

variance on certain aspects of the topic—one who stoutly defended the Gallery as it is at present, while another, we gathered, would willingly have scrapped the whole thing and started again. But the opinions of the speakers on art in general were wisely not allowed to develop into an argument. Modern Art v. Old Masters is about as profitable a subject of controversy, and leads to as futile a conclusion, as Classical Music v. Jazz.

Women in America

MRS. BEATRICE ASHTON has now finished her series of talks from 2YA on *Homemaking in America* and I am sure that many listeners will feel this as a severe personal loss. For Mrs. Ashton was something special in the way of morning talkers. For one



thing her voice has a certain compelling quality like that possessed by the eye of the Ancient Mariner: you could not choose but hear; and even if she had been talking on Icelandic syntax she would probably have netted a listener or two. Fortunately for the rank and file she chose a subject of general appeal, and did justice to it. Not only is she mistress of the witty and compelling phrase ("Competition is the life-breath of American women, and they have opportunity to breathe deeply") but she keeps her wit firmly harnessed to her strong sense of values—rejecting the quotable in favour of the less spectacular truth. That she is not basically in favour of the American way of life is never permitted to blind her or her listeners to the good points of American living.

O To be in Edinburgh!

TO commemorate the 1948 Edinburgh Festival, Station 4YA presented a comprehensive programme entitled *To-day in Edinburgh*. This programme occupied an entire Sunday evening, although unfortunately it was broken in two by the usual talk and news. Listeners were presented, by means of radio, with a sort of bird's-eye view of the entire Festival. We are used to being taken, in imagination, on tours through space and time, so that it was easy to accustom ourselves to the idea of visiting the Festival before it had actually begun, to hear music which, at the time of radio presentation, Edinburgh hadn't heard as yet. By radio, too, all the famous artists and orchestras of the Festival could perform selected items, and the result was an amazing assembly of talent and a very thrilling programme.

Although the organisers of the programme did all in their power to bring the riches of the Festival to us, their effort had one result which perhaps they didn't anticipate—it made some of us, for the time being, very impatient of radio reproductions and very envious of those who live in places where the greatest "live" performances are theirs for the price of a concert ticket.

Expecting Too Much?

ONE of the 4ZB features to which I usually listen is the Sunday evening NZBS play. But I was disappointed in *No Flowers for Carmen*. Appropriate (continued on next page)

ABOVE THE AVERAGE

SHAKESPEARE SURVEY, Edited by Allardyce Nicoll, 19/3 posted. The first of a series of yearly volumes dealing with Shakespearian discovery, history, criticism, and production over all the world. Illustrated.

SCHUMANN, Joan Chissell, 11/9 posted. An assessment of the composer's work in the light of modern critical thought which is the first biographical study of Schumann for many years.

BIZET, Winton Dean, 11/9 posted. Like "Schumann," this is a new volume in the "Master Musicians" series. Using original sources, the author has produced a wholly reliable biography, correcting many previous misjudgments.

THERE WERE TWO PIRATES, James Branch Cabell, 7/9 posted. The author of "Jurgen" deftly contrives to make a light-hearted frolic out of the scandalous adventures of one who was a great pirate, great lover, and outrageous moral impostor.

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