

NEW ZEALAND

LISTENER

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Incorporating N.Z. RADIO RECORD

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Programmes for October 7—13

Threepence



JAY WILBUR, British band-leader, who is to settle in New Zealand (see interview on page 16)

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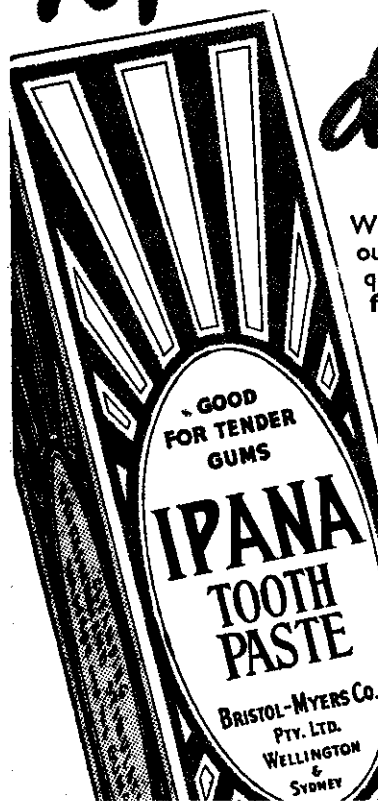
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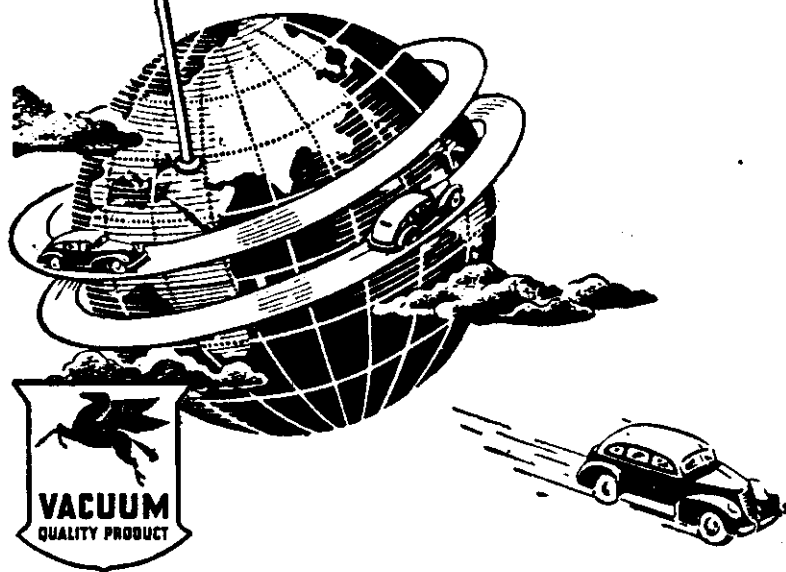
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OCTOBER 4, 1946

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BROADCAST PROGRAMMES

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THINGS TO COME

A Run Through The Programmes

Sea Drift

FREDERICK DELIUS'S composition

Sea Drift has now come to us on gramophone records, and will be heard from 1YX at 8.30 p.m. on Monday, October 7, and 2YA at 7.30 p.m. on Thursday, October 10. It is written for baritone solo, chorus, and orchestra, and uses for its text the greater part of "Out of the cradle endlessly rocking" the first of the eleven poems comprising Whitman's *Sea Drift*. The poem tells a tragic story of two sea-birds who built their nest on a lonely part of the shore, and of the boy who watched them at mating time "every day, cautiously peering, absorbing, translating." One day the she-bird disappeared and was never seen again. "And thenceforth all summer in the sound of the sea, and at night under the full of the moon . . . I saw, I heard at intervals, the remaining one, the solitary guest from Alabama." The telling of the story is shared by the lonely boy (baritone) and the chorus, which also personifies the he-bird crying out to the wind and the stars to bring back his mate. Philip Heseltine (Peter Warlock) said of this work "the passion of the words and music rises with a perfection of poise and cadence that seems to echo the very sound of the sea itself, uniting the story and its setting in a single vision that grips the imagination with an almost uncanny tenacity."

Bleak House

WEST COAST listeners are now to have the BBC production of Charles Dickens's *Bleak House* from their own station. The first episode (of a total of 13) will be heard from 3ZR at 8.0 p.m. on Monday, October 7. The book was adapted for radio by Mabel Constanduros and Howard Agg, and the producer was Howard Rose. This version, a different production from the George Edwards one broadcast earlier, was heard from 3YA on Sunday afternoons last winter, and is at present being heard also from 4YZ on Sunday evenings.

Easter Carols

A BBC programme of Easter Carols, recorded by the BBC Chorus in the Church of St. Michael's, London, with Dr. Harold Darke at the organ, will be broadcast by 2YC at 8.21 p.m. on Sunday, October 13. The programme was broadcast from several stations last Easter, and it includes the following: "Love is come again" and "Cheer Up Friends and Neighbours" (old French tunes), "Easter Eggs" (a traditional Russian tune, which is heard in Stravinsky's ballet *Petrouchka*), and "Now the Holly Bears a Berry." All these are included in the *Oxford Book of Carols*. The programme ends with an Easter hymn by Granville Bantock.

Posthumously Composed

THE symphonic scherzo which 4YA will broadcast at 9.54 p.m. on Thursday, October 10, is one of two movements written by the English pianist and composer, Frank Merrick, as a completion of Schubert's *Unfinished Symphony*. Mr. Merrick's daring was inspired by the prize offered in 1928 by a manufacturer of gramophone records for a

scherzo and finale completing the *Unfinished*. The temptation must have been great for any manufacturer of records to instigate such a composition, which might have led to selling twice as many records to each purchaser of the Schubert. Be that as it may, various entries were received, and the first prize in the international section went to Kurt Atterberg, of Sweden (whose sixth symphony will be heard from 1YX on Saturday, October 12). Frank Merrick won the English section. Both movements were recorded by the Royal Philharmonic Orchestra, and it is the first of these that 4YA will broadcast.

The Just So Stories

NELSON children who haven't yet heard the BBC production of some of Rudyard Kipling's *Just So Stories* are now to have the opportunity, because their local station 2YN is to broadcast them at 7.0 p.m. on Monday evenings, starting with "The Elephant's Child" (here shown in the author's own



drawing for "How the Elephant Got his Trunk"). The series includes also "The Beginning of the Armadillos," "The Crab That Played With the Sea," "The Butterfly That Stamped," "How the Camel got his Hump" and "The Sing-Song of old man Kangaroo."

Pied Piper and Others

BEGINNING on Sunday, October 13 (4.30 p.m.) Mrs. Zoe Bartley Baxter, of Auckland, will give a series of six weekly talks, with musical interludes, on poetry and prose chosen from the last three centuries. The first three talks will have recorded music for illustrations; but the last three will be accompanied by the 1YA orchestra conducted by Harold Baxter, who has arranged music specially for these broadcasts. Mrs. Baxter's first presentation is entitled "Contrasts in Humour" and consists of extracts of poetry and prose from anonymous authors. Her other programmes will include readings of Christina Rossetti's "Goblin Market," extracts from Longfellow's "Hiawatha," and Browning's "Pied Piper."

Gulliver's U.235

LANDS OF FANTASY in next week's readings from 1YA by the Rev. G. A. Naylor (8.35 p.m. Friday, October 11), will be the lands Lemuel Gulliver saw. Some of the curiosities to be observed there are not without their relevance in this, the atomic age. One curiosity was the strange antipathy of the King of Brobdingnag to Gulliver's offer of the secret of an amazing powder that

ALSO WORTH NOTICE

MONDAY

2YA, 7.15 p.m.: Talk—"The Citizen and his Vote."

3YA, 9.30 p.m.: Talk—"The Changing World."

TUESDAY

1YA, 8.0 p.m.: "English Eccentrics—Blake."

3YL, 9.0 p.m.: Songs by Hugo Wolf.

WEDNESDAY

2YA, 8.30 p.m.: "These Have Visited New Zealand."

3YA, 9.30 p.m.: Symphony No. 4 (Sibelius).

THURSDAY

1YA, 7.15 p.m.: "The Botanist and the Geographer" (see page 28).

4YA, 7.30 p.m.: Music by Gordon Jacob.

FRIDAY

2YA, 8.28 p.m.: Book of Verse—Edward Lear."

3YA, 7.38 p.m.: "Spring, the Sweet Spring."

SATURDAY

2YA, 8.30 p.m.: ITMA.

3YA, 8.26 p.m.: "Merry-go-Round."

SUNDAY

2YA, 8.05 p.m.: Opera—"The Marriage of Figaro."

3YA, 2.30 p.m.: "Book of Verse—Byron."

would "not only destroy whole ranks of an army at once, but batter the strongest walls to the ground, sink down ships, with a thousand men in each . . . rip up the pavements, tear the houses to pieces . . . dashing out the brains of all who came near . . . destroy the whole metropolis." The King was struck with horror that anyone could have such inhuman ideas, and said that some evil genius, enemy to mankind, must have been the first contriver. . . . "As for himself, he protested that although few things delighted him so much as new discoveries in art or nature, yet he would rather lose half his kingdom than be privy to such a secret, which he commanded me, as I valued my life, never to mention any more."

Interplanetary

THE SPECIMEN, a new play by J. Jefferson Farjeon, produced by the NZBS, will be broadcast by 2YA at 8.0 p.m. on Wednesday, October 9. William Todman, a "jovial, cheap, unimaginative personality" was the Specimen who was fished from the earth by an angler on another world, using Rod Lightno Electric 587, and (as bait) Local Suction, Augmenting. His capture proved, to the small-eared seven-fingered war-less inhabitants of the other globe, that Thobald's theory was right, and there was life on Earth. And an injection of Linguistic Adjustment stuff made understanding possible between him and his captors. But they didn't keep him long. He was back in his hotel bedroom, with its wide-open window (for he liked fresh air at night) before morning, and his acquaintance John Smith (who tells the tale in the play) wondered what might have happened if he'd been a different kind.

OCTOBER 4, 1946

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Wellington, C.I.

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Telegraphic Address: "Listener," Wellington.

Foster-Parents

MANY of those who read the article about foster-parents in our last issue must have felt as we ourselves did when we read it—astonished to know that this work had been going on for 50 years, and ashamed to think that they themselves had done so little actively to help. But out of sight is out of mind for most of us. If we are not constantly reminded of social problems, we don't give them any thought, and in most cases we forget after a time that they exist. The dullest of us of course know that children who have no homes, or bad homes, or no parents, or bad parents are the responsibility of the rest of the community; but we don't often make it our business to find out how that responsibility is being met. It was not because of anything most of us did that there are state wards in our midst to-day holding honourable and even distinguished places in the community, but it may have been because of something we did not do that there are also continuing failures. We are not all qualified to assist directly: some of us have no house-room, some no head-room, some no heart-room. But we are all qualified to ask ourselves where we stand in such matters, and if only one home in a hundred opened its doors the worst problem of the welfare officers would completely disappear. They would still have failures, since it is not possible to remake in a few months or a few years what neglect or strife or bad habits have so gravely damaged. But they would at least have a chance of separating the inevitable from the unnecessary failures if we gave them a wide enough choice of foster-parents. As matters stand a choice has sometimes to be made between the well-meaning and foolish, the merely foolish, and the foolish who are not as well-meaning as they ought to be.

LETTERS FROM LISTENERS**WATER-DIVINING**

Sir,—The writer of your article on water-divining must be biased. He sought to prove the negative case. My father was a well-borer for many years and always used a water-diviner before he put down bores. No water, no pay, was the contract. If one put down a bore anywhere one would only once in a hundred times strike water, but there was never a failure once the water-diviner had located the spot. In one instance, one local body refused to have a diviner as they said it was rubbish. They did not find water. But later others said they would have a diviner and the result was a splendid flow. Another time a bore was put down unsuccessfully only ten feet from where the diviner had said was water. This bore had missed the stream, but when it was put in the right place which the diviner had indicated, there was an abundant supply. Would local councils pay men to locate all their water-bores if they were a failure? Note that it was running water, and maybe this generates electricity which some persons are susceptible to. Hence many of the experiments of your contributor would be a failure; but the results of water-divining are proved beyond all doubt.

A. SUTCLIFFE (Takapuna).

Sir,—It is not generally known that there is an organisation in Great Britain known as the British Society of Dowzers. This organisation, with its headquarters in London, publishes a quarterly journal under the heading of "Radio Perception," and a few of these find their way to this Dominion. In the March number, 1946, there is a most interesting account of an address delivered to the above Society by a lady diviner, who had just returned after spending five years in Ceylon in the employ of the British Government, and if my memory serves me right, apart from other activities she located water supplies for at least 200 military camps during the war.

In the same journal there is an account of an address (which covers 12 pages) to the same Society by a gentleman who had a lifetime experience as a well-borer in Great Britain. This gentleman started out with the usual prejudice against the diviners, but after many years in which he was in close contact with the latter (to use his own expression) "arrived at the conclusion that water divining was a great art."

According to this journal, when the drive for increased production took place in Great Britain, one thing that was insisted upon was good supplies of water on the farms, and in consequence, the geologists and the diviners got together with the object of locating suitable sites for boring operations.

In connection with Mineral Divining, the following is an extract copied from an article that appeared in the South African Mining and Engineering Journal, May 13, 1944:—

There is thus a definite link between dowsing and modern methods of prospecting. Mineralogy, in fact, has added the dowser's modest pendulum, to scientific instruments now in use.

The dowser, with the obvious limitations of his art, cannot compete with geophysical electric magnet, gravimetric, seismic and other scientific methods of prospecting. Yet it might perhaps be said that long before any expensive instruments were introduced, dowers were unconsciously making use of

much the same principles as those on which the latest systems of geophysical prospecting are based.

Dowers have been among the world's pioneer prospectors, and at an earlier period, played no insignificant part in mining history. . . .

It is not impossible that scientific investigation may evolve amplifiers capable of extending the dowser's scope and transferring the art of divining into an exact science. Despite the very precise tools with which the modern prospector is equipped, the dowser, with his special talents, will always find scope for his services wherever an underground stream is required or the existence of a payable mineral deposit is suspected.

Thus it will be seen that those having experience of this art need have no fear of adverse criticism. There is a great unexplored field in this country, waiting to be tackled by experienced water and mineral diviners.

The methods adopted by the Geophysical Branch of Scientific Research may be all right in their place, but for general survey work they are not in it

More letters from listeners will be found on pages 28 and 29

with the experienced diviner, and for this reason, for the benefit of this country, surely it would be better if this Department were to sink their prejudices and fall in with the diviner in a similar manner to that adopted by the geologists in Great Britain.

R. LIVINGSTON (Takanini).

"IMPUDENT IMPOSTORS"

Sir,—For a considerable time we have had *Impudent Impostors*—an instructive and highly entertaining feature—from 32B every Sunday night. This has now ended, and just another murder serial has taken its place. As the average serial—no matter its theme—is murder, it is perhaps reasonable to ask that the authorities arrange for further numbers of *Impudent Impostors* or something like it.

"LISTENER" (Wellington).

"WARSAW CONCERTO"

Sir,—"Constant Reader's" attack on the "Warsaw Concerto" is interesting; it would have been even more interesting a year or so ago before the recent attack by all the musical purists. Is there any valid reason for the belated discovery of the worthlessness of this particular composition? Has the fashion just changed in these matters, or did it change overseas some time ago and is our intelligentsia making the usual frantic rush to catch up on what their gods decree?

I am always astonished at the violence displayed by the music critics: it seems that too intense an interest in music leads to emotion replacing intellect as the determining factor in appreciation. As one of the "musically mentally deficient" (to borrow your correspondent's quotation) I listen with pleasure to the "Warsaw Concerto." But I am no authority on the subject and it may be that I am corrupting my musical taste, if any. But does it matter? May I venture the suggestion that music might, just might, be for one's enjoyment and that, perhaps after all man was

not created just to be a unit in an audience and have music played at him?

Musical pretensions in this country are sadly in need of debunking. They have become the cult above cults. In concluding I must say that I find I am, although musically illiterate, in at least one instance correct. Having long enjoyed hill-billy music, I now discover that all the time I have had a taste for the real folk songs of America! Is this discovery peculiar to Auckland or do Wellington's musically elite also now regard Gene Autry as the sweet singer of the hills?

GORDON INGHAM (Auckland).

Sir,—I congratulate "Constant Reader" on his criticism of the "Warsaw Concerto" and similar pretentious tripe: this is a statement of fact that has been crying out for expression ever since the thing appeared. My explanation of the phenomenon is that with the recent enormous increase of interest in serious music there has been a proportionate increase of those who are incapable of giving, or are not prepared to give, any thought to what they listen to, and derive their enjoyment of music from "sitting back and letting it flow through them and carry them away." (Of this number, to judge by their letters in your issue of September 13, are F. Bloomfield and Mrs. Carter, in spite of their disagreement over the Warsaw compilation). In these highly-commercialised days, therefore, it is to be expected that these people will be taken advantage of by productions whose imposing air of what they have come to regard as "classicism" (save the mark!) recommends them, no matter of what rehash of other people's undesirable qualities the things are compounded. We shall no doubt hear enough Warsaw concerti and Cornish rhapsodies now that the way has been opened up.

To Mr. Bloomfield I would suggest that people who enjoy music most keenly enjoy its beauty by actively following it as a book (that is, by recognising the necessary element of time) rather than by passively appreciating it as a flower; and I would remind him that on this plane the enjoyment got out of music is directly proportional to the effort put in. Enjoyment of music therefore requires a certain minimum technical knowledge, and a person who has this has a mind enquiring enough to decide why he likes or dislikes a work.

As for Mrs. Carter's heroic but misplaced defence, I would advise her not to confuse interpretative artists with original ones. People who record these things are necessarily among either the exploiters or the exploited. If the "Warsaw Concerto" were written only as incidental music to a film (I doubt it), it is a pity that it was ever taken off the soundtrack.

E. de LACEY

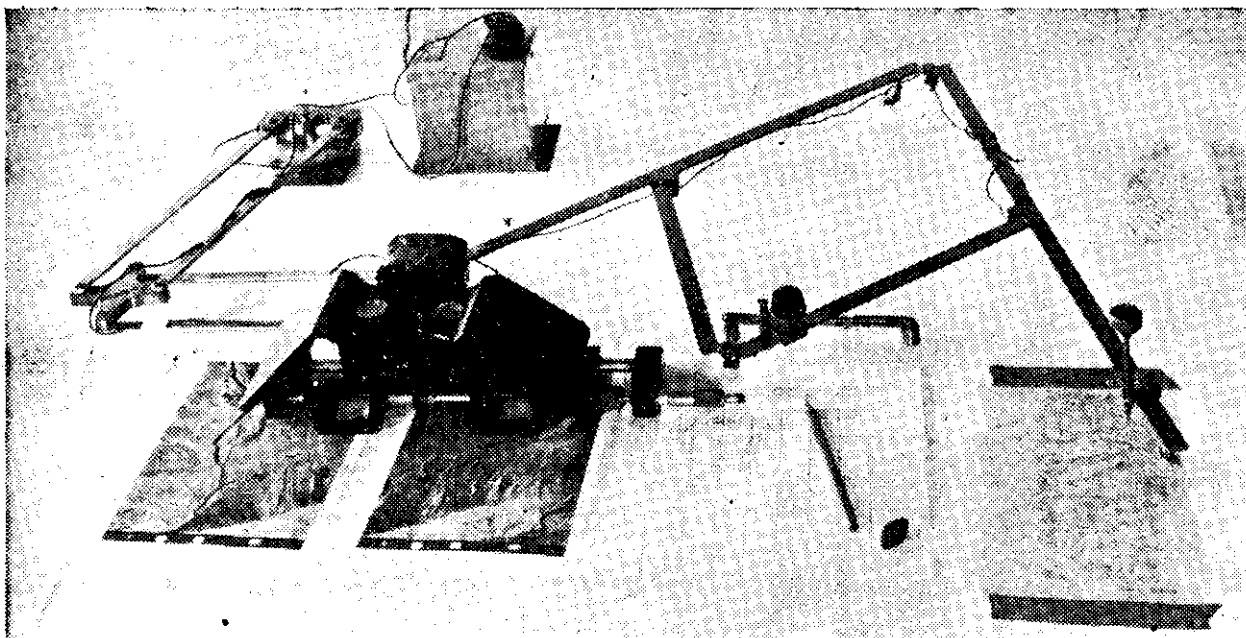
(Timaru).

ANSWERS TO CORRESPONDENTS

Rob Dagger (Nelson) and Roy C. Smith (Hawera): The Technical section of the NZBS reports that investigation has shown that the interference with 4YA which is complained of is caused by harmonic radiation from an aeronautical beacon station operating at an overseas airfield. The matter has already been taken up with the authorities concerned, and it is hoped that as a result adjustments will be made which will clear the interference at an early date.

NOTICE TO CORRESPONDENT

Margaret Bradshaw (Upper Hutt): Subject already fully discussed. Cannot be re-opened just now.



MAP-MAKING from aerial photographs: By means of the precision stereoscope on the left the heights of features shown in the aerial photographs can be calculated, and the contours plotted directly on to the paper on the right. The apparatus shown is known as a "stereocomparagraph"

MAPS ARE BACK AGAIN

FROM 1939 until last year, New Zealand's map-makers worked behind carefully closed doors. The Lands and Survey Department—the Dominion's principal mapping organisation — was practically mobilised, with many of its men in uniform at home as well as overseas; and the public had to go without current maps since almost every type was withdrawn from sale. But to-day maps are available again. One series, showing New Zealand as at November 27 next, has been selling briskly to those interested in discovering how they are affected by the revised electoral boundaries.

Like so many other technical processes, map-making has benefited by improved techniques in recent years. By

the end of last century a complete coverage of New Zealand had been made by triangulation, but this type of mapping simply showed the areas covered as plane surfaces. A geodetic survey, in which allowance is made for the curvature of the earth's surface, did not come until 1911. This latter survey is that on which the military grid, overprinted on Army maps, is based, and it is also the basis for all survey traverses of land boundaries, roads, rivers and so on.

In 1935, however, map-making entered a phase in which great progress has since been made. In that year a national mapping scheme was started, using the aerial photograph as the basis for a topographical projection. The first aerial mapping done here was carried out by the Air Force, and the first area covered was one of 1,500 square miles in Hawke's Bay.

This new technique reduced to a minimum the task of the surveyor in the field, whose work was now confined to the fixing of prominent points, the identification of known survey points, and the identification and description of features not easily recognised in the photographs.

Interpreting Photographs

At the same time a new draughting room instrument, a precision stereoscope, was introduced to handle the aerial photographs. By means of this stereoscope, through which the aerial photographs are seen in relief, not only can the natural features be directly transferred to paper (as shown in the illustration at the top of this page), but even heights can be calculated and contours accurately plotted.

To take these photographs, the aircraft flies at a predetermined height (generally 11,000ft.) in parallel east-and-west flight lines. Each individual photograph overlaps its predecessor 60 per cent., and each line overlaps the adjoining lines 25 per cent. No photograph, to be of use, may have a fore-and-aft tilt of more than two per cent., or vary more than two per cent. from the specified scale.

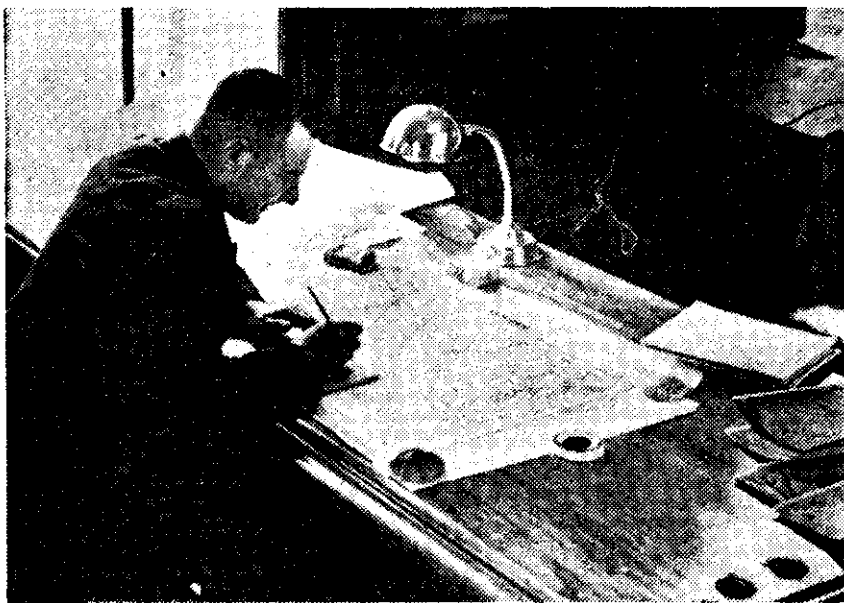
Just before the war, a 3,000-mile mapping programme was in progress, but this had to be dropped temporarily when the Department was called on to concentrate on work for the armed forces. When war actually broke out, the Department assumed responsibility for the production of all military maps, a duty which rests wholly on the Army in other countries.

The first job done for the Army was the drawing of maps of the fortress areas on the scale of 1:25000, or 32 chains to the inch. This series, covering an area of 1,000 sq. miles, includes all of the Auckland, and parts of the Wellington, Christchurch and Dunedin fortress areas. There are 30 maps in the series, printed in six colours, and showing remarkable detail. Every house in the areas is clearly indicated.

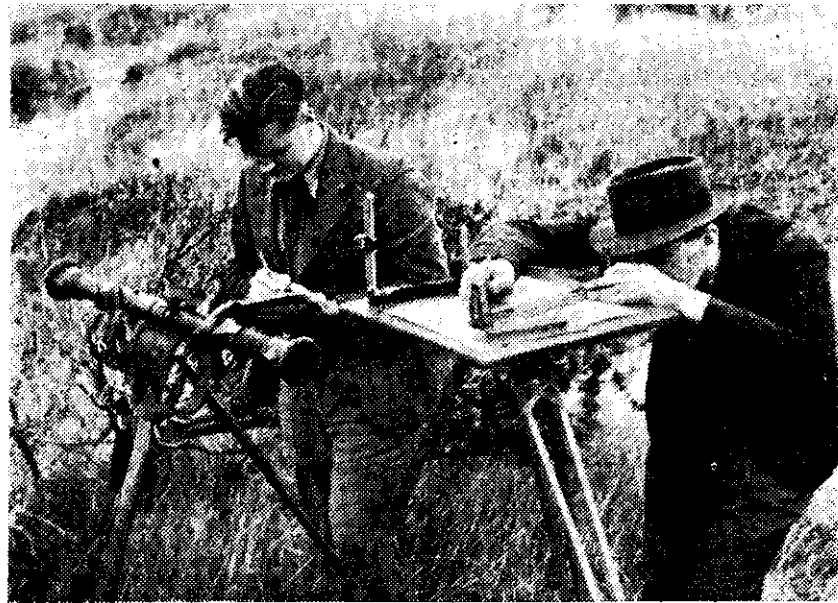
Work in this series was held in abeyance in 1941 to concentrate on a series of one-mile-to-the-inch maps of strategic areas urgently required by the Army. In the early stages of this new task there was only limited help from aerial photographs, so 13 mapping parties were established in various parts of the country. But by the end of 1945, 50,025 sq. miles had been mapped and 146 map-sheets, covering 40,300 sq. miles had been published.

Aeronautical and navigational maps for the Air Force, covering areas stretching from New Zealand to the Solomons, were also produced, and the Navy was helped in preparing charts of vital areas in the Pacific.

For the last 30 years, the Surveyor-General told *The Listener*, New Zealand has been a market for the recruitment of surveyors who are to-day working in Malaya, Sarawak, East Africa, Venezuela, Trans-Jordan, and other parts overseas. In 1939, 75 New Zealand surveyors were practising abroad, some of them employed by oil companies, others in the British Colonial Service.



IN the final stages: A draughtsman puts the finishing touches to a topographical map of the Lumsden district



TWO Surveyors at work in the field. The apparatus on the right is the plane-table, that on the left is a range-finder



Broadcasting in the Service of Peace

IF I remember rightly, it was in the year 1914 that that very sane Englishman, John Galsworthy, wrote an open letter to the nations pleading for aeroplanes to be outlawed as weapons of war. But even if mankind could have been persuaded to forgo the terrible joy of destruction which its new toy promised, Galsworthy's plea was too late. These are days of progress! It took centuries for the playful Chinese cracker to grow into effective artillery, but in this scientific age toys develop almost overnight into world-shaking engines of war. Perhaps the plea which forms the theme of this article is made too late. For, although only 20 years ago broadcasting was little more than an interesting toy, we have seen it used in recent years as a major instrument in bringing about and carrying on a war that all but wrecked civilisation. Without broadcasting, Hitler might even now have been a useful paperhanger, or the inmate of some local asylum for thwarted paranoiacs. Who shall say what the outcome of the war might have been, had the millions in the Empire not been heartened by the spoken word of Mr. Churchill? What disruptive forces stood any chance against that proud challenge to our courage and sacrifice? The cold black and white of the printed news sheet would have proved of small sustaining value had it not been brought to life by the emotive power of that brave voice.

THE power, extensity and immediacy of broadcasting make it an instrument which can be as devastating to the mentality of nations as atomic bombs may be to their physical structures. Even those intimately associated with the control of broadcasting are often astounded at the manifestations of its power. I understand that the BBC officials upon investigation in the liberated countries were surprised to find how much more influential had been the transmission to occupied areas than they had ever hoped for. The same experience is often the result of announcements over advertising networks—a recent case comes to my mind which is typical: a big firm, highly experienced in radio advertising, broadcast two short announcements and were astonished to

THIS article was written by PROFESSOR JAMES SHELLEY, Director of the NZBS, for the "BBC Quarterly," a new journal, "intended for those engaged in the art and science of broadcasting." We have secured special permission from the BBC to print it here.

receive mail replies six times as numerous as the outside limit for which they had prepared.

In its extension broadcasting has a unique position. Foreign aeroplanes may not land in a country without permission. Persons may not enter a country without passports. Even cable messages may be effectively controlled, either voluntarily by the editors of newspapers by rejection or comment, or by censorship. But foreign broadcasts know no frontiers. They can enter a country without let or hindrance. Broadcasting has already encroached on the territory of national sovereignty. Effective restriction on listening has been proved impossible even in the most strictly regimented country in the world during war time: the BBC did some of its finest work because of this. What hope, then, can there be in peacetime, in countries that pride themselves on their freedom of speech, of preventing the entry of poisonous aggressive ideas which will insinuate themselves into the minds of the people? And it is useless thinking that the average person can weigh up the value, the truth or untruth, of these ideas. The mental reaction of most people will always be: "There must be something in it!" If home transmissions set out to counter or correct these dangerous assertions there will soon develop that war on the air which will lead almost inevitably to war in the air.

BROADCASTING has been used during the war for the purpose of making contact with and submitting proposals to governments with whom we were not on diplomatic speaking terms—and those proposals were heard by the whole people, not merely by diplomatic jugglers. In the past the lapse of time, maybe only a few hours, that has occurred through the slowness of diplomatic channels of communication, has afforded the chance for local incidents to occur which have put peoples beyond the control of governments. But the immediacy of broadcasting makes possible a hold-up of hot-headed action so

that calmer counsel may have a chance. On the other hand, it may be used as a dangerous stimulus to such precipitancy.

But the power of broadcasting does not come alone from its immediacy or from the number and extensity of the audience. From the intimacy and immediacy of the living voices within the very circle of the fireside is created a psychological urgency that often is irresistible. Emotional tension in extreme cases can even beget communal hysteria, especially when fear is evoked, as in the famous "invasion from Mars" drama in America, or the more recent case in Paris of the radio play dealing with the running amok of unleashed atoms. Although such spectacular instances may seem exceptional because of their short-lived intensity, there can be more ultimate power for good or ill in the quiet day-by-day stirrings of emotional interest or bias which may accumulate by way of choice of news, commentators' attitudes and even selection of ordinary programme material, apart from any direct propaganda; and while these words are being written during the first year of peace, while the United Nations are sitting to hammer out the machinery for the maintenance of peace, at this crucial moment in the history of the world, one great nation is broadcasting over the face of Europe propaganda expressly designed to stir up feeling against another great nation. The real threats to the peace of the world originate far back in the subconscious processes of the minds of nations, repressions due to lack of understanding and lack of sympathy, whose origins are often buried in history, which gradually draw to themselves emotional energy through the years from all sorts of partly understood ideas and experiences, until they assume obsessive power and subjugate any rational view of life. Then some sort of breakdown is inevitable. But it is not until they have almost reached this breaking-point that they become in any official sense disputes or situations likely to endanger the maintenance of international peace, and as such come within the purview of the Security Council. There will be grave danger that

the Security Council will be forced into the practice of prescribing for symptoms and not basic causes.

THERE is one article in the United Nations Charter—and as far as I can see, only one—which has in mind this great underlying educative work which should aim at making the Security Council an unnecessary institution: Article XIII. (b) imposes upon the General Assembly the necessity ("shall" is the word) of initiating studies and making recommendations for the purpose of "promoting international co-operation in the economic, social, cultural, educational, and health fields, and assisting in the realisation of human rights and fundamental freedoms for all without distinction as to race, sex, language or religion." The articles does not speak of the responsibilities and sacrifices that are involved in "rights" and "freedoms," but doubtless the "studies" will make those clear to us.

To do the work of conditioning the mind of the ordinary citizen to an active faith in the United Nations there is one agency which beyond all others can be effective—broadcasting: not by means of dry news "hand-outs" about the doings of committees and estimates of international trading, but by clothing with flesh and blood the bare bones of "blue-books" and "white papers"; by presenting dramatically or semi-dramatically the joys and sorrows of the ordinary lives of ordinary people the world over. The average citizen does not understand and does not want to understand the semi-abstracts of social science, but he does understand the individual need for love and laughter, babies and bread-and-butter, and he is shocked into action if anything goes wrong with them. And the experts who are needed to preach the gospel of the United Nations are not statistical wizards—however necessary these may be behind the scenes—but real live men with big hearts and human voices, like the man who gave eyes to our ears and brought tears to those eyes and anxiety to our hearts, when he broadcast the magnificence of D-Day as he saw it from the deck of a destroyer; like the man who almost choked our utterance with the tragic beauty of Arnhem; like the man—or men—who gathered together the skill and patience of Britain and built "Mulberry" on the



Some people never let their heads go for anything less than a lottery or two. And then again, nothing surprises others, our friend, for instance, who includes a crib over the next-door-fence as part of her "good-neighbour" policy! She knew all the answers . . . that

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BROADCASTING AND PEACE

(continued from previous page)

air for us; like the man who gave us throughout the war our weekly tonic of sanity and hope and put heart into us to face another week. It is not enough that we know things; they must be made real to us so that they become part of our very being, an active faith to live by. The League of Nations never penetrated to the hearts of the people; it did little more than provide little coteries of intellectuals with subjects for discussion. The United Nations must do more if it is to succeed; for, in spite of its big stick in the shape of an armed force, its strength ultimately must be based on the common consciousness of peoples which alone can give force to the decisions of delegates. And that common consciousness is evolved by feeling perhaps more than by reasoning. At this moment the recent agonies of the war provide emotive driving force sufficient to give an initial impetus to the United Nations, but in a generation those agonies will be dim, and the younger folk will want something more to do than just listen passively to the deliberations of delegates at a remote assembly. United Nations is the word, not United Delegations. And the medium that has the power to unite nations, or disunite them if wrongly controlled, is broadcasting.

THE United Nations must not cease to exist in the minds of the people between meeting and meeting. The organisation must seize upon broadcasting with both hands, and establish a continuous intimacy with the popular mind, so that a new loyalty will grow up in our consciences—a loyalty to the world cause of which our national loyalties must become tributary parts, carrying with them emotional power for the well-being and peace of all men. The United Nations organisation will of course have its own transmitting station, but this will of necessity be very official and impersonal in character. It will need to be supported by the freer and more intimate efforts of the broadcasting institutions in all countries, to which it could supply material; and, just as in the Assembly of the United Nations a tradition of behaviour—a feeling, an atmosphere—is being built up and recognised as one of the outstandingly important factors contributing to its success, so, with the broadcasting institutions of the world, a tradition of international courtesy and helpfulness can be developed which will have more real power than any attempt at control of a negative character such as was tried by the League of Nations. It is realised that there is no possibility of effective outside control of either the transmitting or receiving of broadcasts—the war has taught us that—even if it were desirable, but there is greater power for good in the still small voice of recognised courtesies than in the brazen threats of force. A peace which is kept by the existence of a superior force must be a very insecure peace unless it is based on the goodwill of the peoples backing that force. Signatures to treaties and charters mean little to a nation that wants to go to war. What is needed is to bring to bear on people's minds and hearts the forces that make nations not want to go to war; and for this no agency has anything approaching the power of broadcasting. Signatories to charters are

governments, not peoples. But disturbances of the peace in the future are likely to arise in their early stages not so much from clashes between nations as from domestic clashes of ideologies within a single nation. The parties concerned will draw to themselves the support of other nations which will wittingly or unwittingly foment the trouble by powerful short-wave broadcasting till it spreads to other nations, and then the hope of action by the United Nations will be remote.

LAWS, treaties, charters, or any pacts written down in so many words, however backed by force, cannot precede but must necessarily follow in the wake of traditions or understandings of what are humanly regarded as decent behaviour, courtesy, fair-play and gentleness:

... Your gentleness shall force
More than your force move us to gentleness.

The problem becomes one of developing these traditions and understandings. This is a long sustained process, and the great emotional power of broadcasting must be brought to bear on the myriads of individual minds so that there may develop beneath the ideologies and political partisanship a feeling of our common humanity and a burning, active desire to be at peace with one another and help one another, however much we differ in ideas, and however mistaken we may think other people may be in their arguments. If broadcasting regards its job as solely concerned with the passing on of objective truth (if there is such a thing as objective truth where human relationships are concerned), it is shirking the duty to humanity which is peculiarly its own—the emotionalising of intellectual vision.

The controllers of broadcasting institutions must be leagued with the aspirations of the United Nations and must be continually moved to regard themselves directly or indirectly as servants of that organisation. A national broadcasting institution cannot live to itself alone. It knows no frontiers, and its decisions are imposed on neighbouring nations or on nations half the world away as much as on its own. An actual instance or two will make this clear. A certain sequence of events covering a few days was not broadcast on a certain country's network, in order not to interfere with the activities of the police in their tracking of a criminal; but the news sent by cable was broadcast from another country (which did not appreciate the reason for—or even know of—the desired silence) and received by listeners in the district in which the police were working. Another great national broadcasting institution recently decided that certain broadcasts should not be withheld in spite of their possible injurious effect on certain types of people. Whether that decision was right or wrong I do not question. But by making that decision for its own country, that institution denied any freedom of decision to the country over the border where its transmissions could be readily received.

There are an infinite number of issues and practices of a positive as well as of a negative character which should be the subject of discussion and understanding

(continued on next page)

CHILDREN WHO DRAW TO MUSIC

A DEVICE which a teacher in a Wellington city school used originally to induce her 45 six, seven, and eight-year-old boys and girls to listen to good music has produced an interesting two-fold effect. About two months ago she started to play to them short classical works on the school piano, telling the children to draw their impressions of the music on black-boards with coloured chalks. The idea was expression of impressions. They liked it and clamoured for more. Later she gave them blank sheets of paper so that they could take the finished pictures home.

Then she used the radio, taking Station 2YA's classical hour for objective researches into what the youngsters thought about music. Now she finds that, as well as listening to and enjoying the classics, the children are producing evidence of an artistic sense, some of their drawings suggesting appreciation of the combination of music, colour, and shape.

Boxes of chalk and large sheets of white paper were being handed to Standard 1 when *The Listener* called at the school the other afternoon. From the radio came Chopin's *Waltz in A flat*. One or two children started to draw immediately; others took time to select their colours; others again fiddled with the crayons, gazing out of the window or at the ceiling, or concentrating on the

radio receiver for inspiration. By the time several bars had been played every head was down and there was complete silence as they translated their ideas to paper.

An interesting phase then opened. "Please, may I have some more chalk?"

"What colour, Sue?"

"Green, please."

"Why green?"

so was her minuet. Some, only a few, just let their imaginations run riot, with little, if any, relation to the music, drawing simply a conventional horse or house.

But, with a sigh of satisfaction, a boy of seven put down his chalks. He had drawn a hare running through a forest. The jumpy notes in the piece, he said, reminded him of a hare "running away from a lion to get a bit of peace for a

drawings are finished. And the teacher told us she was quite convinced that most of the pictures were the actual, sincere and personal expressions of what they heard. Curiously enough, she added, the boys seemed to be a little better than the girls at this sort of thing. Theirs was completely individual work, whereas some of the girls were apt to copy each other occasionally.



IN AT BOTH EARS and out on to paper: Children listening to a Chopin waltz and drawing as the music moves them

There is nothing new in the tendency to associate colour and sound. The art critic speaks of tones in paintings, quiet and loud, low and high. Whistler borrowed from music as titles for some of his paintings such words as *nocturne* and *symphony*. Children often regard figures, or names of persons, or the days of the week as each possessing a distinctive colour. People have been found who looked on Mozart's music as blue, Chopin's as green, and Wagner's as "luminous, with changing colours." Sir Dan Godfrey set out a tabular description of each of the instruments of the orchestra, in one column of which he attaches to each a colour; to him the flute is blue and the clarinet "rose-pink to blush red."

Mercery in E Major

Hoffman, the composer-novelist, speaks of his hero, Johannes Kreisler, as "the little man in a coat the colour of C sharp minor with an E major coloured collar." From the latter part of the 19th Century onwards there were many attempts to combine colour and music. Alexander Rimington demonstrated a colour-organ in London in 1895. The instrument did not produce music but accompanied with a play of colour on a screen performances on piano or orchestra. Wagnerian trumpet blasts were imagined as light of intense orange.

From then on several attempts were made to produce colour music. Another composer went further. His idea was to include a play of perfume, as well as a play of colours to enhance the effect of his music. But he died before completing his plans.

For inclusion in the Sunday night 2B Gazette, Station 2ZB has taken a three-minute recording of the work of this musical-drawing class, with explanations by the children themselves. This will be heard at 9.1 p.m. on Sunday, October 30.

It would be interesting to find out if any of the children derived some of their ideas from coloured talkie cartoons, and if there are any little budding Disneys in this class of music-colour-form interpreters.

—E.R.B.

"That's what the music sounds like."

Drawings finished, the teacher asked a dozen or so just what their drawings meant. In many cases the musical stimulus had had a similar effect, for dancing themes were uppermost, while one had presented the idea with a series of diamonds and other objects grouped in series of three, and representing waltz time.

Minuet Meant Rain

On the piano the teacher then played the Beethoven Minuet in G. Again the chalk-boxes rattled and the papers filled up with a variety of colours and designs. With the teacher's permission we asked several children to tell us what gave them their ideas. Bruce said that the music helped him to think up a story which he could draw. Mary said that runs going up and down in the music made her think of tall and short trees, so she had drawn an avenue, fading into distance. To two others the minuet meant rain and notes were represented by raindrops.

A boy presented his teacher with a poser. "How do you draw air?"

"What do you want air for?"

"To do that bit where the notes are quick and soft."

A girl wanted some brown chalk—no bright colours. The music, she explained, was good-mannered. To the girl next to her, blue was a dominating colour. Her jumper, dress, shoes and socks were blue;

change." And the minuet, to somebody else, meant a minstrel strolling through a wood playing a banjo.

Similarities in Interpretation

Here are some more interpretations of the minuet: fairies going shopping; children dancing at a recital with others watching them; two children playing follow-the-leader (this more suitable, perhaps, to a Bach fugue); a girl crying, and her father in his grave (complete with tombstone); people sailing in a canoe over rippling water, and fairies dancing round a Christmas tree.

Young Harry was asked to stand up and speak his mind on the subject. He cleared his throat, struck an attitude, and declaimed to the whole class: "There was a big storm and all the animals ran round about looking for shelter. It rained like anything, but the animals were all right."

Encouraged by Harry's reception, Mary secured attention above the clamour of the other speech-making candidates. "There was an old horse," she told us. "And he lived on a hill and he swished his tail to brush off the raindrops and when it was very wet he lived in a shed with a tin roof and the rain fell on the roof and the waves broke on the shore near by." Water-music, obviously, that minuet was to some of them; dancing to others, but to practically all it suggested rippling movement.

So that there can be no effect of a title on the children, they are not given the name of the work played till their

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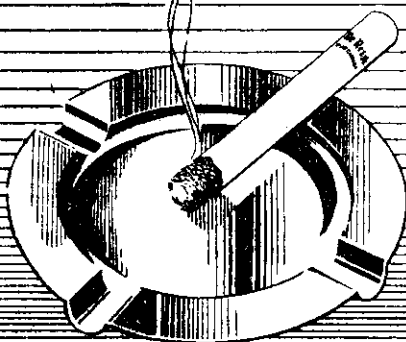
among broadcasters. Broadcasting is still in its infancy as a world power, and it were surely wise to seek the guiding hand of the United Nations in these comparatively early days so that our steps may be led into the way of peace.

Broadcasting is the most powerful potential instrument of peace the world possesses—and alternatively, it is the greatest potential instrument of psychological aggression available to the nations. Let us not have war on the air. It is easy for us to drift into aggressive practices under cover of news and commentary, but there is no such thing as drifting into peace. Unless the United Nations can secure the goodwill and active help of broadcasting, the Security Council will have plenty of thankless work to do with little chance of ultimate success. So why not the "United Broadcasting Institutions?" Why not turn the stupendous instrument that has been so effectively used for war into an instrument which can as effectively be used for nation to speak peace unto nation?

De Reszke

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RADIO VIEWSREEL

What Our Commentators Say

Music for Broadcasting

LISTENING to Solomon playing a Scarlatti Sonata from 1YA and following it with the Appassionata, one discovered more evidence in favour of the argument that some composers, some styles of music broadcast much better than others. Sometimes it is a matter of sonority; sometimes of structure. The Scarlatti came through crystal clear, a bit too flamboyant for Scarlatti perhaps, but achieving a stereoscopic effect with its well-defined patterns and economy of sound. The Appassionata, for the most part, was ugly. Ponderous and thick, it seemed to choke the radio speaker, instead of emerging the beautiful surge of tone it is in the concert-hall. Some day someone will do more research along these lines. Music for broadcasting will have special qualities differentiating it in matter and manner from concert-hall music. Radio programmes will be more of an art in their own right than they are now.

A Hundred Years of Elijah

THE performance of Mendelssohn's *Elijah* by the Auckland Choral Society celebrated the 100th birthday of that work. The chorus sang as if they had sung this music many times, which I think they have; the soloists, especially Stewart Harvey, sang as if they had just discovered the work, which they probably had, and which was all to the good, being very refreshing; and the orchestra was so little heard as to subscribe wholeheartedly, no doubt, to the choir's "Hear our cry, O Baal." One listener at least recalled George Bernard Shaw on the subject. Fifty years ago he wrote, and what he wrote about England and *Elijah* in 1896 is still true of New Zealand and *Elijah* in 1946; "There is no falling off in the great popularity of *Elijah*. This need not be regretted as long as it is understood that our pet oratorio, as a work of religious art, stands together with the poems of Longfellow and Tennyson, sensuously beautiful in the most refined and fastidiously decorous way, but thoughtless. That is to say, it is not really religious music at all." Yet *Elijah* still rivals the *Messiah* in choral popularity. To quote G.B.S. again: "Far from desiring to belittle such innocent enthusiasm, I rather echo Mr. Weller's plea that 'Arter all, gen'lmen, it's an amiable weakness.'"

Ourselves and the Law

SIR EDWARD PARRY once said "A beginner finds law books lacking in humour. It is necessary to the profession that this should be so. It would never do to let the public know how funny the law really is." Judging from the talk I heard on a recent Thursday, Llewellyn Etherington seems to have joined Sir Edward's conspiracy. Unlike most of his predecessors in the field of legal lore, Mr. Etherington (in his second talk at any rate) refuses the lure of these fascinating bypaths gay with the brief blooms of Weatherby v. Wool-sack or Angelina v. Defendant, and prefers rather to confine himself to the broad highway of his subject, which is *Ourselves and the Law*. This particular talk was mainly concerned with the law of contracts, and must have been speci-

ally helpful to those listeners with house-building problems on their minds. Mr. Etherington sounded a warning note in



citing the case of the farmer who contracted with a farrier for the shoeing of his horse, the price to be one farthing for the first nail, a halfpenny for the second, and so on. The farmer, faced with a demand for more than £1,000 (as I remember it, that was the figure)

sought legal redress, but the court ruled the contract valid. Listeners should feel grateful to Mr. Etherington for his reminder that you need your wits as well as your lawyers about you when agreeing to a contract.

Sufficient Beauty

NOT all listeners may agree with the leit-motif of the play by C. Gordon Glover heard from 2YA the other Saturday, that "man is set upon the earth to seek and find his sufficient beauty." But I think that most listeners will agree that by producing plays of this type the NBS is helping man to find his sufficient beauty. Listening to the play I decided that broadcasting is the ideal medium for poetic drama, particularly for the drama of fantasy. For the voices that speak in dreams sound oddly material in the theatre even if muffled behind the wings of the proscenium arch, and the faint whisperings of conscience or desire must take on less disembodied form if they are to be heard in the back row of the gallery. Moreover, in spite of the greater distance (in both time and space) between cast and audience in a radio drama the intimacy of radio listening allows the hero's soul to be bared with less embarrassment to both parties. *Sufficient Beauty* had its moments of banality, but they were more than compensated for by the freshness of the language ("the pale green dusk of an untutored dream," "the dancing of fiddles and strutting of drums") and the technical brilliance of the play's composition.

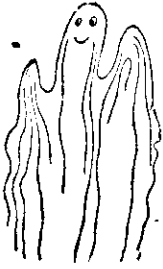
Technical Talk

WHEN people tell me in no uncertain manner that classical music means nothing to them, I am inclined to reply tartly that there must be something wrong with the listener, for there's nothing wrong with the music. By the same analogy, I daresay there was something wrong with myself the night I heard "Statistics in the Modern World" from 4YA, an address by J. Williams, M.Com., who is lecturer in something called Industrial Organisation at Otago University. Although as a general rule speakers should not insult their listeners by talking down to them, there are times when a little less technical language is helpful to the average listener, and this, I think, was one of those times. Certainly I understood what Mr. Williams was talking about, and found it very interesting; and I am sure I would have had no difficulty in following him if I had read him from a printed page. But 20 minutes of fluent speaking on a technical subject, couched almost all the

time in technical language, requires considerable mental effort if the listener is to grasp the talk completely. Such phrases as population of events, procedure of drawing valid inferences from samples, normal law of error, price indices, pro-production function, marginal product, quality control, and so on, may be crystal-clear to those students to whom Mr. Williams lectures, but the radio audience is composed of people like me, of average intelligence only, and we find it lowering to our pride to have to admit we couldn't follow a talk without exerting our brains to the utmost. But cheer up, I said to myself; perhaps Mr. Williams' students might feel the same if a musician lectured them about pentatonic scales and the use of secondary ninths.

Unreal Mockery

"ENTER Brachiano's Ghost, in his leather cassock and breeches, boots and cowl; in his hand a pot of lily-flowers with a skull in it . . . throws earth upon him and shows him the skull." This superb stage direction, from the post-Shakespearean dramatist, John Webster, not only gives the quintessence of that extraordinary generation, it expresses with some vividness a strain of imagery recurrent in European thought—the macabre, that chilling mixture of the uncanny, the horrible and, perhaps most essential, the grotesque. To trace its history would be a vast task, but the main line of descent seems to have begun when the fancies of medieval civilisation in decay turned to images of death and putrefaction. Morbidity and necrophily have been distinguishing signs of the macabre tradition ever since, but curiously enough it occurs not in periods of decadence and decline, but of vigour and expansion. It was the dark side of the boundless zest for sensual living which the Renaissance introduced—in Shakespeare's lightest comedies Armado, Rosalind, and Falstaff abound in images of the grave—and this phase reached a climax of grisly efflorescence in Brachiano's pot of lilies. Then it lay in quiescence till the coming of romanticism, whose vehement and unbridled spiritual ardour overflowed in the familiar images—the skull, cerements, tombstone and worm, and many new ones; the figure of the ghost went beyond its Elizabethan role of moral accuser and became an emanation of the evil, the malignant-irrational, the uncanny. Dickens, Melville, and Scott were great authors who turned to the macabre, but there was a line of writers who made a cult of it—Poe, Le Fanu, Beddoes—and, as an interesting 3YA broadcast showed us, "The Influence of the Macabre" was strong in 19th Century music: Liszt, Moussorgsky, and Kilpinen were examples.



Musical Analysis

MY new *Listener* has only just arrived at time of writing—the copy containing the Analysis of Programmes (headed "Light Music is Well Ahead.") I find this item the most surprising piece of musical news for many a long day. Here I am, a confirmed lover of what the Analysis calls "serious music," and I have always imagined myself to be badly catered for; yet according to these

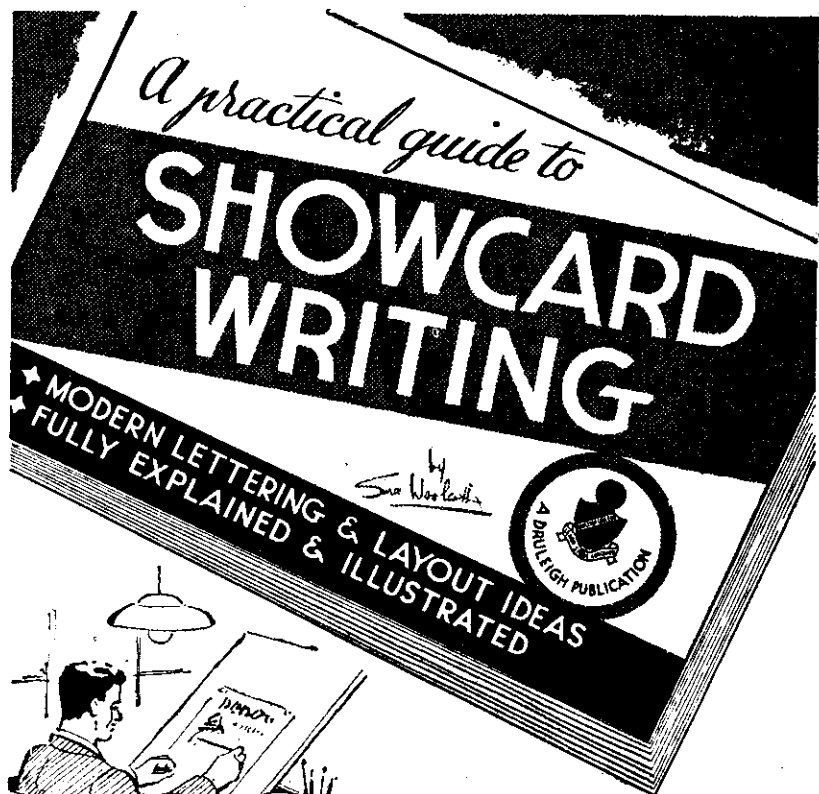
figures almost one programme in five is devoted entirely to my favourite music! But the most remarkable thing about this little chart is the time devoted to modern dance music—only five per cent. of the total, or about one hour in 20! I am not of that highbrow elect who sneer at the other person's prejudice while retaining my own, and for once I can add an ungrudging assent to the howls of protest which will probably arise from devotees of Ellington and Gershwin at this curtailment of their broadcasting time, in favour of that nondescript "light music" which is neither good "serious" music nor good jazz, but a hybrid which serves almost no other function than to provide a background of noise.

ITMA

JAMES AGATE, whose opinions I usually treat with respect, has let me down. I have discovered, via *Ego* 6, that he does not approve of Tommy Handley, except as a possible member of Parliament by virtue of the fact that his forthright sterling countenance is a guarantee against funny business. But the unfunniness of That Man's face, assuming that it is unfunny, cannot affect me, a member of the radio audience. So I am unreservedly glad to find Tommy back on his old Saturday night beat at 2YA, together with such members of the Old Guard as the Colonel ("I don't mind if I do"). It has been said that familiarity with the *Itma* programme is a necessary preliminary to its enjoyment, and though I am willing to admit that love grows by what it feeds on and one must have fuel to feed the flames, I do not therefore deny the possibility of mutual affinities and love at first sight. By which I mean that though I have met Tommy's Irish nurse Annie, only twice I now find the sound of the talcum powder squelching out of her shoes almost as welcome as Mrs. Mopp's "Can I do you now, sir?"

Drimin Dhu

A MAN who would lament the loss of his wife to his favourite cow may seem to us like a figure out of *Cold Comfort Farm*—where, you may recall, there is a dotard named Adam continually deploring the way of the world in communion with Graceless, Feckless, Aimless, and other sympathetic kine. But we would be wrong. That such an act may be as natural and moving as the running of water was proved in a 3YA broadcast by that indefatigable and sensitive unearther of folk-songs, Gerald Christeller. In a programme of "Songs of the Four Nations," he presented an Irish peasant song—part translated from Erse—the title of which I have prefixed to this paragraph; it means "O dear black cow," and recurs as a refrain. The picture it calls up is unexpectedly vivid and moving—a man, left alone in his house, gone out to do the milking (which in a peasant home would be the task of the wife) singing quietly as he works. The song says nothing of all this—it is a simple lament for the departed, with all the oddly felicitous gift of the Celt for fresh and effective comparison; and at the end of each verse the Erse words: "O dear black cow, my grief will last for ever." Not only the merits of the song and its presentation place us in Mr. Christeller's debt, but the reminder that a way of life existed in which a man might sincerely and without old-worldishness sing to his beasts and make their presence part of the fabric of his emotion and the means of its expression.



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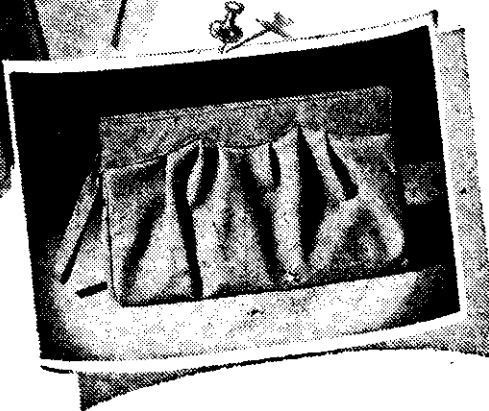
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DEMOCRACY UNDER REVISION

THOUGH H. G. Wells is dead, what he did and said (and of course, wrote) still has news value—even after a lapse of 19 years, as in the case of his Sorbonne lecture in 1927 on the subject of "Democracy Under Revision." This account of the lecture and the lecturer has been written for "The Listener" by a New Zealander who was present on that occasion—UNA D. SCOTT, M.A., Diplome de l'enseignement des professeurs de francais à l'étranger (Sorbonne).

WHILE a student in Paris at the Sorbonne, I received an invitation to hear a lecture on Democracy by H. G. Wells. In London I had heard Shaw, Chesterton, Belloc, and other writers of our day, but as H. G. Wells rarely appeared on public platform, this was an opportunity not to be missed. Wells referred later to this invitation to speak at the Sorbonne as "the highest distinction that was ever likely to fall to him."

The Amphitheatre Richelieu (named after the French cardinal who founded the French Academy) was packed to the doors with students and Parisians eager to hear *le plus intelligent des Anglais*, as Wells had been described by Anatole France.

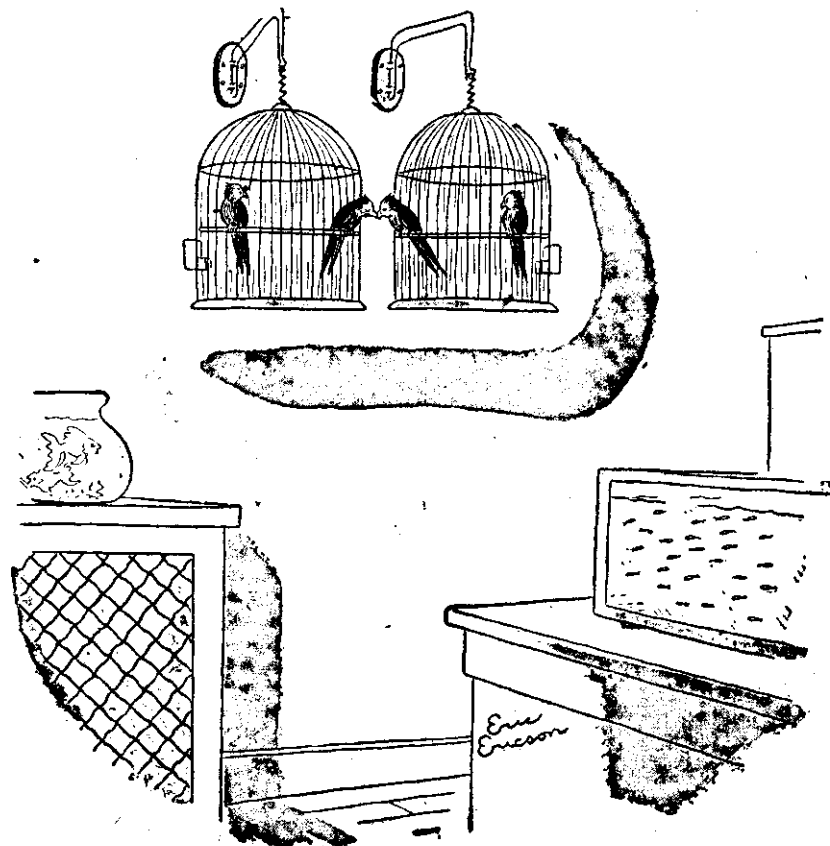
In the chair was M. Ferdinand Brunot, Dean of the Faculté des Lettres, eminent professor at the Sorbonne and well known to University students in New Zealand for his textbooks on French literature; with him sat also M. Louis Cazamian, Professor of History of English civilisation at the Sorbonne. (Another of our professors was M. Lanson, whose stupendous history of French literature has been for many years a textbook in New Zealand University Colleges).

It is always interesting to hear how a Frenchman views an Englishman, and

vice versa. M. Brunot, in a speech which was a brilliant example of French tact and courtesy, paid Wells the tribute of independence of thought, and originality of intellect. He described him as *un esprit fécondateur*. I like that phrase, "quicken of thought." But what seemed to appeal most to M. Brunot was the fact that Wells, he said, was never tied down to one fixed formula or pattern of philosophic doctrine ("*un esprit jamais asservi à une formule figée.*")

Having been thus introduced to his audience, Wells rose to speak. He was then, I believe, over 60, though his rubicund complexion made him seem slightly less. His smile was indulgent, kindly, his eyes though small were very alert—the eyes of an imaginative observer of the human comedy. He spoke in English and those who, like myself, expected to hear an orator, may have felt slightly disappointed in the uneven tone and quality of his thin, weak voice, as he began, "This gives me an opportunity of saluting France, custodian of the world's artistic conscience." One soon forgot the tired voice, to marvel at the brilliance of his thoughts and the beauty of our mother tongue awakened feelings of patriotism and even nostalgia in the heart of at least one New Zealander in the audience.

In speaking of the various criticisms which had been showered upon him—



NEW ZEALAND LISTENER, OCTOBER 4

"editor, temperamental schoolmaster, disguised historian"—Wells said that he preferred to take refuge in the name of "journalist." "*Men of letters*," he said, "*live first of all for their own time*, and thereafter their value diminishes." Could this strange statement, in part true, be applied to the giants of universal culture—Homer, Michaelangelo, Beethoven, Shakespeare? "Yes," said Mr. Wells, "of these also is this true. *We have our time and pass into the night or the museum of antiquities.*" Humanity's impression of the present, whether reflected in art or music, according to this statement of Wells, is therefore a living mortality, the work of "journalists"—in the literal sense of the word, with its French root "jour" (day).

Referring to Democracy, summarised in the slogan "All human beings are of equal value in the sight of God" or, "One man's money is as good as another's," he compared it with Christianity and Islam, which, he said, restrained the individual by exalting all to an equal level. In politics this principle is seen in the electoral system. In literature we see the rise of Democracy in the 16th Century when Cervantes, scoffing at privilege and class distinction, showed the final futility of chivalrous mastery by placing his wisest words in the mouth of a clown (Sancho Panza).

The End of Democracy

The 20th Century, having seen the culmination of Democracy, was destined also to witness its downfall. "Its end is near," prophesied Wells.

Speaking of the discredit into which the Parliamentary system had fallen throughout the world (the Vote is an instrument of defence, its "utmost power is the peevish dismissal of Governments"), Wells touched upon conditions in Russia, Pekin, and Italy, "*The magic of the electoral system is played out*"—this prophecy was the most arresting part of his lecture.

The world as he depicted it, with its Parliamentary and political life destined to disappear, was faced with the need for re-orientation as regards three problems of vital importance: (1) War, (2) Money, (3) Economic Union. The need for a stable money system of world-wide validity was obviously urgent.

"For eight years we have seen the monies of the world dance up and down while bankers and financiers have performed their mysterious operations." (As was to be expected, the speaker was here loudly applauded—the interval between the two world wars was a time of great financial stress in France).

With this three-headed sphinx confronting Europe, Wells urged upon his hearers the need for a deeper interest in international affairs and the new cosmopolitan thought. He expressed a strong dislike for certain elements of fascism—he was anti-communist and anti-fascist. Youth would play an immense part in the future of Europe, and above all in China, where bands of students were taking possession of the Government. "*The serious minority*," he concluded, "*are the salt of the earth.*"

The subject chosen by Wells was vast—he dealt with it broadly and vigorously, introducing some astonishing prophecies which betrayed the imaginative insight of the creator of *Mr. Britling*, and *The World of William Clissold*. There is probably no English writer of our times who has won, for English literature and thought, higher esteem among the French people than H. G. Wells.



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CATHEDRAL MUSIC

C. FOSTER BROWNE, organist and choirmaster at the Christchurch Cathedral, recently contributed to the 3YA Winter Course talk series, "The Changing World," a talk on cathedral music. He reviewed the history of western religious music and entertained his listeners with some amusing anecdotes of vestry and organ-loft. Here is the text of his talk.

CATHEDRAL Choirs have a long and honourable tradition. As far as England is concerned, we know that one of the first acts of St. Augustine, when he arrived in 597, was to establish a Choir School which is now King's School at Canterbury, the oldest Public School in England. So, long before the Norman Conquest, and long before England had a unified monarchy, the English Cathedral Tradition in musical mat-



C. FOSTER BROWNE

ters was being established, a tradition which has come down unbroken to the present day.

Cathedral music is written in a manner that is governed by its conditions of performance. That is to say, it is written for a small choir of boys and men and is meant to be performed in large and resonant buildings. Music written for a large chorus would naturally not be so effectively sung by a Cathedral Choir, but, to greater degree, music written for a Cathedral Choir would lose a lot of its grace and beauty sung by a large mixed choral society. It is only reasonable to expect, therefore, that the great changes which have come about in secular music and even in oratorio style, are not likely to have had any marked effect on Church music.

Music for All Men

Let us consider the purpose of Church music and Cathedral music in particular. Its main function is to render in music the Sacred Liturgy, whose words are set for every day of the year and which have not varied for many centuries either in time or place. To some minds this may seem a weakness or even an absurdity, but let us remember that the Liturgy is concerned with eternal truths and eternal truths do not alter. If a thing is eternally true it is true in the time of King Alfred and in our own day, it is true in Hong Kong and Valparaiso,

in Birmingham and Timbuktu. Furthermore, as the Liturgy is designed for all men everywhere, modern music (which is so often essentially the personal expression of its particular composers) would be rather out of place in the liturgical services of the Church. Sir Richard Terry, in speaking of this matter, tells the story of his visiting a church where the stained-glass windows were representations of the Hebrew Prophets, but the artist had used members of the family who had given the windows as models for the prophets. When Sir Richard expressed some surprise at a prophet wearing mutton-chop whiskers, his companion said, "Oh yes, that is Uncle Henry. He is an excellent barrister, but he is not a success as Ezekiel."

Tradition Maintained

Changes, of course, have come, but when we look back on them we can see that throughout them all one broad tradition has been preserved, and that compositions which are within that tradition have lived and those which have departed too far from it have enjoyed only a transitory fame. The first great change was the use of harmony instead of the single melody of the ancient plain-chant. This started about the 9th Century and reached its finest flowering with the great Polyphonic School of the 16th Century. Another change came about then, when a new style of harmony was evolved and instrumental accompaniment was introduced. The older polyphony was always sung a *capella*, or unaccompanied. The 18th Century was not a grand one in Church history in England and except for a few great writers it was a period of decline musically. In the latter part of the 19th Century, Sir Charles Stanford's compositions, together with his great personal influence, once more put church music on a better footing, in the field of composition, and there are many composers of the present day who are ably carrying us through a period of reconstruction, looking to the great strength of the past and using what is fitting in the modern style.

Ancient Customs

The life of a Cathedral throughout the ages has not been subject to much change. The boy choristers have a long and honourable history of hard work faithfully performed, and the present day chorister is like his predecessors. He is a normal healthy youngster who is proud of doing a good job.

Many interesting old customs are associated with the Choristers. In early times there was the ceremony of the Boy Bishop. This took place on the Feast of St. Nicholas, who is the Patron Saint of choirboys, as well as of sailors, thieves, vagabonds and scholars—a motley collection. Starting on this day and continuing until the Feast of the Holy Innocents—and in some places for a longer

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period—the Head Chorister assumed all the powers of the Bishop of the Diocese and received all the honours and respect and obedience due to the Bishop himself, and carried out all episcopal rites in the Cathedral. It is further stated that he was entitled to all the Bishop's revenues for this period, but history does not relate whether any boy was ever successful in collecting them. I have certain doubts on that subject, but I would back some choristers I have had to have given a medieval bishop a jolly good go for it.

"Spur Money"

A further privilege of choristers was collecting "spur money" from any knight or officer who entered a Cathedral or



Royal Chapei wearing spurs. The original fee was 6/8, but in Queen Victoria's day it was raised to five guineas. The boys were told by a verger if anyone entered wearing spurs and he would be challenged by the boys afterwards. By the way, there is one old and lasting Cathedral tradition and that is the friendly feud between vergers and choristers. However, if any outsider should interfere with the liberties of either party, they form a solid and enduring alliance against the intruder. The unfortunate knight, once challenged, had to pay up unless he knew two ways out of it. One was to challenge the youngest chorister to repeat his gamut, that is, to go through his scale. If the chorister could not do this correctly, then the fine was remitted. Again I can say from my knowledge of them, the seniors would see to it that the junior did not let them down. However, it is recorded that the Duke of Wellington once escaped the fine by this means. The other way of escape was to surrender the spurs. This old custom came to an end only about 40 years ago when some miserable creature made such a fuss that the whole thing was discontinued.

Certain local customs in various Cathedrals have their peculiar interest. In one Cathedral in a university town in England a bequest was made a long time ago which provides for each boy to be given the wing of a chicken and a glass of port wine after the morning service each day. The terms of the bequest have been slightly altered so that a piece of chicken is substituted for a wing, as it was felt that to slaughter 12 birds each day to provide 24 wings was altogether too much of a good thing.

Cathedral Humour

There is a definite type of humour and wit that is characteristic of Cathedral life. I like the story of two clergymen, one a plain-chant enthusiast and the other violently opposed to it. The

enthusiast said to the other, "My dear fellow, surely you realise that in singing the Psalms to the ancient tunes we may be singing the same melodies that David sang before Saul."

"In that case," said the other, "I don't blame Saul for throwing a spear at him."

Another story concerns a bishop in whose Cathedral the great S. S. Wesley was organist. Wesley wrote some very long anthems which were not appreciated by his bishop. After Wesley's death the bishop remarked, "I don't know where Dr. Wesley has gone, but if he continues to write such long anthems, he won't be welcome in either place."

One great change in Cathedrals has come about by the superseding of the old hand-blowing of the organ by mechanical means. The old men who used to blow the organs were a race apart and were great characters. It is related of the incomparable W. T. Best who was about to begin a recital that he announced to the congregation, "I will start the recital by playing Bach's Prelude and Fugue in A minor." The old blower put his head round the curtain and said, "Say we will play it, sir." And he would not blow until Best complied with his request.

The late Bishop of Nelson told me of a famous London organist who was staying in a village and was asked to play for the evening service. He said that he would be delighted to do so. The old blower was so excited at blowing for such a famous man that he blew with might and main, and the organ hissed, and creaked, and groaned and shook. When the sermon started the organist called a choirboy and told him to take a note to the blower, but the child had his own ideas about who was the blower in that church and he took the note to the preacher. The preacher took the note from the boy and opened it, continuing his sermon as he did so.



However, the sermon came to an abrupt end for the note read, "Here, cut it out! The people have come to hear me play, not to hear you blow."

These things lighten the way and a Cathedral staff can usually get quite a lot of fun out of life as well as attending to their more solemn and serious duties. In this changing world, life in a Cathedral is thought by some to be a backwater. It is nothing of the kind. It is a flowing stream, which may not be the broad and turbulent river of commerce, but whose headwaters are far back in the highest mountain; it flows through a pleasant and gracious countryside, and its waters are the waters of life.

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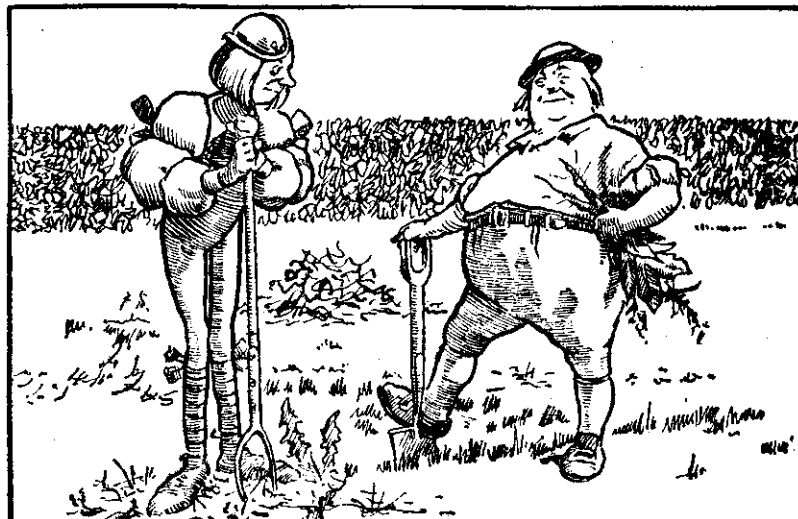
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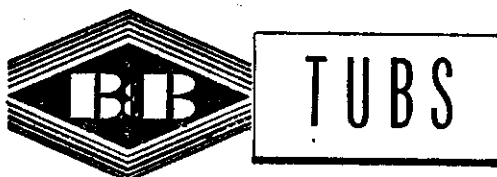
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Music For Middlebrows



JAY WILBUR (left, back row) is seen in this photograph with other members of the "Hi Gang" show. On his left is Sam Browne, and, in front, Vic Oliver and Bebe Daniels

Jay Wilbur to Settle in New Zealand

he said. "I am sure many people there are getting a bit tired of swing, but there are still thousands, mostly the younger generation, who like it, and who am I say that they shall not have it? Still it's just not my type. I rather think that when young fellows and girls get past their 20's they begin to lose the swing habit, and so I would like to establish a sort of musical half-way house."

During the last few years dance band players in London were faced with great difficulties. "You would have a full band one week and half a band the next as the men were called up," said Mr. Wilbur.

JAY WILBUR, the British dance band leader, who became best-known through his association with Bebe Daniels, Ben Lyon and Vic Oliver in the BBC's *Hi Gang* show, has arrived in New Zealand and plans to settle here.

Slim and balding, he looks more like a business man (with perhaps a suggestion of America's Mr. Byrnes) than a band leader who has been pianist, arranger and composer, and who has made hundreds of familiar recordings.

With his wife he reached Wellington the other day, and is now looking forward to a much quieter life than he had in London with its food problems and transportation difficulties, its rush and bustle. He plans, he told *The Listener*, to form an orchestra of about 25 players, composed wholly of strings, with piano or harp, to present what he calls middle-brow music. This type of band, he says, has proved acceptable in England and he does not see why it should not find a place in New Zealand.

"I think I will now have a chance to do what I always wanted to do," he said, "and I hope also to have the opportunity to do some broadcasting. What persuaded me to select this country in which to settle down was the fine character of the New Zealand servicemen my wife and I met in England during the war. They were the best ambassadors you ever had, and that's not soft soap. And, too, London to-day is so over-populated and so distracting that I find it impossible to work there."

A Half-way House

Mr. Wilbur has brought with him a large quantity of music, and he proposes to add to it with new arrangements and new orchestral scorings and compositions. "There is a trend in Britain to-day towards the more serious type of music,"

"Travelling to engagements in the black-out and getting food were also nerve-racking." The night before he left England he was playing for the BBC and was pleasantly surprised when the Corporation, not usually given to sentimentality, told listeners about his departure for New Zealand and publicly wished him the best of luck.

Started as a Choirboy

Jay Wilbur's career started when he was a choirboy at St. Peter's Church, Bournemouth. Later he joined the Seymour Hicks company playing *Bluebell in Fairyland*. Then he played in a show called *Casey's Court* with Charles Chaplin in the cast. His voice broke when he was 16, while he was doing a solo act on the halls, so he took up the piano, teaching himself from a book which cost him 6d. In the old silent picture days he became a cinema pianist at the Grand Theatre, Camberwell, when there were only two other cinemas in London. Then he became musical director to a chain of picture theatres which, by this time, had orchestras instead of solo pianists.

During the 1914-18 war he worked as a coppersmith in an aeroplane factory, playing at dances in the evenings to earn a little extra cash. This was when jazz first materialised in Britain. He became musical director to Ashton and Mitchell's Royal Agency, supplying bands for social functions. At this time he played for the then Prince of Wales and made several appearances at Buckingham Palace.

For more experience Mr. Wilbur went to Germany, France, Belgium, and Norway with a dance band, always on the look-out for special arrangements, and later he visited the United States to study modern musical trends. Following his travels he went into the gramophone recording field and for 18 years this was his main work.

BRITTEN'S "LUCRETIA" Small-scale Opera

GLYNDEBOURNE Opera House, in Sussex, famous before the war for its productions of Mozart and Verdi operas, re-opened last July as an opera house after six years as a London County Council nursery school. Things were different. Prices were lower, fewer people were in evening dress, and the operatic fare was Benjamin Britten's small-cast opera *The Rape of Lucretia*. The most expensive seats (formerly £2/2/-) now cost 25/-, dinner costs 7/6 instead of 10/6 and the wine which always accompanied it has mostly gone—15,000 bottles of it were sold by the owner John Christie in 1942.

News Review, reporting the re-opening, says that the critics were mostly pleased with Britten's new opera—his second. Its libretto is by the farmer-poet Ronald Duncan (for whose play *This Way to the Tomb* Britten wrote choral music in 1945) and is described in the programme as being "after the play *Le Viol de Lucrèce* by André Obey, and based on the works of Livy, Shakespeare, Nathaniel Lee, Thomas Heywood, and F. Ponsrad."

The Rape of Lucretia is opera on a small scale, having about the same relation to standard opera as a string quartet has to a symphony orchestra. It has a small cast, a small orchestra, and two undramatised figures who act as Chorus (in the Greek, not the operatic sense.)

"A New Form"

The *Daily Telegraph* said it made a deeper impression than *Peter Grimes* (Britten's first opera) and *The Times*, which was less enthusiastic about it, said that "a new form in which the age-old balance of music and drama is struck anew" had been created. In the *Observer*, Cecil Gray called the opera "powerful and effective."

Not long after the opening at Glyndebourne itself, the company went on tour for the first time—heading first for the provinces and then for the Continent.

News Review says there was only one point of similarity between the season and Glyndebourne precedent—the work was rehearsed extensively. There were 16 members in the company, under the producer Eric Crozier, and they worked hard beforehand in the big music room, the morning room, and the tea-rooms (all equipped with grand pianos).

Crozier was once with the Sadler's Wells opera company (with the tenor, Peter Pears, and the soprano, Joan Cross), but he had broken away because of prolonged trouble which came to a head when *Peter Grimes* was produced. Though that opera had been a tremendous success, the Sadler's Wells administration decided not to include it in

the standard repertory. There followed a series of what Scott Goddard (music critic to the *News Chronicle*) called "internecine jealousies worthy of the Ministry of Information at its best." The new Glyndebourne Opera Company appears to owe its origin in part to those rows.

SUNDAY afternoon concerts, including organ, vocal and instrumental items, broadcast from the Wellington Town Hall by 2YA at 3.0 p.m. have been so popular that they will probably become a regular feature of the Sunday programmes.

NOVELS OF IMPORTANCE

BRIGHT DAY, J. B. Priestley, 11/9 posted. This new novel will rank among the author's best. The characters are startlingly alive, the background topical, the story human and compelling.

THAT HIDEOUS STRENGTH, C. S. Lewis, 11/- posted. The author of *The Screwtape Letters* gives us a new full-dress novel which seems likely to find an even wider reading public.

GREAT SON, Edna Ferber, 10/9 posted. The great days of the pioneering spirit are vividly brought to life in this story of a family in the American North-West.

BUDDENBROOKS, Thomas Mann, 23/- posted. A new printing of this famous literary masterpiece which is at once a work of art and a unique record of a period.

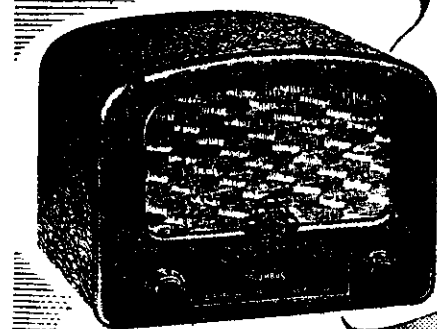
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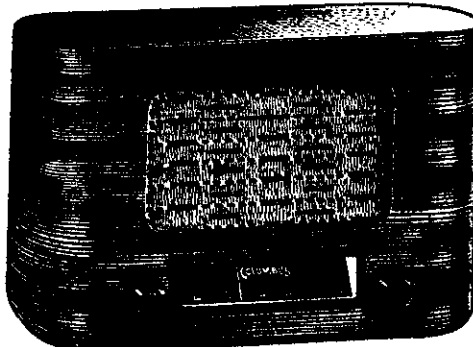
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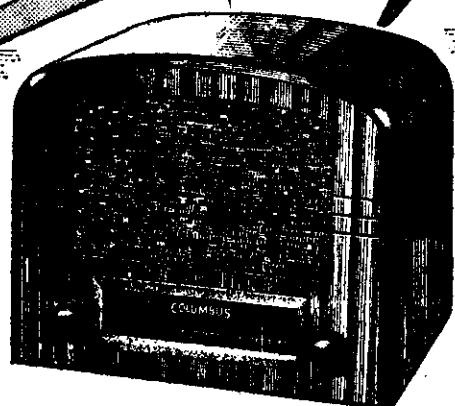
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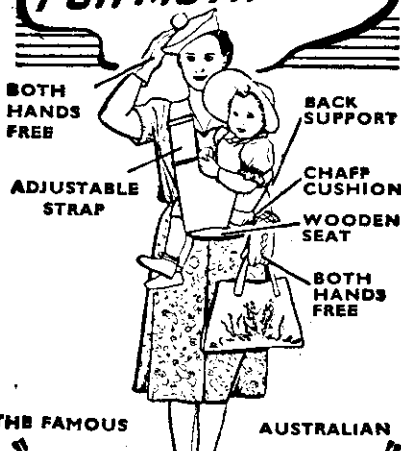
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JOAN HAMMOND TOUR THIS MONTH

Sports Champion Who Became Prima Donna

JOAN HAMMOND, the famous Australian dramatic soprano, who is due to arrive in New Zealand on Friday, October 11, will, we understand, be starting her tour in her own birthplace. *The Listener* takes a special interest in Miss Hammond's birthplace, and our latest advice from her agent in Australia, which tells us she was born in Christchurch, raises again the question, "When is a New Zealander a New Zealander?"

Our own curiosity dates from a few months ago when we printed a photograph of Miss Hammond among *People in the Programmes*. On that occasion, a note from one member of our staff to another described her as "a former Ch. golfer." The abbreviation is commonly used in newspapers for Champion; but it found its way into *The Listener* as "former Christchurch golfer." Recriminations followed, and hair was torn. We hoped no one would notice and force us to admit our slip, so we said nothing. Next we heard that an Australian paper had said she was New Zealand-born. Then, the other day, advance publicity material came to the NZBS from Miss Hammond's concert agent, stating plainly that she was born in New Zealand. A cable was sent, asking if this was certain, and if so, in what town? The reply told us it was Christchurch. In the meantime it had happened by chance that the NZBS had decided to place Miss Hammond's first recital and broadcast in Christchurch. It is therefore no longer embarrassing for us to admit our own error, nor proper to withhold from our readers a good office joke.

Joan Hammond has a reputation today of being the greatest British dramatic soprano. Many of her magnificent recordings of familiar operatic arias are well-known to New Zealand listeners already, and in Britain she has sung in concerts under the leading conductors at Queen's Hall and the Albert Hall, and has been a star of the Carl Rosa Opera Company.

She was brought up in Australia, and says she has been singing for as long as she can remember, appearing first at school concerts in Sydney, and winning the school singing prize every year. She was also the leading violinist in the school. When she left school, Joan Hammond went straight to the N.S.W. Conservatorium of Music, taking the violin as her primary study, and singing only secondarily. Later

JOAN HAMMOND'S CONCERTS

CHRISTCHURCH (Civic Theatre)
TUESDAY, OCTOBER 15.
DUNEDIN (His Majesty's)
THURSDAY, OCTOBER 17.
WELLINGTON (Town Hall)
SATURDAY, OCTOBER 19.
TUESDAY, OCTOBER 22.
AUCKLAND (Town Hall)
TUESDAY, OCTOBER 29.
THURSDAY, OCTOBER 31.

this was reversed. For four years she played in the Philharmonic and Conservatorium Orchestras, and her debut as a singer was made at an Orchestral concert in Sydney in May, 1931. Soon after that, radio listeners became familiar with her voice.

All-round Excellence

She sang small parts and understudied in the Imperial Grand Opera Company in 1932, and toured with it. But all this time, golf played a big part in her life, and she was known as a golfer in Australia and New Zealand. She was a member of the first Australian representative team sent overseas by the Ladies' Golf Union. By 1935 she had been representing her State and Australia for five years, and had been for three years on the lowest handicap reached by a woman in Australia.

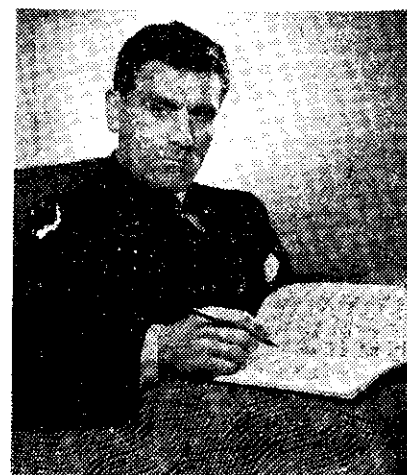
At the same time, she was working also as a journalist, and seems to have had a busy working day. She started

Below: JOAN HAMMOND as Marguerite in Gounod's "Faust." Right: RAYMOND LAMBERT, who will be accompanist to Joan Hammond on her New Zealand tour

as an "observer" on the staff of a paper in 1932, then began writing on sport for the *Sydney Mail* and *Sydney Morning Herald*, and later for the *Daily Telegraph*. Although golf was her special subject, Miss Hammond covered many other sports. Her day was completely filled by her singing practice, participation in sport, and writing for morning papers during the evenings. She also excelled in hockey, tennis, squash, and netball, and had won several swimming championships.

In the middle of it all, singing was her chief joy and her ambition. Her opportunity to advance it came when Lady Gowrie (now the Countess of Gowrie) wife of the then Governor-General, heard her sing. Lady Gowrie heard her at the Queen Victoria Club in Sydney in 1936, and asked that Miss Hammond be presented to her. An invitation to Government House followed, and there Miss Hammond met the con-

(continued on next page)



THE LISTENER CROSSWORD

No. 309 (Constructed by R.W.C.)

Clues Across

1. A destructive insect combines with the land of the shamrock and what Mr. Bumble accused of being "a ass—a idiot," to form one of the standing jokes of low comedians.
8. Rudely upset in the wake of a much maligned animal, without doubt!
9. Miss Lupino, perhaps.
10. Claire's contribution to the party?
11. His happiness usually decreases as his hoard increases.
12. Hostelry about a health resort in South Africa.
13. Fifth Century king of the Huns.
15. I'm afraid the clue is not here.
16. If you've got the sack-cloth, you might look in one of these for the other symbol of mourning.
17. Not at home.
18. Resin is the result of this process in pines.
19. Past singers found encroaching on another's property.

Clues Down

2. Becoming antiquated, but still smelling sweet in the end.
3. A recluse appears to be over age down near Mt. Cook.
4. Rusted in the most impolite way.
5. Marie or Marechal?
6. This curse looks like a man's choice of words.
7. The sort of experience a bald man should like.
9. Divine afflatus.
11. If a Boy Scout were this incomparable, he'd get over the difficulty by rubbing two sticks together.
14. Spanish singer, composer of the opera "The Caliph of Bagdad," and father of the singer Madame Malibran.
18. Nothing in a ship gives rise to a distress signal.

(continued from previous page)

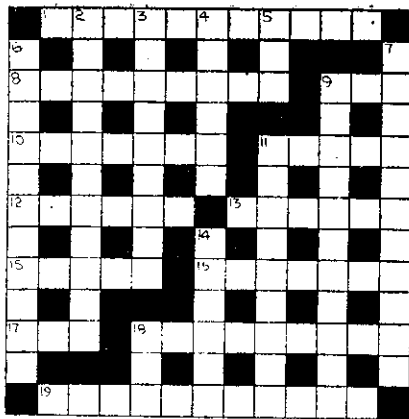
ductor of the Viennese Boys' Choir, which was then touring Australia. He asked what was being done about her beautiful voice, and shortly afterwards a fund was started which took her first to Vienna for study and then to Italy.

Harold Holt, one of Britain's leading impresarios, managed her concerts in England, and was in demand for concerts and operas. She sang with Richard Tauber at the Georgian Festival Concert in Queen's Hall in 1939, singing excerpts from Mozart's operas. After the concert, Tauber spoke of her as being "technically perfect" and "assured of a great future." Her next major engagement was to sing in *Messiah* at Queen's Hall, under Sir Thomas Beecham.

She has often been a star guest artist of the Carl Rosa Opera Company, having sung in *Aida*, *La Traviata*, *Il Trovatore*, *Faust*, *La Boheme* and *Tosca*.

During the blitz she drove an ambulance part-time, sometimes rushing to the theatre in her uniform just in time to prepare. And she toured many times for ENSA, singing for the Forces. As guest-artist with the Sadler's Wells Opera Company she flew to Germany in September, 1945, to sing to the British Occupation Troops. There she gave an impromptu concert for some 2,000 displaced persons on the site of the former Belsen camp.

Joan Hammond's accompanist on her tour here will be Raymond Lambert, who has toured Australia with most of the visiting overseas singers in the last ten years. He has accompanied Clara Butt, Ezio Pinza, Elisabeth Rethberg, Alexander Kipnis and the Australians, Essie Ackland, Florence Austral, and Marjorie Lawrence. He comes originally from Belgium (where his father was a concert master of leading orchestras), and migrated to Australia as a boy, with his family.



Verse, Prose, Fine Arts, Philosophy, Music, Photography, Criticism

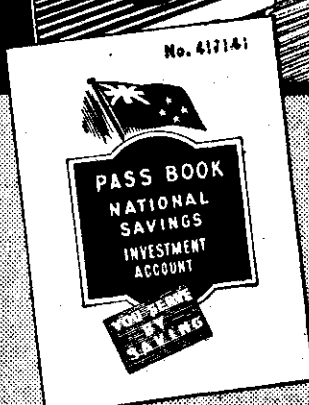
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REHABILITATION PROBLEMS

Australian Officials Study N.Z. System

REGINALD MARSH, who as Controller of Rehabilitation in the Commonwealth Employment Service is one of the Australian delegation of five which has been touring New Zealand to study our rehabilitation scheme, thinks we have a great country. He has been heard to confess a preference for Wellington Harbour over Sydney, is full of admiration for the men whose rehabilitation he has been studying, is astonished (as a one-time farmer) at our lambing percentages, and says he had to come to New Zealand to appreciate "the two best-known lines of our Banjo Paterson."

And he sees the vision splendid Of the sunlit plain extended which came to his mind when he drove over the hill from Governor's Bay to Christchurch in the early morning and saw the Canterbury Plains for the first time.

Before the war Mr. Marsh was a schoolteacher, running a mixed farm as well, and he was thinking of dropping

the teaching when the war broke out. He joined the R.A.A.F. as a wireless air operator. After some changes, he became one of the original officers of an R.A.A.F. Rehabilitation Section, inaugurated in 1941, which laid the foundations of Air Force demobilisation planning. He left the Air Force to take his present position, and in June of last year he was seconded to the Ministry of Post-war Reconstruction as Executive Officer of the Central Demobilisation Committee responsible for planning the demobilisation dispersal centres through which men of all services passed on their way out of the Forces.

As one of the R.A.A.F. Rehabilitation Section and as Air Force Member of the Inter-Services Demobilisation, Planning Committee, Mr. Marsh studied what was being done in Canada, England and the United States, and he interviewed Australian airmen "from Jerusalem to Western Canada," to help take a census of the whole personnel—to find how many would need training on their release, and what kind, how many would want houses, how many

would want flats, how many would want to go on the land, and so on; and to discover how these different sections were distributed in their home districts in Australia, so that the best locations for certain training centres could be determined.

Happy Coincidence

"That work was extraordinarily interesting," he told *The Listener*. "In the final result we were able to see how the men's education and their previous employment were related to each other, how their post-war intentions tallied with their previous experience, and all kind of things. It was amazing how many wanted to use their deferred pay as a deposit on a house.

"And we were able to estimate roughly, from Air Force figures, how many men, apparently qualified to do so, wanted to go on the land afterwards. We found that the number of men from all Forces who on their own evidence were experienced in farming, came to



REGINALD MARSH
Half a million demobilised

55,000. And the Rural Industries Commission, acting independently on evidence it collected for itself, estimated that there was room in Australia for 54,000 men to go on the land. That was an interesting coincidence of figures.

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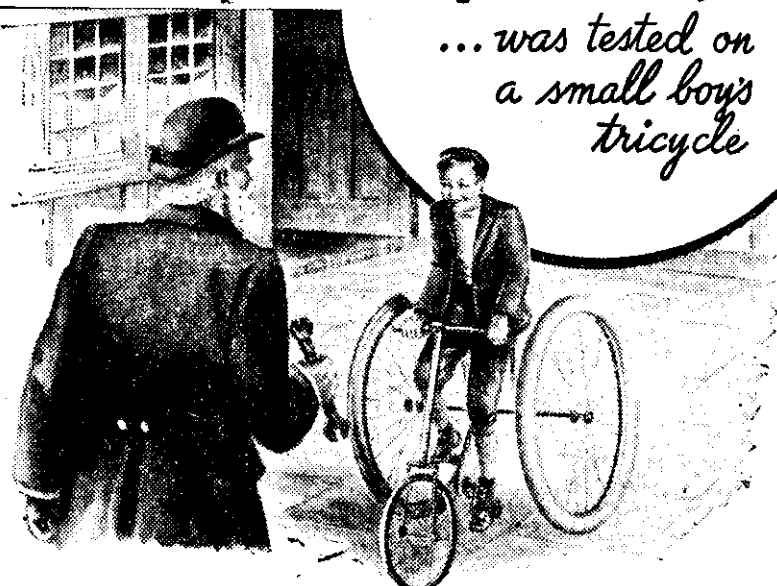
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"And how is that working out now?" we asked. "Are you able to get farms for them?"

Mr. Marsh explained that because six different sets of State legislation were required after the Commonwealth legislation went through, there was some unavoidable delay in getting the land settlement scheme working, but in his opinion it had been a delay with advantages. For one thing, he said, since the possible number of farms was limited, it was better that there should not be too many discharged servicemen settled on the land while others equally eligible were still serving in the Forces; and the delay also gave rural industry the chance to settle down after the abnormal conditions of wartime.

Last year Mr. Marsh was fully occupied with the planning and operation of the Commonwealth demobilisation plan. It had been planned to release 3,000 men a day from the Forces, and to effect this, at the dispersal centres, the medical boarding, vocational guidance and X-ray resources of all the Forces were pooled, while civil departments supplied members of their staff so that a man being demobilised could get everything attended to on the spot. By June of this year (nine months after demobilisation began) 500,000 men out of a total of 580,000 had been demobilised.

"Re-est." and Rehab.

There is a marked distinction in terms between our scheme and Australia's, Mr. Marsh also told us. Over there, the general term for what we called "Rehabilitation" is "Re-Establishment." "Rehabilitation" in Australia is one phase of

"Re-Establishment." It is the reconditioning of the physically unfit. So unless the Australians have resorted to talking about "Re-est." they are deprived of the convenience of our colloquial word "Rehab" (which has the virtue also of making people pronounce an "h" that is usually mute in the full word).

In New Zealand, Mr. Marsh said, he had been deeply impressed by the way the actual work of rehabilitation had come "right down to the local community" and the way the Government had given certain executive powers to local districts. Australia, he said, has hundreds of local repatriation committees, which are advisory, and function as a kind of "big brother" to the returning man. These communities are comparable with the local rehabilitation committees in New Zealand.

"The calibre of the men who are doing rehabilitation work here has impressed me, too," he said. "They have their feet right on the ground, and they're keen."

Our level of employment was another point specially commented on by Mr. Marsh. "I should say your employment figures here have never been equalled anywhere," he said. "I thought Australia had the lowest level of unemployment. Our Australian figure for men drawing unemployment benefits would be about a-half per cent. But I understand your figure is even less than that, whereas in U.S.A. the figure is about 7 per cent. and even in Sweden (a neutral country with a traditional high level of employment) the figure over the last two years remained at about 3 per cent."

HIGHLIGHTS ON THE SHORTWAVE BAND

The BBC General Forces Programme

RECEPTION from London in the evening is improving, especially in the 16- and 19-metre bands, while in the morning from 6.0 a.m. until noon, reception is falling off slightly.

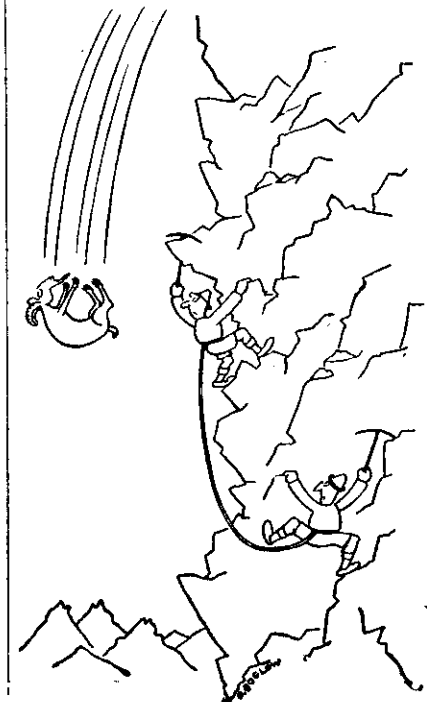
Frequencies and times of transmission:

M/c	Metres	
GSB 9.51	31.55	5.30 a.m.—8.0 p.m.
GSD 11.75	25.53	9.15 a.m.—9.0 a.m.
GWG 15.11	19.85	4.0 p.m.—3.15 a.m.
GSO 15.18	19.76	4.0 p.m.—11.0 a.m.
GSG 17.79	16.86	9.0 p.m.—1.15 a.m.
GSV 17.81	16.84	9.0 p.m.—3.15 a.m.
GRP 18.13	16.54	4.0 p.m.—9.0 p.m.

Headlines in the programmes for the current week: Science Made the Grade" (Jet Propulsion), 12.15 p.m., Wednesday; "Cathedrals and Their Organs" (Brompton Oratory), 12.30 p.m., Thursday; "The Stormy Petrel" (Early Life of Maxim Gorky), 11.0 a.m., Thursday; "The Unknown Faction" (Drama), 12.15 p.m., Friday; Promenade Concert Season programme, 8.15 p.m. Friday; "My Favourite" (Michael Redgrave), 1.45 p.m., Saturday; "The Moonstone" (Story by Wilkie Collins), 12.30 p.m., Sunday; Football Fixtures, 6.45 p.m., Thursday; Sports Summary, 8.10 p.m., Saturday and Sunday.

"Freedom from Want" is a special programme which reflects how the new Social Insurance Act recently passed in Great Britain will affect the lives of all members and classes of the community, illustrating how security will be given, not as in the past by chance charities, but as a national heritage to every person. "Piccadilly Incident," a new British film, will be presented as a radio preview at 4.30 p.m. on Wednesday and

again at 12.0 midnight on Friday. Its stars will be Anna Neagle and Michael Wilding. "The Stormy Petrel" is the story of the early life of the great Russian writer, Maxim Gorky, up to the revolution of 1905. It will be heard in the Pacific Service (GVZ 9.64 m/c 31.12 metres) at 6.45 p.m. on Thursday as well as in the General Forces programme at 11.0 a.m. on Thursday.



ART & LITERATURE

Phaidon, Stanley Spencer	- 32 -
Popular English Art	- 4.9
Panofsky, Durer (2 vols.)	- £9
New Writing and Daylight	- 11.3
(1945)	- 10.8
Holcroft, Encircling Seas	- 4.9
Cardus, Music for Pleasure	- 4.9

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WRITING AND LIVING

THE MERRY WIVES OF WESTMINSTER.
By Mrs. Belloc Lowndes. Macmillan and Co., Ltd.

THE title of this book makes on at least one reader an impression of triviality which is belied by its always graceful and sometimes glittering contents. Anecdotal it is, but hardly comic; and most of the wives of Westminster who glide through its pages are grave rather than merry, and their sedate London lives are never turned upside down, like those of the ladies of Windsor, by an eruption of Falstaffian farce.

This is the third of an autobiographical series. Mrs. Belloc Lowndes was fortunate in her connections and friendships. The sister of Hilaire Belloc, married to a man on *The Times*, she lived in Westminster among writers and politicians during that fateful 20 years preceding the first World War when the true nature of western civilisation was at last beginning to show itself. These were years of insouciant optimism for most people, but not for Mrs. Belloc Lowndes, armed by her French upbringing with an incurable suspicion of Germany, as she perambulated, insatiably gregarious, in and out of the houses where the great Liberal leaders, who could never be induced to share her forebodings, were to be met. The fine character of such men as Grey and Asquith was in some ways a misfortune for their country. (Perhaps this is what Chesterton was thinking of when he wrote, after bewailing the fate of the men who died for England, this bitter stanza—

The men who rule in England,
In stately conclave met,
Alas! alas! for England,
They have no graves as yet).

Mrs. Belloc Lowndes gives an interesting account of Lord Haldane, a widely misunderstood statesman.

A busy journalist as well as a novelist, Mrs. Belloc Lowndes was a working writer who still had enough nervous energy to run a home, bring up a family, and keep in the closest personal contact with the worlds of letters and politics. When she describes her delightful houses in Westminster, we think of them as ideal retreats from the hurry and scurry of the world which are so inimical to most authors' peace of mind. But there we reckon without her social talents, which must have been prodigious.

Her first social duty was to her fellow-writers; them she met as often as she could. There was no jealousy in her character, and she was ever generous in her appreciation of the work of others. There were few of the major figures in contemporary literature who were not known to her fairly intimately. She has fresh stories to tell of Maurice Hewlett, of Arnold Bennett, and of Henry James. In talking of Sir James Barrie she mentions incidentally his friendship with Sir Bernard Freyberg. She shows the explorer Stanley in a new light, and though her stories are usually without malice, "Elizabeth" (Countess von Arnim) is handled a little roughly, especially in that conversation which

"Elizabeth" begins "I know you don't think I am a nice woman, Marie, and I have often wondered why, as everyone else thinks I am a very nice woman."

Although she is deeply concerned with the art of writing, there is surprisingly little counsel that Mrs. Belloc Lowndes can offer to young players, but she does let slip that in her experience those who write at night die young, while those who write in the morning live to be old. Unfortunately, she names no names, so we cannot compare the quality of the work of the writers who, by design or inadvertence, shortened or lengthened their own lives by their choice of working hours. Trollope, we know, wrote in the morning. I have a feeling that Emily Brontë would write at night.

The Merry Wives of Westminster is full of good things and odd things—for instance, the astounding information that King George V always refused to learn German. The book is full, too, of a mellow benignity. Mrs. Belloc Lowndes has enjoyed her life and we enjoy it with her in retrospect. I must confess that I thought that there were rather a lot of people who were each her "dearest friends," but this is literally the way the writer thinks of them. Although she warms to her friends, Mrs. Belloc Lowndes does not view them by any means uncritically. Her sturdy impartiality extends to her husband, who, she records rather sadly, "was one of those human beings who care for very few people." Mrs. Belloc Lowndes was able to hold in affection a bewildering number of people at once, an affection evidently returned.

A WOOLGATHERING GOOD COMPANION

BRIGHT DAY. By J. B. Priestley, William Heinemann, Ltd.

THIS novel, by the device of recollection in late middle age, bridges two worlds. The insistent memories of Gregory Dawson, a successful but soured film script-writer, take him back all the way to a Yorkshire wool-broking town in the years of innocence preceding 1914. The society in that town, warm, human, without frills, cultured in everything save externals, is what our society would be like if we let it follow its natural bent, nearer anyway to a New Zealand atmosphere than are most English social groups. Mr. Priestley, as befits his original, is an expert at making his characters talk dialect. There is a business intrigue going on in a wool-broking firm. There is a lonely boy admiring the vitality and compactness of a brilliant family, and their almost uniformly charming and talented friends; an excess of virtue here perhaps, but we soon see otherwise. There is an ageing man lamenting the frustrations of the artist, whether actor or writer, in the modern film industry.

It is a little difficult to determine what Mr. Priestley intends the real theme of the book to be. If it is the contrast between what Gregory Dawson thought were the characters of the Alingtons and what they were really like, he

Dear Matron,

I think I have always wanted to be a nurse. When I was quite a little girl I used to play Hospitals with my dolls and as I look back I realise there has always been the feeling that one day I would like to be a real Nurse. So now, when your need is so great, I've decided to make the change.

It's not that I'm unhappy in the good job I have at present, it's just that — but you'll understand me Matron I'm sure, even if I can't express it properly. It's just that my present job doesn't fully satisfy me. I believe nursing will. I'll feel I'm doing something worthwhile — something that's worth the very best I can give. Please Matron, when may I come and talk it over with you?

Yours Sincerely,
Mary Jones

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misses his effect, which could have been deeply tragic, but instead hardly causes the lift of an eyebrow, the last dénouement falling particularly flat. Even if he were more concerned with Gregory Dawson, the narrator, in whose reveries most of the action takes place, and the actual fate of his youthful ambition to write, he does not achieve more than a sketch of a commonplace mind, supported by a sturdy cynicism and a gift for robust phraseology.

"It is the bright day brings forth the adder," says the title page, and Mr. Priestley's own particular little snake in the grass does dart its head out of his pocket only once: I mean his obsession with events getting out of their right place in the time sequence. There is an eccentric lady who has the gift of second sight. She uses it, but how this helps the development of the story I cannot tell.

In *Bright Day*, J. B. Priestley paints brilliant scenes, everything in which is perfect, the people and what they say and what they think. But the effect of the whole is more trivial than that of the parts. There is a failure of integration somewhere, and the novel ends leaving us grateful for some things, but fundamentally sent empty away.

Among these good things are some shrewd and forcible comments on the modern film industry, and like the hero, we are all "tired of seeing a wonderful medium, with which you could do almost anything, bitched up by money-lenders and salesmen and second-rate solicitors on the make." No names, no packdrill.

IMPERIAL THEME

NEW ZEALAND AT WAR. By Kenneth R. Hancock. A. H. & A. W. Reed.

THIS covers in one volume the entire history of New Zealand's effort in the war. The author has succeeded in summarising in a little over three hundred pages a vast amount of material. The three Services are treated separately, RNZAF achievements being related with some attention to individual prowess which, in the nature of things, was not possible in the accounts of the work of the Navy and the Army. There is also a section on the Home Front, and here Mr. Hancock has found space to deal with such topics as the reluctance of some members of the furlough drafts to return overseas while Grade one men remained in civil life in New Zealand, or the treatment of conscientious objectors. A useful feature is that each section has its separate index.

Although Mr. Hancock has not altogether sunk to the earth under the prodigious weight of so many unwieldy facts, this compilation is not uniformly easy to read, and here the soggy typography does little to help him. But in a work of this character the essential achievement is in the ground covered. Mr. Hancock does not himself embark on any critical assessment of operations; he does, however, quote Churchill or Montgomery or Admiral Vian. *New Zealand at War* gives some idea of the war as it affected New Zealand and of the men who served and how they bore themselves.

—David Hall.

ARCHITECTURE

PLANNING 1 (An occasional publication), 2/6.

THIS magazine which aims to set architecture in its social context is the voice of a vigorous group of young

Aucklanders, but is valid and important for the whole of New Zealand.

In the near future, this country will have to build the equivalent of a dozen new towns, and we have had up to now no serious criticism of architecture as a part of the total environment in which people live. If, for example, there is any governing idea which takes notice of the whole nature of man in the minds of those who are now filling the Hutt Valley with houses, it is not yet apparent.

Even so rudimentary an idea as the street is unknown in New Zealand—the natural assumption that houses, shops, church, school and offices when seen together should present, in spite of their differences, a closely integrated pattern. There is no art, no aspect of human culture in which this land has so much to learn as that treated in this review.

Planning 1 gets to work on this state of affairs, but of course it does not get very far. It takes six pages to have a good swipe at the design for Wellington Cathedral, a negative article which is the most heated in the issue. A. R. D. Fairburn in an introduction expects that "its contributors will at times talk a certain amount of nonsense." In this number the nonsense is confined mainly to typography, proving that architects are about as wise in a printing shop as you would expect.

And there, of course, is the snag. If the architect is to blossom into a planner of everything in which we live, move and have our being, then we must show evidence of understanding a great deal more than the theories of functional building. Mumford has said recently in England that it is easy to build ideal towns, but it is more difficult to make people like living in them.

For that it is necessary for planners to be humble before other people's habits, preferences, and knowledge. It is necessary to have so wide a sympathy that they can persuade our chaotic cities and citizens into better courses. But these qualities are not often found in young people on a crusade.

—H.W.

A TASTY DISH

THE MANATEE. By Nancy Bruff. Golden Bough Publishing Co., Melbourne.

THE publishers announce with the Australian edition of this American novel, apparently thinking it a recommendation, that it is to be filmed. It is straight Hollywood now. The principal character is what followers of serials call a "baddy," a monster of lust and cruelty, but just the same he is allowed to turn into a "goody" at the end. There is an engaging transparency about the way the ingredients are put into this novel: with 2lb. of violence mix 2lb. of shredded youthful fixation, add 1 quart of rum and water, simmer gently and add slowly 1lb. of comic relief, chopped up small, and 1 dozen seductions when near to boiling point; cook for 250 pages and serve quickly in heat-proof scallops. The book's setting is among the whalers of Nantucket Island in the first half of last century, and the period atmosphere is supplied by giving the characters names like Jabez and Piety.

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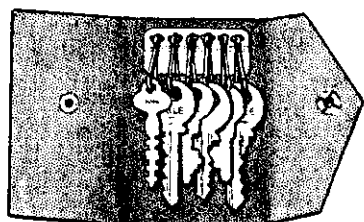
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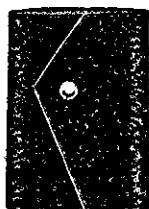
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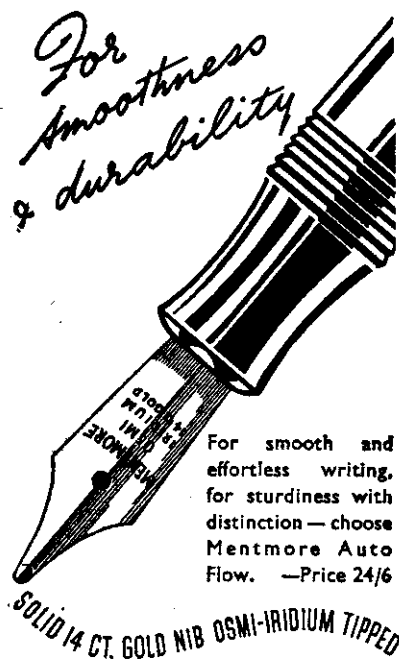
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ENGLISH FOUNTAIN PENS



V. M. STONE, of the Friends' Ambulance Unit in China. He is to be heard in a talk on the unit's work from 1YA this week (Wednesday, October 2, 7.0 p.m.)



PIERRE MONTEUX, who conducts the orchestra with Menuhin in the recording of the Paganini Violin Concerto No. 1 to be heard from 2YA at 9.30 p.m. on October 8



A new photograph of LESLIE J. DUNBAR (baritone), who will be heard from 4YA on October 12

PEOPLE IN THE



Above: ELIZABETH WEMYS (pianist), of Nelson. She will give a recital from 2YA at 8.0 p.m. on Tuesday, October 8



Right: J. E. BROMWICH in action. He will be the subject of 12M's Sporting Life programme at 7.30 p.m. on Saturday, October 12



PAU CASALS, the great Spanish 'cellist, who will be 2YA's Morning Star on Wednesday, October 9. This BBC photograph shows Casals with Sir Adrian Boult, conductor of the BBC Symphony Orchestra, and was taken shortly before his first public appearance since the war—when he played two concertos in London last year

PROGRAMMES



ZOE BARTLEY BAXTER, who will give six weekly poetry and prose readings from 1YA, beginning on Sunday, October 13, at 4.30 p.m. (see page 4)



Above: NOVA PILBEAM, who will take part in the Richard Tauber programme from 1YA on Sunday, October 13, at 2.0 p.m.



Left: DR. SUN YAT-SEN, Founder of Modern China. He will be the subject of the programme on Achievement from 2YH Napier, Friday, October 11, 7.15 p.m.

Right: BARRY MORSE, who plays Paul Temple in the serial "Send for Paul Temple Again," now being heard from 2YD on Monday evenings



FELIX MENDELSSOHN and his Hawaiian Serenaders will be heard in a BBC programme from 4YZ Invercargill on Sunday, October 13, at 5.40 p.m. Here they are before a BBC television camera



MRS. S. D. RAPHAEL, who is to be heard this week (Tuesday, October 1), in a talk on the Writer and Society in the 19th Century



LINETTE GRAYSON (mezzo-soprano), who will be heard in a studio recital from 2YA at 8.40 p.m. on Tuesday, October 8



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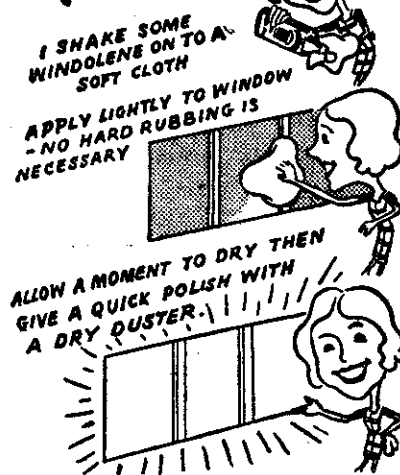
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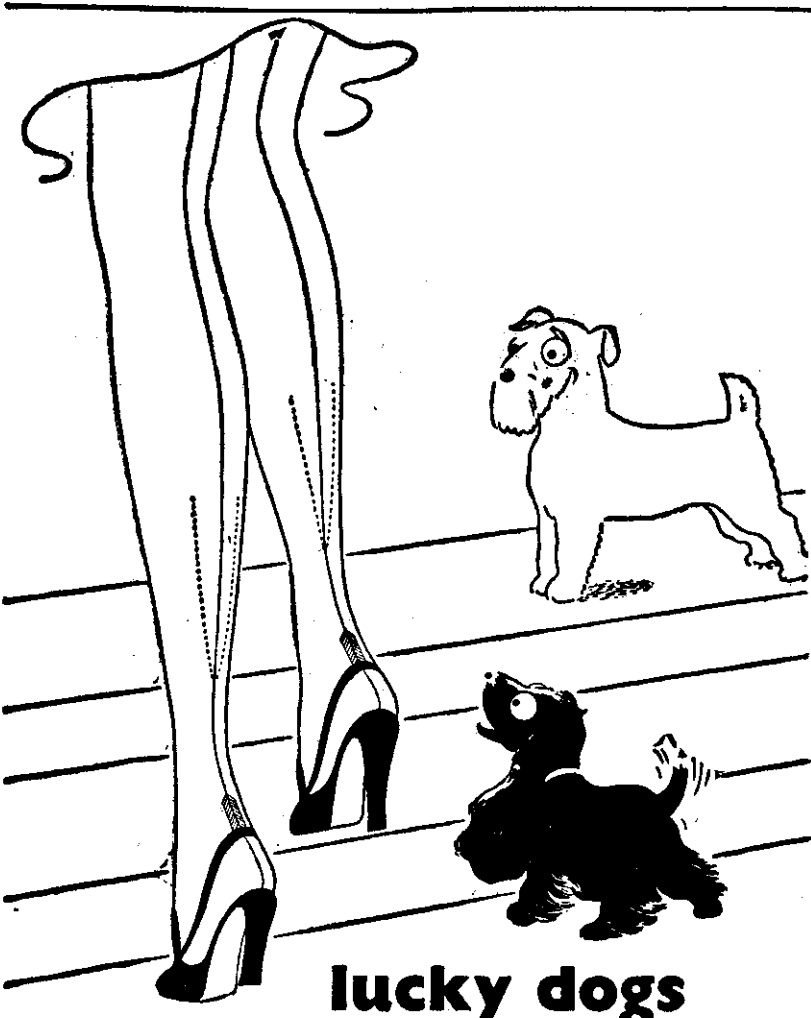


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AMERICAN RECIPES

American dishes are generally very popular and delicious, but they are not always practicable. So many are refrigerator dishes—Americans love ice cream! And some call for seven or eight eggs, which is almost impossible for us nowadays. Others specify many tinned and frozen foods which we cannot get here; but on the other hand, there are lots which we can use. Of course, Americans are very keen on salads and vegetables, for they realise their health value, and they arrange some most artistic salads. Try these American recipes—some have been sent to us by American Links—both in New Zealand, and in America.

Southern Pumpkin Pie

(Squantum, Boston)

Three eggs; 1 teaspoon of ground cinnamon; 1 large cup of rich milk; a dash of nutmeg; ½ teaspoon of vanilla; 1 tablespoon of dark molasses (or treacle); ¾ cup of sugar; salt to taste; ¼ teaspoon of ground ginger; and 1 large cup of canned pumpkin. In New Zealand we will have to cook the pumpkin, press it through a sieve, and mash it very well and very smooth. *Method:* Break the eggs into a large bowl, and add the sugar, salt and molasses. Beat very well. Now add the spices to the pumpkin, and mix very smooth. Then combine the mixtures, and again stir well. Add the milk, and when all is well mixed, add the vanilla. *Taste* the mixture, and adjust accordingly. The ginger gives the real flavour, the salt counteracts the sweetness, and molasses gives the rich dark colour. Bake in a pie plate lined with short pastry—in a hot oven at first, and then slowly, till the pumpkin filling is nearly firm. With this pie serve a rich cheese.

Baked Chocolate Pudding

(Squantum, Boston)

This sounds queer, but it is said to work out beautifully. One cup of flour; ¼ teaspoon of salt; ¼ cup of sugar; 2 teaspoons of baking powder; ½ cup of milk; 2 tablespoons of melted butter; 1 teaspoon of vanilla; 1oz. melted chocolate; and ½ cup of chopped nuts. Sift together the flour, sugar, salt and baking powder. Add the milk, butter, vanilla, chocolate and nuts. Pour this into an eight-inch pan, and top with this *Mixture*: Half a cup of white sugar; ½ cup of brown sugar; 2 rounded tablespoons of cocoa, and 1 cup of cold water. Mix together the sugar and cocoa, and spread over the mixture in the pan. Then pour the cold water over all, and bake about 40 minutes in an oven about 325 degrees. It may be served hot or cold, with cream, and this quantity should serve eight.

Egg Kisses

(Also from Boston)

Four egg whites; 1lb. of powdered sugar; 1 cup of chopped pecan nuts (or other nuts), 1lb. of chopped dates. Beat the egg whites stiff, add the sugar, and beat a long time. Add the nuts, and dates, and bake slowly like meringue. The friend who gave me this writes that

sometimes she uses half quantities, leaving out the nuts and dates, and using flavouring and a little salt.

Butterscotch Sticks

One cup of brown sugar; ¼ cup of butter; 1 egg; ¼ cup of chopped nuts; 1 cup of sifted flour; ¼ teaspoon of salt; 1½ teaspoons of baking powder; and 2 teaspoons of vanilla. *Method:* Melt the butter in a saucepan, add the sugar, and when blended remove from the fire, and cool till it is just lukewarm. Add the unbeaten egg to the mixture and beat well. Mix the flour, salt and baking powder, and add to the butter and sugar mixture. Then add the nuts and vanilla, and spread all in a shallow pan lined with plain greased paper. Bake about 30 minutes in a hot oven. While hot, cut into strips an inch wide, and four inches long. This recipe should make about two dozen.

Real American Doughnuts

(From Two American Links Living at Hamilton)

Four cups of flour; 2 teaspoons of baking powder; ¼ to 1-3 cup of butter; a little milk if required; ½ teaspoon of salt; 1 cup of sugar; and 2 eggs. Also a deep saucepan is needed, and 2lb. to 3lb. of lard for frying—do not use dripping. Knead the butter into all the dry ingredients, then add the two eggs well beaten together with 1 teaspoon of vanilla. If the mixture doesn't knead well add a little milk, but do not make the mixture wet. Roll out and cut into shapes. Heat the lard till smoke rises, and then drop in the doughnuts and cook till golden brown. Then when cool, roll in icing sugar. One Link writes: "As I didn't bring a doughnut cutter with me, I am using a baking powder tin lid, and my thimble makes the centre hole; and as the folks here like the centres, I cook them just as they are. My little nephews call them 'pills' and they work wonders after a fall."

Chocolate Chip Squares

(From Another Link in Boston)

One cup of butter or fat (or shortening, as they call it in American recipes); ½ cup of white sugar and ½ cup of brown sugar. Cream those very well, then add 2 well-beaten egg yolks; 2 cups of sifted flour; a little salt; a teaspoon of vanilla, 1 tablespoon of hot water; ¼ teaspoon of soda; and 1 teaspoon of baking powder. This makes a stiff dough. Flatten it on to a "cookie sheet"—or oven slide, and sprinkle grated chocolate over the top. On top of that spread the whites of 2 eggs beaten with 1 cup of brown sugar, and bake for about 20 minutes in a moderate oven of 300deg.

Next week we will consider more American recipes.

FROM THE MAILBAG

Bachelor Ways

Dear Aunt Daisy,

My married life almost came to an end the other night, when my husband put a pot of cream enamel into his shirt drawer. Don't ask me why—he says it's where he has always kept it before he was

married. That would have been all right, but he left the top partly off the tin. The result was paint over four brand new shirts. What are we to do? I should be very grateful if you could tell me by way of *The Listener* just what to do about the paint.

"Janet."

Well, Janet, don't despair. There are certain types of disinfectants, and metal polishes, which are quite good for removing paint. Soak them for a while, then wash. Also one of our favourite household cleaners; but you can also buy amyl acetate from the chemist, and that is very good for removing paint marks. You can also buy specially prepared paint thinners, which are often very good.

Whitening Woollies Again

Dear Aunt Daisy,

You have published before the methods of how to whiten woollies that have gone off colour. Somehow I always forget to cut it out, so please could you put in the instructions again? This time I will keep it safely. I prefer the one using powdered chalk.

Dolly, of Dunedin.

It is quite a simple method, and quite effective. Weigh the woollen garment, and to every one pound of wool allow 2 pounds of powdered chalk, which you can get from the chemist. Mix this to a thin paste with water, and knead the garment well in it. Leave it for a while, and then rinse it thoroughly, and put it to dry. Let it dry in the shade, or anywhere, but NOT in the sun, as sun makes white woollies go yellow.

Crayon on Frocks

Dear Aunt Daisy,

Some weeks ago I saw in your column "Grandma," Auckland, asking how to remove crayon marks from a velvet frock. I have had a similar worry—my little grandchild ruined her serge gym dress with crayons. I covered it with kerosene, rolled it up and left it for a day. Then washed it out in warm soapy suds, and it came out spotless. I'm sure the velvet could stand the same treatment, as velvet washes beautifully, and it is as well to do it on a warm windy day.

"Grandma," Invercargill.

Thank you very much, "Grandma." Our Grandmas usually have some good reliable remedy when we get stuck.

Zwieback

Dear Aunt Daisy,

I have been listening to you giving hints for saving and using scraps of bread. You are sure to know of this method, which I always use, as long as the left-over piece is big enough; but maybe you will overlook it, so here is a reminder!

We always know it as "Zwieback" (I don't know the origin of the name, but it sounds Swedish). Just PULL off (don't cut) pieces of the bread about the size of half an egg. Put them on an oven sheet in a warm oven and bake until quite crisp right through. The oven must not be hot or the bread will harden on the outside but not in the centre. This Zwieback is delicious and loved by all, old and young. Of course, a dab of butter makes it nicer still, but now we can't have that the children will always munch it just the same. I understand it is quite nutritious, too ("twice-baked bread" I have heard it called). It should be kept in an air-tight tin of course. If your listeners once do this properly, they will always

have some in a tin. The fresher the bread the nicer, so it is wise not to save up a lot till it gets stale.—Sincerely yours, An Aussie Listener.

Very nice indeed. I believe the real American home-made Zwieback is made by cutting left-over or stale sweet buns (baker's dough buns) in halves, cross-wise, and baking in a slow oven (250 deg.) for nearly an hour, or till evenly browned and dried throughout, turning occasionally.

Zwieback is also sold in America in very thin toasted squares or oblongs almost like little pieces of slightly sweet Meiba toast. These make delightful foundations for tasty cheese or fish spreads, and served as hors d'oeuvres.

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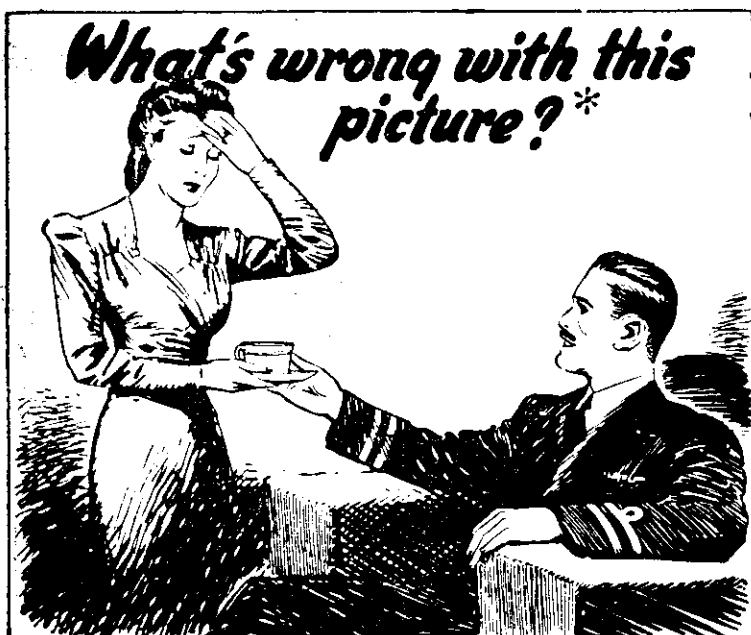
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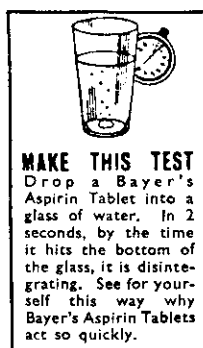
No, it isn't a point of etiquette, but something is definitely wrong in this picture. Test your powers of observation well before you look at the answer below.

The girl quite patently has a headache, but that's TOO easy a puzzle to solve. The answer to that one is: Two Bayer's Aspirin Tablets with water.

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That point being settled—can you pick what's wrong with the picture?

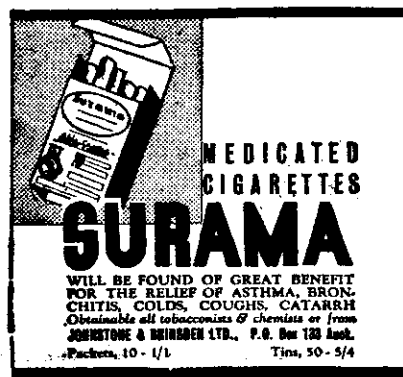
* Answer: No British Naval Officer is permitted to wear a moustache unless he also wears a beard.



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MORE LETTERS FROM LISTENERS

(Continued from page 5)

"DIFFERENT WHEN YOU'RE THERE"

Sir,—I attended the concert at the Civic Theatre, Christchurch, by Solomon, mainly on the recommendation of your article "It's Different When You're There" (by A.A.). I agree with the writer of your article, but would like to say something about the behaviour of some of the audience. Four people in the same row of the circle as I occupied myself did their best to spoil the recital for me and for everybody else, within rows of them. One apparently only paid half price for her seat, as she used only the front half, giving me most of her shoulder. While Solomon played Bach's Prelude and Fugue in C Minor she told her neighbour that Professor — was just along the row. "Oh yes, and there's Dr. — with him." "I say, do look, there's Dr. — just behind them." During Bach's "French suite" she spent so much time looking at other people that she lost track of the sequence and had to argue with her neighbour as to whether Solomon was playing the "Bourree" or the "Minuet." To cap it all off, during the playing of the Chopin Sonata one of them said in a loud voice,

"Wonderful, dear, so like Chopin, don't you think?"

One remained quite inactive until the "Prelude Aria and Finale" by Franck, when he decided to have supper, so while I tried to listen to the "Prelude" he fought with a cake of chocolate and much silver paper in his pocket. Then I heard the "Aria" to the accompaniment of a sound which took me back to my Uncle's farm when old Daisy got into the turnips. As you can imagine it was wonderful to hear the "Finale" clearly minus the accompaniment.

It seems that we are going to be treated to visits of many famous artists in the future, and this letter is written in the hope that by the time we next have a famous artist performing for us we shall hear him without such annoying interruptions.

A31 (Christchurch).

NEW ZEALAND PRONUNCIATION

Sir,—I should like to endorse emphatically all that your correspondent H. M. Bracken has to say on the subject of New Zealanders' speech. There is only one word to describe its intonation—the painful word "uneducated." As

(continued on next page)

BLOWING UP BRIDGES

THE map sketches reproduced here are meant to be used as a guide by listeners to the series of discussions between a botanist (Professor V. J. Chapman) and a geographer (Dr. K. B. Cumberland) in 1YA's next set of Winter Course Talks, beginning on Thursday, October 10, at 7.15 p.m.

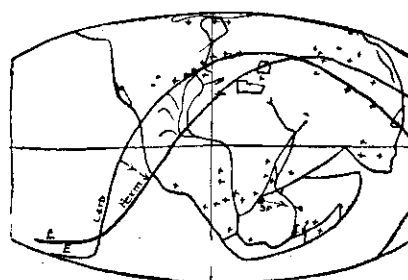
We asked Professor Chapman, of Auckland University College, to give us a brief outline of the series and he told us that there would first be three discussions on the Drifting Continents theory, then two on Wind, Rain and Vegetation, and finally one on Looking for New Crop Plants. In some confusion we told him that we were a little vague about Drifting Continents.

"That's all right," he said, "it is a theory not at all well known to the non-scientific world. The idea is that at one time there was only one great land mass and that this broke up and the continents drifted apart. The hypothesis is based on botanical and geographical evidence and contradicts the earlier theory that the continents were joined together by bridges."

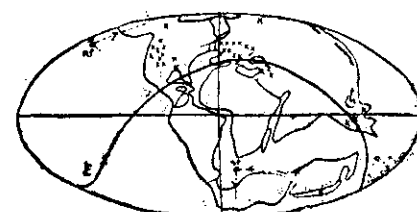
"And in these discussions are you and Dr. Cumberland in agreement or does one of you attempt to convince the other?"

"We're in complete agreement. What we are trying to do is to explain the hypothesis to listeners and blow up the bridges of the old theory. It should be quite an exciting set of discussions."

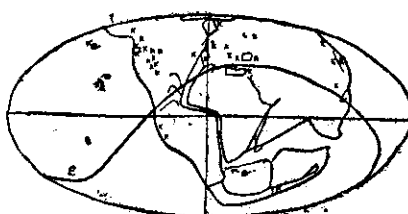
And indeed he made it sound so.



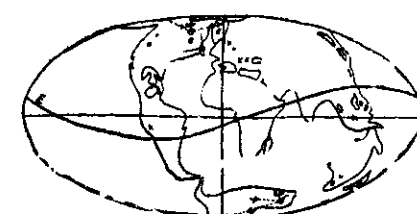
1. Carboniferous—Permian



3. Eocene



2. Cretaceous



4. Pliocene

SERIES of maps illustrating Wegener's Drifting Continent hypothesis, together with the known occurrence of plants at the different periods and also the hypothetical position of the Equator. K—coal; NP—North Pole; SP—South Pole; E—Equator; EE—Plant remains.

(continued from previous page)

to pronunciation, what hope is there for those on the lower range of the educational ladder when those at the top make use of such words as "libraries" (anglicé libraries)? These things constitute a hurdle which, as he says, members of the younger generation should not be asked to negotiate. They go Home to mix with people whose educational equals they naturally consider themselves to be and in the majority of cases their speech inevitably leads to their being written down (possibly written off) as inferior. "CRITIC" (Dunedin).

CRY FROM THE NORTH

Sir,—Of all music, past or present, that of Mozart is found by many to be the richest source of delight. And surely of all his compositions, his piano concertos represent the genius of Mozart at its highest.

Yet the ardent seeker through the programmes in *The Listener* is fortunate to find one of these works in the week's broadcasts. May I, therefore, enquire what the listeners to 4YA's Classical Hour have done to be so pampered and cosseted as to have served up to them on a recent week five Mozart piano concertos—K's 449, 450, 459, 467, 491, which include some of Mozart's greatest works?

From time to time we in Auckland hear travellers' tales of abundance in the south—of elastic, carpets, and chocolate biscuits to be had for the buying. But to give Dunedin a corner in Mozart is, we feel, carrying the thing to extremes. J.W. (Auckland).

WHAT ACTON SAID

Sir,—I wish to draw your attention to an error in the review by David Hall of the book *Acton: the Formative Years*, which appeared in *The Listener* of August 30. In the first paragraph, eight lines down, we read: "All power corrupts and absolute power corrupts absolutely." This should be "Power tends to corrupt, and absolute power corrupts absolutely." A. S. MEW (Dunedin).

BERTRAND RUSSELL

Sir,—May I, on behalf of Bertrand Russell, who is not here to defend himself, assure L. G. Clements that no Free-thinker or Rationalist minds being corrected by anyone on any subject provided such correction is verifiable.

For myself I suggest that the implication of the second part of Lord Acton's remark, regarding *absolute* power, should be somewhat thought-provoking for those who recognise the absolute power of the Pope. TRUTH ABOVE ALL (Auckland).

PLAYS FOR CHILDREN

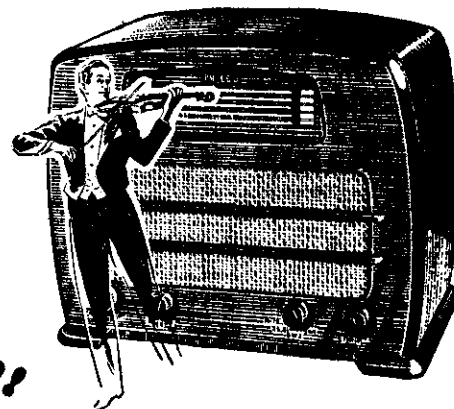
Sir,—I join "Gloriana" in praising the serial *In the Reign of Gloriana* broadcast to schools on Tuesdays at half-past one. It is a remarkable production—for its character studies, historical detail, and faithfulness to the period. In naturalness it surpasses BBC productions.

Its wholesomeness and general interest is such that I believe it would find a welcome audience at evening sessions. To that end I submit the serial should be put on to close at 7.45 p.m.

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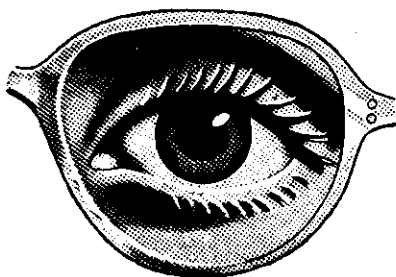
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Wild Life in the Sub-antarctic

ROYAL ALBATROSSES

Written for "The Listener"
by J. H. SORESENSEN

TWO large albatrosses breed on the Auckland and Campbell Islands. The Wandering Albatross is almost exclusive to the Aucklands, only a few pairs nesting in one place on the Campbells, while the Royals utilise the Campbells as their main stronghold, just a few pairs breeding on Enderby Island at the northern end of the Aucklands group. Possibly a colony of Royal Albatrosses exists on Adams Island at the south of the Aucklands, but they were not located by any of the parties stationed on that group in the war years. Mention of them is found in early records and, if they do exist there, must only form another small colony.

It seems strange that these two species have apparently divided these two sub-antarctic islands between them, for there is ample room for both on either island and one meets with both birds at sea off their shores. Royal Albatrosses also breed on islands off the Chathams group and, of course, at the now famous small colony on Otago Heads. These birds, however, are a slightly different strain, being a little smaller than the Campbell Island birds and with plumage which also differs, particularly on the adult males.

In popular tradition the first duty of an albatross, as of a whale, is to be huge, and wingspreads of up to 17 feet are credited in serious works on ornithology and in a standard encyclopedia. Such statements are entirely without foundation in fact and a wingspread of 17 feet fits nothing living since the extinction of the giant pterodactyls in the Mesozoic era 100,000,000 years ago!

When a tape is applied it is found that about 11 feet across the outstretched wings of an albatross represents the maximum expanse of any known bird; the 12-foot albatross needs verification, the 13-footer is probably a myth. Perhaps I was unlucky but, of

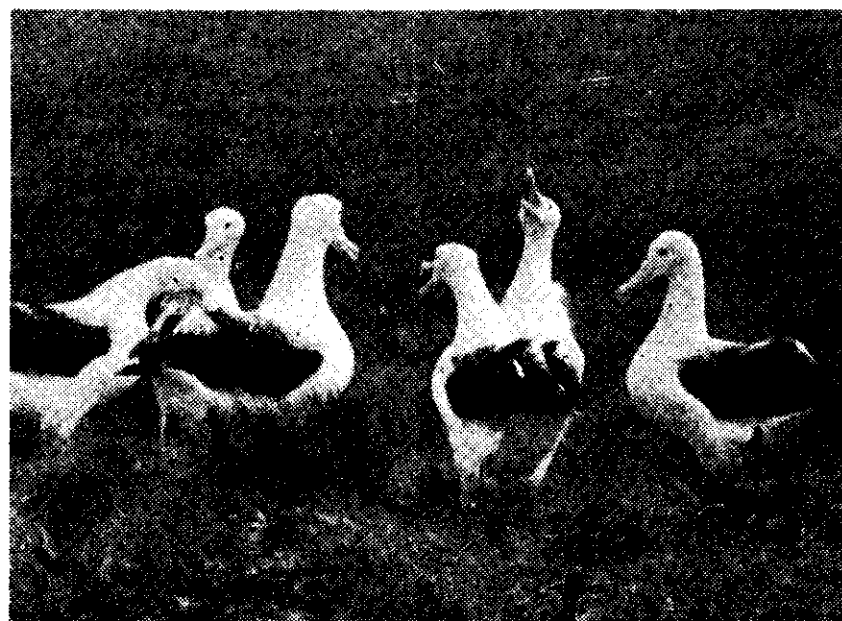
all the birds I measured on the Campbells and Aucklands, the largest wingspan I recorded was only 10 feet 8 inches.

Studying the Birds

It is understandable that a bird such as the albatross, nesting in localities far from civilisation, should not have the full details of its life history known to many, or, indeed, to any persons for a long time. Limited opportunities occurred in the past for visits to the sub-antarctic islands and, even when they did, they could only be of short duration. And so, until the opportunity was afforded to a patient and careful observer in Otago to correct mis-statements, some now obvious errors were frequently made in regard to albatross behaviour.

The wise policy of including a naturalist in each of the sub-antarctic coast-watching parties sent each year during the late war to the Auckland and Campbell Islands gave New Zealand scientists an excellent chance to do detailed work on the birds and animals of those places. They were enabled to see and record the life-cycle season by season; to check one year's results against the next, and so amass a huge total of facts and knowledge.

I was particularly fortunate in being permitted to spend more than one term on the Campbells and for almost three complete seasons made weekly visits to a colony of Royal Albatrosses, and studied the species from the courtship of the parents until the departure of the fledgling chick. Details of albatross life became increasingly clear as time went by and not even the vilest of weather conditions could prevent me from making my weekly visit to the birds. In pouring rain which almost reduced my notebook to a pulp—in high



POINT OF ORDER, Mr. Chairman! Adult Royal Albatrosses in committee, Campbell Island

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winds which threatened to bowl me over—even through snow almost waist deep. I maintained my visits regularly. I grew attached to the birds and my companions used to state cheerfully that the day would come when I would not return to the camp, and the resultant search party would find me broodily squatting on a nest and being offered ancient fish or squid by a motherly albatross!

At first the chicks offered no problems and, once the parents' confidence had been obtained, were withdrawn from the nest and placed on ordinary household scales when being weighed. Later, when the guard-period of six weeks after hatching was over and the chicks grew heavier and stronger, a piece of sack and a strong spring balance had to be used.

Almost an Accident

At this stage, too, the chicks had a will of their own and, partly to prevent them losing their dinners, but more to prevent them exercising their powerful beaks on my person, I would slip a strong rubber band round the beak. Then came the day when I nearly met with a serious accident. Whether I failed to put the band on properly; whether it slipped, or whether the chick managed to get it off, I will never know. But suddenly, whilst reading the scales, I was seized in the region of the eye by the 30-pound chick. The hook of the beak entered over the ridge of

bone below the eye, fortunately missing the eye itself. With tears and blood streaming down my cheek I had to prise the chick's beak gently open, replace the chick on the nest, keep my temper, staunch the flow of blood and then continue with the job. I never failed after that to make sure the ring round the beak was securely placed and that the rubber was not perished.

Although the visits for weighing and measuring were made weekly, two visits a day had to be made at the time the eggs were laid, in order to ascertain the exact half-day in which the egg of the mated pair under observation appeared. This had to be followed at a later date by visits twice daily when the eggs were hatching. This gave me the exact incubation period, a duration of rather more than eleven weeks—which must be the longest incubation period known to birds.

Knowledge Gained

All birds were ringed and this kept an adequate check on the albatrosses using the area I called my "Royal colony." It



DOWNY BIRD: Royal Albatross Chick

helped to solve many questions of albatross behaviour and to dispel satisfactorily some of the erroneous conjectures of the past. For instance, it used to be claimed that the albatrosses left their chick to fast for several months and when they returned later in the year chased it off the nest before they bred again. Actually the chick is fed right to the last, the parents even being known to return and search for it after it had flown.

The albatrosses which successfully rear a chick only nest every second

year. Should the egg be lost or the chick die at an early stage then the parents will breed again the following year. Another claim which was proved false was that the birds return year after year to the same nest. Certainly the majority of the birds on Campbell Island returned to the same area but in no case was the old nest ever known to be used again.

The return of mated pairs was eagerly looked for each season and they were greeted as old friends when they did. Would the mated pair of a certain nest turn up again after their year's holiday? Had one of the birds, or both, died in the meantime? Had they chosen another locality? These and many more questions were duly answered by intensive study.

Just as the personalities of different human beings differ, so do those of individual albatrosses. The majority of the birds I studied became very tame; just a few never conquered their dislike of being handled, and always resisted.

Late in the year, approximately nine months after hatching, the now fully fledged chicks take off, somewhat unsteadily, to obtain their own living at sea. Many had to be rescued from crash landings in scrub or deep valleys. In such positions they are unable to take off again, and perish unless taken and liberated in the harbours.

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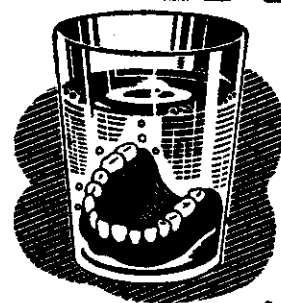
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SPEAKING CANDIDLY

EVERYBODY who takes more than a superficial interest in the cinema must at some time in the past 20 years have heard about or read about the Soviet film *The Battleship Potemkin*, made by Sergei M. Eisenstein in 1925. Most books on the cinema mention it in the same breath with *The Birth of a Nation* as one of the great landmarks of the motion-picture; every overseas critic, wishing to estimate some modern director's technique, periodically refers back to the Odessa Steps Sequence, described by Roger Manvell as "the classic sequence of silent cinema and possibly the most influential six minutes in cinema history." For any student of the cinema to have to confess that he has never seen *Potemkin* is almost an ignominious as for a Wellington resident to have to confess to a visitor that he has never seen Parliament in session. The chief difference in the two cases cited is that whereas Parliament is regularly available, until a week or so ago there just wasn't a copy of *Potemkin* in New Zealand, however much one might want to see it.

There is one now—a 16mm print purchased by the Wellington Film Institute from the British National Film Library, through the British Film Institute. It is one of several such films of historic interest which have already arrived, or are now being secured, from this source, largely through the efforts of the recently-formed film societies in Wellington, Auckland, and Dunedin. Among them are titles which I think are likely to arouse considerable enthusiasm among students of the film in this country—*The Cabinet of Dr. Caligari*, *The Last Laugh*, *The Italian Straw Hat*, *L'Idée*, *Film and Reality*, *Mother*, *Nanook of the North*, and *Spanish Earth*.

Most of these films, including *Potemkin*, are silent; several of them are of antiquarian or academic interest only, since they date back (in the case of *Dr. Caligari*) as far as 1919. Having, in most cases, no box-office value or "popular" appeal now they are obviously not intended for public release. But, since this column usually treats the cinema as being capable (when it likes to try) of providing something more than just a casual evening's entertainment, I think they are worth some mention here.

IF *Potemkin* were a new film about to be publicly released, and therefore due for grading, the Little Man would certainly greet it with his most enthusiastic pose. He would not, it is true, go as far as the English author who placed it "by the side of some of the greatest works that the human mind has been able to conceive, by the side of the works of Euripides, Shakespeare, Beethoven, Rembrandt," because "it plumbs the deepest founts of man's social being." *Potemkin* is very good, but it is not, as they say, *that* good. And I would question the same author's statement that "Boys at Eton College, with their basic social instincts still unimpaired, have raised the rafters with their cheers as

they watched the sailors upon the battleship *Potemkin* throw off the yoke of their brutal officers and run the flag of freedom up to the mast." I would like to believe this, but I find it difficult because, for one thing, the sailors don't merely throw off the yoke of their brutal officers, they throw their officers overboard; and it seems hard to believe that Eton boys, whether socially intact or not, would approve of that sort of behaviour.

Nevertheless, these quotations do give an idea of the status of this Russian film; they perhaps also indicate why, when it first appeared, the censors of some countries paid tribute to its emotional power by banning it.

FEW films, I imagine, can have stood the test of time better. Even after all these years, the simple story (which now has sub-titles in English) about the mutiny aboard a battleship of the Black Sea Fleet during the Russian revolt of 1905, is still enormously exciting; and the classic sequence of the massacre of the townsfolk on the steps of Odessa by the White Guards, though it is a sequence which has inspired imitation in countless directors since, is still unparalleled as an example of what can be achieved by editing. Here is a sequence in which every frame of film seems to count; which contains every variety of shot from the distant panorama to the close-up, some shots lasting for what seem like minutes, others for only a fraction of a second; and which builds up to a climax so intense that it leaves the average onlooker limp. In *Potemkin* you do indeed find the film fulfilling its function as the new art form of the 20th Century.

KITTY (Paramount)

THOUGH it is set in 18th Century England, this film is really just *Pygmalion* without Bernard Shaw—and, as should be readily conceded, that is quite a lot to be without. I make no claim to originality in noticing the similarity between the two stories; at least half the audience must have noticed it at the same moment as I did. There was, indeed, a rather remarkable spontaneous tribute paid to the durability of the G.B.S. masterpiece when, at the point in *Kitty* where Sir Hugh Marcy and his aunt first set about transforming the guttersnipe into a lady of quality, one heard the words "Pygmalion" and "Shaw" coming from at least four different directions. However, this loyal demonstration fairly soon subsided and most of the audience seemed well enough content to watch Ray Milland and Paulette Goddard duplicating, in knee-breeches and Gainsborough gowns, the actions if not the conversation of Professor Higgins and Eliza Doolittle.

There are, of course, some variations on the familiar theme. It is one Thomas Gainsborough (you know it is Gainsborough before his name is mentioned because there is the "Blue Boy" right in his studio) who first notices the beauty beneath the grime on Kitty's face when she tries to snatch the buckled

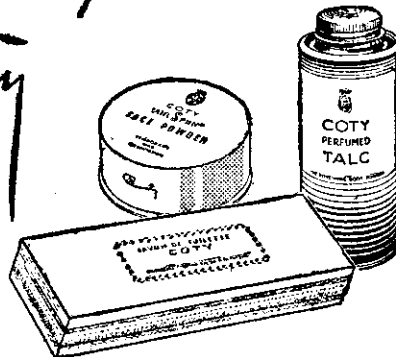
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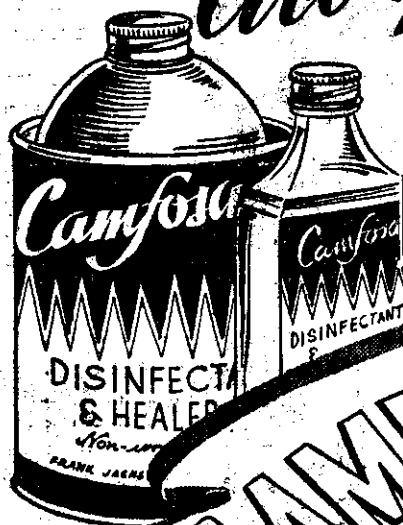


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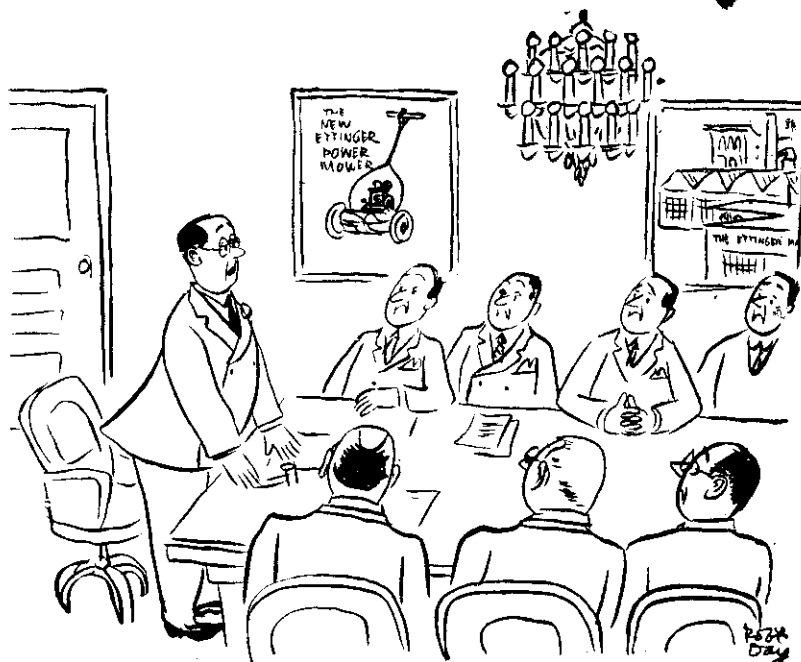
shoes from off his feet. Instead of giving her up to the Bow Street Runners, he takes her in, applies soap and water and a fashionable gown, and paints her portrait as an anonymous great lady. At this point, the profligate Sir Hugh (Ray Milland) takes over the job of guiding Kitty's career from a Houndsditch novel to high society; hard pressed by his creditors, he prepares her as the bait with which to hook a lecherous old duke (Reginald Owen) who has promised him a well-paid job in the Foreign Office as reward. The scene in which Sir Hugh and his aunt (Constance Collier) begin the education of Kitty is an almost exact copy of *Pygmalion*, even to the elocution-lesson.

So Kitty mounts upward and the wastrel Sir Hugh reaps the benefit from her two marriages, the first to a rich ironmonger who comes to a violent end, and the second to the doddering old Duke of Malmunster who dies of a surfeit of port wine and joy brought about by the delusion that he has fathered Kitty's son. By this time, we are led to believe, Kitty really has been transformed into a Duchess in all but blueness of blood, and several scenes too many later Sir Hugh is transformed into a good man by the revelation that she has done it all for love of him. She dashes down a handsome staircase straight past the Prince of Wales and into Sir Hugh's regenerate arms.

Ray Milland is rather apathetic in his thankless role, as if slightly ashamed of the disreputable behaviour which the plot demands of him. But in spite of a phoney-Cockney accent which breaks out at odd moments, Paulette Goddard is pretty good as the "hussy" of the piece; she is high-spirited and she looks the part. Cecil Kellaway as Gainsborough, Constance Collier as the aunt, and several of the other supporting players perform with a nice sense of period; and the director (Mitchell Liesen) and his cameramen have managed to catch something of the elegance, pomposity, and squalor of the era through their treatment of the settings and costumes. All in all, the new *Pygmalion* is an amusing enough spectacle even without benefit of Bernard.

NATIONAL FILM UNIT

THE following three items comprise the National Film Unit's Weekly Review for the week beginning October 4. "Springtime on the Farm," showing spring-time activities and growth in the country; "Uncle Tom's Choir" (a film recording of the famous Auckland children's choir); and "Centennial Exhibition Fire" (in which £600,000 of wool was destroyed).



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9. 0 Musical Bon Bons
9.30 Current Ceiling Prices
10. 0 Devotions: Rev. Father Bennett
10.20 For My Lady: Musical Comedy Stars: Maria Eggerth (Budapest)
10.45-11.0 A.C.E. TALK: "Give Your Feet a Chance"
11.0-11.30 Variety
12. 0 Lunch Music
1.30 p.m. Broadcast to Schools
2. 0 Do You Know These?
2.30 **CLASSICAL MUSIC**
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Vulcan's Song Gounod
I am a Roamer Mendelssohn
Violin Concerto in A Minor, Op. 53 Dvorak
3.15 French Broadcast to Post Primary Schools
3.30 Tea Time Tunes
5. 0-5.30 Children's Hour
6. 0 Dinner Music
6.30 **LONDON NEWS**
6.45 BBC Newsreel
7. 0 Local News Service
7.15 Farmers' session: "Milking Machine Research." Talk by W. G. Whittlestone, Animal Research Station, Ruakura
7.30 **EVENING PROGRAMME**
"The Pageant of Music: High-Lights from Musical History," by H. C. Luscombe
7.55 "The Shy Plutocrat"
8. 5 "Richelieu - Cardinal or King?"
8.25 Science at Your Service: "Beyond the Stratosphere: The Inner Planets," prepared and presented by Guy Harris, B.A., D.Sc., Ph.D.
8.45 Albert Sandler and his Orchestra
Sandler Serenades
9. 0 Overseas and N.Z. News
9.30 Commentary on Professional Boxing Match from Auckland Town Hall
Middleweight Contest, Bos Murphy (Wellington) v. Roy Stevens (Auckland)
10. 0 Scottish Interlude
10.15 Accent on Rhythm
11.0 Music, Mirth and Melody
11. 0 London News and Home News from Britain
11.20 CLOSE DOWN

IYX AUCKLAND
890 kc. 341 m.

5. 0-5.30 p.m. Light Music
7. 0 After Dinner Music
8. 0 Delius and Rachmaninoff
Sir Thomas Beecham and the London Philharmonic Orchestra
Intermezzo from "Fennimore and Gerda"
8. 4. Moiseiwitsch with Cameron and the London Philharmonic Orchestra
Rhapsody on a Theme of Paganini
8.30 Beecham and the London Philharmonic Orchestra with John Brownlee and the London Select Choir
Sea Drift
9. 0 Music from Wagner's Operas
10. 0 For the Balletomane
10.30 Close down

DOMINION WEATHER FORECASTS
7.15 a.m., 12.30 and 9.1 p.m.: 1YA, 2YA, 3YA, 4YA, 2YH, 3ZR and 4YZ.
WELLINGTON CITY WEATHER FORECAST
2YD: 10.0 p.m.

I2M AUCKLAND
1250 kc. 240 m.

5. 0-5.30 Light Variety
6. 0 Light Orchestral Music
6.20 To-night's Star: Frank Sinatra
6.40 Light Popular Items
7. 0 Orchestral Music
8. 0 Light Concert
9. 0 Hit Parade
9.15 "Rockin' in Rhythm" presented by Platterbrain
10. 0 Close down

2YA WELLINGTON
570 kc. 526 m.

While Parliament is being broadcast from 2YA this station's published programmes will be presented from 2YC

6. 0, 7.0, 8.0 a.m. **LONDON NEWS**
Breakfast Session
9. 0 Start the Week Right
9.15 Kay on the Keys: Kay Cavendish in Songs at the Piano
9.30 Current Ceiling Prices
9.32 Morning Star: Eileen Joyce (piano)
9.40 Music While You Work
10.10 Devotional Service
10.25 "My Relations: Down on the Farm," by Henrietta Wemyss
10.28-10.30 Time Signals
10.40-11.0 For My Lady: Who's Who in the Orchestra: Oboe and Cor Anglais
11. 0-11.30 Variety
12. 0 Lunch Music
1.30 p.m. Broadcast to Schools
2. 0 **CLASSICAL HOUR**
Music by Wagner
"Rienzi" Overture
Siegfried Idyll
2.30 Prelude and Love Death ("Tristan")
Funeral March ("Gottterdammerung")
Forest Murmurs ("Siegfried")
3. 0 Starlight
3.15 French Broadcast to Post-Primary Schools
3.30 Music While You Work
4. 0 "I Live Again" A radio adaptation by Eric Scott of Wilkie Collins' Story "The New Magdalene" The leading role is taken by Nell Steffling
5. 0-5.30 Children's Hour: "Ebor and Ariel"
6. 0 Dinner Music
6.30 **LONDON NEWS**
6.45 BBC Newsreel
7. 0 Local News Service
7.15 **WINTER COURSE TALK:**
"The Citizen and His Vote: Universal Franchise," by F. B. Stephens, M.A., B.Com., of the Department of Internal Affairs: Formerly lecturer in Economics Auckland University College
7.30 **EVENING PROGRAMME**
Britain's Theatreland on Record a flash back to some of the most outstanding shows of the past few years which have been preserved for us in record form.

8. 0 Freddie Gore and His Orchestra: Vocalist: Marion Waite
From the Studio
8.20 "Rebecca" a radio adaptation of the novel by Daphne du Maurier
8.45 "Here's a Laugh": A Quarter Hour with world famous comedians
9. 0 Overseas and N.Z. News
9.30 Commentary on Professional Middleweight Boxing Contest at the Town Hall: Ray Dunn (Australia) v. Henry Robertson (Auckland)
10. 0 Benny Goodman and His Orchestra
10.30 Eddie Condon and His Orchestra
10.45 Peter Yorke and His Orchestra present "Sweet and Lovely"
BBC Programme
11. 0 London News and Home News from Britain
11.20 CLOSE DOWN

2YC WELLINGTON
840 kc. 357 m.

5. 0-5.30 Records at Random
6. 0 Dance Music
6.30 Songs for Sale
6.45 Rhythm in Retrospect
7. 0 Accent on Rhythm
With the Bachelor Girls, Peter Akister, George Elliott and James Moody
BBC Programme
7.15 Film Fantasia
7.30 "Meet the Bruntons"
8. 0 **CHAMBER MUSIC**
Louis Kentner (piano), Reginald Kell (clarinet) and Frederick Riddle (viola)
Trio No. 7 in E Flat, K.498
Mozart
8.24 International String Octet
Octet in E Flat Major, Op. 90
Mendelssohn
8.52 The Reginald Paul Piano Quartet
Rondo from Quartet in D
Beethoven
9. 0 Band Music
10. 0 Light Concert Programme
10.30 Close down

2YD WELLINGTON
890 kc. 303 m.

7. 0 p.m. Stars of the Musical Firmament
7.20 Sporting Life: Mountain Climbing
7.33 Top of the Bill: Featuring Stars of the Variety and Revue Stage
7.55 Dancing Times
8.15 Songs by Men: Favourites
8.30 Looking Through Some Music
BBC Programme
9. 2 Nights at the Ballet: "The Firebird"
9.20 Send for Paul Temple
Again: "Red Strikes Again"
BBC Programme
9.45 When Day is Done: Music in Quiet Mood
10. 0 Close down

2YB NEW PLYMOUTH
810 kc. 379 m.

7. 0 p.m. For the Family Circle
8. 0 Concert Programme
8.30 Starlight
9. 2 Concert Programme
9.30 in Lighter Mood
10. 0 Close down

2YH NAPIER
750 kc. 395 m.

7. 0, 8.0 a.m. **LONDON NEWS**
Breakfast session
9. 0 Variety
9.15 "Give Your Feet a Chance"
An A.C.E. Talk for Housewives
9.30-9.32 Current Ceiling Prices
12. 0 Lunch Music
1.30-2.0 p.m. Broadcast to Schools
3.15-3.30 French Broadcast to Post-Primary Schools
5. 0-5.30 Uncle Ed and Aunt Gwen conduct a programme for the Children
6. 0 "Hopalong Cassidy"
6.15 Dinner Music
6.30 **LONDON NEWS**
6.45 BBC Newsreel
7. 0 After Dinner Music
"Dad and Dave"
7.30 This Week's Star
Listeners' Own session
9. 0 Overseas and N.Z. News
9.30 Arthur Schnabel (piano)
Italian Concerto in F Major
Bach
9.45 Richard Tauber (tenor)
O Golden Age of Innocence
Fain His Pleading
Brahms
9.52 Albert Spalding (violin)
with the Philadelphia Orchestra
conducted by Eugene Ormandy
Concerto No. 8 in A Minor, Op. 47
Spohr
10. 0 Close down

2YN NELSON
920 kc. 327 m.

7. 0 p.m. "Just So" Stories by Rudyard Kipling "The Elephant's Child"
BBC Programme
7.19 Light Music
7.32 "Itma"
BBC Programme
8. 0 **Classical Music: Beethoven**
The BBC Symphony Orchestra conducted by Toscanini
Leonora Overture No. 4 Op. 138
8.10 Gerhard Husch (baritone)
The Heavens Are Telling
8.13 Walter Gieseeking (piano) and Symphony Orchestra
Concerto No. 4 in G Major Op. 58
8.13 John Charles Thomas (baritone)
In This Sepulchral Darkness
8.47 Columbia Broadcasting Symphony Orchestra conducted by Howard Barlow
Twelve Contra Dances
9. 1 The Belgrave Salon Orchestra
9. 5 "20,000 Leagues Under the Sea"
9.30 Light Recitals by: Orchestra Mascotte, Thomas Waller (organ), Vera Lynn, Lou Preager's Orchestra
10. 0 Close down

22J GISBORNE
980 kc. 306 m.

7. 0 p.m. After Dinner Music
7.15 "Trademen's Entrance"
7.45 "Dad and Dave"
8. 0 Concert Programme
8.30 Homestead on the Rise
8. 2 Merrie England
8.17 Flonzaley Quartet
8.45 Jean Cross (soprano)
8.45 Dance Music
10. 0 Close down

3YA CHRISTCHURCH
720 kc. 416 m.

6. 0, 7.0, 8.0 a.m. **LONDON NEWS**
9. 0 Morning Programme
9.30 Current Ceiling Prices
John McHugh (tenor)
10.10 For My Lady: Famous Women: Marie Walewska
10.30 Devotional Service
10.45-11.0 Keyboard Music
11. 0-11.30 Variety
12. 0 Lunch Music
12.35 p.m. Farmers' Mid-day Talk: "Margarine and Butter" by Dr. I. E. Coop
1.30 Broadcast to Schools
2.30 A.C.E. TALK: "Give Your Feet a Chance"
2.45 Organ Music and Ballads
3.15 French Broadcast to Post-Primary Schools
3.30 **CLASSICAL HOUR**
Music by Ernest Bloch
5. 0-5.30 Children's Hour: "Halliday and Son" Lily and Uncle Dick
6. 0 Dinner Music
6.30 **LONDON NEWS**
6.45 BBC Newsreel
7.10 "Animal Week." Talk by Mrs. Christmas-Harvey
7.15 Our Garden Expert: "Spring in the Garden"
7.30 **EVENING PROGRAMME**
Regimental Band of H.M. Grenadier Guards
The Big Tree
A Princess of Kensington
German
The Three Trumpeters
Argostini
7.44 **ERNEST ROGERS** (tenor)
Maire My Girl
Has Sorrow Thy Young Days
Shaded
Macushla
The Kerry Dance
A Studio Recital
8. 0 Studio Concert by the Woolston Brass Band conducted by R. J. Estall, and Marjory and James Wilson (vocal duettists)
The Band
March Medley: Martial Moments
8.10 Vocal Duets:
Keys of Heaven
The Day is Done
8.16 The Band
A Handelian Suite
8.24 Duets
Arise O Sun
Who Are We to Say ("The Girl of the Golden West")
8.30 The Band
"Faust" Paraphrase
arr. Lunga
Hymn: Duke Street
March: Rays of Glory
8.42 Reserved
9. 0 Overseas and N.Z. News
9.20 **WINTER COURSE TALK:**
The Changing World: "Conditions in Other Lands: France"
By Gordon Truap
9.25 Lili Kraus (piano) and Simon Goldberg (violin)
Sonata in C Major, K.V.295
9.31 Thomas White (clarinet), William Krasnik (viola), Roy White (horn), and Margaret Sutherland (piano)
Quartet in G Minor
Sutherland
10.10 "Trains": An Anthology of Poetry and Music
BBC Programme
10.25 Music, Mirth and Melody
11. 0 London News and Home News from Britain
11.20 CLOSE DOWN

News from London, 6.0 a.m.,
from the ZB's.

Monday, October 7

Local Weather Report from the
ZB's: 7.33 a.m., 1.0, 9.35 p.m.

1ZB AUCKLAND 1070 kc. 280 m.

MORNING:

- 6.0 London News
- 9.0 Aunt Daisy's Morning
Recipe Session
- 9.30 Current Ceiling Prices
- 9.45 We Travel the Friendly
Road with the Spectator
- 10.0 Real Romances: Marriage
for Escape
- 10.15 Morning Melodies
- 10.30 Ma Perkins
- 10.45 The Greenlawns People
- 11.5 Home Decorating Session,
by Anne Stewart
- 11.10 Shopping Reporter (Sally)

AFTERNOON:

- 12.0 Lunch Music
- 1.45 1ZB Happiness Club (Joan)
- 2.0 The Life of Mary Southern
(Jane)
- 2.30 The Home Service Session
- 4.30 Women's World (Marina)
- 5.0 Junior Quiz

EVENING:

- 6.0 Peter Dawson Presents
Long, Long Ago: The Other
Selves
- 7.0 Daddy and Paddy
- 7.15 Officer Crosby
- 7.30 A Case for Cleveland
- 7.45 This Changing World: Talk
by P. Martin Smith
- 8.5 Nick Carter
- 8.15 Hollywood Holiday
- 8.45 Radio Editor: Kenneth Mel-
vin
- 9.5 Radio Playhouse
- 10.0 Telephone Quiz
- 10.30 Youth Must Have Its Swing
- 11.0 Variety Bandbox
- 11.15 Dance Music
- 12.0 Close down

2ZB WELLINGTON 1130 kc. 265 m.

MORNING:

- 6.0 London News
- 9.0 Aunt Daisy's Morning
Recipe session
- 9.30 Current Ceiling Prices
- 10.0 Real Romances: Marriage
for Escape
- 10.15 Morning Melodies
- 10.30 Ma Perkins
- 10.45 Greenlawns People
- 11.5 Home Decorating session
with Anne Stewart
- 11.10 The Shopping Reporter:
Suzanne

AFTERNOON:

- 2.0 The Life of Mary Southern
- 2.30 The Home Service session
with Daphne
- 3.0 Favourites in Song
- 3.15 Organola
- 3.45 With the Classics
- 4.0 Women's World: Margaret
- 4.45 Reserved
- 5.0 Junior Quiz

EVENING:

- 6.30 The Grey Shadow
- 7.0 Daddy and Paddy
- 7.15 Officer Crosby
- 7.30 A Case for Cleveland
- 7.45 So the Story Goes
- 8.0 Nick Carter
- 8.20 Hollywood Holiday
- 8.45 Give It a Name Jackpots
- 9.0 Radio Playhouse
- 10.0 Chuckles with Jerry
- 10.15 Strange Mysteries
- 10.30 Hits from the Shows
- 11.0 Variety Programme
- 12.0 Close down

3ZB CHRISTCHURCH 1430 kc. 210 m.

MORNING:

- 6.0 London News
- 8.0 Breakfast Club with Happi
Mill
- 9.0 Aunt Daisy's Morning
Recipe session
- 9.30 Current Ceiling Prices
- 10.0 Real Romances: To Nora
with Thanks
- 10.15 Movie Magazine
- 10.30 Ma Perkins
- 10.45 The Greenlawns People
- 11.5 Home Decorating session
with Anne Stewart
- 11.10 Shopping Reporter: Eliza-
beth Anne

AFTERNOON:

- 12.0 Lunchtime Fare
- 2.0 The Life of Mary Southern
- 2.30 Home Service session
- 4.0 Women's World (Joan)
- 5.0 The Junior Quiz

EVENING:

- 6.0 Peter Dawson Presents
- 6.15 Reserved
- 6.30 Sir Adam Disappears
- 7.0 Daddy and Paddy
- 7.15 Officer Crosby
- 7.30 A Case for Cleveland
- 7.45 Martin's Corner
- 8.0 Nick Carter
- 8.20 Hollywood Holiday
- 8.45 Do You Know?
- 9.1 Radio Playhouse
- 10.0 Thanks for the Song
- 10.30 Hits from the Shows
- 11.0 Variety Programme
- 12.0 Close down

4ZB DUNEDIN 1310 kc. 220 m.

MORNING:

- 6.0 London News
- 8.5 Start the Day Right with
4ZB's Breakfast session
- 6.30 Morning Meditation
- 7.35 Morning Star
- 9.0 Aunt Daisy's Morning
Recipe session
- 9.30 Current Ceiling Prices
- 10.0 Real Romances: This is
Forever, Darling
- 10.15 Three Generations
- 10.30 Ma Perkins
- 10.45 Greenlawns People
- 11.5 Home Decorating session
by Anne Stewart
- 11.10 Shopping Reporter: Jessie
McLennan

AFTERNOON:

- 12.0 Lunch Hour Tunes
- 2.0 The Life of Mary Southern
- 2.30 Home Service session:
Cynthia Laba
- 3.0 Music by Noel Coward
- 3.30 The King's Men
- 4.0 Women's World: Alma
Oaten
- 5.0 The Junior Quiz Contest

EVENING:

- 6.0 So the Story Goes
- 6.30 Great Days in Sport:
Olympic Games (Part 4)
- 7.0 Daddy and Paddy
- 7.15 Officer Crosby
- 7.30 A Case for Cleveland
- 7.45 Private Secretary
- 8.5 Nick Carter
- 8.20 Hollywood Holiday
- 8.45 Talent Quest
- 9.3 Radio Playhouse
- 10.0 Footsteps of Fate
- 10.15 The Telephone Quiz
- 11.45 At Close of Day
- 12.0 Close down

2ZA PALMERSTON Nth. 1400 kc. 214 m.

MORNING:

- 6.0 London News
- 9.0-9.30 Good Morning Request
Session
- 9.30 Current Ceiling Prices
- 9.30 Close down

EVENING:

- 6.0 Variety
- 6.45 Mittens
- 7.0 Daddy and Paddy
- 7.15 Real Romances: Until To-
morrow
- 7.30 Mr. Thunder
- 7.45 A Case for Cleveland
- 8.5 The Life of Mary Southern
- 8.20 Hollywood Holiday
- 8.45 Chuckles with Jerry
- 9.0 Radio Playhouse
- 9.30 Questions and Answers by
Anne Stewart
- 9.45 The Adventures of Peter
Chance
- 10.0 Close down

3ZB's "Movie Man" tells you
what to expect in film entertain-
ment in "Movie Magazine" at
10.15 a.m. every Monday, Wed-
nesday and Saturday.

The story of the "Greenlawns
People" is proving very popular
with housewives throughout New
Zealand. This attractive human
interest story is on the air at
10.45 every morning from Mon-
day to Friday—all the ZB's.

2ZA listeners will thrill to
"The Adventures of Peter
Chance" at 9.45 p.m.

3YL CHRISTCHURCH 1200 kc. 250 m.

- 5.0-5.30 p.m. Light Music
- 6.0 "Departure Delayed":
Adapted from the book by Jan
van Apeldoorn
- 6.14 Favourite Vocalists
- 6.30 Music for the Ballet
- 7.0 Varied Melodies
- 7.30 "Kidnapped": Adapted from
the book by R. L. Stevenson
- 7.43 Top Tunes
- 8.0 CLASSICAL MUSIC
Keyboard Music by J. S. Bach
Preludes and Fugues Nos. 37
in F Sharp Major, and 38
in F Sharp Minor, played
by Edwin Fischer
- 8.17 Choir of the Temple
Church, London
Lord God of Heaven and Earth
("The Last Judgment")
Spohr
- 8.20 Berlin State Opera Choir
Sleep Well Thou Heavenly
Child Schubert
- Holy Night, Pour Peace Into
This Heart Beethoven
- 8.26 Alfred Campoli (violin)
with Orchestra
Introduction and Rondo Cap-
riccioso Saint-Saens
- 8.35 Nancy Evans (contralto),
Max Gilbert (viola), Myers Fog-
gin (piano)
Two Songs Brahms
- 8.47 Jose Iturbi (piano)
Arabesque No. 1 in E Major
Debussy
- 8.51 Heinrich Schlusnus (bari-
tone)
Gracious and Kind Art Thou
Brahms
- 8.55 Czech Philharmonic Orche-
stra
Slavonic Dance No. 9 in B
Major Dvorak

- 9.1 Radio Revue: A Bright
Half Hour
- 9.30 "Owen Foster and the
Devil"
- 9.43 The King Steps Out
- 9.52 The 'Ole in the Road
- 10.0 Reverie
- 10.30 Close down

3ZR GREYMOUTH 940 kc. 319 m.

- 7.0, 8.0 a.m. LONDON NEWS
Breakfast session
- 9.30 Current Ceiling Prices
- 9.35 The Symphony Orchestra
- 10.0 Devotional Service
- 10.20 To-day's Star: Cavan
O'Connor
- 10.30 Sing While You Work
- 11.0-11.30 Variety
- 12.0 Lunch Music
- 1.30 p.m. Broadcast to Schools
- 2.0 British Symphony Orches-
tras, No. 2
- The Halle Orchestra
"Die Fledermaus" Overture
Strauss
- Homage March Grieg
- 2.16 Music Box
- 2.30 Cheerful Tunes
- 3.0 Vitya Vronsky and Victor
Babin (piano duet)
- Rosenkavalier Waltz Strauss
- Scaramouche Milhaud
- 3.15 French Broadcast to Post-
Primary Schools
- 3.30 Calling all Hospitals
"Children of Night"
- 4.0 "Children of Night"
- 4.14 On the Black, on the White
- 4.30 These Were Popular
- 5.0-5.30 The Children's Hour:
"Umbopo"
- 6.0 "The Rajah's Racer"
- 6.12 Lucky Dip
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 March Time with the Gold-
man Band
- 7.30 State Placement Announce-
ment

- 7.17 "The Man in the Dark"
- 7.33 Sweet and Lovely
- 8.0 New Serial: "Bleak House"
from the novel by Charles
Dickens
- 8.30 "Meet the Bruntons": The
Humphrey Bishop New Show
- 9.0 Overseas and N.Z. News
- 9.20 Bach Suites (first in
series)
- Adolf Busch Chamber Players
Suite No. 1 in C Major
- 9.43 English Eccentrics: "Law-
rence of Arabia"
- 10.0 Close down

4YA DUNEDIN 790 kc. 380 m.

- 6.0, 7.0, 8.0 a.m. LONDON NEWS
- 9.0 To-day's Composer:
Thomas Arne
- 9.15 Light Music
- 9.30 Current Ceiling Prices
- 9.32 Music While You Work
- 10.0 "Henrietta, Maiden Aunt:
Henrietta Runs Riot with the
Rations," by Henrietta Wemyss
- 10.20 Devotional Service
- 10.40 For My Lady: Famous Pian-
ists: Dennis Mathews (Eng-
land)
- 11.0-11.30 Variety
- 12.0 Lunch Music
- 1.30 p.m. Broadcast to Schools
- 2.0 Harmony and Humour
- 2.15 Music of Latin America
- 3.0 Music Hall
- 3.15 French Broadcast to Post-
Primary Schools
- 3.30 CLASSICAL HOUR:
Chopin Nocturnes
B Major, Op. 32, No. 1
A Flat, Op. 32, No. 2
Quintet in B Minor, Op. 115
Brahms
- 4.30-5.0 Children's Hour: Nature
Night
- 6.0 Dinner Music
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel

- 7.0 Local News Service
- 7.15 "The Hun Was My Host":
An account of prisoner-of-war
life by R. H. Thomson, D.C.M.
- 7.30 EVENING PROGRAMME:
The Boyd Neel String Orchestra
Concerto Grossi, No. 9, Op.
6 Handel
- 7.45 A Programme by the Coventry
Singers conducted by
Geo. E. Wilkinson
The Coventry Singers:
Sacramento Rowley
Nightfall Shaw
Peaceful Western Wind Stanford
O Happy Eyes Elgar
- 7.55 Vasa Prihoda (violin)
La Capricieuse Elgar
Salut d'Amour Elgar
- 8.1 The Coventry Singers
Choral Fantasia on English
Folk Songs White
- 8.11 The Folk Dance Octet
The Abram Circle Dance
Nottingham Swing arr. Foster
- 8.18 The Coventry Singers
Shannon River Morgan
Little French Clock Kountz
Phil the Fluter's Ball French
- 8.28 Clifford Curzon and Ben-
jamin Britten (two pianos)
Introduction and Rondo Alla
Burlesca Britten
- 8.35 Parry Jones (tenor)
The Fox
There is a Lady Sweet and
Kind Warlock
- 8.40 The Boyd Neel String Or-
chestra
Simple Symphony Britten
- 9.0 Overseas and N.Z. News
- 9.34 "When Cobb and Co. was
King." The story of early coach-
ing days in Victoria
- 10.0 Masters in Lighter Mood
- 11.0 London News and Home
News from Britain
- 11.20 CLOSE DOWN

4YO DUNEDIN 1140 kc. 263 m.

- 5.0-5.30 p.m. Orchestral Pre-
lude
- 6.0 Concert Platform: Recitals
by Famous Artists
- 6.30 Choral Interlude
- 7.0 "The Will Hay Show"
- 7.30 Band Music
- 8.0 "Overture to Death"
- 8.15 New Mayfair Orchestra
- 8.30 Vocal Duets
- 8.45 Piano Ensembles
- 9.0 Melodies from Musical
Comedy
- 9.30 Songs by Men
- 9.45 "Starlight," with Tessie
O'Shea
- 10.0 Variety
- 10.30 Close down

4YZ INVERCARGILL 680 kc. 441 m.

- 7.0, 8.0 a.m. LONDON NEWS
Breakfast Session
- 9.0 A.C.E. TALK: "Standards
for Milk and Bread"
- 9.20 Devotional Service
- 9.30-9.32 Current Ceiling Prices
- 12.0 Lunch Music
- 1.30-2.0 p.m. Broadcast to Schools
- 3.15-3.30 French Broadcast to
Post-Primary Schools
- 5.0-5.30 Children's Hour conducted
by Rata
- 6.0 "Dad and Dave"
- 6.30 LONDON NEWS
- 7.0 After Dinner Music
- 7.30 English Eccentrics: William
Blake
BBC Programme
- 7.45 Science at Your Service:
"The Deluge." Written and pre-
sented by Guy Harris, B.A.,
D.Sc., Ph.D.
- 8.0 "How Green Was My
Valley"
- 8.27 "Itma"
- 9.0 Overseas and N.Z. News
- 9.30 Supper Dance by Tommy
Dorsey and his Band
- 10.0 Close down

IYA AUCKLAND

650 kc. 462 m.

6. 0, 7.0, 8.0 a.m. LONDON NEWS
 9. 0 Correspondence School session
 9.30 Current Ceiling Prices
 9.32 Light and Shade
 10. 0 Devotions: Very Rev. Geo. Budd
 10.20 For My Lady: "The Defender"
 10.40 Talk: "I Remember the Time" by Elsie Locke
 10.55-11.0 Health in the Home
 11.0-11.30 Variety
 12. 0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2. 0 Musical Snapshots
 2.30 CLASSICAL HOUR
 Polonaise No. 1 in C Minor Liszt
 All Things Created
 Often I Recall
 Serenely Night Has Descended Wolf
 Beecham and the London Philharmonic
 Symphony No. 2 in D Major Brahms
 3.30 Conversation Pieces
 3.45 Music While You Work
 4.15 Light Music
 5. 0-5.30 Children's Hour: "The Coral Island"
 6. 0 Dinner Music
 6.30 LONDON NEWS
 6.45 BBC Newsreel
 7. 0 Local News Service
 7.15 Talk by the Gardening Expert
 7.30 EVENING PROGRAMME
 "Merry Go Round" Naval Edition: a light variety programme for those still serving in the Forces on Land, at Sea or in the Air
 BBC Programme
 8. 0 English Eccentrics: "William Blake"
 BBC Programme
 8.15 A Studio Programme by Ted Healy and the Dance Band
 8.35 Marion and Mac (Scottish Entertainers) in a comedy sketch
 "A Link with the Past" Macpherson
 A Studio Recital
 8.44 Bernard Gnadinger (Swiss Singer and Guitarist) in a presentation of popular songs "Romantic Italy" to his own guitar accompaniment
 A Studio Recital
 9. 0 Overseas and N.Z. News
 9.30 Dance Music
 10.15 Repetition of Greetings from the Kiwis in Japan
 10.45 Dance Music
 11. 0 London News and Home News from Britain
 11.20 CLOSE DOWN

IYX AUCKLAND

880 kc. 341 m.

5. 0-5.30 p.m. Light Music
 7. 0 After Dinner Music
 8. 0 Symphonie Programme
 Mengelberg and the Concertgebouw Orchestra
 "Alceste" Overture Gluck
 8. 8 Yella Pessi, Frances Blaisdell and William Kroll with String Orchestra conducted by Carl Bamberg
 Concerto in A Minor for Harpsichord, Flute, Violin and Orchestra Bach
 8.34 Beecham and the London Philharmonic Orchestra
 Symphony No. 39 in E Flat Major Mozart
 9. 0 Contemporary Music
 Hans Kindler and the National Symphony Orchestra
 Festival Overture William Schuman
 9. 9 Sir Hamilton Hartly and the London Symphony Orchestra
 Symphony Walton
 10. 0 Recital
 Pablo Casals and Conchita Supervia
 10.30 Close down

Tuesday, October 8

DOMINION WEATHER FORECASTS

7.15 a.m., 12.30 and 9.1 p.m.; 1YA, 2YA, 3YA, 4YA, 2YH, 3ZR and 4YZ.

WELLINGTON CITY WEATHER FORECAST

2YD: 10.0 p.m.

12M AUCKLAND

1250 kc. 240 m.

5. 0-5.30 p.m. Light Variety
 6. 0 Light Instrumental Items
 6.20 Film Land
 6.40 Organ and Piano Items
 7. 0 Symphonie Hour
 Symphony No. 1 in C Major
 Concerto No. 1 in E Minor Chopin
 8. 0 "The Clue of the Silver Key"
 8.30 Selections from Opera
 9. 0 Concert
 10. 0 Close down

2YA WELLINGTON

570 kc. 526 m.

- While Parliament is being broadcast from 2YA this station's published programmes will be presented from 2YC
 6. 0, 7.0, 8.0 a.m. LONDON NEWS
 Breakfast Session
 9. 0 Correspondence School Session
 9.32 Morning Star: Lawrence Tibbett (baritone)
 9.40 Music While You Work
 10.10 Devotional Service
 10.25 "More New Zealand Explorers: Thomas Kirk" Talk by Rewa Glenn
 10.40-11.0 For My Lady: Who's who in the Orchestra: Flute and Piccolo
 11.0-11.30 Variety
 12. 0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2. 0 CLASSICAL HOUR: Music by Handel: (3)
 Concerto in B Minor
 Passacaglia
 Oh Had I Jubal's Lyre ("Joshua")
 2.30 Music by Gluck
 Iphigenie in Aulis
 O Malheureuse Iphigenie ("Iphigenie in Tauris")
 Divinites Du Styx (Alceste)
 Ballet Music from Gluck's Operas
 Che Faro Senza Euridice ("Orfeo")
 3. 0 Songs by Men: A Quarter Hour of Popular Choruses
 3.15 Hawaiian Interlude
 3.30 Music While You Work
 4. 0 "The Defender" a radio dramatization in serial form of the novel by Frederick Thwaites
 5. 0-5.30 Children's Hour: Programme by Ethel Mackay "The Unusual History of Musical Boxes"
 6. 0 Dinner Music by the NBS Light Orchestra
 6.30 LONDON NEWS
 6.45 BBC Newsreel

7. 0 Local News Service
 7.15 "Great Figures of the Bar: Sir Edward Carson"
 7.30 EVENING PROGRAMME
 The Music of J. S. Bach
 Professor Fritz Heitmann (organ)
 Toccata and Fugue in D Minor
 E. Power Biggs (organ)
 Jesu Joy of Man's Desiring
 8. 0 Studio Programme featuring ELIZABETH WEMYS (pianist)
 In Autumn Moszkowski
 Si Oiseau Petals Henselt
 and
 FRED LYNCH (bass-baritone)
 In Songs by Roger Quilter
 The Magic of Thy Presence
 Now Sleeps the Crimson Petal
 O Mistress Mine
 8.20 The London Philharmonic Orchestra conducted by Sir Thomas Beecham
 Symphony in D Major ("Paris") Mozart
 8.40 LINETTE GRAYSON (mezzo-soprano)
 Desire in Spring Gurney
 Peace Fogg
 Tiger Song Wolstenholme
 Lullaby Norman Fraser
 Sea Wrack Stanford
 The Bells of Ys Nicholls
 A Studio Recital
 9. 0 Overseas and N.Z. News
 9.30 Yehudi Menuhin and the Orchestra Symphonique de Paris conducted by Pierre Monteux
 Concerto No. 1 in D Major Op. 6 Paganini
 10.15 Repetition of Greetings from Kiwis in Japan
 10.45 Henry Groudsom at the Theatre Organ
 11. 0 London News and Home News from Britain
 11.20 CLOSE DOWN

CORRESPONDENCE SCHOOL

The following programme will be broadcast to Correspondence School pupils by 2YA, and re-broadcast by 1YA, 3YA, 4YA, 2YH, 3ZR and 4YZ:

TUESDAY, OCTOBER 8

9. 5 a.m. Dr. A. G. Butchers: A Talk by the Headmaster.
 9.14 Miss K. Fuller: Poems for the Little Ones.
 9.21 Miss C. S. Forde: The Radio Playwriting Competition, 1946.

FRIDAY, OCTOBER 11

9. 4 a.m. Miss R. C. Beckway: Listening to Opera.
 9.14 A. D. Priestley: Scenes from Shakespeare.
 9.21 Miss E. R. Ryan: Shorthand Dictation.

2YB NEW PLYMOUTH

810 kc. 370 m.

7. 0 p.m. Concert Programme
 8.30 Palace of Varieties
 9. 2 Concert Programme
 9.30 Dance Music
 10. 0 Close down

2YH NAPIER

750 kc. 395 m.

7. 0, 8.0 a.m. LONDON NEWS
 Breakfast session
 9. 0 Correspondence School session
 9.30-9.32 Current Ceiling Prices
 12. 0 Lunch Music
 1.30-2.0 p.m. Broadcast to Schools
 5. 0 These Were Hits
 5.12-5.30 "The Sky-Blue Falcon"
 6. 0 The Buccaneers
 6.15 Dinner Music
 6.30 LONDON NEWS
 6.45 BBC Newsreel
 7. 0 After Dinner Music
 7.15 "The Todds"
 7.30 GEORGIA DUNEY (soprano)
 A Heart That's Free Robyn
 When Moonbeams Softly Fall Seltz
 Angels Guard Thee Goddard
 A Studio Recital
 7.45 The Masqueraders: a BBC Programme of Light Orchestral Music
 8. 0 "The Citadel"
 8.30 EVENING CONCERT
 Eric Coates and Symphony Orchestra
 The Jester at the Wedding Coates
 Dino Borgioli (tenor)
 Do Not Go, My Love Hageman
 Songs My Mother Taught Me Dvorak
 My Lovely Cella arr. Wilson
 Lucerne Kursaal Orchestra
 Nalla Waltz Delibes
 Louis Kentner (piano)
 Hungarian Rhapsody No. 2 Liszt

9. 0 Overseas and N.Z. News
 9.30 "The Gilded Cage." A Radio Night Club
 BBC Programme
 10. 0 Close down

2YD WELLINGTON

990 kc. 303 m.

7. 0 p.m. Rhythm in Retrospect
 7.20 "The Forger" by Edgar Wallace
 7.35 Fanfare: a varied session for Lovers of Band Music
 8. 0 "Fresh Hair": A Comedy adapted from the Novel by Joan Butler
 8.25 Musical News Review: The latest musical news and things you might have missed
 9. 2 "Jalna: Finch's Fortune," by Mazo de la Roche
 9.30 Night Club
 10. 0 Close down

2YN NELSON

920 kc. 327 m.

7. 0 p.m. London Palladium Orchestra
 Marche Symphonique Savino
 7. 5 Popular Selections
 7.17 Scenes from Shakespeare's Plays: "Hamlet"
 BBC Programme
 7.32 Light Music
 7.45 "Dad and Dave"
 8. 0 A Mendelssohn Centenary Celebration by the Cathedral Choir
 Organist and Director of Choristers: H. S. Cloughton
 Organ Sonata in A Major
 Oratorio: "Christus"
 Motet: "Hear My Prayer"
 Songs Without Words
 I Waited for the Lord
 Gems from "Elijah"
 (From the Nelson Cathedral)
 8.15 (approx.) The Queen's Hall Light Orchestra
 BBC Programme
 10. 0 Close down

2ZJ GISBORNE

980 kc. 306 m.

7. 0 p.m. Variety Calling
 7.15 "Mr. Meredith Walks Out"
 8. 0 BBC Programme
 8.15 "Abraham Lincoln"
 10. 0 Close down

3YA CHRISTCHURCH

720 kc. 416 m.

6. 0, 7.0, 8.0 a.m. LONDON NEWS
 9. 0 Correspondence School Session
 9.30 Current Ceiling Prices
 March with the Guards
 9.45 Music While You Work
 10.10 For My Lady: "The Amazing Duchess"
 10.30 Devotional Service
 10.45-11.0 Light Orchestras
 11. 0-11.30 Variety
 12. 0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2. 0 Music While You Work
 2.30 "Friends of Famous Queens: Anne Askew, friend of Queen Catherine Parr." Talk by Mary Wigley
 2.42 Film Music
 3. 0 CLASSICAL HOUR
 Russian Composers
 Capriccio Espagnol, Op. 34 Rimsky-Korsakov
 Piano Concerto No. 1 in B Flat Minor, Op. 23 Tchaikovsky
 "The Fire-Bird" Suite Stravinsky

4. 0 Health in the Home
 4. 5 Light Orchestras play Musical Comedy
 5. 0-5.30 Children's Hour: Tiny Toes and Bee for Books
 6. 0 Dinner Music
 6.30 LONDON NEWS
 6.45 BBC Newsreel
 7. 0 Local News Service
 7.15 Book Review by C. W. Collins

- 7.30 EVENING PROGRAMME
 The A.B.C. Light Orchestra
 Music from the Ballet "By Candlelight" James
 7.40 "Dad and Dave"
 7.53 Eugene's Viennese Orchestra
 Count of Luxembourg Waltz Lehár
 Over the Waves Waltz Rosas
 8. 0 "The Music of Doom," from Anne Radcliffe's novel "The Mystery of Udolpho," adapted for Radio by Lorna Bingham

- 8.25 "The Tune Parade," featuring Martin Winata and his Music
 A Studio Recital
 8.45 "Mr. Meredith Walks Out"
 9. 0 Overseas and N.Z. News
 9.30 The Melody Lingers On
 BBC Programme
 10.10 Dance Music
 10.15 Repetition of Greetings from Kiwis in Japan
 10.45 Dance Music
 11. 0 London News and Home News from Britain
 11.20 CLOSE DOWN

3YL CHRISTCHURCH

1200 kc. 250 m.

5. 0-5.30 p.m. Light Music
 6. 0 Music from the Theatre and Opera House
 6.30 Instrumental Interlude
 6.45 Ballads of the Past
 7. 0 Popular Tunes
 7.30 In a Sentimental Mood
 A Programme of Light Music by Reg Leopold and his Players
 BBC Programme
 8. 0 Chamber Music by Beethoven
 Fritz Kreisler (violin) and Franz Rupp (piano)
 Sonata in D Major, Op. 12, No. 1
 8.17 Lener String Quartet
 Quartet in A Major, Op. 18, No. 5
 8.42 Arthur Schnabel (piano)
 Bagatelles Nos. 1, 2, 4 and 6, Op. 33
 9. 1-9.28 Songs by Hugo Wolf
 (Poems by Goethe)
 Gerhard Husch (baritone)
 Epiphanias

1ZB AUCKLAND 1070 kc. 280 m.

MORNING:

- 6.0 London News
- 9.0 Aunt Daisy's Morning Recipe Session
- 9.30 Current Ceiling Prices
- 9.45 We Travel the Friendly Road with the Roadmender
- 10.0 My Husband's Love
- 10.15 Three Generations
- 10.30 Random Harvest
- 10.45 The Greenlawns People
- 11.5 Home Decorating Talk by Anne Stewart
- 11.10 Shopping Reporter (Sally)

AFTERNOON:

- 12.0 Lunch Music
- 1.45 1ZB Happiness Club (Joan)
- 2.0 Let's Listen to a Love Song (Jane)
- 2.30 The Home Service Session
- 4.30 Women's World (Marina)

EVENING:

- 6.0 Magic Island
- 6.15 Wild Life
- 6.30 Thanks, Vera Lynn
- 7.15 Danger Unlimited
- 7.30 A Case for Cleveland
- 7.45 So the Story Goes
- 8.0 Hit Parade
- 8.30 The Return of Bulldog Drummond
- 8.45 Radio Editor: Kenneth Melvin
- 9.0 Current Ceiling Prices
- 9.5 Doctor Mac
- 10.0 Turning Back the Pages (Rod Talbot)
- 10.30 Hits from the Shows
- 11.0 Before the Ending of the Day
- 11.15 Dance Music
- 12.0 Close down

2ZB WELLINGTON 1130 kc. 265 m.

MORNING:

- 6.0 London News
- 9.0 Aunt Daisy's Morning Recipe session
- 9.30 Current Ceiling Prices
- 10.0 My Husband's Love
- 10.15 Two Destinies
- 10.30 Random Harvest
- 10.45 Greenlawns People
- 11.5 Home Decorating session by Anne Stewart
- 11.10 Shopping Reporter: Suzanne

AFTERNOON:

- 12.0 Midday Melody Menu
- 2.0 Let's Listen to a Love Song
- 2.30 Home Service session by Daphne
- 3.0 Music for Strings
- 3.15 Vocal Interlude
- 3.30 Wandering Thru the Classics
- 4.0 Women's World: Margaret

EVENING:

- 6.0 Magic Island
- 6.15 Wild Life
- 6.30 The Grey Shadow
- 7.15 Danger Unlimited
- 7.30 A Case for Cleveland
- 7.45 Great Days in Sport
- 8.0 Hit Parade
- 8.20 Return of Bulldog Drummond
- 8.45 Star Parade
- 9.0 Current Ceiling Prices
- 9.5 Doctor Mac
- 10.0 In Reverent Mood
- 10.15 Green Rust
- 10.30 Hits from the Shows
- 11.0 Swing Request session
- 12.0 Close down

3ZB CHRISTCHURCH 1430 kc. 210 m.

MORNING:

- 6.0 London News
- 8.0 Breakfast Club with Happy Hill
- 9.0 Aunt Daisy's Morning Recipe session
- 9.30 Current Ceiling Prices
- 10.0 My Husband's Love
- 10.15 Sporting Blood
- 10.30 Random Harvest
- 10.45 The Greenlawns People
- 11.5 Home Decorating Talk by Anne Stewart
- 11.10 Shopping Reporter: Elizabeth Anne

AFTERNOON:

- 12.0 Lunchtime Fare
- 2.0 Let's Listen to a Love Song
- 2.30 Home Service session
- 4.0 Women's World (Joan)
- 4.45 The Children's session

EVENING:

- 6.0 Magic Island
- 6.15 Junior Naturalists' Club
- 6.30 The Barrier
- 7.0 Reserved
- 7.15 Danger Unlimited
- 7.30 A Case for Cleveland
- 7.45 Sir Adam Disappears
- 8.0 The Hit Parade
- 8.30 The Return of Bulldog Drummond
- 8.45 The Private Secretary
- 9.0 Current Ceiling Prices
- 9.5 Doctor Mac
- 9.30 Musical Programme
- 10.0 Thanks for the Song
- 10.15 Never a Dull Moment
- 10.30 Of Interest to Motorists
- 11.0 Variety Programme
- 12.0 Close down

4ZB DUNEDIN 1310 kc. 229 m.

MORNING:

- 6.0 London News
- 6.5 Start the Day Right with 4ZB's Breakfast session
- 6.30 Morning Meditation
- 7.35 Morning Star
- 9.0 Aunt Daisy's Morning Recipe session
- 9.30 Current Ceiling Prices
- 10.0 My Husband's Love
- 10.15 Three Generations
- 10.30 Random Harvest
- 10.45 Greenlawns People
- 11.5 Home Decorating session with Anne Stewart
- 11.10 Shopping Reporter: Jessie McLennan

AFTERNOON:

- 12.0 Lunch Hour Tunes
- 2.0 Let's Listen to a Love Song
- 2.30 Home Service session: Cynthia Laba
- 3.0 Songs by Flanagan and Allen
- 3.30 George Trevare and His Orchestra
- 4.0 Women's World: Alma Oaten
- 4.45 Long, Long Ago

EVENING:

- 6.0 Magic Island
- 6.15 Wild Life
- 6.30 The Scarab Ring
- 7.15 Danger Unlimited
- 7.30 A Case for Cleveland
- 7.45 Musical Chairs
- 8.0 The Hit Parade
- 8.30 The Return of Bulldog Drummond
- 8.45 Talent Quest
- 9.0 Current Ceiling Prices
- 9.3 Doctor Mac
- 9.45 Songs of the West
- 10.0 Reserved
- 10.30 Black Ivory
- 11.45 At Close of Day
- 12.0 Close down

2ZA PALMERSTON Nth. 1400 kc. 214 m.

MORNING:

- 6.0 London News
- 9.0-9.30 Good Morning Request Session
- 9.30 Current Ceiling Prices
- 9.30 Close down

EVENING:

- 6.0 Variety
- 6.15 Junior Naturalists' Club (first broadcast)
- 6.45 Mittens
- 7.15 Two Destinies
- 7.30 Mr. Thunder
- 7.45 A Case for Cleveland
- 8.0 Hit Parade
- 8.45 Crimson Circle
- 9.0 Current Ceiling Prices
- 9.5 Doctor Mac
- 9.15 Gardening Session
- 9.30 Home Decorating Talk by Anne Stewart
- 9.45 The Adventures of Peter Chance
- 10.0 Close down

The Junior Naturalists' Club meets again at 6.15 p.m. for 3ZB listeners, while at 2ZA the first meeting of the Club is held over the air at 6.15 to-night. Crosbie Morrison's talks in this feature are just as interesting as his "Wild Life" series.

If it's a case for astute detection... for following up the most slender of clues... then it's "A Case for Cleveland," 7.30 to-night from the 2B Stations (7.45 p.m. from 2ZA).

The newest, brightest and best numbers of the times are in The Hit Parade at 8 o'clock to-night from all the Commercial Stations.

- 9.5 Alexandre Trianti (soprano)
- A Flower Greeting
- Like to Like
- Spring is Come
- The Coy One
- The Neophyte
- 9.13 John McCormack (tenor)
- Ganymede; Contemplation
- 9.21 Alexander Kipnis (baritone)
- The Limitations of Mankind
- 9.28 Thomas Matthews (violin)
- Eileen Ralph (piano)
- Sonatina in C Minor, Op. 137, No. 3 Schubert
- 9.40 Budapest Trio
- Piano Trio in C Minor, Op. 101 Brahms
- 10.0 Variety
- 10.30 Close down

3ZR GREYMOUTH 940 kc. 319 m.

- 7.0, 8.0 a.m. LONDON NEWS
- 8.40 Favourite Tunes
- 9.0 Correspondence School session
- 9.30 Current Ceiling Prices
- 9.44 A Langworth Programme
- 10.0 Devotional Service
- 10.20 To-day's Star: Lawrence Tibbett
- 10.45 "Michael Strogoff" Second Episode
- 11.0-11.30 Variety
- 12.0 Lunch Music
- 1.30 p.m. Broadcast to Schools
- 2.0 Famous Violinists Fritz Kreisler
- 2.15 Snappy Show
- 2.45 Afternoon Talk: "A Farm Girl's Diary"
- 3.0 Sergei Rachmaninoff (pianist) and the Philadelphia Orchestra
- Concerto No. 3 in D Minor, Rachmaninoff

- 9.34 To-day's Feature
- 4.0 "Children of the Night"
- 4.14 Maori Melodies
- 5.0-5.30 The Children's Hour: "Streamline Fairy Tales"
- 6.0 "Dad and Dave"
- 6.12 Dusty Discs
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 The Light Symphony Orchestra
- Joyousness Wood
- Valsette from "Wood Nymphs" Coates
- Mon' Reve Waldteufel
- Bal Masque Fletcher
- 7.15 "The Man in the Dark"
- 7.30 "Your Turn, Mr. Cloutier"
- 7.45 The Masqueraders
- Fairy Tiptoes Fredericks
- My Lady's Portrait Melachrino
- Bric-a-Brac Monckton
- Adieu Elgar
- 8.0 Thrills from Great Operas
- 8.30 "Merry-Go-Round" Naval Edition. A light entertaining Show for Everyone, featuring Eric Barker, Pearl Hackney, Fred Lathan and The Ships Band
- 9.0 Overseas and N.Z. News
- 9.30 Radio Rhythm Revue
- 10.0 Close down

4YA DUNEDIN 790 kc. 380 m.

- 6.0, 7.0, 8.0 a.m. LONDON NEWS
- 9.0 Correspondence School Session
- 9.30 Current Ceiling Prices
- 9.32 Music While You Work
- 10.0 "Cooking by Gas": Talk by Miss N. J. Glue
- 10.20 Devotional Service

- 10.40-11.0 For My Lady: Famous Pianists, Edward Kilenyi (Budapest)
- 11.0-11.30 Light Music
- 12.0 Lunch Music
- 1.30 p.m. Broadcast to Schools
- 2.0 My Orchestra: Louis Voss Orchestra
- 2.15 Artists on Parade: George Swift and Millicent Phillips
- 3.0 Melody Makers: Irving Berlin
- 3.15 Vocal Ensemble: Melodeers Male Quartet
- 3.30 CLASSICAL HOURS
- Chopin Nocturnes
- Op. 48, No. 1 in C Minor, No. 2 in F Sharp Minor Quintet in A Major Dvorak
- 5.0-5.30 Children's Hour
- 6.0 Dinner Music
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 Local News Service
- 7.15 WINTER COURSE TALK: "The Writer and Society: The Writer in Our Own Time." Talk by D. H. Munro, M.A.
- 7.35 EVENING PROGRAMME
- Paul Whiteman and Concert Orchestra
- Suite of Serenades Herbert
- 7.47 English Eccentrics: "Stephen Hawker" BBC Programme
- 8.1 Music by the St. Kilda Band conducted by W. L. Francis
- The Band
- The President, March German
- I'll Sing Three Songs of Araby Clay
- O Dry Those Tears Riego

- 8.11 DOROTHY BELL (soprano)
- The Little Brown Owl Sanderson
- Cloud Shadows Rogers
- A Song of Hope Wood
- From the Studio
- 8.19 The Band
- Stradella Overture Flotow
- 8.27 Gene Gerrard, Dolores Faris and Chorus of Drury Lane Theatre
- Gorgeous Alexander
- Try Her Out at Dancing Romberg
- 8.33 The Band
- Viva Beethoven Beethoven
- 8.42 Richard Tauber (tenor)
- My Heart and I Tysh
- A Kiss in the Night De Carolis
- 8.48 The Band
- Minuet from "Downland" Ireland
- Suite
- Crimmond, Hymn Grant, arr. Francis
- Orion March Rimmer
- 9.0 Overseas and N.Z. News
- 9.30 New Light Symphony Orchestra
- Scene de Ballet: Marlonettes Glazounov
- Abandonado Waltz Posadas
- 9.31 Science at Your Service: "The Southern Cross." A Talk written and presented by Dr. Guy Harris of Sydney
- 9.52 Charlie Kunz Piano Medley
- 10.0 Music, Mirth and Melody
- 10.15 Repetition of Greetings from Kiwis in Japan
- 10.45 Music, Mirth and Melody
- 11.0 London News and Home News from Britain
- 11.20 CLOSE DOWN

4YO DUNEDIN 1140 kc. 263 m.

- 5.0 p.m. Music for Strings
- 5.15-5.30 Maori Music
- 6.0 Dance Music
- 6.30 Music from the Ballet
- 7.0 Tunes of the Times
- 7.30 Sandy MacPherson at the Theatre Organ
- 7.50 Ballads
- 8.0 SONATA HOUR
- Beethoven's Violin Sonatas (6th of series)
- 9.1 CHAMBER MUSIC
- Haydn's String Quartets (1st of series)
- 10.0 Favourite Melodies
- 10.30 Close down

4YZ INVERCARGILL 690 kc. 441 m.

- 7.0, 8.0 a.m. LONDON NEWS
- Breakfast Session
- 9.0 Correspondence School Session
- 9.30-9.32 Current Ceiling Prices
- 12.0 Lunch Music
- 1.30-2.0 p.m. Broadcast to Schools
- 5.0-5.30 Children's Hour: Rata's Quiz
- 6.0 "Departure Delayed"
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 After Dinner Music
- 7.15 "The Story of the Southland Regiment." Speaker: Major S. R. Rice
- 7.30 Listeners' Own
- 9.0 Overseas and N.Z. News
- 9.30 The Masqueraders in N Light Orchestral Interlude BBC Programme
- 9.45 "The Phantom Drummer"
- 10.0 Close down

6. 0, 7.0, 8.0 a.m. **LONDON NEWS**
9. 0 Music as You Like It
9.30 Current Ceiling Prices
10. 0 Devotions: Rev. G. R. H. Peterson
10.20 For My Lady: Musical Comedy Stars: Howlett Worsster (England)
10.45-11.0 **TALK:** "A Farm Woman's Diary," by Mary Scott
11. 0-11.30 Variety
12. 0 Lunch Music
1.30 p.m. Broadcast to Schools
2. 0 Music and Romance
2.30 **CLASSICAL HOUR**
Trio in F Minor, Op. 65 Dvorak
Two Songs for Voice, Viola and Piano Brahms
Spanish Rhapsody Liszt
3.30 From Our Sample Box
3.45 Music While You Work
4.15 Light Music
5. 0-5.30 Children's Hour
6. 0 Dinner Music
6.30 **LONDON NEWS**
6.45 BBC Newsreel
7. 0 Local News Service
7.15 Book Review
7.30 **EVENING PROGRAMME**
INA BOSWORTH (violin) and **LALLA KEYS** (piano) in the second of a series of Sonatas for Violin and Piano
Sonata in E Minor Bach
A Studio Recital
7.47 John McCormack (tenor)
Caro Amore
Where E'er You Walk Handel
7.55 Budapest String Quartet
Quartet in B Flat Major, Op. 130 Beethoven
8.27 **AUCKLAND LYRIC HARMONISTS CHOIR** conducted by Claude Laurie
By Babylon Wave Gounod
Footsteps of Angels Holbrooke
A Studio Recital
8.40 Pablo Casals (cello)
Adagio Bach
Goyescas Granados
8.48 The Choir:
Evening Stars Jenkins
The Faery Chorus Boughton
A Studio Recital
9. 0 Overseas and N.Z. News
9.19 Australian Commentary
9.30 Recital for Two
10. 0 Masters in Lighter Mood
11. 0 London News and Home News from Britain
11.20 CLOSE DOWN

5. 0-5.30 p.m. Light Music
7. 0 After Dinner Music
8. 0 Bands and Ballads
9. 0 Classical Recitals
Featuring Yehudi Menuhin
10. 0 With the Comedians
10.30 Close down

5. 0-5.30 p.m. Light Variety
6. 0 Light Variety
6.30 Orchestral Music
7. 0 Listeners' Own Programme
10. 0 Close down

While Parliament is being broadcast from 2YA this station's published programmes will be presented from 2YC
6. 0, 7.0, 8.0 a.m. **LONDON NEWS**
Breakfast Session
9. 0 Ted Steele's Novatones
9.15 Voices in Harmony
9.30 Current Ceiling Prices
9.32 Morning Stars: Pau Casals (cello)
9.40 Music While You Work
10.10 Devotional Service
10.25 A.C.E. Talk: Give Your Feet a Chance
10.28-10.30 Time Signals

DOMINION WEATHER FORECASTS
7.15 a.m., 12.30 and 9.1 p.m.; 1YA, 2YA, 3YA, 4YA, 2YH, 3ZR and 4YZ.
WELLINGTON CITY WEATHER FORECAST
2YD: 10.0 p.m.

10.40-11.0 "For My Lady"
"Laura," from the novel by Vera Caspary
11. 0-11.30 Variety
12. 0 Lunch Music
1.30 p.m. Broadcast to Schools
2. 0 **CLASSICAL HOUR**
The Suite
The Fire-Bird Suite Stravinsky
Musio by Ravel
Alborada Del Gracioso
Rhapsodie Espagnol
Three Hebrew Songs
Tzigane
Piece in Form of a Habanera

3. 0 "Mr. Meredith Walks Out"
3.15 Comedy Time
3.24 Health in the Home
3.30 Music While You Work
4. 0 Variety
4.15 For Our Scottish Listeners
5. 0-5.30 Children's Hour: "The Coral Island" and programme by Mavis Marshall
6. 0 Dinner Music
6.30 **LONDON NEWS**
6.45 BBC Newsreel
7. 0 Local News Service

BROADCASTS TO SCHOOLS

MONDAY, OCTOBER 7

1.30 p.m. Music Appreciation conducted by Ernest Jenner, Christchurch.
1.45 Book Review.
1.47 - 2.0 News Talk.
3.15 - 3.30 French Lesson for Post-Primary Schools.

TUESDAY, OCTOBER 8

1.30 - 2.0 p.m. History Serial "In the Reign of Gloriana." Episode 10: "Wherein Francis Drake climbs a peak in Darien."

WEDNESDAY, OCTOBER 9

1.30 p.m. Rhythm for Juniors conducted by Miss J. Hay, Christchurch.
1.45 - 2.0 Stories Old and New: "Dick Whittington and his Cat."

THURSDAY, OCTOBER 10

1.30 - 2.0 p.m. Singing Lesson conducted by T. J. Young, Wellington.

FRIDAY, OCTOBER 11

1.30 p.m. Music Appreciation conducted by Ernest Jenner, Christchurch.
1.45 - 2.0 p.m. Our Heritage from the East: "Hadders and Wanderers," presented by R. J. Scobie, Auckland.

7.15 Gardening Expert
7.30 **EVENING PROGRAMME**
Melodies from Victor Herbert
Andre Kostelanetz and his Orchestra
7.40 The Chorus Gentlemen in a Session of Sociable Songs
A Studio Recital

8. 0 "The Man Who Could Make Nightmares"
A Radio Play by Victor Andrews, wherein is depicted an ordinary fellow who possessed the extraordinary capacity for commencing a nightmare himself and wishing the concluding episode on to a second person.
NZBS Production

8.30 These Have Visited New Zealand
A programme introducing recordings of Overseas Artists who have toured this country in the past.

9. 0 Overseas and N.Z. News
9.19 Australian Commentary
9.30 "The Adventures of Julia"
A Peter Cheyney Story featuring Joy Shelton. Episode 5: "This Intuition Business"
BBC Programme

10. 0 Cliff Jones and his Ballroom Orchestra from the Majestic Cabaret
10.30 Songs by Bing Crosby
10.45 The Art Tatum Trio
11. 0 London News and Home News from Britain
11.20 CLOSE DOWN

5. 0-5.30 Records at Random
6. 0 Dance Music
6.30 Songs for Sale
6.45 Rhythm in Retrospect
7. 0 Revels in Rhythm
7.30 While Parliament is being broadcast this station will present 2YA's published programme. Classical Music will be presented in the event of Parliament not being broadcast
10.30 Close down

7. 0 p.m. Accent on Rhythm
7.20 "Hills of Home": By Eileen Finlay
7.33 Songs from the Shows
BBC Programme
8. 0 The Latest Releases
8.30 Orchestral Nights
9. 2 "Mr. Broderick Returns," by Grace Janisch: A New Zealand Country Town Comedy
NZBS Production
9.30 A Young Man with a Swing Band
10. 0 Close down

6.30 p.m. An hour for the Children: "Birth of the British Nation"
7.30 Sports session
8. 0 Concert session
8.30 "Fortunate Wayfarer"
8.42 Concert session
9. 2 Concert Programme
10. 0 Close down

7. 0, 8.0 a.m. **LONDON NEWS**
Breakfast session
9. 0 Morning Star
9.15 "On Dining Well." An A.C.E. Talk for Housewives
9.30-9.32 Current Ceiling Prices
12. 0 Lunch Music
1.30-2.0 p.m. Broadcast to Schools
5. 0 Waltz Time
5.15-5.30 For the Children
6. 0 "Hopalong Cassidy"
6.15 Dinner Music
6.30 **LONDON NEWS**
6.45 BBC Newsreel
7. 0 Hawke's Bay Stock Market Report
7.15 After Dinner Music
7.30 "The Master of Jalna," by Mazo de la Roche
8. 0 Palace of Varieties
BBC Programme
8.30 Let's Dance
9. 0 Overseas and N.Z. News
9.19 Australian Commentary
9.30 Orchestral and Operatic Programme
Boston Promenade Orchestra
"Der Freischutz" Overture Weber
Jussi Bjorling (tenor)
The Dream ("Manon") Massenet
See, Here Thy Flow'et ("Carmen") Bizet
Sir Thomas Beecham and the London Philharmonic Orchestra
"Peer Gynt" Suite Grieg
10. 0 Close down

7. 0 p.m. "Halliday and Son": The Lie Detector
7.15 Light Music
7.25 2YN Sports Review
7.45 "Dad and Dave"
8. 0 Grand Symphony Orchestra
Marinella Overture Fucik
8.10 Herbert Ernst Groh (tenor)
Because I Love You Bella Lucia Schulte
You Lovely Ladies Siegel
8.16 Ignaz Friedman (piano)
Songs Without Words Mendelssohn
8.22 London Philharmonic Orchestra conducted by Sir Thomas Beecham
Voices of Spring J. Strauss
8.30 "Merry-Go-Round" Naval Edition
9. 1 Band Music
Black Dyke Mills Band conducted by Arthur Pearce
9.13 Oscar Natzke (bass)
Land of Hope and Glory Elgar
9.16 Fairey Aviation Works Band conducted by Harry Mortimer
Beaughters Johnstone
9.25 Oscar Natzke (bass)
The Yeomen of England German
9.28 Massed Bands conducted by Henry Iles
Death or Glory March Hall
9.31 Selected Light Recordings
10. 0 Close down

7. 0 p.m. After Dinner Music
7.30 Local Sporting Review
7.45 Variety
8. 0 Music Lovers' Hour
9. 2 "The Door with the Seven Locks"
9.16 Marek Weber and His Orchestra
9.25 Donald Novis (tenor)
9.35 Dance Music
10. 0 Close down

6. 0, 7.0, 8.0 a.m. **LONDON NEWS**
9. 0 Morning Programme
9.30 Current Ceiling Prices
Gladys Moncrieff (soprano)
9.45 Music While You Work
10.10 For My Lady: Famous Women: Marie Walewska
10.30 Devotional Service
10.45-11.0 In Spanish Vein
11. 0-11.30 Variety
12. 0 Lunch Music
1.30 p.m. Broadcast to Schools
2. 0 Music While You Work
2.30 "West, This is East: Chinese Women"
Their traditional role; Westernised Women; Students; Middle class city life; Women's Leadership. Talk by Muriel Richards
2.45 Gems from Musical Comedy
3. 0 **CLASSICAL HOUR**
The Tone Poems of Richard Strauss
A Hero's Life, Op. 40
4. 0 Latest Dance Tunes
5. 0-5.30 Children's Hour: Badge and Bob
6. 0 Dinner Music
6.30 **LONDON NEWS**
6.45 BBC Newsreel
7. 0 Local News Service
7.15 Addington Stock Market Report
7.30 **EVENING PROGRAMME**
Concertgebouw Orchestra, of Amsterdam, conducted by Willem Mengelberg
"Alceste" Overture Gluck
7.39 Yehudi Menuhin (violin) with Symphony Orchestra, conducted by Georges Enesco
Concerto No. 1 in A Minor Bach

7.55 **VALERIE PEPPLER** (soprano)
Arias by Handel
To Thy Sad Brow Let Joy Return ("Sosarme")
O Had I Jubal's Lyre
O Sleep, Why Dost Thou Leave Me ("Semele")
From the Studio
8. 5 Sadler's Wells Orchestra, conducted by William Walton
Sheep May Safely Graze, from "The Wise Virgins" Ballet Suite Bach, arr. Walton
8.11 **VERA YAGER** (pianist)
Music by Chopin
Waltz in A Flat Major, Op. 34
Scherzo in B Flat Minor, Op. 31, No. 2 Chopin
From the Studio
8.28 3YA Orchestra, conducted by Will Hutchens
Ballet Suite "The Jester at the Wedding" Eric Coates
From the Studio
8.48 **CLAUDE O'HAGAN** (baritone)
O Pure and Tender Star of Eve ("Tannhauser") Wagner
The Two Grenadiers Schumann
Myself When Young ("In a Persian Garden") Lehmann
A Studio Recital
9. 0 Overseas and N.Z. News
9.19 Australian Commentary
9.30 London Philharmonic Orchestra, conducted by Sir Thomas Beecham
Symphony No. 4 in A Minor, Op. 63 Sibelius

1ZB AUCKLAND 1870 kc. 280 m.

2ZB WELLINGTON 1130 kc. 265 m.

3ZB CHRISTCHURCH 1430 kc. 210 m.

4ZB DUNEDIN 1310 kc. 229 m.

2ZA PALMERSTON N.B. 1400 kc. 214 m.

MORNING:
6.0 London News
9.0 Aunt Daisy's Morning
Recipe Session
9.30 Current Ceiling Prices
9.45 We Travel the Friendly
Road with Uncle Tom
10.0 My Husband's Love
10.15 Three Generations
10.30 Ma Perkins
10.45 The Greenlawns People
11.10 Shopping Reporter (Sally)

AFTERNOON:
12.0 Lunch Music
1.45 1ZB Happiness Club (Joan)
2.0 The Life of Mary Southern
2.30 The Home Service Session
(Jane)
4.30 Women's World (Marina)
5.0 Junior Quiz

EVENING:
6.0 If You Please, Mr. Parkin
6.30 Chuckles with Jerry
7.0 Early Days in New Zealand
7.15 Officer Crosby
7.30 A Case for Cleveland
7.45 Reserved
8.5 Nick Carter
8.20 Hollywood Holiday
8.45 Radio Editor: Kenneth Mel-
vin
9.5 Passing Parade: The Candle
Snuffer, a True Ghost Story
10.0 Behind the Microphone
(Rod Talbot)
10.15 Reserved
11.0 Melodies to Remember
11.15 Dance Music
12.0 Close down

MORNING:
6.0 London News
9.0 Aunt Daisy's Morning
Recipe session
9.30 Current Ceiling Prices
10.0 My Husband's Love
10.15 Morning Melodies
10.30 Ma Perkins
10.45 Greenlawns People
11.10 Shopping Reporter: Suzanne

AFTERNOON:
12.0 Midday Melody Menu
1.0 Garden of Music
2.0 The Life of Mary Southern
2.30 Home Service session with
Daphne
3.0 Waltz Time
3.15 Favourites in Song
3.30 Thru the Classics
4.0 Margaret Conducts the
Women's World
4.45 Band session

EVENING:
6.0 If You Please, Mr. Parkin
6.30 Dramatic Interlude
7.0 Early Days in N.Z.
7.15 Officer Crosby
7.30 A Case for Cleveland
7.45 So the Story Goes
8.0 Nick Carter
8.20 Hollywood Holiday
8.45 King of Quiz
9.0 Passing Parade: The Two
Portraits
10.0 Reserved
10.30 Hits from the Shows
11.0 Dancing with the Roseland
12.0 Close down

MORNING:
6.0 London News
8.0 Breakfast Club with Hap-
py Hill
9.0 Aunt Daisy's Morning
Recipe session
9.30 Current Ceiling Prices
10.0 My Husband's Love
10.15 Movie Magazine
10.30 Ma Perkins
10.45 The Greenlawns People
11.10 Shopping Reporter: Eliza-
beth Anne

AFTERNOON:
12.0 Lunchtime Fare
2.0 The Life of Mary Southern
2.30 Home Service session
4.0 Women's World (Joan)
5.0 The Junior Quiz

EVENING:
6.0 If You Please, Mr. Parkin
6.30 Gems from the Opera
7.0 Early Days in New Zealand
7.15 Officer Crosby
7.30 A Case for Cleveland
7.45 Martin's Corner
8.0 Nick Carter
8.20 Hollywood Holiday
8.45 Private Secretary
9.0 Passing Parade: The Bend
in the River
10.0 3ZB's Sports session by
The Toff
10.30 Reserved
11.0 Variety Programme
12.0 Close down

MORNING:
6.0 London News
6.5 Start the Day Right with
4ZB's Breakfast session
6.30 Morning Meditation
7.35 Morning Star
9.0 Aunt Daisy's Morning
Recipe session
9.30 Current Ceiling Prices
10.0 My Husband's Love
10.15 The Film Forum
10.30 Ma Perkins
10.45 Greenlawns People
11.10 Shopping Reporter: Jessie
McLennan

AFTERNOON:
12.0 Lunch Hour Tunes
2.0 The Life of Mary Southern
2.30 Home Service session:
Cynthia Laba
3.0 Webster Booth and Anne
Ziegler Sing
3.30 The Squire Celeste Octet
4.0 Women's World: Alma
Oaten
5.0 Junior Quiz Contest

EVENING:
6.0 If You Please, Mr. Parkin
6.30 Good Music
7.0 Early Days in New Zea-
land: We Remember McKenzie
7.15 Officer Crosby
7.30 A Case for Cleveland
7.45 Private Secretary
8.5 Nick Carter
8.20 Hollywood Holiday
8.45 Talent Quest
9.3 Passing Parade: The Willy
Japs
10.0 Dramatic Interlude
10.15 Hits from the Shows
10.30 Black Ivory
11.45 At Close of Day
12.0 Close down

MORNING:
6.0 London News
9.0-9.30 Good Morning Request
Session
9.30 Current Ceiling Prices
9.30 Close down

EVENING:
6.0 Variety
6.45 Mittens
7.0 Early Days in New Zealand
7.15 The Lone Ranger
7.30 Mr. Thunder
7.45 A Case for Cleveland
8.5 The Life of Mary Southern
8.20 Hollywood Holiday
9.0 Passing Parade: Fabulous
Frauds
9.30 Motoring Session
10.0 Close down

The slave who is a gentleman
—“Mr. Thunder”—from 2ZA to-
night at 7.30.

Penny and Bill Wise are still
having their ups and downs in
Hollywood. Their latest adven-
tures will be told in to-night's
episode at 8.30 from your local
Commercial Station.

“Passing Parade” at 9.3 to-
night from 4ZB brings you an
unusual and interesting story
entitled “The Willy Japs.”

2ZB offers dance music from
a Capital City Cabaret at 11
p.m.

10.5 Accent on Rhythm
With the Bachelor Girls Trio,
Peter Akister (string bass),
George Elliott (guitar), and
James Moody (piano)
BBC Programme
10.20 Music, Mirth and Melody
11.0 London News and Home
News from Britain
11.20 CLOSE DOWN

3.0 Music of Russia (3rd
Presentation)
The 20th Century
Minneapolis Symphony Orches-
tra
Classical Symphony in D
Major, Op. 25 Prokofiev
Eileen Joyce (pianist)
Three Fantastic Dances
Shostakovich
The London Philharmonic Orches-
estra
Baiser de la Fee Stravinsky

11.0-11.30 Variety
12.0 Lunch Music
1.30 p.m. Broadcast to Schools
2.0 Waltz Time
2.15 Turner Layton Sings
3.0 Band Stand
3.15 Accent on Rhythm
3.30 CLASSICAL HOUR
Chopin Nocturnes
Op. 55, No. 1 in F Minor,
No. 2 in E Flat Major
Symphony No. 3 in F Major,
Op. 90 Brahms

5.0-5.30 p.m. Strict Tempo Dance
Music
6.0 Favourite Melodies
6.30 Light Orchestras
6.45 For the Pianist
7.0 Popular Music
7.30 Spotlight on Music
8.0 SYMPHONIC PROGRAMME
The Symphonies of Mozart
NBC Symphony Orchestra, con-
ducted by Arturo Toscanini
Symphony No. 40 in G Minor,
K.550

7.0, 8.0 a.m. LONDON NEWS
Breakfast Session
9.0 Morning Variety
9.20 Devotional Service
9.30-9.32 Current Ceiling Prices
12.0 Lunch Music
1.30-2.0 p.m. Broadcast to Schools
5.0-5.30 Children's Hour:
“Twenty Thousand Leagues
Under the Sea”
6.0 “The Circus Comes to
Town”
6.30 LONDON NEWS
6.45 BBC Newsreel
7.0 After Dinner Music
7.15 Book Talk by the City
Librarian
7.30 “Beauvallet” (new feature)
8.0 The Music of Rimsky-
Korsakov
Philadelphia Orchestra con-
ducted by Leopold Stokowski
Russian Easter Festival Over-
ture, Op. 36
Scheherazade, Op. 35
Royal Philharmonic Orchestra
conducted by Sir Thomas
Beecham
Symphony Antar, Third Move-
ment

3YL CHRISTCHURCH 1200 kc. 250 m.

5.0-5.30 p.m. Light Music
6.0 Concert Platform: Recitals
by Celebrated Artists
6.30 Melodious Orchestral Music
7.0 Theatreland in Music and
Song, featuring “This is the
Army”
7.30 “Hopalong Cassidy”
7.43 Two's Company: The Hul-
bert Brothers
8.0 Spotlight on Music: Old
and New Favourites in Modern
Symphonic Style
8.30 Let's Have a Laugh
8.45 Songs by Men
9.1 Old Time Dance Music
9.25 Modern Dance Tunes
10.0 Evening Serenade, featur-
ing a John Field Suite Harty
10.30 Close down

3.30 Repeat Performance
4.0 “Children of the Night”
4.14 Popular Vocalists
4.30 Hits We Remember
5.0-5.30 The Children's Hour:
“Coral Island”
6.0 “The Rajah's Racer”
6.30 LONDON NEWS
6.45 BBC Newsreel
7.0 Danceland's Favourite
Melodies
7.46 “Rebecca”
8.10 Musical Allsorts
9.0 Overseas and N.Z. News
9.18 Australian Commentary
9.30 “These Were the Days”
A Programme of Old Time Dance
Music
10.0 Close down

5.0-5.30 Children's Hour
6.0 Dinner Music
6.30 LONDON NEWS
7.0 Local News Service
7.15 Book Talk by D. G.
Buchanan
7.30 EVENING PROGRAMME
Debroy Somers Band
Good News de Sylva
7.40 “The Silver Horde”
7.53 Music Hall Varieties Orch-
estra
Are You From Dixie Cobb
Pahson Trombone Fillmore
7.57 Palace of Varieties
BBC Programme
8.27 Harry Roy's Tiger Raga-
muffins
Sailing on the Robert E. Lee
Ringle
8.30 “Beauvallet”
8.56 Novelty Orchestra
I'm Going to Kidnap You
Dominguez

8.24 Music by Weber
London Philharmonic Orchestra,
conducted by Sir Thomas
Beecham
“Oberon” Overture
8.32 Robert Casadesu (piano)
and Paris Symphony Orchestra
Concertstück in F Minor, Op.
79
8.48 National Symphony Orches-
estra, conducted by Anatole Fis-
tolari
Invitation to the Dance
9.1 A Century of French Music
(12) Debussy
“La Mer” Symphonie Suite
Prelude A' L'Après Midi
D'une Faune
9.33 GRAND OPERA
Music from Wagner's Operas
“Götterdämmerung”
Marjorie Lawrence (soprano)
Final Scene
9.49 Queen's Hall Orchestra
conducted by Sir Henry Wood
Song of the Rhine Daughters
10.0 For the Music Lover
This Week's Featured Composer:
Tchaikovsky
London Philharmonic Orchestra
“Hamlet” Overture
10.8 London Philharmonic Or-
chestra
“Nutcracker” Suite, Op. 71A
10.30 Close down

9.0 Overseas and N.Z. News
9.19 Australian Commentary
9.30 All Time Hit Parade ar-
ranged by Frank Beadle
10.0 Close down

3ZR GREYMOUTH 940 kc. 319 m.

7.0, 8.0 a.m. LONDON NEWS
Breakfast session
8.40 Let the Bands Play
9.0 Orchestras and Ballads
9.30 Current Ceiling Prices
9.33 From the Movies
10.0 Devotional Service
10.20 To-day's Star: Eileen Joyce
10.30 Novelty Numbers
10.45 A.C.E. TALK: “Give Your
Feet a Chance”
11.0-11.30 Variety
12.0 Lunch Music
1.30 p.m. Broadcast to Schools
2.0 “The Todds”

4YA DUNEDIN 790 kc. 380 m.

6.0, 7.0, 8.0 a.m. LONDON NEWS
9.0 To-day's Composer: Anton
Dvorak
9.15 Theatre Organ
9.30 Current Ceiling Prices
9.32 Music While You Work
10.0 A.C.E. TALK: “Man Must
Eat.” Some examples of the way
in which food has affected the
course of history
10.20 Devotional Service
10.40-11.0 For My Lady: “The
House That Margaret Built”

9.0 Overseas and N.Z. News
9.19 Australian Commentary
9.30 “Star for To-night”
10.0 Woody Herman and His
Orchestra
10.30 King Cole Trio
10.45 Uncle Sam Presents: Glenn
Miller and the Band of the Army
Air Forces Training Command
11.0 London News and Home
News from Britain
11.20 CLOSE DOWN

10.0 For the Music Lover
This Week's Featured Composer:
Tchaikovsky
London Philharmonic Orchestra
“Hamlet” Overture
10.8 London Philharmonic Or-
chestra
“Nutcracker” Suite, Op. 71A
10.30 Close down

4ZD DUNEDIN 1010 kc. 297 m.

6.0 p.m. An Hour with You
7.0 The Smile Family
7.0 Especially for You
9.0 Midweek Function
9.30 Cowboy Round-up
10.0 Tunes of the Times
10.30 New Releases
11.0 Close down

IYA AUCKLAND

650 kc. 462 m.

6. 0, 7.0, 8.0 a.m. **LONDON NEWS**
 9. 0 Saying It With Music
 9.30 Current Ceiling Prices
 10. 0 Devotions: Rev. S. B. Corbin
 10.20 For My Lady: Musical Comedy Stars: J. Harold Murray (C.S.A.)
 10.45-11.0 A.C.E. TALK: "On Dining Well"
 11. 0-11.30 Variety
 12. 0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2. 0 Entertainers' Parade
 2.30 **CLASSICAL HOUR**
 "Thus spake Zarathustra" Strauss

In Summer Fields
 The Nightingale
 Serenade
 Kol Nidrei

Brahms
 Bruch

- 3.30 A Musical Commentary
 3.45 Music While You Work
 4.15 Light Music
 5. 0-5.30 Children's Hour
 6. 0 Dinner Music
 6.30 **LONDON NEWS**
 6.45 BBC Newsreel
 7. 0 Consumer Time
 7.15 **WINTER COURSE TALK:**
 "The Botanist and the Geographer": a series of discussions between Prof. V. J. Chapman, Professor of Botany, and Dr. K. B. Cumberland, Lecturer in Geography, Auckland University College: "Drifting Continents"

7.30 **EVENING PROGRAMME**
 In Mint Condition: A Programme of New Releases
 7.47 Herman Flink and his Orchestra
 Finckiana
 7.55 Orchestras and Vocalists:
 Songs that have sold a million
 8. 3 "Hopalong Cassidy"
 8.20 "Itma": Tommy Handley with the BBC Variety Orchestra
 9. 0 Overseas and N.Z. News
 9.25 Foden's Motor Works Band
 The Queen's Own March
 The Smithy in the Wood
 Michaelis

- 9.31 "Dad and Dave"
 9.44 Jack Mackintosh (cornet)
 Silver Showers
 Facilita
 9.50 Anne Mills (mezzo-soprano)
 Ah! Love But a Day
 Beach
 9.53 N.S.W. Eastern Command Band
 Blue Blood
 Headquarters
 10. 0 Guy Lombardo and his Royal Canadians
 10.30 Eddie Duchin Reminiscences
 10.45 Dance Recordings
 11. 0 London News and Home News from Britain
 11.20 CLOSE DOWN

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 10.30 Eddie Duchin Reminiscences
 10.45 Dance Recordings
 11. 0 London News and Home News from Britain
 11.20 CLOSE DOWN

IYX AUCKLAND

880 kc. 341 m.

5. 0-5.30 p.m. Light Music
 7. 0 After Dinner Music
 8. 0 Chamber Music Hour
 Beethoven's Late Quartets (2nd in series)
 The Budapest String Quartet
 Quartet in C Sharp Minor
 Op. 131
 8.12 Edwin Fischer (piano)
 Sonata in A Major
 Mozart
 9. 0 Recital Hour featuring Lili Kraus playing compositions by Bela Bartok
 10. 0 Promenade Concert by the Liverpool Philharmonic Orchestra
 10.30 Close down

Thursday, October 10

IZM AUCKLAND

1250 kc. 240 m.

6. 0 p.m. Light Orchestral Music
 6.20 Popular Medleys
 6.40 Light Vocal Items
 7. 0 "Inevitable Millionaires"
 7.30 Orchestral and Instrumental Items
 8. 0 Light Variety Concert
 9. 0 Studio Dance Orchestra
 9.30 Away in Hawaii
 10. 0 Close down

2YA WELLINGTON

570 kc. 526 m.

While Parliament is being broadcast from 2YA this station's published programmes will be presented from 2YC

6. 0, 7.0, 8.0 a.m. **LONDON NEWS**
 Breakfast Session
 9. 0 Songs of Yesterday and To-day
 9.16 Bert Hirsch's Novelty Orchestra
 9.30 Current Ceiling Prices
 9.32 Morning Star: Millicent Phillips (soprano)
 9.40 Music While You Work
 10.10 Devotional Service
 10.25 Talk by Major F. H. Lampen
 10.28-10.30 Time Signals
 10.40-11.0 For My Lady: "Who's Who in the Orchestra: Clarinet and Bass Clarinet"
 11. 0-11.30 Variety
 12. 0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2. 0 **CLASSICAL HOUR:**
 Music by Mozart
 Concerto for Clarinet, K.622
 German Dances
 2.30 Divertimento No. 17 in D Major
 3. 0 Favourite Entertainers
 3.15 A Story to Remember: "Marceau's Prisoner"
 3.28 to 3.30 Time Signals
 3.30 Music While You Work
 4. 0 "The Defender": A Radio dramatization in serial form of the novel by Frederick Thwaites
 4.15 Concert Hall of the Air, with Rosario Bourdon Symphony
 Guest Artist: Thomas L. Thomas (baritone)
 5. 0-5.30 Children's Hour: Chinese National Day Programme arranged by Daisy Kwan Kee Sue
 6. 0 Dinner Music
 6.30 **LONDON NEWS**
 6.45 BBC Newsreel
 7. 0 Consumer Time
 7.15 Book Review
 7.28 to 7.30 Time Signals

7.30 EVENING PROGRAMME:

John Brownlee (baritone) and the London Select Choir conducted by Sir Thomas Beecham
 Sea Drift Delius

8. 0 The NBS String Quartet
 Principal: Vincent Aspey
 8.30 Alexander Kipnis (bass) in a Lieder Recital
 Eternal Love
 O Death How Bitter
 Remembrance Brahms
 8.42 DOROTHY DOWNING (pianist) in a Beethoven Recital
 Andante Favori
 Waltzes:
 E Flat Major
 F Minor
 B Flat Major
 From the Studio

9. 0 Overseas and N.Z. News
 9.30 Professional Wrestling Contest at the Wellington Town Hall
 10.20 Masters in Lighter Mood
 11. 0 London News and Home News from Britain
 11.20 CLOSE DOWN

2YC WELLINGTON

840 kc. 357 m.

5. 0-5.30 p.m. Variety
 6. 0 Dance Music
 6.30 Songs for Sale
 6.45 Recorded Reminiscences
 7. 0 Music from the Movies
 7.30 While Parliament is being broadcast this station will present 2YA's published programme. A Popular Programme will be presented in the event of Parliament not being broadcast
 10.30 Close down

2YD WELLINGTON

990 kc. 303 m.

7. 0 p.m. Contact: Smooth Rhythm takes the Air
 7.20 "The Forger" by Edgar Wallace
 7.33 Favourite Dance Bands: The Story of the Man with the Baton
 8. 5 Moods
 8.40 "Dad and Dave"
 9. 2 Light Variety
 9.20 Mr. and Mrs. North in "The Norths Refuse a Case"
 9.45 Music Brings Memories
 10. 0 Close down

2YB NEW PLYMOUTH

810 kc. 370 m.

7. 0 p.m. Concert session
 7.15 "Live, Laugh and Love"
 7.28 Concert Programme
 8. 0 Classical Hour
 9. 2 Concert Programme
 10. 0 Close down

2YH NAPIER

750 kc. 395 m.

7. 0, 8.0 a.m. **LONDON NEWS**
 Breakfast session
 9. 0 Variety
 9. 5 "The Devil's Club"
 9.30-9.32 Current Ceiling Prices
 12. 0 Lunch Music
 1.30-2.0 p.m. Broadcast to Schools
 5. 0 On the Dance Floor
 5.12-5.30 "Fumbombo, the Last of the Dragons"
 6. 0 "Meet the Bruntons"
 6.30 **LONDON NEWS**
 6.45 BBC Newsreel
 7. 0 Consumer Time
 7.15 "Dad and Dave"
 7.30 Talk on Pig Production: Answers to Questions by H. Hopkins, Supervisor Tairāwhiti District Pig Council
 7.45 For the Bandsman
 8. 0 "The Defender"
 8.30 **SONATA PROGRAMME**
 Florence Hooton (cello)
 Sonata Sammartini
 Alexander Kipnis (bass)
 Inner Leiser Wird Mein Schlummer
 Feldensankheit Brahms
 J. Sautoma and Paul Hindemith
 Sonata for Piano for Four Hands Hindemith
 9. 0 Overseas and N.Z. News
 9.30 Accent on Swing
 10. 0 Close down

2YN NELSON

920 kc. 327 m.

7. 0 p.m. The Clan Players
 Halli Caledonia
 7. 8 Scottish Banks Male Voice Choir
 Loch Lomond
 Strings of the BBC Scottish Orchestra
 The Red House
 7.14 Science at Your Service: "The Southern Cross"
 7.30 Willy Steiner and his Orchestra
 Stephanie Gavotte Czibulka
 7.33 Vocal and instrumental Selections
 7.45 "The Hunting of the Snark" by Lewis Carroll, read by Ralph Richardson
 BBC Programme
 8. 0 Chamber Music
 Eileen Joyce (piano), Henri Temlanika (violin) and Antoni Sala (cello)
 Trio in D Minor Arensky
 8.25 Vladimir Rosing (tenor)
 Northern Star
 Virtus Antiqua
 The Sea Borodins
 In the Silent Night
 Spring Waters Rachmaninoff
 8.37 Vitya Vronsky and Victor Babin (piano duet)
 Suite No. 2 for Two Pianos Rachmaninoff
 8.57 Vladimir Selinsky's Salon Orchestra
 Serenade Vrensky
 9. 1 Heinz Huppertz and his Orchestra
 9. 7 "Gus Gray — Newspaper Correspondent"
 9.30 Swing Session featuring: Victor Silvester's Jive Band, Erskine Hawkins and his Orchestra, Woody Herman's Orchestra, Harry James and his Orchestra
 10. 0 Close down

2ZJ GISBORNE

980 kc. 306 m.

7. 0 p.m. Band Music
 7.15 "The Circle of Shiva"
 7.30 Irish and Scots Numbers
 7.50 Jimmy Dorsey and his Orchestra
 8. 0 Close down

3YA CHRISTCHURCH

720 kc. 416 m.

6. 0, 7.0, 8.0 a.m. **LONDON NEWS**
 9. 0 Morning Programme
 9.30 Current Ceiling Prices
 Vladimir Horowitz (piano)
 9.45 Music While You Work
 10.10 For My Lady: "The Amazing Lurches"
 10.30 Devotional Service
 10.45-11.0 Famous Orchestras
 11. 0-11.30 Variety
 12. 0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2. 0 Music While You Work
 2.30 A.C.E. TALK: "On Dining Well"

- 2.45 Melody and Song
 3. 0 **CLASSICAL HOUR**
 Serenades in Music
 Serenade in B Flat Major for Wind Instruments, K.361 Mozart
 Serenade in E for Strings Dvorak

4. 0 Singers and Instrumentalists
 5. 0-5.30 Children's Hour with Rainbow Man and April
 6. 0 Dinner Music
 6.30 **LONDON NEWS**
 6.45 BBC Newsreel
 7. 0 Consumer Time
 Local News Service
 7.15 Lincoln College Talk: "Wool Quality," by Dr. P. R. McMahon

- 7.30 **EVENING PROGRAMME**
 New Light Symphony Orchestra
 Zampa Overture Herold
 7.40 "Dad and Dave"
 7.53 Albert Sandler and his Orchestra
 Beautiful Spring Lincke
 Tristesse Chopin
 8. 0 "Richelieu: Cardinal or King?"
 8.27 Royal Artillery String Orchestra
 The Night Patrol Martell
 8.31 Play of the Week: "There is a Tide"
 9. 0 Overseas and N.Z. News
 9.30 Dance Music
 10. 0 Les Brown and his Orchestra
 10.30 Songs by the Merry Macs
 10.45 Dance Recordings
 11. 0 London News and Home News from Britain
 11.20 CLOSE DOWN

3YL CHRISTCHURCH

1200 kc. 250 m.

5. 0-5.30 p.m. Light Music
 6. 0 Music for Everyman
 6.30 Highlights from "Pinocchio"
 6.46 Tenor Time
 7. 0 Listeners' Request Session
 8. 0 **Light Classical Music**
 The Charles Brill Orchestra
 Soirees Musicales Rossini
 8.10 Webster Booth (tenor) and Dennis Noble (baritone)
 Fifteen My Number Is
 'Tis the Spring of all invention ("The Barber of Seville") Rossini
 Webster Booth (tenor)
 O Vision Entrancing ("Esmeralda") Thomas
 8.21 Benno Moiseiwitsch (piano)
 Nocturne in E Flat Chopin
 Hungarian Rhapsody No. 2 Liszt
 8.34 Soloists, Chorus and Orchestra of the Berlin State Opera
 Highlights from "Der Freischutz" Weber
 8.44 **Popular Masterworks:** London Philharmonic Orchestra conducted by Sir Thomas Beecham
 Bizet's "Fair Maid of Perth" Suite
 9. 1 Music From the Movies
 9.30 "Owen Foster and the Devil"
 9.43 Musical Comedy
 10. 0 **Evening Serenade**, featuring Handel's "Water Music" Suite
 10.30 Close down



SEA DRIFT—The composition by Frederick Delius based on part of Walt Whitman's poem will be heard from 1YX on Monday, October 7 (at 8.30 p.m.), and from 2YA on Thursday, October 10 (at 7.30 p.m.) See paragraph on page 4.

News from London, 6.0 a.m.,
from the ZB's.

Thursday, October 10

Local Weather Report from the
ZB's: 7.33 a.m., 1.0, 9.35 p.m.

1ZB AUCKLAND 1070 kc. 250 m.

MORNING:

- 6.0 London News
- 9.0 Aunt Daisy's Morning Recipe Session
- 9.30 Current Ceiling Prices
- 9.45 We Travel the Friendly Road with the Pilot
- 10.0 My Husband's Love
- 10.15 Three Generations
- 10.30 Random Harvest
- 10.45 The Greenlawns People
- 11.5 Home Decorating Session by Anne Stewart
- 11.10 Shopping Reporter (Sally)

AFTERNOON:

- 12.0 Lunch Music
- 1.45 1ZB Happiness Club (Joan)
- 2.0 Let's Listen to a Love Song
- 2.30 The Home Service Session (Jane)
- 4.15 Ship o' Dreams (final broadcast)
- 4.30 Women's World (Marina)

EVENING:

- 6.0 Magic Island
- 6.15 Wild Life
- 6.30 Chuckles with Jerry
- 7.0 Economic Information Service Talk (Consumer Time) and Current Ceiling Prices
- 7.15 The C.B. Show
- 7.45 So the Story Goes
- 8.0 Star Theatre
- 8.30 The Return of Bulldog Drummond
- 8.45 Sporting Blood
- 9.0 Doctor Mac
- 10.0 Men, Motoring and Sport: Rod Talbot
- 10.30 Hits from the Shows
- 11.0 These You Have Loved
- 11.15 Dance Music
- 12.0 Close down

2ZB WELLINGTON 1130 kc. 205 m.

MORNING:

- 6.0 London News
- 9.0 Aunt Daisy's Morning Recipe session
- 9.30 Current Ceiling Prices
- 10.0 My Husband's Love
- 10.15 Life's Lighter Side
- 10.30 Random Harvest
- 10.45 Greenlawns People
- 11.5 Home Decorating Talk by Anne Stewart
- 11.10 Suzanne, Our Shopping Reporter

AFTERNOON:

- 12.0 Midday Melody Menu
- 2.0 Let's Listen to a Love Song
- 2.30 Home Service session with Daphne
- 3.0 Piano Time
- 3.15 The Ladies Entertain
- 3.30 Classicana
- 4.0 Women's World: Margaret
- 4.45 Reserved

EVENING:

- 6.0 Magic Island
- 6.15 Junior Quiz
- 6.30 Tell it to Taylors
- 7.0 Consumer Time and Current Ceiling Prices
- 7.15 C.B. Show
- 7.45 Private Secretary
- 8.0 Star Theatre
- 8.30 Return of Bulldog Drummond
- 8.45 Bleak House
- 9.0 Doctor Mac
- 9.30 Overseas Recordings
- 10.0 Chuckles with Jerry
- 10.15 Strange Mysteries
- 11.0 Screen Snapshots
- 12.0 Close down

"Ship o' Dreams" sails for the last time at 4.15 p.m.—port of departure 1ZB—destination... well, why not accompany Sonny Boy and find out for yourself?

3ZB CHRISTCHURCH 1430 kc. 210 m.

MORNING:

- 6.0 London News
- 8.0 Breakfast Club with Happy Hill
- 9.0 Aunt Daisy's Morning Recipe session
- 9.30 Current Ceiling Prices
- 10.0 My Husband's Love
- 10.15 Sporting Blood
- 10.30 Random Harvest
- 10.45 The Greenlawns People
- 11.5 Home Decorating Talk by Anne Stewart
- 11.10 Shopping Reporter: Elizabeth Anne

AFTERNOON:

- 12.0 Lunchtime Fare
- 2.0 Let's Listen to a Love Song
- 2.30 Home Service session
- 4.0 Women's World (Joan)
- 4.45 Children's session, featuring Long, Long Ago

EVENING:

- 6.0 Magic Island
- 6.15 Wild Life
- 6.30 The Barrier
- 6.45 Tunes of the Times
- 7.0 Consumer Time and Current Ceiling Prices
- 7.15 The C.B. Show
- 7.45 Tavern Tunes
- 8.0 Star Theatre
- 8.30 The Return of Bulldog Drummond
- 8.45 The Private Secretary
- 9.0 Doctor Mac
- 9.15 Recordings
- 10.0 Evening Star
- 10.15 Vegetable Growing in the Home Garden (David)
- 11.0 Variety Programme
- 12.0 Close down

4ZB DUNEDIN 1310 k.c. 229 m.

MORNING:

- 6.0 London News
- 6.5 Start the Day Right with 4ZB's Breakfast session
- 6.30 Morning Meditation
- 7.35 Morning Star
- 9.0 Aunt Daisy's Morning Recipe session
- 9.30 Current Ceiling Prices
- 10.0 My Husband's Love
- 10.15 Three Generations
- 10.30 Random Harvest
- 10.45 Greenlawns People
- 11.5 Home Decorating Talk by Anne Stewart
- 11.10 Shopping Reporter: Jessie McLennan

AFTERNOON:

- 12.0 Lunch Hour Tunes
- 2.0 Let's Listen to a Love Song
- 2.30 Home Service session: Cynthia Laba
- 3.0 Music from the Mediterranean
- 3.30 Household Harmony conducted by Tui MacFarlane (last broadcast)
- 4.0 Women's World: Alma Oaten
- 4.45 Long Long Ago

EVENING:

- 6.0 Magic Island
- 6.15 Wild Life
- 6.30 Places and People
- 7.0 Consumer Time followed by Current Ceiling Prices
- 7.15 The C.B. Show
- 7.45 Magic of Massed Voices
- 8.0 Star Theatre
- 8.30 The Return of Bulldog Drummond
- 8.45 Talent Quest
- 9.3 Doctor Mac
- 9.45 Songs of the Islands
- 10.0 A Tale of Hollywood
- 10.15 Hits from the Shows
- 10.30 Black Ivory
- 11.45 At Close of Day
- 12.0 Close down

2ZA PALMERSTON Nth. 1400 kc. 314 m.

MORNING:

- 6.0 London News
- 9.0-9.30 Good Morning Request Session
- 9.30 Current Ceiling Prices
- 9.30 Close down

EVENING:

- 6.0 Variety
- 6.15 Wild Life
- 6.45 Reserved
- 7.0 Consumer Time
- 7.12 Current Ceiling Prices
- 7.15 Two Destinies
- 7.30 Quiz Show — Quizmaster, Ian Watkins
- 7.45 A Case for Cleveland
- 8.0 Star Theatre
- 8.45 Chuckles with Jerry
- 9.0 Doctor Mac
- 9.30 Home Decorating Talk by Anne Stewart
- 9.45 The Adventures of Peter Chance
- 10.0 Close down

Teams from offices and factories around the capital city compete in the ever-popular 2ZB quiz show "Tell it to Taylors" at 6.30 p.m.

At 9.45 p.m. 4ZB presents a programme of recordings featuring "Songs of the Islands." "David," 3ZB's gardening expert, will be on the air at 10.15 to-night in his session "Vegetable Growing in the Home Garden." The valuable hints "David" offers will, we hope, enable you to grow a succession of vegetables this season.

3ZR GREYMOUTH 940 kc. 319 m.

- 7.0, 8.0 a.m. LONDON NEWS
- 8.40 You'll Know These
- 9.30 Current Ceiling Prices
- 9.33 Sing While You Work
- 10.0 Devotional Service
- 10.20 To-day's Star: Howard Jacobs
- 10.45 "Michael Strogoff" (3rd Episode)
- 11.0-11.30 Variety
- 12.0 Lunch Music
- 1.30 p.m. Broadcast to Schools
- 2.45 Afternoon Talk: "Men in the Kitchen" by Richard White. The author of the book "The Vicomte in the Kitchen"
- 3.0 Bach's Brandenburg Concertos No. 5 in D Major
- 3.15 Mozart's Piano Music Played by Edwin Fischer. Sonata in A Major, K 331
- 4.0 "Children of Night"
- 4.14 Richard Leibert: Radio City Organist
- 4.24 Memories of Broadway
- 4.30 Hits and Encores
- 5.0-5.30 Children's Hour
- 6.0 "Dad and Dave"
- 6.12 Calling Hawaii
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 Consumer Time
- 7.10 The Boston Promenade Orchestra
- 7.16 Espana Rapsodie Chabrier
- 7.16 "The Man in the Dark"
- 7.30 Musical Hall of the Air
- 7.46 Sporting Life: Jack Dempsey and Lewis Angel Firpo
- 8.0 Arthur Rubinstein (piano) and the London Symphony Orchestra
- Concerto No. 1 in B Flat Minor, Op. 23 Tchaikovsky

- 8.31 "Mr. Williams of Ham-bourg." A Play by Clifford Bax
- 9.0 Overseas and N.Z. News
- 9.30 The Raymond Scott Show
- 9.46 Bing and a Band
- 10.0 Close down

4YA DUNEDIN 790 kc. 380 m.

- 6.0, 7.0, 8.0 a.m. LONDON NEWS
- 9.0 To-day's Composer: Gaetano Donizetti
- 9.15 We Sing
- 9.30 Current Ceiling Prices
- 9.32 Music While You Work
- 10.0 "Health in the Home"
- 10.5 "The Country Drama Movement." Talk by Mrs. Judith Terry
- 10.20 Devotional Service
- 10.40-11.0 For My Lady: Famous Pianists, Ossip Gabrilowitsch (Russia)
- 11.0-11.30 Variety
- 12.0 Lunch Music
- 1.30 p.m. Broadcast to Schools
- 2.0 Revue
- 2.15 Song Time with Myree Parker
- 2.30 Music While You Work
- 3.0 Picture Parade
- 3.15 Two in Harmony: Ivor Moreton and Dave Kaye
- 3.30 CLASSICAL HOUR
- Chopin Nocturnes Op. 62, No. 1 in B Major
- Symphony No. 3 in A Minor, Op. 56 ("Scots") Mendelssohn
- 5.0-5.30 Children's Hour: "Halliday and Son"
- 6.0 Dinner Music
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel

- 7.0 Consumer Time
- Local News Service
- 7.15 Gardening Talk
- 7.30 EVENING PROGRAMME
- Gil Dech and the 4YA Concert Orchestra presents Works by Dr. Gordon Jacob
- The Orchestra
- Passacaglia on a Well-known Theme
- Suite No. 1 in F Sinfonietta
- 8.4 Clifford Curzon and Benjamin Britten (two pianos)
- Mazurka Elegiac, Op. 23, No. 2 Britten
- 8.12 Eileen Joyce (piano) with Leslie Heward and Halle Orchestra
- Concerto in E Flat Major Ireland
- 8.36 Dr. Malcolm Sargent and Liverpool Philharmonic Orchestra
- A John Field Suite arr. Hart
- 8.54 Sir Edward Elgar and London Symphony Orchestra
- "Beau Brummel" Minuet Elgar
- 9.0 Overseas and N.Z. News
- 9.30 Malcolm Sargent and Liverpool Philharmonic Orchestra
- A London Overture Ireland
- 9.44 Sir Thomas Beecham and London Philharmonic Orchestra
- Over the Hills and Far Away Delius
- 9.54 Royal Philharmonic Orchestra
- Scherzo from Two Movements in Symphony Form Merrick
- 10.2 Melody Mixture
- BBC Programme
- 10.28 Music, Mirth and Melody
- 11.0 London News and Home News from Britain
- 11.20 CLOSE DOWN

4YO DUNEDIN 1140 kc. 263 m.

- 5.0-5.30 p.m. Light Orchestras and Ballads
- 6.0 Music from the Films
- 7.0 Band Music
- 8.0 "Theatre Box"
- 8.12 Variety with Carroll Gibbons and his Orchestra: Arthur Askey and Harry Robbins (xylophone)
- 8.45 "Inspector Cobbe Remembers: The Hairless Student"
- 9.1 Andre Kostelanetz and his Orchestra
- 9.15 The Ink Spots
- 9.30 "The Famous Match," by Nat Gould
- 9.45 Live, Love and Laugh
- 10.0 For the Music Lover
- This Week's Featured Composer: Tchaikovsky
- London Symphony Orchestra, conducted by Albert Coates
- Francesca da Rimini
- 10.16 Lener String Quartet
- Andante Cantabile
- 10.23 BBC Symphony Orchestra
- Marche Slav
- 10.30 Close down

4YZ INVERCARGILL 680 kc. 441 m.

- 7.0, 8.0 a.m. LONDON NEWS
- Breakfast Session
- 9.0 A.C.E. TALK: "Dust"
- 9.20 Devotional Service
- 9.30-9.32 Current Ceiling Prices
- 12.0 Lunch Music
- 1.30-2.0 p.m. Broadcast to Schools
- 5.0-5.30 Children's Hour conducted by Uncle Charlie
- 6.0 "Dad and Dave"
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 Consumer Time
- 7.10 After Dinner Music
- 7.20 National Savings Talk

- 7.30 Orchestral and Ballad Concert, introducing LOUVAIN GALLOWAY (soprano) and J. F. CALDWELL (baritone)
- Bournemouth Municipal Orchestra
- Orpheus in the Underworld Offenbach
- Louvain Galloway The Silver Ring Chaminade
- Orpheus with his Lute Vaughan Williams
- 7.45 Albert Sandier and his Orchestra
- Illusions
- Give Me Your Heart Gade
- Louvain Galloway The White Lily Lehmann
- Farewell to Summer Johnston
- J. F. Caldwell King Charles White
- Song of the Open Road Malotte
- Away to Rio Thiman
- The Grey North Sea Hewitt
- 8.23 London Palladium Orchestra
- Marche Symphonique Savins
- 8.28 Songs from the Shows BBC Programme
- 9.0 Overseas and N.Z. News
- 9.30 "Enoch Soames": A Literary Study BBC Programme
- 10.12 Close down

4ZD DUNEDIN 1010 kc. 297 m.

- 6.0 p.m. Tea Time Tunes
- 7.0 Presbyterian Hour
- 8.0 Studio Hour
- 9.0 Especially for You
- 10.0 Swing session
- 11.0 Close down

IYA AUCKLAND

650 kc. 462 m.

6. 0, 7.0, 8.0 a.m. LONDON NEWS
9. 0 Correspondence School Session (see page 36)
- 9.30 Current Ceiling Prices
- 9.32 With a Smile and a Song
10. 0 Devotions: Adjutant Waite
- 10.20-11.0 For My Lady: "The Defender"
11. 0-11.30 Variety
12. 0 Lunch Music
- 1.30 p.m. Broadcast to Schools
2. 0 From Our Library
- 2.30 CLASSICAL HOUR
Sonata in B Flat Minor
Chopin
Songs
Sonata for 'Cello and Piano
Debussy
Requiem du Coeur
Pessard
Au Pays
Holmes
- 3.30 In Varied Mood
- 3.45 Music While You Work
- 4.15 Light Music
5. 0-5.30 Children's Hour: Tales by Uncle Remus
6. 0 Dinner Music
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
7. 0 Local News Service
- 7.15 Sports Talk by Gordon Hutter
- 7.30 EVENING PROGRAMME:
London Symphony Orchestra
"Leonora" Overture No. 2
Beethoven
- 7.47 HAAGEN HOLENBERGH
(piano)
Toccata and Fugue in D Minor
Bach
Variations Serieuses
Mendelssohn
Two Etudes in A Flat Major and C Minor
Chopin
A Studio Recital
8. 7 Frederick Riddle (viola) with the Composer and the London Symphony Orchestra
Concerto
Walton
- 8.35 "Lands of Fantasy: Lilliput," from "Gulliver's Travels" by Swift
Readings by the Rev. G. A. Naylor
9. 0 Overseas and N.Z. News
- 9.30 Sevitzky and the Indianapolis Symphony Orchestra
Symphony No. 1 in G Minor
Kalinikov
10. 5 Melody Mixture
BBC Programme
- 10.35 Music, Mirth and Melody
11. 0 London News and Home News from Britain
- 11.20 CLOSE DOWN

IYX AUCKLAND

890 kc. 341 m.

5. 0-5.30 p.m. Light Music
7. 0 After Dinner Music
- 7.30 Presentation of Gilbert and Sullivan Opera "The Mikado"
9. 0 Percy Grainger Transcriptions
- 9.15 Presenting the guitarist Vincent Gomez
- 9.30 Allen Roth Programme
10. 0 Players and Singers
- 10.30 Close down

I2M AUCKLAND

1250 kc. 240 m.

5. 0-5.30 p.m. Light Variety
6. 0 Light Orchestral Music
- 6.20 Piano Selections
- 6.40 Organ, Dance Band and Me
7. 0 Light Variety
- 7.30 "This Sceptred Isle": Lambeth
8. 0 Listeners' Own Classical Corner
10. 0 Close down

Friday, October 11

DOMINION WEATHER FORECASTS

7.15 a.m., 12.30 and 9.1 p.m.: 1YA, 2YA, 3YA, 4YA, 2YH, 3ZR and 4YZ.

WELLINGTON CITY WEATHER FORECAST

2YD: 10.0 p.m.

2YA WELLINGTON

570 kc. 526 m.

While Parliament is being broadcast from 2YA this station's published programmes will be presented from 2YC

6. 0, 7.0, 8.0 a.m. LONDON NEWS
Breakfast Session
9. 0 Correspondence School Session (see page 36)
- 9.30 Current Ceiling Prices
- 9.32 Morning Star: Alexander Brailowsky
- 9.40 Music While You Work

Radio Stage: "Mushrooms for Two"

- 3.30 Music While You Work
4. 0 Ballad Concert
5. 0-5.30 Children's Hour: Major Lampen and "Children of the New Forest"
6. 0 Dinner Music
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
7. 0 Local News Service
- 7.30 EVENING PROGRAMME:
"I Pulled Out a Plum": Gramophone presents some of the latest recordings
8. 0 STUDIO PROGRAMME
Featuring Songs by FLORENCE MACKENZIE (soprano) and JUNE BERRY (contralto)
- 8.20 London Philharmonic Orchestra conducted by Walter Goehr
"Les Sylphides" Ballet Music
Chopin

2YC WELLINGTON

840 kc. 357 m.

5. 0-5.30 Variety
6. 0 Dance Music
- 6.30 Songs for Sale
- 6.45 Accent on Rhythm
With the Bachelor Girls, Peter Akster, George Elliott and James Moody
BBC Programme
7. 0 Revels in Rhythm
8. 0 Billy Tennent and his Orchestra
- 8.30 The Melody Lingers On
Song Successes from Stage, Film and Tin Pan Alley
BBC Programme
9. 0 SONATA HOUR
Sonatas for 'Cello and Piano (8)
Pau Casals (cello) and Mielzyslaw Horszowski (piano)
Sonata in C Major, Op. 102, No. 1
Beethoven
- 9.17 Walter Gieseking (piano)
Sonata in C Major, Op. 53 ("Waldstein")
Beethoven
- 9.35 Frederick Grinke (violin) and Watson Forbes (viola)
Duets No. 1 in G Major, K.423, and No. 2 in B Flat Major, K.424
Mozart
10. 0 Light Concert Programme
- 10.30 Close down

2YD WELLINGTON

990 kc. 303 m.

7. 0 p.m. Comedyland
- 7.30 Ye Olde Time Music Hall
- 7.43 With a Smile and a Song: a session with something for all
- 8.25 "Krazy Kapere"
9. 2 Stars of the Concert Hall
- 9.20 "To Have and to Hold": a Moving Story of Family Life
- 9.45 Tempo di Valse
10. 0 Close down

2YB NEW PLYMOUTH

810 kc. 370 m.

8. 0 p.m. Concert Programme
- 9.15 "Dad and Dave"
- 9.30 Concert Programme
10. 0 Close down

2YH NAPIER

750 kc. 395 m.

7. 0, 8.0 a.m. LONDON NEWS
Breakfast session
9. 0 Correspondence School session (see page 36)
- 9.30-9.32 Current Ceiling Prices
12. 0 Lunch Music
- 1.30-2.0 p.m. Broadcast to Schools
5. 0-5.30 Uncle Paul and Aunt Helen conduct a Programme for the Children
- 6.15 For the Sportsman
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
7. 0 After Dinner Music
- 7.15 Achievement: Dr. Sun Yat Sen
- 7.30 Screen Snapshots
8. 0 With a Smile and a Song: Half an Hour of Humour and Harmony
- 8.30 Your Dancing Date: Artie Shaw and His Orchestra
9. 0 Overseas and N.Z. News
Entertainers on the Air
- 9.50 "The House of Shadows"
10. 0 Close down

2YN NELSON

920 kc. 327 m.

7. 0 p.m. Tomorrow's Sports Fixtures
"Pride and Prejudice"
- 7.30 Light Music
8. 0 Leopold Stokowski and the Philadelphia Orchestra
Rhumpha
McDonald

8. 6 John Charles Thomas (baritone)
Every Time I Feel the Spirit
Swing Low Sweet Chariot
Negro Spirituals
- 8.15 "I Don't Believe it" a Light Comedy Fantasy by Wallace Geoffrey
BBC Programme
- 8.45 The Aeolians
Tosky Spivakowsky (violin)
New Mayfair String Orchestra
9. 1 Grand Opera
London Philharmonic Orchestra
conducted by Constant Lambert
"Le Roi L'A Dit" Overture
Delibes
- 9.14 Mlle. G. Cernay and M. Georges Thill
Softly Awakes My Heart
Saint-Saens
- 9.23 Grand Opera Orchestra
"Faust" Ballet Music
Gounod
- 9.31 Jeanette MacDonald (soprano)
The King of Thule
Gounod
- 9.38 Feodor Chaliapin (bass) and Cozette (tenor)
The Calf of Gold
Gounod
- Chaliapin
Mephistopheles' Serenade
Gounod
- 9.48 The Big Four
10. 0 Close down

22J GISBORNE

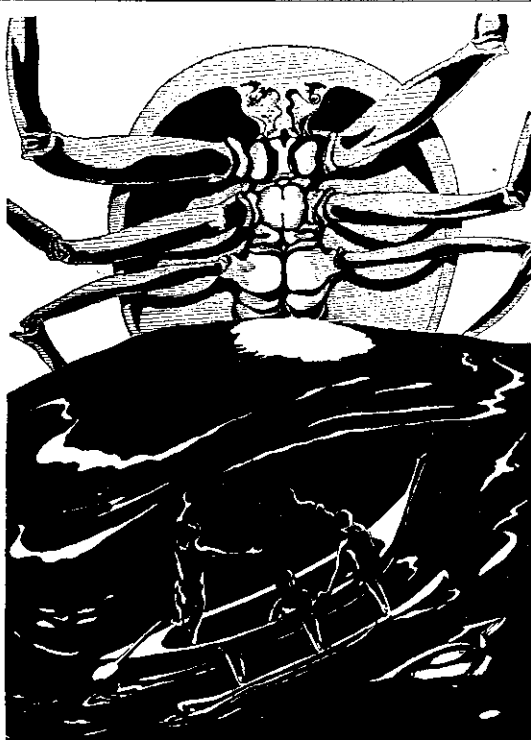
980 kc. 306 m.

7. 0 p.m. After Dinner Music
- 7.15 "Tradesmen's Entrance"
- 7.30 Variety
8. 0 Light Concert Programme
- 8.30 BBC Programme
9. 2 Grace Moore (soprano)
- 9.20 London Symphony Orchestra
- 9.35 Concerted Numbers
- 9.50 Waltz Medley
10. 0 Close down

3YA CHRISTCHURCH

720 kc. 416 m.

6. 0, 7.0, 8.0 a.m. LONDON NEWS
9. 0 Correspondence School Session (see page 36)
- 9.30 Current Ceiling Prices
Band of H.M. Royal Marines
- 9.45 Music While You Work
- 10.10 For My Lady: Famous Women: Empress Eugenie
- 10.30 Devotional Service
- 10.45-11.0 Alfredo Campoli and his Orchestra
11. 0-11.30 Variety
12. 0 Lunch Music
- 1.30 p.m. Broadcast to Schools
2. 0 Music While You Work
- 2.30 Help for the Home Cook
- 2.45 Rhythm Parade
3. 0 CLASSICAL HOUR
Suite No. 2 in B Minor for Flutes and Strings
Bach
Quartet in B Flat Major, Op. 130
Beethoven
4. 0 Variety Programme
5. 0-5.30 Children's Hour with Wanderer
6. 0 Dinner Music
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.15 "Great Figures of the Bar: Earl of Halsbury." Talk by Richard Singer
- 7.30 EVENING PROGRAMME
Chicago Symphony Orchestra, conducted by Frederick Stock
"Scapino," a Comedy Overture
Wolton
- 7.38 "Spring, the Sweet Spring," as expressed in the Songs and Traditions of Wales
A Studio Presentation by Myra Thomson (soprano and narrator) and M. G. Glaysher (harpist)
- 7.53 Halle Orchestra, conducted by Sir Adrian Boult
"A Shropshire Lad" Rhapsody
Butterworth



"The Crab That Played With the Sea." This is Rudyard Kipling's own illustration to the "Just So" story, showing Pau Amma the crab rising from the sea. The series is heard from 4YA on Fridays at 5.0 p.m.

- 10.10 Devotional Service
- 10.25 A.C.E. TALK: "On Dining Well"
- 10.28-10.30 Time Signals
- 10.40-11.0 For My Lady: Who's Who in the Orchestra: Bassoon and Woodwind Family
11. 0-11.30 Variety
12. 0 Lunch Music
- 1.30 p.m. Broadcast to Schools
2. 0 CLASSICAL HOUR:
The Concerto (3rd of Series)
Concerto in D Major Haydn
- 2.20 Music by Russian Composers
Kamennoi-Ostrow Rubinstein
Cossack Dance Tchaikovsky
- 2.30 Poem of Ecstasy
Prelude No. 3
Prelude No. 10 Scriabin
The Enchanted Lake Liadov
- 8.28 Book of Verse: Edward Lear
One of a series of literary studies produced by Patrick Dickinson for the BBC
- 9.30 FOR OUR SCOTTISH LISTENERS: Pipes and Drums of the 1st Battalion, Wellington Regiment
Pipe-Major: G. McLennan
Violinist: Sandra Gunn
Narrator: J. B. Thomson
From the Studio
10. 0 Rhythm on Record, compiled by "Turntable"
11. 0 London News and Home News from Britain
- 11.20 CLOSE DOWN

News from London, 6.0 a.m.,
from the ZB's.

Friday, October 11

Local Weather Report from the
ZB's: 7.33 a.m., 1.0, 9.35 p.m.

1ZB AUCKLAND 1070 kc. 280 m.

MORNING:

- 6.0 London News
- 9.0 Aunt Daisy's Morning Recipe Session
- 9.30 Current Ceiling Prices
- 9.45 We Travel the Friendly Road with Jasper
- 10.0 My Husband's Love
- 10.15 Three Generations
- 10.30 Ma Perkins
- 10.45 The Greenlawns People
- 11.10 Shopping Reporter (Sally)

AFTERNOON:

- 12.0 Lunch Music
- 2.0 The Life of Mary Southern
- 2.30 The Home Service Session (Jane)
- 4.30 Women's World (Marina)

EVENING:

- 6.0 Uncle Tom and his Merry-makers
- 6.30 Pedigree Stakes (Dumb Dud)
- 7.15 Backstage of Life
- 7.30 Reflections in Romance
- 7.45 A Man and his House
- 8.5 Nick Carter
- 8.15 Hollywood Holiday
- 8.45 Sporting Blood
- 9.5 Doctor Mac
- 9.20 Drama of Medicine
- 10.0 Sports Preview (Bill Meredith)
- 10.15 Hits from the Shows
- 11.0 Just on the Corner of Dream Street
- 11.15 Dance Music
- 12.0 Close down

2ZB WELLINGTON 1130 kc. 265 m.

MORNING:

- 6.0 London News
- 9.0 Aunt Daisy's Morning Recipe Session
- 9.30 Current Ceiling Prices
- 10.0 My Husband's Love
- 10.15 Housewife's Quiz (Marjorie)
- 10.30 Ma Perkins
- 10.45 Greenlawns People
- 11.10 Suzanne, Our Shopping Reporter

AFTERNOON:

- 12.0 Midday Melody Menu
- 2.0 The Life of Mary Southern
- 3.0 Music for Strings
- 3.15 Organola
- 3.30 With the Classics
- 4.0 Women's World: Margaret Band Time

EVENING:

- 6.30 Fate Blows the Whistle
- 7.15 Backstage of Life
- 7.30 Reflections in Romance
- 7.45 A Man and his House
- 8.0 Nick Carter
- 8.20 Hollywood Holiday
- 8.45 Star Parade
- 9.5 Doctor Mac
- 9.15 Drama of Medicine
- 9.30 Recordings
- 10.0 Dancing Time
- 11.0 Our Feature Band
- 12.0 Close down

Sweet music to waft away the trials and troubles of the day—listen to "Just on the Corner of Dream Street"—1ZB, 11 o'clock to-night.

3ZB CHRISTCHURCH 1430 kc. 210 m.

MORNING:

- 6.0 London News
- 8.0 Breakfast Club with Happy Hill
- 9.0 Aunt Daisy's Morning Recipe Session
- 9.30 Current Ceiling Prices
- 10.0 My Husband's Love
- 10.15 Piano Parade
- 10.30 Ma Perkins
- 10.45 The Greenlawns People
- 11.10 Shopping Reporter: Elizabeth Anne

AFTERNOON:

- 12.0 Lunchtime Fare
- 2.0 The Life of Mary Southern
- 2.30 Home Service session
- 3.0 Musical Programme
- 4.0 Women's World (Joan)
- 4.45 The Children's session: The Swiss Family Robinson

EVENING:

- 6.0 Places and People: Teddy Grundy
- 6.30 Great Days in Sport: Wrestling, Hackenschmidt (Part 3)
- 6.45 Junior Sports session
- 7.15 Backstage of Life
- 7.30 Reflections in Romance
- 7.45 Scrapbook
- 8.5 Nick Carter
- 8.20 Hollywood Holiday
- 8.45 Chuckles with Jerry
- 9.0 Doctor Mac
- 9.15 Drama of Medicine
- 9.30 Variety
- 10.0 3ZB's Sports session by The Toff
- 10.15 Waltzes of the World
- 10.45 Hits from the Shows
- 11.0 Variety Programme
- 12.0 Close down

4ZB DUNEDIN 1310 kc. 229 m.

MORNING:

- 6.0 London News
- 6.5 Start the Day Right with 4ZB's Breakfast session
- 6.30 Morning Meditation
- 7.35 Morning Star
- 9.0 Aunt Daisy's Morning Recipe Session
- 9.30 Current Ceiling Prices
- 10.0 My Husband's Love
- 10.15 From the Films of Yesterday
- 10.30 Ma Perkins
- 10.45 Greenlawns People
- 11.10 Shopping Reporter: Jessie McLennan

AFTERNOON:

- 12.0 Lunch Hour Tunes
- 1.0 Luncheon Melodies
- 2.0 The Life of Mary Southern
- 2.30 Home Service session: Cynthia Laba
- 3.0 Songs of the Hebrides
- 3.30 Afternoon Tea Music
- 4.0 Women's World: Alma Oaten
- 4.45 Juniors in Song and Story

EVENING:

- 6.0 Bright Horizon
- 7.15 Backstage of Life
- 7.30 Reflections in Romance
- 7.45 Reserved
- 8.5 Nick Carter
- 8.20 Hollywood Holiday
- 8.45 Talent Quest
- 9.3 Doctor Mac
- 9.15 Drama of Medicine
- 10.0 Sporting Blood
- 10.30 Week-end Racing and Sporting Preview: Bernie McConnell
- 11.45 At Close of Day
- 12.0 Close down

2ZA PALMERSTON Nth. 1400 kc. 214 m.

MORNING:

- 6.0 London News
- 9.0-9.30 Good Morning Request Session
- 9.30 Current Ceiling Prices
- 9.30 Close down

EVENING:

- 6.0 Variety
- 7.15 Backstage of Life
- 7.30 Short Short Stories
- 8.5 The Life of Mary Southern
- 8.20 Hollywood Holiday
- 8.30 Young Farmers' Club Session
- 9.0 Doctor Mac
- 9.16 Drama of Medicine
- 9.40 Preview of the Week-end Sport by Fred Murphy
- 10.0 Close down

Morning tea time is the beginning of feature time from the ZB's. 10 a.m. brings another episode of the popular feature "My Husband's Love" from your local station.

At 6.0 p.m. 4ZB broadcasts a show produced by the Master Showman, Humphrey Bishop, entitled "Bright Horizon."

Lovers of waltz music will enjoy 3ZB's "Waltzes of the World" at 10.15 to-night... Waltz music by the world's best orchestras.

8.2 English Eccentrics: "Lawrence of Arabia"
BBC Programme

8.17 The BBC Symphony Orchestra conducted by Adrian Boult
Enigma Variations, Op. 36
Elgar

8.45 VERA MARTIN (contralto)
Songs by English Composers
Silent Noon Vaughan Williams
My True Love Hath My Heart Parry
Now Sleeps the Crimson Petal Quilter
Silver Armstrong Gibbs
Molly-O Rowley
A Studio Recital

9.0 Overseas and N.Z. News

9.30 Sir Arthur Sullivan and his Music

10.0 The Masters in Lighter Mood

11.0 London News and Home News from Britain

11.20 CLOSE DOWN

3YL CHRISTCHURCH 1200 kc. 250 m.

5.0-5.30 p.m. Light Music

6.0 "Departure Delayed," by Jan van Apeldoorn

6.14 Choirs and Choruses

6.30 Light Orchestras and Ballads

7.0 Tunes from the Talkies

7.30 "Hopalong Cassidy"

7.43 Melodies of the Moment

8.0 Strike Up the Band

8.30 "Send For Paul Temple Again: Concerning Dr. Kohima"

9.1 Highlights from Opera

9.30 "Owen Foster and the Devil"
9.43 Orchestral Highlights from Porgy and Bess Gershwin
9.52 Gems from "Boccaccio"
10.0 "Itma"
10.30 Close down

3ZR GREYMOUTH 940 kc. 319 m.

7.0, 8.0 a.m. LONDON NEWS
Breakfast session
8.40 Merry Melodies
9.0 Correspondence School session (see page 36)
9.30 Current Ceiling Prices
9.32 Music While You Work
10.0 Devotional Service
10.20 To-day's Star: Dick Powell
10.30 Trios and Duets
10.45-11.0 A.C.E. TALK: "On Dining Well"

11.0-11.30 Variety
12.0 Lunch Music
1.30 p.m. Broadcast to Schools
2.0 From the Stage
2.30 Western Tunes
2.47 James Stephens on William Blake, A Literary Study
3.0 Music by Wagner

Excerpts from "Die Meistersinger," "Lohengrin," "Tannhauser," "Die Walkure"

3.30 Miscellaneous Recordings
4.30 For the Dance Fans

5.0-5.30 The Children's Hour: "Alice in Wonderland"

6.0 The Sports Review
6.20 Rhumba Time
6.30 LONDON NEWS

6.45 BBC Newsreel
7.0 Listen to the Band
7.16 "Krazy Kapers"

7.40 All Time Hits
8.0 Chorus Time
8.16 Science at Your Service: Volcanoes

8.30 Melodious Moods. With Betty Bucknelle (soprano) and James Moody (piano)
8.45 Melodies We Know
9.0 Overseas and N.Z. News
9.30 Some Like It Hot
9.35 "Dr. Jekyll and Mr. Hyde"
10.0 Close down

4YA DUNEDIN 790 kc. 380 m.

6.0, 7.0, 8.0 a.m. LONDON NEWS
9.0 Correspondence School Session (see page 36)
9.30 Current Ceiling Prices
9.32 Music While You Work
10.0 A.C.E. TALK: "Safety in the Home"
10.20 Devotional Service
10.40-11.0 For My Lady: Famous Pianists: Yolanda Mero (Budapest) and Olga Samaroff (U.S.A. Texas)

11.0-11.30 Variety
12.0 Lunch Music
12.15 p.m. Dunedin Community Sing from the Strand Theatre
1.30 Broadcast to Schools
2.0 Music of the Celts
2.15 Bright Stars
2.30 Music While You Work
3.0 Recital: Isador Goodman
3.15 Fun and Fancy

3.30 CLASSICAL HOUR
Chopin Nocturnes
Op. 62, No. 2, in E Major
Op. 72, No. 1, in E Minor
Quartet in F Major, Op. 135

Beethoven
"Les Preludes" Symphonie Poem
Liszt

5.0-5.30 Children's Hour: "Just So" Stories: "How the Camel got His Hump" and "The Sing Song of Old Man Kangaroo" Kipling

6.0 Dinner Music
6.30 LONDON NEWS
6.45 BBC Newsreel

7.0 Local News Service

7.30 EVENING PROGRAMME
"Merry-Go-Round": Naval Edition. A BBC Light Variety programme for those still serving on Land, Sea and in the Air

8.2 "Itma." The Tommy Handley Show
BBC Programme

8.32 "Dad and Dave"

9.0 Overseas and N.Z. News

9.30 Roth String Quartet
The Art of Fugue
Contrapunctus 7 Bach

9.34 Readings by Professor T. D. Adams. Poetry: A Somewhat Modern Miscellany

9.56 Squire Celeste Octet
Moment Musical in F Minor Schubert

10.0 Melody Cruise: Dick Colvin and His Music

10.20 Dance Music

10.45 Uncle Sam Presents: Leonard Hickson and the Alameda Coastguard Band

11.0 London News and Home News from Britain

11.20 CLOSE DOWN

4YO DUNEDIN 1140 kc. 263 m.

5.0 p.m. Popular Baritone
5.15-5.30 The Theatre Organ

6.0 Hits of Yesterday
6.30 Modern Music

7.0 Accent on Rhythm, featuring the Bachelor Girls Trio, Peter Akister (string bass), George Elliott (guitar) and James Moody (piano)

7.15 Popular Pianists
7.30 Gilbert and Sullivan Opera "The Mikado"

9.4 Variety with Alfredo Campbell and his Orchestra, Billy Mayerl (piano) and Richard Crooks (tenor)

9.30 Dance Music

10.0 For the Music Lover
This Week's Featured Composer: Tchaikovsky

London Philharmonic Orchestra
The Swan Lake Ballet Music

10.16 Concertgebouw Trio, of Amsterdam
Second Movement Trio in A Minor

10.24 The Philharmonic Orchestra, conducted by Hans Weisbach
Waltz and Finale, from Serenade, Op. 48

10.30 Close down

4YZ INVERCARGILL 680 kc. 441 m.

7.0, 8.0 a.m. LONDON NEWS
Breakfast Session

9.0 Correspondence School Session (see page 36)

9.30-9.32 Current Ceiling Prices

12.0 Lunch Music

1.30-2.0 p.m. Broadcast to Schools

5.0-5.30 Children's Hour: "Coral Cave" (final episode)

6.0 Budget of Sport from the Sportsman

6.15 Music from the Air by The Squadronaires
BBC Programme

6.30 LONDON NEWS

6.45 BBC Newsreel

7.0 After Dinner Music

7.15 The Gardening Talk

7.30 On the Dance Floor

8.0 Music from the Operas

8.30 Accent on Humour

9.0 Overseas and N.Z. News

9.30 Band Programme
Munn and Felton's Works Band

9.39 Norman Allin (bass)

9.42 Fairley Aviation Works Band

9.48 Sidley Burchall (baritone)

9.51 Foden's Motor Works Band

10.0 Close down

IYA AUCKLAND

650 kc. 462 m.

6. 0, 7.0, 8.0 a.m. LONDON NEWS
 9. 0 Entertainers All
 9.30 Current Ceiling Prices
 10. 0 Devotions: Rev. J. J. Burt
 10.20 For My Lady: Musical Comedy Stars: Anna Neagle (England)
 11. 0 Domestic Harmony
 11. 0-11.30 Variety
 11.15 Music While You Work
 12. 0 Commentary on Auckland Racing Club's Meeting at Ellerslie
 2. 0 p.m. Rhythm in Relays
 3.30-4.30 Sports Results
 5. 0 Children's Hour
 5.45 Dinner Music
 6.30 LONDON NEWS
 6.45 BBC Newsreel
 7. 0 Local News Service
 7.30 EVENING PROGRAMME:
 Berlin Philharmonic Orchestra
 "The Armourer" Overture
 Lortzing
 7.40 FLORENCE JAMES (soprano) and ARTHUR JACKSON (baritone) in Vocal Duets
 Arise O Sun Day
 Break Diviner Light Alliteen
 Garden of Happiness Wood
 Bird Songs at Eventide Coates
 A Studio Recital
 7.52 Jeanne Gautier (violin)
 Spanish Suite Nin
 8. 0 JEAN CURTIS (contralto)
 The Reason del Riego
 The Early Morning Peel
 Charming Chloe German
 A Song of Thanksgiving Alliteen
 A Studio Recital
 8.12 Moriz Rosenthal (piano)
 Carneval de Vienne on Themes by Johann Strauss
 Rosenthal
 8.20 WILLIAM ARMOUR (bass)
 In a Group of Negro Spirituals
 Wade in de Water
 Were You There Arr. Boather
 When I'm Gone Arr. Manney
 Ev'ry Time I Feel de Spirit Arr. Fisher
 A Studio Recital
 8.32 Charles Ernest Septet
 An Orchestra Programme
 BBC Programme
 8.50 Grand Celebrity Ensemble
 from Opera and Operetta
 9. 0 Overseas and N.Z. News
 9.30 "Concerto for Crooks": Radio Play by Peter Cheyney
 BBC Programme
 10. 0 Sports Summary
 10.10 Dance Music
 11. 0 London News and Home News from Britain
 11.20 CLOSE DOWN

IYX AUCKLAND

880 kc. 341 m.

5. 0 p.m. Rosario Bourdon Symphony Orchestra
 Guest Artist: Thomas L. Thomas
 5.30-6.0 Tea Dance
 7. 0 After Dinner Music
 8. 0 Radio Revue
 9. 0 Music from Scandinavia
 Landon Ronald and the London Symphony Orchestra
 Carnival in Paris Svendsen
 9.13 Francesco Asti and the Gothenburg Symphony Orchestra
 Sentimental Romance for Violin and Orchestra Stenhammer
 9.18 Walter Gieseking with Hans Rosbaud and the Berlin State Opera House Orchestra
 Concerto in A Minor Grieg

Saturday, October 12

DOMINION WEATHER FORECASTS

7.15 a.m., 12.30 and 9.1 p.m.; 1YA, 2YA, 3YA, 4YA, 2YH, 3ZR and 4YZ.

WELLINGTON CITY WEATHER FORECAST

2YD: 10.0 p.m.

9.46 Paul Kerby with the Vienna Symphony Orchestra and Chorus
 Incidental Music from "Peer Gynt" Grieg

9.57 Sir Thomas Beecham and the Royal Philharmonic Orchestra
 Symphony No. 6 in C Atterburg

10. 0 Close down

IZM AUCKLAND

1250 kc. 240 m.

1. 0 p.m. Light Orchestral Music
 1.30 Light Popular Items
 2. 0 Light Vocal Items
 2.20 Piano Selections
 2.40 Organ Selections
 3. 0 Commentary on Rugby League Football match at Carlaw Park: Balmaln (Sydney) v. An Auckland Team
 4.45 Light Variety
 5. 0 Light Orchestral Music
 5.30 Music for the Piano
 6. 0 Light Popular Selections
 6.30 Guess the Tunes: Titles announced at conclusion of session
 7. 0 Orchestral Music
 7.30 Sporting Life: John Edward Bromwich (tennis)
 7.45 Light Musical Items
 8. 0 Dance Session
 11. 0 Close down

2YA WELLINGTON

570 kc. 526 m.

6. 0, 7.0, 8.0 a.m. LONDON NEWS
 Breakfast Session
 9. 0 For the Bandsman
 9.30 Current Ceiling Prices
 9.32 Morning Star: Richard Crooks (tenor)
 9.40 Music While You Work
 10.10 Devotional Service
 10.25 Quiet Interlude
 10.28-10.30 Time Signals
 10.40 For My Lady: "Laura," from the novel by Vera Caspary

11. 0 "The Position of Women as Reflected in Literature: The Beginnings," by Zenocrate Mountjoy
 11.15 Comedy Time
 11.30 Variety
 12. 0 Lunch Music

2. 0 p.m. Saturday Afternoon Matinee
 5. 0 Children's Hour: "Uncle Tom Cobley," "Alice in Wonderland" and "The Mystery of the Colchester Coins"

5.45 Dinner Music

6.30 LONDON NEWS

6.45 BBC Newsreel

7. 0 Sports Results

7.30 EVENING PROGRAMME:
 Verse and Chorus
 Most people know the chorus of a hit tune, but how many know the verse? Listen to this Musical Quiz featuring Jeannie McPherson with Peter Jeffery at the Piano
 A Studio Recital

8. 0 2YA Variety Magazine: The Digest of Entertainment, with a song, a laugh and a story
 8.30 "Itma": Tommy Handley in a new series from the BBC
 9. 0 Overseas and N.Z. News
 9.30 The Old-time Theatre
 9.40 Old-time Dance Programme featuring Henry Rudolph's Players
 Vocalists: Joyce Izett, Sylvia Petrie and Tom Morrison
 Compere: Cedric Gardiner

10. 0 Sports Summary

10.10 Square Dance: Harry Davidson's Orchestra
 10.20 Continuation of Studio Dance Programme

11. 0 London News and Home News from Britain
 11.20 CLOSE DOWN

2YC WELLINGTON

840 kc. 357 m.

5. 0 p.m. Musical Odds and Ends
 6. 0 Dance Music
 6.30 Songs for Sale
 6.45 The Allen Roth Show
 7. 0 Men of Note
 7.15 Voices in Harmony
 7.30 Intermission, featuring the BBC Orchestra conducted by Charles Shadwell
 8. 0 CLASSICAL MUSIC
 Music by Dvorak
 Czech Philharmonic Orchestra, conducted by Vaclav Talich
 Carneval Overture

8. 8 Symphony No. 1 in D Major, Op. 60
 8.53 London Philharmonic Orchestra, conducted by Sir Thomas Beecham
 Legend

9. 1 Yehudi Menuhin (violin) and the Paris Conservatory Orchestra, conducted by Georges Enesco
 Concerto in A Minor, Op. 53
 9.31 Minneapolis Symphony Orchestra conducted by Eugene Ormandy
 Scherzo Capriccioso
 9.39 Boyd Neel String Orchestra
 Serenade in E for Strings

10. 0 Light Concert Programme
 10.30 Close down

2YD WELLINGTON

990 kc. 303 m.

7. 0 p.m. "You Asked For It" session
 10. 0 Close down

2YB NEW PLYMOUTH

810 kc. 370 m.

- 6.30 p.m. An hour for the Children: "This Sceptred Isle"
 7.30 Sports session
 8. 0 Concert session
 8.30 The Old-Time Theatre
 8.42 Concert Programme
 9. 2 Light Popular Selections
 10. 0 Close down

2YH NAPIER

750 kc. 395 m.

7. 0, 8.0 a.m. LONDON NEWS
 Breakfast session
 9. 0 Variety
 9.15 The Story Behind the Song
 9.30 Current Ceiling Prices
 9.32 "Merry Go Round," Air Force edition, featuring Richard Murdoch. A BBC light variety programme for those still serving in the forces on land, sea and in the air
 10. 0 Morning Programme
 10.45 "The Circus Comes to Town"
 12. 0 Lunch Music
 2. 0 p.m. Afternoon Variety
 5. 0 Tea Dance
 5.30 "Robin Hood"
 5.45 Accordion
 6. 0 Spotlight: a BBC Programme featuring Evelyn Dove and Fela Sowande
 6.15 Sports Results
 6.30 LONDON NEWS
 6.45 BBC Newsreel
 7. 0 After Dinner Music
 7.30 "The Man in Grey"
 8. 0 EVENING CONCERT
 Grand Symphony Orchestra
 Marinarella Overture Fucik
 GRETA WILLIAMS (soprano)
 With Verdure Glad ("Creation") Haydn
 Twilight Fancies Delius
 Musetta's Song ("La Boheme") Puccini
 A Studio Recital
 Yehudi Menuhin (violin)
 Caprice, No. 24 Paganini-Kreisler
 Boston Promenade Orchestra
 Persian March J. Strauss
 8.30 "Itma": The Tommy Handley Show
 9. 0 Overseas and N.Z. News
 9.30 Romance in Rhythm
 A session of Sweet Dance Music
 10. 0 Close down

2YN NELSON

920 kc. 327 m.

7. 0 p.m. Listeners' Own Session
 8. 0 Julio Martinez Oyanguren (guitar)
 Grande Overture Giuliani
 8.12 Yehudi Menuhin (violin)
 Habanera Sarasate
 8.16 Alfred Cortot (piano)
 Malaguena Albeniz
 Benjamin Gigh (tenor)
 If I Could Forget Your Eyes Albeniz
 8.22 Victor Symphony Orchestra
 Cordoba Albeniz
 8.30 The Melody Lingers On
 BBC Programme
 9. 1 The New Mayfair Orchestra
 9. 7 "The Rank Outsider" (last episode)
 9.30 Light Recitals by Albert Sandler Trio, Sidney Burchall (baritone) and Alfredo Campoli's Salon Orchestra
 10. 0 Close down

2ZJ GISBORNE

980 kc. 306 m.

7. 0 p.m. After Dinner Music
 7.15 Local Sporting Results
 7.30 "Coronets of England"
 8. 0 Concert Programme
 8.30 Oldtime Programme
 9. 2 BBC Programme
 9.30 Modern Dance Music
 10. 0 Close down

3YA CHRISTCHURCH

720 kc. 416 m.

6. 0, 7.0, 8.0 a.m. LONDON NEWS
 9. 0 Dusting the Shelves: Recorded Reminiscences
 9.15 The Mastersingers
 9.30 Current Ceiling Prices
 David Granville and his Musio
 10.10 For My Lady: Famous Women; Empress Eugenie
 10.30 Devotional Service
 10.45 Orchestra of the Week
 11. 0 Masters of Rhythm: Muggsy Spanier and his Ragtime Band
 11.15 Popular Pianist: Count Basie
 11.30 Tunes of the Times
 12. 0 Lunch Music
 2. 0 p.m. Bright Music
 4.30 Sports Results
 Modern Dance Music
 5. 0 Children's Hour: Girls' High School Choir
 5.45 Dinner Music
 6.30 LONDON NEWS
 6.45 BBC Newsreel
 7. 0 Local News Service
 7.30 EVENING PROGRAMME
 The Southernaires Instrumental Sextet present a Programme of Popular Tunes
 A Studio Recital
 7.45 ELIZABETH WALKER (soprano)
 Butterflies Corbett
 My Heart is a Haven Stenil
 Spring is on the Way Brahe
 The Pipes of Pan Monokton
 From the Studio
 7.57 Harry Horlick and his Orchestra
 'Neath the Southern Moon Herbert
 8. 0 "Mr. and Mrs. North: Pam Tries the Truth"
 8.28 "Merry - Go - Round": Air Force Edition
 A Light Variety Entertainment for those still serving in the Forces, on Land, Sea and in the Air
 BBC Programme



Mozart's opera "The Marriage of Figaro" will be heard from 2YA on Sunday evening, October 13

1ZB AUCKLAND 1070 kc. 280 m.

MORNING:

- 6.0 London News
- 9.0 Bachelor Girl Session (Metty), including Hollywood Head-liners
- 9.45 The Friendly Road with Gardner Miller
- 10.0 Tops in Tunes

AFTERNOON:

- 12.0 Music and Sports Flashes
- 12.30 Gardening Session
- 1.30 12B Happiness Club (Joan)
- 2.0 Priority Parade
- 3.0 Gems from Musical Comedy
- 4.15 The Papakura Businessmen's Association Programme
- 4.30 The Milestone Club (Thea)
- 5.0 The Sunbeams Session
- 5.30 Children's Competition Corner (Thea)
- 5.45 Sports Results: Bill Meredith

EVENING:

- 6.0 If You Please, Mr. Parkin
- 6.30 Great Days in Sport: Tennis: Wilding v. McLoughlin, 1913
- 7.15 Cavalcade
- 7.45 A Man and his House
- 8.0 Reserved
- 8.15 The Singing Cowboy
- 8.30 Rambles in Rhythm
- 8.45 Sporting Blood
- 9.5 Doctor Mac
- 10.0 Scotland Calling
- 10.15 On the Sentimental Side
- 10.30 Hits from the Shows
- 11.0 Dance Little Lady
- 11.15 Dance Music
- 12.0 Close down

2ZB WELLINGTON 1130 kc. 265 m.

MORNING:

- 6.0 London News
- 8.15 Preview of Week-end Sport: George Edwards
- 9.0 Bachelor Girls' session with Kathleen
- 9.30 Current Ceiling Prices
- 10.0 Gardening session by Snowy
- 10.15 Housewives' Quiz (Marjorie)

AFTERNOON:

- 12.0 MIDDAY MELODY Menu
- 2.0 Music from the Films
- 2.15 Popular Orchestras
- 2.30 First Sports Summary
- 2.45 Bing Crosby Sings
- 3.0 Ye Olde Time Music Hall
- 3.45 Sports Summary
- 4.0 Zeke Manners and his Gang
- 4.30 Keyboard Kapers
- 4.45 Concerted Vocal
- 5.15 For the Children
- 5.30 Robinson Crusoe Junior Recordings
- 5.45

EVENING:

- 6.0 If You Please, Mr. Parkin
- 6.45 Sports Results: George Edwards
- 7.15 Cavalcade
- 7.45 A Man and his House
- 8.0 Reserved
- 8.15 The Singing Cowboy
- 8.30 Rambles in Rhythm
- 8.45 Piano Time
- 9.5 Doctor Mac
- 10.0 Peter Dawson Presents
- 10.15 Green Rust
- 10.30 Between the Acts
- 11.0 Relay of Dance Music from The Roseland Cabaret
- 12.0 Close down

3ZB CHRISTCHURCH 1430 kc. 210 m.

MORNING:

- 6.0 London News
- 8.0 Breakfast Club with Happy Hill
- 9.0 Bachelor Girls' session (Paula)
- 9.30 Current Ceiling Prices
- 10.15 Movie Magazine
- 10.30 Rhythm and Romance
- 11.30 Gardening session

AFTERNOON:

- 12.0 Lunchtime session
- 12.15 Concert in Miniature
- 1.0 Screen Snapshots
- 1.15 Men in Harmony
- 1.30 Charles Patterson Presents Studio Broadcast
- 1.45 Mirthquakes
- 2.0 Service with a Smile
- 2.15 Hawaiian Melodies
- 2.30 Happiness Ahead
- 2.45 Memory Lane
- 3.0 Local Limelight: Studio Presentation
- 4.30 Variety Echoes
- 4.45 Children's session, featuring Long, Long Ago
- 5.0 Kiddies' Concert
- 5.45 Final Sports Results

EVENING:

- 6.0 If You Please, Mr. Parkin
- 6.30 Reflections with Johnny Geo
- 7.15 Cavalcade
- 7.45 Martin's Corner
- 8.0 Reserved
- 8.15 The Singing Cowboy
- 8.30 Rambles in Rhythm
- 8.45 Chuckles with Jerry
- 9.5 Doctor Mac
- 9.30 Recordings
- 10.0 Thanks for the Song
- 10.30 Hits from the Shows
- 11.0 A Famous Dance Band
- 12.0 Close down

4ZB DUNEDIN 1310 kc. 229 m.

MORNING:

- 6.0 London News
- 6.5 Start the Day Right with 4ZB's Breakfast session
- 6.30 Morning Meditation
- 7.35 Morning Star
- 9.0 Bachelor Girls' session (Maureen Hill)
- 9.30 Current Ceiling Prices
- 10.0 Ask George
- 10.30 Sentimental Memories
- 11.0 Music of the Dance Bands

AFTERNOON:

- 12.0 Lunch Hour Tunes
- 1.0 Of Interest to Men, conducted by Bernie McConnell
- 2.0 Music and Sports Flashes
- 2.30 Zeke Manners and his Gang
- 3.0 Sports Resume
- 4.0 Melodies that Never Die
- 4.30 Further Sports Results
- 5.0 The Voice of Youth with Peter
- 5.15 4ZB Radio Players produced by Peter

EVENING:

- 6.0 If You Please, Mr. Parkin
- 6.30 The Scarab Ring
- 6.45 Sports Results (Bernie McConnell)
- 7.15 Cavalcade
- 7.45 The Farmers' Forum
- 8.0 Reserved
- 8.15 The Singing Cowboy
- 8.30 Rambles in Rhythm
- 8.45 Talent Quest
- 9.3 Doctor Mac
- 10.0 Treasure of the Lorelei
- 10.30 & 11.15 Broadcast of the Town Hall Dance
- 11.45 At Close of Day
- 12.0 Close down

2ZA PALMERSTON Nth. 1400 kc. 214 m.

MORNING:

- 6.0 London News
- 9.0-9.30 Good Morning Request Session
- 9.30 Current Ceiling Prices
- 9.30 Close down

EVENING:

- 5.0 Variety
- 5.15 Zeke Manners and his Gang
- 5.30 Long, Long Ago: Story of the Little Red Man
- 6.45 Sports Results
- 7.15 The Lone Ranger Rides Again
- 7.30 Favourite Tunes
- 8.15 The Singing Cowboy
- 8.30 So the Story Goes
- 8.45 Guest Announcer
- 9.5 Doctor Mac
- 9.30 Humour Time
- 9.45 Hawaiian Cameo
- 10.0 Modern Dance Orchestras
- 10.30 Close down

4ZB's man-who-knows answers your queries in "Ask George" at 10 a.m.

The Commercial Stations will keep you fully advised on all local sporting matters throughout the day.

Music in the Hill Billy style by "Zeke Manners and his Gang" from 2ZA at 5.15 this evening.

Thirty-five years ago the famous Anthony Wilding was in his prime... there is a story about him in "Great Days in Sport" from 1ZB at 6.30 this evening.

- 8.55 Ethel Smith: Rhythm organist
- I Got Rhythm Gershwin
- 9.0 Overseas and N.Z. News
- 9.25 All American Variety
- 10.0 Sports Results
- 10.15 The Masters in Lighter Mood
- 11.0 London News and Home News from Britain
- 11.20 CLOSE DOWN

3YL CHRISTCHURCH 1200 kc. 250 m.

- 5.0 p.m. Tunes for the Teatable
- 5.19 Richard Crooks sings Stephen Foster Melodies
- 5.30 Dance Music
- 6.0 Concert Time, featuring "Rossinianna"
- 6.45 Famous Artist: Marcel Dupre
- 7.0 Music Popular and Gay
- 7.30 "Kidnapped": Adapted from the book by R. L. Stevenson
- 7.43 Romance and Rhythm
- 8.0 SYMPHONIC MUSIC
- The London Philharmonic Orchestra conducted by Felix Weingartner
- Eleven Viennese Dances Beethoven
- 8.12 Fritz Kreisler (violin) and the London Philharmonic Orchestra conducted by John Barbirolli
- Concerto in D Major, Op. 61 Beethoven
- 9.1 The Berlin Philharmonic Orchestra conducted by Wilhelm Furtwangler
- Symphony No. 6 in B Minor, Op. 74 Tchaikovsky

- 9.49 The Boston Promenade Orchestra conducted by Arthur Fiedler
- In a Mountain Pass
- Procession of the Sardar, from "Caucasian Sketches" Ippolitov-Ivanov
- 10.2 Humour and Harmony
- 10.30 Close down

3ZR GREYMOUTH 940 kc. 319 m.

- 7.0, 8.0 a.m. LONDON NEWS
- Wake up and Sing
- 9.30 Current Ceiling Prices
- 10.0 Our Garden Expert
- 10.15 You Ask, We Play
- 12.0 Lunch Music
- 1.30 p.m. Uncle Sam Presents
- 1.45 Musical Mixture
- 3.0 Famous Melodies
- 3.30 Variety
- 5.0 The Dance Show
- 5.30 Dinner Music
- 6.0 "The Rajah's Racer"
- 6.12 Out of the Bag
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 Sports Results
- 7.12 Louis Levy and His Orchestra
- The Great Waltz
- 7.21 Reginald Foort (Organ)
- The Vagabond King
- 7.27 New Mayfair Novelty Orchestra
- Shy Serenade Scott Wood
- 7.30 From the States
- 8.0 "The Forger." From the Novel by Edgar Wallace
- 8.24 Ivor Moreton and Dave Kaye
- Favourites in Rhythm
- 8.30 The Melody Lingers On
- 9.0 Overseas and N.Z. News
- 9.30 Spotlight on Variety, featuring at 9.40, "Inspector Hornleigh Investigates"
- 10.0 Close down

4YA DUNEDIN 790 kc. 380 m.

- 6.0, 7.0, 8.0 a.m. LONDON NEWS
- 9.0 To-day's Composer: Michael Balfe
- 9.15 Light Music
- 9.30 Current Ceiling Prices
- 9.32 Music While You Work
- 10.20 Devotional Service
- 10.40 For My Lady: "The House That Margaret Built"
- 11.0 Commentaries on the Forbury Park Trotting Club's Meeting at Forbury Park
- 11.15 Songs of the Islands
- 11.30 Bright and Breezy
- 12.0 Lunch Music
- 2.0 p.m. Vaudeville Matinee
- 2.30 On the Keyboard
- 2.45 Rambling Through the Classics
- 3.15 Tune Time
- 3.30 Somebody's Favourite
- 3.45 This is New
- 4.0 Rambling in Rhythm
- 4.15 Film Favourites
- 4.30 Cafe Music
- 5.0 Children's Hour
- 5.45 Dinner Music
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 Local News Service
- 7.30 EVENING PROGRAMME
- Light Orchestral and Ballads
- "The Masqueraders"
- A BBC Programme of Light Orchestral Music
- 7.44 Webster Booth (tenor)
- The Rose of Tralee Glover
- Phil the Fluter's Ball French
- 7.50 Ketelbey's Concert Orchestra
- Cockney Suite Ketelbey
- 8.0 ESTELLE MIDDLEMASS (soprano)
- The Little Damsel Novello
- Into the Night Edwards
- Winds Work Benjamin
- From the Studio

- 8.15 Arthur Fiedler and Boston Promenade Orchestra
- "Three Corned Hat" Dances Falla
- 8.25 LESLIE J. DUNBAR (baritone)
- Where'er You Walk Handel
- Linden Lea
- The Vagabond
- Vaughan Williams
- A Studio Recital
- 8.34 Eastbourne Municipal Orchestra
- Silhouettes Arensky
- 8.41 MONA ROSS (contralto)
- Songs by Grieg
- The Way of the World
- A Swan
- With a Water Lily
- A Studio Recital
- 8.50 Arthur Fiedler and Boston Promenade Orchestra
- "Faust" Ballet Music Gounod
- 9.0 Overseas and N.Z. News
- 9.30 Dance Music
- 10.0 Sports Summary
- 10.10 Dance Music
- 11.0 London News and Home News from Britain
- 11.20 CLOSE DOWN

4YO DUNEDIN 1140 kc. 263 m.

- 5.0 p.m. Famous Orchestras: The Halle
- 5.30 Music from the Theatre
- 6.0 Dance Music
- 6.30 Light Classics
- 7.0 Popular Music
- 7.30 "Hopalong Cassidy"
- 7.45 Variety
- 8.30 Radio Stage
- 9.1 CLASSICAL MUSIC
- Chopin's Works: (6th of series)
- The Waltzes
- Alfred Cortot (piano)
- Waltzes Nos. 1-14
- 9.45 Reginald Kell (clarinet)
- Fantasy Piece, Op. 73, No. 1 Schumann

- 9.47 Pablo Casals (cello)
- Song Without Words in D, Op. 109 Mendelssohn
- 9.51 The BBC Symphony Orchestra, conducted by Bruno Walter
- Symphony No. 4 in E Minor, Op. 98 Brahms
- 10.30 Close down

4YZ INVERCARGILL 680 kc. 441 m.

- 7.0, 8.0 a.m. LONDON NEWS
- Breakfast Session
- 9.0 Morning Variety
- 9.20 Devotional Service
- 9.30 Current Ceiling Prices
- 9.32 Other Days
- 10.0 Showtime
- 10.27 Echoes of Hawaii
- 10.45 Hill Billy Round-up
- 11.0 "Jezebel's Daughter"
- 11.24 Keyboard Kapers
- 11.40 Songs for Sale
- 12.0 Lunch Music
- 2.0 p.m. Radio Matinee
- 3.0 Light Opera and Musical Comedy
- 3.30 Recently Released
- 4.0 The Floor Show
- 5.0 Music for the Tea Hour
- 6.0 Spotlight on Tony Martin
- 6.15 To-day's Sports Results
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 Late Sporting
- Contrasts
- 7.30 Crosby Time
- 7.45 Those Were the Days
- 8.0 Dance Hour
- 9.0 Overseas and N.Z. News
- 9.30 Chamber Music of Mozart
- Roth String Quartet
- Quartet in A Major, K.464
- 10.0 Close down

6. 0, 7.0, 8.0 a.m. **LONDON NEWS**
9. 0 With the Kiwis in Japan
9.20 Players and Singers
11. 0 **PRESBYTERIAN SERVICE:**
Somervell Memorial Church
Preacher: Rev. J. L. Gray
Organist: John Corbett
12.15 p.m. Musical Musings
1. 0 Dinner Music
1.30 **"WORLD AFFAIRS"**
Talk by Wickham Steed
2. 0 Of General Appeal: Richard Tauber Programme
BBC Programme
2.30 Round the Bandstand
3. 0 Weber and his Music
3.30 Classical Music: Toscanini and the NBC Symphony Orchestra
Symphony No. 8 in F Major
4.30 Poets of Three Centuries in Prose and Verse with musical interludes. Presented from the Studio by Bartley Baxter
5. 0 Children's Song Service
5.45 As the Day Declines
6.30 **LONDON NEWS**
6.45 BBC Newsreel
7. 0 **SALVATION ARMY SERVICE:** Newton Citadel
Preacher: Major H. Goffin
Bandmaster: Reg. Davies
8.30 **EVENING PROGRAMME:**
The Boyd Neel String Orchestra
Allegretto
8.35 Hulda Lashanska (soprano), Mischa Elman (violin), Emanuel Feuermann (cello) and Rudolf Serkin (piano)
Arioso from "Israel in Egypt"
Handel
Litany
Schubert
8.45 **SUNDAY EVENING TALK**
9. 0 Overseas News
9.20 Weekly News Summary in Maori
9.30 Rachmaninoff (piano) and the Philadelphia Orchestra
Concerto No. 1 in F Sharp Minor
Rachmaninoff
11. 0 London News and Home News from Britain
11.20 **CLOSE DOWN**

IYX AUCKLAND
880 kc. 341 m.

6. 0 p.m. Selected Recordings
8.30 Choral Programme featuring at 9 p.m. Requiem by Gabriel Faure presented by the Montreal Festival Orchestra, conducted by Wilfred Pelletier, with Les Disciples of Massenet and Roland Roy, organist.
10. 0 Close down

I2M AUCKLAND
1250 kc. 240 m.

10. 0 a.m. Sacred Selections
10.30 Orchestral and Instrumental Music
11. 0 Morning Concert
12. 0 Dinner Music
2. 0 p.m. Light Variety
3. 0 Piano and Organ Selections
3.20 Popular Requests of the Week
4. 0 Band Music
4.20 Musical Comedy
4.40 Popular Medleys
5. 0-8.0 Family Hour
7. 0 Orchestral Music
8. 0 Concert
8.15 Auckland Provincial Mashed Brass Band Concert from Auckland Town Hall
10. 0 Close down

2YA WELLINGTON
570 kc. 526 m.

6. 0, 7.0, 8.0 a.m. **LONDON NEWS**
Early Morning Session
9. 0 With the Kiwis in Japan
9.30 Travellers' Tales: "Still Flows the Niger"
10. 0 Programme of Band Music by the Salvation Army Citadel Band

DOMINION WEATHER FORECASTS
7.15 a.m., 12.30 and 9.1 p.m.: 1YA, 2YA, 3YA and 4YA (2YH, 3ZR and 4YZ at 12.30 and 9.1 p.m. only).
WELLINGTON CITY WEATHER FORECAST
2YD: 10.0 p.m.

10.30 For the Music Lover
11. 0 **ANGELICAN SERVICE:**
Cathedral Church of St. Paul
Preacher: Canon D. J. Davies
Organist and Choirmaster: Albert Bryant
12. 5 p.m. Melodies You Know
12.35 Things to Come: Glimpses at Next Week's Programmes
1. 0 Dinner Music
1.30 **"WORLD AFFAIRS"**
Talk by Wickham Steed
2. 0 Willem Mengelberg and his Concertgebouw Orchestra
"Anacreon" Overture
Cherubini
2.14 **FREDERICK PAGE**
(pianist)
Presents a Series of Bach Preludes and Fugues from Book 1 of the "Forty Eight"
A Studio Recital
3. 0 Reserved
3.30 **Recital for Two: A Programme** introducing well-known Australian Artists
4. 0 **At Short Notice: A Programme** which cannot be announced in advance
4.15 **PHYLLIS WILLIAMS**
(soprano) ("Kirimanae")
A Programme of Maori Songs
A Studio Recital
4.30 **A Splash of Colour**
Scenes from the Lives of Great Artists
To-day: Rubens
4.45 Reverte
5. 0 **Children's Song Service:**
Methodist Children's Choir and Uncle Ashleigh
5.45 "Halliday and Son: Nobel."
6. 0 **The NBS Light Orchestra**
Conductor: Harry Ellwood
Leader: Leela Bloy
Featuring Liszt's Symphonic Poem "Les Preludes" and Music by Moussorgsky
A Studio Recital
6.30 **LONDON NEWS**
6.45 BBC Newsreel
7. 0 **BAPTIST SERVICE:**
Central Church
Preacher: Rev. L. A. North
Choirmaster: A. V. Windsor
Organist: Chas. Collins
8. 5 **EVENING PROGRAMME:**
"The Marriage of Figaro"
Mozart
8.45 **SUNDAY EVENING TALK**
9. 0 Overseas News
9.20 Weekly News Summary in Maori
9.30 Continuation "The Marriage of Figaro"
Mozart
11. 0 London News and Home News from Britain
11.20 **CLOSE DOWN**

2YB NEW PLYMOUTH
810 kc. 370 m.

7. 0 p.m. Church Service from 2YA
8. 0 Concert Programme
8.30 "The Bright Horizon"
8.42 Concert Programme
10. 0 Close down
8.45 a.m. Morning Programme
9. 0 With the Kiwis in Japan
9.30 The Melody Lingers On
10.45 Sacred Interlude
11.15 Music for Everyman
12. 0 On Wings of Song
12.34 p.m. Encore
1. 0 Dinner Music
1.30 **"WORLD AFFAIRS"**
Talk by Wickham Steed
2. 0 **"Science at Your Service: Beyond the Stratosphere: the Outer Planets"**
3. 0 **AFTERNOON FEATURE**
Clifford Curzon (piano) with the National Symphony Orchestra
Nights in the Gardens of Spain
Falla
3.30 **Napier Girls' High School Choir** conducted by Winifred E. McCarthy
Windy Night
The Garden
Five Eyes
Alleluia
Christ Had a Garden
Tchaikovsky
Brother James' Air
arr. Jacob
A Studio Recital
4. 0 **AFTERNOON CONCERT** by Albert W. Ketelby's Orchestra with Richard Crooks (tenor)
4.30 "Catherine Parr": a BBC satirical sketch
4.45 Chapter and Verse: "Requiem"
BBC Programme
5. 0 Piano Parade
6. 0 **English Architects: "John Nash"**
BBC Programme
6.15 Paul Robeson (bass)
6.30 **LONDON NEWS**
6.45 BBC Newsreel
7. 0 **METHODIST SERVICE:**
Trinity Church, Napier
Preacher: Rev. F. Copeland
Organist: Miss E. C. Wilson
Choirmaster: J. Edwards
8. 5 Jean Pougnet (violin) and Symphony Orchestra
Rondo in C Major, K 373
Mozart
8.15 Play of the Week: "Sauce for the Goose"
8.45 **SUNDAY EVENING TALK**
9. 0 Overseas News
9.20 Weekly News Summary in Maori

2YC WELLINGTON
840 kc. 357 m.

6. 0 p.m. Musical Odds and Ends
6.30 Organolla
6.45 Encores: Repeat performances from the week's programme
7.30 Music of Manhattan
8. 0 **CLASSICAL RECITALS**
Leopold Godowsky (piano)
Sonata in B Flat Minor, Op. 35
Chopin
8.21 The BBC Chorus with Dr. Harold Darke, Organist
Easter Carols
Trad.
8.35 Kathleen Washbourne and Jessie Hinchcliffe (violins)
Theme and Variations for Two Violins
Rawsthorne

8.50 Leon Goossens (oboe)
Piece
Londonderry Air arr. Kreisler
9. 1 Watson Forbes (viola) and Maria Korczynska (harp)
Sonata
9.32 Marcell Mule (saxophone) and Orchestra conducted by Philippe Gaubert
Concertino Da Camera Ibert
9.34 **Week-end Sports Results**
10. 0 Close down

2YD WELLINGTON
990 kc. 303 m.

7. 0 p.m. Recalls of the Week
7.33 "Richelieu, Cardinal or King?"
NZBS Production
8. 6 Hall of Fame: Featuring the World's Great Artists
8.30 "Dad and Dave"
8.43 Melodious Memories
9. 2 "The Vagabonds"
9.15 "How Green was My Valley" by Richard Llewellyn
9.45 Do You Remember? Gems of Yesterday and To-day
10. 0 Close down

2YB NEW PLYMOUTH
810 kc. 370 m.

7. 0 p.m. Church Service from 2YA
8. 0 Concert Programme
8.30 "The Bright Horizon"
8.42 Concert Programme
10. 0 Close down

2YH NAPIER
750 kc. 395 m.

8.45 a.m. Morning Programme
9. 0 With the Kiwis in Japan
9.30 The Melody Lingers On
10.45 Sacred Interlude
11.15 Music for Everyman
12. 0 On Wings of Song
12.34 p.m. Encore
1. 0 Dinner Music
1.30 **"WORLD AFFAIRS"**
Talk by Wickham Steed
2. 0 **"Science at Your Service: Beyond the Stratosphere: the Outer Planets"**
3. 0 **AFTERNOON FEATURE**
Clifford Curzon (piano) with the National Symphony Orchestra
Nights in the Gardens of Spain
Falla
3.30 **Napier Girls' High School Choir** conducted by Winifred E. McCarthy
Windy Night
The Garden
Five Eyes
Alleluia
Christ Had a Garden
Tchaikovsky
Brother James' Air
arr. Jacob
A Studio Recital
4. 0 **AFTERNOON CONCERT** by Albert W. Ketelby's Orchestra with Richard Crooks (tenor)
4.30 "Catherine Parr": a BBC satirical sketch
4.45 Chapter and Verse: "Requiem"
BBC Programme
5. 0 Piano Parade
6. 0 **English Architects: "John Nash"**
BBC Programme
6.15 Paul Robeson (bass)
6.30 **LONDON NEWS**
6.45 BBC Newsreel
7. 0 **METHODIST SERVICE:**
Trinity Church, Napier
Preacher: Rev. F. Copeland
Organist: Miss E. C. Wilson
Choirmaster: J. Edwards
8. 5 Jean Pougnet (violin) and Symphony Orchestra
Rondo in C Major, K 373
Mozart
8.15 Play of the Week: "Sauce for the Goose"
8.45 **SUNDAY EVENING TALK**
9. 0 Overseas News
9.20 Weekly News Summary in Maori

9.30 Boston Promenade Orchestra
Polonaise Militaire in A Major, Op. 40
Chopin
9.34 **W. H. GREGG** (baritone)
I Am Fate
Eleanore
O Could I But Express in Song
A Studio Recital
9.46 National Symphony Orchestra conducted by Eric Coates
The Three Elizabeths
Coates
10. 0 Close down

2YN NELSON
920 kc. 327 m.

7. 0 **Classical Music**
Minneapolis Symphony Orchestra conducted by Mitropoulos
Le Tombeau de Couperin
Ravel
7.14 John Charles Thomas (baritone)
Au Pays
Holmes
7.18 Walter Gieseking (piano)
La Cathedrale Engloutie
L'isle Joyeuse
Debussy
7.29 Stokowski and Philadelphia Orchestra
Festivals
Debussy
7.38 Jean Pougnet (violin) and Symphony Orchestra
Adagio in E
Mozart
7.45 Comedy Harmonists
Schlute Mein Prinzchen Schlut
Eli
Mozart
In Still Night
Brahms
8. 0 **Concert session**
The BBC Symphony Orchestra
The Spirit of London
Moule-Evans
BBC Programme
8.15 Sydney MacEwan (tenor)
When the Kye Come Home
Hogg
Eigar
Pleading
8.24 "Vanity Fair," by W. M. Thackeray
BBC Programme
8.53 Regimental Band of H.M. Grenadier Guards conducted by Lt-Col. George Miller
Fugue A La Gigue
Bach arr. Holst
Jesu Joy of Man's Desiring
Bach arr. Miller
9. 5 "The Citadel" from the Book by A. J. Cronin
9.30 Light Classical Selections
10. 0 Close down

3YA CHRISTCHURCH
720 kc. 416 m.

6. 0, 7.0, 8.0 a.m. **LONDON NEWS**
9. 0 With the Kiwis in Japan
9.30 "Melody Mixture"
10.15 The Music of George Frederick Handel
10.45 Instrumental Interlude: Louis Kentner
11. 0 **ROMAN CATHOLIC SERVICE: The Cathedral of the Most Blessed Sacrament**
Preacher: Rev. Fr. E. Joyce
Choir of St. Mary's College
Organist: James F. Skedden
12.15 p.m. Preview of Week's Programmes
12.33 Irving Berlin Successes
1. 0 Dinner Music
1.30 **"WORLD AFFAIRS"**
Talk by Wickham Steed
2. 0 Music by Brass Bands
2.30 Book of Verse: "Byron"
BBC Programme
3. 0 Yehudi Menuhin (violin) and the Liverpool Philharmonic Orchestra, conducted by Dr. Malcolm Sargent
Concerto in D Major, K 218
Mozart
3.27 Operatic Miscellany
3.45 Albert Schweitzer (organ)
Prelude and Fugue in C Minor
Bach

4. 0 **Science at Your Service: "Beyond the Stratosphere"**
Written and presented by Guy Harris, B.A., M.Sc., Ph.D., of Sydney

4.30 The Music of Albert W. Ketelby
5. 0 **Children's Service:** Canon Parr
5.45 J. H. Squire Celeste Octet
None But the Weary Heart
Down Memory Lane
Tchaikovsky, arr. Willoughby
6. 0 Richard Tauber Programme
6.30 **LONDON NEWS**
7. 0 **ANGELICAN SERVICE:**
Christchurch Cathedral
Preacher: Rev. Martin Sullivan
Organist and Choirmaster: C. Foster Browne
8. 5 **EVENING PROGRAMME**
Band of H.M. Grenadier Guards, conducted by Major George Miller
"Russian Easter Festival" Overture
Rimsky-Korsakov
8.13 **MARJEAN EDMONDS**
(mezzo-contralto)
Hallelujah! (Cantata No. 29)
Bach
O Taste and See
Bach, arr. Diack
Recitative: Horror! Confusion! Aria: Fury, with Red Sparkling Eyes ("Alexander Balus")
Handel
A Studio Recital
8.26 **VALMAI MOFFETT** (cello)
Music by French Composers
Sicilienne, Op. 24
Appes un Reve
Faure
Habonera trans. Casals, Ravel
From the Studio
8.35 Garde Republicaine Band of France, conducted by Pierre Dupont
Hungarian Dance No. 2
Liszt, arr. Dupont
8.45 **SUNDAY EVENING TALK**
9. 0 Overseas News
9.22 BBC Wireless Military Band, conducted by B. Walton O'Donnell
Slavonic Rhapsody
Friedmann
9.30 **THOMAS E. WEST** (tenor)
Ah, Moon of My Delight ("In a Persian Garden")
Lehmann
Songs My Mother Taught Me
Dvorak
Linden Lea
Vaughan Williams
O Lovely Night
Ronald
From the Studio
9.43 Solomon (pianist)
Intermezzo in B Flat Minor, Op. 117, No. 2
Brahms
9.48-10.0 Band of H.M. Welsh Guards, conducted by Lieut. T. S. Chandler
"The Gondollers"
Sullivan, arr. Godfrey
11. 0 London News and Home News from Britain
11.20 **CLOSE DOWN**

3YL CHRISTCHURCH
1200 kc. 250 m.

6. 0 p.m. Light Music
6.40 Fred Waring and his Pennsylvanians
6.50 "Wild Violets" Selection
7. 0 Music from "Grand Canyon" Suite
7.12 Joan Cross (soprano)
7.30 Piano Time
7.45 Musical Miniatures: Christian Hellemann
8. 0 "Fresh Heir": A Comedy adapted from the book by Joan Butler
8.30 **CLASSICAL PROGRAMME**
The Royal Opera Orchestra
Ballet Russe
Luigini
8.45 Salvatore Baccaloni (basso-buffo)
To a Doctor of My Importance ("The Barber of Seville")
Rossini
La Vendetta ("The Marriage of Figaro")
Mozart
8.53 La Scala Chorus
Go Thoughts, on Golden Wings ("Nabucco")
Verdi

News from London, 6.0 a.m.,
from the ZB's.

Sunday, October 13

Local Weather Report from the
ZB's: 7.33 a.m., 1.0, 9.35 p.m.

1ZB AUCKLAND 1670 kc. 280 m.

MORNING:

- 6.0 London News
- 7.33 Junior Request session
- 9.15 Friendly Road Children's Choir
- 10.30 The Old Corral
- 11.0 Friendly Road Service of Song (Radio Theatre)

AFTERNOON:

- 12.0 Listeners' Request session (Hilton Porter)
- 2.0 Radio Matinee
- 3.0 Prisoner at the Bar
- 3.30 Spotlight Band
- 4.0 Studio Presentation
- 4.30 Storytime with Bryan O'Brien
- 5.0 Diggers' session (Rod Talbot)

EVENING:

- 6.0 Talk on Social Justice
- 6.30 Uncle Tom and the Sankey Singers
- 7.0 Special Musical Programme
- 7.25 Topical Talk: Professor Hornblow
- 7.30 From 1ZB's Radio Theatre
- 8.0 We Found a Story
- 8.15 The Stage Presents: BBC Programme (last broadcast)
- 8.45 Sunday Night Talk
- 9.0 New Zealand Presents
- 9.15 Songs and Songwriters: Victor Schertzinger
- 10.0 Chorus Gentlemen (last broadcast)
- 10.15 Variety Programme
- 12.0 Close down

A thrilling murder mystery by one of the foremost writers of detective fiction: "Enter a Murderer," by Ngaio Marsh. 3ZB listeners hear this exciting feature at 9.15 every Sunday evening.

2ZB WELLINGTON 1130 kc. 265 m.

MORNING:

- 6.0 London News
- 8.15 Religion for Monday Morning: Rev. Harry Squires
- 8.30 Melodious Memories
- 9.0 Children's Choir
- 9.20 Sports Review
- 9.35 Piano Time: Louis Kentner
- 9.45 Popular Vocalist: Gerhard Musch
- 10.0 Band session: Wellington Boys' Institute Junior Band
- 10.30 Friendly Road Service of Song

- 11.0 Melody Time
- 11.12 Comedy Cameo
- 11.30 The Services session conducted by the Sgt. Major

AFTERNOON:

- 12.0 Listeners' Request session
- 2.0 Radio Variety
- 3.45 From Our Overseas Library
- 5.0 Storytime
- 5.30 Salt Lake City Tabernacle Choir

EVENING:

- 8.0 Social Justice
- 8.15 Musical Interlude
- 8.30 For the Children
- 8.45 Vocal: Studio Presentation
- 7.30 The Stage Presents (last broadcast)
- 8.0 Prisoner at the Bar
- 8.30 Golden Pages of Melody
- 8.45 Sunday Evening Talk
- 9.1 ZB Gazette
- 9.15 Songs and Songwriters: Richard Whiting
- 10.30 Restful Melodies
- 10.45 Songs of Cheer and Comfort
- 11.0 Recital Time
- Interlude: Verse and Music
- 11.40 Close down
- 11.55

3ZB CHRISTCHURCH 1430 kc. 210 m.

MORNING:

- 6.0 London News
- 9.0 Uncle Tom's Children's Choir
- 10.0 Music Magazine, featuring at 10.0, Orchestral Cameo; Music of Elgar; 10.15, Piccaninny Songs; 10.30, Smiles a While; 10.45, Piano Time
- 11.0 Friendly Road Service of Song
- 11.45 Sports Talk (The Toff)

AFTERNOON:

- 12.0 Luncheon session
- 2.0 Radio Matinee featuring at 2.0, Orchestral Cameo; 2.30, From Our Overseas Library
- 3.0 Prisoner at the Bar
- 3.30 A Studio Presentation: The Aeolian Choir
- 4.15 Music of the Novachord

EVENING:

- 5.0 Storytime with Bryan O'Brien
- 6.0 A Talk on Social Justice
- 6.15 Recordings in Demand
- 7.0 The Stage Presents—BBC Production (last broadcast)
- 7.40 A Studio Presentation
- 8.0 Off Parade—At Radio's Roundtable
- 8.30 Songs of Good Cheer
- 8.45 Sunday Night Talk
- 9.0 A Studio Presentation: Henry McConel, Baritone
- 9.15 Enter a Murderer
- 9.45 Songs and Songwriters: Hoagie Carmichael
- 10.15 Variety Programme
- 10.30 Restful Music
- 10.45 Songs of Cheer and Comfort
- 11.0 Variety Programme
- 12.0 Close down

4ZB DUNEDIN 1310 kc. 229 m.

MORNING:

- 6.0 London News
- 9.0 Songs of Cheer and Comfort
- 9.15 Familiar Melodies
- 9.30 4ZB Junior Choristers, conducted by Anita Oliver
- 10.0 The Masked Masqueraders
- 10.30 Voices in Harmony
- 11.0 Sports Digest with Bernelle McConnell
- 11.15 Orchestral Interlude
- 11.30 Salt Lake City Choir

AFTERNOON:

- 12.0 You Asked For It
- 2.0 The Radio Matinee
- 3.0 Tommy Handley Programme
- 5.0 Storytime with Bryan O'Brien
- 5.30 4ZB Choristers, conducted by Anita Oliver

EVENING:

- 6.0 Talk on Social Justice
- 6.15 Chorus Gentlemen
- 6.30 The Diggers' Show: George Bezar
- 7.0 Prisoner at the Bar
- 7.30 The Stage Presents (last broadcast)
- 8.0 Reserved
- 8.45 Sunday Night Talk
- 9.0 Radio Roundabout
- 9.45 Songs and Songwriters: George M. Cohan
- 11.45 At Close of Day
- 12.0 Close down

Quietly and unobtrusively the famous Professor Hornblow is winning great audiences to his splendid weekly news commentaries. Hear the Professor at 7.25 this evening from 1ZB.

2ZA PALMERSTON Nth. 1490 kc. 214 m.

MORNING:

- 8.0 Medleys and Selections
- 8.30 Young Man with a Band
- 9.0 Keyboard Kavalcade
- 9.15 Latin Americana
- 9.30 Organola
- 9.45 South of the Border
- 10.0 In Reminiscent Mood
- 10.30 Notable Trials
- 10.45 Round the Rotunda
- 11.0 In Tune with the Times
- 11.30 The Services Session
- 12.0 Close down

EVENING:

- 5.0 Storytime with Bryan O'Brien
- 5.45 Sunday Symphony
- 6.0 Meet the Staff
- 6.30 Reserved
- 7.0 Chorus Gentlemen
- 7.30 Stage Presents (last broadcast)
- 8.0 Prisoner at the Bar
- 8.30 Armchair Melodies
- 8.45 Sunday Night Talk
- 9.0 Big Ben
- 9.15 Reserved
- 9.45 Songs of Cheer and Comfort
- 10.0 Close down

Special sessions for ex-servicemen and women from 2ZB and 2ZA at 11.30 a.m. Rod Talbot conducts the Diggers' Session at 5 p.m. from 1ZB and the Diggers' Show is on the air at 6.30 p.m. from 4ZB.

The Listeners' Own request session conducted by Russell Oaten is heard from 4ZB between 12 noon and 2 p.m. under the title "You Asked For It."

- 9.1 The London Philharmonic Orchestra
- The Hundred Kisses D'Erlanger
- 9.30 Melodious Moods with Bettie Bucknelle, James Moody and the Four Clubmen
- BBC Programme
- 10.0 Close down

3ZR GREYMOUTH 940 kc. 319 m.

- 8.45 a.m. The Salvation Army Band
- 9.0 With the Kiwis in Japan
- 9.30 Hymns we Love
- 9.45 The Orchestra Raymonde
- 10.0 Drama in Cameo: "The Model"
- 10.15 A Little of Everything
- 11.30 "The Magic Key"
- 12.0 The Queen's Hall Light Orchestra
- The Arcadians
- Coppella Waltz
- Irish Washerwoman
- 12.40 p.m. Calling the Stars
- 1.30 "WORLD AFFAIRS"
- Talk by Wickham Steed
- 1.40 Down Memory Lane
- 2.0 Songs by Men
- 2.14 Favourite Personalities
- 3.0 "Tales of the Silver Greyhound: The Honeymoon in Paris"
- 3.24 Symphony Orchestras of America
- The Minneapolis Symphony Orchestra conducted by Dmitri Mitropoulos
- "Le Baruffe Chiozzotte" Overture Sinigaglia
- Valse Noble et Sentimentale Ravel
- Interlude from Folk Song Symphony Harris
- Scherzo Capriccioso Dvorak
- 4.9 World Famous Voices
- 4.30 You'll Like These
- 5.0 Sacred Song Service: Rev. J. A. Silvester

- 5.45 Melody Time
- 6.0 Salt Lake Tabernacle Choir
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 London Philharmonic Orchestra
- Chopiniana
- 7.14 Elisabeth Schumann (soprano)
- A Song of Vienna Schubert
- 7.17 Eileen Joyce (piano)
- Andante in A Schubert
- 7.21 Richard Tauber (tenor)
- To-morrow Strauss
- 7.27 The State Opera Orchestra
- Wedding Waltz Dohnanyi
- 7.33 Spotlight on Music
- 8.0 Harry Owens and His Hawaiian Hotel Orchestra
- 8.10 Play of the Week: "Incognito"
- 8.33 The Salon Concert Players
- 8.45 SUNDAY EVENING TALK
- 9.0 Overseas News
- 9.20 Theatreland
- 9.35 "How Green was My Valley"
- 10.0 Close down

4YA DUNEDIN 790 kc. 380 m.

- 6.0, 7.0, 8.0 a.m. LONDON NEWS
- 9.0 With the Kiwis in Japan
- 9.30 From My Record Album
- 10.0 Music by French Composers
- 11.0 ROMAN CATHOLIC SERVICE: St. Joseph's Cathedral
- 12.15 p.m. Concert Celebrities
- 1.0 Dinner Music
- 1.30 "WORLD AFFAIRS"
- Talk by Wickham Steed
- 2.0 "The Gloconda Smile"
- Adapted from the short story by Aldous Huxley
- BBC Programme
- 2.30 Beatrice Harrison ('cello), with Sir Edward Elgar and New Symphony Orchestra
- Concerto, Op. 85 Elgar

- 3.30 "Finch's Fortune." From the Jaina Series by Mazo de la Roche

- 3.58 Richard Tauber Programme
- The celebrated singer, composer and conductor with the George Melachrino Orchestra and Guest Artist Vina Barndon
- BBC Programme

- 4.28 "Lovely is the Lee": Readings by Robert Gibbings

- 5.0 Children's Song Service

- 6.30 PRESBYTERIAN SERVICE: First Church
- Preacher: Rev. W. Allen Stevely, M.A.
- Organist and Choirmaster: Geo. E. Wilkinson, B.A.

- 8.5 EVENING PROGRAMME
- An Organ Recital by Professor V. E. Galloway, Mus.D., Dunedin City Organist
- A Mendelssohn Programme
- From Town Hall

- 8.30 The Boyd Neel String Orchestra
- Adagio for String Orchestra. Lekeu

- 8.45 SUNDAY EVENING TALK

- 9.0 Overseas News
- 9.22 Squire Celeste Octet
- A Venetian Barcarolle arr. Willoughby
- 9.30 "Mr. Whistler Meets Mr. Wilde," by the New Zealand Playwright John Gundry. A satirical story of London in the Nineties
- NBS Production

- 9.51-10.0 Arthur Fiedler and Boston Promenade Orchestra
- "The Thieving Magpie" Overture Rossini

- 11.0 London News and Home News from Britain
- 11.20 CLOSE DOWN

4YO DUNEDIN 1140 kc. 263 m.

- 6.0 p.m. Light Music
- 6.30 Favourite Artists
- 7.0 Music of the Nations: Spain
- 7.30 For the Pianist
- 7.45 The Music of Eric Coates
- 8.15 "The Citadel"
- 8.30 Grand Opera Programme
- Scenes from operas by Mozart
- 9.1 Music from Czech Opera
- 9.31 Scenes from Russian Opera
- 10.0 Close down

4YZ INVERCARGILL 680 kc. 441 m.

- 8.45 a.m. Mediana
- 9.0 With the Kiwis in Japan
- 9.30 Music of the Masters: Beethoven
- 10.15 Sacred Interlude with the 4YZ Choristers
- A Studio Recital
- 10.30 "So This is Man"
- BBC Programme
- 11.0 Music for Everyman
- 12.15 p.m. Theatre Memories
- 1.0 Dinner Music
- 1.30 "WORLD AFFAIRS"
- Talk by Wickham Steed
- 2.0 The Melody Lingers On
- BBC Programme
- 2.30 "Merry-Go-Round": Army Edition
- 3.0 Major Work: Concerto in G Minor, Op. 22 Saint-Saens
- Moura Lympany (piano) and the National Symphony Orchestra
- Conductor: Warwick Braithwaite
- 3.22 Famous Artist: Luigi Forti (tenor)
- Serenata ("Don Pasquale") Donizetti
- I Still Seem to Hear ("The Pearl-Fishers") Bizet
- All Hall Thou Dwelling ("Faust") Gounod

- 3.35 Moments Musicaux, Op. 94, Nos. 1-6 Schubert
- Played by Artur Schnabel (piano)

- 4.0 Recital for Two
- 4.30 Radio Stage: "El Toro"
- 5.0 Musical Miniatures
- 5.15 Answers to the Musical Quiz

- 5.40 Felix Mendelssohn's Hawaiian Serenaders with Helen Clare
- BBC Programme

- 6.10 The Memory Lingers On

- 7.0 ROMAN CATHOLIC SERVICE: St. Mary's Basilica
- Preacher: Father McCallum

- 8.15 "Blind Man's House" (final episode)

- 8.45 SUNDAY EVENING TALK

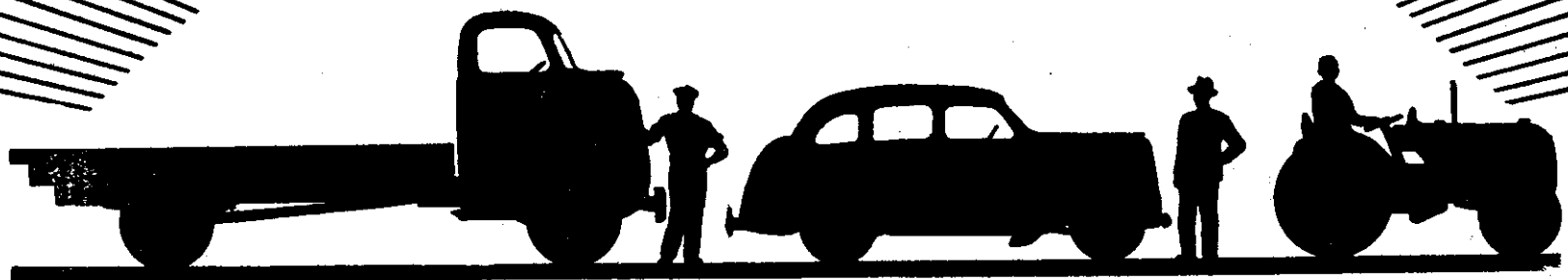
- 9.0 Overseas and N.Z. News
- 9.20 Overtures by Handel
- Queen's Hall Orchestra
- Berenice
- Boyd Neel String Orchestra
- Faramondo
- 9.30 "Bleak House," by Charles Dickens
- 10.0 Close down

4ZD DUNEDIN 1010 kc. 297 m.

- 9.30 a.m. Radio Church of the Helping Hand
- 10.0 Morning Melodies
- 10.15 Little Chapel of Good Cheer
- 10.45 Under the Spotlight, featuring Carroll Gibbons
- 11.0 Variety Fare
- 11.30 Music by Beethoven, featuring "Appassionata" and "Pathetique" Sonatas
- 12.30 Close down

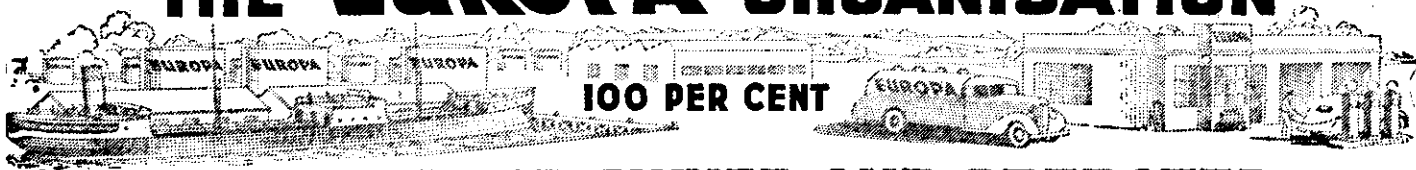
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