

Week - All Stations - to Apl. 29

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Celia, daughter of the usurping Duke—Miss Olive Braisher.

(Rosalind and her cousin, Celia, respectively daughters of the Duke Senior and the usurping Duke, having left the Court in search of Rosalind's father, meet with the youth Orlando, whose eldest brother had banished him from the home of his late father, Sir Rowland de Boys. Rosalind, who, for protection both on account of herself and her cousin, Celia, is attired in boy's clothes, and answers to the name of Ganymede, recognises in Orlando the plucky winner of a wrestling contest with Charles the Wrestler at a former Court function, and on which occasion they had fallen in love with each other. Orlando, though attracted by a likeness to his adorable Rosalind, does not recognise her, but talks incessantly of his love for the presumably absent lady. Rosalind allows him to mimic making love to her.)

Violin solo—Miss Irene Morris, "Waltz" (Brahms).

Vocal quartet—Grand Opera Quartet, "Blow, Blow, Thou Winter Wind" (Stevens).

Instrumental quintet—"Merchant of Venice" (Rosse).

Baritone solo—Mr. Bernard Rennell, "Let Me the Caniken Clink" from "Othello" (Loomis).

Excerpts from "Othello," Act IV, Scene 3, and Act V, Scene 2.

Cast:

Emilia, wife to Iago—Miss Lucy Cowan.

Desdemona, wife to Othello—Miss Phair Thompson.

(In the castle at Cyprus, residence of Othello, General in the Venetian State. Through the villainy of Iago who desires to supplant Othello's Lieutenant, Cassio, Desdemona is wrongly accused by Othello of infidelity. Emilia philosophises over worldly possessions. Desdemona retires. Othello enters, and, in a frenzy of unfounded jealousy, murders her.)

The following song, "The Willow Song" is supposedly sung by Desdemona—

Contralto solo—Mrs. Anne Harper, "The Willow Song" (Coleridge-Taylor).

Operatic trio—Madame Gower-Burns (Desdemona), Mrs. Anne Harper (Emilia), and Mr. Harold Prescott (Othello), "Emilia's Denouncement of Othello" (from Boito's "Libretto"), (Verdi).

Pianoforte solo—Miss Aileen Warren, "Children's Intermezzo" from "Othello" (Coleridge-Taylor).

Tenor solo—Mr. Harold Prescott, "O, Mistress, Mine," from "Twelfth Night" (Coleridge-Taylor).

Scene from "Taming of the Shrew," Act II, Scene 1, in Baptista's house, Padua.

Cast:

Petruchio, gentleman, of Verona—Mr. J. F. Cannell.

Katherina, daughter to Baptista—Miss Lucy Cowan.

(Petruchio, a gentleman of Verona, is humorously fascinated by tales of the vixenish temper of Katherina, who treats everybody with the disdain she bears them, especially the men. Petruchio vows he will marry her, tames her by drastic methods. His astounding impudence results in doing so. The scene now presented deals with his first declaration in that direction.)

Extract from the opera, "Romeo and Juliet" (Gounod).

Operatic Group Cast (under the direction of Madame Gower-Burns)—

Juliet—Madame Gower-Burns.

Romeo—Mr. Harold Prescott.

Mercutio—Mr. Bernard Rennell.

(Shakespeare's noble romance, "Romeo and Juliet." Mercutio rallies Romeo upon his pensive mood. In the "Waltz Song," as composed by Gounod, Juliet enters into the spirit of the revels in her father's house. The duet describes the attraction between Romeo and Juliet.)

Baritone solo—Mercutio, "Queen Mab."

Soprano solo—Juliet, "Song, Jest, Perfume, and Dance."

Soprano and tenor duet—Romeo and Juliet, "O, Shrine of Beauty."

Vocal quartet—Grand Opera Quartet, "Good Night" (Steele).

God Save the King.

4YA DUNEDIN (463 METRES)—MONDAY, APRIL 23.

SILENT DAY.

Tuesday, April 24

1YA AUCKLAND (333 METRES)—TUESDAY, APRIL 24.

3 p.m.: Afternoon session—Selected gramophone items.

4.0: Literary selection, by the Announcer.

4.3: Further selected gramophone items.

4.30: Close down.

6.0: Children's hour—Uncle George.

7.15: News and reports.

8.0: An evening with Shakespeare, arranged by Mr. J. F. Montague.

Chimes.

8.1: Lecturette—Mr. Culford Bell, "Introductory Talk on Shakespeare."

8.7: Speech—Miss Phyllis Torpy, Lorenzo's speech, "The Power of Music" (Shakespeare).

8.11: Scene—Messrs. J. F. Montague, Montagu Steel, Alan McElwain, and Leslie Dakin, "Graveyard Scene" from "Hamlet," Act V, Scene 1 (Shakespeare).

8.18: Solo—Mr. Arthur Ripley, "Sigh No More Ladies" (Fisher).

8.21: Scene—Mr. J. Gordon and Miss Gordon, scene from "Romeo and Juliet," Act III, Scene 5 (Shakespeare).

8.26: Instrumental trio—Bosworth-Hemus-Towsey Trio, "Three Dances" from "Henry VIII" (German).

8.32: Vocal quartet—Madame Irene Ainsley's Quartet, "Under the Greenwood Tree" (Horne).

8.36: Elocutionary—Mr. Culford Bell, "Mark Anthony's Oration" from "Julius Caesar," Act III, Scene 2 (Shakespeare).

8.41: Scene—Miss Daphne Knight, "Letter Scene" from "Macbeth," Act I, Scene 5 (Shakespeare).

8.47: Baritone solos—Mr. Ernest Snell, (a) "Mistress, Mine" (Levey); (b) "And Let Me the Caniken Clink" (Loomis).

8.52: Recitations—Mr. J. F. Montague, (a) "On Sleep" from "Henry IV"; (b) "Agincourt Speech" from "Henry V" (Shakespeare).

8.58: Weather report and forecast.

9.0: Scene—Miss Mary Day and Miss Kathleen Harvey, scene from "Twelfth Night," Act I, Scene 5.

9.8: Violin solo—Miss Ina Bosworth, "The Admiral's Galliard" (Moffat).

9.12: Contralto solo—Madame Irene Ainsley, "Orpheus With His Lute" (Sullivan).

9.16: Scene—Mr. Montagu Steel (Duke), Miss Iris Andrews (Viola), Mr. Alan McElwain (Clown), scene from "Twelfth Night," Act II, Scene 4.

9.23: Duet—Madame Irene Ainsley and Miss Irene Rogers, "I Know a Bank Where the Wild Thyme Blows" (Horne).

9.27: Scene—Mr. Alan McElwain (Dogberry), Mr. Leslie Dakin (Verges), Mr. Culford Bell (Sexton), Mr. Bankman (Conrade), Mr. Helier

(Borachio), "Comedy Scene" from "Much Ado About Nothing," Act IV, Scene 2 (Shakespeare).

9.34: Instrumental trio—Bosworth-Hemus-Towsey Trio, incidental music to "As You Like It" (Quilter).

9.39: Baritone solo—Mr. Ernest Snell, "The Pedlar's Song" from "A Winter's Tale" (Wilson).

2.51: Scene—Mr. Culford Bell (King), Mr. J. F. Montague (Gloster), "Tower Scene" from "Henry VI," Part 3 (Shakespeare).

9.56: Excerpts from "Romeo and Juliet" (Gounod), produced under the direction of Madame Irene Ainsley.

Cast:

Juliet—Miss Airini Rogers.

Romeo—Mr. Arthur Ripley.

Friar Laurence—Mr. Walter Brough.

To Shakespeare's immortal love story, the libretto hardly does justice. The ill-fated lovers, however, are given very beautiful music to sing, music which, at times, takes us back to the "Garden Scene" in "Faust." The opera has been called a "Love Duet with Interruptions."

Juliet—"Waltz Song."

Madrigal—"O Shrine of Beauty."

Romeo and Juliet—"Night All Too Blessed."

Romeo, Juliet, and Friar Laurence—"O, Smile, Fair Heaven."

Quartet—"Finale."

10.16: God Save the King.

2YA WELLINGTON (420 METRES)—TUESDAY, APRIL 24.

3 p.m.: Chimes of the G.P.O. clock.

3.1: Selected gramophone items.

4.55: Sports results.

5.0: Close down.

6.0: Children's session—Uncle Jasper.

7.0: News session, market reports, and sports results.

7.40: Lecturette—"For the Man on the Land," by a representative of the Agricultural Department.

8.0: Chimes of the G.P.O. clock.

8.1: Overture—"Washington Greys' March" (Graffula).

8.5: Vocal quartet—Orpheus Quartet, "Long Ago" (Old English).

8.10: Italian mandolin solos—Mr. Lad Haywood, (a) "Valse de la Reine" (Coleridge-Taylor); (b) "Gavotte" (Handel).

8.17: Contralto solo—Miss Lily Mackie, "Evening Boat Song" (Schubert).

8.21: Instrumental trio—Symons-Ellwood-Short Trio, "First Movement in E Minor Trio" (Parry).

8.31: Elocutionary—Mr. Stanley Warwick, "Early English History" (Wood).

8.36: Cello solo—Mr. Geo. Ellwood, "Largo" (Bounoucin).

8.41: Vocal duet—Mrs. Alice Harris and Mr. Arthur Coe, "Night Hymn at Sea" (Stafford).

8.45: Duo for two pianos—Misses Myrtle Mackay and Vera Macdonald, "Don Juan Fantasie" (Mozart-Lysberg).

8.52: Baritone solos—Mr. Ray Kemp, (a) "Old Barty" (Grant); (b) "Old English Love Song" (Allitsen).

8.59: Clarinet solo—Mr. A. H. Wright, "Come, Sing to Me" (Thompson).

9.4: Weather forecast.

9.5: Organ solos—Mr. H. Temple White, (a) "Hero's Song" (Volkmann); (b) "The Death of Ase" (Greig); (c) "Land of Hope and Glory" (Elgar).

9.20: Soprano solo—Mrs. Alice Harris, "One Fine Day" from "Madame Butterfly" (Puccini).

9.24: Instrumental trios—Studio Trio, (a) "Andante" from "Pathetique Symphony" (Tschalkowsky); (b) "Flower Waltz" (Tschalkowsky).

9.34: Vocal quartet—Orpheus Quartet, "The Lark Now Leaves His Watery Nest" (Calcott).

9.38: Cello solo—Mr. Geo. Ellwood, "Allegro Apassionata" (Saint-Saens).

9.43: Tenor solo—Mr. Arthur Coe, "Farewell to Summer" (Johnson).

9.47: Clarinet solo—Mr. A. H. Wright, "Air Varie."

9.51: Elocutionary—Mr. Stanley Warwick, "Cheese" (Jerome).

9.57: English mandola solos—Mr. Lad Haywood, (a) "Lazy Honolulu" (Sogdon); (b) "Love Will Find a Way" (Simson).

10.3: Vocal quartet—Orpheus Quartet, "It Was a Lover and His Lass" (Ambrose).

God Save the King.

3YA CHRISTCHURCH (306 METRES)—TUESDAY, APRIL 24.

SILENT DAY.

4YA DUNEDIN (463 METRES)—TUESDAY, APRIL 24.

3 p.m.: Town Hall chimes.

3.1: His Master's Voice recital.

3.30: Social notes and news.

3.40: Gramophone recital.

4.0: Address on "The Domestic Uses of Electricity," by Mr. G. J. Butcher, of Turnbull and Jones, Ltd.

4.15: His Master's Voice recital.

4.30: Close down.

6.0: Children's hour—Big Brother Bill.

7.15: News session.

7.30: An address by Mr. R. W. Marshall, of the Government Tourist Department.

8.0: Town Hall chimes. Concert by the St. Kilda Band, and items by assisting artists.

8.1: March—The band, "The Umpire" (Greenwood).

8.5: Baritone solos—Mr. Reg. Richards, (a) "Alone" (Lohr); (b) "Lady Mine" (Lohr).

8.11: Cornet solo—St. Kilda Band (soloist, Mr. George Christie), "Because" (d'Hardelot).

8.16: Recitation, Miss Anita Winkel, "He Didn't Oughter" (Herbert).

8.21: Selection—St. Kilda Band, "Gems of Irish Melody" (arr. Hume).

8.36: Contralto solo—Miss Dorothy Skinner, "A Song of Thanksgiving" (Allitsen).

8.40: March—St. Kilda Band, "Rubenstein" (arr. Bidgood).

8.45: Address—Pastor W. D. More.

9.0: Selection—St. Kilda Band, "Well Known Hymns."

9.8: Bass solos—Mr. F. C. Cooper, (a) "If I Were King" (Sullivan); (b) "They're Far Away" (Booth).

9.15: Waltz—St. Kilda Band, "Queen of Erin" (Douglas).

9.25: Recitations—Miss Anita Winkel, (a) child impersonation, "I've Lost My Dog" (Green); (b) "Twenty, Thirty, Forty."

9.35: Baritone solo—Mr. Reg. Richards, "Nelson's Gone a-Sailing" (Lohr).

9.38: Fantasia—St. Kilda Band, "Clarendon" (Greenwood).

9.44: Contralto solos—Miss Dorothy Skinner, (a) "Angus Macdonald" (Roeche); (b) "John Anderson, My Joe" (Masefield).

9.52: March—St. Kilda Band, "Machine Gun Guards" (Marechal).

9.56: Bass solo—Mr. F. C. Cooper, "Simon the Cellarer" (Hatton).

10.0: God Save the King.

Wednesday, April 25

1YA AUCKLAND (333 METRES)—WEDNESDAY, APRIL 25.

10.0 a.m.: Relay description of Returned Soldiers' March to Cenotaph and service thereat.

11.0: Relay of Anzac Memorial Service from the Auckland Town Hall.

7.30: Relay of Anzac Memorial church service from St. Matthew's Church. Preacher, Rev. Canon Grant Cowan. Organist, Mr. J. L. Phillipot.

8.30: Close down.

2YA WELLINGTON (420 METRES)—WEDNESDAY, APRIL 25.

3 p.m.: Relay of Anzac Day Memorial Service from the Town Hall, Wellington.

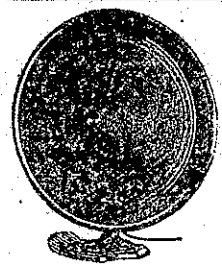
3YA CHRISTCHURCH (306 METRES)—WEDNESDAY, APRIL 25.

2.30 p.m.: Relay of Citizens' Anzac Memorial Service, under auspices of the Returned Soldiers' Association, from King Edward Barracks.

Special service with choral items by grand choir.

7.30 to 9 p.m.: Relay of Anzac Day eveningservice from St. Paul's Presbyterian Church (under auspices of Christchurch Ministers' Association).

Chairman, Rev. D. Gardner-Miller. Secretary, Rev. A. W. Stuart. Special speaker for evening service, Rev. J. Robertson, M.A.



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CHRISTCHURCH.



It is reported by the Mr. Bourne "Listener-in" that "Station 2BL has engaged Gordon Ireland, one of New Zealand's most popular radio entertainers, for a series of appearances. Mr. Ireland, who was one of the first artists to broadcast in the Dominion, is a versatile entertainer at the piano, specialising in comedy, dramatic, popular numbers, and character sketches. For six months he was with the New Zealand Broadcasting Co., Ltd., at its Christchurch station, 3YA, where his work earned him a Dominion-wide reputation. He will make his initial debut to 2BL during the coming week."

The object of soldering is to unite metal surfaces by means of a lead-tin alloy, called solder. In some work, such as tinsmithing, metals are soldered merely to fasten them together mechanically. In most electrical work, soldering is done, not only to fasten two metals together mechanically, but also to exclude air and moisture, and provide a joint which offers a very low resistance to the flow of current, and which continues to do so for an infinite length of time. The melting point of solder depends upon the proportions of lead and tin in its composition. "Hard solder" is an alloy of zinc and copper, which melts at a dull red heat. "Soft solder" contains various proportions of lead and tin, and melts at a much lower temperature. The solder used most in electrical work consists of lead and tin in equal proportions, and is commonly known as "half and half." It can be obtained in bars, wire, or ribbon.

An unusual scene was staged recently in a London courtroom, when a large instalment house dealing in radio and other equipment brought suit against 541 of its customers, who had entered into "hire-purchase" agreements, for balances due, varying from five shillings up to five pounds. Judgments were given by the presiding Magistrate for payments in monthly amounts, varying from two shillings up, according to the circumstances of the defendants.

BUILDERS of radio sets usually wish their panels engraved, to make a neat appearance, and give the cabinet a professional look. A simple method of doing this is to mark the arrows, letters, or whatever is to be engraved, on the panel with a lead pencil. A prick-punch with a sharp point is then used to go over the lines drawn, tapping lightly. With a little practice, these punch marks can be made to give the panel a fine appearance. The small holes can be filled with engraving enamel or whitening, or left as they are.

IN order to obtain long life and satisfactory service from rectifiers and condensers of the electrolytic type, it is essential that nothing but pure distilled water be added to the electrolyte. This rule is just as essential in the operation of electrolytic cells as in the case of storage batteries: for, if city water from the pipes in the house is used, the mineral contents may cause a chemical action, which will destroy the efficiency of the unit.

LIKE most neglected things, the grid-leak is a most important adjunct to the circuit, and, correctly handled, provides a systematic control over the reaction. If the leak is of too small a value, the reaction coil cannot be approached to anything like close coupling without the set going into oscillation. On the other hand, if the value is too high, it will be found that the set will go into oscillation before the signal strength has reached its maximum. Between these two extremes exists the ideal setting. A variable grid leak is almost a necessity in most modern circuits. The majority of listeners-in, and even a number of experimenters, take the value of the grid leak too much for granted; a fixed leak can only give complete satisfaction under exceptional circumstances. The only solution of the difficulty lies in the use of a variable unit, one having a range from 500,000 ohms to five megohms being recognised as covering the requirements of most valves.

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