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LISTENER

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Programmes for July 21—27

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BROADCAST PROGRAMMES

Mon. to Sun., July 21-27 - 34-47

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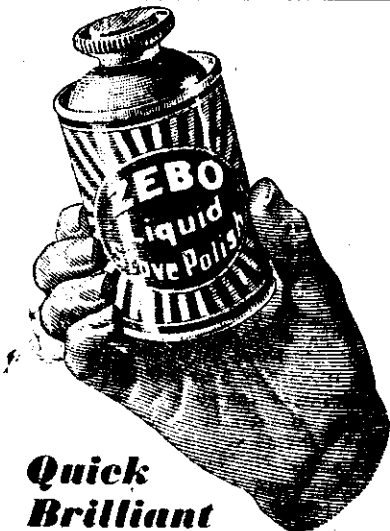
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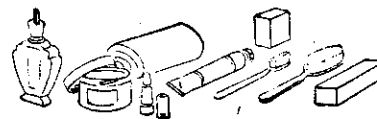
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THINGS TO COME

A Run Through The Programmes

Very Early Days

THE coming of the French surely made Banks Peninsula settlement unique in Australian and New Zealand history. But what was it that led the French to choose this particular place—or indeed choose any spot at all? Certainly it is true that all the early whalers delighted to provision there. They spoke with elation of the woods, the streams, the deafening choruses of tuis and bell-birds. But Peninsula history goes much further back than 1840, the Comte de Paris, and the Britomart. In our very earliest days it was the retreat of tattooed convicts from across the Tasman, and centuries before that the happy home of moa-hunters who may have tilled its fields as William the Conqueror marshalled his galleys for conquest. *Early Days on Banks Peninsula* is the title of a series of talks by Douglas Cresswell to be broadcast from 3YA on Fridays at 7.15 p.m. from July 18 to August 22, inclusive.

Worth Waiting For

TWO New Zealand-born artists at present re-visiting their country will be heard in collaboration on Wednesday, July 23, when Warwick Braithwaite conducts and Colin Horsley is the soloist in a concert by the National Orchestra to be broadcast from 4YA at 8.0 p.m. This will be the first of two concerts which Mr. Braithwaite will conduct in his home town. The principal works to be heard will be Schubert's "Unfinished" Symphony and Schumann's Piano Concerto. Uncertain though Schumann's orchestration usually was, he was in his element when it came to writing for the piano. The concerto was started in 1841, one of his best years, and had its first performance in 1846 with the composer's wife, Clara, playing the solo part. It is Schumann at his very best, and the work has been acclaimed as one of the greatest of all piano concertos. Works by Rimsky-Korsakov, Delius and Berlioz comprise the remainder of the programme.

Dolce Far Niente

THIS is that carefree season of the year when the home gardener has nothing to do but trim hedges, sow lawns, plant shrubs, prune trees, mend fences, dig in green manure, humus, agricultural naphthalene, and anything else within reach, tend spring bulbs, kill dormant pests, and get his early spring crops well under way. With so much time hanging on his hands he should be ready to turn this leisure to profit before spring gets him fully occupied again, and how better than by listening to the Lincoln College talk, "Compost, Fertilisation, and Health" which 3YA will broadcast at 7.15 p.m. on Thursday, July 24? Indeed, the interest aroused in this topic by Sir Stanton Hicks, during the recent science congress in Wellington, should ensure an even wider audience for this broadcast. The speakers will be I. D. Blair and L. W. McCaskill.

The Dream of Gerontius

FEW people had heard of Edward Elgar in 1900. He had been busily occupied in the field of amateur music but he was already in his thirties and his *The Dream of Gerontius*, the first of his great works, was only just about to

be performed. It was heard that year at the Birmingham Festival under Richter. It caused plenty of controversy but received little recognition and it was not until it was revived (in Germany) two years later that the public, following the lead of Richard Strauss, gave it the tribute it deserved. The work



is based on Cardinal Newman's poem in which the dying Gerontius sees himself enter into the world to come and explores some of its mysteries. *The Dream of Gerontius* will be presented by 3YA on Sunday, July 27, at 3.0 p.m. in the monthly series, Great Choral Works. Noble are the soloists, and the Huddersfield Choral Society and the Liverpool Philharmonic Orchestra are conducted by Sir Malcolm Sargent.

Crime For All

THROUGH 2YA, the BBC will shortly invite listeners, who lean towards amateur sleuthing, to assist in solving some meaty crime problems. This invitation will come by way of a new BBC feature, *Call Yourself a Detective*, the first episode of which will be on the air on Wednesday, July 23, at 9.30 p.m. Here is how it's done. Ernest Dudley collects in a BBC studio a small audience, some "guest detectives," and a cast of actors. Two thumbnail sketches are performed in which the crook give himself or herself away. Dudley then invites the guest detectives to give their solutions of the crime. After that, members of the studio audience are asked to give their theories over the microphone. The guests include Jan Struther, author of *Mrs. Miniver*, who knows quite a lot about criminology. There are two professional detectives, ex-Chief Inspector J. Henry, of Scotland Yard, and John Horwell, once Chief Constable of Scotland Yard's CID, and now a private detective. Finally there is Valentine Dyall; the Man in Black of *Appointment with Fear*—a strong team of "goodies" on the trail of one "baddie."

The Sea in Verse

IF Walt Whitman is to-day the most vital literary force America can show, it is because he began his work by imbibing something from every philosophy and every religion. During his life, from 1819 to 1892, he worked as a printer, a carpenter and a journalist. During the Civil War he was an army

ALSO WORTH NOTICE

MONDAY

3YA, 8.0 p.m.: Canterbury Music Festival (throughout week).

4YA, 8.0 p.m.: Masterpieces of Music, with comments by Professor V. E. Galway.

TUESDAY

1YA, 8.26 p.m.: Talk, "They": What "They" Say About Foreigners.

2YA, 8.30 p.m.: The Georgian Singers.

WEDNESDAY

2YN, 9.1 p.m.: Band Music.

3YA, 7.38 p.m.: Cara Cogswell (contralto), songs by Rachmaninoff.

THURSDAY

1YA, 7.57 p.m.: United Nations play by John Gundry.

3ZR, 2.16 p.m.: Talk, "Ski-ing 900 Years Ago."

FRIDAY

2YA, 8.0 p.m.: Play, "Eight Bells."

3ZR, 8.0 p.m.: "The Gondoliers."

SATURDAY

2YA, 8.2 p.m.: Variety Magazine, including BBC Tribute to G.B.S.

4YA, 8.5 p.m.: Aileen Young, J. W. Thomson and Marion Duncan in studio recitals.

SUNDAY

1YA, 8.15 p.m.: Max Gilbert (viola).

3YA, 8.5 p.m.: Lili Kraus and Robert Piker.

nurse, and later he took up a Government post in Washington. Much of his verse carries the tang of the sea, for Long Island was his birthplace. Writing of it Whitman says: "The eastern end of Long Island, the Peconic Bay region, I knew quite well, too—sail'd more than once round Shelter Island, and down to Montauk—spent many an hour on Turtle Hill by the old lighthouse on the extreme point, looking over the ceaseless roll of the Atlantic. I used to like to go down there and fraternise with the blue-fishers, or the annual squads of sea-bass takers." Most of Whitman's sea poems have been selected for presentation, with musical interludes from famous sea-pieces, from Station 3YA, under the title *Walt Whitman Suggests Sea Music*. One of three programmes has already been broadcast; the other two will be heard on Sunday, July 27, and Sunday, August 10, at 9.22 p.m.

For the Housewife

OF special interest to housewives will be a new series of talks, *At the British Industries Fair*, by Joan Airey, which begins on July 22, at 10.25 a.m., from 2YA. Miss Airey, a New Zealander now living near London, gives us her impressions of the B.I.F. in three talks, the first of which is "Fashions at the British Industries Fair." The second in the series will follow a week later at the same time and will be entitled "Things to Come," and the final talk will be called "Science to the Rescue." Miss Airey will talk about household gadgets, labour-saving devices, fashions, plastics, and many other alluring things which housewives are looking forward to seeing on the market.

JULY 18, 1947.

EDITORIAL AND BUSINESS OFFICES:
115 Lambton Quay, Wellington, C.I.
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"Monty"

IN ninety-nine cases in a hundred shortening a man's name is like knocking off his hat—bad manners and nothing else; and the more distinguished he is the more offensive such manners always are. In the hundredth case it may bring revelation. Not many of those who will have seen or heard New Zealand's famous guest this week will have thought at the time, or will think afterwards, that they were seeing or listening to the Rt. Hon. Viscount Montgomery, Field-Marshal. Their thoughts would be on "Monty," and Monty himself will be very happy to have it so. It means, as he knows, that the man has followed the soldier into the public mind. For it was the soldier who got there first. In the estimate which we are able to print to-day from the pen of General Kippenberger, Monty, when the New Zealand troops first saw him, was a "little sharp-featured man with cold eyes and a hard voice." He had come not to flatter but to conquer; not to create a legend but to stop a rot; not to build up his own personality but to restore the confidence of a bewildered and badly shattered army. The rest is history. The visitor we have entertained is in General Kippenberger's considered opinion—and there is no more authoritative opinion in New Zealand—the most successful British general since Wellington. But he is also, in the judgment of the same observer, a great man, and "Monty," instead of cheapening him, marks the transformation of the cold-eyed commander into the affectionately remembered saviour of our almost lost cause. He is also of course Monty the eccentric, chiefly by nature but also a little, perhaps, by art. Greatness is always eccentricity up to a point; but the gulf between the big eccentrics and the little ones is never bridged by showmanship. Mannerisms our famous guest certainly has. His only tricks are his habit of trusting his own judgment and his confusing tendency to be right.

LETTERS FROM LISTENERS**SPOKEN ENGLISH**

Sir,—I would like to congratulate A. R. D. Fairburn for providing in his article on "Spoken English," real help for New Zealanders who want to improve their speech. A good deal has been written in *The Listener* about New Zealand pronunciation, but mostly it has been of the kind which leaves the reader who is uncertain of his speech, just as muddled as ever, and in addition, often resentful and rebellious. But Mr. Fairburn, as well as explaining how speech faults can be analysed and corrected, shows that "Standard English" is defensible on aesthetic grounds, and has nothing to do with snobbish preference. Broadcast talks, elaborating his ideas, might be a further help.

M. M. ATKINSON

(Eastbourne).

Sir,—Perhaps I should not intrude till the end of Mr. Fairburn's series of articles on "Spoken English," but I feel I must join issue on his idea of "Standard English." I doubt very much that there is such a thing as "Standard English" in the sense of one form of Educated English.

To my mind, there are two kinds of Educated English—Public School English (P.S.E.) and Educated English proper. The first is the speech of the Upper and part of the Middle Classes of the United Kingdom. The conclusive test of what constitutes P.S.E. is whether or not it is affected by local speech—i.e., whether or not by listening to a speaker one can determine what part of the country he comes from. There is no variation in P.S.E. between North and South England, or Wales, Ireland and Scotland. (Parenthetically, nearly all the Highland chiefs speaking to their clans over the BBC spoke P.S.E.)

The urge to adopt this form of speech by sections of the middle and working classes is undoubtedly the result of the social stratification of England. It is often a handicap to obtaining a job not to speak P.S.E. To speak it serves to conceal lowly social origins. It is, thus, largely wound up with snobbery, though not all P.S.E. speakers are snobs.

It is not pretended that there are no variations in P.S.E. Obviously there are. On the one hand men like Winston Churchill speak P.S.E. in a quite unaffected way and on the other we have more self-conscious—lah-di-dah, if you like—speakers like Professor Joad, Bertrand Russell, some parsons, BBC announcers, and Oxford dons. But these are idiosyncratic variations and not a result of the influence of local speech.

P.S.E. is not merely free from grammatical solecisms (Educated English is that also) but must conform to certain cadences and intonations. There are certain turns of phrase, clichés even, which are considered desirable, and, more important still, certain words or phrases (e.g., "serviette" for "table napkin") considered quite damning.

Many speakers of Educated English on the other hand, though grammatically correct and free from the broader pronunciations of dialect, do betray their place of origin in their speech. No one could fail to recognise Col. Walter Elliott, M.P., or Professor Gryffyd, M.P., as Scottish or Welsh respectively, any more than BBC commentators like Alistair Cook, Joseph Harsch, and Raymond Swing could be anything but American. Yet all of them speak "Educated English." If the speech of such diverse speakers as the above is to be

called standard then the standard must be very elastic indeed. It is not only that there must be considerable differences of accent, pronunciation and cadence, but also of idiom. Let us in New Zealand not worry about Standard or P.S. English. Let us teach our children Educated New Zealand English with emphasis on good grammar, clear articulation from well-opened lips, pure vowels (we ought to be able, for example, to improve on the horrible New Zealand and P.S.E. "O") and pure diphthongs. Let cadence and intonation look after themselves.

R. G. B. LAWSON (Kerikeri).

CONCERT PROGRAMMES

Sir,—In order to enable listeners who, like myself, do not know a great deal about music, to appreciate the concerts given by our National Symphony Orchestra to a greater extent, would it not be possible to make the programmes available in advance? Perhaps, as in the case of the Wellington Chamber Music Society, they could be issued with the tickets.

This would allow intending patrons to study the programme notes much more thoroughly and intelligently than is possible in a crowded hall immediately before the concert.

I should also like to suggest that, if this could be done, the programme notes themselves might be made a little fuller and more descriptive of the music itself rather than the circumstances under which it was composed. Perhaps, in the case of symphonic works, it might even be possible to include one or two of the main themes.

I feel sure that a great many listeners would appreciate such an opportunity of making some prior acquaintance with the music to be heard, and thus greatly increasing their enjoyment of the concert itself. STUDENT (Eastbourne).

(Concert programmes, at the moment, cannot be published in advance, but next season it is hoped that this will be possible in some cases.—Ed.)

DRAGON OF WANTLY

Sir,—May I ask through you the origin or history of the "Dragon of Wantly." Those who admire the works of the two greatest Victorian novelists, Trollope and Surtees, will remember the inn in the former author's Barchester series. Also named after the "Dragon" is the young farmer's horse which Mr. Facey Romford borrowed and used in rather cavalier fashion in his first mastership of hounds with the Heavysides. Surtees spells the word "Wantly."

VINCENT COUNTY (Wellington).

OFF THE CHAIN.

Sir,—My attention has been called to an article in your issue of June 20 by Dorian Saker. In that article, by a

BROADCASTS FROM CANADA

The following details of programmes to be directed to Australia and New Zealand next Sunday, July 20, by the Canadian Broadcasting Corporation's International Service we received by cable as we went to press:

7.45 p.m. (N.Z. time): Listeners' Corner.

8.0: News.

8.15: Interviews with members of the Australian Davis Cup team which recently arrived in Canada.

8.30: Concert from Canada.

8.45: "Cross Section": Interviews with typical Canadians.

Frequencies: 11.72 m/c/s, 25.6 metres, and 9.61 m/c/s, 31.22 metres. Regular programmes will be heard every Sunday on the same frequencies at the same times.

somewhat dexterous confusion of issues, and under the cloak of a classical discourse on Saturnalia, your contributor makes a defence of certain student activities "once a year." Mr. Saker knows perfectly well that there is only one material objection taken to "Cappicade" and its attendant performances—and that criticism begins and ends in what he so aptly calls "bawdiness" and "pornography," that bawdiness and pornography, flagrant and unashamed in which the men and women of Victoria University College are said to join in yearly "Saturnalia." The issue is perfectly clear.

The 1947 "Cappicade" lived so well up to Mr. Saker's views of what is fit and proper and appropriate "once a year" that, in my opinion, it came under the ban of the Indecent Publications Act. There was a time, some years ago, when Bacchanalians themselves, without scruples as to their manners and habits, yet thought twice about making a song in their praise. Your contributor appears to applaud that song. He goes back 2,000 years of civilisation and he claims no progress in morals and manners.

This frankness and these manners seem to disclose a very "modern" lack of moral and artistic sense. Conduct which is tragedy when applied to the

WE are compelled to warn correspondents again that long letters are not likely to be printed. A letter is long when it exceeds 300 words.

lives of our own friends and relatives is artistically sorry stuff for comedy when applied to the lives of other people.

If Mr. Saker's studies in Saturnalia had been related to studies in morals and the application of principle to human "behaviour" he would at least have recognised the fact that he was toying with a difficult and, even, a dangerous subject. I think your contributor should be made aware that any sincere attempt to understand drainage-mindedness past or present, may have merit, but an attempt to persuade us that it smells sweet is an offence.

Had Mr. Saker's researches been directed to the history of Capping Carnivals even at V.U.C. he might have found humour and high spirits, without "bawdiness." He would certainly have found something more artistic and less boring and repetitive and feeble than "Cappicade" of 1947.

F. A. DE LA MARE (Hamilton).

SILENT PRAYER

Sir,—It has evidently not occurred to your viewsreel commentator that Big Ben's chimes were not introduced to the listeners of this country merely in order that they may experience "a sentimental attachment" to them. He says that "during the war we in New Zealand needed Big Ben," but now he seeks to dispense with that sacred minute on the grounds that the war has been ended "almost two years." I would point out to your commentator that the day will never dawn when we can dispense with such moments as that in which Big Ben calls us to silent prayer. Indeed, prayer, more earnest and more often, is the hope of the world to-day. LISTENER (Morrisville).

NOTICE TO CORRESPONDENTS

Peter Hammond (Dargaville): You bark up the wrong tree. The man you criticise was born in New Zealand of New Zealand parents, went to school here, and has worked most of his life here.

Subscriber (Gisborne) and Keen Listener (Hastings): Your wish will soon be granted.

MONTGOMERY AS I KNEW HIM

"Most Successful British General Since Wellington"

IN August, 1942, Eighth Army was discontented, puzzled and pessimistic. It had fought many battles bravely, won great successes, and suffered inexplicable and catastrophic defeats which it felt were undeserved. Most units and all formations had shared in one or more defeats; in fact it was said that newly-arrived troops were not broken in until they had been overrun. Rommel's thrust into Egypt had certainly been checked on the short line from the sea through Alamein to the Qattara depression, but in July there had been a series of hasty, ill-organised counter-offensives, all ending in disaster, and now it was known that Rommel was nearly ready to make another throw.

No one felt very confident. Apart from the unsuccessful fighting, the summer campaign had been a nightmare of heat and flies, unit strengths were low, and many men still at their duty were weak and overstrained. Probably the enemy were no better, but Eighth Army had lost confidence in the command. Too many things had gone wrong, too often battles had been fought because it would be nice to win them, and with patently insufficient preparation, too often tanks had left infantry unsupported, too often high hopes had been cast down. Alternative positions further

Written for "The Listener"
by MAJOR-GENERAL H.
K. KIPPENBERGER

east had been prepared and places in them allocated; it wasn't clear whether we were to fight in them or where we stood. Plans for withdrawal had been prepared and circulated, though they all contained unconvincing provisos that nothing therein should be taken as indicating any intention to retire. Much of the Armour was still scattered in ineffective "Jock" columns, and much of the infantry still enclosed in "Boxes." There was much "belly-aching" about all orders from the higher hierarchy. All troop-carrying transport was well forward and the Army stood with one foot in the stirrup ready to run.

"STRAFER" GOTT succeeded Auchinleck in command. He was identified with the old order, had been in the desert from the beginning, but he was liked and admired. On the day of his appointment he held a conference at which he explained his plan for the coming defensive battle. It looked rather promising. Then he went off by plane for a short leave in Cairo and 10 minutes later was shot down and killed.

After a few days we heard that General Montgomery was coming from England to take command. No New Zealanders had heard of him and our English friends were unenthusiastic. One English Brigadier told me that he was understood to be mad and, more cheerfully, that he would certainly get rid of some of the dead wood. He took over the command at 2.0 p.m. on August 13 and that afternoon came forward to see General Freyberg, the most experienced and formidable soldier in the Army. The General told us that night that he had told the new Army Commander that he was sorry for him. Middle East was the grave of lieutenant-generals, none lasted more than a few months. He also told us that he was a hundred per cent. for Montgomery but that he had many enemies and would have more.

Next day our transport was ordered 70 miles away; no more question of running if we wanted to. All work on the alternative positions was to stop, there was to be no more talk of, or planning for, withdrawals. The whole Army stirred, this was the way to talk. A little sharp-featured man with cold eyes and a hard voice arrived at my headquarters in a jeep. He paid no compliments, made no kindly remarks, asked a number of pointed questions and waited for the answers, and left me feeling distinctly stimulated. That even-

ing I went round my battalions, got their officers together and told them of the changes, that there was going to be no more retreating, that here we stood and here we would fight and that before long there would be better things. It is pleasant to remember the delight of those gallant veterans. No one who served in Eighth Army at that time will ever forget the miraculous change he brought about, or will cease to be grateful that at that time we had such a Commander.

ROMMEL attacked at the end of August and was beaten off with ease. General Montgomery explained to senior officers how he intended to conduct the battle—much after Gott's plan—and he fought it precisely so. There was no attempt to follow up the success, means were inadequate, and the Army turned its attention towards preparing for the great battle that was to turn the war.

Everything was done right. All troops were rested and then trained for the attack. The plan was made known through descending levels until every commander and every soldier knew his part. We were elated to find that we were really going to attack in force, four divisions together on a broad front. Preparations went smoothly ahead, with no sign of confusion or uncertainty. It was a different army. When the infantry moved forward to open the battle in the bright moonlight of October 23, they did so with supreme confidence and determination to win. Ten days later, after the "break in," "the dog fight" and "the break through" that Monty had predicted, the victory was gained and the Axis armies were in their first irretrievable retreat.

IT is nonsense to say that Alamein was Alexander's battle, not Montgomery's. There is no evidence whatever that Alexander, Commander in Chief Middle East, did more than was his function. He gave the directive "You will attack and destroy the Axis Armies in Africa." He ensured that all possible resources in Middle East were made available, perhaps kept the ring clear from outside importunity, and did not interfere. It has been suggested that if their positions had been reversed Montgomery would not have been equally patient. But I have never seen or heard of anything to show that he was unable to leave his chosen commanders full discretion and freedom to carry out the tasks he had given them.

THIS is not the place to attempt a survey of all Field-Marshal Montgomery's campaigns. New Zealand Division served in Eighth Army during the whole period of his command except for the short campaign in Sicily, and the earliest phases in Italy. In his time it was a good Army to belong to. There was never any haste or confusion, orders were clear and unaltered, everything was thoroughly prepared and there was a feeling of balance and confidence. The difference was very clear when we went to Fifth Army before Cassino.

There are certain controversies, made the most of by Ingersoll and Butcher, temperately and clearly dealt with by de Guingand and Moorehead and by the Field-Marshal himself in his two books.



AS MOST New Zealand troops will remember him—a photograph taken on the road to Tripoli not long after the final desert offensive had been launched

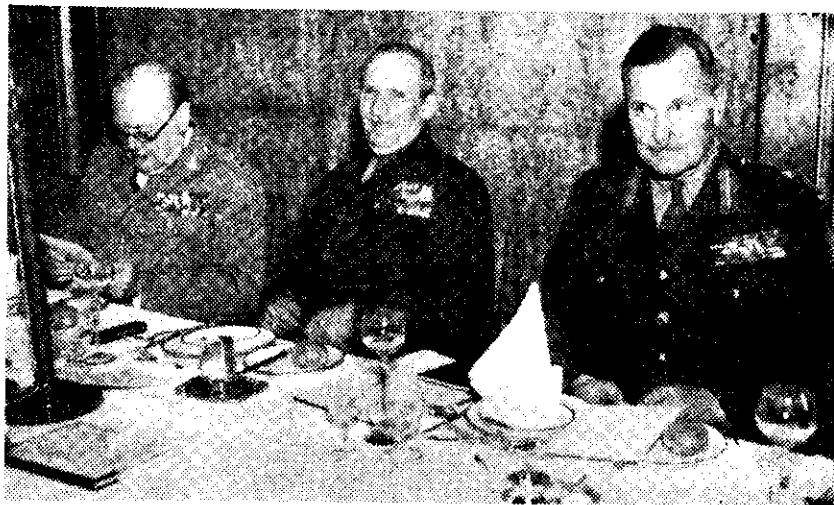
Anyone who wants to know what manner of man is the most successful British general since Wellington can read all these books with profit—and should read them all and not one only.

He made himself known to his troops in a way that no other British general did, and in doing so got to know them. Of course he was then accused of being a publicity monger. Yet Moorehead says he held only two Press conferences and did not handle them very well. What he did and said was just naturally news, and if he sought publicity it was purely and solely for its value to his troops. He was always emphatic, deliberate, and direct, the unquestioned commander. "We are going to Tripoli, going to Tripoli," clearly we were going to Tripoli. "You may cough and clear your throats for one minute and then there will be no more coughing or hawking," and there was no more. I tried to maintain that there was no evidence that my men had been smoking. "When I say your men were smoking they were

smoking." I felt that he had made the position clear; they evidently had been smoking.

Before Alamein he inspected all the troops who were to make the assault, as later in England he inspected those destined for the Normandy beaches. Fifth Brigade put on a full ceremonial and to my proud eye looked splendid, the battalions beautiful smooth running machines, the men hardened, refreshed and confident. The Army Commander walked with me along the front of every company, looking closely at each man. I remarked, "Every man is a veteran, Sir." "Yes," he said, "trained to kill in the moonlight." It was faintly shocking, even though we were by no means soft-hearted in those days, but after all killing was our business. As we walked away he said, "It is an inspiration to see such troops," and I felt that he meant it.

To me he seemed a very great soldier and by the end of the war I believe he had become a great man.



WITH Mr. Churchill and Sir Bernard Freyberg at the El Alamein dinner in London on October 23, 1945

BRAITHWAITE OPENS TOUR AT AUCKLAND

Programme Arrangement "Unorthodox but Sound"

Written for "The Listener"

THE popularity of the National Orchestra concerts has not flagged during the Auckland season—although there has been such a remarkable concentration of musical activity of all kinds in this city that some falling away of public interest (through sheer exhaustion) would not have been surprising. There has been none. The last concert of the season, at which Warwick Braithwaite conducted, brought a bumper house. Sitting in the hall and listening to the applause, one could have been forgiven for thinking, at certain moments, that New Zealanders are becoming as enthusiastic about music as they are about football.

It is not quite as good as that, of course. But if the present degree of enthusiasm can be sustained there is no need for us to feel in the least apprehensive about the ability of the Orchestra to establish itself as a public institution.

THE programme on Friday evening was unorthodox in its arrangement, but I think Mr. Braithwaite's decision to begin with the hour-long *Eroica* Symphony of Beethoven was sound. When it comes to building programmes one tends to think in terms of the meal table—hors d'oeuvres, soup, fish, then the main meat course, followed by sweets. But it doesn't often work out like that. And there are a dozen different principles of programme-arrangement.

A work of the dimensions of the *Eroica* places a heavy strain on the attention of the listener, especially if he is not familiar with it. It was probably the best plan to launch straight into the symphony, while the audience was fresh.

One must admire Mr. Braithwaite's courage in getting the Orchestra to tackle such a Himalayan peak. The Orchestra is, after all, very young. It has not yet had time to develop to the stage at which such feats can be attempted with the hope of complete success. It must be said that the players

came within striking distance of it, and in doing so gave further evidence of the most astonishing progress that has been made in such a short space of time. But they will need more experience, and intensive rehearsing over a much longer period than was possible on this occasion, before they can expect to master the *Eroica* or any of the other really big symphonic works.

It was good, all the same, to find the thing being attempted. In making his first appearance with the Orchestra Mr. Braithwaite could have taken the easy road; he could have chosen much simpler music, and have achieved a facile success. He preferred, however, to take the Orchestra and the occasion seriously,

and he was fully justified in the event. We were given, not a completely satisfying performance, but one that was (on the highest standards) very respectable indeed. And at the end it was clear that in Warwick Braithwaite we have a conductor of considerable stature.

His style is both vivid and sensitive. He infuses a great deal of spirit into his work, and maintains an intimate relationship with the players. I was struck by the way in which his whole bodily movement expresses his feeling about a passage, there is no movement of head, feet or body that is not dove-tailed neatly and significantly into the movements of the baton and of that very eloquent left hand. He gives the impression of being possessed by the music, and at home with it; of being quite sure of himself without cockiness or affectation; and of managing always to be completely explicit in his communications with the players. He must be a very satisfactory conductor to work under.

The most serious faults in the performance of the *Eroica* were, first, a lack of fullness and richness in the tone of the violins—which otherwise played well, with precision and good expression; secondly, an occasional hint of rawness of tone among some of the woodwind section, and a loss of pitch by a bassoon; thirdly, a

touch of stridency in the brass now and again when it was not called for. These are faults that will be overcome in time, no doubt. But they meant, on this occasion, that the *Eroica* fell a little short of its full grandeur.

IN the Oberon overture the longer rhythms of the music tended now and then to lose definition; here and there the fiddles were a little shrill; and a wind instrument would have a moment of uncertainty. There was also, I thought, a certain loss of crispness towards the end, a hint of frayed edges on a phrase. But apart from these flaws the performance was a very satisfactory one. The opening passage on the horn was beautifully played. The overture was repeated at the end of the evening as an encore.

Mozart's *A Little Night Music* was given sensitive treatment, on the whole. The necessary lightness of texture was maintained, and the lyrical qualities in the music were brought out. Now and then the 'cellos were a trifle weak in a phrase that needed emphasis without weight. I should enjoy hearing Mr. Braithwaite conduct some more Mozart.

The gentleness of the Mendelssohn "Nocturne and Scherzo" was well-realised, and it provided a contrast with the last number on the programme, Borodin's "Polovtsian Dances" from *Prince Igor*, where the Orchestra had a chance to let itself rip in the barbaric rhythms of Tartary. This sort of music is not my cup of tea, and I really cannot say whether it was well or ill played. It certainly provided the audience with a noggin of raw musical spirits—"one for the road," as it were, on a cold winter's night.

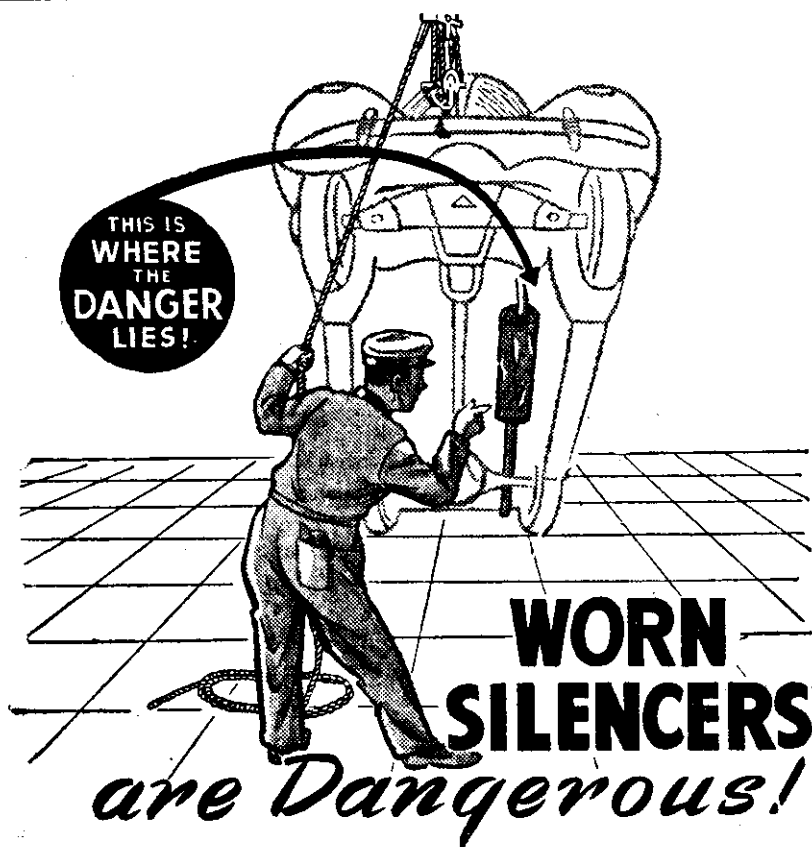
The concert was undoubtedly a personal triumph for Mr. Braithwaite. But, as he hinted in a brief speech, it was the keenness and competence of the players themselves that made this possible. The ovation given both players and conductor at the end provided a fitting culmination to the first Auckland season of the National Orchestra.

—A.R.D.F.



AT rehearsal with the National Orchestra

Sparrow photograph



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HOW DID HAMLET'S FATHER DIE?

The Mystery of the Murder in the Orchard

From a BBC Home Service Talk by R. R. SIMPSON

THE problem of the death of Hamlet's father has always puzzled me. You will remember that the old king was asleep in the orchard when Claudius came up to him and poured some drops into his ears. It seems to me odd that Shakespeare should use such an unusual method. Many other methods were open to him, all of them much more certain. I know of no other instance in literature where the victim was killed by having drops poured into his ear. Perhaps the Borgias may have done so, but I know of no such record.

When you consider how sensitive the ear is, it is difficult to believe that drops could be poured into it, even when the victim is asleep, without disturbing and waking him. Even if we believe in that, can we accept that drops put into the ear can cause death? Is there such a poison? For the purposes of the play we must accept this and most people do without any more consideration.

But the problem is worthy of much more thought than that. It is the manner of the death of Hamlet's father which justifies the ensuing tragedies. It ought not to be accepted, therefore, merely to allow us to get on with the play. There was, in fact, no suspicion of foul play among the people of the country:

'Tis given out, that sleeping in mine orchard,
A serpent stung me: so the whole ear of Denmark,
Is by a forged process of my death
Rankly abus'd. . . . (Act 1, Sc. 5).

Admissible Evidence

Moreover, the only evidence we have of how the crime was committed is the evidence of the supernatural—the Ghost. The audience of Shakespeare's day believed in the supernatural. They would readily accept such evidence. But can we? If we take the questions in the order I have raised them and go back to the actual words of the play, you may agree that it is not so unreasonable as we had supposed. Is it possible to pour drops into the ear of a sleeping man without disturbing and waking him? The Ghost tells us what happened:

. . . . sleeping within mine orchard,
My custom always in the afternoon,
Upon my secure hour thy uncle stole
With juice of cursed hebonon in a vial
And in the porches of mine ears did pour
The leperous distilment. (Act 1, Sc. 5)

First it is obvious the weather was suitable. I picture a warm sultry afternoon with the old king asleep under a bee-droning apple-tree. Then it was "upon my secure hour," i.e., when his sleep was soundest. Later in the play Hamlet tells us: "He took my father, full of bread" (Act III, Sc. 3). I imagine the king had retired to the orchard to sleep off the effects of a hearty lunch. If we are correct in our picture of a warm afternoon and a man sound asleep after a hearty meal we may assume that Claudius, clutching the precious vial in his hand, had thus warmed the already warm drops almost to blood temperature. And there are two important comments about these drops; they were the "juice" of cursed hebonon and they were a "distilment." The "juice" suggests to me the expression, pharmaceutically speaking, of the essential oils of the plant. "Distilment" further suggests it was an alcoholic distillation of the essential oils, so beloved of ancient alchemists. Let us suppose it was an oily, alcoholic fluid that was used and it becomes a matter of observable fact that such drops, warmed to body temperature, could with comparative ease be instilled into the porches of the ears without disturbing a man deeply asleep.



Awkward Question

Now comes an awkward question: Do we know of any drug which could cause death if introduced into the ear in this way? There is a method of anaesthetising a membrane of the ear in which cocaine and anilin are used. But anilin must be used with caution. It must not be allowed to remain in contact with the eardrum for more than 10 minutes. If it does it is absorbed through the eardrum into the blood. This will cause a change in the blood. The haemoglobin becomes what is called methaemoglobin and the patient turns a blue colour. If this be true of anilin, could "the juice of cursed hebonon" be absorbed and exert a deadly poisonous effect? What is the juice of cursed hebonon?

Here a dispute arises among the experts on the text of the play. It is "hebonon" in the Folio edition, but in the Quarto edition it reads "hebona." There is no known drug with the name "hebonon," but some experts say it is a misprint or corruption for henbane. On the other hand "hebona" refers to what was known as ebony or what we would call to-day guaiacum. In deciding for myself on henbane rather than hebona, I am not influenced, I confess, by the pros and cons of the textual experts. I think the medical evidence in the Ghost's speech decides the

NEW ZEALAND LISTENER, JULY 18

issue. To me in medical terms the "juice" meant the expressed juice of a plant. It could therefore be the juice of henbane; but hebona or ebony or guaiacum is the resin of a tree. There is therefore a considerable difference. The old alchemists would not be likely to use the term "juice" loosely for two such distinctive products. Next it was a distilment and again the pharmacologists would distil henbane but not guaiacum. In addition henbane in a fraction of a grain is a very potent poison. But the medicinal dose of guaiacum is 5-15 grains. From our study too of the accurate use to which Shakespeare put his knowledge of other poisons, e.g., aconite, etc., it would be unlike our experience of him to find him tripping up in this important detail.

Death and Dermatitis

Henbane is the plant *hyoscyamus niger*. It proves deadly when eaten by poultry—hence its name. The poisonous alkaloid hyoscyne can be obtained both from the freshly expressed juice and from alcoholic extracts. A very small amount of this alkaloid is fatal to human beings. While I know of no reference in the modern literature of toxicology to hyoscyne being absorbed through the skin of the ear, we are not in a position to know precisely what preparation might have been used by the old alchemists. But we do know that Pliny refers precisely to oil of henbane in the treatment of earache. Shakespeare may have known of this reference. Since we know that anilin is absorbed and acts on the blood, it is not so far-fetched to imagine that such a preparation of hyoscyne could also be absorbed and exert its poisonous effects on the blood.

But even yet Shakespeare has not finished with the details. His final description tells us clearly of the skin eruption which spread rapidly all over the victim's body as a result of the poisoning.

And a most instant tetter bark'd about,
Most lazar like, with vile and loathsome
crust,

All my smooth body. (Act I, Sc. 5).

Is there such a skin condition? Can it be produced in the manner described? And can it cause death? To me the description is that of acute *exfoliative dermatitis*, a disease in which the entire skin of the body may be shed in "vile and loathsome crust." This skin condition may arise in several ways. It is known to have been caused, for example, by the injection into a vein of very small amounts of arsenic. So that small quantities of poison in the blood can give rise to this horrible skin disease. And in some cases it can prove rapidly fatal. One other point intrigues me about this method of poisoning. There would be no external evidence. The leperous distilment was probably a brownish oily extract and small in quantity—"in a vial." So even if the ears were examined after death, I doubt if the poison could be distinguished from the soft wax found naturally in the ear.

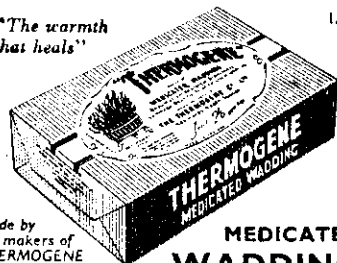
It would seem that here we have the almost perfect crime. No clues were left and death was attributed to the serpent's bite, as it might easily have been. Only once before the Ghost speaks does Hamlet express any suspicion. When Horatio has told him about the Ghost walking, Hamlet exclaims:

My father's spirit in arms! all is not well;
I doubt some foul play. (Act I, Sc. 2).

We are left then to decide on the evidence supplied by the Ghost. And while I have some doubts about supernatural evidence being accepted nowadays, you may agree with me that there is something intriguingly persuasive about the arguments I have presented.

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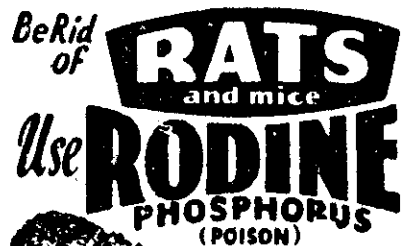
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RADIO VIEWSREEL

What Our Commentators Say

"Tutois"

I HAVE long been an admirer of C. Gordon Glover's technique as a writer of radio plays, since he seems to be one of the few whose method of treatment is completely indigenous to radio. And this gift was particularly noticeable in the play heard from 2YA last Sunday, since *Tutois*, as produced by the NZBS, was an adaptation by C. Gordon Glover of the story of Anatole France. Read the original, compare the two, and then, having conned the secret of radio adaptation, go and do likewise. *Tutois* was a very good example of Anglo-French collaboration. C. Gordon Glover provided a frame into which France's sketches of *Tutois* (as seen now by this one, now by another) fitted snugly, to the mutual advantage of both collaborationists, and the whole series of *tableaux parlants* was competently and zestfully interpreted by a cast of local talent hand plucked by the NZBS Production Department.

Curious Story

ACCORDING to what I heard in a recent ZB programme in the series, *This Actually Happened*, Noah's famous Ark is still in existence, perched somewhere on the top of Mt. Ararat. More than a dozen people, at different times, singly and in groups, have (so it was said) actually seen it—an enormous ship lodged in the ice. One group of intrepid climbers got inside the Ark, it seems, and found—guess what?—yes, cages suitable for holding wild animals! One expert identified the planks of the Ark as genuine gopher-wood, according to tradition (lucky the party of explorers just happened to have a gopher-wood expert along with them, wasn't it?) It was pointed out, too, that all sorts of things do get lodged in glaciers and are practically embalmed for a thousand years or more; still, if there was an authentic Deluge, I suppose scientists will place its approximate date some time earlier than a thousand years ago. It is a curious story, and the possibility that there really is something up there on top of Ararat is a fascinating one. But as for its being the one and only genuine Noah's Ark—well, what do YOU think?

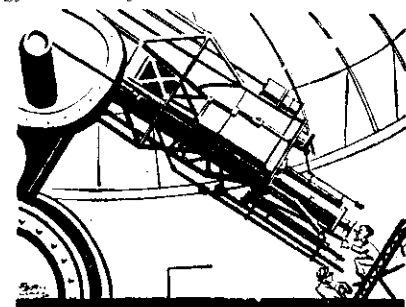
Musical Measles

IT was rather tantalising to see in a recent *Listener* a photograph of "Musicus" of 4YA but not to be given his real name. Since photographs are notoriously chancy things, I am not willing to bet that I do recognise "Musicus," and I am willing to grant him as much anonymity as the onlie begetter of Shakespeare's Sonnets, about whom Wilde wrote a fascinating story, "The Portrait of Mr. W.S." A recent programme compiled by "Musicus" filled me with delight and despair. I cannot tell him how ravished I was by Ravel's "Pavane for a Dead Princess," nor how exasperated to find it followed by "Valse Triste," and the Kentucky Minstrels singing "Love, Could I Only Tell Thee." I did discover a partial explanation in the remarks of "Musicus" himself, when he described a disease which he called "musical measles." Sufferers from this malady, says "Musicus," exhibit such symptoms as exclusive Chopin-worship,

or a conviction that "Clair de Lune" is the most perfect melody ever written; all musicians will be able to diagnose the disease at once, except when suffering from it themselves. I can only conclude, then, that this particular programme began in perfect health, but broke out in spots halfway—spots which, I hope, will have healed completely before the next *Moods in Music* programme on the air.

Occupation—Stargazer

ARE you a night-skyer? This will be the Question of the Month if all those who heard Alan Bryce's talk from 2YA the other Friday listened as zealously as I did. The stars in their courses were kind to Mr. Bryce and his listeners, since the talk was heard on what will probably be the only fine Friday in July, so that it was possible for the gymnastically inclined to have ears



glued to the radio and heads out of the window to identify the specimens named and described by the speaker. I found no difficulty in believing Mr. Bryce even when he presented one with facts which to my novice ears seemed remarkable, such as that one small reddish star called Antares was forty million times as large as our sun. In fact the only statement I found incredible was Mr. Bryce's — "as you will see from the chart in *The Listener*." By the end of the talk my current *Listener* was frayed at the edges, but I had still failed to follow the chart. However, none of these little setbacks can dim my resolution to be a star-gazer, first-class, especially in view of the fact that according to Mr. Bryce there are only 20 first-magnitude stars altogether, and 12 of them can be viewed at once in the night sky in July. It would probably be asking too much to expect the powers-that-be to make it January.

A Bas la Nudite

A TALK on *The Development of the Stocking Industry in England* suggested to me an expense of technicality in a waste of commercialism, but I found Mr. Ford's talk from 2YA on a recent Monday morning most entertaining. Beginning with Queen Matilda (wife of William the Conqueror) whose hose were "finest white cloth of Flemish weave," Mr. Ford took us rapidly along to Elizabeth, in whose reign the Reverend Lee invented the first knitting frame, thus staking his claim to be called the father of the British stocking industry. After an admiring glance or two at the Victorian ankle (in the 'sixties the "walking dress" was completed by stockings in startling colour schemes, including circular stripes and checks; and "stockings of red silk

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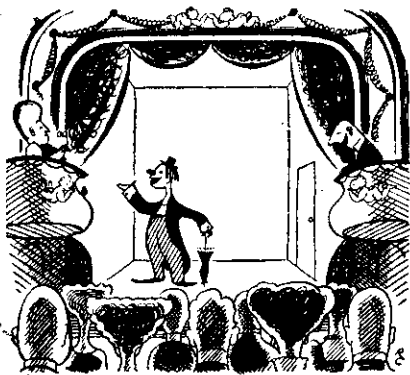
studded with birds" is an item from one manufacturer's collection) Mr. Ford made a safe descent to modern times, and probably felt less embarrassment when dealing with leg coverings destined for a public career. In spite of his intimate connection with the manufacturing side, much of Mr. Ford's information was perforce second-hand ("I am told that nylons have not that lovely clinging warmth of pure silk") so that he deserves all the more credit for the competence and vigour of his presentation. The following week he promised to give us an insight into the manufacturing side, together with some hints on the care of stockings, and the best way to wash them. Let us hope the A.C.E. is not meditating action for trespass.

Volume Control

THE listener who wrote a protest about uncontrolled dynamics in broadcasting has only re-voiced a complaint which has been made again and again by listener and critic alike. One of the most annoying things about listening to an entire evening's programme is the frequency with which one has to get up and alter the volume-control. But can't this be done on the spot, in the studio? The British critic Basil Maine explains the reasons for studio control in an article, "The Control of Broadcast Music." In this article he describes a visit to the Balance and Control Department of the BBC, where he found a Mr. Stanton Jeffries in charge, following every broadcast work with a full score! The result of having a musician as technician in this department, he says, was that the composer was kept in the centre of the picture, and his work so carefully controlled that each nuance and variation of tone was given the fullest value possible. But I imagine that in a small country like New Zealand, radio technicians who can follow a major orchestral work with an expert knowledge of the full score are so few as to be countable on the fingers of one hand.

Making History

THE history of the Theatre in Canterbury from the early days was the subject of a series of talks by Paul Latham from 3YA recently. One can scarcely call it the development of the theatre, since with the exception of the growth of amateur companies during the last 15 years nothing very much seemed to develop. But though the historian will



hotly deny that a list of names and dates constitutes history, that is up till now the story of our theatre—famous actors, famous companies, famous plays, musical comedy and vaudeville, all in a succession of breathless gulps—with presumably long barren stretches in between when nobody bothered to visit

us. Mr. Latham's personal recollection of so many of the famous names gave added interest to what might easily have become a mere catalogue. One could feel with him the excitement of a first night—especially when he lovingly recalled back-stage suppers in the good old days! Yet the fact remains that the history of our theatre is not one of endeavours and set-backs, experiments and successes. It is merely a passing parade of the shows of the day whisked through the country for the delectation of our envious but apathetic eye. Soon, perhaps, our achievement—and our history—will be really established.

Shall and Will

UNLESS one happened to be a grammarian or a foreigner—or of course a Viewsreel Commentator—one would not, I think, have made any special effort to take up one's station by the radio at the hour of Professor Arnold Wall's talk on "Shall and Will." And yet some may even have been fooled by the very directness of the title—unable to believe that the Professor was really going to talk to them, so-called adult audiences, about when they should say "shall" and when they should say "will." Many, on the other hand, may have been quite unprepared for the interest that the talk contained. Of course there are many more puzzling titles which Professor Wall could have used to inveigle listeners. He might have called his talk, for instance, "Simple Futurity v. Determination." A new and useful reflection came to me, however, as I heard Professor Wall recounting the story about the syntax of the Irishman, floundering in the river, who expressed his frenzied Determination to drown and not to be saved instead of mere Futurity. The Professor went on to explain that the Irish, the Scottish, and the Welsh were, apparently by time-honoured custom, considered incapable of mastering this distinction. The sanctity of such a long-standing failure would surely be ample excuse for the offender to explain with a happy smile when confronted with the Professor's rules "Ah, man—but Ah'm Scots the noo!"

Forgotten Barrie

AFTER hearing the radio version of J. M. Barrie's *The Fight for Mr. Lapraik*, one can perhaps understand why this play was relegated to the depths of its author's desk. Apart from obvious difficulties of production—and one gets the impression that the revolving stage which Barrie considers essential would be the least of the difficulties—the illusion of Mr. Lapraik's two selves fighting over Mr. Lapraik's personality is an extremely difficult one to maintain convincingly (the radio is usually kind to illusion, having to deceive one sense only). The play is very much in Barrie's usual vein, fantastic, macabre—and let's face it—sentimental. In this case, however, the sentimentality is not upholstered with what is generally called Barrie's "whimsical charm," for which, moreover, the theme of the play allows no possible scope. Applause is due to the BBC for an excellent production, and a stand-up clap to Bernard Miles, in the part of Lapraik. This was magnificently done, the same slow drawing voice subtly varied to express the despair of the younger Lapraik and the gruesome degeneracy of the elder. One feels, however, that Barrie cannot have been really satisfied with this play, and that some day he hoped to rewrite it.

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OUR ROUGH ISLAND STORY

MANY observers have remarked on the numbers of people who are to-day leaving the cities for the smaller towns. Dissatisfied with the emptiness and frustrations of suburbia they seek to identify themselves with a community, to feel a community sense.

We felt that, too, and had long threatened to do something about it. But one gets into a routine, however futile, in town, and so we had postponed decision until "some time." We had a section on Waiheke Island, down harbour from Auckland, and the original intention was to build a week-end bach on it. But one day we were feeling more than usually fed up with town life so we decided to combine the two ideas and make our permanent home on "the Island."

Another generation would have said "Sydney or the bush, eh?" and let it go at that. But nowadays even one's best friends make some pretensions to literacy, so we endured vaguely relevant wisecracks about the disciples of Thoreau and D. H. Lawrence and the search for the simple life. Except those who told us they thought we were lucky—while privately they thought we were crazy.

Written for "The Listener"
by GORDON INGHAM

According to the Scriptures, Job was the most unfortunate man who ever lived. But compared with the vexations and the troubles that beset the would-be builder of a home in these days of shortages and restrictions, Job was a happy-go-lucky chap sitting on top of the world. Of course, our permit warned us that there would be difficulty in getting supplies; but the word "difficulty" was coined in optimism. So we rented a bach until we could finish our own place and on the wettest week-end in the year we moved down with every stick and stitch that we owned.

The Last Outpost

Looking back on the months we have been on the Island and comparing our life here with last winter, spent in rooms in the centre of Auckland, I feel that any description of the changed circumstances should be labelled "advertisement."

How would you like to live on an Island, near enough to the city to see the lights at night but not near enough to hear the noise? To be within an hour

and a quarter's run of Queen Street and yet to be in a settlement so completely primitive that there is no form of authority or local government at all? This perhaps is the last "no-man's land," the last New Zealand frontier outpost.

Here time has no meaning. When first we came down here I would go to work at my accustomed hour of eight; but I had to discontinue that because no one was out of bed and no business could be transacted. So now we rise at about eight and I leave for work some time after nine and stroll quietly along the beach.

To most people the thought of life on an island conjures up visions of a life of indolence and perpetual sunshine and content. For once they are not far wrong.

Time by the Boat

Time, I said, has no meaning. Sometimes our clock is right; sometimes it isn't even going. We see the boat come in around about 11 a.m. and leave about 4.15 p.m. and that gives us a rough idea of the time and all we need. One of our neighbours tells a story that illustrates our *manana* philosophy. She had a local paperhanger come to re-cover the walls in her living room. Eventually he arrived, set up his trestles, mixed his paste and cut his paper with all that deliberation peculiar to paperhangers. Then he

remembered that he had to go to the butcher's to collect the meat; so he went and came back three weeks later.

Not that it really mattered. Admittedly they could not use the living room in the meantime, but as obviously they were still living the room they were using most became the living-room.

Sunday is Friday

Sunday comes early on our Island because we hold it on a Friday. In other communities, Friday is the shopping day, but here all the shops, and even the Post Office, close on Friday, while the shopkeepers go to town to do their shopping. That leaves most of the population, who spend a lot of time in either stores or Post Office, with nothing to do; so they go to town for the day, too.

As our only means of communication between here and what outsiders call the mainland is by boat, these Friday trips have a picnic air. Tea or coffee is served on board and during the trip all the local gossip is retailed and all our grievances regarding this or that get a thorough airing. Deprived people who have seen only the glow-worms at Waitomo should be down here to see the little torch lights as the homing Islanders come from the boat at night.

There is no organised religion on our Island, but a Labour Party meeting in our settlement attracted 91 believers—

(continued on next page)



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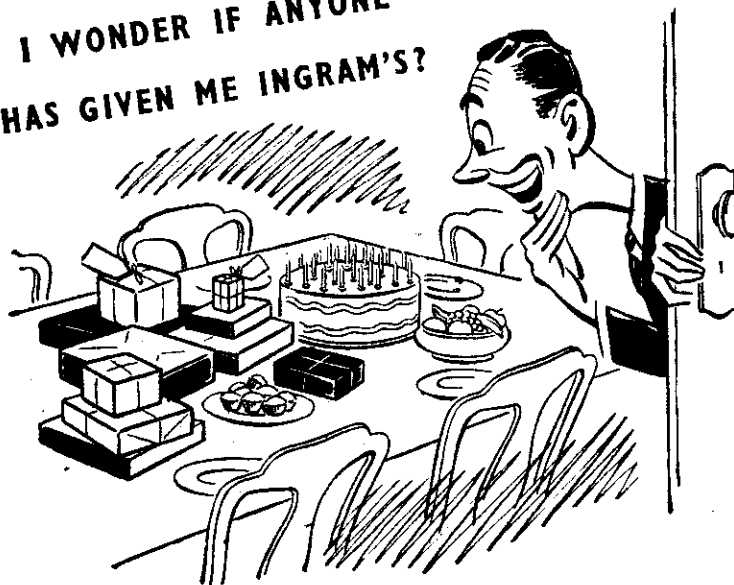
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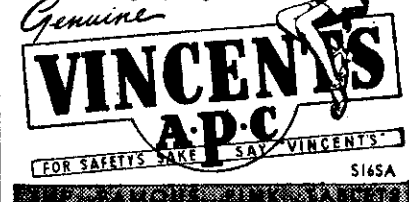


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MAN-A-WAR BAY, one of the many picturesque bays of Waiheke Island

(continued from previous page)

and one stout fellow of the other persuasion who claimed the right to be present and know what the Government was getting up to.

Like and Unlike

In common with the city people, we have no gas. But unlike them, we are promised a greater supply of electricity—when the power lines come through. But we can get plenty of firing, and these nights, sitting around a glowing coke and carbonette fire in the kitchen range, we think scornfully of our late landlady's refrigerator which she let to us as a furnished apartment.

Since this is a country district, there is of course no fresh milk, nor are eggs or vegetables available. These come down from town on the morning boat and the whole Island repairs then to the stores to collect the rations. Because the same air of leisurely movement applies to the storekeeper, one's shopping takes an indeterminate time. So what?

It's Different in Summer

Of course, in summer life here takes on a different complexion. Then the week-enders, the campers, and the trippers come down in their thousands and from hundreds of baches, tents, and unbelievable shacks—which defy the laws of gravity as well as those of the building controller—there issues sound of devilry by night. But that is only an interlude and one that is fast going as more and more permanent settlers move in. Soon, we hear, we are to have a local body and then the days of anarchy will end. We will become more respectable and conventional. The clock will have to be wound at night and one will no longer find sheep and cattle congregated on one's front lawn in the early morning. Then there will be more cars on the road (at present there are up to a dozen in our district) and our more sedate citizens will probably take to wearing shoes. But that time is not yet come.

Our friends come down from town, and return there thankfully. We are isolated, they feel. But we remember those things that seemed vital in the city, the *must-be-attended* meetings of the W.E.A., the Film Society; the anxious awaiting of the next repertory show and the running to the outer suburbs in pursuit of some "important" picture. They seem very unreal and trivial compared with the candidatures for the Road Board, the clash of interests between permanent residents and

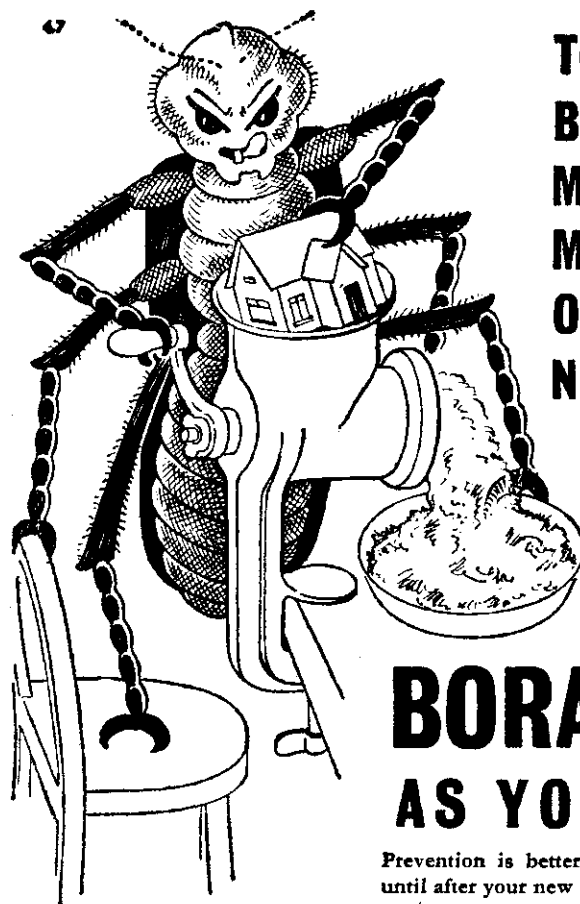
campers, and the state of the tide as it affects the gathering of pipis.

According to Wise's New Zealand Index, Waiheke is 20 miles from Auckland, but that part of it in which we live, Surfdale, is 10 miles. We never have figured that one out any more than Mr. Wise did. We prefer to say "Oh, it's only a pleasant hour and a quarter's run in the boat."

"Plenty of Scandal"

We catch no trams, run for no buses or trains. Geologically, we are told, Waiheke is the oldest part of New Zealand. It certainly is still in the horse-and-buggy days. Maybe that is why it is a community and has something that is missing from the modern life of cities. Like most small communities, naturally everybody knows everyone else's business—and talks about it. But is that any different from poring over the autobiographies which still flood the commercial library shelves, or reading the gossip from Hollywood? When first I suggested founding a small newspaper down here, the reaction of most of my fellow Islanders was "You'll get plenty of scandal to put in it if you see so-and-so." My invariable reply was that after working around the district I was in a position to blackmail half the population and sue the rest for slander. After all, it seems that the essentials of a civilised community are the same here as in town.

We had our small son christened here the other Sunday. As we have no resident clergy, the christening took place in the local hall and the officiating minister was from the Melanesian Mission. It was a pleasant ceremony and the other children present were those among whom he will grow up. That will give him a sense of belonging, a sense of being in his home community. I may seem to stress that word community. But it is possibly the most important one for us in to-day's disintegrating society. We made the break from town with its easily accessible pleasures to a life in which there are not a great many of the usually accepted amenities. But it means for us a greater freedom because we can grow up along with our district and take on some share of the responsibility for its development. We are at liberty to assist in the shaping of our home town, and without the right to assume responsibilities there is no freedom. The Hitlers have demonstrated that.



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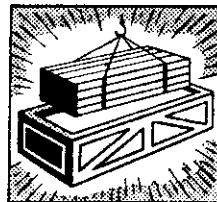
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I GOT REFERENCES, Gerald Kersh, 9/6 posted. A master craftsman with the popular touch, Gerald Kersh has many followers who will welcome this long unobtainable reprint of his "fragment of autobiography."

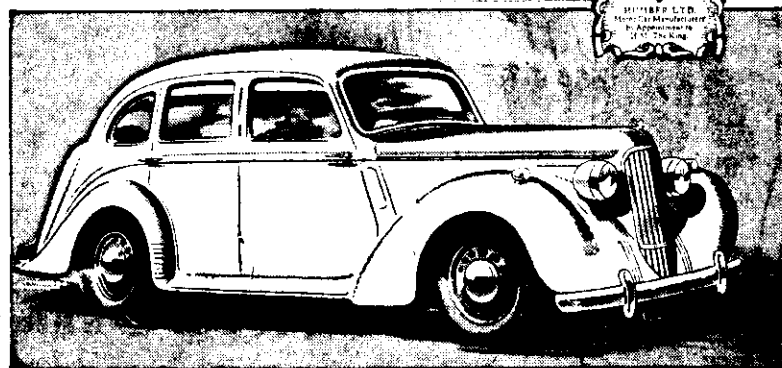
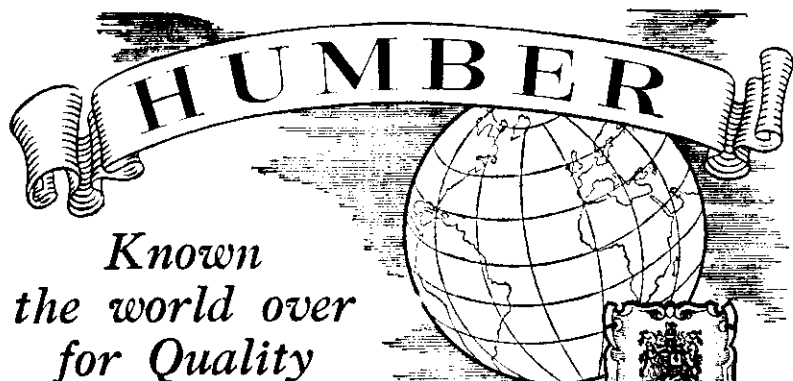
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DEALERS THROUGHOUT THE DOMINION

SPEECH HABITS AND SOCIAL ATTITUDES

This article for "The Listener" by NGAIO MARSH came to us after the first of A. R. D. Fairburn's articles on Spoken English had appeared. We thought it best, however, to let that series end before publishing this contribution.

MR. FAIRBURN is going in with a grand lack of the usual self-defensive irritability which will no doubt characterise the spate of letters that (one hopes) his article may provoke.

His first four paragraphs could scarcely be better as a preparation for his thesis. He whets the appetite and seems to promise that his argument is to be founded on the difficult but correct basis of aural discrimination.

In any discussion of speech-habits there are bound to be differences of opinion. I should like to have at Mr. Fairburn in the matter of his analysis of English speech-habits. Before doing so, however, I suppose I should say that my only authority for joining issue rests on the fact that for over five years I lived in Southern England among people who belonged to one of the groups Mr. Fairburn instances. Having a passionate interest in speech-habit, I listened to them with considerable attention. And further, since the question of class arises, I suppose I must make myself hot under the collar by defining the social group to which I shall refer. The group, then, of whom I shall speak, was a large one deriving, for the most part, from the army, the diplomatic service, the world of science and the peerage. These people's immediate and very wide circle was of their own kind; most of them had been educated at English preparatory and Public schools, and in some cases, at English or Continental Universities. Several of the men were regular soldiers or sailors. Others worked at city jobs, still others were what used to be called landed gentry. I suppose that in spite of generous dollops of Irish and Scottish blood all of them would fall into Mr. Fairburn's "Southern Englishmen in general" class. It is perhaps necessary to add that, within this group, political opinions ranged from deep blue to scarlet, but that there were no leftists, however extreme, who felt any urge to change their normal and, I maintain, natural habit of speech.

"Oxford Bleat, etc."

Of 50 people in this circle, chosen at random, with whom I was acquainted for five years, none substituted the letter W for the letter R. I can remember meeting only one "Southern Englishman" who did so. He, I think, was actually unable to form the sound: a disability, by the way, that is often associated with a stammer. This W for R habit was no doubt affected in late Victorian and Edwardian times by a small section of this particular class. In my experience it is not a modern affectation. I found, moreover, that the "Oxford

bleat" was a phenomenon of musical comedy and vaudeville stages, rather than of the University itself; though there are Oxford men who profess to recognise the Balliol lisp.

The "heah" and "theah" habit did crop up quite often in army, but hardly ever in naval, families. I found that Harrovians spoke with fewer eccentricities than men from some of the smaller Public Schools, that Etonians have a trick of making an apologetic grimace accompanied by a characteristic tone when they utter certain words. Lift girls, hairdressers and shop assistants spoke with a mixture of Mr. Fairburn's Colonial genteel and his Southern England, and added to both an indefinable mince. I found an astonishing variety in speech among people who were of the same social group, and I formed the opinion that within the wide divisions of class there were strongly marked and highly characteristic subdivisions traceable to schools, professions and family idiosyncrasies. It would, I believe, be the opinion of all persons in the group of which I write that the best and clearest speech-habit is that used by certain English actors, notably those trained by the late Elsie Fogetty.

In short, there is, as Mr. Fairburn suggests, a much richer and infinitely more diverse field of speech-habit in England than in this country.

More Care Taken

It was clear that the Southern English of this sort are infinitely more concerned with speech-habit than their opposite numbers in New Zealand. Nor is their concern entirely a matter of class. I have heard "heah" and "theah" laughed at just as heartily in this group as in New Zealand; while genteelisms of all sorts were an anathema. These people did not speak as they did to distinguish themselves from the lower orders. Insufferably no doubt, if they had thought about this at all, they would have considered the distinction sufficiently established. Their speech was a part of their environment and training, and was, I maintain, almost entirely unconscious.

Mr. Fairburn's well observed "colonial genteel" with its "haome," and "nao" and "fust" are, by the way, pure cockney, though their New Zealand adopters might not care to think so. Mr. Fairburn's preliminary analysis on New Zealand speech seems to me to be fair enough, but will he not agree that "foine" for fine is being replaced by "fahn." The New Zealand tennis player more often ejaculates "eout-sahd" than "eout-soide." And isn't "Chews-dayee" nearer the mark than "Chews-dee?"

The Final Test

One more question and I have done. Will Mr. Fairburn agree that the final test of a speech-habit as a pleasing or a distressing sound is to hear it away from its environment, if it is indigenous to your own country, and in its own environment, if it is not? After five years' absence from New Zealand I became tuned-out to New Zealand speech. On the desultory occasions when I encountered it, both in England and on the Continent, it affected me as a visiting Englishman's speech so often affects New Zealanders. It seemed emasculate and mannered. The long drawn out

(continued on next page)

MUSIC FROM THE ZB'S

THE history of the Glasgow Orpheus Choir goes back to 1901, when Sir Hugh Robertson took up the leadership of what was then the choir of Toynbee House, Glasgow. By 1903 the Orpheus Choir has started a series of recitals that sent its fame far abroad. In 1926 the choir had great successes in Canada and the United States, and it sang at Balmoral, at No. 10 Downing Street, and in the Albert Hall. Its repertoire to-day contains hundreds of Scottish songs, while some of Elgar's unaccompanied choral works are identified especially with the Orpheus Choir's performance of them. Listeners to 2ZB on Monday, July 21, at 9.45 p.m. will hear a number of this choir's recordings.

ONE night, at the beginning of this century (so the story goes), a young honeymoon couple were dining in a small, obscure Paris restaurant. When the time came to pay, the husband discovered that his wallet, containing all his cash and return ticket to Vienna, had been stolen. A generous cafe proprietor advanced the pair enough money to get them home. The young husband said he would repay by making both the cafe and its proprietor famous. Franz Lehar was as good as his word, for a few years later he wrote *The Merry Widow*, with its well-known "Cafe Maxim" song. Selections from *The Merry Widow* will be heard from 2ZB on Saturday, July 26, at 3.0 p.m.

IT is said that Spike Jones cheerfully admits that he has set music back a thousand years. But it is a set-back unlikely to cause much worry. The gay inconsequence with which he approaches music has produced a type of humour that, if not altogether new, is certainly unusual. His iconoclastic bent is more noticeable in his disarrangements of Tchaikovsky's *Nutcracker Suite*, in *Cocktails for Two* and in his version of *Holiday for Strings*. But although his City Slickers trade in musical insanity, they give a lesson in precision and timing, as will be apparent to 1ZB listeners if they listen to a special Spike Jones programme, *Serenade with Spikowski* on Sunday, July 20, at 3.30 p.m.

(continued from previous page)

"eeeyes" and "neow," the "chee" for chair and kindred sounds were astonishingly marked, and the utterance generally seemed to be swallowed, self-conscious, and a bit sheepish. This was not a singular reaction. I have found that many transplanted New Zealanders also experienced it.

It's possible that much of what I have written will fall flat in the light of Mr. Fairburn's further articles. It is even probable that if I had read these I should not have had the effrontery to write at all.

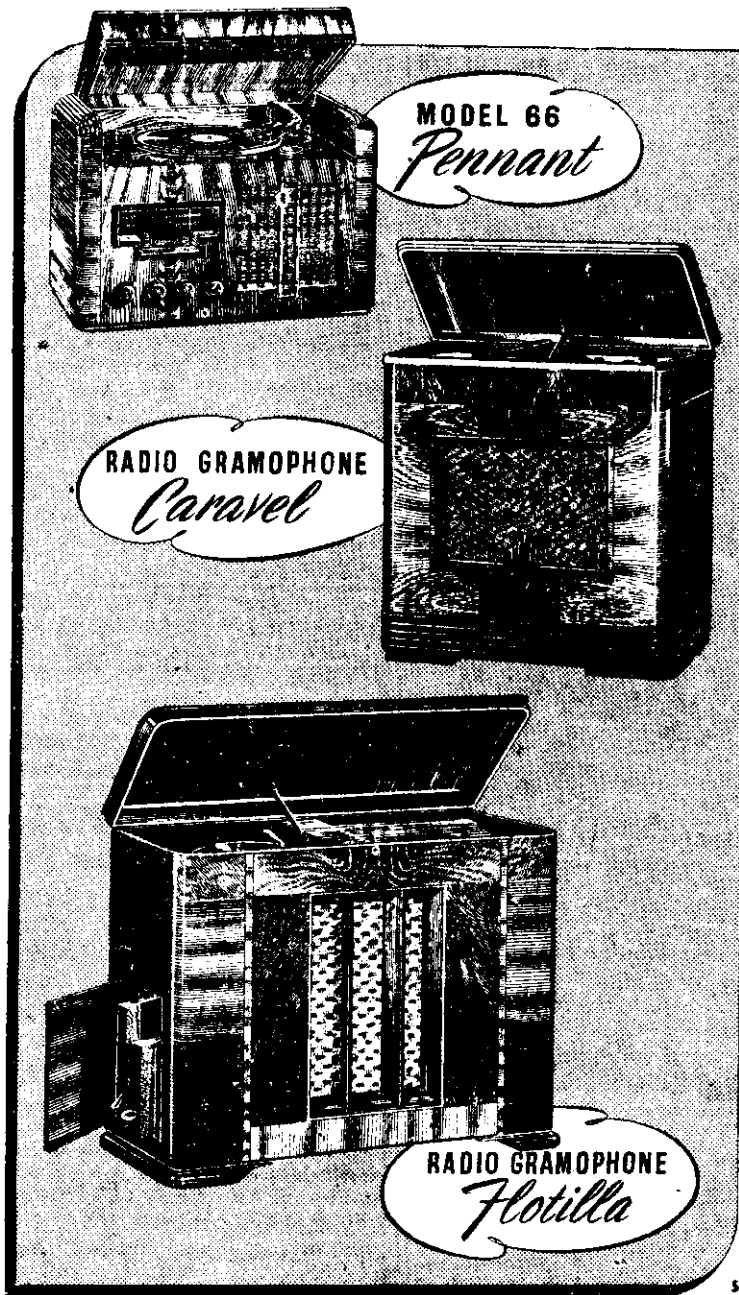
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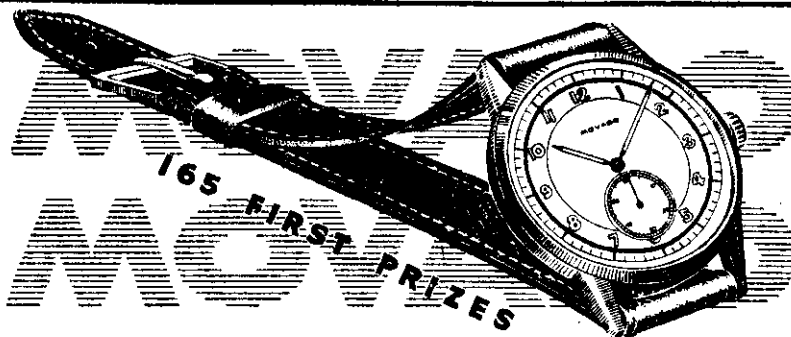
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INSTRUMENTS IN THE ORCHESTRA: (2) The Viola

THE second of a series of short articles on the instruments of the National Orchestra, written to help interested listeners towards a more informed appreciation of orchestral music and a better understanding of the resources at the command of the conductor

THE viola section of the orchestra is almost invariably situated on the conductor's right, immediately up-stage from the second violins. The unaccustomed eye may have difficulty at

first in picking out the violas from the violins, as both are played in the same manner and held in the same position.

There is in fact little difference between the two instruments. Their acoustical principles are the same, but although the viola is larger than the violin it is generally agreed that it is too small for its pitch (it is an alto instrument, tuned a fifth lower than the violin) and as a result its tone lacks brilliance and incisiveness. The *viola pomposa*, an instrument invented by J. S. Bach, was larger, had five strings and produced a far better tone, but it was abandoned as too tiring to hold and play.



Spencer Digby photograph
FRANK HOFFEY
Principal viola in the National Orchestra

Because of its limitations the viola is not a good solo instrument, although many composers have written works specially for it and such players as Lionel Tertis have won for them a lasting place in the concert repertoire. But the viola is an indispensable member of the orchestra and is of great importance in chamber music ensembles. There are seven in the National Orchestra.

Unholy Church Music

CHURCHGOERS would have good reason to be startled and offended if ministers took to reading erotic poetry from the pulpit. Just as jarring to the sensitive, trained ear of Professor Richard T. Gore is much of the music now played and sung in Protestant churches. "Go where you will," he advises in *Christian Century*, "to the village church or the great metropolitan cathedral . . . most of the music used in our worship services is little better than blasphemy."

A long-time church organist and head of the conservatory of music at the College of Wooster (Ohio), Professor Gore divides the church music he scorns into two broad classes. One kind is "soft purrs from the organ, a gentle humming from the choir, hymns sung slowly and glueily and . . . a maudlin ditty played sotto voce on out-of-tune chimes," the whole being calculated to "lull the listener into a dream state." The other kind is erotic music calculated to excite the listener into a state of unholy.

Bad music, thinks the professor, has infiltrated the Protestant service from start to finish: "The organists play pieces either transcribed literally from secular sources or written in imitation of them. . . . The congregational hymns in widest use recall the rhythms of the beer garden and the dance pavilion. . . . Most of the choir anthems and canticles are the grandchildren of French opera, piano pieces and military marches."

Examples of the lulling school: Tchaikovsky's *None But the Lonely Heart*, Mendelssohn's *Songs Without Words*, and "scores of feeble organ pieces called *Dreams, Harmonies du Soir, Berceuse, or Forest Vespers*." As for sexiness, Gounod is perhaps the worst offender: "Voluptuousness . . . was in Gounod's nature; he could not escape it. In opera it is fine; in the church it has no place. Listen to *The Redemption* . . . or to the *Seven Last Words* of Gounod's spiritual disciple, Dubois! The suave melodies are the same, the suggestive rhythms are the same, the osculatory orchestration is the same. Only the words are different. You can't make sacred music out of operatic by using sacred words. . . ."

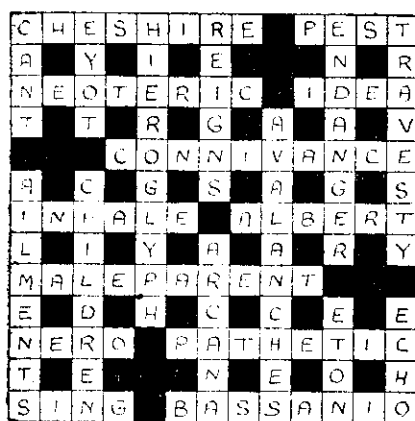
Why is such music tolerated in churches? Professor Gore thinks that it is only because "music is a foreign language; one person in a hundred knows its grammar and syntax, not one in a thousand knows its aesthetics." Good church music, the professor believes, besides being written by the best composers, must either: (1) be set in musical style that does not sound at all like secular music (i.e., the unaccompanied Gregorian chants—still sung in many a Catholic and Anglican church); or (2) have its secular elements "assimilated and purged of their worldly connotations" (i.e., the cantatas, Passions, and organ works of Bach).

As soon as churchgoing ears become educated enough to recognise irreligious

(continued on next page)

THE LISTENER CROSSWORD

(Solution to No. 349)



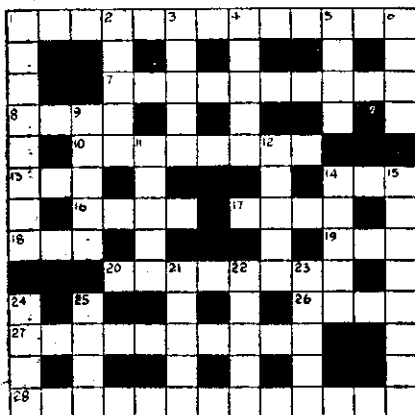
Clues Across

1. Famous English conductor (6, 7).
7. As a description of rain, this is trite, Lorna.
8. "For men may come and men may go, But I go on for —" (Tennyson).
10. Prefaced by 13 across, these two words form an exclamation denoting incredulous disdain.
13. Definite article.
14. Fabulous bird.
16. "Silent —" (A song by Vaughan Williams).
17. Flower girl, in an opera by Puccini.
18. The reverse of gross.
19. Lady Windermere's gave the title for a play by Oscar Wilde.
20. I am slain! (anag.).
26. Parsimonious.
27. One way of referring to an empty stomach which could equally well refer to a dental cavity. (6, 4).
28. Another famous English conductor (8, 5).

Clues Down

1. Intimidate with a broken heart over half a score.
2. Remit for an episcopal head-dress.
3. Churlish? not quite surely?
4. Correct.
5. You may remember a serial about a fresh one.
6. "Till a' the seas gang dry, my dear, And the rocks — wi' the sun" (Burns).
9. Item in a sports programme.
11. Would she be inclined to hoard?
12. Heath.
14. Suitable weapon for a flier?
15. Mary was, quite.
21. Mass of cast metal.
22. He must have a long one who sups with the devil.
23. Name of Ashley's sister, in "Gone with the Wind."
24. Composer of the Brandenburg Concertos.
25. One of Noah's sons.

No. 350 (Constructed by R.W.C.)

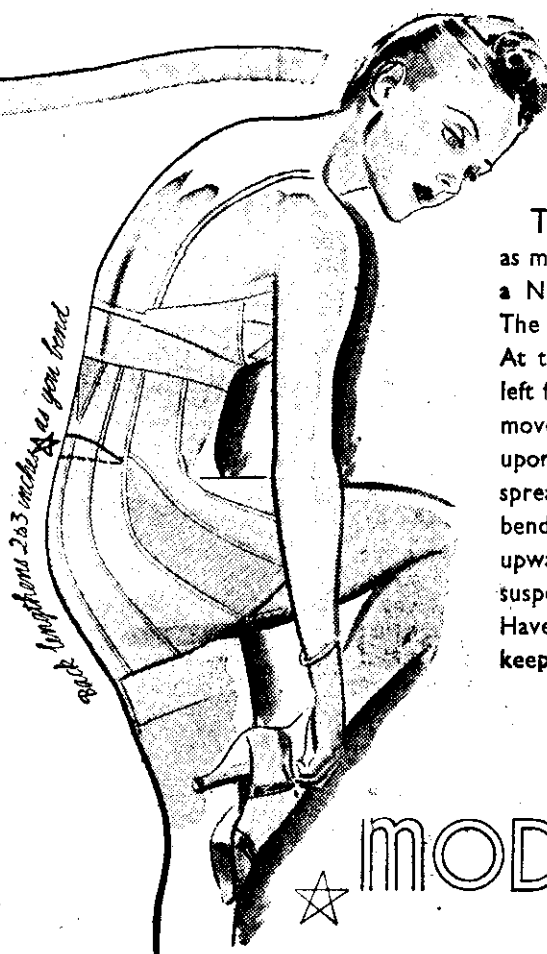


(continued from previous page)

music when they hear it, "pieces like the popular setting of *The Lord's Prayer*, a ballad as voluptuous as anything in *Faust*, will cease to be best-sellers; organists will cease to play as voluntaries pieces that would do very well as background for Hollywood erotica." Professor Gore's plea: "O sing unto the Lord a new song!"

NEW ZEALAND LISTENER, JULY 18

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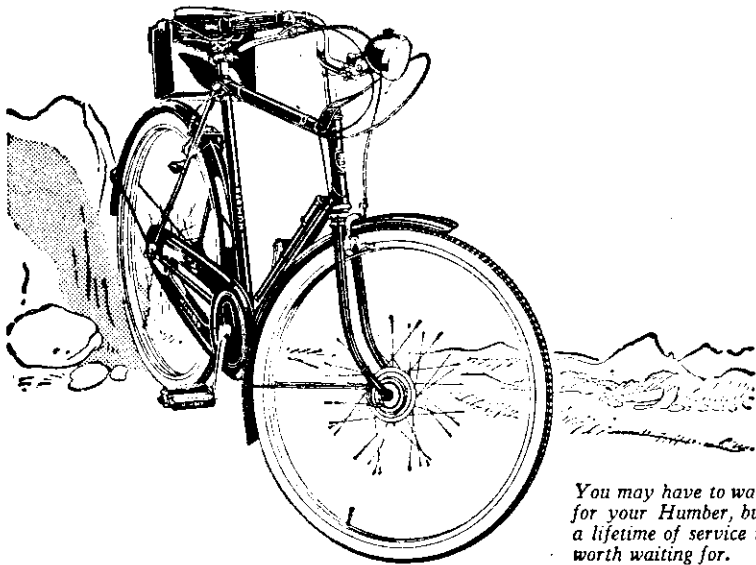
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IS PERMANENT

A.2.10

MUSIC IN JAPAN

(Written for "The Listener" by J.M.D.H.)

WHEN I went to Japan with the occupation force I already knew that many Japanese were interested in our music, but to what extent, and whether any change had been brought about by the war. I was anxious to see for myself. During a year there I attended as many recitals and concerts as I could in widely separated parts of the country and got to know many amateur and professional musicians.

members the occupation force set up theatres and clubs throughout the four main islands and local bands and entertainers were invited—and paid—to perform. Music for dancing and light dinner music were the forms most sought after, but to any Japanese who could play at all upon a Western instrument the incentive to start studying and practising again brought an eager response.

Here and there performers of more serious music found themselves able to obtain engagements. The Armed Forces Radio Network came into being and JOAK, the Japanese Broadcasting Corporation which, as the war progressed, had become primarily a mouthpiece for the propaganda authorities, received a new lease of life.

For the benefit of troops stationed in Tokio, arrangements were made for the Nippon Philharmonic Orchestra, Japan's best, to perform weekly in Hibiya Hall under the baton of its distinguished permanent conductor, Dr. Josef Rosenstock. During the best part of a year with the occupation forces in Tokio I attended most of this orchestra's Sunday afternoon concerts in that time. The standard of playing, while somewhat inconsistent, was good, occasionally very good. The strings and woodwind could usually be relied upon for a sound performance; but the orchestra's chief weakness lay in its brass, which lacked subtlety of tone and stood out harshly from the other sections.



DR. JOSEF ROSENSTOCK
Builder of the Nippon Philharmonic

Japanese Conductors

From conversations with these and from the standard of the performances I heard, I received the impression that although Japanese interest in Western music had scarcely diminished during the years of war, the technique of the musicians had suffered badly.

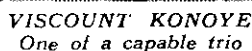
Many had been drafted into the armed forces; others had found it necessary to take employment in the factories and had come home after their shift with fingers and minds too tired to admit of even a few minutes' practice. Still more, struggling to maintain their technique as best they could, had been subjected to hints, sneers, and sometimes threats from their dogmatically-patriotic neighbours. And let it be also said that there were some who voluntarily gave up their interest in Western music, considering it their patriotic duty to do so. Even the music of countries allied to Japan was disapproved.

After VJ Day and during the first few months of the occupation the Japanese had ample opportunity to size up their conquerors. They soon realised that they had nothing further to fear from them and that their private lives were not likely to be subjected to undue interference. For the entertainment of its

Dr. Rosenstock, to whom must go the credit for having built the orchestra up to what it is, left the country some months ago, placing the Nippon Philharmonic in the capable hands of a trio of Japanese conductors, Kazuo Yamada, Otake, and Viscount Konoye, younger brother of the former Prime Minister. Viscount Konoye formed the New Symphony Orchestra, nucleus of the present day Nippon Philharmonic, some 20 years ago, but left for Germany a few years later. It was shortly after this that Dr. Rosenstock took over; he had once been a pupil of Toscanini, but like many other musicians of repute, had found it necessary to get out of Germany while he could. Under his guidance the orchestra developed rapidly and became a leading factor in Western musical life in Japan.

Standard of Soloists Not High

Of the Japanese soloists who appear with the orchestra, few display a high standard of playing. While the technique of some is good, their inability to interpret the mood of the composer is marked, and their playing is sadly lacking in that feeling which distinguishes the good from the mediocre.



Vocalists are handicapped by the same lack of expression and understanding in their singing. Many have studied abroad and there are competent teachers in Japan, but there has, it seems, been a tendency to discontinue studying before complete mastery of the voice has been achieved. A few Japanese, it is

Not Built for Ballet

The opera was preceded by the ballet *Le Spectre de la Rose*. Ballet is not the strong point of the Japanese. However harmonious the effect produced by the united efforts of choreographer, scenic designer, and lighting crew it is at once ruined by the spectacle of the squat figures and thick legs of the dancers. The dancing was poor and the orchestra no better. A few months previously, however, I had seen a performance of *Le Lac des Cygnes* at the same theatre and had left at the end feeling quite pleased with what I had seen. Japanese ballet dancers, as with the musicians, are badly in need of organised

Few serious compositions in the Western style have been forthcoming from Japanese musicians. Konoye, Otake, and a few others have composed from time to time but none of their works has won a high place in the classical repertoire. The adaption and modification of their native music to Western forms would seem to be the wisest endeavour for them to pursue. The combination of native rhythmic forms to Western harmonies would, I think, result in music more to the taste of the Japanese public themselves and also more readily acceptable to the Western ear. And such study, and the benefits resulting from it, might well be reciprocal. Noteworthy efforts have, of course, been made already by students of both East and West, but the difficulties are great and progress slow. Some Japanese believe that the evolution of such a form would endanger their traditional music, a very reasonable fear, because such music is one of the treasures of any nation. However, the blending of musical forms of the West with the features of Japanese music (and one might at this point speak of Oriental music in general) would, I think, assist greatly the development of their native music itself and would mark an important contribution towards the progress of music as we know it.

THE ABC has three stations which carry both their National and Interstate programmes on the shortwave band, and these stations may be heard at quite fair strength at present.

Stations, Frequencies, Wavelengths and Times of Transmission: VLR, 9.54 mc/s, 31.44 metres (10.30 a.m.-8.30 p.m.) and VLR2, 6.15, 48.78 (8.45 p.m. onwards), National programmes. VLH5, 15.24, 19.69 (1.30-8.15 p.m.); VLH3, 9.58, 31.32 (8.28 p.m. onwards).

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Headlines in the Inter-state Programme: Sportscast (including commentary by Arthur Gilligan on English Cricket), daily except Sunday, 8.28 p.m.; ABC Hit Parade, Wednesday, 8.15 p.m.; Wilfred Thomas Show, Thursday, 10.0 p.m.; Bob Dyer's Dude Ranch, Friday, 9.15 p.m.; Saturday Night Drama, Saturday, 10.0 p.m.; The Village Glee Club, Saturday, 11.20 p.m.



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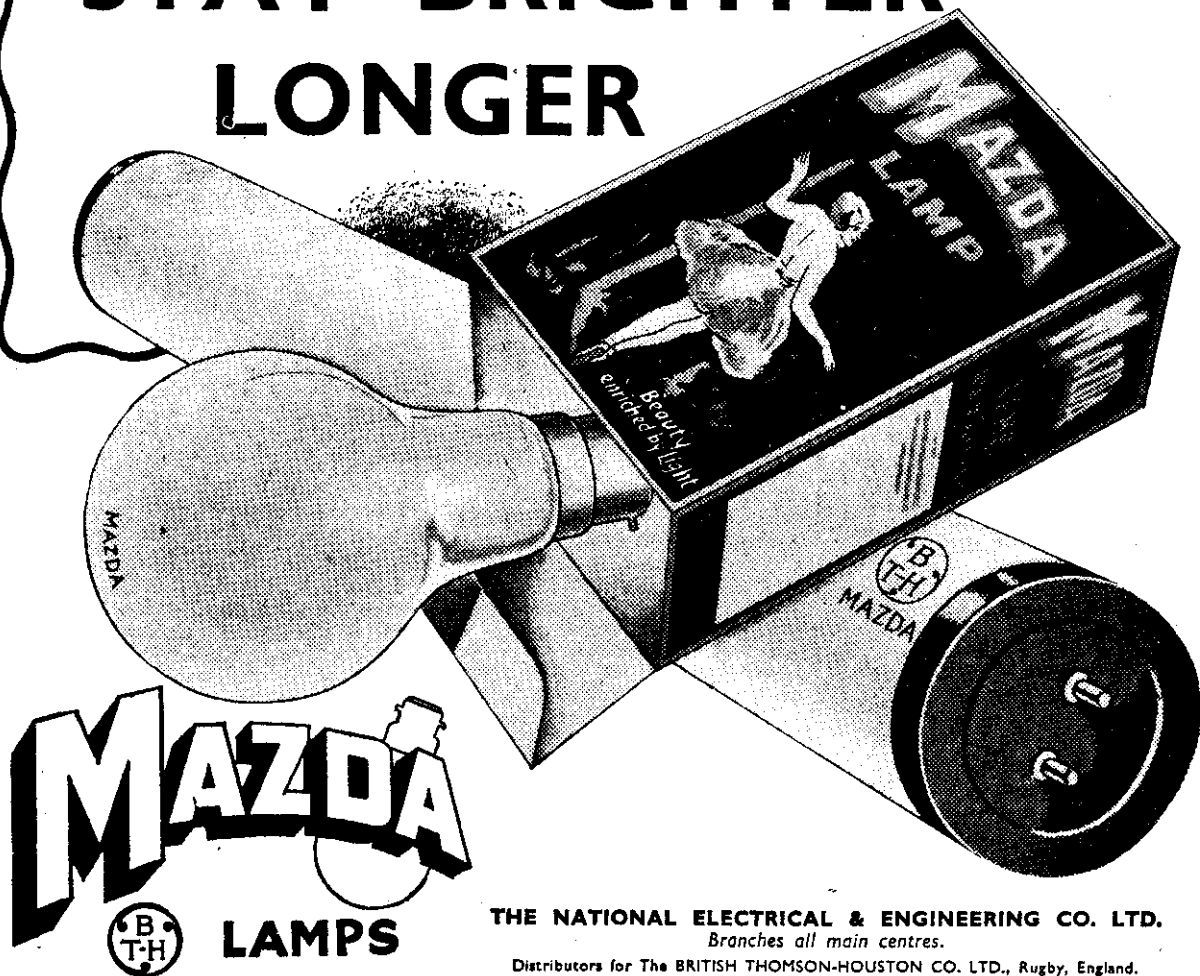
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EVERY MORNING AT TEN

AS far as I am concerned going for the mail each morning is quite a ritual. No postman whistles as he leaves letters in the box by the gate-way in our village, but, instead one must go off along the road to the store where, in its deepest, darkest corner, is a small partitioned cubby-hole which is our post office.

I walk down behind our high hedge, under the oaks and thence to the road. Always at this point my head turns to Mt. Egmont. At the corner I may meet old Mrs. Ardrey who brings, once a week, her basket of eggs to the store. As the owner of three hens, she says it is not worth her while to send her surplus to the egg floor.

"Nice morning," she'll smile. "Look at Egmont! Isn't it a fine sight? The hens are picking up, too. I got two eggs this morning."

Or I may meet Mr. Sawyer who will walk with me and tell me how his cows are milking.

"It's a funny thing, you know," he'll explain. "But the three-teater that I nearly threw out of the herd last year is my best milker now, though that heifer that has just come in is going to be pretty good. Her mother's mother was Anna of Posha and she took the Cup at the show four years ago for the best milker. On her father's side there's good blood, too. I was expecting something from that heifer, and I don't think I'm going to be disappointed."

THE store is not at all prepossessing. There is no shop window display. On one side the glass window space has been painted green to save any other unnecessary decoration, while that across the way is usually in a state of semi-undress, it's main attraction being the local notices: "A Dance Will Be Held . . ." "Fire Wood for Sale . . ." "Wanted to buy, Good Cattle Dog . . ." "Lost, outside the local hall, Blue Brooch, Keepsake." Such notices, written or printed by a number of different hands, are obligingly stuck up with specks of stamp paper by the storekeeper.

No neat pyramids of bottles, tins, or packets, no colourful posters or advertisements greet your eye as you enter the building. Across the ceiling a number of rods are slung, and appended to these are the oddest assortment of articles. Men's working pants hang beside saucepans, hobnail boots and shining tin billies; frying pans, fish slices, slippers, hanks of rope, dog chains and kettles mix indiscriminately and sociably. The main counter (there are two of them—one along the side and one along the end of the shop, the latter serving as a store bench) is flanked at one end by various half-made-up parcels and at the other by a glass case in which repose, if they have not already been ordered or sold, doughnuts and sponge rolls, which the baker leaves monotonously with the bread earlier in the morning. Every soul in our district knows the baker's cooking. ("My dear, she's terribly lazy. Too lazy to cook, in fact. I went to visit her the other day and all she had were buttered doughnuts and sponge roll, and it was perfectly obvious where she got them!")

The other counter holds the mounds of bread, both large loaves and small. Appropriately, a cheese stands close by, while the weighing scales and bacon

cutter leer at the bacon standing in a glass case beside them. Next door, poked away in a corner, its opening flanked by coils of wire, pot cleaners, and other odds and ends, is the post office. Its pigeonholes are usually crammed full, for those whose names start with the letter A have the first box, the B's the second, and so on. If you receive a large amount of mail including parcels, magazines, and papers, then one of the buckets from the shop is brought round, your mail is deposited therein, and the lot pushed under the counter.

"HULLO!" you are greeted. "How are you?" There is a hurried sorting of mail in the box bearing your initial and



"No neat pyramids of bottles, tins, or packets greet your eye"

then a worried frown. "Now I'm sure there was mail for you this morning. What can have happened to it? John, where is all the mail? I'm sure there was something for you. Peter, do you know what happened to all the letters? Ah, here it is, under the counter. And just look at it! There'd be enough to last me a year here. Have you heard from your mother lately? How is she? And that little niece of yours who fell over and cut her lip open? All healed again? Ah, that's good. Aha! I can see you'll be dropping letters and papers all the way home if I let you go like that. Just a minute and I'll pop out the back and get my basket to lend you. You've got to get your bread yet, don't forget. Biscuits? No, none yet, but we hope to have some tomorrow." She leans confidentially near. "We've got some cakes of chocolate, though. You'll have one, I expect, though if you don't mind me saying so, it is wasted on you. It doesn't put an ounce of weight on you, does it? Wish I could say the same."

"Hullo, missus! How yer doin'?" a big voice blares behind me and I turn to see our district odd-job man beaming toothlessly at me. ("Had me teeth out 20 years and more ago. Gums as hard as nails. Can eat anything with them. Look!" he'll declare, opening his mouth wide for inspection and rubbing a grimy finger along his "hard-as-nails" gums. "What do I want false teeth for? Be a waste of money, that's all!")

I assure him that I'm very well and ask after his health.

Written for "The Listener"
by RITA ATKINSON

"Got my rheumatics to-day. That's why I'm not at work. Expect Bob McInnes is wondering where I am, too . . . He was expecting me to-day. But this changeable weather's tough on us old jokers!"

"Hullo!" another voice calls. "Out enjoying the fresh air? How's your cold? Better? That's good. I meant to come over to see how you were getting on, but bless me if Jenny didn't go down with a bilious attack and one of our

cows got sick and Jim was up and down to her all night. What with him bobbin' in and out and Jenny vomiting all over the place I had a rare treat, I can tell you."

"I hope they are better now," I tell her.

"Oh yes! 'Course Jenny gets these bilious attacks every now and then. Little wretch eats too much I always say, so I didn't worry over her so much, but that cow was valuable so Jim and I were a bit worried over her. She's all right again now, though, thank goodness."

AT this moment a small smudge-nosed child appears through the door and, marching to the counter asks, without preliminaries, "Have yer got any tobacco, Dad says?"

"No. No tobacco!"

The shopkeeper smiles weakly at her until she disappears and then runs his fingers through his hair and almost shouts at us, "Tobacco! Tobacco! Every day she comes to ask for tobacco and everybody knows I get supplied only twice a month. I'm supposed to be a magician and conjure up everyone's wants out of the air."

The odd-job man looks at him thoughtfully a moment and then says, "So you ain't got no tobacco, eh? Well, that's too bad. Wanted a bit to smoke meself to-day. Got my rheumatics again, yer know, and can't work. Smoke more

(continued on next page)

"CORROBOREE"



-Antill's Ballet Music from 2YC

THE BBC Transcription Service has made a recording of the ballet suite *Corroboree*, by the Australian composer John Antill, and 2YC listeners will have a chance to hear it at 9.1 p.m. on Sunday, July 27. *Corroboree* was recorded by the BBC Symphony Orchestra conducted by Sir Adrian Boult—in the presence of the composer. This strange and exciting music is Antill's impressions of a dancing ceremony of the Australian aborigines, transcribed for modern orchestral instruments—plus one or two instruments not quite so modern.

When John Antill was a boy he saw a ceremony of dances at the aborigine settlement among the sandhills on the north shore of Botany Bay. When he got home he wrote down the melodies and rhythms he had heard, but it took him 20 years of study and research before deciding the form which his own version of *Corroboree* was to take.

He had to find a way of representing the aboriginal rhythms in a form which would also be choreographically possible for modern representation. His score calls for an unusual percussion section; it must be almost a unique experience for the conductor of a symphony orchestra to have among his instruments such bizarre items as a slap-stick, Chinese temple blocks, a thunder-sheet and a bull-roarer.

Here is the picture that John Antill has recreated in his music. Under a rising moon in a star-studded sky, the dancers, all painted in bright colours with costumes of leaves, feathers and skins in imitation of birds and animals,

are waiting. The music begins. Up from a gully come the first dancers, the Witchetty Grub Men and the men of the Emu Totem. They dance to a persistent rhythmic figure. The tribal jester has capered and the medicine man has worked his magic, and now the appearance of the evening star demands a more sedate dance by the Bell Bird people and the Thippa Thippa Bird.

And so the ceremony works up to its climax, in which representatives of the Lizard, Cockatoo, Honey Ant, Wild Cat and Small Fly totems participate. First comes the raising of the totems and the grand procession of Emblems. Forcing its way through the music comes the dreadful sound of the bull-roarer, and in a mass of howling, grotesquely painted men, the ballet ends in a scene of chaos and prostration.

Antill was born in Sydney in 1904. He composed his first melody at the age of six, and throughout his school days his interest in music led to most of his school-books containing sketches of elaborate "symphonies" in the margins. After winning a scholarship to the New South Wales Conservatorium, he played in several opera orchestras, and then he became senior presentation officer for the ABC. When his *Corroboree* was given its first London performance, a public subscription was raised in Sydney to enable him to be present.

The illustration above shows the sketches made by Antill himself to illustrate his score. They are (from left), the Witchetty Grub, Emu, Cockatoo, Cat, Bell Bird, and Thippa Thippa costumes.

(continued from previous page)
tobacco when I don't work. Haven't yer even got a bit of pipe tobacco, eh?"

"No," the shopkeeper says wearily. "Not even pipe tobacco."

"And no cigarettes? I hoped I'd get a couple of packets, anyway," says one of the younger, brighter members of the community.

"Sorry! Sold the last packet yesterday!"

"Ah well, give us a couple of packets of chewing gum. Got to have something."

"Now these shortages could be stopped. If they did like I'll tell you..." and, as happens almost every morning, we are soon involved in a weighty discussion of, first, our own country's affairs, and then, with a hop, a step, and a jump, the whole world's business. For, while the unheeding dash along the main road beyond to larger, more business-like centres, we, surrounded as we are by a large measure of beauty and peace, find time to discuss the problems of the world and, I think, almost solve them in our considering, leisured way.

I AM sure world leaders, politicians, financiers, and other lesser men could well come to listen in to some of our

discussions, for usually, at mail times, quite a crowd collects and it is then that politics, atom discoveries, and affairs of national importance receive our consideration. Very, very seldom does anyone get upset or temperamental, and often marvel that such differences of opinion can arise without tempers being lost. Perhaps the cool fresh air from the mountain has a quietening effect, for never, in any other place, have I heard such contradictions of thought talked over with such interest and such appreciation of the fact that all men have a right to their own ideas.

Usually I set forth expecting that I shall be home again within a quarter of an hour, but often, by the time I have greeted all those I meet by the wayside, joined in one or two friendly arguments, collected my mail, bread, and other needs, I am lucky if I return before an hour.

"Such a waste of time," I sigh, knowing that I should have been home doing the many jobs that await me.

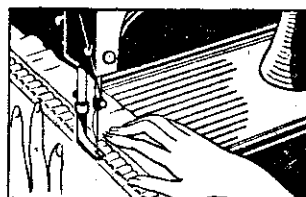
And yet, on Saturdays and Sundays, when the store is closed and no mail comes to our small hamlet, how I miss my morning's outing with its social contacts and cheery greetings.



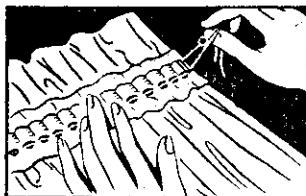
It's so easy to have

CHARMING CURTAINS

with "Rufflette" tape and hooks

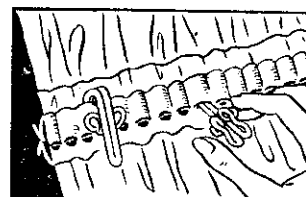


STEP 1. Sew "Rufflette" tape at top and bottom, over the hem at the top of curtain.

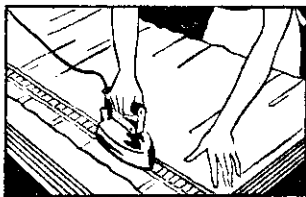


STEP 2. With curtain lying flat, knot cords at one end and pleat by pulling from other end. Do not cut loose ends but tuck into heading.

People often judge you by your windows, so you must have charming curtains. It's simple. Just three easy steps.



STEP 3. Slip hooks (or rings) into pockets, turnover fashion. No stitching is necessary. Use rings for rod, hooks for runner rail.



WASHING. Slip out hooks or rings, untie drawcords and pull curtain flat. Wash and iron. Then re-pleat and insert hooks as before.

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At the shop where you buy your curtain fabrics

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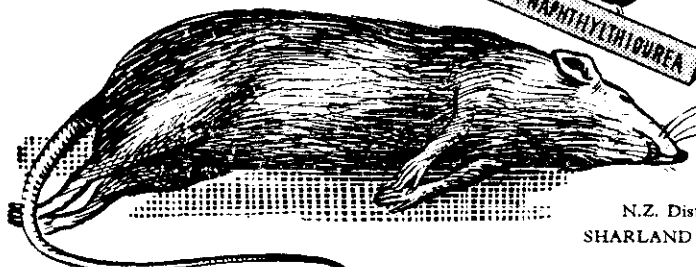
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FOR CONSTIPATION 47

LETTERS FROM LISTENERS

(continued from page 5)

SOCIAL JUSTICE SESSIONS

Sir,—How much longer has one to put up with our friends of the Social Justice sessions of the ZB stations? Who gives them the right to inflict upon unwilling ears year after year their outpourings of sentimental slush? Surely, in the language of the day, they've "had it"? In the world of thought and philosophy there are many and diversified opinions and theories, and I for one would like to hear them. The Rationalists, the Marxists, the Atheists, etc., have their recipes for the world's evils and six o'clock Sunday night is just the right time for all to hear. I appeal to the authorities to give the non-Christians (according to the last census their numbers are growing steadily) a break.

RATIONALIST (Wellington).

HEALTH AND THE SOIL

Sir,—For a thoroughly provocative and "tail-twisting" editorial, yours on the above topic holds its own. You pose unanswerable questions regarding health, and then by inference claim that politics could be relied on to apply the remedy. But the most objectionable comment in your article is the statement that "the soil is one of the earth's new religions."

As I type, it occurs that most likely that remark was made as a joke, but most readers will take it seriously as a sort of cheap gibe, though not intended as such. If the enthusiasm of those who see a danger in depleting the soil and toil mightily to prevent that, if that can fairly be called a new religion, then one might say that such a religion will be a national asset, especially when compared to the now prevalent religion of free dope to swallow, and never mind the rules of health. Huge profits from drugs, but the State gets its big rake-off, so why worry.

You comment on the failure of Sir Stanton Hicks to say whether the Japanese are healthier than the people of New Zealand, but would it prove anything if they were or were not. Are there not many other factors which go to make a healthy nation? For example, could not over-population undermine a nation's stamina and health, in spite of every other factor being right?

You conclude with this: "he is bold . . . who argues that nature never fails." Fails to do what? Fails to exact full penalty for short cuts?

A. D. YOUNG (Auckland).

Sir,—Sir Theodore Rigg, in his comments upon Sir Stanton Hicks's address to the Science Congress, seems to have fallen into the very error Sir Stanton warned us against, i.e., over-simplification and thinking in terms of quantity instead of quality. Sir Theodore advances the death-rate of the Chinese and the death-rate in New Zealand as a measuring stick with which to compare the effect on health of the manuring systems of the two countries. This is an extreme over-simplification, leaving out as it does the other enormous differences in conditions in the two countries. China is densely populated, and for generations has been ravaged by civil wars, invasion, floods, and dirt diseases with a consequent enormous loss of life unknown in New Zealand. Hence no reliable comparison of the death rates is possible. Sir Theodore then compares the money value of the goods produced per annum by the Chinese farmer and the New Zealand farmer.

Leaving aside the low exchange value of the Chinese dollar, Sir Stanton Hicks's argument is that it is not upon the money value of the food we grow that our health depends, but upon its value as food—its health-producing value. Of what avail is it to grow with chemical fertilisers two blades of grass where one grew before if the sheep that eat the two blades become diseased? What is needed is long-term feeding tests of foods grown with chemical fertilisers on the one hand and organic fertilisers on the other, carried right through from animals to man.

E. SATCHELL (Auckland).

Sir,—May I congratulate you on printing extracts from the address given by Sir Stanton Hicks. This will help to arouse general interest in one of the most vital problems of our day concerning the use of mineral fertilisers and the attitude of science towards it. I refrain from using the term "artificial fertiliser" as the application of certain pulverised minerals to the soil seems to me no more artificial than that of compost made in a pit.

Although many farmers are not quite aware of its importance, no present-day scientist will deny the value of compost. So the much debated question "compost or minerals" should be modified thus: can certain minerals be applied to the soil in addition to compost without harmful consequences to soil, plants, animals or men? After a careful study of Sir Stanton's statements it becomes evident that the problem cannot be solved in the laboratory alone or on miniature experimental plots. It calls for large scale experiments carried out over whole farm units for several years, each of these units worked in its entirety according to one or another of these various methods recommended. Then the farmer-scientist should have little difficulty in discriminating between a sound soil management and a faulty one and Sir Theodore Rigg will be able to arrive at the definitions of healthy soil and healthy plant, asked for in his comment.

To measure health in man by the death rate per 1,000, as Sir Theodore suggests, is but another example of over-simplification — though in a somewhat different sphere. It fails to consider at least one factor: the amount of hospitals, doctors, and medicines needed to keep the 991 alive.

F. H. HOFFMAN (Runciman).

HISTORY ON THE AIR

Sir,—In the Give-It-A-Name jackpot session on June 16 the question was asked which Pope opposed Henry VIII's plea for a divorce. The announcer explained that after defying the Pope, Henry passed a new law appointing himself as head of the Church, and thereby founded the Church of England. Announcers are human, and mistakes are inevitable, but when false history is broadcast over the air and heard by thousands of listeners, it is time that something was done about it.

Presumably the announcer acted in good faith, and repeated what he had been taught in school, but one wonders how such a farrago of nonsense escaped the vigilance of inspectors and others whose job is to educate, and not to mislead. Henry VIII. was no more responsible for founding the Church of England than the announcer was. There is ample secular and ecclesiastical proof to the contrary, which the announcer should study. Very briefly all that happened

was that the Church purged itself during the pre-Reformation and Reformation days, and disowned the ascendancy of the Pope; otherwise it carried on as of yore. Any changing was not done by the Church now known as the Anglican Church.

I am not an Anglican, but I am a lover of historical truth, whether it hurts or not, for only by knowing the truth can man rise out of the slough of despond and misery in which he now struggles.

SEEKER FOR TRUTH (Wellington).

SURPRISES IN TARANAKI

Sir,—When I read "Surprises in Taranaki" by "Sundowner" I was reminded of an anecdote told to me by a Taranaki farmer living in the Whangamomoma district, who vouches for its authenticity. Here is the story. Bill (not his correct name, but I must not be personal) was a bachelor farmer. His nearest neighbour was a couple of miles distant, and not having seen Bill for some time, wondered if he was ill and in need of help. As Bill had a telephone, the neighbour decided to ring him, and receiving no reply, he decided to pay Bill a visit. With a friend he duly arrived at the bach to find Bill sitting on the front door step. While they were explaining the reason for their visit, they noticed through the open door that the receiver was off the telephone. One of them said, "No wonder we couldn't get you on the phone, Bill. The receiver is off."

"Yes," said Bill, "I got that bally thing put in for my own use. I don't want any of you blighters ringing me."

E.H.S. (Palmerston North).

SOUTHERN ENGLISH

Sir,—As a Southern Englishman I take a dim view of A. R. D. Fairburn's statement in a recent article, that Southern Englishmen in general seem to be incapable of using the letter "R." They will pronounce (Fairburn says) "re-write" as "we-wite." This is not so. Only two people have I met suffering from this affliction and they came from the Midlands. In fact they claimed it was hereditary and were proud of it.

Years ago this impediment of speech was regarded as "rather pretty" and a sign of good breeding. It was to some extent affected by young curates, and even dog fanciers. I assure A. R. D. Fairburn that the habit has suffered the same fate as the monocle, spats, and the chinless aristocrat.

N. BARWELL (Wellington).

UNITED NATIONS

Sir,—Permit me to express appreciation to LYX for the United Nations Week programme *The End is Where We Start From*. It was forceful, provoking, well produced. And congratulations to the NBS for declaring, by such means, that the human race is in danger, and that we can no longer afford to feast our minds only on saccharine fare.

R.J. (Takapuna).

NEWS IN MAORI

Sir,—May I take this opportunity of expressing the gratitude of my folks for the extension of the time allowed for the Weekly News Summary in Maori. As you probably know, the Maoris have no national newspaper of their own, and the only instrument there is for tribal communication is the radio. Last Sunday night's broadcast of over 20 minutes was a treat, thanks to "Reo Irirangi," who is doing a fine job of work for his people.

"KAUMATUA" (Whangarei).

NEW ZEALAND LISTENER, JULY 18

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PEOPLE IN THE PROG



THE CHORUS GENTLEMEN (from left): Len Hopkins, Ken Macaulay, Peter Jeffery (pianist), Roy Hill, and Kenneth Strong, who will give a studio recital from 2YA at 7.30 p.m. on Thursday, July 24



MARGOT PATTERSON (soprano), who will sing from 1YA at 7.40 p.m. on Saturday, July 26



ANNE SHELTON, who is soloist in a session with Ambrose and his Orchestra from 4YZ at 9.30 p.m. on Friday, July 25



RENA EDWARDS (soprano) and TRACY MORESBY. Rena Edwards gives a recital of Moresby's songs from 2YA at 4.15 p.m. this Sunday, July 20



MOIRA NICOLLE (soprano), who sings four songs from 3YA at 7.30 p.m. on Monday, July 21



MAX GILBERT, first viola in the Boyd Neel Orchestra, who will play Brahms's Sonata in F Minor from 1YA at 8.15 p.m. on Sunday, July 27, with Patrick Towsey at the piano

NEW ZEALAND LISTENER, JULY 18



VISITING South

NEW ZEALAND

IN THE PROGRAMMES



Sparrow photograph
JAMES BERTRAM (soprano),
on 1YA at 7.40 p.m. on
Monday, July 26



Spencer Digby photograph



Top left: JAMES BERTRAM, who will
speak on China from 2YA at 7.15 p.m.
on Monday, July 21



Sparrow photograph



Sparrow photograph
JOHN DARLING (tenor),
who will be heard from 1YA at 8.19
p.m. this Saturday, July 19



Left: HELEN McDONNELL, whose talk
"A New Zealander in ENSA" will be
heard from 4YA at 10 a.m. on Tuesday,
July 22

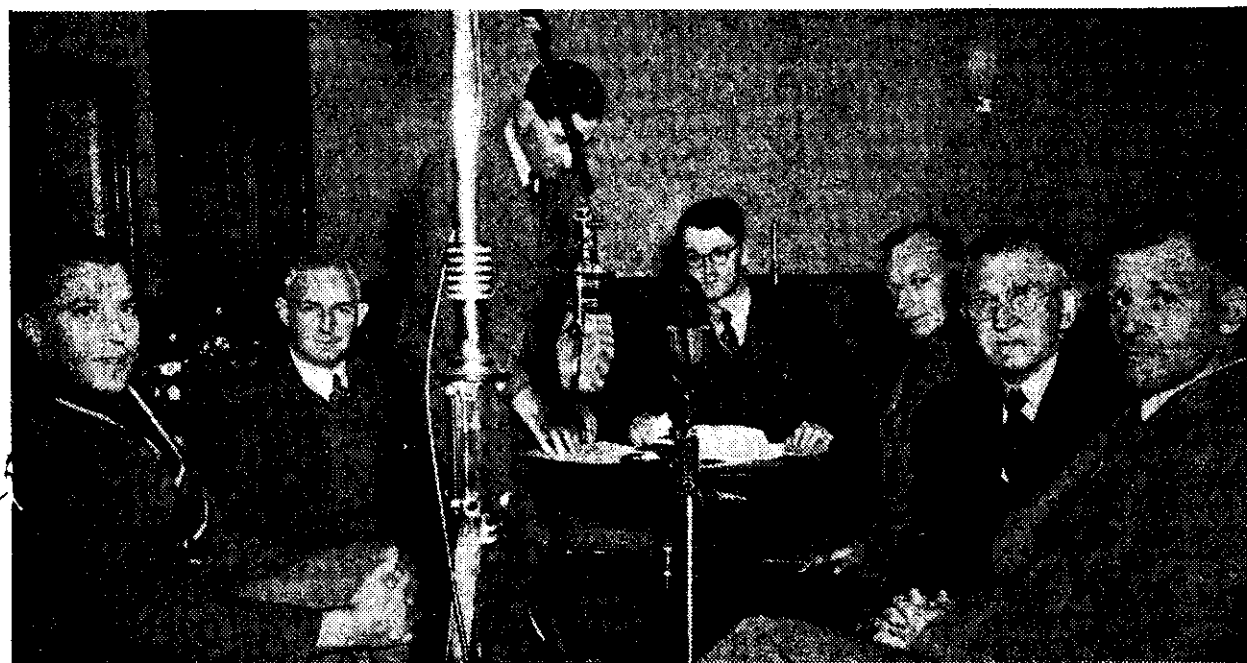
Above: MARJORIE NIGHTINGALE
(mezzo-contralto), who will broadcast
from 2YA at 9.30 p.m. on Thursday,
July 24

Top right: JOHN DARLING (tenor),
who will be heard from 1YA at 8.19
p.m. this Saturday, July 19

Right: BELLE WALLS (soprano), who
gave a studio recital from 2A on Tues-
day, July 15



Sparrow photograph
H. SMETHURST, captain, extreme right) being interviewed at 22B. With them are
local football officials



VISITING South African Soccer players (H. Smethurst, captain, extreme right) being interviewed at 22B. With them are
local football officials

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IT'S TIME TO MAKE MARMALADE

MOST people have run out of marmalade by this time, and are ready to welcome the appearance on the market of our good New Zealand grapefruit. The "Poor Man's Orange" as originally grown by Sir George Grey on Kawau Island, has been transformed by scientific methods into the beautiful grapefruit of to-day, which surely has a very bright future. The early grapefruit are best for making marmalade. It is better to wait till late July or early August before eating them as breakfast-fruit—when they are quite mature. A good precaution against mould is to dip in vinegar a round piece of white paper cut to fit, and lay on top of the marmalade before sealing.

Fool-Proof Marmalade

This recipe was sent in by "An Old Hand, Hamilton," last year, and will be welcomed by beginners. Eight grapefruit, to weigh 3½lb.; 8 pints of water; 8lb. of sugar. *Method* (follow exactly): Cut up the grapefruit very thinly with a sharp knife. Cover with the water and leave soaking for at least 24 hours. This softens the skins. Then boil gently till the skins are quite tender, about 1½ hours. The pan may be covered loosely (with a board, perhaps, but not a tight-fitting lid) in order to use less fuel in keeping it boiling. Then leave to stand for another 24 hours. Finally, bring to boil again, then add the sugar, stirring it well, until you are sure it is all dissolved. Now boil **FURIOUSLY** until it will set when tested on a cold saucer or plate. This may take as little as ten minutes, according to the ripeness of the fruit, but should not take much more than half an hour. For half quantities use a large saucepan. The "Old Hand" adds that she likes to use yellow fruit with an odd green one, but that all quite ripe ones still make a good marmalade. Bottle in hot clean jars, and make airtight.

Jellied Marmalade (Easy)

Slice up any number of grapefruit very finely indeed, using a sharp knife. Save every drop of juice. To every pound of cut-up fruit add one quart of water. Let this stand 24 hours, then boil for an hour, counting from the time it comes to the boil, not from the time of putting on. Leave again for 24 hours. Then weigh; allow a pound of sugar to a pound of pulp. If no scales, measure with a cup, using equal parts of sugar and pulp. Add the sugar after the pulp comes to the boil. Stir till *thoroughly dissolved*, and then boil very fast till it will set when tested on a cold saucer. May take 1 hour or less. A good variation is made with 5lb. of grapefruit and 1lb. of lemons.

Professional Marmalade

Three large New Zealand grapefruit, as freshly picked as possible; 2 lemons—be sure they are fresh, not cured; 12 cups of cold water. Peel the yellow off the grapefruit and lemons as thinly as possible—cut up very finely and put in one pot. Peel all the pith off the fruit, and put in another pot. Separate the flesh from the pips and any pith or

skin inside the fruit, and place the flesh in the pot with the yellow skin, and the pips in the pot with the white pith. Add six cups of water to each pot. Boil the white pith for one hour, and the skins and flesh for half an hour. Strain the white mixture through a strainer, and add the liquid to the other pot. Now add 1 cup of sugar to each cup of liquid and fruit combined, and boil briskly till it will set when tested—about 35 minutes. Bottle while hot.

Taranaki Marmalade

Put any number of oranges through the mincer. To every pound of this pulp add 3 pints of water, and let it stand for 24 hours. Next day, boil till tender, adding the orange pips tied in a muslin bag. Leave all night. Then remove the pips, bring to the boil, and add 1lb. 2oz. of sugar to each pound of fruit. Stir till it is dissolved, and boil quickly until it will set when tested—perhaps an hour.

Prize Marmalade

In this recipe the fruit is minced, which is not considered the correct way to make marmalade. Nevertheless, a jar of it was awarded a prize at a show. It is very easy. Two good-sized grapefruit; 1 sweet orange; 6 breakfast cups of water; 4½lb. of sugar. Mince the fruit, add the water, and leave overnight. Next day, bring slowly to the boil and boil for half an hour; then remove from the fire and leave till next day. Bring again to the boil, add gradually the warmed sugar, and stir till it is properly dissolved. Then boil fast till it will set when tested.

Manawatu Marmalade

Like so many good recipes, this is the result of an experiment. Three large grapefruit; 1 lemon; 4lb. of sugar. Boil the fruit whole, in sufficient water to cover, for ten minutes. Then slice the fruit very finely, and put it back into the water, which must be made up to 3 pints. Put also in the 4lb. of sugar, stir up well till it is dissolved, and leave for 24 hours. Then bring it slowly to the boil, stirring often. Boil steadily until it will set when tested on a cold saucer.

Elizabeth's Marmalade

One good-sized grapefruit, orange or lemon; 1lb. of sugar; and 1 pint of water. Slice up the fruit very finely. Cover with the water. Leave for 24 hours. Bring to the boil, and simmer steadily till the skin is soft. Then add the warmed sugar gradually; stir till thoroughly dissolved; and then boil fast till it will set when tested.

FROM THE MAILBAG

Candlelight!

Dear Aunt Daisy,

I have had so many helpful suggestions from you. Here is something that may interest you. I had a dinner party on my hands recently and some of the guests could not get here until black-out time. I had no lamp, but had two candles—but no candlesticks, and could not buy any. I cut the candles into six pieces. Then I took six fair-sized potatoes, that sat firmly, carved a socket for the candle with the apple-corer,



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painted the potatoes with the "enamel that supersedes enamel." I sat them on the dinner table with a tiny posy of flowers stuck on each one with a pin, and they looked really lovely, and gave us all the light we needed. Is this a new idea to you, or has someone already thought it out? I am missing your friendly talks in the morning, because of the power-cut—more than I can say. Wishing you all the best in your grand work, "Candlelight," St. Albans.

Indelible Pencil Stains

Dear Aunt Daisy,

Many years ago in Australia I, too, had some experience with indelible pencil stains. Children had been making ink with one, in a new bathroom. Tiles and enamel round the wash-basin were covered with it. A tube of toothpaste was also there, so just without thinking of results, I put some on, and rubbed it in with a toothbrush. Much to my surprise the stain all came off. This may be of some help to our "Link" in Christchurch.

A.T., Taranaki.

Thank you very much. I expect the marks would come off the glazed tiles more easily than from the knife handles. It probably soaked into the composition. Still, toothpaste is well worth trying—it has been used with great success to clean piano keys.

The Method Worked

Dear Aunt Daisy,

This is to thank you for your advice about my copper. Now I am able to give you the results, just 100 per cent. I filled the copper with cold water and added 2 table-poons of cream of tartar, stirring in well. Not needing to use the copper, I let it stand for a week, and then emptied it out, and found the copper was beautifully bright and shining—all trace of the soapy deposit had gone. I then cleaned it with hot soapy water with a dash of ammonia in it. Since then, I have always put about 2 tablespoons of ammonia in the copper-water and there is no sign of any more marks on my washing, and the copper looks so clean and shiny. I am most grateful to you for your helpful advice, and trust you will pass the information on to anyone else who has the same trouble.

F.B., Hastings.

Rusty Clothes Line

Dear Aunt Daisy,

I read in *The Listener* that a Daisy Chain Link was very upset about her rusty clothes line. Tell her my clothes line is of thinnish rope, and I have no bother at all. The pegs go on well, and there is no rust. "Another Link."

Dye Marks on the Sheets

Dear Aunt Daisy,

When washing the clothes to-day I put in a facecloth to boil with them, and did not notice the dye coming out of it until I was taking the clothes out of the copper. The red had run into some of the sheets and other things. I wonder if you could tell me what to do about it. "Lincoln."

Possibly the easiest and quickest way is to use a reliable dye remover—and follow the directions on the packet. Or you could use a bleach, such as a chloride of lime preparation. You can buy these, and follow the directions on the label; or you can make up a quick solution at home, the proportion being 2 teaspoons of chloride of lime to 1 pint of water. Strain it carefully through several thicknesses of muslin, and soak the stained parts in this till they come white again. Put a little vinegar in the rinsing water to kill the lime.



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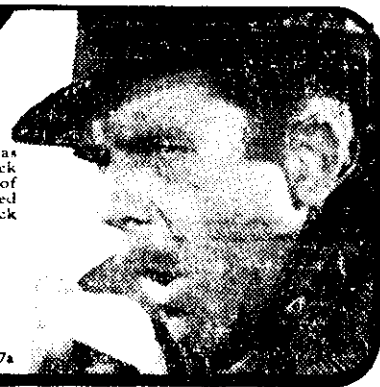
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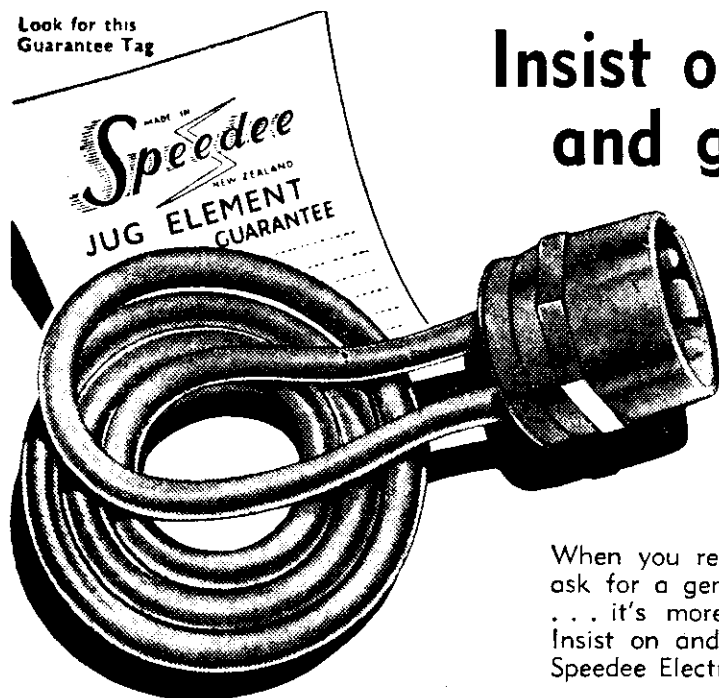
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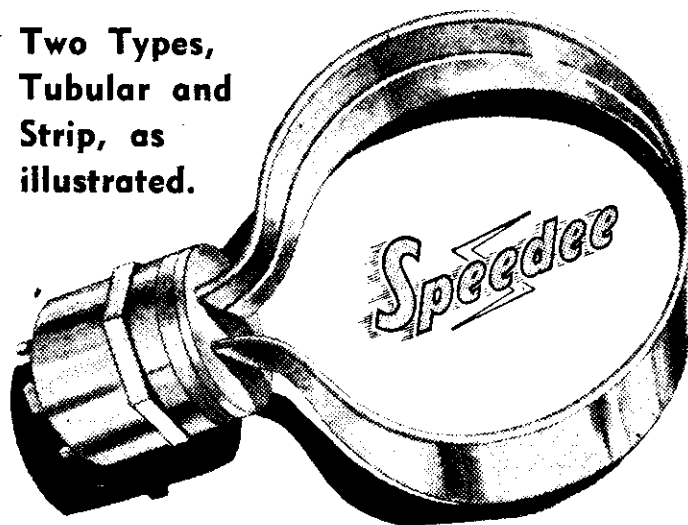
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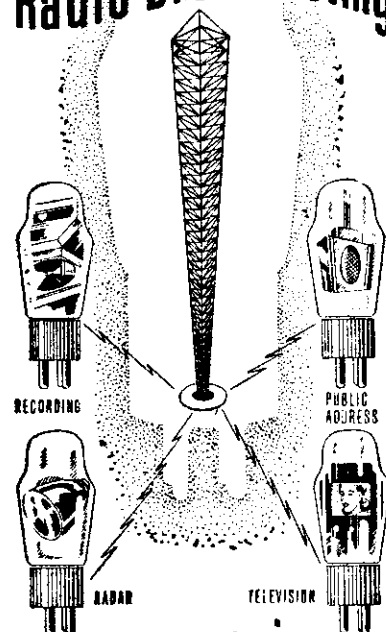
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THE PACIFIC OCEAN. By Felix Riesenbergl.
Museum Press, Ltd.

THIS book gives a full story of Pacific exploration, beginning with that desperado, stowaway, bankrupt, and visionary, the intrepid Balboa who fought his way across fever swamps, cloud topped summits and wild Indian tribes to the shores of the Pacific, and ending with the flight of Captain Eddie Musick from San Francisco to Manila in 1935. In between we have Magellan making his dreadful voyage across the unknown wastes, his ships foul, his men starving, and making landfall at the Ladrões when another day might have been the end of them all; Sarmiento, Mendana, and the beautiful, cruel, unfaithful woman his wife, who would not serve out fresh water to thirst-tormented sailors and when they complained that she washed her underclothes in their blood, snapped out, "Can not I do what I like with my own property?" We sail with de Quiros, the devout dreamer, to the New Hebrides, and follow the track of the huge galleons that made the Manila voyage from Acapulco to bring back silks, embroideries, ivory, sandalwood, uncut gems, spices, and aromatic herbs. Into the wide Pacific, the safe secure Spanish Ocean come the English freebooters; Francis Drake, with all lights out, sailing into Lima amid the crowded shipping and afterwards taking the Caca-fuego with an immense treasure; Cavendish, 10 years later, capturing the Manila galleon, laden with wealth almost beyond counting; and after the English the dour, stubborn Dutch fighting bloody battles as a commercial speculation. Perhaps the most dreadful of all the Pacific voyages was that of Anson in the crazy old Centurion manned by invalids, pensioners, gaol-birds, pressed men and a few fine volunteers. After terrible sufferings in which three-quarters of his men perished from scurvy he also took a Manila galleon. There is a diverting chapter concerning the on-goings at Tahiti when the glamorous Oberea was Queen and when Wallis was captain of the Dolphin and de Bougainville of La Boudeuse. Captain Cook who is ranked as "explorer-extraordinary" receives as is his right full treatment, although the author seems little concerned with his discoveries along the coasts of Australia and New Zealand.

The sealers and whalers have a chapter to themselves beginning with that excellent seaman Captain Fanning "who would not permit any of his crew to swear" or to be sworn at and who inspired such confidence in his men that a boy who fell overboard said afterwards that he wasn't at all afraid after the captain called out to him as he was being washed away that he would save him. We have in contrast the story of the Essex which was attacked and sunk by a ferocious sperm whale. The crew took to the boats and at the point of starvation became cannibals, eating the bodies of the dead and casting lots for the next victim. The captain and four others survived. In a chapter on the "Opening of the Japanese Door" there is a full account (from the U.S.A. point

of view) of Commodore Perry's diplomatic expedition of 1854, concerning which the commander himself said, "It is probable that arrogance may be charged against me . . . but I was simply adhering to a course of policy . . . which had hitherto worked well." The final chapter covers Bering and his tragic end, the California clippers; and finally the clipper planes.

The material is fascinating, and in general the author handles it exceedingly well. He does not always get a good balance and there are some surprising omissions. Kingsford Smith's flight across the Pacific is not mentioned despite the fact that it was several years ahead of Captain Musick's. He does however keep a high level of interest throughout and the book is extremely readable. Anyone interested in voyages of adventure and discovery will do well to read it and it should go into all the school libraries.

The black and white illustrations by Stephen G. Voorhies are excellent, but the maps, while adequate, are undistinguished.

—O. E. Burton

IN QUEST OF A PURPOSE

THEATRE IN AUSTRALIA. By Allan Aldous.
MODERN ENGLISH LITERATURE. By Enid Moodie Heddle.

(Quest Discussion Pamphlets, F. W. Cheshire Pty. Ltd., Melbourne).

NOT afraid to line up his ogres, whether large commercial companies or scatterbrained amateurs, and attempt, by standing on the appropriate number of piled-up soap boxes, to reach a height of indignation from which he can fell them to the earth, Allan Aldous discusses the problems of the Australian drama (which broadly are the same as those we face in New Zealand) with a refreshing realism and gusto. He talks entertainingly of the past: in convict days the first theatre was closed by the governor because when any family was seen to be at the play, its house was automatically robbed. He writes of the present with both fairness and iconoclasm, and has enough faith in his fellow Australians to make proposals for a reformed future. Incidentally, it appears that Adelaide repertory amateurs alone in Australia possess their own theatre. His enthusiasm and commonsense permit us to forgive him the embarrassing virility of his style.

The pamphlet on Modern English Literature (which includes American) is not nearly so well handled by its author, whose critical enterprise seems limited to reciting strings of writers' names (many uneasy bedfellows here) and rather unconfident paraphrasings of the opinions of second-rate authorities.

This new and interesting series of pamphlets on cultural or social topics is designed to appeal to members of adult education groups, and is in some degree a peace-time overflow from Australian army education: there were some signs of a similar development in this country.

—David Hall

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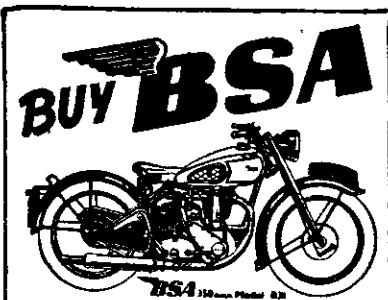
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REMINISCENCES OF A JOURNALIST

Autobiographical
Talks Series by
Alan Mulgan



Spencer Digby photograph

ALAN MULGAN

A NUMBER of reminiscence talks have been broadcast by the NZBS, but a series of a new kind is to start shortly. This is *The Making of a New Zealander*, an autobiographical series by Alan Mulgan, New Zealand author and journalist, who retired last year from the position of Supervisor of Talks for the NZBS.

The title of this series points to one of its two main themes. Alan Mulgan was born and partly brought up in the colourful Ulster settlement in Kati-Kati, Bay of Plenty, where his elders were all immigrants, and the ties with the homeland were made all the stronger by the conditions of the times. He was educated in Auckland in the 'nineties, before there was a substantial sense of nationalism in this country.

He traces his own development from those days when little attention was given to New Zealand history, or to the cultivation of national roots, to the present day, when the country has found a fair measure of self-expression. This is the intellectual and spiritual progress of a New Zealander who can look back more than half a century.

The second theme is the changes Alan Mulgan has seen in the political, economic and social life, particularly social. He remembers such things as the reign of the chaperone, the trailing skirt, the telephone a rarity, main roads made impassable by mud, 30 hours by the quickest route from Auckland to Wellington (two trains and a steamer), and a week of six long days for many shop assistants.

After describing his life in Kati-Kati, where the Orangemen paraded on the Twelfth, he recalls Auckland of 50 years ago, including years at the Grammar School—an Auckland isolated to a degree hard to realise to-day, dependent largely on timber, gold and gum, and without pre-vision of the wealth that was to flow from the dairy cow.

He has some interesting things to say about journalism in Auckland, then in Christchurch and back again to Auckland; his adventure in broadcasting in middle-age; a visit to England, and the writing of books. He will talk about writing in general, and the development of the New Zealand spirit in letters during the last generation. These reminiscences will be to some extent localised, but the speaker has seen most of New Zealand, and the talks will be given against a background of national conditions, achievement and character.

"Between Two Worlds," "When Auckland was Growing Up," "Mud and Little Ships," "Spartan Schooldays," "Plunge into Life," "His First Top Hat," "Canterbury Conflicts" are titles that suggest that the talks will be human. For a man who has been a journalist and a supervisor of broadcasts, and written a variety of books, may be presumed to find his fellows interesting. And he can hardly have been what he's been and seen what he's seen without encountering some good stories.

The first station to broadcast *The Making of a New Zealander* will be 1YA. The talks will start at 7.0 p.m. on Monday, July 21, and will be heard on succeeding Mondays at the same time.

BBC Symphony Tours Continent

THE BBC Symphony Orchestra has just finished a 10-day tour of the Continent. This is the second time it has toured outside Britain since its formation in 1936 and as on the 1936 tour all the concerts were conducted by Sir Adrian Boult. The Orchestra gave a series of concerts in Paris, Brussels, Amsterdam, and Scheveningen.

The tour opened with a public concert in Paris at the Theatre des Champs Elysees on June 18. When the programme ended the audience rose to its feet with an enthusiasm rare for a sophisticated Parisian audience and recalled Sir Adrian Boult again and again until he gave an encore. On the following day the whole Orchestra was invited to a civic reception at which the Vice-President of the Paris Municipal Council, Jean Marin, who was throughout the war a commentator in the BBC's French Service, gave a toast to the Orchestra—"To the fact that we are all in Paris in Spring instead of in

Maida Vale in the blitz" (in the early days of the war the BBC French Service operated from studios in Maida Vale, London).

In Brussels the Orchestra opened with a studio concert followed by a public concert at the Palais des Beaux-Arts. The final stage of the tour was a visit to Holland, where the Orchestra gave a public concert at the Concertgebouw, Amsterdam, before finishing its tour at Scheveningen with a concert at the Kurzaal attended by Queen Wilhelmina. In addition to the familiar classics, the programmes included representative British works as well as music by composers of the countries visited.

It was a point of special interest to members of the Orchestra that they were visiting countries to whose tortured and oppressed peoples they had broadcast so often during the war. Music-lovers on the Continent were equally interested to meet the Orchestra that had heartened them in the dark days.

NEW ZEALAND LISTENER, JULY 18

THE STORY OF A LABORATORY

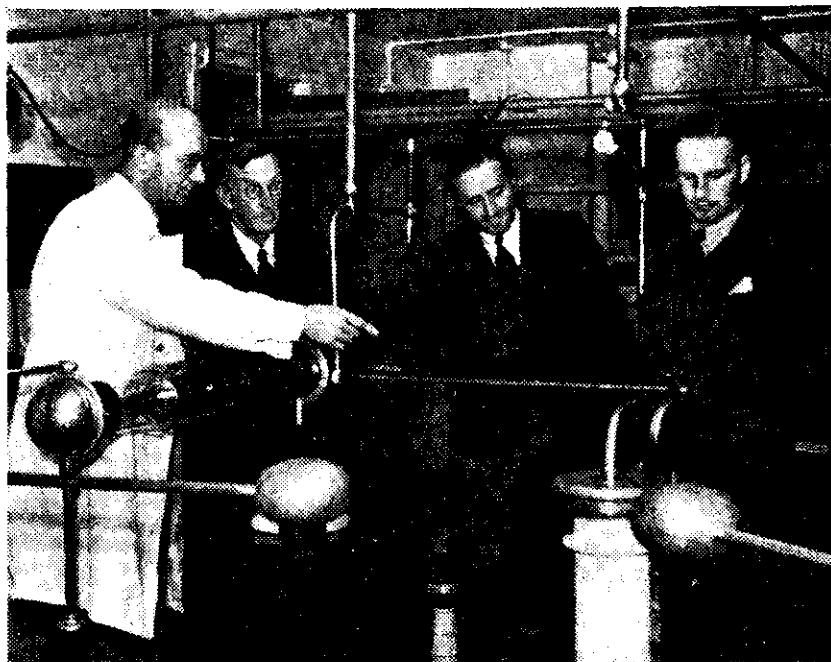
Cancer Research in Christchurch

WITH the permission of the Canterbury Laboratory Committee of the British Empire Cancer Campaign Society, a broadcast describing some of the activities of the laboratory, and the apparatus used in it, will be heard from 3ZB on Sunday evening, July 20, at 5.45 p.m.

The Dominion X-ray and Radium Laboratory (as it is called) occupies a key position so far as clinical research into the treatment of cancer by irradiation is concerned. It is responsible for the calibration and standardisation of all X-ray therapy plant throughout the Dominion and in this not only provides a basis for therapeutic research in New Zealand, but enables work done here to be correlated with that done overseas. The action of X-rays and radium on living tissues is such that the success or failure of radiation treatment of cancer depends on the ability of the therapist to deliver a very closely defined amount of radiation to the exact site of the tumour to be destroyed. Too little radiation fails to affect the malignant cells; too much might permanently

damage the surrounding healthy tissue from which regeneration has to start. The accurate determination of the dosage to be applied is therefore of crucial importance, and the exact evaluation of the physical and technical factors in this treatment is of equal importance if further progress is to be made.

The laboratory is also concerned with the prevention of some forms of "occupational" cancers. Hundreds of pioneer X-ray and radium workers died as a result of over-exposure to radiation. Serious hazards in any work with high-energy radiation require that constant and careful checks be made of the dosage of harmful radiation received by such workers, and this checking is carried out for New Zealand by the Canterbury laboratory. Elaborate equipment has also been installed in the laboratory to provide a supply of "radon" gas. This heavy gas, which is continuously given off by a solution of more than a third of a gramme of radium kept in the laboratory, is pumped off, refined, and put into "applicators" which are used in clinics throughout the Dominion for the treatment of some forms of malignant tumours.



PART of the high-voltage generator at the Dominion X-ray and Radium Laboratory. This generator supplies 250,000 volts to the X-ray tube used for primary standards. From left: G. E. Roth (physicist in charge of the laboratory), Sir Hugh Acland (chairman of the Canterbury Division of the British Empire Cancer Campaign Society), Dr. F. C. Chalklin (chairman of the laboratory committee), and H. T. Schou, of 3ZB, who prepared the broadcast



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17

SPEAKING CANDIDLY

LADY IN THE LAKE

(M-G-M)

 BOTH the films reviewed this week are based on novels by Raymond Chandler and both of them feature Mr. Chandler's private detective hero, Philip Marlowe, a rugged individualist with few moral scruples who, impersonated by Dick Powell in *Murder My Sweet* and by Humphrey Bogart in *The Big Sleep*, has already participated in a much greater amount of violent crime than comes the way of the average screen character. In the new films, neither the author nor his hero show any marked divergence from type; so far the stories themselves go, both *Lady in the Lake* and *The Brasher Doubloon* are hard-hitting, formalised "whodunits," cluttered with corpses and reeking with red herrings. But it is the treatment of *Lady in the Lake* which sets it apart and proves that something new can still come out of Hollywood.

Mere novelty is not enough in itself to justify high praise, though it may merit attention. And it must be admitted that a complicated crime story is by no means ideal material for the imaginative experiment which Robert Montgomery carries out in *Lady in the Lake* (he is the director as well as the

star). Something more straightforward would, I think, have been better suited to Montgomery's highly subjective method of narration: nothing less than the virtually complete identification of the audience with the hero who tells the story. Montgomery achieved this by acting the part with the camera strapped to his shoulders; so that, in effect, the camera-lens becomes the eyes of the hero and the audience looks at everything from his viewpoint. Apart from an introductory sequence when Montgomery, as Private Detective Marlowe, sits at a desk and introduces himself, and a similar sequence about half-way through, we never see the hero except when reflected in a mirror or as a hand opening a door or lighting a cigarette. His voice we hear throughout, of course, taking part in the dialogue, talking tough to the tough heroine (Audrey Trotter) and to the other characters of various shades of criminality, in the manner expected of Mr. Chandler's Mr. Marlowe.

As I say, a simpler story might have been better to launch this innovation. The camera "I" technique attracts so much of one's attention that it is not always easy to follow the tortuous plot (involving a scheming woman editor, a missing wife, and at least four cases of

homicide). If you try to concentrate on solving the mystery, as you are invited to do, you cannot appreciate fully the ingenuity of the direction: if you concentrate on the technique you may lose your way in the story.

For my own part, I was more interested in the technique. It is, of course, not entirely revolutionary. Several other movies have used the camera in this way to gain a momentary effect: but Montgomery is the first Hollywood director to have employed it throughout a film with such whole-hearted enthusiasm—with the result that when the hero is hit with a knuckle-duster the audience itself seems to be taking it on the chin, and when the heroine is in affectionate mood she advances with parted lips and kisses the camera full on the lens. Though this is probably as close as most of us will ever get to being kissed, by a Hollywood star, the technique as a whole has certain disadvantages, and I share the qualms of William Whitebait (of *The New Statesman*) who, in expressing the hope that the idea would not be generally adopted, declared that he would hate to see the world through the eyes of Lassie, or Rita Hayworth, or Frank Sinatra.

All the same, despite the horrid prospect thus opened before us, Robert Montgomery, while not wholly successful, deserves to be congratulated on the imagination and enterprise which he has shown in his first big assignment as a director.

THE BRASHER DOUBLOON

(20th Century-Fox)



COMPARED with *Lady in the Lake*, this is a very orthodox thriller of the rough-and-tumble school. Philip Marlowe this time is played by George Montgomery: so far as I know he is no relation to Robert, and he has little of his skill and polish. His present assignment is to trace a rare coin, called the Brasher Doubloon, which has disappeared from a collection owned by a tyrannical dowager (Florence Bates). The old girl also possesses a large house, an unpleasant son (Conrad Janis), a terrified secretary (Nancy Guild), a biting tongue, and a sinister secret. In the course of his investigations, Marlowe runs into plenty of trouble at the hands of the police as well as at the hands of the criminal element, but finds some compensation in teaching the pretty secretary to cure herself of a peculiar nervous complaint—she dislikes being touched by men. However, she is a willing enough patient, and by the end of the picture her cure is complete.

This is a comparatively new approach to screen love-making, especially for Philip Marlowe, an amorous type as well as a hard-boiled one, who usually collects a girl or two without any such difficulty in every screen play in which he figures. But the real interest of this

(continued on next page)

The OLD gives place to the NEW!



An enterprising New Zealand Institution marches with the times. The style changes—the lighthouse remains. Pictured above is one of the striking new series of stamps which on 1st August will take the place of the design known in many New Zealand homes. The series is an outstanding one, consisting of fine engravings of well-known lighthouses, attractively printed in two colours. There are seven stamps of varying denominations up to 1/-.

The stamps may not be used on private correspondence, but sets may be purchased in August from the Stamps Branch, G.P.O. or from any Branch of the Government Life Insurance Office. A folder giving the history of Government Life stamps and describing the new issue will also be obtainable.

Issue of FIRST DAY COVERS

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(continued from previous page)

film lies not in the untouchability of its heroine, but in the array of minor characters, exotic fungi of the criminal undergrowth who flourish even more luxuriantly than one expects in a Raymond Chandler story.

To the Editor—

Letters About Films

Sir,—I side solidly with Phil Hayward. Far from being finished, Disney is at the beginning of a marvellous art form in which he has no equals. Each of his efforts have had extraordinary beauty and appeal in different ways. The trouble lies not with Walt Disney, but with those poorly equipped to comprehend the exquisite and poetical. Many would-be intellectuals sneer at "silly symphony culture," and machine-age creation. It is a foolish kind of narrowness, for original mind and idealistic inspiration are the source of this art just as of all others. Disney the poet, musician, and seer is far beyond the little zone of his critics. . . . One does need to have any "axes to grind" to see that many American films are often better than other imports. It is nothing but snobbishness and affectation to favour foreign pictures. Another kind of affectation is the mania for English pictures; no matter how gauche, lurid, trashy these may be, they are invariably hailed with exaggerated fuss. Without doubt, many of them are frightfully poor. People must learn to be sensible about movie art; a film is not necessarily meretricious because it's from Hollywood, or inevitably artistic and brilliant (and cultural) because it's from Paris or London. Occasional Continental efforts are well done, but production is frequently clumsy, with plots hashed from plays; and the attitude to sex is always the same both in British and foreign films, either bawdy or vicious, the tired roué attitude. Sex in American films is mostly treated in gay and youthful style and with a refreshing pride in the state of love, as if it were good instead of decadent. Critics are fond of harping on the bad influence of American films. I would like to know what kind of influence in the moral way they think British films exude; the majority produced between 1945 and 1947 were on themes of rape, adultery, sadism, debauchery, and murder. I would like to add one point which I think has not been sufficiently stressed; the pleasant fact with American films of being able to see men who look and talk like males. In English films they attitudinize like dummies. "LET'S BE HONEST"

(Lower Hutt).

POINTS FROM LETTERS

G.M. happens to be the most efficient critic I have ever heard of. Certainly some of his opinions do not agree with mine, but surely that is natural enough. I think he is quite justified in saying that Disney is degenerating. Recently I went to a return season of *Fantasia*. I enjoyed it so much that I went again the next day. Prior to this, I went to see *Song of the South* and I laughed at everything that was dramatic, or supposed to be so. The film was 60 per cent. ordinary picture.

"MIVUE" (Auckland).

It is entirely thanks to G.M. that our picture-going during the last few years has ceased to be a hit-and-miss affair. By investing three-pence weekly in *The Listener* we have been guided to several pictures we would have missed but for G.M.'s recommendation. We went against his criticism occasionally, long enough to discover that each time was a miss, so now whenever possible we choose a "clap" and get an evening of good entertainment. We only regret that sometimes the criticisms are a little late. We have come to regard his choice as infallible.—JOAN HORNBLOW (Wellington).

CZECH FILM FESTIVAL IN LONDON

(By a London Correspondent)

LONDON'S prominent position as an international film centre was stressed recently by a spectacular event. Britain celebrated the Czechoslovakian Film Festival, the first event of its type to be held in that country. Its importance was emphasised by the fact that the Deputy-Prime Minister of Czechoslovakia, Zdenek Fierlinger, headed a deputation of high-ranking diplomats, executives, artists, and technicians of the nationalised Czech film industry. All in all, about 50 delegates were guests of the British Government, who were no less prominently represented. Among those present at various functions were Ernest Bevin (Foreign Secretary), Sir Stafford Cripps (President of the Board of Trade), Herbert Morrison (Lord President of the Council), and George Tomlinson (Minister of Education).

The Festival was sponsored by the British Film Institute, which under its director, Oliver Bell, was largely responsible for the organisation, but all the branches of the film industry, the British Film Producers' Association in particular, contributed to the success of the occasion.

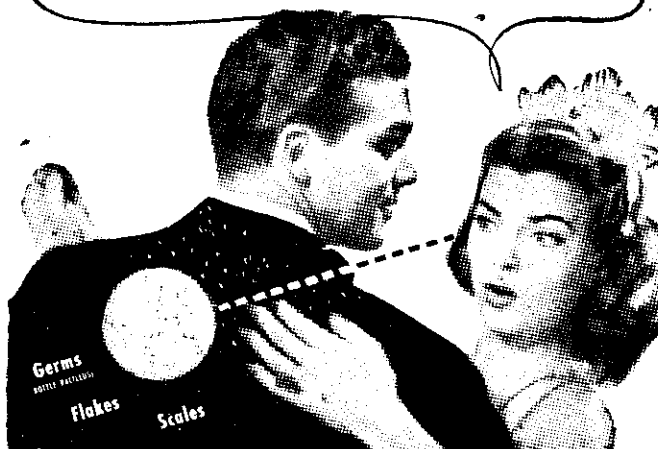
The real significance of the visit lay in the Exhibition of the first films made in Czechoslovakia since liberation. The films were shown at the New Gallery, one of London's most prominent first-run theatres, by courtesy of J. Arthur Rank. The premiere was put over in the traditional manner with brass band, film stars, both British and Czech, photographers, bright lights and speeches of welcome. The four representative productions screened were *Warriors of Faith*, a lavish period picture in Agfa-colour, set in the time of the Hussite wars with a strong patriotic appeal; *Men Without Wings*, telling the story of the gallant resistance movement with great economy, a vivid picture of the sufferings under Nazi occupation; *The Stolen Frontier*, a reconstruction of the Sudeten crisis, told with great realism; and *The Warning*, with the oppression of Slovak peasantry by Hungarian aristocrats as its theme. Distinguished by their high quality, too, were the shorts shown during the Festival. The puppet films and cartoons, photographed in Agfa-colour, compared with the best of Disney's work.

Speaking of the Czech film industry, Mr. Fierlinger said: "Our new nationalised film industry is now only developing its creative potentialities, but those who rightly understand the position and tasks of Czechoslovakia, situated in the very heart of Europe, will find in these films a sound effort to express the national and State individuality, an endeavour for creative progress and a strong will to realise in practice high human aims. We know that these examples of the work of our industry are only a beginning, but we are convinced that soon we shall be able to present the British public with work artistically more outstanding."

NATIONAL FILM UNIT

"CONTACT LENSES," an invention of modern science, is the main item in Weekly Review No. 307, released by the National Film Unit on July 18. Contact lenses are optical lenses which are fitted directly over the eyes.

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PROGRAMMES DAY BY DAY

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Monday, July 21

IYA AUCKLAND 650 kc. 462 m.

- 6.0 a.m. LONDON NEWS
7.0, 8.0 LONDON NEWS
9.0 Musical Bon Bons
9.30 Current Ceiling Prices
10.0 Devotions: Rev. Father Bennett
10.20 For My Lady: Queens of Song: Eleanor Sieber, soprano (U.S.A.)
10.45 A.C.E. TALK: "The A.B.C. of Cooking: The Uses of Fats and Oils in Cooking"
12.0 Lunch Music
1.30 p.m. Broadcast to Schools
2.0 Do You Know These?
2.30 CLASSICAL HOUR
Concertos for Four Pianos and Orchestra
Vivaldi-Bach
Concerto Grosso in D Major
Handel
3.15 French Lessons to Post-Primary Pupils
3.30 Testime Tunes
3.45 Music While You Work
4.15 Light Music
4.30 Children's Hour
6.0 Dinner Music
6.30 LONDON NEWS
6.45 BBC Newsreel
7.0 "The Making of a New Zealander: Bay of Plenty Background," talk by Alan Mulgan
7.15 Farmers' session Talk: "Weed Control," by R. K. Ward, Agricultural Chemist, Soil Fertility Research Station, Hamilton
7.30 EVENING PROGRAMME
"Dickens Characters: Mr. and Mrs. Micawber" (BBC Programme)
8.1 The Musical Friends in an intimate programme of popular music round the piano (A Studio Presentation)
8.16 "Micheleu — Cardinal or King?"
8.45 "Into the Unknown: Scott"
9.5 (approx.) Commentary on Professional Boxing Match at Auckland Town Hall
10.0 Scottish Interlude
Sydney MacEwan (tenor)
The Bonnie Earl of Moray
Maiden of Morven
arr. Lawson
Zonophone Scottish Players
Scottish Patrol Williams
Wee McGregor Amers
Anne Ballantyne (contralto)
Charlie is My Darling
10.15 London Radio Orchestra, conducted by Dennis Wright, in a programme of standard favourites (BBC Programme)
10.45 Music, Mirth, and Melody
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 The Symphonies of Haydn (1st of series)
Sir Henry Wood and the London Symphony Orchestra
Symphony No. 45 in F Minor ("Farewell")
8.25 Music by Darius
Barbirolli and the New Symphony Orchestra
A Song Before Sunrise
8.30 John Brownlee with the London Select Choir and the London Philharmonic Orchestra, conducted by Sir Thomas Beecham
Sea Briff
9.0 Music from the Operas
10.0 For the Balletomane
"Le Coq d'or"
Rimsky-Korsakov
7.30 Close down

DOMINION WEATHER FORECASTS

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

12M AUCKLAND 1250 kc. 240 m.

- 4.30 p.m. Light Orchestral Music
5.0 Light Variety
6.30 Dinner Music
7.0 Questions and Answers by the Gardening Expert
7.30 Orchestral Music
8.0 Concert
9.0 Overseas and N.Z. News
9.30 Rockin' in Rhythm, presented by Platterbrain
10.0 Close down

2YA WELLINGTON 570 kc. 526 m.

- 6.0 a.m. LONDON NEWS
7.0, 8.0 LONDON NEWS
Breakfast Session
8.0 The Melody Lingers On
9.30 Local Weather Conditions
Current Ceiling Prices
9.32 Morning Star: Mark Ham-bourg (pianist)
9.40 Music While You Work
10.10 Devotional Service
10.25 "Seeing Stars": Talk by Marjorie Skill, a radio personality who spent some time in London during the war
10.28-10.30 Time Signals
10.40 For My Lady: Musical Families: The Sterndale Bennett Family
12.0 Lunch Music
1.30 p.m. Broadcast to Schools
2.0 Local Weather Conditions

CLASSICAL HOUR

- Music by Dvorak (19th of series)
Symphonic Variations, Op. 78
Rumanian Rhapsody in A
Enesco
Dances from "Galanta"
Kodaly

- 3.0 "David Copperfield"
3.15 French Lessons to Post-Primary Pupils
3.30 Music While You Work
4.0 Variety Instrumentalists
4.30 Children's Hour: "Ebor"
6.0 Dinner Music
6.30 LONDON NEWS
6.45 BBC Newsreel
7.0 Local News Service
7.15 Winter Course Talk: "Our Pacific Neighbours: China," talk by James Bertram

- 7.30 EVENING PROGRAMME
Cheerful Charlie Chester and his Crazy Gang in "Stand Easy," a civvy street rag
8.0 Freddie Gore and his Orchestra: Rendezvous
Vocalist: Marion Waite
Comper: Selwyn Toogood
(A Studio Presentation)
8.20 "The India Rubber Men"
8.43 Serenade to the Stars, featuring the Sidney Torch Trio with Vocalist Jack Cooper
9.0 Overseas and N.Z. News
9.30 HENRI PENN (piano)
"Something Old, Something New"
(A Studio Presentation)
9.45 Nelson Eddy
The Whale Who Wanted to Sing at the Met. (from the film "Make Mine Music")
10.0 Claude Thornhill and his Orchestra
11.0 London News and Home News from Britain
11.20 CLOSE DOWN

2YC WELLINGTON 840 kc. 357 m.

- 6.30 p.m. Rhythm in Retrospect
6.45 Music by Favourite Composers
7.0 Bing
7.15 Invitation to the Dance
7.30 For Our Scottish Listeners
8.0 CHAMBER MUSIC
Music by Beethoven
The Busch Quartet
String Quartet in F Minor, Op. 95, No. 2
8.18 Rudolf Serkin (piano), and the Busch Quartet
Piano Quintet in F Minor, Op. 34
Brahms
9.0 Band Music
9.30 Ballad Programme
10.0 David Granville and His Ensemble
10.30 Close down

2YD WELLINGTON 990 kc. 303 m.

- 7.0 p.m. Stars of the Musical Firmament
7.20 "Great Expectations"
7.33 "Serenade to the Stars," featuring Sidney Torch and his Company of Players and Singers (BBC Programme)
7.55 Dancing Times: Hits of the Ballroom in Strict Tempo
8.15 "The Scarlet Pimpernel: That Darned Idiot Blakeney"
8.30 "Streamline"
9.0 The Music of Franz Schubert
9.30 "Jane Eyre" (BBC Production)
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, 8.0 a.m. LONDON NEWS
Breakfast Session
9.0 For a Brighter Washday
9.30 Current Ceiling Prices
9.32 Morning Variety
9.50 Morning Star: Natan Milstein (violin)
10.0 A.C.E. TALK: "The A.B.C. of Cooking: Uses of Fats and Oils in Cooking"
10.15 Music While You Work
10.45 "Theatre Box"
12.0 Lunch Music
1.30 p.m. Broadcast to Schools
2.0 Music While You Work
2.30 Variety
3.0 Famous Overtures: Rhenzi Wagner
3.15 French Lessons to Post-Primary Pupils
3.30 Chorus Time
4.0 Afternoon Variety
4.30 Children's Hour: Uncle Ed and Aunt Gwen
6.0 "To Have and To Hold"
6.15 Dinner Music
6.30 LONDON NEWS
6.45 BBC Newsreel
7.0 After Dinner Music
7.15 "Dad and Dave"

7.30 EVENING PROGRAMME

- Programme Gossip: An informal chat about forthcoming programmes
7.45 Listeners' Own Session
9.0 Overseas and N.Z. News
9.30 Ida Haendel (violin), with the National Symphony Orchestra, conducted by Basil Cameron
Concerto in D Major, Op. 35
Tchaikovsky
10.0 Close down

2YN NELSON 920 kc. 327 m.

- 7.0 p.m. Boston Promenade Orchestra
Pop Goes the Weasel
Strike up the Band
7.11 Paul Robeson (bass)
Paul Robeson Medley
7.19 Isador Goodman (piano)
7.25 Henry Hall's Orchestra
7.31 "ITMA." The Tommy Handley Show (BBC Programme)
8.0 CLASSICAL MUSIC
The Philadelphia Orchestra conducted by Eugene Ormandy
Matthias the Painter
Hindemith
8.25 Pau Casals (cello), with London Symphony Orchestra, conducted by Sir Landon Ronald
Kol Nidrei
8.37 Victoria Hrstene, Erna Berger, and Tiana Lennitz (sopranos), with Berlin State Opera Orchestra conducted by Clemens Krauss
"Der Rosenkavalier" Excerpts
Strauss
8.42 Minneapolis Symphony Orchestra conducted by Eugene Ormandy
"Der Rosenkavalier" Waltzes
Strauss
8.52 BBC Symphony Orchestra conducted by Sir Adrian Boult
Romance in C Major Sibelius
9.1 Orchestra Mascotte
9.7 "Mr. Thunder"
9.30 Light Recitals by Otto Dobrindt's Piano Symphonists, Tony Martin, Eddy Duchin (piano) and Xavier Cugat's Orchestra
10.0 Close down

2ZJ GISBORNE 980 kc. 306 m.

- 7.0 p.m. After Dinner Music
7.15 "Trademen's Entrance"
7.45 "Dad and Dave"
8.0 Concert Programme, featuring the Milan Symphony Orchestra, the Columbia Light Opera Company, Yehudi Menuhin (violin), Dora Labette (soprano)
8.50 Larry Adler (mouth organ)
9.8 Maurice Elwin (baritone)
9.21 Debroy Somers Band
9.35 Variety
10.0 Close down

3YA CHRISTCHURCH 720 kc. 416 m.

- 6.0 a.m. LONDON NEWS
7.0, 8.0 LONDON NEWS
7.55 Canterbury Weather Forecast
8.0 Morning Programme
9.30 Current Ceiling Prices
Richard Crooks (tenor)
9.45 Music While You Work
10.10 For My Lady: BBC Personalities: Leonard Henry (Comedian), England
10.30 Devotional Service
10.45 Two Modern Compositions: London Fantasia and Lullaby of the Belis

- 12.0 Lunch Music
12.35 Farmers Mid-day Talk
1.30 p.m. Broadcast to Schools
2.0 Music While You Work
2.30 A.C.E. TALK: "Uses of Fats and Oils in Cooking"
2.45 Choral Compositions by Bach and Handel
3.15 French Lessons to Post-Primary Pupils
3.30 CLASSICAL HOUR
A Programme of Descriptive Music
Impressions d'Italie
Charpentier
Don Juan: Tone Poem
1.30 Children's Hour
6.0 Dinner Music
6.30 LONDON NEWS
6.45 BBC Newsreel
7.0 Local News Service
7.15 Our Garden Expert: "About Roses"

- 7.30 EVENING PROGRAMME
MOIRA NICOLLE (soprano)
The Market
Once in the Long Twilight
Horne
Two North American Indian Songs:
By the Waters of Minnetonka
Laurance Logan
Pale Moon
From the Studio)
7.44 Brass Bandstand
Featuring Foden's Motor Works Band (BBC Programme)
8.0 Canterbury Music Festival
The Combined Chorus of the Christchurch Liedertafel and the Christchurch Male Voice Choir, conducted by Victor C. Peters, with the Christchurch Orpheus Choir, conducted by F. C. Penfold, and assembly artists Rhona Thomas (piano) and Hugh Findlay (baritone)
Combined Chorus:
Songs of the Sea
Stanford
Rhona Thomas:
Organ Fantasia
Eugene in G Minor
Barr-Liszt
Combined Chorus:
Five Part Songs from the Greek Anthology
Elgar
Hugh Findlay
Lander Kennung
Grieg
Christchurch Orpheus Choir:
The Heart That's Contented
Handel
When Winds Breathe Soft
Weber
Down in a Flowery Vale
Festa
The Silver Swan
Gibbons
Flora Gave Me
Fairst
Willie
A Song of Autumn
My Love Dwelt in a Northern Land
Oh! Happy Eyes
Weary Wind of the West
Elgar
England, My England Willard
(From the Civic Theatre)
10.0 Music, Mirth and Melody
11.0 London News and Home News from Britain
11.20 CLOSE DOWN

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6.30 LONDON NEWS
6.45 BBC Newsreel
7.0 Local News Service
7.15 Our Garden Expert: "About Roses"

3YL CHRISTCHURCH 1200 kc. 250 m.

- 6.0 p.m. Alfredo Campoli's Salon Group
6.15 The Light Opera Company
6.30 The Boston Promenade Orchestra
7.0 Musical What's What
7.15 Manhattan Melodies
7.30 "The Scarlet Pimpernel: The Scarlet Pimpernel Explains" (last episode)
7.45 These Are Popular
8.0 Stars of the Theatre
8.30 Music in the Mayerl Manner
8.45 Memories of Irving Berlin

Local Weather Report from ZB's:
7.32, 9.30 a.m.; 2.28, 9.35 p.m.

Monday, July 21

Local Weather Report from ZB's:
7.32, 9.30 a.m.; 2.28, 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

MORNING

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- 6.0 London News
- 7.0 Salute the Day
- 9.0 Aunt Daisy's Morning Recipe session
- 9.27 Current Ceiling Prices
- 9.30 Morning Melodies
- 9.45 We Travel the Friendly Road with The Spectator
- 10.0 Trans-Atlantic Liners: The Tired Lawyer
- 10.15 The Caravan Passes
- 10.30 Legend of Kathie Warren
- 10.45 Crossroads of Life

- 6.0 London News
- 7.0 Breakfast session
- 9.0 Aunt Daisy's Morning Recipe session
- 9.27 Current Ceiling Prices
- 9.30 Morning Serenade
- 9.45 Under Southern Skies
- 10.0 Trans-Atlantic Liners: The Careless Clown
- 10.15 Music While You Work
- 10.30 Legend of Kathie Warren
- 10.45 Crossroads of Life

- 6.0 London News
- 6.5 Break a Day Music
- 7.0 Emphasis on Optimism
- 8.0 Breakfast Club with Happy Hill
- 9.0 Aunt Daisy's Morning Recipe session
- 9.27 Current Ceiling Prices
- 9.30 Morning Musicals
- 10.0 Trans-Atlantic Liners: The Romantic Novelist
- 10.15 Movie Magazine
- 10.30 Legend of Kathie Warren
- 10.45 The Crossroads of Life
- 11.5 Home Decorating Session with Anne Stewart

- 6.0 London News
- 6.30 Morning Meditation
- 7.0 Start the Day Right with 4ZB's Breakfast session
- 7.35 Morning Star
- 9.0 Aunt Daisy's Morning Recipe session
- 9.27 Current Ceiling Prices
- 9.30 Morning Reverie
- 9.45 My Favourite Singer
- 10.0 Trans-Atlantic Liners: The Hanging Sword
- 10.15 Heritage Hall
- 10.30 Legend of Kathie Warren
- 10.45 The Crossroads of Life

- 6.0 London News
- 7.0 Music for Breakfast
- 7.15 Weather Report
- 8.10 Pack Up Your Troubles
- 9.0 Morning Request session
- 9.30 Current Ceiling Prices

EVENING

AFTERNOON

AFTERNOON

AFTERNOON

EVENING

- 12.0 Lunch Music
- 12.30 Home Decorating Session by Anne Stewart
- 1.0 Musical Matinee
- 1.30 Anne of Green Gables
- 1.45 1ZB Happiness Club (Joan)
- 2.30 Shopping Reporter (Sally)
- 2.50 Programme Parade
- 3.0 Musical Interlude
- 3.15 Travelling with Aunt Daisy

- 12.0 Mid-day Melody Menu
- 1.30 Anne of Green Gables
- 1.45 Waltz Time
- 2.30 Shopping Reporter (Suzanne)
- 3.0 Sentimental Memories
- 3.15 Melody Mixture
- 3.30 Artists You Know
- 3.45 With the Classics
- 4.15 Travelling with Aunt Daisy

- 12.0 Lunchtime Fare
- 1.30 Anne of Green Gables
- 2.30 Shopping Reporter (Elizabeth Anne)
- 3.0 Favourites in Song
- 3.15 Accent on Strings
- 3.30 You Can't Help Laughing
- 3.45 Sweet Yesterdays
- 4.0 Women's World (Joan)
- 4.15 Children's Session
- 5.0 Travelling with Aunt Daisy

- 12.0 Lunch Hour Tunes
- 1.30 Anne of Green Gables
- 1.45 Melody Menu
- 2.30 Shopping Reporter session (Jessie)
- 3.0 Songs and Melodies
- 3.30 Rita Entertains
- 4.15 Travelling with Aunt Daisy

- 6.0 Musical Memories
- 6.30 By Way of Music—Light Variety
- 6.45 Flying 55
- 7.0 Daddy and Paddy
- 7.15 Trans-Atlantic Liners: The Impoverished Young Man
- 7.30 Regency Buck
- 7.45 A Case for Cleveland
- 8.0 Music for Moderns
- 8.15 Hollywood Holiday
- 8.30 Off the Record
- 8.45 Chuckies with Jerry
- 9.0 Radio Playhouse
- 9.30 Light Orchestral Music
- 9.45 Crossroads of Life
- 10.0 Close down

- 6.0 20th Century Hits in Chorus
- 6.30 Treasure Island
- 6.45 Magic Island
- 7.0 Daddy and Paddy
- 7.15 Officer Crosby
- 7.30 A Case for Cleveland
- 7.45 The Listeners' Club
- 8.0 Nick Carter
- 8.15 Hollywood Holiday
- 8.30 Musical Interlude
- 8.45 Radio Editor: Kenneth Melvin
- 9.0 Radio Playhouse
- 9.30 Latest Popular Music
- 10.0 Telephone Quiz: Hilton Porter
- 11.0 Variety Bandbox
- 11.15 Dance Music
- 12.0 Close down

- 6.30 Popular Fallacies
- 6.45 Magic Island
- 7.0 Daddy and Paddy
- 7.15 Officer Crosby
- 7.30 A Case for Cleveland
- 7.45 Tussits, Teller of Tales: The Diver
- 8.0 Nick Carter
- 8.15 Hollywood Holiday
- 8.45 Give It a Name Jackpots
- 9.1 Radio Playhouse
- 9.45 Glasgow Orpheus Choir
- 10.0 Adventures of Peter Chance
- 10.15 Crosby the Versatile
- 10.30 Famous Dance Bands
- 11.0 Light Recitals
- 12.0 Close down

- 6.0 20th Century Hits in Chorus
- 6.30 Three Generations
- 6.45 Magic Island
- 7.0 Daddy and Paddy
- 7.15 Officer Crosby
- 7.30 A Case for Cleveland
- 7.45 The Caravan Passes
- 8.0 Nick Carter
- 8.15 Hollywood Holiday
- 8.45 Do You Know?
- 9.1 Radio Playhouse
- 9.30 Let's Keep it Bright
- 10.0 Thanks for the Song
- 10.30 Famous Dance Bands
- 11.0 Variety Programme
- 12.0 Close down

- 6.0 So the Story Goes
- 6.30 Beloved Rogue
- 6.45 Magic Island
- 7.0 Daddy and Paddy
- 7.15 Officer Crosby
- 7.30 A Case for Cleveland
- 7.45 Regency Buck
- 8.0 Nick Carter
- 8.15 Hollywood Holiday
- 8.45 Grey Shadow
- 9.0 Radio Playhouse
- 9.45 Songs with Frank Luther
- 10.0 My True Story
- 10.15 Fireside Tunes
- 12.0 Close down

Trade names appearing in Commercial Division programmes are published by arrangement

Another interesting episode of "Trans-Atlantic Liners" will be presented from your local ZB station at 10 o'clock this morning. Listeners to 2.2A will hear this feature at 7.15 to-night.

Two wonderful programmes about islands, both especially designed for the children, are presented by 1ZB — "Treasure Island" at 6.30 p.m., and "Magic Island" at 6.45 p.m.

The Shopping Reporter will be on the air from your local ZB station at 2.30 each afternoon, Monday to Friday, this week.

Aunt Daisy wishes you her cheery "Good morning everybody" at 9.0 a.m. every day, Monday to Friday—Aunt Daisy's Morning Recipe Session from the four ZB stations.

- 9.0 Overseas and N.Z. News
- 9.30 "The Sparrows of London"
- 9.43 Chorus Time
- 10.0 Listen and Relax
- 10.30 Close down

3ZR GREYMOUTH 940 kc. 319 m.

- 7.0, 8.0 a.m. LONDON NEWS Breakfast Session
- 9.0 Larry Clinton Presents
- 9.15 Voices in Harmony
- 9.30 Current Ceiling Prices
- 9.32 Hawaiian Harmonies
- 9.45 From the Rudolph Friml Shows
- 10.0 Devotional Service
- 10.20 Morning Star: Nino Martini (tenor)
- 10.30 Music While You Work
- 12.0 Lunch Music
- 1.30 p.m. Broadcast to Schools
- 2.0 Sonata in D Major Mozart
- 2.16 Afternoon Talk: "Life and Letters: The Letters of Lamb"
- 2.30 The Norman Cloutier Orchestra and Chorus
- 2.45 The Music of Eric Coates
- 3.0 Famous Conductors: Eugene Goossens
- 3.15 French Lessons to Post-Primary Pupils
- 3.30 Music While You Work
- 4.0 Strict Tempo
- 4.45-5.0 Dance Favourites
- 6.0 Dinner Music
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 News from the Labour Market
- 7.16 "Blind Man's House"
- 7.30 EVENING PROGRAMME A Programme of Selections from Gilbert and Sullivan Band of H.M. Welsh Guards

- 7.45 Songs by Richard Tauber
- 8.0 "The Whiteoaks of Jalna: The Whiteoaks"
- 8.30 Songs and Songwriters The music and story of to-day's light composers
- 9.0 Overseas and N.Z. News
- 9.28 Sergei Rachmaninoff (piano) and Philadelphia Orchestra Concerto No. 3 in D Minor, Op. 30 Rachmaninoff
- 10.0 Close down

4YA DUNEDIN 790 kc. 380 m.

- 6.0 a.m. LONDON NEWS
- 7.0, 8.0 LONDON NEWS
- 9.0 To-day's Composer
- 9.15 Light Music
- 9.30 Current Ceiling Prices
- 9.32 Music While You Work
- 10.0 "Psychology of the Child: Children's Tears" talk by Mrs. D. K. Pellow
- 10.20 Devotional Service
- 10.40 For My Lady: Dickens and Music
- 12.0 Lunch Music
- 1.30 p.m. Broadcast to Schools
- 2.0 Harmony and Humour
- 2.15 Piano Pastime
- 2.30 Music While You Work
- 3.0 Bandstand
- 3.15 French Lessons to Post-Primary Pupils
- 3.30 CLASSICAL HOUR Beethoven Symphonies Symphony No. 1 in C Major Op. 21 Concertstück in F Minor Op. 79 Weber
- 4.30 Children's Hour: Nature Night
- 6.0 Dinner Music

- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 Local News Service
- 7.15 "The Blue Pool of Wakatipu: The Herdships of the Wakatipu Pioneer" talk prepared by Florrie Hogarth
- 7.30 EVENING PROGRAMME KOA NEES (piano): Keyboard Music by Bach Organ Prelude and Fugue in C arr. Philipp Organ Toccata and Fugue in D Minor arr. Tausig (From the Studio)
- 7.49 Heinrich Schlusnus (baritone) Talismans Spring Journey Moonlight Provencal Song Schumann
- 8.0 Masterpieces of Music with Thematic Illustrations and comments by Professor V. E. Galloway, Mus.D. Symphony No. 4 in D Minor Op. 120 Schumann
- 8.37 Swedish Male Choir Dance of the Judges arr. Olsson Our Country arr. Olsson Davaa arr. Olsson Finnish War March
- 8.46 Eugene Goossens and New Light Symphony Orchestra Three Spanish Dances Granados

- 9.0 Overseas and N.Z. News
- 9.30 Recital for Two
- 9.56 Bournemouth Municipal Orchestra The Two Imps Alford
- 10.0 Melody in Music
- 11.0 London News and Home News from Britain
- 12.0 CLOSE DOWN

4YO DUNEDIN 1140 kc. 263 m.

- 6.0 p.m. Gay Tunes
- 6.15 Hawaiian Melodies
- 6.30 Concert Platform: Famous Artists
- 7.0 Popular Parade
- 7.30 Bandstand
- 8.0 Your Cavalier
- 8.30 Variety
- 8.45 "The Flying Squad"
- 9.1 Hollywood Spotlight
- 9.15 The Allen Roth Show
- 9.30 Songs Without Words
- 9.45 Light Concert Programme
- 10.30 Close down

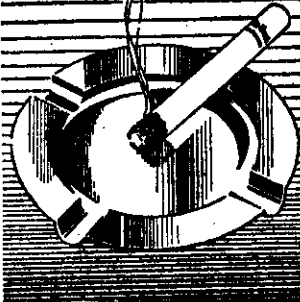
4YZ INVERCARGILL 680 kc. 441 m.

- 7.0, 8.0 a.m. LONDON NEWS Breakfast Session
- 9.0 Morning Variety
- 9.30 Current Ceiling Prices
- 9.31 A.C.E. TALK: "The A.B.C. of Cookery: The Uses of Fats and Oils in Cooking"
- 9.45 Organola: Quentin McLean
- 10.0 Devotional Service
- 10.15 "The Amazing Duchess"
- 10.30 Music While You Work
- 12.0 Lunch Music
- 1.30 p.m. Broadcast to Schools
- 2.0 These Were Hits
- 2.17 "The Chainings"
- 2.30 CLASSICAL HOUR Beethoven's String Quartets (16th of series) Quartet in F, Op. 135 Quintet for Horn, Violin, Two Violas, and Cello, K.407 Mozart
- 3.15 French Lessons to Post-Primary Schools
- 3.30 Music While You Work
- 4.0 "The Defender"
- 4.15 Marek Weber and his Orchestra
- 4.30 Children's Hour
- 6.0 Dinner Music

- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 "Dad and Dave"
- 7.30 "Important People" (final episode)
- 7.45 Sporting Life: Peter Jackson (negro boxer)
- 7.57 Fred Hartley's Quintet
- 8.0 "My Son, My Son"
- 8.24 Larry Adler (mouth organ virtuoso)
- 8.30 "Streamline"
- 9.0 Overseas and N.Z. News
- 9.30 Spotlight Parade of Songs, arranged by Frank Beadle
- 10.0 Close down

De Reszke

are so much better



IYA AUCKLAND

650 kc. 462 m.

Tuesday, July 22

- 6.0 a.m. LONDON NEWS
 7.0, 8.0 LONDON NEWS
 9.0 Correspondence School session (see page 42)
 9.30 Current Ceiling Prices
 9.32 Light and Shade
 10.0 Devotions: Rev. W. R. Milne
 10.20 For My Lady: "The Hills of Home"
 10.40 "The Gentleman is a Dress-maker: Mainbocher," talk by Dorothy Neal White
 10.55 Health in the Home: Wear for Winter
 12.0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2.0 Musical Snapshots
 2.30 CLASSICAL HOUR
 Symphonic Dances Grieg
 Symphony No. 2 in D Major Sibelius
 3.30 Conversation Pieces
 3.45 Music While You Work
 4.15 Light Music
 4.30 Children's Hour: The Coral Island
 6.0 Dinner Music
 6.30 LONDON NEWS
 6.45 BBC Newsreel
 7.0 Local News Service
 7.15 Talk by the Gardening Expert
 7.30 EVENING PROGRAMME
 Dance Band, with Len Hawkins and his Orchestra
 (A Studio Presentation)
 7.52 Judy Garland and Gene Kelly
 When You Were a Tulip Mahoney
 7.58 "ITMA": It's That Man Again, a Tommy Handley Programme
 8.26 "They": What "They" Say About Foreigners (BBC Programme)
 9.0 Overseas and N.Z. News
 9.10 Repetition of Greetings from the Kiwis in Japan
 9.30 Woody Herman and His Orchestra
 9.45 Jack Teagarden and His Orchestra
 10.0 Dance Recordings
 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
 Koussevitzky and the Boston Symphony Orchestra
 Symphony No. 8 in F, Op. 93 Beethoven
 8.25 Jascha Heifetz with Barbirolli and the London Philharmonic Orchestra
 Concerto in A Mozart
 9.0 Contemporary Music
 Frederick Stock and the Chicago Symphony Orchestra
 Scapino Overture Walton
 9.10 Ormandy and the Minneapolis Orchestra
 Symphony No. 2 in E Minor, Op. 27 Rachmaninoff
 10.0 Recital
 Dorothy Maynor and Claudio Arrau
 10.30 Close down

OZM AUCKLAND

1250 kc. 240 m.

- 4.30 p.m. Light Orchestral and Vocal Music
 6.0 Light Variety
 6.30 Dinner Music
 7.0 Film Land
 7.30 Orchestral and Instrumental Selections
 8.0 Concert
 9.0 Radio Theatre: "Millstones"
 10.0 Close down

2YA WELLINGTON

570 kc. 526 m.

- While Parliament is being broadcast from 2YA, this station's published programmes will be presented from 2YC
 6.0 a.m. LONDON NEWS
 7.0, 8.0 LONDON NEWS
 Breakfast Session
 9.0 Correspondence School Session (see page 42)

DOMINION WEATHER FORECASTS

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

- 9.30 Local Weather Conditions
 Current Ceiling Prices
 9.32 Morning Star: Alexander Kipnis (bass)
 9.40 Music While You Work
 10.10 Devotional Service
 10.25 "Fashions at the British Industries Fair," the first talk on the British Industries Fair prepared by Joan Airey, a New Zealander now living near London, who was one of the many thousands privileged to see the Fair, and study at first hand the wares displayed
 10.28-10.30 Time Signals
 10.40 For My Lady: Musical Families: The Novello Family
 12.0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2.0 Local Weather Conditions
 CLASSICAL HOUR
 Music by Schubert (18th of series)
 String Quartet in A Minor, Op. 29
 Symphony No. 8 in D
 Aria: O, What Comfort to the Senses Haydn
 3.0 Songs by Men
 3.15 Orchestral Interlude
 3.30 Music While You Work
 4.0 Afternoon Serenade
 4.30 Children's Hour: "The Enchanted Whistle" and "Toad of Toad Hall"
 6.0 Dinner Music
 6.30 LONDON NEWS
 6.45 BBC Newsreel
 7.0 Local News Service
 7.15 "Passport: 15 Minutes in Another Country," The Tragedy of Greece, by Stanley Bond
 7.30 EVENING PROGRAMME
 Contemporary American Music (6th of series)
 Saldenberg Little Symphony Orchestra
 Capricorn Concerto for Flute, Oboe, Trumpet and Strings Barber
 7.45 RALPH WESNEY (baritone)
 Wind from the South
 Drooping Wings
 Go, Lovely Rose Quilter
 Old Clothes and Fine Clothes Martin Shaw
 The Sky Above the Roof Vaughan Williams
 Pleading (A Studio Recital) Elgar
 8.0 ELISABETH WEMYSS (pianist)
 On a Merry Morning ("Sar-nia") Ireland
 Heart's Ease Frank Bridge
 Ragamuffin Ireland
 (A Studio Recital)
 8.14 Boston Promenade Orchestra
 Italian Caprice Tchaikovsky

- 8.30 THE GEORGIAN SINGERS (series No. 4)
 "Wind Flowers": Song Cycle for four voices Somervell (A Studio Recital)
 8.46 Minneapolis Symphony Orchestra
 Le Tombeau de Couperin Ravel
 9.0 Overseas and N.Z. News
 9.10 Repetition of Greetings from the Kiwis in Japan
 9.30 Commentary on Professional Wrestling Match (From the Town Hall)
 10.0 (approx.) Musical Miscellany
 10.45 Music for the Theatre
 11.0 London News and Home News from Britain
 11.20 CLOSE DOWN

2YC WELLINGTON

840 kc. 357 m.

- 6.30 p.m. Songs for Sale
 6.45 Tenor Time
 7.0 BBC Theatre Orchestra
 7.30 While Parliament is being broadcast this Station will present 2YA's published programme; a popular programme will be presented in the event of Parliament not being broadcast.
 10.30 Close down

2YD WELLINGTON

990 kc. 303 m.

- 7.0 p.m. Rhythm in Retrospect
 7.20 "The Sparrows of London"
 7.33 Radio Variety: Music, Mirth, and Melody
 8.0 "Enter a Murderer"
 8.25 Musical News Review: The Latest Musical News and Things You Might Have Missed
 9.0 "Appointment with Fear: The Lair of the Devil Fish"
 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
 8.30 "Four Just Men"
 9.30 Dance Music
 10.0 Close down

2YH NAPIER

750 kc. 395 m.

- 7.0, 8.0 a.m. LONDON NEWS
 Breakfast Session
 9.0 Correspondence School Session (see page 42)
 9.30 Current Ceiling Prices
 9.32 Morning Variety
 9.50 Morning Star: Enrico Caruso
 10.0 Women's Affairs To-day, the first of six talks by Caroline Webb
 10.15 Music While You Work
 10.45 "Disraeli"
 12.0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2.0 Music While You Work
 2.30 Variety

- 3.30 Musical Masterpieces:
 Sonata in E Flat for Clarinet and Piano Brahms
 4.0 Songs from the Shows: A BBC Programme, featuring Anne Ziegler and Webster Booth
 4.30 These Were Hits!
 4.45 Children's Hour: Mr. Poetryman
 6.0 "The Buccaneers"
 6.15 Dinner Music
 6.30 LONDON NEWS
 6.45 BBC Newsreel
 7.0 After Dinner Music
 7.15 "The Scarlet Pimpernel: At the Opera" (BBC Programme)

7.30 EVENING PROGRAMME

Composers on Parade: Ivan Caryll, the second of a series of six programmes, illustrating popular musical comedies

- 8.0 "How Green Was My Valley"
 8.30 Berlin State Opera Orchestra
 Rosamunde Ballet Music Schubert
 8.38 RACHEL PLANK (mezzo-soprano)
 To Music Schubert
 Cradle Song
 A Legend
 None But the Lonely Heart Tchaikovsky
 (A Studio Recital)
 8.52 Heifetz (violin)
 Polonaise Brillante in D Major, Op. 4 Wieniawski
 9.0 Overseas and N.Z. News
 9.30 "It's a Pleasure" (BBC Programme)
 10.0 Close down

2YN NELSON

920 kc. 327 m.

- 7.0 p.m. For the Younger Listener
 International Novelty Orchestra
 Parade of the Pirates
 7.5 The Tarzan Players
 Tarzan of the Apes
 7.25 Roberto Inglez and His Orchestra
 7.30 Hawaiian Harmony, featuring Phil Skinner's Stringsters, Sol Hoopii's Novelty Five, and Ray Kinney's Hawaiian Musical Ambassadors
 7.48 "Dad and Dave"
 8.0 Musical Comedy
 Gerald's Orchestra with Vocalists
 Musical Comedy, 1923-1935
 8.10 Deanna Durbin (soprano)
 Kiss Me Again Herbert
 8.13 Al Goodman's Orchestra
 The Desert Song Romberg
 8.19 Paul Gregory (baritone)
 Stout Hearted Men Romberg
 8.23 Light Opera Company
 My Maryland Romberg
 Oh Boy Kern
 8.30 Orchestral Music by Grand Symphony Orchestra
 Marinella Overture Fucik
 Coronation March Kretschmer
 8.41 Joseph Schmidt (tenor)
 Simplicius Waltz Song Strauss
 Listen to the Old Well's Ripping
 8.47 The Orchestra
 In a Mediterranean Town Fischer
 Champagne Gallop Lumbye
 Champagne Bubbles Schmidt
 9.1 Royal Naval Singers (Portsmouth)
 Songs of the Sea arr. Terry
 9.10 Light Symphony Orchestra conducted by Eric Coates
 Summer Days Suite Coates
 9.18 "Chief Inspector French's Cases: The Army Truck" (BBC Programme)
 9.30 Dance Music by Orchestras of Gerald and Harry Roy, with vocal interludes by Monte Rey
 10.0 Close down

2ZJ GISBORNE

980 kc. 306 m.

- 7.0 p.m. Light Orchestral Selections
 7.15 "Mr. Meredith Walks Out"
 7.30 Selected Recordings
 8.0 Royal Opera Orchestra, Covent Garden

- 8.27 Fanny Heldy (soprano)
 8.33 BBC Programme
 9.2 Variety
 9.38 Dance Music
 10.0 Close down

3YA CHRISTCHURCH

720 kc. 416 m.

- 6.0 a.m. LONDON NEWS
 7.0, 8.0 LONDON NEWS
 7.58 Canterbury Weather Forecast
 9.0 Correspondence School session (see page 42)
 9.30 Current Ceiling Prices
 March with the Guards
 9.45 Music While You Work
 10.10 For My Lady: "Forgotten People"
 10.30 Devotional Service
 10.45 Sonata in E Minor, Op. 90 Beethoven
 12.0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2.0 Music While You Work
 2.30 "Undiscovered Wales," the first of two talks prepared by Anne Marsh
 2.45 Two Welsh Orchestral Selections
 2.55 Health in the Home: Dental Hygiene and Care of the Teeth
 3.0 CLASSICAL HOUR
 Music from the Ballet with interludes from Grand Opera
 "Les Petits Riens" Ballet
 Music Mozart
 "Aurora's Wedding" Ballet
 Music Tchaikovsky
 Tatiana's Letter Scene
 ("Eugen Onegin") Tchaikovsky
 4.0 The Salon Concert Players, the Nocturne Trio, Thomas L. Thomas, and the Thesaurus Singers
 4.30 Children's Hour
 6.0 Dinner Music
 6.30 LONDON NEWS
 6.45 BBC Newsreel
 7.0 Local News Service
 7.15 Book Review by H. Winston Rhodes
 7.30 EVENING PROGRAMME
 "Mr. Meredith Walks Out"
 7.43 Norman Cloutier Orchestra
 Nina Rosa
 7.45 "Dad and Dave"
 7.58 Richard Leibert (organ)
 Serenade Moskowski
 8.0 Canterbury Music Festival
 Francis Bate (cello)
 Ernest Jenner (piano)
 Sonata in G Minor, Op. 65 Chopin
 Maitland McCutcheon (violin)
 Lloyd Hunter (cello) and James F. Skedden (piano)
 Trio No. 5 in E Flat Haydn
 Gladys Vincent (violin) and Ernest Jenner (piano)
 Sonata in A Franck
 Irene Ballantyne (violin)
 Ronald Moon (viola)
 Nancy Estall (cello)
 Gwen McLeod (piano)
 Quartet in D Flat, Op. 14 Beethoven
 (From the Canterbury University College Hall)
 10.0 Glenn Miller and the Band of the Army Air Forces Training Command
 10.15 Harry Roy and his Orchestra
 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 Bright Tunes
 6.45 Songs of the West
 7.0 Musical What's What
 7.15 Hit Parade Tunes: The latest hits from the American Hit Parade
 7.30 Serenade: A programme of light musical and popular numbers
 8.0 "Stand Easy": A variety programme featuring the British comedian Cheerful Charlie Chester (BBC Programme)

WHILE power restrictions remain in force, broadcasting is limited to 9 hours and 40 minutes daily, Monday to Friday inclusive, as follows: 7.0-8.10 a.m., 9.0-11.0 a.m., 1.30-4.0 p.m., 6.30-10.30 p.m. 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 above reduced transmission periods. 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:
7.32, 9.30 a.m.; 2.28, 9.35 p.m.

Tuesday, July 22

Local Weather Report from ZB's:
7.32, 9.30 a.m.; 2.28, 9.35 p.m.

1ZB AUCKLAND 1870 kc. 280 m.

MORNING

- 6.0 London News
- 7.0 Bright Breakfast Music with Phil Shone
- 9.0 Aunt Daisy's Morning Recipe session
- 9.27 Current Ceiling Prices
- 9.30 Morning Melodies
- 9.45 We Travel the Friendly Road with The Roadmender
- 10.0 My Husband's Love
- 10.15 The Caravan Passes
- 10.30 Mama Bloom's Brood
- 10.45 Crossroads of Life

AFTERNOON

- 12.0 Music for Your Lunch-hour
- 12.30 Home Decorating Talk by Anne Stewart
- 1.0 Afternoon Musical Variety
- 1.30 Anne of Green Gables
- 1.45 12B Happiness Club (Joan)
- 2.30 Shopping Reporter (Sally)
- 2.50 Popular Music

EVENING

- 6.30 Thanks, Kate Smith
- 6.45 Junior Naturalists' Club
- 7.0 Musical Programme
- 7.15 This is My Story
- 7.30 A Case for Cleveland
- 7.45 Tusitala, Teller of Tales
- 8.0 The Lifebuoy Hit Parade
- 8.30 Scarlet Harvest
- 8.45 Radio Editor: Kenneth Melvin
- 9.0 Current Ceiling Prices
- 9.2 Doctor Mac
- 9.15 Popular Music until 10
- 10.0 Turning Back the Pages (Rod Talbot)
- 10.30 Famous Dance Bands
- 11.0 Before the Ending of the Day
- 11.15 Late Night Dance Music
- 12.0 Close down

2ZB WELLINGTON 1130 kc. 265 m.

MORNING

- 6.0 London News
- 7.0 Breakfast session
- 9.0 Aunt Daisy's Morning Recipe session
- 9.27 Current Ceiling Prices
- 9.30 Tenor Time
- 9.45 Mantovani Presents
- 10.0 My Husband's Love
- 10.15 20th Century Hits in Chorus
- 10.30 Mama Bloom's Brood
- 10.45 Crossroads of Life

AFTERNOON

- 12.0 Mid-day Melody Menu
- 1.30 Anne of Green Gables
- 1.45 Let's Have Another One
- 2.30 Shopping Reporter (Suzanne)
- 3.0 Footlight Favourites
- 3.15 Jerome Kern Selections
- 3.30 With the Fair Sex
- 3.45 Wandering Through the Classics
- 4.45 Melody with Strings

EVENING

- 6.30 Chuckles with Jerry
- 6.45 Junior Naturalists' Club
- 7.0 Reserved
- 7.15 This is My Story
- 7.30 A Case for Cleveland
- 7.45 Nemesia Incorporated
- 8.0 Lifebuoy Hit Parade
- 8.30 Scarlet Harvest
- 8.45 Talent Quest
- 9.0 Current Ceiling Prices
- 9.1 Doctor Mac
- 9.30 Lucienne Boyer
- 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
- 6.5 Break o' Day Music
- 7.0 Up with the Lark
- 8.0 Breakfast Club with Happy Hill
- 9.0 Aunt Daisy's Morning Recipe session
- 9.27 Current Ceiling Prices
- 9.30 Morning Musicals
- 10.0 My Husband's Love
- 10.15 Sporting Blood
- 10.30 Mama Bloom's Brood
- 10.45 Crossroads of Life
- 11.5 Home Decorating Talk by Anne Stewart

AFTERNOON

- 12.0 Luncheon Fare
- 1.30 Anne of Green Gables
- 2.30 Shopping Reporter (Elizabeth Anne)
- 3.0 Favourites in Song
- 3.15 Virtuoso for To-day
- 3.30 Melody Mosaic
- 3.45 Romany Rye
- 4.0 Women's World (Joan)
- 4.45 Children's Session

EVENING

- 6.0 Magic Island
- 6.30 The Grey Shadow
- 6.45 Junior Naturalists' Club
- 7.0 Recordings
- 7.15 This is My Story
- 7.30 A Case for Cleveland
- 7.45 Three Generations
- 8.0 Lifebuoy Hit Parade
- 8.30 Scarlet Harvest
- 8.45 Regency Buck
- 9.0 Current Ceiling Prices
- 9.1 Doctor Mac
- 9.30 Mood Music
- 10.0 Thanks for the Song
- 10.15 Strange Mysteries
- 10.30 The World of Motoring, compered by Trevor Holden
- 11.0 Recordings
- 12.0 Close down

4ZB DUNEDIN 1310 k.c. 229 m.

MORNING

- 6.0 London News
- 6.30 Morning Meditation
- 7.0 Start the Day Right with 4ZB's Breakfast session
- 7.35 Morning Star
- 9.0 Aunt Daisy's Morning Recipe session
- 9.27 Current Ceiling Prices
- 9.30 Just for You
- 9.45 Music in the Air
- 10.0 My Husband's Love
- 10.15 Heritage Hall
- 10.30 Mama Bloom's Brood
- 10.45 The Crossroads of Life

AFTERNOON

- 12.0 Lunch Hour Tunes
- 1.30 Anne of Green Gables
- 1.45 Songs That Live
- 2.30 Shopping Reporter session (Jessie)
- 3.0 Round the Organ
- 3.30 Famous Tenors
- 4.45 Long, Long Ago

EVENING

- 6.30 Clues from the News
- 6.45 Junior Naturalists' Club
- 7.15 This is My Story
- 7.30 A Case for Cleveland
- 7.45 Popular Fallacies
- 8.0 Lifebuoy Hit Parade
- 8.30 Scarlet Harvest
- 8.45 Grey Shadow
- 9.0 Current Ceiling Prices
- 9.45 Doctor Mac
- 9.45 Rhythm Round-up
- 10.0 Reserved
- 10.30 Adventures of Peter Chance
- 12.0 Close down

The popular French singer, Lucienne Boyer, will be heard in a short recital of songs from 2ZB at 9.30 to-night.

2ZA PALMERSTON Nth. 1400 kc. 214 m.

MORNING

- 6.0 London News, followed by Rise and Shine
- 7.0 Music for Breakfast
- 7.15 Weather Report
- 8.10 High-ho as off to work
- 9.0 Good Morning Request session

EVENING

- 6.0 Tunes at Teatime
- 6.30 The Junior Naturalists' Club
- 6.45 20th Century Hits in Chorus
- 7.0 The Melody Lingers On
- 7.15 Chicot the Jester
- 7.30 Regency Buck
- 7.45 A Case for Cleveland
- 8.0 Lifebuoy Hit Parade
- 8.30 Familiar Favourites
- 8.45 Sir Adam Disappears
- 9.0 Doctor Mac
- 9.15 Gardening session, with 2ZA's Expert
- 9.30 Music Parade
- 9.45 Crossroads of Life
- 10.0 Close down

Trade names appearing in Commercial Division programmes are published by arrangement

At 7.30 to-night 2ZA will present another episode from Georgette Heyer's story "Regency Buck."

The absorbing serial "Scarlet Harvest" will be continued at 8.30 p.m. from the ZB stations.

Tonight at 6.30 12B says "Thanks, Kate Smith" for your fine work through many years of broadcasting.

- 6.30 Billy Mayerl and Eddy Duchin
- 8.45 Felix Mendelssohn and His Hawaiian Serenaders
- La Cumparsa Cubanas Trad.
- Song of the Rose Bottero
- Rhumba Rhythm Medley
- Hawaii Goes to Town
- 9.0 Overseas and N.Z. News
- 9.10 Repetition of Greetings from Kiwis in Japan
- 9.30 Charlie Kunz: His Piano and His Orchestra
- 9.45 Recent Releases
- 10.0 "Joe on the Trail"
- 10.30 Close down

3ZR GREYMOUTH 940 kc. 319 m.

- 7.0, 8.0 a.m. LONDON NEWS Breakfast Session
- 9.0 Correspondence School Session (see page 42)
- 9.30 Current Ceiling Prices
- 9.32 Cartoon Corner
- 10.0 Devotional Service
- 10.20 Morning Star: Al Bollington (organ)
- 10.30 Health in the Home: Chicken Pox
- 10.34 Music While You Work
- 10.47 "Silas Marner"
- 12.0 Lunch Music
- 1.30 p.m. Broadcast to Schools
- 2.0 On the Sweeter Side
- 2.15 Afternoon Talk: "Chatham Islands: The Prison Island of Te Kooti"
- 2.30 Variety Half Hour
- 3.0 Classical Music: Symphonie Espagnole Lalo
- 3.30 Music While You Work
- 4.0 Piano Time
- 4.15 Hawaiian Harmonies
- 4.30 Children's Hour
- 4.45 Dance Favourites
- 6.0 Dinner Music
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 Local Announcements
- 7.16 "Blind Man's House"

- 7.30 EVENING PROGRAMME Popular Songs by Verse A studio quiz presented by Ella Cawley and Reg. Buchanan. We test your knowledge of popular songs by playing or singing their verses
- 7.45 "Dad and Dave"
- 8.0 For the Opera Lover
- 8.16 Musical Miniatures: A feature dealing with the lives of various composers: Romberg
- 8.30 Who's Who in the Orchestra: A series of programmes illustrating the various instruments of the orchestra: Tonight the String Family
- 9.0 Overseas and N.Z. News
- 9.30 "It's a Pleasure," a comedy show, with popular music (BBC Programme)
- 10.0 Close down

4YA DUNEDIN 790 kc. 380 m.

- 6.0 a.m. LONDON NEWS
- 7.0, 8.0 LONDON NEWS
- 9.0 Correspondence School Session (see page 42)
- 9.30 Current Ceiling Prices
- 9.32 Music While You Work
- 10.0 "A New Zealander in ENSA" talk by Helen McDonnell
- 10.20 Devotional Service
- 10.40 For My Lady: Dickens and Music
- 12.0 Lunch Music
- 1.30 p.m. Broadcast to Schools
- 2.0 My Orchestra: Jacques String Orchestra
- 2.15 Artists on Parade: Ignaz Friedmann
- 2.30 Music While You Work
- 3.0 CLASSICAL HOUR Beethoven Symphonies Symphony No. 2 in D Major, Op. 36
- Euryanthe Overture Weber
- Concertino for Clarinet and Orchestra, Op. 26 Weber

- 4.30 Children's Hour
- 6.0 Dinner Music
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 Local News Service
- 7.15 WINTER COURSE TALK: "Weather and Climate: Weather in the Making," by G. D. A. Anderson, M.A., Education Officer at the Otago Museum
- 7.38 EVENING PROGRAMME Moods in Music by Muscous
- 8.10 Westminster Singers Loch Lomond arr. Odell Batten
- 8.16 Brass Band Stand, a programme of brass band music, featuring the City of Coventry Band (BBC Programme)
- 8.31 Alan Eddy (bass-baritone) The Road That Leads to Nowhere Saunders
- Alas That Spring Should Vanish with the Rose Mason
- 8.37 Foden's Motor Works Band Prometheus Unbound
- Second Serenade Bantock
- "The Severn" Suite Selection Haykens
- 8.52 Charlie Kunz (piano) Melody Masters Friml
- 9.0 Overseas and N.Z. News
- 9.10 Repetition of Greetings from Kiwis in Japan
- 9.30 "Into the Unknown: Scott"
- 9.43 Serenade to the Stars, a programme of light music by the Sidney Torch Trio with assisting vocalists (BBC Production)
- 9.58 Novelty Orchestra Sierra Morena Dominguez
- 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. Music from the Ballet
- 6.30 Tunes of the Times
- 7.0 Dance Music
- 7.30 "Merry-Go-Round"
- 8.0 CHAMBER MUSIC Mozart Sonatas Hephzibah Menuhin (piano), and Yehudi Menuhin (violin) Sonata No. 42 in A Major
- 8.19 Simon Goldberg (violin), Paul Hindemith (viola), and Emanuel Feuermann (cello) Serenade in D Major, Op. 8 Beethoven
- 8.45 Denis Brain (horn), Sidney Griller (violin), Phillip Burton and Max Gilbert (violins), and Colin Hampton (cello) Quintet in E Flat, K.407
- 9.0 Serious Music: Sidney Beer and the National Symphony Orchestra "Don Juan" Tone Poem, Op. 20 Strauss
- 9.20 Marjorie Lawrence (soprano) That I Would No More See Thee Brahms
- Wilt Thou Deign to Hear Me The Smith
- 9.26 Joseph Szigeti (violin) "Baal Schem," Three Pictures from Chassidic Life Bloch
- 9.39 Sir Thomas Beecham and the London Philharmonic Orchestra Pelleas and Melisande Suite, Op. 46 Sibelius
- 9.52 Artur Schnabel and Karl Ulrich Schnabel (two pianos) Andantino Varie in B Minor, Op. 84, No. 1 Schubert
- 10.0 Favourite Melodies
- 10.30 Close down

4YZ INVERCARGILL 680 kc. 441 m.

- 7.0, 8.0 a.m. LONDON NEWS Breakfast Session
- 9.0 Correspondence School Session (see page 42)
- 9.30 Current Ceiling Prices
- 9.32 Morning Variety
- 10.0 Devotional Service
- 10.15 "The Amazing Duchess"
- 10.30 Music While You Work
- 12.0 Lunch Music
- 1.30 p.m. Broadcast to Schools
- 2.0 Accordiana
- 2.17 "First Great Churchill"
- 2.30 CLASSICAL HOUR Haydn's Symphonies (16th of series) Symphony No. 104 in D ("London") Violin Concerto in G Minor Vivaldi
- 3.15 Songtime: Noel Coward (Baritone)
- 3.30 Music While You Work
- 4.0 "I Live Again"
- 4.15 "Romany Spy"
- 4.30 Children's Hour
- 4.30 Dinner Music
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 "The Todds"
- 7.15 After Dinner Music
- 7.30 Listeners' Own
- 9.0 Overseas and N.Z. News
- 9.10 "A Psychic Tip": A Racing Uncertainty, by Louis R. Briault (BBC Programme)
- 9.24 Excerpts from Musical Films "Two Girls from Boston"
- 9.36 "The Green Archer"
- 10.0 Close down

IYA AUCKLAND

650 kc. 462 m.

- 6.0 a.m. LONDON NEWS
 7.0, 8.0 LONDON NEWS
 9.0 Music as You Like It
 9.30 Current Ceiling Prices
 10.0 Devotions: Rev. Wesley Parker
 10.20 For My Lady: Queens of Song: Jarmila Novotna, soprano (Czech)
 12.0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2.0 Music and Romance
 2.30 CLASSICAL HOUR
 Quintet in E Flat for Wind Instruments and Piano
 Mozart
 Quartet in A Major, Opus 18, No. 2 Beethoven
 3.30 Musical Highlights
 3.45 Music While You Work
 4.15 Light Music
 4.30 Children's Hour
 6.0 Dinner Music
 6.30 LONDON NEWS
 6.45 BBC Newsreel
 7.0 Local News Service
 7.15 Book Review
 7.30 EVENING PROGRAMME
 Lerner String Quartet
 Scherzo from Quartet in E Minor Mendelssohn
 7.38 STEWART HARVEY (baritone) and HENRY SHIRLEY (piano)
 Four Serious Songs Brahms (A Studio Recital)
 8.0 INA BOSWORTH (violin), MOLLIE WRIGHT (cello), and KATHLEEN O'LEARY (piano)
 Trio in E Flat Major Schubert (A Studio Recital)
 8.40 FRED FURNESS (soprano)
 The Lilacs
 No Prophet I
 How Fair This Spot
 O Do Not Grieve Rachmaninoff (A Studio Recital)
 8.52 Lerner String Quartet
 Canzonetta from Quartet in E Flat Mendelssohn
 8.57 Station Notices
 9.0 Overseas and N.Z. News
 9.19 Australian Commentary
 9.30 "Music is Served," featuring Isador Goodman
 9.45 Music in Miniature, light classics featuring Lucille Wallace (harpichord), Pierre Bernac (baritone), Michael Kreen Saxophone Quartet, and the Aeolian String Quartet (BBC Programme)
 10.15 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 Band Programme
 8.30 Songs for Pleasure
 8.45 Military Bands
 9.0 Classical Recitals, featuring Handel's Concerto Grosso No. 2 in F Major (2nd of a series) Handel
 10.0 Max Hollander and his Salon Players
 10.30 Close down

I2M AUCKLAND

1250 kc. 240 m.

- 4.30 p.m. Light Orchestral Music
 6.0 Light Variety
 6.30 Dinner Music
 7.0 Listeners' Own Programme
 10.0 Close down

LISTENERS' SUBSCRIPTIONS. — Paid in advance at any Money Order Office: Twelve months, 12/-; six months, 6/-.

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Wednesday, July 23

DOMINION WEATHER FORECASTS

7.15 a.m., 1.25 p.m., 8.0:
 1YA, 2YA, 3YA, 4YA.
 2YH, 3ZR, 4YZ.

2YA WELLINGTON

570 kc. 526 m.

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

- 6.0 a.m. LONDON NEWS
 7.0, 8.0 LONDON NEWS
 Breakfast Session
 9.0 Ted Steele's Novatones
 9.15 Voices in Harmony
 9.30 Local Weather Conditions
 Current Ceiling Prices
 9.32 Morning Star: Vasa Prihoda (violin)
 9.40 Music While You Work
 10.10 Devotional Service
 10.25 A.C.E. TALK: "A.R.C. of Cookery: Fruit and Winter Puddings"
 10.25-10.30 Time Signals
 10.40 For My Lady: "Paul Clifford"
 12.0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2.0 Local Weather Conditions

CLASSICAL HOUR

- Music by British Composers:
 Britten
 (2nd of series)
 A Ceremony of Carols
 2.30 String Trio in G Major
 The Sussex Mummers' Carol Grainger
 3.0 Health in the Home: The Chubbain Season
 3.5 Ballads for Choice
 3.30 Music While You Work
 4.0 With the Virtuosi
 4.30 Children's Hour: "Coral Island" and "The Crystal Princess"

- 6.0 Dinner Music
 6.30 LONDON NEWS
 6.45 BBC Newsreel
 7.0 Local News Service
 7.15 Gardening Talk

7.30 EVENING PROGRAMME

- Grand Opera Orchestra
 Hungarian Lustspiel Overture Beethoven
 7.37 HENRI PENN (piano)
 Something Old, Something New
 (A Studio Presentation)
 8.0 Dickens Characters: Mrs. Chick and Miss Tox, series arranged by V. C. Clinton-Baddeley
 8.19 String Time: George Melachrino and his Orchestra (A BBC Production)
 8.43 CLEMENT HOWE and Studio Singers
 Famous Songwriters: Ballad Composers: Wilfred Sanderson
 9.0 Overseas and N.Z. News
 9.19 Australian Commentary
 9.30 "Call Yourself a Detective?" a crime quiz introduced by Ernest Dudley, with Jan Struther (ex-Chief Inspector), Jack Henry (Scotland Yard), Valentine Dvall, and John Horwell (ex-Chief Constable of Scotland Yard's C.I.D.) as guest detectives
 10.0 Dance Music by Cliff Jones and his Orchestra (From the Majestic Cabaret)
 11.0 London News and Home News from Britain
 11.20 CLOSE DOWN

2YC WELLINGTON

840 kc. 357 m.

- 6.30 p.m. Something New
 7.0 Gems from Musical Comedy
 7.15 Victor Silvester Time
 7.30 While Parliament is being broadcast this Station will present 2YA's published programme; a classical programme will be presented in the event of Parliament not being broadcast.
 10.30 Close down

2YD WELLINGTON

990 kc. 303 m.

- 7.0 p.m. Accent on Rhythm
 7.20 "Hills of Home": Eileen Finlay's Story of Storm Boyd
 7.33 George Melachrino and his Orchestra (BBC Production)
 8.0 Premiere: The Week's New Releases
 8.30 Radio Theatre: "Telegram from Heaven"
 9.0 From A to Z: Through the Gramophone Catalogue
 9.30 A Young Man with a Swing Band
 10.0 Wellington District Weather Report
 Close down

2YB NEW PLYMOUTH

810 kc. 370 m.

- 6.30 p.m. An Hour for the Children: "Bluey"
 7.30 Sports session
 8.0 Concert session
 8.30 "Impudent Impostors"
 10.0 Close down

While power restrictions remain in force, broadcasting is limited to 9 hours and 40 minutes daily, Monday to Friday inclusive, as follows: 7.0-8.10 a.m., 9.0-11.0 a.m., 1.30-4.0 p.m., 6.30-10.30 p.m. 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 above reduced transmission periods. 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.

2YH NAPIER

750 kc. 395 m.

- 7.0, 8.0 a.m. LONDON NEWS
 Breakfast Session
 9.0 Merry Melodies
 9.30 Current Ceiling Prices
 9.32 Morning Variety
 9.50 Morning Star: Mischa Levitzki (piano)
 10.0 A.C.E. TALK: "Further Ideas for Saving Electricity"
 10.15 Music While You Work
 10.45 "Krazy Kapers"
 12.0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2.0 Music While You Work
 2.30 Variety
 3.30 Musical Masterpieces: Quartet No. 15 in A Minor, Op. 132 Beethoven
 4.0 Basses and Baritone
 4.15 "Those We Love"
 4.45-5.0 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
 Radio Theatre: "The Recipe"
 8.30 Let's Dance—Modern Style
 9.0 Overseas and N.Z. News
 9.19 Australian Commentary
 9.30 Orchestral and Operatic Programme
 Riccardo Stracciari (baritone), Eri Tu Che Macchiavi ("A Masked Ball") Verdi
 Eyvind Laholm (tenor), Di Tu Se Fedele ("A Masked Ball") Verdi
 Florence Austral and Browning Mummery
 Home to Our Mountains ("Il Trovatore") Verdi
 Felix Weingartner conducting the London Symphony Orchestra
 Serenade in G Major, K.525
 A Little Night Music Mozart
 10.0 Close down

2YN NELSON

920 kc. 327 m.

- 7.0 p.m. "Coral Island"
 7.15 Jack Harris and his Orchestra
 Romany
 Only Once
 Honey Chile
 7.15 2YN Sports Review
 7.40 Charlie Kunz (piano)
 7.46 "Bad and Dave"
 8.0 Decca Concert Orchestra
 Hungarian Dances, No. 2, 4 and 17
 8.11 Richard Tauber (tenor)
 White Wings Moszkowski
 Songs My Mother Taught Me Dvorak
 8.17 Yehudi Menuhin (violin)
 Slavonic Dance No. 2 in E Minor Dvorak-Kreisler
 8.21 Reginald Foort (organ)
 Regiments of Chopin
 8.27 Regent Classic Orchestra
 Old Vienna Dreda
 8.30 "It's a Pleasure," a light Orchestral, Vocal and Comedy Programme
 9.1 Band Music
 Regimental Band of H.M. Grenadier Guards, conducted by Lt. Col. George Miller
 Preciosa Overture Weber
 When You Come Home Squire Home Guards March
 9.13 Oscar Natzke (bass)
 Four Jolly Sailors German
 9.16 Band of H.M. Welsh Guards conducted by Lt. T. S. Chandler
 Smilin' Through
 Mother Machree
 The Britisher
 Country Gardens
 9.25 Oscar Natzke (bass)
 Wandering the King's Highway L. Coward
 9.28 Fairey Aviation Works Band conducted by Harry Mortimer
 Faust March Gounod
 9.31 Mystery and Imagination: "Nurse's Tale," "Thursday Evenings"
 10.0 Close down

2ZJ GISBORNE

980 kc. 306 m.

- 7.0 p.m. After Dinner Music
 7.15 "Dad and Dave"
 7.30 Local Sporting Review
 7.40 Variety
 8.0 Music Lovers' Hour, featuring Classic Symphony Orchestra, Mischa Elman (violin), Dora Labbette (soprano), Vladimir De Pachmann (piano), the London Male Voice Octet
 9.3 Cappy Ricks
 9.30 Variety
 10.0 Close down

3YA CHRISTCHURCH

720 kc. 416 m.

- 6.0 a.m. LONDON NEWS
 7.0, 8.0 LONDON NEWS
 7.58 Canterbury Weather Forecast
 9.0 Morning Programme
 9.30 Current Ceiling Prices
 Helfetz (violin)
 9.45 Music While You Work
 10.10 For My Lady: BBC Personalities: Phyllis Robins (soprano), England
 10.30 Devotional Service
 10.45 Two Popular Pianists: Carroll Gibbons and Monty Litter
 12.0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2.0 Music While You Work
 2.30 "Undiscovered Wales," the second of two talks prepared by Anne Marsh
 2.45 Songs for Welshmen: The Rhondda Glee Singers, Gwynn Williams and His Singers and David Lloyd (tenor)

3.0 CLASSICAL HOUR

- Among the Romantics
 Symphony No. 4 in D Minor, Op. 120 Schumann
 Trio in D Minor, Op. 49 Mendelssohn
 4.0 Those Were the Days: Old-time Dance Music by Harry Davidson and his Orchestra
 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
 The Berlin State Orchestra
 "Hansel and Gretel" overture Humperdinck
 7.38 CARA COGSWELL (contralto)
 Four Songs by Rachmaninoff
 At Night
 O, Do Not Grieve
 To the Children
 Spring's Return
 (A Studio Recital)
 7.50 The National Symphony Orchestra
 Roumanian Rhapsodie No. 2 D Major, Op. 11 Enesco
 8.0 Canterbury Music Festival
 The Canterbury University College Orchestra, conducted by Francis Bate
 The Ashburton Vocal Study Group, conducted by Gertrude Smith, and
 The Timaru Choral Society, conducted by A. C. McInnes, with Assisting Artists and Anita Ritchie (soprano)
 (From the Civic Theatre)
 10.0 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. Song-writer Parade
 6.30 Leopold Stokowski and the Philadelphia Orchestra
 Invitation to the Waltz Weber
 6.38 Gwen Catley (soprano)
 Il Racio Arditi
 6.42 Alfred Cortot (pianist)
 Waltz No. 7 in C Sharp Minor Chopin
 6.46 Lawrence Tibbett (baritone)
 To the Forest Tchaikovsky
 6.49 Vladimir Sellinsky (violin)
 Valse Sentimentale Schubert
 6.52 The London Philharmonic Orchestra
 Sylvia Ballet Delibes
 7.0 The Listeners' Own Session
 9.0 Overseas and N.Z. News
 9.19 Australian Commentary
 9.30 Released Lately
 10.0 The Melody Lingers
 10.30 Close down

3ZR GREYMOUTH

940 kc. 319 m.

- 7.0, 8.0 a.m. LONDON NEWS
 Breakfast Session
 9.0 Dance Favourites
 9.15 Hits from the Films
 9.30 Current Ceiling Prices
 9.32 With a Smile and a Song
 10.0 Devotional Service
 10.20 Morning Star: Evelyn Laye (soprano)
 10.30 Music While You Work
 10.45 A.C.E. TALK: "The A.B.C. of Cookery: The Uses of Fat and Oils in Cooking"
 12.0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2.0 Songs for Sale: Popular Hits of the Day
 2.17 A Story to Remember: "The Bet," by August Eberhart
 2.30 Russian Choral Music
 2.45 Here's a Laugh

Local Weather Report from ZB's:
7.32, 9.30 a.m.; 2.28, 9.35 p.m.

Wednesday, July 23

Local Weather Report from ZB's:
7.32, 9.30 a.m.; 2.28, 9.35 p.m.

1ZB AUCKLAND
1070 kc. 280 m.

MORNING

- 6.0 London News
7.0 Breakfast Music
9.0 Aunt Daisy's Morning
Recipe session
9.27 Current Ceiling Prices
9.30 Musical Variety
9.45 We Travel the Friendly
Road with Uncle Tom
10.0 My Husband's Love
10.15 The Caravan Passes
10.30 Legend of Kathie Warren
10.45 Crossroads of Life

AFTERNOON

- 12.0 Lunch Music
1.0 Afternoon Musical Pro-
gramme
1.30 Anne of Green Gables
1.45 1ZB Happiness Club (Joan)
2.30 Shopping Reporter (Sally)
2.50 Popular Music
4.45 Travelling with Aunt Daisy

EVENING

- 6.30 Sports Quiz
6.45 If You Please, Mr. Parkin
7.0 Empress of Destiny
7.15 Officer Crosby
7.30 A Case for Cleveland
7.45 Popular Fallacies
8.0 Nick Carter
8.15 Hollywood Holiday
8.30 Popular Music
8.45 Radio Editor: Kenneth
Malvin
9.0 Passing Parade: The
Gipsy's Prophecy
10.0 Behind the Microphone
with Rod Talbot
10.15 Dance Time
11.0 Melodies to Remember
11.15 Dance Music
12.0 Close down

2ZB WELLINGTON
1130 kc. 265 m.

MORNING

- 6.0 London News
7.0 Breakfast session
9.0 Aunt Daisy's Morning
Recipe session
9.27 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

AFTERNOON

- 12.0 Mid-day Melody Menu
1.30 Anne of Green Gables
1.45 Lucky Dip
2.30 Shopping Reporter
(Suzanne)
3.0 Reginald Foort Entertains
3.15 Songs of Schubert
3.30 With the Classics
4.15 Travelling with Aunt Daisy

EVENING

- 6.30 Reserved
6.45 If You Please, Mr. Parkin
7.0 Empress of Destiny
7.15 Officer Crosby
7.30 A Case for Cleveland
7.45 Tusitala, Teller of Tales:
The Ghost of Honour
8.0 Nick Carter
8.15 Hollywood Holiday
8.45 King of Quiz
9.0 Big Ben
9.1 Passing Parade: The House
in Berkeley Square
9.30 Paul Fenouillet
10.30 Famous Dance Bands
11.0 In Dancing Mood
12.0 Off the Air

"If You Please, Mr. Parkin."
At 6.45 to-night this talented
Wellington pianist will be heard
in melodies old and new from
your local ZB station, at 7.15
p.m. from 2ZA.

3ZB CHRISTCHURCH
1430 kc. 210 m.

MORNING

- 6.0 London News
6.5 Break o' Day Music
7.0 Porridge Patrol
8.0 Breakfast Club with Happi
Hill
9.0 Aunt Daisy's Morning
Recipe session
9.27 Current Ceiling Prices
9.30 Morning Musicals
10.0 My Husband's Love
10.15 Movie Magazine
10.30 Legend of Kathie Warren
10.45 Crossroads of Life

AFTERNOON

- 12.0 Lunchtime Fare
1.30 Anne of Green Gables
2.30 Shopping Reporter (Eliza-
beth Anne)
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 (Joan)
4.15 Children's Session
5.0 Travelling with Aunt Daisy

EVENING

- 6.15 Late Recordings
6.30 Gems from the Opera
6.45 If You Please, Mr. Parkin
7.0 Empress of Destiny
7.15 Officer Crosby
7.30 A Case for Cleveland
7.45 The Caravan Passes
8.0 Nick Carter
8.15 Hollywood Holiday
8.45 Regency Buck
9.0 Passing Parade: Treasure
Trove of Port Phillip
9.30 Musical Memo.
10.0 3ZB's Sports session (The
Toff)
10.15 Out of the Night
10.30 Classical Canco
11.0 Variety Programme
12.0 Close down

4ZB DUNEDIN
1310 k.c. 229 m.

MORNING

- 6.0 London News
6.30 Morning Meditation
7.0 Start the Day Right with
4ZB's Breakfast session
7.35 Morning Star
9.0 Aunt Daisy's Morning
Recipe session
9.27 Current Ceiling Prices
9.30 Free and Easy
9.45 Popular Parade
10.0 My Husband's Love
10.15 Little Theatre
10.30 Legend of Kathie Warren
10.45 The Crossroads of Life

AFTERNOON

- 12.0 Lunch Hour Tunes
1.30 Anne of Green Gables
1.45 For Music Lovers
2.30 Shopping Reporter session
(Jessie)
3.0 Piano Harmony
3.30 Famous Vocalists
4.15 Travelling with Aunt Daisy

EVENING

- 6.30 Beloved Rogue
6.45 If You Please, Mr. Parkin
7.0 Empress of Destiny
7.15 Officer Crosby
7.30 A Case for Cleveland
7.45 Regency Buck
8.0 Nick Carter
8.15 Hollywood Holiday
8.45 Grey Shadow
9.0 Passing Parade: The
Phantom Eagles
9.45 Evening Melodies
10.0 Dramatic Interlude
10.15 Famous Dance Bands:
Charlie Barnet
12.0 Close down

2ZA PALMERSTON Nth.
1400 kc. 214 m.

MORNING

- 6.0 London News
6.5 Herald
7.0 Music for Breakfast
7.15 Weather Report
8.10 Bright and Breezy
9.0 Morning Request session
9.30 Current Ceiling Prices

EVENING

- 6.0 Bright Variety
6.30 Music from the Air
6.45 Flying 55
7.0 Empress of Destiny
7.15 If You Please, Mr. Parkin
7.30 Regency Buck
7.45 A Case for Cleveland
8.0 The Life of Mary Sothern
8.15 Hollywood Holiday
8.30 Romance in Rhythm: Dance
Music
9.0 Passing Parade: Ghosts of
War
9.30 Motoring and Music
10.0 Close down

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

"The Phantom Eagles" is the
title of the story in to-night's
"Passing Parade" from 4ZB.
Thirty minutes of interesting
listening commencing at 9.0
p.m.
* * *
Gems from the Opera, featur-
ing world-famous operatic stars in
scenes from the great operas,
will be presented by 3ZB at
half past six this evening.
* * *

For your morning tea-time
pleasure, 1ZB presents another
episode of "The Caravan Passes"
at 10.15 a.m.

- 3.0 CLASSICAL MUSIC
Concerto for Orchestra Bach
Alto Rhapsody Brahms
3.30 Music While You Work
3.45 "Owen Foster and the
Devil"
4.0 Variety
4.15 Down South
4.30 Children's Hour
4.45 Dance Favourites
6.0 Dinner Music
6.30 LONDON NEWS
6.45 BBC Newsreel
7.0 National Savings Announce-
ments
"People Don't Change: Charlot
Racing and Gladiatorial Combats
in Rome": Series of talks by
Allona Priestley
7.15 Bing Crosby
7.30 EVENING PROGRAMME
Comedy Time
7.45 "Disraeli"
8.12 Sociable Songs presented
by the Chorus Gentlemen
(NZBS Production)
The Hit Parade
8.27 Overseas and N.Z. News
9.0 Australian Commentary
9.35 The Story and the Music:
"The Prospect Before Us"
Boyce
10.0 Close down

4YA DUNEDIN
790 kc. 380 m.

- 6.0 a.m. LONDON NEWS
7.0, 8.0 LONDON NEWS
9.0 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: "A.B.C. of
Cookery: Cooking Cereals and
Cereal Products"
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 Lauritz Melchior Sings
2.30 Music While You Work
3.0 CLASSICAL HOUR
Beethoven Symphonies
Symphony No. 4 in B Flat
Major, Op. 60
Seven Variations on an Air
from "The Magic Flute"
Arr. Beethoven
4.30 Children's Hour
6.0 Dinner Music
6.30 LONDON NEWS
6.45 BBC Newsreel
7.0 Local News Service
7.10 Burnside Stock Report
7.15 Our Motoring Commentator
7.30 EVENING PROGRAMME
Basil Cameron and Hastings
Municipal Orchestra
Welsh Rhapsody German
7.45 Peter Dawson (baritone)
Songs of the Sea:
Drake's Drum
Outward Bound
Devon, O Devon
The Old Superb
Homeward Bound Stanford
8.0 The National Orchestra of
the New Zealand Broadcasting
Service
Guest Conductor: Warwick
Brathwaite
Overture: Carnival Romain
Berlioz
Walk to the Paradise Garden
Dofus
Concerto in A Minor, Op. 54
Schumann
Solo Pianist: Colin Horsley
Symphony No. 8 in C Minor
("Unfinished") Schubert
Capriccio Espagnole
Rimsky-Korsakov
(From the Town Hall)
10.0 Andy Kirk and his Clouds
of Joy
10.15 Edmundo Ros and his
Rhumba Band
11.0 London News and Home
News from Britain
11.20 CLOSE DOWN

4YO DUNEDIN
1140 kc. 263 m.

- 6.0 p.m. Favourite Vocalists
6.20 For the Pianist
6.30 Strict Tempo Dance Music
7.0 Popular Parade
7.30 David Granville and His
Music
8.0 Variety from America: A
programme featuring The
Sammy Kaye Orchestra, The
Jumpin' Jacks, George Wright
(Hammond organ), Thomas
Wayward (tenor), The Jimmy
Wakely Trio
8.45 Music Hall Varieties Orch-
estra
9.0 Overseas and N.Z. News
9.15 Australian Commentary
9.30 Norman Cloutier Orchestra
9.45 The Sweetwood Serenaders
10.0 This Week's Featured Com-
poser: Schubert
Felix Welgartner and the Basle
Symphony Orchestra
"Rosamunde" Entr'acte No. 2
10.4 Halle Orchestra
"Rosamunde" Entr'acte No. 3
10.8 Louis Kertner (piano)
Soiree de Vienne No. 6
arr. Liszt
10.17 Heinrich Schlusnus
(baritone)
The Youth by the Brook
10.20 Derman String Quartet
German Dances: Minuet No. 3
10.25 Schar Meyerowitz and
the Grand Symphony Orchestra
of Paris
Marche Militaire
10.30 Close down

4YZ INVERCARGILL
680 kc. 441 m.

- 7.0, 8.0 a.m. LONDON NEWS
Breakfast Session
9.0 Morning Variety
9.30 Current Ceiling Prices
9.32 Recital for Two
10.0 Devotional Service

- 10.15 "The Amazing Duchess"
10.30 Music While You Work
12.0 Lunch Music
1.30 p.m. Broadcast to Schools
2.0 Bandmen's Corner
2.17 "The Channings"
2.30 CLASSICAL HOUR
The Music of Chopin (10th of
series)
Nocturnes in B, Op. 32, No. 1;
in A Flat, Op. 32, No. 2;
in C Minor, Op. 48, No. 1;
in F Sharp Minor, Op. 48,
No. 2; in F Minor, Op. 55,
No. 1; in E Flat, Op. 55,
No. 2; in B Major, Op. 62,
No. 1; in E Major, Op. 62,
No. 2; in E Minor, Op. 72,
No. 1
3.15 Songtime: Richard Crooks
(tenor)
3.30 Music While You Work
4.0 "The Defender"
4.15 Memories of Hawaii
4.30 Children's Hour
6.0 Dinner Music
6.30 LONDON NEWS
6.45 BBC Newsreel
7.0 "Kidnapped"
7.15 Listeners' Club
7.30 Mark Weber and his Or-
chestra
The Hermit
7.34 "Scapegoats of History:
Engelbert Dollfuss, Chancellor
of Austria
8.0 Music of Mendelssohn
Berlin Philharmonic Orchestra
conducted by Hans Pfitzner
Fingal's Cave Overture
Rochester Philharmonic Orches-
tra conducted by Jose Iturbi
Symphony No. 3 in A Minor
("Scotch")
Webster Booth (tenor)
If With All Your Hearts
Then Shall the Righteous
Shine Forth ("Elijah")
London Symphony Orchestra
conducted by Anatole Fistoulari
War March of the Priests

- 9.0 Weather Forecast
9.5 Wrestling Contest: Lofly
Blomfield (N.Z.) v. Kay Bell
(U.S.A.)
(From the Civic Theatre)
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 Mid-week Functon
9.30 Cowboy Round-up
10.0 Times of the Times
11.0 Close down

De Reszke
are so much better



IYA AUCKLAND

650 kc. 462 m.

- 6.0 a.m. LONDON NEWS
 7.0, 8.0 LONDON NEWS
 9.0 Saying It With Music
 9.30 Current Ceiling Prices
 10.0 Devotions: Rev. G. R. Montellith
 10.20 For My Lady: Queens of Song: Jane Powell, Soprano (U.S.A.)
 10.45 A.C.E. TALK: "Further Ideas For Saving Electricity"
 12.0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2.0 Entertainers' Parade
 2.30 CLASSICAL HOUR
 Pictures at Exhibition
 Moussorgsky
 Classical Symphony
 Prokofiev
 3.30 A Musical Commentary
 3.45 Music While You Work
 4.15 Light Music
 4.30 Children's Hour
 6.0 Dinner Music
 6.30 LONDON NEWS
 6.45 BBC Newsreel
 7.0 Consumer Time
 7.15 Winter Course Talk: "English Writing To-day: Criticism in the Past Decade," by John Reid
 7.30 EVENING PROGRAMME
 THE AUCKLAND WATER-SIDERS' SILVER BAND, conducted by W. H. Craven
 Roll Away Bet: March Hume
 "Cavalleria Rusticana" Intermezzo Mascagni
 Selection: Tchaikovsky's Works
 Don't Ask Me Why Stolz
 7.57 "The End is Where We Start From," a United Nations play by John Gundry
 9.0 Overseas and N.Z. News
 9.20 Farm News
 9.30 "Dad and Dave"
 9.45 Variety
 10.0 Harry James and His Orchestra
 10.15 Artie Shaw and His Orchestra
 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 Chamber Music
 Haydn's String Quartets (13th of series)
 The Pro Arte Quartet
 Quartet in E, Op. 54, No. 3
 8.15 Music by Schubert
 Kathleen Long
 Sonata in A Minor, Op. 164
 8.30 The Musical Art Quartet
 Quartet in A Minor, Op. 29
 9.0 Recital Hour, featuring Simon Barber
 10.0 London Philharmonic Orchestra
 10.30 Close down

I2M AUCKLAND

1250 kc. 240 m.

- 4.30 p.m. Light Orchestral Music
 5.0 Light Variety
 6.30 Dinner Music
 7.30 "Mr. and Mrs. North"
 8.0 Promenade Concert
 9.0 "On the Sweeter Side
 9.30 Away in Hawaii
 10.0 Close down

2YA WELLINGTON

570 kc. 526 m.

- While Parliament is being broadcast from 2YA, this station's published programmes will be presented from 2YC
 6.0 a.m. LONDON NEWS
 7.0, 8.0 LONDON NEWS
 Breakfast Session
 9.0 Songs of Yesterday and To-day
 9.10 Harry Horlick's Orchestra

DOMINION WEATHER FORECASTS

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

- 9.30 Local Weather Conditions
 Current Ceiling Prices
 9.32 Morning Star: Lawrence Tibbett (baritone)
 9.40 Music While You Work
 10.10 Devotional Service
 10.25 Major F. H. Lampen's Weekly Talk
 10.28-10.30 Time Signals
 10.40 For My Lady: Musical Families: The Casadesus Family of France
 12.0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2.0 Local Weather Conditions
 CLASSICAL HOUR
 Music by Women Composers
 The Wreckers Overture
 Minuet ("Fele Galante") Smyth
 Quintet for Oboe and Strings
 Maconchy
 2.30 Quartet in G Minor
 Fantasy Sonata in One Movement
 Dithyramb Sutherland
 3.5 On with the Show
 3.30 Music While You Work
 4.0 Waltz Time with Vocal Interludes
 4.30 Children's Hour: "The Surprising Garden" and "Careless Peter Visits the Land of Topsy Turvey"
 6.0 Dinner Music
 6.30 LONDON NEWS
 6.45 BBC Newsreel
 7.0 Consumer Time
 7.15 Book Review
 7.30 EVENING PROGRAMME
 "Desert Island Discs": If you were stranded on a Desert Island with a portable gramophone and a sufficient supply of needles, which gramophone records would you like to have with you? No. 15, The Chorus Gentlemen, give their selection
 8.0 The Philharmonia String Quartet
 string Quartet in G Minor
 Vaughan Williams
 (BBC Programme)
 8.32 SHIRLEY CARTER
 (pianist)
 Mozart Sonata, Series No. 2
 Sonata in A Major
 (A Studio Recital)
 9.0 Overseas and N.Z. News
 9.20 Farm News
 9.30 MARJORIE NIGHTINGALE
 (mezzo-contralto)
 The Magic of Thy Presence
 Quilter
 Linden Lea Vaughan Williams
 A Blackbird Singing Head
 A Mood Travers
 (A Studio Recital)
 9.42 BBC Symphony Orchestra
 conducted by Sir Adrian Boult
 Serenades in C Major, Op. 48
 Tchaikovsky
 10.5 The Masters in Lighter Mood
 11.0 London News and Home News from Britain
 11.20 CLOSE DOWN

2YC WELLINGTON

840 kc. 357 m.

- 6.30 p.m. Dance Music
 7.0 Singing for You
 (BBC Production)
 7.30 While Parliament is being broadcast this Station will present 2YA's published programme; a popular programme will be presented in the event of Parliament not being broadcast.
 10.30 Close down

Thursday, July 24

2YD WELLINGTON

990 kc. 303 m.

- 7.0 p.m. Contact: Smooth Rhythm Takes the Air
 7.20 "The Sparrows of London"
 7.33 Favourite Dance Bands: The Story of the Man with the Baton
 8.5 Moods
 8.45 "Dad and Dave"
 9.0 Orchestral Nights
 9.30 "The Door with the Seven Locks"
 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

While power restrictions remain in force, broadcasting is limited to 9 hours and 40 minutes daily, Monday to Friday inclusive, as follows: 7.0-8.10 a.m., 9.0-11.0 a.m., 1.30-4.0 p.m., 6.30-10.30 p.m. 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 above reduced transmission periods. 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.

2YH NAPIER

750 kc. 395 m.

- 7.0, 8.0 a.m. LONDON NEWS
 Breakfast Session
 9.0 Health in the Home
 9.5 "I Live Again"
 9.30 Current Ceiling Prices
 9.32 Morning Variety
 9.50 Morning Star: Anni Frid (soprano)
 10.0 "More New Zealand Explorers: Thomas Kirk," by Rewa Glenn
 10.15 Music While You Work
 10.45 "Disraeli"
 12.0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2.0 Music While You Work
 2.30 Variety
 3.30 Musical Masterpieces: Trio in G Major Moeran
 4.0 Tenor Time
 4.15 The Langworth Concert Orchestra
 4.30 On the Dance Floor
 4.45 Children's Hour: The Story Teller
 6.0 "Meet the Bruntons"
 6.30 LONDON NEWS
 6.45 BBC Newsreel
 7.0 Consumer Time
 7.15 "Dad and Dave"
 7.30 EVENING PROGRAMME
 Screen Snapshots
 7.45 PHYLLIS WILLIAMS
 ("Klammannae") (soprano)
 In a Selection of Maori Songs:
 He Pao
 Te Taniwha
 Pa Mai
 E Waka E
 Raukura
 Nga Whare Pa
 Hine e Hine
 (A Studio Recital)
 8.0 "Victoria, Queen of England"
 8.30 INA STUART (contralto)
 (A Studio Recital)
 8.44 Wilhelm Backhaus (piano)
 Variations on a Theme by Paganini, Op. 35 Brahms
 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. New Light Symphony Orchestra
 Butter Sweet Coward
 7.8 Frank Titterton (tenor)
 To-day is Ours
 I Wish You Were Here
 7.14 Debroy Somers Band
 7.17 Traveller's Tales: "Meet the Travellers"
 7.46 Frederic Bayco (organ)
 Spanish Medley
 7.54 Harry Horlick's Orchestra
 Little Girl
 Dolores
 8.0 Chamber Music
 Lener String Quartet
 Quartet in E Flat Major
 Dvorak
 8.33 Elena Gerhardt (mezzo-soprano)
 In Summer Fields Brahms
 Secrecy Wolf
 Whither Schubert
 8.43 Thomas Matthews (violin) and Eileen Ralph (piano)
 Sonata in G Sharp Minor
 Dohnanyi

- 9.1 Jack Rind and his Bravoura Dance Orchestra
 9.7 "The Adventures of Mr. and Mrs. North: The Norths Go Up in Smoke"
 9.30 Swing session introducing John Kirby's Orchestra, Harry James and Boogie Woogie Trio, Louis Armstrong and the Mills Brothers, Teddy Wilson's Orchestra, and Bud Freeman's Orchestra
 10.0 Close down

2ZJ GISBORNE

980 kc. 306 m.

- 7.0 p.m. Band Music
 7.15 "The Channings"
 7.40 Hugh Diamond (vocalist)
 7.48 Mantovani and his Orchestra
 8.0 Close down

3YA CHRISTCHURCH

720 kc. 416 m.

- 6.0 a.m. LONDON NEWS
 7.0, 8.0 LONDON NEWS
 7.58 Canterbury Weather Forecast
 9.0 Morning Programme
 9.30 Current Ceiling Prices
 Arthur Schnabel (piano)
 9.45 Music While You Work
 10.10 For My Lady: "Forgotten People"
 10.30 Devotional Service
 10.45 Ballads sung by Peter Dawson
 12.0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2.0 Music While You Work
 2.30 A.C.E. TALK: "Further Ideas For Saving Electricity"
 2.45 Excerpts from "Through the Looking Glass"
 3.0 CLASSICAL HOUR
 Music Inspired by the Dance
 Ballet Music (Faust) Gounod
 Tarantella di Bravura Liszt
 Dance of the Seven Veils Strauss
 Choral Dance No. 17 (Prince Igor)
 4.0 The Latest Vocal and Dance Releases
 4.30 Children's Hour
 6.0 Dinner Music
 6.30 LONDON NEWS
 6.45 BBC Newsreel
 7.0 Consumer Time
 Local News Service
 7.15 Lincoln College Talk: "Compost, Artificial Manuring, Manuring, and Health," by I. D. Blair and L. W. McCaskill
 7.30 EVENING PROGRAMME
 Allen Roth Presents
 7.44 "Dad and Dave"
 7.57 The BBC Theatre Orchestra
 Valse Serenade Robinson

- 8.0 Canterbury Music Festival
 The 3YA Orchestra, conducted by Will Hutchens, and
 The Christchurch Lieder Kranzchen, conducted by Alfred Worsley
 Solo pianist: Althea Harley Slack
 3YA Orchestra:
 Overture Coriolanus Beethoven
 Althea Harley Slack and
 3YA Orchestra:
 Concerto No. 3 in A Major Mozart
 Christchurch Lieder Kranzchen:
 Three Hymns from "Pan's Anniversary" Geoffrey Shaw
 Four Trios, Op. 17 Brahms
 3YA Orchestra:
 Suite for Orchestra
 Solistes Musicales
 Rossini-Britten
 Symphony in A Major
 (Italian) Mendelssohn
 (From the City Theatre)
 9.30 Jimmy Dorsey and His Orchestra
 9.45 Peter Yorke presents "Sweet and Lovely"
 10.0 Modern Dance Music
 11.0 London News and Home News from Britain
 11.20 CLOSE DOWN

3YL CHRISTCHURCH

1200 kc. 250 m.

- 6.0 p.m. Musical Mixture
 6.30 Memories of Hawaii
 6.45 Tip-Top Tunes
 7.0 Recital for Two: Polish violinist, Stella Nemet and the Australian baritone Ron Atkinson
 7.30 Thesaurus Treasure House
 8.0 "Out of the Smoke," by Edward Harding
 The door opened and she fell from the railway carriage. Who was the murderer?
 (NZBS Production)
 8.29 Bruno Walter and the Symphony Orchestra
 The Gipsy Baron Strauss
 8.37 Lotte Lehmann (soprano), Karin Braunsch (contralto), Richard Tauber (tenor), Hans Lange (bass)
 Finale Acts 1 and 2 ("The Gipsy Baron") Strauss
 8.44 Nights at the Ballet
 9.0 Overseas and N.Z. News
 9.20 Farm News
 9.30 "The Sparrows of London"
 9.43 1938 Releases
 10.0 "Bright Horizon"
 10.30 Close down

3ZR GREYMOUTH

940 kc. 319 m.

- 7.0, 8.0 a.m. LONDON NEWS
 Breakfast Session
 9.0 Fun and Frolics: Music and Comedy
 9.30 Current Ceiling Prices
 9.32 The Allen Roth Show with Karen Kemple, Bob Hannon and the Allen Roth Chorus
 10.0 Devotional Service
 10.20 Morning Star: Leon Goossens (oboeist)
 10.30 Music While You Work
 10.47 "Silas Marner"
 12.0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2.0 Concert Hall of the Air, introducing a Concert Orchestra, assisted by Guest Artists
 2.16 "Ski-ing 900 Years Ago," talk by Arnold Wall
 2.30 Music from Latin-America
 2.45 Musical Comedy Gems
 3.0 Classical Music
 Clarinet Quintet Mozart
 Music While You Work
 4.0 Here's a Laugh
 4.15 Variety
 4.30 Children's Hour
 6.0 Dinner Music
 6.30 LONDON NEWS
 6.45 BBC Newsreel
 7.0 Consumer Time
 7.16 "Blind Man's House"
 7.30 EVENING PROGRAMME
 "Dad and Dave"
 7.45 Our New Serial: "The Famous Match"
 8.0 Scrapbook Corner: Odd facts from the world's news with reports of famous artists

Local Weather Report from ZB's:
7.32, 9.30 a.m.; 2.28, 9.35 p.m.

Thursday, July 24

Local Weather Report from ZB's:
7.32, 9.30 a.m.; 2.28, 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
 - 7.0 Top of the Morning
 - 9.0 Aunt Daisy's Morning Recipe session
 - 9.27 Current Ceiling Prices
 - 9.30 Morning Melodies
 - 9.45 We Travel the Friendly Road
 - 10.0 My Husband's Love
 - 10.15 The Caravan Passes
 - 10.30 Mama Bloom's Brood
 - 10.45 Crossroads of Life
- AFTERNOON**
- 12.0 Lunch Music
 - 1.30 The Life of Mary Sothorn
 - 1.45 1ZB Happiness Club (Joan)
 - 2.30 Home Decorating session (Anne Stewart), followed by Shopping Reporter (Sally)
 - 2.50 Popular Melodies
- EVENING**
- 6.0 Record Popularity Poll
 - 7.0 Wild Life
 - 7.0 Consumer Time and Current Ceiling Prices
 - 7.15 Melba, Queen of Song
 - 7.45 Tusitala, Teller of Tales
 - 8.0 Radio Theatre
 - 8.30 Scarlet Harvest
 - 8.45 Flying 55
 - 9.0 Doctor Mac
 - 9.15 Popular Music until 10
 - 10.0 Men, Motoring and Sport (Rod Talbot)
 - 11.0 These You Have Loved
 - 11.15 Dance Music
 - 12.0 Close down

Start the Day Right, with 4ZB's cheery and musical early morning programme.

- MORNING**
- 6.0 London News
 - 7.0 Breakfast session
 - 9.0 Aunt Daisy's Morning Recipe session
 - 9.27 Current Ceiling Prices
 - 9.30 The Light Orchestra
 - 9.45 Wilfred Sanderson's Songs
 - 10.0 My Husband's Love
 - 10.15 Life's Lighter Side
 - 10.30 Mama Bloom's Brood
 - 10.45 Crossroads of Life
- AFTERNOON**
- 12.0 Mid-day Melody Menu
 - 1.30 The Life of Mary Sothorn
 - 1.45 Romance in Rhythm
 - 2.30 Home Decorating session by Anne Stewart, followed by Shopping Reporter (Suzanne)
 - 3.0 Popular Orchestras
 - 3.15 Artists in Unison
 - 3.30 Classicana
 - 4.45 Treasure Island
- EVENING**
- 6.30 Tell it to Taylors
 - 6.45 Wild Life
 - 7.15 Melba, Queen of Song
 - 7.45 The Auction Block
 - 8.0 Radio Theatre
 - 8.30 Scarlet Harvest
 - 8.45 Out of the Night
 - 9.0 Doctor Mac
 - 9.15 Overseas Library
 - 10.0 Adventures of Peter Chance
 - 10.15 For you Madame
 - 10.30 Light Recitals
 - 11.0 Screen Snapshots
 - 12.0 Close down

2ZB presents a programme of the latest overseas recordings at 9.15 to-night.

- MORNING**
- 6.0 London News
 - 6.5 Break o' Day Music
 - 7.0 Clarion Call
 - 8.0 Breakfast Club with Happy Hill
 - 9.0 Aunt Daisy's Morning Recipe session
 - 9.27 Current Ceiling Prices
 - 9.30 Morning Musicals
 - 10.0 My Husband's Love
 - 10.15 Sporting Blood
 - 10.30 Mama Bloom's Brood
 - 10.45 Crossroads of Life
- AFTERNOON**
- 12.0 Lunchtime Fare
 - 1.30 Life of Mary Sothorn
 - 2.30 Home Decorating Talk by Anne Stewart, followed by Shopping Reporter (Elizabeth Anne)
 - 3.0 Favourites in Song
 - 3.15 Ensemble
 - 3.30 Choriasters' Cavalcade
 - 3.45 In Strict Tempo
 - 4.0 Women's World (Joan)
 - 4.45 Children's Session: "Long, Long Ago"
- EVENING**
- 6.0 Magic Island
 - 6.30 The Grey Shadow
 - 6.45 Wild Life
 - 7.0 Consumer Time
 - 7.15 Current Ceiling Prices
 - 7.45 Melba, Queen of Song
 - 7.45 Tavern Tunes
 - 8.0 Radio Theatre
 - 8.30 Scarlet Harvest
 - 8.45 Regency Buck
 - 9.0 Doctor Mac
 - 9.15 Rosemary For Remembrance
 - 10.0 Evening Star
 - 10.30 Famous Dance Bands
 - 11.0 Variety Programme
 - 12.0 Close down

- MORNING**
- 6.0 London News
 - 6.30 Morning Meditation
 - 7.0 Start the Day Right with 4ZB's Breakfast session
 - 7.35 Morning Star
 - 9.0 Aunt Daisy's Morning Recipe session
 - 9.27 Current Ceiling Prices
 - 9.30 Melody Time
 - 9.45 Light Operatic Gems
 - 10.0 My Husband's Love
 - 10.15 Heritage Hall
 - 10.30 Mama Bloom's Brood
 - 10.45 The Crossroads of Life
- AFTERNOON**
- 12.0 Lunch Hour Tunes
 - 1.30 The Life of Mary Sothorn
 - 1.45 Topical Tunes
 - 2.30 Home Decorating Talk by Anne Stewart, followed by Shopping Reporter session (Jessie)
 - 3.0 Lew White at the Organ
 - 3.30 Footlight Parade
 - 4.45 Long, Long Ago
- EVENING**
- 6.30 When Dreams Come True
 - 6.45 Wild Life
 - 7.0 Consumer Time and Current Ceiling Prices
 - 7.15 Melba, Queen of Song
 - 7.45 Reserved
 - 8.0 Radio Theatre
 - 8.30 Scarlet Harvest
 - 8.45 Grey Shadow
 - 9.0 Doctor Mac
 - 9.45 Serenade
 - 10.0 With Rod and Gun
 - 10.15 Famous Dance Bands: Charlie Barnet
 - 12.0 Close down

- MORNING**
- 6.0 London News
 - 6.5 Reveille
 - 7.0 Music for Breakfast
 - 7.15 Weather Report
 - 8.10 Heigh-ho as off to work we go
 - 9.0 Morning Request session
 - 9.30 Current Ceiling Prices
- EVENING**
- 6.0 Tunes for Tea
 - 6.30 Wild Life
 - 6.45 Popular Fallacies
 - 7.0 Consumer Time
 - 7.15 Chicot the Jester
 - 7.30 Gettitt Quiz with Quizmaster Ian Watkins
 - 7.45 A Case for Cleveland
 - 8.0 Radio Theatre
 - 8.30 Starlight Serenades
 - 8.45 Chuckles with Jerry
 - 9.0 Doctor Mac
 - 9.15 Music with a Lilt
 - 9.30 Home Decorating Talk by Anne Stewart
 - 9.36 Bing and Dinah
 - 9.45 Crossroads of Life
 - 10.0 Close down

Trade names appearing in Commercial Division programmes are published by arrangement

At 8 o'clock to-night another complete half-hour play will be presented from the Radio Theatre: all stations programme this splendid show.

* * *

Crosby Morrison gives another interesting talk on "Wild Life" at 6.45 to-night from your local ZB station, and at 6.30 p.m. from 2ZA.

- 8.16 Radio Stage
- 8.42 BBC Scottish Orchestra Music by Gordon Jacob
- 9.0 Overseas and N.Z. News
- 9.20 Farm News
- 9.30 Uncle Sam Presents: Rudy Vallee and the Coastguard Band
- 9.48 The Chamber Music of Jazz
- 10.0 Close down

4YA DUNEDIN 790 kc. 380 m.

- 6.0 a.m. LONDON NEWS
- 7.0, 8.0 LONDON NEWS
- 9.0 Singing Strings
- 9.15 Chorus Time
- 9.30 Current Ceiling Prices
- 9.32 Music While You Work
- 10.0 Health in the Home: No Coupons for Sleep
- 10.20 Devotional Service
- 10.40 For My Lady: Dickens and Music
- 12.0 Lunch Music
- 1.30 p.m. Broadcast to Schools
- 2.0 Revue
- 2.15 Song Time with Anne Shelton
- 2.30 Music While You Work
- 3.0 CLASSICAL HOUR
- Beethoven Symphonies
- Symphony No. 6 ("Pastoral")
- Variations in B Minor Mozart
- 3.30 Children's Hour: "Holidays and Son"
- 4.0 Dinner Music
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 Consumer Time
- 7.15 Gardening Talk
- 7.30 EVENING PROGRAMME
- The Liverpool Philharmonic Orchestra
- The Orchestra conducted by Dr. Malcolm Sargent
- A London Overture Ireland

- 7.43 The Orchestra conducted by Constant Lambert
- Carnival (Roma) Suite Bizet
- 7.50 The Orchestra with Benno Moiseiwitsch (piano) conducted by George Weidner
- Concerto No. 2 in G, Op. 44 Tchaikovsky
- 8.22 The Orchestra conducted by Dr. Malcolm Sargent
- A John Field Suite arr. Harty
- 8.41 The Orchestra conducted by Constant Lambert
- "Stenka Razin" Symphonic Poem Glazounov
- 9.0 Overseas and N.Z. News
- 9.20 Farm News
- 9.30 The Orchestra conducted by Dr. Malcolm Sargent
- Omphale's Spinning Wheel, Op. 31 Saint-Saens
- 9.39 The Orchestra conducted by Dr. Malcolm Sargent
- Theme and Variations for Suite No. 3 in G, Op. 55 Tchaikovsky
- 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. Film Favourites
- 6.15 Scottish Session
- 6.30 Bandstand
- 7.0 Listeners' Own Session
- 8.30 "The Count of Monte Cristo" (BBC Programme)
- 9.1 Waltz Time
- 9.15 Ted Steele and His Novatones
- 9.30 "The Spoilers," from the novel by Rex Beach

- 10.0 This Week's Featured Composer: Schubert
- Dr. Malcolm Sargent and the Liverpool Philharmonic Orchestra
- Overture in the Italian Style in C Major
- 10.7 Clifford Curzon (piano)
- Impromptu, Op. 90, No. 1 in C Minor
- 10.15 Erk's Male Chorus
- The Lindentree
- 10.19 Demian String Quartet
- German Dances: Minuets Nos. 1, 2 & 4
- 10.25 Dr. Leo Blech and the Berlin State Opera Orchestra
- Hungarian March
- 10.30 Close Down

4YZ INVERCARGILL 680 kc. 441 m.

- 7.0, 8.0 a.m. LONDON NEWS
- Breakfast Session
- 9.0 Morning Variety
- 9.30 Current Ceiling Prices
- 9.32 A.C.E. TALK: "Further Ideas for Saving Electricity"
- 9.45 Concert Pianists
- 10.0 Devotional Service
- 10.15 "The Amazing Duchess"
- 10.30 Music While You Work
- 12.0 Lunch Music
- 1.30 p.m. Broadcast to Schools
- 2.0 Travelling Troubadours
- 2.17 "First Great Churchill"
- 2.30 CLASSICAL HOUR
- Musio by Richard Strauss
- (17th of series)
- The Suite
- Suite ("The Middle-class Gentleman")
- Dance of the Seven Veils ("Salome")

- 3.15 Songtime: Marta Eggerth (soprano)
- 3.30 Music While You Work
- 4.0 Langworth Time
- 4.15 Latin American Tunes
- 4.30 Children's Hour
- 6.0 Dinner Music
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 Consumer Time
- 7.7 "The Sparrows of London"
- 7.33 BBC Symphony Orchestra
- Cockaigne Concert Overture Elgar
- 7.45 ISABELLE LANGE (soprano)
- Little Apple Tree Goatley
- An Autumn Day Mirrie Hill
- 7.50 Clive Amadio's Quintet
- Blue Evening Alfred Hill
- 7.53 ISABELLE LANGE (soprano)
- To a Hilltop Cox Head
- Ships of Arcady (From the Studio)
- 7.59 Light Symphony Orchestra
- "Three Men" Suite Coates
- 8.11 MARGARET GRAY (contralto)
- The Dawn Will Break Haydn Wood
- Noon Hush Peel
- 8.16 Minneapolis Symphony Orchestra
- Shepherd's Hey Grainger
- 8.19 MARGARET GRAY (contralto)
- Young Yang
- From the Tomb of the Unknown Woman Bantock
- (From the Studio)
- 8.25 Decca Little Symphony Orchestra
- The Butterfly Grieg

42D DUNEDIN 1010 kc. 237 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

De Reszke

are so much better

IYA AUCKLAND

650 kc. 462 m.

- 6.0 a.m. LONDON NEWS
 7.0, 8.0 LONDON NEWS
 9.0 Correspondence School session
 9.30 Current Ceiling Prices
 9.32 With a Smile and a Song
 10.0 Devotions: Dr. W. H. Pettit
 10.20 For My Lady: "The Hills of Home"
 12.0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2.0 From Our Library
 2.30 CLASSICAL HOUR
 Violin Sonata No. 9 in A Major, Opus. 47 ("Kreutzer") Beethoven
 Cello Sonata No. 1 in B Flat, Opus 41 Mendelssohn
 3.30 In Varied Mood
 3.45 Music While You Work
 4.15 Light Music
 4.30 Children's Hour: "Haltiday and Son"
 6.0 Dinner Music
 6.30 LONDON NEWS
 6.45 BBC Newsreel
 7.0 Local News Service
 7.15 Sports Talk by Gordon Hutter
 7.30 EVENING PROGRAMME
 Beecham and the London Philharmonic Orchestra
 "The Faithful Shepherd" Suite Handel, Beecham
 7.55 RAMON OPIE (tenor)
 In Native Worth Haydn
 Adelaide Beethoven
 Where'er You Walk
 Ask if You Damask Rose
 (A Studio Recital)
 8.16 FREDERICK GRINKE, violin leader of the Boyd Neel Orchestra
 (A Studio Recital)
 8.42 "By-Paths of Literature: The Vision of Piers Plowman," by John Reid
 9.0 Overseas and N.Z. News
 9.30 Oscar Levant (piano) with Kostelanetz and the Philharmonic Symphony Orchestra of New York
 Concerto in F Gershwin
 10.4 Music, Mirth, and Melody
 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 Variety Show
 9.0 Songs of the Islands
 9.15 Carmen Cavallero at the Piano
 9.30 Deanna Durbin
 9.45 Norman Clouston Orchestra
 10.0 Players and Singers
 10.30 Close down

I2M AUCKLAND

1250 kc. 240 m.

- 4.30 p.m. Light Orchestral Music
 5.0 Light Variety
 6.30 Dinner Music
 7.30 "Sparrows of London"
 8.0 Listeners Own Classical Corner
 10.0 Close down

2YA WELLINGTON

570 kc. 526 m.

- While Parliament is being broadcast from 2YA, this station's published programmes will be presented from 2YC
 6.0 a.m. LONDON NEWS
 7.0, 8.0 LONDON NEWS
 Breakfast Session
 9.0 Correspondence School Session
 9.32 Morning Star: Quentin M. MacLean (organ)
 9.40 Music While You Work
 10.10 Devotional Service
 10.25 A.C.E. TALK: "How to Make a Fireless Cooker"
 10.28-10.30 Time Signals
 10.40 For My Lady: Musical Families: The Speaks Family
 12.0 Lunch Music
 1.30 p.m. Broadcast to Schools

DOMINION WEATHER FORECASTS

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

- 2.0 Local Weather Conditions
 CLASSICAL HOUR
 The Concerto (12nd of series, Organ Concerto in B Flat Handel)
 Scarlatti Sonatas Scarlatti
 2.30 Suite No. 1 in C Bach
 3.5 Afternoon Serenade
 3.30 Music While You Work
 4.0 Songs and Tunes of All Nations
 4.30 Children's Hour: "The Little Grey Man" and "Adventures of Merry and Bright"
 6.0 Dinner Music
 6.30 LONDON NEWS
 6.45 BBC Newsreel
 7.0 Stock Market Report
 7.15 "Letters Home: Mary Taylor, Friend of Charlotte Brontë," by Norma Cooper
 7.30 EVENING PROGRAMME
 "I Pulled Out a Plum"
 Gramophon presents some of the latest recordings
 7.47 LEN J. HOPKINS (bass-baritone)
 Songs of the West Country
 The Bold Dragoon arr. Shepard
 Old Adam was a Poacher
 In Bibberly Town
 The Tythe Pig arr. Sharp
 (A Studio Recital)

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, JULY 22
 9.5 a.m. P. A. Smithells: Keep Fit.
 9.12 Story Telling for Standards 3 and 4.
 9.21 K. H. S. Allen: Parlons Français.
 FRIDAY, JULY 25
 9.5 a.m. Miss R. C. Beckway: The Symphony.
 9.14 Miss M. A. Browne: The Railway Station.
 9.22 Lt.-Col. T. Orde Lees: The Taj Mahal.

- 8.0 Radio Theatre: "Eight Bells," featuring Howard Craven, Betty Dickson, John O'Malley and Kevin Brennan
 "Eight Bells and all's well," that's how it should be aboard ship, but in the MacQuarie play, "Eight Bells," all's certainly not well aboard the sailing ship becalmed in the Atlantic. In fact, conflict is the keynote of life aboard the vessel. There is plenty of excitement, action, adventure and drama in "Eight Bells," a drama of conflicts
 9.0 Overseas and N.Z. News
 9.30 Fabrey Aviation Works Band conducted by Harry Mortimer
 Podder's Way Wright
 Dancing Valley Brahms
 Lullaby Johnstone
 The Tempest
 10.0 Rhythm on Record: Compered by "Turntable"
 11.0 London News and Home News from Britain
 11.20 CLOSE DOWN

2YC WELLINGTON

840 kc. 357 m.

- 6.30 p.m. Dance Music
 6.45 Hawaiian Memories
 7.0 Revels in Rhythm
 7.15 For the Pianist
 7.30 Voices in Harmony
 8.0 Gilbert and Sullivan Opera "The Gondoliers"

- 9.0 Music by Bax
 Watson Forbes (viola) and Maria Korchińska (harp)
 Sonata
 9.23 The Griller Quartet
 String Quartet in G Major
 9.49 The BBC Chorus, conducted by Leslie Woodgate
 Mater Ora Filium
 10.0 Spotlight on Music
 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 "Random Harvest"
 9.45 Tempo di Valse
 10.0 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, 8.0 a.m. LONDON NEWS
 Breakfast Session
 9.0 Correspondence School Session
 9.30 Current Ceiling Prices
 9.32 Morning Variety

While power restrictions remain in force, broadcasting is limited to 9 hours and 40 minutes daily, Monday to Friday inclusive, as follows: 7.0-8.10 a.m., 9.0-11.0 a.m., 1.30-4.0 p.m., 6.30-10.30 p.m. 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 above reduced transmission periods. 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.

2YN NELSON

920 kc. 327 m.

- 7.0 p.m. To-morrow's Sports
 Fixtures
 "Hopalong Cassidy"
 7.30 Light Music
 8.0 Sketches and Variety
 Andre Kostelanetz and his Orchestra
 Rumba Fantasy
 8.6 Elsie Atherton, Bertha Willmott, Bobbie Comber, Leonard Henry and Company
 Clunderella
 8.14 Henry Hall's Orchestra
 Church Mouse on a Spree
 8.17 Flanagan and Allen
 The Clod'sters
 8.23 Hoagy Carmichael (piano and vocal)
 Cyril Fletcher (comedian)
 8.30 "Ambrose and Anne"
 The music of Ambrose and his Orchestra, and the Songs of Anne Shelton
 9.1 Excerpts from Grand Opera
 Boston Promenade Orchestra, conducted by Arthur Fiedler
 The Merry Wives of Windsor
 Overture Nicolai
 9.8 Jussi Bjorling (tenor)
 Oh Paradise Meyerbeer
 9.12 Rose Hampton (soprano)
 No, it is not a Sacrifice
 Ah, Against My Will Gluck
 9.20 Lawrence Tibbett (baritone)
 Oh Star of Eve Wagner
 9.24 Pittsburgh Symphony Orchestra conducted by Fritz Reiner
 Treasure Waltz J. Strauss
 9.32 Covent Garden Opera Company, and London Symphony Orchestra, conducted by John Barbirolli
 Brother Dear and Sister Dear
 Oh, What a Feast, what a Wondrous Night Strauss
 9.40 Willy Steiner's Salon Orchestra
 9.46 The Story Behind the Song
 "Scots Wha Hae"
 10.0 Close down

2ZJ GISBORNE

980 kc. 306 m.

- 7.0 p.m. Light Orchestral Music
 7.15 "Tradesmen's Entrance"
 7.30 The Bunkhouse Boys
 7.42 Francis Langford
 8.0 Concert Programme: Benvenuto Francis (baritone), Palet (tenor), Urbine (soprano), Fritz Kreisler
 8.32 BBC Programme
 8.2 Charlie Kunz (piano)
 9.20 Variety
 10.0 Close down

3YA CHRISTCHURCH

720 kc. 416 m.

- 6.0 a.m. LONDON NEWS
 7.0, 8.0 LONDON NEWS
 Canterbury Weather Forecast
 9.0 Correspondence School Session
 9.30 Current Ceiling Prices
 Brass Band Music
 9.45 Music While You Work
 10.10 For My Lady: BBC Personalities: Maurice Call (pianist), and Winifred Small (violin), England

- 10.30 Devotional Service
 10.45 Tenor and Baritone: Excerpts from "Messiah" and "Eljah"
 12.0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2.0 Music While You Work
 2.30 Help for the Home Cook
 2.45 Spanish and Portuguese songs
 3.0 CLASSICAL HOUR
 Debussy and Ravel
 Quartet in G Minor Debussy
 Daphnis and Chloë: Suite Symphonique
 4.0 Spike Jones: "The Nutcracker" Suite
 4.30 Children's Hour
 6.0 Dinner Music
 6.30 LONDON NEWS
 6.45 BBC Newsreel
 7.0 Local News Service
 7.15 "Early Days on Banks Peninsula," the second of five talks by Douglas Cresswell
 7.30 EVENING PROGRAMME
 Overture: Don Juan Mozart
 7.37 THE WINDSOR TRIO
 Negro Spirituals
 Deep River
 O Peter, go Ring-a-dem Bells
 Stead Away
 'Tis Me O Lord arr. Burleigh
 (From the Studio)
 7.48 MARY DODDS (piano)
 The Island Spell Ireland
 Jardins sous la pluie Debussy
 Autumn Winds Lovelock
 The Romp York Bowen
 (A Studio Recital)
 8.0 Canterbury Music Festival
 GRAND SIX TOWNS FESTIVAL
 with the Ashburton Christian Youth Choir, conducted by G. E. Hopwood
 The Temuka Choral Society, conducted by L. J. Thomas
 The Addington Workshops Choir conducted by John Ritchie
 The Ellesmere Musical Society
 The Rangiora Musical Society, conducted by H. L. Spark, and
 The Methven Choral Society, conducted by G. P. Lock
 (From the Civic Theatre)
 10.0 The Master's in Lighter Mood
 11.0 London News and Home News from Britain
 11.20 CLOSE DOWN

3YL CHRISTCHURCH

1200 kc. 250 m.

- 6.0 p.m. Music by Chopin
 6.17 Choirs and Choruses
 6.30 Melodies to Remember, played by Great Orchestras
 7.0 Musical What's What
 7.15 Silvester and Bradley
 7.30 Strike Up the Band
 8.0 Radio Theatre
 9.0 Overseas and N.Z. News
 9.30 "The Sparrows of London"
 9.43 Bright Variety
 10.0 "ITMA": The Tommy Handley Show
 10.30 Close down

3ZR GREYMOUTH

940 kc. 319 m.

- 7.0, 8.0 a.m. LONDON NEWS
 Breakfast Session
 9.0 Correspondence School Session
 9.30 Current Ceiling Prices
 9.32 Composer of the Week: Franck
 10.0 Devotional Service
 10.20 Morning Star: Joe Petersen (boy soprano)
 10.30 Music While You Work
 10.45 A.C.E. TALK: "Further Ideas for Saving Electricity"
 12.0 Lunch Music
 1.30 p.m. Broadcast to Schools
 2.0 Mantovani and his Orchestra
 2.30 Master Singers: John McCormack
 2.45 Movie Tunes
 3.0 Classical Music: Music by French Composers

Local Weather Report from ZB's:
7.32, 9.30 a.m.; 2.28, 9.35 p.m.

Friday, July 25

Local Weather Report from ZB's:
7.32, 9.30 a.m.; 2.28, 9.35 p.m.

1ZB AUCKLAND
1070 kc. 280 m.

MORNING

- 6.0 London News
- 7.0 Making Waking Pleasant
- 9.0 Aunt Daisy's Morning Recipe session
- 9.20 Morning Melodies
- 9.27 Current Ceiling Prices
- 9.45 We Travel the Friendly Road with Jasper
- 10.0 My Husband's Love
- 10.15 The Caravan Passes
- 10.30 Legend of Kathie Warren
- 10.45 Crossroads of Life

AFTERNOON

- 12.0 Bright Luncheon Music
- 1.0 Afternoon Music
- 1.30 The Life of Mary Sothorn
- 2.30 Shopping Reporter (Sally)
- 2.50 Popular Music

EVENING

- 6.30 Friday Nocturne (Thea and Eric)
- 6.45 Magic Island
- 7.15 Rookery Nook
- 7.30 Reflections in Romance
- 7.45 Little Theatre
- 8.0 Nick Carter
- 8.15 Hollywood Holiday
- 8.30 Musical Favourites
- 8.45 Flying 55
- 9.0 Melodic Interlude
- 9.15 Drama of Medicine
- 9.30 Popular Music
- 10.0 Sporting Preview (Bill Meredith)
- 10.15 Famous Dance Band
- 10.30 Youth Must Have Its Swing (Jim Foley)
- 11.0 Just on the Corner of Dream Street
- 11.15 Dance Music
- 12.0 Close down

1ZB's Bill Meredith previews the weekend sporting fixtures at 10 o'clock to-night.

2ZB WELLINGTON
1130 kc. 265 m.

MORNING

- 6.0 London News
- 7.0 Breakfast session
- 9.0 Aunt Daisy's Morning Recipe session
- 9.27 Current Ceiling Prices
- 9.30 Up to the Minute
- 9.45 Piano Time
- 10.0 My Husband's Love
- 10.15 Housewife's Quiz (Marjorie)
- 10.30 Legend of Kathie Warren
- 10.45 Crossroads of Life

AFTERNOON

- 12.0 Mid-day Melody Menu
- 1.30 The Life of Mary Sothorn
- 1.45 Variety
- 2.30 Shopping Reporter (Suzanne)
- 3.0 The Ladies Entertain
- 3.15 Rhythm Revels
- 3.30 With the Classics
- 4.45 News from the Zoo

EVENING

- 6.30 Little Theatre
- 6.45 Magic Island
- 7.15 Reserved
- 7.30 Reflections in Romance
- 7.45 My True Story
- 8.0 Nick Carter
- 8.15 Hollywood Holiday
- 8.45 Talent Quest
- 9.1 Big Ben
- 9.15 Drama of Medicine
- 9.30 Tommy Dorsey
- 10.0 A Choice of Dance Recordings
- 10.30 Replay of Overseas Library
- 11.0 Our Feature Band
- 12.0 Close down

For lovers of classical music 2ZB offers "With the Classics" at 3.30 this afternoon.

3ZB CHRISTCHURCH
1430 kc. 210 m.

MORNING

- 6.0 London News
- 6.5 Break o' Day Music
- 7.0 Begin the Day Well
- 8.0 Breakfast Club with Happy Hill
- 9.0 Aunt Daisy's Morning Recipe session
- 9.27 Current Ceiling Prices
- 9.30 Morning Musicals
- 10.0 My Husband's Love
- 10.15 Piano Parade
- 10.30 Legend of Kathie Warren
- 10.45 Crossroads of Life

AFTERNOON

- 12.0 Lunchtime Fare
- 1.30 Life of Mary Sothorn
- 2.30 Shopping Reporter (Elizabeth Anne)
- 3.0 Favourites in Song
- 3.15 Orchestral Interlude
- 3.30 Rendezvous for Two
- 3.45 Continental Cocktail
- 4.0 Women's World (Joan)
- 4.45 Children's Session
- 5.0 Children's Garden Circle

EVENING

- 6.0 Places and People (Teddy Grundy)
- 6.30 Souvenir
- 6.45 Magic Island
- 7.0 Reserved
- 7.15 Rookery Nook
- 7.30 Reflections in Romance
- 7.45 Scrapbook
- 8.0 Nick Carter
- 8.15 Hollywood Holiday
- 8.45 Reserved
- 9.0 Recordings
- 9.15 Drama of Medicine
- 9.30 Carefree Cavalcade
- 10.0 3ZB's Sports session by The Toff
- 10.15 Recordings
- 10.30 The World of Motoring, compered by Trevor Holden
- 11.0 Variety Programme
- 12.0 Close down

4ZB DUNEDIN
1310 k.c. 229 m.

MORNING

- 6.0 London News
- 6.30 Morning Meditation
- 7.0 Start the Day Right with 4ZB's Breakfast session
- 7.35 Morning Star
- 9.0 Aunt Daisy's Morning Recipe session
- 9.27 Current Ceiling Prices
- 9.30 Prairie Melodies
- 9.45 Orchestral Music
- 10.0 My Husband's Love
- 10.15 Heritage Hall
- 10.30 Legend of Kathie Warren
- 10.45 The Crossroads of Life

AFTERNOON

- 12.0 Lunch Hour Tunes
- 1.30 The Life of Mary Sothorn
- 1.45 South Sea Rhythm
- 2.30 Shopping Reporter session (Jessie)
- 3.0 Bright and Light
- 3.30 Maori Melodies
- 4.45 Juniors in Song and Story

EVENING

- 6.0 Bright Horizon
- 6.30 Sporting Preview (Bernie McConnell)
- 6.45 Magic Island
- 7.0 Reserved
- 7.15 Rookery Nook
- 7.30 Reflections in Romance
- 7.45 20th Century Hits in Chorus
- 8.0 Nick Carter
- 8.15 Hollywood Holiday
- 8.45 There Ain't No Fairies
- 9.15 Drama of Medicine
- 9.45 Happy Listening
- 10.0 Sporting Blood
- 10.30 Week-end Racing and Sporting Preview (Bernie McConnell)
- 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
- 7.15 Weather Report
- 8.10 Bright and Breezy
- 9.0 Morning Request session
- 9.30 Current Ceiling Prices

EVENING

- 6.0 Mealtime Melodies
- 6.30 Mealtime Music
- 6.45 Family Favourites
- 7.0 Reserved
- 7.15 Rookery Nook
- 7.30 Short, Short Stories: No Use in the World
- 7.45 Music in the Air
- 8.0 The Life of Mary Sothorn
- 8.15 Hollywood Holiday
- 8.35 Young Farmers' Club session with Ivan Tabor
- 8.50 Singing for You: Hoagy Carmichael
- 9.0 Melody Fair
- 9.15 Drama of Medicine
- 9.30 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

At 3.30 this afternoon, 4ZB brings Maori melodies and songs dear to the hearts of all New Zealanders.

Versatile pianist, composer, arranger, and singer, Hoagy Carmichael will be singing for you at 8.50 to-night from 2ZA.

- 3.30 Music While You Work
- 3.45 "Owen Foster and the Devil"
- 4.0 For Our Irish Listeners
- 4.15 Variety
- 4.30 Children's Hour
- 4.45 Dance Favourites
- 6.0 For the Bandsman
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 The Sports Review
- 7.30 EVENING PROGRAMME
- The Story Behind the Song: A series of programmes telling something of the background of famous songs and their composers. The music is provided in our studios by Doris Hogg and Ron McDougall
- 8.0 Gilbert and Sullivan Opera "The Gondoliers"
- 9.0 Overseas and N.Z. News
- 9.30 Some Like It Hot!
- 9.35 "The Green Archer"
- 10.0 Close down

4YA DUNEDIN
790 kc. 380 m.

- 6.0 a.m. LONDON NEWS
- 7.0, 8.0 LONDON NEWS
- 9.0 Correspondence School Session (see page 42)
- 9.30 Current Ceiling Prices
- 9.32 Music While You Work
- 10.0 A.C.E. TALK: "Playthings for Small Children"
- 10.20 Devotional Service
- 10.40 For My Lady: Dickens and Music
- 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 CLASSICAL HOUR
- Beethoven Symphonies
- Symphony No. 8 in F Major, Op. 93
- Ten Variations in G Major on "Luser Dummer" Pöbel Meint, KV.455 Mozart
- "Thamos, King of Egypt" Two Entr'acte Pieces, K.345 Mozart
- 4.30 Children's Hour: Swiss Family Robinson
- 6.0 Dinner Music
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 Sports News
- 7.30 EVENING PROGRAMME
- "They": "They" Say It Isn't Done (BBC Production)
- 8.0 Melody Cruise: Dick Colvin and his Music
- 8.20 "Bad and Dave"
- 8.45 Jane Froman
- Medley of Gershwin Tunes
- Gershwin 11.20 CLOSE DOWN

- 8.50 Harry Roy and Mayfair Hotel Orchestra
- A Mayfair Suite Pola
- 9.0 Overseas and N.Z. News
- 9.30 British Light Orchestra
- March from "Hercules" Handel
- 9.32 Readings by Professor T. D. Adams
- Sir Walter Scott "Red Gauntlet"
- 9.52 London Philharmonic Orchestra
- Minuet (Symphony in G Minor, No. 40) Mozart
- 10.0 Muggsy Spanier and his Orchestra
- 10.15 The Dance Band of the R.A.F.
- 11.0 London News and Home News from Britain
- 11.20 CLOSE DOWN

BROADCASTS TO SCHOOLS

MONDAY, JULY 21

- 1.30 p.m. Music Appreciation. Ernest Jenner (Christchurch).
- 1.45 Book Review.
- 1.47 - 2.0 News Talk.
- 3.15 - 3.30 French Lesson for Post-Primary Pupils.

TUESDAY, JULY 22

- 1.30 p.m. Song and Story from Everywhere—"The Wonderful Seed," an Australian story.
- 1.40 - 2.0

WEDNESDAY, JULY 23

- 1.30 p.m. Rhythm for Juniors. Miss Jean Hay (Christchurch).
- 1.45 - 2.0 Junior Naturalists' Club. "Snails," W. Crosbie Morrison.

THURSDAY, JULY 24

- 1.30 - 2.0 p.m. Singing Lesson. T. J. Young (Wellington).

FRIDAY, JULY 25

- 1.30 p.m. Music Appreciation. Ernest Jenner (Christchurch).
- 1.45 - 2.0 Some New Zealand River Valleys. "The Avon River, Canterbury," Carl N. Watson.

4YO DUNEDIN
1140 kc. 263 m.

- 6.0 p.m. Favourite Orchestral Pieces
- 6.30 Hits of Yesterday
- 7.0 George Melachrino and His Orchestra
- 7.15 Piano Rhythm
- 7.30 Popular Parade
- 8.0 Music by Modern British Composers
- William Primrose (viola), and Harriet Cohen (piano)
- Sonata Bax
- 8.28 Sir Edward Elgar and the BBC Symphony Orchestra
- Cockaigne Concerto Overture, Op. 40 Elgar
- 8.42 Eileen Joyce (piano)
- Lotus Land and Danse Negre Scott
- 8.46 Goossens and the New Symphony Orchestra
- Tintagel 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: Schubert
- Bruno Walter and the London Symphony Orchestra
- "Rosamunde" Ballet Music, Op. 26
- 10.9 Arthur Schnabel and Karl Ulrich Schnabel (piano)
- Lebensstürme, Op. 144
- 10.21 Dorothy Maynor (soprano)
- Margaret at the Spinning Wheel
- 10.25 Demian String Quartet
- German Dances: Minuet No. 5
- 10.30 Close down

4YZ INVERCARGILL
680 kc. 441 m.

- 7.0, 8.0 a.m. LONDON NEWS
- Breakfast Session
- 9.0 Correspondence School Session (see page 42)
- 9.30 Current Ceiling Prices
- 9.32 Morning Variety
- 10.0 Devotional Service
- 10.15 "The Amazing Duchess"
- 10.30 Music While You Work
- 12.0 Lunch Music
- 1.30 p.m. Broadcast to Schools
- 2.0 Other Days with The Ambassadors
- 2.17 "The Channings"
- 2.30 CLASSICAL HOUR
- Music by Russian Composers
- The Symphonic Poem (16th of series)
- Poem of Ecstasy Scriabin
- Capriccio Italian Tchaikovsky
- Dance of the Tumblers ("Snow-Maiden")
- Storm Music ("Ivan the Terrible") Rimsky-Korsakov
- 3.15 "Songtime: Morton Downey (tenor)
- 3.30 Music While You Work
- 4.0 "I Live Again"
- 4.15 A Spot of Humour
- 4.30 Children's Hour
- 6.0 Dinner Music
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 Budget of Sport from the Sportsman
- 7.15 The Gardening Talk
- 7.30 On the Dance Floor
- 8.0 Music from the Operas of Puccini
- 8.30 Radio Theatre
- The New York Radio Guild presents "Wilkin's Polly"
- 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 Close down

IYA AUCKLAND

650 kc. 462 m.

6. 0, 7.0, 8.0 a.m. LONDON NEWS

9. 0 Entertainers All

10. 0 Devotions: Rev. Geo. Jackson

10.20 For My Lady: Queens of Song: Ria Ginster, soprano (Germany)

11. 0 Commentary on Avondale Jockey Club's Meeting

12. 0 Lunch Music

2. 0 p.m. Rhythm in Relays

3. 0 Commentary on Rugby Football Match at Eden Park

3.30 Sports Results

5. 0 Children's Hour

5.45 Dinner Music

6.30 LONDON NEWS

6.45 BBC Newsreel

7. 0 Local News Service

7.30 EVENING PROGRAMME

BBC Symphony Orchestra

Overture to "Fidelio"

Beethoven

7.40 MARGOT PATTERSON (soprano)

The Fairy's Lullaby Needham

Solveig's Song Grieg

The Wren Benedict

(A Studio Recital)

7.51 JOAN DOWDING (piano)

Suite, Opus 87

Niemann

8. 3 RALPH WESNEY (baritone)

(A Studio Recital)

8.15 Teminka (violin) and his Chamber Orchestra

Rondo in A Major Schubert

8.27 PETER SHEEHAN (tenor)

Passing By Purcell

If My Songs Were Only Winged Hahn

Souvenir Drdia

How Lovely Are Thy Dwellings Liddle

(A Studio Recital)

8.39 W. H. Squire (cello)

Adagietto Bizet

Tarantelle Popper

8.47 Stokowski and the Philadelphia Orchestra

Rakoczy March Berlioz

Bacchanale ("Samson and Delilah") Saint-Saens

9. 0 Overseas and N.Z. News

9.30 Variety, featuring Renee Houston with Pat Aberne and Alec Templeton

Cugat and his Orchestra

No Can Do Simon

Renee Houston and Pat Aberne

True to Me Kidd

I Do Saville

Light Opera Company

The Cat and the Fiddle Kern

Alec Templeton

A Man With a New Radio Templeton

The Smoothies

Ciribiribin Pestabozzi

Easy Does It Young

Cugat and his Orchestra

Linda Muler Kassel

10. 0 Sports Summary

10.10 Masters in Lighter Mood

11. 0 London News and Home

News from Britain

11.20 CLOSE DOWN

IYX AUCKLAND

880 kc. 341 m.

3. 0 p.m. Matinee

5. 0 Cleveland Symphony Orchestra

5.30 Tea Dance

7. 0 After Dinner Music

8. 0 Radio Theatre: "The Bottle Imp"

8.30 Allen Roth Programme

9. 0 French Music

Leopold Stokowski and the Philadelphia Orchestra

Rapsodie Espagnole Ravel

9.18 Madeline Grey

Chants D'Auvergne

9.48 St. Louis Symphony Orchestra

Suite Provencale Milhaud

10. 0 Epilogue

10.30 Close down

Saturday, July 26

DOMINION WEATHER FORECASTS

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

12M AUCKLAND

1250 kc. 240 m.

11. 0 a.m. Morning Concert

12. 0 Lunch Music

1. 0 p.m. Light Variety

1.30 Commentary on Soccer Match at Blandford Park

3. 0 Commentary on League Match at Carlaw Park.

4.45 Variety

5. 0 Salon Music

5.30 Music for the Piano

6. 0 Evening Star: Richard Crooks

6.15 Dinner Music

6.45 Studio Presentation by Len Hawkins and His Orchestra

7.15 Songs from the Shows

7.45 Fresh Heir

8. 0 Dancing Time

11. 0 Close down

2YA WELLINGTON

570 kc. 526 m.

6. 0, 7.0, 8.0 a.m. LONDON NEWS

Breakfast Session

9. 0 For the Bandman

9.30 Local Weather Conditions

Current Ceiling Prices

9.32 Morning Star: Charles Kullmann (tenor)

9.40 Music While You Work

10.10 Devotional Service

10.25 Quiet Interlude

10.38-10.30 Time Signals

10.40 For My Lady: "Paul Clifford"

11. 0 "A Bicycle Tour of North Auckland," a talk by Phyllis and Hazel Pettit

11.15 Variety

12. 0 Lunch Music

2. 0 p.m. Local Weather Conditions

Saturday Afternoon Matinee

3. 0 Commentary on Senior Rugby Football Match at Athletic Park

5. 0 Children's Hour: "The Toyshop," by Aunt Jane, "Jack and the Beanstalk," and "Uncle Tom Cobley"

6.30 LONDON NEWS

6.45 BBC Newsreel

7. 0 Sports Results

7.30 EVENING PROGRAMME

JEAN McPHERSON

Make Mine Music

(A Studio Presentation)

7.45 The Blue Hungarian Band

The Dancing Years

7.48 HENRI PENN (piano)

"Something Old, Something New"

(A Studio Presentation)

8. 2 Variety Magazine, a digest of entertainment with a song, a laugh, and a story, featuring extracts from a BBC tribute to Bernard Shaw, paid on July 26, 1945, when he was 90 years of age

8.28 "ITMA": It's That Man Again, introducing Tommy Handley

9. 0 Overseas and N.Z. News

9.30 Times You Used to Dance To: Back to the 30's with Victor Silvester and his Ballroom Orchestra

10. 0 Sports Summary

10.10 Make Believe Ballroom

Time

10.40 The Hit Kit of Popular Songs and Music

11. 0 London News and Home

News from Britain

11.20 CLOSE DOWN

2YC WELLINGTON

840 kc. 357 m.

1.15 p.m. Commentary on Soccer Match at Basin Reserve

3. 0 Light Music

5. 0 Sweet Rhythm

5.30 Jack's Dive (BBC Production)

6. 0 Songs for Sale

6.30 To Town on Two Pianos (BBC Production)

6.45 The Allen Roth Show

7. 0 Billy Cotton's Song Shop

7.30 Down Among the Barltones and Basses

8. 0 CLASSICAL MUSIC

Music for Strings (10th of Series)

Pro Arte Quartet with Anthony Phil (2nd cello)

String Quartet in C, Op. 163 Schubert

8.40 Jean Pougnet (violin), with Orchestra conducted by Walter Goehr

Violin Concerto in C Vivaldi

9. 1 Kathleen Long (piano)

Sonata in A Minor, K.310 Mozart

9.17 London Philharmonic Orchestra, conducted by Sir Thomas Beecham

Serenade: A Little Night Music, K.525 Mozart

9.32 Vienna Philharmonic Orchestra, conducted by Bruno Walter

Symphony in C, K.551 ("Jupiter") Mozart

10. 0 Music for Romance (BBC Production)

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

9.30 Morning Programme

12. 0 "Forgotten People"

12.30 p.m. Lunch Music

2. 0 Afternoon Variety

5. 0 Children's Hour, conducted by Aunt Helen, and including "Alice in Wonderland"

5.30 Tea Dance

5.45 Accordion

6. 0 "Fly Away Paula" (BBC Programme)

6.15 Race Results

6.30 LONDON NEWS

6.45 BBC Newsreel

7. 0 After dinner Music

7.15 Sports Results: Results of interest to Hawke's Bay sportsmen

7.30 EVENING PROGRAMME

"Fresh Heir"

8. 0 Vienna Philharmonic Orchestra

Pique Dame Overture Suppe

8. 8 Sydney MacEwan (tenor)

The Dawning of the Day Trad.

In Summer Time on Bredon Housman

Since First I Saw Your Face Trad.

8.18 Rudolf Dietzmann (cello), Papillon Popper

8.25 Light Symphony Orchestra conducted by the composer

For Your Delight Eric Coates

8.30 "ITMA": A Tommy Handley Show

9. 0 Overseas and N.Z. News

9.30 Romance in Rhythm

10. 0 Close down

2YN NELSON

920 kc. 327 m.

7. 0 p.m. Local Sports Results

7.12 Listeners' Own session

8. 0 GLEN CARTY, P.T.C.L. L.R.S.M. (organ)

Sonata No. 6 Mendelssohn

Celtic Melody O'Connor-Morris

Finale Alla Fuga Holloway

(From Suite Ancienne)

(From Nelson School of Music)

8.30 Music for Romance, a programme of romantic melodies by Anne Ziegler and Webster Booth with the George Melachrino Orchestra

9. 1 Patricia Rossborough (piano)

A Bouquet to Irving Berlin

9. 7 "Klondike"

9.30 Light Recitals by Fred Hartley's Quintet, Comedy Harmonists, and Boston Promenade Orchestra

10. 0 Close down

2ZJ GISBORNE

980 kc. 306 m.

7. 0 p.m. Organ Melodies

7.15 Local Sporting Results

7.30 "Coronets of England"

8. 0 Concert Programme, featuring, "Merry Widow" and "Waltz Dream," Vocal Genis, Irene Scherer (piano), London Symphony Orchestra, Raymond Newell and Chorus

9. 3 BBC Programme

9.30 Dance Programme

10. 0 Close down

3YA CHRISTCHURCH

720 kc. 416 m.

6. 0, 7.0, 8.0 a.m. LONDON NEWS

7.58 Canterbury Weather Forecast

8. 0 "Dusting the Shelves"

8.30 Theatre Echoes

9.57 George Formby Entertains

10.10 For My Lady: BBC Personalities: Victor Hely-Hutchinson (South Africa)

10.30 Devotional Service

10.45 The Allen Roth Orchestra and Chorus

Commentaries on Events at the Christchurch Hunt Club's Steeplechase Meeting at Riccarton

11. 0 Tunes of the Times

11.45 Waltz Time

12. 0 Lunch Music

2. 0 p.m. Bright Music

2.45 Commentary on Rugby Match at Lancaster Park

4.30 Sports Results

Saturday Siesta

5. 0 Children's session: Susie In Storyland: "King Midas: The Golden Touch," "Oliver Twist"

5.45 Dinner Music

6.30 LONDON NEWS

6.45 BBC Newsreel

7. 0 Local News Service

7.30 EVENING PROGRAMME

The Salon Concert Players

Theme from the Cornish Rhapsody Bath

7.33 "The Norths Scuttle a Dreamboat"

8. 0 Canterbury Music Festival

Combined Chorus of the Christchurch Girls' High School, the Avonside Girls' High School and the Christchurch Boys' High School

Conductors: Clifton Cook and Victor C. Peters

Let Us Now Praise Famous Men Galway

Worship

I Awaited For the Lord

Lift Thine Eyes Mendelssohn

Ham

Fly, Singing Bird Elgar

The Fairies' Dance Head

Shepherd's Dance German

Madrigale Simonetti

The Swan Saint-Saens

Whittcombe Fair arr. Behenna

Remember O Thou Man Lang

Rolling Down to Rio German

Christchurch Harmonic Society, conducted by Victor C. Peters

The Highway Man

Armstrong Gibbs

The Shepherd's Galway

Everyone Suddenly Burst Out Singing Lang

Now Silent Falls Galway

This England Martin Shaw

(From the Civic Theatre)

10. 0 District Sports Summary

10.15 Modern Dance Music

11. 0 London News and Home

News from Britain

11.20 CLOSE DOWN

3YL CHRISTCHURCH

1200 kc. 250 m.

1.15 p.m. Association Football Match at English Park

3. 0 Afternoon programme

5. 0 Tunes for the Teatable

6. 0 Concert Time

7. 0 Music Popular and Gay

7.30 Two famous light orchestras: The Viennese Waltz Orchestra and the London Palladium Orchestra

7.45 Serenade to the Stars: A programme of light music by the Sidney Torch Trio, with assisting vocalists (BBC Programme)

8. 0 All from England: A bright Variety Programme by English artists

8.30 Marie Ormiston and Carmen Cavallaro (pianists)

8.45 A Corner for Crosby

9. 0 Overseas and N.Z. News

9.30 The New Light Symphony Orchestra conducted by the composer

London Suite Coates

9.43 Debroy Somers Band and Chorus

Theatre Memories: Dalys

9.52 Ninon Vallin (soprano), and Andre Bauge (tenor)

The Turkey Song Audran

Ninon Vallin

Siren Magic

Dolores Waldeufel

Ninon Vallin and Andre Bauge

The Political Duet Lecocq

10. 4 Those Four Chaps present the sketch

"Taking Possession" Comber

10.10 Novelty Numbers

10.30 Close down

3ZR GREYMOUTH

940 kc. 319 m.

7. 0, 8.0 a.m. LONDON NEWS

Breakfast Session

9. 0 Ballad Singers

9.15 Woody Herman Presents

9.30 Light Orchestral Music and Ballads

10. 0 Our Garden Expert

10.15 You Ask, We Play: The 3ZR Request Session

Alice in Wonderland is heard in the children's session from 2YH at 5 p.m. on July 26



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

1ZB AUCKLAND
1070 kc. 280 m.

MORNING

- 6.0 London News
- Breakfast session
- 7.45 Young New Zealanders' Club (Neddo)
- 9.0 Bachelor Girls' session (Betty), including Hollywood Headliners
- 9.45 We Travel the Friendly Road with the Pathfinder
- 10.0 Tops in Tunes

AFTERNOON

- 12.0 Music and Sports Flashes through the Afternoon
- 12.30 Gardening session (John Henry)
- 1.30 1ZB Happiness Club (Joan)
- 2.0 Priority Parade
- 3.15 Miniature Concert
- 3.30 Something for Everyone
- 4.15 The Papakura Businessmen's Association Programme
- 4.30 The Milestone Club
- 5.0 The Sunbeam session
- 5.20 Popular Recordings
- 5.30 Children's Competition Corner (Thea)
- 5.45 Sports Results (Bill Meredith)

EVENING

- 6.0 If You Please, Mr. Parkin
- 6.15 The Ovaltines
- 6.30 Great Days in Sport
- 6.45 Popular Music
- 7.15 Colgate Cavalcade
- 7.45 Little Theatre
- 8.0 Carry On, Clem Dawe
- 8.30 What's New in Records
- 8.45 Flying 55
- 9.0 Doctor Mac
- 9.15 Popular Music
- 10.0 Scotland Calling
- 10.15 On the Sentimental Side, featuring Bing Crosby
- 10.30 Famous Dance Bands
- 11.0 Dance Little Lady
- 11.15 Dance Music for Your Party
- 12.0 Close down

The "Young New Zealanders' Club," a programme designed for the younger listeners, is presented by all the Commercial Stations at 7.45 this morning.

Saturday, July 26

2ZB WELLINGTON
1130 kc. 265 m.

MORNING

- 6.0 London News
- 7.0 Breakfast session
- 7.45 Young New Zealanders' Club
- 8.15 Preview of Weekend 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 Sports Results Throughout the Afternoon
- 12.15 Midday Melody Menu
- 2.15 1st Sports Summary
- 2.30 In Lighter Vein
- 3.0 Gems from Musical Comedy
- 3.30 Dinah Shore Sings
- 3.45 2nd Sports Summary
- 4.30 Popular Piano Time
- 4.45 Concerted Vocal
- 5.0 On Parade
- 5.15 News from the Zoo
- 5.30 Recordings

EVENING

- 6.0 If You Please, Mr. Parkin
- 6.15 The Ovaltines
- 6.45 Sports Results (George Edwards)
- 7.0 Drive Safely
- 7.15 Colgate Cavalcade with Jack Davey
- 7.45 My True Story
- 8.0 Carry On, Clem Dawe
- 8.30 What's New in Records
- 8.45 Masters of Song
- 9.1 Doctor Mac
- 10.0 Music That Will Live
- 10.30 There Ain't No Fairies
- 11.0 Dance Music
- 12.0 Close down

The Jack Davey show, Colgate Cavalcade, brings fast-moving entertainment in quiz shows, songs, music, and comedy, at 7.15 p.m. from your local ZB station.

* * *

Those clever juveniles, "The Ovaltines," will be on the air again at 6.15 this evening from the four ZB stations.

3ZB CHRISTCHURCH
1430 kc. 210 m.

MORNING

- 6.0 London News
- 6.5 Break o' Day Music
- 7.0 Silver Lining
- 7.45 Young New Zealanders' Club
- 8.0 Breakfast Club with Happy Hill
- 9.0 Bachelor Girls' session (Paula)
- 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, conducted by Gavin Henderson

AFTERNOON

- 12.0 Lunchtime session
- 12.15 Vegetable Growing in the Home Garden (Gavin Henderson)
- 1.3 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: Linda Haase, soprano
- 4.30 Garden Circle
- 4.45 Children's session
- 5.0 Kiddies' Concert
- 5.15 News from the Zoo
- 5.45 Final Sports Results

EVENING

- 6.0 If You Please, Mr. Parkin
- 6.15 Ovaltine Programme
- 6.30 Let's Get Together
- 6.45 Saturday Round Up
- 7.0 Drive Safely
- 7.15 Colgate Cavalcade with Jack Davey
- 7.45 The Caravan Passes
- 8.0 Carry On, Clem Dawe
- 8.30 What's New in Records
- 8.45 Reserved
- 9.1 Doctor Mac
- 9.18 To Whom It May Concern
- 10.0 Thanks for the Song
- 10.15 Gershwinners
- 10.30 Famous Dance Bands: Count Basie
- 10.45 Hats Off to Shore
- 11.0 Let's Dance
- 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
- 7.45 Young New Zealanders' Club
- 9.0 Bachelor Girls' session (Maureen)
- 9.30 Current Ceiling Prices
- 9.45 Waltz Memories
- 10.0 Ask George
- 10.15 Morning Tea Time
- 10.30 Naughty Nineties
- 11.0 Music of the Dance Bands
- 11.45 Pop Tunes

AFTERNOON

- 12.0 Lunch Hour Tunes
- 1.0 Of Interest to Men, conducted by Bernie
- 1.30 Featuring Xavier Cugat
- 2.0 Music and Sports Flashes
- 2.30 Mellow Melodies
- 3.0 Sports Resume
- 3.30 Musical Miniatures
- 3.45 Modern Variety
- 4.0 Talkie Tunes
- 4.30 Further Sports Results
- 4.45 Music You Like
- 5.0 The Voice of Youth, with Peter
- 5.15 4ZB Radio Players

EVENING

- 6.0 If You Please, Mr. Parkin
- 6.15 Ovaltine Programme
- 6.30 Mr. Meredith Walks Out
- 6.45 Sports Results (Bernie McConnell)
- 7.0 Drive Safely
- 7.15 Colgate Cavalcade with Jack Davey
- 7.45 Reserved
- 8.0 Carry On, Clem Dawe
- 8.30 What's New in Records
- 8.45 Out of the Night
- 9.0 Doctor Mac
- 9.15 Stars of Variety
- 9.45 The Melody Lingers
- 10.0 Your Own Request session
- 10.30 & 11.15 Broadcast of the Town Hall Dance
- 11.45 At Close of Day
- 12.0 Close down

The ever-thrilling drama of the Matterhorn is enacted again in the series "Great Days in Sport," this evening at 6.30 from 1ZB.

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

2ZA PALMERSTON Nth.
1400 kc. 214 m.

MORNING

- 6.0 London News
- 6.5 Reveille
- 7.0 Music for Breakfast
- 7.15 Weather Report
- 7.45 Young New Zealanders' Club
- 8.0 Bright and Breezy
- 9.0 Morning Request session
- 9.30 Current Ceiling Prices

AFTERNOON

- Sports Flashes Throughout the Afternoon
- 12.0 Music at Luncheon
- 12.15 Fred's Sports Summary
- 1.0 Music for the Early Afternoon
- 1.15 Fred's Second Summary
- 2.0 Oh! Listen to the Band
- 2.15 Another Sports Summary
- 2.16 Vocal Varieties
- 2.45 Popular Dance Music
- 3.0 Over the Teacups
- 3.15 More Sports Results
- 3.30 Music from the Movies
- 3.45 From Here and There
- 4.0 These You Have Loved
- 4.15 Here's That Fred Again
- 4.30 Time for a Song
- 4.45 Band-stand
- 5.0 Fumbombo, the Last of the Dragons
- 5.15 Reserved
- 5.30 Long, Long Ago? Story of Neptune's Palace
- 5.45 News from the Zoo

EVENING

- 6.0 Music at Teatime
- 6.30 Two Band Jamboree
- 6.45 Sports Results
- 7.0 Reserved
- 7.15 If You Please, Mr. Parkin
- 7.30 This and That, compered by Dlain
- 7.45 Record Roundabout
- 8.0 Carry On, Clem Dawe
- 8.30 Radio Blackbirds
- 8.45 Great Days in Sport
- 9.0 Doctor Mac
- 9.20 The Old Songs
- 9.30 Our Feature Band
- 9.35 Weather Report
- 10.0 Saturday Night Swing Club
- 10.30 Close down

Trade names appearing in Commercial Division programmes are published by arrangement

- 12.0 Lunch Music
- 1.30 p.m. The Saturday Afternoon Matinee
- 3.0 Football Commentary
- 4.45 Sports Summary No. 1
- 5.0 Children's Hour: Aunt Pat "Missie Ling"
- 5.30 Tea Dance
- 5.45 "Fate Blows the Whistle"
- 6.0 Dinner Music
- 6.15 Dinner Music
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 Sports Summary No. 2
- 7.30 EVENING PROGRAMME
- 3ZB's Radio Digest: Entertainment from here and there, for all listeners
- 8.0 "Sorrel and Son"
- 8.30 Serenade (new musical feature)
- 9.0 Overseas and N.Z. News
- 9.30 Music for Romance: Anne Ziegler and Webster Booth with the George Melachrino Orchestra
- 10.0 Sports Summary No. 3
- 10.10 Close down

4YA DUNEDIN
790 kc. 380 m.

- 6.0, 7.0, 8.0 a.m. LONDON NEWS
- 9.0 Morning Melodies
- 9.15 Light Music
- 9.30 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. Film Favourites
- 2.15 Recent Releases
- 2.30 From the Shows
- 3.0 Commentary on Senior Rugby Match at Carisbrook
- 5.0 Children's Hour
- 5.45 Dinner Music
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 Sports Results
- 7.30 EVENING PROGRAMME
- Light Orchestral and Ballads
- The Masqueraders (BBC Programme)
- 7.47 John Fullard (tenor)
- Oh! Leave Me Not
- Are You Calling
- The Donkey Hill Buck
- 7.56 Sigurd Rascher (saxophone), with Symphony Orchestra
- Saxo-Rhapsody Coates
- 8.5 AILEEN YOUNG (soprano)
- Through the Fields in Summer
- Music When Soft Voices Die
- Song in Loneliness
- Sanctuary Beesly
- (From the Studio)
- 8.14 Harry Fryer and his Orchestra
- Poinciana Simon
- 8.21 J. W. THOMSON (baritone)
- For England
- Can't Remember
- To-morrow Murray Brandon
- (From the Studio) Keel

- 8.30 New Queen's Hall Light Orchestra
- Summer Days Suite Eric Coates
- 8.40 MARION DUNCAN (contralto)
- Fisher Lad Day
- Four Ducks Needham
- The Harvesters' Night Song Power
- (From the Studio)
- 8.49 Andre Kostelanetz and his Orchestra
- Serenade Drigo
- Rumba Fantasy
- 9.0 Overseas and N.Z. News
- 9.30 An Old Time Dance Programme by Ted Andrews and the Revellers Dance Band
- 10.0 Sports Summary
- 10.10 Continuation of Old Time Dance
- 11.0 London News and Home News from Britain
- 11.20 CLOSE DOWN.

4YO DUNEDIN
1140 kc. 263 m.

- 1.15 p.m. Commentary on Association Football Match at the Caledonian Ground
- 3.0 Light Music
- 5.0 Famous Orchestras: The Vienna Philharmonic Orchestra, featuring
- Leonora Overture, No. 3 Beethoven
- 5.30 Music from the Theatre

- 6.0 Dance Music
- 6.30 The Jesters
- 6.45 Cuban Rhythm
- 7.0 Popular Parade
- 7.30 "Hopalong Cassidy"
- 7.45 Harmony and Humour
- 8.15 Round the Campfire with Slim Bryant and His Wildcats
- 8.30 "Mr. and Mrs. North"
- 9.1 CLASSICAL MUSIC
- Haydn's Symphonies (5th of series)
- Leslie Heward and the Halle Orchestra
- Symphony No. 103 in E Flat Major ("Drum Roll")
- 9.28 Lili Kraus (piano)
- Andante Con Variazioni in F Minor Haydn
- 9.44 The Adolf Busch Chamber Players
- Suite No. 4 in D Major Bach
- 10.5 Gregor Platigorsky (cello)
- Divertimento
- Haydn, arr. Platigorsky
- 10.12 Rottlund (violin), Cortet (hute), Morseau (hute), and Ecole Normale Chamber Orchestra, conducted by Cortot
- Brandenburg Concerto No. 4 in G Major Bach
- 10.30 Close down

4YZ INVERCARGILL
680 kc. 441 m.

- 7.0, 8.0 a.m. LONDON NEWS
- Breakfast Session
- 9.0 "Homestead on the Rise"
- 9.15 Hill Billy Round Up
- 9.30 Health in the Home: Rheumatism

- 9.33 Orchestras of the World
- 10.0 Devotional Service
- 10.15 "Bright Horizon"
- 10.42 Ballads Old and New
- 11.0 "Girl of the Ballet" (new 4YZ feature)
- 11.24 Rhythm Revels
- 11.40 Songs for Sale
- 12.0 Lunch Music
- 2.0 p.m. Radio Matinee
- 2.45 Rugby Football: Representative Trial: Probables v. Possibles at Rugby Park
- 4.15 The Floor Show
- 5.0 Children's Hour: The "Quiz"
- 6.0 Spotlight
- 6.10 To-day's Sports Results
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 Saturday Night Hit Parade
- 7.15 Crosby Time
- 7.30 Old Time Music Hall
- 8.0 Modern Dance Hour
- 9.0 Overseas and N.Z. News
- 9.30 CHARLES MARTIN (piano)
- Sonata in D Major, Op. 10, No. 3 Beethoven
- (A Studio Recital)
- 10.0 District Sports Summary
- 10.10 Close down

LISTENERS' SUBSCRIPTIONS. — Paid in advance at any Money Order Office: Twelve months, 12/-; six months, 6/-.

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

Sunday, July 27

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

1ZB AUCKLAND 1970 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
- Sunday Morning Melodies
- 7.33 Junior Request session
- 8.55 Brass Band Parade
- 9.15 Friendly Road Children's Choir
- 10.0 Musical Programme
- 11.0 Friendly Road Service of Song

AFTERNOON

- 12.0 Listeners' Request session
- 2.0 Radio Matinee, featuring latest Overseas Recordings throughout the afternoon
- 2.30 Tall Tales of Texas
- 3.0 Prisoner at the Bar
- 4.0 Songs and Songwriters: Franz Lehár (Part 2)
- 4.30 Storytime with Bryan O'Brien
- 5.0 Diggers' session (Rod Talbot)
- 5.45 Fumbombo, the Last of the Dragons

EVENING

- 6.0 Talk on Social Justice
- 6.15 Irene Wicker, the Singing Lady
- 6.30 Uncle Tom and the Sankey Singers
- 7.0 The Adventures of Topper
- 7.30 Radio Review: Dudley Wrathall
- 7.55 Topical Talk: Professor Hornblow
- 8.0 1ZB's Radio Theatre: Music at Eight, featuring the 1ZB Orchestra conducted by Reg. Morgan and guest vocalists
- 8.30 From Our Overseas Celebrity Library
- 8.45 Sunday Evening Talk
- 9.0 One World Flight: Norman Corwin
- 9.30 This Actually Happened: Murderous Hoax, Crawford Millions
- 10.30 Award of Merit: a programme featuring the works of Erio Coates
- 11.0 From the Treasury of Music
- 12.0 Close down

MORNING

- 6.0 London News
- 7.0 Sunday Morning Pops
- 7.30 Show Time
- 8.0 Junior Request session
- 9.0 Uncle Tom and His Children's Choir
- 9.20 Sports Review by Wallie Ingram
- 9.45 Melody Time
- 10.0 Band session
- 10.30 Friendly Road Service of Song
- 11.0 Popular Vocalist: Clement Q. Williams
- 11.15 Popular Pianist: Vladimir Horowitz
- 11.30 The Services session, conducted by the Sgt. Major

AFTERNOON

- 12.0 Listeners' Request session
- 2.0 Serenade
- 2.30 Selected Recordings
- 3.0 Music of Manhattan
- 3.30 Magic of Mashed Voices
- 4.0 For the Children
- 4.30 Family Favourites
- 5.0 Storytime with Bryan O'Brien
- 5.30 A Programme of Music You Know

EVENING

- 6.0 Social Justice
- 6.15 The Singing Lady: Fairy Tales for Young and Old
- 7.0 Prisoner at the Bar
- 7.30 Music in the Tanner Manner
- 8.0 This Actually Happened: John Andruss and Royal Physicians
- 8.45 Sunday Evening Talk
- 9.0 One World Flight: Norman Corwin
- 9.30 Wilmoth Houdini: Songs of Trinidad
- 10.0 Poison Ivy
- 10.30 Dusty Labels
- 11.0 Music Magazine
- 12.0 Hymn and Close down

Norman Corwin's One World Flight, a radio programme of universal interest already popular with listeners to 1ZB, 2ZB, and 3ZB at 9.0 p.m. each Sunday, commences from 4ZB at 9 o'clock to-night.

MORNING

- 6.0 London News
- 6.5 Break o' Day Music
- 7.0 Sanctuary
- 9.0 Uncle Tom and His Children's Choir
- 9.15 Rotunda Roundabout
- 10.0 Music Magazine, featuring at 10.0, Orchestral Cameo, Famous Small Orchestra; 10.15, Barber Shop Quartets; 10.30, Study in Ivory, featuring Eileen Joyce; 10.45, Biography of a Waltz
- 11.0 Friendly Road Service of Song
- 11.45 Sports Talk by The Toff

AFTERNOON

- 12.0 Listeners' Own Request session with the Dominion Weather Forecast at 12.30
- 2.0 Good Companions: Kenneth de Courcy Low
- 2.15 Artist for To-day: Gene Autry
- 2.30 Stephen Foster Musings
- 3.0 Prisoner at the Bar
- 3.30 Studio Presentation: Colin Campbell, baritone
- 3.45 From Our Overseas Library
- 5.0 Storytime with Bryan O'Brien
- 5.30 My Life in Music: Jay Wilbur

EVENING

- 6.0 A Talk on Social Justice
- 6.15 The Singing Lady with Fairy Tales for Young and Old
- 6.30 Anglo-American Parade
- 7.0 This Actually Happened: Peculiar Punishment for Peeping, Strange Correction for a Wrong
- 7.30 Studio Presentation: Bryan Marston's Orchestra
- 8.0 Radio Town Meeting
- 8.30 Songs of Good Cheer
- 9.0 One World Flight: Norman Corwin
- 9.30 Maureen O'Neil, soprano
- 9.45 Songs and Songwriters: Johnny Mercer, Harold Arland
- 10.15 Reserved
- 10.30 Sunday Nocturne
- 11.0 Variety
- 12.0 Close down

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 Bernie McConnell
- 11.15 Orchestral Interlude
- 11.30 Salt Lake City Choir

AFTERNOON

- 12.0 Special Hospital Hour Programme
- 1.3 Listeners' Favourites
- 2.0 The Radio Matinee
- 2.30 Reserved
- 3.0 Favourites for All
- 5.0 Storytime with Bryan O'Brien
- 5.30 4ZB Choristers, conducted by Anita Oliver

EVENING

- 6.0 A Talk on Social Justice
- 6.15 The Singing Lady, with Fairy Tales for Young and Old
- 6.30 The Diggers' Show (George Bezar)
- 7.0 Prisoner at the Bar
- 7.30 He Was a Proper Gentleman: NZBS play
- 8.0 This Actually Happened: The Case of Vishwa Nath, Buffalo Bill
- 8.45 Sunday Night Talk
- 9.0 One World Flight: Norman Corwin (Introductory Programme)
- 9.45 Songs and Songwriters: Medley of Songs (final broadcast)
- 11.45 At Close of Day
- 12.0 Close down

"Recalls of the Week," brought to you by 2ZA at 10.30 a.m., is a programme of re-plays of the outstanding recordings broadcast during the previous week.

From 1ZB's Radio Theatre at 8.0 p.m., Reg Morgan and the 1ZB Orchestra present a popular programme, featuring the Melodians and Mike Fuller, and entitled Music at Eight.

MORNING

- 6.0 Medleys and Selections
- 8.30 Melodious Memories
- 9.0 Salt Lake Tabernacle Choir
- 9.30 Music from Hawaii
- 9.45 The Laugh of the Week: Alac Templeton, Horace Kenny
- 10.0 Organs, Pianos and Accordeons
- 10.30 Recalls of the Week
- 10.45 Notable Trials with Richard Singer
- 11.0 In Tune with the Times
- 11.30 Services session conducted by Sgt. Major Chapman

AFTERNOON

- 12.0 Light Orchestral Music
- 1.0 Dinner Music
- 2.0 Ring up the Curtain
- 3.0 Songs and Songwriters: Henderson, Brown & De Sylva
- 4.0 Bing Sings
- 4.6 Odds and Ends
- 4.20 Break for Music
- 4.45 Gems from Musical Comedy
- 5.0 Storytime with Bryan O'Brien
- 5.25 Take It Easy
- 5.45 Serenade

EVENING

- 6.15 The Singing Lady: Fairy Tales for Young and Old
- 6.30 Reserved
- 7.0 Prisoner at the Bar
- 7.30 Anglo-American Parade
- 8.0 This Actually Happened: Million to One Chance, Authentic Poltergeist
- 8.30 In Sentimental Mood
- 8.45 Sunday Night Talk
- 9.0 Highlights of Harmony
- 9.30 Music for Strings
- 9.41 Weather Report
- 9.42 Songs of Good Cheer
- 9.54 Epilogue
- 10.0 Close down

Trade names appearing in Commercial Division programmes are published by arrangement

- 3.0 "Richelleu: Cardinal or King?"
- 3.30 Famous Overtures
- 3.45 The Ballet Stage
- 4.0 Eugene Phil and his Tango Orchestra
- 4.45 In Quiet Mood
- 5.0 The Sacred Song Service conducted by Adjutant J. C. Middleton
- 5.45 Harry Horlick and his Orchestra
- 6.0 Salt Lake Tabernacle Choir
- 6.30 LONDON NEWS
- 6.45 BBC Newsreel
- 7.0 Encores
- 7.30 EVENING PROGRAMME
- The David Granville Ensemble, with vocalist Geoffrey Brook
- 8.0 Frank Luther Entertains
- 8.10 "Curtain Call"
- 8.35 The Fred Hartley Quintet
- 8.45 The Sunday Evening Talk
- 9.0 Overseas News
- 9.20 Andre Kostelanetz and his Orchestra
- 9.35 "To Have and To Hold"
- 10.0 Close down

4YA DUNEDIN 790 kc. 380 m.

- 6.0, 7.0, 8.0 a.m. LONDON NEWS
- 9.0 With the Kiwis in Japan
- 9.30 Famous Orchestras
- 10.0 Music by French Composers
- 11.0 PRESBYTERIAN SERVICE: Knox Church
- Precacher: Rev. D. C. Herron, M.A., M.C.
- Organist and Choirmaster: C. Roy Spackman

- 12.15 p.m. Concert Celebrities
- 1.0 Dinner Music
- 1.30 World Affairs Talk by Wickham Steed
- 2.0 Dickens Characters: "Dick Swiveller" (BBC Production)
- 2.30 Hephzibah and Yehudi Menuhin
- Sonata in D Minor for Piano and Violin, Op. 121 Schumann
- 3.0 More Historic New Zealand Estates: "The McLeans of Wakakahi," talk by Douglas Cresswell
- 3.17 Symphony of Strings (BBC Production)
- 3.31 "The Man of Property" (BBC Programme)
- 4.3 The Written Word: "The Development of the English Novel: Thomas Hardy" (BBC Programme)
- 4.23 Herbert Marshall, Joan Lorring and musical director Victor Young
- The Snow Goose Galileo and Young
- 5.0 Children's Song Service
- 5.45 Recordings
- 6.30 LONDON NEWS
- 7.0 ROMAN CATHOLIC SERVICE: St. Joseph's Cathedral
- 8.0 EVENING PROGRAMME
- Music in Miniature, Light Classics, featuring Kendall Taylor (piano), Keith Falkner (bass-baritone), Leon Goossens (oboe), Harry Balch and Felix Kok (violins), Keith Cummings (viola) and Douglas Cameron (cello) (BBC Programme)

- 8.31 The Grinke Trio
- Fantasie Trio in A Minor Ireland
- 8.45 Sunday Evening Talk
- 9.0 Overseas News
- 9.22 Busch Quartet
- Quartet in G Major, Op. 161 Schubert
- 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
- 7.0 Favourite Artists
- 7.30 Recalls: Recordings selected from the Week's Programmes
- 8.0 "Jane Eyre"
- 8.30 Sociable Songs presented by the Chorus Gentlemen
- 8.45 Music from the Films
- Muir Mathieson and the London Symphony Orchestra
- Men of Arnhem March ("Theirs is the Glory") Warrack
- 8.49 Lauritz Melchior (tenor), Nadine Connor (soprano), with Orchestra and Chorus
- Marie Antoinette ("Two Sisters from Boston") Brent
- 8.56 Mantovani and His Orchestra
- The Way to the Stars ("The Way to the Stars") Brodsky
- 9.4 Harriet Cohen (piano), with the London Symphony Orchestra conducted by Hubert Bath
- Cornish Rhapsody ("Love Story") Bath

- 9.8 Anne Ziegler (soprano), and Webster Booth (tenor)
- Land of Mine ("Waltz Time") May
- 9.11 Al Goodman and His Orchestra
- Spellbound ("Spellbound") Roza
- 9.15 Light Opera Favourites
- 10.0 Close down

4YZ INVERCARGILL 680 kc. 441 m.

- 8.45 a.m. Bernhard Levittow's Salon Orchestra
- 9.0 With the Kiwis in Japan
- 9.30 An Offering to Orpheus
- 10.15 Sacred Interlude with the 4YZ Choristers (A Studio Recital)
- 10.30 Salon Concert Players
- 10.42 Partners in Song: MacDonald - Eddy
- 11.0 Music for Everyman
- 12.0 Band of H.M. Irish Guards
- 12.15 p.m. Theatre Memories
- 1.0 Dinner Music
- 1.30 World Affairs Talk by Wickham Steed
- 2.0 David Granville and his Ensemble
- 2.25 Musical Memories of Franz Lehár
- 2.31 Travellers' Tales: "Round the World in Song" (BBC Programme)
- 3.0 Major Work
- Elly Ney (piano), with Orchestra conducted by W. Van Hoogstraten
- Concerto No. 15 in B Flat Major, K.450 Mozart
- 3.22 Famous Artist: Julius Patzak (tenor)

- 3.34 Music for Strings
- BBC Empire String Orchestra conducted by Dr. Hubert Clifford
- Serenade for Strings Clifford
- Suite for Strings Foster
- 4.0 Your Cavalier
- 4.30 Children's Song Service with Uncle Mac
- 5.0 Play of the Week: "Her Name Was Mary"
- 5.30 Spotlight on Music
- 6.0 The Memory Lingers On
- 6.30 PRESBYTERIAN SERVICE: First Church
- Precacher: Rev. J. A. Thompson
- Choirmaster: James Simpson
- 7.30 Gleanings from Far and Wide
- 7.42 Music for Romance: Anne Ziegler and Webster Booth with the George Melachrino Orchestra
- 8.15 "Good-bye, Mr. Chips"
- 8.30 Heart Songs
- 8.45 Sunday Evening Talk
- 9.0 Overseas News
- 9.10 In Quiet Mood
- 9.34 "The Man in Grey"
- 10.0 Close down

4ZD DUNEDIN 1010 kc. 297 m.

- 9.30 a.m. Radio Church of Helping Hand
- 10.0 Morning Melodies
- 10.15 Little Chapel of Good Cheer
- 10.45 Tunes That Endure
- 11.0 Variety Fare
- 11.30 Four Weeks with Sibelius (Pt. 2)
- Jascha Heifetz (violin) with the London Philharmonic Orchestra conducted by Sir Thomas Beecham
- 12.30 p.m. Close down

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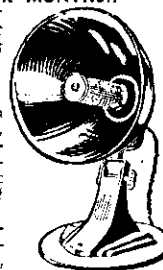
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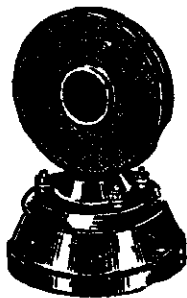
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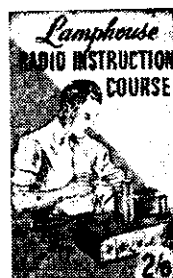


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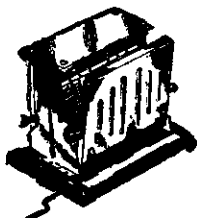
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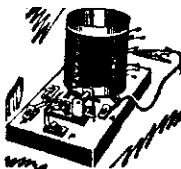
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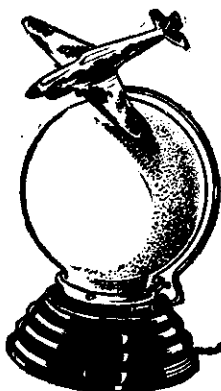


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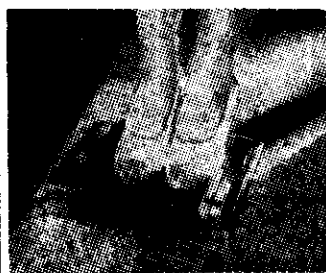
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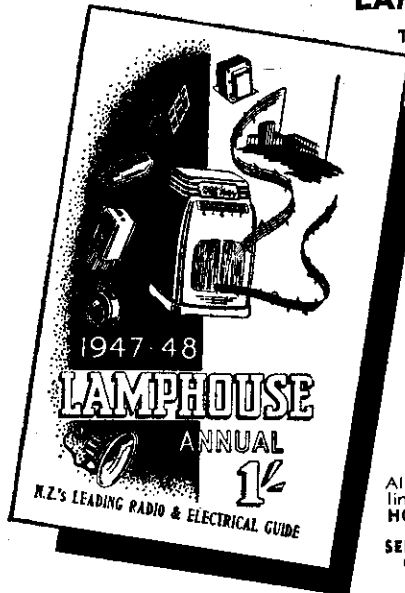


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