

4YZ INVERCARGILL

680 k.c. 441 m.

- 7. 0-8.15 a.m. (approx.) Breakfast session
- 11. 0 Recordings
- 12. 0-2.0 p.m. Luncheon session
- 5. 0 Tea dance
- 5.30 Children's session: "The Legends of Umbopo"
- 5.45 Light music
- 6. 0 "Eb and Zeb"
- 6.15 Reserved
- 6.45 "The Moonstone"
- 7. 0 Re-broadcast of Official News
- 7.10 (approx.) After dinner music
- 7.30 Station announcements
- 8. 0 "Toccata in C Minor" (Bach), played by Arthur Schnabel (piano); Kerstin Thorborg (soprano); "Sonata in G Major" (Leken), played by Henry Koch (violin) and Charles van Lancker (piano)
- 8.45 "Mr. Chalmers, K.C.: "The Banister Case"
- 9. 0 Reserved
- 9.30 Supper dance
- 10. 0 Close down

3ZR GREYMOUTH

940 k.c. 319 m.

- 7. 0 a.m. Breakfast session
- 9. 0 Morning programme
- 10. 0-10.10 Weather report
- 12. 0-2.0 p.m. Luncheon music
- 12.30 Reserved
- 1. 0 Weather report
- 3. 0 Afternoon programme
- 3.30 Classical music
- 4. 0 Reserved
- 4.30 Weather report
- 5. 0 Children's session:—"The story of Black Beauty"
- 5.30 Hit tunes
- 5.45 Dinner music
- 6.15 Reserved
- 6.57 Weather report and station notices
- 7. 0 News service issued by the Prime Minister's Department
- 7.20 Recital by Rawicz and Landauer (pianoforte duettists)
- 7.30 "Silas Marner"
- 7.42 Classical programme, featuring Arthur Schnabel (pianoforte) and the London Philharmonic Orchestra, playing "Concerto No. 1 in D Minor, Op. 15" (Brahms)
- 8.30 Search for a Playwright
- 8.42 Hot spot
- 9. 0 Reserved
- 9.20 The Rich Uncle from Fiji
- 9.32 Whiteman plays Gershwin
- 10. 0 Close down

2YH NAPIER

760 k.c. 395 m.

- 7. 0-8.0 a.m. Breakfast session
- 11. 0 Light music
- 12. 0-2.0 p.m. Lunch session
- 5. 0 Light music
- 5.30 Uncle Ed and Aunt Gwen
- 6.30 "Carson Robinson and his Pioneers"
- 6.45 Weather report and forecast for Hawke's Bay
- 7. 0 "Eb and Zeb"
- 7. 0 Re-broadcast of Government news
- 7.15 (approx.) After dinner music
- 8. 0 Light popular programme: London Palladium Orchestra, "Peter Pan" selection
- 8.11 BBC recorded sketch: "Over the Garden Wall"
- 8.25 "His Last Plunge"
- 8.36 Alfredo Campoli and his orchestra, "Serenade out of the Night"
- "Later On"

Gardening Talks



- 1YA: Tuesday, January 16, 7.30 p.m.
- 2YA: Wednesday, January 17, 7.40 p.m.
- 3YA: Monday, January 15, 7.35 p.m.
- 4YA: Thursday, January 18, 7.30 p.m.
- 4YZ: Wednesday, January 17, 8.0 p.m.

- 8.42 Jeanette MacDonald and Nelson Eddy, "Farewell to Dreams," "Will You Remember?"

- 9. 0 Reserved
- 9.20 Light classical programme
- 10. 0 Close down

2YN NELSON

920 k.c. 327 m.

- 7. 0 p.m. Miscellaneous light music
- 8. 0 Concert programme of classical music: "Symphony No. 5 in E Minor" ("From the New World") by Dvorak, played by the Czech Philharmonic Orchestra
- 9. 0 "The Circle of Shiva" (20)
- 9.15 Humorous interlude
- 9.30 Light music
- 10. 0 Close down

2YD WELLINGTON

990 k.c. 303 m.

- 7. 0 p.m. Rhapsodies in rhythm
- 7.35 Personal Column
- 7.45 "Sing as We Go"
- 8.15 "The Woman in White"
- 8.28 Aerotones
- 9. 3 "His Last Plunge"
- 9.15 Black and white studies
- 9.30 Theatre box memories: "His Lordship's Coat"
- 9.42 Console-ation: The organist's point of view
- 10. 0 Close down

12M AUCKLAND

1250 k.c. 240 m.

- 5. 0 p.m. Light orchestral and popular selections
- 7. 0 Orchestral session
- 7.20 Horticultural Society's home garden talk
- 7.45 "Lorna Doone"
- 8. 0 Music lovers' session
- 8.30 Concert hour
- 9.30 Latest hits
- 10. 0 Close down

THERE is no art more intangible yet more forceful in its influence than music. Thus, with the present war no more burning question has arisen for broadcasters on the home fronts than what position music shall occupy.

American broadcasters are studying what they call the neutrality of music (and jokes). Should the music of belligerent nations be banned? Should the leaders of warring countries be made Aunt Sallies for the comedians?

Music, of course, is the backbone of broadcasting, and as the *New York Times* points out, many of the vertebrae are foreign. If, as nations go to war, their melodic cartilages should be lifted out of the radio programme, the spine would become weaker. But, after four months of bombs bursting in air, there is proof through the night that music, whether it be "Pomp and Circumstance" or "Gotterdammerung," is not to be blasted from the radio.

Broadcasters in the United States realise that in maintaining a neutral position it is more important to be careful of the spoken word than of song. There is to be no war in music. Arturo Toscanini has announced that he will play a Beethoven cycle in his American season, also an all-Debussy programme and a Russian concert.

Music plays so many roles in radio. In drama, melody is called upon to paint the scenery in the mind. It is used to knit the acts, to string a theme through a play, to provide atmosphere or to establish locale, to indicate a mood, or to denote an intermission.

Poland's Ordeal

As varied and clever as have been the sounds, no interlude has been as strange or so effective as that of the brave pianist in Poland, who broadcast Chopin while shells fell all around him in the "unspeakable inferno." Warsaw's historic broadcasts become a part of radio history. While voices flashed out from Polish aërials telling of bombardment by artillery and aircraft, there was still the music of the piano, which, according to the announcer, might be blown into splinters at any moment, so dreadful was the attack.

Warsaw was described as "practically in ruins." Tchaikovsky's "Overture 1812" would have been appropriate music had the Polish announcer been in a radio studio in peace-time. Here in an actual broadcast were the scenes that narrators so many times have attempted to dramatise—the horizon all aflame, the sky aglow in red, church bells ringing, and bombs bursting everywhere.

"Overture 1939"

But for Poland's "Overture 1939" it was Chopin played on the radio, with no clashing of cymbals and blare of trumpets as Tchaikovsky had it in 1812. Here was enchanting melody that would live on and on after the raiders ceased to roar. And when the pianist had ended, the announcer came back to exclaim, again and again, "We will never give in!"

Keeping Up Morale

What should be the role of music in war? The first and most obvious function of broadcasting in time of conflict is the dissemination of news, the pronouncements of leaders, and instructions to citizens. But in war no less than in peace people need relief and relaxation; entertainment to cheer, comfort, and steady nerves. And, while it is impossible for the people to congregate in places of amusement, radio takes the entertainment directly to them. That is the way the English broadcasters see it.

No Banning of German Music

Should the music of the enemy be banned? Recognising that war inevitably gives life an "uncivilised perspective," and that violent passions are aroused, often ousting reason and good sense, the British Broadcasting Corporation asserts in its journal *The Listener*:

"In the struggle that is upon us we must never forget that what we are engaged in is a fight for reason against unreason. It behoves us therefore to cling fast to reason. We must be on our guard, for example, against the kind of craziness that seized some sections of our people in the last war. One recalls the demand that all German music should be banned. Nonsense of that sort is an offence against those very values which we are fighting to preserve."

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