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Can Literature be Broadcast?

Mr. Aldous Huxley, the famous Novelist, is inclined to think not

THIS question is of growing importance and interest, and in the "Radio Times" appears an article on it from Mr. Huxley. In comment, on that article the editor says:—

"While welcoming to our columns one of the most distinguished of contemporary writers, we cannot refrain from registering a comment upon Mr. Huxley's argument. In one respect, he seems to us to do less than justice both to the B.B.C. and its listeners. He appears to regard the B.B.C. as an institution which follows cautiously certain well-worn and constricted lines of artistic development, confining its programmes to matter of 'the lowest common measure of artistic excellence.' In effect, he accuses the B.B.C. of attempting the impossible object of 'pleasing all the people all the time.' Such an ideal, if indeed it ever were held by Savoy Hill, has long since been

discarded. A perusal of the programmes would reveal to Mr. Huxley the catholicity of the matter broadcast. Modern chamber music and musical comedy, the literary short story, and the comedian's monologue—there is place for each and each has its adherents. For our own part, we see no reason why the length or nature of any short story should stand in the way of its being broadcast, provided that the project is artistically a sound one from the point of view of microphone production. This would not, of course, be the case with a story of superlative length or particular emphasis upon such a subject as sex. We are inclined to agree with Mr. Huxley that the microphone may not be pre-eminently the suitable medium for literature, but it would be deplorable if the material of broadcasting were to consist only of the second-rate, the so-called 'popular.' Happily it does not. Nor is the 'popular' invariably 'second-rate.'"

THEORETICALLY, any human activity that is susceptible of being expressed in terms of sound can be broadcast. Anything, for example, that can be printed in a book can be read into a microphone and thence, across the ether, into the ears of listeners. Theoretically. But there are practical difficulties which severely limit the actual realisation of these theoretical possibilities. It is possible to broadcast the contents of any book; but in practice the majority of books will never be broadcast, for the simple reason that they are too long, or that their appeal is not universal, but specialised, or because they are too difficult to be understood, or too subtly beautiful to be appreciated at a single hearing. The wireless station will never replace the printing press. There will always be readers, as well as listeners.

What applies to literature in general applies to that particular little province of literature which we call the Short Story. Theoretically, any short story can be broadcast. But in practice, we can feel quite certain, only a very small proportion of the short stories actually composed by authors of merit will ever be broadcast. Let us go into the reasons for this in detail.

THE short story is short in relation to the novel, which has been defined by Mr. E. M. Forster as a piece of fiction of more than fifty thousand words. A short story is any piece of fiction of less than fifty thousand

words. Some excellent short stories are only two or three thousand words long, others run to twenty or thirty thousand words. A volume of three hundred pages may contain three short stories or twenty.

There is no rule; the length depends on the nature of the subject treated, and the author's method of treatment. True, artificial, and arbitrary rules have been imposed by the editors of magazines which buy short stories.

In America, which is the principal market for short stories, the standard length for such pieces of fiction is about six or eight thousand words. A few years ago editors wanted only three or four thousand. Increase in the number of advertising pages has necessitated a corresponding increase in pages of text, and writers must now double the length of their stories, in order that the spaces between the eulogies of tooth-paste and plumbing fixtures, motor-cars, and candy may be duly filled.

Now, the number of words that can be audibly and expressively read out loud in an hour is from eight to ten thousand. This means that a long short story (the phrase is idiotic, but unavoidable) would take anything from three to five hours to read; a medium-sized short story, two hours, or an hour and a half; a short story of standard American magazine length, about an hour or three-quarters of an hour.

The mere statement of these figures is enough to make it obvious that a whole class

of short stories (containing some of the most admirable specimens of fiction in existence) can never be broadcast at all. Few broadcasting stations, I imagine, will want to make use of any story the reading of which takes more than an hour. And even an hour may seem a little long. For broadcasting purposes, the ideal short story would be one of three or four thousand words, of twenty or thirty minutes.

SO much for the first difficulty in the way of broadcasting short stories. There are other difficulties no less grave—difficulties arising, not from the length of the story, but from its character, from its subject matter and style. Thus, there are many very fine short stories which deal with what are beautifully and vaguely called "controversial subjects" in a "controversial manner." In practice, this generally means that they deal with the subject of sex in a manner more frank than that in which rural deans and middle-aged maiden ladies are accustomed to deal with it. There are, of course, other controversial subjects—that is to say, other subjects about which one cannot talk in an unconventional manner without shocking a substantial percentage of adult men and women.

Political economy, for example, is highly controversial. The statement that the present system of distributing wealth is not the best and most efficient that can be devised by human and even divine ingenuity is one which

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Can Literature be Broadcast?

(Concluded from front page.)

many admiring citizens find profoundly distressing, outrageous, and immoral. Only less controversial are questions of religion, of birth-control, of party politics. With most of these subjects, however, the short story is not very likely to deal; for the writer of fiction, the subject of sex remains the most important of controversial topics.

The directors of broadcasting concerns, like the editors of popular magazines with large circulations, do not like controversial contributions which may offend a substantial proportion of their public. Their objection eliminates another large class of artistically admirable short stories. Almost as widely unpopular as the shocking story is the too true, the cruel, the tragic, the sordid story.

The great majority of films and magazine stories have happy endings for the good reason that the great majority of kinema-goers and magazine readers do not like unhappy ones; they are mostly remote from reality, because most people do not like to have reality shown to them. The wireless means for a public as large, mixed, and indiscriminate as the kinema or the big magazines. This public contains the ordinary percentage of shockable, tragedy-shy reality-haters, to whose preferences and dislikes due deference has to be paid.

This means that yet another and important class of short story can seldom or never be broadcast. When the necessary discounts have been made we discover that the only short stories that are ever likely to be freely broadcast are stories of less than five thousand words dealing conventionally and not too realistically with safe subjects of an untragic and optimism-producing nature.

In other words, the only short stories that are ever likely to be freely broadcast are short stories of exactly the same kind as are now published in the popular magazines. For those who are interested in literature and the realities with which literature is supposed to deal, it will be a matter of perfect indifference whether such stories are broadcast or not. They know in advance that practically all the short stories in which they are interested are not likely to be broadcast at all. When they wish to read the stories that interest them they will turn, as they have always done, to books.

ONE of the great charms of literature is that it is an art which can be appreciated in silence and solitude. It need not, like music, be performed. Once a book is printed there is a direct communication between author and reader. The broadcasting of stories has the effect of interposing a quite unnecessary interpreter between reader and writer; it breaks the silence, intrudes on the solitary privacy in which the literature-lover is privileged to enjoy his favourite art.

Personally I would never dream of listening to a story if I could read it to myself. Even a good story. And in practice, as we have seen, the majority of stories read into the microphone are likely to be as poor as the majority of stories published in the magazines or turned into films, and for the same reasons—first, because there are not enough good stories being produced to supply the daily demand, and, second, because, even if there were, most of them would be very distasteful to a great many people. A publisher need not consider the many people to whom the book he is publishing will be distasteful. Only those who like the author's work will buy the book; he is publishing for a limited audience.

But an editor who is selling two million copies of his magazine, a film producer who is catering for a world-

Radio Society for Auckland

Proposal for Formation

A LISTENERS' league was formed in Auckland some time ago to safeguard the interests of listeners, and now that its purpose has to a considerable extent been fulfilled, it has apparently ceased to function, says an exchange.

A proposal is now on foot to begin a radio society in Auckland. Various well-known amateurs and those interested in the welfare of wireless, both as a business and as an interesting hobby, are now busy arranging a meeting of listeners, and it is expected this will take place in the next week or so. Such a society would have a much wider field of activity than the listeners' league could have.

One idea is to have a members' workshop where tools would be available for amateur builders and any desirous of making small alterations and repairs to their sets. Possibly the establishment of a technical library through which the latest overseas magazines could be borrowed, might later be considered. Such a society can be an active force for good in the preservation of kindly relations between listeners and the Broadcasting Company. Suggestions for improvements, or complaints when these are deemed necessary, could be made quietly and with good effect through the executive.

Much smaller centres than Auckland have radio organisations, some of them with transmitting stations, and the establishment of a local society would help to create a spirit of co-operation with IYA and the company.

Nationalisation of Radio

CAPTAIN P. P. ECKERSLEY, Chief Engineer of the British Broadcasting Corporation, in a recent newspaper article, writes: "Having organised the whole of Great Britain, the next step forward seems to me to be the linking up of national systems, so that they could interchange programmes with one another. There is no technical reason why the whole of Europe should not be joined up in this way."

wide public, a wireless director who is broadcasting over whole countries and continents, have no such freedom. They are not appealing to a special but to a mixed and general public. They must hit on a kind of lowest common measure of artistic excellence. They cannot afford to purvey outstanding originality, because, except in rare cases, outstanding originality (especially in literature) is liable to offend at least as many people as it pleases.

We are thus forced to conclude that, so far as literary art is concerned, the broadcasting of short stories is as irrelevant as the publication of short stories in popular magazines. The thing may be done, and may even prove a popular attraction; but that it can in any way either assist or harm the cause of literature I greatly doubt.

The Queen Broadcasts

HER Majesty the Queen recently unveiled her first war memorial, and for the first time her voice was heard on the wireless. The memorial is that which has been erected on Tower Hill, London, in honour of those members of the merchant navy and fishing fleets who lost their lives during the war and whose only grave is the sea.

The Queen's devotion to duty was shown by her decision to fulfil this engagement in the midst of her anxiety over the King. Dense crowds congregated at the memorial and along the route from Buckingham Palace to express their appreciation of her act, and to join with her in paying tribute to those whose heroism was equal to that displayed by the soldiers on the battlefield.

Her Majesty's tribute to the men of the merchant navy and fishing fleets, whose master is the Prince of Wales, was heard not only by the relatives and friends assembled at the memorial, but by thousands of men, women, and children seated in their windswept cottages along the coasts of England.

Some of those whose names were engraved on the stone belonged to these fishing folk, and though they could not see their Queen they heard her voice.

Australian Features

OUTSTANDING features from Sydney stations for the period February 24 to March 2 are as follows:—

Station 2FC

Sunday, February 24, 8.30: Classical programme arranged by Horace Keats.

Monday, February 25, 9.15: "The Bohemian Girl."

Tuesday, February 26, 9: Minnie Hamblett, English pianiste.

Wednesday, February 27, 8: Classical programme arranged by Oliver King.

Thursday, February 28, 8.30: Brownie Mummery, tenor.

Friday, March 1, 8: Theatrical transmission.

Saturday, March 2, 9: Dance Band.

Station 2BL

February 24, 9.30: Nance Marley, contralto.

February 25, 8: Wuriltzer organ.

February 26, 8: Orchestral music.

February 27, 8: H. W. Varna Company, "The Bells."

February 28, 9: Alfred Cunningham, baritone. Farewell appearance prior to his departure for Canada.

A Forward Move

AN experimental shortwave station operating on 45 metres, in Portugal, calls "PIOA Lisbon, Portugal," after every number. The announcement is made each time in Portuguese, Spanish, French, German, and English—in that order. This is a forward step in short-wave broadcasting, as most of these stations announce in their own language only, and are, therefore, difficult to identify by foreign listeners. The anti-Esperantists will smile at the omission of the "universal language" from the list.

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What is a Good Play?

Considerations of a Leading English Dramatist

ONLY last week I received from a Middlesbrough listener the following postcard: "When you go to the theatre have you a standard play at the back of your mind by which to measure and judge? If so, how many acts has it? How many scenes? Is the action 'consecutive'? Is it a 'one-man' play? Has it a happy ending?" The answer is that I always have an ideal play at the back of my mind, only this play isn't a rigid, unalterable thing like the standard yard, pound, or pint. It isn't shaped like a foot-rule, and I measure by it in my own way.

DICKENS used his absurd figure of Mr. Curdle to poke fun at the silly professors who know nothing about the drama, but all about its rules. Now, how are the rules of my art arrived at? Well, I don't think anybody would want to establish a chair of poetry before there were any poets, or make rules about playwriting before there were any playwrights. The horse comes first, and then the cart. I imagine therefore that a principle is created as soon as you find a number of artists putting it into practice.

Take the elementary rule about not keeping a secret from your audience. It is not to be supposed that Aristotle woke up one morning, got into his bath, seized the soap and shouted: "Eureka! No dramatist must keep a secret from his audience!"

What Aristotle did, or what later professors did after him, was to discover that the great practising dramatists made so little use of the quality of surprise that it was obvious that they didn't think it a good quality. Sophocles in the play of "Oedipus Tyrannus" lets his cat out of the bag at once. We in the audience know almost immediately that the dreadful prophecy has come true and that Oedipus has killed his father and married his own mother. But the French dramatist, Corneille, when he treated the same theme in "Oedipe Roi," kept the fulfilment of the prophecy equally from the audience as from Oedipus himself and filled in with three acts of gaffle so as to spring his fourth-act surprise on both sides of the curtain at once. The result is that the French play gives only a momentary shock after which virtue goes out of it, whereas the Greek play braces the spirit of man for ever by showing how much agony a noble mind may endure. And, of course, you can't go on repeating a surprise.

In Peacock's "Headlong Hall"—from which Mr. Shaw took the idea of "Heartbreak House"—there is a Mr. Gall who distinguishes between the picturesque and the beautiful, and adds to these qualities, in the laying-out of gardens and pleasure-grounds, "a third and distinct character which he calls unexpectedness." "Pray, sir," retorts a Mr. Milestone, "by what name do you distinguish this character when a person walks round the grounds for the second time?" It is because the quality of surprise has been found to cheapen drama that a rule against it has been made.

IN view of the fact that the R.B.C. are making an appeal for plays, this article, from the pen of Mr. James Agate, dramatic critic of the B.B.C., should set the efforts of many who have taken interest in the appeal moving in the right direction.

It is the same with the things you must do as with the things you mustn't: in each case it is experience which lays down the law. The tragedies of Shakespeare, Racine, and Corneille have fine acts because though the Greek play had only one act the emotion of that act went through five distinct stages. There was first the beginning of the story, second its growth and application, third a state of suspension or gathering of clouds before the storm.

The scenario for my ideal modern comedy reads as follows:—

Act I. The drawing-room in Lady de Courcy Marshmallow's House in Park Lane. Afternoon.

Act II. The morning-room in Mr. Austruther's House in Curzon Street. The same evening.

Act III. The Hon. Repton Marlborough's chambers in the Albany. Midnight.

Prizes offered to Writers of One-Act Play and Poems

WE would remind readers, and especially those who have a gift for writing, that entries for the one-act radio play competition close on February 28, and for the poetry competition on March 1. The prizes offered for the best one-act play are:—

| | |
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| FIRST PRIZE | £5/5/- |
| SECOND PRIZE | £2/2/- |
| THIRD PRIZE | £1/1/- |

The prizes offered in the poetry competition have been donated by Cadbury's Ltd., and are:

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The judges for the radio play will be a sub-committee of the IYA Music and Dramatic Committee. The judges for the poetry competition, which was proposed by the IYA Music and Dramatic Committee, will be Mr. Johannes Andersen (Librarian at the Turnbull Library, Wellington), Dr. Guy Schofield (Parliamentary Librarian), and Mr. C. A. Marris, editor of the "N.Z. Referee."

All particulars concerning these competitions appeared in the "Radio Record" of January 25.

fourth the climax or thunder-clash, and fifth the clearing-up, which included the time necessary for the audience to become calm again and leave for home in a state of equanimity corresponding to that in which it entered the theatre. A certain similarity might be deduced between the principles of the drama and the Turkish bath. More seriously, it follows that it doesn't matter how many acts you have provided you have emotional progression with a climax in the proper place.

IN the question of the number of scenes, again it hardly matters whether like the Greeks you have one, or whether like Shakespeare in "Antony and Cleopatra" you take two. But perhaps you had better be a Shakespeare before you decide on so many, as even the very great play I have mentioned undoubtedly suffers from the constant chopping and changing of scene. I admit that each time when, in a modern play, the curtain goes up and discloses the same scene as before, I suffer a slight disappointment. It would seem that the eye needs a change as much as ear or brain.

Is the action consecutive?—asks my friend. This brings us back to Mr. Curdle's unities.

In Greek drama the unities were those of action, time, and place. In other words, there had to be one main plot: the time taken must not exceed twenty-four hours; and the place of action must remain the same throughout the piece. Yet I seem to remember a play by Mr. Bernard Shaw which began in the Garden of Eden and ended in the year of Our Lord, thirty-one thousand nine hundred and twenty. And, since "Back to Methuselah" is a masterpiece, one would say that the unities can safely be broken. But there is this to be said for them: that deference to them entails much beauty of craftsmanship which otherwise would go by the board. "Limitations proclaim the matter," said Goethe.

Is my ideal play a one-man play? It isn't, if that means a one-leading-man's play. But I think that any good piece should have a central theme which may be typified in a central character. Has my ideal play a happy ending? Yes, if it calls for one, but not if the audience is deemed so weak-

minded that it cannot endure a sad one. If the soldier-hero in "Caste" did not return to Esther's arms and baby, "Caste" would be a bad play, because the feelings of the spectator would be lacerated by an entirely unnecessary tragedy.

There is no reason why George D'Alroy should not come safely through his war. But "King Lear" would be a bad play if the old man made it up with Regan and Goneril, and Cordelia came to life again and married Edgar. "King Lear" was meant to end unhappily. It ended unhappily before the very first word was written.

The golden rule about playwriting is that there is no golden rule, except that a play must be consistent with itself. My ideal play is any play which has been devised by a fine mind. If the play is tragic its issue shall be nobly conducted and debated; if it is sentimental the sugar in it must come from the same shop which sold the Dormouse (or whoever it was in "Alice in Wonderland"), the best butter. And again, I mean by a fine mind a mind which is good of its sort.

"The Private Secretary" and "Charley's Aunt" are ideal farces, because they proceed from first-class farcical minds and are faultless. Or you might call "Hamlet" an ideal tragedy in spite of its faults. Why, for example, didn't Horatio tell Hamlet when he met him at the railway station on his return from England that Ophelia was dead? The real point is that the

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people who can write plays do not need to know any of the rules, and if a man can't write a play not all the handbooks that have ever been written will teach him. The born dramatist is one who doesn't know how it is done, but can do it. Sir James Barrie, when he was asked to write an introduction to the plays of Harold Chapin, confessed that he bought a book about how to write plays. But the book was so learned and the author knew so much and the subject grew so difficult, that Sir James abandoned it in despair. And we may reflect upon how great would have been the loss to the English stage if Barrie had ever learned how to write for it.

Letter from Rev. Weeks

THE following letter was addressed to the secretary of the Wellington Amateur Radio Society:—

"As we are nearing the shores of Canada I am just catching up with the very heavy amount of correspondence which the abundant kindness of my many New Zealand friends has entailed. I was exceedingly glad to receive your most generous letter of appreciation on behalf of the Amateur Radio Society of Wellington. We have been 'labourers together, and I have heartily appreciated the co-operation. Your society has been doing mighty good work, and, while I have not been able to take any active part in the meetings, I have been exceedingly interested in what you have been doing.

"Please accept and convey to your society my very grateful thanks for the letter, which I value greatly. With kindest greetings and all good wishes,

"Ever sincerely yours,

"ERNEST C. WEEKS."

Wilkie Company leaves Wellington

SATURDAY last marked the last appearance of Mr. Allan Wilkie and his company in Wellington. On this occasion the historical play, "Henry the Eighth" was presented, and its rendering marked a brilliant finale to a very successful season in the capital city. None of the characters left anything to be desired, and Mr. Wilkie as "Cardinal Wolsey" gave an exceptionally fine interpretation.

Those in the country who were privileged to hear the broadcast of the "Merry Wives" will now have the opportunity of seeing the company in person, for, as Mr. Wilkie says, wireless can never replace flesh and blood, and, although the broadcast left little to be desired, it certainly cannot be a substitute to actually witnessing these plays.

At the conclusion of "Henry the Eighth," Mr. Wilkie thanked his audience for their appreciative hearing, and outlined the Wellington season. He claimed that it was the most comprehensive Shakespearean season that had ever been presented in that city.

Listeners throughout New Zealand are looking forward to another treat when the company arrives in the cities where they will be able to broadcast, for it cannot be denied that the broadcast of the scenes from the "Merry Wives of Windsor" was one of the finest yet heard in the country.

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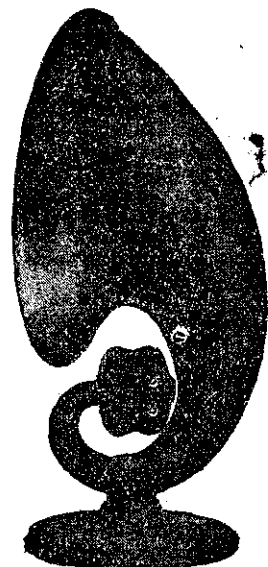
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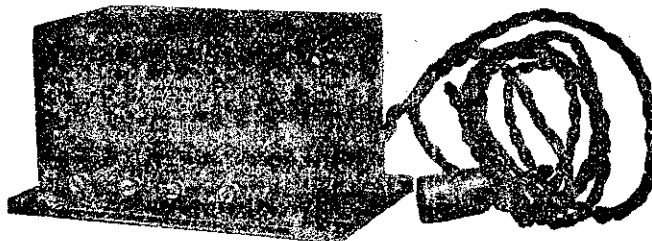
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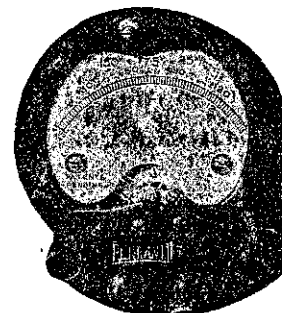
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Next Week's Programmes

Some Descriptive Notes

It was in his Freebooter Songs that William Wallace had his greatest success. These are ballads of the days when the moss-troopers (outlaws) roamed the Scottish border and made fierce forays upon those whose hands were against them. Two of these songs are to be sung by Mr. J. M. Caldwell at 2YA on Monday evening. "The Rebel" is a stirring song of the freebooter, who respects no law but that of the foray and envies none save the eagle and the hawk. "Son of Mine" is the cradle song of a hunted father to his babe, who, he proudly declares, shall himself some day lead the broken clan. It is some 40 or 50 years ago since William Wallace graduated with honours as Doctor of Medicine at Glasgow University. But he soon gave up the medical profession for music, though during the war he held important posts in the medical service.

A SELECTION entitled "Tabor" to be played by 2YA Orchestra on Monday evening is a symphonic picture from "My Country," by Smetana, the first Bohemian composer to achieve distinction. He was a great lover of his native land, and in his set of orchestral pieces entitled "My Country" he celebrated in music its natural beauties, its history, and its legends. The pipe and tabor music which will be represented in the piece to be played, was once a popular form of musical entertainment. Instead of the usual six holes, the pipe had three, the pipe being held in one hand while the other struck the tabor, a diminutive drum or

tambourine. In the orchestration by Smetana the drum-like effect is noticeable throughout.

THE "Erl King," which will be heard from 1YA on Sunday evening, is a poem by Goethe set to music by Schubert. It pictures a father and his sick child on horseback. The ghostly Erl King flies with them, unseen and unheard by the father, but seen and heard by the boy. The hard riding through the night (verse 1), the boy's terror at seeing the ghostly figure (verse), the Erl King's wheedling invitation (verse 3) the boy's renewed terror, and the father's attempt to comfort him (verse 4), the Erl King's second invitation (verse 5), the boy's cry and the father's consolation (verse 6), the Erl King's grasp of the boy (verse 7) and the boy's death (verse 8) are all graphically pictured.

AN appropriate number to be played by 2YA orchestra during the St. David's Day concert will be the "Celtic Suite" composed by Foulds. It has been suggested that in the three movements which constitute this suite—the Clans, a Lament, and the Call—the composer intended to pay homage to the three great races of Celts in the British Isles—the Scottish, the Welsh, and the Irish. The Clans: There are three chief features in this first piece. The rugged energetic opening tune seems to suggest the Highlands of Scotland. Later, a more tranquil rustic tune is heard, characteristically Scottish. Then we hear a Call (perhaps the summoning of the clans), and after this most of the foregoing material is treated in various ways, including suggestions of the bagpipes. A Lament: This is the piece that has been likened to a Welsh folk song. It consists chiefly of a simple, expressive melody which is worked up by the orchestra to a telling climax. A Call: The last piece is very spirited and vigorous. There are in it three chief tunes, the first of which suggests the Irish jig, the second a hornpipe, and the third a march. These three combine to make a brilliant ending.

"THE Broken Cross," to be sung on St. David's night at 1YA, is a Welsh air inspired by the fragment of a cross remaining over the grave of Eion. Eion was a famous warrior who was slain in battle during the reign of Henry III, and whose body was buried in a spot (now pointed out) in the Vale of Clwyd, North Wales. A cross was erected there to mark the place but it has been allowed to fall out of repair and only a part of it remains.

WHEN Delibes began to write for the stage at the age of twenty-one he soon showed that he had a capital "sense of the theatre." He brought out some short comic operas at the Lyric Theatre of Paris, and wrote a number of operettas for other theatres. After periods as accompanist and second chorus master at the opera, he was commissioned to collaborate in a ballet with the Polish composer Minkus, and did it so well that he was asked

to compose one himself. This was "Coppelia," which came out in May, 1870. Its run was tragically interrupted by the outbreak a few weeks later of the Franco-Prussian War. A valse from "Coppelia" will be played by 3YA Studio Orchestra, under Mr. Harold Beck on Wednesday evening.

MR. LEON DE MAUNY will be playing Chopin's "Second Nocturne" on Thursday evening. Chopin was not the inventor of Nocturne. That distinction belongs to the Irishman, John Field; but Chopin had a wider emotional range and a finer feeling for the possibilities of the piano than had Field, and the three Nocturnes in the second set he wrote show his developing imaginative power and technical freedom. The Nocturne, like many other of Chopin's pieces, are capable of bearing a good many poetical interpretations. The attraction of this music does not, of course, consist in its being supposed to represent or suggest this, that or the other, but in the fact that it has moods and real emotions, and that the player's imagina-

tion, working on the composer's material transmits some clear mood and emotion to us. The Nocturnes may thus appeal in widely different ways to listeners of differing temperament, each hearer giving some personal colour to the music as it passes through the prism of his own imagination.

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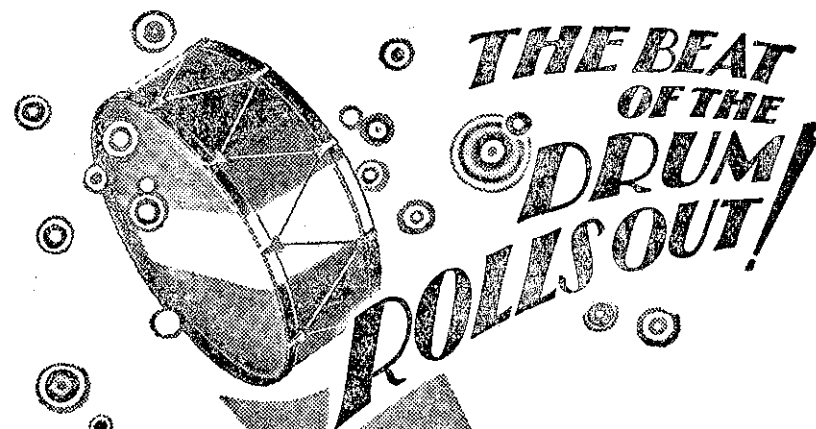
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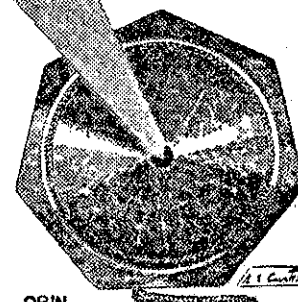
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N.Z. RADIO PUBLISHING CO., LTD.,
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WELLINGTON, FRIDAY, FEBRUARY 22, 1929.

B CLASS STATIONS NOT APPROVED.

ANNOUNCEMENT is made that the Postmaster-General, the Hon. J. Donald, has decided not to approve the request for permission to establish and operate B Class stations in New Zealand for the sale of advertising time. We are convinced that this decision on the part of the Minister is sound and in line with the best course of development for the future protection of radio in general and listeners in particular.

We have given in our columns full publicity to the case made for the operation of B Class stations dependent upon advertising revenue, and have set forth in detail our view that that policy was fundamentally unsound, having regard to the best interests of the present and future development of radio. Into those reasons there is now no need to go. The departmental officers from whom the Minister called for report undoubtedly placed the full facts before the Minister and enabled him to arrive at the decision he has come to. Detailed reasons for his action will be issued by the Minister in due course, and will be read with much interest by both those for and against the proposition.

In our opposition to the proposal to introduce B Class stations relying upon advertising revenue, we have been concerned wholly and solely with the need for developing the radio service upon a strong and stable foundation. The unified system of control, in our view, is undoubtedly the better. It is proving most satisfactory in Britain, and is enabling a very high standard of service to be given there without the intrusion of the advertising element. So far as the advocates of B Class stations were concerned with the introduction of longer hours and improved service, we are wholly with them. Those objectives, however, will in our view best be attained by concentration upon the existing organisation than by the creation of a new and competitive organisation. Dealers, we know, desire longer hours of operation, particularly such as will permit the demonstration of sets for a longer period in business hours and facilitate the sale of wireless equipment. That objective is commendable and has our support. No one would be more pleased than ourselves to see it possible for the Broadcasting Company to give longer sessions and more sessions. It may be taken for granted that the Broadcasting Company itself is alive to the desirability of expanding its service, but as a business proposition it unquestionably must take into account the means for meeting the cost of such increased service. It is true that of late the revenue available to the Broadcasting Company has increased, but as a definite offset against this must be placed the apparently unavoidable seasonal decline suffered in the early stages of the Company's financial year when, following on March 31 last, registrations were for a long period below 30,000. In our view, hard and fast adherence to the present license year is unbusiness-like, and imposes an unnecessary loss upon the revenue available for broadcasting. That, however, is by the way, but it is a material point with which to counter those who take the maximum figures and glibly compute the revenues available for radio. That the Broadcasting Company should increase its service in every way possible is desirable, and we shall not cease to urge that as opportunity offers and means permit

"B" Class Stations not Approved by Minister

Reasoned Statement to be Issued

THE Hon. J. Donald, Postmaster-General, has announced he is not disposed to accede to the request to authorise the erection of B Class stations to operate in New Zealand, and to be dependent upon revenue derived from the sale of time and advertising publicity over the air.

A deputation recently waited upon the Minister to represent, on behalf of traders and others interested, their desire that permission to this effect should be given. It was advanced on behalf of the deputation that, if permission was given, a company would be formed to operate a chain of stations throughout the Dominion to give longer hours of service without cost to listeners.

The Minister has taken time to investigate the matter, and now makes the statement that he is not disposed to accede to the request and that a reasoned statement covering the grounds of his decision will be issued in the near future.

Dual Transmissions from 2YA.

Test for Wellington Listeners

FROM Thursday, February 21, till Tuesday, (inclusive) the following week, there will be dual transmissions of 2YA programmes.

The purpose of this extra transmission, as explained in last week's "Radio Record," is to enable Wellington listeners to prove whether their sets suffer from overloading when tuned in to 2YA.

For the purpose of carrying out the test the New Plymouth transmitting set, which has been assembled in Christchurch, has been installed at 2YA, and when the powerful 2YA is sending out its 5000 watts, its confrere will be transmitting 50-100 watts.

Wellington valve set users will thus have the opportunity of comparing their reception of 2YA and of 2YB on their respective wavelengths.

THE overloading of sets is a very common occurrence among listeners in proximity to 2YA owing to the high power of that station, but generally the bad reception resulting from such overloading is not attributed to the real reason. The dual transmissions from 2YA this week will no doubt prove to many listeners that they are overloading their sets. In such cases the remedy is simple.

The wavelength on which the 2YB transmitter will work is 268 metres. That of 2YA is, of course, 420 metres.

IN connection with the New Plymouth transmitter, it is interesting to learn that among the reports of reception on the night of the test from the studio of 3YA, was one from Mr. R. G. Bennett, of Ruawai, North Auckland. He received the broadcast clearly. His report is the longest-distanced yet to hand.

After the test at 2YA, the transmitter will be dismantled the following Wednesday (silent day at 2YA) and sent on to New Plymouth.

Presenting the Colours

2YA Have Unique Broadcast on Sunday

THE ceremony of presenting colours to the First Battalion of the Wellington Regiment will take place on Sunday afternoon week. It will be an impressive celebration and will be in a modified form, akin to the historic "Trooping the Colour" which takes place annually at the Horse Guards Parade, London.

The presentation of the colours will be performed by the Governor-General, Sir Charles Fergusson.

FOR SALE.

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Welsh Programmes for St. David's Day Broadcast of Hawera School Orchestra

ON Friday, March 1, St. David's Day will be remembered by Welshmen all over the world, and the occasion will be commemorated in New Zealand with the presentation of Welsh programmes from all four stations.

ON Friday evening a special "St. David's Day" programme will be presented by the choir of the Wellington Welsh Society, under the conductorship of Mr. W. G. Aked. Mr. Barton Ginger, the well-known local elocutionist, will also assist with the programme. The choir's items will comprise part songs, duets, choruses and solos, some of which will be sung in Welsh, and some in English. In order that listeners may follow the items more closely a brief outline of each item will be given before its performance. The part songs will include Dr. Parry's "I was Tossed by the Wind" (which number was composed after Dr. Parry had been in a storm in the Atlantic), "All Through the Night," "God Bless the Prince of Wales" (which is always on the programme at any Welsh function), and two bright items "Sospan Bach" and "Mary Ratan."

The choral section of the programme will conclude with the Welsh National Anthem, sung in the native tongue. Mr. Tucker, the President of the Wellington Welsh Society, will also give a short talk on St. David. Mr. Barton Ginger, who still continues to delight listeners with his artistic elocutionary numbers, will be heard in a character sketch from Dickens's "Scrooge," and in a humorous number from the "Grindler" series. In the former Mr. Ginger will be assisted by the Welsh choir.

ON Sunday afternoon, March 3, the annual Welsh service will be celebrated in the Anglican Cathedral, Christchurch. This service will be relayed by 3YA.

The Life Story of St. David of Wales

TO examine the life story of David, the Patron Saint of Wales, is very like lifting a dark curtain to peer into the gloom, because those early centuries are very obscure, full of a strange mixture of myth and tradition. Yet, somehow, out of it all there rises the figure of a strong man ruling his monastery and drawing the wild tribesmen to God by the power of his fiery eloquence.

His life story may be said to begin with the love story of Sant, The Brython, and Non, a woman of the Goidelic tribes, because the child Dewi, or David, was the result of their irregular union.

The expectant mother was driven out by her own kindred, and so her child was born in the wilds. Whilst he was still young he was sent to the monastery of Hen Llwyn to be taught by Paulinus, the abbot. This early settlement was probably a collection of huts in a thorny brake, but afterwards a fine stone building rose on the site which was named Ty Gwyn. When the young man was fully grown he went into Gower, establishing churches in all the land between the Tawe and the Towy.

From there he went back to Dyfed and established his monastery at Glyn Rhosyn, in the place now known by his name as St. David's.

There are traditions of his life at the monastery and the strictness of his rule, and these ring true. One story which has reached us tells of a conspiracy between three of his monks to poison him. They were the steward, the cook, and his deacon or assistant.

A VISITOR from Ireland, a monk named Scuthen, was staying at Glyn Rhosyn at the time, and he suspected the plot, which was to poison the abbot's bread. David, all unsuspecting, sat down at the table, when Scuthen exclaimed: "To-day none of

the brethren shall wait on the Father but myself."

The deacon turned pale and trembled as Scuthen took up the bread and gave it to a house dog.

At the same moment a crow flew down from an ash-tree close by and picked up the crumbs.

Whilst the conspirators and the other monks stood looking on, the dog and then the bird fell dead. Upon which the brethren rose and cursed the offenders, praying that they should forfeit their place in Heaven.

Sometime in the middle of his life David was compelled by the violence of the yellow plague to fly over the sea to Armorica. He probably stayed there from 547 till 551, and this accounts for the many churches in Brittany which are dedicated to the Welsh saint.

After his return to Wales he seems to have made his series of journeys, his preaching tours, from Cardigan Bay across to the banks of the Wye, which is probably the reason why we have so many churches.

He was famous for his great sayings, and one of these at least has come down to us in the motto, "Goreu defawd daioni," which in English would read, "Goodness is the best custom."

We have a relic of his stay in Gwent, where the little church near Caerlwn, called Llandewi fach, was granted to the Saint and dedicated to him after he had settled a long-standing dispute between the neighbouring chiefs.

The old man, full of years, was greatest in his death, for the story goes that on the Sunday, though he was even then dying, he preached to his people in the church which is now the cathedral of St. David's. On the following Tuesday, being the first of March, he was again in the church, and as he listened to the brethren singing the psalms, he suddenly repeated the words, "Tolle me post Te" ("Raise me after Thee"), and so passed away.

ON Thursday evening, March 7, the broadcast will take the novel form of a concert entirely by school children. These will be pupils from Hawera Main Primary School and Hawera Technical School, who are making a special visit to Wellington to give a concert at the Town Hall. This visit is chiefly the outcome of the interest taken in the Hawera School Orchestra by the ex-Prime Minister, the Hon. J. G. Coates, who was much struck with their playing last year.

The orchestra, which numbers over 50, has been trained by Mr. H. C. A. Fox, conductor of the Hawera Borough Band. It began in 1926 as a school flute band, but has developed so remarkably under Mr. Fox's skilful and enthusiastic teaching that it now comprises some 26 violins, together with piccolo, flutes, oboe, clarinets, cornets, horns, althorns, euphoniums, trombone, drums, effects, and piano.

In addition to a number of orchestral items there will also be vocal and instrumental solos and recitations, all by the pupils of the two schools. The Technical School pupils are those who have left Hawera Primary School, but

who naturally wish to retain their membership of the orchestra as long as possible. The orchestra has received the highest praise from Mr. E. Douglas Tayler, Supervisor of School Music to the Education Department, and listeners-in will be assured of a very happy evening on March 7.

It is interesting to note that there are quite a number of school orchestras and bands in the country. One of the best known is the Albany Street School Band, Dunedin, trained by Mr. Hanna, which has enjoyed a reputation for many years past. Mr. Langtry trains an orchestra at Hutt Valley Boys' High School, and Mr. Dobson at New Plymouth Boys' High School trains both junior and senior orchestras. In these and other schools organisations of this kind do much to strengthen and brighten the corporate life. "Percussion Bands" are formed in many infant and junior class rooms, and mouth-organ and fife bands are not unknown; but we are still a good way behind America in the matter of popularising the school band. The broadcast of the Hawera Orchestra should prove an impetus in the right direction.

AFTER his death his body was placed in a rich shrine in the church, and though at one time the portable shrine was removed to Glas-tonbury, it was brought back again to be an object of veneration to generations of pilgrims.

Many of the kings of England in the Norman time made the pilgrimage to the shrine of St. David.

In honour of the Saint the place was named with his name, and he was accepted by the people of Wales as their patron saint.

Here, then, is the rough framework of his life, a life spent in leading the wild tribesmen of Wales into the paths of holy peace, in a very dark period of history.

Of the miracles wrought at his shrine I will say nothing, for I can only see the greater miracle of a true man of God in a wild and bloody age. And he has become the rallying point for men of all creeds in Wales, because even in this crude narrative you cannot fail to see that he loved his country, and worked for the healing and the cleansing of the nation.—J. Kyrle Fletcher, in "Radio Times."



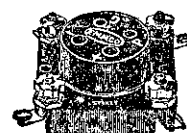
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The Freshman Mystery Set

Reviewed by "Observer"

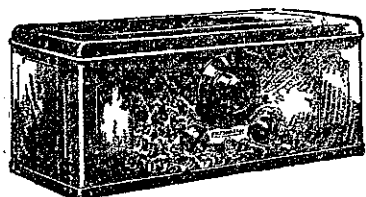
A NEW line on the New Zealand market is the Freshman type of A.C. radio sets. They are well-known in America, but up to the present time we have seen little or nothing of them on the New Zealand markets. The model that has now made its appearance is the 3Q-15, and the agents handling this very fine model are Messrs. Royds-Howard, Christchurch. The neat little cabinet—for its overall dimensions are not greater than 20in. x 10in.—houses four valves, including a screen grid. A demonstration was recently given the writer, and the set operating without an earth brought in Wellington in the centre of Christchurch with beautiful tone and volume. The set operates directly from any light socket and no batteries of any description are required.

The receiver has several unusual features. A rather surprising feature is that a screen grid is used in an A.C. set. This is not the A.C. type of screen grid which is hardly past the laboratory stage in America. By ingenious wiring, the power pack is made to supply direct current to the filament of this valve which is the ordinary screen grid type, in this case the 222.

The power valve is of the 171 type, which will supply an exponential or dynamic cone with ample volume. The set is distinctly selective, and has a tuning range from 190 to 570 metres. This is an unusually wide range, and should bring in additional New Zealand stations that are operating just below the ordinary wave length.

Full wave rectification is accomplished by means of a filament type rectifier. Single dial control with a balancing condenser is employed.

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Programmes Consistently "Samey"

Wellington Amateurs Offer Suggestions

OWING to the holidays, full notification had not been given of the general meeting of the Wellington Amateur Radio Society, so that at the appointed hour the number in attendance was little more than twenty, including ladies and some of the younger folk. Mr. Byron Brown (president), in opening the meeting, said that he felt the meeting was going to be interesting, particularly in view of the present controversy regarding "B" class stations. He had no intention, at the moment, of venturing an opinion, but indicated that that topic was one to be considered during the evening.

The regular business of the society was then proceeded with. A letter was received from the secretary of the General Post Office in reply to a complaint regarding interference to broadcast listeners by the H.M.S. Dunedin while she was in port. The department, in recognising that the Dunedin had been responsible for much interference, explained that it was caused through a harmonic of the 600 metre wavelength used by the ship. As she was now out of port, the interference would be no longer felt.

It was remarked that the letter was unsatisfactory, but on the recommendation of one member, it was decided to be kept on the table for reference when the Dunedin should come back to port again. "At least," it was said, "it is an admission, and will be kept as a 'rod in pickle'."

A letter was read from the Rev. Ernest Weeks, and through the courtesy of the society we publish this letter under a separate heading.

An apology from Mr. Ball, who was in Auckland, was received.

This ended the regular business of the society, and in opening the discussion Mr. Brown remarked that developments were taking place rapidly which were going to have a far-reaching effect on broadcasting in New Zealand. "At the present moment," he continued, "all revenue is going to the Broadcasting Company. They have the right of the air for nothing, and as the revenue is increasing, the company is receiving at least £1800 a week." He maintained that it did not cost the Broadcasting Company this amount to run the stations. In concluding, he remarked that something should be done to fill up the gap left by the broadcasting stations, and so the discussion in "B" class stations was opened.

For some considerable time the discussion waxed and waned. The question as to whether the Radio Broadcasting Company had the right to advertise was raised. It was contended on one side that they had the right, and on another that they did not have the right (reference to a past issue of the "Radio Record" would show that the Broadcasting Company has the right to devote five minutes in every hour to advertising).

At this stage the discussion became a deadlock, and it could not go on until the exact position was fully understood. One speaker suggested that if the Radio Broadcasting Company had the right to advertise and used it, directing the revenue received from this source into the filling of the gaps,

a very much finer service could be maintained than if private "B" class stations were allowed the right.

The Sameness of Programmes.

A SPEAKER who had just come in, and had evidently been listening to the very fine rebroadcast of a Russian shortwave station, urged that the society communicate with the Company suggesting that in view of the sameness of the programmes, some effort be made by means of relaying and rebroadcasting to brighten them up. "Many would wait up," he contended, "till all hours of the morning if they could hear a foreign station coming over well." The trans-Tasman flight was quoted as an example.

Other speakers contended that this would be an excellent suggestion, but it was opposed by one speaker, who stated that 2YA was giving a better service than anyone else. He very much questioned the introduction of "fireworks broadcasting," explaining that reception from the shortwave, or indeed from any overseas stations at this time of the year, could be little more than crashes of static, howling noises, and intermittent fading. "We want a change, certainly," he said, "but that change will best be brought about by relays, not rebroadcasts." It was pointed out, too, that the question of rebroadcasting some of the Australian stations had already been suggested, but that the right to do this had been refused to the Broadcasting Company.

In wording a motion, it was agreed that "In view of the consistent 'sameness' of the programmes" (that phrase was very much quoted and discussed that evening, but was so decidedly descriptive in the opinion of the meeting that no argument could alter the terminology) "2YA should be urged to introduce relays and rebroadcasts."

The argument for relays and rebroadcasts was continued at some length, some speakers maintaining that rebroadcasts were a success; others, that they were not. Very fine rebroadcasts were referred to, and as far as relays went, nothing could be finer than the Wanganui relay, and an urge was made that more of these fine diversions should be introduced. Summing up, one speaker remarked that we were not getting a service commensurate to the income. Reference was made to gramophone records, the very fine quality put over by 2YA being applauded.

In concluding the discussion on "samey" programmes, it was urged that a royal commission be appointed to consider the condition of broadcasting in New Zealand. That speaker added that the public had the right to know the full position of broadcasting. The speaker for the evening was then introduced. His lecture will appear next week.

Station 4YA

New Towers Now to Hand

NEW towers will shortly mark Station 4YA. The steel work has now come to hand and tenders are about to be invited for their erection on the "Evening Star" building. As in Auckland, Wellington and Christchurch, the Dunedin towers will be a striking feature in the city, being modelled on the graceful lines of the famous Eiffel Tower.

Sir Joseph Ward Broadcasts

MANY prominent men broadcast through 3YA on Thursday afternoon. The occasion was the opening ceremony in connection with the electrification of the Christchurch to Lyttelton railway line, an important event in the history of Canterbury. From a broadcaster's point of view the occasion was also a notable one. The whole transmission, consisting of relays from Christchurch and Lyttelton, was very successful. Sir Joseph Ward broadcast for the first time, and great interest was taken in his speech, which came over well. The Rt. Hon. J. G. Coates, who is no stranger to the microphone, also spoke.

Church Broadcasts

3YA Committee Meets

AT a meeting of the 3YA Church Service Committee, held at the studio, on Tuesday afternoon, February 12, there were present: Mr. A. R. Harris (chairman), Archdeacon Taylor, Revs. J. Robertson (Baptist), C. A. Fraer (Anglican), W. Greenslade (Methodist), Pastor Crawford (Church of Christ) and Mr. L. Slade (station manager).

The rota for the ensuing twelve months was tentatively arranged. The Anglicans, who have 15 services, were allocated the third Sunday in every month and the first Sunday on three other occasions. The Presbyterians (12 broadcasts) were allotted the fourth Sunday in every month. The Methodists received nine first Sundays, the first Sunday in May, July and October being allocated to the Anglican Church. The Congregational Church, Church of Christ and Baptist Church were allocated the second Sunday in each month in rotation.

AEROPLANES on regular mail routes are now controlled and directed by duplex telephony in the Northern Hemisphere.

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THE MASTER VALVE

The Radio Industry in New Zealand

A Promising Start Already Made

RADIO in New Zealand is rapidly developing, so much so that already the nucleus of an industry has appeared. Previously the only sets available in New Zealand were those that were factory-made, either in England or America, or those which were made by the home constructor. For some considerable time it has been felt that New Zealand conditions called for a particular type of set or for some modification of the types already here.

A carefully-constructed home-built set has been found to give very fine results, but the difficulties have been manifold. Coils have been difficult to manufacture, the components have been difficult to match, cabinets, in most cases, have been made of anything the home constructor may lay his hands on, the result being, in many cases, a receiver that is not altogether efficient.

Of the circuits that most New Zealand constructors have tried and found most suitable are the Browning-Drake and the Hammarlund-Roberts. Both these circuits, in the hands of an inefficient constructor, will cause trouble, but, when constructed by an experienced radio engineer, give very fine reception under New Zealand condi-

tions. Both circuits have very many points in common, and to discriminate between the two would be unfair. Considering this, an Auckland firm—Messrs. Johns Ltd.—having tried many circuits and sets under New Zealand conditions, have arrived at the conclusion that the Hammarlund-Roberts suits their purposes the best, and have, with this circuit, built up the first New Zealand radio industry.

The First New Zealand Factory.

JUST a short distance out of the centre of New Zealand's radio trade, Auckland, one finds the first factory to manufacture sets on a reasonably large scale in New Zealand, and a visit to this factory is both interesting and instructive. Through the summer months there has been no lack of industry at this factory, and everything has promised well for the coming season. Employing a large number of hands, the factory is a veritable hive of industry. New and modern machinery is being added gradually, and now a very fine class of set is being turned out.

Many and varied are the types of machinery used, one particularly, the patent of the owners, has been applied to manufacturing coils. A closely-guarded process enables remarkably efficient coils to be turned out very rapidly. The finished coils are exceedingly fine, and would grace any factory-made receiver.

There is machinery for almost any part of the manufacture of a receiver—machinery for turning shields, a portion which the home-constructor will find particularly difficult, a machine for engraving, which in itself is quite a difficult process, and without which a set cannot look its best, and machinery is now being fitted up to manufacture cabinets, so that, in a short time, there should be a whole self-contained industry in the one building.

The manufacturers are not confined to the building of one type of set, nor even to sets alone. Already a particular type of Tungar Charger has been made, and is being turned out in large numbers. This very fine charger, made throughout at the factory, should supply a need long felt by New Zealand people. The little charger is completely shielded, and is on the whole a very fine piece of apparatus.

Short-wave sets, designed last year, are now being manufactured and stored for the coming radio season. With a special condenser, the wavelength receivable by this set is as low as 15 metres. Four coils are provided, which will cover the waves from 15 to 100 metres approximately. In appearance, these sets are very fine and attractive. Short-wave adapters are also made at this factory, and, like the other products, speak well for their manufacturers.

For the Home Constructor.

BUT the owners of the factory are catering for the New Zealand constructor, and the coming year should find him minus many of the difficulties that have beset him in the past.

Undoubtedly, the set of next season will be screened, and screening is not

Hawke's Bay Notes

CONGRATULATIONS to 2YA on the Allan Wilkie broadcasts. "The Merry Wives" came through to Hastings in great form and all listeners enjoyed their hearty laughter, but the disappointment was that the broadcast did not last longer. Mr. Wilkie's talk on the Sunday night was also well received.

The big station made many local friends with the description of the swimming championships, and once more proved that it is alive to the wants of listeners.

CONDITIONS for reception lately have been slightly on the mend, and with the approach of winter they should further improve, although on the whole last winter was nothing to rave over. Static has not been so heavy of late and DX seekers have been on the job.

an easy task for the constructor with limited tools. Standardised screening boxes are being made by Messrs. Johns, Ltd., and will be available on the market early in the season. Other firms are placing on the market screening boxes, so that this difficulty may no longer worry the constructor.

The enthusiast who attempts making his own transformers, eliminators, or chargers will find that this firm will be able to supply stalloy cut to standard sizes, and all ready to place in the cores of his transformer. This will, no doubt, save a great deal of work and popularise the home-made eliminator in the coming season.

Last Saturday night the water listened through the description of the La Barba-Smith boxing contest at Sydney, and although static was fairly volume was good.

IMPROVED reception from 2ZF, Palmerston North, has been noted during the past few weeks.

Local listeners are now looking forward to the opening of the New Plymouth station, for it is felt that in this district there is much room for improvement in reception, particularly from 2YA, and if the New Plymouth station is a success it may lead to a similar development in this quarter.

MR. BALL, the editor-announcer, has accepted the invitation to visit this district, but the R.B.C. now advises that the visit cannot take place until April. On the principle of "half a loaf," etc., the local radio society appreciates the fact that the company is prepared to allow Mr. Ball to come through, but it is regretted that his visit could not be made sooner for, of course, by April conditions should show a big improvement on what it is at present. However, even in April local listeners are satisfied that Mr. Ball will come to the conclusion that reception from 2YA still leaves much to be desired.

BY the time these notes are read, the H.B. Radio Society will have had its next meeting, and the ladies' night will be in the realms of the past. There is every prospect of the latter being a great success. A fine programme has been arranged and a big hall specially booked. The musical programme will be followed by supper and then a dance will be set going, so everyone is likely to enjoy themselves.

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An Interesting Controversy

Mr. H. Plimmer Replies to Mr. Allan Wilkie

SHOULD actors be heard or seen off the stage? writes Mr. H. Plimmer. During a quarter of a century's experience as a journalist and dramatic critic, I am inclined to think that it is the wise actor who sticks to his stage, just as it is commendable in a cobbler to adhere to his last. Remember, only a few months ago, the hot water Clara Butt plunged into when she became her own autobiographer. The reference is to the talk on Shakespeare given by Mr. Allan Wilkie over the air from 2YA on a recent occasion. Perhaps it was unfortunate for Mr. Wilkie that he could not stick to Shakespeare. In seeking to indicate certain alleged fallacies respecting the public attitude to the works of Shakespeare, he went out of his way to endeavour to convince listeners, in that I, as critic of "The Dominion" for over twenty-one years, had only a superficial knowledge of Shakespeare, and therefore fell into those fallacies current as to the respective merits of the various plays of Shakespeare. What seemed to have provoked the actor in the first instance was a perfectly innocuous (and I maintain truthful) generalisation as to the merits of the Bard's plays. Said Mr. Wilkie:—

"Now, let us examine another erroneous belief regarding Shakespeare, which I find reflected in 'The Dominion' critique of a play I produced last week. In his comments on the play the critic states: 'The very fact that the lesser known plays are only pro-

duced once in a generation or so, may be conceded to a rough classification of their merits as a theatrical entertainment.' How far this generalisation might apply to the play referred to in this particular case, this is not the time nor the place to discuss, but the statement as a whole is based on a superficial knowledge of the determining factors in Shakespearean production, and will be found on examination to be entirely fallacious, although his opinion is undoubtedly shared by a large number of people."

To understand my reference the better, I should say that the remark quoted was included in my notice of "All's Well That Ends Well." What Mr. Wilkie terms an "erroneous belief" may not be so in cold fact, but merely in Mr. Wilkie's own imagining. I assert once more that the "rough classification" of mine will stand up to the test of wiser judgments than that of Mr. Wilkie. In other words, I was inferring that "Hamlet," "Macbeth," "Othello," "Romeo and Juliet" (of the tragedies), and "The Merchant," "As You Like It," "Twelfth Night," "A Mid-

summer Night's Dream," "The Shrew," and "The Merry Wives of Windsor" (of the comedies), are better "theatrical entertainments" than the plays that are performed less frequently, such as "Much Ado About Nothing," "A Comedy of Errors," "Coriolanus," "Measure for Measure," "Troilus and Cressida," etc., etc. Mr. Wilkie would have been on safer ground had he merely stated that opinion varied as to the merits of the plays, and tastes differed with the passage of years; but he went the whole way when he singled out my very guarded statement as one of "the fallacies" of his aerial discourse.

The actor went on to stress his point by again referring to my notice of "Coriolanus," as a case in point—that whilst I, forsooth, dared to say that I found the play tedious in parts (which I most certainly did), some other critic on some paper in an Australian town (name of town and critic both omitted) had said it was one of the finest plays in his repertoire. Now, Allan, is not that too obviously weak a means of cavilling at me for finding parts of "Coriolanus" tedious? I leave it to those who witnessed the play, and who are honestly unprejudiced, to say who was nearer the truth. I will not have the character of Coriolanus as a "noble" Roman. From the outset this proud, arrogant soldier shows what he is in his treatment of the downtrodden, starving poor of Rome. He spurns them in great contempt on every possible occasion, and deserved all he got at their hands. Then when defeated in his run for office and pronounced a

traitor to the State (through having been a traitor to the people), he goes over to the enemy, fights against his own country, his own kith and kin, for a time, and then on the eve of subduing Rome, once more turns traitor. Coriolanus was no more "noble" than Jessica could be said to be a dutiful daughter to Shylock, yet sympathy for both these characters is ever sought on entirely wrong premises.

But the very crown of folly was encompassed by Mr. Wilkie when he said:

"While on the subject of critics, let me point out another fallacy from which they suffer. No doubt, with the very best intentions, and the desire to be helpful, they constantly stress in their criticisms of the performances, the philosophy, wisdom, and intellectual qualities of Shakespeare."

Could any statement be more stupid? Is it possible to over-stress the incomparable intellectual virtues of Shakespeare; but beyond and before all is not the time to do it apt during a season of the Bard at the local theatre? This egregious error of Mr. Wilkie's is emphasised in a most extraordinary way by the actor himself, who would have it given out that Shakespeare is more entertaining than "Chu Chin Chow," "Charley's Aunt," and "East Lynne." He is not! He is more intellectually refreshing, more mentally stimulating, more lofty in his ideals, more poetical in beauty of thought and language, but not, Mr. Wilkie, more entertaining. Otherwise seats in the theatre would be in greater demand. If by stressing the virtues of Shakespeare as a genius is doing the theatre a disservice (as Mr. Wilkie said), then is the outlook for Shakespeare a gloomy one; but to withhold praise to England's greatest genius when occasion serves would certainly be doing the hard a disservice. As I suggested at the outset, actors should neither be seen nor heard off the stage. Their world is such a small one.

Mr. Dennis Barry

Well-known Before the Microphone

THOSE who were listening in the Sunday night Mr. Wilkie presented the special programme from 2YA, and those who were privileged to see the plays presented in Wellington, will remember the very fine songs sung by Mr. Dennis Barry. Mr. Barry is by no means new to the microphone, for it is now about three years since he first broadcast from Savoy Hill, the studio of Station 2LO, London.

When he was in New Zealand about this time last year, he broadcast from Christchurch. This was his first appearance on the air in New Zealand. Mr. Barry affirms that he would rather sing to an audience than to a microphone. With the latter, imagination, and versatile imagination, was necessary to picture the audience, and the result is not so pleasing, nor so convincing.

His last song on Sunday night was one of his own setting, and as it has not yet been published, it is impossible for Mr. Barry to supply the listeners who have written him for a copy. As soon as possible, Mr. Barry will have

this published, and is keeping the names and addresses of those who wrote him, in order that he may fulfil their request.

He has been with the Shakespearean Company since 1926. He has no favourite part, but says he just likes the part which he is playing, and if anyone has seen him as Puck in "A Midsummer's Night's Dream," they will quite agree. His representation and his stage appearance is very fine, while his excellent musical voice is an asset to whatever role he may play.

A Peep into Wales

A SPECIAL programme has been arranged for the Children's Session on Friday, St. David's Day. The chief feature will be an imaginary journey in an imaginary aeroplane, from New Zealand to Wales, then a flight over that historic little country. There will be songs and choruses, and recitations describing the country—"The Ashgrove," "Bells of Aberdovey," etc.

THE Konigswusterhausen, Berlin, station has recently inaugurated a series of picture transmissions. These are still pictures. The wavelength is long, but its length is not announced.



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Auckland Notes

(By "Listener.")

BOTH for listeners and for the trade the present month is the slackest of the year. Hot February nights in Auckland are not conducive to listening-in, especially if the listener has to depend upon ear-phones. Consequently there is less interest in programmes, and less business in radio shops just now than at any other period. But this period of lassitude is only temporary. Nights are lengthening and improving, and furthermore, there is the approach of the new radio year—an inevitable period of activity and renewed enthusiasm. Within a few weeks we shall be well out of our "February radio dumps."

FOR over a fortnight we have missed that meticulously clear voice of 1YA's regular announcer—the voice that carries so well, far up into the tropics. Mr. Culford Bell is back at the microphone once more, after an enjoyable holiday at the Great Barrier. Even there, however, he could not altogether escape the all-pervading atmosphere of broadcasting, and listeners who made holiday with him in Port Fitzroy know that he has some good fishing experiences concerning which it might be well worth while to tell the microphone.

MR. JOHN BALL, of the headquarters staff of the Radio Broadcasting Company, is also in Auckland once again—and the impression is abroad that there is "something doing" in the matter of further advances at 1YA. On his previous visit Mr. Ball explored thoroughly many avenues for programme extension, and there is the feeling among listeners that he is now finalising certain developments which will increase the popularity of 1YA.

BROADCASTING station thrives only on enthusiasm in all departments. It is only by the enthusiasm of the many devotees at the transmitting end of radio that it has made itself the present wonder of the world. Of one thing listeners may rest assured. There is no more enthusiastic body devoting time and thought to programme advancement than the Advisory Musical and Dramatic Committee of 1YA. It tackles its job thoroughly, views all suggestions from a very practical standpoint, and sends forward to

Art to do Honour to Commerce

Grand Promenade Wireless Concert at Opening of New D.I.C.

THE evening of Thursday, February 28, will be an event of more than passing interest to listeners in all parts of New Zealand and the islands beyond. On that occasion Art will do honour to Commerce by celebrating with music and song through the medium of a specially organised grand promenade concert the formal opening of the D.I.C.'s new and mammoth store on Lambton Quay, Wellington. By courtesy of the Radio Broadcasting Company, this very fine concert will be broadcast on relay by Station 2YA, whose officers are gladly co-operating with the management of the D.I.C. in an endeavour to make the occasion one of outstanding and nation-wide interest. Not only will the concert be broadcast to listeners far beyond the boundaries of the Capital City, but by means of an elaborate system of loud-speakers linked up throughout the

headquarters in Christchurch some very valuable recommendations. The committee is at this juncture most earnest in its endeavour to present a Maori night that will outdo even 2YA's fine effort of last year. And it is almost certain to succeed in its objective. There is more scope for recruiting of excellent Maori talent in this province than there is anywhere else, and if the committee is given the chance there will be no doubt about the securing of such talent. In many other ways, too, the Advisory Committee is working silently but effectively in listeners' interests.

THE writer must confess that the holiday spirit has also been upon him during the past two weeks, and that his set has had what might be termed a well-earned rest likewise. Though one does not listen in himself for a space, however, he cannot get away from the opinions of others, and it is remarkable how enthusiastic in tone the generality of opinions becomes. From the average set at this time of year only local transmissions are thoroughly enjoyable, for they alone are free from prevalent static and other handicaps. When a person listens to only one station for a period of weeks he is sure to have some kind of grudge about monotony. Yet the writer has heard very few grouches and much commendation. The appearance of new vocalists and quartet parties, the return of old favourites long absent from the microphone, the fine programmes of the Artillery Band—all these are lifting up our standard. There is naturally the demand, "Give us more laughs," to which comes the reply, inevitably, "Where can we find the people who night in and night out will make you laugh?" Real radio humour is a hard thing to procure, but though our quantity of it is small, the quality is good, and none can cavil at the smile-raising contributions of such artists as Messrs. Alan McElwain and Dan Flood, to mention only two of many who do so much to raise the unseen smile and extract the unheard chuckle.

building, the many thousands of people who will throng the great store will be enabled to listen in on every floor.

A few notes about the artists who will be "on the air" on this memorable occasion will be of interest. Madame Amy Woodward is well known throughout the Dominion for during the past few years her fine voice has been displayed in the soprano solos at one or other of the Choral Society concerts of most of the cities and towns of New Zealand. She is probably as well known for her singing of ballads, and on February 28 listeners-in will, through the medium of the wireless, have the opportunity of renewing acquaintance with the voice they have previously heard on the platform.

The rich mellow quality of Mrs. Wilfred Andrews's voice has lingered in the memory of many concert audiences, not only in Wellington, but in many parts of the Dominion, for there are few musical organisations in New Zealand which have not, at one time or another, availed themselves of her vocal assistance as a contralto. She is sure to make many new friends in wireless circles when her voice is transmitted through the air on this occasion.

Mr. G. Austin Blackie and Mr. Roy Hill require no introduction to wireless audiences as their tenor voices have been heard on several occasions from 2YA.

Mr. Dan Foley is one of the most promising of the younger generation of singers in Wellington. Gifted with a fine high baritone voice, he infuses great fervour into the interpretation of his songs, which not only proclaim his

Irish descent and its concomitant temperament, but also rouses his audiences to enthusiasm.

The bass voice of Mr. Harison Cook is now well known throughout the Dominion, for, besides singing for the principal New Zealand choral societies, he was principal bass at the Festival Hall concerts at the Dunedin Exhibition, and was broadcast in the bass roles of "Faust," "Tannhauser" (twice), "Il Trovatore" (thrice), and "Messiah," as well as in a recital of ballads given from the temporary studio in the Exhibition. Before coming to the Dominion he sang in the Denhof Operatic Festivals of 1910-11, 13, and was one of the principal basses at the Royal Opera, Covent Garden, London, in the spring season, 1914, and also in the grand season of the same year. After two years as principal bass in the Moody Manners Opera Company, he was for seven years principal bass and stage director of the Royal Carl Rosa Opera Company. He has also sung in oratorio and ballad concerts in all the principal towns of Great Britain and Ireland.

M. Leon de Mauny, a pupil of Albert Sammons at the Liege Conservatorium, and one time leading violinist in the principal London orchestras, came to New Zealand about six years ago and has long since won his place in the front rank of the Dominion's instrumentalists. Those who heard the concert given at the opening of 2YA will remember his delightful playing as the solo violinist on that occasion. He has devoted a considerable time to conducting, and for two years was conductor of the Wellington Professional Orchestra, and recently founded the Wellington Symphony Orchestra.

Mr. Claude Tauner was sub-professor in the Royal Academy of Music, London, and was for five years with Sir Henry J. Wood's famous orchestra in London. Besides appearing as a solo cellist in Great Britain, he has displayed his virtuosity in France, Spain, Portugal, Brazil, and in both North and South America.

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Cookery Nook

Almond Fingers.

INGREDIENTS: 4oz. flour, 3oz. margarine, 2oz. castor sugar, 1oz. ground almonds, half yolk egg, a little jam. Castor sugar for dusting.

Put all dry ingredients into a bowl, rub in margarine and yolk of egg, sufficient just to bind. Less than half the egg may be sufficient if it is a large one. Be careful not to get the mixture too soft. Flour a board well and turn the mixture on to it; knead well and leave to stand for an hour or more, when it can be easily handled for rolling out. Roll out about an eighth of an inch thick, cut into fingers, and place on a floured baking sheet.



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THE WOMAN'S POINT OF VIEW

By "VERITY"

The Religion of the Modern Girl

HAS the modern girl a religion at all?

Some, judging by her lack of outward observances, her ignorance of divinity and theology, her disregard, in speech at all events, of the Christian moral code, would be inclined to reply to this question in the negative.

Others, more discerning, have come to perceive that the modern girl not only has a religion, but within the last year or two has slowly returned to a more orthodox and disciplined profession of faith.

Girls of to-day have been taught to think, to acquire opinions of their own—founded not on emotion or on blind acceptance of traditions, but on knowledge and experience. This mode of education must inevitably lead them to a thoughtful consideration of religion, and so the strongest factors that make for irreligion, ignorance, and indifference have been routed.

Only Half-way.

At first, youth seemed inclined to come only half-way along the path that led them back to the religion of their fathers. They had proved the need of some kind of religion, but following out the rather dangerous implications of so much in secular education they tried to evolve a new religion of their own.

The girls of the Twentieth Century found orthodox Christianity demanded a renunciation of the license they had learnt to call liberty.

They found discipline, both exterior and interior, to be an essential of conventional religion. They were expected actually to obey their spiritual pastors and masters, when they had never been taught to obey either their parents or their schoolmistresses. Naturally there were withdrawals, rebellions.

Many girls tried to appease their longing for a less material and more unselfish life by taking up social work. They preferred ardent belief in humanity and in the brotherhood of man. In practice they found this was only one half of religion, and the wisest came back to learn the other half—to seek from authority, instruction and benediction.

Fancy Religion.

Others returned by the roundabout road of "fancy religions"—curious cults blended of superstition and sensationalism, and all demanding so very much greater credulity than the Creed, which they had, as innumerable schoolgirls announced, "difficulty in accepting."

At all events, by different ways, the majority of modern girls have returned. They are now among the keenest supporters and most devout followers of their church. Their ecclesiastical

Packing Flowers

MANY people who delight in sending flowers from their gardens to friends in town would be painfully surprised if they knew that the blooms are often only fit for the dust-bin when they arrive.

The disappointment of opening a box of withered roses, gladioli, or other blossoms when it reaches its destination can be easily avoided if a little care is taken in the packing.

When to Pick.

A light wooden box is essential, as cardboard boxes are liable to collapse if they become damp. Flowers which have to travel a day's journey must never be packed immediately they are picked. They should be gathered early in the morning and allowed to stand for several hours in water in a cool place to enable sufficient moisture to be absorbed to stand the journey.

Plants from which flowers are cut must not be limp or drooping. They should be well watered several hours beforehand so that the blossoms are stiff and fresh. Most flowers are best picked when half open, or, in the case of roses, carnations, and gladioli, in the bud stage.

Fully-developed flowers will quickly fade when unpacked, even if they arrive in good condition. Blooms look more attractive if they are made up in bunches with a little of their own foliage.

When They Arrive.

Before packing line the box with large sheets of tissue-paper which will fold over the top when the box is full.

A layer of moistened moss or cotton wool will make a good foundation on which to lay the blossoms. Take care that this is just damp, and not very wet, or the postman may have something to say about it at the end of the journey. Arrange the flowers in layers with their heads facing the lid, and place the heaviest blooms at the bottom. They will travel better if packed firmly enough to prevent them moving about.

Contrary to general belief, it is a mistake to sprinkle flowers with water. This is inclined to cause heating, and often spots the flowers.

Before folding over the tissue covering fill in any gaps with crumpled tissue-paper. If the journey is very long, a hole can be made at each end of the box to admit air. Label the box "Flowers, with care," and write the address plainly to avoid any delay.

When the flowers arrive they will be quite fresh if placed in lukewarm water for an hour or two.

leaders have wisely encouraged their contribution of youthful zest, arranged parochial and social works on new lines—altered where non-essentials were involved—and so removed many minor stumbling blocks.

The church of to-day needs youth, and youth needs the church.—P.T.

Bake in a moderate oven until golden brown. It can be cut into fancy shapes if liked, but the pieces must be made in pairs. When cold, spread with a little jam on one piece and cover with another. Dust with sugar. If liked, the mixture can be cooked in two oblong slabs, an eighth of an inch thick, spread with jam, and cut into fingers while hot. Do not try to cut when cold, as it is very brittle.

Creamed Eggs and Cheese.

3 hard-boiled eggs, 2 cups water, 2½ teaspoons "Anchor" milk powder, 4 tablespoons flour, 3 teaspoons butter, ½ cup grated cheese, salt.

To make the milk.—Mix the water and the milk powder according to directions given.

Method.—Make a cheese sauce and to this add finely chopped hard-boiled eggs. Pour over slices of toast and serve hot. If desired, only the whites of the eggs may be added to the sauce. The yolks pressed through a sieve and sprinkled over the top.

Braised Celery.

REQUIRED: A nice white head of celery, one or two rashers of bacon or a little left-over fat boiled ham, one large onion, one carrot, milk or stock, salt and pepper.

Remove the green parts and leaves from celery, wash, and if fairly large, cut in halves or quarters. Put in fast-boiling water and boil quickly for five or ten minutes, according to size. Drain off the water and put celery in cold water.

Cut bacon or ham into shreds and put in a casserole with the carrot and onion peeled and sliced. Drain the celery and lay it on top of these in the casserole. Barely cover with milk or a mixture of milk and stock, and simmer gently until celery is cooked. Then drain off the liquid, place the celery on a dish, thicken liquid with a little milk and flour, and boil up again. Pour over the celery. The carrot and onion may be served if desired.

New Apple Tart.

LINE a pie-dish with puff paste and bake it gently. Then half-fill it with apple puree; then a layer of baked breadcrumbs; then a very thin coating of apricot jam. Fill up with a sweet uncooked custard flavoured with vanilla and bake till the custard is set.

A Nice Rice Pudding.

HERE is an unusual and unusually nice rice pudding. Carefully pick a quarter-of-a-pound of rice and soak it in cold water until it is soft. Meanwhile, soak two ounces of Desiccated coconut in a breakfastcupful of boiling water, keeping it covered, for at least an hour. Then strain, keeping the liquor only, in which boil the rice until it is quite tender, mixing in three tablespoonfuls of soft sugar, or less if your tooth is not a sweet one. A few grains of aniseed are a good addition. Put the pudding into a well-buttered pie-dish and bake for twenty minutes.

Annotations of Annabel

DEAREST:

Accompanied by Victoria—at this long last with shining hair shingled to an austerity strangely according with her classic profile—I heard Mr. Mawson's lecture on town planning, on the occasion of Conference of N.Z. Architects held last week in the Capital City. The address was given in the Art Gallery, and Mr. Moodie presided, many visitors from far afield being present; and I found myself wishing that radio listeners could have heard this illuminating causerie on a subject concerning which some of us talk a great deal, and most of us know nothing at all.

Privileged to be present at this exposition of benefits ultimately to be conferred by far-reaching methods of co-operation, clear-sightedness and finance, one felt a Doubting Thomas when wonder presented itself as to whether 'twas all but a counsel of perfection, this vision splendid of civic beauty and utility which should prove the New Zealand equivalent of the grandeur that was Greece, and the glory that was Rome.

WELLINGTON, bustling, small city and haven of many hearts, with far-flung background of hills and gracious view of shining waters across which dream ships drift, should be a microcosm of urban efficiency hedged in with such natural loveliness. Instead, with narrow, dangerous streets, stuffy rubbish-dumps, dingy two-storied houses of a design that induces despairing depression, screaming congested traffic and almost entire absence of gardens, it is far indeed from the islands of the Hesperides or anything like that. But some day it would seem perchance this will be rectified, we shall get down from the dream to the business, and achieve sane civic mind in sane civic body; apparently not difficult of achievement by mutual toleration and liberality of comprehension and finance as advocated in Mr. Mawson's fluent and charming periods. All persuasive to a degree, and artfully calculated to avoid wounding the susceptibilities of huffiest city father; yet one surmises the interesting lecturer will need "patience of Job and diplomacy of delegate to the League of Nations" successfully to follow his grail. He concluded with whimsical surmise suggested by lat-

est Einstein bewilderment; causing one weak woman to wonder whether, in miraculous days of this century, his words held element of prophecy.

A THOUSAND pities our best beautiful girls do not try their luck in screen tests. There is wealth of loveliness in this our country; likewise here and there a musical speaking voice, which may yet be heard in movietone. The latter attribute is rare, however; this weapon in armoury of feminine charm being unappreciated and untended in the Dominion's rosebud garden of girls, who do not realise that low and modulated tones are worth all the make-up and lipstick in the two islands.

Not that our girls are heavily rouged. Far from it. Is it that excessive artificiality of complexion begins to be recognised as vulgar? A few years back the painted and powdered countenance was a commonplace; unnatural scarlet of lips often strangely emphasising latent coarseness and vacuity.

NOW we have changed all that, and in our midst evolves a race of lissom Atalantas, of unstudied and uncorseted grace, slim and active and athletic, who stride and dance along the road of the world, ready to climb Mount Cook, swim the Straits, and generally beat the band. Much I admire their sunburned vitality and open-eyed confronting of life, which remains the same glorious oyster for prizing open to the sound of trumpets, as when for us also Deering's woods were fresh and fair. Here and there is a highbrow maiden, who seriously regards herself and her vocation. And wherefore not indeed? There is one glory of the sun, another of the moon; physical beauty of athlete, mental allure of embryo litterateur. Comparisons remain odious; but perish smug superiority that belittles all outside its own ken, and refuses to render unto Caesar the things that are Caesar's.

LARGESSE of past season of goodwill rendered me possessor of attractive diminutive collection of verse by modern poets. The anthology is selected by Mr. W. H. Davies, whose own prose and verse are distinguished by so sane a simplicity of method and matter. He is a born wanderer over earth's surface, and his taste in literature extremely catholic, ranging among uncompromising and disturbing work of Siegfried Sassoon, preciousness of Edith Sitwell, the Laureate's perfect craftsmanship, or a lover's rhapsodic

She is as gold
Lovely, and far more cold.
Do you pray for me,

For if I win grace
To kiss twice her face
God has done well to me,

Your
ANNABEL LEE.

Books.

A GIRL ADORING

(Viola Meynell.)

THIS book will be read, not for the story, which is slight to vanishing point, but for its ironic, humorous, unflinching interpretation of motives and meannesses that lie below superficialities of the passing show. Beateous is the youthful heroine, of a self-effacement unconvincing in a post-war world with a slogan of "each flapper for herself," and rapt in adoration of Hague, a neighbouring land-owner, who apparently farms and makes love with equal celerity and efficiency. The nebulous love-story glimmers in and out of the pages, running its course to the conventional happy ending foreseen from the beginning.

Though this is the tale that is told real interest abounds in unerring observation of the ways of men, and lucid comments anent idiosyncracies of puppets who stalk, amble and flit through sunny rooms of an admirably-run country house. All is narrated in leisurely and impersonal fashion, to be commended to flamboyant novelists in bud; and heightened by more than a modicum of malice in dissection of the handsome and agreeable land magnate, that arch hypocrite, Morley, who is held up to derision with conspicuous ability and whole-hearted scorn.

Miss Meynell is an acute and merciless critic of human fallibility, and portrays with unemphatic clarity and insight the smug characteristics of her victim, usually more or less concealed under a veil of altruistic bonhomie. Unerringly she tracks his egoism and selfishness to their lair, and holds up for our delectation his amiable weakness for quelling other people's joy, and their simple pleasure in the ways and byways of life.

"It would be curious to know how many small joys were spoilt by this attribute of Morely's, how much pleasant interest he damped, how

much life he flattened and dulled whenever it approached him too buoyantly and with too much hope. . . . denying to people unimportant little satisfactions, giving them insignificant disappointments when he could."

THE novel is essentially Morely, his book, and upon him the author has used all her vitriolic skill; but other characters, who appear and disappear to no great purpose, are excellent portraits in little. Do we not recognise Miss Nugent, the bookish bore, who "listened intently, waiting to pounce, and by her attitude making our few evasive remarks seem like the opening of a debate. We hadn't cared for any of the characters? How strange! Had we not observed the inherent nobility of the hero in that passage on page 6, chapter 3?"

Truly a fatiguing lady to meet at a dinner-party. And others also are impaled with impish and subtle skill. Obviously a student of the late Henry James, it is probable that Miss Meynell's readers, like those of the restrained and fastidious novelist whose books are caviare to the mob, will prove themselves overwhelmingly enthusiastic or bored to despairing ennui.

—R.U.R.

Raspberry Tartlets

CHOOSE nice ripe raspberries, remove the stalks and put them into a basin; half a pint of the fruit will be enough for a dozen tartlets. Put 2oz. of sugar and a gill of water into a saucepan, add half a teaspoonful of arrowroot mixed with a little of the water and bring to the boil.

Flavour with a little fruit syrup, essence or liqueur. Pour the syrup so made over the fruit and stand in a warm place for half an hour. Then lift out the fruit carefully, place it in the tartlet cases and pour one or two teaspoonfuls of the syrup over each. Serve cold with a little whipped cream piled on top.

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Next Week's Features

1YA Notes

THE service conducted by the Rev. Joseph Kemp in the Baptist Tabernacle on Sunday evening will be broadcast. Mr. Arthur E. Wilson will be the organist.

The local vocalists contributing to the after-church concert will be Mr. J. Moffit (tenor) and Mr. Hartley Warburton (baritone).

AFTER an absence of some weeks from Auckland Madame Irene Ainsley will make a welcome reappearance at 1YA with her operatic party on Tuesday. Assisting here will be Mrs. H. Millburn (soprano), Mr. J. Maddox (tenor) and Mr. T. Bradley (baritone). These artists will be heard in a number of ballads and classical items and will also present, under the direction of Madame Ainsley, excerpts from the light opera, "Merrie England" (German). An outstanding item on this programme should be the appearance, as a solo pianist, of Mr. Eric Waters, his item being "Dustin' the Keys" (O'Neill). On the instrumental side of the programme will be heard the Auckland Trio, whose items will include the popular suite, "Chelsea Chimes" (Besley) and a selection from the popular musical comedy, "No, No, Nanette." Orchestral selections will be relayed from the Majestic Theatre, where the orchestra is under the direction of Mr. J. Whiteford Waugh. An interesting talk will be given on "The Great Barrier" by the announcer.

A POPULAR programme has been arranged for Wednesday evening, the vocalists being the well-known "Olympians," who will present a fine selection of quartets and solos, including two novelty quartets, "The Sun Will Soon be Shining in the Sky" and "Robinson's Crusoe's Isle." The Auckland Comedy Players, under Mr. J. F. Montague, will also present two one-act comedies, "The Perfect Cook" and "The Followers." Orchestral selections to be performed by the Studio Orchestra will include the "Light Cavalry" overture and the "Suite Le Cid" by Massenet; also a selection from the well-known musical comedy, "The Maid of the Mountains," while a number of selected gramophone records will be also presented.

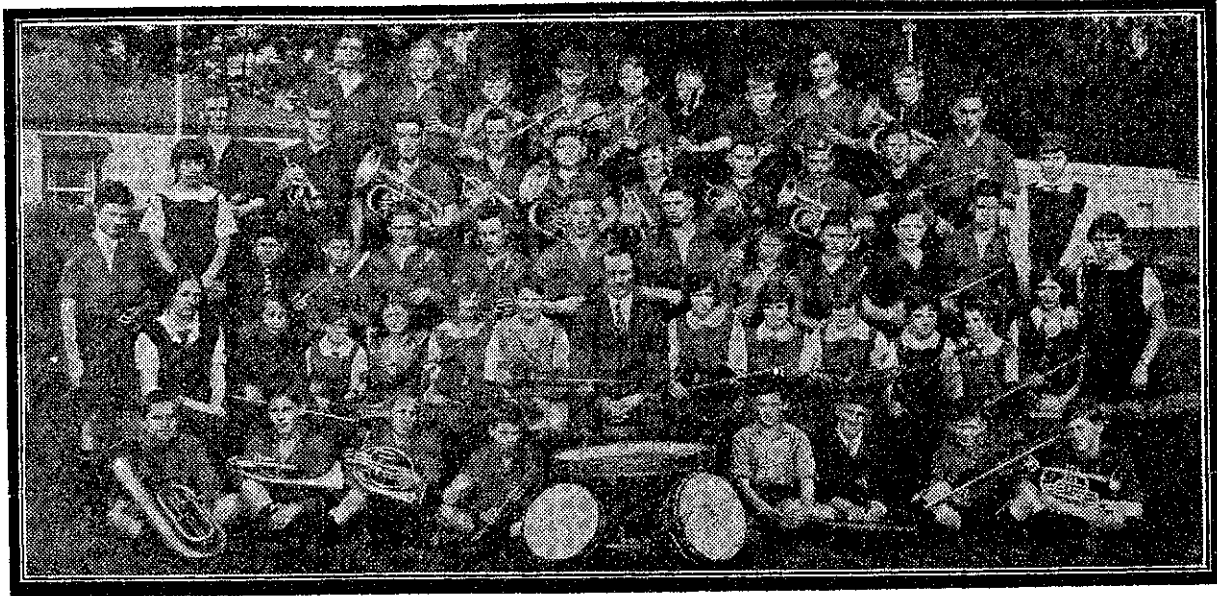
ON Wednesday evening Mr. J. F. Montague will present the Auckland comedy players in two one-act plays—"A Perfect Cook," a delightfully humorous sketch, and "Followers," a play of sentiment and charm, of Cramford days, in which there is a vein of delicate humour. These two plays form a striking contrast. Mr. Montague will again introduce several new players who will be making their first appearance before the microphone.

A SPLENDID variety programme will be presented on Thursday evening by the Lewis Bady Concert Party, who will be making their initial appearance before the microphone. In-

cluded among their items will be saxophone, guitar and vocal solos, while vocal medleys and comedy interludes will also be rendered. Playola and gramophone selections will be introduced, and the whole programme will be presented in a bright and breezy manner which will be appreciated by all listeners. The evening's entertainment will conclude with the presentation of a programme of dance music until 11 p.m.

"Owain of Drws Coed," a legend of Old Wales, and "Old Megan Llandunach," while suitable instrumental records will also be introduced. Mr. Eric Waters, pianist, will play "Waltz in E Major" (Moskowski), and the Auckland Trio will contribute instrumental selections including "Romance," "Intermezzo," "Saltarello" (Bridge). Baritone items to be sung by Mr. Frank Sutherland include "Charabanc Joe" and "Fiddler of June."

ON Monday evening a varied and interesting programme will be presented. The vocalists will be Miss Greta Stark, soprano, Miss Huda Chudley, contralto, Mr. James Fordie, tenor, and Mr. J. M. Caldwell, bass. Elocutionary items will be given by Mr. Norman Aitken, who will sing an old favourite in "Spotty," and a humorous number "A Dog's Life."



The Hawera School Orchestra, concerning whom an article appears on page 7.

THE popular vocal duo, Mrs. Daisy Basham and Mr. Arthur Briggs, will again be heard on the air on Saturday, their items including selections from Gilbert and Sullivan's popular operas and a variety of selected contralto and baritone solos. Humour for the evening will be dispensed by Mr. F. W. Barker, while that popular combination, Ingall's Hawaiian Orchestra, will render latest melodies. The Studio Orchestra's selections will include Woodford-Finden's "Four Indian Love Lyrics," "Merry Widow Waltz" (Lehar), and selections from "The Student Prince" (Romberg). The studio programme will be followed by a selection of dance items until 11 p.m.

A SPECIAL programme has been arranged by 1YA for St. David's Day, including most of the well-known Welsh airs and melodies. The vocal portion of the programme has been entrusted to the Clarion Quartet, who will include among their items such Welsh favourites as "The Bells of Aberdovy," "The Broken Cross," "All Through the Night," "Men of Harlech" and "Land of My Fathers." Mrs. Culford Bell will contribute elocutionary recitals, the first of which will be

2YA Notes

AT the conclusion of the relay of the evening service from St. Thomas's Anglican Church on Sunday evening, a studio concert will be presented. The artists will be the well-known baritone, Mr. John Prouse, Miss Iris Potter (contralto), and Miss Muriel Hitchings (soprano). Mr. Prouse will sing "Pro Pecatis," from Rossini's "Stabat Mater," and "O God Have Mercy," from Mendelssohn's "St. Paul," a further number by him being Gounod's "There is a Green Hill." Miss Iris Potter is a young contralto who has appeared with local musical societies as a soloist. She will sing Besley's "Music when Soft Voices die," Abt's "Worship in the Forest," and "Ships that Pass in the Night," the words of this latter number being by Robert Louis Stevenson. The soprano soloist, Miss Muriel Hitchings, has chosen for her numbers Percy Kahn's "Ave Marie" and Godard's well-known "Angels Guard Thee." She will also sing two duets with Miss Potter: "Arise O Sun" (by Day), and Tosti's "Venetian Song." Miss Hitchings's voice and artistry should make her numbers very acceptable to listeners.

MISS Greta Stark, a young lyric soprano, will sing two numbers by Coleridge Tay or: "Sweet Baby Butterfly" and "Alone with Mother"; also Brahms' "Lullaby" and Grieg's "I Love Thee." Liza Lehmann's beautiful little song "Where'er a Snowflake Leaves the Sky," and two artistic compositions by Landon Ronald, entitled "A Sheepfold Song" and "After the Lonely Day," will afford Miss Hilda Chudley an opportunity of showing listeners how these items can be made to please all tastes.

TWO songs by Wallace, "The Rebel" and "Son of Mine," together with "The Cherry Tree Dance" by Newton, and "The Skye Fisher's Song" (one of the songs of the Hebrides by Kennedy Fraser) will be the items to be sung by Mr. J. M. Caldwell. Mr. Caldwell is an artist who has appeared on concert platforms in his native land (Scotland) and in New Zealand with marked success. Mr. James Fordie, a tenor soloist of ability, whose items are always appreciated, will sing "Maire, My Girl" and the old favourite "Annie Laurie." The latter number should prove very suitable to this artist by virtue of the fact that he is from the "land of the heather," and

his rendition of Scottish songs is always sincere and artistic.

THE orchestral items for Monday evening will include the overture "May Day," by Wood, the ever-popular "Chopiniana," a selection from Smetana's suite "My Fatherland" entitled "Tabor," and Saint-Saens' well-known descriptive piece "Suite Algerienne."

On Tuesday afternoon a concert will be provided by Messrs. F. J. Pinny Ltd., who will give a programme of player piano selections and selected gramophone records. Assisting with the programme will be Mr. Harry Wilson, baritone, and Miss R. Judd (soprano).

THE evening programme will be of a light popular nature, the orchestral items being the "Comrades in Arms" overture, the waltz from "The Maid of the Mountains," "The Answer," by Lemare (arranged by Mr. W. J. Belingham), "In Birdland" (a novelty item), and a musical comedy number, "No, No, Nanette." A cornet solo by Mr. W. Sneddon, "The Lost Chord," will also be played. Mr. J. L. Blackie, the popular tenor, will sing two old favourites: "I'll Sing Thee Snugs of Araby" and "Dream Boat." Messrs. Berthold and Bent will be heard in steel guitar numbers comprising some of the latest hits. Mr. Len Ashton will sing several comic songs, and soubrette items will be given by Mrs. M. R. Lightbody. The Two Bolled Owls have chosen for their items piano novelty numbers, a popular song entitled "Abdul Abulbul Amir" and two sketches "The Black Crows in Gao!" and "The Romance of Mathematics." The latter sketch has been written by Mr. Bert. Royle, the New Zealand representative of J. C. Williamson Limited.

SATURDAY evening's programme will be of a bright and entertaining nature. The orchestral items will include the overture "Wanderer's Ziel," by Suppe, one of Liszt's "Hungarian Rhapsody," an orchestral arrangement of "Love's Old Sweet Song," and a musical comedy selection "Queen High." A novelty item, "Bells Across the Meadows," by Ketelbey, will also be played, the soloist in this number being Mr. L. Probert. The Melodie Four will sing three quartet numbers, "The Glow Worm," "In the Shadows," and "Timbuctoo." Mr. R. S. Allwright, a baritone popular with Wellington audiences, will sing the rousing ballad, "Young Tom o' Devon." Mr. Frank Bryant (tenor) has chosen for his item, "Give a Man a Horse He can Ride." Mr. W. W. Marshall will be heard in Herman Lohr's popular ballad "Chorus Gentlemen," and Mr. Sam Duncan has chosen for his item Fontenaille's beautiful little song, "Obstination," a type of song suitable to Mr. Duncan's lyric tenor voice. Mr. Lad Haywood will provide mandola solos which will include some of the latest hits and ballads. Songs at the piano by the popular entertainer, Mr. E. A. Sargent, will include "A Fine Old English Gentleman" (by request), and "Our Furnished Flat."

3YA Notes

CONTINUING his instructive physical culture talks, Mr. Charles Buckett will on Monday at 7.30 speak on "Deep Breathing."

The programme for Monday evening—Band Night at 3YA—will be of a very popular type. Mr. Harold Prescott, who has just concluded a very successful tour of the south, where he has been engaged by various musical societies and everywhere met with enthusiastic receptions, will be singing. His songs will be "Lolita," "Mary," and "Annie Laurie." Miss Alice Chapman, a young soprano who has been very successful in competitions, will sing four songs, one of which will be the piquant "If No One Ever Marries Me." Miss Edna Johnson, who is well known as a member of the Happy Duo and Joyous Trio, will be heard in popular songs. She has a fine contralto voice which she will use to advantage in "If You Were the Opening Rose," "The Blue Room," and "I Love a Little Cottage." Mr. George Titchener's humorous items will be "Baby Bill" and "The Modest Curate."

THE instrumentalists for Monday evening will be Derry's Military Band under Mr. J. M. Scott. In a varied programme will be a bell intermezzo, "Bells o' Somerset," "A Cavalry Charge" (descriptive fantasia), and "The Jolly Blacksmith," a vocal polka for which the bandsmen will sing the refrain.

A MISCELLANEOUS popular programme has been arranged for Wednesday. The vocalists will be the Dulcet Quartet, and the Studio Orchestra under Mr. Harold Beck will be playing. "The Old Folks at Home" and "Home, Sweet Home," will be sung as concerted numbers. One of Miss Hilda Hutt's solos will be Kahn's "Ave Maria." "Buy My Strawberries," one of the songs of Old London, will be sung by Miss Nellie Lowe. Mr. T. G. Rogers will sing "To Daisies" (Quilter) and Tchaikowsky's "Serenade." Mr. A. G. Thompson will sing "An Episode," "I Have a Garden Fair," and "Over the Desert." Elocutionary numbers are to be given by Miss Mavis Ritchie.

The first of a series of talks on Russian furs will be given by Miss B. Tossman on Thursday evening.

On Thursday evening 3YA will re-broadcast 2YA.

Two pianoforte solos to be given by Miss Dorothy Davies on Thursday evening are worthy of special mention. She is a brilliant pianiste. The numbers to be played are a rhapsody and an intermezzo by Brahms.

The Welsh concert on Friday evening will open with a lecture by Sir Walford Davies entitled "Tunes Built in Wales." Sir Walford, himself Welsh, is credited with being an ideal radio personality, so the reproduced recording of his voice is certain to broadcast well. Following on Sir Walford Davies's lecture, "Land of Our Fathers" will be sung by the Grand Opera Quartet, with Mr. Ernest Rogers as soloist. Another Welshman, Mr. J. Piler, will sing in his national tongue "Homeward," and will be soloist for the quartet numbers "God Bless the Prince of Wales" and "St. David's Day." Madame Gower Burns and Mrs. Ann Harper will sing Welsh airs. Welsh tunes will be played by Miss Irene Morris (violin), Miss Bessie Pollard (pianiste), and by the Studio Trio.

SATURDAY evening's programme from 3YA will be of a varied nature in keeping with a Saturday evening entertainment. The Valencia Quartet will be the vocalists. Miss Renetta Rings will sing Rimsky-Korsakoff's

beautiful "Song of India" and a bracket of two numbers by Phillips. Miss Mary Taylor's items will be "The House of Happiness," "Keep on Hopin'" and Bemberg's "Hindoo Song." Mr. W. Bradshaw will sing an operatic number, "Lend Me Your Aid" (from Irene) and also "The Pilgrim of Love." Two very exacting solos have been chosen by Mr. F. A. Millar, Schubert's "The Wanderer" and Gounod's "Vulcan's Song."

An entertainer new to Christchurch will appear at 3YA on Saturday evening, in the person of Miss Madge Yates. She is well known in Dunedin as one of the leading teachers of elocution and has now come to reside in Christchurch. Her numbers for tomorrow evening will be a musical monologue, "Admiral's Orders," and a humorous recital, "Cheering up Maria."

4YA Notes

THE evening service to be relayed on Sunday, February 24, will be from the Moray Place Congregational Church, the preacher being Rev. Albert Mead. This will be followed by a recital of selected gramophone items.

TUESDAY evening, February 26, will introduce some new artists to 4YA. Mr. Arthur W. Alloo, L.A.B., better known probably as a cricketer, possesses a fine baritone voice, and he will be heard in some splendid songs, including "To-morrow," by Frederick Keel. Mrs. Ralph Martindale, a mezzo-soprano, has included in her items that delightful song, "Songs My Mother Sang," by Gramshaw. This number introduces some of the old nursery rhymes sung by our mothers. A tenor soloist, Mr. G. Crawford, who is singing songs by modern English composers, and Mrs. N. G. Shrimpton, (contralto), will also appear. The elocutionary items are being supplied by Miss Tui Northey, winner of many first prizes at competitions.

THE potted pantomime, "Sinbad," arranged by Fred Rome, will be presented at 4YA on Wednesday evening, February 27, by "The Mummies," a party of Dunedin performers. This playlet is very humorous throughout, and deals with the adventures of Sinbad the Sailor, on his quest for his

fortune. He is accompanied on his journey by his mother, Mrs. Sinbad, and at their destination meet Undum, the Old Man of the Sea, who persuades Sinbad to follow him to where the Princess awaits a lover. The two young people fall in love at first sight, and in the meantime Mrs. Sinbad meets the captain of the Navee, and therefore there is a double wedding. Also included on the programme are two new artists, Miss Valda G. McCurdy (soprano), and Miss Winifred Collins (mezzo-soprano). Miss Nancy Ayson (elocutioniste) and Mr. J. Ferguson (bass) will also appear, and Mrs. Ernest Drake will play the pianoforte solo, "Gavotte" (Gluck-Brahms). From the conclusion of this programme until 11 p.m. there will be a dance programme of latest novelties.

FRIDAY, March 1, is St. David's Day, and the 4YA Harmonists have arranged to sing traditional Welsh airs, including "The Dying Harper," "Singing of the Lark," "From the Village Steeple," and "Dear Harp of My Country," while some of the solos to be sung by the members of this combination will include songs by Welsh composers. Of special interest also will be Lloyd George's speech on "Peace" to be given by Miss Joyce Hould. The 4YA Broadcasting Club will be heard in delightful trios and solos.

A special feature of this programme will be a lecturette on Wales, to be given by the Rev. G. E. Morton, a founder, and a Vice-President of the local Cambrian Society, this being augmented by two traditional songs to be sung in Welsh by Mrs. E. A. Isaacs.

IN addition to the orchestral music to be relayed from the Octagon Theatre on Saturday, March 2, popular songs will be sung by Miss Thelma Blackman, and humorous Scottish songs by Mr. J. A. Paterson, while sketches will be given by Miss Sheila Neilson, and Mr. J. B. McConnell. From 9.30 to 11 p.m. a special programme of dance music will be given.

ON Tuesday evening at 7.30 Mr. R. W. Marshall, of the Tourist Department, will continue his interesting talk on Tourist Resorts, and on Friday at the same hour Mr. H. Greenwood, librarian of the Athenaeum, will give another of his book reviews, a subject that has a great appeal to all.

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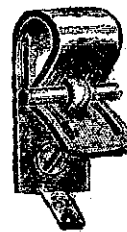
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Full Programmes for Next

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Sunday, February 24

1YA, AUCKLAND (333 METRES), SUNDAY, FEBRUARY 24.

- 8 p.m.: Afternoon session—Selected studio items.
 4.0: Literary selection by the Announcer.
 4.8: Studio items.
 4.30: Close down.
 6.0: Children's session, conducted by Uncle Leo. Preacher, Rev. Joseph Kemp. Organist, Mr. Arthur E. Wilson.
 8.30: Orchestral—Halle Orchestra, "Rosamunde Ballet Music" (Schubert) (Columbia record 04200).
 8.38: Baritone solos—Mr. Hartley Warburton, (a) "The Raven" (Schubert); (b) "The Stormy Morning" (Schubert).
 8.46: Cello solo—Felix Salmond, "Kol Nidrei" (Bruch) (Columbia record 04190).
 8.54: Contralto solo—Sophie Braslau, "The Erl King" (Schubert) (Columbia record 04162).
 8.58: Chorus with orchestra—La Scala Chorus, "La Tempesta" ("Otello") (Verdi) (Columbia record 02723).
 9.2: Orchestral—Columbia Symphony Orchestra, selections from "Faust" (Gounod) (Columbia record 02708).
 9.10: Tenor solos—Mr. J. Moffitt, (a) "Where'er You Walk" (Handel); (b) "To a Miniature" (Brahe).
 9.17: Octet—Squire Celeste Octet, "Evensong at Twilight" (Squire) (Columbia record 01322).
 9.21: Baritone solo—Mr. H. Warburton, "Even Bravest Hearts" ("Faust") (Gounod).
 9.25: Tenor solos—Mr. J. Moffitt, (a) "Beloved, It Is Morn" (Aylward); (b) "Song Is Sweet" (San-Souci).
 9.31: Chorus with orchestra—La Scala Chorus, "Fuoco di Fioia" (Verdi) (Columbia record 02723).
 9.35: Close down.

2YA, WELLINGTON (420 METRES), SUNDAY, FEBRUARY 24.

- 8 p.m.: Afternoon session—Selected studio items.
 4.30: Close down.
 6.0: Children's Sunday service, conducted by Uncle George.
 6.0: Relay of evening service from St. Thomas's Anglican Church. Preacher, Rev. C. V. Rooke, M.A. Organist and choirmaster, Mr. W. Gatheridge.
 8.15 (approx.): Studio concert.
 Orchestral—Berlin State Opera House Orchestra, "Tannhauser" (Wagner), (Parlophone records A4036/7).
 Soprano solo—Miss Muriel Hitchings, "Ave Maria" (Kahn).
 String Quartet—Elman String Quartet, "Andante Cantabile" (Tschai-kowsky), ("Quartet, Op. 11"), and "Theme and Variations" ("Emperor Quartet"), (Haydn).
 Baritone solos—Mr. John Prouse, (a) "Propeccatis" ("Stabat Mater"), (Rossini); (b) "O God Have Mercy" ("St. Paul"), (Mendelssohn).
 Pianoforte solo—Mark Hambourg, "Hungarian Rhapsody," No. 11 (Liszt), (H.M.V. record, B2853).
 Contralto solos—Miss Iris Potter, (a) "Music, When Soft Voices Die" (Besley); (b) "Ships that Pass in the Night" (Stephenson).
 Violin solos—Marta Linz, (a) "Hejre Kat!" (Hubay); (b) "Romanza Andaluza" (Sarasate), (Parlophone record A2579).
 Vocal duet—Misses Muriel Hitchings and Iris Potter, "Arise, O Sun" (Day).
 Overture—Opera Comique de Paris, "Barber of Seville" (Rossini), (Parlophone record A2607).
 Soprano solo—Miss Muriel Hitchings, "Angels Guard Thee" (Godard).
 Selection—Creator's Band, "Introduction and Minuet" ("Rigoletto"), (Verdi), and "Quartet" ("Rigoletto"), (Verdi), (H.M.V. record EB29).
 Baritone solo—Mr. John Prouse, "There is a Green Hill" (Gounod).
 Orchestral—Edith Lorand Orchestra, (a) "Prelude in C Sharp Minor" (Rachmaninoff); (b) "Liebesflier" (Weingartner), (Parlophone record A4040).
 Contralto solo—Miss Iris Potter, "Worship in the Forest" (Abt).
 Violin solo—Edith Lorand, "Danse Espagnole" (Granados), (Parlophone record A4012).
 Vocal duet—Misses Muriel Hitchings and Iris Potter, "Venetian Song" (Tosti).
 March—Sousa's Band—"Pride of the Wolverines" (Sousa) (H.M.V. record EA424).
 Close down.

3YA CHRISTCHURCH (306 METRES)—SUNDAY, FEBRUARY 24.

- 3.0 p.m.: Afternoon session—Selected studio items.
 4.30: Close down.
 5.30: Children's song service conducted by Uncle David.
 6.15: Hymn chimes.
 6.30: Special records, being a prelude to evening church service.
 7.0: Relay of service from St. Andrew's Presbyterian Church—
 Preacher: Rev. N. L. D. Webster.
 Organist: Mr. Robt. Lake.
 Choirmaster: Mr. J. Maclean.
 8.15 (approx.) Overture—Philadelphia Orchestra, "Rienzi" (Wagner), (H.M.V. Records ED8-4).
 Contralto solo—Miss Nellie Lowe, "O Rest in the Lord" ("Elijah") (Mendelssohn).
 Band selection—H.M. Grenadier Guards, "Nearer My God To Thee" (Dykes) (Columbia 0967).
 Baritone recitative and aria—Mr. A. G. Thompson, (a) "Thus Saith the Lord" (Handel), (b) "But Who May Abide the Day of His Coming" ("Messiah") (Handel).
 Violin solos—Heifetz, (a) "Rondo" (Schubert), (b) "Ave Maria" (Schubert) (H.M.V. Record DB1047).
 Soprano solo—Mrs. Lucy O'Brien, "Rumanian Night Song" (Lohr).
 Orchestral—Philadelphia Symphony Orchestra, "Toccata and Fugue in D Minor" (Bach) (H.M.V. Record D1428).
 Contralto and baritone duet—Dulcet Duo, "The Day is Done" (Lohr).
 Wurlitzer organ solo—Reginald Foort, "Ballet Egyptian" (Luigini) (H.M.V. Record B2479).
 Contralto solo—Miss Nellie Lowe, (a) "Slumber, Dear Maid" ("Largo") (Handel), (b) "Serenade" (Gounod).
 Duet with male chorus and orchestra—Florence Austral and Browning Mummery, "Misererie" ("Il Trovatore") (Verdi) (H.M.V. Record D1302).
 Soprano solos—Mrs. Lucy O'Brien, (a) "I Heard You Singing" (Coates), (b) "Land of Long Ago" (Ray).
 Orchestral—San Francisco Symphony Orchestra, "Liebeslied" (Kreisler) (H.M.V. Record ED6).
 Baritone solo—Mr. A. G. Thompson, "Gallilee" (Adams).
 Choral with orchestra—Royal Choral Society, "Amen Chorus" (Handel) (H.M.V. Record D1135).
 Close down.

4YA DUNEDIN (463 METRES)—SUNDAY, FEBRUARY 24.

- 5.30: p.m.: Children's song service conducted by Big Brother Bill.
 6.30: Relay of evening service from Moray Place Congregational Church. Preacher: Rev. Albert Mead.
 7.45: (approx.): Studio concert of selected gramophone items.
 9.15: Close down.

Monday, February 25

1YA, AUCKLAND (333 METRES), MONDAY, FEBRUARY 25.

SILENT DAY.

2YA, WELLINGTON (420 METRES)—MONDAY, FEBRUARY 25.

- 3 p.m.: Chimes of the G.P.O. clock.
 3.1: Selected gramophone items.
 4.30 and 4.55: Sports results to hand.
 5.0: Close down.
 6.0: Children's session, conducted by Uncle Jeff and Aunt Gwen.
 7.0: News session—Market reports and sports results.
 7.40: Lecturette—Mr. H. C. South, "Books—Grave and Gay."
 8.0: Chimes of the G.P.O. clock.
 8.1: Overture—Orchestra, "May Day" (Wood).
 8.11: Soprano solos—Miss Gretta Stark, (a) "Sweet Baby Butterfly" (Coleridge-Taylor); (b) "Alone with Mother" (Coleridge-Taylor).
 8.17: Bass solos—Mr. J. M. Caldwell, (a) "The Rebel" (Wallace); (b) "Son o' Mine" (Wallace).
 8.24: Suite—Orchestra, "Chopiniana," Pt. 1 (Hosmer).
 8.36: Recital—Mr. Norman Aitken, "Spotty" (Williams).
 8.42: Tenor solo—Mr. James Fordie, "Maire, My Girl" (Aitken).
 8.46: String quartet—Lener String Quartet, "Menuetto" (from "Quartet in D Major") (Haydn) (Columbia Record 04213).
 8.50: Contralto solo—Miss Hilda Chudley, "When'er a Snowflake Leaves the Sky" (Lehmann).
 8.54: Instrumental—Orchestra, repeat number.
 9.2: Weather report.
 9.4: Soprano solos—Miss Gretta Stark, (a) "Lullaby" (Brahms); (b) "I Love Thee" (Greig).

Week-all Stations-to Mar. 3

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- 9.11: Chorus with orchestra—La Scala Chorus, "Otello—La Tempesta" (Verdi) (Columbia Record 02723).
 9.15: Symphonic picture—Orchestra, "Tabor" (from "My Fatherland") (Smetana).
 9.21: Bass solos—Mr. J. M. Caldwell, (a) "Cherry Tree Dance" (Newton); (b) "Skye Fisher's Song" (Kennedy-Fraser).
 9.28: Humour—Mr. Norman Aitken, "A Dog's Life" (Herbert).
 9.35: Vocal trio—Riccardo Stracciari, Appoloni and Ticozzi, "Carmen—Toreador's Song" (Bizet) (Columbia Record 04173).
 9.39: Contralto solos—Miss Hilda Chudley, (a) "A Sheepfold Song" (Landon Ronald); (b) "After the Lonely Day" (Landon Ronald).
 9.45: Tenor solo—Mr. James Fordie, "Annie Laurie" (Scott).
 9.49: Suite—Orchestra, "Suite Algerienne" (Saint-Saens):—
 1. Reverie du Soir.
 2. Marche Militaire Francaise.
 10.0: Close down.

3YA, CHRISTCHURCH (306 METRES)—MONDAY, FEBRUARY 25.

- 3 p.m. Afternoon session—Selected studio items
 4.25: Sports results.
 4.30: Close down.
 6.0: Children's Hour, conducted by "Scatterjoy."
 7.15: News session.
 7.30: Talk—Mr. Charles Buckett, "Deep Breathing."
 8.0: Chimes.
 Studio programme, featuring Derry's Military Band, under the conductorship of Mr. J. M. Scott, and assisting artists.
 8.1: March—Band, "On the Quarter Deck" (Alford).
 Valse Lente—Band, "Mem'ries" (Sandford).
 8.11: Tenor solo—Mr. Harold Prescott, "Lolita" (Buzzi Pecci).
 8.15: Instrumental trios—3YA Broadcasting Trio, (a) "In the Woodland" (Oeki Albi); (b) "Minuet in E Flat" (Beethoven); (c) "Scherzo" (Schubert).
 8.27: Soprano solos—Miss Alice Chapman, (a) "Do You Believe in Fairies?" (Charles); (b) "Follow the Golden Star" (Latham).
 8.32: Baritone solo—Riccardo Stracciari, "Barbiere di Siviglia" ("Largo al Factotum") (Rossini) (Columbia Record 01473).
 8.36: Recital—Mr. George Titchener, "sketch from the 'Simple' life, 'Baby Bill'."
 8.41: Band—Bell Intermezzo, "Bells o' Somerset" (Hurst).
 8.49: Popular song—Miss Edna Johnson, "If You were the Opening Rose" (Hewitt).
 8.53: Band—Descriptive Fantasia, "A Cavalry Charge" (Luders).
 (Synopsis.—Morning of the battle—infantry is heard approaching with fifes and drums. Cavalry in the distance coming nearer and nearer until they charge upon the enemy. Cavalry, infantry and artillery in the melee of battle. Defeat of the enemy, pursued in the distance by the cavalry.)
 9.2: Weather report.
 9.3: Male quartet—Shannon Male Quartet, "The Sidewalks of New York" (Lawlor) (Regal Record G20298).
 9.7: Tenor songs—Mr. Harold Prescott, (a) "Mary" (Richardson); (b) "Annie Laurie."
 9.13: Band—Vocal Polka, "The Jolly Blacksmith" (Suckley).
 9.13: Soprano solos—Miss Alice Chapman, (a) "The Dawn of Love" (Talbot); (b) "If No One Ever Marries Me" (Lehmann).
 9.22: Instrumental trios—3YA Broadcasting Trio, (a) "Andante Languide" (Scott); (b) "Cantabile" (Widor); (c) "Hungarian Dance No. 5" (Brahms).
 9.37: Recital—Mr. George Titchener, "The Modest Curate" (Walters).
 9.42: Chorus—Columbia Light Opera Company, "Oh, Kay" (Gershwin) (Columbia Record 02558).
 9.46: Popular songs—Miss Edna Johnson, (a) "Th Blue Room" (Rogers); (b) "I Love a Little Cottage" (O'Hara).
 9.51: Band—(a) Foxtrot, "Hallelujah" (Youmans); (b) March, "Vimy Ridge" (Biddood).
 10.0: Close down.

4YA, DUNEDIN (463 METRES)—MONDAY, FEBRUARY 25.

SILENT DAY.

Tuesday, February 26

1YA, AUCKLAND (333 METRES), TUESDAY, FEBRUARY 26.

- 3 p.m.: Afternoon session—Selected studio items.
 4.0: Literary selection by the Announcer.
 4.8: Studio items.

- 4.25: Sports results to hand.
 4.30: Close down.
 6.0: Children's session, conducted by Uncle George.
 7.0: Close down.
 7.15: News and market report. Book review.
 7.45: Close down.
 8.0: Chimes.
 8.1: Relay of overture from Majestic Theatre Orchestra, under Mr. Whiteford Waugh.
 8.10: Baritone solo—Mr. Thomas Bradley, "Bird Songs at Eventide" (Coates).
 8.14: Instrumental trio—Auckland Trio, "Chelsea China" (Besley).
 8.22: Contralto solo—Madame Irene Ainsley, "My Ships" (Barrett).
 8.26: Orchestra—San Francisco Orchestra, (a) "Serenade" (Mozkowski); (b) "Aubade" (Auber) (H.M.V. ED6).
 8.30: Tenor solo—Mr. Jack Maddox, "My Dreams" (Tosti).
 8.34: Relay—Musical interlude, Majestic Theatre Orchestra, under Mr. Whiteford Waugh.
 8.40: Talk—The Announcer, "The Great Barrier."
 8.55: Orchestra—San Francisco Symphony Orchestra, "Liebeslied" (Kreisler) (H.M.V. ED6).
 9.0: Evening forecast and announcements.
 9.2: Piano solo—Mr. Eric Waters, "Dustin' the Keys" (O'Neill).
 9.6: Soprano solo—Mrs. H. Milburn, "Solveig's Song" (Grieg).
 9.10: Musical comedy selection—Auckland Trio, "No, No, Nanette" (Youmans).
 9.18: Presentation of excerpts from "Merrie England" (German), under direction of Madame Irene Ainsley.

Synopsis: 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 mediæval England, by the Thames, near Windsor.

Cast:

Contralto Madame Irene Ainsley
 Soprano Mrs. H. Milburn
 Tenor Mr. Jack Maddox
 Baritone Mr. Thomas Bradley

Quartet—"Love is Meant to Make Us Glad."
 Ballad—"She Had a Letter from Her Love."
 Duet—"When True Love Has Found a Man."
 Baritone—"Yeoman of England."
 Chorus—"God Save Elizabeth."

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Entr'acte No. 1—Orchestral—Philadelphia Symphony Orchestra, "Tales from the Vienna Woods" (Strauss) (H.M.V. record ED2).

Duet—"It is the Merry Month of May."

Song—"Don Cupid Hath a Garden."

Entr'acte—New Light Symphony Orchestra, "La Poupee Valsante" (Poldini) (H.M.V. B2629).

Waltz—"O, Who Shall Say?"

Song.

Soprano.

Quartet—"In England, Merrie England."

10.0: God Save the King.

2YA, WELLINGTON (420 METRES)—TUESDAY, FEBRUARY 26.

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

3.1: Studio concert by Messrs. F. J. Pinny Ltd.—latest player piano rolls and selected gramophone records. Vocal items will also be given by Miss R. Judd and Mr. Harry Wilson.

4.30 and 4.55: Sports results to hand.

5.0: Close down.

6.0: Children's session conducted by Uncle Jim.

7.0: News session, market reports and sports results.

7.40: Lecturette—Representative of the Agricultural Department, "For the man on the Land."

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

8.1: Overture—Orchestra, "Comrades in Arms" (Gruenwald).

8.9: Tenor solo—Mr. G. Austin Blackie, "I'll Sing Thee Songs of Araby" (Clay).

8.13: Steel guitar duos—Messrs. Berthold and Bent, (a) "Hawaiian Dreams" (Marple); (b) "Ramona" (Wayne).

8.20: Comic song—Mr. Len Ashton, "The Egg" (Newman).

8.25: Cornet solo with orchestral accompaniment, "The Lost Chord" (Sullivan).

Waltz—Orchestra, "Waltz" (from "The Maid of the Mountains") (Simpson).

8.35: Soubrette—Mrs. M. R. Lightbody, "The Gay Seaside" (Longstaffe).

8.39: Novelty—The Two Boiled Owls, "Keyboard Conversation" (Piano novelty) (Lawdmann).

Sketch—Two Boiled Owls, "The Two Black Crows in Gaoi."

8.47: Instrumental—Orchestra, repeat number.

8.55: Weather report.

8.57: Entr'acte—Orchestra, "The Answer" (Lemare, arranged Bellingham).

9.1: Tenor solo—Mr. G. Austin Blackie, "Dream Boat" (Novello).

9.5: Comic song—Mr. Len Ashton, "That reminds Me I Left My Umbrella" (Weston and Lee).

9.11: Steel guitar duos—Messrs. Berthold and Bent, (a) "Saxophone Waltz" (Misk); (b) "Lay My Head Beneath a Rose" (Falkenstein).

9.18: Soubrette—Mrs. M. R. Lightbody, "Agatha Green" (Cooper).

9.23: Novelty—Orchestra, "In Birdland" (Zamecnik).

9.29: Novelty—Two Boiled Owls, (a) Vocal, "Abdul Abulbul Amir"; (b) Humour, "Egbert on 'The Romance of Mathematics'" (Bert Royle).

9.36: Musical comedy selection—Orchestra, "No, No, Nanette" (Youmans).

9.46: "His Master's Voice" Dance programme.

Foxtrot with vocal chorus—Henry Busse's Orchestra, "One Step to Heaven" (Klages) (H.M.V. record EA437).

Foxtrot—Arcadians' Dance Orchestra, "There's Something About a Rose" (Fain) (Zonophone record 5169).

Waltz—The Troubadours, "Diane" (Rapee) (H.M.V. record EA269).

10.5: Duet with violin, banjo, guitar and harmonica—Dalhart and Robinson, "My Beautiful Mountain Home" (Robison) (H.M.V. record EA295).

Jazz piano solo—Pauline Alpert, "The Dancing Tambourine" (Ponce), (Zonophone record EE98).

Foxtrot—Arcadians' Dance Orchestra, "Chilly-Pom-Pom-Pee" (Bryan) (Zonophone record 5169).

Foxtrot—Henry Busse's Orchestra, "How About It?" (Klages) (H.M.V. record EA437).

10.18: Humour—Norman Long, "Good Little Boy and Bad Little Boy" (Weston) (H.M.V. record B2454).

Wurlitzer organ solo—Jesse Crawford, "High Hat" (Alter) (H.M.V. record EA426).

Foxtrot with vocal refrain—Geo. Alsen and his music, "Old Man Sunshine" (Dixon) (H.M.V. record EA422).

Foxtrot with vocal chorus—Geo. Olsen and his music, "Doin' the Raccoon" (Klages) (H.M.V. record EA446).

Foxtrot—Louisiana Sugar Babies, "Persian Rag" (Kahn) (H.M.V. record EA397).

10.30: Tenor with orchestra—Jno. McCormack, "Somewhere a Voice is Calling" (Tate) (H.M.V. record DA914).

Waltz—Hilo Hawaiian Orchestra, "Kawaihau Waltz" (Kealakai) (H.M.V. record EA397).

Foxtrot with vocal chorus—Rhythmic Eight, "For My Baby" (Snyder) (Zonophone record 5166).

Foxtrot with vocal refrain—Statler Pennsylvanians, "It Goes Like This" (Caesar) (H.M.V. record EA446).

10.41: Bass-baritone solo—Peter Dawson, "Now Your Days of Philandering are Over" ("The Marriage of Figaro") (Mozart) (H.M.V. record C14/1).

Violin with cinema organ—Elsie Southgate, "Nagasaki" (Dixon) (H.M.V. record EA412).

Guitar and piano—Roy Smek and Art Kahn, "Itchin' Fingers" (Robinson) (Zonophone record EE119).

Waltz—Nat Shilkret's Orchestra, "Till we Meet Again" (Egan) (H.M.V. record EA412).

11.0: Close down.

3YA, CHRISTCHURCH (306 METRES)—TUESDAY, FEBRUARY 26.

(SILENT DAY.)

4YA, DUNEDIN (463 METRES)—TUESDAY, FEBRUARY 26.

8.0 p.m.: Town Hall chimes.

8.1: Relay of afternoon-tea music from the Ritz.

4.25: Sports results to hand.

4.30: Close down.

6.0: Children's session, conducted by Big Brother Bill.

7.15: News session.

7.30: Lecturette—Mr. R. W. Marshall, of the Government Tourist Department, "Tourist Resorts."

8.0: Town Hall chimes.

8.1: Overture—Grand Symphony Orchestra, "Light Cavalry" (Suppe) (Parlophone record A4001).

8.9: Tenor solos—Mr. G. Crawford, (a) "Sigh no more, Ladies" (Keel); (b) "Now Sleeps the Crimson Petal" (Quilter).

8.16: Violin solos—Edith Lorand, (a) "The Old Tower of St. Stephen's" (Brandl-Kreisler); (b) "Minuet in G" (Beethoven); (c) "Schon Rosmarin" (Kreisler) (Parlophone record E10549).

8.24: Mezzo-soprano solo—Mrs. Ralph Martindale, "Angus Macdonald" (Roedel).

8.28: Recitals—Miss Tui Northey, (a) "The True Story of George Washington"; (b) "Having it Out."

8.36: Vocal duet—Hardy Williamson and Robt. Rowe, "The Flowers that Bloom in the Spring" (Sullivan) (Parlophone record A2544).

Dance orchestra—Dajos Bela Orchestra, "Electric Girl" (Helm-burgh) (Parlophone record A4009).

8.44: Baritone solos—Mr. Arthur W. Alloo, (a) "Tankerton Inn" (Fisher); (b) "To-morrow" (Keel).

8.51: Vibraphone novelty—Rudy Star Three, "Diane" (Rapee) (Parlophone record A2548).

Waltz—Dajos Bela Orchestra "Faust" (Gounod) (Parlophone record A4010).

8.58: Contralto solo—Mr. N. G. Shrimpton, "Harbour Night Song" (Sander-son).

9.2: Weather report.

9.4: Orchestral—Julian Fuh's Orchestra, "Rhapsody in Blue" (Gershwin) (Parlophone record E10645).

9.12: Tenor solo—Mr. G. Crawford, "A Farewell" (Liddle).

9.16: Orchestral—Berlin State Opera House Orchestra, "Tannhauser" Over-ture (Wagner) (Parlophone records A4036-7).

9.32: Mezzo-soprano solos—Mrs. Ralph Martindale, (a) "Songs My Mother Sang" (Grimshaw); (b) "Thanks be to God" (Dickson).

9.39: Trio with orchestra—Nessi, Venturini and Baracchi, "Turnadot—Min-strels' Trio—Ping, Pang, Pong" (Puccini) (Parlophone record AR1013).

9.47: Recital—Miss Tui Northey, "At the Ford."

9.52: Baritone solo—Mr. Arthur W. Alloo, "Prince Ivan's Song" (Allitsen).

9.56: Orchestral—Frank Westfield's Orchestra, "Classica" (arrgd. Tilsley) (Parlophone record A2195).

10.4: Contralto solos—Mrs. N. G. Shrimpton, (a) "Dawn" (D'Hardelot); (b) "Salaam" (Lang).

10.11: March—H.M. Irish Guards, "Clonkerty Clonk" (Thayer) (Parlophone record A2582).

10.15: Close down.

Wednesday, February 27

1YA, AUCKLAND (333 METRES), WEDNESDAY, FEBRUARY 27.

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

4.0: Literary selection by the Announcer.

4.8: Studio items.

4.25: Sports results to hand.

4.30: Close down.

6.0: Children's session, conducted by Uncle Tom.

7.0: Close down.

7.15: Talk—Mr. Norman Kerr, "Physical Culture."

7.30: News and market reports.

7.45: Close down.

8.0: Chimes.

8.1: Overture—The Orchestra, "Light Cavalry" (Suppe).

8.11: Vocal quartet—The Olympians, "The Sun Will Soon Be Shining in the Sky" (Long).

8.15: Contralto solo—Miss Martha Williamson, "My Ain Wee Hoose" (Munro).

8.19: Orchestral novelty—International Orchestra, "El Choclo" (Villoldo) (H.M.V. EA364).

8.23: Baritone solo—Mr. Geoffrey Colledge, "A Bachelor Gay" (Tate).

8.27: One-act comedy—Auckland Comedy Players, under Mr. J. F. Montague, "The Perfect Cook."

8.47: Orchestral suite—The Orchestra, "Suite le Cid" (Massenet).

8.57: Soprano solo—Miss Dorothy Youd, "My Heart is Singing" (Grant).

9.1: Evening forecast and announcements.

- 9.3: Chorus with orchestra—Orchestral Light Opera Company, "Gems from 'The Blue Mazurka'" (Lehar).
 9.7: Tenor solo—Mr. Lambert Harvey, "As You Pass By" (Russell).
 9.11: One-act comedy—Auckland Comedy Players, under Mr. J. F. Montague, "The Followers."
 9.36: Contralto solo—Miss Martha Williamson, "Hoea Ra" (traditional).
 9.40: Cello and orchestra—The Orchestra, (a) "Star of Eve" (Wagner); (b) "Gondollera" (Moszkowski).
 9.52: Baritone solo—Mr. G. Colledge, "Just a Ray of Sunshine" (Clarke).
 9.55: Soprano solo—Miss Dorothy Yound, "Garden of Happiness" (Wood).
 9.58: Musical comedy selection—The Orchestra, "Maid of the Mountains" (Tate).
 10.8: Tenor solo—Mr. Lambert Harvey, "Gingham Gown" (Penn).
 10.11: Vocal quartet—The Olympians, "Robinson Crusoe's Isle" (Stoltz).
 10.15: God Save the King.

2YA, WELLINGTON (420 METRES)—WEDNESDAY, FEBRUARY 27.

- 3 p.m.: Chimes of the G.P.O. clock.
 3.1: Selected gramophone items.
 4.30 and 4.55: Sports results to hand.
 5.0: Close down.
 6.0: Children's session, conducted by Big Brother Jack.
 7.0: News session, market reports and sports results.
 7.40: Lecturette—Mr. D. McKenzie, "The Laws of Cricket."
 8.0: Chimes of the G.P.O. clock.
 A special "St. David's Day" programme, presented by the choir of the Wellington Welsh Society, under the conductorship of Mr. W. Aked. (Accompianiste, Mrs. J. Tucker).
 8.1: Chorus—Choir, "God Bless the Prince of Wales" (Richards).
 8.5: Address—Mr. J. Tucker, President, Wellington Welsh Society, "St. David."
 8.12: Suite—Orchestra, "Keltic Suite" (Foulds): (1) The Clans; (2) A Lament ('cello solo); (3) The Call.
 8.24: Mezzo-soprano solos—Mrs. W. Wilman, (a) "Pleser—Fad y Niagara" (traditional); (b) "The Gentle Bird" (traditional).
 8.31: Part songs—Choir, (a) "I was Tossed by the Winds" (Parry); (b) "Dymuniad Plentyn" (Price).
 8.37: Saxophone solo—Rudy Wiedoeft, "Melody" (Dawes) (Columbia Record 01180).
 8.40: Recital—Mr. Barton Ginger, "Scrooge" (Dickens).
 8.46: Bass solo—Mr. Wilbur Davies, "Cheerily Yo Ho."
 8.50: Vocal quartet—Members of the Choir, "Ar Hyd y Nos" (traditional) (All Through the Night).
 8.54: Instrumental—Orchestra, repeat number.
 9.2: Weather report.
 9.4: Choral—Choir, two Welsh folk songs, (a) "Hob t Derry Dando" (traditional); (b) "Sospan Bach" (traditional) (soloist, Mrs. W. Wilman).
 9.10: Selection—Orchestra and chorus, "The Leek" (Myddleton).
 9.22: Soprano solos—Mrs. E. A. McLeod, (a) "Merch y Melindd" (The Miller's Daughter); (b) "In the Chimney Corner" (Cowan).
 9.29: Vocal duet—Mrs. E. C. Andrews and Mrs. J. Tucker, "Y Dan Whad Garur."
 9.33: Violin solo—Albert Sammons, "Meditation" (Thais) (Columbia Record 02687).
 9.37: Humour—Mr. Barton Ginger, "Grindle Junior" (Thomas).
 9.44: Baritone solos—Mr. J. Tucker, (a) "Pinad Anrhydedd" (Hughes); (b) "Thy Sentinel Am I" (Watson).
 9.51: Suite—Orchestra, "Suite Romantique" (Ketelbey).
 10.1: Part song chorus—Choir, "Let the Hills Resound" (Richards) (Welsh National Anthem) (soloist, Mr. J. Tucker).
 10.8: March—Orchestra, "Great Big David" (Latree).
 10.13: God Save the King.

3YA, CHRISTCHURCH (306 METRES)—WEDNESDAY, FEBRUARY 27.

- 3 p.m.: Afternoon session—Selected studio items
 4.25: Sports results.
 4.30: Close down.
 6.0: Children's session, conducted by Big Brother.
 7.15: News session.
 7.30: Addington stock market reports.
 8.0: Chimes.
 8.1: Overture—Columbia Symphony Orchestra, "Poet and Peasant" (Suppe) (Columbia Record 02618).
 8.9: Soprano solo—Miss Hilda Hutt, "Open Thy Blue Eyes" (Massenet).
 8.13: Tenor solo—Mr. T. G. Rogers, "To Daisies" (Quilter).
 8.17: Saxophone solo—Rudy Wiedoeft, "Melody" (Dawes) (Columbia Record 01180).
 8.20: Contralto solo—Miss Nellie Lowe, "In the Great Unknown" (D'Hardelot).
 8.24: Recitals—Miss Mavis Ritchie, (a) "The Bobolink" (Aldine), (b) "My Financial Career" (MS).
 8.31: Orchestral selection—Studio Orchestra under the conductorship of Mr. Harold Beck, "Gordon Knot" (Purcell).
 8.41: Vocal quartet—Dulcet Quartet, "The Old Folks at Home" (Cornwell).
 8.45: Baritone solos—Mr. A. G. Thompson, (a) "An Episode" (Lohr), (b) "I Have a Garden Fair" (Wright).
 8.51: Violin solo—Toscha Seidel, "Chanson Arabe" (Rimsky Korsakov) (Columbia Record 09505).
 Chorus with orchestra—La Scala Chorus, "Otello—La Tempesta" (Verdi) (Columbia Record 02723).

- 8.59: Weather report.
 9.0: Orchestral selections—Studio Orchestra, (a) "Barcarolle" ("Tales of Hoffman") (Offenbach), (b) "Idyl" (Bainton) (flute soloist, Mr. W. Hay), (c) "Norwegian Dance No. 2" (Grieg).
 9.10: Contralto and baritone duet—Dulcet Duo, "Nile Waters" (Lohr).
 9.14: Organ solo—G. T. Pattman, "Humoresque" (Dvorak) (Columbia Record 02686).
 9.18: Soprano solo—Miss Hilda Hutt, "Ave Maria" (Kahn).
 9.22: Chorus with orchestra—Cavre Souris Coy., "Round the Hay Wain" (Russian song) (Columbia Record 02525).
 9.26: Tenor solo—Mr. T. G. Rogers, "Serenade" (Tchaikowsky).
 9.30: Humorous musical monologue—Miss Mavis Ritchie, "Rosie's Relations" (MS).
 9.34: Orchestral—Studio Orchestra, (a) "Valse" ("Coppelia") (Delibes), (b) "Hero's March" (Mendelssohn).
 9.44: Contralto solo—Miss Nellie Lowe, "Buy My Strawberries" ("Songs of Old London") (Oliver).
 9.50: Saxophone solo—Rudy Wiedoeft, "La Cinquantaine" (Arrgd. Wiedoeft) (Columbia Record 4037).
 Orchestral—Orchestra Symphonique de Paris, "L'Arlesienne la Cuisine de Castelet" (Bizet) (Columbia Record 01326).
 9.57: Baritone solo and chorus—Mr. A. G. Thompson and Dulcet Quartet, (a) "Over The Desert" (Kellie), (b) "Home, Sweet Home" (Rimbault).
 10.2: Close down.

4YA DUNEDIN (463 METRES)—WEDNESDAY, FEBRUARY 27.

- 7.0 p.m.: Town Hall chimes.
 7.1: Request gramophone concert.
 7.40: News session.
 8.1: Orchestral—Dajos Bela Orchestra, "Eldgaffeln" (Landen) (Parlophone Record A4009).
 Waltz—Dajos Bela Orchestra, "The Swallows" (Strauss) (Parlophone Record A4010).
 8.9: Bass solo—Mr. J. Ferguson, "The Bandolero" (Stuart).
 8.13: Recital—Miss Nancy Ayson, "Again" (Anon).
 8.18: Soprano solo—Miss Vala G. McCurdy, "Roberto Tu Che Adoro" (Meyerbeer).
 8.22: Pianoforte solo—Mrs. Ernest Drake, "Gavotte" (Gluck-Brahms).
 8.27: Special presentation of the Potted Pantomime, "Sinbad" (Rome) by the Mimmers.
 8.50: Mezzo-soprano solo—Miss Winifred Collier, "When All Was Young" ("Faust") (Gounod).
 8.54: Cinema organ solo—Eddie Horton, "The Adorable Outcast" (Hayes) (Parlophone Record A2557).
 Tenor solo—Nino Wderle, "The Barber of Seville" (Rossini), (Parlophone Record A4039).
 9.0: Weather report.
 9.2: Soprano solos—Miss Valda G. McGurdy, (a) "Bird Songs at Eventide" (Coates), (b) "Fiddler of June" (Elliott).
 9.9: Tenor solo—Fred Williamson, "Side by Side" (Foxtrot), (Woods) (Parlophone Record A2506).
 Orchestral—Grand Symphony Orchestra, "In a Monastery Garden" (Ketelbey) (Parlophone Record A4000).
 9.17: Bass solos—Mr. J. Ferguson, (a) "As You Pass By" (Russell), (b) "Cloze Props" (Charles).

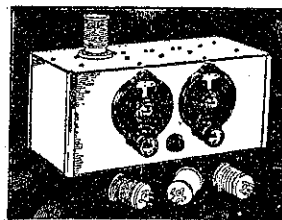
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- 9.24: Recitals—Miss Nancy Ayson, (a) "The Four Prayers" (Anon), (b) "To-night" (Shelley).
- 9.27: Mezzo-soprano solos—Miss Winifred Collier, (a) "Morning" (Speaks), (b) "In An Old-fashioned Town" (Squire).
- 9.34: Overture—H.M. Coldstream Guards, "Der Frieschutz" (Weber) (H.M.V. Record C1325). "H.M.V." Dance Programme.
Foxtrot with vocal chorus—Paul Whiteman's Orchestra, "My 'Pet'" (Yellen) (H.M.V. Record EA373).
Foxtrot—Ted Weem's Orchestra, "Baby Doll" (Herscher) (H.M.V. Record EA433).
Foxtrot with vocal chorus—Paul Whiteman's Orchestra, "I'm Afraid of You" (Davis) (H.M.V. Record EA373).
- 9.47: Entertainer—Will Gardner, "That's Another One Gone" (Darewski) (Zonophone Record 5079).
Vocal duet—Jim Miller and Charlie Farrell, "The Grass Grows Greener" (Yellen) (Zonophone Record EE100).
Foxtrot—Tem Weem's Orchestra, "If You Want The Rainbow" (Rose) (H.M.V. Record EA433).
Foxtrot with vocal chorus—Rhythmic Eight, "You Don't Like It, Not Much" (Miller) (Zonophone Record EE96).
Waltz—Pennsylvania Orchestra, "Was It a Dream?" (Yellen) (H.M.V. Record EA335).
- 10.4: Tenor with violin and piano—Browning Mummery, "Had You But Known" (Denza) (H.M.V. Record B2756).
Hawaiian selection—Honolulu Serenaders, "Honolulu Stomp" (Philipo) (Zonophone Record EE92).
Foxtrot—Nat Shilkret's Orchestra, "Dainty Miss" (Barnes) (H.M.V. Record EA276).
Hawaiian selection—Hilo Hawaiian Orchestra, "Hawaiian Dream" (Marple) (Zonophone Record EE56).
- 10.18: Male voices—The Revellers, "Was It a Dream?" (Coslow) (H.M.V. Record EA402).
Bass-baritone solo—Peter Dawson, "The Admiral's Yarn" (Rubens) (H.M.V. Record B2661).
Wurlitzer organ solo—Jesse Crawford, "Rosette" (Newman) (H.M.V. Record EA405).
Foxtrot—Pennsylvania Orchestra, "The Grass Grows Greener" (Yellen) (H.M.V. Record EA335).
Hawaiian selection—Hilo Hawaiian Orchestra, "Song of Hawaii" (Bories) (H.M.V. Record EA276).
- 10.32: Male quartet—The Rounders, "Chloe" (Kahn) (H.M.V. Record EA402).
Foxtrot—Victor Orchestra, "What Do We Do On a Dew-Dew-Dewy Day?" (Johnson) (H.M.V. Record EA244).
Foxtrot—Victor Orchestra, "The Doll Dance" (Brown) (H.M.V. Record EA181).
Waltz—Bert Firman's Dance Orchestra, "Sunset Down In Somerset" (Evans) (Zonophone Record EE96).
- 10.45: Tenor solo—Joseph Hislop, "Mary" (Richardson) (H.M.V. Record DA901).
Hawaiian—Hilo Hawaiian Orchestra, "Honolulu Moon" (Lawrence) (Waltz) (Zonophone Record EE56).
Foxtrot—Victor Orchestra, "Flapperette" (Greer) (H.M.V. Record EA181).
Foxtrot—Hamp's Kentucky Serenaders, "Is It Possible?" (Dixon) (H.M.V. Record EA244).
- 10.58: Comedian—Clarkson Rose, "Want To Be Alone With Mary Brown" (Gilbert) (Zonophone Record 5145).
Wurlitzer organ solo—Jesse Crawford, "For Old Times' Sake" (De Sylva) (H.M.V. Record EA405).
- 11.4: Close down.

Thursday, February 28

1YA, AUCKLAND (333 METRES), THURSDAY, FEBRUARY 28.

- 8 p.m.: Afternoon session—Selected studio items.
- 4.0: Literary selection by the Announcer
- 4.8: Studio items.
- 4.25: Sports results to hand.
- 4.30: Close down.
- 6.0: Children's session, conducted by Peter Pan.
- 7.15: News and market reports.
- 8.0: Variety concert by Lewis E. Eady Concert Party.
- 8.1: Playola and piano duo—"Jolly Coppersmith March" (Peter).
- 8.5: Baritone solo—"On the Road to Mandalay" (Speaks) (Columbia record 02573).
- 8.8: Vocal medley—Introducing popular favourites.
- 8.14: Bell solo—"Listening-in" (Broadcast record 246).
- 8.17: Comedy interlude—"The Happiness Boys."
- 8.21: Saxophone solo—"On Wings of Song" (Mendelssohn).
- 8.25: Orchestral—"Flying Dutchman" Overture (Wagner) (H.M.V. record D1290).
- 8.32: Vocal—"Laugh, Clown, Laugh!" (Lewis).
- 8.35: Playola—"The New Home Minstrel" (Mastertouch).
- 8.39: Vocal, with Spanish guitar and ukulele—"Maori Eyes" (Smith).
- 8.43: Contralto solo—"Ombra Mai Fui" (Handel) (H.M.V. record DA816).
- 8.46: Violin, saxophone, and piano trio—"Chiquita" (Gilbert).
- 8.50: Orchestral—Latest dance hits.
- 8.55: Comedy—"Happiness Boys."

- 9.2: Weather report.
- 9.4: Guitar solo—"Hawaiian Breezes" (Costello).
- 9.8: Soprano solo—"The Market" (Carew).
- 9.12: Humour—"The Three Trees," introducing "She's Only Been With Us a Week" (Broadcast record 191).
- 9.16: Playola—"Serenade" (Drigo) (Mastertouch).
- 9.20: Soprano solo—"Death of Mimi" ("La Boheme") (Puccini) (H.M.V. record DB939).
- 9.24: Vocal medley—Popular favourites.
- 9.30: Columbia dance programme.
- 11.0: Close down.

2YA, WELLINGTON (420 METRES)—THURSDAY, FEBRUARY 28.

- 3 p.m.: Chimes of the G.P.O. clock.
- 3.1: Selected gramophone items.
- 4.30 and 4.55: Sports results to hand.
- 5.0: Close down.
- 6.0: Children's session conducted by Aunt Gwen.
- 7.0: News session, market reports and sports results.
- 7.40: Lecturette—Mr. J. W. Fergie, (Publicity Branch of the N.Z. Railways) —"The People's Railways."
- 8.0: Chimes of the G.P.O. clock.
- 8.1: Weather report.
- 8.2: Relay from the "D.I.C." Wellington, of special concert to commemorate the opening of the new premises of the "D.I.C.", Wellington. (Accompanist: Mr. Frank Thomas).
Madrigal—Mesdames Amy Woodward and Wilfred Andrews, and Messrs. Roy Hill and Harison Cook—"Brightly Dawns Our Wedding Day" ("The Mikado") (Sullivan).
- 8.5: Baritone solo—Mr. Dan Foley, "At Dawning" (Cadman).
- 8.9: Soprano solo—Mrs. Amy Woodward, "I Hear You Singing" (Coates).
- 8.13: Tenor solo—Mr. G. Austin Blackie, "Indian Love Song" ("The Golden Threshold") (Lir Lehmann).
- 8.17: Violin solo—Mr. Leon de Mauny, "Second Nocturne" (Chopin).
- 8.25: Contralto solo—Mrs. Wilfred Andrews, "Hindoo Song" (Bemberg).
- 8.29: Bass solo—Mr. Harison Cook, "Prologue—I Pagliacci" (Leoncavallo).
- 8.34: Tenor solo—Mr. Roy Hill, "Phyllis Hath Such Charming Graces" (Lane Wilson).
- 8.38: Soprano solo—Mrs. Amy Woodward, "Lilac" ("Flowering Trees") (Montague Phillips).
- 8.42: Bass solos—Mr. Harison Cook, assisted by Male members of the D.I.C. staff—(a) "Bound for the Rio Grand"; (b) "Blow the Man Down"; (c) "What Shall We do With a Drunken Sailor" (Arranged Terry).
- 8.50: 'Cello solo—Mr. Claude Tanner, "Variations Sur un Theme Rococo" (Tchaikowsky).
- 9.5: Contralto solo—Mrs. Wilfred Andrews, "Home Song" (Liddle).
- 9.9: Tenor solo—Mr. G. Austin Blackie, "Spirit Flower" (Tipton).
- 9.13: Violin solos—Mr. Leon de Mauny, (a) "Berceuse" (Jarnfeldt); (b) "Mazurka" (Wieniawsky).
- 9.20: Baritone solo—Mr. Dan Foley, "The Fishermen of England" ("The Rebel Maid") (Montague Phillips).
- 9.24: Soprano solo—Mrs. Amy Woodward, "The Enchanted Forest" (Montague Phillips).
- 9.28: Tenor solo—Mr. G. Austin Blackie, "Daphne" (Coningsby Clarke).
- 9.31: 'Cello solos—Mr. Claude Tanner, (a) "Apres un Reve" (Faure); (b) "Hamadil" (Bantock); (c) "Spinning Wheel" (Popper).
- 9.43: Contralto solo—Mrs. Wilfred Andrews, "Not Understood" (Haughton).
- 9.47: Bass solo—Mr. Harison Cook, "The Arguing Wife" (Davies).
- 9.51: Violin solo—Mr. Leon de Mauny, "Andante" ("Concerto") (Mendelssohn).
- 9.58: Quartet—Mesdames Woodward, Andrews and Messrs. Roy Hill and Harison Cook, "Quartet" (from "Fidelio") (Beethoven).
- 10.0: Close down.

3YA, CHRISTCHURCH (306 METRES), THURSDAY, FEBRUARY 28.

- 8 p.m.: Afternoon session—Selected studio items.
- 4.25: Sports results.
- 4.30: Close down.
- 6.0: Children's session, conducted by Uncle Hal.
- 7.15: News session.
- 7.30: Talk—Miss B. Tossman, of H. Tossman and Co., first of a series of talks on "Russian Furs."
- 8.0: Chimes.
- 8.1: Rebroadcast of 2YA, Wellington (relay from D.I.C., Wellington, of special concert to commemorate the opening of the new premises of the D.I.C., Ltd., at Wellington).
- 10.0: Close down.

4YA, DUNEDIN (463 METRES)—THURSDAY, FEBRUARY 28.

SILENT DAY.

Friday, March 1

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

- 8 p.m.: Afternoon session—Selected studio items.
- 4.0: Literary selection by the Announcer.
- 4.8: Studio items.

- 4.25: Sports results to hand.
 4.30: Close down.
 6.0: Children's session, conducted by Nod and Aunt Jean.
 7.15: News and market reports.
 8.0: Special programme, introducing Welsh airs—in commemoration of St. David.
 8.1: Overture—National Symphony Orchestra, "Martha" (Flotow) (Zonophone record BF19).
 8.9: Vocal quartet—Clarion Quartet, "Swansea Market" (Welsh air).
 8.13: Soprano solo—Miss Alma McGruer, "Bells of Aberdovey" (Olychrau Aberdyfe).
 8.17: Instrumental trios—Auckland Trio, (a) "Romance" (Bridge); (b) "Intermezzo" (Bridge); (c) "Saltarello" (Bridge).
 8.27: Baritone solo—Mr. Frank Sutherland, "The Fiddler of June" (Elliot).
 8.31: Orchestral—New Light Symphony Orchestra, "Persiflage" (Francis) (H.M.V. record B2754).
 8.35: Recital—Mrs. Culford Bell, "Owain of Drws Coed" (Bernard Henderson).
 8.43: Vocal quartet—Clarion Quartet, "The Broken Cross" (Welsh air).
 8.47: Orchestral—New Light Symphony Orchestra, "Scene de Ballet Marionettes" (Glazounov) (H.M.V. record B2754).
 8.51: Bass solo—Mr. Duncan Black, "The Missing Boat" (In Nyffryn Clwyd) (Welsh air).
 8.55: Pianoforte solo—Mr. E. Waters, "Valse in E Major" (Moszkowski).
 9.0: Contralto solo—Miss Beryl Smith, "All Thro' the Night" (arr. Hyd y Nos) (Welsh air).
 9.4: Weather report.
 9.6: Orchestral—Philadelphia Symphony Orchestra, (a) "Rakoczy March" ("Damnation of Faust") (Berlioz); (b) "Samson et Delilah" (Saint Saens) (H.M.V. record ED7).
 9.14: Vocal quartet—Clarion Quartet, "Men of Harlech" (Welsh air).
 9.19: Instrumental trio—Auckland Trio, "Dause Macabre" (Saint Saens).
 9.28: Baritone solos—Mr. F. Sutherland, (a) "Charabanc Joe" (Charles); (b) "The Bachelors of Devon" (Day).
 9.36: Pianoforte solo—Mark Hambourg, "Hungarian Rhapsody," No. 8 (Liszt) (H.M.V. record B2667).
 9.44: Recitals—Mrs. Culford Bell, (a) "Days that Have Been" (Davies); (b) "Old Megan Llandunach" (Roberts).
 9.53: Tenor solo—Mr. James Simpson, "The Ash Grove" (Welsh air).
 9.57: Vocal quartet—Clarion Quartet, "Land of My Fathers" (James).
 10.1: Close down.

2YA, WELLINGTON (420 METRES)—FRIDAY, MARCH 1.

- 3.0 p.m.: Chimes of the G.P.O. clock.
 3.1: Selected gramophone items.
 4.30 and 4.55: Sports results to hand.
 5.0: Close down.
 6.0: Children's session, conducted by Big Brother Jack.
 7.0: News session, market reports and sports results.
 8.0: Chimes of the G.P.O. clock.
 Special "St. David's Day" programme presented by the Choir of the Wellington Welsh Society under the conductorship of Mr. W. G. Aked. (Accompanist: Mrs. J. Tucker).
 8.1: Chorus—Choir, "God Bless the Prince of Wales" (Richards).
 8.5: Address—Mr. J. Tucker, President of Wellington Welsh Society—"St. David."
 8.12: Suite—Orchestra, "Keltic Suite" (Foulds) (1. The Clans. 2. A Lament ('cello solo). 3. The Call.
 8.24: Mezzo-soprano solos—Mrs. W. Wilman, (a) "Plesler—Fad y Niagara" (Trdtl.); (b) "The Gentle Bird" (Trdtl.).
 8.31: Part songs—Choir, (a) "I was Tossed by the Winds" (Parry); (b) "Dymuniad Plentyn" (Price).
 8.37: Saxophone solo—Rudy Wiedoeft, "Melodu" (Davies) (Columbia Record 01180).
 8.40: Recital—Mr. Barton Ginger, "Scrooge" (Dickens).
 8.46: Bass solo—Mr. Wilbur Davies, "Cheerily Yo Ho."
 8.50: Vocal quartette—Members of the choir, "Ar Hyd y Nos" (Trdtl.) (All through the Night).
 8.54: Instrumental—Orchestra, repeat number.
 9.2: Weather report.
 9.4: Choral—Choir, two Welsh folk songs, (a) "Hob T Derry Dando" (Trdtl.); (b) "Sospas Bach" (Trdtl.).
 9.10: Orchestral and chorus—"The Leek" (Myddleton).
 9.22: Soprano solos—Mrs. E. A. McLeod, (a) "Merch y Melindd" (The Miller's Daughter); (b) "In the Chimney Corner" (Cowan).
 9.29: Vocal duet—Mrs. E. C. Andrews and Mr. J. Tucker, "Y Ddan Whad Garur."
 9.33: Violin solo—Albert Sammons, "Meditation" (Thais) (Columbia Record 02687).
 9.37: Humour—Mr. Barton Ginger, "Grindle Junior" (Thomas).
 9.44: Baritone solos—Mr. J. Tucker, (a) "Pinad Anrhyddedd" (Hughes); (b) "Thy Sentinel Am I" (Watson).
 9.51: Suite—Orchestra, "Suite Romantique" (Ketelbey).
 10.1: Part-song chorus—Choir, "Let the Hills Resound" (Richards) (Welsh National Anthem) (soloist, Mr. J. Tucker).
 10.8: March—Orchestra, "Great Big David" (Latree).
 10.13: Close down.

3YA, CHRISTCHURCH (306 METRES)—FRIDAY, MARCH 1.

- 3 p.m.: Afternoon session—Selected studio items.
 4.25: Sports results.
 4.30: Close down.

- 6.0: Children's session conducted by "Mr. Storyman."
 7.15: News session.
 8.0: Chimes.

St. David's Day Programme.

- 8.1: Melody lecture—Sir Walford Davies, "Tunes Built in Wales" (H.M.V. Record C1069).
 8.9: Tenor solo and quartet—Mr. Ernest Rogers and Grand Opera Quartet—"Land of Our Fathers" (traditional).
 8.13: Violin solo—Miss Irene Morris, "Air on G String" (Bach).
 8.18: Contralto solo—Mrs. Anne Harper, "Idle Days in Summer-Time" (traditional).
 8.22: Pianoforte solo—Miss Bessie Pollard, "Welsh Fantasia" (Swral).
 8.26: Bass solo—Mr. J. Filer, "Homeward" (sung in Welsh) (Hardy).
 8.30: Novelty—Flotsam and Jetsam, "The Business Man's Love Song" (Hilliam) (Columbia Record 0995).
 8.34: Instrumental trios—Christchurch Broadcasting Trio, (a) "Minuetto" (Godard), (b) "Vivace" (Godard).
 8.44: Soprano solos—Madame Gower-Burns, (a) "The Rising of the Lark" (traditional), (b) "My Little Welsh Home" (Williams).
 8.49: Orchestral—Columbia Symphony Orchestra, "Bandinage" (Herbert) (Columbia Record 01092).
 8.53: Tenor solos—Mr. Ernest Rogers, (a) "O'er the Stone" (traditional), (b) "The Stars in Heaven are Bright" (traditional).
 8.58: Weather report.
 8.59: Humoresque—Australian Commonwealth Band, "Slidin' Thro' the Rye" (Hawkins) (Columbia Record 01235).
 9.7: Contralto solo—Mrs. Ann Harper, "Now Strike the Harp Gladly" (traditional).
 9.11: Violin solo—Miss Irene Morris, "Canzonetta" (D'Ambrosio).
 9.15: Vocal quartet—Grand Opera Quartet (soloist, Mr. J. Filer), "God Bless the Prince of Wales" (traditional).
 9.19: Pianoforte solo—Miss Bessie Pollard, "Air" (Vaughan Williams).
 9.23: Soprano solos—Madame Gower-Burns, (a) "My Master Hath a Garden" (traditional), (b) "The Welsh Mountains" (traditional).
 9.27: Saxophone solo—Andy Sannella, "Jack and Jill" (Sannella) (Columbia Record 01186).
 9.30: Instrumental trios—Christchurch Broadcasting Trio, (a) "Ar Hyd y Nos" (All Through the Night), (b) "Men of Harlech," (c) "Moment Musical" (Schubert).
 9.38: Solo and quartet—Mr. James Filer and Grand Opera Quartet, "St. David's Day" (traditional).
 9.42: Monologue—Milton Hayes, "Monty Attends a Board Meeting" (Hayes) (Columbia Record 01106).
 9.49: Tenor solos—Mr. Ernest Rogers, (a) "Oh, that Summer Smiled for Aye" (Davies), (b) "The Dove" (traditional).
 9.53: Vocal quartet—Grand Opera Quartet, "Welsh Rhapsody" (Percy).
 9.57: Vocal quartet—"God Save the King."
 10.0: Close down.

4YA, DUNEDIN (463 METRES)—FRIDAY, MARCH 1.

- 3 p.m. Town Hall chimes.
 3.1: Selected gramophone items.
 4.25: Sports results to hand.
 4.30: Close down.
 6.0: Children's session conducted by Aunt Sheila and Big Brother Bill.
 7.15: News session.
 7.30: Lecturette—Mr. H. Greenwood, of the Dunedin Athenaeum, "Book Review."
 8.0: Town Hall chimes.
 8.1: Orchestral—Berlin State Opera Orchestra, "Casse Noisette"—(1) Overture Miniature; (2) Marche (Tschaikowsky) (Parlophone Record E10516).
 8.9: Quartet—4YA Harmonists, (a) "The Dying Harper" (traditional), (b) "Rising of the Lark" (traditional).
 8.15: Violin solos—Miss Eva Judd, (a) "Shepherd's Dance" (German), (b) "Tempo di Minuetto" (arr. Kreisler).
 8.21: Recital—Miss Joyce Hould, "Lloyd George's Speech on 'Peace'."
 8.29: Orchestral—Berlin State Opera House Orchestra, "Casse Noisette"—(1) Arab Dance; (2) Dance Chanoise (Tschaikowsky) (Parlophone Record E10518).
 8.37: Mezzo-soprano solo—Miss Molly Andrews, "I Love the Jocund Dance" (Walford Davies).
 8.41: Trio—4YA Broadcasting Trio, "Liselotte" (Adams).
 8.47: Tenor solo—Mr. H. A. Johnston, "Mifanwy" (Forster).
 8.51: Orchestral—Berlin State Opera House Orchestra, "Casse Noisette"—(1) Danse de la fee Dragon; (2) Danse Russe-Trepak (Tschaikowsky) (Parlophone Record E10517).
 8.59: Pianoforte solos—Mrs. Ernest Drake, (a) "At an Old Trysting-Place" (MacDowell), (b) "In Autumn" (MacDowell).
 9.5: Weather report.
 9.7: Soprano solo—Miss Mae Matheson, "Sing, Sing, Blackbird" (Phillips).
 9.11 p.m.: Traditional Welsh song—Mrs. E. A. Isaacs, "Serch Hudol." Lecturette—Rev. G. E. Moreton, "Wales."
 Traditional Welsh song—Mrs. E. A. Isaacs, "Codiad yr Hedydd."
 9.26: Chorus with orchestra—Pertile, Ferreris, Righetti, and Baromeo, "Un Ballo in Maschera" (Verdi) (Parlophone Record R20007).
 9.30: Baritone solo—Mr. F. M. Tuohy, "Mine Enemy" (Rudd).
 9.34: Cello solo—Mr. P. J. Palmer, "Minuetto" (Becker).
 9.39: Male choruses—Parlophone Melody Company, "Convivial Songs" (Parlophone Record A2511).
 9.43: Recital—Miss Joyce Hould, "Marguerite" (Whittier).

- 9.48: Trios—4YA Broadcasting Trio, (a) "Entr'acte" ("Rosamund"—Schubert), (b) "Berceuse" (Ilynski).
 9.57: Soprano solo and chorus—Emmy Bettendorf, "The Flying Dutchman."—Senta's Ballad" (Wagner) (Parlophone Record A4042).
 10.3: Quartets—4YA Harmonists, (a) "From the Village Steeple" (traditional), (b) "Dear Harp of My Country" (traditional).
 10.9: Close down.

Saturday, March 2

1YA, AUCKLAND (333 METRES), SATURDAY, MARCH 2.

- 3 p.m.: Afternoon session—Selected studio items.
 4.0: Literary selection by the Announcer.
 4.8: Studio items.
 4.25: Sports results to hand.
 4.30: Close down.
 6.0: Children's session, conducted by Cinderella.
 7.15: News and market reports. Sports results.
 8.0: Chimes.
 8.1: March—Orchestra, "Entry of the Gladiators" (Fuck).
 Waltz—Orchestra, "Dornroschin" (Tschaiakowsky).
 8.11: Baritone solo—Mr. Arthur Briggs, (a) "The Ballad Monger" (Martin); (b) "The Little Irish Girl" (Lohr).
 8.19: Hawaiian—Ingall's Hawaiian Orchestra, (a) "Hawaiian Medley" (MS.); (b) "Souvenirs" (Nicholls).
 8.27: Contralto and baritone duet—Mrs. Daisy Basham and Mr. A. Briggs, (a) solo, "Sweet and Low" (Wallace); (b) duet, "None Shall Part Us" (Sullivan).
 8.35: Chorus with orchestra—Light Opera Company, "List and Learn" ("The Gondoliers") (Sullivan) (H.M.V. record D1334).
 8.39: Humour—Mr. F. W. Barker, a little mirth.
 8.44: Song suite—Orchestra, "Four Indian Love Lyrics" (Woodforde-Finden)—(1) "Temple Bells"; (2) "Less than the Dust"; (3) "Kashmiri Song"; (4) "Till I Wake."
 8.57: Baritone solos—Mr. A. Briggs, (a) "Mignon" (d'Hardelot); (b) "The Bulls Won't Bellow" (Hocking).
 9.4: Weather report.
 9.7: Flute solo, with orchestral accompaniment—Orchestra, "Serenade" (traditional).
 9.13: Contralto and baritone—Mrs. D. Basham and Mr. A. Briggs: (a) contralto solo, "Sloe" (Monckton); (b) duet, "If Only the World" (Monckton).
 9.20: Hawaiian—Ingall's Hawaiian Orchestra, (a) "Maori Melodies" (arr. Ingall); (b) "Smiles, then Kisses" (Ancliffe).
 9.26: Chorus, with orchestra—Light Opera Company, (a) "Here We Are at the Risk of Our Lives"; (b) "Dance a Cachuca" (Sullivan) (H.M.V. record D1343).
 9.30: Humour—Mr. F. W. Barker, more mirth.
 9.35: Musical comedy selection—Orchestra, "Student Prince" (Romberg).
 9.45: Contralto and baritone—Mrs. D. Basham and Mr. A. Briggs, (a) contralto solo, "If Somebody There Chanced" (Sullivan); (b) duet, "Poor Little Man, Poor Little Maid" (Sullivan).
 9.51: Hawaiian—Ingall's Hawaiian Orchestra, (a) "Maui Girl" (Lilipborne); (b) "Palakiko Blues" (MS.).
 9.58: His Master's Voice dance programme.
 11.0: Close down.

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

- 3 p.m.: Chimes of the G.P.O. clock.
 3.1: Selected gramophone items.
 4.30 and 4.55: Sports results to hand.
 5.0: Close down.
 6.0: Children's session conducted by Uncle Toby and Aunt Gwen.
 7.0: News session, market reports and sports results.
 8.0: Chimes of the G.P.O. clock.
 8.1: Overture—Orchestra, "Wanderer's Ziel" (Suppe).
 8.9: Vocal quartet—Melodie Four, "The Glow Worm" (Lincke).
 8.13: Patrol—H.M. Grenadier Guards Band, "Turkish Patrol" (Michaelis) (Columbia Record 4111).
 8.17: Mandola solos—Mr. Lad Haywood, (a) "Out of the Dawn" (Donaldson), (b) "My Angel" (Rapee).
 8.24: Tenor solo—Mr. Sam Duncan, "Obstination" (De Fontenailles).
 8.28: Rhapsody—Orchestra, "Hungarian Rhapsody" (Liszt).
 Entr'acte—Orchestra, "Love's Old Sweet Song" (Molloy).
 8.38: Song at the piano—Mr. E. A. Sargent, "Our Furnished Flat" (Squiers).
 8.43: Mezzo-soprano solo—Barbara Maurel, "Hindoo Slumber Song" (Ware) (Columbia Record 01252).
 8.47: Vocal quartet—Melodie Four, "In the Shadows" (Finch).
 8.51: Instrumental—Orchestra, repeat number.
 8.59: Weather report.
 9.1: Baritone solo—Mr. R. S. Allwright, "Young Tom o' Devon" (Kennedy-Russell).
 9.5: Bells solo with orchestral accompaniment, "Bells Across the Meadows" (Ketelbey).
 9.9: Tenor solo—Mr. Frank Bryant, "Give a Man a Horse He can Ride" (O'Hara).
 9.13: Idyll—Band of H.M. Grenadier Guards, "The Smithy in the Woods" (Michaelis) (Columbia Record 4111).

- 9.17: Song at piano—Mr. E. A. Sargent, "A Fine Old English Gentleman" (by request).
 9.22: Musical comedy selection—Orchestra, "Queen High" (Gensler).
 9.32: Bass solo—Mr. W. W. Marshall, "Chorus, Gentlemen" (Lohr).
 9.36: Mandola solos—Mr. Lad Haywood, (a) "My Honeymoon Waltz" (Renault), (b) "Get Out and Get Under the Moon" (Shay).
 9.43: Vocal quartet—Melodie Four, "Timbuctoo" (Geibel).
 9.47: Instrumental—Orchestra, Dance Novelties.
 10.0: "His Master's Voice" Dance Programme:
 March—Philadelphia Symphony Orchestra, "Damnation of Faust", "Rakoczy March" (Berlioz) (H.M.V. Record ED7).
 Foxtrot with vocal chorus—Paul Whiteman's Orchestra, "In My Bouquet of Memories" (Lewis) (H.M.V. Record EA362).
 Foxtrot with vocal refrain—Waring's Pennsylvanians, "In the Evening" (Hanley) (H.M.V. Record EA368).
 Waltz with vocal refrain—The Troubadours, "When Love Comes Stealing" (Rapee) (H.M.V. Record EA410).
 10.14: Baritone solo—Lawrence Tibbett, "Drink to Me Only with Thine Eyes" (Calcott) (H.M.V. Record DA886).
 Waltz with vocal refrain—The Troubadours, "A Kiss Before Dawn" (Perkins) (H.M.V. Record EA410).
 Foxtrot with vocal chorus—Paul Whiteman's Orchestra, "My Angel" (Pollack) (H.M.V. Record EA362).
 Foxtrot with vocal refrain—Nat Shilkret's Orchestra, "Get Out and Get Under the Moon" (Tobais) (H.M.V. Record EA368).
 10.27: Orchestral—Philadelphia Symphony Orchestra, "Samson and Delilah" (Saint-Saens) (H.M.V. Record EI7).
 Male voices—The Revellers, "Mammy is Gone" (De Sylva) (H.M.V. Record EA384).
 Pianoforte solo—Pauline Alpert, "The Doll Dance" (Brown) (Zonophone Record EE98).
 Waltz—Firman's Dance Orchestra, "I'm Away from the World" (Clare) (Zonophone Record 5099).
 Dance orchestra with vocal chorus—Salon Orchestra, "My Blue Heaven" (Whiting) (H.M.V. Record EB18).
 10.40: Organ solo—Edwin Lemare, "Aloha-Oe" (Liliuokalani) (Zonophone Record EE93).
 Male voices—The Revellers, "Dream River" (Brown) (H.M.V. Record EA384).
 Foxtrot—Firman's Orchestra, "When I Ring Your Front-Door Bell" (Lyn) (Zonophone Record 5099).
 Dance orchestra—New Light Symphony Orchestra, "Just a Memory" (De Sylva) (H.M.V. Record EB18).
 10.53: Comedian—Sir Harry Lauder, "Just Got Off the Chain" (Lauder) (H.M.V. Record D1434).
 Waltz with vocal refrain—Geo. Olsen and his Music, "King for a Day" (Lewis) (H.M.V. Record EA429).
 Foxtrot with vocal chorus—Paul Whiteman's Orchestra, "Mississippi Mud" (Barria) (H.M.V. Record EA429).
 11.0: Close down.

3YA, CHRISTCHURCH (306 METRES)—SATURDAY, MARCH 2.

- 3 p.m.: Afternoon session—Selected studio items.
 4.25: Sports results.
 4.30: Close down.
 6.0: Children's session conducted by Chuckle and Aunt Pat.
 7.15: News session.
 7.30: Sports results.
 8.0: Chimes.
 8.1: Rebroadcast of 2YA, Wellington.
 8.6: Soprano solo—Miss Renetta Rings, "Songs of India" (Rimsky-Korsakov).
 8.10: Cello solo—Mr. Harold Beck, "Le Cygne" (St. Saens).
 8.14: Tenor solo—Mr. W. Bradshaw, "Lend Me Your Aid" ("Trene"), (Gounod).
 8.18: Orchestral—Ketelbey's Concert Orchestra, "Bells Across the Meadows" (Intermezzo). (Ketelbey), (Columbia Record 02695).
 8.22: Vocal quartet—Valencia Quartet, "Lullaby" (Brahms).
 8.26: Contralto solos—Miss Mary Taylor, (a) "The House of Happiness" (Hope); (b) "Keep on Hopin'" (Heron Maxwell).
 8.31: Instrumental trio—Christchurch Broadcasting Trio, "Allegro" (from "Trio"), (Reissiger).
 8.41: Waltz—Eddie Thomas's Collegians, "Moonlight on the Danube" (Gay), (Columbia 01135).
 Male quartet—Goodrich Silvertown Quartet, "Under the Clover Moon" (Healy), (Columbia Record 01192).
 8.49: Musical monologue—Miss Madge Yates, "Admiral's Orders" (MS.).
 8.53: Bass solo—Mr. F. A. Millar, "The Wanderer" (Schubert).
 Chorus—Valencia Quartet, "The Angelus" ("Maritana"), (Wallace).
 9.0: Weather report.
 9.1: March—National Military Band, "The Stars and Stripes Forever" (Sousa), (Columbia Record 01153).
 9.5: Soprano solos—Miss Reneta Rings, (a) "My Dreamland Rose" (Phillips); (b) "Spring's Secret" (Phillips).
 9.12: Cello solo—Mr. Harold Beck, "Scherzo" (Van Goens).
 9.15: Tenor solo—Mr. W. Bradshaw, "The Pilgrim of Love" (Bishop).
 9.19: Marimba orchestra—Rio Marimba Orchestra, "Three O'Clock in the Morning" (Robledo), (Columbia Record 02685).
 9.22: Vocal quartet—Valencia Quartet, "Gipsy Chorus" ("The Bohemian Girl"), (Balfe).

- 9.27: Instrumental trios—Christchurch Broadcasting Trio, (a) "Russian Mazurka" (Glinka); (b) "The Red Sarafan" (Verlainof); (b) "Three-four Waltz" (Coleridge-Taylor).
- 9.37: Contralto solo—Miss Mary Taylor, "Hindoo Song" (Bemberg).
- 9.41: Humorous recital—Miss Madge Yates, "Cheering Up Maria" (MS.).
- 9.48: Bass solo—Mr. F. A. Millar, "Vulcan's Song" (Gounod).
- 9.52: Soprano and tenor duet—Valencia Duo, "Still as the Night" (Bohm).
- 9.56: Organ solo—G. T. Pattman, "Polly" (Zamecnik), (Columbia Record 01144).
- 10.0: "His Master's Voice" dance programme:—
Orchestral—Symphony Orchestra, (a) "La Vida Breve" (Spanish Dance), (De Falla); (b) "L'Amour Sorcier" (Love the Magician), (De Falla), (H.M.V. Record D1453).
Male quartet with piano—The Revellers, "Oh, Lucindy" (Hollingsworth), (H.M.V. Record EA430).
Fox-trot with vocal refrain—International Orchestra, "Shine On, Harvest Moon" (Norworth), (H.M.V. Record EA407).
Waltz with vocal refrain—The Troubadours, "Some Day—Somewhere" (Pollack), (H.M.V. Record EA421).
- 10.17: Male quartet with piano—National Cavaliers, "Beautiful" (Gillespie), (H.M.V. EA430).
Fox-trot with vocal refrain—Hamps' Kentucky Serenaders, "Blue Grass" (de Sylva), (H.M.V. EA407).
Fox-trot—Geo. Olsen and his music, "Who?" (Harbach), (H.M.V. EA79).
Waltz—The Troubadours, "Neapolitan Nights" (Kerr), (H.M.V. Record EA421).
10.30: Tenor with orchestra—Jno. McCormack, "The Far Away Bells" (Gordon), (H.M.V. Record DA914).
Waltz—Hilo Orchestra, "Louisiana Lullaby" (Zoeller), (H.M.V. Record EA374).
Hawaiian Orchestra—Hilo Hawaiian Orchestra, "Hawaiian Nights" (Roberts), (H.M.V. Record EA310).
Fox-trot—Hilo Orchestra, "My Bird of Paradise" (Berlin), (H.M.V. record EA374).
Violin with kinema organ—Elsie Southgate, "I Hear You Calling Me" (Marshall), (Zonophone record 5109).
Fox-trot—Statler's Pennsylvanians, "Happy-Go-Lucky Lane" (Lewis), (H.M.V. record EA353).
Fox-trot—Geo. Olsen and his Music, "Sunny" (Harbach), (H.M.V. EA79).
- 10.59: Vocal with guitar—Harry McClintock, "The Big Rock Candy Mountains" (McClintock), (Zonophone EE125).
Fox-trot—Harry Reser's Banjo Boys, "Down South" (Myddleton).
- 11.0: Close down.

4YA, DUNEDIN (463 METRES), SATURDAY, MARCH 2.

- 7.15 p.m.: News session.
- 8.0: Town Hall chimes.
- 8.1: Relay of orchestral music from Octagon Theatre Orchestra, under the conductorship of Monsieur Henri de Rose, Mus.-Bac.
- 8.11: Popular songs—Miss Thelma Blackman, (a) "In a Maori Whare" (Lawrence); (b) "In a Bamboo Garden" (Donaldson).
- 8.18: Scottish humour—Mr. J. A. Paterson, "Soosie MacLean" (Lauder).
- 8.23: Tenor solo—Fred Williamson, "Dear, on a Night Like This" (Conrad) (Parlophone record A2506).
- 8.27: Sketch—Miss Sheila Neilson and Mr. J. B. McConnell.
- 8.37: Baritone solo—Robt. Rowe, "Rising Early in the Morning" (Sullivan) (Parlophone record A2544).
- 8.41: Popular song—Miss Thelma Blackman, "Hallelujah" (Youmans).
- 8.45: Relay of orchestral music from Octagon Theatre.
- 8.55: Humorous Scottish songs—Mr. J. A. Paterson, (a) "I'm Tight, Too" (Fyffe); (b) "Hieland Jazz" (Fyffe).
- 9.2: Weather report.
- 9.4: Hawaiian—Queenie and David Kaili, (a) "Hawaiian March" (Ellis) (Parlophone record A2372); (b) "Ukulele Lullaby" (Williams) (Parlophone record A2364); (c) "Hilo March" (Parlophone record A2364).
- 9.16: Humorous sketch—Miss Sheila Neilson and Mr. J. B. McConnell.
- 9.27: His Master's Voice—Dance programme:
Overture—Marek Weber's Orchestra, "Vienna by Night" (Komzak) (H.M.V. C1507).
Fox-trot, with vocal trio—Horace Heidt's Orchestra, "Golden Gate" (Jolson) (H.M.V. EA359).
Fox-trot—Art Hickman's Orchestra, "Dream House" (Foxe) (H.M.V. record EA434).
Fox-trot, with vocal chorus—Horace Heidt's Orchestra, "What a Wonderful Wedding that Will Be" (Kahal) (H.M.V. record EA359).
- 9.48: Tenor solo—Jno. McCormack, "I Hear You Calling Me" (Marshall) (H.M.V. record DA958).
Fox-trot—Victor Arden and Phil Ohman's Orchestra, "Kiddie Kapers" (Shilkret) (H.M.V. record EA401).
Pipe organ, piano, trombone, and harp—Shilkret's Rhythm Melodist, "When You're With Somebody Else" (Gilbert) (H.M.V. record EA336).
Fox-trot—Victor Arden and Phil Ohman's Orchestra, "Rag Doll" (Brown) (H.M.V. record EA401).
- 10.1: Humour—Norman Long, "Good Little Boy and Bad Little Boy" (Weston) (H.M.V. record B2454).
Guitars and ukulele—Kane's Hawaiians, (a) "Drowsy Waters" (Allan); (b) "Hilo Hawaiian March" (Zonophone 2992).

- Fox-trot—Rhythmic Light, "So Tired" (Little) (Zonophone EE104).
- 10.11: Tenor solo—Maurice Gunsky, "With All Her Faults I Love Her Still" (Rosenfeld) (Zonophone EE87).
Wurlitzer organ solo—Jesse Crawford, "Dancing Tambourine" (Ponce) (H.M.V. record EA301).
Baritone solo—Maurice Elwin, "Just Give the Southland to Me" (Sissle) (Zonophone record EE117).
- 10.21: Humour—Jno. Henry and Blossom, "Joe Murgatroyd Says" (Henry), (H.M.V. B2120).
Fox-trot—The Troubadours, "Dream Kisses" (Yellen) (H.M.V. EA269).
Foxtrot—Jack Hylton, "Souvenirs" (Nicholls) (H.M.V. EA297).
Waltz—International Novelty Quartet, "Cuckoo" (Johansson) (Zonophone EE67).
- 10.34: Hawaiian—Hilo Hawaiian Orchestra, "Hawaiian Sunset" (waltz) (Vandersloot) (H.M.V. B2328).
Yale Blues—Rio Grande Band, "Every Little Thing I Do" (Hackforth) (H.M.V. EA297).
Hawaiian Orchestra—Hilo Hawaiian Orchestra, "Sweet Hawaiian Dream" (Coleman) (H.M.V. B2328).
- 10.44: Male voices—The Revellers, "The 'Varsity Drag" (De Sylva) (H.M.V. EA332).
Tenor with kinema organ—Gerald Griffin, "At the End of an Irish Moonbeam" (Golden) (Zonophone 2989).
Scottish comedian—Sir Harry Lauder, "The Pirate" (Lauder) (Zonophone G075).
Vocal trio—Dalhart, Robison, and Hood, "Climbin' Up de Golden Stairs" (Golden) (H.M.V. EA382).
Bass-baritone solo—Peter Dawson, "Follow Me 'Ome" (Ward) (H.M.V. C1427).
- 11.0: Close down.

Sunday, March 3

1YA, AUCKLAND (333 METRES), SUNDAY, MARCH 3.

- 3 p.m.: Afternoon session—Selected studio items.
- 4.0: Literary selection by the Announcer.
- 4.8: Studio items.
- 4.30: Close down.
- 6.0: Children's session, conducted by Uncle Leo.
- 6.55: Relay of service from St. Mary's Cathedral. Preacher, Canon Percival James.
- 8.30: Orchestral—Herman Finck's Orchestra, "Schubertiana" (arr. Finck) (Columbia records 02721/2).
- 8.45: Contralto solo—Mrs. Victor Salek, "Abide With Me" (Liddle).
- 8.49: Cello solo—W. H. Squire, "Album Leaf" (Gliere) (Columbia record 04214).
- 8.52: Vocal trios—Bohemian Trio, Negro Spirituals, (a) "My Lord's Writing All the Time"; (b) "Steal Away."
- 8.59: Harpsichord solo—Ingaz Friedman, "Rondo Alla Turca" (Mozart) (Columbia record 03612).
- 9.2: Bass solo—Mr. Arthur Colledge, "'Tis Jolly to Hunt" (Bennett).
- 9.6: Vocal trios—Bohemian Trio, Negro Spirituals, (a) "Prepare Me"; (b) "My Lord, What a Morning."
- 9.13: Orchestral—New Concert Orchestra, "Hydropaten" (Gungl) (Columbia record 02672).
- 9.17: Contralto solos—Mrs. Victor Salek, (a) "Ships of Arcady" (Head); (b) "Nocturne" (Head).
- 9.24: Cello solo—W. H. Squire, "Scherzo" (Harty) (Columbia record 04214).
- 9.27: Bass solos—Mr. A. Colledge, (a) "Within These Sacred Portals" (Mozart); (b) "To Anthea" (Hatton).
- 9.33: Vocal trios—Bohemian Trio, Negro Spirituals, (a) "The Lord's Prayer"; (b) "Rock o' My Soul."
- 9.40: Close down.

2YA WELLINGTON (420 METRES)—SUNDAY, MARCH 3.

- 3 p.m.: Chimes of the G.P.O. clock.
- 3.1: Relay description from Basin Reserve of ceremony of "Presenting of the Colour" to the 1st Battalion, Wellington Regiment. The ceremony will be performed by His Excellency the Governor-General, Sir Charles Fergusson.
- 6.0: Children's Sunday Service conducted by Uncle George.
- 7.0: Relay of Evening Service of The Terrace Congregational Church (Preacher, Rev. C. Wickham; organist and choirmaster, Mr. H. Brusey). Anthems: "As Pants the Hart" (Spohr) (soloist, Mrs. Alice Harris); "Nunc Dimittis" (Walmsley). Organ offertory, "Impromptu Elegie" (Pyne).
- 8.15 (approx.): Studio Concert:
Orchestral—Philharmonic Orchestra (conductor, Felix Weingartner), "Adagio and Allegro of Symphony in E Flat" (Mozart) (Columbia Record 02715).
Soprano—Miss Myra Sawyer, "Bid Me Discourse" (Bishop).
String quartet—Lener String Quartet, "Adagio—Quartet in G Minor" Op. 10, No. 1 (Debussy) (Columbia Record 04211-2).
Bass—Mr. Wm. Boardman, "Proud and Peerless" (Buononcini).
Orchestral—Columbia Symphony Orchestra, Selection from "Faust" (Gounod) (Columbia Record 02708).
Tenor—Mr. E. W. Robbins, "King Ever Glorious," from "The Crucifixion" (Stainer).

*Cello solo—Felix Salmond, "Kol Nidrei," Op. 47 (Bruch) (Columbia Record 04190).
 Duet—Miss Myra Sawyer and Mr. Wm. Boardman, "How Long is Torment Sighing" (Mozart).
 Orchestral—Berlin State Opera House Orchestra, "Tannhauser" (Wagner) (Parlophone Record A4036-7).
 Soprano solo—Miss Myra Sawyer, "The Tryst" (Sibelius).
 Chorus—Light Opera Company, "Gems from 'Cavalleria Rusticana'" (Mascagni) (H.M.V. Record EB27).
 Violin and 'cello—Fritz Kreisler and Hugo Kreisler, (a) "Sanctissima" (Corelli, arr. Kreisler); (b) "L'Arlesienne—Intermezzo" (Bizet, arr. Kreisler) (H.M.V. Record DB1166).
 Bass solo—Mr. Wm. Boardman, "Mignon's Slumber Song" (Thomas).
 Organ solos—G. T. Patman, (a) "Prelude in C Sharp Minor," Op. 3, No. 2 (Rachmaninoff); (b) "Humoresque" (Dvorak) (Columbia Record 02686).
 Contralto solos—Sophie Braslau, (a) "Just a' Wearyin' for You" (Jacobs-Bond); (b) "I Love You Truly" (Jacobs-Bond) (Columbia Record 03618).
 Instrumental—J. H. Squire Celeste Octet, (a) "Evensong at Twilight" (Squire); (b) "Evening Lullaby" (Squire).
 Tenor solo with violin obbligato—Mr. E. W. Robbins, (a) "Elegie" (Massenet); (b) "For You Alone" (Geel) (violin obbligato by Miss Ruth Reid).
 Band selection—International Band, "Dress Parade March" (arr. Enriquez).
 Close down.

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

8 p.m.: Relay of Welsh celebration of St. David's Day from Christchurch Anglican Cathedral. Preacher, Very Rev. Dean of Christchurch. Organist, Mr. Alexander M. Owen.
 4.15: Gramophone recital.
 4.30: Close down.
 5.30: Children's song service, conducted by Uncle David.
 6.15: Hymn tunes.
 6.30: Gramophone recital—continued.
 7.0: Relay of evening service from Knox Presbyterian Church. Preacher, Rev. T. W. Armour. Organist, Mr. W. Billington.
 8.0 (approx.): Studio programme.
 Overture—Concertge Orchestra, "Tannhauser" (Wagner) (Columbia Records L1770-1).
 8.16: Contralto solo—Mrs. E. H. Davies, "A Request" (Woodford-Finden).
 8.20: Chorus with orchestra, "Lohengrin—Finale" (Wagner) (Columbia record 02592).
 Violin solos—Joseph Szigeti, (a) "Le Printemps" (Milhaud); (b) "Slavonic Dance in E Minor" (Dvorak-Kreisler) (Columbia record L1963).
 8.32: Baritone solo—Mr. John Worgan, "Once in the Long Twilight" (Horn).
 8.36: Selection—Herman Finck's Orchestra, "Schubertiana" (arr. Fincke) (Columbia 02721).
 8.44: Mezzo-soprano solo—Miss Hilda Blechynden, "Serenade" (Gounod).
 8.48: Contralto and baritone duet—Mrs. E. H. Davies and Mr. John Worgan, "Come, Sing to Me" (Thompson).
 8.52: Piano with orchestra—Ignaz Friedman, "Concerto in a Minor" (Grieg) (Second and Third Movements) (Columbia records 02704/5).
 9.8: Contralto solo—Mrs. E. H. Davies, "When the Great Red Dawn is Shining" (Sharp).
 9.12: Baritone solo—Mr. John Worgan, "An Evening Song" (Blumenthal).
 9.16: Chorus with orchestra—Bayreuth Festival Orchestra, "Parsifal—Grail Scene" (Wagner) (Columbia record L2008).
 9.24: Mezzo-soprano solos—Miss Hilda Blechynden, (a) "Temple Bells" (Woodford-Finden); (b) "The Dawn" (d'Hardelot).
 9.28: Choral—Don Cossacks Choir, "Holj Slavenj" (How greatly our Lord is Magnified) (Bortnjarsky (Columbia record 02812).
 9.32: Close down.

4YA, DUNEDIN (463 METRES)—SUNDAY, MARCH 3.

5.30 p.m.: Children's song service conducted by Big Brother Bill.
 6.30: Relay of service from Hanover Street Baptist Church (Preacher, Rev. E. S. Tuckwell; organist, Mr. Upton Harvey; choirmaster, Mr. H. P. Desmoullins).
 7.45 (approx.): Gramophone recital.
 9.15: Close down.

Children Visit Tiger Cubs

CHILDREN of the Radio Family are always keenly interested in animals, and, accordingly, great was the excitement when they knew that Cinderella had been specially invited by the caretaker of the Zoo to visit the tiger cubs, which, so far, are not on view to the public. And what a tale to tell of how they are carefully fed from the bottle, with milk, at

just the right temperature, and of how Cinderella nursed them and stroked them. In a few months' time there will be less pleasure at the thought of stroking these same animals.

PROFESSOR RICHTER, in Austria, is reported to be able to measure the one ten-millionth of a metre's growth of a plant, and to make the sound of the plant's growth audible. He proposes to broadcast this sound.

Children's Sessions

AT 1YA.

TUESDAY, FEBRUARY 26.—Uncle George, with stories, jokes, and birthday greetings, and cousins giving interesting items.

WEDNESDAY.—Here is Uncle Tom once again. He will start the ball rolling with his cheery chorus, followed by a cheery hour's entertainment.

THURSDAY.—Thursday brings Peter Pan with stories and games for the radio family to play. There will be cousins singing, and, of course, Postie going his rounds.

FRIDAY.—Nod and Aunt Jean will entertain the little people of Radioland in their usual bright manner, cousins assisting.

SATURDAY.—Cinderella, back from her holiday, full of her adventures by the way. There will also be stories and birthday greetings.

SUNDAY.—Children's Song Service, conducted by Uncle Leo, assisted by cousins from Mt. Eden Congregational Sunday School.

AT 2YA.

MONDAY, FEBRUARY 25.—During the bedtime hour this evening three little cousins—Constance, Irma, and Arthur—will delight all with their music and recitations. Uncle Jeff will have a story and one of his puzzles, and the birthday messages.

TUESDAY.—You all know the story of Cinderella. Well, to-night the pupils of Mrs. Isobel Halligan have an operetta, called "Cinderella," so listen-in and you will hear. Uncle Jim will tell a story, too, and send birthday greetings.

THURSDAY.—A little party of children will entertain to-night with pianoforte solos and songs. They are the pupils of Miss Caruthers, and a new friend is coming to talk—Uncle Norman. Aunt Gwen will wish you happy birthdays, and tell a bedtime story.

FRIDAY.—To-night, the pupils of Miss Agnes Wright, who always give such an enjoyable programme, will be welcomed. The cock will crow, and Big Brother Jack will be with him. Also, the story-book lady will be here, with one of her many stories.

SATURDAY.—Uncle Toby and Aunt Gwen will entertain with greetings, song, and story.

SUNDAY.—Uncle George will conduct the Children's Song Service, assisted by the Petone

Church of Christ Sunday School Choir, under Mr. Thomas.

AT 3YA.

SUNDAY, FEBRUARY 24.—Children's Song Service, this evening, with Uncle David in charge, and the scholars from the St. Andrew's Presbyterian Sunday School.

MONDAY.—Scatterjoy and her Melody Maids, making this Monday night a joy for you all. This is the night you learn about all sorts of things you did not know before, and to-night Scatterjoy has a surprise for you. It wouldn't be a surprise if we told you about it—so just wait, and watch out!

WEDNESDAY.—Peterkin is in charge to-night, with a lot of new little cousins assisting. Ivy, Lorna, Winstone, and Florence. Good little songs and recitations, and some real good fun.

THURSDAY.—Uncle Hal, with his rollicking songs and stories, and some little cousins helping him—Molly and Phillis—so we'll all be happy together.

FRIDAY.—Oh! Mr. Storyman, you here, again? What have you in your knapsack to-night? Why, it's St. David's Day, and we are all going to take a "Peep into Wales." Songs, recitations, and choruses by the Young Wales League.

SATURDAY.—Aunt Pat and Chuckle in their usual bright and breezy mood—tuning in on Happiness and a new story all about Winnie-the-Pooh and Christopher Robin—and songs, too.

AT 4YA.

TUESDAY, FEBRUARY 26.—Here come the girls from the Nesbit Home. They are a happy crowd. Big Brother Bill was at their Christmas Tree; it had the most wonderful things on it. Three of the loveliest presents for each girl, and, after enjoying a Merry Christmas, they packed up their Christmas gifts, and went camping in the country. You will enjoy their happy songs and recitations.

FRIDAY.—This is Aunt Shiela's night. She has been training her pupils to sing a little fairy play over the air. Good? Well, you know how good Aunt Shiela is at telling lovely stories, and she teaches her pupils to do things in the same happy style. Big Brother Bill will be there with the postie's whistle.

WHY?

Kingsford Smith uses Burgess Batteries. Commander Byrd uses Burgess. More Burgess Batteries are sold in New Zealand than any other make. Why?

BURGESS RADIO BATTERIES

ANSWERS TO CORRESPONDENTS.
Jakeman, Huntly.—The station you heard operating from Christchurch was 2YB, the new plant for New Plymouth, testing on 244 metres.

Crystal v. Tube.

ALTHOUGH not on the official list of listeners, I thought you might like to hear my experiences with the tests from 2YA. I got splendid volume with crystal clearness on the speaker from a pentode valve and a galena crystal during 8 p.m. to 9 p.m. transmission, Thursday.

At the change-over I found the volume apparently the same, and though the clearness was about the same, I would say that I preferred the crystal. I think that the crystal was louder and more clear on studio transmission. Yet, strange to say, the gramophone items seemed to come in more clearly, or, rather, at greater volume than they had done from the crystal. This point would require further tests. For instance, "God Save the King" came in at great strength on the second playing, without distortion, but that appeared to be due to volume controls being manipulated at the station. In all probability, the volume would have been as good from the crystal had the controls been used at the time. The point is, the gramophone section appears to be OK now. On the last playing of "God Save the King" I heard the carrier wave. This I do not usually hear, for the speaker dampens it out. To-night, on the news session, I have 13 v. in the filament, and the volume is still good and the announcer is perfect.

To sum up, crystal control gave loud and clear reception, positively perfection. With the tube results were not quite so good, in my opinion. Ordinary crystal listeners here thought that there was no difference, or, strange to relate, that the tube gave best results.

I must confess that it is extremely difficult, without a special apparatus, to record the amplitude from the varying L.F. frequencies on tape, for anyone to say definitely one way or another, but we have recourse to the observations from other lands, who definitely say that crystal rectification (and naturally transmission is thereby included) is the most perfect means of getting undistorted signals. One cannot go past this statement. It is borne out by all who are crystal set listeners. Personally I would not have a "wireless" on my mind unless it was as I have it. The pentode valve is well worth while, even if run at 50 v. on the B. It gives results that are as near perfect as can be gotten at present.

A point that I may mention is that the assertion that the C plus must be connected to the A minus (which way

Our Mail Bag

Will correspondents please practice brevity, as heavy demands are now made on space. All letters must be signed and address given as proof of genuineness; noms de plume for publication are permitted. Address correspondence Editor, "Radio Record," P.O. Box 1032, Wellington.

I have it now) is a dogmatic statement. I found that it could also be connected to the A plus with equal results. The choke condenser filter I have always used. I do not think that it can be improved upon. I have not tried the special tone filter for that valve. This may be a transformer with a specially wound input to match the secondary coil of the transformer. Another point is the schematic plan, and the actual connections of, say, the transformer. A beginner might have difficulty over the difference.

Using straight-out amplification (two transformers and two ordinary valves) another listener reported distortion coinciding with my experiences (this was the other day when 2YA had something faulty in the gramophone section). Our observations were therefore similar. Strange to say, another listener using two transformers and two ordinary valves, with regeneration, reported he could not see anything wrong with the signals.

This points to the fact that I have seen recorded by authorities in other lands—that wherever there is regeneration there is also distortion. This statement is subject to reservations dependent upon many factors, but it must be conceded that there is truth in the statement. It is a matter of degree that may be questioned.

I do not say that my reception is perfect, but if it appears perfect to me it must be of a very high standard. Likewise, if I get distortion there must be distortion somewhere outside of my set.

The point is, when I listen to the ordinary wireless set I am filled with a wonder that the owners have the nerve to criticise the station's transmission. An agent was trying out a pentode valve at the time there was something faulty in the gramophone section, and he was blaming the valve and the set.

The studio transmission has now commenced and it is at great volume and very clear. I think the crystal control wins, but if you said, for instance, that it was the tube I could not contradict you! It is a very difficult question indeed to ask the ear to tell one.

Personally I think the question can only be decided with instruments of the utmost precision. There is a gramophone selection on now and it is as good as the studio almost, but quite satisfactory. The volume was not quite so full, and it had a slight woolliness, but that may have been in the recording or in the record. The volume from the studio is first rate and as clear as a bell.—O. STEWART.

Hospital Patients and Radio.

SPARE me a few inches of your valuable space to give you my impressions of radio broadcasting in New Zealand from the viewpoint of a patient in hospital. I have just been discharged from a private hospital in Christchurch, after lying on my back for nine months, and I can tell you that radio was the one bright spot in my existence while in that institution.

One thing that struck me while in the hospital was the great disappointment felt by the inmates at the action of the racing and trotting clubs in barring the broadcasting companies from broadcasting running descriptions of the race meetings. I can tell you it was hard to miss those graphic accounts by Mr. Allardyce, and we hope that when the next meeting of the Conference takes place this hardship will be dropped. The thanks of people in hospitals are, however, due to the YA stations for the manner in which they have given the race results under difficulties.—"RADIOLA."

Subsidy for Music?

THE statement is often made that listeners are getting all their programmes for "a penny a day," and this is even mentioned by some broadcasters in soliciting sales. The suggestion is mooted that the "penny a day" be slightly increased to provide subsidies for orchestral societies, etc. Here are the expenses experienced in two years' listening:—

| | £ | s. | d. |
|---|-----|----|----|
| 2 sets of 5 valves (one bought with set) over | 6 | 0 | 0 |
| 3 sets of B batteries (£3 5s. a set) | 9 | 15 | 0 |
| 2 sets of C batteries | 0 | 9 | 0 |
| 1 A battery (old one just replaced, new not included) . | 6 | 0 | 0 |
| Charging A battery every 3 weeks, at 5s. a time (3s. 6d. charging, 1s. 6d. freight) | 8 | 10 | 0 |
| | £30 | 14 | 0 |

Expenses for one year 15 7 0
"Penny a day" 1 10 0

Grand total 16 17 0
Raise the listening fees and buy back the sets of those who cannot hear the last straw.—"BACKBLOCKS LISTENER-IN."

Freak Reception.

BY dispensing with loudspeaker and headphones, I am able to tune in any station (providing the signals are moderately strong). Speech and music come from inside the set very clear and as strong as if there were headphones concealed. Can anyone with the same experience offer a suggestion of the cause?—R. O. BOYENS (Invercargill).

Afternoon Programmes.

I HOPE that I will not be numbered among your numerous complainers, but I think that attention might be directed to watch the afternoon programmes. At one time this programme was most enjoyable. I wonder who suggested that items should be announced

after they had been performed? Half the enjoyment of an item is hidden in the title. May as well go to the cinema blindfolded. I know in this case I will not be unsupported, and would be somewhat surprised if you have not already had several complaints. For those people who take a delight in operatic music, it is most annoying. I know, I always refer to a book for the story of the piece, and if the title is not made known till after the performance, well wireless will not do much towards the furthering of love for good music.

As I am writing this, the radio is belching forth some song about a "Rainbow on My Shoulder." I understand that this kind of music was barred until four o'clock; the time is now 3.40 p.m. At 3.50 p.m. the first piece of music is coming through; it is called the "Skater's Waltz." What a relief! God save us from another half-hour of "Rainbows." When 2YA was first opened it was suggested that a day should be set aside for different types of music. Could not a day be set aside for a gramophone performance of some opera, once a week, and in compensation for this the rest of the week could be devoted to ballads, jazz, and other light items.

It takes all sorts of people to make a world, but only three classes in musical appreciation—highbrows, medium-brows, and lowbrows (or jazz fiends).—HIGH-MEDIUMBROW.

2YA Sporting Service

I HAVE been asked to write you to express the great appreciation of several Wanganui listeners, at the wonderful sporting service given by 2YA. The service is indispensable to listeners and is a godsend to us in the country. The company are indeed fortunate to have a gentleman so well informed in sporting generally, and his reviews of racing are being spoken highly of in sporting circles. In fact, his selections of winning candidates since the Christmast racing began, has been nothing short of marvellous. 2YA's sporting summary at 10.45 p.m. on Saturday is greatly appreciated. Carry on, 2YA, although your high-brow music does get on one's nerves sometimes, you are delivering the goods.—A THANKFUL LISTENER (Wanganui).

A One-Valve Log

AS many have doubted me when saying that I have logged so many stations on a one-valve (home-made circuit), I am writing just to see if any other one-valver has had as many. My total is 21, including JOAK (375), JOAK (345), JOCK. Besides these I have heard two Americans. One Long Beach, California, and the other somewhere in California—but could not get their calls. NIDRAY (Bay of Islands).

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Notes and Comments

By
"SWITCH"

At the Wellington Radio Society's meeting last week a member urged that 2YA, Wellington, should rebroadcast more outside and overseas stations, to lend variety to the programmes. Mr. Preston B. Billing, technical adviser to the society, was strongly against these rebroadcasts. He said that when long-distance stations are picked up a tremendous amount of extraneous noises are also drawn in. He thought these rebroadcasts are not a good advertisement for radio as people are apt to obtain a wrong impression from faulty and noisy reception.

Other speakers were enthusiastically in favour of the rebroadcasts, especially those of the overseas short-wave stations. Others again criticised the results of recent attempts by 2YA

to rebroadcast overseas stations. Among all these conflicting opinions the truth may be obtained.

THE rebroadcasting of distant stations is at the mercy of natural phenomena and beyond human control. Many circumstances count for and against the success of these rebroadcasts. The governing factors include the time of the day, the wave-length of the distant station, the period of the year, and the condition of the atmosphere so far as it affects fading and the amount of static. Then there are local conditions, such as howling valves and electric leakages, which may mar the best reception. Rebroadcasts, therefore, have much to contend with.

THE sanest way to deal with these re-broadcasts, "Switch" believes, is to leave the matter in the hands of the Broadcasting Company. The folk of 2YA, Wellington, have exhibited a good deal of enterprise with respect to rebroadcasting, and they have a particularly adept technician to do the short-wave reception from overseas. Judging by the many enthusiastic comments one hears a considerable proportion of listeners favour these "stunt" re-broadcasts. Even if there is a fair amount of extraneous noise re-transmitted by 2YA listeners in large numbers are now sufficiently educated in radio to know that perfection in long-distance reception cannot be expected, and if the feat is not entirely successful they make due allowance.

MANY hundreds of listeners who own crystal and small valve sets never hear the overseas stations, and it is an attractive novelty to hear signals coming through from distant parts of the world. We must bear in mind, too, that these "stunt" rebroadcasts are always an extra to the regular programme. When a listener stands up at a meeting and peevishly condemns an unsuccessful attempt by 2YA to give listeners a novelty he is looking down the throat of a gift horse. If we exercised a little forbearance in these matters it would do more to encourage the Broadcasting Company.

IF some of the anti-rebroadcast section could see with what wonder and delight the juveniles who own crystal sets listen to the far-away stations they would not seek to throw cold water on the Broadcasting Company's endeavours. "Switch" would encourage the 2YA director to continue these novel "stunts," when conditions are reasonably satisfactory, and thus give extra pleasure to hundreds of listeners. Anyhow, seeing that these "stunts" are an extra, those who do not like them are under no compulsion to listen to them.

WHILE there have certainly been failures by 2YA, Wellington, in attempting rebroadcasts of far-off short-wave stations, there have been several marked successes. "Switch" has already stated that short-wave reception, generally speaking, is rather inferior and disappointing, but it can

be said for the rebroadcasts by 2YA that they come from a very fine short-wave receiving set handled by a gentleman who may be regarded as one of the most skilful short-wave operators in New Zealand. Therefore the reception which is relayed from the short-wave receiving set to 2YA is equal to anything obtainable. Coming from 2YA the short-wave reception is greatly amplified and mellowed in tone.

THERE is rather too much egotism on the part of those who criticise the Broadcasting Company's enterprise in re-broadcasting distant short-wave stations. Some folk never appear to think of others. Just because the rebroadcasts are not to their liking they would demand that they be discontinued. With due respect to these gentlemen, "Switch" has reason to believe that if a vote were taken on the subject among the thousands of listeners who tune in 2YA, Wellington, regularly, an overwhelming majority would favour the continuance of these rebroadcasts.

THE letter received at the meeting of the Wellington Radio Society from the secretary of the G.P.O. replying to a complaint from the society regarding interference from a warship in port at Wellington, admitted that there had been interference. The letter, however, stated that "the interference complained of was not by any means serious." "Switch" can only say that if the ship on some future date returns to Wellington and causes the same degree of interference he would convince any official by visiting various listeners' homes that the racket is intolerable—in fact, overwhelming.

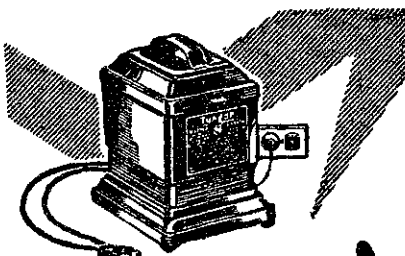
QUESTIONS were asked at last week's meeting of the Wellington Radio Society concerning the idea of distributing radio broadcasting by means of domestic light and power wires, which has "caught on" in the U.S.A. as a sound proposition. So much so that already one company for its exploitation has been formed, the "Wired Radio Incorporated." This corporation has been granted by the

Kolster Radio Corporation exclusive licenses for putting radio "on the mains." There can be no doubt that the present generation will see the day when broadcast programmes are "laid on" just as gas, water, and electric light are nowadays, but the wireless set which the owner, when he desires, can be tuned to bring in the Australian and other overseas stations will always be the more popular in New Zealand.

AN officer in the Canadian Mounted Police reports that during auroral displays at Baffin Island, where he has listened in for three years, his set is absolutely dumb. The auroras are very wonderful in that region, and it is to be expected that the phenomena would affect radio reception to a considerable extent. Wellington listeners have observed how reception weakens during nine out of ten displays of the Aurora Australis, and even our submarine cables play up at times during some of these displays.

A WORD of gratitude is due to Mr. Preston B. Billing for his highly instructive and very easily-understood lecture on "electrified-from-household-mains" amplifiers, at last week's meeting of the Wellington Radio Society. Mr. Billing, although a professional radiotrician and in demand night and day, is always willing to help the society gratis. On the evening referred to he was still hard at work at his establishment on a tricky job when the meeting started, but he managed to get done in time to hurry off to the meeting to give his lecture.

THE question of B class advertising was received with due caution. The meeting had no particulars of the proposed power of the stations, the hours of transmission, location and other matters deeply concerning the listeners. The meeting wisely allowed the discussion to fizzle out, as there was nothing tangible to consider. No one could state definitely whether the stations were to be of 50 watts or 5000 watts power, or how many hours of concert or canned music were to be observed.



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Poor Tone from Amplifier.

J. A.B., Christchurch, complains that his two-stage amplifier used in connection with a crystal set goes A1 until a gramophone record is broadcast, and this does not come through clearly. "All the records are the same," he says, "but particularly piano records, when some of the chords simply roar." He has a good aerial and a good earth, and wishes to know of something that will remedy the trouble.

ANSWER: It is rather difficult to conceive of a set distorting on gramophone records only. The probability is that the set is distorting continually, but this is not noticed until a gramophone record, which the correspondent has probably heard somewhere else, is put on the air. It is then that, comparing this with the record already heard, distortion is evident.

The circuit is quite simple and provision is made for grid bias. In all probability faulty transformers are used. Good transformers are essential if a crystal set is to handle volume. Usually these are constructed with a view to cheapness more than efficiency, with the result indicated above. The correspondent has placed a fixed condenser across the secondary of one of his transformers. This should be placed across the primary. At the same time, the voltmeter should be put across the B and C batteries to make certain that the voltages are what they should be.

A Variometer Crystal Set.

"I WANT to know if you can give me information to the following questions regarding the Variometer Crystal Set," writes T.P.B., Petone.

(1) Sometimes when I remove the cat's-whisker from the crystal there is a terrible howling noise. Could you tell me what it is? **ANSWER:** This howling is perfectly natural and is the result of an "open circuit." In other words, the lifted cat's-whisker breaks the circuit, and a howl results.

"Can you give me a good wave trap to connect with my set to cut out Wellington?"

ANSWER: It would be an exceptionally good crystal set, that, employing a wave trap, would bring in another station. A wave trap, while usually efficient with a valve set, would reduce volume rather considerably on a crystal set. However, if the correspondent wishes to experiment, he can find little better in the way of wave traps than that described by "Pentode" several weeks ago.

(2) "Would double tuning, that is, an extra variometer, give better results?"

ANSWER: Yes, it should do, if the full wave circuit is used. A full wave variometer crystal set will be described next week.

The correspondent finds that Galena is preferable to the permanent type, particularly for distance.

The Crystal and Amplifier.

RE your "Crystal and Amplifier to operate from A.C. mains," could you tell me what valves you would recommend? writes "A.H.F." (Brooklyn).

ANSWER: The 201A could be used as a rectifier and as an amplifier, but other valves of this type are equally suitable. Philips 615, and other valves which have a high amplification factor, are particularly suitable for the last stage.

Types of Valves for Amplifiers.

VALVES at the present time are divided into four main groups. High frequency valves, with a very high impedance and amplification factor; detector valves, with a medium amplification factor and impedance; power valves with a low amplification and low impedance; and general purpose valves.

Power valves require a high plate current and usually a large amount of current on the filament and are thus unsuited to single-stage amplification. They are capable of handling a greater output which the crystal cannot supply.

Detector valves are usually specially constructed to meet their particular requirements, that is, detection: so that we are left now with two types, high-frequency amplifiers and general purpose valves. Usually it pays to use one of the latter, as the high impedance in the former type of valve tends to offset the high amplification factor. High-frequency valves are made with this high impedance to prevent re-radiation. If a valve with a fairly high amplification factor and a reasonably low impedance is used, the best results may be obtained.

The question of double grid valves and pentode valves for crystal amplifiers has already been discussed. The screen grid valve, is, of course, quite unsuitable owing to the very high voltage required on the plate and control grid.

The Loudspeaker.

THE owner of a crystal set and amplifier should not purchase a large-size loudspeaker. These require a high voltage current to drive them, and consequently will not give good reproduction when reasonably weak signals are impressed upon them. That is not to say that small type loudspeakers should be employed, as their metallic tone soon becomes quite annoying, and a listener who has not heard a better speaker may say that it is merely a "wireless tone."

A good speaker can reproduce almost faithfully the sounds going into the microphone at the other end. Such a speaker needs a very good set to co-operate with it, and the crystal owner should not be disappointed if his reproduction is not quite perfect.

Where low voltage is used, such as with a double grid valve, there is bound to be a certain number of notes which are missed, particularly in the bass. However, this cannot be avoided and if the owner of a small amplifier can obtain faithful reproduction with the exception of the very low notes, then he should be well satisfied.

Many small high-class speakers are at present on the market, and some of them are very reasonably priced, but are not what one would call cheap, and the owner of a crystal set and amplifier would do well to hear some of these models before buying a more unsatisfactory but low-priced speaker.

Our Crystal Corner

By "Galena"

Speaker Extension.

The speaker can be operated at a very great distance from the set by the provision of suitable leads. Tone and volume are very little weakened if the leads are of thick or stranded wire. For further information, on this point, the crystal user is referred to the "Beginners' Corner" in recent issues.

The Question of Condensers.

UNLESS very fine tuning is required, the condenser is not essential with a crystal set, or with a crystal set with an amplifier added. It certainly facilitates tuning and saves a great deal of trouble, but on the other hand, it is fairly expensive.

If a component of this nature is to be used the young constructor will ask himself what value condenser is the best. It has usually been found that a .0005 condenser of the S.L.F. (straight line frequency) type is the most suitable. By using a large condenser such as this, any discrepancy in the number of turns may be accounted for. If a condenser of too small capacity is used, there will be a difficulty in obtaining the right combination of turns to allow of efficient tuning.

The question of brass or aluminium condensers frequently arises. The former are the better, and are, consequently, dearer in price. The latter are light and are particularly adapted to light sets, such as portables.

Valve Considerations.

"WHAT valve shall I use?" asks the constructor of a valve amplifier.

In selecting the valve, several points have to be borne in mind:—

1. **B battery voltage.**—B batteries are expensive, and if a high voltage is to be used on the plate of the valve, the operator is going to have a set both expensive to set up and to operate, while the provision of too low B battery voltage spoils the tone as well as the volume. The ordinary general purpose valve requires at least 90 volts, and should not be worked under this.

2. **A battery consumption.**—At the present time, there are numerous dull emitter valves on the market which require about .06 amps. per hour. This renders them able to be used from dry cells. Although the plate draws of these valves is usually higher than that of the bright emitter valves, it usually pays to use them, especially as a good accumulator costs anything from about £4, and the extra B current consumed would take a long time to reward the constructor to this additional expense of the accumulator.

3. **Make of valve.**—Next season will see many new makes of valves on the market. Many of these will be reviewed through our columns, and the constructor would be well-advised to watch both the advertisements and notes so that he may obtain the valve that suits his purpose best. It is impossible to say that one make of valve is better than another. Each make is characterised by some outstanding feature, which renders it suitable under different conditions. These features, the young constructor should look for.

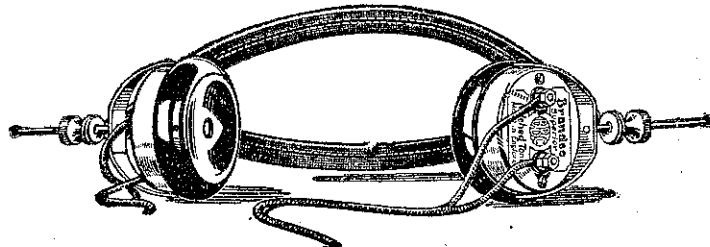
Headphone Hints.

IF you are using a crystal set it does not matter which way round the telephone leads are connected to the terminals.

If you are using a valve set be very careful that the 'phone leads are connected in circuit the right way round. Practically all telephone leads are marked with a red cord or a positive sign to denote which side of the telephones should be connected to that telephone terminal which goes to H.T. positive.

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The Charm of D.X. Work

A Fascinating Aspect of Radio

(By "Observer")



DX.—The name is strange to many listeners. Yet to some it is the only phase of radio that is worth while. By "D.X." is meant the search for, listing, and the listening-in to stations that are remote, very remote in some cases, from the receiving set.

A strange fascination draws the listener with an average to good set to "chase D.X." On a good night, one goes to the set, turns the dial round, and at every few points hears something, something in the distance, that he cannot quite define. It is a new station, or it may be a station that has been heard and listed. It may be someone trying out a new wavelength. Slowly the dial moves round through the 180 degrees; stations coming in and going out as their respective wave-length is passed. Some roar in, and some come in at a whisper and fade out again—but they are there.

A Night D.X-ing.

FOR the first time, the writer recently had an experience D.X-ing. On going to the receiver, it was just an ordinary six-valve set, the dial was run round through its 180 degrees by one who was quite accustomed to D.X-ing, but to whom the charm was equally strong. Stations—they were coming in from everywhere.

It was just before sunset, when the American stations were having their last flicker before "signing off." Some were hardly audible (the output being fed to a speaker, 'phones being unnecessary), others came in good speaker strength. One particularly was heard, beautifully modulated, transmitting dance music with rhythm and syncopation that is rarely heard on this side. Attention was devoted to that station, for it was felt almost impossible to leave it.

For some moments the music came through with all the clearness of a local station. There was no fading; static was at a minimum. For a moment the D.X. enthusiast who was with the writer was at a loss to know just what station it was. It was an American, surely. His type of music and his modulation proved that, but whom? The wave-lengths had been recently altered, and for the moment it could not be decided who he was.

Then the music ceased, and a breezy, light voice said in colloquial American, "The Voice of Service, WENR, Chicago. Our next item will be, 'When You Come to the End of the Day.'"

"His closing piece," remarked the enthusiast who had listened in to him before, and regret was felt that not again that evening this distant station would we hear.

There were two attractions in listening to WENR. His music was really different from what we hear, and then again, one's thoughts went to far Chicago, that city of "machine-guns and strife," and this beautiful music was coming from this city so many thousands of miles away, and yet it sounded as if from a gramophone in the room.

Surely this is not the usual conception of D.X., and the listener who does not seek these stations is losing much of the enjoyment of radio. WENR closed down, and not till then were other stations sought.

They were coming in from all quarters; sometimes it was hard to separate them, for some were quite weak and close together. Then static became a little worse, and it was difficult in some cases to catch the call sign.

KFWB, operating just below 3YA's wavelength, was heard quite clearly, and when the big local station came on the air, KFWB was relegated to the background.

Shortly before 8 p.m. on turning the dial to 333 metres, an American station was heard.

"Now we'll solve the problem as to who is heterodyning 1YA!" remarked the D.X. man, and so the station was listened to attentively. Only a few moments were we in doubt, for the announcer's voice came over quite clearly, "Station KHJ."

"That settles it!" remarked the operator of the set.

Transmission from Palmerston North.

ANOTHER station—but one which which can hardly be claimed to be a D.X. station—was heard coming over beautifully to us some 15 miles out of Christchurch. His modulation was good, and his choice of items excellent. For a moment it was wondered who it could be, then a pleasant voice broke the silence: "Station 2ZF, Palmerston North."

This is the first time the writer had heard this station at such a distance, and he must compliment the operators of that amateur station on their splendidly modulated transmission. Their station came in with wonderful volume and clearness, and was really enjoyable.

By this time the clock showed 8 p.m. Sun had set, and the Americans were passing off the dial, for it was now after midnight by their time.

A station that had been "worrying" the operator for some time was being held very firmly on 467 metres.

"We'll soon get him," remarked he, for the announcement was just about to be made, but the fates decreed otherwise. ZMBY, operating on morse, burst in. At that moment he was most unpopular, for when he ceased his annoying morse, the station of 467 metres had closed down. Probably it was KFI, but a DX man will not take "probably" for granted. He wants to hear the call sign, and hear it distinctly.

The Christchurch Roarer lends a Hand.

BUT our friend, ZMBY, was not the strong, and spoiling reception, so that only source of annoyance that continuance was hardly warranted.

night, for just as we were enjoying an American programme, the Christchurch "roarer" started up on the air. This is evidently a power leakage of some description, and reception while it is on is impossible. Starting with a hiss, the noise soon mounts to a terrible roar, and it is a case of switch off until it stops. Already the authorities in Christchurch have had some interesting times in that town with this roarer. Everyone knows it. He is the bugbear of Christchurch reception. Once, the company's engineer, the radio inspector, and others with a loop were busy on a similar interference and were successful in locating it, and causing it to be stopped, but now, whether this is the same or not remains a mystery.

The local papers have waxed eloquent. DX enthusiasts have waxed more eloquent—and the writer in turn, hearing the noise and the effect it has on reception, waxed still more eloquent, but still the noise continues. Surely definite steps might be taken by the party or parties concerned to have this interference stopped.

Frankly, it is not fair to the listener in Christchurch, and in radio reception everyone has to play fair with his neighbour. We are all on a common footing when it comes to listening-in and one person can spoil the evening's entertainment. He can, in fact, lower the prestige of wireless simply through not stopping to think. Surely this menace can, and must be, suppressed in the near future.

Another New Zealand station operating on 220 metres gave his call sign as 2ZQ, Masterton. His transmission cannot be said to be very good, but as he is just new to the air he is wished every success.

The Australians make Their "Debut."

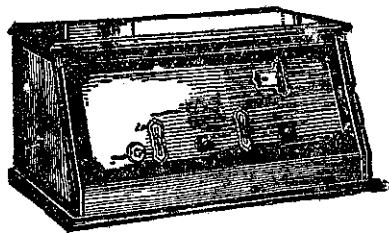
VERY few Americans were now coming in. One more was heard quite faintly under 2ZF, but all that could be heard was the word "Hollywood," which is not very illuminating considering there are a very large number of transmitters in that city of film actresses, actors and magnates.

But it was now 8.45. All the Americans were gone, and the Australians began to come in—4QG, 2BL, 2FC, and others.

"But these are not DX," remarked the operator. "We have had enough for one night," and so we closed down after a most successful evening.

Static was now coming in fairly strong, and spoiling reception, so that

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THIS altered the writer's conception of D.X. work. Together with a large number of listeners, it had been considered that D.X. meant the poring over a dial for long hours with a pair of headphones glued to the ears. But this conception happily is wrong. Really, D.X. work is getting long-distance stations and enjoying them from the point of view of entertainment or instruction. To listen to these foreign stations broadens the mind and lets us see the other man's point of view, to hear the other man on the opposite side of the world, and for that alone D.X.-ing is really worth while.

The Beverage Aerial.

BUT perhaps the secret of our success that night lay in the type of aerial used. This type, known as the Beverage aerial, should appeal to country listeners who are not limited for space, as it is rather contrary to the usual conception of aerials. On being taken to the D.X. shack, the friend of the writer remarked that we would first erect the aerial—or one of the aerials, for there were two: one directional to the Australians and the other directional to the Americans. The wire which was to receive the Americans, and which did receive them in the manner already described, was the one which had to be erected. Collecting a great length of telephone wire, we commenced to run the aerial.

"How high do you intend the aerial to be?" was the question. "And what are you going to use as masts?"

"Oh, just a few feet above the cattle, and trees will do as masts."

This was unusual, surely, but it was to bring in results. Passing through a tree some 300 yards from the shack, the wire was carried another 300 yards to another tree. In the centre tree there were some insulators that had been used on a previous occasion, and use was made of these, but in the last tree, there was no sign of insulators.

"What about insulators? Surely they will be necessary?"

"Oh, no," remarked the D.X. man. "Just throw it up in the tree. It will be quite all right. The tree is quite dry."

It would have been better had time allowed of the proper connections to be made, but it worked, and worked well. This was not a real Beverage aerial, but was a rough-and-ready adaptation. The real Beverage aerial is as long as the longest wavelength to be received, that is, anywhere up to 600 yards, or even longer. The wire need not necessarily be stranded copper wire; in fact, in the case in point, the wire was merely telephone wire with unsoldered joints. Great height is not necessary; in fact, it is not advisable, for although the signal strength would be much stronger, the static would be almost deafening.

The distant end should be supported by insulators and kept clear of anything that would act as a conductor. The aerial at this end passes to the ground through a 600 ohm. resistance (a potentiometer is quite suitable for the purpose), the receiver end is brought in in the usual method.

The aerial on which the Americans are to be received should run in a north-easterly direction, while that on which the Australians are to be received should run in a north-westerly direction. Unless these directions are observed, very much of the strength will be lost. The effect of direction was clearly demonstrated during the evening in question. A double pull switch was used so that the set could be connected to either aerial at will.

WENR, which was coming in so strongly on the north-east aerial could be hardly heard on the other aerial, that is, the one directional to Australia, while some of the Australian stations when collected from the American aerial, were hardly audible.

This was illustrated very forcibly by a user of this aerial. 2FC and an American station were operating both on the same wavelength, and without changing the dial, 2FC and the American station could be brought in at will by merely throwing over the switch from one aerial to another. Directional effect is almost essential if real D.X.-ing is to be entered upon, and the greatest of care must be exercised in erecting the aerial that will be most suitable for the station to be received.

The Receiver for D.X. Work.

A SUPER set is not essential. Any good set will be found quite useful in bringing in distant stations, providing a good aerial is used. The set used on the night to which the foregoing description applies, was a straight-out make, in which reaction was not used.

Distorted reception is not worth while, and the D.X. enthusiast who is getting these foreigners only in a distorted condition should look to his receivers, to his aerials, and his earths.

A good suggestion for the man whose receiver will not quite give him a required volume from these stations is the employment of a power amplifier which will operate directly from the mains, and which can boost the stations up on to the speaker at quite comfortable strength. The screen-grid and pentode, too, are going to do much for D.X. reception, so that the forthcoming season should be a harvest for all D.X. men, and an urge is made to all listeners who have the facilities to obtain good aerials, and good earths, to seek these D.X. stations. They are really worth while, and the real joy

of wireless is not known unless the man beyond the seas can be put on to your speaker in your own home.—

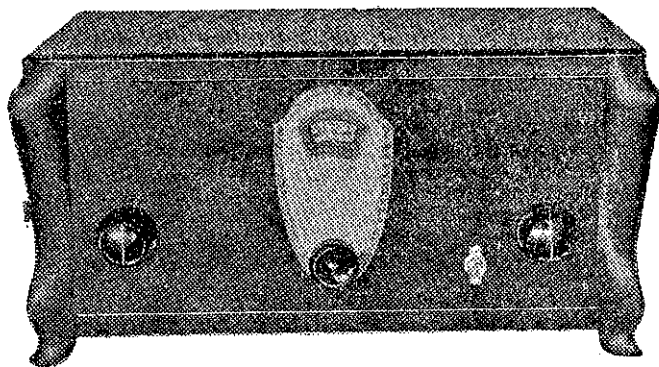
[Credit is due Mr. E. G. Shipley, Christchurch, for assistance in material for this article.—Ed.]

Fascinated by a Speaker

ONE of the most fascinating sights in radio (says London "Popular Wireless") is to watch a keen wireless enthusiast listening for the first time to a good moving-coil loudspeaker de-

monstration. Up to this time probably he has been quite content with his existing instrument—possibly he has modified the circuit slightly to get the best from it, and quite likely he is running two different loudspeakers, say a cone and a horn, together, to get the effect he desires. But once he has heard a good moving-coil instrument outfit, he realises the shortcomings of his present outfit, and how much he has deceived himself in imagining that the reproduction was really true to life

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MANGONUI,

January 26, 1929.

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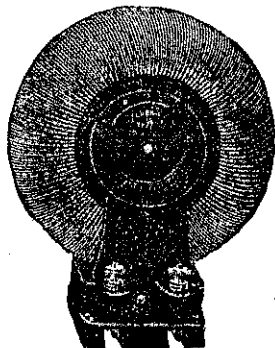
"On Short Wave I have done very little listening, but have had no difficulty in picking up the following: 5SW (London), PCJ (Amsterdam), 2XAF, 2XAD, W2XG (America), 2BG."

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The General Tester

Additional Operating Hints

A FEW weeks ago "Pentode" described the construction of a useful general-purpose tester for testing valves, batteries, etc., under operating conditions. A little doubt seems to exist regarding what the amateur is to expect when he places his valves in the tester and the adapter in the valve socket. The full description was overlooked at the time, but it is hoped the following will fill in the omission:—

The purpose of the tester, when considering valves, is to check over the filament supply and see what is happening in the plate lead. A milliammeter is a current-operated instrument, and as only voltage fluctuations occur, or should occur, in the grid circuit of each valve, no advantage would be gained by the insertion of this instrument in the grid lead.

Current flows through the valve from filament to plate, and it is this current that we desire to test. Now, a general-purpose 201 A type of valve should draw no more than 5 m.a. when used in any but the final stage of a receiver, and if excess of this is being taken by a high-frequency or first audio valve, the receiver is putting far too much of a drain on the B batteries with no better results. In fact, the results will be far worse in many cases when excessive current is flowing. The primary of most audio transformers is wound with extremely fine wire, not heavy enough to stand a constant load of more than 3 or 4 milliamperes. Therefore, if the detector or first audio frequency valves are taking more current than that specified, grave risk is being run of the transformer primaries being burnt out.

The natural question that will be asked is, what remedy is there if excessive current is found to be passing? The answer is: Adjust the grid bias of that particular valve. In general,

with 90 volts B battery a bias of 4½ volts will be found correct. This decrease in current will also greatly prolong the life of the B batteries.

When testing the last audio stage no general indication can be given as to the correct amount of current taken without first knowing the type and size of the power valve used. Small power valves draw 8 to 10 m.a., while larger ones may take as much as 25 m.a. to operate them successfully.

There is one test, however, that can be relied upon to indicate whether the last valve is overloading. When music is being received with the last valve under test, no appreciable movement should be noticed by the milliammeter needle, even on the loudest passages. If the needle jumps from side to side of the scale, distortion is taking place and adjustments should immediately be made to try to remedy this. Commence with the grid bias and gradually increase, noting the effect on the needle each time. If distortion appears, and it is quite easy to see it, to increase with an increase of grid bias, either lower the bias or raise the B voltage. This latter method will enable the valve to handle far more volume. If no distortion was present the needle would remain quite steady, and, neglecting the ear as a judge, make all adjustments according to the milliammeter needle. If this shakes violently, adjust either the B or C voltage, or both. If this does not effect a cure, then a larger power valve is indicated.

This same test should apply to all the valves in the receiver, and in no case should the instrument needle quiver appreciably while music is being received.

IN a properly-charged accumulator the negative plates should be light grey in colour, and the positive plates chocolate colour.

IT should be an invariable practice directly a joint has been soldered to wipe it carefully with a clean duster so that all surplus flux is removed.

Matching Impedance

A CORRESPONDENT in "Questions and Answers" has asked, "How can you calculate the impedance of a coil, given the gauge of the wire and the diameter of the coil?" Actually, the question cannot be answered, but the following discussion from Drake's Radio Encyclopedia throws a great deal of light on this problem.

"Any electrical device which produces or delivers power, such as a valve, will put forth the greatest effort and will deliver the greatest possible power when the impedance of whatever unit forms the external load is at least equal to the internal impedance of the source of power, the valve in this case.

"In the earlier days of radio reception, little, if any, attention was paid to this subject of matching impedances. The results were manifested in poor performance.

The principal concern in this matter of matching impedance is to obtain a balance between the plate impedance of a valve and the impedance of whatever unit is connected as a load in the external plate circuit. The plate of a valve may be connected to any form of coupler such as an audio frequency transformer, and audio frequency impedance or an audio frequency resistance coupler. The plate of the valve may also be connected to a loudspeaker, to a pair of headphones, or to a coupling transformer for a loudspeaker. In any of these cases, the impedance of the plate circuit in the valve measured in ohms, should be equalled or exceeded by the impedance of the coupling device or speaker.

"To attain this object is not quite so easy as it sounds, because the impedance of the winding in any transformer, in any loudspeaker, or in any other unit, containing inductance or capacity changes with every change of frequency. The higher the frequency the higher becomes the impedance of a transformer, a choke or a speaker in which inductance is the chief factor in its impedance.

"The impedance in the valve is composed principally of the resistance between plate and filament. In tables of valve characteristics it is the plate resistance which is usually specified and for the work of matching impedances sufficient accuracy will be obtained by matching the impedance of the load with the plate resistance of the valve, both being measured in ohms. In the following paragraphs the plate resistance will be spoken of as representing the plate impedance.

"The impedance of the external load changes greatly with change of the frequency being handled, but there is comparatively little change of the valve resistance with change of frequency.

Therefore, it is impossible to match the load impedance with the plate resistance at all frequencies. The parts of the audio frequency range which are used the most run between 100 cycles and 3000 cycles. The impedance match may be made at a medium frequency, say around 1000 to 1200 cycles, and the results at lower and higher frequencies left to care for themselves. This is the most economical method because it allows the use of small inductance in the external load, but it is not the most satisfactory.

"Better all round results will be made by matching the impedance and resistance at much lower frequencies. This will call for a larger inductance in whatever unit follows the valve. At higher frequencies the impedance in the load, will then be two, three, or four times the resistance of the valve, but this is an advantage rather than a disadvantage.

"The plate resistance of a valve is changed by changes in the plate voltage or "B" battery voltage. For example, a certain amplifying valve has a plate resistance of 5500 ohms with 135 volts on the plate, while with only 90 volts on the plate the resistance rises to 8800 ohms. It is generally quite easy to learn from information published by valve manufacturers the resistance of their various valves with different plate voltages."

The UX222

IN our issue dated February 8, 1929 (Vol. II., 30), appeared the statement that the control grid of the screen grid UX222 was connected to the top of the valve. A diagram indicated that the ORDINARY GRID connection went to the TOP. The text was thus not in keeping with the diagram, and has puzzled correspondents. The text, however, was faulty and should read thus: "The terminal at the TOP of the valve is the GRID, so that the prongs at the bottom will connect filaments to filaments, plate to plate, but GRID to GRID CONTROL."

A NEGLECTED soldering iron which has become "scaly" can easily be cleaned by heating the iron until it is red hot and then plunging it into cold water.

WHEN a water-pipe earth is used, and a clip is placed round this to carry the contact, it will often be found that a few sharp blows on a nail so as to form projecting points, will cut through any small film that may have formed, and so ensure better contact.

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L. H. WRIGHT

Radio Specialists

"DIOGENES" (Cromwell), writes:—

(1) The coils of my B-D. 4 have an impedance of 20-30 thousand ohms. As a radio frequency valve I have used a 609, which has an impedance of seven thousand ohms, and an amplification factor of nine. This produced good results. I have now a 635, which has an impedance of 20 thousand ohms and an amplification of 35, and the results are somewhat improved, but not so much improved as I would expect. I am wondering if the low plate capacity of the 635 requires any special wiring or any special condensers?

ANSWER: The 635 valve is most unsuitable for high frequency amplification, so this accounts for the correspondent not getting the results he expects. The 630 should be used if Philips valves are to be used in the radio frequency stage of the Browning Drake.

(2) I have put a gramophone pick-up on to my set, plugging it to the detector socket. I find that with the

ANSWER: No. The crystal is unsuited to the detection of high-frequency signals.

Power for Broadcasting.

WHAT would it take to work a small broadcasting station, and what is the least amount of power necessary? —NIDRAY (Bay of Islands.)

ANSWER: The cost is a matter for a radio dealer to decide, but before an amateur can experiment with a broadcasting station or even set one up, it is necessary that he pass an examination and obtain his license. It is difficult to say just what is the amount of power required to transmit. The story is told of an English transmitter, who, with a torch battery, succeeded in establish two-way connec-

coil for the "Pentode 3" should consist of 65 turns tapped at the 18th. The correspondent asks if he can use his own coil as it is.

ANSWER: Yes. This arrangement should be quite O.K., but if the set is difficult to neutralise this different type of coil can be blamed, and the one actually described should be used.

"Also, can a movable condenser be fitted upright instead of in a horizontal position?"

ANSWER: Yes. The movable condenser can be fitted in any position that is suitable providing the moving vanes do not foul any wires.

The Use of an Output Transformer.

N. C. WINSTANLEY (Picton) asks if an output transformer of a certain make can be used with a moving coil speaker; about 200 volts "B" battery are to be used.

ANSWER: No. An output transformer is not necessary with the particular make of moving coil, as one is already incorporated in the set, and an extra one is liable to cause choking.

Questions and Answers

IN the next two issues "Pentode" will describe the construction of

"A Moving Coil Speaker."

This will be followed by

"The Shielded Five Neutrodyne."

detector B+ plugged out of the elim. I get good reproduction, but when I put a small voltage, even three, on the detector league, the volume is increased fully ten times, but is accompanied by a slight squeal, which can only be counteracted by increasing the grid bias on the first audio valve to 20 against a B+ 90. I have not been able to reckon out the whyfor of this—could you explain?

ANSWER: The pick-up wires should be kept well away from the speaker wires, as induction will take place and spoil the tone. If a variable resistance is put across the primary of the first audio transformer, the slight squeal should disappear.

(3) Given all necessary data, how do you calculate the required value of a reaction grid leak?

Exactly what does the correspondent mean by a "reaction grid leak?"

(4) How do you account for the following circumstance? I noted with one particular radio valve I got a double resonance. With one condenser at, say, 40 on the dial, I got a resonance at 25 and another at 19 on the other condenser. Forty and 25 brought in the station, but 40 and 19 squealed and howled fit to beat the band, and I think they would have brought in the station had I troubled to alter my neutralising.

ANSWER: When a set is not properly neutralised, it will squeal on the higher frequencies, so that this would account for the noise on the harmonics mentioned. The use of the wrong valve would probably have much to do with this.

A question regarding impedance is answered in another section of the paper.

The Crystal on Shortwave.

"CAN a crystal set pick up short-wave signals?" asks "NIDRAY" (Bay of Islands).

tions with another station some miles away.

The question is not a matter of volts, but of watts, which is volts multiplied by amperes, and it is in watts that all stations are rated. For example, a station may go on the air with an output of about 15 watts for one hour, using during that time, one dry cell such as used for the A battery. That is, if the cell is rated at 20 ampere hours, and allowances are made for lack of full efficiency because of the very sudden drain.

"P.M.A." (Greytown) writes complaining that since he has changed over to a B eliminator his set squeals when he tries to get a station. He notices also that before installing the eliminator he could run the set with rheostats nearly off, but now they have to be nearly full on. The dial readings have been changed as a result.

ANSWER: It is probable that the new valves and the new battery voltage have caused the set to become de-neutralised. The course is obvious: re-neutralise the set. It may be, too, that the re-action coil has too many turns and some should be removed. Then, again, the detector valve may have an impedance that is too high, and the voltage on this may also be greater than that specified. The voltage on this valve should always be kept low. Then, again, the bias may not be as specified. High frequency current may be escaping into the low frequency side of the set, so that a by-pass condenser and radio frequency choke should be incorporated as suggested in the article on regeneration, Vol. 2, No. 30.

The Aerial Coupling.

"F.C." (Carterton) writes re the "Pentode 3" recently described in the "Radio Record." He has an aerial coil which is loosely coupled to its secondary coil; the number of turns on the aerial coil is 18, while on the secondary there are 50. The aerial

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Short-wave Jottings

MR. SELLENS writes:—My short-wave listening has been much less than usual the last month or so, but have had several interesting transmissions.

KGO on Short-wave.

ON Saturday, February 2, I was up earlier than usual and tuned in on about 23 metres at 6 a.m. "Roses of Picardy," a cornet solo, at R8; very clear and steady. The call following was "California Home Life, Station KGO."

A house was then described which was for sale at Berkeley; the owner was referred to by initials. Musical items followed. A talk was then heard on how to choose pictures for the home. This was interesting and instructive. The "California Home Life" broadcast concluded at 6.30 a.m., when a programme by the National Broadcast Co. was announced. They were still going strong when I had to close down at 7.30 a.m. Nothing was said in reference to the short-wave station. I take it that they were broadcasting on dual wavelengths. Probably this was mentioned at the start and conclusion, which was not heard. I have not heard them since that date.

ANOTHER interesting stranger on the short waves is DHC, Nauen, Germany, working duplex telephony with VK2ME, Sydney. I have heard these stations several times early in the evening. The German comes in at splendid strength, clear and steady. Usually their speaker has a very limited knowledge of English, making his talk difficult to follow. This evening, Friday, February 15, a fresh man who could make himself understood was announcing. In concluding, he said he would like to be in Sydney and wished the Australian speaker a good week-end.

WITH me the Americans have been a failure on Saturday afternoons, KDKA closing before reaching decent volume and 2XAD not audible. The latter station is better in the morning as a rule. On Sundays, 2XAF is quite good during the latter part of their transmission. KDKA carries on till later and gets better.

PCJ and 5SW are much better in the morning now. The last few days 5SW, after the striking of Big Ben, have given the latest bulletin of the King's health. The talks following have been from 75 to 100 per cent. readable at R7-8.

Apparently the Friday morning's transmission from PCJ is special for British India, Egypt and South Africa, and these countries are called at intervals with names of listeners who have sent reports similar to the special New Zealand and Australian transmission on Saturdays.

I have not heard TLO, Nairobi, the last few mornings. They are either too weak for me or ceased transmitting on about 33 metres.

BSR has been heard once recently, on about 40 metres; strength was R9. Now talk with long pauses as though

it were intended for the listener to copy down all that was said, which could be done easily if the language were understood.

RFM continues to come in well, but not quite as strong as a while back.

The Java station, late ANE, has been heard calling Kootwijk several times during the latter part of the evening.

On Short Waves

Some Peculiar "Freaks"

ONE of the most fascinating things about short-wave work is that you occasionally stumble on something which seems to be contrary to all the rules, and gives you a most interesting time before you get to the bottom of it, says a writer in an exchange. Even if you never quite fathom the reason for the particular snag you have struck, you generally glean some useful practical information which will probably come in very handy in the future.

Now, one of these peculiar little difficulties which causes great bewilderment when it is experienced for the first time is a form of hand-capacity effect of a very strange nature. Ordinary hand-capacity effects, of course, are fairly simple to understand, and not very difficult to reduce to almost harmless proportions.

They generally appear at two points: (a) on the tuning condenser, where a slight change in tuning occurs when the hand is placed on or removed from the dial, and (b) on the reaction condenser, where it may happen that on getting the set on the verge of oscillation and then taking the hand away it will either break into oscillation or subside to a point considerably below the most sensitive "just on the edge" state, so that signals disappear altogether.

Simple Remedies.

SIMPLE remedies, such as taking care to put the moving vanes to the "earth" side of the filament, the use of a good vernier dial so designed that the fingers do not approach very near to the body of the condenser, the choice of a good circuit, and so on, will do a great deal to keep these troubles down, but it is far otherwise with another form of hand-capacity effect, which is so freakish as to be quite startling the first time you experience it.

What happens when this is present is that you discover that there is quite a bad capacity effect between your hand and any earthed part of the circuit! For example, if you adjust reaction so that the set is just oscillating and then touch the earth terminal oscillation ceases, while as the hand approaches the terminal, or any other earthed point, such as the L.T. leads, the earthed side of the tuning condenser, and so on, there is a noticeable change in tuning.

There appear to be two main causes for this peculiar state of affairs, the first being the use of too long an earth lead, which is most likely to cause trouble on the shorter wave-band (20-35 metres). Where you suspect this is the trouble, therefore, try a "capacity" earth, consisting of a few yards of wire lying on the floor, and any other type of alternative earth (gas or water pipe, etc.) which may be available.

Try, also, connecting the earth to various different points instead of to the "E" terminal, e.g., to the negative of the L.T. battery to the moving vanes of the tuning condenser, or to the negative terminal of the detector valve socket. (Connect to only one of these points at a time, of course.)

The other possible cause is the presence of H.F. currents in the 'phones, and where this is the trouble you will generally find that if you adjust the set to the very verge of oscillation and then grip the 'phone cords tightly in the fingers it will immediately oscillate strongly.

This is a rather more difficult trouble to get rid of, but one or more of the following dodges will usually effect a cure:—

Put a condenser of .001 mfd. across the 'phone terminals, try a different H.F. choke (a No. 50 plug-in coil is usually quite good), reverse the leads to I.S. and O.S. of the L.F. transformer if one is used (not desirable if it can be avoided), bind the 'phone cords round with No. 24 or 22 D.C.C. wire for about a foot of their length and connect one end of the binding wire to earth.

Interpreting Morse Transmissions

Warning to Listeners

IT is contrary to the New Zealand Government radio regulations for any radio listener to divulge the context of any morse or radio telephone messages they may chance to pick up, which are not intended for general information. The secretary of the London G.P.O. has thought fit to issue the following warning:—The Postmaster-General's attention has been called to the publication, in the London press, of several letters from correspondents concerning their interception of trans-Atlantic telephony, and he directs me to point out that the deliberate interception of such messages is contrary to condition (1) of wireless receiving licenses (and a corresponding condition in experimental licenses) which reads as follows:—

1. The licensee shall not allow the station to be used for any purpose other than that of receiving in the premises occupied by the licensee broadcast programmes and messages sent for general reception and messages sent from an experimental sta-

tion in connection with experiments carried out by the licensee.

If a licensee in the course of his wireless reception happens to intercept a private message, he is specifically forbidden to divulge it or allow it to be divulged to any unauthorised person. The relative condition of the license reads as follows:—

4. The licensee shall not divulge or allow to be divulged to any person (other than a duly authorised officer of His Majesty's Government or a competent legal tribunal) or make any use whatsoever of any message received by means of the station other than broadcast matter sent out for general reception, and messages sent from an experimental station in connection with experiments carried out by the licensee.

As it seems possible that there may be some misapprehension in regard to the interception or divulging of private messages which are being transmitted by wireless telegraph or wireless telephone services, the Postmaster-General wishes to draw attention to the license conditions quoted above.

Broadcast Innovation

No Transmitting Valves

A GERMAN firm, with their technical manager, and their engineers, and using fundamental patents of numbers of eminent research workers, have now developed a transmitter solely employing generators instead of the expensive valves for broadcast wavelengths right down to 250 metres; and work is going ahead, I am told (states a writer in London "Popular Wireless"), to adapt the new type of transmitter for the shortwave band down to 15 metres.

The first of these transmitters has been installed in Munich, and will shortly take over full time work. The transmitter has had rather a bad time of it, and during one period the Munich listeners had the rather dubious honour of suffering from the new transmitter in its crudest experimental stages. This was as early as 1925 at the All German Traffic Exhibition.

Since then it has been completely redesigned and rebuilt, and is now even better than the existing type of valve transmitter quite apart from being much cheaper in operation, as there are no expensive valves to renew.

I hear that a further transmitter of the same type will be erected in Leipzig during the coming year.

When I viewed the new transmitter in Munich, the original inventors of all the more important improvements and alterations were there, and I got first-hand technical details, which I could not attempt to put down on paper—they were far too formidable.

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