

# SCHOOL BROADCASTS FOR AUCKLAND

*THE lessons set out below will be broadcast by 1YA during the coming week for children in the Auckland and South Auckland health districts. Details of the normal broadcasts to schools will be found on page 34*

## MONDAY, APRIL 12

**Primers to Standard Two:**  
9.30 a.m. — Mrs. Giraffe's School—Pete Possum.  
9.40-9.50 a.m.—David and June at Home.

**Standard Three to Form Two:**  
11.0 a.m.—Music Appreciation.  
11.15-11.30 a.m.—Life in the Solomons—L. D. Constable.

**Forms One to Four:**  
1.0 p.m.—The Newspaper (2).  
1.15-1.30 p.m.—This Correspondence Must Now Cease (No. 1), Haydon v. Wellington.

## TUESDAY, APRIL 13

**Primers to Standard Two:**  
9.30 a.m.—"The Priest and the Grateful Badger."  
9.40-9.50 a.m.—David and June at Home.

**Standard Three to Form Two:**  
11.0 a.m.—Do You Know "Kirt Wiese?"  
11.15-11.30 a.m.—Junior Naturalists' Club—"Habits of Migratory Birds," Crosbie Morrison.

**Forms One to Four:**  
1.0-1.30 p.m.—Travellers' Tales—"Freya Stark in Baghdad."

## WEDNESDAY, APRIL 14

**Primers to Standard Two:**  
9.30 a.m.—"The Umbrella of Birds."  
9.40-9.50 a.m.—David and June at Home.

**Standard Three to Form Two:**  
11.0 a.m.—Adventure Explorers, Allona Priestley.  
11.15-11.30 a.m.—Quiz.

**Forms One to Four:**  
1.0-1.30 p.m.—Do You Know "Brendon Chase?"

## THURSDAY, APRIL 15

**Primers to Standard Two:**  
9.30 a.m.—"The King's Jester."  
9.40-9.50 a.m.—David and June at Home.

**Standard Three to Form Two:**  
11.0 a.m.—Junior Naturalists' Club—"Autumn," Crosbie Morrison.  
11.15-11.30 a.m.—New Zealand River Valleys—The Patea River.

**Forms One to Four:**  
1.0-1.30 p.m.—Window on Britain—"Coals from Newcastle."

## FRIDAY, APRIL 16

**Primers to Standard Two:**  
9.30 a.m.—"The Disobliging Fruit Seller."  
9.40-9.50 a.m.—David and June at Home.

**Standard Three to Form Two:**  
11.0 a.m.—Quiz.  
11.15-11.30 a.m.—Do You Know "Mary Poppins?"

**Forms One to Four:**  
1.0-1.30 p.m.—The Fight Against Pain.

(continued from previous page)  
weather and the presence in Port Chalmers of so many thousands of spectators, those who preferred their fire-sides and radios may have heard more of what went on, and heard in greater comfort, than those who made the journey to Port; but the description of crinolines being assisted ashore by Maori grass mats was one which I would gladly have preferred via television. Of the actors in the pageant, only one or two sounded amateurish and a trifle stilted, the main figures out of the past being represented in fine style. It was a pleasure to hear the Maori place-names pronounced correctly by the Pakeha Kettle. It made me wonder why we don't take the trouble to revert to the proper pronunciation of Waikouaiti, Taiaro, and Otakou, instead of preferring the atrocious Wacker-wyte, Tie-rower, and Oh-ter-cow. I was surprised, on the other hand, to hear the Maori party (after a warlike haka which must have set many of the crinolined visitors off in the vapours), singing a very sweet song of welcome in three-four time; I doubt if this was original Maori music as rendered before the settlers' arrival. But possibly, even a hundred years ago, the Maori's singing had absorbed such music from the lips of the settlers who were already established here before the Scottish immigrants arrived.

### Island Premiere

A NEW note in the 4YA series of *Desert Island Discs* was struck by Roy Spackman, who, after explaining

NEW ZEALAND LISTENER, APRIL 9

the general nature of the musical cargo he would have displayed had time permitted, confined himself in his brief half-hour session to one old recording by Menuhin, and one completely new and quite astounding series of recordings—new to me and I think new to local listeners in general. This was Benjamin Britten's *Variations and Fugue on a Theme of Purcell*. As Mr. Spackman pointed out in introducing this work, it certainly showed the composer's uncanny ability for displaying the tone-colours of the different orchestral instruments at their most varied. The Purcell theme scarcely seems adequate inspiration for this pyrotechnic tour de force, in which instruments are combined and contrasted in a series of versatile variations which are so stamped with the composer's own musical and stylistic imprint that no listener could possibly attribute the work to anyone but Britten. The concluding fugue is a short and lively masterpiece in which, it seems, the theme does duty for every instrument from piccolo to double-bass. Our thanks are due to Mr. Spackman for introducing this work and for his invaluable assistance in the naming of the instruments in each variation. I hope it won't be too long before listeners can renew their introductory acquaintance with the work.



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