light music

- 6.45 Lorne Doone
- 7. 0 After dinner music
- 8. 0 Concerted instrumental compositions, with vocal interludes: at 8.2, "Emperor" quartet (Haydn)
- 8. 9 Dino Borgioli (tenor)
- 8.20 Septet in E Flat (Beethoven)
- 8.45 Violin Concerto in E Minor (Mendelssohn)
- 9. 0 Personal Column
- 9.35 "Night Nurse"
- 10. 0 Close down

2YN NELSON

920 k.c. 327 m.

- 7. 0 p.m. Miscellaneous light music, with Carson Robinson
- 8. 0 Light classical selections
- 8.30 Light music and sketches
- 9. 0 Grand opera excerpts
- 9.35 The Japanese houseboy
- 10. 0 Close down

2YD WELLINGTON

990 k.c. 303 m.

- 7. 0 p.m. Showmen of syncopation
- 7.35 Leaves from the Diary of a Film Fan
- 8. 5 Records at random
- 8.25 Carson Robinson and his Buckaroos
- 8.40 2YD trailer
- 8.45 Wandering with the West Wind, by the Wayfarer
- 9.15 Supper dance
- 9.45 Musical digest
- 10. 0 Close down

IZM AUCKLAND

1250 k.c. 240 m.

- 5. 0 p.m. Light orchestral and popular items
- 6.45 News, announcements
- 7. 0 Orchestral
- 7.30 Concert programme
- 8. 0 Maorilander: "Tit Bits"
- 8.20 Operatic selections
- 9. 0 Hints to women: Miss Kay Goodson
- 9.20 Instrumental
- 9.35 Pamela's weekly chat
- 10. 0 Close down



LARRY ADLER "swings it." The mouth-organ virtuoso will be heard from 1YA on Saturday evening, August 26, in Irving Berlin numbers

JUST OFF THE PRESS

Guide to the Latest Books

READINGS:

3YA: *O. L. Simmance, from Dickens and Thomas Hood, Wednesday, August 23, at 9.5 p.m.*

4YA: *Professor T. D. Adams, request poems, Friday, August 25, at 9.20 p.m.*

REVIEWS:

2YC: *Thursday, August 24, at 7.40 p.m.*

3YA: *Tuesday, August 22, at 7.35 p.m., by H. Winston Rhodes.*

4YZ: *Thursday, August 24, at 8 p.m., by H. B. Farnall.*

PLEASURE AND POLITICS IN 1769

LOST BIRTHRIGHT. By Jack Lindsay. Methuen & Co. Ltd., London. 533 pp.

This is the story of a gay young man, who, with some dissolute companions, corrupts his earnest brother while, in the background, workers are supporting John Wilkes in his struggle for Parliamentary reform. The earnest brother shakes off the spell and wins love and contentment; gay brother succumbs to his environment. But Wilkes wins political liberties, and a good time is had by all. It is a melodramatic walkabout with heiresses most beautiful, murder most foul, wine, riots, and politics, but the author gives a satisfactory description of eighteenth century life. With his ability as a novelist he infuses a pleasant taste into the concoction; and he knows, as a good historian, that dregs give strong flavour.

Coarseness veiled with wit seems relevant to a period when men had to fight bitterly for their rights, and when poor people lived in astounding squalor. There is much detail on the canvas, but the picture is striking and is never a jumble. Perhaps some of the characters are wanton, certainly few of them are nice, but if they ever did live in the flesh they are reborn with renewed vigour in this novel. And it is fair to the author to say that his method of presenting history will make people interested in it in spite of themselves or their preconceived judgments.

ROMANTIC AND SAFE

IN THE GRIP OF THE GALE. By Knud Andersen. Harrap. 5/-.

From the days of the sealers the Auckland Islands have been made romantic by remoteness and the bad luck that has overtaken most of their visitors, from Enderby's whaling settlement in 1850 down to the crew of the *Dundonald*, who in the nineteenth century closed the procession of wrecked and miserable mariners on these bleak shores. To these cold, wet, thoroughly Nordic Islands, Mr. Andersen boldly sends two children alone in a small boat to have adventures. This

story follows the conventional wish-fulfilment pattern of the best boy's adventure stories, but though the pattern is an old one the setting is fresh. The unlucky thing that trips up Mr. Andersen, like most of the seamen who have had truck with those southern islands, is that while children like adventures they do most tiresomely insist on the framework of facts used being above reproach. Mr. Andersen's framework is a little rickety in places—his New Zealand is quite unrecognisable in spite of a sprinkling of familiar names (he describes the Aucklands much more exactly) and it is difficult to disentangle the period of the story. But a ship, a treasure, a castaway, seals, storms, derring-do and no one in the remotest degree resembling a villain, make this the kind of reading matter a responsible aunt may safely put in the hands of a nephew not more than ten years old.

MUSIC FOR EVERYBODY

"THE APPRECIATION OF MUSIC." by Rudolph E. McLay, B.A., with foreword by Ernest Jenner. Whitcombe & Tombs Ltd. 165 p.p.

Mr. McLay is a school-teacher who approaches the subject of musical appreciation with enthusiasm and specialised knowledge. During the last ten years at Alexandra he has shown what can be done "even among children who have never learned a note of music." But this book has been written not only for boys and girls of secondary schools, but also "for their teachers, for members of junior orchestras, and for radio listeners." And because radio is giving us more Bach and Beethoven than ever before, "The Appreciation of Music" is all the more welcome. Many books on musical appreciation are available, but most of them are too "advanced" for the average listener. The advantage of Mr. McLay's book is that it presumes little more of the reader than a desire to listen to music more intelligently. It describes in simple language the various instruments that go to make a symphony orchestra, illustrates the less familiar of them, and by reference to gramophone records, shows where and how they are used.

The second section of the book deals with "form" in music, and the listener who wants to know what is meant by the terms "symphony," "sonata," "concerto," and "fugue," will find them fully explained, again with appropriate references to records.

Mr. McLay devotes his last section to what might be called the "established" composers, their lives and their music. These are excellently done, but there is one criticism that should be made. In the 80 pages in this section there is not a single reference to contemporary music. Many fine works are being composed to-day, and it is as important to foster them as to draw attention to older works which are already established.