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Programmes for April 7-13

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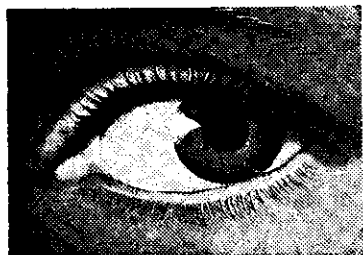
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THINGS TO COME

A Run Through The Programmes

Night's Candles

WELLINGTON listeners who feel like reaching for the stars when the light goes out are warned that "The Night Sky in April" has shifted its position since last week's issue of *The Listener* was printed. This talk (the first of a monthly series) was to have been given by I. L. Thomsen, of the Carter Observatory, at 9.15 p.m. on April 1, but it became a Displaced Programme when schedules were being rearranged last week. Now, however, a place has been found for it in the New Order, and it will be heard at 9.19 p.m. this Friday, April 11.

For Strings and Two Horns

IN a book just published in America, Joseph Szigeti, the famous violinist, deplores the rigidity of certain conventions which govern what soloists will present to their audiences in the way of programmes, and says (among other things) that he sees no reason why pianists, for instance, should not engage singers to do song-cycles with them as part of their own programmes; or why violinists should not engage one or two other players to do some ensemble work (not necessarily something written to display the violin). One work he mentions as suitable for this purpose is the Mozart Divertimento in D Major (No. 17), which is written for strings and two horns. Szigeti's nomination of this work may come as a surprise to people who think of this work as an orchestral piece, because they have heard it in a recording made by the London Philharmonic Orchestra (conducted by Sir Hamilton Harty). But it is also well suited to performance by a string quartet and two horns. And a recording in this medium (made by the Lener Quartet and two unnamed horn-players) is to be heard from 2YC at 8.16 p.m. on Monday, April 7. Incidentally, if the cuts are over by then, 4YO will broadcast the orchestral version at 1.0 p.m. on the following Friday.

Lili Kraus Recitals

TWO pianoforte recitals by Lili Kraus are to be broadcast next week, one from Christchurch on Tuesday evening, April 8, and the second from Wellington on the following Saturday, April 12 (to be relayed through 3YA and 2YA respectively). In her Christchurch programme (her third in Christchurch during the present tour), Mme. Kraus will play Schubert's Sonata in A Minor, Op. 143 (preceded by two of his Impromptus), Schumann's Etudes Symphoniques, a Sonatina by the Christchurch composer, Douglas Lilburn, and Mozart's Sonata in C Minor (K.457), preceded by the Fantasy in C Minor (K.475), which was written to go with it. In Wellington on the Saturday night, she will play Bach's Chromatic Fantasy and Fugue in D Minor, Mozart's Sonata in D (K.576), Schumann's "Carnaval," Rumanian Dances by Bartok, Mr. Lilburn's Sonatina, and finally Schubert's Sonata in A Minor, Op. 42.

Broken Reed

WHEN you come to think of it, it is astonishing that in the long catalogue of English kings so many are remembered through association with the trivial or vulgar—Alfred burned the

cakes, Canute got his feet wet, Edward the Confessor was a faith-healer, Henry I. died of a surfeit of lampreys, Henry VIII. had a surfeit of wives, James I. reminds us of tobacco, and Charles II. of oranges. The only one whose name is associated in our minds with problems of national policy is the one who had no policy at all. Ethelred, as every schoolboy knows, was the Man Without a Plan—the King who lacked counsel, and got his sterling funds so muddled up trying to find a Guaranteed Price acceptable to the wild Danish dairy-farmers who periodically swooped down upon his divided realm. But let us not carry our readers too far; 2YA, we have no doubt, will deal fairly with Ethelred in the first instalment of *Highjinks in History*, a new NZBS comedy programme, to be heard at 7.45 p.m. on Monday, April 7.

Out, Out!

THERE'S malice in 1YA's programme for Thursday, April 10, in the item set down to be heard about 9.45 p.m. Things will be bad enough, one way and another, without suggestions of the kind contained in this group of piano solos—note that they are called



light piano solos—to be played by Sefton Daly. Sefton Daly, it will (or may) be remembered, came here in person some years ago as pianist to Noel Coward. Sefton Daly composes little pieces for the piano. He also has read (or heard) *Macbeth*. And the third of his group of light piano pieces is called "Brief Candles." This might well mean that those listeners who were recently "advised to take steps to provide alternative illumination" are going to be told to go without even those hard-won and all-too-brief alternatives.

Just Once More

A PROGRAMME ORGANISER, someone told us once, is supposed to know a good thing when he sees it, and seize a good thing when he knows it. There ought to be some connection, therefore, between the fact that Station 3ZR Greymouth recently acquired a new programme organiser formerly of the staff of 2YA, and the fact that at 8.12 p.m. on Wednesday, April 9, Greymouth listeners are to hear recordings of a feature already well appreciated by 2YA listeners, "Sociable Songs," sung by

ALSO WORTH NOTICE

MONDAY

2YA, 7.15 p.m.: Talk, "The Library To-day."
3YA, 9.30 p.m.: Trio in E Flat, Op. 70 (Beethoven).

TUESDAY

2YA, 7.52 p.m.: Symphony No. 9 (Beethoven).
1YX, 8.12 p.m.: Symphony No. 4 (Brahms).

WEDNESDAY

2YA, 8.0 p.m.: Wanganui Scrapbook (Part 2).
4YA, 8.0 p.m.: "The Listeners' Club" (1).

THURSDAY

2YA, 8.0 p.m.: A Mozart Hour.
4YA, 7.30 p.m.: Music by Sibelius.

FRIDAY

1YA, 9.30 p.m.: Violin Concerto in A Minor (Dvorak).
2YA, 9.20 p.m.: Interview with the Australian Champion Young Farmer.

SATURDAY

1YX, 9.0 p.m.: Music by Handel.
2YH, 8.8 p.m.: Recital by Senia Chostiaff (tenor).

SUNDAY

2YA, 8.5 p.m.: Opera, Andrea Chenier (Giordani).
4YA, 9.31 p.m.: Play, "Farewell, Captain Jacoby."

"The Chorus Gentlemen." These Gentlemen (Roy Hill, Len Hopkins, Ken Macaulay, and Ken Strong, with Peter Jeffrey as pianist) sing their Sociable Songs weekly from 2YA, in their due season (and will be heard again from 2YA probably in May). Latterly they have been recording their programmes at a time when they can conveniently meet. This means that other stations can broadcast their programmes too, and Greymouth listeners will discover next week what their worth is.

Dual Role

DR. EDGAR BAINTON figures twice in 3YA's programme for Friday evening, April 11, and in two capacities. A programme of choral music to be given from the studio by the Christchurch Liederkränzchen (ladies' choir), conducted by Alfred Worsley, will include, in the last group, a composition by Dr. Bainton, entitled "Sirena." And a few moments later, Dr. Bainton himself will be at the microphone to give another of his lecture-recitals from the piano—"Style in Music: The Dance," illustrated with dances composed by Bach, Mozart, Beethoven, Chopin, and Ravel.

The Orchestra Goes South

CHRISTCHURCH will have its first opportunity to hear the new National Orchestra of the NZBS in the flesh on the evening of Saturday, April 12. The orchestra will give its first concert there in the St. James's Theatre, and the programme will consist of six compositions: Wagner's Overture to *Tannhäuser*, Handel's *Water Music Suite*, Richard Strauss's tone poem, *Don Juan*, Tchaikovsky's overture *Romeo and Juliet*, Mozart's "Jupiter" Symphony, and Liszt's second *Hungarian Rhapsody*.

APRIL 3, 1947

Life Without Power

IT has been a shock to most of us to discover how dependent we are on electric power; not only materially but mentally too. Although there are some districts in New Zealand in which power still comes in old-fashioned ways, light from oil and heat from wood and coal, nine out of ten of us have moved away from that state of affairs and don't like even temporary returns to it. We feel that life without electric energy is not life at all but misery, and we are making a rather melancholy fuss over the necessity for a time of being uncomfortable. But the remedy is in our own hands at least in part. There is a story in this issue (page 9) which shows what can be achieved with a little thought and sacrifice, and although complete escape will not come till the centre of the North Island is soaked by rain, it is clear that we are all deeply involved in the sins of selfishness and waste. That is not exactly a discovery, of course, but the consequences of it in the present situation have certainly been a revelation. The question in fact is how soon we are going to be good enough and sensible enough to try some self-help. We can't control the weather, but we can, at least to some extent, control ourselves. Nor is there much risk that we shall carry control too far, or even brace ourselves for an effort that a sudden deluge will make unnecessary. When rain comes it is not likely to come freely enough to end all anxiety in a day or two. What falls now, with what we save now, can be held indefinitely if it is not immediately used. But we have to make the effort as individuals, and not waste time asking whether everything has been done officially that could have been done, whether each specific economy called for is necessary, whether the supply authorities are alarming us needlessly, and whether anyone at all other than ourselves is doing his full duty. The sun and the winds and the oceans and the temperature are beyond our grasp. Our heat, light, and radio switches are not.

LETTERS FROM LISTENERS**WICKET OR PITCH?**

Sir,—Dictionaries will not settle this question. The *Concise Oxford* says the wicket is three stumps with bails; pitch is the place between and about wickets; state of pitch may be called wicket. This agrees with "Quidnunc." Two other dictionaries follow the *O.E.D.*, three give the pitch and wicket separate entities and two say the pitch is the pitch and is also the wicket. They cannot all be correct.

The M.C.C. Laws of Cricket give the only correct definition of wicket. Law 6 says that each wicket consists of three stumps and two bails pitched opposite and parallel to each other twenty-two yards apart. In all their other Laws this holds good, i.e., "The Popping Crease shall be marked four feet from the wicket," etc. Pitch is not mentioned; it is always the ground. How do you mow this wicket? With a spokeshave?

If, in a revision of Law 9 the M.C.C. says "In week-end starts the wicket shall be mown," have they revised Law 6 also?

Cannot our cricket match announcers refrain from the phrase, "The batsman returned the ball to the bowler down the wicket"? Why "down"? The pitch is usually level. Why not "along the pitch"? The latter phrase is used occasionally; the former peppers some broadcasts. If the batsman hits a ball on to the wicket he is out.

R. PAPE (Tolaga Bay).

(This correspondence is now closed.—Ed.)

THIS MODERN ART

Sir,—I always enjoy the controversy on Modern Art, especially when plain citizens take a hand in it. Artists are only public servants, after all; and the public must watch them closely. We don't like being "bounced," we like civility, and, above all, we long for good service—the type of service Shakespeares and Da Vinci gave their customers, work which appeals to educated people from every class. And the public are very generous in their taste, feeling that an artist must protect his idiosyncrasy until it matures. Young artists may not be understood, but they are generously tolerated.

Now, this little matter of Modern Art! Why so many complaints? Even the famous Matisse is heckled. At eighty-something his idiosyncrasy must be very mature, he is acclaimed as "one of the greatest living painters" by people who ought to know (though they usually don't), and yet the public everywhere are harshly critical. And the notorious Picasso!

If there is even a little truth in the statement that "artists are public servants" our problem is partly solved, for the Matisse-Picasso collection seem to favour form before colour, the subjective before the objective. The better painters of this group are superb technicians. Their work is seen by "John Citizen" as he sees a technical work on Mathematical Physics, rather too abstruse for general reading and about a subject quite outside his everyday interests. "John Citizen" does not begrudge the teaching of Mathematical Physics, of course. But he does, and I think rightly, object when the purely subjective works of peculiar minds are brought to his attention as works of art. I could write the most ridiculous book on Mathematical Physics possible, because I know practically nothing about the subject. But, no student would read far

into it. Some professor would have reviewed the book and pronounced it worthless.

Now, art is not a matter on which we accept blindly the opinions of professors. An artist is entitled to say he has been misunderstood, that another generation will realise his quality. But a whole movement, such as has been built around Picasso, and which has persisted for half a century, will not succeed in "bouncing" anyone of sound mind into the belief that it must be good—because-so-and-so-says-it-is. I think A. R. D. Fairburn argued similarly for Picasso over the radio last year. An artist's mind must possess some generality, otherwise how can he have good taste? Picasso may believe that his mind is sound and that most of the people in the world have unsound minds, but the discipline of time will place his art conceptions with those of James Joyce.

To sum up, I think the value of the schools grouped as Modern Art, in this century, will prove to be mainly academic. Artists will learn much from a study of Picasso, but their impressions will be subjective and weak, serving to reinforce their individual idiosyncrasies but not to modify them. The public has no need to be submissive when faced with "A work of art." Art critics are notoriously wrong in their judgments of contemporary work.

P.O.C. (Auckland).

WORSHIP IN MENTAL HOSPITALS

Sir,—We have in our midst, adjacent to the four main centres, communities of some one thousand people who have neither church nor chapel in which to worship. I refer to the inmates of our Mental Hospitals, fully 75 per cent. of whom are capable of attending Divine Worship all or part of the time. At present dining halls and the like are used by the Chaplains and visiting Clergy. Even so the attendances are often larger than are to be found in spacious buildings outside. Religion plays a big part in the healing of the mentally afflicted, and the Gospels record that Our Lord did much of His work among them. I feel, therefore, that if Christians realised the comfort and joy a church "of their own," in the grounds, would bring to these people some effort would be made to meet the need. This is not a matter for the State—the State is doing a noble work with its medical service and care—but rather one for the Church. Surely the churches have a responsibility to discharge to the sick in mind, a growing number in these sad days.

MATT. 4.24 (Christchurch).

MAORI PLACE-NAMES

Sir,—Viewed broadly, any attempt made by a pakeha to pronounce correctly Maori place-names, or, for that matter, any other "racial" place names, must be beset by many pitfalls. I am not suggesting that the task is altogether an impossible one. I have heard impeccable Maori pronunciation fall from European tongues, losing neither its beauty nor its meaning in the process. But such cases are exceptional. They arise, not from any "book study," however deep, but from long and intimate association with a race of men whose language—mother tongue—has not been contaminated by foreign influences. To set out in pakeha form the correct pronunciation of Whangarei, which in itself can be nothing but a

pakeha-ism, is impossible without a real knowledge of the Maori language itself. It isn't just the difference between "tomayto" and "tomarto." It amounts to the difference between two sets of vocal expression. "Whanga" is a bad beginning for a study of Whangarei. When a real Maori utters those first two syllables he lets fall from his tongue two very musical sounds, as nearly as they can be conveyed in our polyglot speech—"far-ngar". The oft-recurring "nga" in the Maori tongue is difficult if not altogether impossible for the pakeha tongue. The Maori will blend it with other syllables, leaving no rough edges. With the three syllables Wha-nga-rei (expressed in English) he will produce a complex musical sound which cannot fall otherwise than pleasantly on the ear.

If we are searching for truth it will avail us little to hark back on old-time European versions. The old-time European corrupted a beautiful language by

More letters from listeners will be found on Pages 16 and 17.

means of honest endeavour. The Maori, more especially in the younger category, is doing it to-day, in an endeavour to appear modern.

Yet place-names are only an item, worthy as the effort to unravel them may be. With all due respect to those who seek to do so, my advice, such as it is, would follow these lines: Find an old-time Maori—they still survive—and get him to say Whangarei. You will be surprised if not delighted. Even when he pronounces "Whanga" as a single syllable you will get its music, and be pleased, if not chastened. The *Listener* can be commended for opening its columns to this subject. Trial and error, if errors are corrected where possible, may help to carry the music of the Maori into words that are part and parcel of our everyday lives. It is easy to criticise, but how are we to know that the critic is an authority. He is only groping if he seeks to build his case on simple ABC as we know it. I would class as an authority one who can converse with an "old timer" without wrinkling the old timer's brow, and there are many or shall I say some—of these in your midst. I have always found that the real lovers of the Maori language have white skins.

PRAIKA EA (Birkenhead).

INTERFERENCE WITH NELSON

Sir,—I wish, like many others, that something could be done to prevent the Fijian station getting over the top of our Nelson station. It's very bad at times, but we are living in hopes that something can be done.

P. H. BROMELL (Mapua).

(The technical section of the NZBS advises that as the two stations are on the same frequency the interference is unavoidable. No other frequency less subject to interference is available, but the power of the Nelson station will be increased as soon as equipment and premises can be arranged and this will remedy the trouble in the Nelson district.—Ed.)

ANSWERS TO CORRESPONDENTS

L. D. Austin (Wellington): After your "40 years in journalism" you should know (a) that all papers have "early" and "late" pages; (b) that the fact that your photograph could not be used after a Tuesday does not mean that Tuesday is the deadline for all material.

Cantabile (Paeroa): We are informed that, in the conditions for the recent contest, Clause 10 was slightly altered so that the winner of the previous contest was eligible to be adjudged winner of subsequent contests.

HAVE WE AN ORCHESTRA?

A Reply to Dr. Beaglehole



DR. H. J. FINLAY

THE article on the National Symphony Orchestra in *The Listener* by Dr. Beaglehole was doubtless read by music lovers with much interest. It was one of the few attempts I have so far seen to appraise the real merit of this latest flowering of New Zealand culture—the Press reports have been perfunctory and not of an analytical nature.

Dr. Beaglehole's article, after a preamble on criticism in general, really boils down to an opinion that it is time we took the blinkers off, and that the orchestra is not so good after all. His criticisms are directed at (1) the actual playing, (2) the choice of programme, and (3) the choice of encores. If he had written stating that his personal preference was for a particular kind of playing and music, and that he personally did not like encores, no one could cavil, for he is entitled to his opinion; but by adopting a tone of informed criticism and saying outright that so many things were bad, he invites an answer from the large number of listeners who doubt whether his criticisms are valid.

Since Dr. Beaglehole took up so much of his article with a general preamble, I may digress for a moment also before considering his charges. I would like to feel that I am voicing the thoughts of very many hearers of the National Orchestra, who may have all sorts of different views, expectations, and academic knowledge about music, but who are united in one thing—a deep love of it, or rather of that part of it regarded by common consent as "good music." Most of us who are in this band are not experts; we have not had the opportunity of hearing the London and New York Philharmonic under Beecham or Toscanini at first hand; we are not star performers on any orchestral instrument; and we cannot pick up a new score and immediately hear what it sounds like. But we are accustomed to listening (and I don't mean while reading or chatting at the same time, but really *intently* listening) to the best records of the best orchestras and conductors, both over the air and on our own gramophones—often surprisingly faithful—and we can't help developing a strongly critical faculty in

so doing. We are accustomed to following whatever works we can with miniature scores over and over again, and to comparing different versions of the same work to learn something of interpretation—not only the conductor's intention, but the composer's also. We are accustomed to practical and theoretical knowledge of at least one musical instrument; we know something of composition for it, and perhaps of orchestration as well. We are accustomed to reading all be can about anything that pertains to the orchestra and those who wrote for it, and to discussing our impressions, both visual and aural, with our fellow devotees. These are our qualifications. I maintain that because of them there are in New Zealand many more surprisingly acute and informed critics than Dr. Beaglehole would have us believe, and that we are capable of coming to some justifiable conclusions differing from his own.

By What Standard?

Criticism, to be informed or valuable, must have a standard. By what standard are we to judge the National Symphony Orchestra? The standard of the normal performance given by the London Philharmonic, or the standard of the previous performances heard in New Zealand? Obviously the former is unfair and irrational; neither Mr. Tyrer nor any member of the orchestra would be so uncritical as to think we can be classed with the world's really great orchestras after but a few performances. But it can be reasonably maintained that even now the quality of tone and precision of playing compare more than favourably with that of many recordings of named orchestras not quite in the front rank. Listen to most of the records of the Boston Proms., the Chicago orchestra, the average French orchestra, and I guarantee a critical ear will often prefer the local playing. True, we haven't got that individualised woodwind tone that a Stokowski orchestra gets, but there are many like myself who regard a normal fine tone as preferable—the sort of sound that Brahms and Schubert expected and heard.

In view of what has been inflicted on us in the past in New Zealand, can anyone reasonably criticise the oboe, horn, and bassoon tone that we have heard in the orchestra, and that must have given so many like myself a feeling of deep content. I ask Dr. Beaglehole to think back to almost any recording he can remember, and recall the beautiful playing here of the horn meditation (not only the tone, but the phrasing also) at the end of the Brahms first movement, which can make or mar the whole climax, the exactly right tone of the oboes in the third movement, some of the woodwind passages and chords at the beginning of *Tristan*, and many other wonderful moments—to think back, and in justice say that this was first rate indeed.

Let us be fair then, and judge this orchestra, for the present, not by the best possible results of the world's best orchestras, but very largely with the memory in our minds of what the previous best has been in New Zealand. And, taking that view, do not by any means let us say that our National Symphony Orchestra is quite perfect, that

the conductor, soloists, and ensemble are equal to anything to be heard anywhere: that kind of praise destroys itself, and I do not think is given by the mass of intelligent listeners. But do let us be honest and admit that the results we have heard from this orchestra, even in two performances, are so far ahead of anything previously heard here, and so much more precise, delicate, robust, and balanced than anything we had come to expect from New Zealand musicians, that we must say "Here is something quite new and fine in our musical

While we do not usually print articles in reply to articles, we do not often have such an occasion as the National Orchestra's first public concert. We therefore break our rule in order to print this interesting comment by DR. H. J. FINLAY

world." That is not going into irrational transports, nor can it lead to smug self-satisfaction and consequent deterioration in the orchestra itself. A sensible body of men and women, drawn from all over New Zealand as this orchestra is, cannot be adversely affected by the outspoken reaction "This is very much better than we had expected." They do not believe that this means it is the best that can be expected, nor, since they are individually artists, is it likely to slacken their efforts to improve. An artist must satisfy not only the public and the conductor, but also himself or herself, and the careful and exhaustive selection of this orchestra makes it reasonably certain that its members are all artists in this respect. Such people should, as Dr. Beaglehole states, "fear nothing so much as admiration without discrimination." But let us not, when it is due, withhold from them admiration with discrimination.

The Fairest Test

About the fairest test and means of comparison we have is simply to ask, "Does the orchestra sound like what we are accustomed to hearing from the best records and reproducers?" Yes, this orchestra does—and no other New Zealand orchestra I have ever heard sounded remotely like it. I suggest that, in the absence of comparison with other orchestras in the flesh, this is the only common-sense yardstick to measure the National Symphony Orchestra's present merit and subsequent improvement.

Let us consider some of Dr. Beaglehole's specific indictments as regards the playing. The statement that "some of these people have never heard an orchestra before, let alone played in one," is unjustly belittling. Dr. Beaglehole apparently spent much time peregrinating for the perfect acoustic spot, doubtless an interesting experiment, but somewhat distracting to those who wished to listen. It is difficult to see just how the horns could have "rather exploded at the beginning of the Brahms," seeing that the opening bars are scored for only two horns and marked "p"; as a matter of fact there was a slight faulty intonation on the first chord, but that was all. To

go on to say, "It looks as if they will work up a good tone" is another remark that will be dismissed as cheap by those who actually heard the many beautiful horn effects—chords, solos, soft holding notes, stopped notes, etc.—that were plentiful in both programmes.

Dr. Beaglehole's praise of the woodwind section "when left to itself" does not enhance one's opinion of his critical faculty, for it was in the woodwind section that one of the few lapses in balance occurred; throughout the first concert the bassoons were far too weak, inaudible in chordal passages, and faint even in important solos. The contrapuntal solo at the beginning of the Brahms second movement, though marked *poco f*, and its repetition later on, were almost inaudible, as also were important parts in *Tristan*, etc. This defect was not a matter of my imagination; it was confirmed to me, and the difference at the second concert was noticeable, where the bassoons were in perfect perspective in *Carnival Romaine*, the *London*, etc. To say after hearing the performance of *Shropshire Lad* that the strings had worked up "little delicacy" is at least ungrateful—I could think of much stronger terms. That Dr. Beaglehole did not notice a *piano* in the strings until they "managed to show promise of this in the first bars of the last movement of the Brahms" again does not inspire confidence in the carefulness of his listening—but perhaps he was preoccupied with finding another acoustic position. The passage referred to is not intended to be excessively soft, being marked only *p sotto voce*—and it was correctly played that way; much earlier in the symphony were real pianissimo passages, played as such, but perhaps harder to realise since mostly in conjunction with wood or brass. Notable was the accompaniment to the horn solo near the close of the first movement marked *pp*, and especially the five bars closing the third movement, which were most tenderly and softly played. If Dr. Beaglehole did not enjoy this, and longs for "really angelic syllabbling"—whatever that means—I, for one, would bear with him as a fellow-listener entitled to his personal whims, but not as critic and guide.

Some Imperfections

Actually, if one were to insist on some criticism, it would of course be quite easy to point out a number of things that were not perfect. The *Flying Dutchman* was rough in places (yet it is a storm scene); the trombones not sufficiently solemn or pregnant with doom, the Redemption motive, especially the second half, unevenly played, with occasional rough tone, and the climax of the storm not sufficiently prepared or overwhelming. The impression I got from hearing this item played not only at the concert but also at rehearsal was one of insufficient familiarity with it. The *Tristan* excerpts were probably the poorest played of any to date; that is, of course, judged by good recordings of them. The tone and balance were often uneven and, while many of the woodwind chords were near perfect, others left much to be desired. In general, the poorest effects occurred where the fullest orchestra was necessary; this

is quite understandable, for the present orchestra has, after all, a membership of only 65, and lacks many of the instruments and players necessary for a full Wagner or Strauss orchestra of about 110. The massive outpouring of sound and brass choir effects simply cannot be got with the means at hand, and it is unfair to criticise too heavily a performance that fails from the outset in this respect, *but which is still vastly better than any we have heard here before*. That is the point to bear in mind. Should the orchestra then not play Wagner? Well, either it does so with these relatively slight imperfections, or we get none at all. I know which alternative I prefer. Curiously enough, the Strauss, though even more demanding technically than the Wagner, was relatively much better done, *Don Juan* at least comparing favourably with several recordings that have been issued. A fine chance for effect was lost in *Espana*, where the orchestra could have toned down to the merest whisper just before the shattering trombone passage; nevertheless the actual performance had more verve and fire than any recording I have heard.

Choice of Items

Consider now Dr. Beaglehole's criticisms of choice of items for the programme. Of the first concert he says, "What can you make of that as an exercise in programme-building?" Who said it was to be such an exercise, and why should Dr. Beaglehole's evident personal preferences be consulted to the exclusion of others? After all, there are those who occasionally like to hear something besides Bach, Mozart, Haydn, and early Beethoven. Let some of us be fearless and iconoclastic enough to say that, with the wealth of neo-classical and modern music available and too little heard, we find a long programme of Bach considerably boring. Let us be honest enough to say that a Tchaikovsky, Mahler, or Sibelius symphony in the middle of a Haydn or early Beethoven concert, however artistically shocking, might be a welcome breath of life. I wonder just how many lovers of orchestral music today, on hearing the two played in succession, would really say they preferred the second Beethoven to the second Brahms—or, worse still, the first Beethoven to the first Brahms! The third is a different matter: it is the weakest Brahms, and the strongest early Beethoven, but even then there could be doubts.

It seems to me that Dr. Beaglehole overlooks the fact that devotees of orchestral music fall roughly into two classes—those whose chief delight is in form and method, and those who enjoy colour and texture. The same divisions exist, of course, in pictorial art. It seems to be clear, from his expressed preferences, that Dr. Beaglehole likes structural music of relatively simple type, with not too much volume or colour (or as he calls it, "romanticism"). But the orchestra for which most of that sort of music was written, the early classical orchestra, consisted, besides the strings, of only two horns, two bassoons, two oboes, two flutes, two trumpets, and sometimes two clarinets—a relatively small body of players. In addition, the horns and trumpets were so handicapped by methods of manufacture that they could not be written for freely and their parts in the score are largely uninteresting. Since the National Symphony Orchestra has three of most of the above instruments, also trombones, tuba, harp and much more in the

percussion department, it would be unreasonable to expect it to devote excessive time to the performance of works that would leave many of its personnel unoccupied, and could not display its resources. Occasional performances of the three last Mozart symphonies (incidentally, how do we know that they are not up to Mozart until we hear them play it?) such Haydn as the Salomon set, and all the Beethoven works would be a reasonable demand; to censure most other music as too romantic is a matter of individual opinion. In selecting programmes, Mr. Tyrer doubtless largely considers what he believes to be the trend of modern orchestral taste. That he is not too far out in his judgment is evident if one considers the average run of orchestral music broadcast by the best American symphony orchestras. It may again, of course, be purely personal taste, but I for one approved wholeheartedly of both the programmes so far played and could wish for many like them, though a different arrangement might please purists more.

Nor have I much objection to the type of encore played. These items were lighter in character of course, but after all, not every listener is ivory-tower and high-brow, and not everyone's blood runs cold at the prospect of the particular pieces Mr. Tyrer is playing at the school-children's concerts. It is nice to have one's head high in the artistic clouds, but it may be sounder in the long run to have one's feet on the earth of commonsense. Mr. Tyrer, I judge, is playing as encores the kind of music that many people not so far advanced as Dr. Beaglehole will welcome as relaxation, and for school-children the kind of music he thinks they will appreciate at that age and will lay the foundation for greater understanding later. Consider even *Peter and the Wolf*: what better way could an orchestra instil into the mind of a child the idea of the Leit-motif, so fundamental to Wagnerian and other music later? Actually, *Peter* was superbly played, not only with vim, but considerable artistry and was obviously intently listened to and enjoyed. What also is the harm in the Rumanian Rhapsody? Like Dr. Beaglehole, I think it is rather dull music, but its rhythmic character has strong attraction for that large section of musical people whose rhythmic sense is much better developed than the harmonic or melodic; *Bolero* has a similar effect, with the addition of crescendo of sound as in the Rhine-gold Prelude. *Moto Perpetuo* and *Handel in the Strand* are light, sparkling pieces, and despite Dr. Beaglehole's statement, I don't think many people really look for a joke in the Grainger—they take it as music, not as a comic.

Why Encores?

"Why encores anyhow?" Dr. Beaglehole asks. Well, if you are giving people a very enjoyable time, and they demonstrate how sincerely they are enjoying it, and how much they would like a little more, it borders on rudeness at least to adopt the attitude, "There's the programme; take it or leave it."

There is also one very important aspect of the matter that has not been touched on at all either by Dr. Beaglehole or by any Press notice I have seen. That is the fact that this orchestra is intended primarily as a broadcasting one, and that its "over the air" audience was many times greater than, and at least as critical as, that actually in the Town Hall. One pronounced feature of this, which alters the significance of

several of Dr. Beaglehole's remarks, is that the effect of the broadcast (from a good set) was very different from that got in many parts of the Town Hall. Critics have remarked that the harp was inaudible, the brass blaring, the balance wrong, etc. None of these defects was apparent during most of the broadcast, due to the strategic placing of the microphones, and the elimination of resonances and echoes which affect many seats in the hall. The first number in both concerts was not perfectly broadcast, and I have been informed that adjustments during this time were continuous. After that, nobody could reasonably quarrel with the balance or distinctness of all the instruments or the light and shade. I attended the rehearsal in the Town Hall on the afternoon of the second concert, and was able to make a direct comparison with a rehearsing over the air at night. Although the echoes in the empty hall were exaggerated, allowance could be made, and it was most noticeable that what sounded like "tinny" high harp notes were clear and distinct over the air, while a variety of percussion and woodwind timbre effects which had been simply inaudible in the afternoon came over the air beautifully clear. The brass choir work blended with the orchestra without stridency, and the whole of the complex *London Symphony* was particularly successfully broadcast. Dr. Beaglehole should therefore bear in mind that the defects he fancied were not audible to the majority.

That the broadcasting was so carefully and adequately done here makes it the more regrettable that Dominion coverage could not be better. Neither concert was relayed to the main centres, and the first one was merely half broadcast outside of Wellington. Only a small percentage of the musical public of the Dominion could have listened satisfactorily under such conditions; no orchestral broadcast can be tolerated, let alone appreciated, unless the set can give it ample volume, without treble or bass cut-off, and without extraneous noises of any kind. The authorities are sufficiently convinced of this orchestra's major importance in our musical life, but apparently it is not possible to link up the four main stations for every concert, in the absence of land-lines suitable for transmitting music.

One must, however, recognise the excellence of the work put into these broadcasts at Wellington. It was plain from the results that special care had been taken to ensure the maximum effect, and that the land-lines and controls were minutely watched the whole time. Of the many people we have to thank for the pleasure received from these two concerts, let us not forget the technicians at the hall and in the control room, who could so easily have dulled the whole broadcast, and who kept it living and vital and free from transmission defects. Let us not forget Professor Shelley and the other broadcasting authorities, who have had this project in mind for so long, and have seen it triumphantly begun. And let us not overlook that no orchestra could have given such performances without most adequate selection, discipline, and conducting. Whether Mr. Tyrer was or was not the best possible conductor to choose for the orchestra's initial efforts is now of no interest; the fact is obvious that he has got results for which the Town Hall audience, and that much larger unseen body, whose general opinion I hope I am voicing, were deeply grateful.

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Said the Youth, "a performance of yours I admire
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For several hours 'gainst the Wind and the Tide—
But isn't that bad for your Liver?"

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"And I hope I shan't have to repeat it,
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Through New Zealand (XVII)

By "SUNDOWNER"

THE DEPOPULATED EAST

I WAS in Tolaga Bay when the weather broke, and it was when I was waiting there for the sun to come back that I first heard of the depopulation of the East Coast. I had of course heard of the East Coast Commission and been aware for many years of the desire of the Maoris to resume possession of their East Coast lands. But I had heard of those things without taking them in; either not thinking about them at all or feeling that they were "old, unhappy, far-off things" with which I was no longer concerned. Now I became suddenly aware of them as immediate and pressing problems.

I hesitate even yet to say that I at last understand them. But I spent three days talking about them to Pakehas who had been dispossessed and felt sore, and to Maoris who wanted resumption to be speeded up and made no secret of their delight that the Pakeha was at last being squeezed out.

The Pakeha argument was roughly that he had made the land what it now was: cleared it, drained it, fenced it, built on it, given the Maori his rent and the Dominion its present productiveness. In some cases he had occupied it for 42 years, and in all cases for 21, and he had now to walk off and watch production fall, see the scrub come back and the fences rot, and the home in which he had reared his children revert to owners with no home



consciousness. No Pakeha with whom I spoke said that he had suffered legal injustice. Some argued that it was moral injustice to allow them to think that they were in possession indefinitely if they were good tenants, and now tell them that however they had farmed their time was up. Two agreed that the land belonged to the Maoris, that it was good to see Maoris interested in farming, and that if they could farm their own lands they should be allowed to do so. Even these two, however, thought that the prospect of successful farming by individual Maoris was remote.

"You think that production will fall?" I said to one of them.

"I'm sure of it. I like the Maoris, and don't agree at all that they are lazy and improvident. But they are gregarious. When they work in gangs they're excellent: shearing, for example, or road-making, or bush-felling. Without them this East Coast country could never have been developed. But they're temperamentally unfitted for farming on their own account, which involves something that Maoris have never done—planning years ahead and waiting."

"What about collective farming?"

"It all depends on what you mean by that. If you mean combined operations under Maori control, the situation is still the same. There are not six Maoris on the Coast ready to take control, and if there were the other Maoris would not accept their leadership."

"You think resumption a retrograde step?"

"Economically, yes. It may have a social justification, but that is another question."

I FOUND the case of the Maoris a little more difficult to follow, but it seemed to come to this:

- (1) They want their land back for general reasons—as you and I would want something back that we lent to someone else before we appreciated its value.
- (2) They now regard land as necessary to their prestige and future development.
- (3) They no longer feel satisfied with the rents they get, or with what remains by the time payment reaches them.
- (4) Many returned soldiers are asking for farms.
- (5) They have successfully farmed one or two blocks already (especially Whangara), and feel that they could succeed with others. In any case, they demand the same right as the Pakeha enjoys to succeed or fail with their own property.

The situation is much more complicated than this, much more involved historically, and incapable of reduction to a land



question and a land question only. Some of the arguments used are tribal, some legal, some economic, and some raise questions that most of the Maoris themselves don't understand clearly—the consolidation of blocks, the pooling of interests, the unification of control, and so on. But I left Tolaga Bay wondering how I had lived so long in New Zealand without realising how tenaciously the Maori now clings to his land, how determined he is to regain control of it, how impossible it is to say to him in 1947 that he is still not ready to take control, how difficult it is to help him without injuring him, and how certain it is that helping him will injure the fine band of Pakeha farmers who have been his neighbours for two generations.

WHEN I said something like that to a dispossessed Pakeha he said something like this in reply:

"Them who rules New Zealand—a million and a half Pakehas or a hundred thousand Maoris?"

"Both, I think."

"Is it majority rule?"

"Yes, but with protection for that minority."

(continued on next page)

IF ONLY CANUTE HAD USED THE RADIO—

Auckland Station Holds Back Waikato River

HOW savings in water used for generating electric power could be made was vividly demonstrated to 12B listeners the other Sunday evening. Dudley Wrathall conducted a short broadcast from the Load Despatcher's Office at Hamilton, and during the relay an experiment in saving electric power was made. Listeners were asked to switch off their lights to see what effect this had on the meters at the Load Despatcher's Office. The small group of men standing before the control panels waited for developments. In homes throughout the Auckland province hands reached for the light switches and in room after room, house after house, and town after town, electric lights flicked out. At Hamilton the watchers saw the meter-needles swing. And they swung in the right direction. The experiment was a success. During a 3-minute test, half-a-million gallons of water were saved—equivalent to an eighth of an inch in the level of Lake Arapuni—and remained in the lake instead of whirling down through the penstocks and over the generator turbines.

This dramatic illustration of what could be done when everyone co-operated in saving power started something. Could 12B assist in the saving of an even larger quantity of water? John Griffiths, manager of 12B, thought an even greater saving would be a certainty. Approval was given and 12B arranged a special water conservation programme for 8.30 on the following Wednesday night. Advertisers whose programmes are normally broadcast be-

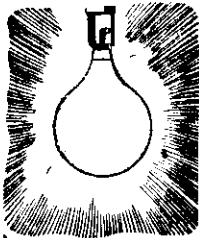
tween 8.30 and 9 o'clock on Wednesday nights willingly offered to give up their time to the programme.

John Griffiths conducted the programme at 12B, and at various times throughout the half-hour, the microphones were switched to the Load Despatcher's Office at Hamilton where Dudley Wrathall was waiting to give progress reports. The programme opened with a general statement of the power situation, including the warning that if no rain developed and the current power consumption continued Lake Taupo would be dry—for hydro-electric purposes—by Easter. An urgent appeal was then made to listeners to switch off lights for the duration of the programme, with the aim of saving 1,000,000 gallons of water in the half-hour. This appeal was made at 8.30. The effect was encouraging beyond anything that 12B and the hydro-electric staff had dared to hope. In four minutes the needles in the Load Despatch Office swung around and revealed a saving of 830,000 gallons of water. Two minutes later the total was 1,000,000. In six minutes 12B listeners were responsible for saving the amount of water that had been aimed for in 30 minutes. Hurried calculations were then made, and a new goal of 5,000,000 gallons was set. In the next six minutes another million gallons were shut out of the turbines and by 8.45 it was realised that the response was so enthusiastic that no one could predict just how much water would be conserved by 9.0 p.m. The 8.45 total was 4,900,000, and when the appeal finished at 9 o'clock, E. W. Mathewson, officer in charge of the Load Despatch Office, announced that 9,300,000 gallons of water had been saved in 30 minutes.

The way in which the water was saved was also a common question among the 'phone calls. As the demand for power slackened off, it was explained, governors on the generators at the power

house came into operation and started the mechanism closing the flood-gates, thus reducing the amount of water required to drive the turbines.

After this highly successful broadcast it seemed possible that radio appeals during a week might effect a saving of a minimum of 30,000,000 gallons. In the second and third appeals, which were made on Friday and Sunday, March 21 and 23, a further 25,000,000 gallons of water was saved, making the total for the week 34,500,000 gallons—well over the objective hoped for. This saving of power is estimated to equal what would have been used by about 500,000 ordinary household lights.



(continued from previous page)

"So you think one person should dictate to fifteen?"

"No, but I think the fifteen should accept their moral obligations."

"Do you think production matters?"

"Yes, very much."

"Do you realise that this Coast is the sheep reservoir for the whole of the North Island?"

"I could believe it after struggling through some of the mobs on the roads."

"There's no doubt about it. We feed the Waikato, the Bay of Plenty, and all the rest of the fattening land west of the ranges. When the Maoris get control our surplus will disappear."

"I should expect a heavy drop."

"Yet you support them."

"I don't know enough to support or oppose anyone. I am trying to get the facts."

"I've given you the facts."

"The immediate facts. But the problem goes further than that. We must consider the implications."

"Is there anything better than good farmers or anything worse than bad farmers?"

"Off-hand I can't think of anything. But if that is the whole story nothing matters but efficiency."

"What else does matter?"

"I can't say it simply, but it would be some kind of happy balance through the whole community: efficiency up to a point, but freedom and harmony too."

"What about Britain? Are we to help her or not?"

"Yes, to the limit of our powers. But don't forget that charity begins at home and that efficiency began in Germany."

"You think the Maoris should push us out?"

"I think you should call it something else."

"What?"

"I don't know. Perhaps justice. Perhaps just fairness."

"Not inefficiency?"

I did not answer that, though I think I know the answer. But I don't know an answer that will satisfy that very honest and deserving farmer. I suspect rather that the East Coast is our Palestine and that some harshness now may avert much anguish a hundred years hence.

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AMERICA AND THE WORLD

U.S. Professor Answers BBC Speaker

DEAN E. McHENRY, an American professor of Political Science who is spending a year in New Zealand, gave an address in Wellington recently in which he answered A. J. P. Taylor (Fellow of Magdalen College, Oxford), two of whose BBC talks on British Foreign Policy were recently reprinted in "The Listener." We did not report Dr. McHenry's address at the time, but he went over the ground again for us in an interview a few days later. Dr. McHenry is an American citizen, but a large part of his teaching and research is in the British Commonwealth field. He is in the Dominion on Sabbatical leave to survey the results of 11 years of Labour rule.

HE began by reviewing briefly what Taylor had said: "In his first broadcast, Taylor stated the need for a new British foreign policy. The traditional assumptions on which that policy rested—balance of power and British naval supremacy—are gone; Russia is master of Continental Europe, and probably could push all the way to the Bay of Biscay if she were determined to; America rules the waves with a navy that Taylor says is six times as large as that of Britain. These are facts, however unpleasant, and the Oxford don performs a service in calling them to our attention with all the candour at his command. Sprinkled through his initial talk are hints that the new British policy should be based upon collaboration with Russia.

"The second broadcast was on British-American relations. It attacks, with extraordinary violence, the idea of English-speaking unity. The great power of the United States is analysed; she produces more than half the world's coal and steel; her people enjoy around 55 per cent. of the world's income. Taylor probably goes too far in asserting that the U.S.A. spends a larger proportion of its budget on armaments than Britain or Russia; American federal, state, and local expenditures must be totalled to get a proper base figure; Russia's budget covers both governmental and business enterprises, and therefore is scarcely comparable."

"I WAS quite shocked by his second broadcast," Dr. McHenry told us. "As an American I resented his suggestion of sinister motives. The typical American attitude is that we have no skill at all in diplomacy—that experts all get sold down the river by the wily British! I agree with Taylor's analysis of American policy, about 50 per cent.—he is right in saying that it lacks unity and determination and aggressiveness, but he is wrong in assuming that it will be 'selfish, harsh, and self-centred.' If he means that foreign policy will be based on the American government's conception of what is in the national interest, then he is right. Policy based on sentiment is likely to be unstable, changing with the swing of the political pendulum and the ebb and flow of public opinion. Policy based on the sound foundation of national interests ought to remain firm through changes of administrations and public fads. If he means American policy will be ruthless, with little consideration given to human

values, then he knows little of American psychology. Americans are 'suckers' for the underdog in most any situation.

"And then I didn't like Taylor's assumption that Britain is finished as a world power. I think he's quite wrong. He talks as if she is comparable now with Holland or Sweden. Holland and Sweden are delightful places—I know them well—but no nation that has stood what Britain has stood, with its Dominions as they are, self-governing but loyal, can cease to be a major power in the world. After all, there are 45 millions in the Homeland and 35 millions in the outer Empire. Taylor would cast Britain in the role of an innocuous and isolated neutral. This new 'Little England' would 'cast off the tow rope' that binds her to America. Taylor even commends the new economic agreement of Sweden with Russia as an example of a progressive nation ensuring itself against the economic storm which 'will blow from America.' Great Britain is not finished. She is a great power in her own right, not by 'pretence' as Taylor says. She is the hope of nations in Europe that look to her for leadership in resisting the forces of totalitarianism. She has the friendship of the United States, which has generally turned up in the year, if not the month, of greatest need. America has its Taylors too, but they constitute a very small minority. Britishers may be alarmed or offended from time to time by statements of irresponsible private citizens or even Senators, but those who know America well know that we tolerate many shades of thought. I think I know my country well, and I have no hesitation in declaring that no large country is held in more esteem than Great Britain.

"NOR did I like Taylor's assumption that war between the U.S. and Russia is inevitable. On this question he reaches a new low. In his preoccupation with the possibility of such a war, Taylor forgets all about the United Nations. He pictures the awful consequences to Britain and Japan, which will be used as 'aircraft carriers' in such a war. He thinks Russia will not be aggressive, and hints that the United States may be.

"If there is any danger, I think it will come from the leaders in Russia discovering that they can't give their people the standard of living of the democracies and can't keep them ignorant of those standards for ever. They may therefore be forced to do what Hitler did—try war. I don't know. The Russians are not sure of themselves,



PROFESSOR DEAN McHENRY
"Americans are 'suckers' for the underdog"

that's the trouble. They won't risk letting their own people look around outside. We've offered scholarships for Russian students to come over to America. They won't let them come. And now there's a ban announced on marriages with foreigners, and they are making it difficult for those girls to go who married British soldiers. Yet I think we'll get along with them all right—it'll be an uphill task, but I think we'll do it."

"But a certain section of your press doesn't help."

"No, but a man like Taylor just feeds that press with what it wants."

"Is the *Chicago Tribune* really influential, or is it just a sensational paper?"

"My impression is that the Trib's circulation rests on its superior comics, its sports page, and special departments, its full treatment of local news for certain States, and so on—and not on its editorial opinions. In other words it's like some London papers. In any case, editorials are not read in the United States as much as they are here."

"What about this new political purge in the government departments—how are we to take that?"

"I don't know what's eating on Truman. He's in a weak position and does a certain amount of bending with the wind. It's a bit like the witch-hunting after the last war—maybe he looks for some popular support from taking this course. But I don't know—I don't feel I have the pulse of the country; I've been away for six months now."

"ARE there many people in America who are not yet Americanised and whose loyalty is open to question? Are there enough to be a force in the nation?"

"Some, I would say, consider themselves Zionists before they are Americans. And some, like the Polish-Americans, are what we call hyphenated Americans. I don't think there's been one authenticated case of espionage that was not accidental. I have myself seen what loyalty can be developed in one generation, through students I have had, who all had names ending in -vich or -ski, and yet were thoroughgoing Americans with only one loyalty. And the Japanese battalion (American-born Japanese) that went to Italy was the most decorated battalion in the U.S. Army."

"And you would say emphatically that 'Imperialism,' as her enemies call it, is not active in America—that America is not out to conquer?"

"Most certainly. There is plenty of evidence. Even Taylor concedes that the U.S. is in a position to take such power now if she wanted it. But there has been nothing of the kind since the Spanish-American war. Ambitions of that kind are politically unpopular. I don't think there's any ambition but an ambition for security. No doubt there are many people with a sentimental attachment to places like Saipan, where their boys are buried, and they no doubt don't like to think of America having to buy those places back some day at the same price. I disagree with that attitude, but I can understand it. I think it's proper to insist that if the U.S. is to take over any place it must do so in the name of United Nations."

They Got the Bird—

"WOULD anyone knowing the whereabouts of —, who has been missing from his home for some days, please communicate with the nearest police station?" That, more or less, is the wording of a stereotyped police message occasionally heard over the air. And, according to the police, this service given by radio is much appreciated, for its success is considerable. Listeners may wonder what actually happens once the message has been broadcast. We have been able to follow the procedure in a recent instance almost step by step.

Bill Wharton (that's his real name), a prominent broadcasting personality, of 9 Picton Avenue, Wellington, left his home for three days and four nights, for reasons known only to himself. This time it was his family and not the police who appealed to the NZBS for help. Station 2ZB promptly put out an announcement.

Wharton had made his way from Newtown to Karori where a resident

spotted him from his description, loitering about the streets and popping in and out of private gardens. A chase from 5.0 to 10.0 p.m. was fruitless. Next morning Wharton was found in the same resident's backyard, admiring an aviary, and was soon returned to his home and family.

For two hours Wharton refused to say anything about his travels and, as he has "doubles" all over New Zealand, the family began to worry whether he was really their Bill. If he would only say something they would know. He broke silence. "You talk too much," he said. Then they knew it was Bill in person. So Station 2ZB was advised and thanked heartily for its help. Bill apologised for causing trouble, saying "I'm sorry I misbehaved, but I love sunshine and fresh air. I'm sorry, Areta darling; do forgive me."

Bill Wharton, you see, is the budget-rigger whose astonishing conversational powers have been heard more than once over the NZBS, and his owner is Areta Wharton.

AFTER FIFTY YEARS

THIS Thursday, April 3, is the fiftieth anniversary of the death of Johannes Brahms and a commemorative programme has been arranged by Station 1YX, Auckland. Excerpts from the symphonic works and a selection of songs will be heard in the programme, which will begin at 9.15 p.m.

PHOTOGRAPHY

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RADIO VIEWSREEL

What Our Commentators Say

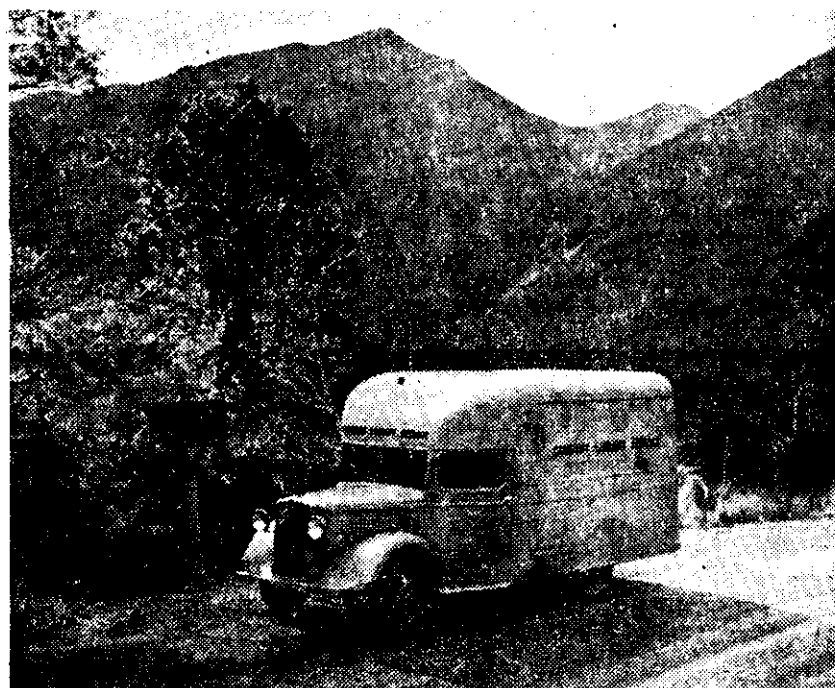
Week of Song Cycles

DURING the M.C.C.'s visit to Otago, 4YO went on the air in the afternoons to take the alternative programme, so that, thanks to a little forethought, the Classical Hour did not have to give way to the cricket commentary. What anyone was to do who wanted to listen to both, of course, was not provided for; but I imagine most of those who were in favour of cricket would have gone to the match, anyhow. It would have been a pity to omit any part of the week of Song Cycles, which were the afternoon feature. We had Bach's *Wedding Cantata*, two afternoons of Schubert's *Maid of the Mill*, Vaughan Williams's *On Wenlock Edge*, and Britten's remarkable *Serenade for Tenor Voice, French Horn, and Strings* (which sounds, as usually announced, as though it had been written for that bandsmen's instrument, the tenor-horn). With two days still remaining in the week, this cycle of works abruptly finished, Schumann and Brahms evidently being "also rans."

Opera in German

A PLEASANT surprise in 4YA's Sunday night presentations of various operas was Johann Strauss's *Die Fledermaus*. A vivacious operetta with a plot as inconsequential and ridiculous as that of any grand opera, this light and happy entertainment abounds in those apparently effortless waltz-tunes, folk-like melodies, and charming choruses which Strauss turned out in a seemingly inexhaustible stream—melodies, be it said, which any composer of modern popular songs would give his shirt to be able to write. This recording of the opera is entirely in German, which wouldn't matter if it were also entirely sung; but when a great deal of the recording is taken up with conversation and dialogue, those of us whose knowledge of German is limited to "nicht schnell" and other musical directions will be apt to miss most of the words except the Auf Wiedersehens. It might have been a good idea to announce this opera for several days ahead with the information that it was as much a lesson in German as a recording of a Strauss opera; both musicians and language students could have profited thereby.

★ LIBRARIES AT WORK ★



PEOPLE who want to make the fullest possible use of libraries, to hear something about how they are operated and of the extraordinarily wide facilities they can offer will learn quite a lot, so the New Zealand Library Association hopes, from the first four Winter Course talks this year. These talks will be heard at 7.15 p.m. from 2YA on Mondays, April 7, 14, 21, and 28, under the general title of *The Library To-day*, and all speakers will be members of the New Zealand Library Association. The first in the series will be an introductory talk explaining simply the part a library plays in a community; the second will detail what goes on in a small library, showing that it is not enclosed in four walls and self-sufficient, but that, through the exchange system, it has access to almost all the books in the country. The third talk will be an explanation of how library machinery works and how a small institution is helped by the National Library Service.

Listeners will be asked to send in their questions—some hostile ones are hoped for—to be answered in the fourth talk, which will also summarise what has gone before. The illustration above shows a National Library Service van on tour in the South Island.

NEW ZEALAND LISTENER, APRIL 3

Film Music

WAS it an accident that 4YA played Moussorgsky's *Night on the Bare Mountain* only a day after Disney's film *Fantasia* enjoyed a brief revival in Dunedin? It must have been, since we were not treated to Tchaikovsky, Bach, or Beethoven at the same time. Yet it was an interesting coincidence, proving to my mind at least that visual aid is not necessary for the enjoyment of even such an eloquently programmatic work, and may indeed be a positive hindrance to the music's fullest appreciation. Nevertheless a closer co-operation is possible and indeed necessary between radio and the other arts, of which the film is the newest; since good composers (Walton, Ireland, Bliss, etc.) have begun writing for the films, a close connection between radio programmes and current films might prove interesting. I fancy that the most important point which such a scheme would prove would be that while the film cannot entirely do without music, and is usually enhanced by judicious use of a good musical score, on the other hand music which does not "get across" when played without its film accompaniment is just not good music.

Anne of Green Gables

The stars that shone in your horoscope Made you of spirit and fire and dew is the quotation on the title page of *Anne of Green Gables*, and it is perhaps a tall order to expect spirit and fire and dew to be done up in neat 15-minute packages and handed through the microphone to an appreciative audience. Yet it more or less happens. The authentic ingredients are there, and *Anne of Green Gables* is still dewy-eyed. The time may come when she will approximate more closely to the romantic heroine of the morning serial, the inevitable passage of instalments will put her hair up and skirts down, bring oomph to her voice, Gilbert Blythe to her heart, and possibly embarrassment to her listeners. But that time is not yet. She is still the delightful child of the carrotty pigtailed and skimpy gingham, healing the sore places of her soul with the balm of literary phrase, a child "not quite like other little girls," fitter for the magic company of the immortal Alice than for the improving companionship of the long-lived *Big Sister*.

Ambrose and Anne

"OUR ANNIE"—that's what the troops in Malta called blonde, blue-eyed Anne Shelton when she sang to them every week for three years in the BBC's programme *Calling Malta*. Anne has been singing on the air since she was 15, but she finds it easier nowadays than during the war years when, right through the London and provincial blitzes, she travelled from whatever part of England she was appearing in to broadcast from the BBC studio every Sunday night. She owes her rapid rise to stardom to her lovely voice—and a BBC programme. When she was only 15 she appeared as a "new voice" in the "May We Introduce" section of *Monday Night at Eight*. Bert Ambrose, the famous band-leader, was listening that night and was electrified at the new voice and the way it was used. He rang up next day and asked Anne to go to his office for an audition. The result

of that audition was an invitation to sing with Ambrose and his band the next night—and Anne has been broadcasting with Ambrose ever since. *Ambrose and Anne*, a new BBC programme, is scheduled for broadcasting by three stations next week: IYA, Saturday, 9.30 p.m.; 3YA, Thursday, 4.0 p.m.; and 4YA, Tuesday, 7.30 p.m.

Mehr Licht

AUCKLAND, which last year provided fire engines as a distraction while Lili Kraus played Brahms in the Town Hall, played its part again the other night, and supplied a moth—probably one of those huge ones they have up there. It was all very startling, until you knew just what was happening. Mme Kraus was playing the last of the Bartok Rumanian dances, as an encore, when she suddenly stopped. In a moment there was a low buzz from the audience. For all we knew the pianist might have met with some terrible calamity. But then there was the reassuring sound—after a long pause, though—of Lili Kraus apologising, and saying something about it being "very difficult": a remark that could hardly have applied to the Bartok, to judge from how she had been playing. Then she completed the piece, and applause of quite the normal kind followed. Then the announcer took a hand. That interruption, he told us, was caused by a moth which, fascinated by the single powerful light over the piano (the only light in the place), had circled above Lili Kraus in a manner calculated to fascinate and hypnotise the whole audience. And at last it had settled on Mme. Kraus's shoulder. Now, if only Goethe had been present. . . .

"Die and Rot!"

IT is hard to keep an Appointment with Fear in a crowded living-room, among the bright lights and the familiar flotsam and jetsam of an existence remote from fearful contingencies, but the Man in Black certainly does his best. Last Tuesday our engagement was with John Dickson Carr's *Phantom Archer* and evoked several genuine shivers, though rather the sort of shiver one gets from gazing into the eyes of a man-eating tiger from the safe side of the barrier. For the radio as a purveyor of horror is at a disadvantage compared



with the cinema in that it harnesses only one of the senses, and compared with a book in that one is less often alone with it. But for all that there were good moments—the twang of the bow-string, the dull thud of an arrow finding its mark, and the tolling of a clock striking nine. (No, not the chimes). And the malevolent parrot whose scream of "Die and rot, die and rot!" gave atmospherics if not hysterics. Yes, the Man in Black is good, but he never so good he cannot hope to be considered a serious rival to even a third-rate dentist as a maker of appointments with fear.

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Film Reviews by G.M.

SPEAKING CANDIDLY

THE RAZOR'S EDGE

(20th Century-Fox)



THE ideas behind Somerset Maugham's new novel may not be particularly profound or original, but they remain important ones—that goodness is still a powerful influence in the world if only because it is likely to prove contagious, and that the road to salvation, though hard, is worth following. Because it at least tries to express these ideas, even because it contains an idea at all, this film deserves a sit-down clap, despite the fact that it is sometimes a little muddled, more often than not pretentious, and certainly over-long. Regarded purely as a technical feat, *The Razor's Edge* resolves itself into almost as great a conflict between good and evil as any portrayed in the story itself: there is some very good and some very bad acting; some highly realistic and convincing settings and some appallingly artificial ones (I am thinking particularly of those devised for the hero's Himalayan retreat); some sequences that are absorbing and moving and a few that are deadly dull and flat-footed. But for those picturegoers who, in the manner of the hero, have "lost confidence in the accepted values" of the cinema, *The Razor's Edge* should, on balance, prove worth walking along to see, though it will probably not restore one's whole faith in either human nature or Hollywood.

CERTAINLY Tyrone Power, returning to the screen after his wartime absence as a Marine, is considerably more mature and at ease than one might have expected, in the role of the young man, Larry Darrell, who is much more troubled than the average person by the familiar problem of what life is all about, and who eventually turns his back on the world, the flesh, and—so far as he can—the devil in his search for a religious faith. This a far from simple and straightforward role to play, and sometimes Power is bogged down in the story's shifting quicksands of philosophical platitudes and romantic cross-purposes: there are moments when the audience feels just as baffled as the hero when he cries out, "It's so hard to explain: and anyway, where is all this going to lead to?"

Where it does actually lead is into the Latin Quarter of Paris and down a French coal-mine, after Darrell has broken with the fleshpots of America and the worldly girl who wants to marry him; thence to India where he acquires spiritual serenity; and thence back to France where the threads of his own and the other characters' lives become most perplexingly entangled again. Now in "the grip of the most powerful emotion known to man—self-sacrifice," Darrell succeeds (a) in resisting the very unspiritual approaches of the heroine, by this time married with two children, (b) in curing her husband, John Payne, of headaches by means of a little yogi trick picked up in India, (c) in enabling Clifton Webb to die snobbishly happy. He fails, however, in (a) rescuing Sophie, an old friend (Anne Baxter) from a sordid death in the backwaters of Marseilles, (b) in convincing himself

or anybody else that he has finally found the answer to the Riddle of the Universe. Yet as he disappears on to a freighter to work his passage back to America, more than two hours after the picture began, one is left with the feeling that Larry Darrell has become an unusually contented young man, and that Tyrone Power, portraying him, has developed into a pretty competent actor, who can in future rely on his ability as much as on his good looks.

The same cannot, unfortunately, be said of Gene Tierney, as Isabel Bradley, the girl who loves the hero without ever (except perhaps at the last) appreciating his unusual qualities. Miss Tierney yearns toothily and emotes freely, but her acting is seldom more than clothes-deep—and in such a very introspective film that is scarcely deep enough. Anne Baxter walks the razor's edge between pathos and bathos with vastly more assurance: her performance contains a note of desperate unhappiness which is mainly convincing. As Somerset Maugham in person, Herbert Marshall drifts through the film with a knowing and rather self-satisfied expression on his face, due no doubt to the circumstance that, as the author of the story, he is fully aware of what is going to happen (including the fact that he has written a best-seller).

THE three top-notch performances are given by players who are not the product of Hollywood: by Fritz Kortner in a terrific little sequence which presents him as an unfrocked priest; by Elsa Lanchester in a comedy cameo as a Scots secretary; and especially by Clifton Webb, the Broadway stage star, in the long and important part of a desiccated dilettante whose most cherished accomplishment is to be disagreeable. Mr. Webb is the kind of actor who can say "What bloody nonsense!" in the first five minutes of his role without causing a hair to be turned either on his own or anybody else's head. For these three performances alone, *The Razor's Edge* should be worth a visit. But it has other virtues as well.

THE DARK MIRROR

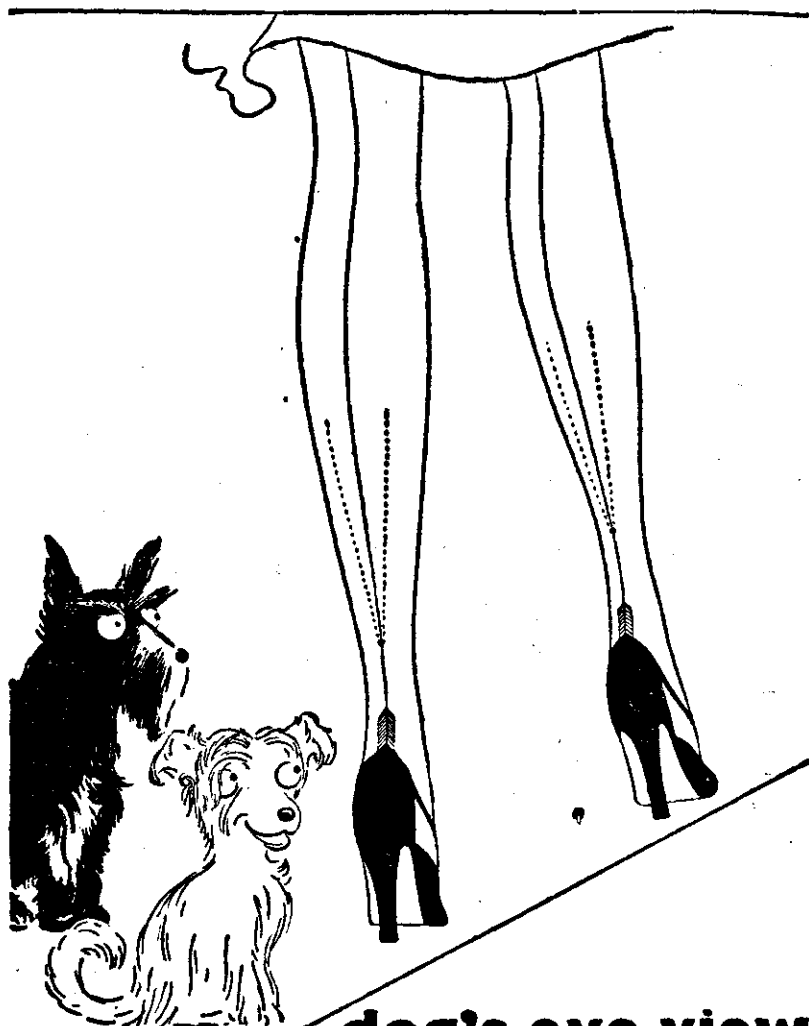
(Universal-International)



ROBERT SIODMAK, who made *Phantom Lady*, *The Suspect*, *The Spiral Staircase*, and *The Killers*, is back on the job again; and again reveals his interest in diseased minds and homicide. Both subjects are by now more than a little frayed at the edges, but if there is one director, other than perhaps Hitchcock, who can put them to entertaining advantage it is Siodmak. In the present instance he has the assistance of three gifted players in Olivia de Havilland, Thomas Mitchell, and Lew Ayres.

There was a time when I regarded Miss de Havilland as being principally a Beautiful Face; and since it was an unusually beautiful one, that was enough. But recent evidence (including the otherwise regrettable *To Each His Own*) suggests that she has developed from an ingenue into an Actress. And

(continued on next page)



dog's eye view

Tell you what I notice, Mac. More and more girls with these converging fashion marks on their stockings. Yes, Aussie, and the taper heel as well. When you see them both together you know it must be

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(continued from previous page)

those, like myself, who can find contentment in merely looking at Miss de Havilland, should be gladdened by the news that in *The Dark Mirror* there is a double helping of her, since she plays the role of identical twins.

I have never in my own experience come across this phenomenon of two persons so exactly alike that they cannot be told apart; but if one is to believe only a fraction of the books one reads and the films one sees, it happens by no means infrequently. And it seems to be a *sine qua non* of fictional twinning that the sisters or brothers should be as dissimilar in character as they are alike in looks. Thus it was, for instance, with Bette Davis in *A Stolen Life*, and thus it is again in *The Dark Mirror* where one of the Misses de Havilland is Horrid and Homicidal and the other is Nice and Normal. The H and H one (distinguishable as T-E-R-R-Y by means of a convenient necklace and hereinafter referred to as such) has bumped off a doctor for some reason known only to her paranoic self, but succeeds in baffling the police completely because the N and N one (identifiable as R-U-T-H) gives her an unbreakable alibi. One of them clearly did it, but nobody can tell 'other from which, so Detective Thomas Mitchell dare not even make an arrest. (Thanks to the necklaces, however, the audience is not long left in any such quandary). Then, where old-fashioned crime detection has failed, psychiatry steps in—in the welcome person of Dr. Lew Ayres (no, not Dr. Kildare this time), looking rather haggard after his wartime experiences, but still a very interesting actor. He undertakes to discover which of the twins is psychologically capable of murder, and by means of such fascinating gadgets as lie-detectors, ink-blots, and association tests, he succeeds. Terry goes completely off her head; Ruth, having barely escaped elimination herself, drops into the doctor's arms.

Scientifically it all looks quite impressive, and Director Siodmak and the players see to it that the entertainment is brisk and charged with tension. Yet two surprising facts emerge. One is that neither Terry nor Ruth can be regular picturegoers, otherwise they would have thought twice before submitting themselves to tests by a professional psychiatrist: they would know that most screen crimes are now solved that way. The other is that Dr. Lew Ayres, who is allegedly an expert on twins (and consequently would know all about the hereditary factors involved), should not hesitate before marrying the twin sister of a paranoic killer. Such details apart, however, *The Dark Mirror* is good melodrama.

CARAVAN

(Gainsborough)

THIS is, I think, almost certainly the worst British picture that has been made since the British started regularly making good ones. An out-of-date period piece, it presents Stewart Granger as an aspiring author who loses his sweetheart, his memory, and some jewels in Spain, Jean Kent as the gipsy dancer who loves him unto death, and Anne Crawford as the pure-minded, high-souled English girl who keeps on being most dreadfully wronged. The film is so incredibly bad that it is at times almost amusing; but I do not propose,

by describing it in any detail, to add even in this way to the misguided energy that has already been lavished upon it. I would, however, draw your attention to how like Gillie Potter the villain sounds.

NATIONAL FILM UNIT

WEEKLY REVIEW NO. 292 of the

National Film Unit, to be released on April 4, contains an item dealing with the migration of workers to Nelson Province for the tobacco, apple, and hop-picking season. There is also a musical novelty about bellringers and an item on the construction of N.Z.'s biggest earth dam near Auckland which will augment the city's water supply.

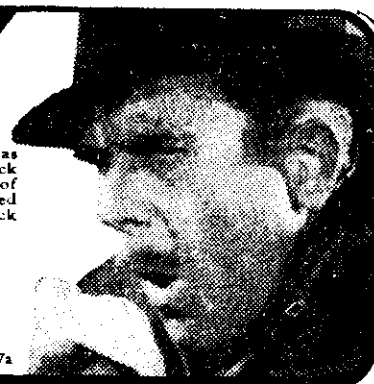
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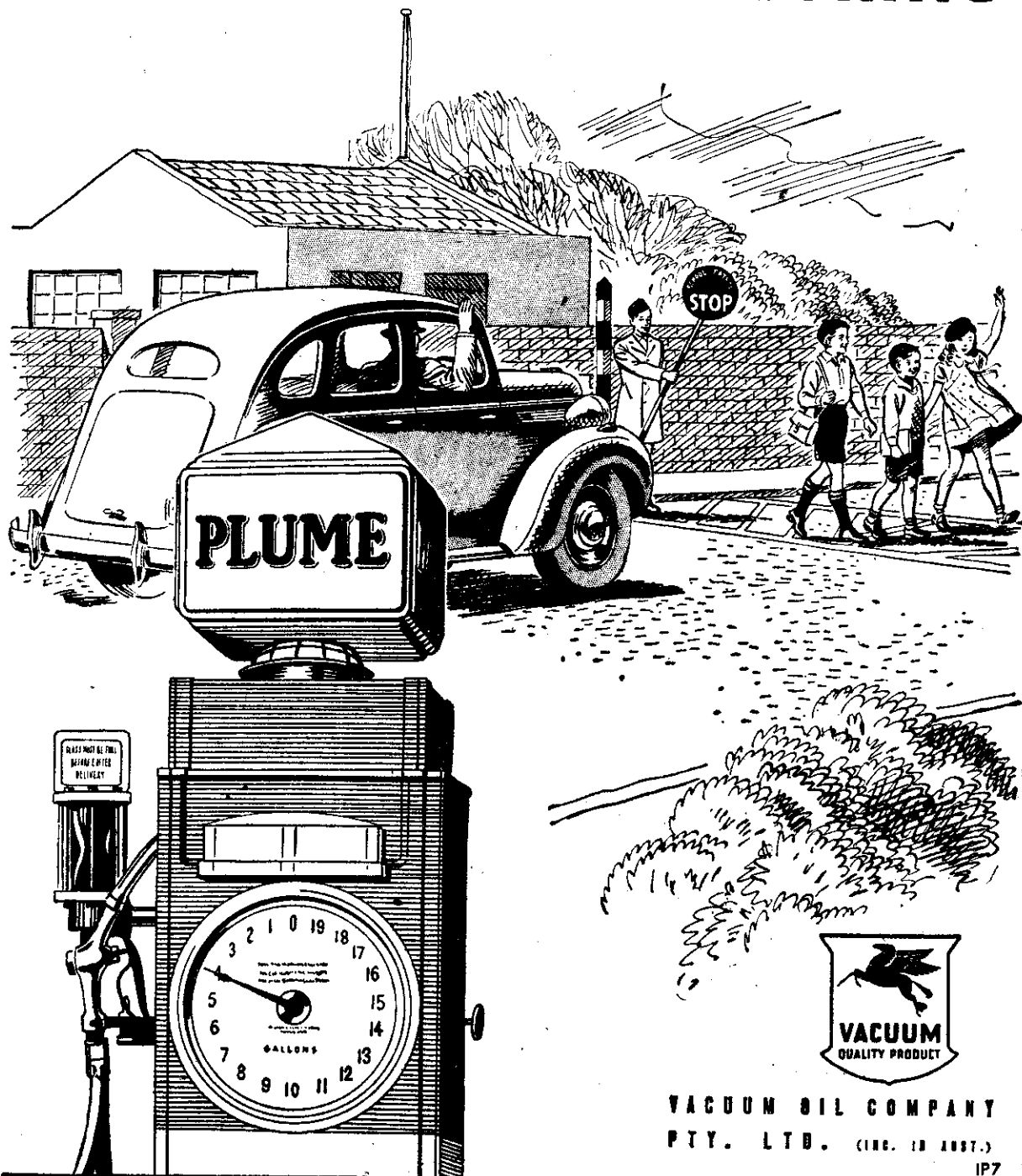
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LETTERS FROM LISTENERS

(continued from page 5)

NATIONAL ORCHESTRA

Sir,—J. C. Beaglehole, in *The Listener* of March 21, reflects (in more senses than one) on the first public performance of the National Symphony Orchestra. Disarmingly he starts off with a sweetly enough reasoned distinction between the privilege of the enthusiast and the believer on the one hand, and the duty of the critic on the other. Then in a flash the cloven hoof appears in these words—"The Orchestra really did very well indeed. Put coarsely and perhaps rudely, it wasn't nearly as bad as I thought it would be." The rest of the article is a damning with the faintest of praise, of a performance in which both performers and New Zealanders generally can take justifiable pride.

For my part, I would not stifle criticism of any kind of anything, whether it be well- or ill-informed. It is the essence of cultural as well as political democracy that free play be given to the expression of any opinion. But one is entitled to demand that this opinion, however biased or prejudiced, be given in good faith, particularly in a feature article as distinct from a letter to the Editor. I do not propose to contend that J. C. Beaglehole has no claim, in

general, to set himself up as a critic of music, much less that he has no real knowledge of music. The man who wrote what I consider the best poem yet written by a New Zealander, "Considerations on Certain Music of J. S. Bach," must have music in his soul. A lively sense of my own musical shortcomings in any case would preclude my leading with my chin in a counter-attack signed with my name.

What I do assert is that it is difficult to read Dr. Beaglehole's article as written in good faith. Not all his capacity to handle the language as an artist in words can conceal the venom of chagrin in what he says. It is his own fault if those who know the history of the Orchestra believe that he is still smarting under the defeat he and those associated with him suffered in their campaign against the appointment of Andersen Tyrer to organise the Orchestra and be its first conductor. Behind that opposition on the part of at least a section is a story going back to the days of the Centennial Orchestra.

I am not concerned to defend Andersen Tyrer either as organiser or conductor. He is well able to look after himself. Nor am I concerned even to put in a word for the Orchestra or its individual members. The receptions their initial efforts have received from

the people generally and most of the critics render that unnecessary. But it may not be out of place to say, in passing, that any unbiased person looking back over the past year, would feel much more generously inclined to, if not warmly appreciative of, our latest National infant and the work of Andersen Tyrer in bringing it into such lively being than Dr. Beaglehole.

What I am really concerned with here is to make your readers aware of considerations, other than "the duty of the critic to examine with coolness and what knowledge he has" (to quote Dr. Beaglehole himself), which seems to me to have actuated him in writing as and what he did.

It would be interesting to learn whether *The Listener*, before printing such an article, had any thought of itself being party to an unfair attack on fellow-workers in the New Zealand Broadcasting Service.

J. W. HEENAN (Eastbourne).

(*The Listener* does not agree that it printed an "unfair attack." It printed an honest, open, and constructive criticism by a highly intelligent listener who signed his own name.—Ed.)

Sir,—In fairness to the members of the National Orchestra of the New Zealand Broadcasting Service, the conductor, all connected with its organisation, and the listening public generally, will you please publish the full musical qualifications of J. C. Beaglehole, the writer of the article in the latest issue

of *The Listener*? In my knowledge of his academic qualifications—Lecturer in History, Victoria University College, M.A. (N.Z.), Ph.D. (Lond.)—I can find no reason for his acting (or, for that matter, your acceptance of him) as a music critic. I feel that all this space could have been occupied by a more constructive and educational article from an authority on orchestra work.

I quite realise that J. C. Beaglehole is a member of the Wellington Chamber Music Society. I also know the story of the president of the swimming club who couldn't swim. A. MACKAY (Karori).

(They appear to be no higher than the "qualifications" of the Liverpool businessman who started writing about music when he was 27 under the name of Ernest Newman, or of the journalist who started writing a regular column of musical criticism when he was 32, under the name of Corno di Bassetto, and later became known to the world as G. B. Shaw.—Ed.)

Sir,—As a broad statement of the scope and form of his critique the short introductory paragraph of J. C. Beaglehole's "Reflections on an Orchestral Performance" is commendable. Unfortunately, having possibly mislaid the first sheet of his MS. and forgotten his ambition to be a "Builder and not a Wrecker," he at once launches the attack. Later apparently the missing page is discovered, but evokes only the

(continued on next page)



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(continued from previous page)

slightest desire to "Build" and does not seriously interrupt the wrecking programme.

Dealing presumably with first things first the author plays upon a convenient alleged remark (by a member of the audience) introducing it subsequently as a leit-motif. Then, in an unworthy attempt to ridicule Mr. Andersen Tyrer, he employs one of the cheapest tricks in journalism. Luckily it is clumsily handled. The animus which prompts it confounds the earlier claim that this is a "temperate appraisal."

The gentleman's right to criticise and condemn vigorously is unquestioned, always assuming he is fully competent musically; not merely a "good listener" with a supply of recordings and a flair for journalism, which are the impressions one gains. I believe that a more authoritative critic would have dealt firmly with shortcomings without indulging in malicious verbosity. It is really too silly to suggest that the conductor and players are unaware of weaknesses requiring yet more hard work to overcome.

Making necessary allowance for the present requirements of popular taste I consider the programme was calculated to appeal to the greatest possible number. Excitement and enthusiasm are of vital importance at the moment. There is time yet for audience education and programmes to please the aesthete.

C SHARP NOT D FLAT
(Wellington).

WRITING FOR MONEY

Sir,—Dennis McEldowney says that "nearly everything that is written for the sake of making money is worthless and ephemeral." The history of letters is dotted with good work that was done to make money. Whatever motives Shakespeare may have had for writing the sonnets, he wrote the plays to keep a theatre going—presumably to make a living. Scott's desire to be a country gentleman kept his pen going, and later he wrote to the limit to pay his debts. Compelled to earn a living, Thackeray tried art, but found his true vocation in fiction. "The spur of necessity made a great writer of him," says a biographer. With a family dependent on him, Macaulay practised as a barrister, but turned to literature. Think of briefless barristers and young doctors without a practice who have done the same thing. If Conan Doyle had been comfortably off, he might not have created the best-known fictional character of our time. I don't suggest that money is the only motive. The urge to write is there as well. But lack of money is often "the spur of necessity." It forces men and women to use their talents. On the other hand, possession of money sometimes acts as a stopper on the mind, and books remain unwritten. It has been said that the worst handicap for a young man starting out in life is to have £500 a year of his own. This applies to latent literary ability as well as to other gifts.

A.M. (Wellington).

ONE WORLD AND ANTARCTICA

Sir,—The first and last of Corwin's Twelve Points are of special importance. One World is getting more remote, but there is still hope. The world appears like a child set too many impossible tasks. An attitude of mind is being formed which later may break out in a neurosis.

Antarctica, it seems to me, will be a future insoluble problem if direction is

not given now. I have read of several expeditions, national in character, to this potential storehouse, but have not read what is to happen when one country discovers, say, uranium ore in quantity. Where do the United Nations come in? Are they seeing to it that any resources found are for all the people of our earth? Should not the United Nations now be the directing power; should they not now have agreed about the form of international control of any found resources? Is it not the responsibility of the New Zealand Government to bring the future of Antarctica to the attention of the United Nations? But there is still hope. There may not be any resources.

E. C. MARTIN (Invercargill).

PARCELS FOR ITALY

Sir,—A few weeks ago you printed an appeal from an Italian who had helped our soldiers. I know of a number of people who would love to help destitute Italians and others but the price of posting parcels is absolutely prohibitive. The other day I posted an 11lb. food parcel to a very poor family and the postage was greater than the cost of the parcel itself. Can nothing be done to lessen this cost?

MARY WALSH (Wanganui).

WOMEN'S INSTITUTES

Sir,—In a letter to *The Listener* of December 3, 1946, J.W.M. (Auckland) presumed that Women's Institutes started about 1893 in New Zealand, and suggested that I did some research on the matter. "It was, I think, in 1896 that I listened in the Old Provincial Council Chamber in Christchurch to the opening of the Annual Conference of nearly 400 delegates," the writer stated.

With the assistance of the librarian of the Christchurch Public Library and after some research I have discovered that the conference which J.W.M. remembers was a conference of representatives of 11 women's associations who met in Christchurch in 1896 to constitute the National Council of Women in New Zealand. As early as 1863, the Onehunga Ladies' Benevolent Society was formed; in 1878, the Y.W.C.A.; in 1885, the W.C.T.U.; and by 1897 there were 14 women's associations, including the Women's Social and Political League, the Girls' Friendly Society, and Mothers' Unions. Others which belong to this century are Women's Institutes, Women's Division of the Farmers' Union (now Federated Farmers), and Townswomen's Guilds. All histories of this country which provide information concerning the women of New Zealand state that Women's Institutes in New Zealand were founded in 1921.

BARBARA HARPER (Geraldine).

"HOLIDAY IN MEXICO"

Sir,—I thoroughly agreed with "G.M.'s" criticism of *Holiday in Mexico*. I also considered it a very poor film. Everybody is entitled to his opinion, but it is a pity that a few more people like "Disgusted" do not show the same good taste in films as "G.M." does.

R.H.D. (Auckland).

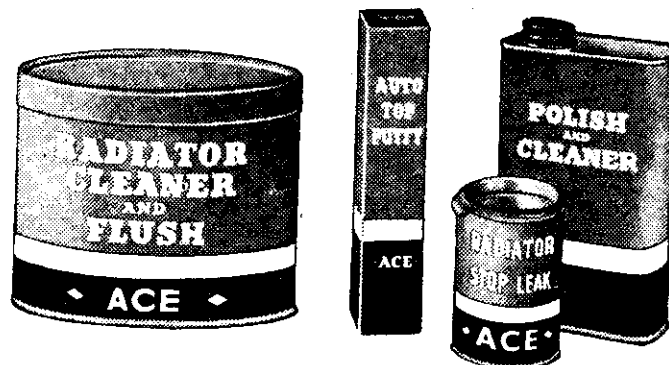
WITHOUT INTERRUPTION

Sir,—Congratulations to the NZBS for presenting the Lili Kraus recitals from start to finish, without interruption from the clanging of Big Ben and that snatch of sugary organ music on the Wurlitzer at 9 p.m. Let us hope this wise decision will be repeated from now on whenever an important recitalist, orchestra, or big work on records is presented.

J.E.T. (Dunedin).



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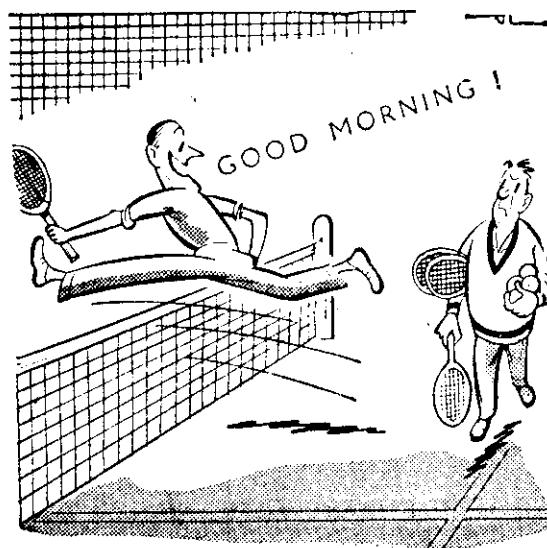


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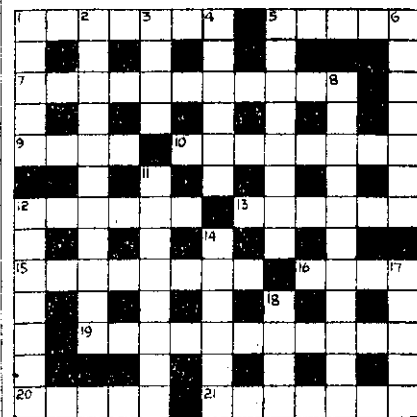
Clues Across

- Once o'd, and you have to sympathise.
- Bury.
- She bites, Sal! (anag.).
- Midday.
- Defective sense about a tram in reverse.
- "Damn with faint —" (Pope).
- Adapt.
- One can't usually read one's own.
- Band in a big angle.
- Ali migrates in a dictatorial way.
- Diana is transformed into a water nymph.
- Held in disdain.

Clues Down

- This form of lance is never dirty.
- Not Ian's mail (anag.).
- Spheres.
- Riddle of Elgar's variations.
- Comes into with his and 5 across.
- Send out again.
- This financial transaction consists largely of embezzlement.
- Soothed.
- Pointer (anag.).
- Gets up.
- Cool.
- Leander was hers.

No. 335 (Constructed by R.W.C.)



Children Like the Pipes

STATION 2ZB, which broadcasts a
junior request session every Sunday
at 8.0 a.m., has reached the conclusion
that children have a taste for martial
music. They like bands, the pipe variety
most of all; a few ask for the hill-billy
type of song. The junior request session
is conducted by 2ZB's youngest an-
nouncer, Doug Smith, formerly of 4ZB
and 2ZA, and who, during the war,
broadcast from the AWA radio in Suva,
and over the American station at Ta-
rawa.

MEATLESS DISHES

SPECIAL non-meat dishes are more ingenious and varied now that rationing has stimulated the concocting of meatless dishes all the year round. Although protein (the body-building part of food), is found chiefly in meat, yet fish, eggs, and cheese are all rich in protein too, and make good substitutes. Good, thick, vegetable soups are very useful too, and if made with peas, potatoes, lentils, or haricots, they contain a good proportion of protein.

Baked Fish Pancakes

The Batter: Sieve 4oz. flour, 1 teaspoon baking powder and a pinch of salt into a basin. Make a well in the middle and break 1 egg into it. Mix the flour gradually to a smooth paste, adding a little milk as needed and beat until you have a smooth batter, full of bubbles; then add more milk, using ½ pint altogether. Leave to stand for about ½ hour. Melt enough fat in a small frying pan to coat it nicely, and put the batter in by tablespoonfuls, just enough to make thin pancakes about 3 inches across. When cooked, put a spoonful of the following fish mixture on each pancake and roll it up. Lay the pancakes in an oven dish as they are cooked, then sprinkle all lightly with grated cheese and bake for about 8 minutes in a hot oven.

Fish Mixture: Mix cooked flaked fish (about 4oz.) with the yolk of an egg, pepper and salt and chopped parsley, and make it hot in a small saucepan, adding the juice of a lemon and a tablespoon of grated cheese.

Lima Shapes

Soak sufficient lima beans in cold water overnight. Cook in the same water till tender. Rub through coarse sieve, forming 2 cups of thick purée. Melt 2 tablespoons of fat, and 2 tablespoons of chopped onion and cook till yellow. Add 1½ tablespoons of flour, stir until smooth, then add ½ cup milk. Stir constantly until creamy; add the pureed limas, 1 beaten egg, ½ cup chopped walnuts (or peanuts), ¼ teaspoon pepper, and ½ teaspoon salt. Peck into greased individual moulds (small cups) or one big mould. Stand in a pan of hot water and bake at 350 deg. for about 20 minutes, or until set. Turn out and serve with tomato sauce made by stewing tomatoes with very little water and sieving them; flavour with a little sugar and nutmeg.

Fish Surprises

Bake as many large unpeeled potatoes as required for the family. While they are cooking, take the same number of fillets of fish (sole or flounder for preference); roll them up and secure, place in small pan with just sufficient water to cover; add pepper and salt, a clove or two, a bay leaf, a finely chopped shallot, some chopped parsley, and the juice of a lemon. Bring gently to the boil and simmer for 10 minutes. Take out the fish rolls, strain the liquid and thicken it with flour and butter, adding a little milk if necessary. Now cut off a slice from each cooked potato laid sideways. Scoop out most of the cooked potato and

mash it with butter, pepper and salt. Into the potato shell put first a little sauce, then a rolled fillet of fish, and cover with more sauce (which should be rich and smooth). Then arrange the mashed potato nicely all round the edge of the stuffing—it is pretty if piped out through a forcing bag. Grate a little cheese over the top of all, put into hot oven and bake for a few minutes till nicely browned. Serve with green vegetables or a salad.

Egg Roll with Cheese Sauce

Make a rich white sauce with flour, shortening, milk and salt. Add chopped hard-boiled eggs. Cool. Make a scone dough and pat out into an oblong shape about ¼ in. thick. Spread egg mixture on this and sprinkle with chopped parsley. Roll up jelly-roll fashion and cut in ½ in. slices. Bake on greased tray about 15 minutes—425 deg. Serve with cheese sauce.

Baked Stuffed Fish Steaks

Have steaks of fish cut ¾ in. to 1 in. thick (hapuka, schnapper, etc.). Place one on greased baking dish, and cover with a tasty stuffing (breadcrumbs, grated onion, chopped parsley, butter, pepper and salt). Instead of stuffing (or even with it); lay thick slices of ripe tomato on the fish. Put a second thick steak of fish on top of stuffing, brush with lemon juice, sprinkle with salt and pepper. Dot with butter. Bake uncovered in moderate hot oven, 375 deg., for about 45 minutes or until fish will flake easily. Serve with your favourite fish sauce.

Sauce (very good)

Cut up and cook 1 slice of bacon slowly in a dry saucepan for a few minutes, letting all the fat melt; then add a small chopped onion, and if available (from chemist) a bay leaf. Leave for a minute or so, then add a breakfast cup of water and boil till the onion is soft. Strain. Return liquid to saucepan, and stir in a paste made by mixing together 1 tablespoon of flour and 2 tablespoons of butter. Cook till smooth, then add a tablespoon of finely chopped parsley, a teaspoon of sugar and the juice of half a lemon.

Macaroni and Fish Croquettes

Any cooked fish will do, including crayfish or smoked fish. Cook ½ lb. of macaroni broken into small pieces in boiling salted water until tender; then drain. Make a cream sauce with 4 tablespoons of fat, 4 tablespoons flour, 1 cup milk and ¾ teaspoon salt. Then add the flaked fish, the cooked macaroni, and a dessertspoonful of grated onion. Chill in refrigerator or cold safe. This part can be got ready beforehand. At meal time, shape into croquettes, roll them in beaten egg and then breadcrumbs, and fry in hot deep fat. Serve with fresh tomato sauce.

FROM THE MAILBAG

Burnt Saucepans

Dear Aunt Daisy,

Here is a household hint which I have just discovered using egg shells. Bake the shells, then crush up finely, and add common salt; put into a dry tin and punch holes in the lid. When pie-dishes or other cooking utensils have become

burnt slightly, sprinkle with the egg shells and salt, and rub with a cloth. It is very good. "Always Listening."

Keeping Autumn Leaves

Dear Aunt Daisy,

Would you please publish in *The Listener* whether there is any way of preserving elderberry branches and berries for winter decorations. Also when treating Autumn leaves with glycerine, does one have to add water, or just stand the twigs in the pure glycerine?

B.C., North Canterbury.

No, use no water at all. Just split the stems, as soon as the foliage is cut, and put them into a jar containing two or three inches of glycerine. Leave it for a few days to absorb as much as possible. Then arrange in jars, without any water. I think this will do for the elderberry also.

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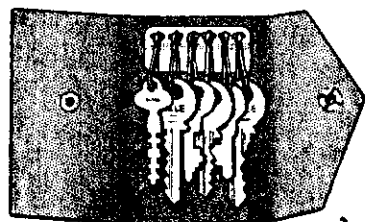


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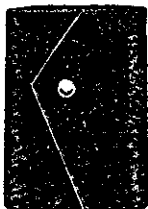


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"Jane Eyre" for Nelson Listeners

JANE EYRE, the novel by Charlotte Brontë, has been adapted for the BBC by Barbara Couper and produced by her husband, Howard Rose. Recordings of the production have been received by the NZBS and will be heard first by Nelson listeners, starting at 8.23 p.m. on Sunday, April 13.

The part of Jane is played by Belle Chrystall, and Rochester is played by Reginald Tate. There are 11 instalments. The serial was broadcast to British listeners last year, and was introduced to readers of the *Radio Times* by Alan Dent.

It is just over a century since Charlotte Brontë was rapidly, secretly, feverishly writing *Jane Eyre* at Haworth (said Mr. Dent). Her father lay blind in a dark room, her brother was a hopeless drunken reprobate, her two sisters were both preoccupied with their own first novels. A book of "Poems, by Currer, Ellis, and Acton Bell" had fallen stillborn from the press in that same year, 1846.

Undismayed, the three sisters sat in different rooms in the same house, possessed by their pens.

With the completed manuscript Charlotte sent this note to her publishers:

I now send you per rail a MS. entitled "*Jane Eyre*," a novel in three volumes by Currer Bell. I find I cannot prepay the carriage of the parcel, as money for that purpose is not received at the small station-house where it is left. If when you acknowledge the receipt of the MS., you would have the goodness to mention the amount charged on delivery, I will immediately transmit it in postage stamps. It is better in future to address Mr. Currer Bell, under cover to "Miss Brontë, Haworth, Bradford, Yorkshire," as there is a risk of letters otherwise directed not reaching me at present. To save trouble, I enclose an envelope.

The note is like herself—staid, serious, prim—but with no inkling of that fire which was in her eye, in her spirit, and in her novel.

The unconventional burning tale of a governess, who loved and was loved by the father of her charge, burst like a bombshell on the early-Victorian reading public. Many were shocked. The *Quarterly Review* said of Jane that "no Christian grace is perceptible upon her," and went on: "If we ascribe the book to a woman at all, it must be to one who has, for some sufficient reason, long forfeited the society of her own sex."

Such notices helped even more than the panegyrics. Thackeray championed *Jane Eyre* and enthused in the right quarters. George Eliot observed, rather sourly, in a letter to a friend: "The book is interesting, only I wish the characters would talk a little less like the heroes and heroines of police reports." But later critics have leapt up the general chorus of merited praise: "Here was a sweep of tragic passion, a broad delineation of elementary hatred and love, a fusion of romantic intrigue with grave and sinister landscape, such as had never been experienced before," says one. Andrew Lang found in it "plenty of good, old-fashioned, foolish, immortal romance." Augustine Birrell wrote: "Most books are born dead, and it is always a startling moment when you first discover that you are

holding an exception in your hands. *Jane Eyre* was a live coal dropped by some unknown hand—from some unknown quarter."

Despite manifold pomposities in the dialogue and manifest absurdities in the plot (Mr. Rochester, for example, has no qualm whatever about bigamy when he suggests marriage to Jane, though he still has a mad wife hidden in an attic), the novel retains to-day its curious, sombre, passionate power. Its faults are all and always consumed in the white-hot flame of sincerity that seems to leap out of the pages. To reopen *Jane Eyre* is to reopen the door of a growling, glowing furnace. Even to-day, after a hundred years.

It remains one of the most widely read novels of any period. It is found on every bookshelf (most especially in the North of England) that can call itself a bookshelf. Perhaps the secret of its appeal is that it gives an immediate, wildly romantic answer to the young heart's clamour for colour and requital, for 'covert and the night-ingle' (in Meredith's phrase and meaning). And then, of course, the strength, suppleness, and finesse of the book's style act as a great preservative of its quality and fame. It has pattern. It is planned with considerable craft. (Its opening sentence, for example, is an unsurpassed invitation to sit down indoors on a wet afternoon and enjoy a novel: "There was no possibility of taking a walk that day.") Through it all shines the proud spirit of Charlotte, identifying herself with Jane, giving the book its genius. Jane is forever Charlotte.

When, at the height of her book's triumph, "Currer Bell" chose to come south on business, it must have seemed, even to those who already guessed her to be a woman, that this was little Jane Eyre herself walking into London's drawing-rooms. "She was not only unspoiled by her sudden and prodigious fame, but obviously unspoilable," observed Harriet Martineau. George Eliot again, in another and later letter, said: "Lewen was describing Currer Bell to me yesterday as a little, plain, provincial, sickly-looking old maid! Yet what passion, what fire is in her!" She reminded Thackeray of Joan of Arc in search of her Dauphin. And Thackeray's daughter, Lady Ritchie, has left a vivid pen-picture of Charlotte coming into her father's house: "She enters in mittens, in silence, in seriousness; our hearts are beating with wild excitement." Little Miss Thackeray, you see, had been rapidly, secretly, feverishly, reading *Jane Eyre*.

Morning Song

I GRANT, my love, you drive our car
As skillfully as I;
And that your contract bridge is sound
Of course, I won't deny.
You sew, you bake, you golf, you dance
With rhythm, grace and life.
I'd choose you for my pin-up girl
Although you are my wife.
Before your charm I kneel, my sweet,
But still (forgive this boast)
A man must have a straighter eye
Than you, when cutting toast.
And when you wave the knife I watch
The sagging loaf with dread.
So really, dear, I must insist,
You let ME cut the bread!

—M. D. Webster



Willfrid Owen Ltd., 104-6 Victoria Street, Christchurch, and Sydney.

PEOPLE IN THE PROGRAMMES



MALCOLM HOWARD, of Auckland. He will sing from 1YA on April 12.



Above: This is **MAUREEN HILL**, who conducts 4ZB's Bachelor Girl Session at 9 o'clock on Saturday mornings.



ROBERT LINDSAY (bass) will be heard in a studio recital from 3ZB on April 13 at 9.0 p.m. He is 26 years of age, and intends to leave New Zealand in May to study singing in London.



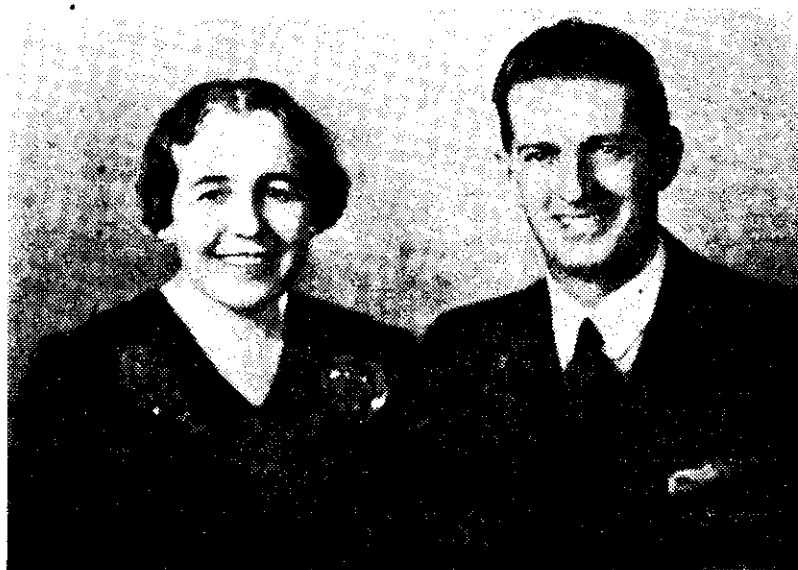
Left: **GERTRUDE SMITH**, leader of the Ashburton Vocal Study Group. The group will be heard in a recital from 3YA on Sunday, April 13.



Right: This is **MARGARET GRAY** (contralto), who will be heard in her first broadcast from 4YZ on April 10.

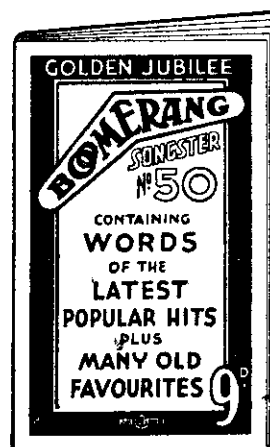


MAY MOFFATT, of Ashburton. She will be heard in a studio recital of soprano songs from 3YA on April 9.



THE REV. W. A. BRIDGE and his wife **NORA BRIDGE**, conductor of the Auckland Ladies' Choir and the Auckland Juvenile Choirs. They will give a studio recital from 1YA on April 12.

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SHORT STORY

THE CLOCK

Written for "The Listener"
by RUTH FRANCE

IN those days I lived with my grandmother and my Aunt Mary. I don't know that they were very pleased about it, but there was nowhere else for me to go, and grandmother always did what she considered her duty. Her duty in this case was to bring me up, but quite early on I decided I wasn't going to be brought up in the same mould as Aunt Mary. Aunt Mary hadn't had a chance. When she was young they had lived way back in the hills of the peninsula, and she wasn't clever, like my mother, to win scholarships and become a teacher. Not that it ever did my mother any good, Aunt Mary was fond of telling me. Look where she was, in her grave. You always felt that Aunt Mary thought a lot. She couldn't say much, not with grandmother, but she didn't need to. She could express herself quite well without. It was her only weapon, but even at that it didn't do her much good. Not against grandmother.

portrait, painted from a photograph, hung in the dining room; and because he had been looking at the photographer, his eyes followed you all round the room, and haunted you. This pleased grandmother in a morbid sort of way, but I found it horrible. But then I had never known my Uncle John. He had a long and sensitive face, like my mother.

NEITHER grandmother nor Aunt Mary were that type at all. They were both battlers. The pity of it is, when you have a battle somebody has to win, and in this case it had been grandmother. Aunt Mary was a bad loser. She had gone sour in the process.

Sometimes when I realised how grandmother had dominated the lives of her children I grew afraid. It was only the thought of my youth, and her age, which comforted me. I wasn't too close to her, and too bound, as Aunt Mary was, so that dislike, and even hatred, drowned all other feeling. Sometimes since then I've been shocked at the intensity with which I could dislike a person, but never has my life been so bound to the hated one that I could not admire and respect him for some of his qualities.

I can still admire grandmother for living in the fowlhouses, though Aunt Mary added it to her list of grievances. This was before I went to stay with them. The peninsula farm had been sold, and grandmother was building a house on the outskirts of the city. But being grandmother, she had to see every piece of timber and roofing that was used, and, as soon as the stove was installed and the water laid on Aunt Mary was hauled, willy-nilly, to the site, and grandmother's large feather beds were squeezed into the swept-out fowlhouses, which were already on the property.

"And it's a great deal more comfortable we were than when I first came to New Zealand," said grandmother.

(continued on next page)

She spent her time playing patience. On Sundays she walked a mile to church, and every morning and evening recited the rosary. This was for the repose of the soul of my Uncle John, who had been killed in the first great war. His

(continued from previous page)

This odd return to pioneering might have had its drawbacks. One could have understood the builder growing annoyed at being badgered whichever way he turned. But strangely enough the builder too was from County Cork, and considered grandmother "a fine, upstanding lady, then." The house was finished to the complete satisfaction of everyone concerned—except perhaps Aunt Mary, whose opinions were never considered anyway.

NOT that Aunt Mary didn't have her opinions. And not that she didn't voice them sometimes. Her mouth and chin were just as firm as grandmother's, and strangely like them too. But grandmother's matronly blandness was worlds apart from Aunt Mary's pinched and bitter spinsterhood. And could you blame her bitterness when all the money she ever saw was the sixpence doled out to her every Sunday morning when we were setting out for Mass? Sixpence for Aunt Mary, and threepence for myself, and we owned them for half-an-hour or so till we dropped them in the collection.

Yet I was happy enough, in a way. I was young enough to feel detached. My mind was always on what was ahead, and I was sure that all my life was going to be wonderful. It was only in the evenings I felt the oppressiveness of the place.

During the daytime it wasn't so bad. Aunt Mary's pent-up feelings were relieved as she worked. And how she worked! She wreaked the disappointment of her life on every pot she scoured, each floor she scrubbed, on every poking of the fire.

In her hard clattering, no less than in her tight-lipped silence, was all the frustration of her loveless life, her lack of friends, of money, her hatred of the drab clothes grandmother bought for her. Even the wool Aunt Mary knitted was drab and colourless. She worked at it fiercely in the evenings.

But knitting needles, after all, don't click very loudly. The evenings were far too quiet. Grandmother played patience on one side of the fire, Aunt Mary knitted on the other, and I did my homework. Once, I remember, a neighbour gave Aunt Mary some paper-backed novels, and grandmother burned them all—at least she thought she did. But I knew Aunt Mary still had some in her bedroom, where she read them avidly. Sometimes in the evening she read my schoolbooks, *The Mill on the Floss*, and *Travels with a Donkey*, and sometimes she would ask me to translate, which I did very clumsily, from *Tartarin de Tarascon* and *Cyrano de Bergerac*. I think she had a fellow-feeling for the unloved and unlovely Cyrano.

BUT for the most part the evenings passed in silence. I couldn't help wondering at what stage of their lives grandmother and Aunt Mary had ceased to talk to each other. They spoke, of course, when necessary, and sometimes Aunt Mary's bitterness would flare into loud anger, but in that house there were no discussions, no conversations of any kind. No minds were ever drawn out, but fed only upon themselves, and upon their own bitterness.

Nor did I ever find out whether this was merely a slow growth over the years, or the result of some major frustration by grandmother.

In the quietness of those evenings all sound was intensified. There was only

the click of Aunt Mary's needles, grandmother's faint movements as she shuffled her cards, and the ponderous ticking of the clock on the mantelpiece. That clock, together with the mantel edging of painted green velvet, had come all the way from Ireland, and was one of grandmother's most treasured possessions. It seemed as though it knew of its own importance. The heavy ticking, and the calm assurance of the swinging pendulum, seen through the glass door, gave to the clock, in its ornate and fretted wooden case, a brassy independence. It seemed to have a life and motivation self-controlled and exerted. In some strange way, I felt, that clock intensified the charged and brittle atmosphere.

(continued on next page)



Oh, it's nice to get up in the morning



WHO'd want to stay in bed when it's seven o'clock and there's a wonderful new day just outside the window? Even the longest Summer day isn't half long enough for the climbing, fishing, swimming and all those other important comings and goings that make up a small boy's life.

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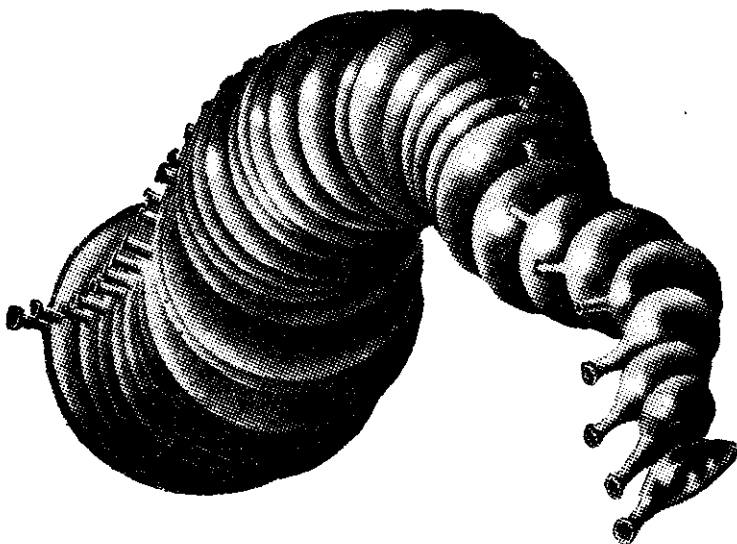
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SHORT STORY

(continued from previous page)

Did Aunt Mary feel it too, I wondered, or were the baleful looks she cast on it just part of her general hatred of her world, and the deadly routine which the clock imposed on her? Aunt Mary's day was ordered to the minute, by the clock, and grandmother.

At nine o'clock each night Aunt Mary folded her knitting, impaled the ball of wool upon the needles, and heated milk for supper. Grandmother gathered her cards together with neat, firm hands. How many games she played in her life I can't imagine. She never cheated, and very rarely did a game defeat her. There seemed no limit to the time she could spend, turning the cards again and again, till they all found their appointed places. It was grandmother who taught me to play Old Maid, and Strip-Jack-Naked.

And every evening, before she went to bed, grandmother wound the clock. Aunt Mary put out the milk-billy, shut the cat in the wash-house, and locked the doors and windows. Yes, every window was closed, and locked at the top of the sash. But grandmother wound the clock slowly and steadily and put the key back on top of it. And when Aunt Mary had gone into her room and shut the door with a bang and locked it, and I was in my tiny room off the dining-room, where they had pushed the dining-room couch for me to sleep on—after grandmother's first idea of my sleeping with Aunt Mary had been so obviously disliked by us both—after we were settled, and not before, grandmother retired to her room. Here, where any life the room might have had was drowned by the bedstead with the brass knobs, and every conceivable piece of furniture used in a bedroom, from a wash-stand with a battery of china (large, heavy, and slippery) to a lowering wardrobe—here grandmother spent her nights, and every morning and evening recited her lengthy devotions. It never occurred to me to wonder until I was older how exactly grandmother regarded God. For surely grandmother required no fortification of spirit. Rather one could imagine her communing on more or less equal terms with the Deity. Bargaining would be too harsh a word, yet on the other hand, there was nothing of supplication in grandmother.

ONE wonders how she came to death, whether, at the last minute, if she was conscious, her spirit quailed. We never knew. For one morning she was late in rising, and Aunt Mary went to call her. She lay as though she were asleep with no sign of disturbance, and none of faltering.

Aunt Mary and I were shocked. Yes, shocked is the word. It was as though the unbelievable had happened, in fact as though God himself had disintegrated. Surely people like grandmother never came to the cold husk. Surely they couldn't disappear like that, in a twinkling.

"May her soul rest in peace." There was the awful finality.

May her soul rest in peace. May her soul rest in peace.

The words went echoing through my mind, just as the priest had spoken them at the graveside. They went on and on, and even when I stopped thinking them they went on and on. But for some time I didn't find it strange—until I began to wonder where the words were coming from.

It was the clock. For the first time Aunt Mary and I were alone. Aunt Susan with her patient face had gone back home, and Uncle James had seemed to wipe the dust of the house from off his feet at the door as gladly as he had always done. Aunt Mary and I were sitting at the fire with only the cat and clock for company.

You're tired, I told myself. You only imagine that the clock sounds louder. You only imagine those words because you're over-wrought, and everything's so quiet. Otherwise you wouldn't imagine there's still a tension in the room. There can't be. There's nothing to make it. But the clock went on with its ponderous intonation. *May her soul rest in peace. May her soul rest in peace.* And drowned the comfortable rumbling of the cat and the click of Aunt Mary's needles.

I knew I was overtired. But when Aunt Mary said abruptly, "Get off to bed now," put away her knitting and began to settle the house down, I wondered if she had felt anything too. She locked the house carefully, then came to the fireside. Her hand went up to reach the key of the clock, and hesitated. But finally she took the key down, wound the clock, and returned the key to its place. "Get off to bed Maureen," she said sharply.

THE next day I went back to school.

Aunt Mary seemed her usual self, grim and taciturn, but for pudding that evening there was queen pudding with meringue on top, sweet and slightly sticky and delicious. Grandmother would never have countenanced such flummery. But we ate the lot.

After dinner I had homework to do, and with that life seemed a little more normal. I did not notice the clock, until, as time went on, I saw that Aunt Mary was restless. She sighed a lot, and every now and again cast on the clock such a look of hatred that I wondered. But then she had always looked at the clock like that. You never knew whether she was annoyed with the clock or with something quite different.

But that night when we went to bed she did not wind it. I'm quite sure, and I'm quite sure she didn't forget, either. Because when she had done all her other jobs she came back and looked at the clock very hard for a minute and then went off to her bedroom and shut the door without a word.

The next morning the clock had stopped. Aunt Mary said nothing, but I noticed that the clock from her bedroom was now in the kitchen. The dining room was still, as though it were dead.

When I came home from school Aunt Mary was out. This was remarkable. And I couldn't find the key anywhere. There wasn't a recognised place for the key, since there was seldom no one at home, and I poked all round the place until I gave it up as a bad job and sat down on the doorstep to wait for her. It wasn't long before she came hurrying in, obviously flustered at being late, and rather self-conscious about her parcel, which she took to her bedroom without offering to show me. But I didn't need to be told what it was. Any woman could see it was a new hat.

It was during this evening that I began to feel quite lost and hopeless. For grandmother to die was bad enough. But for Aunt Mary to stop the clock and then go off and buy a new hat was too much. I should have welcomed such spirit, and yet, instead, I felt young and

(continued on next page)

SHORTWAVE HIGHLIGHTS

News Bulletins in English

THE following list of shortwave stations carrying news bulletins in English comprises those which are best received at the present time, and which may be listened to, in good conscience, within the restricted periods of local broadcasting time. Good reception may be had on all wavelengths during the evenings, especially on the high-frequency bands.

Time	Place	m/cs.	metres
a.m.		Freq.	W/L
9.00	Australia ..	11.77	25.49
9.30	London ..	15.07	19.91
9.45	Australia ..	15.20	19.74
9.45	Canada ..	17.82	16.84
9.45	Boston ..	11.73	25.38
10.00	Honolulu	17.80	16.85
p.m.			
2.00	San Francisco	17.78	16.87
2.00	Australia ..	17.84	16.82
6.30	Frankfurt ..	6.09	49.25
7.00	London ..	15.11	19.85
7.15	London ..	9.625	31.17
7.30	Australia ..	15.20	19.74
8.00	San Francisco	11.90	25.21
8.00	London ..	18.025	16.64
8.00	Delhi ..	17.76	16.89
9.00	San Francisco	9.75	30.77
9.00	Australia ..	15.20	19.74
9.00	Australia ..	11.76	25.51
9.05	Indonesia ..	11.00	27.27
9.10	Honolulu ..	9.65	31.09

* According to advice received from the Netherlands Consulate, news bulletins and commentaries in English can now be heard from the Netherlands each evening (except Sundays) at 9.30 New Zealand time. Following are the frequencies and wavelengths: 17.775 m/c's, 16.88 metres; 15.22 m/c's, 19.71 metres (which is beamed to the Pacific area); and 6.02 m/c's, 49.79 metres

Reports on audibility and general reception will be welcomed by the Netherlands Consulate, Wellington.

(continued from previous page)

insecure and very unhappy. As though the whole world was unstable.

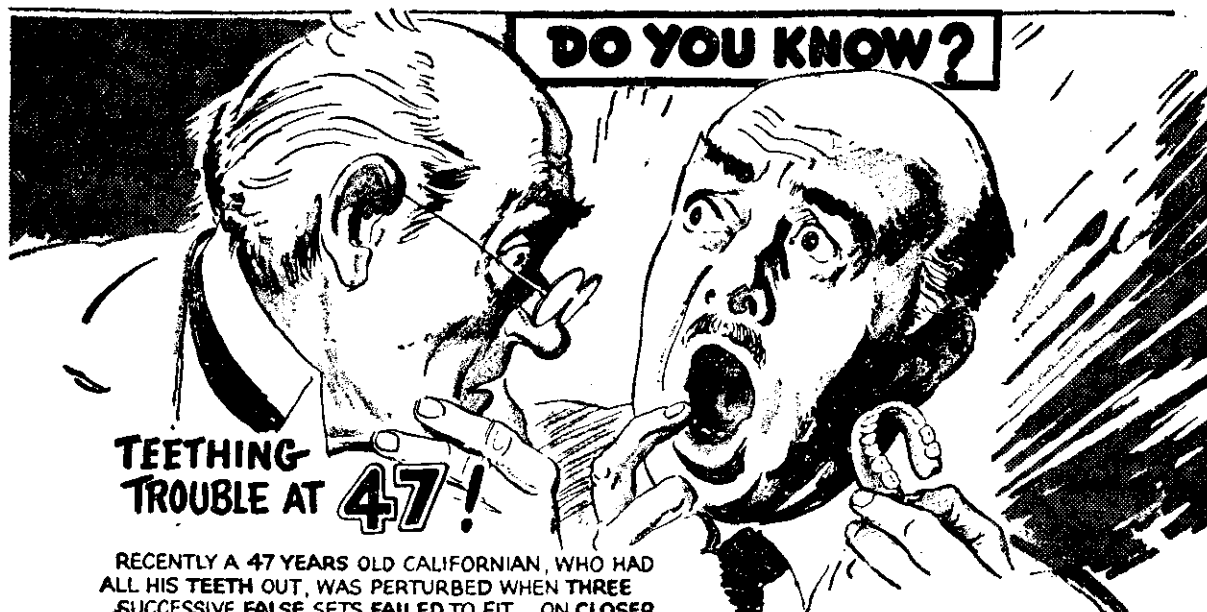
And it wasn't as though, with the stopping of grandmother's clock she had got rid of grandmother. There was no real loss of grandmother in that room and never would be. Nor loss of tension either, as long as Aunt Mary lived there, in the same room as grandmother's ghost and her belongings. The silence, if anything, was even more maddening, more intensely frustrating than the clock could ever be.

I was so miserable myself that at first I didn't notice Aunt Mary. When I did I wondered why she didn't look happier about her new hat and her new found freedom. With evening the first fine flush had died away. There was time to sit and think. And to feel the silence.

All the same I was rather surprised when half way through the evening, without waiting for bedtime, Aunt Mary rose, reached for the key, wound the clock, and swung the pendulum to start the ticking.

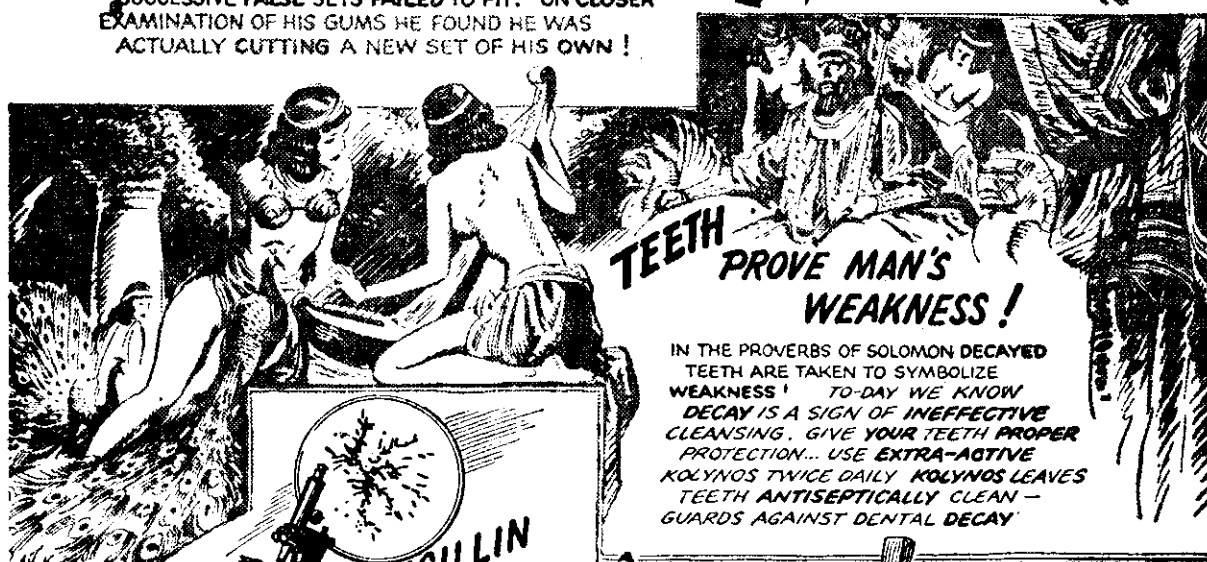
It wasn't long after this that my father came back for me, as somehow, deep down, I had always known he would. The last time we heard from Aunt Mary she was cooking for the men in a timber mill, and enjoying it. But I never saw the new hat.

NEW ZEALAND LISTENER, APRIL 3



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PROGRAMMES DAY BY DAY

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Monday, April 7

IYA AUCKLAND 650 kc. 462 m.

- 6.0, 7.0 a.m. LONDON NEWS
- 9.0 a.m. Musical Bon Bons
- 9.30 Current Ceiling Prices
- 10.0 Devotions: Rev. Father Bennett
- 10.20 For My Lady: Makers of Melody: Charles Lecocq (France)
- 10.45 A.C.E. TALK: "The Lunch at School"
- 12.0 Lunch Music
- 1.30 p.m. Running Commentary on the Auckland Racing Club's Meeting at Ellerslie Racecourse
- 2.0 Do You Know These?
- 3.30 Teatime Tunes
- 4.15 Light Music
- 4.30 Children's Hour
- 5.0 Variety
- 6.0 Dinner Music
- 6.30 LONDON NEWS
- 6.40 National Announcements
- 6.45 BBC Newsreel
- 7.0 Local News Service
- 7.30 EVENING PROGRAMME
- "Travellers' Tales: Meet the Travellers"
- BBC Programme
- 8.0 Alfred Shaw Ensemble
- Waltz Caprice. Hill Mailing
- Roscleaves
- 8.16 "Richelieu — Cardinal or King?"
- 8.36 Albert Fisher and his New Note Octet
- Tallyho Evans
- 8.41 "Into the Unknown: Marco Polo"
- 9.0 Overseas and N.Z. News
- 9.30 Music for Romance
- A Programme of Romantic Melodies by Anne Ziegler and Webster Booth with the George Melachrino Orchestra
- BBC Programme
- 10.0 CLOSE DOWN
- 11.0 London News and Home News from Britain
- 11.20 Close down

IYX AUCKLAND 880 kc. 341 m.

- 7.0 p.m. After Dinner Music
- 8.0 Berlioz, Genius Without Discipline
- A Programme of the Man and his Music
- 10.0 Beethoven's Piano Sonatas
- Sonata in A Flat Major, Op. 26
- 10.30 Close down

IYM AUCKLAND 1250 kc. 240 m.

- 6.0 p.m. Variety Time
- 6.30 Dinner Music
- 7.0 To-night's Composer: Purcell
- 8.0 Concert
- 9.0 Favourite Tunes
- 9.15 Rockin' in Rhythm, presented by Platterbrain
- 10.0 Close down

DOMINION WEATHER FORECASTS

9.0 a.m., 1.25 p.m., 9.0:
1YA, 2YA, 3YA, 4YA,
2YH, 3ZH, 4YZ.

2YA WELLINGTON 570 kc. 526 m.

- 6.0, 7.0 a.m. LONDON NEWS
- Breakfast Session
- 8.0 Close down
- 9.0 a.m. Start the Week Right
- 9.15 The Masqueraders
- 9.30 Local Weather Conditions
- 9.32 Morning Star: Albert Sammons (violin)
- 9.40 Music While You Work
- 10.10 Devotional Service
- 10.25 Friends of Famous Queens: The final talk in this series by Mary Wigley, who speaks about Nony Croker and other friends of Queen Victoria
- 10.40 For My Lady: Popular Entertainers: Hildegard
- 12.0 Lunch Music
- 2.0 p.m. "David Copperfield"
- 2.15 Variety
- 2.30 Afternoon Serenade
- 3.0 "All Join In": Community Sing Programme
- 3.30 Music While You Work
- 4.0 Theatre Memories
- 4.30 Children's Hour: Easter Monday Programme arranged by Daisy Whitelaw
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 Local News Service
- 7.15 Winter Course Talk: First of 1947 Series: "The Library To-day: What Libraries Can Do." A discussion by Wellington members of the N.Z. Library Association

The National and Commercial programme items shown on these pages in italic type are those which, at the time of going to press, fall outside the reduced transmission periods in force after March 25. They have been included in the programmes because the duration of restricted transmissions is uncertain. But listeners will appreciate that these items will be cancelled or transferred unless the restrictions are lifted.

7.30 EVENING PROGRAMME

- Jay Wilbur Presents:
- A N.Z. programme featuring the celebrated English conductor, arranger and dance band leader
- 7.45 Highjinks in History: Ethelred the Unready and the Danes
- NZBS Production
- Peter Yorke and his Orchestra
- Sweet and Lovely
- BBC Programme
- 8.20 "My Son My Son": A radio adaptation of the novel by Howard Spring
- 8.45 "Here's a Laugh": A quarter hour with world famous comedians
- 8.58 Station Notices
- 9.0 Overseas and N.Z. News
- 9.30 Showtime: A series of popular songs from the Shows, featuring the A.W.A. Light Opera Company, directed by Humphrey Bishop
- 10.0 CLOSE DOWN
- 9.45 Sports Summary
- Dance Music
- 10.10 (approx.) Benny Goodman and his Orchestra

- 10.30 Paula Kelly and the Modernaires
- 10.45 Cosy Cole and his All Stars
- 11.0 London News and Home News from Britain
- 11.20 CLOSE DOWN

2YC WELLINGTON 840 kc. 357 m.

- 1.30-2.30 p.m. CLASSICAL HOUR
- Piano Concerto in E Minor, Op. 11 Chopin
- Siegfried Idyll Wagner
- Funeral March Wagner
- 6.0 p.m. Dance Music
- 6.30 Songs for Sale
- 6.45 Rhythm in Retrospect
- 7.0 Bing
- 7.15 James Moody Sextet
- 7.30 Film Fantasia
- 7.45 Voices in Harmony
- 8.0 CHAMBER MUSIC
- Music by Beethoven (3rd of series)
- Marcel Darrieux (violin), Marcel Moyse (flute), and Pierre Pasquier (viola)
- Serenade, Op. 25
- 8.16 The Lener String Quartet
- Divertimento, No. 17 in D, K.331 Mozart
- 9.0 Band Music
- 10.0 Light Concert Programme
- 10.30 Close down

2YD WELLINGTON 990 kc. 303 m.

- 7.0 p.m. Stars of the Musical Firmament
- 7.20 Achievement: Professor Philip Drinker
- 7.33 Top of the Bill: Featuring Stars of the Variety and Revue Stage
- 7.55 Dancing Times: Hits of the Ballroom in Strict Tempo
- 8.15 "Thank," featuring Clem Jaffe
- 8.30 Streamline
- 9.2 Dickens and Music: Music, Song and Story featured in the works of the great English Novelist, Charles Dickens
- 9.20 "The Frightened Lady"
- 9.45 When Day is Done
- 10.0 Wellington District Weather Report
- Close down

2YB NEW PLYMOUTH 810 kc. 370 m.

- 7.0 p.m. For the Family Circle
- 8.0 Concert Programme
- 8.30 BBC Feature
- 9.2 Concert Programme
- 9.30 In Lighter Mood
- 10.0 Close down

2YH NAPIER 750 kc. 395 m.

- 7.0 a.m. LONDON NEWS
- Breakfast Session
- 9.0 a.m. For a Brighter Wash-day
- 9.30 Current Ceiling Prices
- 9.50 Morning Star: Guila Bustabo (violin)
- 10.0 "The Lunch at School"
- An A.C.E. Talk for Housewives
- 10.15 Music While You Work
- 10.30 Cricket Commentaries on Hawke Cup Challenge Match, Manawatu versus Hawke's Bay, at Nelson Park, Napier
- 10.45 "Theatre Box"
- 12.0 Lunch Music
- 2.0 p.m. Variety
- 2.30 Music While You Work
- 3.0 Popular Choices from Wagner
- 4.0 Chorus Time
- 4.15 "Ravenshoe"
- 4.30 Tea Dance
- 5.0 "To Hare and to Hold"
- 5.15 Dinner Music
- 6.30 LONDON NEWS

- 6.45 RBC Newsreel
- 7.0 After Dinner Music
- 7.15 "Dad and Dave"
- 7.30 EVENING PROGRAMME
- This Week's Star
- 7.45 Listeners' Own session
- 9.0 Overseas and N.Z. News
- 9.30 Yehudi Menuhin and the Paris Symphony Orchestra, conducted by Pierre Monteux
- Concerto No. 1 in D, Op. 6 Paganini
- 10.0 Close down

2YN NELSON 920 kc. 327 m.

- 7.0 p.m. Light Music
- 7.30 "ITMA": The Tommy Handley Show
- 8.0 CLASSICAL MUSIC
- The Mozart Piano Concerti (first of a series of six programmes)
- Artur Schnabel (piano) with London Symphony Orchestra conducted by Dr. Malcolm Sargent
- Concerto in C, K.467 Mozart
- 8.30 A. Kipnis (bass) and E. Ruziczka (mezzo-soprano)
- I'll Have Vengeance Mozart
- 8.34 Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos
- Thamos, King of Egypt: Two Entr'acte Pieces Mozart
- 8.40 Irene Jessner (soprano)
- Marietta's Lute Song Korngold
- 8.44 Philadelphia Orchestra conducted by Eugene Ormandy
- Les Preludes, Symphonic Poem Liszt
- 9.1 Marek Weber's Orchestra
- 9.7 "Mr. Thunder"
- 9.30 Light Recitals by Colombo's Tziganes, Dinah Shore and Dick Todd, Carmen Cavallaro (piano), Abe Romain and his Orchestra
- 10.0 Close down

2ZJ GISBORNE 980 kc. 306 m.

- 7.0 p.m. After Dinner Music
- 7.15 Tradesmen's Entrance
- 7.30 Variety
- 7.47 "Dad and Dave"
- 8.0 Concert Programme
- 8.30 Homestead on the Rise
- 9.2 Variety
- 10.0 Close down

3YA CHRISTCHURCH 720 kc. 416 m.

- 6.0, 7.0 a.m. LONDON NEWS
- 7.58 Canterbury Weather Forecast
- 9.0 a.m. Morning Programme
- 9.30 Current Ceiling Prices
- The Comedy Harmonists
- 9.45 Music for Pleasure
- 10.10 For My Lady: Special Feature: "Beside the Shalimar"
- 10.30 Devotional Service
- 10.45 Events on the First Day of the Canterbury Jockey Club's Autumn Meeting at Riccarton
- 12.0 Lunch Music
- 12.35 Farmers' Mid-day Talk:
- 2.0 p.m. Music for Pleasure
- 2.30 A.C.E. TALK: "The Lunch at School"
- 2.45 Rhythmic Ensembles: Benny Goodman, Teddy Wilson and the Hot Club of France
- 3.15 Songtime: Nelson Eddy

- 3.30 CLASSICAL HOUR
- Russian Easter Overture, Op. 36 Rimsky-Korsakov
- Excerpts from "Czar and Carpenter" Lortzing
- Symphony No. 4 in A Major, Op. 90 Mendelssohn

- 4.30 Children's Hour
- 5.0 Dinner Music
- 6.30 LONDON NEWS
- 6.45 RBC Newsreel
- 7.0 Local News Service
- 7.15 Our Garden Expert

7.30 EVENING PROGRAMME

- Fahey Aviation Works Band, conducted by Harry Mortimer
- Beaughtlers March Johnstone
- Rhythmic Paraphrase: "Il Trovatore" Verdi
- Cornet Soloist: W. A. Lang
- Bless This House Brahe
- Poem Fibich, arr. Hume
- Slavonic Dance No. 8 Dvorak, arr. Wright

7.47 SENIA CHOSTIAKOFF

- (Russian tenor)
- O Lovely Night Ronald
- Santa Lucia Marziale
- Macushla MacMurroughn
- Song of the Volga Boatmen arr. Jaroff
- Lords of the Air Burnaby
- A Studio Recital

8.2 Foden's Motor Works

- Band, conducted by Fred Mortimer, presenting Contest Memories of Bygone Days
- Prometheus Unbound (Test Piece, Crystal Palace Contest, 1934) Bantock
- Kentworth (Test Piece, Crystal Palace Contest, 1936) Bliss

8.16 JEAN SCRIMSHAW

- (soprano)
- In a Light Ballad Recital
- Over the Wall of My Garden Charles
- Only a Few Steps Away Morgan
- Nightingale of June Sanderson
- Violets White
- From the Studio

8.29 Band of His Majesty's Life

- Guards
- Festivalia Fantasia
- Irish Fantasy Lange, arr. Duthoit
- On Parade with Eric Coates Coats

8.40 Reserved

- 9.0 Overseas and N.Z. News
- 9.30 Frederiek Grinke (violin), Florence Hooton (cello), Kendall Taylor (piano)
- Trio in E Flat, Op. 70, No. 2 Beethoven

- 9.55 Laura Newell (harp) with the Stuyvesant String Quartet, Flute and Clarinet
- Introduction and Allegro Ravel

10.0 CLOSE DOWN

- 10.5 Music, Mirth, and Melody
- 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
- 6.13 Voices of the Stars
- 6.30 World Famous Orchestras
- 7.0 Manhatt Melodies
- 7.20 Musical Dramatizations of Famous Songs
- 7.30 "Forbidden Gold"
- 7.43 "The Spoilers"

Local Weather Report from ZB's:
9.27 a.m., 2.29 & 9.35 p.m.

Monday, April 7

Local Weather Report from ZB's:
9.27 a.m., 2.29 & 9.35 p.m.

1ZB AUCKLAND 1970 kc. 280 m.

2ZB WELLINGTON 1139 kc. 265 m.

3ZB CHRISTCHURCH 1439 kc. 210 m.

4ZB DUNEDIN 1810 kc. 229 m.

2ZA PALMERSTON Nth. 1490 kc. 214 m.

MORNING:
6.0 London News
8.0 to 9.0 Close down
9.0 Sports Preview
9.27 Current Ceiling Prices
9.45 We Travel the Friendly Road
10.0 Trans-Atlantic Liner
10.15 Wind in the Bracken
10.30 Legend of Kathie Warren
10.45 Crossroads of Life

AFTERNOON:
12.0 Lunch Music
12.30 Home Decorating session with Anne Stewart
1.30 Anne of Green Gables
1.45 1ZB Happiness Club (Joan)
2.0 Home Service Session
4.15 Travelling with Aunt Daisy
5.0 to 6.0 Close down

EVENING:
6.0 20th Century Hits in Chorus
6.30 Treasure Island
6.45 Magic Island
7.0 Sports Results
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 Melvin
9.5 Radio Playhouse
10.0 Telephone Quiz
11.0 Variety Band Box
11.15 Dance Music
12.0 Close down

MORNING:
6.0 London News
8.0 to 9.0 Close down
9.0 Sports Preview
9.27 Current Ceiling Prices
10.0 Real Romances: Revelation from My Past
10.15 Music While You Work
10.30 Legend of Kathie Warren
10.45 Crossroads of Life
11.0 to 12.0 Close down

AFTERNOON:
12.0 Mid-day Melody Menu
12.30 Home Decorating Session with Anne Stewart
1.30 Anne of Green Gables
2.0 Home Service Session
3.0 Sentimental Memories
3.15 Melody Mixture
3.30 Artists You Know
3.45 With the Classics
4.15 Travelling with Aunt Daisy
5.0 to 6.0 Close down

EVENING:
6.30 Popular Fallacies
6.45 Magic Island
7.0 Sports Results
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 Adventures of Peter Chance
10.50 Famous Dance Bands
11.0 Light Recitals
12.0 Close down

MORNING:
6.0 London News
7.15 Breakfast Club with Happy Hill
8.0 to 9.0 Close down
9.0 Racing Preview
9.15 Recordings
9.27 Current Ceiling Prices
10.0 Real Romances: Shadow Over My Love
10.15 Movie Magazine
10.30 The Legend of Kathie Warren
10.45 Crossroads of Life
11.0 to 12.0 Close down

AFTERNOON:
12.0 Lunchtime Fare
12.30 Home Decorating Session with Anne Stewart
1.30 Anne of Green Gables
2.0 Home Service Session
2.30 Recordings
3.0 Favourites in Song
3.15 Accent on Strings
3.30 You Can't Help Laughing
3.45 Sweet Yesterdays
4.0 Recordings
4.15 Travelling with Aunt Daisy
5.0 to 6.0 Close down

EVENING:
6.0 20th Century Hits in Chorus
6.30 Flying 55
6.45 Magic Island
7.0 Sports Results
7.15 Officer Crosby
7.30 Case for Cleveland
7.45 The Caravan Passes
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 Famous Dance Bands
11.0 Variety Programme
12.0 Close down

MORNING:
6.0 London News
6.5 Start the Day Right with 1ZB's Breakfast session
6.30 Morning Meditation
7.35 Morning Star
8.0 to 9.0 Close down
9.0 Preview Racing Fixtures
9.27 Current Ceiling Prices
10.0 Real Romances: Carnival Girl
10.15 Three Generations
10.30 Legend of Kathie Warren
10.45 The Crossroads of Life
11.0 to 12.0 Close down

AFTERNOON:
12.0 Lunch Hour Tunes
12.30 Home Decorating session with Anne Stewart
1.30 Anne of Green Gables
2.0 Home Service Session
3.0 Tunes and Tunesters
3.30 Rita Entertainers
4.15 Travelling with Aunt Daisy
5.0 to 6.0 Close down

EVENING:
6.0 So the Story Goes
6.30 Great Days in Sport: Tennis: Wilding v. McLoughlin, 1913
6.45 Magic Island
7.0 Sports Results
7.15 Officer Crosby
7.30 A Case for Cleveland
7.45 Two Destinies
8.5 Nick Carter
8.20 Hollywood Holiday
8.45 Sinister Man
9.3 Radio Playhouse
10.0 My True Story
10.15 Telephone Quiz
12.0 Close down

MORNING:
6.0 London News
6.5 Revellie
7.0 Music for Breakfast
8.0 to 9.0 Close down
9.0 Good Morning Request session
9.27 Current Ceiling Prices
9.32 Close down

EVENING:
6.0 Music at Teatime
6.30 A Song to Remember
6.45 Mittens
7.0 Sports Results
7.15 Real Romances: Lost Love
7.30 Pearl of Pezores
7.45 A Case for Cleveland Reserved
8.0 Off the Record
8.15 Hollywood Holiday
8.30 Chuckles with Jerry
8.45 Radio Playhouse
9.0 Questions and Answers by Anne Stewart
9.35 Evening Star: Dorothy Squires
9.45 The Greenlawns People
10.0 Close down

Trade names appearing in Commercial Division programmes are published by arrangement

The results of Easter Monday sporting events will be reported over the ZB Stations throughout the day, and full results will be given at 7 p.m.

Familiar to many Aucklanders through his work for the W.E.A., Mr. P. Martin-Smith gives an excellent picture of This Changing World in his weekly talks from 1ZB every Monday at 7.45 p.m.

8.0 EVENING PROGRAMME
London Ballet Orchestra
"Coppelia" Ballet Music
Delibes
8.9 Margherita Perras (soprano)
Ave Regina Verdi
8.13 Natan Milstein (violinist)
Nocturne in C Sharp Minor Chopin
8.17 The Berlin Philharmonic Orchestra
Hungarian Dance No. 1 Brahms
8.20 Heinrich Schlusnus (baritone)
Take Thou My Greetings Schubert
8.25 Leopold Stokowski and the Philadelphia Orchestra
Pavane Angelicus Franck
8.29 From a Concert Pianist's Programme
Eileen Joyce
Sonata No. 17 in D Major, K.576 Mozart
8.45 Highlights of Verdi's Operas
Leopold Ludwig and the Berlin State Opera Orchestra
Prelude, Act 1, "La Traviata"
8.49 Joan Hammond (soprano) and Dennis Noble (baritone)
Ah, Say to Thy Daughter Dear ("La Traviata")
8.53 Franz Volker (tenor)
Blazing to the Sky ("Il Trovatore")
8.56 Heinrich Schlusnus (baritone)
Luna Aria ("Il Trovatore")
9.1 Radio Revue
9.30 "The Sparrows of London"
9.43 Stars of Variety
10.10 Listen and Relax
10.30 Close down

**3ZR GREYMOUTH
940 kc. 319 m.**
7.0 a.m. LONDON NEWS
Breakfast session
9.0 a.m. Al Donahue Presents
9.15 Voices in Harmony
9.30 Current Ceiling Prices
9.32 Max Hollander Strings
9.45 Jerome Kern Musicales
10.0 Devotional Service
10.20 To-day's Star: Cavan O'Connor (tenor)
10.30 Bernhard Levitow and His Salon Orchestra with the Madison Singers
10.45 Julie Wintz and His Top Hatters
Commentaries on the Westland Trotting Club's Combined Meeting
12.0 Lunch Music
2.0 p.m. Moura Lympny (piano)
Rachmaninoff's Preludes, Nos. 5 to 8, 10 & 12
2.18 "The Sparrows of London"
2.30 The Strauss Family
2.45 Light Variety
3.0 Famous Conductors: Wilhelm Furtwangler
2nd Movement: Andante Mosso from "Pathetic" Symphony Tchaikovsky
3.15 Calling all Hospitals
4.15 Variety
4.30 The Children's Hour: Streamline Fairy Tales
4.45 Tea Dance with Silvester and Bradley
6.0 Meek's Antiques: "Fair Exchange"
6.10 Dinner Music
6.30 LONDON NEWS
6.45 BBC Newsreel
7.16 "Departure Delayed"

7.30 For the Bandsman
A Programme for the Massed Regimental Bands of the Australian Military Forces
Queen of the North Lithgow
The Middy March Alford
Waltzing Matilda Cowan
Machine Gun Guards Marechal
St. Kilda Trussell
7.45 Ballads Sung by Peter Dawson
8.0 "The Whiteoaks of Jalna"
8.30 Songs and Songwriters
9.0 Overseas and N.Z. News
9.30 Emil Sauer (piano) and Paris Conservatoire Symphony
Concert No. 1 in E Flat Major Liszt
10.0 Close down

**4YA DUNEDIN
790 kc. 380 m.**
6.0, 7.0 a.m. LONDON NEWS
9.0 a.m. To-day's Composer
9.15 Light Music
9.30 In Holiday Mood
10.20 Devotional Service
10.40 For My Lady: Master Singers: Leo Slezak (tenor), Moravia
12.0 Lunch Music
2.0 p.m. Commentaries on the Otago Tennis Championships at Logan Park
4.30 Children's Hour: Nature Night
6.0 Dinner Music
6.30 LONDON NEWS
7.0 Local News Service
7.30 EVENING PROGRAMME
Te Horo Native School Choir, conducted by G. E. Campsty, presenting songs in English and in Maori
7.46 Alfred Shaw (piano)
Doves

7.48 Arthur Fiedler and Boston Promenade Orchestra
"Three Corners Hat" Dances Falla
7.58 Conchita Supervia (mezzo-soprano)
Seven Popular Spanish Songs Falla
8.11 Rawicz and Landauer (piano duet)
Suite Espagnole: Spanish Suite Albeniz
8.29 Philadelphia Symphony Orchestra
Festival in Seville Albeniz, arr. Stokowski
8.37 Michele Fleta (tenor)
Ay, Ay, Ay Freire
La Dolores Berton
8.45 Eugene Goossens and New Light Symphony Orchestra
Three Spanish Dances Gnanados
8.58 Station Notices
9.0 Overseas and N.Z. News
9.30 "Barnaby Rudge," from the book by Charles Dickens
9.56 Marek Weber and his Orchestra
The Czarina Ganne
10.0 CLOSE DOWN
10.0 Melody in Music
11.0 London News and Home News from Britain
11.20 Close down

**4YO DUNEDIN
1140 kc. 263 m.**
6.0 p.m. Familiar Favourites
6.30 Concert Platform: Famous Artists
7.0 Popular Parade
7.30 Band Stand
8.0 "The Flying Squad"
8.14 Variety
8.30 "Your Cavalier"
9.1 Variety
9.30 "Music is Served," featuring Isador Goodman
9.45 Melodious Moods
10.0 Variety
10.30 Close down

**4YZ INVERCARGILL
680 kc. 441 m.**
7.0 a.m. LONDON NEWS
Breakfast session
9.0 a.m. Morning Variety
9.30 Current Ceiling Prices
9.31 A.C.E. TALK: "The Lunch at School"
9.45 String Combinations
10.0 Devotional Service
10.15 "Hard Cash"
10.30 Music While You Work
1.30 p.m. Commentaries on Second Day of Riverton Racing Club's Easter Fixture
Cricket Broadcast: Otago v. Southland
2.0 Holiday Fare
4.30 Children's Hour: Uncle Charlie and the Tiny Tots
6.0 "Dad and Dave"
6.30 LONDON NEWS
6.45 BBC Newsreel
7.0 To-day's Sports Results
7.30 "Four Just Men"
From the Book by Edgar Wallace
7.45 Sporting Life
8.0 Music Hall
Featuring the BBC Variety Orchestra with Harry Pringle, Adelaide Hall, Kenway and Young, and Scott and Whaley BBC Programme
8.27 "ITMA": Tommy Handley's Half Hour
9.0 Overseas and N.Z. News
9.15 Supper Dance by Edmundo Ros and His Rumba Band
9.45 Josephine Bradley and Her Ballroom Orchestra
10.0 Close down
10.0 Acceptances and Prospects for the Third Day of the Riverton Easter Meeting
10.20 Close down

IYA AUCKLAND

650 kc. 462 m.

6. 0, 7.0 a.m. LONDON NEWS
9. 0 a.m. Light and Shade
9.30 Current Ceiling Prices
10. 0 Devotions: Rev. R. N. Alley
10.20 For My Lady: "The House That Margaret Built"
10.40 "A New Zealander in ENSA": Talk by Helen McDonnell, who comes from Grey-mouth, and went to London some years ago to study dramatic art. During the war she had many experiences as a member of various ENSA companies
10.55 Health in the Home
12. 0 Lunch Music
1.30 p.m. Running Commentary on Auckland Racing Club's Meeting at Ellerslie Racecourse
2. 0 Musical Snapshots
3.30 Conversation Pieces
4.15 Light Music
4.30 Children's Hour
5. 0 Variety
6. 0 Dinner Music
6.30 LONDON NEWS
6.40 National Announcements
6.45 BBC Newsreel
7. 0 Local News Service
7.15 Talk by the Gardening Expert
7.30 EVENING PROGRAMME
"Dance Band" with Art Rosoman and his Orchestra
A Studio Recital
7.52 Virginia O'Brien
The Wild Wild West
With Judy Garland and Betty Russell
It's a Great Big World
Warren
7.55 Music of the Footlights
8.25 "It's a Pleasure: A Light Orchestral, Vocal and Comedy Programme
BBC Programme
8.57 Station Notices
9. 0 Overseas and N.Z. News
9.10 Repetition of Greetings from the Kiwis in Japan
9.30 Dance Music
10. 0 CLOSE DOWN
10. 0 Cab Calloway and his Orchestra
10.45 Dance Music
11.0 London News and Home News from Britain
11.20 Close down

IYX AUCKLAND

880 kc. 341 m.

7. 0 p.m. After Dinner Music
8. 0 Symphonic Programme
Max von Schillings with the Berlin State Opera House Orchestra
Manfred Overture, Op. 115
Schumann
8.12 Victor de Sabata with the Berlin Philharmonic Orchestra
Symphony No. 4 in E Minor, Op. 98
Brahms
9. 0 Contemporary Music
Koussevitsky and the Boston Symphony Orchestra
El Salon Mexico
Violin Concerto No. 2 in G Minor
Prokofiev
Soloist: Jascha Heifetz
La Mer
Debussy
10. 0 In Lighter Vein
10.30 Close down

I2M AUCKLAND

1250 kc. 240 m.

5. 0 p.m. Variety Time
5.30 Dinner Music
7. 0 Filmland
7.30 "Corsican Brothers"
8. 0 Light Concert
9. 0 Radio Theatre: "Waterloo Bridge"
10. 0 Close down

Tuesday, April 8

DOMINION WEATHER FORECASTS

9.0 a.m., 1.25 p.m., 9.0:
1YA, 2YA, 3YA, 4YA,
2YH, 3ZR, 4YZ.

2YA WELLINGTON

570 kc. 526 m.

6. 0, 7.0 a.m. LONDON NEWS
Breakfast Session
8. 0 Close down
9. 0 a.m. Morning Programme
9.30 Local Weather Conditions
Current Ceiling Prices
9.32 Morning Star: Gladys Moncrieff (soprano)
9.40 Music While You Work
10.10 Devotional Service
10.25 "The Gentleman is a Dress-maker": This morning Dorothy Neal White speaks about some Californian Designers
10.28-10.30 Time Signals
10.30 For My Lady: Popular Entertainers: Talbot O'Farrell (Ireland)
12. 0 Lunch Music
2. 0 Music by Victor Herbert
2.30 Variety
3. 0 Songs by Men: A Quarter Hour of Popular Choruses
3.15 Hawaiian Interlude
3.28 to 3.30 Time Signals
3.30 Music While You Work
4. 0 Ballad Concert
4.15 The Salon Orchestra
4.30 Children's Hour: Ethel Mackay Presents a Chopin Programme
5. 0-6.0 Close down
6. 0 Dinner Music
6.30 LONDON NEWS
6.40 National Announcements
6.45 BBC Newsreel
7. 0 Local News Service
7.30 EVENING PROGRAMME
Music by Russian Composers:
(9) Shostakovich
Eileen Joyce with Arthur Lockwood (trumpet), and the Halle Orchestra conducted by Leslie Heward
Concerto for Piano and Orchestra
7.52 Philadelphia Orchestra and Chorus, conducted by Leopold Stokowski
Symphony No. 9 in D Minor (Choral)
Beethoven
8.55 Station Notices
9. 0 Overseas and N.Z. News
9.10 Repetition of Greetings from the Kiwis in Japan
9.30 Elisabeth Schumann (soprano), with Instrumental Ensemble under the direction of Yella Pessl
Wedding Cantata
Bach
10. 0 CLOSE DOWN
10.45 Music for the Theatre Organ
11. 0 London News and Home News from Britain
11.20 Close down

2YC WELLINGTON

840 kc. 357 m.

- 1.30-2.30 p.m. CLASSICAL HOUR
Music by Dvorak (4th of series)
Piano Quintet in A, Op. 81
Nocturnes
Debussy
6. 0 Dance Music
6.30 Songs for Sale
6.45 Recorded Reminiscences
7. 0 Music of Manhattan
7.30 Cuban Episode
7.45 Novatime
8. 0 Footlight Featurettes
10. 0 Phil Green and His Orchestra
10.30 Close down

2YD WELLINGTON

990 kc. 303 m.

7. 0 p.m. Rhythm in Retrospect
7.20 "Madame Louise"
7.33 Radio Variety: Music, Mirth and Melody
8. 0 Goodnight Ladies
8.25 Musical News Review
9. 2 "Appointment with Fear: Menace in Wax"
BBC Programme
9.30 Night Club
10. 0 Wellington District Weather Report
Close down

2YB NEW PLYMOUTH

810 kc. 370 m.

7. 0 p.m. Concert Programme
7.30 "Bulldog Drummond"
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 a.m. LONDON NEWS
Breakfast session
9. 0 a.m. Matinee
9.30 Current Ceiling Prices
9.50 Morning Star: Webster Booth
10. 0 "Friends of Famous Queens: The Princess de Lamballe, Friend of Queen Marie Antoinette." Talk by Mary Wigley
10.15 Music While You Work
10.30 Cricket Commentaries on Hawke Cup Challenge Match, Manawatu versus Hawke's Bay, at Nelson Park, Napier
10.45 "Surfeit of Lamprays"
12. 0 Lunch Music
2. 0 p.m. Variety
2.30 Music While You Work
3. 0 Classical Hour
Trio in C
Brahms
4. 0 Songs from the Shows featuring Anne Ziegler and Webster Booth
BBC Programme
4.30 These Were Hits
4.45 Children's Hour: Introducing Miss Librarian
6. 0 "The Buccaneers"
6.15 Dinner Music

LONDON NEWS

- 6.45 BBC Newsreel
7. 0 After Dinner Music
7.15 "Important People"
7.30 EVENING PROGRAMME
Victor Young and His Concert Orchestra
Punchinello
Yesterday's Thoughts
Herbert
7.38 RENAISSANCE (soprano)
Villa from "Merry Widow"
Lehar
I'll See You Again
Coward
Waltz Song from "Tom Jones"
German
Kiss Me Again
A Studio Recital
Herbert
7.52 Mantovani and His Concert Orchestra
Cornish Rhapsody from "Love Story"
Bath
8. 0 "How Green Was My Valley"
8.30 The Spike Jones arrangement of "Nutcracker" Suite
Tchailkovski
Story, lyrics and effects by Foster Carting and Country Washbourne
8.48 Billy William's Songs
9. 0 Overseas and N.Z. News
9.30 Jack Payne and His Band
10. 0 Close down

2YN NELSON

920 kc. 327 m.

7. 0 p.m. "Just William"
7.31 Rawicz and Landauer (piano duet)
Austria-Hungary
7.40 Louis Levy's Orchestra
Goldwyn Follies
Gershwin
7.46 "Dad and Dave"
8. 0 Musical Comedy
Debra Somers Band with Theatre Memories: "The Gaiety"
8.13 Reginald Foort (organ)
H.M.S. Pinafore
Sullivan
8.19 Marie Bremner (soprano)
If I'm Dreaming
Kern
8.22 Columbia Light Opera Company
Wild Violets
Stolz
8.30 Orchestral Music
The BBC Symphony Orchestra conducted by Sir Adrian Boult
Excerpts from "Peter Grimes"
Britten
BBC Programme
9. 1 Berlin Philharmonic Orchestra conducted by Alois Melichar
Tales from the Vienna Woods
J. Strauss
9.13 BBC Wireless Chorus
Venus on Earth
Unrequited Love
Lincke
9.22 London Palladium Orchestra conducted by Clifford Greenwood
Palladium Memories
9.30 Dance Music by Geraldo's Orchestra, the Rhythmic Troubadours, Glenn Miller's Orchestra and Woody Herman and his Orchestra
10. 0 Close down

2ZJ GISBORNE

980 kc. 306 m.

7. 0 p.m. After Dinner Music
7.15 Mr. Meredith Waiks Out
7.30 Variety: Donald Novis
8. 0 BBC Programme
8.15 Concert Programme, featuring Philadelphia Symphony Orchestra, Peter Dawson, Gracie Fields
9. 2 Frances Langford
9.14 Fred Hartley's Quintet
with Webster Booth
9.20 Date with Janie
9.43 Dance Music
10. 0 Close down

3YA CHRISTCHURCH

720 kc. 416 m.

6. 0, 7.0 a.m. LONDON NEWS
7.58 Canterbury Weather Forecast
9. 0 a.m. Correspondence School Session
9.30 Current Ceiling Prices
9.45 Music While You Work
10.10 For My Lady: "Forgotten People"
10.30 Devotional Service
10.45 Events on the Second Day of the Canterbury Jockey Club's Autumn Meeting at Riccarton
12. 0 Lunch Music
1.30 p.m. Broadcast to Schools
2. 0 Music While You Work
2.30 Stars of English Variety
2.45 Tony Pastor and his Orchestra
3. 0 CLASSICAL HOUR
Among the Lighter Classics
Suite Iberia
Albeniz
Rhapsodie No. 12
Liszt
4. 0 Health in the Home
4.5 Let's Have a Chorus
4.30 Children's Hour
6. 0 Dinner Music
6.30 LONDON NEWS
6.40 National Announcements
6.45 BBC Newsreel
7. 0 Local News Service
7.15 Talk: "The Early History of Wrestling in the Canterbury Province"
7.30 EVENING PROGRAMME
The Music of Manhattan
Featuring Louise Carlyle and Willard Young (vocalists), Johnny Guarneri (pianist), the Manhattan Nighthawks and Orchestra under the direction of Norman Cloutier
7.44 "Dad and Dave"
7.57 The Salon Concert Players
Theme from "The Cornish Rhapsody"
Bath
8. 0 Concert by LILI KRAUS
Improvisation in B Flat Major, Op. 142
Improvisation in E Flat Major, Op. 90
Sonata in A Minor, Op. 143
Schubert
Etudes Symphoniques, Op. 13
Schumann
Rondo on Folk Tunes
Bartok
Sonatina
Lilburn
Fantasy in C Minor, K.475
Sonata in C Minor, K.457
Mozart
From the Civic Theatre
9.10 Repetition of Greetings from Kiwis in Japan
10. 0 CLOSE DOWN
10. 0 Frank Weir and His Orchestra
10.15 Repetition of Greetings from Kiwis in Japan
10.45 Uncle Sam Presents: Marshall Royale and the Rhythm Bombardiers
11. 0 London News and Home News from Britain
11.20 Close down

3YL CHRISTCHURCH

1200 kc. 250 m.

6. 0 p.m. Music from the Theatre and Opera House
6.30 Instrumental Interlude
6.45 Songs by Men
7. 0 Popular Organists
7.15 Hit Parade Tunes
7.30 These Bands Make Music:
Louis Levy and his Orchestra
8. 0 "Mr. Meredith Waiks Out"
8.14 Music Light and Lifting
8.30 Billy Cotton's Song Shop
9. 0 Overseas and N.Z. News
9.30 "Your Better Half": A Programme introducing Some Famous Women Entertainers
10. 0 "Joe on the Trail"
10.30 Close down

The National and Commercial programme items shown on these pages in italic type are those which, at the time of going to press, fall outside the reduced transmission periods in force after March 25. They have been included in the programmes because the duration of restricted transmissions is uncertain. But listeners will appreciate that these items will be cancelled or transferred unless the restrictions are lifted.

Local Weather Report from ZB's:
9.27 a.m., 2.29 & 9.35 p.m.

Tuesday, April 8

Local Weather Report from ZB's:
9.27 a.m., 2.29 & 9.35 p.m.

1ZB AUCKLAND 1670 kc. 280 m.

MORNING:

- 6.0 London News
8.0 to 9.0 Close down
9.0 Aunt Daisy's Morning
Recipe Session
9.30 Current Ceiling Prices
9.45 We Travel the Friendly
Road
10.0 My Husband's Love
10.15 Wind in the Bracken
10.30 Mama Bloom's Brood
10.45 Crossroads of Life
11.0 to 12.0 Close down

AFTERNOON:

- 12.0 Lunch Music
12.30 Shopping Reporter (Sally),
including Home Decorating ses-
sion
1.30 Anne of Green Gables
1.45 1ZB Happiness Club (Joan)
2.0 Home Service Session
2.30 Home Service Session
(Jane)
4.0 Women's World (Marina)
5.0 to 6.0 Close down

EVENING:

- 6.0 Magic Island
6.30 Thanks, Carmen Cavallaro
6.45 Junior Naturalists' Club
7.0 Sports Results
7.15 The Moon and Sixpence
7.30 A Case for Cleveland
7.45 So the Story Goes
8.0 Lifebuoy Hit Parade
8.30 Here's Health
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 Famous Dance Bands
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
8.0 to 9.0 Close down
9.0 Aunt Daisy's Morning
Recipe Session
9.30 Current Ceiling Prices
10.0 My Husband's Love
10.15 20th Century Hits In
Chorus
10.30 Mama Bloom's Brood
10.45 Crossroads of Life
11.0 to 12.0 Close down

AFTERNOON:

- 12.0 Mid-day Melody Menu
12.30 Home Decorating Session
by Anne Stewart, followed by
Shopping Reporter (Suzanne)
1.30 Anne of Green Gables
2.0 Home Service Session
2.30 Home Service Session with
Daphne
3.0 Footlight Favourites
3.15 With the Singers
3.30 With the Fair Sex
3.45 Wandering Through the
Classics
4.0 Women's World with Peggy
4.45 Melody with Strings
5.0 to 6.0 Close down

EVENING:

- 6.0 Magic Island
6.30 Popular Fallacies
6.45 Junior Naturalists' Club
7.0 Sports Results
7.15 The Moon and Sixpence
7.30 A Case for Cleveland
7.45 Nemesis Incorporated
8.0 Lifebuoy Hit Parade
8.30 Here's Health
8.45 The Stars Parade
9.0 Current Ceiling Prices
9.1 Doctor Mac
10.0 In Reverent Mood
10.15 These We Have Loved
10.30 Famous Dance Bands
11.0 Swing Session
12.0 Close down

3ZB CHRISTCHURCH 1430 kc. 210 m.

MORNING:

- 6.0 London News
7.45 Breakfast Club with Happi
Hill
8.0 to 9.0 Close down
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 Mama Bloom's Brood
10.45 Crossroads of Life
11.0 to 12.0 Close down

AFTERNOON:

- 12.0 Lunchtime Fare
12.30 Home Decorating Talk by
Anne Stewart
Shopping Reporter (Elizabeth
Anne)
1.30 Anne of Green Gables
2.0 Home Service Session
2.30 Home Service (Molly)
3.0 Favourites in Song
3.15 Virtuoso for To-day
3.30 Melody Music
3.45 Ramona Rye
4.0 Women's World (Mary)
4.45 Children's Session
5.0 to 6.0 Close down

EVENING:

- 6.0 Magic Island
6.30 The Grey Shadow
6.45 Junior Naturalists' Club
7.0 Sports Results
7.15 The Moon and Sixpence
7.30 A Case for Cleveland
7.45 Flying 55
8.0 The Lifebuoy Hit Parade
8.30 Here's Health
8.45 A Man and his House
9.0 Current Ceiling Prices
9.3 Doctor Mac
9.30 Musical Programme
10.0 Thanks for the Song
10.15 Strange Mysteries
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
8.0 to 9.0 Close down
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 Mama Bloom's Brood
10.45 The Crossroads of Life
11.0 to 12.0 Close down

AFTERNOON:

- 12.0 Lunch Hour Tunes
12.30 Home Decorating session
with Anne Stewart, followed by
Shopping Reporter (Jessie)
1.30 Anne of Green Gables
2.0 Home Service Session
2.30 The Home Service Session
(Wyn)
3.0 Melodies of Bygone Days
3.30 Light Vocalists
4.0 Women's World (Alma)
4.45 Long, Long Ago
5.0 to 6.0 Close down

EVENING:

- 6.0 Magic Island
6.30 Heart of the Sunset
6.45 Junior Naturalists' Club
7.0 Sports Results
7.15 The Moon and Sixpence
7.30 A Case for Cleveland
7.45 Popular Fallacies
8.0 Lifebuoy Hit Parade
8.30 Here's Health
8.45 Chuckles with Jerry
9.0 Current Ceiling Prices
9.3 Doctor Mac
10.0 Reserved
10.30 The Adventures of Peter
Chance
12.0 Close down

2ZA PALMERSTON Nth. 1400 kc. 214 m.

MORNING:

- 6.0 London News
6.5 Rise and Shine
7.0 Music for Breakfast
8.0 to 9.0 Close down
9.0 Good Morning Request ses-
sion
9.30 Current Ceiling Prices
9.32 Close down

EVENING:

- 6.0 Tunes and Teatime
6.30 Junior Naturalists' Club
6.45 Mittens
7.0 Sports Results
7.15 Chicot the Jester
7.30 Pearl of Pezores
7.45 A Case for Cleveland
8.0 Lifebuoy Hit Parade
8.30 Familiar Favourites
8.45 Sir Adam Disappears
9.0 Current Ceiling Prices
9.1 Doctor Mac
9.15 Gardening session
9.30 Home Decorating Talk by
Anne Stewart
9.35 Piano Playtime
9.45 The Greenlawn People
10.0 Close down

Trade names appearing in Com-
mercial Division programmes are
published by arrangement

The ZB Stations provide the
Sports Flash service again to-
day, with full results at 7 p.m.
* * *
"Heart of the Sunset," a Rex
Beach story adapted to radio,
has a strong appeal to lovers
of the outdoors; from 4ZB at
6.30 p.m.

* * *
At 7.15 this evening 2ZA pre-
sents another episode of
"Chicot the Jester," a Dumas
story.

3ZR GREYMOUTH 940 kc. 319 m.

- 7.0 a.m. LONDON NEWS
Breakfast session
9.30 Current Ceiling Prices
9.32 With a Smile and a Song
10.0 Devotional Service
10.20 To-day's Star: Ted Steele
(novachord)
10.30 Waltz Time
10.45 "Silas Marner"
12.0 Lunch Music
1.30 p.m. Broadcast to Schools
2.18 "Sparrows of London"
2.46 "West, This is East: Indo-
nesian Women": Talk by Muriel
Richards
3.0 Yehudi Menuhin (violin)
and the Paris Symphony Orches-
tra
Symphonie Espagnole Lalo
3.30 Music While You Work
4.15 Hawaiian Harmonies
4.30 Children's Hour: Stream-
line Fairy Tales
4.45 Strict Tempo
6.15 The Stamp Digest
6.30 LONDON NEWS
6.45 BBC Newsreel
7.16 "Departure Delayed"
7.30 Bandstand
BBC Programme
7.45 "Dad and Dave"
8.0 For the Opera Lover

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months, 6/-.
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- 8.12 Thrills from Great Operas:
"Lakme"
8.25 "Lost Horizon"
9.0 Overseas and N.Z. News
9.30 Radio's Variety Stage
10.0 Close down

4YA DUNEDIN 790 kc. 380 m.

- 6.0, 7.0 a.m. LONDON NEWS
9.0 a.m. Morning Programme
9.30 Current Ceiling Prices
9.32 Music While You Work
10.20 Devotional Service
10.40 For My Lady: Master
Singers: Mariano Stabile (bari-
tone), Italy
12.0 Lunch Music
2.0 p.m. Commentaries on Otago
Tennis Championships at Logan
Park
4.30 Children's Hour
6.0 Dinner Music
6.30 LONDON NEWS
6.40 National Announcements
6.45 BBC Newsreel
7.0 Local News Service
7.30 EVENING PROGRAMME
"Ambrose and Anne": The
Music of Ambrose and his Or-
chestra and the Songs of Anne
Shelton
BBC Programme
8.2 Band Music
The Fairey Aviation Works
Band, conducted by Harry
Mortimer
BBC Programme
8.21 ISABEL CHETWIN
(mezzo-soprano)
I Wonder If Ever the Rose
Slater
Only One Word
Cradle Song
McFarlane
From the Studio

- 8.30 Regt. Band of H.M. Gren-
adier Guards
Tarentelle de Concert
Greenwood
Band of H.M. Coldstream Guards
Polonaise in A, Op. 40, No. 1
Chopin
Hands Across the Sea Sousa
8.40 Ernest Butcher (baritone)
With Me Hay Bag Butcher
'Nowt About 'Owt Melvin
I Made Love to Kate Kitson
Lumps o' Pudden' Norbury
8.49 Grand Massed Brass Bands
Phil the Fluter's Ball
French, arr. Ball
March of the Princes Nicholls
8.58 Station Notices
9.0 Overseas and N.Z. News
9.10 Repetition of Greetings
from Kiwis in Japan
9.30 "Into the Unknown: Start"
9.56 New Light Symphony Or-
chestra
Haudel in the Strand Grainger
10.0 CLOSE DOWN
10.0 Time to Relax
11.0 London News and Home
News from Britain
11.20 Close down

4YO DUNEDIN 1140 kc. 263 m.

- 6.0 p.m. Dance Music
6.30 Music from the Ballet
7.0 Tunes of the Times
7.30 Music from the Movies:
Louis Levy and His Orchestra,
with assisting artists

- 8.0 SONATA HOUR
Beethoven's Sonatas (21st of
series)
Arthur Schnabel (piano)
Sonata in G Minor, Op. 49,
No. 1
Sonata in G Major, Op. 49,
No. 2
8.14 Hephzibah Menuhin
(piano), and Yehudi Menuhin
(violin)
Sonata No. 42 in A Major
Mozart
8.33 Noel Mewton Wood
(piano)
Sonata No. 1 in C, Op. 24
Weber
9.1 CHAMBER MUSIC
Haydn's String Quartets (24th
of series)
Pro Arte Quartet
Quartet in B Flat Major, Op.
76, No. 4
9.20 Louis Kentner (piano),
Reginald Kell (clarinet), and
Frederick Riddle (viola)
Trio in E Flat Major, No. 7,
K498
9.42 Kolisch Quartet
Quartet No. 21 in D Major,
K575
10.0 Favourite Melodies
10.30 Close down

4YZ INVERCARGILL 680 kc. 441 m.

- 7.0 a.m. LONDON NEWS
Breakfast Session
9.0 a.m. Morning Variety
9.30 Current Ceiling Prices
9.32 Band Programme
10.0 Devotional Service
10.15 "Hard Cash"
10.30 Music While You Work

De Reszke
are so much better



IYA AUCKLAND

650 kc. 462 m.

6. 0, 7.0 a.m. LONDON NEWS
 9. 0 a.m. Music As You Like It
 9.30 Current Ceiling Prices
 10. 0 Devotions: Rev. G. V. Thomas
 10.20 For My Lady: Makers of Melody: Carl Zeller (Austria)
 11. 0 Music While You Work
 12. 0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2.30 CLASSICAL HOUR
 Laura Newell (harpist) and the Stuyvesant String Quartet
 Introduction and Allegro
 Patrie
 Legende de la Sauge
 Associated Artists
 Quartet for Violin Viola, 'Cello and Piano, Op. 15
 Elisabeth Gero (soprano)
 Chanson Espagnole
 3.30 From Our Sample Box
 3.45 Music 'While You Work
 4.15 Light Music
 4.30 Children's Hour
 5. 0 Variety
 6. 0 Dinner Music
 6.30 LONDON NEWS
 6.40 National Announcements
 6.45 BBC Newsreel
 7. 0 Local News Service
 7.15 "The Night Sky in April," by I. L. Thomsen, Director, Carter Observatory, Wellington
 7.30 EVENING PROGRAMME
 Rene Le Roy (flute) with the Pasquier Trio
 Quartet in A Major, K.208 Mozart
 7.40 HAAGEN HOLENBERGH (piano)
 Sonata, Op. 31, No. 2, in D Minor
 A Studio Recital
 8. 2 Joseph Szigeti (violin)
 Sonatina No. 1 in D Major Schubert
 8.14 DOROTHY STENTIFORD (contralto) with ALAN POW at the piano, in a Song Cycle
 "Songs of the Home Land" Franz
 A Studio Recital
 8.36 The Grinke Trio
 Fantasia in C Minor Bridge
 Vladimir Rosing (tenor)
 8.52 Isobel Bridge
 8.57 Station Notices
 9. 0 Overseas and N.Z. News
 9.19 Australian Commentary
 9.30 John Payne and Spiritual Choir
 Negro Spiritual Medley
 9.36 "Music is Served," featuring Isador Goodman
 9.51 La Scala Singers
 Memories of Tosti
 10. 0 CLOSE DOWN
 10. 0 Masters in Lighter Mood
 11. 0 London News and Home News from Britain
 11.20 Close down

IYX AUCKLAND

880 kc. 341 m.

7. 0 p.m. After Dinner Music
 8. 0 Bands and Ballads
 9. 0 Classical Recitals
 Featuring the Well Tempered Clavier
 Preludes and Fugues Nos. 25 and 26 J. S. Bach
 10. 0 Salon Music
 10.30 Close down

I2M AUCKLAND

1250 kc. 240 m.

- 6.30 p.m. Dinner Music
 7. 0 Listeners' Own Programme
 10. 0 Close down

2YA WELLINGTON

570 kc. 526 m.

9. 7.0 a.m. LONDON NEWS
 Breakfast Session
 Close down
 9 a.m. Ted Steele's Novatones
 Voices in Harmony
 10 Local Weather Conditions
 Current Ceiling Prices
 10.32 Morning Star: Walter Gleesing (piano)

Wednesday, April 9

DOMINION WEATHER FORECASTS

9.0 a.m., 1.25 p.m., 9.0: 1YA, 2YA, 3YA, 4YA, 2YH, 3ZR, 4YZ.

- 9.40 Music While You Work
 10.10 Devotional Service
 10.25 A.C.E. TALK: "Questions Asked About Jam, Jelly, and Chutney"
 10.28-10.30 Time Signals
 10.40 For My Lady: "The Corsican Brothers"
 11. 0 Close down
 12. 0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2. 0 Health in the Home
 2. 5 BBC Variety
 3. 0 Drama in Cameo
 3.15 Comedy Time
 3.24 Health in the Home
 3.28 to 3.30 Time Signals
 3.30 Music While You Work
 4. 0 Variety
 4.15 For Our Scottish Listeners
 4.30 Children's Hour: "Coral Island" and "Alice in Wonderland" Orchestra and Chorus conducted by C. Williams
 5. 0-6.0 Close down
 6. 0 Dinner Music
 6.30 LONDON NEWS
 6.40 National Announcements
 6.45 BBC Newsreel
 7. 0 Local News Service
 7.15 Gardening Expert
 7.30 EVENING PROGRAMME
 London Philharmonic Orchestra
 Overture: Morning, Noon and Night in Vienna Suppe

2YC WELLINGTON

840 kc. 357 m.

- 1.30-2.30 p.m. CLASSICAL HOUR
 The Symphonic Poem (16th of series)
 Royal Hunt and Storm
 Symphony No. 4 in E Minor, Op. 98
 Rhapsody in B Minor
 6. 0 Dance Music
 6.30 Songs for Sale
 6.45 Rhythm in Retrospect
 7. 0 Revels in Rhythm
 8. 0 SYMPHONIC PROGRAMME
 Mozart's Symphonies (10th of series)
 London Philharmonic Orchestra, conducted by Sir Thomas Beecham
 Symphony No. 39 in E Flat Major, K.543
 8.25 Anna Dorfman (piano), and the London Symphony Orchestra, conducted by Walter Goehr
 Concerto No. 1 in G Minor, Op. 25 Mendelssohn
 8.44 Philharmonic Symphony Orchestra of New York, conducted by Willem Mengelberg
 Sinfonia in B Flat Major J. S. Bach
 9. 1 Queen's Hall Orchestra conducted by Sir Henry Wood
 Symphonic Variations, Op. 78 Dvorak
 9.21 The Philharmonic Orchestra, conducted by the composer
 Little Suite for Chamber Orchestra Schreker
 9.33 Music from the Theatre: Symphonic Synthesis: Boris Godunov Moussorgsky
 10. 0 Light Concert Programme
 10.30 Close down

CORRESPONDENCE SCHOOL

The following programmes will be broadcast to correspondence school pupils by 2YA and rebroadcast by 1YA, 3YA, 4YA, 2YH, 3ZR, and 4YZ:

TUESDAY, APRIL 8—EASTER

No Programme.

FRIDAY, APRIL 11

9. 4 a.m. Miss R. C. Beckway: Pianoforte Music of MacDowell: Pictures in Music.
 9.14 Mrs. N. Gallagher: Books to Enjoy.
 9.22 A. D. Priestley: Narrative Poems.

- 7.40 JEAN MACFARLANE (contralto)
 Into the Night Edwards
 Spirit Flower
 Silent Noon Campbell-Tipton
 Minor and Major Vaughan Williams
 This Day is Mine Spross
 A Studio Recital Ware

8. 0 HAWERA SCRAPBOOK
 Some time ago the Mobile Recording Unit of the N.Z. Broadcasting Service visited Hawera. The visit was the beginning of an experiment in the post war expansion of radio. The Unit recorded material for a radio programme on the city as the second of a series of programmes on N.Z. Towns

- 8.58 Station Notices
 9. 0 Overseas and N.Z. News
 9.19 Australian Commentary
 9.30 "A Case for Paul Temple"
 A series of extracts from the case book of a famous detective BBC Programme

10. 0 CLOSE DOWN
 10. 0 Dance Music
 10.30 Helen Carrol and the Satisfiers
 10.45 The John Guarneri Trio
 11. 0 London News and Home News from Britain
 11.20 Close down

2YD WELLINGTON

990 kc. 303 m.

7. 0 p.m. Accent on Rhythm
 7.20 "Hills of Home"
 7.33 Music from the Movies
 BBC Programme
 8. 0 Premier: The Week's New Releases
 8.30 Orchestral Nights
 8. 2 Radio Theatre: "Murder Among the Psychologists"
 9.30 Rhythm on Record, composed by "Turntable"
 10. 0 Wellington District Weather Report
 Close down

2YB NEW PLYMOUTH

810 kc. 370 m.

- 6.30 p.m. An Hour for the Child.
 "Bluey"
 7.30 Sports session
 8. 0 Concert session
 8.30 "Impudent impostors"
 8.42 Concert session
 10. 0 Close down

2YH NAPIER

750 kc. 395 m.

7. 0 a.m. LONDON NEWS
 Breakfast session
 9. 0 a.m. Merry Melodies
 9.30 Current Ceiling Prices
 9.50 Morning Star: Frederick Lamond (piano)
 10. 0 "The Home and the Community." An A.C.E. Talk for Housewives
 10.15 Music While You Work.
 10.45 "Krazy Kapers"

12. 0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2. 0 Variety
 2.30 Music While You Work
 3. 0 CLASSICAL HOUR
 Quartet No. 77 in C ("The Emperor") Haydn
 4. 0 Basses and Baritone
 4.15 "Those We Love"
 4.45 Children's Hour: "Coral Island"
 6. 0 "To Have and To Hold"
 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 EVENING PROGRAMME
 "Rebecca"
 8. 0 "Those Were the Days"
 BBC Programme
 8.30 Modern Style
 9. 0 Overseas and N.Z. News
 9.19 Australian Commentary
 9.30 Orchestral and Operatic Programme
 The NBC Symphony Orchestra, conducted by Leopold Stokowski
 Scene Infernal and March from "The Love of Three Oranges" Prokofiev
 9.38 ALAN EDDY (bass-baritone)
 From the Studio
 The Cleveland Orchestra, conducted by Arthur Rodzinski
 Till Eulenspiegel's Merry Pranks, Op. 28 Strauss
 10. 0 Close down

2YN NELSON

920 kc. 327 m.

7. 0 p.m. "The Coral Island"
 7.15 Jack Harris and his Orchestra
 Romany
 Follow My Footsteps
 I'm Building a Sailboat of Dreams
 7.25 2YN Sports Review
 7.39 Victor Young's Orchestra with the Ken Darby Singers
 I've Got No Strings
 Hi-Diddle-Dee-Dee
 "Dad and Dave"
 8. 0 Concert Session
 Symphony Orchestra conducted by Walter Goehr
 Nights at the Ballet
 8.14 Jeannette MacDonald (soprano)
 Do Not Go, My Love
 Hageman
 When I Have Sung My Songs Charles
 8.20 Ignace Jan Paderewski (piano)
 Melodie-Chants Du Voyageur Paderewski
 Mazurka in F Sharp Minor Chopin

- 8.30 Variety and Vaudeville
 9. 1 BAND MUSIC
 Black Dyke Mills Band conducted by Arthur Pearce
 Tantalus Overture
 Suppe, arr. Rimmer
 Glow Worm Lincoe
 Queensbury March Kay
 9.13 Nelson Eddy (baritone)
 Boots McCall
 9.16 Band of H.M. Royal Air Force
 Sir Roger De Coverley Trad.
 Fall in and Fly
 arr. Mackenzie
 The Nightingale and the Frog Eilenberg
 9.28 Royal Canadian Air Force Band
 Entry of the Boyards Halvorsen
 9.31 Miscellaneous Light Music
 10. 0 Close down

2ZJ GISBORNE

980 kc. 306 m.

7. 0 p.m. Orchestral Numbers
 7.15 "Dad and Dave"
 7.30 Local Sporting Review
 7.40 Variety
 8. 0 Music Lovers' Hour
 9. 3 Cappy Ricks
 9.30 Variety
 9.42 Dance Music
 10. 0 Close down

3YA CHRISTCHURCH

720 kc. 416 m.

6. 0, 7.0 a.m. LONDON NEWS
 7.58 Canterbury Weather Forecast
 9. 0 a.m. Morning Programme
 9.30 Current Ceiling Prices
 Charles Kullman (tenor)
 9.45 Music While You Work
 10.10 For My Lady: Special Feature: "Lili Marlene"
 10.30 Devotional Service
 10.45 The Salon Concert Players
 12. 0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2. 0 Music While You Work
 2.30 "Men in the Kitchen": Hereditary Genius. Talk by Richard White
 2.43 The Light Orchestras of the Royal Artillery and H.M. Royal Marines
 3. 0 CLASSICAL HOUR
 The Art of Fugue Bach
 (Conclusion of this Work on Friday)
 Concerto Grosso in G Minor ("Christmas Concerto") Corelli
 4. 0 Hawaiian Time
 4.30 Children's Hour
 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
 Sir Thomas Beecham conducting the London Philharmonic Orchestra
 "The Flying Dutchman" Overture Wagner
 7.42 MAY MOFFATT (soprano)
 On an April Apple Bough
 Lang
 Cradle Song de Kovan
 If Love Were What the Rose Is Ambrose
 To the South Wind Schaecker
 From the Studio
 7.55 Studio Broadcast by the 3YA Orchestra, conducted by Will Hutchens, and GERALD CHRISTELLER (baritone)
 The Orchestra
 King Orry Rhapsodie Wood
 Gerald Christeller
 When Winds Are Fiercely Raving ("Ottone")
 Weep No More ("Hercules") Handel
 Non Plus Andrai ("Le Nozze di Figaro") Mozart
 The Orchestra
 Irish Souvenir Radman
 A Surrey Suite Phillips
 8.32 Marian Anderson (contralto) with Male Chorus and the Philadelphia Orchestra, conducted by Eugene Ormandy
 Alto Rhapsodie, Op. 53 Brahms
 8.45 The San Francisco Symphony Orchestra, conducted by Pierre Monteux
 La Valse, a Choreographic Poem for Orchestra Ravel
 Bridal Procession ("Le Coq d'Or") Rimsky-Korsakov
 8.58 Station Notices
 9. 0 Overseas and N.Z. News
 9.19 Australian Commentary
 9.30 Jeanne Behrend and Alexander Koberline (pianos) and Leopold Stokowski conducting the Philadelphia Orchestra
 Concerto McDonald
 9.51 London Symphony Orchestra
 Symphonic Poem "Tapiola," Op. 112 Sibelius
 10. 0 CLOSE DOWN
 10. 7 Music, Mirth, and Melody featuring "It's a Pleasure" a light orchestral, vocal and comedy programme
 BBC Programme
 11. 0 London News and Home News from Britain
 11.20 Close down

3YL CHRISTCHURCH

1200 kc. 250 m.

6. 0 p.m. Concert Platform: Recitals by Celebrated Artists
 6.30 The Music of the Gipsies
 6.45 Familiar Piano Music
 7. 0 Listeners' Own Session
 8. 1 Novelty Numbers

Local Weather Report from ZB's:
9.27 a.m., 2.29 & 9.35 p.m.

Wednesday, April 9

Local Weather Report from ZB's:
9.27 a.m., 2.29 & 9.35 p.m.

1ZB AUCKLAND 1070 kc. 280 m.

2ZB WELLINGTON 1130 kc. 265 m.

3ZB CHRISTCHURCH 1430 kc. 210 m.

4ZB DUNEDIN 1310 kc. 229 m.

2ZA PALMERSTON Nth. 1400 kc. 214 m.

MORNING:
6.0 London News
8.0 to 9.0 Close down
9.0 Aunt Daisy's Morning Recipe Session
9.25 Current Ceiling Prices
9.45 We Travel the Friendly Road
10.0 My Husband's Love
10.15 Wind in the Bracken
10.30 Legend of Kathie Warren
10.45 Crossroads of Life
11.0 to 12.0 Close down

AFTERNOON:
12.0 Lunch Music
12.30 Shopping Reporter (Sally)
1.30 Anne of Green Gables
1.45 12B Happiness Club (Joan)
2.0 Home Service Session
2.30 Home Service session (Jane)
4.0 Women's World (Marina)
4.45 Travelling with Aunt Daisy
5.0 to 6.0 Close down

EVENING:
6.0 If You Please, Mr. Parkin
6.30 Reserved
6.45 If You Please, Mr. Parkin
7.0 Early Days in N.Z.
7.15 Officer Crosby
7.30 A Case for Cleveland
7.45 Popular Fallacies
8.5 Nick Carter
8.15 Hollywood Holiday
8.45 Radio Editor: Kenneth Melvin
9.5 Passing Parade: The Man in Cell 147
10.0 Behind the Microphone
11.0 Melodies to Remember
11.15 Dance Music
12.0 Close down

MORNING:
6.0 London News
8.0 to 9.0 Close down
9.0 Aunt Daisy's Morning Recipe Session
9.30 Current Ceiling Prices
10.0 My Husband's Love
10.15 Music While You Work
10.30 Legend of Kathie Warren
10.45 Crossroads of Life
11.0 to 12.0 Close down

AFTERNOON:
12.0 Mid-day Melody Menu
12.30 Shopping Reporter
1.30 Anne of Green Gables
2.0 Home Service Session
2.30 Home Service Session
3.0 Three-Four Time
3.15 Popular Vocalists
3.30 With the Classics
4.0 Women's World
4.45 Travelling with Aunt Daisy
5.0 to 6.0 Close down

EVENING:
6.0 If You Please, Mr. Parkin
6.30 Dramatic Interlude
6.45 If You Please, Mr. Parkin
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
8.15 Hollywood Holiday
8.45 King of Quiz
9.0 Big Ben
9.1 Passing Parade: Story Without End
10.30 Hits from the Shows
11.0 In Dancing Mood
12.0 Close down

MORNING:
6.0 London News
7.45 Breakfast Club with Happy Hill
8.0 to 9.0 Close down
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 The Legend of Kathie Warren
10.45 Crossroads of Life
11.0 to 12.0 Close down

AFTERNOON:
12.0 Lunchtime Fare
12.30 Shopping Reporter: Elizabeth Anne
1.30 Anne of Green Gables
2.0 Home Service Session
2.30 Home Service (Molly)
3.0 Favourites in Song
3.15 Keyboard Classics
3.30 Over the Hills and Far Away
3.45 Music of the Waltz
4.0 Women's World (Mary)
4.45 Travelling with Aunt Daisy
5.0 to 6.0 Close down

EVENING:
6.0 If You Please, Mr. Parkin
6.15 Late Recordings
6.30 Gems from the Opera
6.45 If You Please, Mr. Parkin
7.0 Early Days in N.Z.
7.15 Officer Crosby
7.30 A Case for Cleveland
7.45 The Caravan Passes
8.0 Nick Carter
8.20 Hollywood Holiday
8.45 A Man and his House
9.0 Passing Parade: The Real Captain Kidd
10.0 3ZB's Sports Session (The Toff)
10.15 Out of the Night
10.30 Classical Cameo
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
8.0 to 9.0 Close down
9.0 Aunt Daisy's Morning Recipe Session
9.30 Current Ceiling Prices
10.0 My Husband's Love
10.15 Little Theatre
10.30 Legend of Kathie Warren
10.45 The Crossroads of Life
11.0 to 12.30 Close down

AFTERNOON:
12.0 Lunch Hour Tunes
12.30 Shopping Reporter (Jessie)
1.30 Anne of Green Gables
2.0 Home Service Session
2.30 The Home Service session (Wyn)
3.0 Eighty Eighters
3.30 Songs with Richard Crooks
4.0 Women's World (Abna)
4.45 Travelling with Aunt Daisy
5.0 to 6.0 Close down

EVENING:
6.0 If You Please, Mr. Parkin
6.30 Souvenir (final broadcast)
6.45 If You Please, Mr. Parkin
7.0 Early Days in N.Z.
7.15 Officer Crosby
7.30 A Case for Cleveland
7.45 Two Destinies
8.5 Nick Carter
8.20 Hollywood Holiday
8.45 Sinner Man
9.5 Passing Parade: Baron Munchausen
10.0 Dramatic Interlude
10.15 Hits from the Shows
10.30 The Adventures of Peter Chance
12.0 Close down

MORNING:
6.0 London News
6.5 Reveille
8.0 to 9.0 Close down
9.0 Good Morning Request session
9.30 Current Ceiling Prices
9.32 Close down

EVENING:
6.0 Mealtine Music
6.30 A Song for You
6.45 Mittens
7.0 Early Days in N.Z.
7.15 If You Please, Mr. Parkin
7.30 Pearl of Pezores
7.45 A Case for Cleveland
8.0 The Life of Mary Southern
8.15 Hollywood Holiday
8.30 Romance in Rhythm
9.0 Passing Parade: Millionaire by Accident
9.30 Motoring session with Harold Tattersfield
10.0 Close down

Trade names appearing in Commercial Division programmes are published by arrangement

At 6.30 this evening 4ZB presents the last broadcast of the musical production Souvenir.

"Hollywood Holiday" — the story of the adventures of Penny and Bill Wise in the film capital, includes details of the work on the Hollywood "lots" too. From all Commercial Stations at 8.15 to-night.

9.15 Dancing Fingers in Dancing Tempos
9.30 Released Lately
10.0 South Sea Serenades
10.15 Cascades of Melody
10.30 Close down

3ZR GREYMOUTH
940 kc. 319 m.

7.0 a.m. LONDON NEWS
Breakfast session
9.0 a.m. Let the Bands Play
9.15 Hits from the Films
9.30 Current Ceiling Prices
9.32 Meek's Antiques: "Saved by the Gons"
9.45 Week's Special: "So You Don't Like the Classics"
10.0 Devotional Service
10.20 To-day's Star: Mimi Thomas (soprano)
10.30 Favourite Entertainers
10.45 A.C.E. TALK: "The Lunch at School"
12.0 Lunch Music
1.30 p.m. Broadcast to Schools
2.15 "Sparrows of London"
2.45 "Friends of Famous Queens": Talks by Mary Wigley
3.0 Boston Symphony Orchestra Concerto for Orchestra in D Major C. P. E. Bach
3.15 Marion Anderson (contralto) with the Philadelphia Orchestra Alto Rhapsody Brahms
3.30 Music While You Work
4.15 Johnston Choir
Down South. Music of the Negro
4.30 Children's Hour: "Coral Island"
4.45 Tea Dance
4.15 Dinner Music
6.30 LONDON NEWS
6.45 BBC Newsreel
7.0 South Westland Stories
The first of a series of talks by Elsie Morton, dealing with the history and Romance of South Westland
7.15 "Krazy Kapere": Music and Humour

7.45 "Disraeli"
8.12 Sociable Songs by the Chorus Gentlemen
8.27 NZBS Production "It's a Pleasure"
BBC Programme
9.0 Overseas and N.Z. News
9.30 The Story and Music
Leopold Stokowski and the Philadelphia Symphony Orchestra "Nutcracker" Suite Tchaikovsky
10.0 Close down

4YA DUNEDIN
790 kc. 380 m.

6.0, 7.0 a.m. LONDON NEWS
9.0 a.m. Marching with the Guards
9.15 Theatre Organ
9.30 Current Ceiling Prices
9.32 Music While You Work
10.0 A.C.E. TALK: "Meals for the School Child"
10.20 Devotional Service
10.40 For My Lady: "To Have and to Hold"
12.0 Lunch Music
1.30 p.m. Broadcast to Schools
2.0 Waltz Time
2.15 John Charles Thomas Sings
2.30 Music While You Work
3.0 Light Opera and Musical Comedy
3.15 Nautical Moments
3.30 CLASSICAL HOUR
Featuring Violin Concertos
Concerto Bloch
4.30 Children's Hour
6.0 Dinner Music
6.30 LONDON NEWS
6.40 National Announcements
6.45 BBC Newsreel
7.0 Local News Service
7.15 Book Talk by Dr. K. J. Sheen
7.30 EVENING PROGRAMME
London Theatre Orchestra
The Chocolate Soldier
O. Strauss
7.38 Sporting Life: Bobby Jones
7.50 Grand Dance Orchestra
Paprika Gebhardt

7.53 Harry Grattan and Horace Percival
Buying a Gun Grattan
8.1 The Listeners' Club
8.16 "Goodnight, Ladies": The Adventure of a Young Journalist
8.42 Anni, Frind, Fred Drissen and the Parodists
An Evening with Paul Lincke Lincke
8.50 Paul Godwin's Orchestra
Cajolery Eilenberg
8.54 Sidney Torch (organ)
The Merry Widow Lehar
8.58 Station Notices
9.0 Overseas and N.Z. News
9.20 Australian Commentary
9.30 "Star for To-night"
10.0 CLOSE DOWN
10.0 Ambrose and His Orchestra
10.15 Tommy Dorsey and His Orchestra
10.30 Billy Cotton and His Band
10.45 Sweet and Lovely: Peter Yorke and His Orchestra
11.0 London News and Home News from Britain
11.20 Close down

4YO DUNEDIN
1140 kc. 263 m.

6.0 p.m. Strict Tempo Dance Music
6.30 Favourite Vocalists
6.50 For the Pianist
7.0 Popular Parade
7.30 David Granville and His Music

8.0 SYMPHONIC PROGRAMME
Orchestral Works by Tchaikovsky
Dr. Malcolm Sargent and the Liverpool Philharmonic Orchestra
Theme and Variations from Suite No. 3 in G, Op. 55 Tchaikovsky
8.21 Albert Coates and the London Symphony Orchestra
Storm Music ("Ivan the Terrible")
Dance of the Tumblers ("The Snow Maiden") Rimsky-Korsakov

8.29 Leopold Stokowski and the Philadelphia Orchestra
Symphony No. 5, Op. 47 Shostakovich
9.19 Sir Hamilton Harvey and the Halle Orchestra
Mazepa Tchaikovsky
9.22 New Symphony Orchestra
Islamey Balakireff, arr. Casella
9.31 Grand Opera
Excerpts from "The Barber of Seville" and "William Tell" Rossini
Overture: Barber of Seville
9.37 Igor Gorin (baritone)
Largo Al Factotum ("Barber of Seville")
9.41 Raquel Rodrigo (mezzo-soprano)
Cavatina di Rosina ("Barber of Seville")
9.47 Sadler's Wells Orchestra
Ballet Music ("William Tell")
10.0 This Week's Featured Composer: Mozart
Alexander Borowsky (piano)
Variations in B Minor
10.8 Philadelphia Orchestra
Divertimento No. 10 in F Major for Strings and Two Horns, K.247
10.27 Vienna Philharmonic Orchestra
La Finta Giardiniera, K.196
10.30 Close down

4YZ INVERCARGILL
680 kc. 441 m.

7.0 a.m. LONDON NEWS
Breakfast Session
9.0 a.m. Morning Variety
9.30 Current Ceiling Prices
9.32 Andre Kostelanetz and His Orchestra
10.0 Devotional Service
10.15 "Hard Cash"
10.30 Music While You Work
12.0 Lunch Music
1.30 p.m. Broadcast to Schools

2.0 CLASSICAL HOUR
The Music of Chopin (3rd of a Series)
Arthur Rubinstein (piano)
The Four Scherzos
Violin Concerto in A Minor, Op. 82
The Troubadour's Serenade
Glazounov
3.0 "Owen Foster and the Devil"
3.15 Recital by Hubert Edzell (tenor)
3.30 Music While You Work
4.0 "The Woman in White"
4.15 Memories of Hawaii
4.30 Children's Hour: Sustie in Storyland: "William Tell and his Marvellous Shot" and Pet's Corner
6.0 "The White Cockade"
6.30 LONDON NEWS
6.45 BBC Newsreel
7.0 After Dinner Music
7.30 "Beauvallet"
(final presentation)
7.52 Renana (piano)
Gershwin Medley
8.0 The Immortal Nine
Each week at this time we present one of the Beethoven Symphonies
BBC Symphony Orchestra, conducted by Arturo Toscanini
Symphony No. 6 in F Major, Op. 68 ("Pastorale")
8.30 Aubrey Brain (horn), BBC Symphony Orchestra, conducted by Sir Adrian Boult
Concerto in E Flat Major, K.447 Mozart
9.0 Overseas and N.Z. News
9.15 Australian Commentary
9.30 "All Time Hit Parade"
10.0 Close down

4ZD DUNEDIN
1010 kc. 297 m.

6.0 p.m. An Hour with You
7.0 The Smile Family
8.0 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 a.m. LONDON NEWS
 9. 0 a.m. Saying It with Music
 9.30 Current Ceiling Prices
 10. 0 Devotions: Canon R. J. Stanton
 10.20 For My Lady: Makers of Melody: Jacques Francois Halevy
 10.45 A.C.E. TALK: "The House and the Community"
 11. 0-11.30 Music While You Work
 12. 0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2. 0 Entertainers' Parade
 2.30 CLASSICAL HOUR
 Vienna Philharmonic Orchestra, conducted by Bruno Walter with Charles Kullman (tenor) and Kerstin Thorberg (contralto)
 The Song of the Earth Mahler
 3.30 A Musical Commentary
 3.45 Music While You Work
 4.15 Light Music
 4.30 Children's Hour
 5. 0 Variety
 6. 0 Dinner Music
 6.30 LONDON NEWS
 6.40 National Announcements
 6.45 BBC Newsreel
 7. 0 Consumer Time
 7.15 "Life and Letters." Talk by Cecil Hull
 7.30 EVENING PROGRAMME
 Massed Bands
 Bravest of the Brave Coles
 New Zealand Warriors Giffin
 Foden's Motor Works Band
 "Kenilworth" Suite Blies
 7.44 Irish Guards Band
 English Folk Songs and Dances arr. Fairchild
 7.50 Jack Mackintosh and Harry Mortimer (cornet duet)
 Merry Mountaineers Wright
 Jack and Jill Windsor
 7.56 Band of H.M. Life Guards Sousa
 The Bride Elect Cowan
 Waltzing Matilda
 8. 2 "Hopalong Cassidy"
 8.28 "Joe on the Trail"
 8.58 Station Notices
 9. 0 Overseas and N.Z. News
 9.20 News for Farmers
 9.30 "Dad and Dave"
 9.43 Sefton Daly (piano)
 Brown Study
 Story by a Stream
 Brief Candles Daly
 9.49 The Merry Macs Porter
 Annabella Stone
 Idaho
 9.55 Geraldo and His Orchestra Oser
 I Dream of You Berlin
 Everybody Knew
 10. 0 CLOSE DOWN
 10. 0 Ambrose and His Orchestra
 10.15 Benny Goodman and His Orchestra
 10.40 Erskine Butterfield and His Boys
 10.45 Eric Winston and His Band
 11. 0 London News and Home News from Britain
 11.20 Close down

IYX AUCKLAND

880 kc. 341 m.

7. 0 p.m. After Dinner Music
 8. 0 Contemporary British Chamber Music
 William Primrose and Harriet Cohen
 Sonata for Viola and Piano Sax
 8.28 Griller String Quartet
 Quartet in B Flat Major Blies
 9. 0 Recital Hour
 Featuring Egon Petri playing Brahms' Handel Variations
 10. 0 Liverpool Philharmonic Orchestra
 10.30 Close down

I2M AUCKLAND

1250 kc. 240 m.

6. 0 p.m. Variety Time
 6.30 Dinner Music
 7. 0 Half hour with the London Philharmonic Orchestra
 7.30 "The Silver Horde"
 8. 0 The Story and Music of the Ballet:
 "Swan Lake" Tchaikovsky
 8.16 Excerpts from Opera
 9. 0 On the Sweeter Side
 9.30 Away in Hawaii
 10. 0 Close down

Thursday, April 10

DOMINION WEATHER FORECASTS

9.0 a.m., 1.25 p.m., 9.0:
 1YA, 2YA, 3YA, 4YA,
 2YH, 3ZR, 4YZ.

2YA WELLINGTON

570 kc. 526 m.

6. 0, 7.0 a.m. LONDON NEWS
 Breakfast Session
 8. 0 Close down
 9. 0 a.m. Songs of Yesterday and To-day
 9.16 Harry Horlick's Orchestra
 9.30 Local Weather Conditions
 Current Ceiling Prices
 9.32 Morning Star: Charles Kullman (tenor)
 9.40 Music While You Work
 10.10 Devotional Service
 10.25 Weekly Talk by Major F. H. Lampen
 10.28-10.30 Time Signals
 10.40 For My Lady: Popular Entertainers: George Robey (England)
 11. 0 Close down
 12. 0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2. 0 Afternoon Serenade
 2.30 Favourite Entertainers
 3.15 A Story to Remember: "The Bell Tower." A Radio adaptation of a story by Herman Melville
 3.28 to 3.30 Time Signals
 3.30 Music While You Work
 4. 0 "Mittens," by Nat Gould
 4.15 Concert Hall of the Air with Rosario Bourdon Symphony
 Guest Artist: Thomas L. Thomas (baritone)
 4.30 Children's Hour
 5. 0 Close down
 6. 0 Dinner Music

The National and Commercial programme items shown on these pages in italic type are those which, at the time of going to press, fall outside the reduced transmission periods in force after March 25. They have been included in the programmes because the duration of restricted transmissions is uncertain. But listeners will appreciate that these items will be cancelled or transferred unless the restrictions are lifted.

- 6.30 LONDON NEWS
 6.45 BBC Newsreel
 7. 0 Consumer Time
 7.15 More Historic N.Z. Estates: Douglas Cresswell tells the story of McKenzie, the sheep stealer
 7.30 EVENING PROGRAMME
 Philharmonic Orchestra, conducted by Furtwangler
 "Der Freischutz" Overture Weber
 7.47 GABRIELLE PHILLIPS (soprano)
 Slumber Song Wagner
 Song of the Water Nymph Arensky
 The Question Schubert
 The Wren Bishop
 A Studio Recital

BROADCASTS TO SCHOOLS

WEDNESDAY, APRIL 9

- 1.30 p.m. Rhythm for Juniors conducted by W. Trussell, Christchurch.
 1.45 - 2.0 Junior Naturalists' Club. Episode 6: "Extinct Animals," by W. Crosbie Morrison, Editor of "Wild Life."

THURSDAY, APRIL 10

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

FRIDAY, APRIL 11

- 1.30 p.m. Music Appreciation conducted by Ernest Jenner, Christchurch.
 1.45 - 2.0 Science Talk: "Touch and Pressure," presented by J. D. MacDonald.

8. 0 DOROTHY DAVIES

(pianist)

A Mozart Hour

Three Fantasies:
 No. 1 with Fugue in C Major
 No. 2 with Fugue in C Minor
 No. 3 with Fugue in D Major

MOLLY ATKINSON (contralto)

Songs by Mozart:

The Eucharist
 To Chloe
 When Damon, Chloe Greets
 Agnus Dei
 A Studio Recital

8.37 Leslie Heward String Orchestra

A Little Night Music Mozart

8.58 Station Notices

9. 0 Overseas and N.Z. News

9.20 News for Farmers

9.30 Huddersfield Choral Society and the Liverpool Philharmonic Orchestra conducted by the Composer

"Belshazzar's Feast" (Pt. 2) Walton

10. 0 CLOSE DOWN

The Masters in Lighter Mood

11. 0 London News and Home News from Britain

11.20 Close down

2YC WELLINGTON

840 kc. 357 m.

- 1.30-2.30 p.m. CLASSICAL HOUR
 Music by Schubert
 Symphony No. 7 in C Major
 Excerpts from "Rosamunde"
 Entr'acte, No. 2
 Shepherd's Melody
 Ballet Music Schubert

6. 0 p.m. Dance Music

6.30 Songs for Sale

6.45 Recorded Reminiscences

7. 0 Music from the Movies

7.30 Cuban Episode

7.45 Novatime

8. 0 Shaw and Shore

8.15 Contrasts

8.30 Silvester Session

9. 0 Ring

9.15 The Jumping Jacks

9.30 Music of Manhattan

10. 0 Those Were the Days

10.30 Close down

2YD WELLINGTON

990 kc. 303 m.

7. 0 p.m. Contact: Smooth
 Rhythm takes the Air
 7.20 "Madame Louise"
 7.33 Favourite Dance Bands:
 The Story of the Man with the Baton

8. 0 Moode

8.40 "Dad and Dave"

9. 2 Light Variety

9.20 "The Norths Have Company Home"

9.45 Music Brings Memories

10. 0 Wellington District Weather Report

Close down

2YB NEW PLYMOUTH

810 kc. 370 m.

7. 0 p.m. Concert session
 7.15 "In Ben Boyd's Days"
 7.28 Concert Programme
 8. 0 Classical Hour
 9. 2 Concert Programme
 10. 0 Close down

2YH NAPIER

750 kc. 395 m.

7. 0 a.m. LONDON NEWS

Breakfast session

9. 0 Health in the Home: Dental Health

9. 5 "I Live Again"

9.30 Current Ceiling Prices

9.50 Morning Star: Gladys Moncrieff

10. 0 "My Relations." Talk by Henrietta Wemyss

10.15 Music While You Work

10.45 "Surfeit of Lamprays"

12. 0 Lunch Music

1.30 p.m. Broadcast to Schools

2. 0 Variety

2.30 Music While You Work

3. 0 Classical Hour

Sonata for Viola and Harp Bax

6. 0 Tenor Time

6.15 The Langworth Concert Orchestra

6.30 On the Dance Floor

6.45 Children's Hour: Storyteller

6. 0 "Meet the Brunions"

6.30 LONDON NEWS

6.45 BBC Newsreel

7. 0 Consumer Time

7.15 "Dad and Dave"

7.30 Talk on Pig Production: "Losses from Live to Dead Weight"

7.45 EVENING PROGRAMME

For the Bandsman:

Fairey Aviation Works Band

BBC Programme

8. 0 "The House that Margaret Built"

8.30 CHAMBER MUSIC

Denis Brain (horn), Sidney

Griller (violin), Phillip Burton,

Max Gilbert (violins), Colin

Hampton (cello)

Quintet in E Flat, K.407 Mozart

8.46 ALAN EDDY (bass-baritone)

From the Studio

9. 0 Overseas and N.Z. News

9.20 News for Farmers

9.30 Accent on Swing

10. 0 Close down

2YN NELSON

920 kc. 327 m.

7. 0 p.m. Fairey Aviation Works

Band conducted by Harry Mortimer

The Bohemian Girl Overture

Balle, arr. Rimmer

7. 8 Columbia Light Opera

Company

Hermann Lohr Vocal Gems

7.16 New Mayfair Orchestra

Post Horn Galop

7.20 Shakespeare's Characters:

"Shallow and Silence"

BBC Programme

7.50 Organola

7.56 Eugen Wolf and his Orchestra

8. 0 CHAMBER MUSIC

Arthur Rubinstein (piano),

Jascha Heifetz (violin), and

Emanuel Feuermann (cello)

Trio No. 1 in B Flat, Op. 99

Schubert

8.30 Lawrence Tibbett (baritone)

The Wanderer

The Omnipotence Schubert

8.39 William Pleeth (cello)

and Margaret Good (piano)

Introduction and Polonaise

Brilliant Chopin

8.47 Bida Sayao (soprano)

Tristesse Chopin

9. 1 Harry Horlick's Orchestra

9. 7 "Room 13"

9.30 Swing Session, featuring

Don Redman's Orchestra, Dixie-

land Jazz Group, "Fats" Waller

and his Buddies, Vic Lewis and

Jack Parnell's Jazzmen, Bob

Crosby and his Orchestra

10. 0 Close down

2ZJ GISBORNE

980 kc. 306 m.

7. 0 p.m. Band Music

7.18 The Channings

7.45 Nat Gonella and His Trum-

pet

7.51 Wilf Carter and Inter-

national Novelty Orchestra

8. 0 Close down

3YA CHRISTCHURCH

720 kc. 416 m.

6. 0, 7.0 a.m. LONDON NEWS
 7.58 Canterbury Weather Fore-cast
 9. 0 a.m. Morning Programme
 9.30 Current Ceiling Prices
 Egon Petri (piano)
 9.45 Music While You Work
 10.10 For My Lady: "Forgotten People"
 10.30 Devotional Service
 10.45 Mozart's Minuets and Trios
 12. 0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2. 0 Music While You Work
 2.30 A.C.E. TALK: "The House and the Community"
 2.45 In Three-quarter Time: Waltzes written for the Piano
 3. 0 CLASSICAL HOUR
 Violin Concerto in A Minor
 Scherzo Capriccioso, Op. 66 Dvorak
 4. 0 "Ambrose and Anne"
 The Music of Ambrose and His Orchestra and the Songs of Anne Shelton
 BBC Programme
 4.30 Children's Hour
 6. 0 Dinner Music
 6.30 LONDON NEWS
 6.40 National Announcements
 6.45 BBC Newsreel
 7. 0 Consumer Time
 Local News Service
 7.15 Lincoln College Talk: "Problems in Hearing Hogs," by T. K. Ewer
 7.30 EVENING PROGRAMME
 MAVIS KENLEY (pianist)
 Modern Piano Moods
 Over the Edge Meakin
 Tormented Mayerl
 Poison Ivories Aket
 Carminetta Mayerl
 Hotcha Saltzman
 From the Studio
 7.44 "Dad and Dave"
 7.57 The Salon Concert Players
 Dream Spirits
 8. 0 "Richelieu: Cardinal or King?"
 NZBS Production
 8.30 "The Tune Parade," featuring Martin Winlata and his Music
 A Studio Recital
 8.50 Bob Hannon (vocalist)
 We Just Couldn't Say Good-bye Woods
 By the River of the Roses Symes
 We Will Always be Sweethearts Strauss
 8.58 Station Notices
 9. 0 Overseas and N.Z. News
 9.20 News for Farmers
 9.30 Modern Dance Music
 10. 0 CLOSE DOWN
 10. 0 Geraldo and His Orchestra
 10.30 The R.A.F. Dance Band
 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

3YL CHRISTCHURCH

1200 kc. 250 m.

6. 0 p.m. Personalities on Parade
 6.30 "Those Were the Days"
 7. 0 Recital for Two with Karoly Szenassy (violinist) and Lionel Cecil (Australian tenor)
 7.30 From Hawaii
 7.43 Both Rhythms
 8. 0 Light Classical Music
 The Boston Promenade Orchestra
 "The Merry Wives of Windsor" Overture Nicolai
 8. 8 Richard Crooks (tenor)
 To My Beloved ("Don Giovanni") Mozart
 8.16 Miliza Korjus (soprano)
 Thousand and One Nights Strauss
 8.20 William Murdoch (piano)
 To Spring Grieg
 8.23 Lawrence Tibbett (baritone)
 The Wanderer Schubert
 8.27 The Boston Promenade Orchestra
 Espana Rapsodie Chabrier

Local Weather Report from ZB's:
9.27 a.m., 2.29 & 9.35 p.m.

Thursday, April 10

Local Weather Report from ZB's:
9.27 a.m., 2.29 & 9.35 p.m.

1ZB AUCKLAND 1870 kc. 280 m.

MORNING:

- 6.0 London News
- 8.0 to 9.0 Close down
- 9.0 Aunt Daisy's Morning Recipe session
- 9.30 Current Ceiling Prices
- 9.45 We Travel the Friendly Road
- 10.0 My Husband's Love
- 10.15 Wind in the Bracken
- 10.30 Mama Bloom's Brood
- 10.45 Crossroads of Life
- 11.0-12.0 Close down

AFTERNOON:

- 12.0 Lunch Music
- 12.30 Home Decorating session followed by Shopping Reporter (Sally)
- 1.30 Life of Mary Southern
- 1.45 1ZB Happiness Club (Joan)
- 2.0 Home Decorating Session
- 2.30 Home Service session
- 4.0 Women's World (Martina)
- 5.0 to 6.0 Close down

EVENING:

- 6.0 Magic Island
- 6.15 Wild Life
- 6.30 Reserved
- 6.45 Wild Life
- 7.0 Consumer Time
- 7.15 Melba, Queen of Song
- 7.45 So the Story Goes
- 8.0 Star Theatre
- 8.30 Here's Health
- 8.45 Sporting Blood
- 9.0 Doctor Mac
- 10.0 Men, Motoring, and Sport (Rod Talbot)
- 10.30 Famous Dance Bands
- 11.0 These You Have Loved
- 11.15 Dance Music
- 12.0 Close down

2ZB WELLINGTON 1130 kc. 265 m.

MORNING:

- 6.0 London News
- 8.0 to 9.0 Close down
- 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 Mama Bloom's Brood
- 10.45 Crossroads of Life
- 11.0 to 12.0 Close down

AFTERNOON:

- 12.0 Mid-day Melody Menu
- 12.30 Home Decorating Session by Anne Stewart, followed by Shopping Reporter's Session
- 1.30 Life of Mary Southern
- 2.0 Home Decorating Session
- 2.30 Home Service Session with Daphne
- 3.0 Popular Orchestras
- 3.15 Artists in Unison
- 3.30 Classicana
- 4.0 Women's World with Peggy
- 4.45 Treasure Island
- 5.0 to 6.0 Close down

EVENING:

- 6.0 Magic Island
- 6.15 Wild Life
- 6.30 Tell It to Taylor's
- 6.45 Wild Life
- 7.0 Consumer Time
- 7.15 Melba, Queen of Song
- 7.45 The Auction Block
- 8.0 Star Theatre
- 8.30 Here's Health
- 8.45 Out of the Night
- 9.0 Doctor Mac
- 9.30 Overseas Recordings
- 10.0 Chuckles with Jerry
- 10.15 Adventures of Peter Chance
- 10.30 Light Recitals
- 11.0 Screen Snapshots
- 12.0 Close down

3ZB CHRISTCHURCH 1430 kc. 210 m.

MORNING:

- 6.0 London News
- 7.45 Breakfast Club with Happy Hill
- 8.0 to 9.0 Close down
- 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 Mama Bloom's Brood
- 10.45 Crossroads of Life
- 11.0 to 12.0 Close down

AFTERNOON:

- 12.0 Lunchtime Fare
- 12.30 Home Decorating Talk by Anne Stewart Shopping Reporter (Elizabeth Anne)
- 1.30 Life of Mary Southern
- 2.0 Home Decorating Session
- 2.30 Home Service (Molly)
- 3.0 Favourites in Song
- 3.15 Ensemble
- 3.30 Chorusers Cavalcade
- 3.45 In Strict Tempo
- 4.0 Women's World (Mary)
- 4.45 Children's Session: Long Long Ago
- 5.0 to 6.0 Close down

EVENING:

- 6.0 Magic Island
- 6.15 Wild Life
- 6.30 The Grey Shadow
- 6.45 Wild Life
- 7.0 Consumer Time
- 7.15 Melba, Queen of Song
- 7.45 Tavern Tunes
- 8.0 Star Theatre
- 8.30 Here's Health
- 8.45 A Man and his House
- 9.0 Doctor Mac
- 9.15 Recordings
- 10.0 Evening Star
- 10.30 Famous Dance Bands
- 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
- 8.0 to 9.0 Close down
- 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 Mama Bloom's Brood
- 10.45 The Crossroads of Life
- 11.0 to 12.0 Close down

AFTERNOON:

- 12.0 Lunch Hour Tunes
- 12.30 Home Decorating Talk by Anne Stewart Shopping Reporter (Jessie)
- 1.30 Life of Mary Southern
- 2.0 Home Decorating Session
- 2.30 Home Service session (Wyn)
- 3.0 Marek Weber and His Orchestra
- 3.30 Household Harmony with "Tut"
- 4.0 Women's World (Alma)
- 4.45 Long, Long Ago
- 5.0 to 6.0 Close down

EVENING:

- 6.0 Magic Island
- 6.15 Wild Life
- 6.30 Places and People
- 6.45 Wild Life
- 7.0 Consumer Time
- 7.15 Melba, Queen of Song
- 7.45 Magic of Massed Voices
- 8.0 Star Theatre
- 8.30 Here's Health
- 8.45 Chuckles with Jerry
- 9.3 Doctor Mac
- 10.0 With Rod and Gun
- 10.15 Hits from the Shows
- 10.30 Famous Tenors
- 12.0 Close down

2ZA PALMERSTON Nth. 1400 kc. 214 m.

MORNING:

- 6.0 London News
- 6.5 Rise and Shine
- 8.0 to 9.0 Close down
- 9.0 Good Morning Request session
- 9.30 Current Ceiling Prices
- 9.32 Close down

EVENING:

- 6.0 Tunes for Tea
- 6.50 Wild Life
- 6.45 Popular Fallacies
- 7.0 Consumer Time
- 7.15 Chicot the Jester
- 7.30 Gettit Quiz with Ian Watkins
- 7.45 A Case for Cleveland
- 8.0 Star Theatre
- 8.30 Musical Tapestry
- 8.43 Chuckles with Jerry
- 9.0 Doctor Mac
- 9.15 Music with a Lift
- 9.30 Home Decorating Talk by Anne Stewart
- 9.38 Bing Sings
- 9.45 The Greenlawns People
- 10.0 Close down

Trade names appearing in Commercial Division programmes are published by arrangement

At 8.45 to-night, from 4ZB and 2ZA, the all-New Zealand comedy programme, "Chuckles with Jerry," takes the air.

Star Theatre, at 8 p.m. from all the Commercial Stations, provides half an hour of tip top entertainment in a complete radio play.

- 8.34 Popular Masterworks Columbia Broadcasting Symphony Orchestra conducted by Howard Barlow
- Symphony No. 2 in B Flat Major Schubert
- 9.1 Songs from the Shows
- 9.30 "The Sparrows of London"
- 9.43 American Stage Shows
- 10.0 Sweet and Lovely
- 10.30 Close down

3ZR GREYMOUTH 940 kc. 319 m.

- 7.0 a.m. LONDON NEWS
- 9.0 a.m. Fun and Frolics
- 9.30 Current Ceiling Prices
- 9.32 The Music of Manhattan
- 10.0 Devotional Service
- 10.20 To-day's Star: Joseph Sziget
- 10.30 Crosby Time
- 10.45 "Silas Marner"
- 12.0 Lunch Music
- 1.30 p.m. Broadcast to Schools
- 2.0 Concert Hall of the Air
- 2.15 "The Sparrows of London"
- 2.30 "Women's Affairs": A series by Caroline Webb
- 2.45 Musical Comedy Gems
- 3.0 Budapest String Quartet and Benny Goodman (clarinet)
- Quintet, K.581 Mozart
- Vladimir Horowitz (pianist)
- Adagio from Sonata No. 1 in E Flat Haydn
- 3.30 Music While You Work
- 4.0 "The Sparrows of London"
- 4.15 Music from Latin America
- 4.30 Children's Hour: "Just William"
- 6.15 Dinner Music
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 Consumer Time
- 7.15 "Departure Delayed"
- 7.30 "Remember"
- 7.45 Sporting Life: The Story of Mountaineering
- 8.0 The Age of Youth Achievements of young men in music and history

4YA DUNEDIN 790 kc. 380 m.

- 6.0 to 7.0 a.m. LONDON NEWS
- 9.0 a.m. Singing Strings
- 9.15 We Sing
- 9.30 Current Ceiling Prices
- 9.32 Music While You Work
- 10.0 Health in the Home
- 10.20 Devotional Service
- 10.40 For My Lady: Master Singers, Frank Munn (tenor), U.S.A.
- 12.0 Lunch Music
- 1.30 p.m. Broadcast to Schools
- 2.0 Revue
- 2.15 Song Time with Joseph Schmidt
- 2.30 Music While You Work
- 3.0 Picture Parade
- 3.15 Two in Harmony: Flotsam and Jetsam
- 3.30 CLASSICAL HOUR Featuring Violin Concertos Jascha Heifetz (violin) with Eugene Goossens and Cincinnati Symphony Orchestra
- Concerto Walton
- William Walton and London Philharmonic Orchestra
- "Folade" Suite
- "Folade" Suite No. 9
- 4.30 Children's Hour
- 4.45 "Hailday and Son"
- 5.0 Ballet Music
- 6.0 Dinner Music
- 8.30 LONDON NEWS
- 8.40 National Announcements
- 8.45 BBC Newsreel
- 7.0 Consumer Time
- Local News Service
- 7.15 Gardening Talk

- 7.30 EVENING PROGRAMME Symphonic Music by Sibelius Sir Thomas Beecham and London Philharmonic Orchestra Festivo (Tempo di Bolero)
- 7.40 Sir Thomas Beecham and London Philharmonic Orchestra En Saga, Op. 9
- 7.57 Professor Robert Kajanus and Symphony Orchestra Symphony No. 1 in E Minor, Op. 31
- 8.32 Sir Thomas Beecham and London Philharmonic Orchestra Pelleas and Melisande Suite, Op. 46
- 8.45 Sir Thomas Beecham and London Philharmonic Orchestra "In Memoriam" Funeral March for Orchestra, Op. 59
- 8.54 Walter Goehr and London Philharmonic Orchestra "Karelia" Suite: Alla Marcia, Op. 11
- 8.58 Station Notices
- 9.0 Overseas and N.Z. News
- 9.20 News for Farmers
- 9.30 Heifetz (violin) with Sir Thomas Beecham and London Philharmonic Orchestra Concerto in D Minor, Op. 47
- 9.58 Walter Goehr and London Philharmonic Orchestra "Karelia" Suite: Intermezzo, Op. 11
- 10.0 CLOSE DOWN
- 10.5 Spirit of America: Talk by Dr. C. T. Erickson
- 10.31 Time to Relax
- 11.0 London News and Home News from Britain
- 11.20 Close down

4YO DUNEDIN 1140 kc. 263 m.

- 6.0 p.m. Film Favourites
- 6.15 Scottish Session
- 6.30 Bandstand
- 7.0 Listeners' Own Session
- 8.00 "A Case for Paul Temple: In which Steve Meets Captain O'Hara"
- 9.1 Waltz Time

- 9.15 "Thank," a farce by Ben Travers
- 9.30 Ted Steele and his Novatones
- 9.45 "Live, Love, and Laugh"
- 10.0 This Week's Featured Composer: Mozart
- Members of Berlin State Opera Orchestra
- Serenade for 13 Wind Instruments: No. 10, in B Flat Major, K.361
- 10.17 Minneapolis Symphony Orchestra
- German Dances
- 10.30 Close down

4YZ INVERCARGILL 680 kc. 441 m.

- 7.0 a.m. LONDON NEWS
- Breakfast Session
- 9.0 a.m. Morning Variety
- 9.30 Current Ceiling Prices
- 9.32 A.C.E. TALK: "The Home and the Community"
- 9.45 Concert Pianists
- 10.0 Devotional Service
- 10.15 "Hard Cash"
- 10.30 Music While You Work
- 12.0 Lunch Music
- 1.30 p.m. Broadcast to Schools
- 2.0 CLASSICAL HOUR The Suite (9th of a series) Suite No. 2 in B Minor Bach
- Piano Concerto in C Minor, K.491 Mozart
- 3.0 "The Queen's Necklace" Recital by Albert Sandler (violin)
- 3.30 Music While You Work
- 4.0 Travelling Troubadours
- 4.15 Latin-American Tunes
- 4.30 Children's Hour conducted by Uncle Clarrie
- 6.0 "The Sparrows of London" A new feature
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 Consumer Time
- 7.10 After Dinner Music
- 7.20 National Savings Talk: "The Reward of Saving," by the District Organiser

- 7.30 Concert Programme introducing MARGARET GRAY (contralto) and ISABELLE LANGE (soprano)
- Light Symphony Orchestra Mayday Overture Wood
- 7.37 Margaret Gray (contralto) My Dear Soul Sanderson
- Big Lady Moon
- Coleridge-Taylor
- 7.42 Royal Artillery String Orchestra The Butterfly Bendix
- 7.45 Margaret Gray Melisande in the Wood Goetz
- Mifanwy Forster
- A Studio Recital
- 7.51 BBC Symphony Orchestra conducted by Constant Lambert
- Merchant Seamen Lambert
- Agincourt Lee
- BBC Programme

- 8.14 ISABELLE LANGE (soprano) Go Lovely Rose Quilter
- Linden Lea
- Vaughan Williams
- A Spirit Flower Campbell-Tipton
- The Cuckoo Lehmann
- A Studio Recital
- 8.24 Halle Orchestra Spitfire Fugue Walton
- 8.28 The Will Hay Programme
- 9.0 Overseas and N.Z. News
- 9.20 News for Farmers
- 9.30 Perry Como
- 9.33 Music for Dancing, with Victor Silvester
- 10.0 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.

Friday, April 11

6.0, 7.0 a.m. LONDON NEWS
9.0 a.m. Correspondence School
Session (see page 30)
9.30 Current Ceiling Prices
9.32 With a Smile and a Song
10.0 Devotions: Dr. William H. Pettit

10.20 For My Lady: "The House That Margaret Built"
10.45 "A New Zealander in ENSA." Talk by Helen McDouneil, who comes from Grey-mouth, and went to London some years ago to study dramatic art. During the War she had many experiences as a member of various ENSA companies
11.0 Music While You Work
12.0 Lunch Music
1.30 p.m. Broadcast to Schools
2.0 From our Library
2.30 CLASSICAL HOUR

Leopold Godowsky (piano)
Piano Sonata in B Flat Minor
Chopin
Chanson Perpetuelle
Chausson
Piano Sonata in A Major, Op. 13
Faure

3.30 In Varied Mood
3.45 Music While You Work
4.15 Light Music
4.30 Children's Hour: "Holidays and Sun"
5.0-5.30 Variety
6.0 Dinner Music
6.30 LONDON NEWS
6.40 National Announcements
6.45 BBC Newsreel
7.0 Local News Service
7.15 Sports Talk by Gordon Hutter

7.30 EVENING PROGRAMME
The Studio Orchestra conducted by Oswald Cheesman
First Movement from "Unfinished" Symphony in B Minor
Schubert

7.42 VALERIE ISBISTER (mezzo-soprano)
Lament of Isis
Violet
The Cloths of Heaven
Life and Death
Coleridge-Taylor
A Studio Recital

7.54 The Studio Orchestra
Shakespearean Scherzo
Phillips
8.1 Eileen Joyce
Ballade in G Minor
Grieg
8.16 JOHN FORD (baritone)
The Knight of Bethlehem
The Sorrow of St. John
The Heart Worships
A Hymn for Aviators
Parry
A Studio Recital

8.28 The Studio Orchestra
An Irish Rhapsody
Herbert
8.57 Station Notices
9.0 Overseas and N.Z. News
9.20 Introducing the Champion Young Farmer of Australia, who is beginning a tour of N.Z.
9.30 Yehudi Menuhin (violin) and the Conservatoire Orchestra, Paris
Concerto in A Minor, Op. 53
Dvorak

10.0 CLOSE DOWN
10.0 "Chief Inspector French's Cases: The Army Truck"
BBC Programme
10.13 "Mystery and Imagination":
(a) Nurse's Tale (b) Thursday Evenings
BBC Programme

10.42 Music, Mirth and Melody
11.0 London News and Home News from Britain
11.20 Close down

10.0 CLOSE DOWN
10.0 "Chief Inspector French's Cases: The Army Truck"
BBC Programme
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11.20 Close down

10.0 CLOSE DOWN
10.0 "Chief Inspector French's Cases: The Army Truck"
BBC Programme
10.13 "Mystery and Imagination":
(a) Nurse's Tale (b) Thursday Evenings
BBC Programme

DOMINION WEATHER FORECASTS

9.0 a.m., 1.25 p.m., 9.0:
1YA, 2YA, 3YA, 4YA,
2YH, 3ZR, 4YZ.

IZM AUCKLAND

1250 kc. 240 m.

6.0 p.m. Variety Time
6.30 Dinner Music
7.0 Half Hour with the London Symphony Orchestra
7.30 "The Sparrows of London"
8.0 Listeners' Own Classical Corner
10.0 Close down

2YA WELLINGTON

570 kc. 526 m.

6.0, 7.0 a.m. LONDON NEWS
Breakfast Session
8.0 Close down
9.0 a.m. Correspondence School Session (see page 30)
9.30 Local Weather Conditions
Current Ceiling Prices
9.32 Morning Star: Emmanuel Fennemann (cello)
10.10 Devotional Service
10.25 A.C.E. TALK: "The Conflict Between Things and Ideals in the Home"
10.28-10.30 Time Signals
10.40 For My Lady: Popular Entertainers: Jean Sablon (France);
12.0 Lunch Music
2.0 Afternoon Programme
3.30 Music While You Work
4.0 Songs for Everybody
4.30 Children's Hour
6.0 Dinner Music
6.30 LONDON NEWS
6.45 BBC Newsreel
7.0 Stock Market Reports
7.15 "The Treasure of Jackson Bay": A Talk by E. L. Kehoe

12.0 Lunch Music
2.0 Afternoon Programme
3.30 Music While You Work
4.0 Songs for Everybody
4.30 Children's Hour
6.0 Dinner Music
6.30 LONDON NEWS
6.45 BBC Newsreel
7.0 Stock Market Reports
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3.30 Music While You Work
4.0 Songs for Everybody
4.30 Children's Hour
6.0 Dinner Music
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6.45 BBC Newsreel
7.0 Stock Market Reports
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3.30 Music While You Work
4.0 Songs for Everybody
4.30 Children's Hour
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3.30 Music While You Work
4.0 Songs for Everybody
4.30 Children's Hour
6.0 Dinner Music
6.30 LONDON NEWS
6.45 BBC Newsreel
7.0 Stock Market Reports
7.15 "The Treasure of Jackson Bay": A Talk by E. L. Kehoe

12.0 Lunch Music
2.0 Afternoon Programme
3.30 Music While You Work
4.0 Songs for Everybody
4.30 Children's Hour
6.0 Dinner Music
6.30 LONDON NEWS
6.45 BBC Newsreel
7.0 Stock Market Reports
7.15 "The Treasure of Jackson Bay": A Talk by E. L. Kehoe

12.0 Lunch Music
2.0 Afternoon Programme
3.30 Music While You Work
4.0 Songs for Everybody
4.30 Children's Hour
6.0 Dinner Music
6.30 LONDON NEWS
6.45 BBC Newsreel
7.0 Stock Market Reports
7.15 "The Treasure of Jackson Bay": A Talk by E. L. Kehoe

12.0 Lunch Music
2.0 Afternoon Programme
3.30 Music While You Work
4.0 Songs for Everybody
4.30 Children's Hour
6.0 Dinner Music
6.30 LONDON NEWS
6.45 BBC Newsreel
7.0 Stock Market Reports
7.15 "The Treasure of Jackson Bay": A Talk by E. L. Kehoe

12.0 Lunch Music
2.0 Afternoon Programme
3.30 Music While You Work
4.0 Songs for Everybody
4.30 Children's Hour
6.0 Dinner Music
6.30 LONDON NEWS
6.45 BBC Newsreel
7.0 Stock Market Reports
7.15 "The Treasure of Jackson Bay": A Talk by E. L. Kehoe

12.0 Lunch Music
2.0 Afternoon Programme
3.30 Music While You Work
4.0 Songs for Everybody
4.30 Children's Hour
6.0 Dinner Music
6.30 LONDON NEWS
6.45 BBC Newsreel
7.0 Stock Market Reports
7.15 "The Treasure of Jackson Bay": A Talk by E. L. Kehoe

2YC WELLINGTON

840 kc. 357 m.

1.30-2.30 p.m. CLASSICAL HOUR
The Concerto (29th of series)
Piano Concerto No. 3 in D Minor, Op. 30 Rachmaninoff
Excerpts from "Siegfried"
Wagner

6.0 Dance Music
6.30 Songs for Sale
6.45 Accent on Rhythm
7.0 Revels in Rhythm
8.0 Gerald and His Orchestra
8.30 Josephine Bradley Orchestra

9.0 SONATA HOUR
Sonatas for Violin and Piano (24th of series)
Henry Koch (violin), and Charles van Lancker (piano)
Sonata in G Lekeu
9.33 Maggie Teyte (soprano)
Sentimental Colloquy
The Faun
The Naiad's Tomb Debussy
A Lady's Hair
9.44 Edwin Fischer (piano)
"The Well-Tempered Clavier" (Book 2) Bach
Prelude and Fugue, No. 33 in E Major
Prelude and Fugue, No. 34 in E Minor

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 Kapers"
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 Wellington District Weather Report
Close down

2YB NEW PLYMOUTH

810 kc. 370 m.

8.0 p.m. Concert Programme
8.30 BBC Feature
9.15 "Dad and Dave"
9.30 Concert Programme
10.0 Close down

2YH NAPIER

750 kc. 395 m.

7.0 a.m. London News
Breakfast session
9.0 Correspondence School session (see page 30)
9.30 Current Ceiling Prices
9.50 Morning Star: Marcel Dupre (organ)
10.0 "Bright Horizon"
10.30 Music While You Work
12.0 Lunch Music
1.30 p.m. Broadcast to Schools
2.0 Variety
2.30 Music While You Work
3.0 Classical Hour
Concerto for Clarinet and Orchestra in A, K.V. 622 Mozart
Bernard Levllov's Salon Orchestra
4.0 "Martin's Corner"
4.15 Children's Hour
6.0 Salon Music
6.15 For the Sportsman
6.30 LONDON NEWS
6.45 BBC Newsreel
7.0 "The Modern Expressive Ballet." A Talk by Madame Bodenwieser and Shona Dunlop
7.15 "Kidnapped"
7.30 EVENING PROGRAMME
Screen Snapshots
7.45 HELEN TUCK (mezzo-contralto)
Passing By Herrick
Songs My Mother Taught Me Dvorak
For You Alone O'Reilly
A Studio Recital
8.0 With a Smile and a Song
8.15 ALAN EDDY (bass-baritone)
A Studio Recital
8.30 Your Dancing Date: Tony Pastor and His Orchestra
9.0 Overseas and N.Z. News
9.20 The Champion Young Farmer of Australia who is beginning a tour of New Zealand

9.30 H.B. Jockey Club's Autumn Meeting: Our Sports Editor discusses To-morrow's Prospects
9.40 Albert Sandler Trio
9.48 "The Green Archer"
10.0 Close down

2YN NELSON

920 kc. 327 m.

7.0 p.m. To-morrow's Sports Fixtures
"Hopalong Cassidy"
7.30 Light Music
8.0 Concert Session
8.19 "The Adventure of the Speckled Band," featuring Conan Doyle's famous detective, Sherlock Holmes
BBC Programme
8.47 Max Schumann (piano)
8.53 George Boulanger's Orchestra
Budapest at Night
Hungaria
9.1 Excerpts from Grand Opera
BBC Symphony Orchestra conducted by Arturo Toscanini
The Silken Ladder Overture
Rossini
9.8 Lina Pagliughi (soprano)
Convien Partir Donizetti
Gilda's Aria: Caro Nome Verdi
9.21 The Grand Opera Orchestra
H Trovatore Verdi
9.31 John Charles Thomas (baritone)
The Enemy of his Country
Giordano
The Stars Were Brightly Shining Puccini

9.41 The Orchestre Raymonde
9.47 The Story Behind the Song: "Saved by Grace"
10.0 Close down

2ZJ GISBORNE

980 kc. 306 m.

7.0 p.m. Light Orchestral
7.15 Tradesmen's Entrance
7.30 Variety
8.0 Concert Programme, presenting Marek Weber and His Orchestra, Mayfair Orchestra, Fritz Kreisler
8.30 BBC Programme
9.2 Eileen Boyd (contralto)
9.14 Jack Daly
9.21 Whistling Numbers: Bob Macginnsey (Swanee River and Mocking Bird)
9.27 Flanagan and Allen
9.33 Dance Music
10.0 Close down

3YA CHRISTCHURCH

720 kc. 416 m.

6.0, 7.0 a.m. LONDON NEWS
7.58 Canterbury Weather Forecast
9.0 a.m. Correspondence School Session (see page 30)
9.30 Current Ceiling Prices
9.45 Music While You Work
10.10 For My Lady: Stephen Collins Foster
10.30 Devotional Service
10.45-11.0 Petite Suite de Concert
12.0 Lunch Music
1.30 p.m. Broadcast to Schools
2.0 Music While You Work
2.30 Help for the Home Cook
2.43 Joe Sudy and his Orchestra
3.0 CLASSICAL MUSIC
The Art of Fugue Bach
Choral No. 1 in E Major for Organ Franck
A Talk by Frank Broad
4.13 Close Harmony: The Quintones, The Jesters and the Knickerbocker Four
4.30 Children's Hour
6.0 Dinner Music
6.30 LONDON NEWS
6.40 National Announcements
6.45 BBC Newsreel
7.0 Local News Service
7.15 "Tales of the Klondike":
Lost on the Divide." Talk by the Rev. Hugh Graham

3YB CHRISTCHURCH

720 kc. 416 m.

6.0, 7.0 a.m. LONDON NEWS
7.58 Canterbury Weather Forecast
9.0 a.m. Correspondence School Session (see page 30)
9.30 Current Ceiling Prices
9.45 Music While You Work
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8.0 With a Smile and a Song
8.15 ALAN EDDY (bass-baritone)
A Studio Recital
8.30 Your Dancing Date: Tony Pastor and His Orchestra
9.0 Overseas and N.Z. News
9.20 The Champion Young Farmer of Australia who is beginning a tour of New Zealand

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7.30 EVENING PROGRAMME

The BBC Empire String Orchestra conducted by Dr. Hubert Clifford
Serenade for Strings Clifford
Suite for Strings Foster
BBC Programme

7.58 The Christchurch Liederkranzchen, conducted by Alfred Worsley
Interludes by Grisha Goloboff (violin)
The Choir
Hartside Hollins
An Autumn Picture Williams
Blow Winds, Blow Davis
Violin Solo
The Girl with the Flaxen Hair Debussy
The Choir
The Peaceful Western Winds Stanford
The Ballad of Sir Humphrey Gilbert Wolstenholme
Violin Solo
Hungarian Dance No. 4 Brahms
The Choir
As Torrents in Summer Elgar
Sirena Bainton
An Arab's Song Higgs

8.28 DR. EDGAR L. BAINTON
Lecture Recital
"Style in Music: The Dance"
Dancers by Bach, Mozart, Beethoven, Chopin and Ravel
From the Studio
8.58 Station Notices
9.0 Overseas and N.Z. News
9.19 "The Night Sky in April," a talk by L. L. Thomson, Director of the Carter Observatory
9.35 "High Days and Holidays"
Traditions and Songs That Are Remembered at Easter
Presented from the Studio by MYRA THOMSON (soprano and narrator) and H. G. GLAYSHER (harp)
Songs
Hail the Rising Sun
Easter Eggs
Easter Carol
Harp Solo Trad.
Largo Handel
9.50 Two Selections by Light Orchestras
Gilbert and Sullivan Medley
With the Classics
10.0 CLOSE DOWN
The Masters in Lighter Mood
11.0 London News and Home News from Britain
11.20 Close down

10.0 CLOSE DOWN
The Masters in Lighter Mood
11.0 London News and Home News from Britain
11.20 Close down

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The Masters in Lighter Mood
11.0 London News and Home News from Britain
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11.0 London News and Home News from Britain
11.20 Close down

Local Weather Report from ZB's:
9.27 a.m., 2.29 & 9.35 p.m.

Friday, April 11

Local Weather Report from ZB's:
9.27 a.m., 2.29 & 9.35 p.m.

1ZB AUCKLAND 1070 kc. 280 m.

2ZB WELLINGTON 1130 kc. 265 m.

3ZB CHRISTCHURCH 1430 kc. 210 m.

4ZB DUNEDIN 1310 k.c. 229 m.

2ZA PALMERSTON Nth. 1400 kc. 214 m.

MORNING:

- 6.0 London News
- 8.0 to 9.0 Close down
- 9.0 Aunt Daisy's Morning Recipe session
- 9.45 We Travel the Friendly Road
- 10.0 My Husband's Love
- 10.15 Wind in the Bracken
- 10.30 Legend of Kathie Warren
- 10.45 Crossroads of Life
- 11.0 to 12.0 Close down

AFTERNOON:

- 12.0 Lunch Music
- 12.30 Shopping Reporter (Sally)
- 1.30 Life of Mary Southern
- 2.0 Home Service Session
- 2.30 Home Service session (June)
- 4.0 Women's World (Marina)
- 5.0 to 6.0 Close down

EVENING:

- 6.0 Uncle Tom and His Merry-makers
- 6.30 Friday Nocturne
- 6.45 Magic Island
- 7.15 She Follows Me About
- 7.30 Reflections in Romance
- 7.45 Souvenir
- 8.5 Nick Carter
- 8.15 Hollywood Holiday
- 8.45 Sporting Blood
- 9.0 Reserved
- 9.20 Drama of Medicine
- 10.0 Sports Preview (Bill Meredith)
- 10.15 Famous Dance Bands
- 11.0 Just on the Corner of Dream Street
- 11.15 Dance Music
- 12.0 Close down

Aunt Daisy always has a new recipe and some useful household tips at 9 o'clock this morning, and every week, Monday to Friday from your ZB Station.

MORNING:

- 6.0 London News
- 8.0 to 9.0 Close down
- 9.0 Aunt Daisy's Morning Recipe Session
- 9.30 Current Ceiling Prices
- 10.0 My Husband's Love
- 10.15 Housewives' Quiz (Marjorie)
- 10.30 Legend of Kathie Warren
- 10.45 Crossroads of Life
- 11.0 to 12.0 Close down

AFTERNOON:

- 12.0 Mid-day Melody Menu
- 12.30 Suzanne, Our Shopping Reporter
- 1.30 Life of Mary Southern
- 2.0 Home Service Session
- 2.30 Home Service Session with Daphne
- 3.0 The Ladies Entertain
- 3.15 Rhythm Revels
- 3.30 With the Classics
- 4.0 Women's World (Peggy)
- 4.45 News from the Zoo
- 5.0 to 6.0 Close down

EVENING:

- 6.30 Little Theatre
- 6.45 Magic Island
- 7.15 She Follows Me About
- 7.30 Reflections in Romance
- 7.45 Souvenir
- 8.0 Nick Carter
- 8.20 Hollywood Holiday
- 8.45 The Stars Parade
- 9.0 Reserved
- 9.15 Drama of Medicine
- 9.30 Recordings
- 10.0 Dance Recordings
- 10.30 Replay of Overseas Library
- 11.0 Our Feature Band
- 12.0 Close down

MORNING:

- 6.0 London News
- 7.15 Breakfast Club with Happy Hill
- 8.0 to 9.0 Close down
- 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 The Legend of Kathie Warren
- 10.45 Crossroads of Life
- 11.0 to 12.0 Close down

AFTERNOON:

- 12.0 Lunchtime Fare
- 12.30 Shopping Reporter: Elizabeth Anne
- 1.30 Life of Mary Southern
- 2.0 Home Service Session
- 2.30 Home Service (Molly)
- 3.0 Favourites in Song
- 3.15 Orchestral Interlude
- 3.30 Rendezvous for Two
- 3.45 Continental Cocktail
- 4.0 Women's World (Mary)
- 4.45 Garden Circle
- 5.0 to 6.0 Close down

EVENING:

- 6.0 Places and People (Teddy Grundy)
- 6.30 Great Days in Sport: Boxing; Peter Jackson v. Frank Slavin, 1892, Pt. 2
- 6.45 Magic Island
- 7.0 Reserved
- 7.15 She Follows Me About
- 7.30 Reflections in Romance
- 7.45 Scrapbook
- 8.5 Nick Carter
- 8.20 Hollywood Holiday
- 8.45 Chuckles with Jerry
- 9.0 Reserved
- 9.15 Drama of Medicine
- 9.30 Variety
- 10.0 Sports Session by The Toff
- 10.15 Waltzes of the World
- 10.30 Of Interest to Motorists
- 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
- 8.0 to 9.0 Close down
- 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 Legend of Kathie Warren
- 10.45 The Crossroads of Life
- 11.0 to 12.0 Close down

AFTERNOON:

- 12.0 Lunch Hour Tunes
- 12.30 Shopping Reporter (Jessie)
- 1.0 Luncheon Melodies
- 1.30 Life of Mary Southern
- 2.0 Home Service Session
- 2.30 Home Service session (Wyn)
- 3.0 Afternoon Tea Tunes
- 3.30 Gerald and His Orchestra
- 4.0 Women's World (Alma)
- 4.15 Juniors in Song and Story
- 5.0 to 6.0 Close down

EVENING:

- 6.0 Bright Horizon
- 6.45 Magic Island
- 7.0 Reserved
- 7.15 She Follows Me About
- 7.30 Reflections in Romance
- 7.45 20th Century Hits in Chorus
- 8.5 Nick Carter
- 8.20 Hollywood Holiday
- 8.45 Sinister Man
- 9.0 Reserved
- 9.15 Drama of Medicine
- 10.0 Sporting Blood
- 10.30 Week-end Racing and Sports Preview (Bernie McConnell)
- 12.0 Close down

Piano music in the popular modern style is heard in the 3ZB session Piano Time every Friday, morning at 10.15.

MORNING:

- 6.0 London News
- 7.0 Music for Breakfast
- 8.0 to 9.0 Close down
- 9.0 Good Morning Request session
- 9.30 Current Ceiling Prices
- 9.32 Close down

EVENING:

- 6.0 Music and Teatime
- 6.30 New Songs for Sale
- 6.45 Family Favourites
- 7.0 Reserved
- 7.15 She Follows Me About
- 7.30 Short Short Stories
- 7.45 Music in the Air
- 8.0 The Life of Mary Southern
- 8.15 Hollywood Holiday
- 8.35 Young Farmers' Club with Ivan Tabor
- 8.50 Ent'acts
- 9.0 Doctor Mac
- 9.15 Drama of Medicine
- 9.36 I'll Play to You
- 9.40 Preview of the week-end Sport by Fred Murphy
- 10.0 Close down

Trade names appearing in Commercial Division programmes are published by arrangement

"She Follows Me About," and of course everybody wants to know why—listen at quarter past seven every Friday night and find out for yourself. All the Commercial.

Drama in the surgery and in the laboratory—the life and death struggle against disease—is an enthralling subject for radio, and the series "Drama of Medicine" provides all the action necessary. At 9.15 every Friday from all the Commercial Stations.

- 3.0 London Philharmonic Orchestra
- Bronze Horse Overture Aubert
- Liverpool Philharmonic Orchestra
- Carnaval Roma Suite Bizet
- Boston Symphony Orchestra
- Damnation of Faust Berlioz
- San Francisco Symphony Orchestra
- Piece Heroique Franck
- 3.34 Music While You Work
- 4.0 For Our Scottish Listeners
- 4.30 Children's Hour: Stories Old and New
- 4.45 Tea Dance
- 6.0 For the Bandsman
- From Gilbert and Sullivan
- Played by Band of H.M. Welsh Guards
- "The Gondoliers"
- "H.M.S. Pinafore"
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 The Sports Review
- 7.30 BBC Revue Orchestra
- Music from Britain
- 8.0 Bandstand
- 8.29 "Appointment with Fear": The Phantom Archer
- 9.0 Overseas and N.Z. News
- 9.20 "Some Like It Hot"
- 9.35 "Fool's Paradise"
- BBC Programme
- 10.0 Close down

4YA DUNEDIN 790 kc. 380 m.

- 6.0, 7.0 a.m. LONDON NEWS
- 9.0 a.m. Correspondence School Session (see page 30)
- 9.30 Current Ceiling Prices
- 9.32 Music While You Work
- 10.0 A.C.E. TALK: "Planning Home Hobbies"
- 10.20 Devotional Service
- 10.40 For My Lady: Master Singers: Norman Allin (bass), England

- 12.0 Lunch Music
- 1.30 p.m. Broadcast to Schools
- 2.0 Music of the Celts
- 2.15 Bright Stars
- 2.30 Music While You Work
- 3.0 Fun and Fancy
- 3.15 Recital: Myra Hess
- 3.30 CLASSICAL HOUR
- Featuring Violin Concertos
- 3.34 Children's Hour: "Swiss Family Robinson"
- 5.0 Music with the Moderns
- 6.0 Dinner Music
- 6.30 LONDON NEWS
- 6.40 National Announcements
- 6.45 BBC Newsreel
- 7.0 Local News Service
- 7.30 EVENING PROGRAMME
- Music for Romance:
- Romantic Melodies by Anne Ziegler and Webster Booth with the George Melachrino Orchestra
- BBC Programme
- 8.1 "Melody Cruise": Dick Colvin and His Music
- 8.21 "Dad and Dave"
- 8.47 Arthur Askey
- All to Specification Rutherford
- 8.50 Andre Charlot, Gwen Farrar, Norah Blaney and Edward Cooper
- French as She is Learnt
- 8.54 Marek Weber and His Orchestra
- Czardas from the Spirit of the Vayevode
- 8.58 Station Notices
- 9.0 Overseas and N.Z. News
- 9.20 Introducing the Champion Young Farmer of Australia, who is beginning a tour of New Zealand
- 9.30 Frederic Lamond (piano)
- The Erl King Schubert
- 9.31 Readings by Professor T. D. Adams
- Gil Blas and the Robbers Lesage
- 9.58 Squire Celeste Octet
- Chant Sans Paroles Tchaikovsky

- 10.0 CLOSE DOWN
- 10.0 Dance Music
- 10.45 R.A.F. Dance Band
- 11.0 London News and Home News from Britain
- 11.20 Close down

4YO DUNEDIN 1140 kc. 263 m.

- 6.0 p.m. Hits of Yesterday
- 6.30 Favourite Orchestral Pieces
- 7.0 The Masqueraders
- 7.15 Piano Rhythm
- 7.30 Popular Parade
- 8.0 Music by Modern British Composers
- Sir Henry J. Wood and the Queen's Hall Orchestra
- A London Symphony
- Vaughan Williams
- 8.38 Olga Haley (mezzo-soprano)
- Easter Hymn Bantock
- 8.42 The Griller String Quartet, with Watson, Slater, Thurston, Goossens and Korchinska
- Nonett Bax
- 9.1 The Music of Manhattan
- 9.15 A Story to Remember
- 9.30 It's Swing Time
- 10.0 This Week's Featured Composer: Mozart
- London Philharmonic Orchestra
- Divertimento, No. 17, in D Major
- 10.27 Hans von Benda and His Chamber Orchestra
- March, K.V. 249
- 10.30 Close down

4YZ INVERCARGILL 680 kc. 441 m.

- 7.0 a.m. LONDON NEWS
- Breakfast Session
- 9.0 a.m. Correspondence School session (see page 30)
- 9.30 Current Ceiling Prices
- 9.32 Morning Variety
- 10.0 Devotional Service
- 10.15 "Hard Cash"

- 10.30 Music While You Work
- 12.0 Lunch Music
- 1.30 p.m. Broadcast to Schools
- 2.0 CLASSICAL HOUR
- Music by Modern British Composers
- The Symphonic Poem (9th of a series)
- Paris, the Song of a Great City
- Variations on a Theme of Frank Bridge
- Excerpts from the incidental music to the film "Things to Come"
- Bliss
- 3.0 "Open Foster and the Devil"
- 3.15 Recital by Esther Coleman (contralto)
- 3.30 Music While You Work
- 4.0 "The First Great Churchill"
- 4.15 Other Days with "The Ambassadors"
- 4.30 Children's Hour: "Alice in Wonderland" (final episode)
- 6.0 Budget of Sport from the Sportsman
- 6.15 "Three's Company," with Alan Paul, Helen Clare and Geo. Melachrino
- 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
- 7.50 Music from the Operas
- Acts 1 and 2, "Carmen" Bizet

- NZBS Production
- (Acts 3 and 4 on May 2)
- 9.0 Overseas and N.Z. News
- 9.30 Concert by Caledonian Pipe Band of Invercargill
- The Band
- Lochan Side
- King's Own Scottish Borderers
- Climbing Dumblyach
- Sleepy Maggie
- Sandy MacFarlane
- Katie Mackay
- Scotts Wha Hae

- The Band
- Cock o' the North
- Believe Me If All
- A Man's a Man
- Bonnie Dundee
- Sydney MacEwan
- Bonnie Earl of Moray
- The Band
- The Old Rustle Bridge
- The Badge of Scotland
- Scotland the Brave
- Beverly Park
- Harry Lauder
- Soosie McLean
- The Band
- Abide With Me
- My Love She's But a Lassie
- Now is the Hour
- A Studio Recital
- 10.0 Close down

De Reszke
are so much better

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. H. Bond James
- 10.20 For My Lady: Makers of Melody: Jacques Offenbach (Germany)
11. 0 Music While You Work
12. 0 Lunch Music
2. 0 p.m. Rhythm in Relays
- 3.30 Sports Results
5. 0 Children's Hour: "Just William." Radio version of the well-known book by Richmal Crompton
BBC Programme
- 5.45 Dinner Music
- 6.30 LONDON NEWS
- 6.40 National Announcements
- 6.45 BBC Newsreel
7. 0 Local News Service
- 7.30 EVENING PROGRAMME
Liverpool Philharmonic Orchestra
Carnaval Suite Bizet
- 7.40 MALCOLM HOWARD (baritone)
Ma Lindy Lou Strickland
Goin' Home Dvorak
Homeland Longstaffe
Homings Del Riego
A Studio Recital
- 7.52 Ida Haendel (violin) and National Symphony Orchestra
Introduction and Rondo Capriccioso Saint-Saens
8. 0 GWENDA WEIR (soprano)
The Virgin's Slumber Song Roger
Music When Soft Voices Die Quilter
When I was One and Twenty Batchelor
The Three Petals Tirindelli
Five Eyes Armstrong Gibbs
A Studio Recital
- 8.12 HAAGEN HOENBERGH (piano)
Two Rhapsodies, Op. 79 Brahms
Impromptu Schumann
Viennese Dance Gartner Friedman
A Studio Recital
- 8.34 NORA BRIDGE (contralto) and WILLIAM BRIDGE (tenor)
Duet: It is the Merry Month of May German
Solos:
My Dreams (tenor) Tosti
O Mistress Mine (contralto) Quilter
Drumadon (contralto) Sanderson
Duet: Life's Dream is O'er, Farewell Ascher
A Studio Recital
- 8.49 Berlin Philharmonic Orchestra
Tarantelle: Venice and Naples Liszt
- 8.57 Station Notices
9. 0 Overseas and N.Z. News
- 9.30 "Ambrose and Anne." The Music of Ambrose and his Orchestra, and the songs of Anne Shelton
BBC Programme
10. 0 Sports Summary
- 10.10 Dance Music
11. 0 London News and Home News from Britain
- 11.20 CLOSE DOWN

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Saturday, April 12

DOMINION WEATHER FORECASTS

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

IYX AUCKLAND

880 kc. 341 m.

5. 0 p.m. London Philharmonic Orchestra
- 5.30 Tea Dance
7. 0 After Dinner Music
8. 0 Radio Revue
9. 0 Music by Handel
The Boyd Neel Orchestra
Farmondo Overture
- 9.10 Isobel Baillie
Recitative and Aria "As When the Dove"
- 9.18 Edwin Fischer
Suite in D Minor
- 9.27 Keith Falkner
Droop Not, Young Lover
- 9.30 Rene le Roy and Kathleen Long
Sonata No. 3 in G Major for Flute and Piano
- 9.38 Felix Weingartner and the Paris Concert Society's Orchestra
Alicia Ballet Music
- 9.48 Stokowski Transcription played by Stokowski and the Philadelphia Orchestra
Pictures at an Exhibition Modeste Moussorgsky
- 10.30 Close down

IZM AUCKLAND

1250 kc. 240 m.

1. 0 p.m. Selected Recordings
- 1.30 Commentary on Soccer Match from Blandford Park
3. 0 Commentary on League Football Match from Carlisle Park
5. 0 Salon Music
6. 0 Song and Melody Successes
7. 0 Orchestral Interlude
- 7.15 "Tune Town" with Art Rosoman and his Orchestra
- 7.45 "Fresh Hair"
- 9.20 Commentary on Professional Wrestling Match from Town Hall
11. 0 Close down

2YA WELLINGTON

570 kc. 526 m.

6. 0, 7.0 a.m. LONDON NEWS
Breakfast Session
9. 0 For the Bandman
- 9.30 Local Weather Conditions
Current Ceiling Prices
- 9.32 Morning Star: Sidney Burroughs (baritone)

- 9.40 Music While You Work
- 10.10 Devotional Service
10.28-10.30 Time Signals

- 10.40 For My Lady: "The Corsican Brothers" From the story by Alexandre Dumas

- 11.15 "Who's Who in Radio": A radio revue introducing personalities from the world of entertainment

- 11.45 Variety
12. 0 Lunch Music
2. 0 p.m. Local weather conditions
Saturday Afternoon Matinee
5. 0 Children's Hour: "Strange Customs Through the Ages," and Fable by La Fontaine

- 5.45 Dinner Music
- 6.30 LONDON NEWS
- 6.40 National Announcements
- 6.45 BBC Newsreel
7. 0 Sports Results

- 7.30 EVENING PROGRAMME
"Irreproachable Conduct": A BBC Play adapted from the story by Michael Arlen

8. 0 LILI KRAUS in a Public Concert

- Chromatic Fantasy and Fugue in D Minor Bach
Sonata in D Major, K.576 Mozart
Carnaval, Op. 9 Schumann
Rumanian Dances Bartok
Sonatina Liszt
Sonata in A Minor, Op. 42 Schubert

- From the Town Hall
10. 0 Sports Summary
- 10.10 Rhythm on Record
- 10.40 Dance Music
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
8. 0 "Running Wolf": A Play of the Canadian Woods
- 8.15 Music by Victor Herbert
9. 0 Overseas and New Zealand News
9. 0 Overseas and N.Z. News
- 9.30 Make Believe Ballroomtime
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 Wellington District Weather Report
Close down

2YB NEW PLYMOUTH

810 kc. 370 m.

- 6.30 p.m. An Hour for the Children: "Swiss Family Robinson"
- 7.30 Sports session
8. 0 Concert session
- 8.30 "The Family Doctor"
- 8.42 Concert Programme
10. 0 Close down

2YH NAPIER

750 kc. 395 m.

7. 0, 8.0 a.m. LONDON NEWS
Breakfast session
9. 0 Morning Variety
- 9.15 Music is Served
- 9.30 Current Ceiling Prices
- 9.32 Morning Programme
11. 0 Rhythmic Interlude
- 11.15 "Forgotten People"
- 11.30 Hawke's Bay Jockey Club's Autumn Meeting will be broadcast throughout the day
12. 0 Lunch Music
2. 0 p.m. Afternoon Variety
5. 0 Tea Dance
- 5.30 "Alice in Wonderland"
- 5.45 Accordiana
6. 0 "Key on the Keys"
BBC Programme
- 6.15 Sports Results
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
7. 0 Hawke's Bay Cricket Results
After Dinner Music
- 7.30 EVENING PROGRAMME
"Fresh Hair"
8. 0 The London Philharmonic Orchestra, conducted by Ernest Ansermet. Solo Pianist: Ernest Christensen
First Tableau from "Petrovichka" Ballet Suite, Fete Populaire de la Semaine Grasse Stravinsky
8. 8 SENIA CHOSTIAKOFF (Russian tenor)
Santa Lucia Marziale
Silence Reigns Kashevaroff
Serenade Schubert
The Lord's Prayer Malotte
A Studio Recital
- 8.24 Orchestra of the Moscow State Philharmonic, conducted by K. Ivanov
Tartar Dance Rakov
Tadjik Dance Tommy
- 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
- 7.20 Sports Results by 2YN Sports Reporter
8. 0 Concert Session
Boston Promenade Orchestra conducted by Arthur Fiedler
"Three Cornered Hat" Dances Falla
- 8.12 Conchita Supervia (mezzo-soprano)
Carnations Valverde
- 8.15 Carlos Montoya (guitar)
Fandanguillos
Garde Republicaine Saxophone Quartet
Sevilla Albeniz
- 8.21 Lily Pons (soprano)
Estrellita Ponce
- 8.24 Paris Symphony Orchestra
Mourae Fantasia Chabrier
- 8.30 Eugene Pini and his Tango Orchestra
BBC Programme
9. 1 Grand Hotel Orchestra

9. 7 "The 80 Men"
- 9.30 Light Recitals by Marcel Palotti (organ), Marta Eggert (soprano), Eugen Wolff and his 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 Stanellis Stag Party
9. 2 BBC Programme
- 9.30 Dance Music
10. 0 Close down

3YA CHRISTCHURCH

720 kc. 416 m.

6. 0, 7.0 a.m. LONDON NEWS
- 7.58 Canterbury Weather Forecast
9. 0 Dusting the Shelves: Recorded Reminiscences
- 9.30 Current Ceiling Prices
David Granville and his Music
- 10.10 For My Lady: Dream Fantasy; That Old Sweetheart of Mine
- 10.30 Devotional Service
- 10.45 Events on the Third Day of the Canterbury Jockey Club's Autumn Meeting at Riccarton
11. 0 Masters of Rhythm: Artie Shaw
- 11.15 Sammy Kaye and his Orchestra: New American Releases
- 11.30 Tunes of the Times
12. 0 Lunch Music
2. 0 p.m. Bright Music
- 4.30 Sports Results
Saturday Siesta
5. 0 Children's Hour
- 5.45 Dinner Music
- 6.30 LONDON NEWS
- 6.40 National Announcements
- 6.45 BBC Newsreel
7. 0 Local News Service
- 7.30 EVENING PROGRAMME
Allen Roth Orchestra
Dance of the Comedians Boretana
- 7.33 "Mr. and Mrs. North: Pam Digs a Vegetable Garden"
- 7.58 Allen Roth Orchestra
Aragonaise
8. 0 National Orchestra of the N.Z. Broadcasting Service, conducted by Andersen Tyrer
The First Christchurch Concert
Rol D'Ys Overture Lalo
In the Antrim Hills Harty
"Enigma" Variations for Orchestra, Op. 36 Elgar
Tone Poem: Don Juan Strauss
Symphony No. 41 ("Jupiter"), KV.551 Mozart
Hungarian Rhapsody No. 2 Liszt
10. 0 Sports Summary
- 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
6. 0 Concert Time
7. 0 Music Popular and Gay
- 7.30 "Forbidden Gold"
- 7.43 "The Spoilers"
8. 0 The Band of the Queen's Royal Regiment with Ballad Interludes
- 8.30 Billy Cotton's Song Shop
BBC Programme
- 8.30 The Will Hay Programme
10. 0 Humour and Harmony
- 10.30 Close down



"Alice in Wonderland" will be heard in the Children's Hour from 2YH to-day

News from London, 6.0 a.m.,
from the 2B's.

Saturday, April 12

Local Weather Report from the
2B's: 7.33 a.m., 1.0, 9.35 p.m.

1ZB AUCKLAND 1970 kc. 280 m.

- MORNING:**
6.0 London News
7.45 Young New Zealanders' Club
9.0 Bachelor Girls' Session, Betty, including Hollywood Headliners
9.45 The Friendly Road
10.0 Tops in Tunes
- AFTERNOON:**
12.0 Music and Sports Flashes
12.30 Gardening Session (John Henry)
1.30 1ZB Happiness Club (Joan)
2.0 Priority Parade
3.0 Gems from Musical Comedy
3.15 Keyboards and Consoles
4.15 Papakura Businessmen's Association Programme
4.30 The Milestone Club (Thea)
5.0 The Sunbeam Session
5.30 Children's Competition Corner
5.45 Sports Results
- EVENING:**
6.0 If You Please, Mr. Parkin
6.15 Ovaltine Programme
6.30 Great Days in Sport: Rugby Football in N.Z.
7.15 Colgate Cavalcade with Jack Davey
7.45 Souvenir
8.0 Carry On, Clem Dawe
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 Famous Dance Bands
11.0 Dance Little Lady
12.0 Close down

Nearly everyone knows a melody that brings back memories — special memories — and 2ZB is trying to put them all in the programme Remember These? at 10.30 every Saturday night.

2ZB WELLINGTON 1130 kc. 265 m.

- MORNING:**
6.0 London News
7.45 Young New Zealanders' Club
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)
11.30 Sports Session
- AFTERNOON:**
12.0 Midday Melody Menu
1.30 Crosby the Versatile
1.45 Say It With Music
2.0 For You, Madame
2.15 First Sports Summary
3.0 The Bright Horizon
3.45 Second Sports Summary
4.30 Popular Piano Time
4.45 Concerted Vocal
5.15 News from the Zoo
5.30 Recordings
- EVENING:**
6.0 If You Please, Mr. Parkin
6.15 The Ovaltineys
6.45 Sports Results (George Edwards)
7.15 Colgate Cavalcade with Jack Davey
7.45 Souvenir
8.0 Carry On, Clem Dawe
8.30 Rambles in Rhythm
8.45 Masters of Song
9.1 Doctor Mac
10.0 Music That Will Live
10.30 Remember These.
11.0 Dance Music
12.0 Close down

Every Saturday at 10.15 p.m. 1ZB presents a programme by Bing Crosby under the title of On the Sentimental Side.

3ZB CHRISTCHURCH 1430 kc. 210 m.

- MORNING:**
6.0 London News
7.45 Young New Zealanders' Club
8.0 Breakfast Club with Happy Hill
9.30 Current Ceiling Prices
9.35 Holiday for Strings
9.45 Pack Up Your Troubles
10.0 Spotlight on British Dance Bands
10.15 Movie Magazine
10.30 Top Tunes
10.45 Piano Patterns
11.0 Morning Star
11.15 A King of Jazz
11.30 Gardening Session
- AFTERNOON:**
12.0 Lunchtime Session
1.0 Screen Snapshots
1.15 Men in Harmony
1.30 Family Favourites
1.45 Theatre Memories
2.0 At Your Service
2.15 Hawaiian Harmony
2.45 Let the Bands Play
3.0 Local Limelight
4.15 For You, Madame
4.45 Children's Session: Long Ago
5.0 Kiddies' Concert
5.45 Final Sports Results
- EVENING:**
6.0 If You Please, Mr. Parkin
6.15 Ovaltine Programme
6.30 Let's Get Together
7.0 Drive Safely
7.15 Colgate Cavalcade with Jack Davey
7.45 The Caravan Passes
8.0 Carry On, Clem Dawe
8.30 Rambles in Rhythm
8.45 Chuckles with Jerry
9.3 Doctor Mac
10.0 Thanks for the Song
10.15 Reserved
10.30 Famous Dance Bands
10.45 Paging Kate Smith
11.0 Let's Dance
12.0 Close down

4ZB DUNEDIN 1310 kc. 229 m.

- 6.0 London News
6.5 Start the Day Right with 4ZB's Breakfast session
6.30 Morning Meditation
7.35 Morning Star
7.45 Young New Zealanders' Club
8.0 Bachelor Girls' session (Maureen)
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
2.0 Music and Sports Flashes
3.0 Sports Resume
4.30 Further Sports Results
5.0 Voice of Youth, with Peter
5.15 4ZB Radio Players
- EVENING:**
6.0 If You Please, Mr. Parkin
6.15 Ovaltine Programme
6.30 Heart of the Sunset
6.45 Sports Results (Bernie McConnell)
7.0 Reserved
7.15 Colgate Cavalcade with Jack Davey
7.45 The Farmers' Forum
8.0 Carry On, Clem Dawe
8.30 Rambles in Rhythm
8.45 Chuckles with Jerry (final broadcast)
9.3 Doctor Mac
10.0 Your Own Request session
10.30 and 11.15 Broadcast of the Town Hall Dance
11.45 At Close of Day
12.0 Close down

3ZB's "Movie Man" will keep you advised of coming events in the theatre and film world—he is on the air at quarter past ten this morning.

2ZA PALMERSTON Nth. 1400 kc. 214 m.

- MORNING:**
6.0 London News
6.5 Rise and Shine
7.0 Music for Breakfast
7.45 Young New Zealanders' Club
8.0 Bright and Breezy
9.0 Good Morning Request session
9.32 Close down
- AFTERNOON:**
12.0 Luncheon Music
12.15 Sports Summary
1.0 Music for the Early Afternoon
1.15 Sports Summary
2.0 Strictly Instrumental
2.15 Singers and Songs
3.0 Over the Teacups
3.15 Sports Summary
3.30 These You Have Loved
4.0 In Classical Mood
4.15 Sports Summary
4.45 Band-stand
5.0 Two for Tea: Dinah Shore/Dick Haymes
5.15 The Old Corral
5.30 Long, Long Ago
- EVENING:**
6.0 Music at Teatime
6.45 Sports Results
7.0 Drive Safely Talk
7.15 If You Please, Mr. Parkin
7.30 This and That
7.45 Star of the Evening: Rich and Tauber
8.0 Carry On, Clem Dawe
8.30 So the Story Goes
8.45 Great Days in Sport
9.0 Doctor Mac
9.20 Rhythm on the Range
9.35 Invitation to Dance
10.30 Close down

Trade names appearing in Commercial Division programmes are published by arrangement

3ZR GREYMOUTH 940 kc. 319 m.

- 7.0, 8.0 a.m. LONDON NEWS
Breakfast Session
9.0 Ballad Slings
9.15 Ray Noble Presents
9.30 Current Ceiling Prices
9.32 Light Orchestral Music
10.0 Our Garden Expert
10.15 You Ask, We Play
12.0 Sports Cancellation and Announcements
Lunch Music
- 2.0 p.m. Saturday Afternoon Matinee
4.45 Summary of Sports Results
5.0 Children's Session: Aunt Pat and "Coral Island"
5.45 Tea Dance: Ann Shelton
6.0 Meek's Antiques: "Burmesse Idol"
6.15 Dinner Music
6.30 LONDON NEWS
6.45 BBC Newsreel
7.0 Sports Results
7.30 The Hit Parade
8.0 "The Man in Grey"
8.30 Music from the Movies
9.0 Overseas and N.Z. News
9.30 "Those Were the Days" BBC Programme
10.0 Close down

4YA DUNEDIN 790 kc. 380 m.

- 6.0, 7.0 a.m. LONDON NEWS
9.0 Morning Melodies
9.15 Light Music
9.30 Current Ceiling Prices
9.32 Music While You Work
10.20 Devotional Service
10.40 For My Lady: "To Have and to Hold"

- 11.0 Melodious Memories
11.15 Songs of the Islands
11.30 Bright and Breezy
12.0 Lunch Music
2.0 p.m. On the Keyboard
2.15 Rambling Through the Classics
2.45 From the Shows
3.15 Light Music
4.0 Recent Releases
4.15 Film Favourites
4.30 Cafe Music
5.0 Children's Hour: "Just William": From the well-known work by Richmal Crompton
5.45 Dinner Music
6.30 LONDON NEWS
6.40 National Announcements
6.45 BBC Newsreel
7.0 Local News Service
7.30 EVENING PROGRAMME
Walter Goehr and London Symphony Orchestra
"Immortals" Concert Overture King
7.39 MARGARET LAING (soprano)
A Soft Day Stanford
To My Lady Rowley
Why Have You Stolen My Delight? Head
Araby Armstrong Gibbs
From the Studio
7.49 Bash Cameron and Hastings Municipal Orchestra
Welsh Rhapsody German
8.2 J. W. THOMSON (baritone)
Myself When Young Lehmann
Since First I Saw Your Face Ford
Greensleeves arr. Richardson
From the Studio

- 8.11 Light Symphony Orchestra
Neil Gwynn Dances, Nos. 1, 2 and 3 German
8.21 PAT WOODS (contralto)
Paradise Street Rowley
If Ever I Marry at All Dunhill
The Fairy Tree O'Brien
Johnne Stanford
From the Studio
8.31 The Salon Orchestra
Where the Rainbow Ends Quilter
8.39 Sydney MacEwan (tenor)
Herdling Song Trad.
Turn Ye to Me Wilson
Maiden of Morven Boulton
8.48 Boston Promenade Orchestra
Drink to Me Only with Thine Eyes arr. Quilter
Pomp and Circumstance, March No. 1 Elgar
8.58 Station Notices
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 Columbia Broadcasting Symphony, featuring Twelve Contra Dances Beethoven
5.30 Music from the Theatre
6.0 Dance Music
6.30 Light Classics
7.0 Popular Parade
7.30 "Hopalong Cassidy"
7.45 Harmony and Humour
8.30 "Mr. and Mrs. North"

- 9.1 CLASSICAL MUSIC
Mozart's Concertos (16th of series)
L.H. Kraus (piano), and London Philharmonic Orchestra, conducted by Walter Goehr
Concerto in B Flat Major, K.V.456
9.30 Vladimir Horowitz (piano)
Thirty-Two Variations in C Minor Beethoven
9.40 Leopold Stokowski and the Philadelphia Orchestra
Chaconne Bach
9.58 Arturo Toscanini and the BBC Symphony Orchestra
"The Magic Flute" Overture Mozart
10.5 Sir Thomas Beecham conducting the London Philharmonic Orchestra
"The Faithful Shepherd" Suite Handel, arr. Beecham
10.30 Close down

4YZ INVERCARGILL 680 kc. 441 m.

- 7.0, 8.0 a.m. LONDON NEWS
Breakfast Session
9.0 Other Days
9.30 Current Ceiling Prices
9.32 Health in the Home
9.35 Barnabas von Geczy and His Orchestra
10.0 Devotional Service
10.15 "The Bright Horizon"
10.42 Keyboard Papers
11.0 "West of the Wall"
11.24 Homecoming on the Rise
11.38 Rhythmic Revels
12.0 Lunch Music
2.0 p.m. Radio Matinee
3.0 For Our Irish Listeners
3.30 "The Abductor"
A Short Story from "Again the Three Just Men," by Edgar Wallace
3.52 Sandy Powell's Road Show
4.0 The Floor Show

De Reszke
are so much better

IYA AUCKLAND

650 kc. 462 m.

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
 St. Luke's Church
 Preacher: Rev. R. G. McDowall
 12.15 p.m. Musical Mustings
 1. 0 Dinner Music
 1.30 World Affairs Talk by
 Wickham Steed
 2. 0 Of General Appeal
 2.17 "Great Figures of the
 Past": Co-operation by Richard
 Singer
 2.30 Round the Bandstand
 3. 0 Orchestral Matinee, featur-
 ing the Hollywood Bowl Orche-
 stra conducted by Eugene
 Goossens with Guest Artist
 Salvatore Baccaloni (basso-
 bullo)
 3.30 Concert Artists You May
 Not Have Heard, featuring
 Leonard Rose with the New
 York Philharmonic Orchestra
 "Cello Concerto in B Minor"
 Dvorak
 4. 5 Among the Classics
 5. 0 Children's Song Service
 As the Day Declines
 6.30 LONDON NEWS
 6.40 National Announcements
 6.45 BBC Newsreel
 7. 0 BRETHREN SERVICE
 Howe Street Gospel Hall
 Speaker: Dr. W. H. Pettit
 Organist: Ian Bradley
 Choirmaster: Maurice Bradley
 8.15 Harmonic Interlude
 8.30 EVENING PROGRAMME
 Beecham and the London Phil-
 harmonic Orchestra
 Over the Hills and Far Away
 Delius
 8.45 Sunday Evening Talk
 9. 0 Overseas News
 9.20 Weekly News Summary in
 Maori
 9.30 Station Notices
 9.35 Gladys Swarthout (so-
 prano)
 Lilac Time Chausson
 9.37 Rachmaninoff (piano) with
 Ormandy 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. Orchestral Concert
 7. 0 Players and Singers
 8.30 Choral Programme
 Huddersfield Choral Society with
 Sargent and the Liverpool Phil-
 harmonic Orchestra
 Hymn of Jesus Holst
 9. 0 Les Chanteurs de Lyon
 with Orchestra directed by E.
 Bourmauck. Organist, Eduard
 Commette. Recorded in the
 Cathedrale Saint-Jean de Lyon
 Requiem Faure
 10. 0 Close down

I2M AUCKLAND

1250 kc. 240 m.

10. 0 a.m. Sacred Selections
 10.45 Entr'acte
 11. 0 Morning Concert
 12. 0 Lunch Music
 2. 0 p.m. Melody Mixture
 3. 0 Radio Bandstand
 3.20 Away in Hawaii
 3.40 Cinema Organists
 4. 0 Music Parade: Selections
 by well known Artists
 5. 0 Family Hour
 7. 0 The Story with the Music:
 "Hero's Life"
 8. 0 Sunday Evening Concert
 10. 0 Close down

2YA WELLINGTON

570 kc. 526 m.

6. 0, 7.0 a.m. LONDON NEWS
 Early Morning Session
 9. 0 With the Kiwis in Japan
 9.20 Local Weather Conditions
 "Into the Unknown: Scott the
 Explorer"
 10. 0 Citadel Salvation Army
 Band
 Choirmaster: H. H. Neeve

Sunday, April 13

DOMINION WEATHER

FORECASTS

7.15 a.m., 12.30 and 9.1
 p.m.: 1YA, 2YA, 3YA and
 4YA (2YM, 3ZR and 4YZ at
 12.30 and 9.1 p.m. only).

- 10.30 For the Music Lover
 11. 0 ANGLICAN SERVICE:
 St. Mark's Church
 Preacher: Canon N. F. E. Rob-
 ertshawe
 Choirmaster and Organist: E. C.
 Jamieson
 12.50 p.m. Melodies You Know
 1. 0 Dinner Music
 1.30 World Affairs Talk by
 Wickham Steed
 2. 0 Local Weather Conditions
 The Philadelphia Orchestra, con-
 ducted by Stokowski
 Symphony No. 7 in A
 Beethoven

- 2.45 In Quires and Places Where
 They Sing
 3. 0 Gilbert and Sullivan:
 "H.M.S. Pinafore"
 4.15 A Recital by Harold Wil-
 liams (baritone)
 4.30 Science at Your Service:
 "Earthquakes and Their Causes,"
 by Dr. Guy Harris
 4.45 Reverie
 5. 0 Children's Song Service:
 Salvation Army and Uncle Ash-
 leigh
 5.45 "Holiday and Son":
 One of a series of instructive
 dramatizations of famous events
 and persons
 6. 0 The Orchestra and the
 Story Behind the Music
 6.30 LONDON NEWS
 6.40 National Announcements
 6.45 BBC Newsreel
 7. 0 BAPTIST SERVICE:
 Central Church
 Preacher: Rev. L. A. North
 Organist: Charles Collins
 Choirmaster: A. V. Windsor

8. 5 EVENING PROGRAMME
 "Andrea Chenier" Grand Opera
 Giordani
 8.45 Sunday Evening Talk
 9. 0 Overseas News
 9.20 Weekly News Summary in
 Maori
 9.32 "Andrea Chenier" (con-
 tinued)
 10.45 Songs Without Words
 11. 0 London News and Home
 News from Britain
 11.20 CLOSE DOWN

- 2.45 In Quires and Places Where
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 7. 0 BAPTIST SERVICE:
 Central Church
 Preacher: Rev. L. A. North
 Organist: Charles Collins
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- 8.43 Melodious Memories
 9. 2 "The Vagabonds"
 9.15 Our New Serial
 9.45 Do You Remember? Gems
 of Yesterday and To-day
 10. 0 Wellington District Weather
 Report
 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 Programme of Band Music
 10. 0 Orchestral and Ballad Pro-
 gramme
 10.45 Sacred Interlude
 11. 0 Music for Everyman
 12. 0 Salon Music
 12.34 p.m. Encore
 1. 0 Dinner Music
 1.30 World Affairs Talk by
 Wickham Steed
 2. 0 "Into the Unknown":
 Marco Polo
 2.30 Light Recitals
 3. 0 Afternoon Feature
 BBC Northern Orchestra
 Symphonie Spirituelle for
 Strings Hamerick

- 3.30 "The Modern Expressive
 Dance," Talk by Madame Bod-
 ewieser and Shona Dunlop
 3.45 London Philharmonic Orche-
 stra, conducted by John Barbi-
 rolli
 Swan Lake Ballet Suite
 Tchaikovsky
 4. 0 Symphony Hall
 The Boston "Pops" Orchestra
 conducted by Arthur Fiedler
 4.30 Shakespeare's Characters:
 "Hotspur"
 BBC Programme

5. 0 Musical Comedy
 5.15 Mystery and Imagination:
 "Church by the Sea"
 BBC Programme
 5.45 Piano Parade
 6. 0 Songs by Men
 6.15 Light Orchestral Interlude
 6.30 LONDON NEWS
 6.45 BBC Newsreel
 7. 0 METHODIST SERVICE:
 Trinity Church, Napier
 Preacher: Rev. H. Ryan
 Organist: Ross Lewis
 Choirmaster: J. Edwards

8. 5 EVENING PROGRAMME
 Philadelphia Symphony Orches-
 tra, conducted by Leopold Stok-
 owski
 Dance of the Fire Bird
 Stravinsky
 Knowantchina Mousorgsky
 (Russian tenor)
 Ah Sweet Mystery of Life" Herbert
 A Little Love, a Little Kiss Sileau
 The Rose of Tralee Schneider
 Song of the Volga Boatmen arr. Jaroff
 Katucha Pokrass
 A Studio Recital
 8.30 Orchestra of the Moscow
 State Philharmonic, conducted
 by K. Ivanov
 Intermezzo on Kazakh Airs
 Finale of the Dance Suite Rakov
 Vera Brandford (piano)
 Prelude in D, Op. 23, No. 4.
 Rachmaninoff
 E.I.A.R. Symphony Orchestra,
 Turin
 The Flight of the Bumble Bee
 Rimsky-Korsakov

- 8.45 Sunday Evening Talk
 9. 0 Overseas News
 9.20 Weekly News Summary in
 Maori
 9.30 "One Hour, One Night," by
 Edward Harding
 A thriller in which a series of
 coincidences leads to the unmask-
 ing of a foreign forger in post-
 war Britain.
 NZBS Production
 10. 0 Close down

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2YN NELSON

920 kc. 327 m.

7. 0 p.m. CLASSICAL MUSIC
 Adolf Busch Chamber Players
 with Marcel Moyse (Bute)
 Suite No. 2 in B Minor Bach
 7.23 Gladys Swarthout
 (soprano)
 Leave Me to Languish Handel
 7.27 E. Power Biggs (organ)
 with Arthur Fiedler's Sinfonietta
 Concerto No. 2 in B Flat
 Major Handel
 7.35 Manchester Children's
 Choir
 Nymphs and Shepherds Purcell

- 7.39 Vera Bradford (piano)
 Sonata in E Scarlatti
 7.43 Yehudi Menuhin (violin)
 La Folia Corelli
 7.55 Toronto Symphony Orche-
 stra conducted by Sir Ernest
 MacMillan
 Serenade Haydn
 8. 0 Concert Session
 The Boyd Neel String Orches-
 tra
 Elegy for Viola Solo, String
 Quartet and string Orches-
 tra Howells
 8.11 Nancy Evans (soprano)
 Arnold's Garden Parry
 There is a Ladye Bury
 8.17 Light Symphony Orchestra
 Like to the Damask Rose
 Queen Mary's Song Elgar
 8.23 "Jane Eyre" (first epi-
 sode, BBC Programme)

- 8.52 Symphony Orchestra con-
 ducted by Albert Coates
 9. 1 Orchestre Raymonde
 The Grand Duchess-Galop
 Offenbach
 9. 4 "Richelieu — Cardinal of
 King?" NZBS Production
 9.30 "Grand Hotel"
 BBC Programme
 10. 0 Close down

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- 3.37 Orchestral Transcriptions
 by Leopold Stokowski
 My Soul is Athirst
 Sarabande
 Fugue in C Minor
 A Mighty Fortress Bach, trans. Stokowski
 3.49 The Salt Lake City Taber-
 nacle Choir
 4.15 "Into the Unknown: Stan-
 ley"
 4.30 DR. J. C. BRADSHAW
 Triumphal March on the
 Choral, "Now Thank We
 All Our God," Op. 65
 Choral Prelude, "O God, Thou
 Holy Lord" Karg-Elert
 Pastoral in E Major, Op. 19,
 No. 4 Franck
 In Paradisum Dubois
 "Hallelujah Unto God's Al-

News from London, 6.0 a.m.,
from the 2B's.

Sunday, April 13

Local Weather Report from the
2B's: 7.33 a.m., 1.0, 9.35 p.m.

1ZB AUCKLAND 1970 kc. 280 m.

MORNING:

- 6.0 London News
- 7.33 Junior Request Session
- 8.55 Brass Band Parade: Bandmaster W. H. Craven
- 9.15 Friendly Road Children's Choir
- 11.0 Friendly Road Service of Song

AFTERNOON:

- 12.0 Listeners' Request Session
- 2.0 Radio Matinee
- 2.30 Songs Old and New: Eric Bell and Joan Vause
- 3.0 Prisoner at the Bar
- 4.0 Songs and Songwriters: Lionel Monckton
- 4.30 Storytime with Bryan O'Brien

EVENING:

- 5.0 Diggers' Session (Rod Talbot)
- 6.0 Talk on Social Justice
- 6.30 Uncle Tom and the Sankey Singers
- 7.10 History's Unsolved Mysteries: The Curse of the Pharaohs
- 7.40 Topical Talk: Professor Hornblow
- 7.45 From 1ZB's Radio Theatre
- 8.30 Alan Eddy Sings (last broadcast)
- 8.45 Sunday Night Talk
- 9.0 Music in the Tanner Manner
- 10.0 Serenade
- 11.0 From the Treasury of Music
- 12.0 Close down

Music in the Tanner Manner is proving to be one of the more popular of the regular Sunday musicals from the Commercial Stations . . . 9 p.m. from 1ZB, 6.30 p.m. from 3ZB, 7.30 p.m. from 2ZB, 4ZB and 2ZA.

2ZB WELLINGTON 1130 kc. 265 m.

MORNING:

- 6.0 London News
- 8.30 Melodious Memories
- 9.0 Children's Choir
- 9.20 Sports Review
- 9.30 Melody Time
- 10.0 Band Session
- 10.30 Friendly Road Service of Song
- 11.0 Popular Vocalist
- 11.15 Popular Pianist
- 11.30 The Services Session, conducted by the Sgt. Major

AFTERNOON:

- 12.0 Listeners' Request Session
- 2.0 Serenade
- 3.0 Songs Old and New
- 5.0 Storytime with Bryan O'Brien

EVENING:

- 6.0 Social Justice
- 6.15 Children's Book Review by Miss Baker
- 7.0 Prisoner at the Bar
- 7.30 Music in the Tanner Manner
- 8.0 History's Unsolved Mysteries: Kitchen's Doom
- 8.30 Alan Eddy Sings (last broadcast)
- 8.45 Sunday Evening Talk
- 8.1 ZB Gazette
- 9.30 Supper is Served: NZBS Production
- 10.0 Songs and Songwriters: Jack O'Hagan
- 10.30 Musical Magazine
- 12.0 Hymn and Close Down

Off Parade at Radio's Round Table from 3ZB at 8 o'clock, tonight promises more lively discussions on another interesting subject.

3ZB CHRISTCHURCH 1430 kc. 210 m.

MORNING:

- 6.0 London News
- 9.0 Uncle Tom's Children's Choir
- 10.0 Music Magazine, Orchestral Cameo, Famous Small Orchestras
- 10.15 Memories of Noel Coward
- 10.30 Reserved
- 10.45 Reserved
- 11.0 Friendly Road Service of Song
- 11.45 Sports Talk (The Toff)

AFTERNOON:

- 12.0 Luncheon Session
- 2.0 Orchestral Selections
- 2.15 Artist for To-day
- 2.30 From Our Overseas Library
- 3.0 Prisoner at the Bar
- 3.30 Reserved
- 4.15 Chorus Gentlemen

EVENING:

- 5.0 Storytime with Bryan O'Brien
- 6.0 A Talk on Social Justice
- 6.15 Alan Eddy Sings (last broadcast)
- 6.30 Music in the Tanner Manner
- 7.0 History's Unsolved Mysteries: The Ship from Nowhere
- 7.30 Studio Presentation: Noel Habgood, Saxophonist
- 8.0 Off Parade, at Radio's Roundtable
- 8.30 Songs of Good Cheer
- 8.45 Sunday Night Talk
- 9.0 Studio Presentation: Robert Lindsay, baritone
- 9.15 NZBS Recorded Play: String of Pearls
- 9.45 Songs and Songwriters: Irving Berlin (second part)
- 10.0 Reserved
- 10.30 Sunday Nocturne
- 11.0 Variety Programme
- 12.0 Close down

4ZB DUNEDIN 1310 kc. 229 m.

MORNING:

- 6.0 London News
- 9.15 Familiar Melodies
- 9.30 4ZB Junior Choristers, conducted by Anita Oliver
- 10.30 Gems from our Record Library
- 11.0 Sports Digest with Bemie McConnell
- 11.15 Orchestral Interlude
- 11.30 Salt Lake City Choir

AFTERNOON:

- 12.0 Special Hospital Hour Programme
- 1.0 Listeners' Favourites
- 2.30 The Radio Matinee
- 3.0 Tommy Handley Programme: ITMA
- 4.0 Songs Old and New
- 5.0 Storytime with Bryan O'Brien
- 5.30 4ZB Choristers

EVENING:

- 6.0 Talk on Social Justice
- 6.15 Alan Eddy Sings (final broadcast)
- 6.30 The Diggers' Show (George Bezar)
- 7.0 Prisoner at the Bar
- 7.30 Music in the Tanner Manner
- 8.0 History's Unsolved Mysteries: The Doom of the Seafarers
- 8.45 Sunday Night Talk
- 9.0 Invisible Companion: NZBS Play
- 9.35 Songs and Songwriters: James W. Tate
- 11.45 At Close of Day
- 12.0 Close down

The last programme in the series "Alan Eddy Sings" will be broadcast this evening from 1ZB and 2ZB at 8.30 p.m.

2ZA PALMERSTON Nth. 1400 kc. 214 m.

MORNING:

- 8.0 Medleys and Selections
- 8.30 Young Man with a Band Gerald
- 9.0 Variety
- 9.30 Music from Hawaii
- 9.45 Laugh and be Happy
- 10.0 Keyboard Cavalcade
- 10.30 Singing for You: Tony Martin
- 10.45 Latin-Americana
- 11.0 In Tune with the Times
- 11.30 Services session conducted by Pte. Maurice Sims

AFTERNOON:

- 12.0 Light Orchestral
- 1.0 As You Like it
- 2.0 Ring up the Curtain
- 3.0 History's Unsolved Mysteries: Murder by Music
- 4.0 Sing Songs
- 4.6 Notable Trials
- 4.20 Break for Music
- 5.0 Storytime with Bryan O'Brien
- 5.30 Familiar Favourites

EVENING:

- 6.0 Serenade
- 6.45 Variety
- 7.30 Music in the Tanner Manner
- 8.0 Songs and Songwriters
- 8.30 Armchair Melodies
- 8.45 Sunday Night Talk
- 9.0 Big Ben
- 9.1 Sunday Symphony: Halle Orchestra
- 9.15 Prisoner at the Bar
- 9.47 Songs of Good Cheer
- 9.54 Epilogue
- 10.0 Close down

Trade names appearing in Commercial Division programmes are published by arrangement

3YL CHRISTCHURCH 1200 kc. 250 m.

- 6.0 p.m. Light Music
- 7.0 Famous Piano Pieces
- 7.15 British Baritone
- 7.30 On Wings of Song
- 8.0 "The Fortunate Wayfarer"
- 8.30 Favourites by Great Orchestras, including Liszt's Hungarian Rhapsody No. 2; Waltz from Tchaikovsky's "Swan Lake"; First Movement from Beethoven's Fifth Symphony
- 9.1 Duets from Opera
- Webster Booth (tenor) and Dennis Noble (baritone)
- "Tis the Spring of All Invention" Rossini
- Fifteen My Number Is ("The Barber of Seville")
- 9.8 Just Bjorling (tenor) and Hjordis Schymberg (soprano)
- Love is the Light of the Soul ("Rigoletto") Verdi
- Lovely Maid in the Moonlight ("La Boheme") Puccini
- 9.16 Frank Merrick (piano)
- Sonata in C Minor, Op. 1, No. 3 Field
- 9.30 "Scooped"
- 10.0 Close down

3ZR GREYMOUTH 940 kc. 319 m.

- 8.45 a.m. In the Music Salon
- 9.0 With the Kiwis in Japan
- 9.30 Favourite Movements from Major Works: Rondo, from Beethoven's Violin Concerto
- 10.0 Quiet Interlude
- 10.15 Hymns We Love
- 10.30 "At Eventide"
- 10.50 Music for Two Pianos
- 11.0 Rambles in Rhythm
- 11.30 Music and Flowers
- 11.45 Latest Releases
- 12.0 Calling All Hospitals
- 1.30 World Affairs Talk by Wickham Steed
- 1.45 Singing Strings
- 2.0 Songs by Men
- 2.15 Waltz Time

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 Hungarian Composers
- 11.0 SALVATION ARMY SERVICE: The Citadel
- Preacher: Adjutant E. Elliott
- 12.15 p.m. Concert Celebrities
- 1.0 Dinner Music
- 1.30 World Affairs Talk by Wickham Steed
- 2.4 "Idyll for Miss Cleeshaw," a play by James Dyrenforth featuring Dame Irene Vanbrugh BBC Programme

2.30 Sir Hamilton Harty and London Symphony Orchestra

- 2.45 Albert Sandler Orchestra
- 3.0 "Coronets of England: Charles II"
- 3.30 Famous Overtures: "Oberon" Weber
- 3.45 "Just William" from Richmond Compton's Stories
- 4.15 The Sunday Pops
- 4.45 In Quiet Mood
- 5.0 Sacred Song Service: Rev. A. R. Miller
- 5.45 Music by Australian Composers
- 6.0 Salt Lake Tabernacle Choir
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 Is This Your Favourite Melody?
- 7.30 The David Granville Ensemble
- 7.55 The Comedy Harmonists
- 8.10 "Curtain Call"
- 8.35 The Lew White Trio
- 8.45 The Sunday Evening Talk
- 9.0 Overseas News
- 9.20 The International Novelty Quartet
- 9.35 "My Sop, My Son"
- 10.0 Close down

- 2.30 Sir Hamilton Harty and London Symphony Orchestra
- 3.13 GIL DECH (piano)
- Sonata No. 3 in E Flat Major: Haydn
- From the Studio
- 3.33 "Israel"
- 4.6 Time for Music
- A BBC Programme of Verse with Music
- 4.30 Recordings
- 5.0 Children's Song Service
- 5.45 Recordings
- 6.30 PRESBYTERIAN SERVICE: Knox Church
- Preacher: Rev. D. C. Herron, M.A.
- Organist and Choirmaster: C. Roy Spackman
- 5.5 EVENING PROGRAMME
- An Organ Recital by PROFESSOR V. E. GALWAY, Mus. D., Dunedin City Organist
- Panfare Waters
- Choral Prelude, "By Baby: Jon's Wave" Bach
- Symphony in G Minor (1st Movement) "Wido"
- Prelude to "The Blessed Damozel" Debussy
- From Town Hall
- Lily Pons (soprano)
- Se Tu M'ami Pergolesi
- Air of Momo Bach
- 8.36 Boyd Neel String Orchestra
- Ricercare Bach, arr. Lenzowski
- 8.45 Sunday Evening Talk
- 9.0 Overseas News
- 9.20 Station Notices
- 9.22 Walter Goehr and Concert Orchestra
- Austrian Peasant Dances arr. Schonheerr
- 9.31 "Farewell, Captain Jacoby," by O. Gordon Glover
- The Story of a Facade NZBS Production
- 9.56 Hillingdon Orchestra
- Anglia Charrosin
- 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 London News
- 7.0 Four Characteristic Valses Coleridge-Taylor
- 7.15 Paul Robeson
- 7.30 For the Pianist
- 7.45 Song Settings of Poems by Rudyard Kipling
- 8.0 "The Defender"
- 8.30 SYMPHONIC PROGRAMME
- Ecole Normale Chamber Orchestra, Paris
- Concert Dans le Gout Theatral Couperin
- 8.47 Francis Poulenc and Straram Concert Orchestra under the direction of Walther Straram
- Concerto Choregraphique for Piano and 18 Instruments Poulenc
- 9.0 Kathleen Long (piano), and National Symphony Orchestra, conducted by Boyd Neel
- Ballade for Piano and Orchestra, Op. 19 Faure
- 9.22 Marguerite Long and Colonne Symphony Orchestra of Paris conducted by Paul Paray
- Symphony for Orchestra and Piano in G Major, Op. 25 d'Indy
- 9.48 Sir Hamilton Harty and the Halle Orchestra
- The Royal Hunt and Storm Berlioz
- 10.0 Close down

4YZ INVERCARGILL 680 kc. 441 m.

- 8.45 a.m. Bert Hirsch's Novelty Orchestra
- 9.0 With the Kiwis in Japan
- 9.30 An Offering to Orpheus
- 10.30 Sacred Interlude
- 10.45 Men and Music
- "Mr. Peppy's Music," The story of the famous diarist who was also the founder of the British Navy BBC Programme

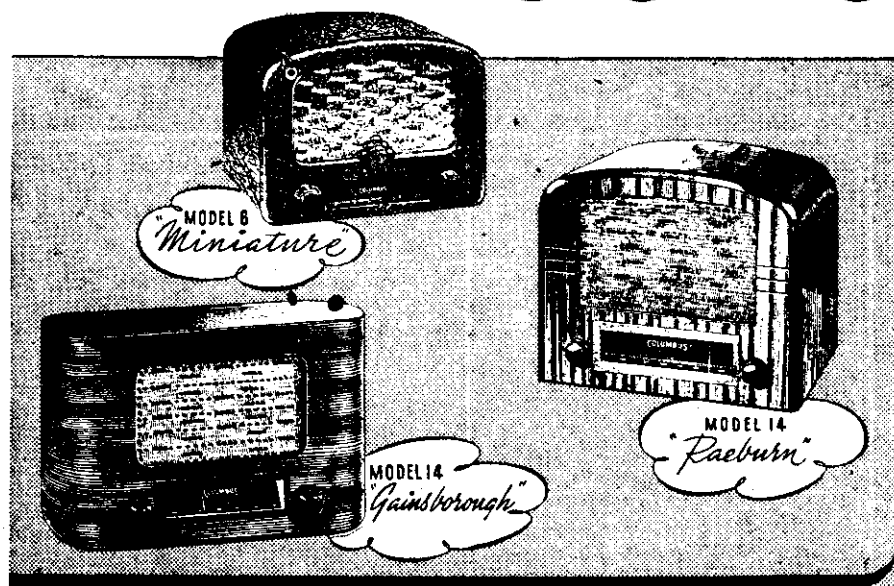
- 12.0 Band of the R.A.F. Bomber Command
- 12.20 p.m. Theatre Memories
- 1.0 Dinner Music
- 1.30 World Affairs Talk by Wickham Steed
- 2.0 The David Granville Programme
- 2.27 Reginald Dixon
- 2.33 Show of Shows, featuring Rene Maxwell
- 3.0 Major Work
- Alexander Brailowsky (pianist)
- 3.24 Famous Artist
- Marcel Moyse (flutist)
- 3.35 "Horatius"
- A fantasy for broadcasting, freely adapted by Patrick Dickenson, from "The Lays of Ancient Rome" McAulay
- 4.0 Recital for Two
- 4.30 Play of the Week: "The Dark Companion"
- 5.0 Children's Song Service with Uncle Mac
- 5.30 "Grand Hotel" Albert Sandler and the Palm Grove Orchestra with Sylvia Cecil (soprano)
- 6.0 The Memory Lingers On
- 7.0 ROMAN CATHOLIC SERVICE: The Basilica
- 8.0 Released, Recently
- 8.15 "The Count of Monte Cristo"
- 8.45 Sunday Evening Talk
- 9.0 Overseas News
- 9.25 Musical Miniatures
- 9.38 "The Citadel"
- 10.0 Close down

4ZD DUNEDIN 1010 kc. 297 m.

- 9.30 a.m. Radio Church of the Helping Hand
- 10.15 Little Chapel of Good Cheer
- 11.0 Variety Fare
- 11.30 Oscar Levant and the New York Philharmonic Orchestra
- Concerto in F Gershwin
- 12.5 p.m. Paul Whiteman's Concert Orchestra
- American in Paris
- Cuban Overture Gershwin
- 12.30 Close down



COLUMBUS



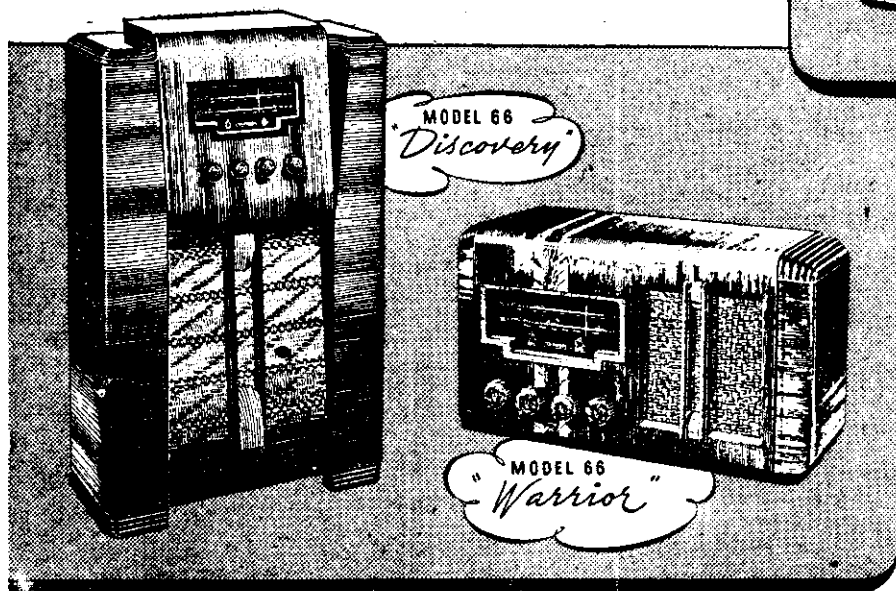
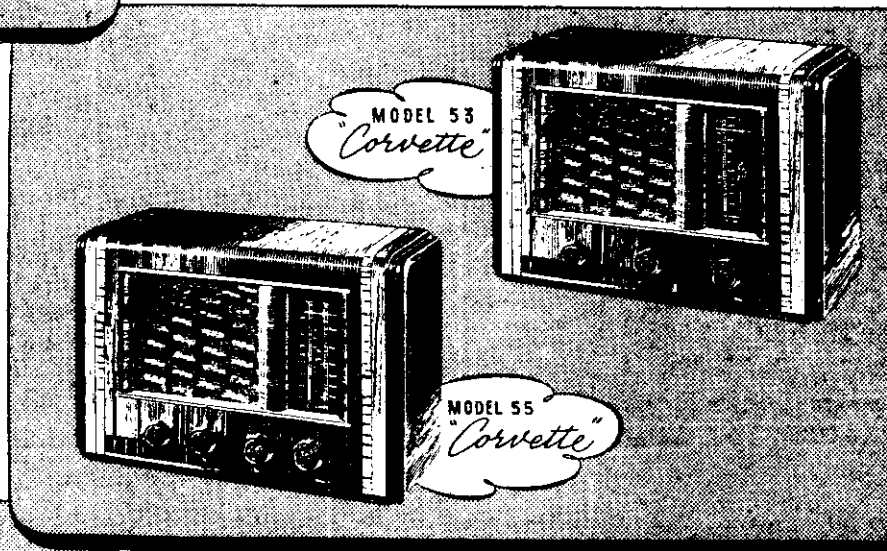
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Height: 8½-inch; Width: 14-inch; Depth: 7-inch.
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Model 53 (5-valve broadcast) and Model 55 (5-valve dualwave) are two models of average power which have been specifically designed for truly high-quality tonal reproduction. They represent a well-considered and highly successful interpretation of the needs of people who desire a radio with quality of tone without the added expense of high-power operation.

Details—Model 53 "Corvette"—£26 (Broadcast).
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Model 55 "Corvette"—£29/10/- (Dualwave).
Height: 12½-inch; Width: 18½-inch; Depth: 9-inch.
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BATTERY MODEL—Model 42 (equivalent of Model 53), a five-valve broadcast model is available for 6-volt vibrator battery operation.



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A booklet entitled "Power and Performance" is freely available.
BATTERY MODELS—A model for 6-volt battery vibrator operation (Model 70) which is similar in appearance and performance to Model 66, is available in both cabinet styles.

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