

# THE RADIO RECORD

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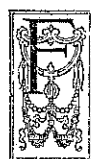
## Broadcast Music of Coming Week

"'Tis the deep music of the rolling world,  
Kindling within the strings of the waved air—  
Aeolian Modulations."

—Shelley.

By  
Bolton  
Woods

### "Il Trovatore" (The Troubadour).



FROM 2YA, next Friday (March 15), some selections from Verdi's world-wide popular opera, "Il Trovatore," will be broadcast. Included in these is the famed "Miserere," by which tune most people identify the opera itself. The libretto of "Il Trovatore," written by one, Salvatore Camanaro, is based upon a Spanish drama of that name, and is considered by some as the acme of absurdity. Of the melodiousness of Verdi's score, many will agree with Kobbe that its unbroken beauty far transcends the futility of the plot. According to that writer one of the reasons why the plot of the opera seems such a jumbled-up affair is that a considerable part of the story is supposed to have transpired before the curtain goes up. Despite the apparent necessity of having to take one's brains to the theatre when one goes to "Il Trovatore" to thoroughly understand and master this most loved musical melodrama, the music carries one on so that one forgets to worry about sequence of events and apparent inconsistencies.

Rivalled only by the famous "Intermezzo," from Mascagni's "Cavalleria Rusticana," the "Miserere" duet has an appeal to all the musical world, from the bottom to the top. From the adjacent chapel the death-bell sounds, and we hear a male chorus singing the solemn "Miserere": "Mercy on the soul that is near to its setting out upon a journey from which there is no returning; grant it Thy mercy, O divine goodness; let it not fall into the pit of hell!" The voice of

Leonora is heard: "What voices of terror, for whom are they praying? With omens of fear unknown, they darken the air." Her song ends with a sobbing refrain, but she is answered, with an effect that the years have been unable to diminish, by the voice of the Troubadour: "It is Manrico, her lover, who exhorts her to forget him;" and she sobs out her assurance that she is his for ever. Sung by Florence Austral and Browning Mummery, two first-class Australian-born singers, one can visualise the whole scene, with its prison tower, its anguished, beautiful heroine, and the doomed Manrico. Familiarity with "Miserere" has not bred contempt.

### "A Bunch of Shamrocks."

THE song suite with which the Orchestra will delight 2YA listeners on Saturday, March 16, embraces about a dozen favourite Irish tunes. From the national standpoint it will be a warm quarter of an hour, all really human people glow with affection for the Irish. As a nation they have a creditable musical past, and present-day musicians number in their ranks many talented sons of Erin. During the present century work by men of the Stanford type made Ireland's claim to be the mother of musical and poetic genius a vivid reality. Stanford published "Father O'Flynn" in 1883, in a book of fifty pieces, which were an effort to portray the varying moods of fisherman, peasant and mechanic. A man so near to the life of the common people as Father O'Flynn had to have a place in the volume, hence the song that delights and entertains whenever it is well sung.

Of an older generation, Thomas Moore is well represented in the suite by three famous tunes, each immortal and of enduring beauty. They are, "The Minstrel Boy," "Believe me if all those enduring young charms," and "The harp that once thro' Tara's halls." Each of these exquisite poems contains but sixteen lines—brevity being the soul of beauty in the case of Moore. It was the fashion, when the writer was at school, to set the scholars the task of putting certain lines of some great poet into the pupil's own words. The job usually stumped most of the class. A good test would be to set the examiners themselves one of these wonderful Moore poems to transcribe and see how they got on. It would make amusing reading!

That dainty ditty, "The Dear Little Shamrock," is by a composer named Jackson, whose centenary fell last year. His Christian name was William, but he must not be confused with Jackson, of Exeter (an eighteenth century operatic and church composer), or Jackson, of Masham (a nineteenth century Yorkshireman), author of a "Manual of Singing." The composer of "The Dear Little Shamrock" was 48 years old when he died in 1876, very little else being known about him, save his claim to a niche of fame for history. Considered as a whole the suite has many worthy points, each song having its own way of making a place for itself in the affections of the hearer. One will bring a tear to the eye, and a clutch at the heart; another will charm with its merry jingle; all are full of fragrant, wholesome sentiment and real musical beauty.

—Continued on page 3.

## Broadcast Music

(Continued from front page.)

## "The Unfinished Symphony."

SCHUBERT'S Symphony No. 8 in B Minor (Unfinished) is the best known of all symphonies, being written in 1822, and presented in the same year to the Gratz Music Society in return for the honour of being elected an honorary member; but only the first two movements were completed instead of the customary four, hence the title of "Unfinished." Why Schubert did not complete the work is a mystery, and one writer says we shall never know how little or how much he appreciated it. The work was never played or rehearsed in the composer's lifetime, and when it was discovered in 1865, Herbeck, a Viennese conductor and composer, had it performed. Two years later it came in for a rapturous reception at the Crystal Palace, London, and since then all classes of music lovers have taken it to their hearts. The unearthing of the symphony was due to Sir Arthur Sullivan and Sir George Grove, who found the famous "Rosamunde" during the same expedition of discovery. One Schubert biographer, H. F. Frost, has said that this symphony always appears as a parable or representation in sound of the composer's own life, typifying that brief but glorious career abruptly terminated just when its promises were being fulfilled; cut asunder by an inexplicable decree of fate when men had begun to understand its beauty and significance. Poor Schubert, he wrote in his diary, on March 27, 1823, "My productions in music are the product of the understanding, and spring from my sorrow; those only which are the product of pain seem to please the great world best." Hearing the "Unfinished" conveys to the mind the song of the sea—the pulsation of the

waves, the salt-flavoured breeze, the expanse and freedom of the wilderness of water—all these are breathed forth by this exquisite tone poem. It bathes one in music. All listeners who tune in to 2YA on Sunday, March 17 (St. Patrick's Day) at approximately 8.15 p.m. should analyse their own impressions when the Berlin State Opera House Orchestra play it on three exquisite Parlophone records A4024/5/6.

## Schubert's "Ave Maria."

4YA Broadcasting Trio will play "Ave Maria" (Schubert) on Friday, March 15. A note of no little interest was made by the composer himself in respect to the song. Most people are unaware that "Ave Maria" is a setting of Sir Walter Scott's words. It was written in 1825, and of it Schubert said: "My new songs, from Walter Scott's 'Lady of the Lake,' have been very successful. People were very astonished at the devotion which I have thrown into the Hymn to the Blessed Virgin, and it seems to have seized and impressed everybody. I think that the reason of this is that I never force myself into devotion or compose hymns or prayers unless I am really overpowered by the feeling; that alone is real, true devotion."

## The Banks of Allan Water.

THE composer of this lovely air is unknown, being "A Lady." The writer of the words was M. G. Lewis, who, shortly before his death in the year of Waterloo, had pleasure of seeing the immortal lines set into music by Lady —. By some the air has been ascribed to C. E. Horn, composer of "Cherry Ripe," "I've Been Roaming," and "A Frog he would wooing go." The "Allan Water" that Lewis immortalises is supposed to be the one near Stirling, Scotland, where once an old mill stood on its banks, and led many to fancy it as the home of the ill-fated girl. The 4YA Harmonists will sing the glee.

## A New Opera Star.

ALL Verdi's previous operatic efforts were surpassed when he wrote (after a silence of 16 years, and in his 74th year) "Otello." The Credo, sung by Iago, represents an interpolation in Shakespeare's play by that genius of librettists, Boito, whose times have been held to be not unworthy of the poet himself. Iago (Act II) reveals his inmost soul in his Credo which begins, "I believe in a cruel god," and goes on to complete negation, after death—nothing. His complete cynicism and the evil feeling he communicates are enough to make one shudder. This most original and dramatic monologue, without parallel in operatic literature, with its vivid orchestration, is superbly sung by Giovanni Inghilleri, and as superbly recorded by the Parlophone people (AR1014). Of this new baritone, Mr. Ernest Newman, the eminent musical critic of the "Sunday Times" (London) confessed that his was the most musical voice he has heard in the season. He made name and fame in his native Italy and appeared at Covent Garden for the first time last year. This wonderful rendering will be broadcast from 3YA on Sunday, March 10.

## Ballet Music from Faust.

THE Auckland Trio will play at 1YA on Tuesday evening next, Gounod's Ballet music from his opera "Faust." When Gounod revised "Faust" for the Grand Opera, Paris, the traditions of that house demanded a more elaborate ballet than the dance in the kermis scene afforded. Consequently the authors reached beyond the love story of Faust and Marguerite into the second part of Goethe's drama and utilised the legendary revels of Walpurgis Night (eve of May 1) on the Brocken, the highest point in the Hartz mountains. Here Faust meets the courtisans of antiquity, Lais, Cleopatra, Helen of Troy, and Rhyne. In this ballet we are introduced to the Trojan women, the Nubians and others whenever the scene is staged (which is seldom). Distinct dances are written around each great lover of bygone ages. The coming of a vision of Marguerite in the midst of these revels brings Faust up with a round turn, because around her neck he beholds a red line, "like the cut of an axe. He commands Mephistopheles to take him to her. The music of the ballet is exquisite and as an orchestral selection it takes a first place in the affections of concert goers and record buyers.

## Mallinson's Songs.

THE two Mallinson songs to be broadcast from 3YA next Thursday, March 14, by Mr. T. D. Williams, bring us to one of the leading writers of the day. His songs brim over with human sympathy and musicianly interest. The accompaniments, exquisitely wrought, are more than adornment, he seems to play tunes of romance on the strings of our imagination. It is surprising how many organists have developed into first-class song composers. Albert Mallinson, a Yorkshireman by birth, takes rank among the best of them. From child musician to chorister, from chor-

## 1YA Church Committee.

THE 1YA Church Service Committee met at the Auckland Studio of the Radio Broadcasting Company of New Zealand Ltd. on Monday, February 25. Present: Rev. W. D. Morrison-Sutherland, Presbyterian Church; Rev. H. M. Smythe, Anglican Church; Rev. Lionel B. Fletcher, Congregational Church; Mr. S. J. Hayden, station director at 1YA (in the chair). An apology for absence was received from the Rev. Ernest Drake.

The committee received a letter from the Broadcasting Company outlining a discussion which had taken place at the Wellington and Christchurch Committee meetings relative to the Auckland remit that church services should be synchronised, and it was decided to again recommend to the company that the question of synchronisation should be referred to the two committees further and that as the 3YA committee had arranged its rota in a way which avoided the duplication of services with 1YA, it was felt that it was only necessary for 2YA to fall in line, and the committee's object would be attained.

The question of Church broadcasts on Good Friday was discussed, and it was decided to allot a morning service on this day to the Anglican Church and the evening service to the Congregational Church if the latter denomination so desired.

The committee also recommended the company to write the Baptist Tabernacle pointing out that their representative had left the city permanently, and to ask the denomination in question to appoint a further representative.

An allocation was made for the Rev. Jasper Calder to broadcast on March 31.

The committee discussed at length a means by which church broadcasts could be made more satisfactory from the point of view of reception, and after some of the difficulties had been pointed out it was decided to write the company asking what steps could be taken to improve the ensemble of church broadcasts, with particular reference to Anglican Church services.

ister to organist, from organist to composer—thus his life's record runs. And besides having the sound practical drilling in the school of experience he has enjoyed the advantage of extensive travel. Considerations of health led him in 1891, to Australia, where, in the thriving bluestone city on the Yarra-Yarra he first met Anna Steinhauer, the many-talented Danish soprano, who eventually became his wife. A sympathetic interpreter of her husband's songs, she has helped very substantially in making known his music to the world at large. Since her marriage, she and her husband have rendered entire programmes of Mallinson songs, which make high commendation easy to render.

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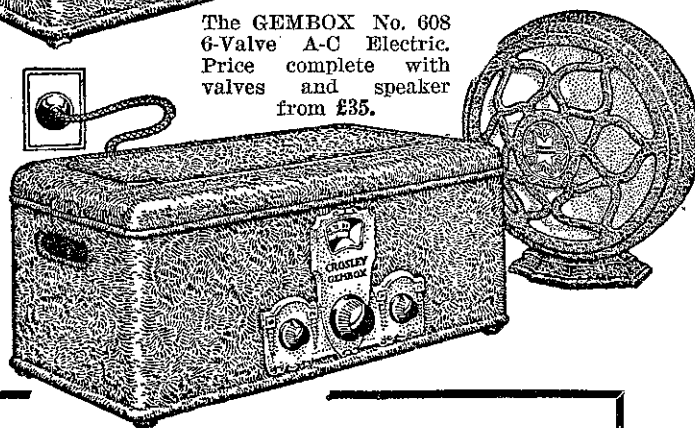
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# CROSLEY RADIO

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# The Advent of the Movie-tone

*Now Making its Appearance in New Zealand*



O synchronise sound with the pictures has been the aim and the ambition of engineers and inventors ever since moving pictures became popular. There have been numerous attempts at its accomplishment, notably the attempt to work a gramophone in conjunction with the picture. By this method, it was impossible to co-ordinate voice and movement perfectly, and the system had to be discarded.

About nineteen years ago a student of the Yale University, America, became convinced that sound could be photographed, and this idea has been worked upon and at last developed, and its development has been made possible only by radio. Radiovision, yet in its infancy, has meant much to the development of the "movie-tone," as the process combining sound and picture has been called. Attempts to make television possible have resulted in the evolution of a radio cell akin to the valve, and it is through this that the movie-tone is possible.

## History of the Movie-tone.

THE history of the development of this new science has been slow, but interesting. The invention of the aeo light bulb which records all the sounds near a camera with flashes on the side of the film has been the ultimate result of researches. A little over two years

ago this invention was placed before the owner of one of the leading picture producers (Fox Films Corporation), who, seeing the possibilities, financed further experiments.

Production work began in New York in 1926, in the studios of the corporation. One of the first subjects was Raquel Meller, the Spanish danseuse. This was an instantaneous attraction, and proved that movie-tone would indeed be popular. On March 25, the same year, the first complete programme embodying the new principle was shown in connection with the New York showing of the "Seventh Heaven." The sound and sight pictures included Lindbergh's take-off of his Paris flight and the drilling of West Point cadets. In October, 1927, the first all movie-tone news reel was shown at the Roxy Theatre, and consisted of the following subjects: "Niagara Falls," "The Romance of the Iron Horse," "Yale Bowl Festivities," and "West Comes East." By December of that year, the first issue of movie-tone news had been released.

In June, 1928, the first all-dialogue comedy, "The Family Picnic," was shown at the Globe Theatre in conjunction with the "Red Dance" synchronised feature. By October 6 two movie-tone news subjects were being released every week.

## Production of Colour Films.

TO this same corporation goes the credit of the production of the first coloured film with sound accompaniment. The corporation was able to do this by the aid of techni-colour, and this has been recently demonstrated by a violin selection, in colour, by Marie Conway. The reproductions were perfect. To-day the corporation is issuing weekly a news reel to sound accompaniment, which has been released in Australia recently, and has for the first time been released in New Zealand this week.

## The Recording of Sounds.

IN these movie-tones, the sound is recorded photographically on motion picture film, in a narrow space adjacent to the pictures. Perfect synchronisation between the picture action and the corresponding sound is thus assured.

The sound vibrations are received in a high quality microphone. The varying currents thereby produced in the microphone are increased by amplification and passed through a special glow discharge tube, called an aeo (pronounced A-E-O) light. The light from the aeo tube shines through a narrow slit, and is brought to focus by lenses upon the film as a narrow crosswise line. When the film is developed, the sound record appears as a series of alternate light and dark lines of varied spacing and density.

## Reproduction From Film.

THE film is run through a standard moving-picture projector fitted with a sound attachment. In this attachment a beam of light shines through the sound record, and emerges varied in intensity and frequently due to the sound lines

The varying light falls upon a light sensitive device known as a photo-electric cell, and causes electrical variations corresponding to the original sound variations. These are amplified and conducted to powerful loudspeakers directly behind the moving-picture screen. The sound is thus in perfect synchronisation with the picture appearing on the screen.

## Release in New Zealand.

THE invention has proved very valuable, and as it is liable to revolutionise picture production, it is no longer retained solely by its original producers, and in the near future, it is safe to assume that pictures combining both sight and sound will be an everyday occurrence.

Already, several theatres in New Zealand are installing movie-tone apparatus. In essential, the auxiliary device is an apparatus consisting of a photo electric cell that is capable of translating the varying intensity of light at the side of the film into sounds. These are passed through a power amplifier exactly similar to those used for public addresses, and in powerful radio sets. A Wellington theatre has its equipment well in hand, and within the next week the first movie-tone is being featured there.

The novelty of the situation has an appeal in itself. Imagine the voice of George Bernard Shaw, the foremost of contemporary playwrights, speaking to an audience in Wellington, while he is yet thousands of miles away, and at the same time visible to his audience. This is the accomplishment of movie-tones, and during the next week this will actually be realised.

One usually associates talking pictures with something "tinny and hard," but this is by no means the case, the reproduction being full, loud, clear, and natural.

## Installation in England.

ALTHOUGH the releases now showing in New Zealand are American, the production of these is by no means limited to that country.

In England, circuit cinema owners are already considering the cost of the equipment installation for the American inventions, so certain are they that they must be ready to provide their audiences with this latest form of theatre entertainment. There are still in that country, three or four sound-film processes, which, either by equipment already installed in cinemas or by laboratory development on the ground, have some call on foreign systems.

The process of the British Acoustic (Ltd.) is based on an invention of two Danish engineers, and is commonly referred to as the "Poulsen system." This process differs from the American "Movietone" in that the sound is recorded on an entirely separate, yet synchronised, film. Thus, by a synchronisation attachment, both photographic and sound records are taken simultaneously. By this means, the cameras are synchronous and the sound-film is projected by means of synchronously-g geared projectors.

A novelty in this direction, its owners claim, is that the sound film can be projected separately if desired. The film on which the sound is recorded is of standard size. In addition, once the film and its sound accomplishment have been made, cutting becomes a simple matter by reason of the use of special double rewinders, enabling the synchronisation to be kept perfect.

"Phototone" is the property of a leading gramophone company, which has capitalised at about £300,000. This company plans to inaugurate a complete service of sound films, irrespective of the origin of the picture concerned. The process, based on an English invention, synchronises the gramophone with the film, and can, therefore, be applied to any film accompaniment recorded on discs. The "Phonofilm" is a disc-recording device which is being exploited by the De Forest British Phonofilms Company, a British firm operated with British capital and British technicians. This company has studios at Wembley, England, and claims to be turning out 3000 feet of film weekly. In addition, it claims to own 28 British sealed patents, with 16 more pending, covering its process, and to control 40 theatres throughout the country, which are showing "Phonofilm" products. The initial cost of the outfit is said to be about one-fifth that of its nearest rival. Installation costs the exhibitor nothing; he pays for the film supply only. The company says it has no tie-up with any British producing organisation. It has already completed and equipped two vans for film "shooting."

## German Plans for Sound Films.

THE German initiative in exploiting the sound film rests with Heinrich Bruckmann, who is now reported to be forming a syndicate for the production of films by the Danish "Poulsen system," the British rights of which belong to the Gaumont-British Company. The German producers see in the talking motion picture film a means of education, enabling even the students of smallest universities to attend conferences of the greatest authorities of the world.

## London Hears First "Talkies."

LATE in September, London, England, witnessed its first talking picture at the Picadilly Theatre, and the show went over big with the audience. Equipment for this kind of picture in houses in England is now well on the

## GENERAL MEETING.

A GENERAL MEETING of the Amateur Radio Society of Wellington, will be held on TUESDAY, MARCH 12, in the Cambridge Terrace Congregational Church Hall, at 7.45 p.m.

A Lecture will be delivered by Mr. H. Hardcastle, on "Some Electrical Units." All listeners are extended a hearty invitation to be present.

A. G. H. LAWS,  
Hon. Secretary.

## THE CHOICE OF A TRUSTEE

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# Radio Round the World

**A**N alliance between a University and a broadcasting headquarters is a notable step. The announcement that T.Z.L. and the University of Tasmania are to join forces in a scheme of broadcast talks is of the greatest importance. Professors Brigden and Hytten are the prime movers on a committee which, in co-operation with T.Z.L. Hobart, is organising a series of talks. The British Columbia Telephone Co. is planning to use radio for long-distance telephone service to isolated districts. Under its charter the company has no power to go into the radio telephone business, but as this appears to be the only practical method of giving service to many isolated points, it is proposed to form a new company.

**ORDINARILY** a radio announcer is selected for his voice, his musical ability, and his familiarity with the art of programme arrangement. A member of the announcing staff at the Newark, N.J., U.S.A., station, WOR, however, has developed an act that never fails to bring guffaws and other forms of explosive laughter. He is Swanee Taylor, and, according to an American correspondent, his specialty is sneezing and snoring. He specialises in ten brands of the former and sixteen of the latter.

**I**N the search for some distinguishing note by means of which listeners can identify the transmissions, the proprietors of the Lubliana, Jugo Slavia, broadcasting station have installed apparatus which sends out the call of the cuckoo. The calls are transmitted at the start and end of each broadcasting session, and at the intervals between each number. Material for this station was supplied by the German Telefunken Co., being paid for by the

way to a score, with theatres in Manchester, Liverpool, and Leeds among the list, although, of course, London has the most.

The cost of installation of equipment for talking motion pictures is from £4000 to £4500.

Mr. John E. Otterson, president of a large American corporation, made an extended trip in Europe during 1928, when he concluded negotiations for the introduction of talking pictures on a scale the extent of which will be reflected as the year progresses.

Mr. Otterson makes the comment:

"I visited England and France and talked with producers and exhibitors from England, Ireland, Scotland, France, Germany, Central Europe, Italy, Spain, South Africa, Australia, and India, and the same interest exists throughout—the conclusion that talking pictures have come to stay, and the development of plans to meet their own needs, differing from the United States only as the activity in the foreign field differs from that in America."

The origin of sound in motion pictures dates back about 50 years, to the beginning of the telephone itself.

German Government under the head of reparations. The transmitter is operated by two priests.

**F**ROM observations on static and fading conducted recently in Melbourne the results of which have now been published in booklet form by S.L.O. Melbourne, it was noticed that the duration period of a particular fade was not the same in two cases. This was probably due to the fact that observing stations were mostly a good distance apart. The new test has been decided on with the object of discovering, if possible, the average duration and the extent of the area covered by single "fades" and the observers will be located fairly close to one another so that local conditions will be the same at each station.

**A**N Auckland wireless enthusiast in search of something far afield linked up on Sunday evening with a special concert arranged by a Pittsburg (United States) company for the benefit of members of the Byrd Expedition in the Antarctic. Songs and bagpipe selections—the beautiful music of which was heard very clearly—were included, and a feature was the reading of letters from relatives in America to members of the expedition. While the concert was on a code reply came from the Byrd expedition saying that the items had been clearly heard, and the concert was much appreciated.

**T**HE most famous patent litigation in the history of wireless telegraphy and telephony—which has lasted eleven years, and probably cost the litigants more than £200,000—has been terminated by a decision of the Supreme Court of the United States. The decision establishes that Dr. Lee De Forest, and not Major Edwin H. Armstrong, was the original inventor of the regenerative or feed-back circuit, which makes the audion of three-electrode valves—the original invention of Lee De Forest—a generator of alternating currents of both high and low frequency. It is estimated that at least one-half of the radio sets now in use in the world embody the "regenerative" or "feed-back" circuit which makes the three-electrode valve an oscillator or transmitter.

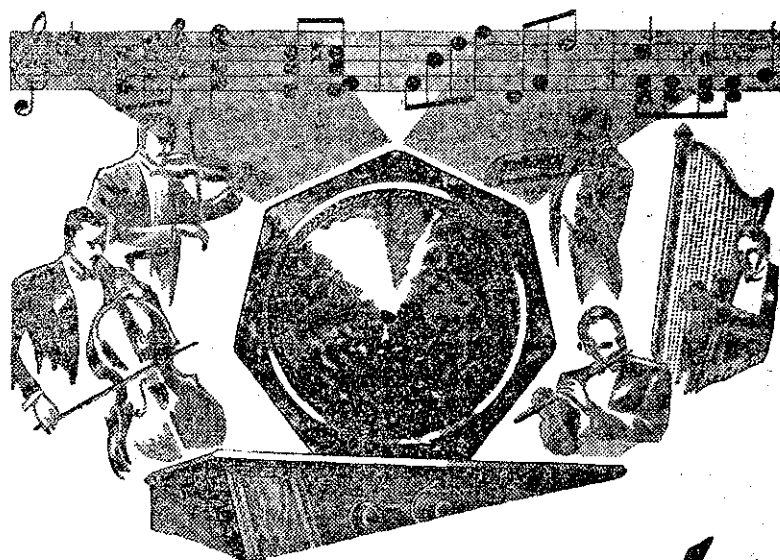
**M**R. FRED AARONS, who for some time past has been giving ten-minute talks from 2FC, Sydney, soundly condemns the ignorance of some of the Australian announcers as follows: "Probably in no other walk of life could so many people, so unfitted for the positions they occupy, be tolerated as there are in the profession of broadcasting. While our schools and colleges are turning out hundreds of well-educated young men and women seeking scope for their accomplishments, some broadcasting stations insist upon leaving the announcing and prelection in the hands of men who are not only devoid of a knowledge of common English usage, who mispronounce the commonest words with all the élan of a pundit, but who are, worse still, sciolists—dangerous know-all, know-nothings."

**S**OME idea of the excellent way in which the British broadcasting service caters for its supporters, over two and a half million subscribers, is gathered from the following: There are 22 stations and relay stations in operation, all completely connected by land lines. The power of the stations ranges from 30 kilowatts down to 200 watts, and the longest distance separating any two stations is 480 miles, less than that between IYA and 3YA. The greatest distance a listener can be from any station is roughly 100 miles. One house in every three throughout Britain has a receiving set. Victoria, by the way, claims the same proportion.

**B**ANDITS held up the truck carrying the sets from the factory to the town shop, says an American magazine, and sent the driver away in a taxi, driving the truck in another direction. No one was able to find out who the robbers were. Not long afterwards a man drove up to the radio shop in a motor and placed a set down on the floor, asking the shopman to repair it. Upon the shopman looking at the num-

ber of the set, he found it was one of those stolen. He approached the man who brought the set to the shop, but the latter quicked jumped into his car and drove off, and has not been seen since.

**T**HERE is not much general enthusiasm yet for picture broadcasting in Austria, and many letters of complaint have been sent to Ravag against pictures being broadcast at all after the close of the general evening programme, because listeners with three-valve sets want to try then for foreign transmissions, and often do not care much about receiving pictures. There is a steady demand for picture receivers, and many amateurs are making their own receivers, with more or less success. The Vienna picture transmissions will continue for the present. An interesting film showing "A Day in Ravag" was recently exhibited in Vienna. It has just been completed, and is similar to a German film, called "Tri-Ergon," which is, however, a "speaking film," illustrating German broadcasting.



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# The New Zealand Radio Record

P.O. BOX, 1082, WELLINGTON.

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N.Z. RADIO PUBLISHING CO., LTD.  
P.O. Box 1082, WELLINGTON.

WELLINGTON, FRIDAY, MARCH 8, 1929.

## EDITORIAL NOTES.

**ANNOUNCEMENT** is made in another column that, following on the practice of last year, the Post Offices throughout the Dominion are now ready to issue licenses for the radio year April 1-March 31, 1930. This is a convenience designed to save the time of those who otherwise would suffer delay in the congestion which inevitably follows at the opening of a financial year of this volume when so many thousands of listeners will be seeking renewal at the same time. If delays have taken place in past years, when the number of radio listeners seeking renewal was smaller than is now the case, how much more is there likelihood of congestion when the present total of 45,000 listeners seek to effect renewal? Greater than ever, therefore, is the need on the part of those who wish to avoid irritating delays, to "DO IT NOW" and avoid later congestion. Last year a great many thousands renewed their licenses before expiry of the radio year, and this year with a larger clientele it is confidently hoped the response will be greater.

**A GRAPH** which we publish elsewhere will illustrate to interested listeners the great value from a business point of view of early registration. The life blood of the radio service is finance. The graph mentioned shows the course of registrations month by month for the past two years, and particularly illustrates the "drag" which takes place at the opening of each year in building up the license figures to the point reached at the end of the preceding year. Last year no less a period than seven months elapsed before the old point was reached. While some of this loss represents those who had definitely given up radio for one reason or another, we firmly believe that a great part of the "drag" is due simply to human inertia and the difficulty of securing action on the part of busy people. Under the system as it stands it is apparent that the shaded area represents a definite problem in the financial operations of the service. A remedy to which all listeners can definitely contribute is simply that of promptitude in renewing licenses. The opportunity to "DO IT NOW" is available. Will listeners help themselves and their own service by co-operating?

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## License Numbers to Date

Following are the receiving, transmitting and dealers' licenses to date:—

|                   | Receiving. | Transmitting. | Dealers. | Grand Total. |
|-------------------|------------|---------------|----------|--------------|
| Auckland .....    | 14,817     | 61            | 428      | 15,306       |
| Wellington .....  | 17,784     | 60            | 612      | 18,456       |
| Christchurch .... | 8,424      | 38            | 285      | 8,747        |
| Dunedin .....     | 3,059      | 25            | 165      | 3,249        |
|                   | 44,084     | 184           | 1,490    | 45,758       |

## "Outward Bound" to be Broadcast by 1YA.

"OUTWARD BOUND," by Sutton Vane, is one of the most outstanding plays of recent times, and will be broadcast by the Auckland Little Theatre Society on March 14. This society has made remarkable progress in the last two years, jumping from a dwindling membership of 250 to over 2000 subscribers. This happy result has occurred mainly through the standard of production, the high class of literature presented, and the excellent direction of their producer, Mr. Kenneth Brampton. This gentleman, who was engaged by the Little Theatre Society in January, 1927, is an experienced actor and producer. He has played in and directed drama and comedy in nearly every large city in the Empire. At the moment of engagement he had just concluded an extended contract with J. C. Williamson. All New Zealand playgoers will be familiar with Mr. Brampton's work. He believes that "Outward Bound" will be particularly suitable for broadcasting purposes, as the characters in the play are such distinct and outstanding personalities, that little difficulty should be experienced by listeners-in in following the dialogue, without confusing the players.

**THE** scene is laid throughout in the smoking-room of a small ocean liner. At the rise of the curtain the ship is in port; towards the end of the first act she casts her moorings and sets sail for—but no, it would probably check the interest and joy of those who will hear this play on the air, if we were to inform them for what strange and weird port the vessel is making.

**THE** Press throughout the world hail "Outward Bound" as one of the greatest plays of all time; even London "Punch," hardest of all Fleet Street critics, says, "Hats off to Mr. Sutton Vane." It is with a certain sense of pride that the Radio Broadcasting Company offer this work, and the fact that it is to be presented by the Auckland Little Theatre Society will give confidence that the play will be, in every respect, well done.

**THE** Auckland Little Theatre Society, who are broadcasting that remarkable play by Sutton Vane on March 14, start their activities for the year 1929 with "Bird in Hand," a play by John Drinkwater. Any who would care to become either active or supporting members, may receive all particulars from the Secretary, Theo. J. Spry, 206 Victoria Arcade, Queen Street, Auckland. The first of the four productions for the coming year will be produced at the Concert Chamber, Town Hall, on Wednesday, Thursday, Friday and Saturday, April 11, 12, 13, and 14.

**PLAYERS**, in order of their appearance, who will present "Outward Bound" to listeners-in on March 14, will be:—

|                           |                       |
|---------------------------|-----------------------|
| Scrubby .....             | Arnold F. Goodwin     |
| Ann .....                 | Nance St. Clair Whyte |
| Henry .....               | Montagu Steele        |
| Mr. Prior .....           | Roberts Tole          |
| Mrs. Cliveden-Banks ..... | Daphne Knight         |
| Rev. William Duke .....   | John Stewart          |
| Mrs. Midget .....         | Lynda Murphy          |
| Mr. Lingley .....         | J. D. Swan            |
| Rev. Frank Thomson .....  | F. L. Armitage.       |

## New Australian Station

**ARRANGEMENTS** have been made by the Wireless Institute of Australia for its experimental transmitting station, 3WI, to begin a regular service of experimental musical transmission on a wave-length of 81 metres. The transmitting equipment at the station has been completed and it was expected that from the end of last month the station would be transmitting on that wave-length every Sunday night. It is proposed to instal a

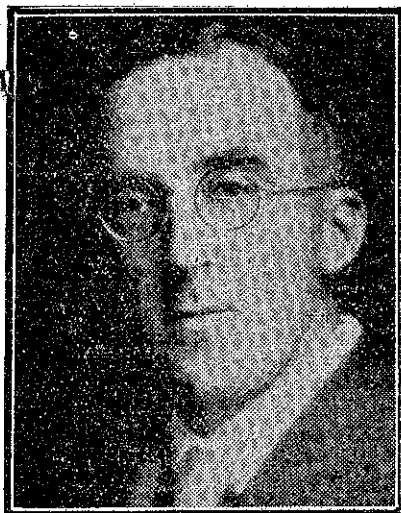
transmitter at 3WI, working on the ordinary amateur wave-band, between 200 metres and 250 metres.

Following proposals that a wireless station should be provided for the broadcasting of educational lectures to university authorities, it is likely, if the necessary permission can be obtained from the Postmaster-General's department, that 3WI will be offered free of charge for this purpose. The Railways Institute's experimental station, 3RI, is shortly to begin a dual transmission on its ordinary broadcast wave-length, and a shorter one.

## Mr. Eric Waters

### Pianist of Auckland Trio

MR. ERIC WATERS, the well-known Auckland musician, has joined the staff of 3YA as pianist of the Auckland Trio and Studio Orchestra. He has had considerable experience of all classes of music with orchestral and trio combinations, and also as a solo pianist, and his engagement will undoubtedly be a distinct acquisition to 3YA. When Mr. Waters concluded a New Zealand concert tour with Ger-



trude Johnson, the gifted Australian soprano, at Auckland, he liked the place so much that he decided to remain in the city, and he has entered actively into the musical life of the place.

He composed the musical score for "The Abbess of Whitty" for the Auckland Amateur Operatic Society, and assisted in preparing the score for "Tutankhamen." He was pianist to the Auckland Competition Society, and assisted Mr. Maurice Gutteridge in the stage presentation of augmented orchestral novelties at the Regent Theatre.

## Radio for Hospitals.

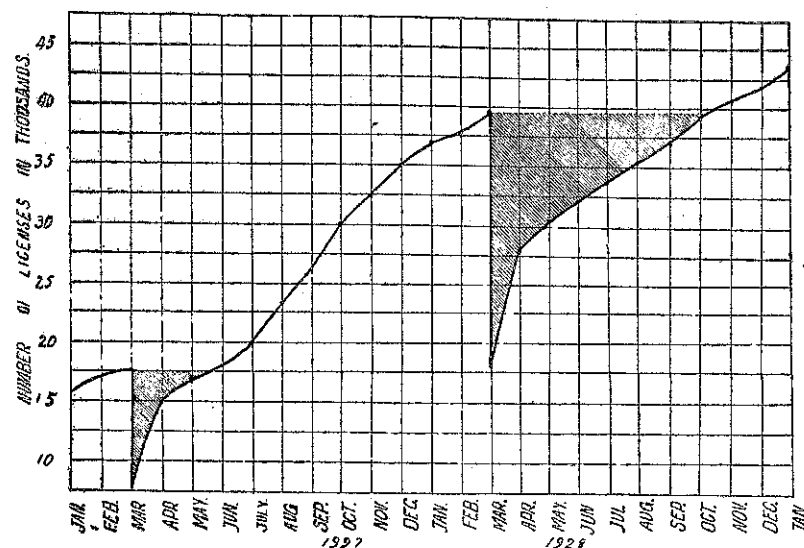
A CAMPAIGN is being conducted in Timaru for the purpose of raising funds wherewith to equip the local hospital with a wireless reception installation. A similar movement is afoot in the Wairarapa district in connection with the Greytown Hospital. The Greytown people are endeavouring to raise £350 and donations are being received by the secretary, Mr. W. F. Stent.

In Timaru the sum of £500 is required. Those authorised to receive donations are the secretary of the Hospital Board, Mr. Naylor; the "Timaru Herald," Brehaut Bros., of Stafford Street, Timaru; or Mr. E. G. Eliot, of 18 Nelson Terrace, Timaru.

The opportunity of contributing is thus presented to any listeners who wish to do so, for it is felt that listeners whether they be blessed with sound health or otherwise, will be the first to realise what a great deal it means to invalids in hospital to be able to enjoy the broadcast entertainments. It is a wonderful way in which to pass the time and it helps materially towards their recovery.

## Listeners may Save Time by Renewing Radio Licenses Now

IN order to save the time of listeners seeking to renew their radio licenses immediately following March 31, the Post Offices throughout the Dominion are now ready to issue licenses for the next radio year. All current licenses expire on March 31, and it is a technical offence thereafter to be operating a radio set without a current license. With the huge circle of radio listeners now in existence congestion will inevitably take place if all leave renewals till April 1; hence the opportunity of prior registration is offered. Last year some 17,000 listeners showed sufficient foresight to renew their licenses in comfort before March 31. This year it is expected that a larger number will exercise the privilege.



THE graph published above is of great interest, as it sets out the monthly position of licenses over the two years 1927 and 1928. The shaded areas illustrate the "drag" which took place each year before the licenses recovered to that point which obtained at the end of the radio year. In 1927 it was nearly three months before the old level was reached. In 1928, working on a much bigger number of listeners, the "drag" was more prolonged, and seven months elapsed before the revenue position was at the level secured in the old year.

This graph emphasises the imperative need of all those deeply concerned with the best interests of radio registering promptly, and so making available the revenue necessary for continuance of the service on an adequate basis. The shaded area represents in very large degree lost revenue, and business men will understand the difficulty of operating a business under the conditions imposed by so drastic a drop in revenue, for those who take licenses out in later months pay but for the unexpired portion of the radio year.

DO IT NOW—is the best way listeners who appreciate their radio can help themselves and the service.

**Licenses may be Renewed Now at all Post offices.**

## Irish Concerts for Eve of St. Patrick's Day.

THIS year, St. Patrick's Day falls on a Sunday. So far as the broadcasting stations are concerned, the occasion will be observed on Saturday, March 16, for which all-Irish programmes have been arranged.

At 1YA, for instance, a party called the Troubadours will sing many Irish airs, in choruses and solos. Their programme will comprise numerous old favourites, and many familiar airs will be heard in the orchestral selections. Three elocutionary items of an Irish flavour will be given by Mr. J. F. Montague—"Sarsfield at Limerick,"

"Shanahan's Old Shebeen" and "Father Phil's Subscription List" (this last number by special request).

At 2YA special features will be the orchestral music, which will be of Irish airs. One number of particular interest will be the song suite, entitled "A Bunch of Shamrocks," comprising eleven well-known melodies, the concluding one being "The Irish Washerwoman." Other instrumental numbers will be "Overture to an Irish Comedy," "Londonderry Air," "Coronach" and "Three Irish Dances." The vocal numbers by the Melodie Four will include "Eileen Alannah" and "Tipperary" as well as solos and duets.

The fine programme presented by 2YA will be rebroadcast by 3YA. 4YA will also broadcast an Irish concert.

## Christchurch Proud of 3YA

### Some Complimentary Remarks

AS a broadcasting station, 3YA stands high in popular esteem, not only in Christchurch but throughout New Zealand. Christchurch is justly proud of 3YA, and realises what an asset it is to have a first-class broadcasting station. Excellent reports are continually being received from many parts of New Zealand concerning 3YA's programmes and transmissions. Recently, "Aerial" the radio editor of the Christchurch "Star," which has been for years a recognised journalistic authority on matters pertaining to broadcasting, published the following:

IN conversation the other day with a wireless enthusiast who is much "on the road" in New Zealand, and who makes frequent trips across to Australia, "Aerial" heard a very emphatic reference to 3YA's transmissions. The enthusiast referred to is the proud possessor of a powerful "portable," but, he stated, he takes every opportunity that comes his way of listening in on brother fans' sets. He has heard all the YA stations and most of the Australians close at hand and at considerable distances. It is his experience during the past year, he says, that there is not another YA station nor one in Australia that can equal 3YA, Christchurch, for general excellence in regard to steadiness of transmission, modulation, conduct of the concert programmes (a feather for the announcer), and quality of matter broadcast. When, in reply to a question, he was told the local listeners' league died for want of nourishment twelve months ago, his comment was: "I'm not surprised."

## Interesting Broadcasts

### Some 3YA Attractions

LAST week in Christchurch the Rotarians held their seventh annual conference. The opportunity was taken by 3YA to carry out some very interesting broadcasts. These took the form of the broadcast of portion of an entertainment given in the Municipal Concert Hall, and of two addresses, one by Dr. J. B. Condliffe, and the other by Mr. Charles Frazier, of Honolulu. Mr. Frazier spoke from 3YA, delivering an excellent address on the development of the Rotarian spirit in international service.

Another very interesting broadcast carried out by 3YA during the week was a relay of an impromptu Diggers' reunion held on the stage of Fullers' Opera House by Pat Hanna and his company at the conclusion of the evening's theatrical performance. Between two hundred and three hundred ex-soldiers were present, and a most enjoyable programme was broadcast. Australian Diggers had been asked to listen-in, and at that hour of the night the broadcast should have "got over" well.

## Weather Reports

### Special Forecasts for Nelson Fruitgrowers

AT the instance of the Nelson Export Fruitgrowers' Association, the Meteorological Office has suggested that 2YA should broadcast special weather reports during the apple-picking season, when high winds are most feared. The Broadcasting Company has willingly agreed, and a session, which will be in the nature of an experiment, will be conducted.

Commencing on Monday, March 11, therefore, for a period of five weeks, there will be special weather information for Nelson fruitgrowers broadcast from 2YA every evening. It will be included in the usual weather report, which will be amplified in that direction for the benefit of Nelson listeners.

On 2YA's silent day, Wednesday, the special report will be broadcast from 3YA. This will ensure a daily service for the fruit farmers.

Dr. Kidson proposes to give a general account of the weather to be expected during the next two or three days, so far as it is possible to do so in view of the conditions ruling.

### Appreciated by Sportsmen.

THE value of the broadcast weather reports to the farming community is well-known, but another section of the community, the sportsmen, also rely on them. This is shown by the following extract from a letter received from Otago:—"While talking of holidays I may state that at 9 p.m. every night we had someone listening to catch the weather report as we were fishing. You can imagine what a great effect the weather has on fish, especially the direction of the wind. The report saved us several trips which would have been useless."

WHEN wooden separators are grooved only on one side, the grooves should be placed against the positive plates, so as to provide free access of the electrolyte to the active material of the plates.

## Hawke's Bay Notes

The Auckland station deserves congratulations—and gets them from local listeners—on their broadcast of the Auckland wool sales. It was a novel transmission which was quite enjoyed locally by people who had no previous idea of what a wool sale was like.

THE most important news from this quarter at the moment is a rumour—apparently with good foundation—that a firm in Napier will shortly be on the air with a B class station. It is stated that the station will have an input aerial power of 50 watts, and will be operating thrice weekly on about 260 metres. It is said that the station will be in working order in two or three weeks.

This move more or less cuts the ground from under the feet of enthusiasts in Hastings, who had a scheme in mind, but the latter had no connection with any private firm and there was much worry and trouble ahead, so it is probable that the Hastings people will be quite pleased to be relieved of the position.

JUDGING by the tests from Wellington the New Plymouth station 2YB should be well received here. On its last night at Wellington it came through in great force, being at times almost as loud as 2YA, and certainly it was a better-toned transmission. In the winter, at least, 2YB is likely to be popular with local listeners.

AT the last meeting of the Radio Society in Hastings it was decided to make a donation of £3 3s. towards the funds for radio in the Napier Hospital. Dr. Ziele has this in hand, and we wish him luck in his effort to raise the funds.

The Radio Society, by the way, blossomed out with a ladies' night last week, in the hope of getting the ladies interested in the welfare of the club. The night was a great success, and the wealth of talent available was probably a surprise to those who attended. After the very fine concert (although we say it ourselves), supper was provided, and this was followed by a dance. As an experiment the evening was a success, proving that after all, some men are really capable cooks as well as entertainers. It is likely that more of the same will be held in the winter months. They will be a success.

The society, by the way, is holding a flannel dance in the assembly hall on show night, March 20.

Mr. L. B. Hammond, an enthusiastic member of the society, has loaned his residence for the next meeting, and members are asked to note that it will be held on Wednesday, March 13.

Proposals to be discussed at this meeting include the suggested battery service station, members' cloakroom, future activities, and the coming dance.

## Auckland Notes

(By Listener.)

MANY Aucklanders were looking forward to a relayed description of the Leckie-Hatton fight at the Town Hall this week, but such was not forthcoming. This, it is known, is through no unwillingness of 1YA to abandon its silent night, and to render all the service it can to its patrons.

"THAT'S the stuff," said a local enthusiast to-day, holding his latest copy of the "Record," and pointing to an announcement that excerpts from "Chu Chin Chow" would be presented from 1YA on Tuesday evening. "Give us all the bright music from recent stage presentations we have seen. It brings back most pleasant memories, and we enjoy to the full those lilting tunes with which we are already familiar."

THE popularity of listening, a waning one in the summer time, is returning fast with the drawing in of the daylight, and with good atmospheric conditions which have lately prevailed. The programmes from 1YA are weekly becoming more diversified by the introduction of new talent, and everything points to nights of enjoyment when the ending of summer time makes the radio receiver more attractive.

LIKE many other northern residents, the writer will be troubled by a superfluity of programme—riches this evening. He is anxious to hear the fine concert which will be relayed by 2YA, but he also does not wish to miss the special Lewis-Eady programme which 1YA is featuring. Either in itself would be an outstanding treat, so to-night there will be much switching back and forth from our local station to its big southern brother.

3YA has been coming in here with splendid volume and clarity of late, and, when comparing it with other transmissions, one is inclined almost to doubt its 500-watt rating. It is suggestive of far more power.

One enthusiastic little band which appears often at 1YA deserves more praise than it gets. I refer to the "Comedy Players," who every week brighten our programmes with clear, incisive, and snappy dialogue. There is always a polish about the work of these enthusiasts in radio drama.

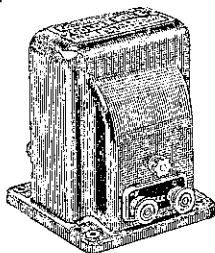
RECENTLY Mr. Culford Bell, the local announcer, enjoyed a well-earned holiday at the Great Barrier. This little-visited but delightful resort received a good boost from Mr. Bell's interesting description which he gave in a talk from the studio. More talks of this kind, dealing with the scenic resorts round Auckland, would be welcome.

RADIO folk, like other human beings, love to listen to a new voice, and from this point of view alone the vocational addresses which were featured from 1YA during the whole of last week were well worth while.

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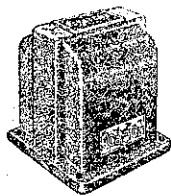


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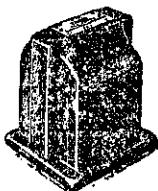
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## Wanganui Band Contest

CERTAIN phases of the band contest at Wanganui have been the subject of correspondence between the competition authorities and the Broadcasting Company. The local secretary wrote to the Broadcasting Company: "The question of broadcasting the demonstration concert of the band contest was considered by my executive, and while appreciating the wonderful advertisement it would be to Wanganui, as far as distant listeners are concerned, members were apprehensive regarding the way it might affect local district returns. The contest is costing in the vicinity of £2000, and you will, I am sure, realise that in the interests of guarantors it would be unwise to take any risks that might possibly prejudice the gate receipts. That aspect was featured in the discussion, but considering that in the interests of your thousands of listeners in the Dominion you might be prepared to make a monetary offer for the privilege of putting the concert on the air, I was directed by my executive to ask

you if you would make an offer, and, if so, the nature of it.

To this the general manager replied: "We appreciate your view of the matter, but are unable to share the view that the broadcasting of the final concert will adversely affect the takings. We can assure your executive that notwithstanding any isolated case the members may have in mind, the broadcasting of a public function has no detrimental effect on the attendance, as we know from our own experience and that of other countries that the reverse is actually the case. We would be very pleased to make an offer to your executive for the right to broadcast your contest but for the fact that at the present time the company cannot make payment for relays. Particularly is this the position where in the event of a broadcast being arranged the company will have to meet the expense involved in sending announcing and engineering staff, as well as special apparatus, to Wanganui, and the renting of a land line between Wanganui and our transmitting station at Wellington."

We appreciate that a large number of our listeners are interested in your band contest, and in addition a great number of people who are supporters of the visiting bands will not be able to visit Wanganui, but will want to hear the performance, and for these reasons we are prepared to endeavour to arrange to broadcast from our Wellington station, your final concert, and pay such additional expenses as are involved in a special transmission of this character. Should you decide to accept the offer, we would be glad to receive your advice at the earliest possible moment, in order that we may rearrange our programmes and make arrangements for the land line and other technical requirements.

## Auckland Listeners

### Forming a Radio Society

THE initial meeting of listeners to consider the proposal to form a radio society in Auckland was held on February 13.

Mr. H. A. Steadman presided over a fair attendance. In outlining the proposed objects of the society, the chairman said the conveners had in mind a society that would foster and encourage the development of radio broadcasting and listening-in. It hoped to make representations to the Broadcasting Company in reference to programmes hours of service, etc., and generally to co-operate with the Broadcasting Company whenever desirable.

Mr. R. F. Burrell mentioned that a society could be of great value in assisting beginners to build their sets and an equipped workshop for this purpose could form part of the society's activities. Mr. J. Jones drew the attention of listeners to the fact that a live radio society could influence and encourage juveniles to take an interest in radio.

Mr. S. J. Hayden, director of 1YA, said that the Broadcasting Company was anxious to co-operate with listeners and he was pleased that a move had been made to form a society in the interests of radio broadcasting.

Mr. F. Hammond, in moving "that a Radio Club be formed in Auckland, subject to the approval of a later meeting," said that organisation on the part of listeners was very desirable and

## "The Arguing Wife"

### A True Story

ALL songs must have some story connected with their origin, but rarely is the story known. Here, however, is the true story of the birth of "The Arguing Wife," which was sung by Mr. Harrison Cook at the special D.I.C. concert given "over the air" on February 28.

Mr. Gwynne Davies (the composer of the song), and Mr. Harrison Cook were both principals in the Carl Rosa Opera Company and had been singing at a concert in South Wales. During the long train journey up to Scotland, where they were rejoining their opera company, they went along to the dining car for the second sitting of lunch and, as many of the passengers who had been in for the first sitting had conveniently left papers behind on the seats, they both started to read while waiting for the soup to be served.

Gwynne Davies suddenly passed the paper he was reading to the basso, with the remark: "How's that for a set of lyrics, Harry?"

Cook read the poem and passing the paper back, said, "They'd make a great song for —" (mentioning a popular ballad singer of the time).

"Damn —," said Davies, "I'll write a song for you."

necessary to put broadcasting on a better footing.

Mr. H. B. Arthur stressed the point that the Radio Society should make a big effort to increase the number of listeners-in, and mentioned the regrettable fact that listeners had only increased by 800 odd in the Auckland district during 1928. A working committee was elected to draw up rules and constitution to be submitted to a further meeting of listeners.

Nothing more was said about the song till some few weeks later when they had finished lunch in rooms under the shadow of the great Minster at York and Gwynne Davies went over to the piano, remarking, "How d'you like this?" and started playing a melody which he had set to the words found in the train.

You will notice that the melody to the third verse is different from that to the other verses, but it is not the original tune; for the basso, when asked his opinion, said he did not like the original to that verse to which remark the composer replied that he would change it. And he did. A week or two later Mr. Harrison Cook sang the song as it now stands at the Winter Gardens, Blackpool, at the Whit Sunday concert, May, 1921, and caused great merriment among the audience when he sang the peculiarly appropriate words, "She'd argy from Christmas till Whitsunday night."

The composer's original manuscript, which he gave to Mr. Cook, was the one Mr. Frank Thomas used at the piano when accompanying the basso the other evening.

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## Power Amplifier Circuit.

A REQUEST has come in from "A.C. Amplifier" (Palmerston North), for details of a power amplifier suitable for a gramophone. To build a real power amplifier would require a great deal of constructive skill, particularly as a transformer which supplies a voltage up to 1,500 is to be used. If, by careless construction, any of the metal part came into contact with any wire carrying this voltage, the operator would probably receive a rather nasty shock, and it is unlikely in any case that the Power Board would allow the construction of such a transformer. However, if the correspondent has an electrician friend who could do the construction work for him, we could send him a diagram. Probably the best amplifier for his purpose would be the push-pull such as described by Pentode some months back, and a "B" eliminator built to supply the current.

In our "Radio Listeners' Guide" now in preparation, is a very comprehensive chapter on transformers, and the correspondent would have no difficulty in constructing one from the specifications. In addition, there are at the present time some very fine power packs on the market, which will enable an eliminator to be built with the minimum of effort. In a very short time we shall be reviewing one of these through our columns.

## Set Without an Earth.

COULD you tell me the reason why my four-valve set (battery operated) is able to receive far better and with more volume with the earth wire totally disconnected from the set? I am able to pick up stations as far away as Japan without an earth, on good loudspeaker strength, and the same station is hardly audible when the earth wire is connected to its proper terminal. For an earth I have three connections all coupled to one wire—one pipe driven in four feet, a sheet of copper buried five feet, and a well pipe, and still they are of no advantage.—K.D.M. (Ashburton).

ANSWER: Undoubtedly, there is something that is giving the effect of an earth or rather giving capacity effect. The aerial and the earth form a huge condenser through the set, and likewise a condenser effect can be produced through any portion of apparatus suitably connected and the ground. If, for example, the accumulator was standing in such a position as to be in direct influence of the ground, a condenser effect would be secured, and the set would operate as though an earth connection were being made. It appears that the real earth is for some reason or other inefficient. Probably, there is some defective connection, so although liberal precautions have been taken to obtain a good earth, it may be inferior to that established through the condenser effect. If this set were slightly de-neutralised, providing the earth connection were O.K., it would be found to work with an earth as well as it works now without an earth.

## Questions and Answers

## Condenser Reading Inaccurately.

M.E.K., (Levin) writes, stating that the condenser reading of any one station varies considerably on his set. Sometimes the difference is as little as 2 or 3 degrees, sometimes as much as 20, and then will read "normal" again, so that the correspondent has come to the conclusion that his condenser dial cannot be slipping.

ANSWER: In spite of the conclusion reached by the correspondent, one is inclined to think that either the dial is slipping, or the plates are slipping, with relation to the shaft. If the moving tickler type of reaction is used, the reading will be altered slightly in accordance as the amount of reaction varies. To prevent this, the condenser control reaction described in a recent issue, should be of use.

## Condensers for an Eliminator.

A.M.K. (Wellington), writes, stating that he has purchased a block of 8 2MF condensers for his battery eliminator, which has an input of 110 volts AC, and an input of 140 volts. He has taken the bank apart, and discovers that they are rated to stand only 160 volts D.C. He asks if there is no way in which these may be coupled to give a higher voltage test.

ANSWER: It is imperative that the condensers used in an eliminator be of the highest quality, and be able to withstand a far greater voltage than that actually to be worked. Usually the rating of a condenser is about half of the tested voltage, and the rated voltage should be about double of the actual voltage to be worked. In this case, the condenser should be capable of working under 400 volts working conditions. This means that they would actually take about 800 volts. Cheap condensers are usually those with a low voltage test, and before long they will break down, necessitating inconvenience, causing trouble, and putting the owner to a great deal of expense.

## Set De-neutralised.

ON my set (Browning-Drake 5), I can get the whistle or carrier of a station with good volume, yet the music or speech can only just be heard. Can this be rectified? Also, if I touch any part of the cabinet with a wet finger, there is a distinct click in the 'phones. What causes this? Should this be so?—F.J.M. (Pahiatua).

ANSWER: It is quite evident that the set has become de-neutralised. Probably new valves have been added, and these are the most potent cause of a set becoming de-neutralised. The distinct click in the phones when the finger is applied to the cabinet or the aerial is a sure indication of this. Methods of neutralisation have been frequently described in past issues of the "Radio Record." If the correspondent has any difficulty in re-neutralising his set, explicit directions could be given him.

## Push-Pull Amplifier.

W.W.M. (Lower Hutt), inquires as to whether transformers other than Ferranti can be used in the push-pull amplifier described by "Pentode" some some ago.

ANSWER: Yes providing they are of the push-pull type. There are several good makes on the market at the present time, but some are rather difficult to obtain. The constructor should inquire from his dealer what types of push-pull transformers he happens to stock.

The correspondent asks whether certain transformers that he names would do to replace OP3C specified by "Pentode."

ANSWER: If they are of the push-pull type, yes. The AF3 could be replaced

by an ordinary transformer with a reasonably small ratio.

2. Would this amplifier be satisfactory to use with the Screen-Grid Browning Drake as described in the "Record," February 8, page 27.

ANSWER: It would be more than suitable; it would be desirable to incorporate the push-pull principle with the Browning-Drake. It would increase tone and quality, and in all should make a very fine and efficient receiver.

## Induction From Telephone.

F.J.M. (Thorndon) writes: My indoor aerial runs along a passage parallel but two feet away from the telephone wires. When I am using the short-wave coil on certain parts of the dial, I can plainly hear the telephone conversation, although there is no connection in any way between wireless and telephone. Does this in any way affect the telephone?

ANSWER: It appears that inductance is taking place between the telephone line and the aerial of the short-wave set. Although there is no connection between the two, a magnetic field exists, and when the short-wave set is tuned into resonance with the telephone, the conversation can be transferred from one to the other. No harm is being done to the telephone.

## Various Points.

A.F. (Rakaia) has a few questions to ask:

1. Should the length of the Beverage aerial be 600 yards or 600 feet?

ANSWER: The length, to a few yards, does not matter. It should be somewhere between 400 and 600 yards.

2. We have a license to operate a set in the house. Would it be necessary to procure another to work a set in a hut a few hundred yards away?

ANSWER: No, providing that the owner is the same in both cases, and that both sets are to be used by him or by his family.

3. Could you give me particulars to build a two-valve screen-grid radio frequency amplifier?

ANSWER: Within a month or two we shall be describing a two-stage screen grid R.F. receiver, using standard coils, but before this is described it will be carefully made up and tested. We have the diagrams, and if the correspondent would like to work on this before it is opportune for us to do so, he may obtain a diagram by writing the "Technical Editor."

4. Where could I get the necessary particulars for a transmitter's license?

ANSWER: Apply to the District Telegraph Engineer, Christchurch.

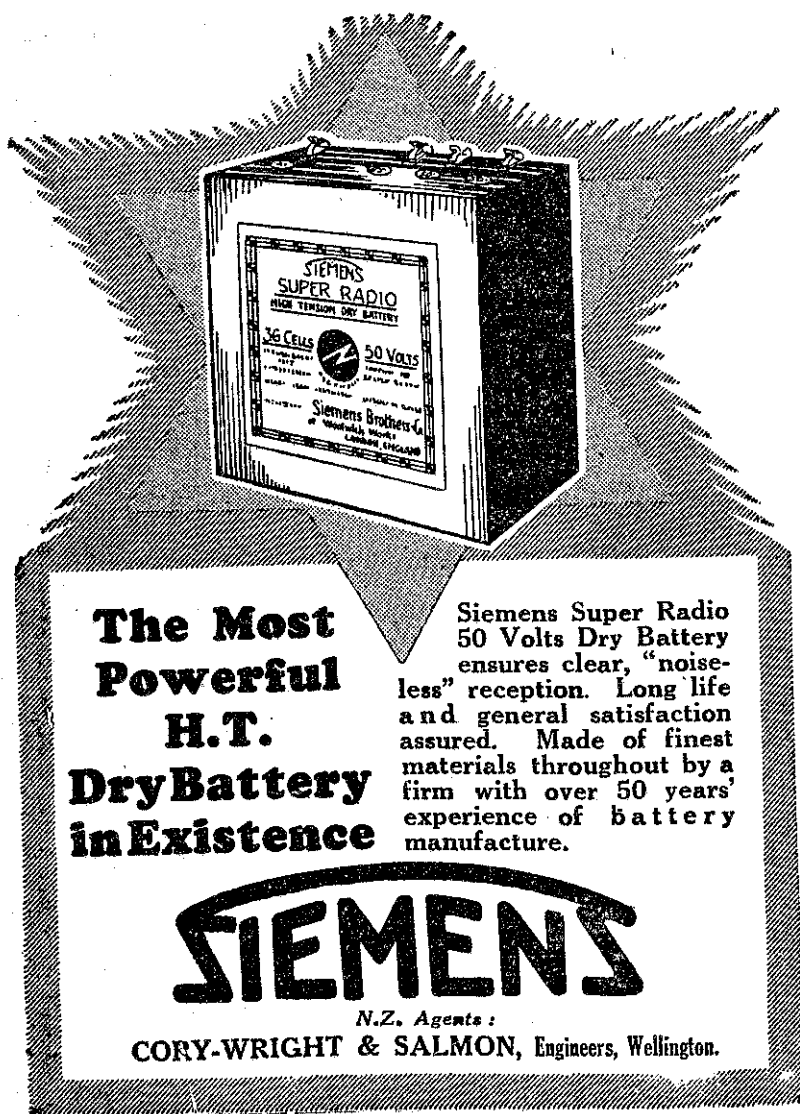
## Concerning the "B" Eliminator.

"ELIMINATOR" (Dunedin) wants to know:—

1. Is the series condenser specified in the diagram of the combined condenser and tickler control reaction type in our issue of February 8, 1929, intended to be a .00026mfd. Also is the fixed condenser in series with the earth lead from the tickler a .001?

ANSWER: A large capacity condenser is necessary, so that the .00025 would be needed. If the set will not readily oscillate with this, put a few more turns on the tickler until it is found to work smoothly. The .001 mfd. is correct. It should in no circumstances be less.

2. Some time back I constructed "Megohm's" eliminator, using a BH Raytheon tube. The general layout I altered somewhat to make a more compact unit—using all metal construction. My efforts were crowned with success, the instrument having functioned admirably for some months now. I may mention that my receiver is Megohm's 5-valver with audio incorporated, feeding through an output transformer to a moving-coil speaker of my own construction. This also is successful. I now desire to increase the voltage delivered to the power valve, say



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by about 20 volts, and with this in view I propose rewinding the secondary on the transformer, thus increasing the turns ratio of primary to secondary. The laminated core is as specified, i.e., ordinary tinned iron sheet, and under present conditions shows no sign of heating nor does the rectifier. Should I meet with any electrical obstacle in increasing the size of the secondary this way?

**ANSWER:** By rewinding the secondary, the voltage delivered could be stepped up to a greater voltage than that specified in the original article. It will be necessary to rewind as far as the centre tap, then make a neatly soldered connection. Insulate this thoroughly, and wind on 260 turns. Make the centre tap and wind on the same number of turns as are now on the first half of the secondary, that is, the original number plus 260.

#### Double Grid Valves.

**CAN** you please tell me where in New Zealand I can obtain double grid valves, make and price? Thanking you in anticipation.—C.C.M.

**ANSWER:** The only suitable make of double grid valves that are obtainable in New Zealand are the Philips 441. Any dealer in Philips products will stock these or be able to obtain them.

#### Coils for a Three-valver.

**COULD** you tell me how many turns to put on a 3-inch former for a 2-valve set, and how many coils I would need. Where to join them.—E.R.D. (Christchurch).

**ANSWER:** The aerial coil consists of 56 turns of 22 standard wire gauge, enamelled, tapped at the 18th. Instead of one coil, two may be used on the transformer system, that is, 56 turns, comprising the secondary, with 18 turns on the primary. The secondary is connected to the grid of the detector.

#### The "Pentode" Crystal Valve.

**I HAVE** not received any other station except 2YA on the "Pentode Crystal and Valve." No batteries were stated in the construction. I am using a B block and 3 dry cells (a 4-volt valve); would grid bias be necessary? If so, could you please inform me as to how I should connect up.—K.A.D. (Kelburn).

**ANSWER:** The correspondent does not state the voltage on his "B" block. This may be quite inadequate for the valve used, and unless these details are given, we can get no further. As for grid bias, very much has been said of this in the Crystal Corner recently.

#### Megohm's A Battery Charger.

**IN** writing asking some particulars regarding the 367 rectifying valve "Apro" (Ottago) ventures some information regarding the A battery charger described by "Megohm" about twelve months ago. He states that he has had to alter the leads from the transformer, finding that by reversing the connections of the first half of the secondary, the output as shown on the ammeter was double.

From a sketch accompanying the letter, there is no doubt that the second half of the secondary has been wound on the wrong way, that is, in the opposite direction to the primary, so that unless the connections were reversed, no current was being delivered from this half of the transformer. When this was put right, and the connections reversed, or as it is, corrected, the ammeter showed its full reading and the battery charger worked O.K.

**INFORMATION** regarding the 367 valve has been rather difficult to obtain, but the following are a few of the suggestions offered by the makers: The filament of this valve should be burned on 1.75 volts, and if the correspondent has only nine turns on the filament winding, as he states, it would appear that insufficient voltage is being delivered to the filament. Rectifying valves become very hot, but it is impossible to judge the correct temperature by merely placing a hand near it as does the correspondent. An A.C. meter is really essential.

To deliver 1.75 volts at least 20 turns of filament winding should be put on, but it would be rather risky to work the filament from this without having tested it.

Another question asked by our correspondent is whether certain Continental valves are applicable to his American set.

The most simple way of ascertaining this is to compare the characteristics of the two valves in question, and matching them as nearly as possible, particularly as regards the impedance. The valves mentioned would in this case be unsuitable.

He also asks regarding the accumulator, "Is it quite correct to replace the old electrolyte in an accumulator with fresh acid of 1240 to 1250 specific gravity. Should the battery be fully charged or discharged when the change is made, and does the specific gravity need to be higher for a fully-charged accumulator?"

**ANSWER:** If the electrolyte is an accumulator is to be changed, charge it to the full capacity, and then empty off half the old electrolyte. It would be advisable to rinse out the accumulator with distilled or fresh rain-water. Now, add the fresh solution at the specific gravity mentioned. The accumulator is now fully charged and with full-strength solution. As the battery discharges the specific gravity of the solution becomes less, so that unless the battery is fully charged before the electrolyte is changed, it would be impossible to approximate the proportion of charge that the specific gravity of the electrolyte to be added.

#### Electrolytic Rectifiers.

**CONCERNING** the electrolytic rectifiers, he says: "I notice some correspondents in the 'Radio Record' are having bother with electrolytic rectifiers for 'A' chargers. No matter how carefully these are made, they are not reliable for any length of time. I find ammonium phosphate the best solution to use; but even with it the charging rate varies as the temperature of the solution rises or falls, and then when the electrodes have been in use for some time, alternating current may start flowing through the battery. May I suggest that anyone wanting to build a charger will be well pleased with their efforts if they construct a reliable, steady valve charger similar to the one I have made." (One is being described for our 1929-30 'Listeners' Guide.")

#### Distortion From "All Electric."

**I NOTICE** in March 1st. "Record" "Questions and Answers" page, that "New Chum" of Foxton, complains of distorted reception and fading. I would like to state that during a stay in Dannevirke, I experienced the same trouble, but was using battery sets. I tested out all YA stations on four sets, and also four speakers, also three aeriels and several earths. All sets used different valves and batteries, and I am practically certain that the cause of the trouble was neither in the set nor the transmitter. 2YA was the worst offender, but the other YA's also were troubled with this distorted fade. —"CRYSTAL" (Wellington.)

(We are rather afraid that in New Chum's case, neither the locality nor the station is at fault, as "Crystal's" letter would seem to indicate.—Technical Ed.)

**THE** objection to using killed spirit as a flux when wiring up is that the heat causes this to splutter, and the acid will eventually give trouble in reception.

**ACCIDENTAL** shorting of an H.T. accumulator is more serious than a similar mishap in the case of a low-tension accumulator, owing to the smaller capacity.

# N.Z. RADIO LISTENERS' GUIDE 1929-30

THE 1929-30 edition of the N.Z. Radio Listeners' Guide is now in preparation and will be published in April.

The whole of the extensive literary matter is being completely revised and re-written to keep pace with radio developments of the year and the work will be new, complete, up-to-date, and authoritative.

CONSTRUCTORS will find in the "Guide" a complete range of information on circuits calculated to meet all needs. Subsidiary articles on complementary equipment such as chargers and transformers will be especially valuable.

THE reference matter in lists of N.Z. and overseas stations—wavelengths will of course be revised up-to-date and the short-wave section enlarged and strengthened. The glossary, which was a particularly fine feature of last year's "Guide," will be enriched by the new terms added to the wireless vocabulary during the year.

Altogether, following on the success of last year's initial undertaking, wireless listeners and enthusiasts will find the 1929-30 edition of the "Guide" an invaluable and essential work of reference, fully covering all requirements of listener and enthusiast.

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# THE WOMAN'S POINT OF VIEW

By "VERITY"



## Women and Books.

"It is better to read one good book several times," said Mr. Lloyd George the other day, "than to read several good books once."

But was this remark of his, says Phyllis Megroz in the "Morning Post," which obviously contains an element of truth, based on due consideration of such a subject, or was it uttered casually on the spur of the moment? For though it cannot be denied that to learn, mark, read and inwardly digest one good book is infinitely more profitable than to skim a dozen works of equal merit, the perusal of a single book, however careful such a perusal may be, will hardly give the persevering reader a very wide mental outlook on life.

Mr. Lloyd George's comment on the reading of books is, however, of especial significance to women, for the epoch when they were content to sit by the hearth spinning and embroidering is definitely at an end, and they are now, in all probability, more voracious readers than men.

But, "Ars longa, vita brevis est," runs the ancient saying, and this has become doubly true in these rapidly-moving times when practically every minute is accounted for, and the day seems at a close almost before it has begun.

Yet if we are to live satisfactorily we must read; we must read not only one good book, but a hundred good books which will broaden our minds and sharpen our intellects.

### What Shall We Read?

SO the problem resolves itself into the complex one of what are the books that women must read if they are to be equipped for the battle of existence?

Perhaps the most characteristic attribute of woman is her love of children, and the time is past when this same love was no more than a blind and instinctive impulse. Nowadays the modern woman identifies herself with her children, and devotes herself as much to the study of their mental development as to their physical well-being.

Does it not follow, therefore, that the most essential of the books she must read are books about children, and books that are written for children?

There is something incomplete about a woman who is unable to enjoy fairytales and the classics of the nursery; not only does she miss the charming simplicity of the age of innocence, but she is also unable to give her children their first appreciations of literature. For this reason, children's stories must be put at the head of the list of books that every woman must read.

As has been said, woman's era of mental idleness is at an end, and with

the throwing wide of so many different gates of activity and opportunity, there comes the need for a greater knowledge of every facet of existence. She must be conversant, not merely with the idyllic, the imaginative, the dream-aspect of life, but she must have a fundamental understanding of the sterner side of things, and what she cannot gain from practical experience she can find in books.

### Open Pages.

THEY must be her indications and her guides. The thoughts and views of those already initiated are open pages for her to scan.

The intimate letters of great men and women of the past and present, the outlines of history, the conflicting opinions and philosophies of writers with a definite standpoint of their own, explorations into the realm of fact and the region of thought—she must have some true realisation of all these if she is to fill her niche in the sphere of womanhood.

Nor must she overlook the wonders of the earth or lose her appreciation of the everyday miracles of the world of nature. A primrose growing in the hedge must be more to her than the primrose was to Peter Bell, and she will look with a more farseeing eye on the wonder-world of her own garden, find "books in the running brooks, sermons in stones," if she has walked in the spirit with such great lovers of nature as Henry Williamson and Richard Jefferies.

### Value of Novels.

LAST on the list comes the recreative side of reading. Novels may perhaps be regarded as the friandises asorties to be enjoyed after the more solid and substantial literary fare, but who shall say that a carefully written, conscientious work of fiction is valueless? It is, on the contrary, a palatable form of presenting life and its diverse and complicated situations to the intelligence. She who runs may read, and through the unravelling of imaginary problems, the cutting of fictitious Gordian knots, may come upon some solution to her own perplexities.

### Lighting Effects.

MANY rooms which would otherwise be lovely are ruined by indifferent lighting effects, yet good lighting is not nearly so difficult nor so expensive to arrange as people are inclined to think. Electric bulbs placed inside bowls and vases have been rather overdone, though they can be very successful, but it is a very simple matter to place a bulb behind a semi-opaque vase filled with water. If the vase itself is good and the wall behind it pale in colour the light produced will be excellent for reading and will enhance the beauty of the vase and flowers.

## Women's International Conference.

IN April a Conference of International Women's Institutes will be held for the first time in England, when representatives of women's rural organizations will meet together from all parts of the world. The Women's Institute Movement is now spreading so widely that the world co-operation of rural women has become essential for its future success.

From May 28 to 31 the International Association of Lyceum Clubs will meet at The Hague. Founded in London in 1903, this association now has Lyceum Clubs in 24 countries, with a total number of over 10,000 women. In many of these countries these international clubhouses are more often than not pioneer centres for the emancipation of women.

From August 7 to 15 the International Federation of University Women will meet at Geneva for their fifth triennial conference. The keynote of the conference will be a discussion on the unemployment of university women students in the different countries.

## A Luck Stone.

FAITH, Hope and Destiny are symbolised by the three rays of light that move mysteriously in the heart of the star sapphire, a gem regarded throughout the East with peculiar reverence, for it is believed to be the home of a good spirit of peculiar power.

Sir Richard Burton, the great orientalist, carried one with him on his travels in Arabia, and it assured him safety and every attention wherever he went, for no harm could be done to a man under such powerful protection; indeed, he was a man to be propitiated, and sometimes he might be persuaded to grant a sight of the magic gem as a reward for especially good service.

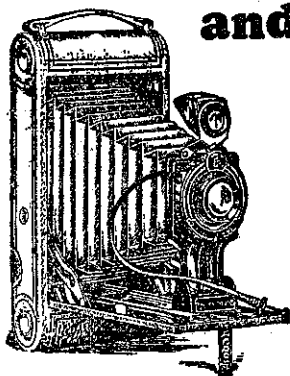
It is said that the influence of the gem is so great that it will continue to protect a former owner even after he has parted with it.

Actually the asteria, as the stone is also called, is a sapphire containing foreign matter that interferes with the free passage of light so that when the stone is cut cabochon and exposed to a single light three rays of light arranged crosswise appear, so that the gem appears to hold a source of glimmering shifting light.

True sapphires range in colour from light blue to deep blue, but the star sapphire is seldom of a fine sapphire blue, nearly always it is deeply tinged with grey, and it is in stone of a rich bluish-grey hue that the star is clearest and most beautiful.

Of the freaks of nature the star sapphire is one of the rarest and most beautiful, and really fine specimens are costly.

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# Annotations of Annabel

## DEAREST:

Wellington is exulting in season of modern drama, presented by the incomparable Vanbrugh-Boucicault pair of artists and lesser dramatic stars of their constellation. Each night stalls, circle and gallery bulge with hot and enthusiastic habitues, causing regretful backward glance at apathetic audiences accorded Mr. Allan Wilkie's magnificent courage in bringing Shakespeare to our doors.

"ON Approval" met with favour, except with conservative minority which turned doubtful eye and ear upon that blend of frothy dialogue, improbable situation, and verbal dash and daring that go to make a Lonsdale play. Chic and slick Miss Vanbrugh appears as a determined mondaine who, like many another, desires to take no matrimonial risks; her vitality miraculous, movement and posture swift and sure, and enunciation so delightful in accent and audibility that one sighs to remember how our poor beautiful language is mangled by those who ought to know better. In portrayal of that supreme egoist and amusing bounder the Duke of Bristol, another facet of Mr. Dion Boucicault's many-sided adaptability delights his admirers; while the two remaining actors of the quartet are excellent as a nice girl and a still nicer man, the latter so divine in self-abnegation that fain would he have been annexed by a large section of his feminine audience.

BROADCAST music of delightful quality, rendered by Mr. Harrison Cook and others of musicianly attainment, delighted the crowd who responded to generous and charming entertainment provided for patrons at the opening of new D.I.C. premises in the Capital City. The last word in modernity is the new emporium, with its escalator which "without haste and without pause" conveys freight of slightly nervous humanity to desired bourne. At first a curious sensation, this stepping heavenward willy-nilly, and of a composite thrill suggestive of 'Appy 'Ampstead, P. & O. Liner, and Underground at rush hour. After a moment of seemingly eternal motion, one steps out on velvet of new and lovely carpets which cover the floors of the establishment, and admires artistic taste of manufactured beauty of tulips and hydrangeas that provide great splashes of colour. "Helen, do look at the baby," said one pretty schoolgirl to another; and there in a case displaying fluttering babelet garments of le dernier cri, coyly reposed a waxen infant, very plump and

fascinating, upon a bed, not of roses, but of lilac, with, for a background, sheaves of the lovely lavender blooms anent which Walt Whitman wrote a few melodious verses.

"WILL you walk into my parlour?" beckoned beauty parlour with rose-coloured curtains of velour and manifold modern appliances; my admiration concentrating upon cunning contrivance for reducing the too, too solid flesh that refuses to melt even in this torrid season. A few treatments, it appears, the perseverance of the busy bee, and we shall all be slim as Undine. So courage, mes enfants, and go on striving, as Napoleon once said in a different connection.

"THE goods" are lavish and lovely, but there was no time for more than a glance at display of crystal that flashed appeal to weak woman; sprays of apple-blossom fashioned of pink mother-o'-pearl; humble ash-trays transformed by magic of blue butterflies' wings; china plates with lordly parrots and flaunting flowers like a modern impressionistic poem. All dots and dashes. And there were glimpses of shoes of rose and gold to suit Oriental taste and opulent purse; and a gown of green with a strap of leaves suggestive of the Garden of Eden, and calculated to move the heart of most adamant Adam. Richard, unwilling escort in this orgy of femininity, with his usual good taste admired the gowns of velvet, in black and brown, worn by courteous assistants, very dignified and attractive.

FROM the heat and glare we escape to the Quay, comparatively deserted after reek and roar of the day; and stroll homeward under a mackerel sky to China tea on suburban balcony, from its height reflecting how our young Dominion foots it blithely in the march of progress, its small towns of a decade ago putting on brave air of cities.

Your  
ANNABEL LEE.

## Pneumatic Suspenders.

ANY means of prolonging the life of a pair of stockings is always welcomed.

There is now a new suspender patented by an English firm which behaves very well, because it never tears the top of a stocking, as the old type did. Each clasp on this suspender has a tiny pneumatic button so that it cannot possibly tear the silk.

## Big Brother Bills' Radio Picnic.

### Great Crowd of Radio Children Entertained

A BLUE sky, a warm sun, a cool wind, and a little farm that is cuddled in the lap of the green Dunedin hills; these are the stage properties of Big Brother Bill's Radio Picnic. To say the number of people who were the actors sounds like an advertisement for one of the latest super-pictures that appear on the screen. Fifteen hundred men, women and children went to the picnic grounds in motor-buses, private cars, taxi-cabs, and on "shank's pony." One thousand tickets were issued to enable transport arrangements to be made, but hundreds of people didn't bother about tickets at all.

From 10.15 a.m. on the morning of Saturday, February 23—The Great Day—until 2.30 p.m., a constant stream of Corporation motor-buses packed with people, left 4YA studio for the farm of Mr. and Mrs. O. J. Stenhouse. Half Way Bush, which had been generously loaned for the occasion. The police, with traffic inspectors, took charge of the crowds as they gathered, and, in spite of the phenomenal crush, everybody being in the best of tempers, packed them expeditiously away on their journey.

The Picnic began with a TREASURE HUNT. A tin containing money had been hidden in the early morning in a five-acre paddock of green broom on a hill-side. In the twinkling of an eye after directions had been given, the dark green broom was a background for a moving picture of vivid colours. Boys in white shirts, and girls in dresses of every colour, drifted in and out among the bushes searching for the Pirate's Hoard.

After this the fun was fast and furious. The Station Director, Mr. Announcer, and others, took charge of the races and sports. Big Brother Bill, with Mr. Jack Ledgerwood, Boys' Work Director of the Y.M.C.A., organised the field games. Aunt Shiela took charge of the Chickabiddies' events. There hasn't been so much laughter and chuckling and cheering heard among those hills since they were first piled in heaps. There were races for everybody, from the Chickabiddle of the family to dad and mum. And prizes for all the winners, from the loveliest dolls and manicure sets and

boxes of handkerchiefs, to a set of boxing gloves, a live Angora rabbit, a half-dozen handsome crystal sets, and loudspeakers. There was a Hitchon's ham for dad's race and a goose for mum's.

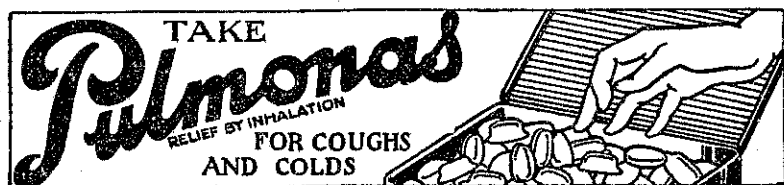
AND the fun and laughter! The pillow-fight and the greasy pole were centres for gales of it. The incidents that remain as happy memories and will provoke laughter for many, many days, were too numerous to mention. One man took a milk bucket of orange syrup into the middle of the paddock to enable the crowd of thirsty youngsters to dip their cups; he came back again without the bucket, and his head and face streaming with sticky syrup. The eager youngsters had tripped him as he set the bucket down, and he fell head-first into the syrup. Another man was scrambling lollies; at least, he meant to do so. A crowd of hefty boys dragged him down and took the tin from him. And one too curious boy fell into the pig-sty. Certainly there were pigs in the sty, but it was hard to say who got the biggest fright.

Three hundred pounds of boiled lollies and 200lb. of biscuits were distributed among the children during the day—scrambled, of course, in the good old-fashioned manner. And at the end of the day 4YA went on the air to tell the world what sort of a day it had been. If you were lucky enough to hear the broadcast, you would tell by the community singing that closed the picnic how much everyone had enjoyed themselves.


One very pleasant thing should be recorded. Although two ambulance men were in attendance they had nothing much to do. One little girl fell down in a race and was carried to the ambulance tent, but she was not seriously hurt. And Mr. and Mrs. O. J. Stenhouse, to whom the farm belonged, on which the picnic was held, wish it to be said that not the slightest damage was done to anything on the place.

Already the suggestion has been mooted that so happy an event should be an annual fixture in Dunedin, and, by all the signs and tokens, the suggestion will be given the most serious consideration.

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# Next Week's Features

## 1YA Notes.

THE composer of "Mignon," Charles Louis Ambrose Thomas, was a man of unusual and arresting versatility. He was an artist, poet, and writer in general. His musical style is easy, fluent, brilliant at times in the extreme. To many persons "Mignon" is his masterpiece. It is a typical example of that grace and ease so characteristic of the French school of operatic music. Excerpts from "Mignon" are to be presented by 1YA on Tuesday evening, with Madame Irene Ainsley as Mignon. The cast of characters will be:

Mignon ..... Madame Irene Ainsley  
 Felina ..... Miss Beryl Adams  
 William ..... Mr. Jack Maddox  
 The Minstrel ..... Mr. Fryer Raisher

Quite apart from the attraction of "Mignon," Tuesday evening's programme will be a splendid one. The same vocalists will be singing. Madame Irene Ainsley will herself sing two songs by Ronald, and Miss Beryl Adams will sing "Pipes of Pan." The tenor, Mr. Jack Maddox will sing "Nirvana," and Mr. Fryer-Raisher's solo will be "Oh, No, John!" Mr. J. F. Montague has been engaged for this evening. He will recite "A Week in the Country," and, in company with Mr. Culford Bell, will enact a scene from "Henry VI."

The instrumental music for Tuesday evening will also be a feature. Mr. Eric Waters will play "Virginia Creeper." The Auckland Trio's selections will be "Ballet Music from 'Faust'" and "Wildflowers." There will be relays from the Majestic Theatre, where the orchestra is under the baton of Mr. J. Whiteford Waugh.

MISS MADGE CLAGUE, contralto, will present three fine songs on Wednesday evening—"Sea Wrack" (by Harty), "The Silver Ring" (by Chamade), and Homer's "Requiem." Another vocalist will be Mr. William Sleep (tenor), who will sing three favourites—"When My Ships Come Sailing Home," "Red Devon by the Sea," and "Beneath Thy Window." Elocutionary numbers to be given by Miss Rhona Speed will be "Seaside Gossip" (humorous), "My Ships," and "Paradise Orientale." In the second half of the evening's programme, the Asquiths will give one of their popular thirty minutes' drawing-room entertainments. The Studio Orchestra will present a very popular programme on Wednesday evening, the selections comprising "The Magic Flute," "The Clock Store," "Der Rosenkavalier," and "To-night's the Night."

"OUTWARD BOUND," the three-act play presented by the Auckland Little Theatre Society, will be the attraction for Thursday evening.

CONCERTED numbers to be sung by the Clarion Quartet on Friday evening will be "The Heart Dowed Down" and "The Lark Sings." The solo "Golden Dancing Days" will be sung by Miss Alma McGruer. Miss Beryl Smith will sing Stanford's "A

Soft Day." These two vocalists will also sing as a duet "Bird Songs at Eventide." A male voice duet, "At Peace With the World," will be sung by Messrs. J. Simpson and Duncan Black. Solos by these two vocalists will be "I Arise from Dreams of Thee" and "Valhalla's Walls." Some excellent instrumental items can be expected from Miss Molly Wright (cellist), Mr. Eric Maxwell (pianist), and the Auckland Trio.

On Friday evening there will be another of the popular gramophone-lecture recitals introduced last year by Mr. Karl Atkinson. Mr. Atkinson will on this occasion deal with Twentieth Century songs and singers. Elocutionary items to be given by Mr. Alan McSkimming on Friday evening will include "Cato on Immortality" and "All will be well with England," the latter by Conan Doyle.

THERE will be an Irish concert on Saturday evening in honour of St. Patrick.

## 2YA Notes.

THE classical programme for Monday evening is full of good items, both instrumental and vocal. The singers will be Miss Nora Gray (soprano), Miss Mollie Fenton (contralto), Mr. Roy Hill (tenor), and Mr. John Prouse (baritone). Miss Nora Gray's items will be "The Page's Song," "Armida's Garden," and "The Rosebud." Miss Fenton will sing "Caro Mio Ben," "The Look," and "Four by the Clock." Mr. Roy Hill will present "To the Distant Beloved," Beethoven's fine work of six songs, occupying fourteen minutes. Mr. Hill will also sing "Duna." Mr. John Prouse will sing an excerpt from "The Creation," "Les Rameaux," and "The Flight of Ages." Mr. Albert J. Harper, elocutionist, will recite "A Night Under the Pines" (by R.L.S.), and the humorous "Jules on the Phone."

The orchestral items for Monday evening will be the overture "The Flying Dutchman," Bemberg's "Hindoo Song," the dance suite, "In Days of Old," and "The Merry Wives of Windsor."

VARIETY of the popular type marks Tuesday evening's programme. Mr. G. Austin Blackie, tenor, will sing "Mother o' Mine," "Joy and Pleasure," and "Love, I Have Won You." Messrs. Berthold and Bent, the steel guitar duo, will play some of the latest airs. The Jacksons, two bright entertainers, will present two sketches, "The Railway Porter" and "Married Life in 1949" (an original composition), and two songs. The orchestral items will be in keeping with the rest of the programme—"Chal Romano," "By the Blue Hawaiian Waters," "Three O'clock in the Morning," "Hyde Park," and "The Rainbow."

THE Wellington Municipal Tramways Band will provide the instrumental music on Thursday evening. A first-class programme to suit all tastes has been arranged. The vocalists will be

Miss Monica Malfroy, Miss Violet Roberts, Mr. Oliver Foote, and Mr. Claude O'Hagan. Some of the best and latest gramophone recordings by the world's leading artists will also be introduced.

THE Strollers Concert Party, assisted by the Studio Orchestra, will contribute to Friday evening's programme. The Strollers are a party of talented artists who can entertain with songs, sketches, humour, and patter. Numerous musical plays are represented in the solos, duets and choruses. There will be two sketches, "The Company Will Decide" and "Switched."

## 3YA Features

THE service conducted in the Church of Christ, Moorhouse Avenue, will be broadcast on Sunday evening. The studio concert on Sunday evening will be of 3YA's high standard. Local vocalists will be Miss Nellie Lowe, Miss Mavis Spiller, and Mr. A. G. Thompson.

IT is said that "Scenes that are Brightest," which is to be sung by Miss Myrtle Langley on Monday evening, had its inspiration in the mind of the composer of "Maritana," Vincent Wallace, when he saw Wellington by night. Other songs by Miss Langley will be "The Wearin' o' the Green" and "Comin' Through the Rye." A mezzo-soprano singer to be heard the same evening will be Miss Doris Irvine. "The Toilers," a very old favourite, composed by Piccolomini, will be sung by Mr. Harold Prescott on Monday evening. Another item by him will be the well-known and popular "The Veteran's Song." Three splendid songs will be contributed by Mr. Robert W. Rofe, baritone, who will make his second appearance at 3YA. These songs will be, "Cloze Props," "The Yeoman's Wedding Song," and "Drake Goes West." A talented entertainer, one who may be described as a real radio hostess, Miss Lily Kinsella, will be giving two humorous recitals to her own piano accompaniment. Her contributions are entitled, "These Men" and "Umpteen Serial Picture."

The band engaged for Monday evening will be the popular Woolston Band, under Conductor R. J. Estall. This will be the first radio concert by the band since the Wanganui contest. As may be expected, an excellent programme will be provided.

A MISCELLANEOUS assortment of vocal numbers, some of them operatic, will be presented on Wednesday evening. The Dulcet Quartet will sing "Where My Caravan Has Rested" (from "Romany Songs") and "Alas that Spring Should Vanish With the Rose" (from "A Persian Garden"). Miss Hilda Hutt will sing "The Valse Song" (from "Faust") and Mascagni's "Leggenda." Miss Nellie Lowe's items will include two solos from "A Lover in Damascus" and Braga's "Serenade." Mr. T. G. Rogers will sing "The Dream"

(by Rubenstein) and "Onaway! Awake, Beloved," from "Hiawatha's Wedding Feast," as composed by Colebridge Taylor. Two songs of different types will be sung by Mr. A. G. Thompson. One will be the spritely "From Rushy Beds of Silver Nile," and the other will be "The Courier of Moscow," thrillingly descriptive of a courier's ride through the snow, pursued by wolves. The song is an old one, difficult to sing properly, but an artist such as Mr. A. G. Thompson can be relied upon to do full justice to it.

Listeners will again have the pleasure of hearing the brilliant pianiste Miss Dorothy Davies. She will play Brahms' "Rhapsody in G Minor," an extremely fine composition. It has a very broad theme throughout, with a quick triplet accompaniment. She will also play an intermezzo by the same composer. This is a more advanced work, but is light. It is a sample of Brahms' syncopated style.

A NEW duo will make an appearance on Friday evening and supply a medley of musical moments. The performers will be the Rhythmic Duo, consisting of Miss Belle Renaut (the popular and versatile contralto of the Melodious Four), and Mr. Finlay Robb, entertainer. This minstrel duo will provide some very enjoyable light entertainment.

A popular vocal programme will be presented by the Valencia Quartet on Friday evening. Besides the solos there will be quartets and duos, the latter including "Love and War" and "The Last Rose of Summer." Miss Renetta Rings will sing "I Love You So" (from "Chu Chin Chow"), and Miss Mary Taylor will sing "Friend o' Mine." Mr. W. Bradshaw will be heard in "My Pretty Jane" and "The March of the Cameron Men," while the bass, Mr. F. A. Miller will sing "I Fear No Foe." There will be instrumental music by Miss Irene Morris and the "Studio Trio," while dance music will continue till 11 p.m.

A very clever young pianiste, Miss Eileen Hughson, will be playing on Wednesday evening. She was very successful at the Christchurch Competitions last year. The Studio Concert, under Mr. Harold Beck, has a fine programme for Wednesday evening. The first number will be Dvorak's "Gipsy Songs," a suite of four airs. Then will follow Schubert's "Rosamunde," Beethoven's "Minuet" and the "Grand March" from "Tannhauser."

A MISCELLANEOUS programme, mainly of a classical nature, will be presented by Miss Frances Hamertons Melodious Four on Thursday evening. One of the concerted numbers will be "My Land," a national song of New Zealand, composed by Wedde and published by the Government Printer. Another quartet will be "My Love is Like a Red, Red Rose," and there will be two by Bantock. Miss Hamerton will sing dainty songs composed by Loth, Quilter and Schubert. Miss Belle Renaut will sing two songs by Schubert, "Evening Boat Song" and "To

Music" and a song by Franz entitled "Request." Mr. Russell Sumner will also sing a song by Franz, "Romance Marie" and Haydn's "In Native Worth" (from "The Creation"). Mr. T. D. Williams will sing two songs by Mallinson, "Canadian Hunters' Song" and "We Sway Along the Ridges" (descriptive of a train journey), and Gounods "Vulcan Song."

## 4YA Notes

THE evening service from St. Paul's Cathedral will be relayed on Sunday, March 10, the preacher being Canon Neville, and the organist, Mr. E. Heywood, F.R.C.O. After the church broadcast, the St. Kilda Municipal Band will give their first concert after their return from the Wanganui contest.

TUESDAY afternoon, March 12, will see another relay of the afternoon tea music from the Ritz, and in the evening the St. Kilda Municipal Band, under the baton of Mr. James Dixon, will resume their regular Tuesday evening concerts, with a splendid programme, including the overture "Tancredi," by Rossini and other fine numbers. Miss Dorothy Skinner (contralto) is singing "Ships of Arcady," by Michael Head, a prominent modern English composer, and also "The Miller's Songs," by Schubert, the greatest of all song writers. Miss Joyce Hould will be heard in Lorenzo's "Eulogy of Music," from "The Merchant of Venice" (by Shakespeare), and also in two selections from the works of the immortal Dickens. In the last competitions in Dunedin Miss Hould received very high praise for her work in Dickensian characters from Mr. Clement May, the adjudicator. Mr. Arthur W. Alloo (baritone) will again be singing, and has included Cowen's fine setting of Longfellow's words "Onaway Awake Beloved," from "Hiawatha."

BEFORE the dance session from 9.30 to 11 p.m. on Wednesday, a popular programme has been arranged and should suit all tastes. The Dunedin Banjo Trio, an outstanding combination, will be heard in several novelty numbers. The well-known mezzo-soprano, Miss Molly Vickers, will sing "Awake" (by Pelissier), "Valley of Laughter" (by Sanderson), and "Cuckoo" (by Martin Shaw). Mr. J. M. Patterson, Scottish humorist, will give three numbers from an extensive repertoire, while Miss Rona Scott elocutioniste, will also appear.

ON Friday, the 4YA Broadcasting Trio—Miss Eva Judd (violiniste), Mr. P. J. Palmer ('Cellist), and Mrs. Ernest Drake (studio pianiste)—will play "Ave Maria" (by Schubert), "Syncopation" (by Kriesler), and "Poupee Valsante" (by Poldini). The members of the trio will also give solo items.

MISS Mae Matheson (soprano), Miss Mollie Andrews (mezzo-soprano), Mr. Jack Montague, a tenor new to 4YA, and Mr. F. M. Tuohy (baritone), constitute the 4YA Harmonists. Included in their concerted numbers for Friday evening will be "In Absence" (by Dudley Buck), and the old song "On the Banks of Allan Water." Out-

standing vocal numbers are the soprano solos "The Cry of Rachel" (by Salter) and "Vissi d'arte" (from "Tosca"). Mr. C. Russell Smith (elocutionist) will give several numbers.

SATURDAY evening, March 16, will be devoted to a special programme of Irish music to celebrate St. Patrick's Day, which falls on March 17. This will be followed by a special dance programme until 11 p.m.

ON Tuesday, March 12, at 7.30 p.m., Mr. R. W. Marshall, of the Government Tourist Office, will continue his talks on "Tourist Resorts," while Mr. H. Greenwood, of the Athenaeum, will again give his book reviews at the same hour on Friday.

SO popular did Pastor W. D. More's recent lecturette on "The Keeping of Angora Rabbits" prove, that arrangements have been made for a series of six addresses on this subject by the same gentleman. These will commence at an early date.

## Children's Sessions

### AT 1YA.

TUESDAY, MARCH 12.—Uncle George in charge with Old King Cole and his Merry Fiddler assisting. Listen for their cheery songs and dialogues, and be prepared for a happy hour.

WEDNESDAY.—Wednesday brings Uncle Tom, beginning with an opening chorus and many interesting things to follow. Birthday greetings and cousin's items there will also be.

THURSDAY.—To-night we have a bright band of cousins who will give piano items, songs and recitations. Peter Pan will have stories to tell and letters to answer.

FRIDAY.—Nod and Aunt Jean have many interesting stories and songs for the Radio Family, and also Birthday greetings.

SATURDAY.—Here is Cinderella, who hopes, with the help of three cousins, to keep you well entertained from six to seven.

SUNDAY.—Children's Song Service conducted by Uncle Leo, assisted by cousins from Epsom Baptist Sunday School.

### AT 2YA.

MONDAY, MARCH 11.—Uncle Jeff will greet the boys and girls of radioland. He will be assisted by the clever pupils of Miss Phyllis Gray and so we will look forward to a very happy hour.

TUESDAY.—Wonderful news, children, we are to have pianoforte solos, played by pupils of Mr. Gordon Short, also songs sung by Cousin Joyce, who always gives such pleasure. Cousin Thelma will be there, too, with some of her beautiful recitations. Uncle Jim will send birthday greetings.

THURSDAY.—Uncle Len will be assisted this evening by the Petone drum and trumpet band under Mr. Royal Nelson, and so

you are assured of an excellent programme.

FRIDAY.—To-night we have the "Story Book Lady" to read one of her delightful stories. Also, the clever little pupils of Miss McBain will entertain you with songs, pianoforte solos and duets. Cousin Kathleen will recite, whilst Big Brother Jack will greet you.

SATURDAY.—Our programme this evening will be very bright and entertaining as usual. Songs will be sung by Cousins Doris and Marjorie, whilst Cousin Betty will read one of her nice stories. Uncle Toby will also be with you, not forgetting his good-night song.

SUNDAY.—The children's song service will be conducted by Uncle George, assisted by the Lyall Bay Baptist Sunday School Choir under Mr. M. G. Kain.

### AT 3YA.

MONDAY, MARCH 11.—To-night Scatterjoy is giving another of her interesting talks—this time on the queer kinds of "beds" that you sleep in in all the different countries of the world. Cousin Kathleen, and the Melody Maids will sing their sweet songs and duets to you.

WEDNESDAY.—Mother Hubbard in charge to-night with Big Brother lending a strong right hand. Songs and stories for all kinds of listeners.

THURSDAY.—Our young "Uncle John" with his bright voice and snappy stories for you all, children, and a lot of songs and recitations by new cousins. So listen in!

FRIDAY.—Oh! "Storyman," and what have you to-night? Why, the very thing that children think quite right. Songs, stories and music bright, and a riddle-me-re for the little wee mites.

SATURDAY.—Chuckie and his wee Scotch friends, the Young Internationals, giving you a bonny bright night, to-night.

SUNDAY.—Children's Song Service conducted by the Anglican Sunday School.

## Descriptive Notes

IT is a little curious that almost all composers of opera have ignored the gayest of Shakespeare's comedies, "The Merry Wives of Windsor." Two, however, the Italian Verdi and the German Nicolai, both nineteenth-century composers, have treated the subject with conspicuous success. Nicolai's comic opera was produced in 1849, only a couple of months before his death at the age of thirty-nine. He had lived in Italy, and we can hear in this work, which is to be played by 2YA Orchestra on Monday evening, how well he assimilated and infused into his music the southern vivacity and lightness.

The great meteor crater of Arizona, as it were a giant shell-hole made by gunfire from another world, will be the subject of the Rev. B. Dudley's astronomical talk on Wednesday evening. This crater in the Arizona desert is four-fifths of a mile in diameter and 570 feet deep. Millions and millions of tons of soil and rock were thrown out. But what hit the old earth so hard? Scientists have endeavoured to find out. They have bored down 1300 feet, where some impenetrable substance has barred the way. Concerning the discovery of the crater and the subsequent investigations, Mr. Dudley will have a very interesting story to tell.

## Radio "Out Back"

WAY out back at a railhead near the centre of Australia, where mails and newspapers only arrived at very long intervals, the men have no way of knowing the starters in racing events, except by wireless. Previous to the last Melbourne Cup a couple of hundred men could be seen gathered round a loudspeaker—most of them with pencil and paper, taking down the names of the starters. One of their number showed enterprise by opening a book, and the odds were laid and taken with just as much gusto as on the racecourse. And when the big race was run the great desert railway construction came to a halt whilst 3LO and allied stations belched out into the ether a running description of the Melbourne Cup.

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# Full Programmes for Next

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## Sunday, March 10

### 1YA, AUCKLAND (333 METRES)—SUNDAY, MARCH 10.

- 3 p.m.: Afternoon session—Selected studio items.  
 4.30: Close down.  
 6.0: Children's session, conducted by Uncle Leo.  
 6.55: Relay—St. Andrew's Church, Divine Service. Preacher, Rev. George Budd. Organist, Dr. Neil McDougall.  
 8.30: Overture—Ketelbey's Concert Orchestra, "Chal Romano" (Ketelbey) (Columbia Record 02693).  
 8.38: Vocal duet—Madame Mary Towsey and Mr. John Bree, "When the Lilac Bloom Uncloses" (arr. Clustam).  
 8.42: Violin solo—Albert Sammons, "Elegie" (Massenet) (Columbia Record 02687).  
 8.45: Baritone solo—Mr. John Bree, "Eleanore" (Coleridge Taylor).  
 8.49: Instrumental quartet—Lener String Quartet, "Quartet in G Minor" (Adagio and Finale) (Debussy) (Columbia Record 04211-2 and 3).  
 9.3: Soprano solo—Madame Mary Towsey, (a) "None but the Aching Heart" (Tchaikowsky); (b) "O Mio Fernando" (La Traviata) (Donizetti).  
 9.10: Cello solo—W. H. Squire, "Chanson Hindoo" (Korsakov) (Columbia Record 03607).  
 9.14: Baritone solo—Mr. John Bree, "To Mary" (White).  
 9.18: Orchestral—Columbia Symphony Orchestra, "Maritana Overture" (Wallace) (Columbia Record 02682).  
 9.26: Vocal duet—Madame Mary Towsey and John Bree, "I Would That My Love" (Mendelssohn).  
 9.30: Close down.

### 2YA, WELLINGTON (420 METRES)—SUNDAY, MARCH 10

- 3.0 p.m.: Afternoon session—Selected studio items.  
 4.30: Close down.  
 6.0: Children's Sunday Service, conducted by Uncle George.  
 7.0: Relay of service from Taranaki Street Methodist Church—Preacher: Rev. Clarence Eaton. Organist and choirmaster: Mr. H. Temple White.  
 8.15 (approx.): Studio concert.  
 Instrumental—Berlin Opera Orchestra, "Prelude—The Mastersingers" (Wagner) (Parlophone Records A4029-30).  
 Soprano solo—Madame Emily Briggs, "I Will Extol Thee" (Costa).  
 Pianoforte solos—Ignaz Jan Paderewski; (a) "Nocturne in F Sharp Major" (Chopin); (b) "La Campanella" (Paganini-Liszt) (H.M.V. Record DB1167).  
 Vocal duet—Madame Emily Briggs and Mr. S. E. Rodger, "What Have I to do With Thee, O Man of God" ("Elijah") (Mendelssohn).  
 Viola solo—Lionel Tertis, "Sonata in A Major" (Mozart, arrgd. Tertis) (Columbia Record 04156).  
 Contralto solo—Miss Edith Buckmaster, "The Home Songs" (Little).  
 Flute solo—John Amadio, "Flute Concerto" (Mozart) (H.M.V. Record C1533).  
 Baritone solo—Mr. S. E. Rodger, "A Psalm of Life" (Cowan).  
 Overture—Grand Symphony Orchestra, "Fra Diavolo" (Auber) (Parlophone Record A4022).  
 Soprano solo—Madame Emily Briggs, "Serenade" (Gounod).  
 Orchestral—Symphony Orchestra, (a) "Ritual Fire Dance" ("Love the Magician") (De Falla); (b) "La Vida Breve" (Spanish Dance) (De Falla) (H.M.V. Record D1453).  
 Vocal duet—Martinelli and De Luca, "Invano Alvaro" (In vain, Alvaro) ("Le Forza dell Destino") (Verdi) (H.M.V. Record DB1172).  
 Violin solos—Erica Morini, (a) "Introduction and Tarantelle" (Sarastate); (b) "Romanza Andaluza" (Sarastate) (H.M.V. Record D1445).  
 Contralto solos—Miss Edith Buckmaster, (a) "The Little Silver Ring" (Chaminade); (b) "A Pearl for Every Tear" (Liddle).  
 Orchestral—Marek Weber's Orchestra, "Vienna by Night" (Komzak) (H.M.V. Record C1507).  
 Baritone solo—Mr. S. E. Rodger, "The Devout Lover" (White).  
 Band selection—H.M. Coldstream Guards, "Semper Fidelis March" (Sousa) (H.M.V. Record B2647).  
 Close down.

### 3YA, CHRISTCHURCH (306 METRES)—SUNDAY, MARCH 10

- 3.0 p.m.: Afternoon session—Selected gramophone items.  
 4.30: Close down.  
 5.30: Children's song service conducted by Uncle David.  
 6.15: Hymn tunes.

- 6.30: Relay of service from the Church of Christ, Moorhouse Avenue—Preacher: Rev. J. Crawford. Organist: Miss E. Hepburn. Choirmaster: Mr. H. Ames.  
 7.45 (approx.): Studio concert.  
 Overture—Berlin State Opera House Orchestra, "The Merry Wives of Windsor" (Nicolai), (Parlophone Record E10588).  
 Contralto solos—Miss Nellie Lowe, "Woe Unto Them" (Mendelssohn).  
 Orchestral—Berlin State Opera House Orchestra, "Tristan and Isolde" Prelude (Wagner), (Parlophone Records E10508/9).  
 Baritone solo—Mr. A. G. Thompson, "Is Not His Word Like a Fire?" ("Elijah"—Mendelssohn).  
 Mezzo-soprano solos—Miss Mavis Spiller: (a) "Hear Us, O Saviour" (Hamblin); (b) "Creation's Hymn" (Beethoven).  
 Orchestral—Berlin State Opera Orchestra, "Iris—Dances" (Mascagni) (Parlophone Record AR1012).  
 Contralto and baritone duet—Dulcet Duo, "The Enchanted Hour" (Leoni).  
 Choral with orchestra—Pertile, Ferraris, Righetti and Baromeo—"Un Ballo in Maschero" (Verdi); (a) "La Rivedra nell'estasi"; (b) "E Scherzo, od e Follia." (Parlophone Record R20007).  
 Contralto solo—Miss Nellie Lowe, "Like as the Hart" (Allitsen).  
 Orchestral—Berlin State Opera Orchestra, "Lohengrin" (Wagner). (Parlophone Record E10587).  
 Baritone solo—Mr. A. G. Thompson, "It is Enough" ("Elijah"—Mendelssohn).  
 Violin solo with instrumental trio—Dajos Bela Trio, "Meditation" (Thais), (Parlophone Record E10580).  
 Mezzo-soprano solo—Miss Mavis Spiller, "I Shall Not Pass Again This Way" (Baynton Power).  
 Baritone solo—Giovanni Inghilleri, "Othello—Il Credo" (Verdi). (Parlophone Record AR1014).  
 Chorus with orchestra—Berlin State Opera Chorus, "Aida—Triumphal March" (Verdi), (Parlophone Record R20018).  
 Close down.

### 4YA, DUNEDIN (463 METRES)—SUNDAY, MARCH 10.

- 5.30 p.m.: Children's Sunday service, conducted by Big Brother Bill.  
 6.30: Relay of service from St. Andrew's Street Church of Christ. Preacher, Pastor W. D. More. Organist, Miss Stokes.  
 8.0 (approx.): Relay of band concert from St. Kilda (St. Kilda Band, under the conductorship of Mr. James Dixon).  
 9.15: Close down.

## Monday, March 11

### 1YA, AUCKLAND (333 METRES)—MONDAY, MARCH 11. SILENT DAY.

### 2YA, WELLINGTON (420 METRES)—MONDAY, MARCH 11.

- 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.  
 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, "The Flying Dutchman" (Wagner):  
 (Synopsis: This overture, like several of Wagner's preludes, is really a tone poem giving in a condensed form the story of the opera. It opens with a mighty storm, and underneath the rushing violins is heard the "Curse Motive," first on the horns and then on the trombones. For a moment the storm dies down to an angry mutter, but it soon returns in redoubled fury. A new theme is now heard—founded on a phrase of the "Senta Motive"—the motive of redemption. This alternates with the "Curse" theme for a while, and soon leads into a fragment of the sailors' chorus, played by the woodwind. Still the storm rages, and works up to a terrible enunciation of the "Curse" motive by the brass—and then, when the end seems to come with the evil powers triumphant, the hurly-burly is suddenly stilled, and an apotheosis is made on the motive of redemption—the overture closing on a note of peace and hope).  
 8.18: Soprano solo—Miss Nora Gray, "The Page's Song" (Mozart).  
 8.22: Baritone solos—Mr. John Prouse, recitative and aria, (a) "And God said"; (b) "Rolling in Foaming Billows" ("The Creation") (Haydn).  
 8.27: Cornet solo with orchestral accompaniment—Mr. W. Sneddon and Orchestra, "Longing" (Rubinstein).  
 Selection—Orchestra, "Hindoo Song" (Bemberg).



# Week-all Stations-to Mar. 17

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## Tuesday, March 12

### 1YA, AUCKLAND (333 METRES)—TUESDAY, MARCH 12.

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.

7.15: Talk—Mr. George Campbell, "Motoring."

7.30: News and market reports, book review.

8.0: Chimes.

8.1: Relay of orchestral overture from Majestic Theatre Orchestra, under the conductorship of Mr. J. Whiteford Waugh.

8.10: Baritone solo—Mr. Arthur Fryer-Raisher, "Oh, No, John" (Elgar).

8.14: Orchestral—Symphony Orchestra, "L'Amour Sorcier" ("Love, the Magician"), (De Falla), (H.M.V. record D1453).

8.18: Soprano solo—Miss Beryl Adams, "Pipes of Pan" (Monckton).

8.22: Pianoforte solo—Mr. Eric Waters, "Virginia Creeper" (Mengerl).

8.27: Recital—Mr. J. F. Montague, "A Week in the Country."

8.34: Instrumental trio—Auckland Trio, "Ballet Music From Faust" (Gounod).

8.43: Tenor solo—Mr. Jack Maddox, "Nirvana" (Adams).

8.47: Relay of vocal interlude from Majestic Theatre.

8.53: Selection—Weber's Orchestra, "Faust" (Gounod), (H.M.V. record C1511).

9.6: Weather report.

9.8: Contralto solos—Madame Irene Ainsley, (a) "The White Sea Mists" (Ronald); (b) "A Little Winding Road" (Ronald).

9.14: Shakespearean scene—Messrs. J. F. Montague and Culford Bell, "Henry VI" (Shakespeare).

9.24: Instrumental trio—Auckland Trio, "Wildflowers" (Stothart).

9.34: Presentation of excerpts from "Mignon" (Thomas), produced under the direction of Madame Irene Ainsley.

Cast:

Mignon ..... Madame Irene Ainsley

Felina ..... Miss Beryl Adams

William ..... Mr. Jack Maddox

The Minstrel ..... Mr. Fryer-Raisher

Trio, "Ah, What Graces!"

Mignon, "Know'st Thou the Land?"

Mignon and Minstrel, "The Swallows."

### 3YA, CHRISTCHURCH (306 METRES)—MONDAY, MARCH 11.

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

4.25: Sports results.

4.30: Close down.

6.0: Children's session, conducted by "Scatterjoy."

7.15: News session.

7.30: Talk on "Esperanto," by Mr. A. Moore.

8.0: Chimes.

Band programme featuring the Woolston Brass Band, under Conductor R. J. Estall, assisted by artists.

8.1: March—Band, (a) "Harlequin" (Rimmer); (b) overture, "Pique Dame" (Suppe).

8.13: Soprano solo—Miss Myrtle Langley, "Scenes That Are Brightest" (from "Maritana"), (Wallace).

8.17: Saxophone solo—Rudy Wiedoeft, "Rubenola" (Wiedoeft), (Zonophone record EE119).

8.20: Tenor solo—Mr. Harold Prescott, "The Toilers" (Piccolomini).

8.24: March Humoresque—Band, "March of the Mannequins" (Hesher).

8.28: Mezzo-soprano solo—Miss Doris Irvine, "A May Morning" (Denza).

8.32: Vocal duet—Jno. Hislop and Apollo Granforte, "Ah Mimi, Tu Pici Non Tornì" ("Ah, Mimi, You Will Never Come Back to Me"), (Puccini), (H.M.V. record DB939).

8.36: Instrumental trios—Christchurch Broadcasting Trio, (a) "Andante Con Moto"; (b) "Allegro Guisto"; (c) "Finale" (Bohm).

8.46: Humorous recital—Miss Lily Kinsella, "These Men" (Arpthorp).

8.51: Baritone solos—Mr. Robt. W. Rofe, (a) "Gloze Props" (Charles); (b) "The Yeoman's Wedding Song" (Poniatowski).

8.55: Waltz—Band, "Grenadiers" (Rimmer).

9.0: Weather report.

9.2: Orchestral—Philadelphia Symphony Orchestra, (a) "Rakoczy March" (Berlioz); (b) "Samson and Delilah" (Saint-Saens), (H.M.V. record ED7).

9.10: Soprano solos—Miss Myrtle Langley, (a) "The Wearin' o' the Green" (Moffat); (b) "Comin' Thro' the Rye" (Lees).

9.14: Selection—Band, "Boccaccio" (Suppe).

9.25: Tenor solo—Mr. Harold Prescott, "The Veteran's Song" (Adams).

9.29: Fox-trot—Band, "Yellow Dog Blues" (Hanely).

9.33: Mezzo-soprano solos—Miss Doris Irvine, (a) "I Know a Bank" (Shaw); (b) "Elf and Fairy" (Densmore).

9.39: Instrumental trio—Christchurch Broadcasting Trio, (a) "Lislotte" (Adam); (b) "Chant D'Automne" (Tschaiakowsky); (c) "La Coquette" (Translateur).

9.49: Humorous recital—Miss Lily Kinsella, "Umpteen Serial Picture" (Alsop).

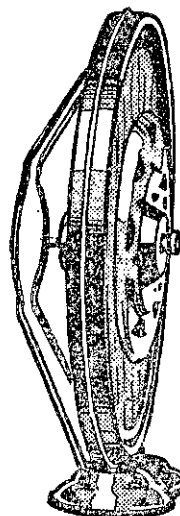
9.52: Baritone solo—Mr. Robt. W. Rofe, "Drake Goes West" (Sanderson).

9.58: Band—(a) "Keel Row" (Rimmer); (b) march, "The Mouse" (Lincke).

10.4: Close down.

### 4YA, DUNEDIN (463 METRES)—MONDAY, MARCH 11.

SILENT DAY.



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WELLINGTON.

Orchestral—San Francisco Symphony Orchestra, (a) "Caprice Viennois" (Kreisler); (b) "Coppelia Ballet" (Delibes). (H.M.V. record D1272).  
 Trio, "Here Am I."  
 Mignon, "The Styrienne."  
 William, "Farewell, Mignon."  
 Mignon, "The Gavotte."  
 Orchestral—San Francisco Symphony Orchestra, "Sylvia Ballet" (Cortege de Bacchus), (Delibes), (H.M.V. record EB24).  
 Duet, "Once More My Heart."  
 The Minstrel, "The Berceuse."  
 Chorus, "Finale."

10.0: Close down.

## 2YA, WELLINGTON (420 METRES), TUESDAY, MARCH 12.

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 Jim.

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

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

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

8.1: Overture—Orchestra, "Chal Romano" (Gipsy Lad) (Ketelbey).  
 Synopsis: This overture opens with a broad theme in the style of a Gipsy folk song of strongly-marked character. A plaintive melody which follows (given to clarinet and oboe) suggests the sadness of the rejected lover. Then the key changes to the tonic major, and the melody develops into a passionate love theme. The Gipsy folk song, suggesting fate, interrupts the conclusion of the love song, and leads into a dance tune, first played by violin solo, and then developed at some length, descriptive of the light-hearted nature of the Gipsy girl. The love theme is now heard again in a quicker tempo than originally, with scraps from the girl's dance tune interwoven with it. A kind of recitative from 'cellos suggests the lover pleading with the girl, but the Gipsy folk song heard immediately after expresses the hopelessness of his appeal, and she dances away to join the Gipsy revels, which (with the final ff reference to the Gipsy folk song just before the end) brings the overture to a conclusion.

8.11: Tenor solo—Mr. G. Austin Blackie, "Mother o' Mine" (Tours).

8.15: Steel guitar duos—Messrs. Berthold and Bent, (a) "Girl of My Dreams" (Clapp); (b) "Drowsy Waters" (Allan).

8.22: Entertainers—The Jacksons, sketch, "The Railway Porter"; song, "O List to the Song of Spring" (Henry).

8.37: Suite—Orchestra, "By the Blue Hawaiian Waters" (Ketelbey): (1) Hula Dance; (2) The "Kanaka" Lover Appears; (3) Song of the Hula Girl; (4) Dance of the Betrothal Ceremony.

Entr'acte—Orchestra, "Three o'clock in the Morning" (Bobledo).

8.47: Chorus with orchestra—Light Opera Co., gems from "The Mikado" (Sullivan) (H.M.V. record EB5).

8.55: Instrumental—Orchestra, repeat number.

9.3: Weather report.

9.5: Steel guitar duos—Messrs. Berthold and Bent, (a) "Moonbeam, Kiss Her for Me" (Dixon-Woods); (b) "Let Us Waltz as We Say 'Good-bye.'"

9.12: Tenor solos—Mr. G. Austin Blackie, (a) "Joy and Pleasure" (McGeogh); (b) "Love, I Have Won You" (Landon Ronald).

9.16: Suite—Orchestra, "Hyde Park" (Jalowicz); (1) Church Parade; (2) Rotten Row; (3) On the Serpentine; (4) Around the Bandstand.

9.26: Entertainers—The Jacksons, sketch, "Married Life in 1949" (original); song, "The Little White House" (Dowling Handley).

9.36: Musical comedy selection—Orchestra, "The Rainbow" (Gershwin).  
 Columbia dance programme:

9.46: March medley—H.M. Grenadier Guards Band, "Martial Moments" (arr. Winter) (Columbia record 9065).

Fox-trot, with vocal chorus—Park Central Hotel Orchestra, "Golden Gate" (Jolson) (Columbia 01350).

Fox-trot, with vocal chorus—Ambassadors' Band, "Forty-seven Ginger-headed Sailors" (Sarony) (Columbia 01338).

Vocal duet—Layton and Johnstone, "Just Like a Melody Out of the Sky" (Donaldson) (Columbia 01339).

9.59: Tenor solo—Seamus O'Doherty, "The Pride of Tipperary" (Lockhead) (Regal G20343).

Band selection—H.M. Grenadier Guards, "In a Clock Store" (Orth) (Columbia 9029).

Fox-trot—Ambassadors' Band, "I Just Roll Along Having My Ups and Downs" (Trent) (Columbia 01338).

Fox-trot with vocal chorus—Ipana Troubadours, "'S Wonderful" (Gershwin) (Columbia 01306).

Hawaiian guitar, banjo, and ukulele trio, "My Hawaii" (Lewis) (Columbia 3606).

10.16: Monologue—Milton Hayes, "Meanderings of Monty—Monty Attends a Board Meeting" (Hayes) (Columbia 01106).

Male quintet—Singing Symphonies, "My Ohio Home" (Kahn) (Columbia 01088).

Organ solos—G. T. Pattman, (a) "Polly" (Zamecnik); (b) "Janette" (Williams) (Columbia 01144).

Fox-trot—Debroy Somers' Band, "Without You, Sweetheart" (De Silva) (Columbia 01249).

10.36: Tenor solo—Hubert Bisdell, "Parted" (Tosti) (Columbia 02598).  
 Humoresque—Australian Commonwealth Band, "Slidin' Thro' the Rye" (Hawkins) (Columbia 01235).  
 Male quartet—Shannon Male Quartet, "The Sidewalks of New York" (Lawlor) (Regal G20298).  
 Pianoforte solo—Gil Dech, "Hallelujah" (Youmans) (Columbia record 01205).  
 Vocal with novelty accompaniment—Ukulele Ike, "Chiquita" (Wayne) (Columbia 01265).  
 Vocal duet—Jack Lumsdaine and Len Maurice, "That's My Mammy" (Perse) (Columbia 01191).

11.1: Close down.

## 3YA, CHRISTCHURCH (306 METRES)—TUESDAY, MARCH 12. SILENT DAY.

## 4YA, DUNEDIN (463 METRES)—TUESDAY, MARCH 12.

3 p.m.: Town Hall chimes.

3.1: 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 Office, "Tourist Resorts."

8.0: Town Hall chimes.

Concert by the St. Kilda Band, under the conductorship of Mr. James Dixon, and assisting artists.

8.1: March—Band, "On the Quarter Deck" (Alford).

Waltz—Band, "Beauty's Bower" (Greenwood).

8.14: Contralto solo—Miss Dorothy Skinner, "Ships of Arcady" (Head).

8.18: Chorus and orchestra, Victor Arden and Phil Ohman's Orchestra, selections from "Funny Face" (H.M.V. record BB28).

8.22: Recital—Miss Joyce Hould, "Eulogy on Music" ("Merchant of Venice"), (Shakespeare).

8.27: Overture—Band, "Tancredi" (Rossini).

Cornet solo with band accompaniment, "Danny Boy" (Weatherley).

8.41: Baritone solos—Mr. Arthur W. Allo, (a) "Uncle Rome" (Homer); (b) "Son of Mine" (Wallace).

8.48: Soprano with orchestra and chorus—Toti Dal Monte and La Scala Chorus, "Lo Dice Ognun" ("Tis Known to All"), (Donizetti), (H.M.V. record DB152).

8.52: Selection—Band, "Irish Melodies" (Hume).

9.6: Weather report.

9.8: Baritone and male quartet—Jno. Goss and Cathedral Male Quartet, (a) "Lowlands"; (b) "Highland Laddie" (arr. Harris), (H.M.V. record B2698).

9.12: Air with variations—Band, "Sandon" (Rimmer).

9.20: Contralto solos—Miss Dorothy Skinner, (a) "My Ships" (Barratt); (b) "The Miller's Song" (Schubert).

9.27: Chorus and orchestra—Victor Arden and Phil Ohman's Orchestra, selections from "Good News" (de Sylva), (H.M.V. record BB28).

9.31: Recital—Miss Joyce Hould, two Dickens' sketches.

9.39: Intermezzo—Band, "Community Songs" (Rimmer).

9.46: Baritone solo—Mr. Arthur W. Allo, "Onaway, Awake Beloved" (Cowan).

9.50: Soprano with chorus—Toti Dal Monte and La Scala Chorus, "Le Ricchezze Il Grado" ("To My Heart, What is Wealth"), (Donizetti), (H.M.V. record DB152).

9.54: March—Band, "Queen of the South" (Rimmer).

10.0: Close down.

## Wednesday, March 13

## 1YA, AUCKLAND (333 METRES)—WEDNESDAY, MARCH 13.

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.

7.15: News and market reports.

7.45 Talk—Mr. Norman Kerr, "Physical Culture."

8.0: Chimes.

8.1: Overture—Orchestra, "Magic Flute" (Mozart).

8.11: Contralto solo—Miss Madge Clague, "Sea Wrack" (Harty).

8.15: Band—H.M. Grenadier Guards, (a) "Turkish Patrol" (Michaelis); (b) "The Smithy in the Woods" (Michaelis), (Columbia 4111).

8.21: Tenor solo—Mr. William Sleep, "When My Ships Come Sailing Home" (Stewart).

8.24: Humorous recital—Miss Rhona Speed, "Seaside Gossip."

8.29: Novelty—Orchestra, "In a Clock Store" (Strauss).

8.35: Talk—Mr. A. B. Chappell, "The Maori—His Music."

8.48: Contralto solos—Miss Madge Clague, (a) "The Silver Ring" (Chaminade); (b) "Requiem" (Homer).

8.56: Selection—Orchestra, "Der Rosenkavalier" (Strauss).

9.6: Weather report.

9.8: Novelty—The Asquiths, "Thirty-minute Drawing-room Entertainment."

- 9.38: Selection—H.M. Grenadier Guards, "New Sullivan Selection" (arr. Godfrey), (Columbia Record 02731).  
 9.46: Tenor solos—Mr. W. H. Sleep, (a) "Red Devon by the Sea" (Jepson); (b) "Beneath Thy Window" (Teschemacher).  
 9.53: Recitals—Miss R. Speed, (a) "My Ships"; (b) "Paradise Orientale."  
 9.59: Selection—Orchestra, "To-night's the Night" (Rubens).  
 10.9: Close down.

**2YA, WELLINGTON (420 METRES), WEDNESDAY, MARCH 13.**  
**SILENT DAY.**

**3YA, CHRISTCHURCH (306 METRES)—WEDNESDAY, MARCH 13.**

- 3 p.m.: Afternoon session—Selected gramophone items.  
 4.25: Sports results.  
 4.30: Close down.  
 6.0: Children's session, conducted by "Big Brother and Mother Hubbard."  
 7.30: Adding stock market reports.  
 8.0: Chimes.  
 8.1: Orchestral—New Light Symphony Orchestra, "Persiflage" (Francis), (H.M.V. Record B2754).  
 8.5: Soprano solo—Miss Hilda Hutt, "Valse Song" (Faust). (Gounod).  
 8.9: Pianoforte solo—Miss Eileen Hughson, "Automne" (Chaminade).  
 8.13: Tenor solo—Mr. T. S. Rogers, "The Dream" (Rubenstein).  
 8.17: Orchestral—Weber's Orchestra, "Faust" Selection (Gounod), (H.M.V. Record C1511).  
 8.25: Vocal quartet—The Dulcet Quartet, "Where My Caravan Has Rested" ("Romany Songs"), (Lohr).  
 8.28: Orchestral items—Studio Orchestra, Gipsy Songs (Dvorak):  
 1. "I Chant My Lay."  
 2. "Tune Thy Strings O Gipsy."  
 3. "The Old Mother."  
 4. "Gipsy's Liberty."  
 8.37: Contralto solos—Miss Nellie Lowe, (a) "How Many a Lonely Caravan"; (b) "Oft in the Great Bazaars" (from "A Lover in Damascus"), (Woodforde-Finden).  
 8.42: Recital—Rev. B. Dudley, "Mixed Metaphors" (MS.).  
 8.46: Tenor and baritone duet—The Dulcet Duo, "I Wish to Tune My Quivering Lyre" (Watson).  
 8.50: Waltz—International Concert Orchestra, "The Waltz Dream" (Strauss), (Zonophone Record EF18).  
 8.54: Baritone solo—Mr. A. G. Thompson, "From Rushy Beds of Silver Nile" (Balfe).  
 8.58: Weather report.  
 9.0: Talk on Astronomy—Rev. B. Dudley, F.R.A.S., "The Meteor Crater at Arizona."  
 9.13: Duet with chorus—(a) "Rivedrai le Foreste Embalsamete"; (b) "Su Dunque" (Verdi), (H.M.V. Record DB1153).  
 9.20: Overture—Studio orchestra, "Rosamunde" (Schubert).  
 9.29: Soprano solo—Miss Hilda Hutt, "Leggenda" (Mascagni).  
 9.33: Pianoforte solo—Miss Eileen Hughson, "Polonaise in G Sharp Minor" (Chopin).  
 9.37: Tenor solo—Mr. T. G. Rogers, "Onaway! Awake Beloved" (Coleridge-Taylor).  
 9.41: Contralto solo—Miss Nellie Lowe, "La Serenata" (Braga).  
 9.45: Orchestral—Weber's Orchestra, "Vienna By Night" (Komzak), (H.M.V. Record C1507).  
 9.53: Vocal quartet—The Dulcet Quartet, "Alas, That Spring Should Vanish With the Rose" (from "A Persian Garden"), (Lehmann).  
 9.57: Baritone solo—Mr. A. G. Thompson, "The Courier of Moscow" (Rodney).  
 10.1: Orchestral—Studio Orchestra, (a) "Minuet" (Beethoven); (b) "Grand March" (from "Tannhauser"), (Wagner).  
 10.7: Close down.

**4YA, DUNEDIN (463 METRES)—WEDNESDAY, MARCH 13.**

- 3 p.m.: Town Hall chimes.  
 7.1: Request gramophone recital.  
 7.40: News session.  
 8.0: Town Hall chimes.  
 8.1: Overture—National Symphony Orchestra, "Stradella" (Flotow) (Zonophone Record EE116).  
 8.9: Mezzo-soprano solo—Miss Molly Vickers, "Awake" (Pelissier).  
 8.13: Instrumental trios—Dunedin Banjo Trio, (a) "My Blue Ridge Mountain Home" (Robison); (b) "A Shady Tree" (Donaldson).  
 8.20: Recitals—Miss Rona Scott, (a) "Papa and the Boy"; (b) "The Weather Fiend."  
 8.30: Baritone solos—Jno. Brownlee, (a) "A Word Allow Me"; (b) "A Song of Tender Memories" ("I Pagliacci") (Leoncavallo), (H.M.V. Record D1385).  
 8.38: Scottish humour—Mr. J. A. Paterson, "My Bonnie Highland Maggie" (McFarlane); (b) "Scotland's Whisky" (Merson).  
 8.46: Instrumental trio—Dunedin Banjo Trio, "Collette" (Blair).  
 8.50: Baritone solo—Lawrence Tibbet, "Drink to Me Only" (Calcott) (H.M.V. Record DA886).  
 8.54: Mezzo-soprano solos—Miss Molly Vickers, (a) "Valley of Laughter" (Sanderson); (b) "Cuckoo" (Shaw).  
 9.1: Instrumental trios—Dunedin Banjo Trio, "You're a Real Sweetheart" (Friend).  
 9.5: Weather report.

- 9.7: Orchestral—New Light Symphony Orchestra, (a) "Scene de Ballet Marionettes"; (b) "Persiflage" (Glazounov) (H.M.V. Record B2754).  
 9.15: Recital—Miss Rona Scott, selected.  
 9.20: Instrumental trio—Dunedin Banjo Trio, "Saxophone Waltz" (Sisk).  
 9.24: Scottish humour—Mr. J. A. Paterson, "I'm Very Glad I'm Marriett Tae the Wife" (Fyffe).  
 9.29: Instrumental trio—Dunedin Banjo Trio, "Sometimes I'm Happy" (Youmans).  
 9.33: "His Master's Voice" Dance Programme:  
 Waltz—International Concert Orchestra, "Blue Danube" (Strauss) (Zonophone Record EF21).  
 Comedian with chorus—Clarkson Rose, "Hippopotamus" (Carlton) (Zonophone 5145).  
 Foxtrot with vocal chorus—Shilkret's Orchestra, "Flower of Love" (H.M.V. EA431).  
 Foxtrot with vocal refrain—Shilkret's Orchestra, "Dancing Shadows" (Golden) (H.M.V. EA367).  
 Waltz—Paul Whiteman's Orchestra, "Cheerie Beerie Bee" (Wayne) (H.M.V. EA396).  
 9.49: Tenor solo—Franklyn Baur, "Just Across the Street From Heaven" (Newman) (Zonophone EE107).  
 Saxophone solo—Rudy Wiedoeft, "Runebola" (Wiedoeft), (Zonophone EE119).  
 Tango Argentino—International Novelty Orchestra, "Y Como le Va?" (Valverde) (H.M.V. EA364).  
 Wurlitzer organ solo—Jesse Crawford, "The Dance of the Blue Danube" (Fisher) (H.M.V. EA404).  
 10.1: Vocal duet—Maurice and Sydney, "Toy-Town Artillery" (Lynton) (Zonophone 5161).  
 Dance orchestra—Shilkret's Rhythm Melodists, "Dolly Dimples" (Alter) (H.M.V. EA336).  
 10.7: Baritone solo—John Brownlee, "Sirs! Your Toast" (Bizet), (H.M.V. D1396).  
 Wurlitzer organ solo—Jesse Crawford, "I Can't Do Without You" (Berlin) (H.M.V. Record EA404).  
 Waltz—Wurlitzer organ solo—Chas. W. Saxby, "Jennette" (Nicholls) (Zonophone Record 5094).  
 Yale Blues—Rio Grande Tango Band, "A Blue Serenade" (Lytell) (H.M.V. Record B5355).  
 10.21: Tenor with cinema organ—Gerald Griffin, "My Irish Song of Songs" (Sullivan) (Zonophone Record 2989).  
 Wurlitzer organ solo—Jesse Crawford, "King for a Day" (Lewis) (H.M.V. Record EA425).  
 Foxtrot with vocal refrain—Nat. Shilkret and Victor Orchestra, "Hallelujah" (Robin) (H.M.V. Record EA253).  
 Foxtrot with vocal refrain—Waring's Pennsylvanians, "What Do You Say?" (Yellen) (H.M.V. Record EA340).  
 10.34: Male quartet—De Reszke Singers, "My Lady Chlo" (Leighton) (H.M.V. Record E4321).  
 Foxtrot—Nat Shilkret's Orchestra, "Rio Rita" (McCarthy) (H.M.V. Record EA315).  
 Foxtrot—Zes Confrey, "Polly" (Zamecnik) (H.M.V. EA267).  
 Foxtrot—Nat Shilkret's Orchestra, "The Kinkajou" (McCarthy) (H.M.V. EA315).

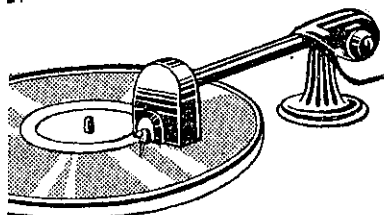
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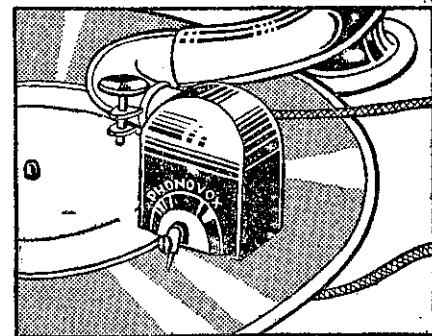
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- 10.47: Male quartet—De Reszke Singers, "Absent" (Metcalf) (H.M.V. Record E482).  
 Duet with violin and guitar, "Dalhart and Robinson, "Oh, Suzanna" (Foster) (H.M.V. Record EA309).  
 Hawaiian—Ferrer and Paaluh, "Hawaiian Waltz Medley" (traditional) (H.M.V. Record B2369).  
 Barn Dance—Bert Firman's Dance Orchestra, "My Lady Dainty" (Hess) (Zonophone Record 5118).  
 Waltz—The Troubadours, "La Golondrina" (The Swallow) (H.M.V. Record EA349).  
 Schottische—International Novelty Quartet, "Lena" (Mewes) (Zonophone Record EE67).  
 Close down.

## Thursday, March 14

### 1YA, AUCKLAND (333 METRES)—THURSDAY, MARCH 14.

- 3 p.m.: Afternoon session—selected studio items.  
 3.30: Talk—Miss Hoyles, "Handicraft."  
 3.45: Studio items.  
 4.0: Literary selection by the Announcer.  
 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: Chimes.  
 8.1: Overture—Bournemouth Municipal Orchestra, "Pique Dame" (Suppe) (Columbia 02730).  
 8.9: Presentation by The Auckland Little Theatre Society of "Outward Bound" (Sutton Vane):  
 ACT 1.—A scene in the smoking-room of a small ocean liner. Entr'acte.  
 ACT 2.—The same scene in the evening of the same day. Entr'acte.  
 ACT 3.—The same scene on an afternoon some days latter.  
 10.0: "His Master's Voice" Dance Programme:  
 March—Philadelphia Symphony Orchestra, "Damnation of Faust"—"Rakoczy March" (Berlioz) (H.M.V. 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. EA368).  
 Waltz with vocal refrain—The Troubadours, "When Love Comes Stealing" (Rapee) (H.M.V. EA410).  
 10.14: Baritone solo—Lawrence Tibbett, "Drink to Me Only" (Calcott), (H.M.V. DA886).  
 Waltz with vocal refrain—The Troubadours, "A Kiss Before Dawn" (Perkins) (H.M.V. EA410).  
 Foxtrot with vocal chorus—Paul Whiteman's Orchestra "My Angel" (Pollock) (H.M.V. EA362).  
 Foxtrot with vocal refrain—Nat Shilkret's Orchestra, "Get Out and Get Under the Moon" (Tabais) (H.M.V. EA368).  
 10.27: Orchestral—Philadelphia Symphony Orchestra, "Samson and Delilah" (Saint-Saens) (H.M.V. ED7).  
 Male voices—The Revellers, "Mammy is Gone" (de Sylva) (H.M.V. EA384).  
 Piano solo—Pauline Alpert, "The Doll Dance" (Brown), (Zonophone EE98).  
 Waltz—Firman's Dance Orchestra, "I'm Away From the World" (Clare) (Zonophone 5099).  
 Dance orchestra with vocal chorus—Salon Orchestra, "My Blue Heaven" (Whiting) (H.M.V. EB18).  
 10.40: Organ solo—Edwin H. Lemare, "Aloha-oe" (Liliuokalani) (Zonophone EE93).  
 Male voices—The Revellers, "Dream River" (Brown) (H.M.V. EA384).  
 Foxtrot—Firman's Orchestra, "When I Ring Your Front Door Bell" (Lyn) (Zonophone 5099).  
 Dance orchestra—New Light Symphony Orchestra, "Just a Memory" (de Sylva) (H.M.V. EB18).  
 10.53: Comedian—Sir Harry Lauder, "Just Got Off the Chain" (Lauder) (H.M.V. D1434).  
 Waltz with vocal refrain—Geo. Olsen's Music, "King for a Day" (Lewis) (H.M.V. EA429).  
 Waltz with vocal chorus—Paul Whiteman's Orchestra, "Mississippi Mud" (Barria) (H.M.V. EA429).  
 11.0: Close down.

### 2YA, WELLINGTON (420 METRES)—THURSDAY, MARCH 14.

- 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 Len.  
 7.0: News session—Market reports and sports results.  
 7.40: Lecturette—Mr. J. W. Fergie, of the Publicity Branch of the New Zealand Railways—"The People's Railways."  
 8.0: Chimes of the G.P.O. clock.  
 Studio concert by the Wellington Municipal Tramways' Band, under the conductorship of Mr. T. Goodall, and assisting artists.  
 8.1: March—Band, "Old Comrades" (Teike).  
 Overture—Band, "Pied Piper" (Ham).

- 8.12: Mezzo-soprano solos—Miss Monica Malfroy, (a) "Ay, Ay, Ay" (Spanish Serenade), (Friere); (b) "Butterfly Wings" (Montague Phillips).  
 8.19: Cornet solo—Mr. T. Goodall, "Titania" (Rimmer).  
 8.25: Excerpt—Band, "Chant Sans Paroles" (Tschalkowsky).  
 8.30: Baritone solo—Mr. Claude O'Hagan, "The Drover" (Stoneham).  
 8.34: Humour—Pat and Walter, "Blossom's Film Scenario" (Henry).  
 8.41: Fox-trot—Nat Shilkret's Orchestra, "Dainty Miss" (Barnes), (H.M.V. record EA276).  
 8.44: Contralto solo—Miss Violet Roberts, "A Little Love Nest Just For Two" (Lohr).  
 8.48: Tenor solos—Mr. Oliver Foote, (a) "O Promise Me" (De Koven); (b) "Two Eyes of Grey" (McGeogh).  
 8.54: Selection—Band, "Lorenzo" (Keighley).  
 9.1: Weather report.  
 9.3: Mezzo-soprano solos—Miss Monica Malfroy, (a) "Where Go the Boats?" (b) "My Bed is Like a Boat" (from "Children's Pictures"), (Del Riego).  
 9.9: Baritone solos—Mr. Claude O'Hagan, (a) "Red Devon by the Sea" (Clarke); (b) "An Emblem" (Thompson).  
 9.16: Male quartet—The Revellers, "Oh, Lucindy" (Hollingsworth), (H.M.V. record EA430).  
 9.19: Suite—Band, "A Moorside Suite" (Holst).  
 9.29: Contralto solos—Miss Violet Roberts, (a) "Just" (Bradford); (b) "When You're Away" (Sanderson).  
 9.36: Humour—Pat and Walter, "My Wireless" (Henry and Reeve).  
 9.43: Waltz—Band, "Bella Nita" (Trottere).  
 9.49: Tenor solo—Mr. Oliver Foote, "Kashmiri Song" (Woodforde-Finden).  
 9.52: Male quartet—Revellers, "Beautiful" (Gillespie), (H.M.V. record EA430).  
 9.55: March—Band, "Olympian" (Demare).  
 10.0: Close down.

### 3YA, CHRISTCHURCH (306 METRES)—THURSDAY, MARCH 14.

- 3 p.m.: Afternoon session—Selected gramophone items.  
 4.25: Sports results.  
 4.30: Close down.  
 6.0: Children's session conducted by "Uncle John"  
 7.15: News session.  
 7.30: Talk—Miss B. Tossman, "Russian Furs"  
 8.0: Chimes.  
 8.1: Overture—Rebroadcast of 2YA, Wellington.  
 8.6: Mixed Quartet—The Melodious Four, (a) "Oh! What a Lovely Magic Hath been Here," (Bantock); (b) "On Himalay" (Bantock).  
 8.11: Pianoforte solo—Miss Dorothy Davies, "Rhapsody in G Minor" (Brahms).  
 8.15: Soprano solos—Miss Frances Hamerton, (a) "A Summer's Night" (Loth); (b) "Fairy Lullaby" (Quilter); (c) "Who is Sylvia?" (Quilter).  
 8.20: 'Cello solo, Mr. Harold Beck "Romance" (Debussy).  
 8.24: Baritone solos—Mr. T. D. Williams (a) "Canadian Hunters' Song", (Mallinson); (b) "We Sway Along the Ridges" (Mallinson). (Description of train journey).  
 8.28: Grand Organ solos—Marcel Dupre, "Prelude and Fugue in G Major" (Bach) (H.M.V. Record D1402).  
 8.38: Contralto solo—Miss Belle Renaut, "Evening Boat Song" (Schubert).  
 8.40: Instrumental Trio—Christchurch Broadcasting Trio, "Allegro Vivace" (from Trio in D Major) (Beethoven).  
 8.50: Soprano and tenor duet—The Melodious Duo, "Come Silver Moon" (Besley).  
 8.54: Orchestral—National Symphony Orchestra, "Sylvia Ballet" ("Cortège de Bacchus") (Delibes) (H.M.V. Record EB24).  
 8.58: Tenor solo—Mr. Russell Sumner "In Native Worth" (Haydn).  
 9.0: Weather report.  
 9.4: Orchestral—Victor Concert Orchestra, (a) "Amaryllis" (Air Louis XII.) (Thys); (b) "Minuet in G" (Paderewski) (H.M.V. Record EA240).  
 9.10: Mixed vocal quartet—The Melodious Four, "My Love is Like a Red, Rose" (Schumann Davies).  
 9.14: Pianoforte solo—Miss Dorothy Davies, "Intermezzo" (Brahms).  
 9.18: Soprano solo—Miss Frances Hamerton, "The Violet" (Schubert).  
 9.22: 'Cello solo—Mr. Harold Beck, "Slow Movement from Concerto" (Schumann).  
 9.27: Soprano and tenor duet—The Melodious Duo, "Colonial Song" (Grainger).  
 9.31: Comedian—Frank Crumit, "The Three Trees" (McNaughton), (H.M.V. Record EA387).  
 9.34: Instrumental trios—Broadcasting Trio (a) "Entracte" (Schubert); (b) "Andante Scherzo" (Mathais).  
 9.42: Bass solo—Mr. T. D. Williams, "Vulcan's Song" (Gounod).  
 9.46: Contralto solo—Miss Belle Renaut, (a) "To Music" (Schubert); (b) "Request" (Franz).  
 9.51: Orchestral—Philadelphia Symphony Orchestra, "Invitation to the Waltz" (Weber) (H.M.V. Record D1285).  
 9.59: Tenor solo—Mr. Russell Sumner, "Romance Marie" (Franz).  
 Mixed Quartet—The Melodious Four "My Land" (National Song of New Zealand) (Wedde).  
 10.5: Close down.

### 4YA, DUNEDIN (463 METRES)—THURSDAY, MARCH 14.

SILENT.



# Friday, March 15

## 1YA, AUCKLAND (333 METRES)—FRIDAY, MARCH 15.

- 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 Nod and Aunt Jean.  
 7.15: News and market reports.  
 8.0: Chimes.  
 8.1: Orchestral—Royal Philharmonic Orchestra, "Symphony No. 6 in C Major" (1st. Movement—Allegro) (Atterberg) (Columbia Records 04216/7).  
 8.13: Vocal quartet—Clarion Quartet, "The Heart Bowed Down" (Parks).  
 8.17: Instrumental trios—Auckland Trio, (a) "The Two Sheep" (Martini); (b) "Floods of Spring" (Rachmaninoff).  
 8.27: Soprano solo—Miss Alma McGruer, "Golden Dancing Days" (Phillips).  
 8.31: Recital—Mr. Alan McSkimming, selected.  
 8.37: Vocal duet—Messrs. Simpson and Black, "At Peace With the World" (Berlin).  
 8.41: Pianoforte solo—Mr. Eric Maxwell, "Devotion" (Liszt-Schumann).  
 8.47: Contralto solo—Miss Beryl Smith, "A Soft Day" (Stanford).  
 8.51: Cello solo—Miss M. Wright, selected.  
 8.56: Tenor solo—Mr. James Simpson, "I Arise From Dreams of Thee" (Salaman).  
 9.0: Recitals—Mr. Alan McSkimming, "The Game of Life."  
 9.7: Weather report.  
 9.9: Vocal duet—Misses McGruer and Smith, "Bird Songs at Eventide" (Coates).  
 9.13: Instrumental trio—Auckland Trio, "Elegy from Trio in D Minor" (Arensky).  
 9.22: Bass solo—Mr. Duncan Black, "Valhalla's Walls" (Collison).  
 9.26: Pianoforte solos—Mr. Eric Maxwell, (a) "Gluck Gavotté" (Brahms); (b) "Whims" (Schumann).  
 9.32: Vocal quartet—Clarion Quartet, "The Lark Sings" (Mendelssohn).  
 9.35: Gramophone lecture-recital—Mr. Karl Atkinson, "Twentieth Century Songs and Singers"  
 10.0: Close down.

## 2YA, WELLINGTON (420 METRES), FRIDAY, MARCH 15.

- 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. J. W. Mawson, F.R.I.B.A., M.T.P.I., "The Principles of Town Planning."  
 8.0: Chimes of the G.P.O. clock.  
 Special programme by The Strollers Concert Party.  
 8.1: March—Orchestra, "Flag of Victory" (Blon).  
 Waltz—Orchestra, "Spanish Waltz" (Waldteufel)  
 8.11: The Strollers will entertain:  
 Chorus—"Tell Me, Pretty Maiden" ("Floradora") (Stuart).  
 Tenor solo—"A Wandering Minstrel, I" ("The Mikado") (Gilbert and Sullivan).  
 Soprano solo—"The Moon and I" ("The Mikado").  
 Sketch—"The Company Will Recite."  
 8.31: Grand opera selection—Orchestra, "Il Trovatore" (Verdi).  
 8.41: Duet with male chorus—Florence Austral and Browning Mummery, "Miserere" ("Il Trovatore") (Verdi) (H.M.V. record D1302).  
 Chorus—Victor Chorus, "Anvil Chorus" ("Il Trovatore") (Verdi) (H.M.V. record EA89).  
 Wurlitzer organ solo—Reginald Foort, "Valse Fleurs" ("Casse-Noisette") (Tchaikowsky) (H.M.V. record C1386).  
 Bass-baritone and male chorus—Peter Dawson, "The Old Superb" (Stanford) (H.M.V. record C1479).  
 8.57: Instrumental—Orchestra, repeat number.  
 9.5: Weather report.  
 9.7: The Strollers will again entertain:  
 Baritone and chorus—"You've Got the High Jinks" ("High Jinks").  
 Soubrette—"Alice Blue Gown" (Irene).  
 Comic songs and patter, selected.  
 Vocal duet—"None Shall Part Us" ("Iolanthe" (Sullivan).  
 9.27: Suite—Orchestra, "Scenes from the Kinema" (Ketelbey): (1) Rhapsody; (2) Amaryllys; (3) Bacchanale.  
 9.37: The Strollers, in further items:  
 Chorus—"The Purity Brigade" ("Belle of New York") (Kerker).  
 Tenor solo—"Bird Songs at Eventide" (Coates).  
 Sketch—"The Parting" (Peach).  
 Baritone solo—"Irene" (Irene).  
 Vocal duet—"You Can Dance with Any Girl at All" ("No, No, Nanette" (Youmans).  
 9.52: Musical comedy selection—Orchestra, "Pirates of Penzance" (Sullivan).  
 10.2: Close down.

## 3YA, CHRISTCHURCH (306 METRES)—FRIDAY, MARCH 15.

- 3 p.m.: Afternoon session—Selected gramophone items.  
 4.25: Sports results.  
 4.30: Close down.  
 6.0: Children's session.  
 7.15: News session.  
 8.0: Chimes.  
 Popular and Miscellaneous Programme.  
 8.6: Vocal quartet—Valencia Quartet, "It Was the Time of Roses" (Robertson).  
 8.10: Violin solo—Miss Irene Morris, "Air" (Pergolese).  
 8.14: Soprano solo—Miss Renetta Rings, "I Love You So" (From Chu Chin Chow) (Norton).  
 8.19: Interval of light numbers—The Rhythmic Duo, "A Medley of Musical Moments."  
 8.28: Bass solo—Mr. F. A. Miller, "I Fear no Foe" (Pinsuti).  
 8.32: Humour—Jno. Henry and Blossom "The Stocking" (Henry and Reeve) (H.M.V. Record B2393).  
 8.38: Instrumental Trio—Christchurch Broadcasting Trio, "Andantino and Rondo" (From F Major Trio) (Reissiger).  
 8.47: Tenor and bass duet—The Valetta Duo, "Love and War" (Cooke).  
 8.51: Contralto solo—Miss Mary Taylor, "Friend o' Mine" (Sanderson).  
 8.55: Violin solo—Miss Irene Morris, "Spanish Dance" (Granados).  
 8.59: Weather report.  
 9.0: Tenor solo—Mr. W. Bradshaw, "My Pretty Jane" (Bishop).  
 Soprano and contralto duet—Valencia Duo, "The Last Rose of Summer" (Moffatt).  
 9.7: Waltz—International Quartet, Novelty, "Cuckoo" (Jonasson) (Zonophone Record EE67).  
 9.10: Mixed quartet—Valencia Quartet, "Blow Soft Wind" (Facer).  
 9.14: Instrumental Trio—Christchurch Broadcasting Trio, (a) "Andante in A Major," (Papini); (b) "Gavotte" (Thomas).  
 9.21: Tenor song—Mr. W. Bradshaw, "The March of the Cameron Men" (Moffatt).  
 9.25: Minstrelsy—The Rhythmic Duo, "In a Menu of Melodious Musical Moments."  
 9.35: Columbia Dance Programme.  
 Foxtrot with vocal chorus—Debroy Somers' Band, "The Toy Town Artillery" (Frederick) (Columbia Record 01306).  
 Waltz—Eddie Thomas's Collegians "Till We Meet Again" (Whiting) (Columbia 02553).  
 Foxtrot—Paul Whiteman's Orchestra, "Constantinople" (Carlton) (Columbia 07002).  
 9.47: Soprano and male quartet—Norah Blaney and The Ramblers, "Sweet Suzanne" (Leslie) (Columbia 01170).  
 Selection—Debroy Somers' Band, "Good News" (De Sylva) (Columbia 02720).  
 Foxtrot—Paul Whiteman's Orchestra, "Last Night I Dreamed You Kissed Me" (Kahn) (Columbia 07002).  
 10.1: Tenor with orchestra—Alfred O'Shea, "Just a Little Love, A Little Kiss" (Ross) (Columbia 03599).  
 Instrumental—Paul Whiteman's Orchestra, "Jeannine, I Dream of Lilac-Time" (Gilbert) (Columbia 07505).  
 Waltz—Rio Marimba Serenaders, "Dolores Waltz" (Waldteufel) (Regal G20344).  
 Novelty Foxtrot—Debroy Somers' Band, "Rag Doll (Brown) (Columbia 01341).  
 10.15: Monologue—Milton Hayes, "Meanderings of Monty, Is Lipstick Nourishing?" (Hayes) (Columbia 01293).  
 Foxtrot (with incidental singing)—Stellar Dance Band, "Just Imagine!" (De Sylva) (Regal G20338).  
 Foxtrot with vocal chorus—Denza Dance Band, "Varsity Drag" (De Sylva) (Columbia 01151).  
 Foxtrot with vocal chorus—Paul Whiteman's Orchestra, "Get Out and Get Under the Moon" (Shay) (Columbia 07001).  
 10.29: Tenor solo—Alfred O'Shea, "Then You'll Remember Me" (The Bohemian Girl) (Balfe) (Columbia 03613).  
 Wurlitzer Organ solo—Milton Charles, "Cheerie-Beerie-Be" (Wayne) (Columbia 0914).  
 Waltz—Ben Selvin's Orchestra, "Ramona" (Wayne) (Columbia 01137).  
 Foxtrot with vocal chorus—South Sea Islanders, "Hanalei Bay" (Alahikea) (Columbia 0737).  
 10.43: Spoken novelty—Flotsam and Jetsam, "The Business Man's Love Song" (Hilliam) (Columbia 0995).  
 Vocal duet with piano—Gus Van and Joe Schenck, "Skadatin-Dee" (Tobins) (Regal G20336).  
 Foxtrot—Paul Whiteman's Orchestra, "Evening Star" (Turk) (Columbia 07001).  
 Waltz—Eddie Thomas's Collegians, "The Missouri Waltz" (Logan) (Columbia 02553).  
 Foxtrot—Ben Selvin's Orchestra, "In My Bouquet of Memories" (Akst) (Columbia 01137).  
 11.0: Close down.

## 4YA, DUNEDIN (463 METRES)—FRIDAY, MARCH 15.

- 3 p.m.: Town Hall chimes.  
 3.1: Selected gramophone items.  
 4.25: Sports results.  
 4.30: Close down.  
 6.0: Children's session, conducted by Aunt Sheila and Big Brother Bill.  
 7.15: News session.

- 7.30: Lecturette—"Book Review," Mr. H. Greenwood, of the Dunedin Athenaeum.
- 8.0: Town Hall chimes.
- 8.1: Overture—Royal Opera Orchestra, "1812 Overture" (Tchaikowsky), (H.M.V. records C1280/1):—  
Synopsis: This Overture, originally written in celebration of the consecration of the Cathedral of Christ in Moscow, commemorates the withdrawal of Napoleon from Moscow in 1812, when, after he had occupied the Kremlin, the inhabitants fired the city, and drove the French general out. As originally planned, the overture was to be played out of doors, in the public square in front of the Cathedral, by an orchestra of grand dimensions, reinforced by volleys of artillery and a full military band for the finale. The score of this Overture was completed by Tchaikowsky at Kamanka in 1880. This "1812" Overture is by far the most widely known of the Russian composer's music, and a few words will suffice to describe the general plan of its structure, and suggest its gorgeous display of orchestral resources. Three easily recognised themes form the principal material of the overture—the first (the one with which it opens with violas and violin cellos in solemn harmony) being taken from the Russian hymn, "God Preserve Thy People," the second, the French "Marseillaise," and the third the "Russian National Anthem." The introduction to the Overture is slow and solemn, the theme being the Russian hymn mentioned. Then comes the approach and apparent gradual victory of the French (the "Marseillaise") rising higher and ringing clearer, until suddenly everything is overwhelmed in a mighty uproar, out of which the opening theme emerges triumphantly, now most sonorously scored for the full orchestra. A boisterous coda, with the Russian National Anthem in the bass and the chiming of the cathedral bells, then brings the Overture to a crashing close.
- 8.13: Quartet—4YA Harmonists, "In Absence" (Buck).
- 8.17: Cello solo—Mr. P. J. Palmer, "Alla Pollacca" (Gotterman).
- 8.23: Soprano solo—Miss Mae Matheson, "The Cry of Rachel" (Salten).
- 8.27: Recitals—Mr. C. Russell Smith, (a) "If You Like"; (b) "Good-bye Little Cabin" (Service).
- 8.32: Grand organ solos—Reginald Goss-Custard, (a) "The Question" (Wolstenholme); (b) "The Answer" (Wolstenholme), (H.M.V. record E415):—  
Synopsis: Wolstenholme, the organist-composer, was blind. In the first number of this little bracket he questions in restless mood the reason for his affliction. In the second number, one of the simplest and yet most beautiful of inspired melodies, the composer hears the heavenly answer to his questionings—a message of peace and hope.
- 8.38: Baritone solo—Mr. F. M. Tuohy, "Bedouin Love Song" (Pinsuti).
- 8.42: Instrumental trio—4YA Broadcasting Trio, "Ave Maria" (Schubert).
- 8.48: Mezzo-soprano solo—Miss Mollie Andrews, "They Say" (Evans).
- 8.52: Pianoforte solo—Mrs. Ernest Drake, "Sonata" (McGill).
- 9.4: Weather report.
- 9.6: Instrumental trios—4YA Broadcasting Trio, (a) "Syncopation" (Kreisler); (b) "Poupee Valsante" (Poldini).
- 9.15: Soprano solo—Miss Mae Matheson, "Vissi D'Arte" ("La Tosca"), (Puccini).
- 9.19: Orchestral—Symphony Orchestra, (a) "La Vida Breve" (Spanish dance); (b) "L'Amour Sorcier" (De Falla), (H.M.V. record D1453).
- 9.27: Baritone solo—Mr. F. M. Tuohy, "Drake Goes West" (Sanderson).
- 9.31: Recital—Mr. C. Russell Smith, "The Clean Sweep" (Cecl).
- 9.36: Violin solos—Miss Eva Judd, (a) "Eleanore" (Coleridge-Taylor); (b) "A June Rose Bloomed" (Coleridge-Taylor).
- 9.44: Tenor solo—Mr. J. Montague, "I Heard You Singing" (Coates).
- 9.48: Vocal quartet—4YA Harmonists, "Allan Water" (traditional).
- 9.52: Cello solo—Mr. P. J. Palmer, "Menuetto" (Popper).
- 10.0: Mezzo-soprano solos—Miss Mollie Andrews, (a) "Dreaming of Home" (Besley); (b) "Spreading the News" (Oliver).
- 10.0: Mezzo-soprano solos—Miss Mollie Andrews, (a) "Dreaming of Home" (H.M.V. record C1253).
- 10.11: Close down.

## Saturday, March 16

### 1YA, AUCKLAND (333 METRES)—SATURDAY, MARCH 16.

- 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 Cinderella.
- 7.15: News and market reports.
- 8.0: Chimes.
- Special Irish programme in commemoration of St. Patrick.
- 8.1: Overture—Orchestra, "Reminiscences of Ireland" (Godfrey).
- 8.11: Chorus—The Troubadours, "Choral Fantasia of Irish Airs," Part 1 (traditional, arrgd. Lewis).
- 8.16: Baritone solo—"The Dear Little Girl" (Lohr).
- 8.20: Soprano solo—"I Know Where I'm Goin'" (traditional, arrgd. Hughes).
- 8.24: Chorus—The Troubadours, "Mine Own Countree" (arrgd. Oxenham).
- 8.28: Recitals—Mr. J. F. Montague, (a) "Sarsfield at Limerick" (McCauley); (b) "Shanahan's Ould Shebeen."

- 8.36: Baritone solo—Lawrence Tibbett, "Believe Me, If All Those Endearing Young Charms" (Moore) (H.M.V. Record DA886).
- 8.39: Suite—Orchestra—"Two Irish Tone Sketches" Op. 20 (O'Donnell):  
1. "The Mountain Sprite."  
2. "At the Pattern." (The "Pattern" is a dance at the cross-roads. The word is derived from "Patron." The "Patrons" (St. Patrick's) Day would not, of course, have been adequately celebrated without the gathering at the cross-roads.)
- 8.47: Vocal quartet—"Off in the Stilly Night" (traditional).
- 8.51: Soprano solo—"Love's Young Dream" (traditional).
- 8.54: Whispering voices and band—Devonshire Dance Band, "At the End of an Irish Moonbeam" (Golden) (Zonophone Record EE84).
- 8.57: Tenor solo—"The Gentle Maiden" (arrgd. Somerville).
- 9.2: Weather report.
- 9.3: Chorus—The Troubadours, "The Harp That Once" (arrgd. Stewart).
- 9.7: Cornet solos with orchestral accompaniment—Mr. P. Mohr and Orchestra, (a) "Killarney"; (b) "Last Rose of Summer."
- 9.13: Soprano solo—"The Irish Emigrant" (Dufferin).
- 9.17: Vocal quartet—"Quick, We Have But a Second" (Stanford).
- 9.21: Baritone solo—"Off to Philadelphia" (Haynes).
- 9.25: Humorous sketch—"Father Phil's Subscription List" (by request).
- 9.31: Tenor with cinema organ—Gerald Griffin, "My Irish Song of Songs" (Sullivan) (Xonophone Record 2989).
- 9.35: Vocal duet—"When Thro' Life Unblest" (arrgd. Hughes).
- 9.39: Selection—Orchestra, "The Shamrock" (Myddleton).
- 9.49: Baritone solo—"For the Green" (Lohr).
- 9.53: Chorus—The Troubadours, "Choral Fantasia on Irish Airs" Part 2, (arrgd. Lewis).
- 10.0: "His Master's Voice" Dance Programme:  
Orchestral—Symphony Orchestra, (a) "L'Amour Sorcier" (Love, the Magician); (b) "La Vida Breve" (Spanish Dance) (De Falla) (H.M.V. Record D1453).
- Male quartet—The Revellers, "Oh, Lucindy" (Rollingsworth) (H.M.V. Record EA430).
- Foxtrot 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—National Cavaliers, "Beautiful" (Gillespie) (H.M.V. Record EA430).
- Foxtrot with vocal refrain—Hamp's Kentucky Serenaders, "Blue Grass" (de Sylva) (H.M.V. Record EA407).
- Foxtrot—Geo. Olsen and His Music, "Who?" (Harbach) (H.M.V. Record EA79).
- Waltz with vocal refrain—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, "Lou'siana Lullaby" (Zoeller) (H.M.V. Record EA374).
- Hawaiian—Hilo Hawaiian Orchestra, "Hawaiian Nights" (Roberts) (H.M.V. Record EA310).
- Foxtrot—Hilo Orchestra, "My Bird of Paradise" (Berlin) (H.M.V. Record EA374).
- Violin with cinema organ—Elsie Southgate, "I Hear You Calling Me" (Marshall) (Zonophone Record 5109).
- Foxtrot—Statler's Pennsylvanians, "Happy-Go-Lucky Lane" (Lewis) (H.M.V. Record EA353).
- Foxtrot—Geo. Olsen and His Music, "Sunny" (Harbach) (H.M.V. Record EA79).
- 10.53: Vocal with guitar—Harry McClintock, "The Big Rock Candy Mountains" (McClintock) (Zonophone Record EE125).
- Foxtrot—Harry Reser's Banjo Boys, "Down South" (Myddleton) (H.M.V. Record EA353).
- 11.0: Close down.

### 2YA, WELLINGTON (420 METRES)—SATURDAY, MARCH 16.

- 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.
- 7.0: News session, market reports and sports results.
- 7.40: Lecturette—Mr. A. J. Nicholls (Hutt Valley Horticultural Society), "Gardening."
- 8.0: Chimes of the G.P.O. clock.
- 8.1: "St. Patrick's Day" Programme:  
Overture—Orchestra, "Overture to an Irish Comedy" (Ansell).
- 8.11: Vocal quartet—Melodie Four, "Eileen Alannah" (Thomas).
- 8.15: Baritone solo—Mr. R. S. Allwright, "Off to Philadelphia" (Haynes).
- 8.19: Song suite—Orchestra, "A Bunch of Shamrocks" (arrgd. Serey):  
1. "The Minstrel Boy." 2. "Barry Owen." 3. "Believe Me if all those Endearing Young Charms." 4. St. Patrick's Day." 5. "Dear Little Shamrock." 6. Come Back to Erin." 7. "Father O'Flynn." 8. "The Harp That Once Thro' Tara's Halls." 9. "Killarney." 10. "Wearing o' the Green." 11. "Irish Washerwoman."
- 8.34: Humour—Mr. Norman Aitken.
- 8.41: Hawaiian selections—Hilo Hawaiian Orchestra, (a) "Hawaiian Sunset" (waltz). (Vandersloot) (H.M.V. Record B2328); (b) "Sweet Hawaiian Dream" (Coleman) (H.M.V. Record B2328).
- 8.47: Tenor solo—Mr. S. Duncan, "If I Were King of Ireland" (traditional).
- 8.51: Instrumental—Orchestra, repeat number.

- 8.59: Weather report.  
 9.1: Vocal duet—Messrs. S. Duncan and W. W. Marshall, "The Moon Hath Raised her Lamp Above" (Benedict).  
 9.5: Contralto and male quartet—Sophie Braslau, "Old Folks at Home" (Forster) (Columbia Record 04215).  
 9.9: Instrumental—Orchestra, (a) "Londonderry Air" (folk song); (b) "Coronach" (Barratt).  
 9.19: Selected—"Parnell."  
 9.26: Tenor solo—Mr. F. Bryant, "Fairy Tales of Ireland" (Coates).  
 9.30: Contralto and male quartet—Sophie Braslau, "Carry Me Back to Old Virginny" (Bland) (Columbia Record 04215).  
 9.34: Dance suite—Orchestra, "Three Irish Dances" (Ansell).  
 9.42: Bass solo—Mr. W. W. Marshall, "Terence's Farewell" (Moore).  
 9.46: Vocal quartet—Melodie Four, "Tipperary" (Williams).  
 9.50: Instrumental—Orchestra, dance novelties.  
 10.0: "His Master's Voice" dance programme.  
 Foxtrot—Jack Hylton's Orchestra, "Swords and Sabres" (Bennett) (H.M.V. Record B5160).  
 Foxtrot with vocal chorus—Rhythmic Eight, "Possibly" (Gibbons) (Zonophone Record EE97).  
 Wurlitzer organ solo—Jesse Crawford, "Jeannine" (Gilbert) (H.M.V. Record EA425).  
 9.9: Baritone solo—Peter Dawson, "Believe Me If All Those Endearing Young Charms" (Moore) (H.M.V. Record DA886).  
 Wurlitzer organ solo—Jesse Crawford, "Ten Little Miles from Town" (Kahn) (H.M.V. Record EA426).  
 Foxtrot—Jack Hylton's Orchestra, "Babying You" (Ruby) (H.M.V. Record B5160).  
 Foxtrot—Jack Hylton's Orchestra, "Palace of Dreams" (Waller) (H.M.V. Record B5159).  
 Waltz with male quartet—The Troubadours, "Beggars of Life" (Brennan) (H.M.V. Record EA441).  
 10.24: Tenor solo—Jno. McCormack, "Mother Machree" (Ball) (H.M.V. Record DA958).  
 Tanga Argentino—International Novelty Orchestra, "El Choclo" (Villoldo) (H.M.V. Record EA364).  
 Waltz—The Troubadours, "Cielito Lindo" (Beautiful Heaven) (H.M.V. Record EA349).  
 Foxtrot with vocal refrain—Kahn's Orchestra, "In a Bamboo Garden" (Donaldson) (H.M.V. Record EA435).  
 0.36: Scottish comedian—Sir Harry Lauder, "The Pirate" (Lauder) (H.M.V. Record D1434).  
 10.40: Chorus with orchestra—Light Opera Company, "Hit the Deck" Vocal Hems (Youmans) (H.M.V. Record G1433).  
 Foxtrot—Jack Hylton's Orchestra, "Don't Forget" (Hanley) (H.M.V. Record B5159).  
 Foxtrot with vocal chorus—Rhythmic Eight, "There's a Rickety Rackety Shack" (Tobias) (Zonophone Record EE97).  
 Hawaiian—Ferera and Paaluh, "Kilima Waltz" (traditional) (H.M.V. Record B2369).  
 Marimba Orchestra—"When It's Love Time in Hawaii" (Heagney) (Zonophone Record 3852).  
 Foxtrot—Paul Whiteman's Orchestra, "O, Ya, Ya" (Klages) (H.M.V. Record EA340).  
 Foxtrot—Shilkret's Orchestra, "Sometimes I'm Happy" (Youmans) (H.M.V. Record EA253).  
 11.0: Close down.

### 3YA, CHRISTCHURCH (306 METRES)—SATURDAY, MARCH 16.

- 3 p.m.: Afternoon session—Selected gramophone items.  
 4.25: Sports results.  
 4.30: Close down.  
 6.0: Children's session conducted by Chuckle and Aunt Pat.  
 7.30: Sports results.  
 8.0: Chimes.  
 Rebroadcast of 2YA, Wellington.  
 10.0: Dance programme.  
 11.0: Close down.

### 4YA, DUNEDIN (463 METRES), SATURDAY, MARCH 16.

- 7.15: p.m. News session.  
 8.0: Town Hall chimes.  
 8.1: Special St. Patrick's Night programme.  
 10.0 (approx.): His Master's Voice dance programme:  
 March—American Legion Band, "March Salutation" (Seitz) (Zonophone record EE74).  
 Fox-trot with vocal chorus—Nat Shilkret's Orchestra, "Lonesome in the Moonlight" (Russell) (H.M.V. EA431).  
 Fox-trot—Nat Shilkret's Orchestra, "Fascinating Vamp" (Nussbaum) (H.M.V. EA367).  
 Fox-trot—Nat Shilkret's Orchestra, "What's the Reason?" (Atteridge) (H.M.V. EA378).  
 Tenor solo—Maurice Gunsky, "Lay My Head Beneath a Rose" (Falkenstein) (Zonophone EE17).  
 Fox-trot—Coon Sander's Orchestra, "Ready for the River" (Kahn) (H.M.V. EA378).  
 Fox-trot—Paul Whiteman's Orchestra, "It Was the Dawn of Love" (Davis) (H.M.V. EA381).  
 Waltz—Rhythmic Eight, "Neapolitan Nights" (Zameenik) (Zonophone EE106).  
 Waltz with vocal refrain—Goodrich Silvertown Cord Orchestra, "The Church Bells are Ringing for Mary" (Colby) (H.M.V. EA381).

- Comedian, with orchestra, Frank Crumit, "The Song of the Prune" (Crumit) (H.M.V. EA386).  
 Kinema organ solo—Chas. W. Saxby, "For My Baby" (Kahal) (Zonophone 5148).  
 Fox-trot—Arcadians' Dance Orchestra, "Singapore Sorrows" (Le Soir) (Zonophone EE106).  
 Waltz—Victor Arden and Phil Ohman's Orchestra, "Chiquita" (Wayne) (H.M.V. EA396).  
 Tenor with orchestra—Franklyn Baur, "Beloved" (Kahn) (H.M.V. EA392).  
 Fox-trot—Paul Whiteman's Orchestra, "Louisiana" (Razaf) (H.M.V. EA386).  
 Male trio—California Humming Birds, "I Just Roll Along" (Trent) (H.M.V. EA356).  
 Fox-trot—Paul Whiteman's Orchestra, "Dixie Dawn" (H.M.V. EA386).  
 Male trio—California Humming Birds, "She a Great, Great Girl" (Woods) (H.M.V. EA356).  
 Waltz—Rhythmic Eight, "Momsy" (Yellen) (Zonophone EE104).  
 11.0: Close down.

## Sunday, March 17

1YA, AUCKLAND (333 METRES)—SUNDAY, MARCH 17.

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

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- 4.30: Close down.  
 6.0: Children's session conducted by Uncle Leo.  
 6.55: Relay of service from Devonport Methodist Church—Preacher: Rev. J. F. Martin. Organist: Mr. Len Elliott. Choirmaster: Mr. F. W. Beck.  
 Maumder's sacred cantata—"Olivet to Cavalry" will be sung by the church choir, assisted by the following artists:  
 Soprano ..... Miss Alma McGruer.  
 Tenor ..... Mr. Birrell O'Malley.  
 Baritone ..... Mr. H. Barry Coney.  
 8.45: Overture—Halle Orchestra, "Rosamunde" (Schubert) (Columbia Record 04197).  
 8.53: Soprano solo—Mrs. R. Schade, selected.  
 8.57: Baritone solo—Mr. Clinton Williams, "Nearer My God To Thee" (Carey).  
 9.1: 'Cello solo—Pablo Cassals, "O Star of Eve" (Wagner) (H.M.V. Record DB1012).  
 9.5: Orchestral and chorus—Bayreuth Festival Orchestra, "Parsifal—Grail Scene" (Wagner) (Columbia L2008).  
 9.13: Soprano solos—Mrs. R. Schade, selected.  
 9.18: Grand organ and cornet—Arnold Grier, "The Lost Chord" (Sullivan) (Zonophone Record A809).  
 9.22: Baritone solos—Mr. C. Williams, (a) "Rock of Ages" (Remick); (b) "The Praise of God" (Beethoven).  
 9.30: Violin solo—Efrem Zombalist, "Ave Maria" (Schubert-Wilhelm) (Columbia 04200).  
 9.34: Tenor and choir—Jno. MacCormack, "Adeste Fideles" (H.M.V. Record DB984).  
 9.38: Close down.

## 2YA, WELLINGTON (420 METRES), SUNDAY, MARCH 17.

- 3 p.m.: Afternoon session, selected studio items.  
 4.30: Close down.  
 6.0: Children's song service, conducted by Uncle George.  
 7.0: Relay of service from St. Gerard's Redemptorist Church, Hawker Street.  
 8.15 (approx.): Studio concert.  
 Orchestral—State Opera House Orchestra, Berlin, "Symphony in B Minor" (Schubert) (Parlophone records A4024/5/6).  
 Contralto solo—Miss Evelyn Robinson, "O Golden Dawn" (Atkinson).  
 Harpischord solos—Ignaz Friedman, (a) "Rondo Alla Turca" (Mozart); (b) "Pastorale" (Scarlatti) (Columbia record 03612).  
 Tenor solo—Mr. E. W. Robbins, "The Kerry Dance" (Molloy).  
 'Cello solos—W. H. Squire, (a) "Album Leaf" (Russian Serenade) (Giere); (b) "Scherzo" (Harty) (Columbia record 04214).

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- Baritone solos—Mr. W. H. Gregg, (a) "Akoako o Te Rangī" (Kaukau); (b) "In Summer-time on Bredon" (Peel).  
 Overture—National Symphony Orchestra, "Martha" (Flotow) (Zonophone record EF19).  
 Contralto solos—Miss Evelyn Robinson, (a) "Thanks be to God" (Dickson); (b) "Good Morning, Brother Sunshine" (Lehmann).  
 Organ solos—Edwin H. Lemare, (a) "Andantino in A Flat" (Lemare); (b) "Traumerei" (Schumann) (H.M.V. records C1455).  
 Tenor solos—Mr. E. W. Robbins, (a) "Parted" (Tosti); (b) "Song of Sleep" (Somerset).  
 Orchestral—Columbia Symphony Orchestra, (a) "Badinage" (Herbert); (b) "Al Fresco" (Herbert) (Columbia record 01092).  
 Baritone solos—Mr. W. H. Gregg, (a) "A Song Remembered" (Coates); (b) "Song of the Wagoner" (Breville Smith).  
 String Octet—J. H. Squire's Celeste Octet, "Classica" (arr. Ewing) (Columbia record 02713).  
 Bass solo—Stuart Robertson, "Sea Fever" (Ireland) (H.M.V. record B2594).  
 Band—Royal Air Force Band, "Invercargill" March (Columbia record 01353).  
 Close down.

## 3YA, CHRISTCHURCH (306 METRES)—SUNDAY, MARCH 17.

- 3 p.m.: Afternoon session—Selected gramophone items.  
 4.30: Close down.  
 5.30: Children's song service conducted by Uncle David.  
 6.15: Hymn tunes.  
 6.30: Relay of evening service from St. Mary's (Church of England) Merivale—Preacher: Ven. Archdeacon P. B. Haggitt. Organist and choirmaster: Mr. Arthur Worsley.  
 7.45 (approx.): Studio concert.  
 Vocal quartet—Valencia Quartet, "O, Come All Ye Faithful" (Hymn Tune).  
 Soprano solo—Miss Renetta Rings, "O Divine Redeemer" (Gounod).  
 7.52: Piano and strings—Alfred Cortot and International String Quartet—"Quintet in F Minor" (1st Movement—Molto moderato quasi lento) (H.M.V. Records DB1099 and DB1100) (Franck).  
 8.7: Bass solo—Mr. F. A. Miller, "Vale" (Russell).  
 8.11: Vocal duet—Valencia Duo, "Watchman, What of the Night?" (Sargeant).  
 8.15: Grand organ solos—Reginald Goss-Custard, (a) "The Question"; (b) "The Answer" (Wolstenholme) (H.M.V. Record E415).  
 8.21: Contralto solo—Miss Mary Taylor, "How Lovely are Thy Dwellings" (Liddle).  
 8.25: Violin solos—Heifetz—(a) "Hebrew Melody" (Achron); (b) "Zapateado" (Spanish Dance) (Sarasate) (H.M.V. Record DB1048).  
 8.33: Tenor recitative—Mr. W. Bradshaw, "Sound an Alarm" (Handel).  
 8.37: Choral—Tudor Davies, Margaret Balfour and chorus, (a) "Take Me Away, and in the Lowest Deep There Let Me Be"; (b) "Judas! By That Shuddering Dread That Fell on Thee" ("Dream of Cerontius") (Elgar).  
 8.45: Orchestral—Berlin State Opera House Orchestra, "The Beautiful Galathea" (Suppe) (H.M.V. Record C1527).  
 8.53: Soprano solo—Miss Renetta Rings, "Pleading" (Elgar).  
 8.57: Vocal duet—Valencia Duo, "Hold Thou My Hand" (Briggs).  
 9.1: Choral—Chorus and London Symphony Orchestra, "Nunc Dimittis" (Brewer) (H.M.V. Record D1347).  
 9.5: Bass solo—Mr. F. A. Miller, "Arm, Arm, Ye Brave" (Handel).  
 9.9: Contralto solo—Miss Mary Taylor, "Return, O God of Hosts" (Samson) (Handel).  
 9.13: Suite—H.M. Goldstream Guards, "Suite Francaise" (Foulds), (H.M.V. Record B2751).  
 9.25: Tenor solo—Mr. W. Bradshaw, "If With all Your Hearts Ye Truly Seek Him" ("Elijah") (Mendelssohn).  
 9.29: Vocal quartet—Valencia Quartet, "Angels That Around Us Hover" (Vincent Wallace).  
 Close down.

## 4YA, DUNEDIN (463 METRES)—SUNDAY, MARCH 17.

- 5.30 p.m.: Children's Sunday service, conducted by Big Brother Bill.  
 6.30: Relay of Harvest Thanksgiving Service from Central Mission. Preacher, Rev. W. Walker; organist, Mr. C. A. Martin.  
 8.0 (approx.): Relay of St. Kilda Band concert from Band Rotunda, St. Kilda.  
 9.15: Close down.

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# 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.

## A Splendid Concert.

THE delightful concert relayed by 2YA last night from the D.I.C. was a great treat—to me at least. I wish 2YA would give us something as good—if only once a week. There was no piffle; nothing commonplace or approaching vulgarity. The 7 p.m. news and reports session is rather tiresome at times. After we have heard the weather forecast is there any need to inflict on us reports from all the outstations? I think not. It is just padding.—P. (Karori).

[The full weather report is given chiefly for the benefit of shipping and back-country listeners, who are particularly interested in weather details and forecasts. This is a service of much technical value to these special interests, and city listeners are asked to recognise the needs of others and exercise forbearance. It is not padding; it is a technical and practical service of value.—Ed.]

## Test of 2YB From Wellington.

I LISTENED to the test at 3YA of the 2YB transmitter on 244 metres. Modulation was perfect, volume fair to good loudspeaker, slight fading. On Thursday evening I "picked up" the transmission from 2YA of the 2YB transmitter on 256 metres and the next evening on 268 metres. Modulation was again good. Volume slightly better than from Christchurch, but there was only about 20 per cent. of the transmission understandable. An item would commence all right and go for from one to two minutes; then mustiness, distortion, and surging fadeout. This occurred right from the news session until the last item. My own opinion is that Wellington is an impossible place to transmit from, at least with small power. Of course, I am speaking only of my experience in Picton. I have received the tests from 2XS and 2OA, and their transmissions were received on a par with that of 2YB. The transmission of the old Wellington station also. The set used was a powerful six-valve super-het.—J.M. (Picton).

## A Word of Praise.

AS a swimming enthusiast I would like to say how much I enjoyed the descriptions of the events in connection with the national championships. 2YA's announcer (Mr. Clive Drummond) made a splendid job of it.

Particularly interesting was his description of the various dives. I agree with "Switch," he certainly gave a very graphic account of the harbour swim, leaving out tiresome detail without omitting a single point of interest. This business of describing quick-moving scenes seems to me to be a gift, and this man has full measure. We have not forgotten the very vivid account he gave us of the Japanese programme—jujitsu, sword fighting, etc. Carry on, Mr. Announcer. Best wishes.—Interested.

## Testing from 2YB.

I HAVE just been listening to the two Wellington stations. The 50-watt transmitter is coming through at loudspeaker strength—neither is distorted, but both fade very badly; in fact, at times, 2YA can only just be heard on 'phones. No other New Zealand station fades at all here. The set used is a five-valve factory-made—"A.F." (Rakaia).

## The DX Club

COULD anyone assist in solving the identity of a station I tuned in on the evening of February 25 on about 270 metres? Static was so bad that I could not get his call, though he was quite loud enough—the best I could make of it was 3WE or 3WS. I had him at 11.30. I have never heard of such a station, nor can I find it in any log book.

Could you also let me know the wavelength of 3AC, Christchurch?—DIOGENES (Cromwell).

[Amateurs are not restricted to one particular wavelength, but operate through bands. These have been published previously.]

## KDKA on a Crystal.

ON Sunday afternoon last, 2YA having closed down early, I picked up KDKA on crystal set. Was this rebroadcast by 2YA or was it an oscillating DX fiend in this locality? Some squealing ensued; strength was equal to 2YA and wavelength was somewhere about the same. Trusting you can oblige with information—"CRYSTAL" (Wellington).

[Yes, this was no freak; 2YA was relaying KDKA.—Ed.]

## Fluctuations in Power

## Power of 2YA

### 2YA Suffers Damage

### 27 Horse-Power Used

RECENT fluctuations in the main electric power supply affected the transmissions from 2YA on the evening of Monday, February 25, and again on the afternoon of Tuesday, February 26. The surges were so severe that the relays at the transmitter were damaged, and as a result the station was off the air for some time in each case.

At 9.10 on Monday evening there was a very heavy surge in the power supply, which was noticed all over the city, and this blew two main fuses, all the fuses on the top bank of filters, and put out of action the oscillator plate current meter of 2YB. Repairs were completed by 9.30 p.m., and transmission resumed.

On the Tuesday afternoon another surge occurred at about 2.45 p.m., when the station was starting up, and put the plant out of action. On attempting to restart it was found that damage had been done in the D.C. control panel. The nature of the trouble was evidently located in burnt-out leads to the relay contact, and 2YA was able to start transmission at 4 p.m., but after a few minutes the station again went off.

MR. J. M. Bingham, chief engineer of the Radio Broadcasting Company, writes:—I wish to draw attention to a slight inaccuracy in a paragraph by "Switch" concerning the power required by 2YA. I do not know where that gentleman got the idea that 6½ h.p. is sufficient, but the following table gives the approximate power required in various sections of the equipment:—

|                             | Watts. |
|-----------------------------|--------|
| Intermediate filaments .... | 1000   |
| Power amplifier filaments   | 2000   |
| Rectifier filaments .....   | 3000   |
| Intermediate plate supply   | 1000   |
| Power amplifier supply      | 12000  |
| Bias .....                  | 500    |
| Water pump .....            | 500    |
|                             | 20,000 |

or nearly 27 h.p., which is vastly different from the figure mentioned by "Switch."

PRAGUE and Paris have arranged a mutual interchange of opera programmes, initiated by the successful transmission of "Mignon" from the Paris Grand Opera to Prague.



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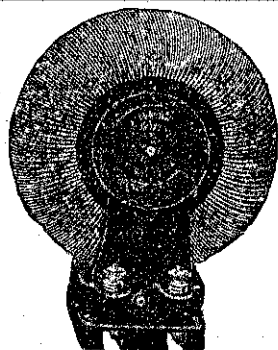
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Ditto tapped 14/6

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# The Listener and the Service

## Points of Interest from the General Manager's Mailbag

### Varied Requests.

A HEAVY percentage of letters received by the company deal with requests for special items, either gramophone records or individual musical numbers. Wherever possible, such requests are acceded to, either at the time nominated by the listener or at the nearest appropriate occasion. "Would it be possible for you to put 'The Laughing Policeman' and the saxophone number 'Saxo-Phun,' by Rudy Wirodoft, on Saturday night any time after 8.30 p.m.?" was recently asked. In this case it was impossible to vary the programme already arranged for the evening in question, but the writer was advised that the numbers desired would be given on a succeeding Saturday afternoon.

Sometimes the requests for particular gramophone items clash with the nature of the programme being given on that particular evening. For instance, request was made that the item "I belong to Glasgow" should be given during a Sunday evening concert. This request was written to Auntie Pat on behalf of a certain regiment. Reply was made that, as the number in question was not entirely suitable for broadcasting on a Sunday evening, it could not be incorporated in that programme, but would be given during an afternoon session of a succeeding Wednesday.

### Reception Problems.

NOT a few listeners write concerning their difficulties in reception. Some of these letters are addressed to the newspapers voicing complaint of outside interference. Christchurch recently suffered in this way, as well as Auckland. Complaints that are addressed to the Broadcasting Company

are acknowledged, and wherever possible, advice or other steps taken to correct the trouble.

### Service for the Farmer.

SOME interest has recently been occasioned in the Canterbury provincial area by an experimental transmission of mid-day weather forecasts, this being introduced at the special re-

of Agriculture) be read by the announcer; (5) that time on certain days be set aside for items of interest for the women on the farm—cooking recipes, dress hints, and so on. On the above lines the session would be a real "farmers' news session," and I believe would be much appreciated. The weather reports as given at present are clear and easily taken down."

The daily mail-bag of the Radio Broadcasting Company of New Zealand is of huge dimensions. Enthusiastic listeners, who desire to secure from their sets the entertainment and culture that particularly appeals to them, continually direct to company headquarters an avalanche of requests. Effort is made to meet all that are possible. Every letter is given consideration and acknowledgement by the general manager. With the thought that some of the problems presented by this correspondence are of more than passing interest to the general body of listeners, it is intended from time to time to cite typical requests and measures taken in connection therewith. It is hoped that by this means a mutual understanding of broadcasting and programme problems will be developed to the general advantage of the service.

quest of those interested in the weather for harvest operations. Suggestions for the development of this mid-day service were forwarded by Mr. J. C. Gubb, of Puaha, Little River, who wrote suggesting: (1) That the session commence not later than 12.30 (while the farmer is in to lunch); (2) that all or most of jazz be omitted; (3) that dairy produce, meat, wool, and seeds market reports be given when available; (4) that short articles or items of interest from farmers' magazines (say, "New Zealand Dairy Produce Exporter," and Christmas number of same, "New Zealand Dairyman," or, better still, articles contributed or approved by officers of the Department

A detailed reply in acknowledgement promised consideration of the suggestions made when circumstances permitted a special farmers' service.

### Subsidy to Musical Societies.

ANOTHER official listener expresses himself as follows concerning the suggested subsidy to musical societies:—"I cannot find one listener in favour of this. Irrespective of the standard of the performance, it is generally admitted that choral singing (with a large chorus) does not broadcast well. "The amateur orchestras usually suffer from the same or a similar weakness. They will not rehearse properly. Each performer learns his part at home fairly efficiently, but they cannot understand the great importance of tout ensemble playing and rehearsing. It is usually a case of "our Johnny is the only one in step!"

"The Aeolian Orchestra, who gave performances some time since from 1YA, were a notorious example of this, and their performances were a

standing joke in Auckland musical circles. They could only be described as awful, and were admitted to be so by some of their leading players.

"A subsidy might keep some of these weak associations afloat, but it would not improve their performances, and most of them were better sunk—apart from the pleasure they give themselves, and for which they must pay themselves!

"The 'Record' talks of encouraging good music. Unfortunately it would only encourage the amateur societies to wall on in the same old mediocre way. They are subject to the usual disabilities of all amateur organisations. They depend upon voluntary effort and subscriptions and the officials—however earnest they may be—cannot offend their own subscribers. The money, if available, would be infinitely better spent on a good professional orchestra, if the talent were procurable, and in the meantime—first-class records cannot be beaten, and you will soon find listeners coming round to this view."

In his reply the general manager stressed the fact that the company was anxious to further, to the utmost of its ability, the development of musical talent and appreciation in the Dominion and would fully consider the matter from that angle.

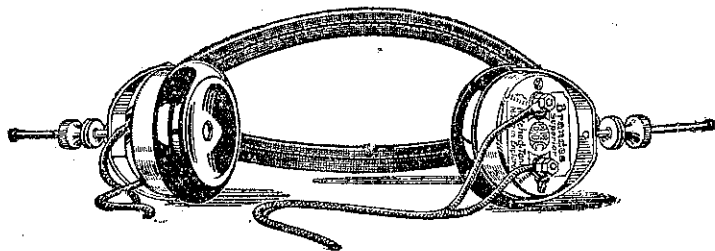
### Preliminary Tuning Note.

TO a correspondent who suggested that a preliminary tuning note should be broadcast for the convenience of listeners, the general manager replied:

"We followed the practice of broadcasting a tuning note when 2YA was first opened, but have since discontinued it owing to the fact that apparently no useful purpose was being achieved. No difficulty should be experienced in tuning 2YA correctly, as the transmitting equipment operates on a frequency which is maintained constantly, and thus once the dial settings for 2YA have been obtained on the receiver, no further adjustment is required at any time."

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## Notes by "Switch"

(By "Switch.")

**H**AS anyone heard a "ghost wave"? Occasionally, late at night, when the last New Zealand station has long gone to rest, the writer has stumbled across a broadcast wave, empty as a shadow, but definitely a wave and steady as though it were from a station within New Zealand. It lasts about five minutes and then suddenly vanishes without the slightest sound of music or speech. Various theories have been suggested as to the origin of the wave, but none seems to fit the bill. One suggestion is that it emanates from a certain station with the aerial disconnected.

**A** ROSEBATH listener informed "Switch" that he has great difficulty in hearing 3YA, Christchurch, while 2YA, Wellington, is on the air. Seeing that the said listener's aerial is little more than a stone's throw from that of 2YA, he could not reasonably expect otherwise; besides his set is not very high-class. The trouble is due to shock excitation through the listener's proximity to 2YA, which has a intense field strength.

**A**NYONE who lists 4QG, Brisbane, cannot help hearing almost continuous morse. The intrusion of morse is always most noticeable on the longer wave-lengths from that of 4QG up to 3AR, Melbourne, including, of course, 2FC, Sydney, but there is some morse station which appears to sit right on top of 4QG, and it is not audible on 2FC or 3AR.

**A**N enthusiastic Wellington suburban listener told the writer the other day, with tears in his voice and static in his eyes, that it is his misfortune to reside next to a picture show, the cinema projecting plant of which renders listening to outside stations utterly impossible. He has had the radio inspectors out to his house to ascertain what could be done about the matter, but everything so far is completely negative. A counterpoise "earth" failed to abate the nuisance, and things are up against a dead end. "Switch" could suggest either of two remedies. No. 1.—To buy out the picture show; or No. 2.—To change his abode. He is going to set about following one of the suggestions.

**A** WELLINGTON listener with a couple of years' experience, was puzzled by his detector valve flickering continuously. He examined all connections, tested the rheostat, cleaned the valve prongs, and increased the tension of the contacts in the valve socket. The valve, however, persisted in flickering. He brought the valve to "Switch" for a test, and then it was found that the valve was faulty. It was a high-class valve, but even the best of makes sometimes go awry.

**M**R. LAWS, honorary secretary of the Wellington Radio Society, received a request recently from the secretary of the new Auckland Listeners' League, for a copy of the Wellington Society's "constitution and rules." This was no easy request to comply with, as Mr. Laws was able to discover only one printed copy, after a diligent search among the society's papers. If any member has a spare copy Mr. Laws would be glad to hear from him.

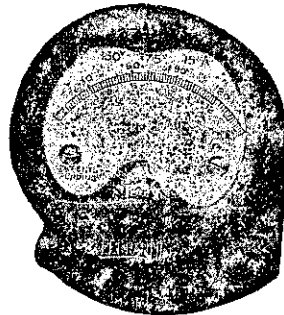
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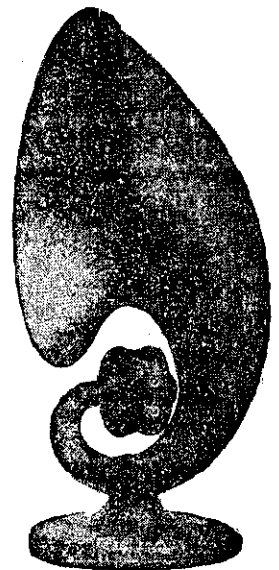
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AF4C £1/7/6.

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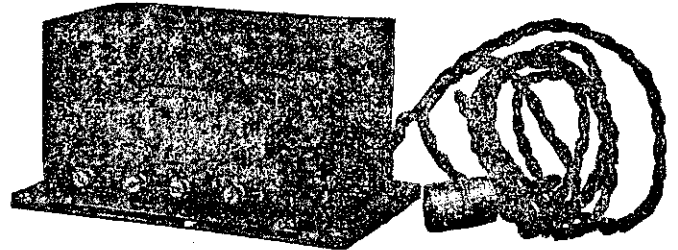
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# A Home-Made Dynamic Cone

## Constructional Details of Radio's Most Popular Speaker

By "PENTODE"

### PART II.

**I**N the last issue was given details of the construction of the pot magnet of a moving coil speaker. The remaining half, consisting of moving voice coil, cone and mounting, will be discussed this week. To many the speaker will seem more than half completed at this stage, but by far the most difficult part has to come. It will call for maximum patience and the constructor is advised not to hurry. The more time that is spent over details, the more efficient will be the finished article.

### The Moving Coil.

**A**S one's patience is better at the beginning of a job, we will, begin on the moving coil, which calls for more of this characteristic. The usual method is to make two or three coils, choosing the one that is neatest. Obtain an accurately turned wooden cylinder 1 13-16in. diameter and about 2in. long. Round this wind a strip of thin drawing paper 7-8in. wide, known as "detail paper." Two turns will be sufficient, between each layer painting on a thin coat of secotine. Allow this to dry, and make sure that the paper cylinder will slip off the wooden cylinder. If too much secotine is used the paper will stick to the wood and the two will be unable to be separated. Two narrow strips of similar paper 1-8in. wide are now wound round this paper cylinder between which the fine wire of the moving coil has to be accommodated. Two turns will be sufficient, forming two ridges, one of which has to be flush with one end of the cylinder and the other wound so that a

space of 3-8in. is left for the wire. Reference to the figure 1 will make this clear.

With the paper cylinder still on the wooden former, give the paper a coating of thin solution of celluloid in amylacetate. When dry give another coat, and allow to thoroughly harden before taking off the paper cylinder, after which a coating can be given inside. Take great care that this fragile paper cylinder does not lose its shape, and for this reason it must be kept at a constant temperature until the cement is dry. Next comes the tedious job of winding the moving voice coil. For this purpose it would be advisable to rig up some form of winding jig. A hand-drill comes in useful here, and if a length of 4 B.A. threaded rod is passed through a hole drilled in the centre of the wooden former, and nuts tightened at each end, one end of the threaded rod can be held in the chuck of the drill which, in turn, can be secured in the vice. By calculating the gear ratio of the drill, the number of turns of wire can easily be calculated.

The question now arises whether the coil is to be of the high or low resistance types. The writer seriously recommends the low resistance coil used in conjunction with a suitable step down output transformer, and details are given for this method. Using an output transformer of 25-1 ratio, the moving coil will have to be wound with 105 turns of No. 33 B and S or (36 s.w.g. wire, enamelled. The beginning and ends of this fine wire will have to be soldered to short lengths of No. 34 s.w.g. wire for the external connections, and in no case will the wire have to be wound on irregular. Make the top of the coil as level as possible, and

where the thicker wire is joined, part of one of the narrow paper ridges can be cut away.

Leave about 6 inches of the free wire for connecting, and give the whole a liberal coating of the celluloid cement, still keeping the whole on the wooden former.

### The End Plate.

**O**N a piece of fairly heavy aluminium about 20 gauge, mark a circle, and cut a disc having a diameter of 1 13-16ths of an inch. This is to fit into the end of the paper cylinder, and must be fastened very securely into place. Liberal applications of secotine did the trick in the writer's case, and fastened it quite firmly. The whole will resemble the bottom half of a pill box. This end plate must be of a strong yet light, material, as it has to bear all the strain of the movement of the coil. An 1-8-inch hole drilled in the centre of this end plate takes a bolt to which is later fastened the cone.

Next comes the suspending and centring device. In moving coil speakers as a rule the paper cone has to be fixed in an exact position, so that the coil can be centred. In this speaker, however, the cone is quite separate, and all adjustments are done before the pot magnet is mounted. The pot magnet and moving coil are as one unit, and are bolted to the cone afterwards. This is far easier than fastening the coil directly to the cone, which necessitates hours of patient work in getting the whole thing central and rigid.

Examine carefully the various diagrams to see exactly how the moving coil is fixed, so that it "floats" easily in the small gap, and the following descriptive text will be more readily understood. The spider on which the coil is mounted is composed of material of the thickness of a postcard, and the size required is just a little larger than that of a blank postcard, so, unfortunately, this cannot be used. A circle of cardboard (8 ply Bristol board) of a diameter of 3 1/4 inches, is marked out, as shown in figure 2.

With a sharp knife cut out the centre, and three surrounding pieces, leaving a skeleton of two concentric rings fastened by three bars, each being 1/4-inch wide. The outside ring is 3-8-inch wide, and the inner ring 1/4-inch wide.

**N**OW carefully and accurately fasten the wire-wound paper cylinder to this prepared disc. Do this by moistening one side of the inner ring with secotine, and with the whole on a flat surface, press the moving coil into contact with the aluminium end plate nearest to the cardboard centring piece. When finished it will resemble figure 1, which is a side view.

When the secotine is thoroughly dry, give the cardboard a coating of thin shellac varnish, and when drying see that everything retains its shape. Thus is finished the moving coil and suspension as one unit, and it can be mounted as a permanency to the pot magnet.

Just prior to this, however, arrange the two flexible wires from the moving coil so that they lay along two of the three suspension strips and retain in place by sticking over thin strips of

adhesive paper, finishing off on the outer ring by joining to two soldering lugs fastened by two small nuts and bolts. Fig. 2 shows this plainly.

We have now to find the positions for the three holes through which pass the bolts to hold this unit in position. With the pot magnet standing on one end, the three bolts and collars uppermost, lay the moving coil unit as though trying to insert the coil in the gap. The three projecting bolts will

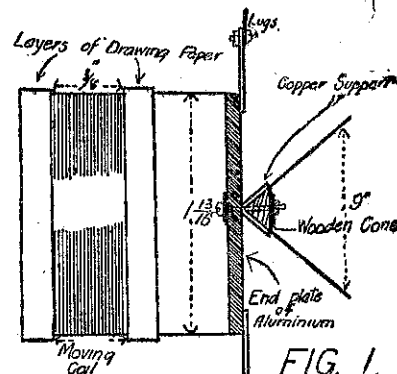


FIG. 1.

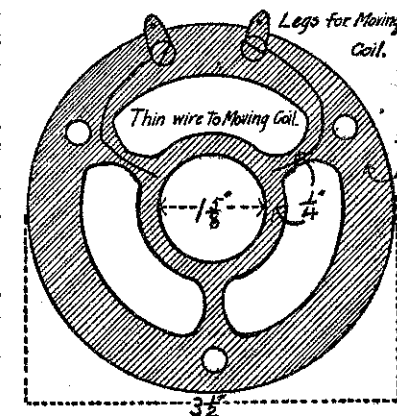
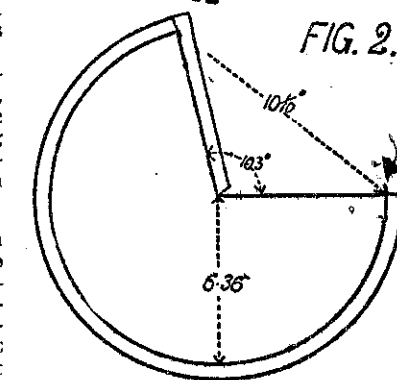


FIG. 2.



(Paper Sector for Cone. FIG. 3.)

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with the 9in. cone used. Having reached this stage successfully, the constructor can "pat himself on the back," as the most difficult part has been passed.

### The Paper Cone.

THE construction of the base, baffle board and cone comes next, and a glance at the various diagrams will be almost self-explaining. The material of which the cone is made takes some choosing. In the writer's case, a piece of Whatman's heavy drawing-paper was found suitable. This has the advantage of being readily obtainable in this country. There has been a great deal of controversy as to the best shape to make the cone of a dynamic speaker, but undoubtedly the strongest cone is one having an angle of 90 deg. at the apex. Details are given for cutting the material to shape so when bent a 90 deg. cone will be produced having a diameter of 9in. at the base. An extra 1/4in. is allowed round the rim for fastening to the kid or sheepskin on which the cone is floated.

Lay the heavy drawing-paper on a flat surface, and with a pair of compasses, draw a circle having a radius of 6.36 inches. Describe a second circle having the same centre of a radius of 6.6in. If a protractor is not available to measure an angle of 103 degrees from the centre, adjust a rule until a chord in the inner circle of 10 1/10in. is obtained. Allow a further 1/4in. on one side of this angle for the overlap when fastening the cone.

Use secotine for this purpose and stand a weight on the seam until quite dry. The 1/4-inch rim can now be bent, little by little, so that when the cone is stood upright, the rim lies flat.

At the apex of this cone a reinforcement has to be made, and the most convenient method is to make two copper cones, arranging one either side of the cone with a bolt running through the two to clamp the whole firm. These copper cones are made in the same way as the paper cone, only circles having a radius of 1 1/4in. are used. When shaped they can be soldered and trimmed with a fine file. An eighth-inch hole is drilled right in the apex of each of the cones through which the bolt passes. This bolt incidentally is the one arranged in the centre of the aluminium plate of the moving coil. Another method (that shown) is to use one copper cone with a wooden cone to fit into the apex of the speaker cone.

Quite a number of materials are suitable for suspending the paper cone. Thin kid, sliced sheepskin, flannelette, or thin rubber sheet, are quite O.K. Thin kid is perhaps the best, as it possesses a certain amount of elasticity and does not perish as does rubber.

A piece 12in. square will be needed. Lay on a flat surface and smooth all irregularities by stroking from the centre. Give the rim of the paper cone a coating of secotine and press down firmly on the square of kid. When this is firm, with a very sharp knife or razor blade cut out the centre circle of kid inside the cone, or trim off with a small pair of manicure scissors.

### The Base and Baffle Board.

NOTHING more can be done until the base and baffle are constructed. A dynamic speaker is no better than any other unless a baffle board is used. To those who are puzzled by the term "baffle," it is a partition dividing the two sides of the moving cone, and upon its size depends the ability of the speaker to reproduce the low notes. The larger the baffle the better, but to quote in feet and inches, a baffle should be at least 3ft. across. This does not always mean a flat board 3ft. square, but can be in the form of a cabinet, the distance from the cone, along the front and sides, being at least 18 inches.

To build and adjust this speaker inside a cabinet would be decidedly awkward, so that the cone has been fastened to a small baffle, which is in turn fastened to the larger baffle after all adjustments have been made. For the baseboard, a piece of kauri or well-seasoned timber 12in. square and an inch thick is used. Two upright pieces of wood are screwed from underneath, and a cross-piece arranged so that the centre bolt in the aluminium end plate of the moving cone is exactly 5in. from the top of the baseboard. If the pot measurements have been exactly adhered to as given, then the bottom of the pot magnet will have to be 2 7/16in. from the baseboard. The reason for this will be apparent later.

A strip of brass or aluminium, bent to the shape of the outside of the pot, can clamp over the top of the magnet and screwed to the two upright pieces to hold the heavy pot magnet firmly. Two terminal strips, mounted on either side are used for connecting the leads from the magnet and moving coil to their respective places on the receiver.

For the small baffle, use a piece of hard wood 12in. square and 1/4in. thick. Drawing diagonals from each corner, mark the centre and describe a circle 10 1/4in. in diameter. With a keyhole saw cut this out. Drill three holes along one end and screw to the front of the baseboard. Take out the screws again and prepare to mount the cone in the hole just cut. For this purpose cut a ring out of guage 20 aluminium, having an inside diameter of 10 1/4in. (that is equal to the diameter of the hole in the baffle), and 1/4in. wide. Note.—In last week's issue a diagram was given

which made this 8in. This was a draughtsman's error. The outside diameter will be 11 1/4in. Equidistant round this ring drill 12 holes. Now lay the cone on a flat surface, with the kid lying flat, and lay the metal ring over the kid so as to mark, through the holes in the ring, where corresponding holes have to be cut in the kid. Perhaps the easiest way to cut these holes is to use a 1/4in. belt punch on a hard bench. Punch these 12 holes, each 1/4in. diameter, as this allows plenty of latitude for adjusting the cone when mounted. Next screw the ring to the baffle, between which is the kid, the cone being held centrally meanwhile. By

slightly loosening the screws in the ring, the kid can be pulled so that there is an even and very slight tension on the paper cone all round.

### Final Assembly.

All is ready now to assemble. Slide the pot magnet well back away from the front when screwing the baffle to the baseboard. Now, gently pushing the pot magnet forward, see if the bolt on the moving coil will slide through the hole in the apex of the cone. If not, then adjust from the front of the baffle by slackening off the screws through the metal ring, and pulling the kid until the bolt is directly behind

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**L. H. WRIGHT**

*Radio Specialists*

the hole in the cone. Slide on one of the small copper cones, push the pot magnet into place, then put on the remaining small copper cone on the end of the bolt inside the paper cone. Finally add a  $\frac{1}{16}$  in. washer and bolt up tightly. The speaker is now complete, and when trying out don't do as the writer did, and get the two sets of terminals at the back mixed up.

The great point to note throughout the whole of the construction is to make everything absolutely firm. All joints fastened by secotine must be hard and tight. It is not a job that can be completed in a night, and if a list of components was given, the writer would head the bill with "patience." One hint to anyone who may feel competent enough to do it: the gap in this speaker has been made fairly large, and if any reader cares to go to more trouble in the construction of the moving coil, the size of the gap can be reduced to 5-64 inch, with a far greater increase of sensitivity. The smaller the gap, other things being equal, the greater the volume obtainable with a given input.

**A Reminder.**—This speaker has a low resistance winding and a 25-1 transformer will have to be used between the speaker and receiver or amplifier. This could quite easily be arranged on the baseboard alongside the pot magnet.

### The Wave Trap

**THE** theory of a wave-trap is as follows:—A broadcasting station sends out two waves, i.e., an ether wave and a ground wave, in the same manner that an electric cable carries negative and positive current. The wave-trap resembles the first part of an ordinary receiver. The aerial carries the movements of current down through the primary coil, and, instead of being picked up by induction in the secondary coil, these movements in current (termed radio-frequency oscillations), are earthed. As the other wave from the station is also a ground wave, we might roughly say that the undesired station has been "shorted," thus allowing us to tune in another station without interference.

### The Screen-Grid Browning Drake

**RE** letter in "Radio Record" about screen-grid valve and primary coil in Browning Drake 4, I have had success as follows and hope it might help someone else, writes a correspondent.

I screened R.F. stage and took out neutralizing condenser. I have 3in. secondary of 60 turns and I made a 45-turn even-wound primary about 2 7-8in., so that it just slipped inside secondary. This made the set howl too much, so I made a 23in. primary same as above and from that time I have had good results. A primary coil with more

turns (say 60) might be better, but I have not tried it.

My aerial is set more for the Australians than the Americans, but I have three of them using 90 volts B battery. I am not a D.X. chaser, I just logged these from curiosity. WENR, Chicago, has been heard between 40 and 50 yards away from the door.

I have wired another set like this besides my own and the owner has gone "D.X. mad" since, so I cannot complain.

[In view of the interest created in the screen-grid Browning Drake, it will be fully described in the next edition of the "Listener's Guide," now in preparation. While this is in preparation we would like to hear the views of any correspondents who have made up the screen-grid model.—Technical Ed.]

## Useful Tips and Jottings

### A Light Within.

**WE** grope within our cabinets when changing valves, when altering coils, or when making those necessary and critical adjustments often called for—grope within cabinets which are non-illuminated. Valves are inserted or tried the wrong way round. Filaments burn out. Coils are terrible devices to plug into socket holders which cannot be seen.

And all this inconvenience can be obviated by lighting up the inside of the set with a 3-volt lamp which costs 6d., fitted to a holder which costs the same, and supplied with current from a battery worth 4d. The only other ingredient required is a switch which costs 3d., or which can be made with two old terminals and a hooked piece of wire.

As this lamp is required on comparatively rare occasions, the battery lasts a long time. Only those who have thus equipped their sets know the value of an addition which, at least, saves many a bad temper and unparliamentary expressions.

### A.C. Hum.

**A**.C. hum frequently occurs in a receiver, even though the receiver itself is not connected to any accessories using A.C. power. This hum is often picked up by a lamp or conductor in the immediate vicinity of the receiver. Quite a common practice is to place a lamp on top of the set to illuminate the tuning controls. Naturally the lamp, and the lamp cord supplying the A.C. power to it, are in close proximity to the instruments in the set, which, due to their sensitive nature, pick up any interference generated in the field around the conductors. It is best to investigate all lighting fixtures in the vicinity of the set in attempting to eliminate the hum.

### Tinning the Soldering Iron.

The professional set builder finds that he spends a considerable amount of time keeping the soldering iron well tinned. This can be overcome by keeping the tip of the iron partly submerged in solder in the following manner. Procure a block of wood about 10in. long, 4in. wide, and  $\frac{1}{2}$ in. thick, upon which mount a heavy piece of transite board. To one end of the block fasten a can cover such as may be procured from a baking powder can. Then at the other end of the block

of wood a stand is mounted which may be constructed from a piece of heavy wire. Melt considerable solder in the can cover and place the tip of the iron in it. This keeps the iron from coming in contact with the air, and consequently keeps it free from oxide.

### Preventing Turning.

**A**NOTHER way of ensuring that terminals do not turn in the panel when the receiver is finished is to fit them with locking pins.

To fit the pin, put the terminal upside down in the vice. A block of wood underneath will help to support it and to prevent it from tilting sideways. In the underside of the head drill a hole with a fine drill, midway between the shank and the edge of the head. In the hole put a piece of hard brass wire. This should be a tight fit in the hole, projecting about 1-8in.

To mount, drill the usual clearance hole in the panel for the shank, put the terminal in, and give it a light tap with a mallet, so that the pin makes a mark on the panel. Centre-punch this mark, and drill a hole with the same drill as before. When you put in the terminal, tap it home with the mallet, and secure with the usual nut.

### Calculating Accumulator Capacities.

**THE** actual capacity of an accumulator can quickly be calculated if the size and number of plates are known. If the case is celluloid the procedure is simple. The number of positive plates is counted. These can easily be distinguished by their brown colour, compared with the blue grey of the negative plates. The length and width of each plate is then measured in inches.

Calculate the capacity according to the formulae as follows:—

C equals  $N \times L \times W \times K$ .

Where N equals number of plates.

L equals length of plates in inches.

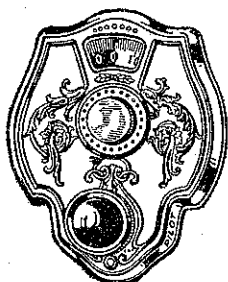
W equals width of plates in inches.

K equals a constant (with commercially made plates this is .77).

C equals capacity of accumulator in amps.

When charging an accumulator the charging rate should not exceed one-tenth of the actual ampere-hour capacity as determined above.

## 1929 Pilot Radio Products



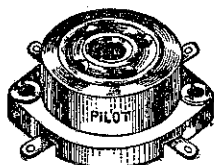
### PILOT DIALS.

|                                       | £ | s. | d. |
|---------------------------------------|---|----|----|
| Kilograd Dial, 10-1 Vernier .....     | 0 | 6  | 6  |
| Vernier Art Dial, Black .....         | 0 | 6  | 6  |
| Vernier Art Dial, Mahogany .....      | 0 | 7  | 0  |
| Vernier Illuminated Dial with Bulb .. | 0 | 1  | 6  |
| Double Illum. Drum Control Dial ..    | 1 | 12 | 6  |
| Single Illum. Drum Control Dial ..    | 0 | 18 | 6  |



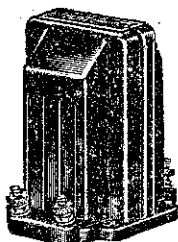
### LEAKS.

|                                    |   |   |   |
|------------------------------------|---|---|---|
| Pilot Gridleaks, all Capacities .. | 0 | 1 | 6 |
|------------------------------------|---|---|---|



### SOCKETS.

|                                  |   |   |   |
|----------------------------------|---|---|---|
| UX Unassembled Socket .....      | 0 | 1 | 3 |
| UX Cushioned Socket .....        | 0 | 2 | 9 |
| UX for AC Tubes UX 227 Type ..   | 0 | 2 | 9 |
| Universal Fitall UX Socket ..... | 0 | 2 | 3 |



### TRANSFORMING.

|                                              |   |    |   |
|----------------------------------------------|---|----|---|
| Audio Transformer, $3\frac{1}{2}$ to 1 ..... | 0 | 18 | 6 |
| Audio Transformer, 2 to 1 .....              | 0 | 18 | 6 |
| Output Transformer, 1 to 1 .....             | 0 | 18 | 6 |

### CONDENSERS, CENTRELINE VARIABLE

|                                  |   |    |   |
|----------------------------------|---|----|---|
| .00016 MFD 8-plate Condenser ..  | 0 | 9  | 6 |
| .00025 MFD 13-plate Condenser .. | 0 | 11 | 0 |
| .00035 MFD 17-plate Condenser .. | 0 | 11 | 0 |
| .0005 MFD 23-plate Condenser ..  | 0 | 12 | 0 |
| Condenser Couplings .....        | 0 | 2  | 6 |

### CONDENSERS—FIXED.

|                              |   |   |   |
|------------------------------|---|---|---|
| .0001 Fixed Condenser .....  | 0 | 2 | 0 |
| .00025 Fixed Condenser ..... | 0 | 2 | 0 |
| .0005 Fixed Condenser .....  | 0 | 2 | 0 |
| .001 Fixed Condenser .....   | 0 | 2 | 3 |
| .002 Fixed Condenser .....   | 0 | 2 | 3 |

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## On Short Wave

(Continued from page 32.)

hour's music tune in CJRX, Canada; he will be found just above KDKA wave. I have written a full report of the reception of this station for one reason because of the wonderful reception I received for a 2000-watt station 8000 miles away. Right through-out, reception was steady and strength from R8 to 9. (Anyone wishing a repeat item on Wednesday, James Richardson and Sons' telephone number is 87053.)

7.20 p.m.: DHC, Naun, Germany, was heard carrying out another duplex test with VK2MB, Sydney. Although reception was very good here, both stations coming in at R8 to 9, conditions were not so good between Australia and Germany.

Thursday, February 28.

**2.30 P.M.:** KGO, California, 23 metres, was heard, strength R7 to 8, with programme by Palmolive Co. gave some very enjoyable items. At 2.58 p.m. the announcer from KGO said: "We will now go over to relay a description of the big fight between Jack Sharkey and Young Stribuling, where one of the preliminary bouts is now in progress."

I listened for a minute or two, but KGO went off the air, so I tuned for KDKA, because I was looking for a description of this fight. On tuning to KDKA the fight was already being relayed and was in the first round. KDKA was R7 to 8, but was fading a little. For all that the bout could be followed quite well. On looking over the report in the paper on Friday morning it read as if young Stribuling was outclassed, but from listening to KDKA the description was altogether different and not a word was missed.

At the conclusion of the sixth round the announcer stated points were about even, and that in the fifth round Sharkey was practically knocked out of the ring. After the bout finished he stated points were about even up to the seventh round, but in the tenth and last round Sharkey fought so well that the points decision went to him. Tom Heeney will be in battle against Maloney. In his last bout with Maloney, Tom made short work of him in the first round, and thinks perhaps it will be a repeat item. Let us hope so.

4.15 p.m.: W2XAD was coming through beautifully, R8, the programme of music being given by the Gold Wire Co. After this programme concluded he went over to Albany, New York, where further music came from Hotel St. Regent, concluding at 12.2 a.m., E.S.T.

7.10 p.m.: DHC, Germany, was calling VK2MB, Sydney, and VK2ME was also heard calling DHC. Sydney stated Naun was coming in at good strength, but DHC reported that he could not hear Sydney. 2ME gave it best at 7.50 p.m., but DHC continued to call Sydney, and it was most amusing to hear DHC trying to tell Sydney that they could not hear them; he was putting all his words backwards, such as "Meet again till we." DHC closed down at 8.3 p.m.

9.15 p.m.: RFM was heard with music, R7 to 8.

9.30 p.m.: W2XG was heard on word test on 25 metres, R7 to 8.

Later in the evening 2BO, Wellington, was heard testing on the 80-metre band. This was coming in at good strength, the modulation being good, R8 to 9.

## Notes from Oamaru

IN thanking the correspondents who answered his query regarding G.C.T., S.W.B. (Oamaru), writes: "I wish to thank you and the correspondents who wrote to your paper on this matter, especially ZL 3 CP. Kindly extend my appreciation to Mr. Morrison on the way he is conducting the Shortwave Notes, while Mr. Sellens is away. This morning, Friday, February 22, I tuned in a station of 21.9 metres. This station was transmitting a musical programme of "National Broadcasting Co.," and closed down at 9 a.m., N.Z.M.T. The closing announcement showed it to be station W2XO, of General Electric Co., U.S.A. Have any of your listeners picked this up?"

Last night, Thursday, February 21, DHC Navua, and VK2ME, carried out a successful test, the former at R7, and later R8-9. On 32 metres, I picked up another foreigner at 8 p.m., strength R7, but modulation rotten.

To-day, Friday, reception has been quite good. 7.30 a.m., PCJ came in at R7, on music, ending by calling "South America, United States, South Africa." 8 a.m.: 5SW, at R6-7; at 10 a.m. this station had only fallen to R4-5, so conditions are improving. 8.30 a.m.: W2XO received on music, at R6. 2.30 p.m.: KDKA (8XK) on 26 metres, was received at R3, increasing to R5 at 4 p.m. 3.45 p.m.: W2XAF, at R5, increasing to R7-8 at 5 p.m. The latter part was organ recital from the "Stanley Mark Strand Theatre, Albany, New York," closing down at 12.15 a.m.—E.S.T.

## W6XN and KGO

MR. ALLAN PARCELL, Invercargill, writes:—In "Radio Record" dated February 22, 1929, Mr. Sellens, in "The Short Wave Jottings," mentions the short-wave station of KGO, but so far has not heard the call sign of the short-wave transmitter.

I first heard this station on Monday, January 21, at 5.30 p.m. The signals were 90-100 per cent. readable, and I held them until 6 p.m., when KGO signed off, and announced that the short-wave transmission was carried out through station W6XN. KGO was giving a reception to members of the Young Australian League, who are making a tour of U.S.A. The announcement was KGO, "General Electric Co.," California, and short-wave transmitter W6XN.

I have since heard W6XN in the morning at 6 to 7 o'clock, at about R5 at 6 a.m. to R8 at 7 a.m., usually on Wednesday and Saturday mornings. I have written to KGO for information, and will be pleased to forward to you any further data I may receive.

## ANE Bandoeng

MR. A. GLEDHILL, of Spreydon, has received the following letter from the engineer of the shortwave station ANE, Bandoeng, Java: "We received your very interesting letter dated December 18, 1928, concerning your reception of ANE. We have four shortwave telephony transmitters, used for duplex telephony, with PCLL, Holland, or with 2ME, the shortwave station of the Amalgamated Wireless Company at Sydney. The lowest in wavelength is PLE (formerly ANE), on 15.74 metres crystal-controlled, power 25 k.w. The second is PLF (formerly ANH), on 17.4 metres, power also 25 k.w. The third is the high-powered, just finished PLG crystal-controlled, on 18.88 metres, power about 60 k.w. The last, PLR, on 27.8 metres, also using 25 k.w. PLE, PLF, and PLG daily start at 12 deg. G.M.T., until about 16deg. G.M.T., after which PLR is used until 19deg. G.M.T. Only on Wednesday, PLG or PLF, starts at 10 deg. G.M.T. for duplex telephony with 2ME. We are sure reception of these stations will be very good in New Zealand, and we should like to get any information about it. It was our station PLR on 27 metres you have heard once in the early morning. PCLL, the Dutch station, is on 18.4 metres from 12deg.-16deg. G.M.T., and on 38.8 metres from 16deg. G.M.T., and twice daily, except on Sunday. Perhaps you will be so kind to inform the New Zealand radio Press, and ask them for reports."

## 2FC Short Wavelength Alteration

UNDER the rearrangement of short-wave lengths, as the result of the recent International Broadcasting Convention held in Washington, the low-wave lengths used by station 2FC on their short-wave transmissions, viz., 28'5 and 31'5, have now been cancelled, and the new wave length that has been allotted to the New South Wales Broadcasting Company, Limited, for use from its 2FC station is 31.28. Short-wave enthusiasts should make a note of this alteration.

## Uncle Ernest in Canada

### A Short Wave Announcement

A CORRESPONDENT in Rotorua, "Centre Tap," writes: On Wednesday afternoon, February 27, 1929, I picked up a Canadian short wave station, CTRX, operating on about 25.8 metres. At 5 p.m. volume was R9, with no fading, and very little static. Reports from New Zealand were asked for. The announcer said they had a few visitors from New Zealand in

## Good Reception Overseas

### Canada and U.S.A. Hear New Zealand

THE last American mail brought a large budget of letters reporting overseas reception of the New Zealand station. During January, 2YA was heard well on the Pacific coast of Canada and the States. Reports have come from as far inland as Oregon, Indiana, Texas, and Illinois. Reception on the night of the Burns anniversary seems to have been very good in California and Oregon.

THE Texas correspondent, Mr. A. K. Mallard, of Dallas, wrote: "On the evening of January 31, at 4.22 Central Standard time, I received your station. A band furnished good music, in fact, it sounded better to me than any other band, or orchestra, that I have ever heard, possibly because it came from a foreign country. At the end of the last number, the announcer said, in clear English: "This is 2YA, Wellington, New Zealand." At this I nearly fell out of my chair. I woke up all the folks, but when I came back to the radio at about 4.30, you were gone."

### Australian Artists Hear Sydney and London

HARDLY a mail goes by without some letter being received in Sydney from an Australian artist resident in England who listened with a throb of pride to the Empire Broadcast carried out last year between 2FC and 2LO, London. Peter Dawson, writing to Mr. Anderson, manager of the New South Wales Broadcasting Company, Limited, was huddled round a fire in his flat in London with headphones on, and heard his name being called, together with a number of other artists. He, like many others, drew a comparison between the description from 2FC of the glorious spring morning to the conditions that they were passing through at that time.

Winnipeg, two of whom were Uncle Toby and Uncle Earnest (Rev. Weeks, of 2YA, Wellington, New Zealand. I anxiously listened for Uncle Earnest to speak, but evidently if he had spoken over the air, it must have been before I picked the station up. Has any listener heard a station giving call sign 2XO? I have heard this broadcaster on 21.5 metres on two Tuesday mornings running. Seems to be 2XAD under a different call, the old call being transferred to about 19.5 metres.

I notice a writer in the D.X. Club reports having heard KMRX, Vancouver, B.C. I think he has got the call sign in error. This station is most likely CNRV.

Mr. Morrison, our shortwave correspondent, also heard the broadcast, and has a report to this effect in his notes.

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# Short-wave Jottings

Mr. Morrison, Brooklyn, writes:—

THE most interesting reception this week was the rebroadcast of Commander Byrd's message to America from Little America, Bay of Whales, Antarctica. I must say I have also had some very good receptions this week from all the American and Canadian stations. The following item of interest to "S.W." listeners is from "Radio News":—

## Argentina to India.

WITH commercial services by telephone between America and Europe, and between Holland and Java, all records for phone communication has been recently broken. On October 16, Bangong, Java, spoke with Buenos Aires, Argentina, via Kootwijk, Holland, and Berlin, Germany. The rather circuitous route of the message covered about 16,000 miles. It is proposed also to link the British Empire by telephone, using the beam system, which communicates with Australia, South Africa, and India, in the same manner that the Rugby station connects with America over two channels.

My log for this week is as follows:—

The Schneckady station, W2XAD, since changing their wavelength, has not been reported as heard. Here in New Zealand I have often looked for him, but was not successful in receiving him till Monday, February 25. After his signing off, he gave his wave as 15,340 kilocycles, which is approximately 19,557 metres.

## Friday, February 22.

AT 4 p.m., W2XAF was coming in at good strength, R7 to 8, band selections being played by the Carborundum Company Band, coming through WJL, Detroit, Michigan, and a lot of advertising was given to its company throughout the programme; this concluded at 4.30 p.m., New Zealand time. They afterwards changed over to Albany, New York, for an organ recital from the Stanby Grand March Theatre, the opening number being "Serenade." Many selections from different operas were played, the organist being Mr. Floyd Walters. With the concluding item, "Mysteries of

## MR. G. R. McCARTHY

"Mack", late of Mack's Radio Co., Ltd.

76-77 Kent Terrace,  
Wellington

Wishes to inform his many Friends and Customers that he is continuing in business at the above address. His objects in future will be devoted to Radio Service, Repairs, Construction and Accessories for the home builder who will receive every assistance and co-operation, and to aid him in this he is re-organising and re-building his Lab. which will be able to undertake every possible test in Radio Parts, Sets and Accessories.

Life," the station closed down at 12.15 a.m. E.S.T. strength then R9, 7.10 p.m. DHC, Naun, Germany, carried out another test with VK2ME, Sydney strength, from both stations, good R8 to 9.

11 p.m.: Station in 31 metres heard calling "Hullo, hullo," his call sounding like J2X. This was carried on for a quarter of an hour, then another announcer would relieve the other, and he could call the same, "J2X, J2X," following with "Do you get that?" Valparaiso was mentioned, so I think that this probably was a station in South America testing. RFM, Russia, was also heard during the evening at good strength, R7 to 8.

## Saturday, February 23.

AT 7 a.m. PCJ, Holland, was heard playing records at about R7.

7.15 a.m.: 5SW was listened to, when a lecture was in progress, but I must say I do not get good reception from this station in the morning. He seems to fade a great deal with me, so I do not trouble about him very much yet, but as time goes on he will improve. I did not listen in during the afternoon.

9 p.m.: RFM, Russia, with his usual long talk, R6 to 7. 10.30 p.m.: Stranger again on 31 metres calling at usual. This new station comes in at great strength, but modulation is very poor about R7 to 8.

Just before closing down a station was heard on 20 metres with music, but was too weak to get call.

## Sunday, February 24.

AT 3.30 p.m.: KDKA was heard. At that time he was not to be heard too well, but by 4 p.m. he was coming in at good strength, R7 to 8 at 4.10 p.m. The weather report was given. After this a programme of music and vocal items was given by the Winchester Arms Co. Band. The announcer said: "We have our old friend Winchester Bill with us again this evening" (and a very humorous old fellow he is, too). He read a letter from some SW listeners in Mexico in reference to reception of KDKA, when on one of their Winchester programmes their programme, coming through as clear as a bell, with only one interference, that of a cat fight outside their window, which was soon fixed by a shot from a Winchester rifle.

Afterwards messages were read to the Far North, continuing by calling up the Byrd Expedition in the Far South. A conversation was carried on for fully twenty minutes by KDKA in speech, and the City of New York with Morse signals, and at 5.22 p.m. the rebroadcast of Commander Byrd's message as reported before.

KDKA carried on afterwards with messages to the expedition. I closed down early, so did not hear the rebroadcast of the second message from Commander Byrd, which was to come through at 6.55 p.m. New Zealand time, and this, I believe, also came through well.

11 p.m.: The stranger on 31 metres was heard again calling, "Hullo Hullo, J2X!" R7 to 8.

## Monday, February 25.

7 A.M.: 3LO Melbourne was heard at good strength R7 to 8, playing records. His wavelength was given as 31.55 metres.

3.30 p.m.: W2XAD was heard, strength R6 to 7, the programme being supplied by the National Broadcasting Company. Items of music and vocal by the White Opera Company, a musical sketch, "Good Morning, Dearie," also coming through very well. This concluded at 5 p.m., New Zealand time.

Afterward W2XAD carried out a television test for 30 minutes, closing down with the statement that the station was working on 15,340 kilocycles.

8.5 p.m.: DOR, Germany, was heard on 41 metres at good strength, R8 to 9.

## Tuesday, February 26.

6 A.M.: RSR Germany was heard on approximately 40 metres with a lot of talk and a few items of music, strength R7 to 8.

6.30 a.m.: DOR Germany on 41 metres with a long talk and a few words of English could be understood. The strength was quite as good as when he is heard here in the evening, R8 to 9.

3 p.m.: KDKA was at that time R6 to 7. On listening to him again, a gentleman was giving a lecture on the building of the Great Northern Railway of America—a most interesting talk. KDKA closed down 4.5 p.m., New Zealand time.

4.10 p.m.: W2AD was heard again with another programme of music by an Italian opera company, rendering the most beautiful singing and music I have heard for some time. The principal artists were given, but the names were all in Italian, so I will not attempt to write them here. W2XAD closed down at 12.24 EST. One thing about these Americans you can always depend on them giving you the correct time.

7.5 p.m.: DHC Nauen, Germany, was playing records and calling VK2ME. Sydney soon came on the air, and another duplex test was carried out, strength from DHC was good R9, but VK2ME, Sydney, at good strength R8, was fading badly, I heard 2ME state that the temperature in Sydney on this day was 106. The test concluded at 8.7 p.m. on account of fading.

9.30 p.m.: RFM, Russia, was very weak, R6 to 7, though on other nights he has been at wonderful strength, R9.

## Wednesday, February 27.

7.30 A.M.: 5SW was R6 to 7, but was fading very badly.

3.15 p.m.: W2XAF was on, with a programme of music given by the National Broadcasting Company; strength R6 to 7. I did not listen to 2XAF very long, because KDKA was coming in so much better.

8.25 p.m.: KDKA, Pittsburg, was coming in at good volume, R7 to 8, also on with National Broadcasting Company programme. At exactly 4-minute to 11 p.m. EST, the time signal was given, with a sounding of a gong. Afterwards the programme was continued from William Penn Hotel, Pittsburg, where a Mr. and Mrs. Johnson were lecturing on a picture to be shown

in Pittsburg dealing with wild animal life in Central Africa. This was a most interesting lecture. Mr. Johnson also spoke to friends in Nairobi, Kenya, Africa.

4.20: A station was heard just above KDKA. This turned out to be CJRW, Winnipeg, Manitoba, Canada. When first picked up, the announcer asked if anyone wished for any special item to be played by "The Boys," to phone or write to James Richardson and Sons, Exchange Buildings, Winnipeg, Manitoba. Afterwards an announcement was made re stations: "This is CJRW and CJRX." CJRW, the broadcasting station of Fleming, Sask. CJRX, 25.60 metres, short wave station of James Richardson and Sons, Winnipeg, Manitoba, continuing its programme. "The Boys" played one more musical item, and then played "God Save the King."

At 4.30 a lecture was given of the early history of Manitoba. This lasted till 4.55 p.m. when the station again announced. The announcer stated: "Just wait a moment, and we will continue with another programme of music." This was an organ recital from the Garrick Theatre, Winnipeg, the organist being Mr. Barney James, opening with a march from "Chu Chin Chow."

Other items heard were "I'm Sorry, Sally" ("Me and the Man in the Moon"). Then CJRX called "Hullo, Australia," Hullo, New Zealand. Let's hear from you. Hullo, New Zealand. We have an old friend of yours up here in Canada in the person of Uncle Ernest, of 2YA, Wellington, New Zealand, the Rev. Weeks. The continuing musical items heard were "In a Little Spanish Town," (Romana), "She's Funny That Way," "Dreams Lullaby," "High up on a Hill Top."

The announcer stated here: "If any of our British friends are listening, they must be early birds because it would be 5.55 a.m. there. Other items heard were "Dance of the Blue Danube," "Marie," by Irvine Berlin, "The Moon Waltz," which was the concluding item.

Announcements were made re stations that CJRW was operating on 399.7 metres, and CJRXSW station on 25.60 metres, and that a Wicks organ had just been installed at the Garrick Theatre. "The music you have just been listening to is from there. It is now 2 minutes to 12 p.m., C.S.T., so Mrs. you can put the kettle on. I am coming home" (so evidently the announcer's wife would be listening to this programme).

Next Tuesday (that will be Wednesday here in New Zealand) another hour's programme will be relayed from the Garrick Theatre, Winnipeg, from 11 to 12 p.m., C.S.T.; that will be 5 p.m. to 6 p.m. New Zealand time, so any S.W. listener desiring, a good (Concluded on page 31.)

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