

ROBERT McKENZIE, who discusses *The Mother of Parliaments* (2YC, Friday evenings), is a Canadian who has made British institutions, mainly from the constitutional aspect, his special subject. From study at Canadian Universities he went with a fellowship to the London School of Economics, where he was appointed Assistant Lecturer. His next talk in this BBC series (March 7), sub-titled "The Men Who Rule," will be about the job of the Prime Minister and the Cabinet and will show how the politician gets expert advice. The remaining talks give an account of the cut-and-thrust on the floor of the House and explain to people living outside Great Britain how the Sovereign and the House of Lords fit into the British democratic pattern.

rowed heels make sure that he produces clean, sharp notes and chords. A Wellington organist tells me that most English organists have their heels chambered, and use both heel and toe on the pedals, whereas the European organist, in many cases, uses the toe only.

LONDON SUITE, played by the late "Fats" Waller (4YZ, 7.47 p.m., March 5), is the Negro composer-pianist's only venture into the larger forms of his type of music. It was written in 1939 during his first visit to England, and it reflects the impressions made on him by the various districts of London from Limehouse to Bond Street. Behind the recent issue of these recordings is the story of how the master discs were destroyed during the war, and how publication was made possible only by recording in 1950 from old and worn copies.

WALTER GIESEKING, the famous pianist, is now visiting Australia. Two years ago at a Morley College Concert in London, when he played Mozart's Concerto in C, K.467, and Beethoven's Fourth, with the Royal Philharmonic Orchestra, *The Times* said: "His playing was of the sort that reconciles one to growing old, for no young pianist could conceivably play as he does."

WELL known as a solo pianist, accompanist and member of chamber music ensembles, Bessie Pollard, Mus.B., joined the NZBS as programme organiser for 3YC (then 3YL) in 1942. Then she became specialist at Head Office (Wellington) in arranging classical programmes which have included *French Music*, *Music for the Connois-*



N.P.S. photograph
Bessie Pollard

seur, *Form in Music*, the Bach Bicentenary series, the British Council's *Music and News of Music from Britain*, and the United States Information Service's *Music from the U.S.A.* When I saw her the other lunch hour she was

Open Microphone

enjoying a pianist's holiday—practising the piano; but in her spare time she likes to do something quite different, running up a dress to her own design or making herself a model hat. "There's nothing like it for relaxation," she told me, "particularly if I'm silly enough to feel annoyed with something or somebody." That can't happen often, however, for she is a most amiable musician. Concert-goers have seen Bessie Pollard in action as extra percussion

player for the National Orchestra, for which she has also often acted as pianist; and the programme notes, and the concert preview preceding the Orchestra's season in each city are her work. Artists for whom she has played accompani-

ments include Raymond Beatty, Dorothy Helmrich, Janet Howe, Arthur Servent and Justus Bonn.

SAM POLLOCK touches on many odd topics in his weekly BBC Pacific broadcast "News from Home," and none odder than a recent experiment in growing a new kind of cucumber. Pollock, himself a cucumber addict, had no idea

that the question of "repeats" was a serious one in the vegetable world, but according to the manager of the Tomato and Cucumber Marketing Board, "This 'Beg Pardon' business after eating cucumbers is tough on a lot of people." The trade's backroom boys have been ordered to spare no effort in finding a way to remove the trouble. If they do manage to produce a cucumber that plays no havoc with delicate digestions, it is hoped that they will turn their next attention to the radish. If they can succeed in calming this notoriously effervescent vegetable they will become popular with the general public but extremely unpopular with some music-hall comedians, for the radish is the source of many of their most cherished and durable jokes. And what would Gert and Daisy do if the gherkin was equipped with a silencer?

ACKNOWLEDGED as one of the greatest authorities on the theatre in England today, W. Macqueen-Pope, hailed by everyone who knows him as "Popey," is the speaker

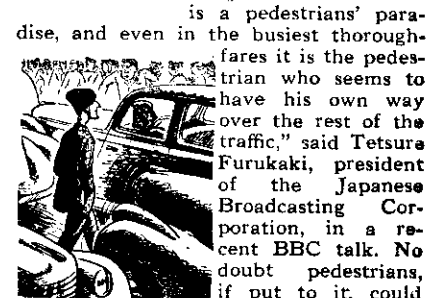
in the BBC General Overseas Service series called *Theatre Memories*. For years on his lecture tours "Popey" has been followed by an admirer who plants himself in the front row, nods his agreement with everything the speaker says, and whatever the subject under discussion, is the first on his feet at question time to ask the same thing: "Is it a fact or is it not that Lily Langtry is the greatest actress that ever lived?" "Popey" always answers in the affirmative. The old man never stops after he has made his point and marches out majestically, glaring at anyone who might disagree with him. Recently the stalwart admirer has been missing, but "Popey" has no news of him. "All I

NEWS OF BROADCASTERS, ON AND OFF THE RECORD.

By Swarf

know about him," he explains, "is that he is an old London cabby and often had the honour of driving Lily Langtry in a hansom cab."

"THE London pedestrians are the lords of the streets. They cross the road taking no notice of the green and red traffic lights. They are an all-powerful army of ants. London is a pedestrians' paradise, and even in the busiest thoroughfares it is the pedestrian who seems to have his own way over the rest of the traffic," said Tetsura Furukaki, president of the Japanese Broadcasting Corporation, in a recent BBC talk. No doubt pedestrians, if put to it, could build up an equally devastating criticism of users of wheeled traffic.



THE voice of Jean McPherson has been heard in weekly musical shows from NZBS stations long enough for thousands of listeners to be happily familiar with it. During the war she appeared in camp and hospital concerts and later in many National and Commercial programmes. A year ago Jean McPherson made a considerable success of "Verse and Chorus," in which she sang the verse of some popular song, gave listeners time to connect it with a title, and then sang the chorus to prove them right or wrong. Her latest session called "Jean McPherson Invites You to Remember" is being broadcast currently by 2XA,



Jean McPherson

2YZ, 2XN and 3XC, and her next, "Melody Time," will start at 1, 3 and 4YA and the YZ stations in April. Jean in private life is Mrs. Cyril Brown, and her husband is supervising technician at Wellington for the NZBS.

LYELL BOYES is used to asking awkward questions. He has been at it as a quizmaster at 2ZB for 10 years.



N.P.S. photograph
Lyell Boyes

His first two sessions were called *History and All That*, and *War Topics Quiz*, and for the last eight years he has conducted the Wednesday night *King of Quiz* programme, adding to it a couple of years ago the Monday evening *Give It a Name Jackpot* session. Mr. Boyes estimates conservatively that professional inquisitiveness has led him to ask 12,500 questions to date. He told me that another *New Zealand King of Quiz* Contest like last year's was almost sure to be staged some time this year, with perhaps other ZB stations taking part on an elimination basis.

WHEN Dr. George Thalben-Ball (musical adviser to the BBC's religious department) visited Australia recently, people wondered why he wore high-heeled shoes when playing the organ. This apparently unnecessary form of footwear is peculiar to him, as far as he knows, but he finds it a help when playing chords. The bass notes of the organ are nearly always played with the feet, and when playing chords of several notes it is quite possible for the large flat heel of a man's ordinary shoe to cover one pedal and smudge a second one slightly. And so Thalben-Ball's specially heightened and nar-

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