



(C) Punch

among them several newsmen suffering from a sense of mission and a tendency to talk turkey fast into transoceanic phones. A similar set-up has so often led us listeners down some familiar plot-path into a fracas from which the hero emerges with a bulkier pay-envelope in one hand and his future wife in the other. But *The Domesday Story* was different. There was a satirical under-current beneath the surface picture of conflicting loves and loyalties, and if the dénouement was obvious and, from the author's point of view, a walkover, this did not prevent it from being artistically acceptable, sobering, and quite possibly true.

—M.B.

## Too Much Cackle

FOR its "listeners' choice" session, 1YD uses the gimmick of *The Last Six*, which assume that all the gramophone records in the world are to be destroyed, save six only, which the compère of the week may salvage. It is an agreeable enough idea. Sessions I have heard varied from the entertaining to the awful, with occasionally a really bright and original contribution. Last Sunday's

session had the advantage of a literate script, a sensible plan and records ranging from Seaight's Becket sermon to some familiar Bach. Doug. Laurenson, whose control of these programmes often makes them appear better than they really are, tried to add extra novelty by making deductions about the personality of the compère from her script alone, deductions only partly confirmed in the epilogue—a letter from her husband. Mr. Laurenson is to be commended for endeavouring to keep the session from its threatening rut. But his presentation involved three introductions—his detective work, the recorded formula opening, and the compère's own prologue—so that I began to wonder when the cackle would be cut and the horses emerge. If on this occasion, the formula had been dispensed with, what was a good programme might have turned into a very good one.

## Musical Oasis

ONE of the least satisfactory features of National Stations' programming in the past has been the odd fill-in periods of miscellaneous music at various times during the day, several sounding as if a fistful of records had been plucked at random from the racks. It is pleasant to be able to commend what seems to be another step towards more coherent planning, in the most agreeable half-hour that 1YA now provides from 11.30 to noon on most days. This has, during the past couple of weeks, turned out to be one of the best musical spots of the entire day. Musical anniversaries are remembered and commemorated; on other occasions the music is chosen to provide an oasis of calm in the rush of a working day. Last week's Mozart and Rachmaninoff programmes were examples of intelligent selection, nice antidotes to the mood of the late morning. It might not be quite the old "music while you work"; it is something better—music while you listen. —J.C.R.



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## BEETHOVEN QUARTETS

AS announced a week or two ago, the Pascal Quartet will play all the Beethoven String Quartets and the Grosse Fuge during their New Zealand tour. These will be spread over six concerts, but they will all be heard from all YC stations, starting this week (April 19) with No. 2, Opus 18, No. 2; No. 7, Opus 59, No. 1; and No. 1, Opus 95. Other broadcasts (all at 8.0 p.m.) are: April 26: No. 4, Opus 18, No. 4; No. 8, Opus 59, No. 2; No. 10, Opus 74. April 28: No. 3, Opus 18, No. 3; No. 13, Opus 130; No. 17, Opus 133 (Grosse Fuge). May 2: No. 14, Opus 131; No. 6, Opus 18, No. 6. May 4: No. 5, Opus 18, No. 5; No. 12, Opus 127; No. 16, Opus 135. May 11: No. 1, Opus 18, No. 1; No. 9, Opus 59, No. 3; No. 15, Opus 132.