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to Rossini's "Barber of Seville" is the fact that each occupies a nostalgic place in an ex-serviceman's reminiscences of places and people which must be known also to hundreds of other returned men. I must thank the compère of this session for introducing me to one piece of wry humour which I hadn't heard before—Alec Templeton's parody of a Metropolitan Opera broadcast, complete with intellectual commentator, overture, tenor and soprano arias, in a "potted opera" entitled *South of the Border*. The libretto and music of this masterpiece are more cohesive and logical than many genuine operas we have heard, in compressed versions.

Children's Taste

AFTER hearing comments called for from the children at the conclusion of a BBC programme, "The Story of the Conjuror's Rabbit," recently broadcast during 3YA's Children's Hour, I hoped to get some sort of a clue from

Out-of-School Broadcasts

THE special half-hour daily programmes for children arranged by the Broadcasts to Schools Department of the NZBS because of the outbreak of infantile paralysis will be continued until Tuesday, December 23.

the scheduled A.C.E. talk some days later on "Children's Taste in Books, Radio and Films." But interesting and instructive as this talk was, with its very practical suggestions for censorship, I am still at a loss to understand a child's reaction to "The Conjuror's Rabbit." Like the great majority of so-called children's film cartoons, this story showed every indication of being written with an eye to the tastes of grown-up children as well. It was sophisticated with a cynical eye to character and situation (the real "magic rabbit" is ousted from his position by the glamorous and blasé little white rabbit who fakes her magic); and it had a strong "love interest" skilfully moulded at the conclusion to suit children of all ages. I am fully prepared to believe that this is what all but the very youngest prefer, and that they are bored to tears by the inane activities of Golliwog and Dutch Doll or Teddy Bear—activities which seem to have very little relation with what they must already know of life and character. And as the A.C.E. talk pointed out, a glance at the most popular children's books of a generation or so ago show such different tastes that it is small wonder parents are at a loss to understand those of the present generation.

Compare and Contrast

A "PROVOCATIVE programme" in intention and execution was 3YA's *Hands Off the Masters*, demonstrating the origin of some popular tunes of the day and contrasting new arrangements with original settings. At the risk of incurring the wrath of many contrary-minded listeners, I am provoked to remark that the masters have little to fear

ON SHORTWAVE

Canadian Christmas Programme

THE Canadian Broadcasting Corporation has arranged special programmes for this Sunday, December 21—the last of their shortwave broadcasts before Christmas. The two transmitters CHOL (11.72 mc/s., 25.60 metres) and CHLS (9.61, 31.22) are being received at very good strength and good strength respectively throughout the time of transmission (8.45 p.m.-10.30 p.m.).

At 8.45 p.m. the programme opens with "Listeners' Christmas Programme," followed by the News at 9.0 p.m. At 9.15 p.m. the Christmas Edition of *Canadian Chronicle* is broadcast. Christmas Carols by the Winnipeg Boys' Choir are scheduled for 9.30 p.m., followed at 10.0 p.m. by a half-hour play entitled "Santa Had a Black, Black Beard."

at the hands of these Tin Pan Alley song-merchants. This programme was skilfully designed to bring out the differences between the original, as planned by Grieg, for instance, and the popular as rendered by Benny Goodman, rather than the obvious but superficial similarities. Like the Englishman who can talk French and make it sound to the casual ear as if he is still talking English, Benny Goodman can play Grieg or Chopin or Tchaikovsky and still make it sound exactly like Benny Goodman playing anything else. It is a process of standardization, and nobody suffers for it but the unwilling listener—least of all the masters. And having committed myself thus far, I am further provoked to brave unjustified charges of highbrowism with the comment that it is the light popular classics rather than the great masterpieces of music that lend themselves to be tampered with in this way. If Liszt's *Liebestraum* No. 3 can survive the onslaught of half-a-dozen swing versions, so much the better for Liszt; if not—dare I say it?—the world is no great loser.

Early Otago


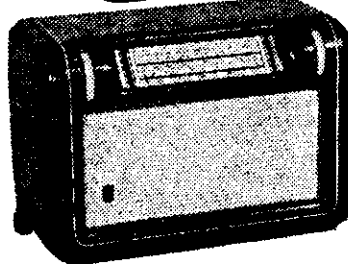
I FIND each of Dr. McLintock's broadcasts on Otago history of greater interest than the last. The name of Tuckett, for instance, woke no echoing chord in me—but he was the man who actually selected the land which was to house the Scottish settlement. As Dr. McLintock presented him, Tuckett was a firm-willed man who took dictation from nobody, and he chose Otago in preference to tracts of land lying to north or south of it, not because he had been ordered to do so by superior agents thousands of miles away, but deliberately, because it was the land which best suited his purpose. Land was wanted for settlers with only medium means, land suitable for dividing up into small holdings, agricultural and pastoral. When at last Tuckett literally hacked his way over Mt. Cargill to the beauty of Otago Harbour, he chose it as the centre of the settlement, we were told, with due regard for its glorious climate! (This, I think, is sufficient to substantiate the statement of the Dunedin man in *Challenge of the Cities* who astonished even the folks of his own city by saying that he has never worn an overcoat!) Dr. McLintock presented Tuckett's choice as though he thought some listeners might be inclined to dispute it.

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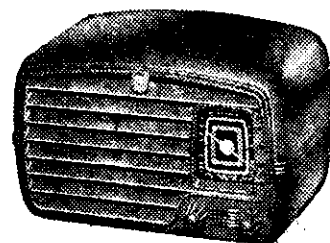
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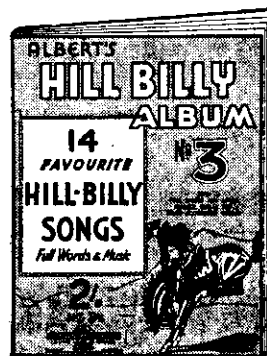
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