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British Music and Broadcasting

Fine Summary by Mr. J. Bishop from 2YA



I HAVE been invited to-night by the New Zealand Broadcasting Company to give Wellington listeners a brief survey of broadcasting and music in England at the present time. Before I begin I should like to express my thanks to the company for the opportunity of speaking from this beautiful studio. It seems to me that here in this fine building, in a studio that is really ideal, there is endless scope for the broadcasting of great music. Of course, one could talk for hours on the wonderful possibilities of the wireless, but, have no fear, my time is limited to a few minutes—and so I must get to my subject.

MUSICAL activity can always be divided into two headings: creative and interpretive; and it is my object this evening to give some slight idea of the work in these two branches in the Home Country. This is undoubtedly a great flowering time in the history of British music: we have composers now that give us music that lives, music with that true sense of beauty and humanity that cannot fail to stimulate and edify the listener; and here, as an aside, I would stress the importance of the listener. Such composers as Vaughan Williams, Arnold Bax, Gustav Holst, Edward Elgar, Granville Bantock, John Ireland, Herbert Howells stand high in the ranks of modern composers. In the works of these whom I have mentioned there is to be found a veritable store of imaginative beauty—an endless ingenuity for uncommonly beautiful effects, and, what is worth all these, a deep sincerity.

WORK OF THE BRITISH MUSIC SOCIETY.

IN England there are many good societies formed for the furtherance of music, and with the view of bringing into the homes of the people music, both new and old, interpreted by first-class musicians. Foremost amongst these societies is the British Music Society, founded by Dr. Baglefield Hall in 1920. This splendid body of keen musicians, both professional and amateur, began their work with great opposition; but, battling ahead, there has resulted in the space of seven years a society that has 60 odd or more branches throughout England. The society was formed with the primary objects of bringing British music before the listening public, of encouraging British music and increasing its reputation, both at home and abroad; of financing the production of large works of British composers which otherwise might not have had an early presentation; and of stocking a library of English works, and in this way offering every facility for the performance of such works in England. Each little branch of the society runs its own affairs and arranges its own programme for the ensuing year. Generally, from about the beginning of October to the end of April each branch arranges a series of six to eight recitals, and at least one evening is given by the members of that branch. Visiting artists come and give a programme of music, such as "Pianoforte and Vocal Music of the Present-day English Composers," or "The Music of John Bull, Dr. Arne, Giles Farnaby (of the seventeenth century), and of John Ireland, Arnold Bax and Gustav Holst (of the twentieth century).

It has been my privilege at various times to give such a programme illustrating the different periods of piano music. I might add that these meetings being of such a delightful informal character are of great social benefit to us all. I should much like to see a branch of the British Music Society started in New Zealand here in Wellington, similar to the very active branch in Sydney.

FOUNDATION WORK IN THE SCHOOLS.

ANOTHER important feature of music in England is that of music in the schools. Within the last three years great developments have taken place in this sphere. Each large secondary school has its own choir and orchestra, which does splendid work under a first-rate music master. The music of the school being left entirely in his hands, he makes it his business to keep in close touch with the everyday musical events of London and its musicians. At regular intervals of about once a fortnight or once a month experienced executants are invited to give recitals to the boys or girls in the college hall, usually a splendid hall in which one might find (if one is fortunate) a good concert grand. I have found that boys and girls thoroughly enjoy and appreciate concerts of a little more than an hour, and that they become wildly enthusiastic and demonstrative. What fine introductions to music of all kind and variety



MR. J. BISHOP.
—S. P. Andrew, photo.

these lads and girls receive! Truly they are wonderfully fortunate and blessed. Many an English public school boy has gained a wider knowledge and appreciation of music than his father has done, who may be forty! May it come that the New Zealand boy and girl will be given these same chances some time in the near future. But the boys are keen to perform, too, and it is common to find perhaps three large schools uniting together in the public performance of such a work as Bach's "Christmas Oratorio," or the Brahms "Requiem." After all, it is through such nourishment of young, eager minds that a healthy love of good music is promoted.

OUTSTANDING MUSICAL FESTIVALS.

ONE cannot talk long of English musical activities without mentioning the great musical festivals held annually in many of the towns, both large and small. These splendid festivals provide a fine standard for amateur societies in both choral, instrumental and solo work. Almost every county has its annual festival, at which choirs from remote outlying villages compete: little villages of 200 and 300 inhabitants send their Mother's Union choir—or their "children under ten!"

I have attended several such festivals, and I cannot commend too highly the work that has been accomplished in this way. The keen competition, the spirit of friendly rivalry, and yet of co-operation, ensures a happy atmosphere. I have heard a mothers' choir comprised of ten dear old dames all 65 or over sing "The Brisk Young Widow" with immense spirit and undoubted enjoyment; and youngsters clamouring for their turn to sing. It is this great festival scheme that has done more to bring music into the very heart of the country than anything else. It sets a standard and promotes keen work. I am glad to learn that New Zealand has several such festivals: the bringing of music right into our homes and so into our everyday life keeps us from the pit of materialism.

THERE is, too, in England another splendid organisation almost entirely conducted by a dear old blind lady, whose whole time and energies are directed in the sending out of excellent little concert parties to the small towns, villages and schools all over the country. These professional musicians tour around giving programmes of songs, instrumental trios, pianoforte solos, and recitations. These performances, held in the parish halls, large barns, or the church, are always popular, and as hospitality is given to the touring artists, the whole affair becomes a friendly visit, a repetition of which is awaited with eagerness.

EFFORT TO SAVE OPERA.

OPERA in England is always having a fight for life. The cost of producing opera for public presentation is so great that it seldom, if ever, pays. However, in spite of this there are one or two vigorous bodies who work hard for the interest of opera. Covent Garden has its opera summer for about eight weeks, financed by one or two noble patrons of music. The finest British orchestra is formed and artists from all over the world are gathered together to give us the best that can be obtained. But to ensure a seat and obtain the cheapest ticket of 3s. one is obliged to stand in a queue for about three hours or more before the performance! and always that top gallery—surely that

is a challenge to those who say that we English are not musical!

THEN there is the British National Opera Company: a fine body of English musicians, singers, and instrumentalists who travel from city to city giving opera in English, a splendid and most commendable work which receives every musician's support. They manage to keep their heads above water, and with true British spirit wait and see what will turn up next. Eventually I believe that this company will develop into a real true lasting home for English music, an institution that Germany and Italy have had for centuries and that we so sadly need. Sir Thomas Beecham, that live electric wire of English music, has just come forward offering a new scheme to save opera from slipping out of England's reach. He believes that if 150,000 enthusiasts subscribed £1 per year and twopence per week for five years opera would be safe. His scheme, I believe, is to extend to Australia and New Zealand, and we all wait with bated breath to know what will develop.

GREAT ADVANCE OF BROADCASTING.

BROADCASTING in England has gone ahead by leaps and bounds, and the last few years has seen a wonderful improvement in the variety and quality of the programmes. As my subject is music I will stick to that side, and it is indeed the greater side of the work. Everyone loves music, whether it be vocal or instrumental, solo or concerted work. The stations in England have one and all a professional station orchestra, men and women whose whole-time job it is to provide first-class music, and I know from personal experience how hard they work. Long hours of fine, conscientious work go to give the listener a finished performance, and here I would like to say how much it hurts me, knowing the inside view, to hear the wireless abused. Some listeners seem to have no regard for the performers' effort. I have been in homes where the wireless set is casually tuned in at 11.30 in the morning when the programmes begin and people wash up, eat, cook and converse without the slightest regard for what is going on. It is sacrilege to treat music in this way; it is far better to switch off and turn the set on again when something of real particular interest to listeners is being given than to let a constant, unattended rumble of sound breed a contemptuous indifference. As is natural, there has been great trouble and long experiment in trying to achieve a programme every night that will make an appeal to and satisfy all. It would be impossible to satisfy everyone on every night and at any time each listener picked up his earphones or switched on the loudspeaker; and so it has been necessary to plan out each hour of every day and each day of every week so that the intelligent listener can generally go to his wireless set and get what he wants at a particular time. This, I think, is a splendid scheme, and that will be eventually universally adopted.

THOUGH it would be scarcely possible for me to go through the whole of the British Broadcasting Corporation's activities in the realm of music, I will hastily enumerate a few of the branches of their work. At seven-fifteen each evening there is a space allotted of 20 minutes to "The Foundations of Music Series." This idea was started some twelve months ago, and gradually the works of those great founders of music—Bach, Beethoven, Handel, Haydn, Mozart, Mendelssohn, Schumann, Chopin and many lesser composers—have been performed. Not yet have they nearly completed their original intention of giving performances of the works of these great builders, but it is amazing the number of works that have been performed. Generally speaking, one month is allotted to one composer, and his works played or sung by an artist who has a reputation for being an undoubtedly fine interpreter of that particular composer. What a great opportunity it is to the student or amateur to follow the growth of one particular composer, and later realise the close connecting links that go to make the great chain from the earliest pioneers to the moderns.

EACH Tuesday night at 9.20 Sir Walford Davies gives his intimate and chatty talks on "Music and the Ordinary Listener." These talks are designed to help the ordinary listener, and I have known many of these folk keep this time specially set apart so that they may not miss a word of this radio favourite. Recently Sir Henry Wood has joined the band of "Broadcasters," and under his direction there has been instituted a series of public symphony concerts throughout the large cities of England, which have been broadcast to many thousands of listeners. In this way the B.B.C. are introducing into the simplest homes of the towns and isolated villages the finest orchestral music—truly a noble work. Recently in this way Sir Henry Wood has had a triumphant tour throughout Britain. As perhaps everyone knows, this summer saw the ban on the use of the microphone in the Queen's Hall, London, lifted. The promenade concerts which are given nightly throughout the summer in the Queen's Hall, and have been so given for the best part of 30 years, were broadcast by the B.B.C. after much controversy and various protests.

(Continued on page 11.)

New Points For Listeners and Dealers-- By "Meter"

The aim of this section is to give listeners information of new and interesting devices and sets on the local market. It is free of advertising intent or influence and to the best of our ability will convey only absolutely reliable statements. Names, prices and sources of supply are mentioned for the benefit of readers and to save individual inquiry.



ANYONE interested in loudspeakers will find something distinctly new in the Baldwin Exponential horn-type loudspeaker just landed by Messrs. Thomas Ballinger and Company, Ltd., of Wellington. The scientists have been delving into the law of acoustics, and have found that a loudspeaker horn built according to formula will give a marked increase in volume and improvement in tone over the old type loudspeaker horn. The Baldwin Exponential is shaped according to acoustical science, and resembles a huge folded bangle with an enormous bell. I ran the tape over it and found that if the horn were straightened out it would measure 8 feet 4 inches. The material of which it is made is a composition which suggests wood-pulp as one of its constituents. One of Baldwin's latest loudspeaker units is fitted to the horn. The tone and volume was surprising when tested in my presence. This loudspeaker should be in the boom at its retail price, £12 10s. Other new Baldwin loudspeakers on view were the "Concert" horn at £7 retail, and the "Junior" horn at £4 10s. A cabinet Baldwin of unique design has just arrived, and has not been costed yet.

NEW B ELIMINATOR.

THERE is no gainsaying that the B battery eliminator is going to sweep through New Zealand, although B batteries, owing to certain circumstances in their favour, will be used for a considerable time by many. But those who have not got first-class wet B batteries, and have electricity laid on to their homes, will not be long in adopting the B battery eliminator. This device does away with the B battery, for by plugging it into the household mains, it delivers a steady and sufficient electric potential to operate any valve receiving set without any change of valves or alteration in the wiring of the set. The other day Messrs. Thomas Ballinger and Co., Ltd., of Wellington, gave me a demonstration of the new Willard super B power unit, which is one of the finest B eliminators I have yet examined. This unit has six terminals, including the indispensable negative terminal. The terminals are as follows:—(a) For detector valve, variable by means of a rheostat, from 22½ to 45 volts, a very fine voltage control being obtainable. (b) For radio frequency valves two separate terminals each give a voltage of from 67½ to 90, controlled by rheostats. (c) A terminal for the first radio valve, ranging from 67½ to 135 volts, also controlled by a rheostat. (d) A terminal with a fixed voltage of 180 for the last power valve, particularly suitable for the 171 type of valve, which is made for a maximum of 180 volts, with which

it requires a C battery of 40½ volts. The Willard super B power unit weighs 2½ lb. and measures 6½ inches wide, 11½ inches high, and 9½ inches long. It is retailed at £13 16s.

LOUDSPEAKER DESIGN.

The cone loudspeaker has generally been adopted as the best surface to use because of its lightness and stiffness, according to Dr. Irving Wolff, an American radio engineer. However, it is necessary to have a large vibrating surface in order to get good response from the cone-type speaker?

"It is now generally known that a large vibrating surface is the most efficient radiator of low tones," Dr. Wolff explained recently. "Next best we can place a small surface in a fairly large baffle (a surface of non-vibrating material which prevents sound from the back circulating around the front). These facts have created the impression that it is necessary to have a large vibrating surface or baffle, in order to produce low tones. We must not forget, however, that the sound given off by the loudspeaker depends both upon the efficiency of the radiating surface and its amplitude of motion, and that low tones can be obtained even from a small surface by making the motion large. The hope for designing a small loudspeaker with a good response in the low musical range then depends on designing driving motors capable of giving this big amplitude. This is one of the biggest problems which the designer of loudspeakers is now up against."

"That a large surface is not absolutely necessary for the reproduction of low notes is apparent from a consideration of musical instruments. The piano is really the only instrument which does have a radiating surface of large dimensions. The organ and bass drum, which produce the lowest notes, have comparatively small surfaces. The human voice may not always be a musical instrument, but even in the worst cases the sound does not come from an aperture of remarkably large extent. These facts should give us hope to try and see what we can do."

NEW "WONDER" VALVE.

This is how the "Scientific American" described the latest Radiotron "wonder" valve:—

"A new and improved radio-frequency amplifier valve, the UX-222, known as a four-element tube, because it has a filament, plate, and two grids, has been introduced to manufacturers, who are planning their sets for next year, and to experimenters in the realm of broadcasting. It is a battery-operated tube, and according to engineers it has great promise in the experimental and development fields."

"The standard tube has one grid, while the new amplifier's two grids are placed concentrically with each other and with the filament. This arrangement constitutes a distinct departure from the conventional vacuum-tube construction. The control grid element, which corresponds to the regular grid in receiving tubes now in general use, is connected to a terminal cemented to the top of the glass bulb. The other grid element, known as the "screen grid," is attached to a terminal in the base in the standard way."

ENORMOUS VOLUME INCREASE.

"This UX-222, when properly connected, is said to increase the signal voltage about thirty or forty times, as compared with a five to seven voltage increase obtained with the average general purpose tube. When employed as a space-charge-grid tube, the received signal voltage may be intensified by more than 150 times per stage of amplification. The tube requires but 0.132 amperes of filament current at a voltage of 3.3. Thus it can be operated easily with three dry cells connected in series."

"The general application of this tube is said by engineers to be still a matter of reflection; nevertheless, those close to the industry look upon it as the index to a new set, probably one with fewer tubes, because the UX-222 in the radio-frequency amplifier circuit can do the work of several of the present tubes, and do it more efficiently. Nine times out of ten the introduction of a new tube is the vanguard of a new receiving set."

"It is pointed out by engineers that the shortcomings of the conventional three-element tube is, perhaps, most greatly manifest in what is called inter-electrode capacity, or the capacity between the electrodes themselves plus the capacity between the more or less parallel connection wires that make contact with the circuit through the base of the tube. This capacity allows some of the plate-circuit energy to be fed into the grid circuit, with a tendency to unbalance the circuit and create a state of oscillation. Such conditions are detrimental to the relay action of the tube and are likely to distort the signal."

"The extra grid in the UX-222 is said to eliminate self-capacity. Therefore, no neutralising devices are needed in the circuit to prevent feed-back; the circuit is simplified; howls are minimised and much greater signal strength is obtained."

THE PROBLEM OF SERVICE.

"It must be admitted that the problem of service has caused many a dealer long hours of thought, and more than a little worry," writes an American radio trader. "After having worked on the puzzle myself for several years and finally solved it with a degree of success, I am inclined to think that most of us have so much trouble with it because we start with the wrong attitude toward the whole thing."

"What I mean is simply this—that nine out of ten radio dealers consider the service department as a necessary 'It is a little too much, perhaps, to expect that the service department of

most radio stores can operate at any great profit. But as I see the situation now, there is certainly no reason why this end of the business should run at a loss."

expense, rather than as an accessory to sales. It is a department which must be run, but one which they would like to throw out of the store if they dared to. There is no getting around the fact that any radio store which sells any quantity of sets must maintain some kind of an installation and maintenance service. The dealer is right in regarding his service men as an absolute necessity. But he is wrong, I believe, in looking upon the service end of his business primarily as an expense and a drain upon his gross profits. Experience has proved it otherwise."

STRIKING RADIO ENTERPRISE.

TO Mr. Gruar, of Gruar's Battery House, No. 9 Majoribanks Street, Wellington, belongs the credit for being the first "radio doctor" in Wellington. The Wellington radio traders have not laid themselves out to cater for the "emergency call" at all times of the day and night, and Mr. Gruar decided to fill the want. Although battery selling, repairing, and recharging is his main business, Mr. Gruar is an efficient radiotician, dating back in experience to when broadcasting as we now know it was a vague dream of the future. As a "radio doctor" he can be called at any hour either at his battery station, phone 20-937, or at his home, phone 20-003. When he receives a "hurry" call he proceeds to the listener's residence in his motor-car, with a kit of repair tools, spare parts, and testing meters. This is a service which Mr. Gruar has already found is in much demand.

Mr. Gruar stocks a full range of the famous British C.A.V. "A" and "B" batteries. In the "A" batteries Mr. Gruar has a useful little 2-volt accumulator with a glass container, of 20 ampere-hours capacity. This line is most serviceable for dull-emitter valves. The other "A" battery lines embrace various capacities and include celluloid, hard rubber, glass, and Milan rubber compo cases. An outstanding feature of the C.A.V. celluloid batteries is that they do not froth like some other makes. I saw, recently, a C.A.V. celluloid battery which had been in service for over two years, and although it was nearing the completion of its recharging it showed not the slightest symptoms of frothing. The C.A.V. "B" batteries are an extensive line listed at £6 15s. for 90 volts, and upwards. All the C.A.V. batteries carry a definite and unrestricted twelve months' guarantee.

Mr. Gruar has also been conducting for a considerable time a battery delivery service with a specially constructed motor-van. A charge of 2s. 6d. is made for recharging a 60-amp-hour "A" battery (the cost being ac-

cording to the size of the battery). This figure includes the carriage of the battery from the listener's residence to the battery station and back again. The listener is able to hire a battery from Mr. Gruar at 2s. for two days while the former's own battery is being recharged. The delivery van collects and delivers batteries daily in the city, three days a week in the Hutt district and Petone, and two days a week in Ngāio, Khandallah, and Johnsonville. This is a service which is much patronised judging by the long rows of batteries the writer saw being charged at Mr. Gruar's battery station.

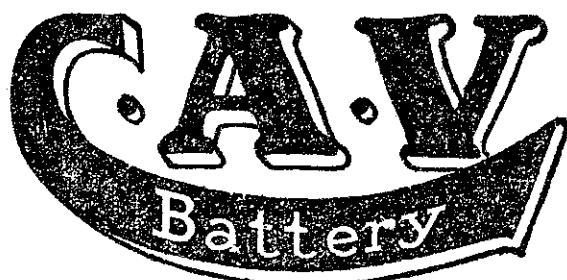
WOMEN INFLUENCE PURCHASES.

An American radio salesman in a big way states: "I have found that the women-folks influence about 75 per cent. of radio sales. I have succeeded in selling the women-folks after the man-of-the-house has turned me down flat. Only last week I closed a sale with a woman whose husband had absolutely refused to allow me to place a radio in his home for a demonstration. Most women know how to handle the husband. If she is determined on having a radio, she'll manage to get it. I would have passed up a number of good sales if I had given up simply because the husband refused to consider the purchase of a radio."

"I usually try to interest the men-folks first, for as a rule they are easier to sell, but if I don't get to first base with them I turn to the wife and turn failure into success."

"Another very important thing I have learned in selling has been that dealers very frequently limit their possibilities for selling by mentally labelling prospects. Upon several occasions I have had customers tip me off to prospective purchasers whom I had considered poor prospects. Again, I have checked prospects off of my list as 'No Good' because I felt their prejudices against radio were too firmly established to overcome, even though they could afford to purchase. I did not care to waste my time on them. In nearly every instance I found that they did buy later. I have quit labeling prospects!"

"Radio's strongest appeal is its ability to bring the world's famous artists, orchestras, statesmen, musicians, bands and direct-from-the-field play-by-play results of great athletic events right to your home and fireside. People buy sets for what they can hear over them—the broadcast programmes. Better results can be had by merchandising radio upon this basis than any other. Instead of talking about the technical side of radio, talk about the things radio is going to help them enjoy. Dwell upon the outstanding radio events. Call their attention to particularly interesting programmes and plant the seed of desire first and let the technical side take care of itself. Make your prospect realise that without a radio in his home he is missing some of the good things of life. When you have done this, selling him is a simple matter."

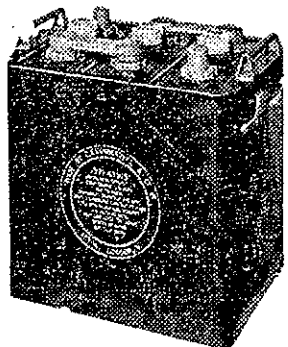


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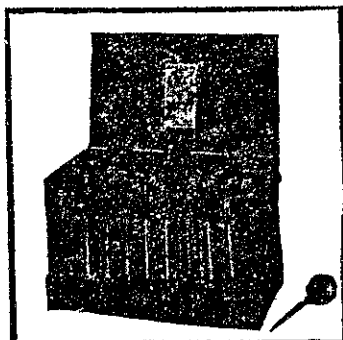
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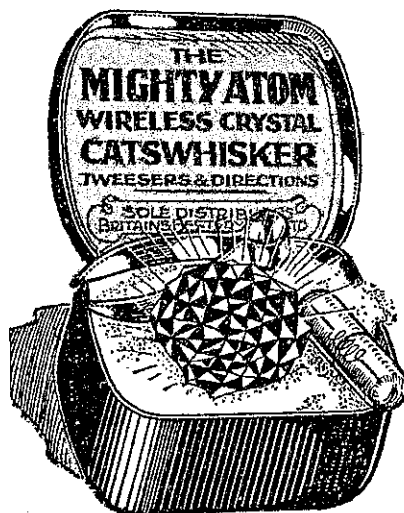
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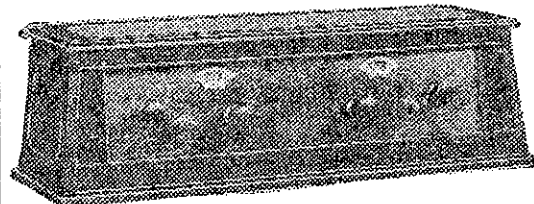
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By VERITY.

TO-DAY AND TO-MORROW

Artist to Travel.

At an appropriate time after the performance of "In a Persian Garden" at 3YA on Wednesday evening, the announcer took the opportunity of expressing regret that this would be the last occasion on which Miss Jessie King would sing for Radio in Christchurch. Miss King is shortly leaving on an extended tour through America to the Old Land and the Continent of Europe, where she will take advantage of the opportunity for further study in the realm of music. For some time now Miss King has been a member of the Madame Gower-Burns Grand Opera Quartet, the members of which are as sorry to lose such a talented associate and agreeable companion as listeners who regularly tune in on Thursday evenings will be to learn of Miss Jessie King's departure from radio at 3YA. Musical circles in Christchurch are tendering Miss King a complimentary concert, which will be held in the Jellicoe Hall on March 27.

An Excellent Motto.

Ever since those halcyon days in Eden, when Eve experimented with her first fig-leaf peignoir, woman has always striven to appear her best. Of course, there were no beauty specialists in those days, but as she had no rivals to outshine, crow's feet and divers wrinkles arriving with advancing years gave her no cause for sleepless nights. However, in these hectic times, when the milestone of forty draws nigh a little dexterously applied, art certainly makes all the difference (at any rate, at a distance!), and, lest we forget, let us remember that excellent modern motto: "Hair and eyebrows may be lost, but a good transformation endures for ever!" In sooth, woman has always put forth all her arts and graces to attract that elusive biped man! In a night brunettes have become blondes and vice versa. Truly Eve ate the apple and threw Adam the core to get on with! A good example was Lot's wife, a bad "lot" at the best,



MRS. ERNEST DRAKE.

Mrs. Drake is probably the leading pianiste in Dunedin, and has been before the public for many years past. She was formerly Miss Clarice Wood, of Auckland, in which city she was equally as well known as in Dunedin.

—Artliffe, photo.

nevertheless, had she kept her eyes right, and not turned round when leaving the city to give some Johnny the pleasant eye, she would doubtless never have been turned into a tin of Cerebos! Moreover, just as good artificial flowers brighten a dismal room in winter, so will a well-preserved and tended complexion enliven the eyes, and, incidentally, the hearts, of those about one when reaching the evening of life.

In years to come, should the monkey glands become an institution, we shall all be endowed with the elixir of perpetual youth, and there will be nothing left for the beauty specialists to do but pack up their little bags of tricks and gracefully and mysteriously disappear like the flies in winter.

Passing of Jazz.

Jazz is passing, they say, and what are called the "soulful strains" of the waltz are coming back; the "Blue Danube" has been heard again in the land, and as delightfully as ever. But whether jazz be, in fact, passing or not, it is being abused as if it were, and there are few musically-minded people who will refuse some measure of sympathy with Sir Henry Coward's and Sir Landon Ronald's denunciation of its excesses. Yet, in art as in politics, I am unable to frame an indictment against a people, and still less against a whole world, for jazz is universal, and has been every whit as popular in Vienna, the home of the waltz, as in New York. What is merely bad is never universally popular, and always there is some positive goodness in it. So there must be in jazz.

WISDOM

A man loves a woman when he has time. A woman always has time to love some man.

Running away with one man because you've had too much of another is jumping from the frying pan into the fire.

If you wish to shine in society, talk to women about their clothes and to men about themselves.

All that raises a titter is not told.

"Watched pots never boil"—but a watched husband does, and quickly.

The woman with a past generally keeps a sharp look-out for the man with a present.

All the nice men are either engaged or married, but the nicest of all are dead. Ask their widows.

TO-DAY AND TO-MORROW

Where's the Catch?

A certain popular clergyman, who shall be nameless, is in the habit of repeating his sentences several times over to enable the congregation thoroughly to grasp their meaning. On one occasion, while preaching in a very poor district, he came to the following words: "Who was John the Baptist?" He brought them out very slowly and distinctly, and then repeated them. He then paused, and after glancing slowly round the church, once more repeated the words, "Who was John the Baptist?" To his surprise, a very seedy-looking individual at the back of the church shuffled to his feet and remarked with a smile, "Look here, guv'nor, I know there's a catch somewhere, but come on, who was he?"

Table Decorations.

Considering the scarcity and expense of flowers in winter and early spring, coupled with their short duration, more attention might with advantage be given to the construction of the wild garden in miniature, with its tiny lily pool, or stunted fir tree overhanging some rocky projection; many small artificial flowers can be obtained and used in accordance with their rightful season of blooming. If Nature's aid is sought by the introduction of twigs, mosses and lichens, an open-air feeling will be conveyed; many of the "everlastings" are most helpful, and easily be obtained. Colour, of course, should be the dominant note, enhanced by the aid of artificial lighting. Candle shades repeating the motive chosen, give an added charm. A polished table, with its "autumn scene," can indeed become a joy, with its sparks of orange, and the red of the black berry toning in with the purple hues of the fir-bark, the latter forming an excellent substitute for rock, patterned by shadows from the overhanging trees.

Did Her Best.

Among the many amusing stories which the founder of the Salvation Army—the late General William Booth—used to tell is one concerning a certain woman from one of the slum districts of London. This woman came to him one day, and complained bitterly of the bad conduct of her husband, whom she described as absolutely worthless. The General, who was always rather fond of Scriptural quotations, listened to her tale of woe, then inquired of her solemnly: "Have you ever tried heaping coals of fire upon his head?" "No," was the instant response, "but I've tried 'ot water."

Tactless.

The least tactful young lover was he who told his girl she was nice enough to eat, immediately after he had been saying that he liked plain food best.

The Letters of Annabel Lee

My dear Elisabeth:

Many a "nymph, a naiad and a grace" sported on the green on Saturday afternoon, in the Prime Minister's lovely garden, the occasion being a garden party in aid of the great work of the Red Cross. What though the sun with ardent frown Had lightly tinged their limbs with brown.

Of these young twinkletoes? Graceful to a degree were the dances, and delightful to watch in that Arcadian setting of blossoming shrubs and mighty trees. Half a dozen swaying girls in scanty draperies of turquoise, black Gretchen-ish plaits bringing out their eyes' young blue, danced under a vivid silken canopy; whilst a bevy of babelets of five or so, in green and gold frills of exceeding abbreviation, were perhaps most ravishing of all. Miss O'Brien's pretty pupils helped towards the success of the function, which was a very happy one all round, with an occasional insinuating blare from the pipes, and the Tramways band playing gaily in its own musicianly fashion. Punch and Judy met with rapturous reception, Pierrot summoned credulity to consult a Soothsayer, who in strange garb and a quiet corner poured a strange tale into the willing ear of the wearer of a Green Hat. Stalls were stocked with enticing edibles, one vendor in black and white and becoming swathed turban doing remarkably good business. Awed admiration was excited by the wearer of a jersey suit of bright flame-colour, eminently trying in bright sunlight to most complexions, but an ensemble carried off in this instance with audacity and success. Almond green gowns looked delightful, in particular one worn by a flower seller, splashed with impressionistic blossoms of heterogeneous colouring and skilful stitchery.

Peacefully apart from the restless crowd were one or two patients from the Hostel, and one hoped they enjoyed the shifting kaleidoscopic scene. Interest was centred in some carving by one who has suffered, and still suffers, from war disability, who of his generosity sent along the screen, a clever representation of a Maori pah, to help the cause. A beautiful act, coming from one who has given so much for his country.

On leaving, as I passed a fringe of lavender violas, my eye concentrated on a charming group, which might well have been christened "When We Were Very Young." Posed for the camera, young limbs fell into easy gracefulness. Green-garbed elves tip-toed against long banners of creeper that closely clung to whiteness of wall, in the foreground crouched a handful of winged sprites, while against a tree lounged negligent Pan, leopard skin slung round slim body, reedy pipe to lips. The Youth of the World, it seemed, and might have come straight from a happy, lovely tale of Hans Andersen.

Joan says standing room only was the order of the afternoon at the Welcome Home accorded to Lady Ferguson by the Otago Women's Club. Punctually at the appointed hour came the able and charming President who, by grace of a rarely magnetic personality, attracts all grades of society and seemingly antagonises none. A rare gift, this, and not to be lightly regarded. The club reception room was decorated with massed hydrangeas, its attractiveness further enhanced by willow-pattern plates sent from England by Mrs. Colquhoun. Very beautiful in the black velvet hat that made so attractive a setting for dark eyes and silvered hair, Lady Ferguson's address to the members was of great interest, perhaps the most appealing being an account of the great work of the Child Welfare Club in London; it also being good to be told that New Zealand products are finding great favour at Home. On the day following this pleasant function in Dunedin there was a goodly gathering for the laying of the foundation stone of the new Town Hall, successfully accomplished by His Worship, assisted by the Mayoress and the Architect (Mr. Mandeno), while Ministers of the Crown sat to attention. Bands played, flags fluttered in brilliant sunshine, the Prime Minister adorned the dais, and so did Mrs. Coates, looking delightful in white; also the Hon. Downie and Miss Stewart, the latter petunia-clad; and Mrs. Mandeno, beautifully befurred. Among the guests were Mrs. Taylor, in enviable furs and a velvet hat, Sir Charles Statham, with his

accustomed bonhomie, Mr. and Miss Denniston, and Dr. and Mrs. Merriington.

During the week I have read Mary Borden's "Flamingo," which runs to a multitude of words, and though interesting, as it could not fail to be from the author of "Jane, Our Stranger," there is at times an unpleasant tang that was not absent from other work of this original and brilliant writer. In "Things as They Are" Miss Delafield tells an "over true tale" of marriage, somewhat dull, somewhat irksome, with a round of everyday duties and an inarticulate husband, to the wife, aware of approaching middle-age, comes a would-be lover, charming and debonair enough to disturb the even ripples of existence; yet, when all is said, she clings to that same existence, says farewell to romance, and goes on "doing out the duty." A quite unoriginal theme, but told with all Miss Delafield's vivacity and sure touch on life's little ironies.

Engrossing are the verses—although for some of them, expletives would seem a more suitable description—of that most modern poseuse of them all, Miss Edith Sitwell. Of an imagination and gift of delineation of the most fantastic and tropical, a staccato wealth of words, and a form of literary expression more chaotic than Browning at his best, this slim little volume leaves one mute, not altogether in admiration. The least bewildering begins thus—

The sky was of cinnamon,
Stars were like cloves,
The wind cherubical,
Fawning and finical,
Wears silken gloves,
Came the great painauquin.

Rather fascinating, and faintly reminiscent of Francis Thompson's lovely, fragmentary "To a Snowflake"; but much of Miss Sitwell's work, brilliant though it is, proves intensely exasperating to people who prefer something with a tune in it, so to speak, or at any rate, what they can understand, even if it's only—

If you will lunch with me at half-past one,
You'll meet Maria's unimportant son!

Your
ANNABEL LEE.



MISS SHEILA NEILSON.
F.T.C.L., L.T.C.L.

An elocutioniste, and one of Dunedin's leading concert performers. She possesses a very pleasing diction and manner. Miss Neilson contributes frequently at 4YA.

—Artliffe, photo.

Queen of Puddings.

1oz. breadcrumbs, strip lemon rind, 1 1/2oz. sugar, 1 pint milk, 2oz. butter, 2 eggs, 2 tablespoons raspberry jam.
Method: Put the milk and lemon rind in a pan and allow to boil. Place the breadcrumbs, butter, and sugar into a bowl, pour the boiling milk over them, removing the lemon rind, and allow to stand, covered, for ten minutes. Add yolks of eggs, put into a piedish, and allow to become quite set in a slow oven. When cooked spread raspberry or strawberry jam over the top. Whip the whites of eggs stiffly and pile on the top of pudding. Dredge with sugar and brown in a slow oven.—Miss Marion Christian, 2YA.

Children's Sessions for Next Week

AT 1YA.

TUESDAY, March 20:—Cinderella with all her host of entertainers will amuse the children.

WEDNESDAY: Uncle Tom's hour, and oh! the rollicking improvisations with which he will delight boys and girls.

FRIDAY: Nod will be assisted by a host of little cousins, and bedtime stories will be told by Nod in a most entertaining fashion.

SATURDAY: Cinderella and all her host of entertainers.

SUNDAY: Song Service conducted by Uncle Leo.

AT 2YA.

MONDAY, March 19:—Toby and Jeff will delight the little ones with their cheery greetings. The Technical College will join in the fun and give items suitable for young and old.

TUESDAY: Why? Uncle Jasper of course, with his merry wit and entertaining stories. Uncle Jasper has a party of Mrs. Menard's pupils with him and together they will win your hearts.

THURSDAY:—Here's Uncle Sandy "The Rhymer bold" to-night. Little Girls and Little Boys,

Remember this we pray,
Uncle Sandy rhymes to-night,
In his delightful way.

FRIDAY: Uncle Ernest with messages and stories that hold the little ones in rapture. The Kelburn Normal School will assist Uncle Ernest.

SATURDAY: Auntie Dot and Auntie Gwen will lull you "bye bye" with stories, songs and cheery words.

AT 3YA.

MONDAY, March 19:—Uncle Jack and Auntie Pat, On Monday, we shall hear, With lots of songs and stories, For children far and near.

WEDNESDAY:

On Wednesday, Uncle Peter, And Mother Hubbard fair, With happy Woolston choiristers Will drive away dull care.

THURSDAY:

Our very charming Chuckle, Aunt Pat and Cousins small With love and mirth and stories Will please you one and all.

FRIDAY

There's no place for care to-night,

Amid all these merry faces, Little friends and Peterkin With Big Brother in their places.

SATURDAY:

Uncle Sam and Auntie May, With Auntie Vi and Cousin

Roy

Will quickly while an hour away, There's cheer for every girl and boy.

AT 4YA

TUESDAY, March 20:—A delightful treat for the kiddies—Big Brother Bill, assisted by little sisters and brothers in an entertaining hour of songs, humorous recitations and stories, not forgetting birthday letters.

FRIDAY: What a wonderful hour—Big Brother Bill again, with his sumptuous surprises. Trips in a wonder car—but "listen" yourself and you will find out all about them.

THE NEW ZEALAND Radio Record

PUBLISHED WEEKLY.

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ADVERTISING RATES.

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Advertisements requiring setting should be in hand not later than Friday of each week to ensure publication in succeeding issue. Stereos and blocks, providing space has been arranged beforehand, can be accepted up to midnight Monday. Contract advertisements not changed will be repeated.

No responsibility is accepted for blocks, stereos, etc., remaining unclaimed after last use, beyond a period of three months.

A. J. HEIGHWAY,
Managing Editor,
"The N.Z. Radio Record,"

P.O. Box 1032.
Dominion Buildings, Mercer Street, Wellington.

WELLINGTON, MARCH 16, 1928.

THE DESTRUCTIVE HOBBY OF A GENTLEMAN WITH A "PULL."

Radio matters have been very much in the limelight of late in Auckland, and a rather amazing letter which we publish in another column seems to offer some degree of explanation. This letter sets out that a certain individual has chosen the "hobby" of pinpricking the Broadcasting Company to provide himself with amusement; that he has a "pull" with the Press, and is also good pals with two Cabinet Ministers; that he regards some of those who have hitherto taken a prominent part in the activities of the Auckland Listeners' League as "duds," but that he has a dark horse in training who will "tear things up a bit" when he "gets going"; that, in short, by the easy weapons of destructive criticism, political pressure and ridicule, he proposes to make the interests of the listening public a mere chopping block for his own petty interest or amusement. The spirit behind this is to us utterly incomprehensible, and we imagine it will be, too, to the listeners vitally concerned. Broadcasting is a public utility and service of the highest order. It has an outstanding function to perform in entertaining, amusing, and informing the public. It has great educational possibilities. It is the brightest feature in the life of many sufferers from illhealth, many isolated by distance, and countless thousands seeking relief from business worries and daily weariness. Yet such a service is to be hamstrung and crippled as a "hobby"!

Analysis of the situation in Auckland shows that the Radio Broadcasting Company, in spite of all disadvantages, has steadily pursued a policy of programme betterment and a high standard of directional efficiency. In pursuance of its standard of service, it has been obliged on two occasions to make major staff changes. Any business organisation has the right to manage its staff in its own way, without its domestic affairs being made the subject of public controversy, and the public, who are very far from being fools, will realise that such changes are not lightly made, nor are they fit subject for detailed discussion in public. Critics who are compelled to harp upon such topics seem to us to reveal the poorness of their case, while the person most concerned might fitly exclaim in retrospect, "Save me from my friends." The Auckland programmes to-day are better than ever. The best talent is engaged, and is enthusiastically devoting itself to the public entertainment.

The most serious aspect of the position in relation to the activities of the "gentleman with a pull," to our mind, however, is the serious reflection it casts upon a section of our public Press. It may be suggested that the Press which has for so long had an exclusive monopoly of the privilege of purveying news to the public does not look with favour upon a newcomer in the field which has competitive possibilities. In our opinion such an attitude on their part is unjustified, and, though the facts present some colour for the view that Press interests are antagonistic to broadcasting, and that they, by manufacturing discontent, are seeking to pave the way for Government administration of broadcasting (subordinate to Press domination) we prefer to believe that the final editorial control is unaware of the advantage that is being taken of its hospitality, and that it is ignorant of being made the victim of the despicable sustained "jape" indicated by the letter now published. It is obvious that no proper investigation has been made in respect of recent statements made—an investigation that once readily made had the desire of fairness been there and dictated by the very nature of the matter published. It rests with the Auckland Press concerned to disprove the claim of the gentleman with a hobby that he has a "pull," and to give broadcasting fair treatment. It has not had it of late. The broadcasting service is not perfect—neither is the newspaper service. Radio broadcasting has to grow towards perfection. It is still an infant. It has made lusty growth, and is capable of greater advance with reasonable consideration and a fair field. It is the business of listeners to refuse to be gulled by Press propaganda, and to exercise their own unbiased judgment. That judgment, we are satisfied, will be wholly in favour of giving the Broadcasting Company and service a fair spin.



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F.J. PINNY Ltd. 58 Willis Street, WELLINGTON.

Call and hear the latest model SONORA. Unequalled for quality of tone. Buy a SONORA and you will really enjoy Radio!

SPORTING

WELLINGTON MEETING TO BE BROADCAST

March 15-17.

Permission has been received from the Wellington Racing Club for the meeting on March 15 and 17 to be broadcast by 2YA. Listeners will be gratified at this decision, and undoubtedly will appreciate the sporting decision of the authorities.

NEXT WEEK'S BROADCASTS

March 24: Wellington Trotting Club (subject to permission being granted)—2YA, rebroadcast by 3YA.

March 23 and 24: New Zealand v. Australia, first test match (by courtesy of New Zealand Cricket Council)—1YA.

CANTERBURY J.C. MEETING

PERMISSION TO BROADCAST.

The committee of the Canterbury Jockey Club, which met in Christchurch last week, granted permission to broadcast a running description of its meeting to be held on April 9 and 10.

RENEWING LICENSES

FACILITIES GIVEN THIS YEAR

In April last year listeners experienced a great deal of inconvenience in renewing their licenses. Those who exercised forethought and called at the Post Office during March in the hope of forestalling the inevitable eleventh hour rush were disappointed to learn that no instructions had been received authorising the receiving of license fees before the due date, April 1.

This year, however, this difficulty has been removed and licenses may be renewed at any time during March, such renewal, of course, dating from April 1. Having regard to the time wasted at the P.O. counter by many licensees last year, all listeners are strongly advised to call at once at the nearest Money Order Office and arrange matters.

It should hardly be necessary to remind listeners that all wireless licenses expire on March 31, and that any person operating an unlicensed receiving station is liable to a heavy fine.

STATION 1YA

POSITION OF MR. STRINGER

COMPANY'S ATTITUDE.

Mr. A. R. Harris, general manager of the Radio Broadcasting Company, has made the following statement in final reply to much that has appeared in the Auckland Press.

"When Mr. Stringer voluntarily announced to the public that he had been dismissed and added that he did not know why his engagement had been terminated, we felt constrained to say that Mr. Stringer did know seven weeks beforehand the reasons for our action.

"Following this, Mr. Stringer has endeavoured to suggest to the public that our action was determined by (1) his action in consulting our solicitor, and (2) his own action in paying £5 to secure the broadcast of the Auckland Trotting Club's meeting.

"This was what that £5 was in fact for, although Mr. Stringer was not frank enough to say so or to acknowledge that in doing so he broke our most specific and exact instructions not to pay for public relays, and so establish an impossible precedent; moreover, his action contradicted his own former correspondence to us on this point.

"Neither of these reasons, however, had any weight in the change we made. We do not recognise that it is necessary or incumbent upon us to say more than that.

The public will appreciate that no responsible organisation likes to make rapid staff changes. The public will also appreciate that on account of past history in Auckland, a change there would only be made in the absolute interests of the company and listeners themselves.

It is not our habit to discuss our domestic business in the public Press, and we do not purpose following Mr. Stringer further in the matter. We are aiming at a high standard of efficiency and service, and are responsible for the steps we take to give the public the service it desires.

ANSWERS TO CORRESPONDENTS.

Satisfied (Oamaru): We have been in communication with the company about your letter. Remember saying it was hoped to do something with extra Sunday services, but quite sure no promise was made by us regarding your suggestion. Can you refer us to the issue? The company unfortunately can take no action regarding radiation of the kind described by you. Very sorry. Thanks for notes of reception.

AUCKLAND LISTENERS' LEAGUE

PUBLIC MEETING MARCH 19

We have received from Mr. G. McB. Salt, hon. secretary of the Auckland Listeners' League the following telegram:—

Obliged if publish that Auckland Listeners' League holding public meeting Unity Hall, Auckland, Monday, March 19, to discuss year's operations and future of broadcasting. Messrs. Harris, Macnamara, been invited attend.—Salt, hon. secretary.

MR. HARRIS UNABLE TO ATTEND.

Under date February 29 Mr. G. McB. Salt, secretary of the Auckland Listeners' League, wrote to the general manager of the Radio Broadcasting Company, Christchurch, as follows:—

Being of the opinion that Auckland listeners are very dissatisfied both with the programmes from 1YA and the whole system of administration of broadcasting, the executive of the Auckland Listeners' League is holding a public meeting in the Unity Hall on Monday, March 19, at 8 p.m., to enable listeners to discuss the whole situation. I have been instructed by my executive to invite you to be present to address or otherwise take part in the meeting.

To this letter the following reply has been sent by Mr. Harris, general manager of the Radio Broadcasting Company:—

"We are in receipt of your letter of the 29th ult., to the effect that as your executive is of the opinion that Auckland listeners are very dissatisfied both with the programmes from 1YA and the whole system of administration of broadcasting, you propose to hold a public meeting to enable listeners to discuss the situation.

"You will no doubt appreciate that due to the many types of listener served by the Broadcasting Company, it is not possible to produce a programme that would be satisfactory to all. The company, however, endeavours as far as it is possible to do through the medium of a broadcast service, to give different types of programmes, with a view to serving the various classes of listeners at different times. Every effort has been made by the company to improve steadily the programmes from all its stations commensurate with the income, and to-day the listeners in your district are being catered for through the medium of 1YA broadcast station by the leading talent available in Auckland City.

"Such criticism as has appeared in the Press is largely untrue, or otherwise unjustifiable, considering the conditions and limitations under which the company operates.

"In the circumstances no useful purpose can be served by the holding of a public meeting, and we would suggest that your executive forwards us some specific details in respect to its dissatisfaction with the programmes and administration, and in this way give us a fair and reasonable opportunity of getting at the facts.

"The writer will also be very glad to meet your executive at the company's office when he is next in Auckland, and in this way we have no doubt that we can enlighten you on such matters as may be concerning you which will possibly lead to a better understanding between us.—(Sgd.) A. R. Harris, General Manager.

Mr. G. McNamara, Secretary of the Post Office will be in the South Island on business for, we understand, some ten days.

GLORIOUS BROADCAST

"IN A PERSIAN GARDEN" AT 3YA.

"In a Persian Garden" proved one of the most delightful musical treats ever broadcast from 3YA. The vocalists—Madame Gower Burns, Miss Jessie King, Mr. Bernard Rennell, and Mr. Harold Prescott—excelled themselves, as also did the instrumentalists—Mr. Harold Beck, Miss Irene Morris, and Miss Aileen Warren.

Works of this description bring the standard of broadcasting in New Zealand into line with the best performances that have ever been broadcast by any overseas station.

MANUFACTURING DISCONTENT

WORK OF A GENTLEMAN WITH A "PULL"

Some rather remarkable statements about broadcasting have appeared of late in certain Auckland newspapers, these having reference not only to the change in the personnel of the station director at 1YA, but to the relay of the Edison night from 2YA, and caustic ridicule upon appreciative comment on the New Zealand system which appeared in an American newspaper. All of these statements have been sensationalised, apparently with the direct object of creating prejudice on the part of the public towards broadcasting. It is not our place to determine the underlying motive of those concerned, but a letter has come under our notice which seems to indicate a deliberate campaign being afoot to pin-prick broadcasting. The best possible service we can render listeners in general in showing the forces that are operating to befool them is to give the essential parts of this letter:—

"I want a hobby for the coming winter, so I have decided to take an interest in keeping the Radio Broadcasting Company on the right track by the various aids of:—

"(1) Criticism, constructive and destructive, in the newspapers (I have a pull there).

"(2) Private political action. I know two members of the cabinet, Christchurch Old Boys, and besides there is a general election coming.

"(3) Ridicule. This will be easy, if necessary."

So I ought to have quite an amusing time.

Things are going to start here soon, I hear. Last night I was rung up by a neighbour who is a member of the executive of the Listeners League, and whom I consider as being the only really brainy man in the show. He is not the dud that — is. When he gets going he will tear things up a bit. He's a new member on the executive and one of the most forcible and logical platform speakers here, so there should be some fun ahead.

"I think that — dismissal will set the match to the fuse. Mind you, between ourselves, I couldn't understand his getting the job. He has had no office experience, and is not sufficiently 'a showman' for the position.

A PITIFUL "HOBBY."

Whether the "pull" that this gentleman has with the Auckland Press is responsible for the whole of the matter which has recently appeared, we do not know, but we do know that a wholly biased and unjustified view of events has been presented to the public, and that this is reacting very definitely against the interests of the public, the listeners, and the trade. Much of the matter that has appeared has been not only erroneous, but contemptible, notably that in connection with Edison night relay, and the ridicule sought to be made out of the tribute paid by the leading American radio newspaper to the legislation and conduct of broadcasting in New Zealand. It would seem that either the Press or their paid writers desire to wreck and obstruct broadcasting. The regrettable aspect of the whole matter is that, unless checked, it will react disadvantageously to the whole body of listeners, and the artistic service that broadcasting can render the public. Over the last few months the leading artists available in Auckland, thanks to the policy instituted by Mr. W. J. Bellingham, have been appearing both in solo and concerted work, to the very great improvement and benefit of the programmes in general. With many of these leading artists, the prime motive has been, not financial remuneration, but the desire to accord pleasure, and further the interests of music. Under those impulses they have performed often at considerable inconvenience, and we say advisedly that it is wholly unfair, unjustified, and unsporting for their work to be made the subject of Press attacks as a "hobby" by an irresponsible of the type whose letter we publish. The Radio Broadcasting Company has throughout made it clear that it claims no immunity from criticism or freedom from suggestions; on the contrary, it has expressed a desire for the formation of strong, responsible bodies representative of listeners, but listeners will, we think, agree that mere carping destructiveness of the nature proposed as a "hobby" will serve no useful purpose.

Shop 'Phone 22—385.

Private 'Phone 25—010.

RADIO ENTHUSIASTS

THE MOST DEPENDABLE BATTERY THAT MONEY CAN BUY IS THE

EXIDE

As installed at the 2YA Station, Wellington.

We have Batteries in all sizes from 9/- each.

Exide Battery users: Have your Battery charged by Exide experts. Collection and Delivery Service Daily, City and Suburbs.

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Some Features of Next Week's Programmes

1YA NOTES

The Madame Irene Ainsley Quartet, the Bosworth-Hemus-Towsey Trio, with Mr. A. B. Chappell, M.A., lecturing on "Old New Zealand," will supply the programme at 1YA on Tuesday evening. Apart from a fine vocal and instrumental programme, which will occupy the first hour, the quartet will produce, under the direction of Madame Irene Ainsley, Sir Edward German's well-known "Merry England." The cast will be:—

Bessie Throchmorton.....Mrs. Parry (Jill-all-Alone) } Madame Irene Ainsley
Queen Elizabeth

Sir Walter Raleigh.....Mr. Robert Peter
The Earl of Essex.....Mr. Walter Brough

Mr. A. B. Chappell's lecture on Tuesday evening is entitled "The Napoleon of the North." It is the fifth of the series of "Old New Zealand."

The Hazell-Sutherland Duo will intersperse the selections by the Municipal Band on Wednesday evening with some of the best of their repertoire from the studio

In a miscellaneous programme prepared for Thursday evening appear a lot of good entertainers, such vocalists as Miss Mina Caldwell, Miss Lola Solomon, Mr. Barry Coney, the Griffiths Duo in humorous sketches, the Bosworth-Hemus-Towsey Trio in selections from Schubert and Leoncavallo, and Mr. F. Barker (elocutionist).

Mr. Barker, who is an excellent elocutionist, has not been heard from 1YA lately, so his reappearance will be welcomed on Thursday. His items will be "A Wayside Philosopher to his Friend," "How to Get What You Want," and "Micawber's Advice to Copperfield."



MISS ROBERTA WILLIAMS.

An elocutionist who has been most successful in competitions, Miss Williams is one of the front rank concert performers in Dunedin. She is frequently heard from 4YA.

—Artlite, photo.

Madame Mary Towsey's Quartet will be singing many songs that will please on Friday evening. A number of old favourites are on the list for both concerted and solo items. The Bosworth-Hemus-Towsey Trio will be contributing their share of the programme. So will Mr. James Deane, who will be playing plantation melodies on his banjo.

Mr. J. F. Montague's items on Friday will be Thomas Bracken's "The Fight at Orakau" and Leacock's "At the Dentist's."

The providing of the hour's entertainment on Saturday evening, prior to the dance session, is in the hands of the Lyric Party and Miss Alma McGruer. On the humorous side, Messrs. McElwain and Thomas will sing the duet "The Policeman."

Following the church broadcast on Sunday, the organ recital in the Town Hall will be relayed.

2YA NOTES

On Monday evening, March 19, at 2YA, there will be, for the first time in New Zealand, a studio performance by the Ariel Singers, of Liza Lehmann's charming Indian Song Cycle, "The Golden Threshold," a colourful work, containing solos, duets, trios and quartets admirably suited to the capabilities of these artists. Set to words by Sarojini Naidu, a poet famous in the East, Liza Lehmann's beautiful music expresses exactly that mystic, haunting atmosphere of romance, always associated with India and the Indians. The fact that the poems comprise merely a cycle, and not a play or story, has enabled the composer to use only such lyrics as are most suitable for setting to music. In "The Golden Threshold," Liza Lehmann's ability to write vocal music that is as readily sung as it is readily listened to, has never been better demonstrated. Also, the piano accompaniments are not the least striking features of the work, and in the capable hands of Mr. Gordon Short, will be heard in all their beauty. As will be seen from the foregoing, then,

listeners-in to 2YA may be assured of a pleasant evening's music by the Ariel Singers on Friday evening.

The Orpheus Quartet has once again arranged a programme of old-time songs for Tuesday, March 20. The quartets comprise that old favourite, "Ben Bolt," and also the French-Canadian folk song, "Canadian Boat Song." Miss Lily Mackie will sing "Will He Come?" by Sir Arthur Sullivan, and also, with quartet chorus, "The Old Folks at Home." Mr. Arthur Coo's contribution will be "Genevieve" and that of Mrs. Alice Harris "The Promise of Life." Mr. Len Barnes will sing two numbers, "The Arrow and the Song" and "Sally Horner."

The programme to be presented by the Mellow Fellows on Thursday, March 22, promises to be as varied and interesting as those which have preceded it. Items both grave and gay are set down, with some good advice on how to cure a cold, or anything else which the doctors have declared, or made, incurable. "Fifinella" is a delightful song fresh to New Zealand audiences, and will be sung by the Tenor Fellow. The remainder of the party are all set down for contributions which will go to make up an excellent evening's entertainment, and listeners may also learn quite a lot about notable local happenings and personages.

A programme of outstanding merit is to be presented by the Celeste Quartet on Friday, the 23rd inst. It is a popular programme, covering a wide range of music, and rendered by these versatile artists, will make this concert one of special appeal to all. The quartets to be rendered are that spirited marching song, "March of the Men of Harlech," and "The Sea has its Pearls," the latter number being a magnificent melody, with a legato movement, in which type of music this popular combination of solo voices excel. "Angelus," one of the gems of Wai lase's "Maritana," will be presented by Miss Myra Sawyer, Mr. Wm. Boardman, and Mr. Edgar Swain. In addition, the happy choice of solos, duets, by individual members of the Celeste Quartet should make the programme one to be remembered, and worthy of the premier broadcasting station of the Dominion.

Mr. Lad Haywood, who has been giving great pleasure with his Italian mandoline at 2YA, is anxious to please all listeners-in, and on Tuesday, April 3, will play any two request items. Those desiring special pieces played are kindly requested to send their communications to the studio on or before that date. The other item being played by Mr. Haywood will be "She is Far From the Land," a well-known ballad, which is well suited to this instrument.

The Melodie Four Male Quartet will contribute the major portion of the programme at 2YA on Saturday, March 24. The concerted work of this talented combination reaches a very high standard, and whether in items grave or gay the Melodie Four are always a welcome addition to the programmes of 2YA. The quartets which will be rendered on this occasion cover a wide range, and contain many of the original touches which characterise the work of this quartet.

The personnel of the Melodie Four is Messrs. S. Duncan and F. Bryant (tenors) and R. S. Allwright and W. W. Marshall (basses). These four vocalists are experienced soloists on the concert platform, and have all proved their suitability for broadcasting purposes.

On Sunday evening, March 25, the Ariel Singers present another of their interesting programmes. It includes two well-known solos from Handel's Oratorios, and also a new song by Wilfred Sanderson—"Pass Everyman," which is at present enjoying great popularity in England. Two contrasting quartet numbers to be heard on this evening are by an old English composer, Adam Waley, and the modern American composer, C. W. Cadman, whose songs, "I hear a Thrush at Eve," "Land of the Sky Blue Water," etc., are so well known.

The Symons-Ellwood-Short Trio will play movements from the first trio of Beethoven, the trio in B major by Brahms, and from trios by Hummel and Arensky, a selection of numbers reflecting many sides of musical thought. These works all abound in beautiful melody and stirring rhythm, two of the most important qualities in music, which is to make a wide and lasting appeal.

It is a great mistake to condemn such works because of their technical names. Given titles in plain English to express the mood or fancy of the number, they would compel the admiration and love of many who are unfavourably impressed by the absence of such titles. Our friendly advice to such is just to listen-in to some of these works when in a favourable mood, for generations of listeners have found in them a melody and rhythm which makes every repetition of them a greater joy. The utter joyousness of the scherzos (meaning jokes) of Beethoven and Brahms is very apparent, the strong dance-rhythm and pure melodiousness of the last movement of the Arensky trio makes it popular music, whilst the melodiousness of the works of Hummel (1778-1837), and thus a contemporary of Beethoven) is akin to the simplicity of folk-song.

Mr. Gordon Short's solo on Sunday, the 25th, will be the slow movement of the mighty sonata in F minor by Brahms. As shown by the verse appearing at the beginning of it, this work, the second movement of one of the greatest sonatas for the piano (the whole of which has been recorded recently by Percy Grainger), is a musical expression of moonlight and love treated with the highest form of musical poetry. The last part of it is a melody which all can enjoy, and the tremendous emotional climax of it never fails to stir even large audiences.



MR. E. G. BOND.

A basso of outstanding ability, and a soloist in St. Paul's Anglican Cathedral Choir. Mr. Bond is a regular performer at 4YA.

—Artlite, photo.

NEW MALE QUARTET FOR 2YA

The Warblers Male Quartet, which will broadcast from 2YA on Thursday night, April 5, contains three singers practically new to the station. The tenor, Mr. Stewart Nelson, is well known to Wellington audiences as a singer with a lyric tenor voice of rare charm and quality. His number for April 5 will be Tosselli's "Serenata."

Mr. Ernest Elliot, the second tenor of the company, has had much experience in concerted singing, and his solo work in the lighter numbers will please listeners-in. His fine smooth voice will first be heard in "Caring for the Rose" (by Sharp).

Mr. Harry Matthew, the baritone, is one of Wellington's promising young singers. His voice is most agreeable in quality, and his opening number, "The Garden of Your Heart," by Dorel, will be looked forward to.

Mr. Thomas O. Wood, bass, is too well known to need comment. His fine resonant voice will be heard in "For the Green."

Radio Licenses Expire

on March 31

Only Two Weeks more in which to renew—

3YA NOTES

The Christchurch Municipal Band, under Mr. A. J. Schnack, assisted by 3YA artists, will be performing on Monday evening. The artists comprise such popular entertainers as Miss Nancy Bowden (contralto), Miss Rita Lucas (mezzo-soprano), Mr. W. H. Jukster (bass), and Mr. Hiram Dunford (elocutionist).

The glorious works of Handel will provide a night of music at the hands of Mr. A. G. Thompson's Dulcet Quartet, at 3YA on Wednesday. The programme will commence with an interesting description of the famous composer who, although born in Hanover, was honoured by a British burial in Westminster Abbey. Excerpts will be taken from the most characteristic and lovable works of Handel's genius. The vocalists will be Miss Nellie Lowe, Miss Mary Shaw, A.R.C.M., Mr. T. G. Rogers, and Mr. A. G. Thompson, B.A. A very fitting finale to the evening's programme will be the quartet rendering of "And the Glory of the Lord" from "Messiah."

"Sound an Alarm" (from "Judas Maccabaeus") is one of the classic solos for tenors of the heroic build. This is one of the songs to be sung by Mr. T. G. Rogers on Wednesday, the Handel evening at 3YA.

Russian composers have been chosen by the Madame Gower-Burns Grand Opera Quartet for the programme on Thursday evening. Amongst the songs to be sung will be several that are well known, but a number will be new to most people. The Broadcasting Trio and Miss Aileen Warren will also be contributing Russian music. Amongst the composers who figure most prominently on the programme are Tchaikowsky, Rimsky-Korsakoff, Arensky, Glinka, and Koenemann.

Two songs to be sung by the Madame Gower-Burns Quartet on Thursday evening should be specially good. These will be "The Song of the Volga Boatmen" and the Russian National Anthem. The personnel of this quartet is: Madame Gower-Burns, Mrs. Ann Harper, Mr. Bernard Rennell, and Mr. Harold Prescott.

Miss Naare Hooper, L.T.C.L., elocutionist, has three contributions towards Thursday evening's programme at 3YA.

Next Friday there will be a miscellaneous programme at 3YA. The artists will be the Melodious Four—Miss Frances Hamerton, Miss Mildred Russell, Mr. Russell Sumner, and Mr. T. D. Williams—Mr. George Bennett (ac-cordion), Broadcasting Trio, and Mr. J. J. Flewellyn (Dickens sketches).

One item to be sung by a member of the Melodious Four, Mr. T. D. Williams, is worthy of comment. This is another of those descriptive songs rarely heard now, and for which this fine bass seems to have a penchant, Mendelssohn's "I am a Roamer." The song is the story of a globe-trotter, introducing much patter, and sung very quickly. It may be described as a humorous classic.

An interesting section of the programme on Friday evening will be contributed by the Broadcasting Trio, which will illustrate the transition of the Cavotte through the various periods from the time of Louis XIII. The items by the trio will supplement a talk by Mr. Harold Beck.

The popularity of Dickens sketches never wanes. Those to be given by Mr. Flewellyn on Friday evening will be Tony Weller tendering advice to his son Sam, and Wilkins Micawber giving advice to David Copperfield.

Miss Mildred Russell is next Friday taking the place of Miss Belle Renaut in the Melodious Four, Miss Renaut having been engaged to take a leading part in a pantomime production in Christchurch.

A radio vaudeville programme is once again scheduled for Saturday evening. The variety has a wide range. Miss Dulcie Mitchell, L.R.A.M., will make her second appearance. During the evening she will sing the "Habanera" (from "Carmen"). It is a piece she sang with great success when she appeared on the London operatic stage.

Other artists for Saturday evening will be the ever-popular Miss Mabel Thomas and Mr. Dave McGill, Miss Edna and Dorothy Johnson (happy songs at the ukulele), the Broadcasting Trio, the Scarff Trio (banjo, mandolin, and Spanish guitar), Mr. P. W. Reeves (cornet), and Mr. W. H. Moses (humour). From 10 to 11 there will be the usual dance session.

The hour's studio concert programme from 3YA on Sunday will be one of the finest of the week. Mr. J. Francis Jones, who recently sang so acceptably, is to appear again. Miss Muriel Johns, who can please a Saturday night audience, will delight her Sunday listeners as well. Mrs. Eleanor Prescott's items will include a negro spiritual. Others are "By the Waters of Babylon," and "Like as the Hart Desireth the Water Brooks." Mr. William Bradshaw has selected three songs, one of which is the ever-popular "Trumpter." Flute and pianoforte solos will be played by Mr. W. Hay and Mr. Frederick Page respectively.

4YA NOTES

The service to be broadcast from 4YA on Sunday is from the Methodist Central Mission, when the harvest festival will take place. The Rev. W. Walker will be the preacher.

At 7.30 on Tuesday, Mr. R. W. Marshall, of the Dunedin Tourist Office, will give an address on tourist resorts.

The evening concert on Tuesday will be provided by the Kaikorai Band, under the conductorship of Mr. E. Franklin, and assisting artists. The band will present some very fine numbers, including the overture "Tancred," arranged by Rimmer, a selection, "Souvenir de Meyerbeer," arranged by Swift, a selection from Lemare's musical comedy, "Gipsy Love," and several other items, including xylophone and cornet solos.

A very fine programme will be heard from 4YA on Thursday evening, when the items will be presented by Miss Agnes Guy (mezzo-soprano), Miss Dorothy Skinner (contralto), Mr. L. M. Cachemaille (baritone), and Mr. F. C. Cooper (bass). Mr. J. McCaw will provide some very fine saxophone solos, and Miss Marjorie Watts will be heard in pianoforte items.

During the afternoon session on Friday a fashion talk will be delivered by Miss Buccleuch, from the D.S.A.

Friday, February 23, being the anniversary of Otago and Southland, Mr. W. B. McEwen, librarian of the Dunedin Public Library, will deliver a most interesting address dealing with the history of the provinces.

The concert programme for the evening should prove most enjoyable. Soprano solos will be rendered by Mrs. D. Carty, contralto items by Miss Flora



MRS. D. CARTY.

For years Mrs. Carty has taken part in many of the leading concerts in Dunedin, and her soprano voice is frequently heard from 4YA.

—Artlite, photo.

Williamson, baritone numbers by Mr. Bert Rawlinson, and bass solos by Mr. Neil Black. Mr. Gordon Findlay, one of Dunedin's leading pianists, will render some classical pianoforte solos, and some Hawaiian guitar duets will be played by Messrs. Sheehy and Campbell. At the conclusion of the studio concert at 9.15 p.m., dance lovers will be entertained with the latest jazz music from the Savoy.

Saturday evening's programme will contain something to interest most listeners. Mr. Dan Fogarty (Dunedin's Irish tenor), Miss Edith Morrison (soprano), Miss Mollie Vickers (mezzo-soprano), Mr. Percy James (comedian) will provide the vocal numbers. Instrumental music will be contributed by Mr. Chas. E. Gibbons (hautist), Miss Muriel Caddie (pianist), and Miss Eva Judd (violinist).

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NOTES AND COMMENTS

(By "Switch.")

Accumulators of the lead plate type maintain their voltage very well until almost completely discharged. Although this is a desirable characteristic, it makes the voltmeter a poor indicator. A hydrometer is the most satisfactory device, and has the added advantage of being inexpensive. If a voltmeter is used, the battery should be tested under "load." Usually the receiver draws very little current, so merely turning on the filaments helps only slightly. There are voltmeters on the market which have a low resistance of high current carrying capacity, which is connected across the battery when it is tested. These are quite satisfactory.

An American writer asks: "How can any human being ever be blasé about the wonders of broadcasting when he realises that the isolated lumberjack, sitting down to his crude meal of canned billy and hard bread, may mellow his supper with the greatest music the world has ever offered? How can any one accept as a matter-of-fact the radio programmes sent out to-day, when he knows that men, women and children to whom finer music was an unknown thing now have the best of it in their daily lives?"

If the set is to be taken away for use on a motor tour and is to be operated anywhere near the car, it is a simple matter to use the car battery for an A battery, thus avoiding the necessity of carrying an accumulator or dry cells specially for the purpose. If the car battery is of the 12-volt type it will be necessary to take off only 6 or 4 volts, according to the type of valves used. In that case portion of the battery may also be used as a C battery.

The new shielded grid valve has a high amplification constant, which makes it possible to attain a radio frequency voltage amplification per stage of from 30 to 50 depending on the circuit constants with which the tube is operated. This gain is much more than would be lost in a reasonably well designed and coupled chain of tuned circuits.

In cases where interference is caused by the electric motors used in vacuum cleaners or vibrators, the trouble may often be reduced by shunting two 1 mfd. bypass condensers connected in series, across the 110 volt line, at the outlet where the electrical appliance is connected. The mid point of the two condensers is connected to ground, preferably through a 6 ampere fuse, so that in case one of the condensers became defective, the fuse would operate and prevent a fire. Of course, any motor which produces bad radio interference is usually in need of attention, such as cleaning the brushes and commutator, which can be done by any reliable electric service shop.

In Australia there are many listeners, perhaps a majority, who rely on the crystal sets for their services. Some particulars supplied by the Commonwealth Postmaster-General's Department to the Royal Commission last year showed that in the metropolitan areas, excepting Hobart, the crystal listeners amounted to over 60 per cent of the total number of listeners.

When listening-in away from home the temporary aerial need not be longer than 50 feet, and should be as high as circumstances will permit. It is a good plan to use insulated wire if there is any fear of poor insulation with bare wire. The temporary earth may consist of a wire making good electrical connection with a spade, pick, or iron rod driven a short distance in moist earth.

An ordinary 2 ampere tungar battery charger may be used as an A battery eliminator by connecting five 1½ volt dry cells in series across the output of the charger, with the positive of the 7½ volt group of dry cells connected to the positive charging lead, and the negative of the dry cell group to the negative charging lead. The dry cells act as a filter condenser of high capacity, and will last practically their shelf life, since little current is drawn from them while the set is in operation. It is important, however, to turn off the receiving set filament switch as well as the 110 volt power input to the charger, when finished with reception, for otherwise the dry batteries will quickly be run down.

A loudspeaker output unit or an output filter is a device which provides an auxiliary path for the direct current to the power valve which prevents it flowing in the windings of the speaker. It is so designed that the alternating or speech current goes through the speaker, where it is wanted. An output transformer performs the same function. The object is to prevent burning out the speaker winding, and what is more important, to eliminate this constant strain which impairs the quality and possible output of some types of speakers.

KDKA at Pittsburgh, U.S.A., broadcasts simultaneously on 3.15, 8, 92.5 and 27 metres nightly, except Sundays, between 8 and 10 p.m. Occasionally the 42.95 metres wavelength is used. Transmission on 2.5 metres has been abandoned for the present.

Sunday, March 18th

1YA AUCKLAND (333 METRES)—SUNDAY, MARCH 18.

- 3 p.m.: Afternoon session—Selected studio items.
4.0: A literary selection by the Announcer.
4.30: Close down.
6.0: Children's service, conducted by Uncle Leo, assisted by cousins from the Beresford Street Sunday School.
6.45: Close down.
6.55: Relay of evening service from the Devonport Methodist Church. Preacher, Mr. Martin; organist, Mr. Len. Elliott; choirmaster, Mr. F. W. Beck.
During the evening, J. H. Maunders' "Song of Thanksgiving" will be rendered by the choir and selected soloists.
8.30: Relay of Municipal Band concert from the Auckland Town Hall. Bandmaster, Mr. Christopher Smith.
9.30: A thought.
9.32: God Save the King.

2YA WELLINGTON (420 METRES)—SUNDAY, MARCH 18.

- 6 p.m.: Children's service, conducted by Uncle Ernest, assisted by St. Peter's Choristers.
6.55: Relay of evening service from the Terrace Congregational Church. Preacher, Rev. Ernest R. Weeks; musical director, Mr. Len. Barnes; organist, Mr. H. Brusey.
8.30: Studio concert.
Vocal quartet—Etude Quartet, "There is No Death" (O'Hara).
Pianoforte solo—Mr. Gordon Short, "Rhapsodie in B Minor" (Brahms).
Baritone solo—Mr. Ray Kemp, "O, My Father" (Dubois).
Soprano solo—Miss Greta Stark, "Songs My Mother Sang" (Grimshaw).
Instrumental trio—Symons-Ellwood-Short Trio, "First Part of Trio in a Minor" (Tchaikowsky).
Tenor solo—Mr. Frank Skinner, "A Song and a Dream" (Cadman).
Instrumental trio—Symons-Ellwood-Short Trio, "Second Part of Trio in a Minor" (Tchaikowsky).
Contralto solo—Miss Rita Arnold, "I Wonder If Ever the Rose" (Slater).
Vocal quartet—Etude Quartet, "Rest, Gentle Maiden" (Bishop).

3YA CHRISTCHURCH (306 METRES)—SUNDAY, MARCH 18.

- 5.45 p.m. Children's song service, conducted by Uncle Sam, assisted by scholars from the Papanui Methodist Sunday School.
6.30: Relay of evening service from the Church of Christ, Moorhouse Avenue. Preacher, Rev. Howard Earle; organist, Miss E. Hepburn; choir-master, Mr. H. Ames. Choral and solo items included in church service.
The following concert will be given from 3YA studio after the church service:

- 8.0: Soprano solo—Mrs. Frank O'Brien, "The Dear Little Shamrock" (arr. Rimbault).
8.4: Clarinet solo—Mr. M. E. Withers, "Adagio from Concerto, Op. 107" (Mozart).
8.9: Tenor solo—Mr. Frank Morrison, "God's Garden" (Lambert).
8.12: Recitation—Miss Maiona Juriss, A.T.C.L., "The Gift of Tritemius" (Whittier).
8.17: Contralto solo—Miss Constance Flamank, "The Enchantress" (Hatton).
8.21: Pianoforte solos—Miss Bessie Pollard, A.T.C.L., (a) "Folk Song" (Mendelssohn); (b) "Scherzo Capriccio" (Mendelssohn).
8.26: Soprano solo—Mrs. Frank O'Brien, "Believe Me If All Those Endearing Young Charms" (arr. Rimbault).
8.31: Clarinet solo—Mr. M. E. Withers, "Mignon" (Thomas).
8.36: Tenor solo—Mr. Frank Morrison, "Vale" (Russell).
8.39: Recitation—Miss Maiona Juriss, A.T.C.L., "White Roses" (Barclay).
8.46: Contralto solo—Miss Constance Flamank, "Entreat Me Not to Leave Thee" (Gounod).
8.52: Pianoforte solos—Miss Bessie Pollard, A.T.C.L., (a) "Shadow Show" (McDowell); (b) "La Reveille-Matin." God Save the King.

4YA DUNEDIN (463 METRES)—SUNDAY, MARCH 18.

- 5.45 p.m.: Children's song service, conducted by Big Brother Bill, assisted by some young singers from Knox Church Sunday School.
7.0: Relay of harvest festival service from Methodist Central Mission. Preacher, Rev. W. Walker; organist, Mr. Chas. A. Martin.
8.15: Studio concert.
9.15: Close down.

Monday, March 19th

1YA AUCKLAND (333 METRES)—MONDAY, MARCH 19.
SILENT DAY.

2YA WELLINGTON (420 METRES)—MONDAY, MARCH 19.

- 3 p.m.: Chimes of the General Post Office clock, Wellington.

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WELLINGTON

- 3.1: Selected gramophone items.
5.0: Close down.
6.0: Children's hour—Uncles Toby and Jeff and a party of performers from the Wellington Technical College. Songs, stories, greetings, and duets.
7.0: News session, market reports, and sports results.
7.40: Lecture—Mr. H. E. Mastyn, of the Labour Department, "Weights and Measures."
8.0: Chimes of the General Post Office clock, Wellington.
8.1: Overture—Selected.
A special performance of the Indian song cycle, "The Golden Threshold," by Sarojini Naidu, music by Liza Lehman, will be given by the Ariel Singers.
8.5: Vocal quartet—Ariel Singers, "Nightfall in the City of Hyderabad."
Bass solo—Mr. J. M. Caldwell, "Song of a Dream."
8.12: Flute solo—Mr. L. W. Rothwell, "Dainty Dance Caprice" (Lemmone).
8.17: Elocution—Mr. Sydney Tingey, "Sergeant Buzzfuz" from "The Pickwick Papers" (Dickens).
8.22: Instrumental trio—Symons-Ellwood-Short Trio, "Second and Third Movements from Trio in E Flat" (Beethoven).
8.32: Contralto solo—Miss Ngaire Coster, "The Serpents Are Asleep Among the Poppies."
Vocal duet—Mr. Roy Hill and Mr. J. M. Caldwell, "Palanquin Bearers."
8.40: Violin solo—Miss Ava Symons, "Second Romance" (Tours).
8.45: Soprano solo, with flute obbligato by Mr. L. W. Rothwell—Miss Jeanette Briggs, "The Snake Charmer."
Bass solo and quartet—Mr. J. M. Caldwell and Ariel Singers, "The Royal Tombs of Golconda."
8.53: Cornet solo—Mr. H. Dutton, "Zanette" (Code).
9.0: Weather report and forecast.
9.2: Tenor solo—Mr. Roy Hill, "You Flaunt Your Beauty in the Rose."
Vocal duet—Miss Ngaire Coster and Roy Hill, "Like a Serpent to the Calling Voice of Flutes."
9.10: Flute solo—Mr. L. W. Rothwell, (a) "Valse, Op. 64, No. 1" (Chopin); (b) "Minuet" (Beethoven).
9.16: Elocution—Mr. Sydney Tingey, "Cardinal Wolsey's Farewell" from "Henry VIII" (Shakespeare).
9.21: Instrumental trio—Symons-Ellwood-Short Trio, "Death of Ase" and "Morning" from "Peer Gynt Suite" (Greig).
9.31: Vocal trio—Ariel Singers, "New Leaves Grow Green on the Banyan Twigs."
Bass solo and quartet—Mr. J. M. Caldwell and Ariel Singers, "To a Buddha, Seated on a Lotus."
9.39: Violin solo—Miss Ava Symons, "Poem" (Fibich).
9.43: Contralto solo—Miss Ngaire Coster, "Alabaster" (Wallace).
9.48: Cornet solo—Mr. H. Dutton, "Wendouree" (Code).
9.54: Vocal quartet—Ariel Singers, "Nightfall in the City of Hyderabad."
10.0: God Save the King.

3YA CHRISTCHURCH (306 METRES)—MONDAY MARCH 19.

- 3 p.m.: Afternoon session—Selected studio items.
4.30: Close down.
6.0: Children's hour—Uncle Jack and Aunt Edna. Stories, songs, and birthday greetings.
7.15: News and reports.
8.0: Chimes.
Band concert by Christchurch Municipal Band and assisting 3YA artists. Band under the conductorship of Mr. A. J. Schnack.
Contralto solos—Miss Nancy Bowden, (a) "Caprice" (Furnell); (b) "When the House is Asleep" (Haig).
March—The Band, "Old Comrades" (Teike).
Bass solo—Mr. W. H. Inkster, "The Link Divine" (Piccolomini).
Selection—The Band, "Maritana" (Wallace).
Mezzo-soprano solos—Miss Rita Lucas, (a) "To the Forest" (Tchaikowsky); (b) "Damon" (Stange).
Waltz—The Band, "Songe d'Automne" (Joyce).
Recital—Mr. Hiram Dunford, "Mary Ann."
Weather report and forecast.
Hymn—The Band, "Nearer, My God, to Thee" (Mason).
Contralto solo—Miss Nancy Bowden, "The Sands of Dee" (Clay).
Fantasia—The Band, "Friendships" (Rippen).
Bass solos—Mr. W. H. Inkster, (a) "On the Shores of the Aegean Sea" (Marsh Little); (b) "Shipmates of Mine" (Sanderson).
One-step—The Band, "Parce" (Padilla).
Mezzo-soprano solo—Miss Rita Lucas, "Cradle Song" (Kreisler).
Selection—The Band, "Austral" (Bulch).
Recital—Mr. Hiram Dunford, "A Modern Sermon on Old Mother Hubbard."
March—The Band, "On the Quarter-deck" (Alford).
God Save the King.

4YA DUNEDIN (463 METRES)—MONDAY, MARCH 19.

SILENT DAY.

Tuesday, March 20th

1YA AUCKLAND (333 METRES)—TUESDAY, MARCH 20.

- 3 p.m.: Afternoon session—Selected studio items.
3.30: Talk on "Electric Cooking," by a representative of Messrs. Turnbull and Jones.
4.0: Literary selection by the announcer.
4.30: Close down.
6.0: Children's hour—Cinderella.
7.15: News and reports.
8.0: Chimes.
8.1: Relay of orchestral overture from Majestic Theatre Orchestra, under the conductorship of Mr. J. Whiteford-Waugh.
8.16: Soprano solos—Mrs. J. Parry, (a) "In a Garden" (Hawley); (b) "The Wreath" (Wilson).
8.22: Instrumental trio—Bosworth-Hemus-Towsey Trio, "Trio in B Flat, First Movement" (Schubert).
8.31: Baritone solo—Mr. Walter Brough, "Fishermen of England."
8.35: Violin solo—Miss Ina Bosworth, "Variations" (Tartini).
8.40: Contralto solo—Madame Irene Ainsley, "Aria—Ah! Rendimi" (Rossi).
8.45: Instrumental trios—Bosworth-Hemus-Towsey Trio, (a) "Poem" (Fibich); (b) "Spanish Dance" (Moskowski).
8.53: Tenor solo—Mr. Robert Peter, "All Hail, Thou Dwelling" from "Faust" (Gounod).

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8.58: Weather report and forecast.
9.0: Fifth of a series of talks on "Old New Zealand," by Mr. A. B. Campbell, M.A., "The Napoleon of the North."
9.12: Instrumental trio—Bosworth-Hemus-Towsey Trio, "Trio in B Flat, Second Movement" (Schubert).
9.20: Scene and excerpts from "Merrie England," by Edward German, produced under the direction of Madame Irene Ainsley. Cast: Bessie Throckmorton, Mrs. J. Parry; Jill-all-alone and Queen Elizabeth, Madame Irene Ainsley; Sir Walter Raleigh, Mr. Robert Peter; the Earl of Essex, Mr. Walter Brough.
The story of "Merrie England" is laid in the glorious days of Queen Elizabeth, who, together with those famous personages of her reign, the Earl of Essex and Sir Walter Raleigh, appear in the opera, the scene of which is laid in the heart of mediaeval England, by the Thames (near Windsor).
Contralto solo—Madame Irene Ainsley, "O, Where the Deer Do Lie."
Quintet—"Love is Meant to Make Us Glad."
Soprano solo—Mrs. J. Parry, "She Had a Letter from Her Love."
Baritone solo—Mr. W. Brough, "Yeomen of England."
Soprano and tenor duet—Mrs. Parry and Mr. Robert Peter, "Come to Arcady."
Contralto solo—Madame Irene Ainsley, "O, Peaceful England."
Quartet—"In England, Merry England."
Contralto and tenor duet—Madame Irene Ainsley and Mr. Robert Peter, "It is the Merry Month of May."
Tenor solo—Mr. R. Peter, "Cupid Has a Garden."
Chorus, "Finale."
10.0: A thought.
10.2: God Save the King.

2YA WELLINGTON (420 METRES)—TUESDAY, MARCH 20.

3 p.m.: Chimes of the General Post Office clock, Wellington.
3.1: Selected gramophone items.
3.30: Lecturette—Mrs. Barrington, of Turnbull and Jones, Ltd., "Electric Cooking."
3.45: Selected gramophone items.
5.0: Close down.
7.0: News session, market reports, and sports results.
7.40: Lecturette—Representative, Agricultural Department, "For the Man on the Land."
8.0: Chimes of the General Post Office clock, Wellington.
8.1: Overture—"Pas des Cymbales" (Chaminade).
A Programme of Old-time Melodies.
8.5: Quartet—The Orpheus Quartet, "Ben Bolt" (Kneats).
8.10: Clarinet solo—Mr. A. H. Wright, "Spring, Gentle Spring" (Le Thiere).
8.15: Humour—Mr. Doug. Stark, "Killiecrankie" (M.S.S.).
8.22: Instrumental trio—Symons-Ellwood-Short Trio, "Ballet Music" from "Faust" (Gounod-Borch).
8.32: Baritone solo—Mr. Len Barnes, "Arrow and the Song" (Balfe).
8.36: Cello solo—Mr. Geo. Ellwood, "Cavatina" (Raff).
8.41: Contralto solo—Miss Lily Mackie, "Will he Come?" (Sullivan).
8.44: Italian mandolin—Mr. Lad Haywood, (a) "Scenes That Are Brightest" (Wallace); (b) "Home to Our Mountains" (Verdi).
8.51: Musical monologue—Miss Gwen Shepherd, "The Three Ages of Man" (Jackson).
8.55: Tenor solo—Mr. Arthur Coe, "Genevieve" (Old English, traditional).
8.59: Humour—Mr. Doug. Stark, "Porto Bello Lass" (Fyffe).
9.5: Weather report.
9.6: Soprano solo—Mrs. Alice Harris, "The Promise of Life" (Cowen).
9.10: Clarinet solo—Mr. A. H. Wright, "Beneath Thy Window" (Di Capua).
9.14: Contralto solo and quartet—Miss Lily Mackie and Orpheus Quartet, "Old Folks at Home" (Foster).
9.18: Instrumental trio—Studio Trio, (a) "Barcarolle" from "Tales of Hoffman" (Offenbach); (b) "Melody in F" (Rubinstein); (c) "Blue Danube Waltz" (Strauss).
9.30: Baritone solo—Mr. Len Barnes, "Sally Horner" (Old English).
9.34: Cello solo—Mr. Geo. Ellwood, "Largo" (Handel).
9.39: Musical monologue—Miss Gwen Shepherd, "How to Write a Musical Monologue" (Herbert).
9.44: Italian mandolin—Mr. Lad Haywood, (a) "Old Black Joe" (Christy); (b) "Old Kentucky Home" (Foster).
9.50: Humour—Mr. Doug. Stark, "Burlesque Lecture on First Aid."
9.55: Quartet—The Orpheus Quartet, "Canadian Boat Song" (folk song).

3YA CHRISTCHURCH (306 METRES)—TUESDAY, MARCH 20.

SILENT DAY.

4YA DUNEDIN (463 METRES)—TUESDAY, MARCH 20.

3 p.m.: Town Hall chimes.
3.1: His Master's Voice gramophone recital.
3.30: Social notes and news.
3.40: Studio music.
4.0: An address on the "Domestic Uses of Electricity," by G. J. Butcher, of Messrs. Turnbull and Jones.
4.15: His Master's Voice gramophone recital.
4.30: Close down.
6.0: Children's session—Big Brother Bill, assisted by pupils of Miss Anita Winkell and Mrs. Lowe, songs, recitations, pianoforte items, stories, and birthday greetings.
7.15: News session.
7.30: Address on "Tourist Resorts," by Mr. R. W. Marshall, of the Dunedin Tourist Office.
8.0: Concert by the Kaikorai Band, under the conductorship of Mr. E. Franklin, and assisting artists.
8.1: Overture—Band, "Tancredi" (arr. Rimmer).
8.11: Soprano solo—Miss Christina Green, (a) "Dream Valley" (Quilter); (b) "I Know a Bank" (Shaw).
8.17: Recital—Mr. Carl Moller, "Packing."
8.23: Fox-trot—Band, "Collette" (Baer).
8.28: Baritone solo—Mr. R. B. Macdonald, "Blow, Blow, Thou Winter Wind" (Sarjeant).
8.32: Recitals—Miss Madge Yates, (a) "The Doon of Stephens" (Barratt); (b) "Ready Replies" (M.S.).
8.40: Xylophone solo—Band, "Captain Betty" (arr. Pettitt).
8.44: Mezzo-soprano solo—Miss Catherine Law, "Bird Songs at Eventide" (Coates).
8.47: Selection—Band, "Souvenir de Meyerbeer" (Swift).
9.7: Soprano solos—Miss Christina Green, (a) "Half-way Dawn" (Simpson); (b) "Politeness" (Simpson).
9.12: Recitals—Mr. Carl Moller, (a) "If" (Kipling); (b) "Meanderings of Monty" (Hayes).
9.22: Cornet solo—Band, "There's a Song Down Every Roadway" (Wood).
9.28: Baritone solos—Mr. R. B. Macdonald, (a) "The Red-haired Bos'un" (Hanby).
9.34: Recital—Miss Madge Yates, "The Guns" (Vernon).
9.39: Selection—Band, "Gipsy Love" (Lehar).
9.49: Mezzo-soprano solos—Miss Catherine Law, (a) "At Dawning" (Cadman); (b) "Nightfall at Sea" (Phillips).

9.55: March—Band, "Victor's Return" (Rimmer).
10.0: God Save the King.

Wednesday, March 21st

1YA AUCKLAND (333 METRES)—WEDNESDAY, MARCH 21.

3 p.m.: Afternoon session—Selected studio items.
4.0: Literary selection by the announcer.
4.30: Close down.
6.0: Children's hour—Uncle Tom.
7.15: News and reports.
8.0: Chimes.
8.1: Relay of Municipal Band concert from Auckland Town Hall. Bandmaster, Mr. Christopher Smith. Assisted by the Hazell-Sutherland Duo, who will perform the following items from the studio:
Contralto solo—Miss Phyllis Hazell, (a) "Fair Spring is Returning" from "Samson and Delilah" (Saint Saens); (b) "I Only Know" (Hamar).
Baritone solos—Mr. Frank Sutherland, (a) "Honour and Arms" (Handel); (b) "My Old Shako" (Trotter).
Vocal duets—The Hazell-Sutherland Duo, (a) "Hand in Hand We'll Wander" (Mozart); (b) "Trot Here and There" from "Veronique" (Messager).
10.0: A thought.
10.2: God Save the King.

2YA WELLINGTON (420 METRES)—WEDNESDAY, MARCH 21.

SILENT DAY.

3YA CHRISTCHURCH (306 METRES)—WEDNESDAY, MARCH 21.

3 p.m.: Afternoon session—Selected studio items.
4.30: Close down.
6.0: Children's hour—Uncle Peter and Mother Hubbard, in stories, songs, and birthday greetings, assisted by a band of Woolston Choristers, in charge of Mr. Saunders.
7.15: Addington stock market reports.
7.30: News.
8.0: Chimes. Mr. A. G. Thompson's Dulcet Quartet will present a programme of numbers from Handel.
Opening notes on Handel, the composer.
Soprano solo—Miss Mary Shaw, A.R.C.M., "Larcio Ch'io Pianga" (Handel).
Bass solo—Mr. A. G. Thompson, "Thy Glorious Deeds Inspire My Tongue" (Handel).
Instrumental trio—Christchurch Broadcasting Trio, "Andante and Presto from Trio, Op. 85" (Reissiger).
Contralto solo—Miss Nellie Lowe, "Ombra Mai Fu" (Handel), with string obbligato.
Violin solo—Mr. Harold Beck, "Air" (Pergolese).
Tenor solo—Mr. T. G. Rogers, "Would You Gain the Tender Creature?" (Handel).
Recital—Mr. Ronald Foster, "Miss Hulda's Offer."
Weather report and forecast.
Soprano solo—Miss Mary Shaw, "Rend il Sereno" (Handel).
Bass recitative and aria—Mr. A. G. Thompson, (a) "Tyrannic Love Ye Verdant Hills" (Handel); (b) "Tears Such as Tender Fathers Shed" (Handel).
Instrumental trio—Christchurch Broadcasting Trio, (a) "Elegie" (Tschai-kowsky); (b) "Moment Musical" (Schubert).
Contralto solo—Miss Nellie Lowe, "Verdant Meadows" (Handel).
Soprano and contralto duet—Misses Mary Shaw and Nellie Lowe, "O, Lovely Peace" (Handel).
Recital—Mr. Ronald Foster, "The Egg."
Tenor solo—Mr. T. G. Rogers, "Sound an Alarm" (Handel).
Duet and Quartet—The Dulcet Quartet, "Happy We" (Handel).
Vocal quartet—The Dulcet Quartet, "And the Glory of the Lord" from "The Messiah" (Handel).
God Save the King.

4YA DUNEDIN (463 METRES)—WEDNESDAY, MARCH 21.

SILENT DAY.

Thursday, March 22nd

1YA AUCKLAND (333 METRES)—THURSDAY, MARCH 22.

3 p.m.: Afternoon session—Selected studio items.
4.0: Literary selection by the announcer.
4.30: Close down.
6.0: Children's hour—Peter Pan.
7.15: News and reports. Book review.
8.0: Chimes.
8.1: Overture and ballet—B.B.C. Symphony Orchestra, (a) "Semiramide Overture" (Rossini); (b) "Coppelia Ballet" (Delibes).
8.16: Baritone solo—Mr. H. Barry Coney, "The Jolly Beggar."
8.20: Sketch—The Griffiths Duo, "A Humorous Playette."
8.25: Instrumental trio—Bosworth-Hemus-Towsey Trio, "Trio in B Flat, Scherzo" (Schubert).
8.34: Soprano solo—Miss Lola Solomon, "Villanelle" (Chaminade).
8.38: Recitals—Mr. Fred Barker, "A Wayside Philosopher to His Friend," "How to Get What You Want."
8.48: Pianoforte solo—Mr. Cyril Towsey, "Devotion" (Schubert-Liszt).
8.53: Contralto solo—Miss Mina Caldwell, "If Thou Wert Blind" (Johnson).
8.58: Weather report and forecast.
9.0: Orchestral—Court Symphony Orchestra, (a) "Overture, Mignon" (Thomas); (b) "Selection from Sunny" (Kern).
9.16: Humorous sketch—Griffiths Duo, selected.
9.21: Instrumental trio—Bosworth-Hemus-Towsey Trio, "Pagliacci Trio" (Leoncavallo).
9.28: Soprano solos—Miss Lola Solomon, (a) "The Lovers in the Lane" (Lehmann); (b) "Enough" (Samuels).
9.34: Recital—Mr. Fred Barker, "Micawber's Advice to Copperfield" (Dickens).
9.39: Instrumental trio—Bosworth-Hemus-Towsey Trio, "Trio in B Flat, Finale" (Schubert).
9.47: Vocal duo—Miss Mina Caldwell and Mr. Barry Coney, song cycle, "Love and Spring" (Liza Lehmann).
10.5: A thought.
10.7: God Save the King.

2YA WELLINGTON (420 METRES)—THURSDAY, MARCH 22.

3 p.m.: Chimes of the General Post Office clock, Wellington.
3.1: Selected gramophone items.
3.30: Lecturette by representative of Kirkcaldie and Stains, Ltd., on "Fashions."
3.45: Selected gramophone items.
5.0: Close down.
6.0: Children's hour—Uncle Sandy and the Clyde Quay School Choir, Choruses, songs, sketches and birthday rhymes.
7.0: News session, markets reports and sports result.
7.30: Lecture: "The Problem of Education in Rival Communities—Professor James Shelley, of Canterbury College.
7.40: Lecturette—Mr. C. O. Jorgensen, masseur and chiroprapist, "Modern Massage."
8.0: Chimes of the General Post Office clock, Wellington.
8.1: March—Wellington Artillery Band, "Manhattan Casino" (Evans).
8.6: Vocal quartet—Mellow Fellows, "I'm Tellin' the Birds."
8.10: Descriptive selection—Wellington Artillery Band, "Bells of Ruabon" (Greenwood).
8.16: Youties' Folly—The Old Fellow, "If All the Young Maidens" (Lohr).
8.21: Fantasia—Wellington Artillery Band, "O'er Hill and Dale" (Le Due).
8.30: Recital—Miss Edna Purdie, "At the Photographer's" (Leacock).
8.36: Negro dance—Wellington Artillery Band, "Uncle Rastus" (Klappe).
8.41: Real song—the Tenor Fellow, "Fifinella" (Brock).
8.45: Gavotte—Wellington Artillery Band, "White Lilies" (Hume).
8.51: Things in general—Mellow Fellows, "Topical Talk Set to Music."
8.56: Humorous—the Yorkshire Fellow, "I'm Excited" (Foy).
9.1: Weather report and forecast.
9.2: Selection—Wellington Artillery Band, "A Day With the Huntsmen" (Rimmer).
9.11: Very Touching—the Single Fellow, "Just a Cottage Small" (Hanley).

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CHRISTCHURCH.

Novices often express curiosity regarding the reason for valves having a silvery appearance. This silvery coat you see is nothing more than the deposit of magnesium, which accumulates on the inner surface during the process of getting rid of gasses inside the glass bulb. That is, after the valve has been evacuated as much as possible with mercury pumps, a small piece of magnesium of which is attached to the plate of the valve is heated with a radio frequency coil, until it vaporises and then flashes. When this happens, the metal is deposited on the inside of the glass walls, at the same time combining with any of the gasses present and completely eliminating them. The degree of silvery deposit is not a factor

In the summer, if a metal plate, or a petrol tin filled with coke, buried in the ground, is used for an "earth," reception sometimes becomes difficult, on account of the increased resistance of the dry ground in contact with and surrounding the plate. A great improvement can often be effected by thoroughly soaking the ground with water now and then.

The Firestone Tire and Rubber Company, of Akron, Ohio, U.S.A., has been granted an experimental three-month license to enable it to use a transmitter with call letters 8XAS to communicate with the men in charge at their rubber plantations in Liberia. The license permits the use of from 200 to 5000 watts of power on waves from 5.35 metres to 16.6 metres and from 42.8 to 52.6 metres.

Stenographers desiring to increase their speed in shorthand find that taking down radio sermons or talks is a good way to do it.



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Programmes Continued

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- 9.16:** Cornet solo—Sergeant W. H. Bowman, "The Cornet King" (Greenwood).
9.21: Prospects good—the Fellow who knows, "A Sergeant of the Line" (Weatherley).
9.26: Waltz—Wellington Artillery Band, "Georgie" (Pettee).
9.32: Recital—Miss Edna Purdie, "Types at the Play."
9.37: Martial—Moments—The Martial Fellow, "The Blue Dragoons" (Weatherley).
9.42: Fantasia—Wellington Artillery Band, "An Italian Carnival" (Pecorini).
9.50: Vocal quartet—Mellow Fellows, "Jenks' Vegetable Compound" (Smith).
9.55: March—Wellington Artillery Band, "National Conclave" (Westover).
10.0: God Save the King.

3YA CHRISTCHURCH (306 METRES)—THURSDAY, MARCH 22.

- 3 p.m.:** Afternoon session—Selected studio items.
4.30: Close down.
6.0: Children's hour—Chuckie and Aunt Pat. Stories and Aunt Pat's songs and birthday greetings. Cousin Ronald in guitar solos. Cousin Mollie will also sing.
7.15: News and reports.
 Madame Gower-Burns's Grand Operatic Quartet present a programme of works by Russian composers, assisted by the Christchurch Broadcasting Trio, Miss Aileen Warren and Miss Naare Hooper, L.T.C.L.
 Vocal duet—Madame Gower-Burns and Mrs. Anna Harper, "Tears Ever Falling" (Tschaiakowsky).
 Baritone solo—Mr. Bernard Rennell, "Don Juan Serenade" (Tschaiakowsky).
 Pianoforte solo—Miss Aileen Warren, "Etude Op. 2, No. 1" (Scriabine).
 Soprano solos—Madame Gower-Burns, (a) "Song of India" from "Sadko" (Rimsky-Korsakoff); (b) "The Skylark" (Gretchaninoff).
 Tenor solos—Mr. Harold Prescott, (a) "Nay Though My Heart Should Break" (Tschaiakowsky); (b) "But Lately in Dance I Embrace'd Her" (Arensky).
 Instrumental trio—Christchurch Broadcasting Trio, "Finale From 1st Trio" (Arensky).
 Contralto solo—Mrs. Ann Harper, "To the Forest" (Tschaiakowsky).
 Recital—Miss Naare Hooper, L.T.C.L., "Jim—A Cautionary Tale" (Belloc).
 Soprano and tenor duet—Madame Gower-Burns and Mr. Harold Prescott, "On the Blue Wave" (Panoiska).
 Weather report and forecast.
 Baritone solo—Mr. Bernard Rennell, "Song of the Flea" (Mussorgsky).
 Soprano solos—Madame Gower-Burns, (a) "The Rose Enslaves the Nightingale" (Rimsky-Korsakoff); (b) "Slumber Song" (Gretchaninoff).
 Pianoforte solo—Miss Aileen Warren, "Prelude" (Poulshnoff).
 Tenor solo—Mr. Harold Prescott, "Finella" (Tschaiakowsky).
 Contralto solos—Mrs. Ann Harper, selected.
 Instrumental trios—Christchurch Broadcasting Trio, (a) "Octobre" (Tschaiakowsky); (b) "Russian Mazurka" (Glinka).
 Vocal quartet—Grand Operatic Quartet, "Song of the Volga Boatmen" (Koenemann).
 Recitals—Miss Naare Hooper, L.T.C.L., (a) "Wander Thirst" (Gould); (b) "When We Were Very Young" (Milne).
 Vocal quartet—Madame Gower-Burns, Mrs. Ann Harper, Messrs. Harold Prescott and Bernard Rennell, "Russian National Anthem."
 God Save the King.

4YA DUNEDIN (463 METRES)—THURSDAY, MARCH 22.

- 7 p.m.:** Town Hall chimes.
7.1: Request gramophone concert.
7.40: News session.
8.0: Town Hall chimes.
8.1: Orchestral music relayed from the Octagon Theatre.
8.11: Baritone solos—Mr. L. M. Cachemaille, (a) "Ah! Weep No More" (Tschaiakowsky); (b) "I Will Not Grieve" (Schumann).
8.17: Saxophone solo—Mr. J. McCaw, "Saxophone Scandals" (Dornberger).
8.20: Mezzo-soprano solo—Miss Agnes Guy, "Homing" (Del Riego).
8.23: Pianoforte solos—Miss Marjorie Watts, (a) "Prelude in G Minor" (Rachmaninoff); (b) "La Fille Aux Cheveux de Lin" (Debussy).
8.30: Bass solos—Mr. F. C. Cooper, (a) "King Charles" (White); (b) "The Bell Man" (Forsyth).
8.37: Orchestral interlude from the Octagon Theatre.
8.50: Contralto solo—Miss Dorothy Skinner, "Lament of Isis" (Bantock).
8.54: Address by Pastor W. D. More.
9.10: Baritone solo—Mr. L. M. Cachemaille, "Dream Merchandise" (Bantock).
9.14: Saxophone solos—Mr. J. McCaw, (a) "Valse Romance" (Bishop); (b) "Neapolitan Nights" (Zamecnik).
9.21: Mezzo-soprano solos—Miss Agnes Guy, (a) "Sing Joyous Bird" (Phillips); (b) "The Rosary" (Nevin).
9.27: Pianoforte solo—Miss Marjorie Watts, "Carnival" (Schumann).
9.32: Bass solo—Mr. F. C. Cooper, "The Sun God" (James).
9.43: Contralto solos—Miss Dorothy Skinner, (a) "Like to a Damask Rose" (Elgar); (b) "My Love is Like a Red, Red Rose."
9.49: Relay of orchestral music from the Octagon Theatre.
10.0: God Save the King.

Friday, March 23rd

1YA AUCKLAND (333 METRES)—FRIDAY, MARCH 23.

- 3 p.m.:** Afternoon session—Selected studio items.
4.0: Literary selection by the announcer.
4.30: Close down.
6.0: Children's hour—Nod.
7.15: Talk on "Motoring," by Mr. Geo. Campbell.
7.30: News and reports.
8.0: Chimes.
8.1: Relay of orchestral overture from Strand Theatre Orchestra, under the conductorship of Eve Bentley.
8.16: Vocal quartet—Madame Mary Towsey's Quartet, "The Bonnie Banks of Loch Lomond" (arr. Vincent).
8.20: Banjo solo—Mr. James Deane, "Plantation Symphony" (Eno).
8.25: Baritone solo—Mr. John Bree, "Pagan" (Lohr).
8.30: Instrumental trio—Bosworth-Hemus-Towsey Trio, "Trio, 1st and 2nd Movements."

Sir Thomas Beecham, well-known English musician, conducted the New York Philharmonic Orchestra recently on the stage of Carnegie Hall, New York City. This marked the first appearance of Sir Thomas as a conductor on an American stage, although he has been in that country several times, and it also marked his first appearance as a radio artist. When he stepped on the stage three microphones faced him, all of which were connected with the transmitter of station WOR, which broadcast the concert. Less than a year ago Sir Thomas classified radio as "music's greatest menace," and he has characterised English broadcasting as a "stupidity and a crime against music."

A remarkable achievement is claimed by a Mr. L. S. J. Cranse, of Summit, New Jersey, U.S.A., who has proof of reception of no fewer than 643 broadcast stations. He says:—"During the two and a half years that I have been accumulating my log, I have made a rule not to enter a station on my log unless I was able to hear enough of the programme to have the reception verified, and even with this strict rule in force I have had the good fortune to list 643 stations—all verified, of course."

A loudspeaker should be tried out in different rooms, with the listeners sitting at various distances. A marked improvement in tone and reduction of static interference will be noted when the distance between loudspeaker and listeners is increased.

A plan to substitute five high-powered broadcasting stations for certain existing stations to serve Great Britain and Northern Ireland are to be placed before the British Postmaster-General. The scheme provides for a high-powered station near London, another in the west, a third in the north, a fourth in Scotland, and a fifth in Northern Ireland.



MR. R. A. MITCHELL.

An artist whose beautiful tenor renderings are well known to 4YA listeners.

Art-lite photo.

Does a high altitude add to the carrying power of a radio station? Engineers of WWNC think it does. WWNC is located on the highest point east of the Rocky Mountains, more than 2400 feet above sea level. The station, which uses 1000 watts, is regularly heard in forty-five of the forty-eight States, as well as in the southern provinces of Canada, Guatemala, and Canal Zone.

A recent nation-wide vocal competition proved the remarkable carrying power of the station. The resulting vote from the radio audience of this station, from which the State Audition of North Carolina was broadcast, was twice as great as that of other stations at lower altitudes where State auditions were also held.

Radio programmes will soon be brought into American homes by means of the telephone wires. This plan has been studied a long time, costliness of installation retarding its adoption. Now, however, a new device invented by General Squier, U.S.A., retired, is reported as bringing the cost down to a nominal figure, and it is being adopted for public use throughout the United States. In a significant statement issued recently, O. H. Caldwell, acting-chairman of the U.S. Radio Commission, said:—"Broadcasting service in cities may start this year on the inevitable transfer to wires leaving the channels of the air to serve the open spaces and the rural communities."

Difficulty is often experienced in making a satisfactory job of soldering the earth wire on to a water pipe, unless the work is carried out in a certain manner. This is due to the reluctance of the pipe to heat up to the right temperature necessary for proper soldering, on account of the quick cooling action of the water in it. The job is quickly and easily carried out simply by turning the water off at the meter, and by turning on the taps close at hand, running the water out of the pipe to be soldered. The use of a blow-lamp makes the job very much easier, and ensures a well-soldered and lasting connection.

- 8.39:** Contralto solo—Miss Gwenyth Evans, "O Western Wind" (Brahe).
8.43: Recital—Mr. J. F. Montague, "The Fight at Orakau" (Bracken).
8.49: Tenor solo—Mr. Peter Rose, "Eleanore" (Coleridge-Taylor).
8.54: Cello solo—Miss Lalla Hemus, "Andantino" (Martini-Kreisler).
8.59: Soprano solo—Madame Mary Towsey, "Hindoo Song" (Bemberg).
9.3: Weather report and forecast.
9.5: Relay of orchestral interlude from Strand Theatre.
9.20: Baritone solo—Mr. J. Bree, "Yeoman's Wedding Song" (Poniatowski).
9.24: Instrumental trio—Bosworth-Hemus-Towsey Trio, "Autumn and Winter" (Glazounov).
9.32: Contralto solo—Miss G. Evans, "You've Got Your Mother's Eyes" (Dunmore).
9.36: Banjo solos—Mr. J. Deane, (a) "Darkies' Patrol" (Lanzing); (b) "An Evening Reverie" (Grimshaw).
9.42: Tenor solo—Mr. P. Rose, "The Brown Bird" (Wood).
9.46: Humorous recital—Mr. J. F. Montague, "At the Dentist's" (Leacock).
9.51: Soprano solo—Madame Mary Towsey, "Love Went a-Riding" (Bridge).
9.55: Instrumental trio—Bosworth-Hemus-Towsey Trio, "Trio 3rd and 4th Movements" (Chopin).
10.3: Vocal quartet—Madame Mary Towsey's Quartet, "When Evening's Twilight" (Hilton).
10.7: A thought.
10.9: God Save the King.

2YA WELLINGTON (420 METRES)—FRIDAY, MARCH 23.

- 3 p.m.:** Chimes of the General Post Office clock, Wellington.
3.1: Selected gramophone items.
3.30: Lecture—Miss Marion Christian, of Wellington Gas Company, "Gas Cooking."
3.45: Selected gramophone items.
5.0: Close down.
6.0: Children's hour—Uncle Ernest and party from Kelburn Normal School. Choruses, stories, songs and sketches.
7.0: News session, market reports and sports results.
7.40: Lecture—Mr. Stanley W. Fearn, A.R.I.B.A., "Architecture."
8.0: Chimes of the General Post Office clock, Wellington.
8.1: Overture—"Doctriener" (Strauss).
8.5: Vocal quartet—The Celeste Quartet, "March of the Men of Harlech" (Baraby).
8.10: Hawaiian duos—Berthold and Bent, (a) "Hawaiian Dreams"; (b) "Honolulu Moon" (Lawrence).
8.17: Bass solo—Mr. William Boardman, "The Kerry Dance" (Molloy).
8.22: Instrumental trio—Symons-Ellwood-Short Trio, "2nd and 3rd Movements Trio in E Flat" (Hummel).
8.32: Soprano solo—Miss Myra Sawyer, "Elegie" (Massenet).
8.36: Pianoforte solo—Miss Byrtle McKay, "1st Movement Sonata, Op. 78" (Beethoven).
8.43: Vocal duet—Miss Myra Sawyer and Miss Mabel Dyer, "Absent" (McT-calf).
8.48: Sketch—The Two Boiled Owls, "Topicalities" (Walpole).
8.56: Lecture—Editor-Announcer, "Imperial Affairs."
9.11: Weather report and forecast.
9.12: Contralto solo—Miss Mabel Dyer, "Sognai" (Schira).
9.16: Instrumental trio—Symons-Ellwood-Short Trio, "Ballet Music" from "Faust" (Gounod).
9.26: Tenor solo—Mr. Edgar Swain, "Your Tiny Hand is Frozen," from "La Boheme" (Puccini).
9.31: Pianoforte solo—Miss Myrtle McKay, "Amberly Wild Brooks" (Ireland).
9.37: Vocal trio—Miss Myra Sawyer, Mr. Edgar Swain and Mr. William Boardman, "Angelus," from "Maritana" (Wallace).
9.42: Hawaiian duos—Berthold and Bent, (a) "Southern Skies" (McLeod); (b) "Close In Your Arms" (Chamberlain).
9.49: Sketch—The Two Boiled Owls, "Fifty Million Frenchmen Can't Be Wrong."
9.55: Vocal quartet—The Celeste Quartet, "The Sea Hath Its Pearls" (Pinsuti).
10.0: God Save the King.

3YA CHRISTCHURCH (306 METRES)—FRIDAY, MARCH 23.

- 3 p.m.:** Afternoon concert session—Selected studio items.
4.30: Close down.
6.0: Children's hour—Big Brother and Aunt Pat, birthday greetings, songs and a visit from Peterkin.
7.15: News and reports.
8.0: Chimes.
 Vocal quartets—The Melodious Four, (a) "Spring Song" (Pinsuti); (b) "On Himalay" (Bantock).
 Accordion solos—Mr. Geo. Bennett, popular melodies, (a) "The Mocking Bird" (MS); (b) "The Perfect Day."
 Soprano solos—Miss Frances Hamerton, L.A.B., (a) "Summer Rain" (Besley); (b) "Diaphana" (Brown).
 Bass solo—Mr. T. D. Williams, "I Am a Roamer" (Mendelssohn).
 Instrumental trios—Christchurch Broadcasting Trio, (a) "Petite Trio" (Coerne); (b) "Rondo" (Mozart).
 Recital—Mr. J. J. Flewellyn, "Tony Weller's Advice To His Son Sam" (Dickens).
 Cello solo—Mr. Harold Beck, "Nocturne" (Tschaiakowsky).
 Contralto solo—Miss Mildred Russell, "Night" (Rimsky-Korsakoff).
 Tenor solo—Mr. Russell Sumner, "Where'er You Walk" (Handel).
 Weather forecast.
 Soprano Negro Spiritual Song—Miss Frances Hamerton, L.A.B., "I Got a Robe" (arr. Burleigh).
 Accordion solos—Mr. George Bennett, popular melodies, (a) "Way Down Upon the Swanee River" (MS); (b) "Moonlight and Roses" (M.S.).
 Bass solos—Mr. T. D. Williams, (a) "Joe the Gypsy" (Batten); (b) "Rage, Thou Angry Storm" (Benedict).
 Instrumental trio and cello solo—Christchurch Broadcasting Trio, The Gavotte through various periods—Short talk by Mr. Harold Beck, illustrated by the Broadcasting Trio, (a) "Gavotte de Louis XIII (trio) (traditional); (b) "Gavotte From Mignon" (trio) (Thomas); (c) "Gavotte" (cello) (Popper).
 Vocal quartet—The Melodious Four, "Winds of the Sweet Springtime" (Percival).
 Tenor solos—Mr. Russell Sumner, (a) "The Lark Now Leaves His Watery Nest" (Hatton); (b) "She Is Far From the Land" (Lambert).
 Recital—Mr. J. J. Flewellyn, (a) "Wilkins Micawber's Advice To Young David Copperfield" (Dickens); (b) "No Noos" (MS).
 Contralto solo—Miss Mildred Russell, "A Queen Story" (traditional, arranged by Brewer).
 Tenor and bass duet—Messrs. Russell Sumner and T. D. Williams, "Larboard Watch" (Williams).
 God Save the King.

4YA DUNEDIN (463 METRES)—FRIDAY, MARCH 23.

- 3 p.m.:** Town Hall chimes.
3.1: His Master's Voice recital.
3.15: Afternoon tea music from the Savoy.
3.30: Fashion talk by Miss Buccleuch of the D.S.A.
3.45: Studio music.
4.0: Music from the Savoy.

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Programmes Continued

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- 4.15: His Master's Voice recital.
4.30: Close down.
6.0: Children's hour—Big Brother Bill. Olive and Ruby will sing Nursery Rhymes. Big Brother Jack will play the piano, Ken will give another of his popular recitations, and Uncle Jess Benfell will give more of his farmyard imitations. Letters, birthdays, and a trip in the Wonder Car. One of Big Brother Bill's stories for the Chickabiddies is also on the programme.
7.15: News session.
7.30: Address on the Anniversary of Otago and Southland—Mr. W. B. McEwen, Librarian, Dunedin Public Library.
8.0: Town Hall chimes.
8.1: Soprano solo—Mrs. D. Carty, "Ave Maria," from "Cavalleria Rusticana" (Mascagni).
8.5: Pianoforte solo—Mr. Gordon Findlay, "Menuet, Op. 14, No. 1" (Paderewski).
8.11: Baritone solos—Mr. Bert Rawlinson, (a) "In the Light of Her Sweet Glances," from "Il Trovatore" (Verdi); (b) "Wolfen's Song," from "Tannhauser" (Wagner).
8.20: Hawaiian guitar duets—Messrs. Sheehy and Campbell, (a) "Down Hawaii Way"; (b) "Hawaiian Song of Love" (Hendrick).
8.26: Contralto solo—Miss Flora Williamson, "To a Miniature" (Brahe).
8.29: Bass solo—Mr. Neil Black, (a) "Shipmates o' Mine" (Sanderson); (b) "Oh, To Be a Gypsy" (Forster).
8.36: Weather report and forecast.
8.39: Soprano solos—Mrs. D. Carty, (a) "Scenes That Are Brightest," from "Maritana" (Wallace); (b) "In Happy Moments," from "Maritana" (Wallace).
8.47: Pianoforte solos—Mr. Gordon Findlay, (a) "Capriccioso in B Minor" (Brahms); (b) "Contre Tanze I" (Beethoven).
8.55: Contralto solos—Miss Flora Williamson, (a) "Eleanore" (Mallinson); (b) "Ships That Pass in the Night" (Stephenson).
9.7: Hawaiian guitar duet—Messrs. Sheehy and Campbell, "Drifting and Dreaming" (Van Alstyne).
9.10: Bass solo—Mr. Neil Black, "Till Death" (Macheroni).
9.15: Relay of dance music from the Savoy.
10.0: God Save the King.

Saturday, March 24th

1YA AUCKLAND (333 METRES)—SATURDAY, MARCH 24.

- 3 p.m.: Afternoon session—Selected studio items.
4.0: Literary selection by the Announcer.
4.30: Close down.
6.0: Children's hour—Cinderella.
7.15: News and sports results.
8.0: Chimes.
8.1: Relay of orchestral overture from Rialto Theatre Orchestra under the conductorship of Henry C. Engel.
8.16: Vocal quartet—The Lyric Party, "Thro' The World."
8.21: Soprano solo—Miss Alma McGruer, "Didn't You Know?" (Eden).
8.26: Humorous recital—Mr. Allan McElwain, "Some Humour."
8.32: Vocal trio—The Lyric Trio, "O Smile, Fair Heaven," from "Romeo and Juliet" (Gounod).
8.37: Bass solo—Mr. Ernest Thomas, "The Deathless Army" (Trottere).
8.42: Relay of orchestral interlude from Rialto Theatre.
8.57: Humorous duet—Messrs. McElwain and Thomas, "The Policeman" (Newton).
9.2: Weather report and forecast.
9.4: Tenor solo—Mr. Arthur Ripley, "A Little Wooing" (Eisdale).
9.8: Vocal quartet—The Lyric Party, "Lucky Jim" (Parkes).
9.13: Relay of dance music from Dixieland Cabaret by "The Internationals" under Mr. Clyde Howley.
11.0: A thought.
11.2: God Save the King.

2YA WELLINGTON (420 METRES)—SATURDAY, MARCH 24.

- 12 noon: Relay of Wellington Trotting Club's autumn meeting from Hutt Park. (Subject to permission of Wellington Trotting Club).
6.0: Children's hour—Auntie, Dot and party.
7.0: News session, market reports and sports results.
8.0: Chimes of the General Post Office clock, Wellington.
8.1: Overture—"When the Lemons Bloom Waltz" (Strauss).
8.5: Vocal quartet—Melodie Four, "John Peel" (Traditional, arr. Holloway).
8.9: Tenor solo—Mr. Sam Duncan, "At Dawning" (Cadman).
8.14: Instrumental trio—Symons-Ellwood-Short Trio, "Last Movement of Trio in D Minor" (Arensky).
8.24: Humorous Recital—Mr. R. Walpole, "Monty on How America Was Discovered" (Hayes).
8.30: Baritone solo—Mr. R. S. Allright, "The Bedouin Love Song" (Pinsuti).
8.34: Tenor solos—Mr. F. Bryant, (a) "My First Love" (Lohr); (b) "You'd Better Ask Me" (Lohr).
8.40: Cello and piano duet—Messrs. George Ellwood and Gordon Short, "Duo for Cello and Piano" (Goltermann).
8.48: Vocal Duet—Messrs. F. Bryant and W. W. Marshall, "Dring to Me Only" (Traditional).
8.52: Humorous recital—Mr. R. Walpole, "Monty on Wembley" (Hayes).
8.57: Bass solo—Mr. W. W. Marshall, "Jonathan Jones" (Slaters).
9.1: Vocal quartet—Melodie Four, "Ukulele Dream Girl" (Arr. Frank Crowther).
9.6: Weather report and forecast.
9.7: Relay of Charles Dalton's Columbian Solo Six Dance Orchestra from the Columbian Cabaret, Kilbirnie.
11.0: God Save the King.

3YA CHRISTCHURCH (306 METRES)—SATURDAY, MARCH 24.

- 6 p.m.: Children's hour—Uncle Sam and Aunt May. Birthday greetings, songs and stories.
7.15: News and reports.
7.30: Sports results.
Soprano and tenor duet—Miss Mabel Thomas and Mr. David McGill, "Were You not to Koko Plighted?" (Sullivan).
Cornet solo—Mr. P. W. Reeves, (a) "Polka Australis" (Lithgow); (b) "Thora" (Adams).
Happy songs with ukulele—Miss Edna Johnson with Miss Dorothy Johnson at the piano, (a) "Moonlit Waters" (Brown); (b) "Ain't That a Grand and Glorious Feeling" (Ager).
Dramatic recital—Mr. W. H. Moses, "My Friend" (Service).
Contralto solo—Miss Dulcie Mitchell, L.R.A.M., "Abanera" from "Carmen" (Bizet).
Instrumental trios—Christchurch Broadcasting Trio, (a) "Tempo Di Minuetto" (Hummell); (b) "Turkish Rondo" (Hummell).
Soprano solo—Miss Mabel Thomas, "A Fors E Lui" from "La Traviata" (Verdi).
Banjo, Mandolin and Spanish Guitar Trios—The Scarff Trio, (a) "Hawaiian March—Kohala"; (b) "Drowsy Waters."
Tenor solo—Mr. David McGill, "Parted" (Tosti).
Weather report and forecast.
Soprano and tenor duet—Miss Mabel Thomas and Mr. David McGill, "The Garden of Your Heart" (Dorel).
Cornet solos—Mr. P. W. Reeves, (a) "Titania Polka" (Rimmer); (b) "Goodbye" (Tosti).
Happy songs with ukulele—Miss Edna Johnson with Miss Dorothy Johnson at the piano, (a) "Honolulu Moon" (Lawrence); (b) "Lucky Day" (Henderson).
Humorous recital—Mr. W. H. Moses, "The Telephone Proposal".
Contralto solos—Miss Dulcie Mitchell, L.R.A.M., "Come Let's Be Merry" (Wilson); (b) "A Summer Night" (Thomas).
Instrumental trios—Christchurch Broadcasting Trio, (a) "Fascination Valse" (Newark); (b) "Serenata" (Braga); (c) "Tarentelle" (Trouselle).
Soprano solo—Miss Mabel Thomas, "The Sun Whose Rays are All Ablaze" (Sullivan).
Banjo, Mandolin and Spanish Guitar Trios, (a) "Maxina" (Boissanade); (b) "Ukulele Lady."
Tenor solo—Mr. David McGill, "A Dream" (Bartlett).
Dance music until 11 p.m.
God Save the King.

Radio statisticians who try to determine the relative popularity of broadcast features have a new measuring stick to work with: the kilowatt-hour. According to Arthur Williams, vice-president of the New York Edison Company, New Yorkers burned up 6000doh. (£1200) worth of extra electricity the night of the Tunney-Dempsey fight, listening to the radio description of the battle and staying up to read the newspaper accounts that appeared shortly afterward. The extra load carried by the company's generators did not fall off until 3 o'clock the next morning.

A simple and efficient method of rejuvenating valves which have "gone dead" is to turn their filaments up to normal brilliancy and then to reverse the polarity of the "B" battery, connecting its positive terminal to "A" and its negative to the lead which is normally connected to the "B". The valves should be left connected in this manner for a full hour; the filament current should then be turned down to the lowest point and left this way for another half-hour. In cases where the valves are unusually poor, the treatment may have to be repeated. After the valves have been allowed to cool off, the batteries should be connected in their correct manner. It should be borne in mind that some types of valves are not suitable for rejuvenation; those, like the WD11 and UX112, which have not thoriated filaments, are not amenable to this treatment.

When 201A-type valves are used as detectors, it is advisable to use a filament rheostat of about 80 ohms; because although these valves are not very critical to changes in filament voltage they are most sensitive at one particular point. A 6-ohm rheostat does not permit the fine regulation of voltage that is obtained with one of higher resistance; in some cases the point at which the valve operates most efficiently is much lower than the rated voltage.



MISS ALICE WILSON, F.T.C.L.

One of the advanced pupils of the Barth School of Music, and is a really brilliant exponent of piano playing. She is frequently heard in 4YA concerts.

Art-lite photo.

Mr. D. Hekel, of Bandoeng, Java, writes to the New York "Radio News": "The short-wave phone transmitter at Malabar, Java, is now working again regularly with 25 kilowatts on 17.4 metres, with the Dutch short-wave phone station PCLL, 18.7 metres, from 120 to 1820 GMT on Mondays, Wednesdays, and Fridays. As these stations now come through very well, there will be opened within a few weeks a short-wave phone service between Holland and Java. This will be the longest in the world—more than twice the length of the trans-Atlantic system. As to heavy tropical static: this is indeed very serious, especially on the higher wave-lengths, but depends also on the season. On the short waves, however, it is no obstacle. Most of the inland and foreign traffic of the Dutch East Indies is handled by the short-wave transmitters, ANC, AND, ANP, and ANH (Laboratory)."

The Melbourne "Listener In" says: "Ever since the commencement of wireless broadcasting criticism of some kind or other has been directed against every broadcasting station the world over. Much has been well-intentioned, some ill-intentioned, and most of it positively selfish. What I mean is that the critic usually approaches things from his own individual point of view, and consequently it behoves those responsible for the broadcasting services not to take him over seriously, seeing that they have to please many hundreds of thousands of other listeners of varying tastes. However, the critic who is kindly and constructively disposed is always heeded by enterprising broadcasters, for from him many hints are gleaned; but unfortunately this class of critic is all too rare."

S.O.S

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4YA DUNEDIN (403 METRES)—SATURDAY, MARCH 24.

- 7.15: News session.
7.30: Address on "Successful Domestic Poultry Raising," by a Member of the Dunedin Egg Circle.
8.0: Town Hall chimes.
8.1: Orchestral music relayed from the Empire Theatre.
8.11: Tenor solos—Mr. Dan Fogarty, (a) "I Hear You Calling Me" (Marshall); (b) "The Harp That Once Thro' Tara's Halls" (Traditional).
8.18: Pianoforte solo—Miss Muriel Caddie, "Liebestraume" (Liszt).
8.23: Soprano solo—Miss Edith Morrison, "Una Voce Poco Fa" (Verdi).
8.27: Violin solos—Miss Eva Judd, (a) "Adagio From Sonata in E Minor" (Bach); (b) "Nocturne in E Flat" (Chopin).
8.35: Humorous songs—Mr. Percy James, (a) "I Had a Little Garden" (Hannay); (b) "Singers and Talkers" (Kent).
8.45: Flute solo—Mr. Chas. E. Gibbons, "Olivette" (Audran).
8.51: Mezzo-soprano solo—Miss Mollie Vickers, "Fierce Flames are Soaring" (Verdi).
8.55: Relay of orchestral music from the Empire Theatre.
9.5: Tenor solo—Mr. Dan Fogarty, "Because" (D'Hardelot).
9.8: Pianoforte solos—Miss Muriel Caddie, (a) "Sonata Op. 2, No. 2, second and third movements" (Beethoven); (b) "Coronach" (Barratt).
9.16: Soprano solos—Miss Edith Morrison, (a) "Snowflakes" (Mallinson); (b) "Tis the Day" (Leoncavallo).
9.22: Violin solo—Miss Eva Judd, "Canzonetta" (D'Ambrosio).
9.26: Humorous song—Mr. Percy James, "House Hunting" (Newman).
9.32: Flute solo—Mr. Chas. Gibbons, "Barber de Seville" (Rossini).
9.38: Mezzo-soprano solos—Miss Mollie Vickers, (a) "Sigh No More, Ladies" (Keel); (b) "Song of Thanksgiving" (Allitsen).
9.46: Relay of orchestral selections from the Empire Theatre.
10.0: God Save the King.

Sunday, March 25th

1YA AUCKLAND (333 METRES)—SUNDAY, MARCH 25.

- 3 p.m. Special afternoon musical service conducted by the International Bible Students' Association.
4.30: Close down.
6.0: Children's service conducted by Uncle Leo.
6.55: Relay of church service from St. James' Church. Preacher: Rev. E. R. Harries.
8.30: Relay of organ recital from Auckland Town Hall. Organist: Mr. Maughan Barnett.
9.30: A thought.
9.32: God Save the King.

2YA WELLINGTON (420 METRES)—SUNDAY, MARCH 25.

- 6 p.m.: Children's service conducted by Uncle Ernest.
6.55: Relay of evening service from St. Gerard's Redemptorist Church.
Organ solo—"Adagio First Sonata" (Mendelssohn).
Rosary—With choral responses.
Antiphon—"Ave Regina" (Witska).
Sermon—Rev. Father T. A. Campbell.
Motets—"Cor Jesu" (Schulther); "Immaculate" (Anon); "Ave Maria" (16th Century) (Arcadelt); Benediction.
Motets—"O Salutaris Hostia" (Mount); "Tantum Ergo" (Verdussen); "Adoremus" (Allegri).
Organ solo—"Postlude D Minor" (Heilbr).
Conductor—Mr. Frank J. Oakes.
Organist—Mr. Henry Mount.
8.30: (Approx.)—Studio concert.
Vocal trio—Ariel Singers, "Serenade" (Moskowsky).
Pianoforte solo—Mr. Gordon Short, "Slow Movement of Sonata in F Minor" (Brahms).
Soprano solo—Miss Jeanette Briggs, "Angels Ever Bright and Fair" (Handel).
Instrumental quartets—Symons-Ellwood String Quartet, (a) "Maori Lament" (Hill); (b) "Scherzo from D Major Quartet" (Tschai-kowsky).
Bass solo—Mr. J. M. Caldwell, "Pass, Everyman" (Sanderson)...
Vocal Duet—Misses J. Briggs and N. Coster, "Long Ago" (Birch).
Instrumental quartet—Symons-Ellwood String Quartet, "1st Movement F Major Quartet" (Beethoven).
Tenor solo—Mr. Roy Hill, "How Vain is Man," from "Judas Maccabaeus" (Handel).
Mezzo-contralto solo—Miss Ngaire Coster, "A Spirit Flower" (Tipton).
Instrumental Quartet—Symons-Ellwood String Quartet, "Song Without Words" (Mendelssohn).
Vocal quartet—Ariel Singers, "The Builder" (Cadman).

3YA CHRISTCHURCH (306 METRES)—SUNDAY, MARCH 25.

- 5.45 p.m.: Children's song service conducted by Uncle Sam, assisted by scholars from the Richmond Presbyterian Sunday School.
6.30: Relay of evening service from East Belt Wesley Church, Fitzgerald Avenue. Sunday School Anniversary. Preacher—Rev. W. Green-slade. Organist—Mr. L. Rickard. Choirmaster—Mr. W. Sherris.
8.0: The following concert programme will be given from 3YA studio after the service:
Recitative and baritone solo—Mr. J. Francis Jones, "Lord God of Abraham" from "Elijah" (Mendelssohn).
8.4: Contralto solo—Miss Edna Johnson, "In a Monastery Garden" (Ketelby).
8.7: Pianoforte solo—Mr. Fred Page, "Allegro from Viennese Carnival" (Schumann).
8.14: Tenor solo—Mr. W. Bradshaw, "Mountain Lovers" (Squire).
8.18: Mezzo-soprano solos—Mrs. Eleanore Prescott, (a) "By the Waters of Babylon" (Dvorak); (b) "Negro Spiritual—My Lord What a Mornin'" (Burleigh).
8.25: Flute solo—Mr. W. Hay, "Fantasia" (Powell).
8.30: Baritone solos—Mr. Francis Jones, (a) "Requiem" (Homer); (b) "Beloved! It is Morn" (Aylward).
8.37: Soprano solos—Miss Muriel Johns, (a) "God Touched the Rose" (Brown); (b) "Only the River Running By" (Hopkins).
8.43: Pianoforte solos—Mr. Frederick Page, (a) "Prelude in A Flat" (Chopin); (b) "Mazurka, No. 17" (Chopin).
8.48: Soprano and contralto duet—Misses Muriel Johns and Edna Johnson, "Sweet and Low" (Barnby).
8.51: Tenor solos—Mr. W. Bradshaw, (a) "The Trumpeter" (Dix); (b) "Absent" (Metcalfe).
8.58: Mezzo-soprano solo—Mrs. Eleanore Prescott, "Like as the Hart Desireth the Water Brooks" (Allitsen).
9.2: Flute solo—Mr. W. Hay, "Offertoire" (Donjon).
God Save the King.

4YA DUNEDIN (403 METRES)—SUNDAY, MARCH 25.

- 5.45 p.m.: Children's song service, conducted by Big Brother Bill, assisted by a choir of Children's voices.
7.0: Relay of evening service from Knox Church. Preacher—Rev. Tulloch Yuille, B.D., M.A. Organist—Mr. W. Paget Gale.
8.15: Band concert.
9.15: God Save the King.

The simplest, and what is said by American radio engineers to be the most efficient, method of controlling the volume of a radio receiver is accomplished by inserting an ordinary variable condenser in series with the aerial lead wires to the set. Maximum reading on the dial will give the greatest volume, and minimum the least. Such an arrangement does not change characteristics of the set, which would be apt to destroy the quality of reproduction.

It is estimated that throughout the world eighteen million radio sets are now in use, approximately seven million of which—or more than one-third—are in operation in the United States. The best estimates indicate that in 1927 the radio manufacturing industry did a total business in excess of 600,000,000 dollars (£12,000,000) approximately 20 per cent. more than last year. And broadcasting makes all this possible.

8R8

Radio Installed in Wellington Hospital

Great Prospective Boon to Patients

AS far back as May, 1926, nearly two years ago, with the kind co-operation of Mr. W. Stuart-Wilson, the Amateur Radio Society of Wellington set up a special sub-committee for the purpose of organising a fund for the purchase of an up-to-date broadcast receiving equipment for the patients and nurses of the Wellington General Hospital.

The fact that broadcast listening had proved such a wonderful curative agent in many hospitals in Great Britain, on the Continent, in Canada, the United States and Australia prompted the Wellington Society to make an endeavour to bring this boon to the sufferers in the hospital of the capital city of New Zealand. Medical practitioners were loud in their praise of the beneficial results observed in the various hospitals abroad in which radio equipment was installed. The psychological effect on the patients who listened-in was so marked that hospital after hospital in overseas countries was being equipped with broadcast receiving installations. The diverting of patients' thoughts from their maladies and worries, and the bringing of the great outside world to their bedside, resulted from their being able to lie comfortably in their beds listening to pleasing music and the most important news of the day, not to mention the interesting lectures on varied subjects. There was testimony by hospital medical superintendents far and wide unanimously in favour of listening-in equipments for hospital patients.

CAMPAIGN BEGUN.

All this was so utterly convincing to the Wellington Hospital Radio Fund Committee that they set about their task of collecting the necessary money with a light heart, although they realised that they had to contend with many other appeals to the public generosity. The first committee meetings were presided over by Mr. W. Stuart-Wilson, and the committee comprised Messrs. J. H. Owen (president of the Amateur Radio Society of Wellington), I. M. Levr (active vice-president), W. J. Roche (vice-chairman) and T. H. Megann (committee member). This was the nucleus of

the movement, and although the committee was added to the actual work of conducting the public appeal for contributions, and calling for tenders for the work of installing the equipment in the hospital has been effected by this committee of five. Meetings were held by the committee thrice a week for some months, until the fund had received sufficient impetus, and then weekly and fortnightly meetings sufficed to keep the ball rolling.

EDUCATION NECESSARY

Radio broadcasting was found to be generally a thing of mystery to the man in the street, and a good deal of educational propaganda had to be published to overcome this lack of knowledge. This ignorance hampered the progress of the fund to some extent at first, but gradually the increase in popularity of broadcast listening awakened in the public a realisation of the boon it would prove to hospital patients. Slowly the fund increased, but the steady plodding of the committee and generous help by bands, the radio traders, the ladies of the Labour Political Party, and others, steadily aided in the good work. It was found, however, that as soon as one counter-appeal to the public on behalf of other interests lapsed another one would spring up. Eventually, after nearly two years' unremitting endeavour, the fund committee decided to devote the money in hand to equipping as many wards in the hospital as finances would permit, and then let some other organisation at a later date complete the work. The building of the new hospital block facing Riddiford Street offered an opportunity for installing the necessary wiring neatly within the walls, and, at the suggestion of the medical superintendent, Dr. Wilson, this work was carried out. The tender was let to Messrs. Thos. Ballinger and Co. Unfortunately, however, funds so far collected will not permit of the wards in the new block being equipped with headphones and necessary connections for linking them up with the broadcast receiving system now installed. When the public realise the beneficial effect

to the patients in those wards which have been equipped, it may not be long before the whole of the hospital will be served.

TENDERS CALLED.

Towards the end of last year the committee of the radio fund decided to call for tenders for the installation of a broadcast receiving set, necessary headphones, loudspeakers, and wiring for as many wards as possible, including also the nurses' quarters. Intending tenderers were invited to be present at the hospital on an appointed day. Several leading companies were represented at a gathering at the hospital. Those present were handed specifications and were shown over the wards and buildings which were to be equipped. Tenders were next called, and the fund committee engaged the services of Mr. Preston B. Billing, technical lecturer and advisor to the Wellington Radio Society, to aid them in selecting the most acceptable tender. After every detail had been carefully considered the contract was let to the National Electrical and Engineering Co. Ltd.

Some miles of shielded cable had to be run through the various wards, and even heavy posts had to be set up in the hospital grounds to carry the cables across to the nurses' buildings. Wooden blocks neatly dyed-painted were fastened to the walls of the wards to support the 'phones when not in use, and to carry the jacks for plugging in the headphones. A special room was walled off for the receiving set, a powerful up-to-date radio, working off an indoor loop aerial. Junction boxes were installed at certain points, and loudspeakers were placed on brackets in the children's wards and nurses' quarters.

PRELIMINARY TRIAL.

Last Saturday evening, at the invitation of Mr. D. G. Wales, radio engineer for the contractors, members of the committee of the Hospital Radio Fund attended the hospital on the occasion of an unofficial working demonstration of the installation. A special kiddies' bedtime session was put on for the little ones in the children's wards, and many scores of male and

female patients in the adult wards also listened in. The test was most encouraging, although the final balancing of the various circuits had not been completed. Mr. R. Heaton Wear, of the National Co.'s staff has designed and supervised the wiring throughout the installation. The official function in connection with the commencement of the daily operation of the installation will take place at an early date.

The Radio Fund Committee acknowledge their appreciation of the kindly interest and assistance of Dr. Wilson, medical superintendent of the hospital.

SPECIAL CHILDREN'S HOUR.

IN introducing the uncles and aunts at the opening of the special hour for hospital children, a very novel procedure was followed. Uncle Sandy's versifying talent has become well known, and he turned his gift to good purpose for the occasion, as the following verses indicate:—

(Aunt Dot Speaks).

Here's Uncle Sandy, rhymers bold,
Who makes the birthday rhymes,
And mostly does as he is told,
Except at times, at times.

(Uncle Sandy Speaks).

I'm Uncle Sandy, poet or
Just say a rhyme crude,
I versify the birthdays for,
New Zealand's bonny brood.

(Uncle Sandy Speaks).

Here's Uncle Jasper, much adored
By children far and near,
His mind is always amply stored,
With things they hold most dear.

(Uncle Jasper Speaks).

I'm Uncle Jasper—not alone,
For here's my doggy Spot.
We work before the microphone
And spar with Aunt Dot.

(Uncle Sandy Speaks).

I'd introduce and bravely speak
Of Uncle Ernest kind,
But he's away this merry week,
Though present to our mind.

(Aunt Dot Speaks).

Now Uncle Ernest isn't here,
But I shall speak his part,
To all the children he's a dear,
He's got the kindest heart.

(Uncle Sandy Speaks).

Here's Aunt Dot, our clever chief,
Among us stands alone,
Programmes arranged to our relief,
Before the microphone.

(Aunt Dot Speaks).

I'm Aunt Dot of 2YA,
On the official staff,
I make the children bright and gay,
To think, to dream, to laugh.

(Uncle Sandy Speaks).

Here's Aunt Gwen, who plays and tells
Her fairy tales so fair,
And as her music ebbs and swells,
'Tis wafted through the air.

(Aunt Gwen Speaks).

I'm Aunt Gwen, who cannot sing,
But I can play quite well,
And fairy stories I can bring
And all their magic tell.

(Uncle Sandy Speaks).

Now, Uncle Toby makes his bow,
Across the Radio,
And says to all the children now,
Hullo, hullo, hullo.

(Uncle Toby Speaks).

Yes Toby's here, the funny man,
As Monty better known,
But now the little children can
Claim Monty for their own.

(Uncle Sandy Speaks).

Now, Uncle Jeff, it's up to you:
You're last but not the least,
Tell all the children through the blue
Of "Beauty and the Beast."

(Uncle Jeff Speaks).

I'm good old Jeff, still rattling round,
I haven't gone to rest,
But now my occupation's found,
I'll give you of my best.

UNCLE SANDY,

2YA, Wellington.

On Shortwave

BETTER RECEPTION NOW

THE HOWLING NUISANCE

Mr. F. W. Sellens (Northland) writes:—

The slogan of "Don't do it" applies to the short-wave listeners, now that there are more on the job. Several times during the past week or two there was some squealing, especially on Sunday afternoon, on 2XAF, just before they closed down, when their volume was fairly good. For best reception it is necessary to keep just below this stage, otherwise, beside spoiling other listeners' enjoyment, the operator is not getting the best out of his set.

Now that we are back to standard time, it is possible to hear more of 5SW's morning test; nor is it necessary to stay up so late for their evening transmission, which starts at 12 p.m., New Zealand time. The morning programme during the past week has been as follows:—6.30 a.m.: Big Ben; "London calling." Then a lecturette till about 6.45 a.m. This is followed by piano duets till 7 a.m., when another lecturette is given. At 7.15 a.m. (7.45 p.m. in London) the evening programme starts with orchestral music. The volume by this time is getting weak, and I have to leave home. With the shorter days it should be possible to hear the greater part of London's evening programme.

PCJJ comes in very well now each morning till just after 6 a.m., when they close down.

RPM on 70 metres is not nearly so good as it was on 60.

On Saturday afternoon, March 3, KDKA were "off the air" before I tuned in. 2XAD were in good form, being fair speaker strength, with two of audio. The "Palmolive—keep that schoolgirl complexion" people were providing the musical items. Every announcement was the "Palmolive Orchestra," "Palmolive Quartet," etc. The last item was "Land of Hope and Glory," by the whole party and orchestra, which was received very good. They signed off at 11.2 p.m., Eastern standard time. Later on 2NG, on about 33 metres, was carrying out his usual word test: "Write down diameter," "Write down picnic," etc. RPM was on 70 metres in the evening.

2AB, Wanganui, and 1AK, Auckland, were heard on Sunday morning. KDKA closed down about 2.30 p.m. before their volume was strong enough to enjoy.

2XAF, on 32.4 metres, were relaying music from the Rainbow room of the Albany Hotel, New York, till 4.30 p.m., New Zealand time. 2AQ, Tahiti, was also heard during the afternoon. 2BH, working; 2BI and RPM were on the air during the evening.

About 6 a.m. on Monday morning orchestral music and talk was heard on about 33 metres. It was too weak to get a call, but was probably 2NM (Marcuse). 3LO on 32 metres started at 6 a.m. with their weekly short-wave test. As usual, they were received at splendid volume and modulation.

RPM during the evening was good, but not as strong as they used to be.

At 5.40 a.m. on Tuesday morning a foreign station on about 37 metres was heard. Talk was too weak to get the call.

Big Ben was heard at 6.30 a.m. through 5SW. Mr. —, dramatic critic, spoke after the call—"London calling"—was given. Piano duets followed the talk.

Our Mail Bag

"Carping Suggestions."

R.M.O. (Auckland): The remarks in the last "Record" re above call for some comment. On behalf of a number of valve set owners I would like to state we do not envy Wellington its 5000-watt station, as we find it quite difficult enough to cut out 1YA as it is, and I venture to say the majority of Auckland listeners (including crystal set owners) are satisfied with the local power. When it comes to programmes

RPM was the only station heard during the evening.

PCJJ was tuned in at 5.10 a.m. on Wednesday morning, and was received at fair speaker volume till 6.35 a.m. The next transmission was announced as on Thursday, March 8, from 14—19, G.M.T.

5SW and 2XAD were heard having their usual talk, reports of reception were read. Reception was not quite as good as usual, signals being weaker, but clear enough. From 6.30 a.m. Big Ben, talks, piano duets, and orchestral selections were heard till 7.20, when I closed down.

5SW was again heard at midnight for a few minutes, at better volume than in the morning, but not so strong as I expected.

Early on Thursday morning 2XG on 24.5 metres this time was heard on his usual "write down." This is the first time I have heard him during the early morning—about 5.45 a.m. This station works on various wavelengths. One Sunday afternoon I heard him sign off on one wave and came across him later on much higher up.

A station on about 36 metres was heard, but too faint to get a call sign. At 6.30 a.m. 5SW was again heard quite well, with the usual Big Ben, etc.

RPM and a station on about 84 metres putting on musical items and talk, asking for reports to be sent to —, Christchurch, were heard. The latter station was very weak and not steady; the wave was swinging all the time.

On Friday morning PCJJ was held from 5.15 a.m. till 6.38 a.m., when they signed off. The last item was the Dutch National Anthem sung by a choir. This was followed by the announcement that their next transmission would be on Saturday, March 10, 14—17, G.M.T. Big Ben was heard at 6.30 a.m., followed by a lecturette, piano duets, another lecturette, and orchestral items.

At midnight, 5SW was listened to for a few moments; after Big Ben chiming the half-hour some organ music was broadcast. On Saturday morning the usual talk between England and America was heard. In reading a report from 5SW, he said it was "scrappy" because they often altered the circuit and made adjustments while listening. "Of course we are not talking for the fun of the thing, but to make improvements." During their talk, 5SW mentioned that their loudspeaker was within three feet of the microphone.

The Chelmsford station was again heard at 6.30 a.m. with their usual programme, Big Ben and "London calling" being stronger than usual.

we surely have the right to criticise, and my first adverse criticism of any broadcasts is that I did not consider the much-boomed Edison night so good as many of the excellent Wellington programmes. The Maori pageant was certainly interesting, but from a musical viewpoint I have heard Maori melodies sung much better by pakehas. With regard to the power of 2YA, I have tried experiments between 9 and 10 p.m. on Mondays for several months past by operating a single control set without changing the volume control on 2YA and 3YA. The result has been that 3YA nearly always comes in as loud as 2YA, and often with greater strength. Would it not be interesting to request listeners to send in the results of similar trials, and if my results are found to be fairly general, the Broadcasting Company might consider exchanging the Wellington plant with Christchurch, when it should have some chance of getting into touch with all parts of New Zealand in daytime in the event of a national crisis. Would it be possible for the lower Christchurch wavelength to account for its greater comparative strength?

Critics "Jolly Hard Up."

N. C. Winstanley (Picton): I note with disgust some of the complaints from listeners, particularly in regard to mistakes in pronunciation. I would like to ask them if it is possible to find anyone perfect in that direction anyway, and if that is all they can find to complain about they are jolly hard up. Perhaps that new receiver they got is not going too well.

In a previous issue of your paper, when replying to correspondence, you invited reports in regard to 2YA's transmissions. Speaking for myself, I get all the good music and entertainment I want from 2YA; mostly it is not only well rendered, but put over by the station well. You have some very fine artists in Wellington, and you put on some very good programmes.

The Stations Compared.

R.C.P. (Ngauruaia): I am sorry to find, since arriving here, that my old friend 2YA is fading very badly. 3YA also fades, but not as much as 2YA. 1YA, although only about 55 miles away, fades very badly and has a very bad scratchy noise, in fact, it is the worst station on the air. 4YA, which I could hardly get at Trentham, comes in here very nice and clear. But give me 2YA as I had her at Trentham.

Reply to "Cheap Critics" Venom from Auckland.

E. C. Farmer (Mount Albert).—On reading March 2 "Radio Record," I found an article headed "Cheap Critics," which describes Auckland as very dissatisfied with the relays of the "Pageant" and "Edison's" programmes. The Maori pageant was miles ahead of the Edison's, but I think the people in Wellington should know a little about the conditions of 2YA as received here. 2YA is described in Auckland as "the deadly station," on account of its fading peculiarities. There were one or two titles of music which we missed during the "Pageant," and then at times the music fades from anything up to two minutes at very frequent periods. I did not fill in a record of fading some time ago, but on Sunday, February 26, I tuned to 2YA at 8.10

p.m. to 8.50 p.m., and heard 2YA for three minutes only. This was done on a six-valve set capable of getting 2YC. at dusk here seven days a week. I am not condemning the "Pageant," very much vice versa, but we could not follow speeches or anything else. Then the Edison programme is described with "bigotry" in Auckland's Press. I think the "Radio Record" has just overstepped now, as what is worse and more aggravating than missing half an interesting item. Is there any wonder for disfigurement when 1YA could not get 2YA till 8.30 p.m., and remained silent until then?

Now in reference to "cutting out a station" I maintain that it relays cannot be done from the start they should not be attempted. Aucklanders have just cause to complain when things like this occur. Now it gives you the impression that Aucklanders do not like anything from 2YA. I am now speaking on behalf of a good many when I say that the talent is more varied and better than 1YA, generally speaking. As for jealousy, that 2YA is "biggest and best," that is just the question in a nutshell, as it should be "biggest but worst" (up here, anyhow). Aucklanders recognise that scope and capital is limited, but with the power of 2YA we naturally expect to get overhauled in numbers as so many cheap yet efficient sets can be installed at a greater range.

Gilbert and Sullivan.

An Admirer of G. and S.: Being an admirer of your paper, I take a great interest in the correspondent column of it, and notice a lot of comment on "highbrow and lowbrow" music that is played at each station. I think I am right in believing that there was a composer by the name of Sullivan who composed the music for the world-famous operas. Why not some of his works, such as selections from "Yeoman of the Guard," etc. There are six or seven to pick from, and let's have a bit of good English music—light and tuneful, also popular.

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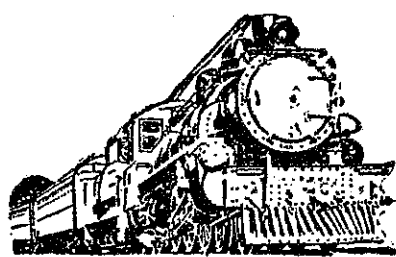
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