

# THE RADIO RECORD

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## Broadcast Music for Coming Week

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

—Shelley.

By  
Bolton  
Woods

### MacDowell and Nature.



NE of the greatest composers that America ever produced, MacDowell's education was received chiefly abroad, and the influence of the various masters under whom he studied and his enthusiasm for certain composers are reflected in his music. He gave much study to American Indian and other folk music of his native country, which finds expression in his "Indian Suite" for orchestra. In the compositions of the smaller musical forms MacDowell has shown himself to be a master. It is difficult to name one of his works that does not seem to be the ideal expression in music of the mood of its subject. One finds them more and more beautiful the oftener one hears them, and they well repay a familiarity that comes of repeated hearing. He was a lover of the simple beauty of the New England country in which he lived, and gives us in his works the moods awakened by things, rather than the things themselves, which he chooses for the subjects of his compositions. MacDowell, who was born in New York, December 18, 1861, and died at Peterboro, New Hampshire, January 23, 1908, was at one time Professor of Music at Columbia University in New York City. The composer loved the woods and the sea, and the tones with which he painted his lovely "Sea Pictures," leave no doubt as to the justice of his own claims that they are "suggestive music." The two numbers selected for broadcasting from 1YA next Friday (April 5), by Mr. Sam Brentnall, "In Changing Moods," and "From the

Depths (the latter of which was one of the composer's special favourites) are products of that style of "native communion" that Macdowell made his own. This lovable man with a poetic soul left a rich legacy of music to posterity and his memory is honoured in consequence.

### Another "Magic Flute."

FROM 4YA on Tuesday next, will be broadcast the Finale to Mozart's "Flute Concerto," by John Amadio, flautist, with orchestral accompaniment. To be born to the instrument is half the battle, and this is Amadio's good fortune, who as a little chap set his heart on being a flautist. After hearing this record who could withhold respect from the "Wizard of the Flute" and his instrument, which will be an eye-opener to most people. There is not a dull bar on either side of the record and the finale is especially thrilling. Amadio's lip must be eminently suitable to the instrument of his choice, which makes the expression "born to the instrument" literally true. When he was but eleven he made his debut in Wellington at an orchestral concert, playing the flute part in a concerto! He soon was taken to Australia where he studied hard, and his chance came when he was appointed principal flute in the Italian Opera Orchestra! Here is a prodigy that made good. Melba, Calve, and others would have none other to play their obligatos on tour. Tetrazzini met him when he went to Europe for experience and a wider scope for his exceptional powers. And so the new Zealander grew to become one of the world's foremost flautists, and going from strength to strength holds a posi-

tion that is unique in the annals of Dominion music. He is happily married to Florence Austral, one of the many Australian Queens of Song, and a dramatic soprano of wide attainments.

### "1812"

BUT twenty years old when he composed his "Prelude in C Sharp Minor," Sergei Rachmaninoff brought to light one of the most celebrated of modern piano works. He is, of course, a pianist of outstanding brilliance and gifts, and it is the great bug-bear of his concert life to be brought back wherever he may be performing to play the Prelude of Preludes. Of course, to each enthusiastic audience it is unthinkable that a dispersion should occur without hearing this piece, and willy-nilly he simply HAS to oblige. On the strength of it, however, he has earned the world-wide fame he at present enjoys. The work is certainly one of extraordinary power, deeply emotional and thrilling. Although Rachmaninoff gives no hint as to the source of his inspiration, and even says that it presents no musical picture, it has been attached to the accounts of the burning of Moscow during Napoleon's invasion of Russia. It is winter, stark and bleak. Moscow lies in the midst of a frozen plain. Her desolate streets resound to the tread of Napoleon's invading army. Suddenly the great bells of the Kremlin sound. The city is aflame, the torch applied by the inhabitants themselves who, with breaking hearts and mingled triumph and despair, glory in their heroic sacrifice. The deep-throated bells boom on.

—Continued on page 3.

## Broadcast Music

(Continued from front page.)

Sounding above the rush and roar of the flames, the cries of the fleeing populace, the shrieks of the dying and all the confused terror and frenzy of destruction. Napoleon's dream of winter quarters for his army is vanishing before his eyes. In the closing chords one hears the dying sigh of spent fury, and hush of utter darkness and desolation."

Mrs. Ernest Drake will play this famous piano solo at 4YA on Friday next (April 5).

### Herrick and Hatton.

"TO ANTHEA," which will be sung by Mr. Arthur Lungley at 4YA on Friday (April 5), was first published in 1850, in a volume of Herrick's songs set to music by John L. Hatton. In the preface he says: "The songs forming the contents of this volume were written at different times and under various circumstances. Some few of them were composed previous to my departure for America in the autumn of 1848, and presented as little souvenirs to my friends on leaving England. The rest, with one exception, I wrote entirely for my own amusement during the time I was away; and all of them were composed without any view to their publication." Urged by a friend to make a complete collection of the songs, Hatton found the owners of the MSS. willing to restore the songs to him to enable them to be published and among these was the lovely "To Anthea." In 1869, Henry Lawes set the verses to music, a fact that must have escaped Hatton. Lawes and his version are almost unknown, but Hatton's setting is one that will be sung so long as English is spoken. His humility is characteristic of a man of genius.

### "The Silver Bullet."

"DER FREISCHUTZ," or "The Silver Bullet," was first produced by Weber in Berlin in 1821, with enormous

success, and proved to be the turning point in the history of German music. Opera in Germany had previously been a foreign importation, but Weber unlocked the long-closed treasure house of national folk-lore and tune. He founded, one might say, German national and romantic opera. But his service to music did not end with this, for his influence upon the art has been tremendous. The Romantics, Mendelssohn and Wagner in particular, owe an incalculable debt to Weber. The fairies of Mendelssohn's "Midsummer Night's Dream" music; the Wagnerian dramatic monologues—to mention but two things—have their prototypes in Weber's works. The first few bars of the overture to this epoch-making opera, strike a note never before heard in music—a note of mystery intensified, later, by the tremolo of the strings, the solitary drum beats, and the sinister phrase for the cellos. We are in a strange world of the supernatural, a world of demons, goblins, and infernal pacts, to be disclosed in the famous wolf-glen scene in the opera. Before this passage is reached, however, and immediately after the first bars for the strings, comes the exquisite tune for the French horns one of the most famous tunes in music—which epitomises the peculiar atmosphere of the whole opera. It expresses better than any words could the full significance of what is meant by the romantic movement in music. Weber's son, in the biography of his father, wrote: "Weber did not compose 'Der Freischütz,' he allowed it to grow out of the rich soil of his heart, and to expand, leaf by leaf, blossom by blossom, fostered by the hand of his talent." The story of the opera is one of the supernatural and follows the conventional taste of the day (and since, for that matter) in that virtue is triumphant over evil in the end. To have nine different productions of "Der Freischütz" running simultaneously in London, at one and the same time, indicated the amazing popularity of the opera 100 years ago. The opera is seldom heard to-day, but the overture is as great a favourite as

ever, and will be broadcast from 1YA on Wednesday next, being played by the Coldstream Guards Band.

### A Violin Prodigy.

FROM 2YA on Sunday (April 7) two violin solos will be broadcast by a quite remarkable musical prodigy in the person of Master Yehudi Menuhin, violinist. Accompanied by his teacher, Louis Persinger (himself a brilliant violinist, pupil of Ysaye, and one-time concert master of the Berlin Philharmonic Orchestra), he plays two solos on an H.M.V. record (DA1003), namely, Ploce's "Allegro," and "La Capriciosa," by Ries. It is hardly believable that these are played by a twelve-year-old boy. On January 22 this year (his twelfth birthday) he was offered a choice of some rare violins for a birthday present from his patron and patroness, Mr. and Mrs. Henry Goldman, and the boy instinctively selected the Prince Khevenhüller Stradivarius, which cost his friends £12,000. Some of the most precious "Strads" were available for selection, and the boy's choice greatly pleased Zimbalist, his friend and guide since he was six years old and first appeared in San Francisco. Convalescing from a recent operation, Zimbalist sat on the sofa between Mrs. Goldman and Yehudi's father, while Yehudi played one piece after another, to the accompaniment of his beloved teacher, ending with Handel's "Sacred and Solemn Prayer." Zimbalist could contain himself no longer. Wiping the tears from his eyes, he exclaimed, "Yehudi is right in his choice. This is one of the most marvellous Strads on earth, but Yehudi is the most marvellous violinist of the age."

Made by Stradivarius when he was in his ninetieth year (in 1733), the fiddle is full-sized and perfect in form, arch, workmanship and tone. The varnish is a gleaming dark red. It is one of the few works of Stradivarius that has been preserved in its original state. In the body is inscribed, "In my ninetieth year," and a black seal which stands for the combined coat-of-arms of Prince Khevenhüller and his wife, who lived in Vienna in the eighteenth century. About 1820 the violin became the property of Josef Böhm, who, as a professor of violin at the Vienna Conservatory, taught Joachim and Ernst. From the Böhm family the instrument finally passed into the possession of Mr. Hermann, the international violin dealer, from whom the Goldmans purchased it for Yehudi.

A limited number of concert engagements is being taken by the boy's agents to finance his future tuition, but every precaution is being taken to safeguard his best interests. Yehudi regards the engagements as so much fun, and whilst awaiting his debut

## 1YA Children's Committee

The 1YA Children's Sessions Advisory Committee held a meeting at the Auckland studio on March 19. There were present Rev. Lionel B. Fletcher (in chair)—"Uncle Leo" at 1YA; Rev. L. B. Busfield, Sunday School Union; Rev. George Coats, "Uncle George" at 1YA; Mr. T. T. Garland, "Uncle Tom" at 1YA; Mr. E. Hudson, Head Masters' Association; Miss Jean Begg, Y.W.C.A.; Miss C. J. Flatt, National Council of Women; Mrs. Bruce McKenzie, Girl Guides; Mrs. Broughton, Boy Scouts; Mr. Len Barnes, Station Director at 1YA; and Miss R. Palmer, Children's Organiser at 1YA.

At the conclusion of the formal business the question of "Vocational Guidance" talks was discussed at some length, the committee finally deciding to pass a resolution to the effect that the committee begin and go on with a weekly "Vocational Talk" to the child in the children's session.

The Children's Organiser reported that crystal sets complete had been installed in five poor children's homes, also that the licenses had been fully paid up until March 31, 1930.

The Rev. Busfield brought forward a suggestion that a 1YA Children's Choir would be very appreciated, and asked the committee to think the suggestion over so that the matter could be discussed at the committee's next meeting.

The committee decided to meet again on June 11, 1929.

with the New York Philharmonic Orchestra in the Beethoven "Concerto" he played with his toys in the artists' room. His future seems assured, and the record under review is certainly an historic one. When the listeners hear it they will not be able to detect any immaturity in style or finish.

### One of the Twenty-four.

CHOPIN wrote twenty-four Preludes for the piano, No. 23 of which will be broadcast from 3YA on Thursday (April 4) by Miss Merle Miller. For delicate graciousness and airy charm this Prelude is hardly to be matched in all music. Exquisite happiness colours the beautiful work. A touch of vagueness and elusiveness is brought to it in the concluding bar, which "floats off as to infinity," leaving a sense of suspense and anticipation.

Huneker describes the Prelude as "like a sun-shot spider web oscillating in the breeze of summer, its hues changing at every puff."

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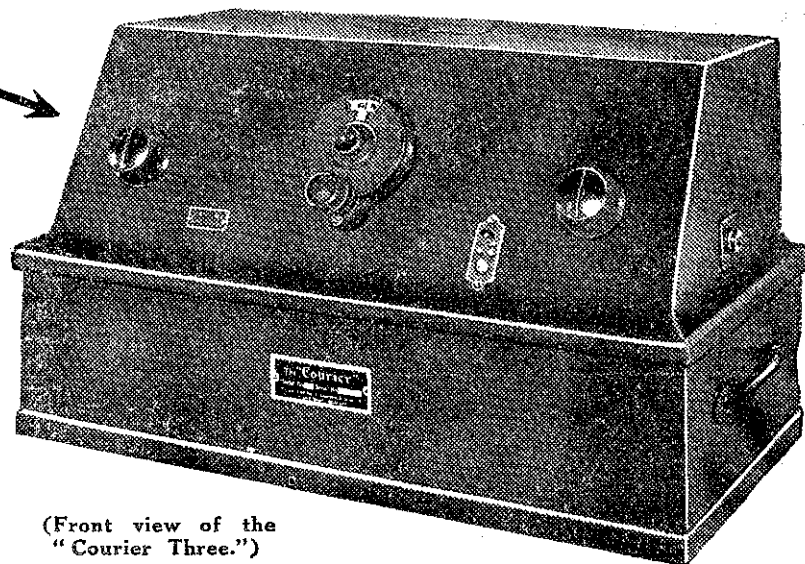
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(Front view of the "Courier Three.")

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#### 1 Power—

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### POINT

#### 2 No Local Interference—

Unlike the majority of 8-valve Sets on the market to-day the "Courier Three" suffers no interference from local broadcasters while tuned to receive more distant stations. Australian broadcasting is easily tuned in to perfect clarity while local stations are running on full power—yet there is no wave-trap to complicate the tuning.

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### POINT

#### 3 Long or Shortwave Stations—

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### POINT

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Three" you also have a record-playing instrument that is considerably superior to the average gramophone.

### POINT

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### POINT

#### 6 Portability—

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# Mr. Howard and His Thirty Shillings

## Was it an Original Method of Payment?



NE of the most extraordinary and amusing newspaper articles that we have even read was that appearing in the Christchurch "Star" recently from the pen of Mr. E. J. Howard, M.P., on radio matters. We have read the article twice, but still cannot fathom the real reason why it was ever written. Perhaps the most charitable construction which we can put upon the effusion is that Mr. Howard desired to earn 30s. by a little free lance work in order to pay the radio license fee due on April 1. It is not our place to say whether the article is worth 30s. or not, but for Mr. Howard's sake we sincerely hope he gets it!

Pathetically philosophical is Mr. Howard's opening as he propounds this subtle psychological quotation used as a question: "Why is an individual sometimes aware of the complexes determining his thoughts and action and sometimes not so aware? Why does a complex in one instance express itself simply and immediately, in another by those devious routes which we have termed indirect?"—Hart."

From that opening Mr. Howard went on to say that all the week while thinking over various matters in a subconscious way he had had the idea of this article running through his mind; and "now trying to analyse why I want to write on this subject, I suddenly realised it is because on the 1st of April I must pay up my 30s. or become a criminal." So a "subtle complex" suggests to Mr. Howard's mind, "Write a screed for the 'Star' and earn the thirty bob!"—So, to it!

Thus wondering upon "the complex machinery of the human mind," Mr. Howard passes trippingly over an Os-

car Wilde story (without any special point) to complain about radio in various forms. First, no technical progress had been made in New Zealand. Certainly, new things had come to the Dominion from abroad, but it was lamentable to think that the inventive genius of this Dominion had not produced in the year any epoch-making radio discoveries! This, in the writer's view, was because "we set out with a policy to hold back rather than help on!" How naughty!

Next, Mr. Howard breathed remorse about the "excessive regulations." "We in New Zealand think we are Moses," he confessed, "and we are continually trying to write new laws." Well, if Mr. Howard wishes to imitate Moses he and we must, we suppose, put up with the consequences, more's the pity. But, in heaven's name, why did he become a law maker?

Finally, with his article three parts gone—and his 30s. in sight—Mr. Howard begins to insinuate rather than make a direct outcry about radio, and its administration in the Dominion. He quotes the license figures in relation to those of Australia. Actually this comparison on a population basis computed with regard to the density of population in certain areas is in favour of the Dominion, and shows that relatively speaking the Dominion is not "out of step with Australia." Mr. Howard somewhat patronisingly says, "To sum up, the Radio Broadcasting Company has to a large extent kept faith with their agreement with the

Government, but the Government gave too much away in their agreement with the company, and have failed to keep their agreement with the people. . . . The people have not been treated fairly."

As indicated in our opening, we have never read a more ineffective and rambling article than this one by Mr. Howard, but if he managed to sell it to the "Star" for 30s. in order to pay his license fee, we heartily congratulate him on his success. Doubtless other listeners wish they could secure the money for their license fees as easily. At no point is Mr. Howard clear, concise, and emphatic, as we would like to see articles genuinely concerned with the betterment and advancement of radio. Criticism of constructive and informative character is welcome, but let it be straight and to the point, and calculated to do good by correcting evils, if any. The only trend we could discern in Mr. Howard's article was an encouragement to listeners not to renew their licenses. We are surprised that any person possessing a sense of responsibility should have written as Mr. Howard has. Truly, that 30s. must have weighed sadly on his mind, and we sincerely hope he will feel brighter for having unburdened himself as he has!

### The Company's Reply.

REPLY to Mr. Mr. Howard was made by the Radio Broadcasting Company in the following letter, which we quote in full, because it emphasises in its concluding part, points of value to listeners:—

"Mr. Howard states that the cause of his writing the article is the payment of the radio license due in two weeks' time. His article is involved and contradictory in many ways, but the general trend of his remarks is to convey the impression that there is something wrong in having to pay for a radio license, and that those who do not pay are more or less justified in their action.

"It is most extraordinary that Mr. Howard, to whom, as a member of Parliament, one should look to help maintain law and order, should foster breaches of that law and order so essential in the public interest. He states that the Government, with its police, its courts and its magistrates and judges, is being used in the interests of a private company. This is sheer political poppycock, as the company's license, its memorandum and articles as approved by the Minister of Telegraphs, the Post and Telegraph Amendment Act and the Broadcasting Regulations define exactly how the revenue is to be expended, and limit the company's dividend to 7½ per cent. interest on its capital, that is, the company's own capital, which it subscribes to provide a broadcasting service for the Dominion. Mr. Howard's inference is an exaggeration and a gross injustice.

"Mr. Howard further states that if a user does not pay his telephone account

he does not find a policeman sitting on his doorstep the next week. This is correct as far as it goes, but Mr. Howard does not mention that the telephone can be, and is, cut off if payment is not made, and that in connection with the radio service this is not practicable without affecting the man who does pay. Does Mr. Howard infer that when some do not pay their radio license fees they should be treated the same way as in the telephone service, and that the broadcasting service should be shut down and everyone made to suffer, or does he infer that the listener who does not pay should be allowed to use the service at the expense of the listener who does pay? Mr. Howard must realise that someone has to pay for the service, and, as the policy adopted in this country is the same as that adopted in most countries, where those listeners who receive the service are called upon to subscribe a nominal amount, why should the honest listener be penalised for the dishonest one?

"If Mr. Howard had the public interest at heart, and the working man's cause to plead, as he so often avers, he would realise that broadcasting offers a greater medium of service for such people than any that Mr. Howard, during the many years he had been one of our politicians, has been able to bring forward. He should realise that additional licenses accrue with the interest of listeners entirely, and that for a nominal annual fee of 30s., a £30,000 service is now available to every individual listener. He would further realise that his continual criticism of broadcasting since its introduction is directly contrary to the interests of that portion of the public which he professes to serve, and that even a greater service than that already given is possible if he would open his eyes to the fact, instead of blinding himself with party politics, which obviously is the factor that has so warped his ideas, as is shown in the sweeping statements he has seen fit to make in his article on the present broadcasting service.

"Commencing with a service of twelve hours weekly, as stipulated under the minimum requirements of the Broadcasting Regulations, the company is now giving an average service of over thirty hours from each of its four stations, all for the original fee of thirty shillings per annum, and hopes that, with the steady increase of licenses and the monetary assistance of some of the unlicensed listeners whose cause Mr. Howard seeks to champion, to increase and improve the service still further, and without any additional cost to the individual listener.—We are, etc.,

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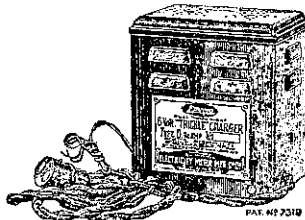
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# Earthquake and Floods

## New Zealand Stations give Commendable News Service

THERE have been two striking instances recently where the Broadcasting Company, as a disseminator of news, has played a very important part.

The first occasion was in connection with the earthquake at Arthur's Pass, and the other was on the occasion of the recent floods in Dunedin.

When the earthquake occurred, late on Saturday night, Christchurch felt the shock severely, and everybody in the city and district was anxious to know if any damage had been done. There were, of course, no newspapers on Sunday, so the wireless was relied upon by thousands of people. On Sunday afternoon and evening 3YA was able to tell listeners all about the extent of the damage at Arthur's Pass, and telegrams were sent to the other stations which broadcast the news also. The newspapers sold like the proverbial "hot cakes" next morning.

### The Dunedin Flood.

ON the occasion of the floods in Dunedin last week, 4YA rose to the occasion splendidly, and the station remained on the air until after midnight, giving a nine hours' continuous service.

4YA's achievement was the subject of a congratulatory telegram from the General Manager of the Broadcasting Company, Mr. A. R. Harris, to the staff of the southern station, highly commending the initiative displayed.

HEAVY rain commenced falling in Dunedin at midnight on Monday, and increased to a torrential downpour on Tuesday afternoon. At 4.30 p.m. the station received the first report that water had accumulated at Kensington to the depth of about 2ft., and many residents were compelled to leave their homes. Towards evening the rain if anything increased in force, and suburban areas all over Dunedin were badly affected by flood waters.

By 6 o'clock 4YA were able to advise motorists of the dangerous conditions of portions of the roads about the city. Throughout the news session re-

ports regarding affected areas and state of roads were made from time to time as they came to hand, and by 8 p.m. an organised system of detailed reports from all parts of the city and as far as Waitati, 17 miles north, and Waipori, 42 miles south, were on the air. Arrangements were made with the Fire Brigade Department, the Otago Motor Club, the Railway Department, Tramway Department, Police Department, and City Lighting Department, to communicate reports of conditions to the stations, and with the assistance of listeners at various points of the affected areas in the city, 4YA soon became the centre of inquiry, and from the announcements made listeners were in a position to judge how the affected areas were faring.

### The Service Extended.

AT 9 o'clock the announcement was made that, if necessary, the station would remain on the air after the ordinary hours of transmission, and reports were made frequently until 10 o'clock indicating that the flood waters showed no signs of receding. It therefore became evident that though the station's normal hours of transmission had concluded, it would be in the interests of listeners for the station to remain on the air in adherence to the company's policy of service to the listener.

Reports in regard to the train services were received, and broadcast up till the time of closing down. By midnight it became evident that the waters in the flooded areas showed signs of receding, and as the weather generally had a clearing tendency the station intimated that transmission would be discontinued as soon as final reports in connection with the train services were received. These were to hand by 12.30, and the station closed down at 12.40 with the definite assurance that there was no need for further alarm.

Continuous reports as to the position had therefore been made over a period of some nine hours, covering the initial report regarding flooded areas at Kensington until the weather showed definite signs of improvement.

loss of the three waves in this band (510,520,530 kilocycles) owing to the provisions of the recent Washington Radio Telegraphic Convention.

After experiment it was found that the separation between the fundamental carrier frequencies of station should be reduced from 10 to 9 kilocycles for wavelengths above 300 metres.

This, although not an ideal solution, has been rendered practicable owing to the greater degree of accuracy with which modern transmitters can maintain their carrier frequencies at the allotted figure. Thus five channels

A HUM from a mains unit which is being used to supply H.T. to the set can very often be reduced if the value of the detector grid leak is lowered.

## Wireless in Canada

### Royal Commission on Broadcasting

WHETHER Canada will have a national radio broadcast owned and operated by the Federal Government will be decided after thorough investigation of the whole question by a Royal Commission, the personnel of which was made public recently.

The Commission is composed of Sir John Aird, Toronto, chairman; Mr. Charles A. Bowman, editor of the "Ottawa Citizen," and Mr. Augustin Frigon, director of the Ecole Polytechnique, Montreal.

The work of the commission will be to inquire carefully into the relative merits of broadcasting by privately-owned stations and stations operated by the Federal or Provincial Governments. Not only will the Royal Commission consult with the Federal and Provincial authorities, but it will also visit Great Britain, the United States, and France. The visits abroad will be of brief duration to enable the Royal Commission to report during the next session of the Dominion Parliament.

In Canada 60 per cent. of the radio sets in operation are classed as urban, and 40 per cent. rural. There are 68

broadcasting plants licensed by the Minister of Marine. Thirty-two provide an intermittent service of low power and of purely local operation.

The Royal Commission will inquire particularly into the following questions:—

(1) The establishment of one or more groups of high-powered broadcasting stations operating as private enterprises, with the receipt of a government subsidy.

(2) The establishment and operation of such a system of stations to be owned and financed by the Dominion Government.

(3) The establishment and operation of stations by the provincial governments.

## Extensive Co-operation

GOVERNMENT utilities sometimes work with a fair degree of co-operation in foreign countries. Where railways, telegraph and telephone systems, post offices and broadcast stations are operated under the same auspices, there is opportunity for this. In Hungary, for instance, railway passengers find attached to each seat a pair of headphones which have been sealed in a sanitary wrapper. A rental of 12 cents an hour obtains the radio programmes from Budapest to while away the monotony of the trip.

## European Wavelengths Change

IN order to prevent heterodyning among European stations, the wavelengths have been reallocated on the "Plan de Bruxelles." This was the result of a conference of the technicians representing European broadcasting organisations in Brussels in October last.

The basic principle has been to specify a minimum separation between the carrier waves, but an endeavour has been made to take into account as far as the available facilities will allow, of the present situation in Europe. In brief the chief difficulty lay in finding some nine additional waves about 300 metres, at the same time facing the

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# The New Zealand Radio Record

P.O. BOX, 1032, WELLINGTON.

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N.Z. RADIO PUBLISHING CO., LTD.,  
P.O. Box 1032, WELLINGTON.

WELLINGTON, THURSDAY, MARCH 28, 1929.

## THE RADIO SERVICE.

IN another column we quote in condensed form extracts from an article published in the Christchurch "Star" from the pen of Mr. E. J. Howard, M.P. We also append to that condensation the reply made by the Radio Broadcasting Co. While Mr. Howard's article is scarcely worthy of notice because of its discursive and rambling nature, we are taking notice of the incident in order to emphasise a material point made by the Radio Broadcasting Co. in the course of its reply to the insinuations fathered by Mr. Howard. Without making any direct statement Mr. Howard managed to convey the impression in his article that radio listeners were being unfairly treated in being asked to pay a fee of 30s. per annum for the radio service rendered to them. His article, therefore, was against the interest of radio rather than an effort to develop or improve the radio service. Mr. Howard, it is true, made the half-hearted confession that the Radio Broadcasting Co. "has to a large extent kept faith with their agreement to the Government." For Mr. Howard's benefit it may be well to particularise some points. Under its contract with the Government the Radio Broadcasting Co. is required to operate the four stations with a minimum service of 12 hours per week in return for the original fee of 30s. per annum (of which, of course, the Government retains 5s.).

INSTEAD of the minimum of 12 hours' service the company is now voluntarily giving an average service exceeding 30 hours per week from each of the four stations, without any increase of the proportion of moneys received from the funds of listeners, and without waiting for that proportionate increase in the total number of listeners which should be expected to warrant the increased service being given. This expanded service should show Mr. Howard and listeners in general that the company has honoured its agreement with the Government to the full (and more!) and is deserving of more than the grudging comment of Mr. Howard that it has "to a large extent" kept faith. It has, in fact, far exceeded its technical obligations, and is only too willing, as official statements have made clear from time to time, to expand the service to the fullest degree in line with expanding revenue. Under the broadcasting regulations it is defined exactly how the revenue is to be expended, and limit is placed upon any dividend which may be payable by the company—such a dividend (if and when it becomes possible to pay one) must not exceed  $7\frac{1}{2}$  per cent. interest on the capital subscribed by the company. Mr. Howard

should be aware of this fact, and doubtless is, and any suggestion that the company is exploiting the radio service is unworthy. We do not propose to treat Mr. Howard's article seriously to any further extent than to emphasise the points we have made. On Mr. Howard's own confession as to his motives in writing the article it would be more seemly, we think, for us to congratulate him upon his original method of earning the money to pay his license fee!

## The Broadcast of Racing Events

### To be Reconsidered by Racing Conference in July

BELIEVING that the New Zealand Racing Conference may possibly have been under some misapprehension as to the actual intention of the Broadcasting Company in regard to the broadcasting of race meetings, the Company recently renewed its application for permission to broadcast the main metropolitan meetings, and incorporated with its application a clear statement of the service. It is desirous of rendering for the benefit of many thousands of interested listeners. The application came before the Executive Committee of the Conference at its meeting in Wellington last year, and, after consideration, was referred to the Conference for decision at the annual meeting in July.

## Radio Presentation of "Rigoletto" Next Week

NEXT week, at 1YA and 2YA, on April 10 and 12, and afterwards at 3YA and 4YA, on April 17 and 26, the first instalment of Verdi's famous grand opera, "Rigoletto," will be presented.

"Rigoletto" will be the second complete grand opera to be presented in radio form by the Broadcasting Company, and, as was the case in respect to the "Valkyrie," which was broadcast from 3YA and 4YA, it will be much appreciated by all who like grand opera but never have the chance of seeing first-class productions. The radio presentation will also be in the nature of informative entertainment to those listeners who are lovers of, but not well acquainted with, grand opera.

In "Rigoletto" we have one of the great works of the master Verdi. It was one of the operas which established his European reputation, for it possesses beauties of melody, harmony and orchestration, and subtleties in the presentation of character. "Rigoletto" had an interesting history.

GREATLY desiring a new libretto for the Venice Opera, Verdi requested Piave to adapt Victor Hugo's play, "Le Roi s'Amuse," which, in spite of its morals, was recognised by the composer to possess operative possibilities. A libretto was soon written, the suggestive French title being changed to "La Maledizione." The work was urgently needed, and dismay followed the flat refusal of the police to grant permission for the performance of a work in which a king was shown in such dubious character. It will be remembered that Venice was then in Austrian hands, and but a short time previously, 1848-49, there had been an Italian insurrection. As Verdi refused to consider any other plan, the management was in despair. Help arrived from an unexpected quarter, for the Austrian police chief, Martello, was an ardent musical and dramatic enthusiast, and a great admirer of Verdi. He perceived that by substituting the Duke of Mantua for Francois I, and by changing the title to "Rigoletto" and arranging that all the curses should fall upon the duke of a small town, the work could be presented without any material changes in the original dramatic situations. Verdi was reasonable over all but fundamental things, and accepted the changes. He went to Busseto, near his birthplace in the mountains, and came back within six weeks with the completed score. The situation was saved, and a brilliant success was the result.

## Shakespeare Night

## Illegal Operating

### Mr. Byron Brown at 2YA

Mr. Byron Brown has in hand the preparation of a special Shakespearean programme for presentation from 2YA on Shakespeare Night, April 23. Mr. Byron Brown is a recognised authority on the great dramatist. He arranged the Shakespearean programme for 2YA last year, and it was a most successful entertainment.

IN France four foreign financiers and two French operators have been prosecuted for the alleged use of secret wireless stations by means of which they sent to Berlin and Vienna news of the franc exchange, thus getting in ahead of foreign bourses. One should be surprised if a good deal of similar activity is not taking place elsewhere; low power and short waves make secret stations and illegal communications fairly simple.

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## To Popularise Radio The Prince of Jesters

A STRIKING competition, designed to impress upon country people the value of radio to rural interests, is announced by the "New Zealand Dairy Produce Exporter," a monthly journal with the impressive circulation of 60,000 copies per month to all dairy farmers throughout the Dominion. The competition awards prizes totalling £50, the first being an order for £25, to be spent in the purchase of radio apparatus. The second prize is £10, and there are a number of third and fourth prizes.

The competition is a tax upon the literary skill of competitors and is designed to amuse readers and encourage interest in radio as an essential amenity of country life. Competitors are required to write a long sentence or series of sentences having some general reference to radio and rural interests, using words beginning with the initial letter "R." The use of certain supplementary words is permitted. An entry fee of 1s. postal note is imposed, and it is anticipated that entries will be very heavy. A copy of the "Dairy Exporter," giving details, will be sent on receipt of sixpence in stamps by the publishers, P.O. Box 1001, Wellington.

## Football Season

THE new plant being erected by the Rugby Union at Athletic Park is being pushed rapidly to completion and will give football fans in the Capital City greatly improved accommodation during the forthcoming season. Provision is being made by courtesy of the Wellington Rugby Union for the matches on this popular ground to be broadcast by 2YA. With the improved stand accommodation it is certain that the sport will draw larger crowds than ever, and those listeners who are unable to attend will be regaled with descriptions given under better conditions than hitherto.

## Boxing

### Broadcasts from 3YA

BOXING fans all over New Zealand will be listening-in to 3YA on Saturday and Monday next, March 30 and April 1.

On the first date the finals of the New Zealand inter-University boxing tourney will be decided and a description of some interesting bouts will be relayed from the Municipal Concert Hall.

On Monday evening the big match will be the Trowern-Paul fixture, arranged by the Christchurch Amateur Boxing Sports Club. This fight should be a big draw, for Trowern is a very popular boxer, and he is meeting a man who also believes in giving the spectators value for their money. The match is likely to be a lively one.

Mr. A. B. Allardye will be the announcer on both evenings.

## Appearance of Mr. Austin Peters

IN other sections of this issue appear details of Mr. Austin Peters at 2YA. This gentleman has had a wide experience before the microphone in Australia, and his numerous sketches, many from Dickens, have been successfully broadcast by many of the Australian stations.

Some of his subjects include the "Meanderings of Monty," "The Storm," and "Twilight," the latter a play with



sound effects. This is one of Mr. Austin Peter's specialties, and "Twilight" is the name of a play which holds several dramatic situations. A violent thunderstorm, wind and rain are heard, and special sound effects, the result of much experimenting, have been and will be used to add to the reality of the scene.

Mr. Peters has been associated with the Williamson Company and has appeared with them for some considerable time. At the advent of broadcasting he immediately became interested, and has been broadcasting regularly ever since, although he admits that broadcasting before the microphone is in no way to be compared with performing before an audience.

One-act plays have been very much developed by him, and novel effects are produced with the aid of crackers, springs, motor-horns, etc. This is the first time that anything of such a comprehensive nature has been attempted from a broadcasting station in New Zealand, and it should create a great deal of interest among all listeners.

## An Official Listener

MR. W. SOUTHERN, of Te Tora, Tokomaru Bay, has been appointed an honorary official listener for the Broadcasting Company. Mr. Southern is happily situated in his locality and magnetic field—miles of open country in every direction, and about 2000 feet above sea level, on the highest watershed between the sea and the Raukumara Ranges.

## Easter Sunday

### Special Services Broadcast

ANGELICAN Church services will dominate the air on Easter Sunday.

At 1YA there will be a relay from the Rev. Jasper Calder's Mission. The Rev. Jasper Calder has a Dominion-wide reputation. Afterwards will follow from the studio a sacred concert, at which the local artists will be Miss Cecilia Duncan, Mr. Sam Duncan, and Mr. Arthur Colledge. The closing item will be a magnificent recording by the Sheffield Choir of the "Hallelujah Chorus."

St. Thomas's Anglican Church, Newtown, will broadcast through 2YA. The preacher will be the Rev. C. V. Rooke. A sacred concert will later be given in the studio. The local vocalists, who will sing solos and quartets, will be Miss Greta Stark, Mrs. Ray Kemp, Mr. Will Hancock, and Mr. Ray Kemp. Some superb records will make up the rest of the programme.

At the evening service in Christchurch Cathedral, the Bishop of Christchurch will be the preacher, with Dr. J. C. Bradshaw as organist and choir-master. Soloists at the studio concert which will follow will be Miss Hilda Hutt, Miss Merie Miller, and Mr. Harold Prescott.

Canon Nevill will be the preacher at St. Paul's Cathedral, Dunedin, when the service will be broadcast by 4YA. The organist will be Mr. E. Heywood, F.R.C.O. After the church service there will be broadcast from St. Kilda band rotunda a concert given by the St. Kilda Band, New Zealand's champion band, under the baton of Mr. James Dixon.

## "Auckland Comedy Players"

THE Auckland Comedy Players will present two one-act comedies at 1YA on the above date, both for the first time—"Old Cronies," for two men—an old ex-sea-captain, who is anxious to propose to a lady he has selected; and his friend, a lexicographer, an old bachelor, whose advice he seeks as to how he shall approach the lady and put the fatal question. Their attempts to solve this knotty question lead to the most amusing situations and complications. The other play, "The Dyspeptics," is also a bright and entertaining sketch full of sparkling humour. Mr. J. E. Montague will direct the production of the plays.

## Wireless in Hospitals

### Installation at Timaru

THE movement for installing wireless in the hospitals throughout the Dominion is steadily expanding and news is regularly coming to hand of one provincial centre after another undertaking such installations. Timaru is now in the process of equipping her hospital with radio and is in the midst of a campaign to secure the last £50 to complete the scheme.

The set at present in operation has been sent by Messrs. S. Brehaut and E. G. Elliot, and is a five-valve machine which is doing good work. Eventually an eight-valve set will be utilised to feed the large number of headphones to be used. The aerial is 125 feet in length, supported by strong steel masts 60ft. in height. It was originally desired to secure £300, but so far the public have contributed nearly £140, and at present a campaign is on foot for a further sum.

From special articles which have been appearing in the "Timaru Herald," striking testimony as to the value of radio to hospital patients is culled. Very pathetic indeed and very effective are some of the stories quoted by the press correspondent who visited the hospital. "We are only waiting till 3 o'clock for the wireless to be turned on," said some patients to the reporter. One patient said, "I would like to express my appreciation of the wireless that is being installed. It is an excellent innovation and will help pass many a weary hour."

"I am a little girl" is another extract, "and I have been on my back in hospital for nearly four years. I have no headphones, but sometimes I share a pair when my bed is moved alongside my neighbour's. I love the wireless and I wish somebody would be kind enough to give me a pair of headphones!"


## Au Revoir to Musician

MR. VICTOR C. PETERS, a well-known Christchurch musician, is leaving shortly for the Old Land in order to further his medical studies. To listeners-in to 3YA, Mr. Peters is best known as choir-master at the Rev. J. Robertson's Oxford Terrace Baptist Church. Radio listeners will therefore join with the people of Christchurch in regretfully saying au revoir to Mr. Peters. In a literal sense, too, they will take part in a musical valedictory, for a special concert has been arranged for Thursday, April 11, in 3YA studio.

# SIEMENS

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## Auckland Notes

(By Listener.)

A FEW hours after last week's notes were written, the writer, along with thousands of others, had what he regards as his first real demonstration of the full effectiveness of drama over the air. The Auckland Little Theatre Society made an initial appearance before the 1YA microphone in the production of "Outward Bound," and it is safe to assert that no more effective two hours of spoken word has ever been heard in the whole of Australasia. The play itself, in the power of its spoken word to create the necessary atmosphere without any of those "effects" so featured in radio drama, suggested that it had been written primarily for broadcasting, though such was not the case. It was an ideal piece for a first appearance, and the Little Theatre Society has reached, and most thoroughly impressed, a far larger audience than it might ever hope to secure within the walls of the Concert Chamber. For an evening's entertainment the broadcasting of "Outward Bound" ranks with the best that has ever been put on the air in these parts.

BY the time these notes appear in print the radio year will have but few further days to live. Locally there is ample indication that the 1929 season is being approached with the utmost enthusiasm. In the radio trade itself there is unbounded confidence. It indicates that broadcasting is now on a firm basis, is a permanency, which will follow a definite line of growth and expansion. In this morning's "Herald" no less than three full pages are given to radio news and radio advertisements. This in itself is an evidence of the spirit which is abroad. Listeners, too, are urging upon friends the desirability of securing sets and obtaining licenses. Next week will see the post office rush commence. In this rush so many people disregard the fact that they may renew their licenses without going to the telegraph engineer's department at the G.P.O. Here the crowd is at times vexatious through the delays it causes. Any suburban postmaster will issue a license. Why not save time and visit him?

IT is no secret that during the past few weeks there have been many unlicensed sets operating. The owners of many of these could hardly be called "pirates" in the accepted radio sense of the term. They are simply over-eager folk who are fully determined to take out a license by April 1, but who cannot resist the desire to "get things going" a week or so beforehand, just to see what the new procedure is like. In the past ten days the writer has come across no less than three such individuals in a small area, and though he would be the first to ferret out pirates, has simply smiled at this "beating of the pistol," knowing that it is really all for the good of broadcasting. He has found these early

birds quite frank about what they have done, and equally emphatic on the point that they realise and will fulfil their obligations.

AUCKLAND is putting its house in order for the new year. The studio at 1YA and the transmitting plant are receiving a thorough overhaul, and the installation of new microphones will give further improvement in the quality of the transmission. Not that this has been poor, for 1YA prides itself that it will stand comparison with all other stations locally audible in this respect. Though there are occasional growls from people whose nature it is to be pessimists, the feeling general among listeners is that we have had a really good twelve months in the past, and that there is an even better one ahead. The steady progress which has been made by the Broadcasting Company, without fuss or flourish of trumpets, is recognised on all hands. There is growing a better realisation of the difficulties that have to be surmounted in making this progress, and the spirit of antagonism, once so pronounced here, is giving place to a sincere desire for co-operation that will be helpful towards the goal of brighter, better, and bigger radio. At this time it is fitting that a tribute should be paid to those keen voluntary organisations which have put in so much time and effort to help our local station. All listeners are grateful to them.

MR. LEN BARNES, the new director at 1YA, is settling down into his new post, renewing old friendships, and getting into close touch with all musical interests. His experience in the world of music will be a big asset to 1YA, and its effects should soon be noticeable. Aucklanders may congratulate themselves that Mr. Barnes has been sent north.

THE Auckland Comedy Players scored another striking success last Thursday when they presented a mock trial ("Larkin v. Fitzhugh.") The "trial" bristled with humorous points, and smart sallies, and even in the "court-room" itself (the studio at 1YA) it was difficult to restrain the spontaneous laughter of the performers, and the usher (Mr. O. B. Kwiott) had repeatedly to call for "Silence."

The humours of a law court, with its numerous witnesses and others, were exceedingly well brought out, and "Mr. Justice Dearing" was, as is often the case, extremely dense respecting common, every-day matters about which the average man is quite well informed. Altogether, a clever and diverting piece of work, and a distinct departure from the ordinary radio programme.

NEVER try and drill a hole in ebonite unless the exact position has been punched in, otherwise the drill is bound to wander.

WHEN flash-lamp bulbs are recommended for use as fuses in radio sets, the kind meant are the low consumption type of bulb.

## Listener and Service. Trade Developments

From the Gen. Manager's Mailbag.

TO maintain contact with listeners in all parts of the Dominion, the Radio Broadcasting Company some time ago appointed official listeners in most districts. From these are received official reports and comments on matters of interest, and the following extracts are culled from recent letters received from various official listeners.

### His Own Set?

WRITING with reference to press correspondence and specially commenting on a certain "radio editor" who formerly continually criticised 2YA transmissions, an official listener states that what the newspaper man considered to be bad transmitting from 2YA was really due to the faulty construction of his set. "He has not had so much to say of late and I don't think he is likely to in the future," remarks the official listener.

### Overseas Programmes No Better.

AS winter comes on there seems to be an increase of fading and distortion from 2YA, but this I am convinced is a local matter. The power from all stations is very good and I can find no fault with any of them. Of course no programme will suit all listeners, and although I listen regularly to London, New York, Holland, etc., many of the items put over do not suit my tastes any better than the New Zealand items."

### Doing Their Best.

IT has indeed been a great pleasure to me to have acted in the capacity of official listener during the period just ending and if you have not heard much from me in the way of criticism, it is because candidly I have found little to criticise, realising that the company are doing the utmost within their power to provide service which will give satisfaction to all tastes, commensurate with their resources, and the available talent."

LOOKING back over the past twelve months, one cannot but be impressed by the steady and real advance made by your company in bringing radio in New Zealand to its present high standard, and it gives me much pleasure to know, that at least, I have been given the opportunity of playing a small part in that advancement."

### Children's Sessions.

THE children's session is now as important to listeners as the after-8 programme, and the parents of the children take an interest in supplying the wants of their own through the various Uncles and Aunts. Several people I have talked over this matter with are quite prepared to pay for the service, say 2s. 6d. for each message, such funds to be devoted to, say, such institutions as hospitals, homes, etc., to be used to install radio receiving sets.

To this suggestion the General Manager replied:

"Your remarks concerning the children's session have been read with interest, but we regret that we are unable to entertain your suggestion that payment be made for messages being broadcast. The regulations under which we operate do not permit of our receiving payment, nor do they allow the broadcast of point to point messages, except

## The Airzone "Three"

(By "Observer.")

THE coming season is certain to see very many interesting developments regarding new apparatus. Nothing radically new is to be expected, though improvements, both in function and design, will be continually coming before the notice of the public, and it is the purpose of "Observer" in these columns, to briefly review these new models with a view of interesting radio listeners.

The Airzone "Three" has been submitted for test and report, and has proved equal to anything of its type yet tested. The design is indeed unique. The set, with the exception of the batteries and the speaker, is housed in a little metal case, the over-all dimensions not exceeding 12 x 8 x 6. This is finished in blue crystalline. There are three dials, tuning, reaction, and rheostat, and these are artistically arranged so as to give the whole outfit a very neat and balanced appearance.

There is nothing unusual about the circuit, but everything is arranged from the point of view of maximum efficiency—and it has been obtained. The arrangement of the valves are detector and two audio. These are of the Continental type, and the set can thus be worked from dry batteries, though an accumulator would be preferable if the set was to be used for long intervals. As sent out by the distributors, it is capable of handling great volume without distortion. A test was made from 2YA, and with 150 to 200 volts on the plate of the last valve and 30 on the detector valve, tremendous volume without distortion was realised, and it would have been possible to have conducted a dance to the music.

As for distance getting, the set is still on test, and a further report of this nature will be published at a future date.

in cases of urgency, such as matters of life or death, when no other method of communication is possible."

### Atmospherics.

LISTENERS in this area appear to be all very well satisfied, and although the reception on occasions is not perfect, it is realised that the Radio Broadcasting Company are doing all that is possible, and that the interference is largely due to atmospheric or extraneous causes not under the control of the company. This common sense view makes my task very simple, and it is now months since I heard anything in the nature of a complaint."

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N.Z. DISTRIBUTORS—

**J. A. SMYTH & CO., 71 Victoria St.  
WELLINGTON.**

### A Defective Condenser.

A difficulty is encountered by "H.J.C." (Wellington), who has a three-valve regenerative receiver constructed from a kit set. His signals are very weak, although his aerial and earth systems give him splendid results when worked from a crystal. He has tested the set by the 'phones and battery method, and all the components and connections gave a loud click, except the grid condenser, which gave a very faint click.

ANSWER: From the test all appears in order, so that it would be difficult to suggest a fault without examining the set, check over the wiring. Does the set oscillate? If not, try more tickler turns.

Could you recommend a good sensitive make of loudspeaker which would be suitable to the set?

ANSWER: This is really a question for a dealer to decide, as he can discuss the merits of particular makes relative to the set used. In general, if the signals are not going to be very strong a small cone speaker of a good make should give excellent results.

### Distortion with Volume.

H.M. (Matumutu) finds that his set is distorting when volume has to be handled. He is using the following valves: A442, 415 as detector, and as first and second audio 409.

ANSWER: It appears that the last valve is unable to handle the volume. Try a larger capacity valve, say 405 or 406.

### Use of Leclanche Cells.

"J.M.H." (Raetihi) asks the following questions relative to the use of Leclanche cells as "B" batteries:

1. Are these cells entirely suitable?  
ANSWER: Yes, but they are rather messy unless carefully watched, and to get high voltage a large number, requiring a great deal of space, would have to be used.

2. Would they be suitable for either six 201A or five of these and one 171A?  
ANSWER: Yes, it would be quite OK.

3. How long would they deliver continuous current to the set, which seems to be heavy on "B" batteries?

ANSWER: It all depends on the size of each cell as to the length of service that can be expected, but on the set in use the correspondent should get two or three months' use from each set of zincs, using a 171 valve. Dip all the jar tops in wax to prevent creeping, as this is the most common source of lost energy, through leakage.

### "Megohm's" "B" Accumulator.

I HAVE just completed "Megohm's" "B" accumulator, as described in the "Radio Record" of April 13, 1928, writes "Mack" (Johnsonville). It has not been a complete success. I charged up with a chemical rectifier for the correct number of hours, and it took the first charge seven minutes to dis-

charge through a 60-watt lamp. The voltage by this time had dropped to 35 volts. I have charged up for three nights now, and in the mornings readings are OK, but in the evening I find voltage has dropped to about 10 volts. The vaseline has run somewhat with the heat of the room and has formed a film on the acid in some of the tubes. These I find impossible to keep clean. I have been advised to use the correct paste, as described by "Megohm."

ANSWER: Try mineral oil floated on the top of the acid and see that there is no sediment in the bottom of the tube. Correct lithage is advisable and should be obtainable from Kempthorne and Prosser.

### Changing Valves.

"W.J.T." (Otago), wishing to change his valves in his American factory-built set, asks what valve or valves we would recommend in the radio stages.

ANSWER: It is difficult to say off-hand what valve should be used, but if the set is factory-made the valve should be replaced as they are now. Care should be exercised not to change the valve of an American factory-made set to any other type than those used, as the chances are that the balance will be upset. Generally speaking, 201A valves are used in the radio stages of American receivers.

2. Would a screen grid valve be suitable in this circuit?

ANSWER: No, very many alterations would have to be made.

3. What would be a suitable detector?  
ANSWER: 201A, or the special detector 200A.

4. What valves would you recommend for the audio stages, giving their positions?

ANSWER: This all depends on the voltage available. 112A is a good valve, requiring 135 volts, but probably a 201A in the first audio stage and a 171 as power valve (providing adequate current, 135 volts, is available) would be the better valve for the circuit.

5. Would a pentode be suitable for use?

ANSWER: In this set, no. There would be a tendency to overload.

### Oscillation Complications.

"MUGGINS" (Gisborne), finds that after adjusting the reaction condenser to stop the set oscillating, it is necessary to turn it back some 40 degrees or more before music becomes audible. He wants to know how this can be rectified.

ANSWER: The trouble may be in one of three places. The grid leak may be defective, or may be of the wrong value. Especially with a shortwave set should the value of this be varied. Then again,

## Questions and Answers

the radio frequency choke may be of the wrong inductance, and the valve is quite frequently of the wrong type. Almost every shortwave set has its own particular characteristic, and it is usually some time before an operator can find the most suitable valve.

### Interference from a Telephone.

A CORRESPONDENT writes complaining that he is getting interference from the telephone. When this rings, he gets a certain amount of crackle from the receiver, and just recently he has noticed that at a certain point of the dial there was a blank spot at the edge of which he could get a definite whistle, and on cutting this out, heard the conversation over the phone. This set is 20ft. from the phone, though in the same room. The earths are separate. He asked how he could get rid of the interference, and how he could do away with this peculiar method of eavesdropping.

ANSWER: The blank spot effect is probably being caused through the set becoming tuned to the same frequency as the current in the telephone. Actually, the microphone of the telephone is acting as a miniature transmitter. Try a small series condenser in the aerial lead, such as .0001 to .0005 may help to lessen the effect. A counterpoise earth or a series condenser in the earth lead are other suggestions which may help.

### Difficulty to Get Lower Wavelengths.

"MANY-WAVER" (Havelock North), who uses an all-wave receiver, cannot tune in the shortwave stations. His main trouble is oscillation, which goes into flat spots on the short waves, but on the longer waves is quite easy to control. On the short waves, there is a noise sounding very much like the throbbing of a motor-boat, accompanied by a whistle which changes in pitch.

ANSWER: The following suggestions should help the correspondent: Try varying the values of the grid leak, making it higher, and of the radio frequency choke. Vary the B tapplings and try different valves as detectors. Strange as it may seem, cheap transformers, or those with a high ratio, are better for shortwave work than the low ratio type. In other words, the primary should have a low impedance. The grid condenser need only be .0001 for shortwave work. Shortwave tuning is very tricky and the chances are that the correspondent has missed dozens of stations. It is possible to tune in about ten stations on a single degree on a 180 degree dial.

### Home-made Accumulators.

"C.R.B." (Takapau) asks the following questions relative to the accumulator made from old B battery plates, described in the "Radio Record" recently. Specifically the questions are:—

1. Can I use positive car plates for the negative plates in the B battery?

ANSWER: No, they are unsuitable.

2. Would I have to treat them with anything?

ANSWER: No, treatment would have no effect whatsoever.

3. What value of fixed condenser would I have to use to change the value of a .0005 condenser to a .00025 or a .00035? How is this computed?

ANSWER: By the use of a .001 condenser in a series, a .0003 will be the equivalent. Tables of combinations were worked out by Megohm and are republished in the "Beginner Corner" this week.

### To Get the Americans.

"A.G." (Wanganui) wishes to "get the Americans." He has a 5-valve factory-made set, a good aerial and earth. He can get all New Zealand and Australian stations with good volume, but he is unable to pick up the Americans or Japanese.

ANSWER: Probably the correspondent is not looking for them at the correct time, as American stations are rarely heard after sunset, while the Japanese are usually very late at night. To get the Americans, the aerial should be directional to America, that is, it should run in a north-west direction. The correspondent could increase the power of his set by using more B battery current correctly applied.

### Short-Wave Adapter.

"W.T.S." (Wellington), asks for a diagram of a shortwave adapter for a 4-valve Browning-Drake. He has learned that adapters of this description do not give satisfaction with the B.D.

ANSWER: Actually, the shortwave adapter is not being used with the Browning-Drake, but with its amplifier, which is really no different from the amplifier of any other set. The characteristics of the B.D. is contained on the radio-frequency side, and as a shortwave adapter plugged into the detector socket, the Browning-Drake part of the receiver is eliminated. An adapter will work well with any good amplifier. In our "Listener's Guide," a shortwave adapter using the screen-grid radio frequency valve has been described.

### A Puzzling Phenomenon.

"PUZZLED" (Takaka), writes: "If I remove the leads from the B battery terminal, and then replace it, I hear a distinct click in the speaker, and if shielded from the light, I can see a spark when the wire touches the terminal. Could you explain?"

ANSWER: The correspondent has not said if the filaments of his valves are turned on. If they were, there is nothing

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unusual about this, for the distinct click merely indicates that the set is in working condition, and ready to receive signals. The small spark is caused through the circuit of the B battery being completed through the loudspeaker, and valves. If, however, the filaments are turned off, it would indicate that the B battery is being short-circuited, and that insulation has somewhere broken down usually the bypass condenser.

#### Batteries Unsatisfactory.

THE same writer adds, "Being unable to procure a battery for some weeks, I have been running my set one block short. Now that I have procured one, I found that on connecting it along with the others, the volume has considerably decreased. If I disconnect it again, the volume leaps up."

ANSWER: The question is a little vague, but one would take it that the valves, particularly the detector and the radio-frequency, are being overloaded with B voltage, and this would cause a marked drop in quality as well as in volume. If the radio-frequency and detector valves have 135 volts on them, this decrease of volume would be expected. The detector rarely needs more than 45, so that the correspondent would do well to see to his connections, so that each valve is getting no more than its correct amount of current.

#### Various Points.

"A. D." (Whaka) asks the following questions:—

1. Why does my set still work with no reduced volume when the grid leak is removed?

ANSWER: Probably the radio frequency valves are detecting.

2. On removing the "B" plus detector wire from the batteries I can still get the New Zealand stations.

ANSWER: This seems to indicate more than ever that the R.F. valves are detecting, in which case little can be done beyond increasing B voltage on RF valves.

3. On setting the dials to any wavelength between 300 and 350 metres, and bringing the set into oscillation, a roar will start and increase in volume till it shakes the windows.

ANSWER: Caused evidently through a microphone detector valve. Try another detector.

4. I wish to put a 'phone jack between the first and second stage. How is this wired?

ANSWER: As the set is a factory-made one and has a metal panel our candid advice is "Don't." It is not advisable to try these additions to factory-made sets.

#### Single Dial Control.

I HAVE a four-valve set which I would like to convert to a single dial control, but at present the two variable condensers do not read the same for all stations. The aerial tuning condenser feeds more capacity (greater dial reading) than the grid condenser. What would you advise?—M.L.

ANSWER:—See "Beginner Corner."

#### Pentode's 3-in-One.

"VALVE" (Christchurch) asks the following questions relative to the "3-in-one":

1. Could honeycomb coils be used in this set? If so, could the 18th turn and 50th turn coils be used in conjunction with a two-way coil holder?

ANSWER: A honeycomb coil can be used, but its capacity would be slightly different from that of a plain solenoid coil. The grid coil would need to be much less than 50; in fact, 30 would almost cover the broadcast band, that is, provided it was tuned with a .0005 variable condenser.

2. Could the Browning-Drake type of coil with the moveable tickler and an extra winding of 20 turns for the aerial be used?

ANSWER: Yes, it would be quite all right.

3. Should there be a wire between the bottom of the grid coil and the earth?

ANSWER: This is contrary to the regulations of the P. and T. Department, but the battery can be earthed.

4. Would 24 gauge D.C.C. wire be suitable for these coils?

ANSWER: If honeycomb—yes. If solenoid, put on a few turns less.

5. Please advise the specifications of coils for wave lengths between 80 and 200 metres.

ANSWER: Twenty-two turns secondary and 7 turns tickler on a 3-inch former, with 18 tinned copper wire, will tune from 65 to 110 metres, while, say, 30 turns secondary and 10 turns tickler would probably cover the remainder of the band. However, this would have to be decided by experiment.

#### Improving a 4-Valve Set.

WITH regard to a 4-valve set, "Phasatrol" (Paeroa) asks:

1. Is a clorostat in conjunction with a .00025 condenser correct for a phasatrol?

ANSWER: A phasatrol used in the position suggested by the correspondent would not be advisable, as it is going to weaken volume considerably. The best method of neutralising is on the neutrodyne principle as described in the Beginner Corner last week.

2. Could you suggest any alteration or improvement on an ordinary four-valve set?

ANSWER: Yes. The following should improve tone.

1. The incorporation of a by-pass condenser and radio frequency choke between the tickler and the first audio transformer, such as was described in the "Radio Record" recently. Connect a fixed condenser of a capacity ranging from .001 to .0005 from the transformer side of the tickler to "A—." Between the point where the wire to the condenser leaves the lead from the tickler insert a radio frequency choke to connect to the audio transformer.

2. If an output filter such as described in the "Radio Record" of February 8 were added an improvement should be noticed. The condenser from the radio frequency choke should be at least .5 to 1 mfd., but the .001 condenser put directly across the speaker is not necessary.

#### Pentode's Dynamic Cone.

I INTEND making the moving coil loudspeaker as described in the "Radio Record," writes "Fan" (Dunedin), and would like verification on the following points:—

1. If a pot made entirely of ordinary cast iron, including the ends and the core, were used, what thickness of walls and general dimensions would you advise, the gap being 3-32nds, instead of 5-32nds?

ANSWER: There is no need to make any alterations in the specifications; try to obtain an end plate of dynamo steel.

2. Could I have a high resistance moving coil so as to avoid the necessity for a step-down transformer?

ANSWER: It would be difficult to construct such a coil with a gap of 3-32nds, as 1000 turns of 44 gauge wire would have to be wound on.

3. If the pot-magnet coil is wound for 230 volts, can it be plugged into the lighting mains without any intervening units?

ANSWER: No, the A.C. current would have to be rectified. Rectifiers have been fully dealt with in the "Listeners' Guide."

4. Is the 230-volt winding as effective as the 6-volt accumulator winding, and could the latter be energised by a Tungar charger of 6v. 2 amps. output?

ANSWER: To the first part of the question, "Yes"; if the winding was to be energised by a charger, it would be as well to connect an accumulator in parallel with the speaker. In other words, to float an accumulator across the speaker windings.

5. I presume that an ordinary 6-volt accumulator, which is already feeding 5-valves would not be able to stand the strain of a moving coil loudspeaker as well as the set? Am I right?

ANSWER: Yes. The strain would be rather much. Connect the Tungar charger to the accumulator, and float this across the speaker windings.

#### Position of Transformers.

I AM building a set, using two transformers of the ratios of 6-1 and 4-1. Which transformer should be the first? "H.J.F.P." (Henderson.)

ANSWER: It is claimed by recent investigators that better results accrue if the smaller ratio is used in the first stage.

#### A Very Long Aerial.

"L.A.K." (Mangamahu), writes, "I have erected by the way of experiment, an aerial approximately 750ft. long and between 100 and 130ft. high, using 12-gauge copper wire. I find that I cannot tune to the lower wavelengths, although I have tried different capacities of condensers in series with the aerial. How might I tune in the lower wavelengths?"

ANSWER: An aerial of this dimension has a very great self-inductance, so that less inductance is necessary in the aerial coil. Try reducing this. It will be found that volume will be slightly decreased, and this is the general problem of aerials, but if the correspondent works along the lines suggested, he should do some interesting experimental work. Try a neutralising condenser in series with the aerial lead.

#### The Heat of Filaments.

"G.I." (Hastings) writes: "In last week's 'Record' I read that audio valves should be burned full on, but my set works best with two audios controlled by one rheostat, and turned about

three-quarters on. The R.F. and the detector are both controlled by a rheostat, which works best when turned down. If turned on too far the set bursts into oscillation. If the audios are turned on fully, there is no noticeable increase in signal strength, while static is far louder and comes in with sharp cracks instead of the usual crackling. The valves are the 4-volt type, and are heated by three 15-volt cells.

ANSWER: In this particular case, the burning of the filament with the rheostat turned on full would mean that the filaments were getting half a volt of current more than they should do, so that the rheostat would naturally have to be turned back. The set bursting into oscillation would indicate that there are too many turns on the tickler or the set is not correctly neutralised.

2. My earth is a tin chimney of about 16 sq. ft., and buried 5ft. underground. It is connected to the set by 7ft. of wire of the same gauge as the aerial. I have soldered a wire to this earth and carried it about 20ft. under the house to a clamp on the water pipe. Would the water pipe earth be an advantage?

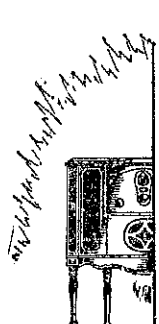
ANSWER: Providing the first earth was efficient and kept damp, no. The 20ft. of wire would offset any advantage.

#### Concerning a Portable.

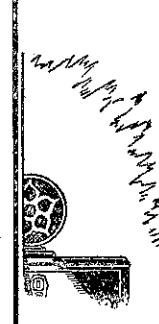
"G.W.R." (Karori) wishes to dismantle his portable set, and seeks advice on the following points:

1. Could you supply me with the diagram of a circuit, and particulars of components?

ANSWER: If the correspondent wants a really good portable set, he could no better than construct the "Rotorua"



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### Changing Valves.

FROM time to time, correspondents write in regarding this subject, sometimes in difficulty regarding neutralising and sometimes to know the different types of valves for each position. In general if the set has been functioning well before the valves began to weaken or were burnt out, replace by exactly the same type of valve, particularly so if the receiver is a factory made one. When home-

portable, described by "Pentode" in our issues December 14 and December 21, 1928.

2. I intend using a 6-volt car battery in place of 3 dry cells. What would be the result?

ANSWER: This would depend on the type of valve to be used. If valves consuming .1 and upwards of an ampere, the accumulator would be necessary. For dull emitters of the .06 type dry batteries would be quite O.K. Otherwise, there is no difference providing the accumulator can be regularly charged.

3. What advantages, if any, other than increased "A" battery drain, have low filament consumption valves over high filament consumption valves?

ANSWER: None.

4. Is the small vertical tuning coil obtainable in New Zealand?

ANSWER: If the plug-in type of coil is meant, yes.

5. I use an ordinary aerial coupled to the frame aerial. Could the frame aerial be obviated by employing different tuning coil from that incorporated in the factory-built set, and, if so, can it be procured in New Zealand?

ANSWER: The method of attachment of a frame antenna differs from that of an aerial. The former is made to replace the aerial tuning coil, the outside being connected to the tuning condenser and the inner end to the other set of plates of the tuning condenser and then to the filament negative. An aerial, however, is connected to an aerial coil which may be a single tapped coil or two coils. If the former type is used, the coil should consist of about 50 turns tapped at the eighteenth from the bottom. The aerial is taken on to this tapping, and the top of the coil goes to the condenser and the bottom to the other set of plates of the condenser. The frame antenna is thus replaced by the aerial coil.

made the constructor usually understands something about the relationship of his valves to the other components of the set, and so he can consider "matching."

But for the beginner, one would strongly recommend that valves are replaced as they came out. The main point to watch in this direction is the substitution of American valves by English or Continental. Not that this cannot be done, but the beginner seldom makes a success of it. In order that a set may not interfere with its neighbours, and give good reproduction, it has to be neutralised, and it is neutralised for particular valves, and if these are changed the neutralisation is not now correct, and the set either makes itself a nuisance or it will be noticed that reproduction is not as good as it used to be. There are certain makes of American receivers which cannot take other than American valves without considerable alteration and readjusting, so that it is indeed unwise to change.

The users of American sets can be quite safe in using the 201A type of valve for all positions in the set except the last, when something more powerful, e.g., the 171 could be used with advantage. With English and Continental valves, however, there is a greater degree of specialisation, and some consideration must be given before the valves are selected. As the number of these is fairly great, the beginner should consult a dealer before he makes his change. The use of one of these valves in the wrong place will entirely spoil reception.

Generally speaking, valves with a high impedance and a high amplification factor are used in the radio frequency stages, and low impedance valves with an amplification factor are used in the latter stages. The last valve need have only a very small amplification factor, usually not

greater than three, e.g., 603 in Philips valves, PM252 (Mullard), and DEP250 (Osram). These power valves usually require a high plate voltage, not less than 150 volts, to work satisfactorily, while their filament consumption is regularly higher than that of the ordinary valve.

Very complete valve tables have been compiled for the new edition of the Radio Listeners' Guide. The valves treated are all those in general use in New Zealand, and the amateur can by referring to the table find in his own particular make the valve for any position in his set.

### The Value of Condensers.

THE following is the use of the values of combined condensers. These were published some time previously, but recently there have been several requests in this direction, so it has been considered advisable to reprint them. From the tables it will be seen that if condensers are placed in parallel the total capacity is equal to the sum of the two condensers so connected. The value of the condensers in series is rather more difficult to obtain. The fact that condensers in parallel is equal to the sum of their capacities is very often very useful in building up condenser banks for battery eliminators. It is very difficult to get precisely the capacity of condenser combined with the correct voltage test, so that it is necessary to combine these.

The capacities in the following table are all expressed in microfarads (mfd.). The first two columns contain the values of the two condensers to be combined, and the other two columns give the resultant capacity of the combination.

Separate Capacities.		Combination.	
Series.	Parallel.	Series.	Parallel.
.0001 and .00025	.000071	.000071	.00035
.0001 and .0005	.000083	.000083	.0006
.0001 and .001	.000093	.000093	.0011
.0001 and .005	.000095	.000095	.0021
.0001 and .005	.000098	.000098	.0051
.0001 and .006	.000098	.000098	.0061
.00025 and .0005	.00016	.00016	.00075
.00025 and .001	.0002	.0002	.00125
.00025 and .002	.00022	.00022	.00225
.00025 and .005	.00023	.00023	.00225
.00025 and .006	.00024	.00024	.00625
.0005 and .001	.00033	.00033	.0015
.0005 and .002	.0004	.0004	.0025
.0005 and .005	.00045	.00045	.0055
.0005 and .006	.00046	.00046	.0065
.001 and .002	.00066	.00066	.003
.001 and .005	.00083	.00083	.006
.001 and .006	.00085	.00085	.007
.002 and .005	.0014	.0014	.007
.002 and .006	.0115	.0115	.008
.005 and .006	.0027	.0027	.011

### Single Dial Control.

ONE of our correspondents this week has raised the question of single dial control, and as this more or less interests all, it is considered worth a little elaboration. By single dial control, it is meant that all the variable condensers in the set are so fastened together that one dial operates all the moving plates. Each condenser controls a transformer or coil in the radio frequency side of the set, and the duty of each is to adjust that coil so that it may receive the variations as they come from the air, in other words, that the set may be tuned to

the station's wavelength. Coils differ, so it would be expected that the reading for each coil will be slightly different from that of another, and this is the problem of single dial control. This variation is particularly noticeable in the aerial coil.

When a single coil is used in the aerial circuit the inductance of the aerial considerably affects the inductance of the aerial coil, with the result that the condenser reading on that coil should be slightly different from that on the other grid coils. To overcome this the aerial coil should be loosely coupled to its grid coil. That is, there should be two separate windings. Where a single coil is used, and it is desired to incorporate single dial control, a midjet, or balancing condenser, should be placed across the first grid coil. By adjusting this, the tuning can be made very much finer, and inaccuracies balanced out.

It is very difficult to say if single dial control will replace multiple dial control, and some of our leading radio authorities claim that it will not. Certainly single dial control cannot be as selective as multiple dial control, but when balancing condensers are used the difficulty is overcome, but is it one dial control?

### Dull Emitters and Bright Emitters.

THE terms dull emitters and bright emitters are used rather loosely. Actually there are no bright emitters on the market at the present time, understanding by bright emitters those that consumed about 1 or 1.5 amperes and were indeed, lamps.

Now, there are two general classes of valves: those consuming between .1 and .25 amperes, and those consuming approximately .06. For the sake of comparisons, the .06 type can be referred to low filament consumption valves as opposed to the higher filament consumption valve. In all ways, dull emitters of the two types mentioned are superior to the bright emitters that paved the way to modern reception. The differences between the two types of dull emitters are generally that although very economical in "A" battery, the low filament consumption valves are heavier on plate current. Where an eliminator is used, this latter is of little disadvantage.

### 2YB, New Plymouth

### Open After Easter

THE transmitting plant for 2YB, New Plymouth, has been dispatched from Wellington. It was first intended that a temporary power plant should be installed in order to expedite operation, but as the permanent power equipment is due in Wellington by the s.s. Keeling in the immediate future, it was deemed best by the interests concerned to await its arrival and start the operation of this relay plant with everything in good working order. Certain details regarding preliminary equipment, etc., still require finality in New Plymouth, but it is anticipated that the official opening will take place very soon after Easter, and that 2YB will be on the air probably in the second week in April.



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## Annotations of Annabel

### DEAREST:

That blessed extra half-hour of daylight is a thing of the past, a cold snap has intervened, in the Capital City women clutch feathers and furs lest they be hurled from them by spiteful blast; yet we go humbly praising climatic Olympians that we are not as other men, and have escaped raging and roaring torrent that for the nonce has reduced to wet wilderness sweet Scottish city of the South.

Tribute is paid with enthusiasm to Wellington Repertory Society for artistic representation of "The Dover Road," which came as welcome interlude after bitter satire of Galsworthy play that was the last production. Not a profound thinker, and with no taste for tragedy and darker aspects of life's innumerable complexities, Mr. A. A. Milne is very deft, very ingenious, and vastly entertaining. The road we travel with him is a pleasant path of dalliance; and if in the first Act of the play action drags somewhat, the remaining scenes make ample amends in droll dialogue, airy conversational trifling, and light treating of those domestic problems that crop up with such dire persistence amid the "everydayness of this workday world."

After variety of accents, of all sorts and conditions, that assail fastidious ears from professional companies making claim upon our suffrages and our purse, 'twas pleasant to listen to Miss Zita Chapman's clear-cut tones and to realise her excellent sense of declamation and gesture; and how charming she was, to be sure, in that geranium-coloured velvet at the end of the play.

Miss Dorothy Hadfield possesses a charming voice and personality, together with an enviable knack of artistically doing the right thing at the right moment; her spontaneity of

response and movement being a valuable attribute, and her latest lovely gown of colour and gleam galvanising dullest and dowdiest to acute admiration.

Mr. O. N. Gillespie once more proved his dramatic mettle as Latimer, that eccentric altruist, whose expensive hobby it was to sift, sort, and, if possible, save followers of the gleam of superficial physical attraction and false affinity. Natural, diverting, and most masculine was Mr. Pope as recalcitrant spouse, and very funny indeed as unwilling listener to Gibbon's inspired periods; while Mr. James, as eloping lover who speedily repented of amorous precipitancy in responding to too forthcoming lady-love, was so easy, so natural, so entirely in the Milne menage, that he deserved a wreath of laurel for himself alone.

FEW brilliant writers exist of the modern short story, but Stacy Aumonier was one of them. No one, having read "The Great Unimpressional," that imperishable study of the phlegm, endurance, stolid courage and lack of imagination of the British Tommy, is likely to forget it. An epic of one facet of the Great War; and another is "Them Others," a memorable study of old charwoman and son Ernie, their humble, happy friendship with the German family who were neighbours, and pathetic groping for light and leading on puzzling factors of wrath and enmity of warring nations. A pang assails one to realise that the gifted author should be dead at the too early age of forty.

"In women of passionate blood," writes Meredith, "imagination takes the place of experience." How else explain whence came to the gentle, quiet Mary Webb, with her uneventful life history, that great comprehension of the dark and secret places of the soul of mankind, that are evident in warp and woof of "Precious Bans"? It is a great novel, limpid of utterance, spiritual of essence, of a deep and wide humanity. A tale of the life of simple folk of the English countryside, yet in its range embracing all human passion, endurance and endeavour. There is an appealing love-story between Prue, whose lovely slim body is allied with poor, disfigured face, and her fighting Christian, that swashbuckler for the faith. Amid exquisite talk of frittering birds, fruits of the earth and

# THE WOMAN'S POINT OF VIEW

By "VERITY"

## Cookery Nook

### Whole Wheat Raisin Waffles.

2 cups cooked cereal (any good make), 2 teaspoons baking powder, 1 cup whole wheat flour, 1 cup seeded raisins (chopped), 2½ tablespoons "Anchor" milk powder, 2 cups water, 1 teaspoon butter, 3 egg yolks (well beaten), 1 tablespoon butter, 3 egg whites (well beaten), ½ teaspoon salt.

Method.—Heat the water, be careful not to boil it. Add the cooked cereal and butter, sift flour, salt, milk powder, add same, and beat well. Add the beaten egg yolks and raisins and thoroughly mix. Cut and fold in the stiffly beaten whites of eggs and the baking powder. Cook on hot iron, well greased. Any other variety of waffle can be made by varying the fruit used.

### Celery Soup.

2 pints of white stock (or water), 1 pint milk, 1 large or 2 small heads of celery (the white part only), 2 small onions, 1 oz. butter, 2 tablespoons of rice, 2 tablespoons of cream, salt, and pepper.

Method.—Wash the rice well, slice the celery and onions, melt the butter in a stewpan, and fry vegetables in it for 10 minutes without changing their colour. Put in the stock, rice, salt, and pepper, and simmer gently until tender, then strain. Rub the rice and vegetables through a sieve, return the soup and puree to the stewpan, add the milk and bring to the boil. Stir in the cream and serve. Sufficient for six persons.

flowers of the forest—the authoress was poet as well as novelist—the narrative draws to its sombre denouement with the stark inevitability of a Greek tragedy. Not to be wondered at that this book should win the coveted prize of the Vie Heureuse.

Your  
ANNABEL LEE.

## Audi

When I was young, O how I squandered gold,  
Wasting my fortune, like a prodigal,  
That was from heaven in endless summers shed.  
Morning by morning revenues untold,  
Uncarned, ungathered, postman-punctual,  
Were rained upon me while I lay in bed,  
Flung at the window, spilt upon the floor,  
Or left without like milk beside the door.

Now I am old, I am a miser made,  
Who fain would hoard the smallest silver change,  
And scurry winter dividend of light.  
I linger in the evening to be paid,  
I grudge to sleep its darkness, I arrange  
My blind and curtains to curtail the night,  
And in a world anterior to words  
I wake with flowers and breakfast with the birds.

When I was young, how light I made of love,  
As ordinary then as daily bread,  
To take or leave in time without an end.  
Now I recount the broken links thereof,  
And in the large assembly of my dead  
The scanty use of each departed friend;  
And seeing that I too must soon depart  
Make up the ragged ledgers of my heart.

—D. S. MacColl in the  
"Saturday Review."

### Tomatoes with Shrimps.

4 medium-sized ripe tomatoes, picked shrimps, salt, pepper, salad dressing, cucumber, parsley.

Method.—Peel the tomatoes, cut them in half, and scoop out pulp. Fill with shrimps, seasoned and pounded with salad dressing. Place a thinly-cut slice of cucumber on the top of each. Place on dish and garnish with parsley.

### Cauliflower Salad.

One medium-sized cauliflower (cooked). When cold, break into sprays, toss lightly in salad dressing, and serve garnished with cress and beetroot.

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# Next Week's Features

## 1YA Features

ON Tuesday evening Madame Irene Ainsley's operatic party will present excerpts from "Chu Chin Chow" (Norton). This musical comedy was to be broadcast from 1YA last month, but owing to Madame Ainsley's absence from Auckland the presentation was postponed. The production on Tuesday evening of this popular work will be eagerly looked forward to. Instrumental items will be played by the "Auckland Trio," including a selection from "Veronique," by Messager. Mr. Eric Waters, pianist, will contribute a novelty item of his own composition entitled "Tear the Door Down." Mr. A. B. Chappell will continue his talks on "The Maori," and will speak on "His Woodcraft." Orchestral music will be broadcast from the Majestic Theatre, where the orchestra is under the baton of Mr. J. Whiteford Waugh.

ON Wednesday evening, Miss Edith Harry, the Welsh singer, pianiste, and composer, will give her second delightful song and pianoforte recital at 1YA.

ON Wednesday evening also, Mr. Arthur E. Wilson will continue his popular organ recitals, his items including "Traumerel" (Schumann), "Minuet in D" (Mozart), and "The Lost Chord" (Sullivan). He will have the assistance of Mrs. A. E. Wilson, who will make her first appearance at 1YA, her mezzo-soprano solos including "The King of Love" (Gounod), and "The Brook" (Delores). Other vocalists on the programme will be Miss Lola Solomon (soprano), Mr. Hartley Warburton (baritone), and Mr. Sam Duncan, the popular 2YA tenor. Maori melodies will be featured by those old favourites, "The Bohemian Duo," including "Hine e Hine," "Titi Toreia," and "Te Arawa."

OUTSTANDING on Thursday evening's programme will be the presentation of vocal excerpts from the musical comedy "Going Up" (Hirsch), performed by the well-known "Clarion Quartet." The items include most of the principal solos, duets, and quartets, and will be appreciated by all listeners. That popular combination, the Auckland Comedy Players, directed by Mr. J. F. Montague, will present two one-act comedies, "Old Cronies" and "Dyspeptics." Orchestral items to be played by the Studio Orchestra include the "Raymond" overture, three dances from "Tom Jones," and selections from the "Dollar Princess." The programme will conclude with a broadcast of dance music until 11 p.m.

THE main vocalists on Friday's programme will be the Lyric Quartet in a variety of classical solos, duets, and quartets. This evening will mark the third of the series of "Half-hours with Great Composers." Mrs. Daisy Basham, in conjunction with Mr. William Gemmell, will perform this lecture recital, the subject for the evening being "Dr. Arne." On the instrumental side of the programme will be selections



MRS. DAISY BASHAM AND M. A. BRIGGS.

Their lecture-recitals on "Half-hours with the Great Masters" are at present a feature on 1YA programmes. Next Friday (April 5) their subject will be Dr. Arne.

—Photo., Andrew.

by the Auckland Trio, while Mr. Sam Bretnall, after a long absence from 1YA, will make a welcome reappearance with pianoforte solos, "Prelude from the Holberg Suite" (Greig), and "From the Depths" (McDougall). Mr. Alan McElwain will provide the humour for the evening.

A SPLENDID variety programme has been arranged for Saturday evening, the artists including the ever-popular "Snappy Three," Mr. Dan Flood, the well-known Auckland entertainer, and Mr. F. T. Nash, in selections on the musical saw. The items by the Studio Orchestra will include "Carmen Ballet Music" (Bizet), "Zampa Overture," and "Maid of the East Selections." The concluding portion of the programme will be devoted to dance music until 11 p.m.

## Notes from 2YA

ON Easter Monday a light holiday programme will be presented, the contributing artists will be Miss Grace Robertson (contralto), the popular baritone, Mr. S. E. Rodger, Mr. and Mrs. Albert Russell, Mr. Edward Silver, Mrs. M. R. Lightbody (soubrette), and the Palmer Bros., Hawaiian duo.

Miss Robertson will sing Sir Edward German's unusual song, "Have You News of My Boy Jack?" for her first item, and two Scottish numbers, viz., "Jock o' Hazeldean" and "An Ariskay Love Lilt." Mr. S. E. Rodger has chosen two songs suitable to the occasion, namely, "The Corporal's Ditty" and "Captain Mac." Those two well-known "Joy Givers" (to coin their own phrase), Mr. and Mrs. Albert Russell, have chosen for their items "I'm a Soldier," "Just the Sort of Person," from "Our Miss Gibbs," "Why Does a

Hyena Laugh?" and "Lucky in Love." Mr. Russell has just returned from Sydney, and regarding this something will be incorporated in their items. Altogether, a bright and breezy turn may be expected. Mr. Edward Silver, a popular singer of "popular songs," will be heard in four of the latest hits, "In a Woodshed," "The Gay Caballero," "Lila," and "It All Belongs to Me." Mrs. M. R. Lightbody, a popular soubrette at 2YA, will sing "Dear Little Jammy Face" and "I Couldn't Help It, Could I?"

MR. CLAUDE MOSS, Mrs. Elspeth Davey, and "The Optimist," will be the artists on Tuesday's programme. Mr. Moss, who has a resonant baritone voice, which he uses to advantage, will be heard in Lohr's rousing song, "Nelson's Gone a-Sailing," and in one of Kipling's songs, "Route Marching." "The Optimist" is a gentleman who for professional reasons does not wish to disclose his identity. However, this will not prevent him from giving two interesting humorous items, which are bound to find favour. Mrs. Elspeth Davey has chosen for her items "Sleepy Seas," "Pal of My Cradle Days," and "Old Pal Why Don't You Answer Me?" three popular songs which should show up Mrs. Davey's voice to advantage. From 9.30 onwards a special dance programme of selected records will be presented.

ON Thursday afternoon Messrs. Hamilton Nimmo and Sons will give their monthly recital of selected player rolls, and H.M.V. gramophone records. The former will be played on the Gulbransen registering piano by Mr. A. J. Nimmo, one of the principals of Messrs. Hamilton Nimmo and Sons.

IN the evening the Wellington Artillery Band, under the conductorship of Captain T. Herd, will contribute a

programme of varied interest. The items will comprise Greenwood's overture, "The Crimson Star," a cornet solo by Bandsman Sneddon, "Distant Voices," a descriptive piece; "A Sunday Parade," in intermezzo, "Aisha," and a fantasia, "Musical Fragments." A waltz and several marches will also be played. Assisting the band will be the Lyric Quartet, who will sing as quartet numbers, "Off in the Stilly Night" and "The Dear Little Shamrock." Mr. Chas. Williams will sing the well-known tenor solo, "O Vision Entrancing." Mr. W. Binet Brown will sing bass solos, "Down in the Depths" and "Rolling Down to Rio," and Mr. W. Goudie a bracket of two baritone solos, "Four-leafed Clover" and "Charming Chloe."

ON Friday evening a programme of operatic and light opera gems will be given by the Philharmonic Quartet. Their items will include excerpts from "Patience," "Faust," "Pagliacci," "The Mikado," and "The Country Girl." Recitals, both humorous and dramatic, will be given by Mr. Cedric Gardiner, whose work is always popular with radio audiences.

ON Saturday a high-class vaudeville programme by Mr. Austin Peters and his company will be presented. Mr. Peters is already well-known on the other side of the Tasman, by virtue of the good work he has done with J. C. Williamson, Union Theatres, and the New South Wales Broadcasting Com-



MISS BETTY HILLIARD.

A singer of popular and vaudeville songs at 3YA.

—Steffano Webb, photo.

pany. The programme will include Harry Tate's famous "Motoring" sketch, and also a one-act play by Sutro entitled "A Marriage has been Arranged." Individual items will also be given by Mr. Peters, whose work will include the famous "Dream Scene" from that powerful play, "The Bells." This was a great favourite

with the late Sir Henry Irving. Assisting Mr. Peters will be Miss Edna Purdie and Mr. R. Hampton Bennett. Miss Purdie is already well and favourably known to radio listeners, and her work needs no further introduction. Mr. Hampton Bennett, one of Wellington's rising young baritones, will sing "The Lute Player" and "When the Sergeant-Major's on Parade."

## Notes from 3YA

**E**ASTER Monday's entertainment at 3YA will include an afternoon's racing results, a very bright concert in the evening, and a relay of a boxing match.

The instrumentalists for the evening's concert will be the Christchurch Municipal Band under Mr. W. MacDowell. The items to be played will be the "Washington Greys" March, "Sunny Lands" (a fantasia), "Abide With Me" (hymn), Alford's "Musical Switch," and Ord Hume's fine march "Brilliant." The vocal portion of the programme will be very entertaining. There will be soprano solos by Mrs. P. S. Lawrence, "Just Like a Melody Out of the Skies" and "Girl of My Dreams." Mr. Arthur Couch, tenor will sing "I Hear You Calling Me," "The Sea Gipsy," and "Ka Mate." Jazz songs will be sung by Mrs. Harry Jackson and a humorous song, "Hurricane Hist'ry" will be given by Mr. Harry Jackson. Mr. and Mrs. Jackson will also take part in the yodel duet "Oh! Sarah! O! 'Enery." The evening's programme will continue till 11 p.m.

**T**UESDAY will not be a silent day for 3YA next week. A diversified and



**MISS SYLVIA MARSHALL.**  
A mezzo-soprano frequently heard at 3YA.  
—Steffano Webb, photo.

Patrick's Day concert at Timaru. A fine baritone in the person of Mr. Robson will sing "Trooper Johnny Ludlow," "Wimmen, oh, Wimmen," and "Till the Sands of the Desert Grow Cold." Other artists will be Mr. Bracey Wilson, who will again feature Lauder items, in which he is so good. There will also be Mr. George Titchener, humorist, and Mr. Les Croft, a novelty entertainer on musical instruments of all kinds and sizes. He is a worthy mouth-organ champion.

**A** NEW quartet of singers, to be known as the Salon Quartet, has been formed, and will be a great delight to listeners. Four accomplished artists comprise the personnel—Miss Lillian Hanham, Miss Dulcie Mitchell, Mr. H. Blakeley, and Mr. J. Graham Young. The concerted numbers will be "I Sowed the Seeds of Love" and "Good Night, Beloved." There will be two duos, "Awake," by the ladies, and "The Battle Eve" by the male voices. Miss Lillian Hanham will sing a solo from the opera "Mignon," also "Sylvellin" and "Cuckoo." Miss Dulcie Mitchell's solos will be "Oh, Could I But Express in Song" and "In Haven." The tenor solos by Mr. Blakeley will be "On Wings of Song," "The Dear Little Shamrock," and "Killarney." Mr. J. Graham Young, now an acknowledged favourite on the air, will include in his numbers the operatic "Toreador's Song," also "The Ballad Monger" and "Old Barty."

**T**HE instrumental programme for Wednesday evening will be particularly good. The principal contributors will be the Bohemian Quintet. There will also be a trio played by Miss Florence Millar (violin), Mr. Joseph Mercer (viola), and Miss Dorothy Davies (piano). Pianoforte solo will be played by Mr. Fred Page.

**A** FURTHER holiday programme will be broadcast on Thursday evening. The vocalists will be the Madame Gower Burns Grand Opera Quartet, whose items will be of a miscellaneous variety. Soprano numbers will include "Down in the Forest." The contralto (Miss Nancy Bowden) will sing, among other numbers, "By the Waters of Minnetonka." Tenor solos include "Eleanore" and "Come to the Fair." "When Drake Goes West," "Dreaming of



**MRS. J. A. STEWART.**  
A popular mezzo-soprano singer at 3YA.  
—Steffano Webb, photo.

Homeland," and "The Muleteer of Malaga" will be the baritone songs. Duets will be "Soldiers and Comrades" and "The Blue Room." There will be violin solos by Miss Irene Morris, pianoforte items by Miss Merle Miller, and trios by the Studio Trio.

Recitations of two distinct types will be given by Mr. W. H. Moses, "Logic and Spotted Dog" (in Australian vernacular, as told by C. J. Dennis) and "Dollars and Dimes," a dissertation on the financial question.

A splendid vocal programme has been arranged for Friday evening, the singers being Miss Frances Hamerton, Miss Mary Taylor, Mr. W. Bradshaw, and Mr. E. J. Johnson. Concerted numbers will be "Come where My Love Lies Dreaming," "The Village Blacksmith," and "Will o' the Wisp." Soprano songs will include "I Got a Robe" (negro spiritual), contralto solos "Kashmiri Song" and "At Grendon Fair," tenor solos "Ailsa Mine" and "The Trumpeter," baritone solos "King Charles" and "A Sergeant of the Line." The Studio Trio and the Balley-Marston Dance Orchestra will provide the orchestral music.

On Saturday evening there will be a complete two hours' vaudeville entertainment presented by the Revellers Concert Party.

## Notes from 4YA

**O**N the afternoon of Tuesday, April 2, the afternoon tea music will be relayed from the Ritz, and at 7.30 p.m. Pastor More will again speak on "Angora Rabbits." At 8 p.m. the St. Kilda Municipal Band, the champion band of the Dominion, will give another of their very popular recitals. They will be assisted by Mr. R. A. Mitchell (tenor), and Mr. Arthur W. Alloo (baritone), who have chosen some very fine songs, and Mr. Carl Moller, elocutionist. A new singer to 4YA with a very fine reputation, Miss Ray Stubbs (soprano) will be heard.

**O**N Wednesday evening Miss Anita Winkel and Major Lampen will contribute more of their very amusing sketches, and the Serenaders will contribute the quartets, "Gossip Joan" and "The Chough and the Crow." Misses Florence Sumner and Dorothy Allan will be heard in that beautiful duet, "O Wert Thou in the Cauld Blast" by Mendelssohn. Mr. R. B. Macdonald will sing "The Last Call," and Mr. W. Harrison will be heard in "Mary" and "Afton Water."

**F**RIDAY evening's programme is of a very fine calibre, Mr. Arthur Lungley will sing "Don Juan's Serenade" and other songs. Miss Irene Hornblow has chosen Elgar's "Shepherd's Song" and two songs by Landon Ronald. The tenor soloist is Mr. Ad. R. Thompson, who has included in his selections, "Come Into the Garden, Maud." The 4YA Broadcasting Trio, consisting of Miss Eva Judd (violiniste), Mr. P. J. Palmer (cellist), and Mrs. Ernest Drake (pianiste), will be heard in trios and solo items.

**O**N the programme for Saturday, April 6, is appearing another new artist in the person of Mr. James Wilson, who specialises in novelties at the piano. Mrs. Ralph Martindale will again be heard in some fine ballads, while the humour will be supplied by Mr. Buster Brown, and Mr. Lester Moller.

**I**F threaded brass rod has to be gripped in a vice, remember that it should be placed between two pieces of soft wood or otherwise the thread may be damaged.



**MR. JOHN WORGAN, OF 3YA.**

A popular baritone singer.  
—Steffano Webb, photo.

popular programme will be presented, all light and entertaining. There will be soprano songs by Miss Mabel Eaglesome. These will include two by Sullivan and one from "The Student Prince." Miss Alma Finnerly will be singing popular jazz songs. Miss Finnerly is a talented young Christchurch performer. She was engaged for St.

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# Full Programmes for Next

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## Sunday, March 31

### 1YA, AUCKLAND (333 METRES)—SUNDAY, MARCH 31.

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

4.0: Literary selection by the Announcer.

4.8: Further studio items.

4.30: Close down.

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

6.45: Relay of service from Lewis Eady's Hall—Rev. Jasper Calder, Mission. Preacher: Rev. Jasper Calder.

8.30: Orchestra—Philadelphia Symphony Orchestra—"Toccata and Fugue in D Minor" (Bach), (H.M.V. D1428).

8.38: Tenor—Mr. Sam Duncan, "Then You'll Remember Me" (Balfe).

8.42: Violin—Jascha Heifetz, "Ave Maria" (Schubert-Wilhelm) (H.M.V. DB283).

8.44: Soprano—Miss Cecilia Duncan, (a) "Songs My Mother Taught Me" (Dvorak); (b) "Ave Maria" (Gounod).

8.54: Choral—Sheffield Choir, "Worthy is the Lamb" ("Messiah"), (Columbia 9068), (Handel).

9.2: Bass solo—Mr. Arthur Colledge, "Thus Saith the Lord" (Spohr).

9.6: Organ—Marcel Dupre, "Sleepers Awake" ("Chorale"), (H.M.V. E471), (Bach).

9.10: Tenor—Mr. S. Duncan, "Angels Guard Thee" (Godard).

9.14: Soprano—Miss C. Duncan, selected.

9.18: Orchestra—Philadelphia Symphony Orchestra, "Prelude in E Flat Minor" (H.M.V. D1464), (Bach).

9.22: Bass solos—Mr. A. Colledge, (a) "As Then the Tulip" (Lehmann); (b) Selected.

9.30: Choral—Sheffield Choir, "Hallelujah Chorus" ("Messiah"), (Columbia 9068), (Handel).

9.34: God Save the King.

### 2YA, WELLINGTON (420 METRES)—SUNDAY, MARCH 31.

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

4.30: Close down.

6.0: Children's service conducted by Uncle George.

7.0: Relay of service from St. Thomas' Anglican Church, Newtown. Preacher: Rev. C. V. Rooke.

Organist and choir-master: Mr. W. A. Gatheridge.

8.15 (approx.): Studio Concert.

Orchestral—London Symphony Orchestra, "The Jupiter Symphony" (1st Movement) (Mozart) (H.M.V. Record D1359).

8.23: Soprano solo—Miss Gretta Stark, "I Know That My Redeemer Liveth" ("The Messiah") (Handel).

8.27: Organ solo—Marcel Dupre, "Sleepers Awake" (Chorale).

8.31: Tenor and choir—John McCormack, "The Palms" (Faure) (H.M.V. Record DB984).

8.35: Soprano and chorus—Emmy Bettendorf, "Easter Hymn" ("Cavalleria Rusticana") (Mascagni) (Parlophone Record AR1005).

8.43: Orchestra—London Symphony Orchestra, "The Jupiter Symphony" (2nd Movement) (Mozart) (H.M.V. D1360).

8.51: Contralto solo—Mrs. Ray Kemp, "Give Thanks and Sing" (Harris).

8.55: Tenor and quartet—Mr. Will Hancock and Etude Quartet, "Father Into Thy Keeping" ("Seven Last Words") (Dubois).

8.59: Organ solos—Herbert Dawson, (a) "Christ the Lord Is Risen To-day" (Elvey); (b) "Jesus Lives! No Longer Now" (Gauntlett); (c) "Jesus Christ Is Risen" (Davidica).

9.3: Baritone solo—Mr. Ray Kemp, "God My Father" ("Seven Last Words") (Dubois).

9.7: Soprano solo—Miss Gretta Stark, "Rejoice Greatly" ("The Messiah") (Handel).

9.11: Tenor and choir—John McCormack, "Adeste Fideles" (H.M.V. Record DB948).

9.15: Violin solo—Jascha Heifetz, "Ave Maria" (Schubert-Wilhelm) (H.M.V. Record DB285).

9.19: Vocal quartet—Etude Quartet, "Thee We Adore, O Saviour" ("Seven Last Words") (Dubois).

9.23: Choral—York Minster Choir, "God Is Gone Up" (Gibbons) (H.M.V. Record C1337).

9.27: Orchestra—London Symphony Orchestra, "Jupiter Symphony" (4th Movement) (Mozart) (H.M.V. Record D1361).

9.35: Choral—Royal Choral Society, "Hallelujah Chorus" ("The Messiah") (Handel) (H.M.V. Record D1108).

9.39: Close down.

### 3YA, CHRISTCHURCH (306 METRES)—SUNDAY, MARCH 31.

3.0 p.m.: Afternoon session—selected gramophone items.

4.30: Close down.

5.30: Children's song service.

6.15: Hymn chimes.

Gramophone recital prelude to church service.

7.0: Relay of Easter service from Christchurch Anglican Cathedral. Preacher: Bishop of Christchurch. Organist and choir-master: Dr. J. C. Bradshaw.

8.15 (approx.): Studio concert.

Choral—York Minster Choir, "God is Gone Up" (Gibbons) (H.M.V. record C1337).

Organ solo—Marcel Dupre, "Sleepers Awake" (Chorale) (Bach) (H.M.V. record E471).

8.23: Mezzo-soprano solo—Miss Merle Miller, "Hymn to the Almighty" (Schubert).

8.27: Orchestra—Philadelphia Symphony Orchestra, "Toccata and Fugue in D Minor" (Bach) (H.M.V. record D1428).

8.35: Tenor solo—Mr. Harold Prescott, "The Wondrous Cross" (Podmore).

8.39: Soprano and chorus—Emmy Bettendorf, "Easter Hymn" ("Cavalleria Rusticana") (Mascagni) (Parlophone Record AR1005).

Organ solos—Herbert Dawson, (a) "Christ the Lord is Risen To-day" (Elvey); (b) "Jesus Lives! No Longer Now" (Gauntlett); (c) "Jesus Christ is Risen" (Davidica) (H.M.V. record B2274).

8.51: Mezzo-soprano solo—Miss Merle Miller, "Fear Not Ye, O Israel" (Dudley Buck).

8.55: Violin solo—Jascha Heifetz, "Ave Maria" (Schubert—Wilhelm) (H.M.V. record DB283).

Tenor and choir—John McCormack, "Adeste Fideles" (H.M.V. Record DB948).

Orchestral—Philadelphia Symphony Orchestra, "Prelude in E Flat Minor" (Bach) (H.M.V. record D1464).

9.7: Soprano solo—Miss Hilda Hutt, "I Know that My Redeemer Liveth" ("Messiah"—Handel).

9.11: Choir—Don Cossacks Choir, "Holj Slavenj" (How Greatly our Lord is Magnified) (Bortnjarsky) (Columbia record 02712).

9.15: Tenor recitative and aria—Mr. Harold Prescott, (a) "Ye People, Rend Your Hearts," (b) "If With All Your Hearts Ye Truly Seek Him" ("Elijah"—Mendelssohn).

9.22: Soprano solo—Miss Hilda Hutt, "Oh, Divine Redeemer" (Gounod).

9.26: Choral—Royal Choral Society, "Hallelujah Chorus" ("Messiah"—Handel) (H.M.V. record D1108).

9.30: Close down.

### 4YA, DUNEDIN (463 METRES)—SUNDAY, MARCH 31.

5.30 p.m.: Children's session conducted by Big Brother Bill.

6.30: Relay of Easter service from St. Paul's Cathedral. Preacher: Canon Nevill. Organist: Mr. E. Heywood, F.R.C.O.

8.5 (approx.): Relay from St. Kilda Band Rotunda of concert by the St. Kilda Band, under the conductorship of Mr. James Dixon.

9.15: Close down.

## Monday, April 1

### 1YA, AUCKLAND (333 METRES)—MONDAY, APRIL 1.

11 a.m. (approx.): Results of Auckland Racing Club's Easter Meeting.

8 p.m.: Chimes.

8.1: Overture—H.M. Coldstream Guards, "Light Cavalry" (Suppe) (H.M.V. Record C1335).

Bass-baritone solo—Peter Dawson, "Now Your Days of Philandering are Over" ("The Marriage of Figaro") (Mozart) (H.M.V. Record C1401).

8.9: Vocal trio—Snappy Three, Latest Hits.

8.16: Banjo duo—Messrs. Higgott and Morrison, (a) "Plantation Melodies" (Ms.), (b) "Maori Melodies" (MS.).

8.24: Novelty—The Twentieth Century Entertainer, Short Turns and Encores.

8.34: Orchestra—Symphony Orchestra, "La Vida Brève" (Spanish Dance) (De Falla) (H.M.V. Record D1453).

8.38: Humour—The Micronomes, Ten Minutes of Fun.

8.48: Vocal trio—Snappy Three, (a) Popular Numbers, (b) Jazz piano solo.

8.56: Banjo duo—Messrs. Higgott and Morrison, (a) "Together We Two" (Berlin), (b) "Oh, You Have No Idea" (Dougherty), (c) "Cock-a-doodle" (Johnston).

9.4: Tenor solo—John McCormack, "I Hear You Calling Me" (Marshall) (H.M.V. Record D4958).

9.7: Novelty—The Twentieth Century Entertainer, Comicalities.

9.17: Tenor solo—Franklyn Baur, "I Wonder" (Silver) (H.M.V. Record EA392).

9.20: Humour—The Micronomes, Ten More Minutes of Fun.

9.30: "His Master's Voice" Dance Programme:

Military Band selection—H.M. Coldstream Guards, "Poet and Peasant" (Suppe) (H.M.V. Record C1315):

# Week-all Stations-to Apl. 7

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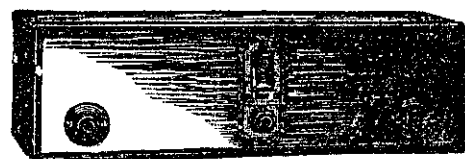
- Foxtrot with vocal chorus—Henry Busse's Orchestra, "One Step to Heaven" (Klages) (H.M.V. Record EA437).  
 Foxtrot—Arcadians' Dance Orchestra, "There's Something about a Rose" (Fain) (Zonophone 5169).  
 Waltz—Troubadours, "Diane" (Rapee) (H.M.V. Record EA269).  
 9.49: Duet—Dalbert and Robison, "My Blue Mountain Home" (Robison) (H.M.V. Record EA295).  
 Jazz piano solo—Pauline Alpert, "The Dancing Tambourine" (Ponce) (Zonophone Record 1198).  
 Foxtrot—Arcadians' Dance Orchestra, "Chilly-Pom-Pom-Pee" (Bryan) (Zonophone Record 5169).  
 Foxtrot—Henry Busse's Orchestra, "How About It?" (Klages) (H.M.V. Record EA437).  
 10.2: Humour—Norman Long, "Under the Bazunka Tree" (Lee) (H.M.V. Record B2454).  
 Wurlitzer organ solo—Jesse Crawford, "High Hat" (Alter) (H.M.V. Record EA426).  
 Foxtrot with vocal refrain—George Olsen and his Music, "Doin' the Racoon" (Klages) (H.M.V. Record EA446).  
 Foxtrot—George Olsen and his Music, "Old Man Sunshine" (Dixon) (H.M.V. Record EA422).  
 Foxtrot—Louisiana Sugar Babies, "Persian Rag" (Kahn) (H.M.V. Record EA397).  
 10.14: Tenor with orchestra—John McCormack, "Somewhere a Voice is Calling" (Tate) (H.M.V. Record DA914).  
 Waltz—Hilo Hawaiian Orchestra, "Kawaihau Waltz" (Kealakani) (H.M.V. Record EA397).  
 Foxtrot with vocal refrain—Shilkret's Orchestra, "Baby's Blue" (Hupfeld) (H.M.V. Record EA422).  
 Foxtrot with vocal refrain—Statler Pennsylvanians, "It Goes Like This" (Cesar) (H.M.V. Record EA446).  
 10.25: Baritone solo—Lawrence Tibbett, "Drink to Me Only with Thine Eyes" (Calcott) (H.M.V. Record DA886).  
 Violin with cinema organ—Elsie Southgate, "Rose in the Bud" (Forster) (Zonophone Record 5109).  
 Foxtrot—Nat Shilkret's Orchestra, "Nagasaki" (Dixon) (H.M.V. Record EA412).  
 Guitar and piano—Roy Smeek and Art Kahn, "Itchin' Fingers" (Robison) (Zonophone Record EE119).  
 Waltz—Nat Shilkret's Orchestra, "Till We Meet Again" (Egan) (H.M.V. Record EA412).  
 10.43: Whispering voices—Devonshire Dance Band, "At the End of an Irish Moonbeam" (Holden) (Zonophone Record EE84).  
 10.46: Community Lancers—Bert Firman's Dance Orchestra, Figures 1, 2, 3, and 4 (Zonophone Record 5117).  
 Community Lancers—Figure 5 (Zonophone Record 5118).  
 11.0: Close down.

## 2YA, WELLINGTON (420 METRES)—MONDAY, APRIL 1.

- 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: Lecture—Hare Hongl, "Maori Pronunciation."  
 8.0: Chimes of the G.P.O. clock.  
 8.1: Overture—Orchestra, "Norma" (Bellini).  
 8.11: Contralto solo—Miss Grace Robertson, "Have You News of My Boy Jack?" (German).  
 8.15: Saxophone solo—Andy Sanella, "Jack and Jill" (Sanella) (Columbia Record 01186).  
 8.18: Baritone solo—Mr. S. E. Rodger, "Captain Mac" (Sanderson).  
 8.22: Suite—Orchestra, "Joseph and His Brethren" (Schmidt): (1) Prelude; (2) Caravan Dance; (3) Bacchanalian Dance.  
 8.32: Humour—Mr. and Mrs. Albert Russell, (a) "I'm a Soldier" (David), (b) "Just the Sort of Person" ("Our Miss Gibbs") (Monckton).  
 8.36: Hawaiian instrumentalists—Palmer Bros., Steel Guitar Duo, (a) "Waipio" (traditional), (b) "Mahina" (traditional).  
 8.43: Popular songs—Mr. Edward Silver, (a) "In a Woodshed," (b) "The Gay Cavallero" (Crumit).  
 8.50: Piano-acordion solo—Guido Deiro, "Drigo's Serenade" (arr. Deiro) (Columbia Record 01168).  
 Male quartet—Shannon Male Quartet, "On the Banks of the Wabash Far Away" (Dresser) (Regal Record G2029).  
 8.56: Soubrette—Mrs. M. R. Lightbody, "Dear Little Jammy Face" (Kennedy Russell).  
 9.0: Weather report.  
 9.2: Instrumental—Orchestra, repeat number.  
 9.10: Contralto solos—Miss Grace Robertson, (a) "Jock o' Hazeldean" (Clut-sam), (b) "Erisky Love Lilt" (Kennedy Fraser).

- 9.17: Instrumental—Orchestra, (a) "Minuet" (Beethoven), (b) "Grande Galop" (Liszt).  
 9.23: Baritone solo—Mr. S. E. Rodger, "The Corporal's Ditty" (Squire).  
 9.27: Humour—Mr. and Mrs. Albert Russell, "Why Does the Hyena Laugh?"  
 Vocal duet—Mr. and Mrs. Albert Russell, "Lucky in Love" (de Sylva).  
 9.34: Hawaiian instrumentalists—Palmer Bros., Steel Guitar Duo, (a) "Song to Hawaii" (traditional), (b) "Hawaiian Echoes" (traditional).  
 9.41: Popular songs—Mr. Edward Silver, (a) "Lila," (b) "It All Belongs to Me."  
 9.48: Marimba orchestra—Rio Marimba Orchestra, "My Isle of Golden Dreams" (Blaufuss) (Columbia Record 02685).  
 9.52: Soubrette—Mrs. M. R. Lightbody, "I Couldn't, Could I?" (Roeckel).  
 9.56: Musical comedy selection—Orchestra, "Waltz Dream" (Strauss).  
 10.6: "His Master's Voice" Dance Programme:  
 March—Philadelphia Symphony Orchestra, "Damnation of Faust" (Rakoczy March) (Berlioz) (H.M.V. Record ED7).  
 Foxtrot with vocal chorus—Paul Whiteman's Orchestra, "In My Bouquet of Memories" (Lewis) (H.M.V. Record EA362).  
 Waltz with vocal refrain—The Troubadours, "When Love Comes Stealing" (Rapee) (H.M.V. Record EA410).  
 10.20: Baritone solo—Lawrence Tibbett, "Drink to Me Only with Thine Eyes" (Calcott) (H.M.V. Record DA886).  
 Waltz with vocal refrain—The Troubadours, "A Kiss Before Dawn" (Perkins) (H.M.V. EA410).  
 Foxtrot with vocal chorus—Paul Whiteman's Orchestra, "My Angel" (Pollack) (H.M.V. Record EA362).  
 Foxtrot with vocal refrain—Nat Shilkret's Orchestra, "Get Out and Get Under the Moon" (Tobais) (H.M.V. Record EA368).  
 10.33: Orchestral—Philadelphia Symphony Orchestra, "Samson and Delilah" (Saint-Saens) (H.M.V. Record ED7).  
 Male voices—The Revellers, "Mammy is Gone" (de Sylva) (H.M.V. Record EA384).  
 Pianoforte solo—Pauline Alpert, "The Doll Dance" (Brown) (Zonophone Record EE98).  
 Waltz—Bert Firman's Orchestra, "I'm Away from the World" (Clare) (Zonophone Record 5099).  
 Dance orchestra with vocal chorus—Salon Orchestra, "My Blue Heaven" (Whiting) (H.M.V. Record EB18).  
 10.46: Organ solo—Edwin Lemare, "Aloha-oe" (Liliuokalani) (Zonophone Record EE98).  
 Male voices—The Revellers, "Dream River" (Brown) (H.M.V. Record EA384).

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- Foxtrot—Firman's Orchestra, "When I Ring Your Front Door Bell" (Lyn) (Zonophone Record 5099).  
 Dance orchestra—New Light Symphony Orchestra, "Just a Memory" (de Sylva) (H.M. Record EBI).  
 11.0: Close down.

### 3YA, CHRISTCHURCH (306 METRES)—MONDAY, APRIL 1.

- 11.30 a.m.: Results of Canterbury Jockey Club's Autumn meeting at Riccarton.  
 5.30: Close down.  
 6.0: Children's session conducted by "Scatterjoy."  
 7.15: News session and sports results.  
 7.30: Talk—Mr. E. J. Bell—Book Review.  
 8.0: Chimes.  
 Programme by the Christchurch Municipal Band under the conductorship of Mr. W. MacDowell, and assisting artists.  
 8.1: March—Band, "Washington Greys" (Grandfulla).  
 8.9: Soprano solo—Mrs. P. S. Lawrence, "Just Like a Melody Out of the Sky" (Donaldson).  
 8.13: Fantasia—Band, "Sunny Lands" (Laurent).  
 8.26: Humorous song—Mr. Harry Jackson, "Hurricane Hist'ry" (Cecil).  
 8.31: Hymn—Band, "Abide With Me" (Dykes).  
 8.39: Tenor solo—Mr. Arthur Couch, "I Hear You Calling Me" (Marshall).  
 8.43: Vocal jazz solo—Mrs. Harry Jackson, "Together" (de Sylva).  
 8.48: Soprano solo—Mrs. P. S. Lawrence, "Girl Of My Dreams" (Clapp).  
 8.56: Foxtrot—Band, "Chiquita" (Gilbert Wayne).  
 9.0: Weather report.  
 9.1: Relay from Municipal Concert Hall of boxing held under the auspices of the Christchurch Amateur Boxing and Sports Club (Inc.).  
 Yoke! duet (vocal)—Mr. and Mrs. Harry Jackson, "Oh! Sarah, Oh! Enery" (Longstaffe).  
 Overture—Band, "Musical Switch" (Alford).  
 Tenor solos—Mr. Arthur Couch, (a) "The Sea Gipsy" (Willeby), (b) "Ka Mate" (Te Rangi Hikiroa).  
 March—Band, "Brilliant" (Ord Hume).  
 Close down.  
 (This programme is subject to alteration according to length of boxing contest)

### 4YA, DUNEDIN (463 METRES)—MONDAY, APRIL 1.

- 3.0 p.m.: Town Hall chimes.  
 3.1: Selected studio items.  
 4.25: Sports results.  
 4.30: Close down.  
 7.15: News session.  
 8.0: Town Hall chimes.  
 8.1: Overture—Black Diamonds Band, (a) "Punjab March" (Payne); (b) "Funeral March of a Marionette" (Gounod) (Zonophone record 2793).  
 8.7: Solo and chorus with orchestra—Zonophone Light Opera Company, Gems from "H.M.S. Pinafore" (Sullivan) (Zonophone record A317).  
 8.11: Bass solo—Mr. E. G. Bond, "Rocked in the Cradle of the Deep" (Knight).  
 8.15: Waltz—Chicago Symphony Orchestra, "Wine, Women and Song" (Strauss) (H.M.V. record D1452).  
 9.19: Humour—Mr. J. B. McConnell, "The Caretaker" (Williams).  
 8.27: Tenor solo—Browning Mummery, "Love Went A'Riding" (Bridge) (H.M.V. record B2756).  
 8.30: Soprano solo—Mrs. D. Carty, "Old Rustic Bridge."  
 8.34: Novelty—piano-accordeon solo, Mr. Ted Heaney, "Extempore."  
 8.39: Vocal duet with violin and guitar—Dalhart and Robison, "Oh, Suzanna" (Foster) (H.M.V. record EA309).  
 8.42: Waltz—Arcadians' Dance Orchestra, "Nicolette" (Batten) (Zonophone record 5201).  
 8.45: Bass solos—Mr. E. G. Bond, (a) "My Lodging is the Cellar Here" (Old German); (b) "Simon the Cellarer" (Hatton).  
 8.52: Chorus with orchestra—Light Opera Co., Gems from "Peggy Ann" (Rodgers) (H.M.V. record C1399).  
 8.56: Novelty duo—Messrs. Dalziel and Heaney, "Old Comrades' March".  
 9.0: Weather report.  
 9.2: Solo and chorus with orchestra—Zonophone Light Opera Co., Gems from "H.M.S. Pinafore" (Sullivan) (Zonophone A317).  
 9.6: Humour—Mr. J. B. McConnell, selections from the pen of Banjo Patterson.  
 9.12: Novelty—Marimba solo—Mr. Hugh Dalziel, "Post and Peasant" (Suppe).  
 9.18: Vocal duet—Maurice and Sydney, "In Old Vienna" (Nicholls) (Zonophone record 5161).  
 9.21: Violin and cinema organ—Chas. Williams, "Melody in F" (Rubinstein) (Zonophone record 5194).  
 9.24: Soprano solos—Mrs. D. Carty, (a) "We'd Better Bide a Wee"; (b) "Little Grey Home in the West" (Lohr).  
 9.30: Novelty—Marimba solo—Mr. Hugh Dalziel, "Nebraska" (Whiting).  
 9.36: Dance programme.  
 11.0: Close down.

## Tuesday, April 2

### 1YA, AUCKLAND (333 METRES), TUESDAY, APRIL 2.

- 3 p.m.: Afternoon session—Selected studio items.  
 4.0: Literary selection by the Announcer.  
 4.8: Further 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. Geo. Campbell, "Motoring."  
 7.30: News and market reports.  
 7.45: Book review.  
 8.0: Chimes.  
 8.1: Relay—Majestic Theatre Orchestra, under Mr. Whiteford Waugh, Overture.  
 8.10: Tenor solo—Mr. Arthur Ripley, "My Dear" (Slater).  
 8.14: Violin solos—Erica Morini, (a) "Spanish Dance" (De Fala); (b) "Rondino on a Theme by Beethoven" (Kreisler) (H.M.V. Record EC5).  
 8.20: Soprano solo—Miss Marjorie Fair, "Two Bird Songs" (Lehmann).  
 8.24: Instrumental—Auckland Trio, "Selection 'Cavalleria Rusticana.'" (Mascagni).  
 8.33: Baritone—Mr. Leo O'Malley, "Queen of the Earth" (Pinsuti).  
 8.37: Relay—Entr'acte, Majestic Theatre Orchestra.  
 8.45: Talk—Mr. A. B. Chappell, "The Maori—His Woodcraft."  
 9.0: Bass-baritone solo—Peter Dawson, "The Delaware's Farewell" (Capel) (H.M.V. Record B2759).  
 9.3: Weather report.  
 9.5: Pianoforte solo—Mr. Eric Waters, "Tear a Door Down" (Waters).  
 9.10: Mezzo solo—Miss Airini Rogers, "Trees" (Rasbach).  
 9.14: Instrumental—Auckland Trio, musical comedy selection, "Veronique" (Messenger).  
 9.24: Presentation of excerpts from "Chu Chin Chow," under the direction of Madame Irene Ainsley:—

#### Cast.

- |                    |       |          |
|--------------------|-------|----------|
| Miss Marjorie Fair | ..... | Mezzo    |
| Miss Airini Rogers | ..... | Soprano  |
| Mr. Leo O'Malley   | ..... | Baritone |
| Mr. Arthur Ripley  | ..... | Tenor    |
- Song and chorus ..... "Here Be Oysters."  
 Chorus ..... "Entrance of Chu Chin Chow."  
 Song ..... "Cleopatra's Nile."  
 Entr'acte—Paul Whiteman's Orchestra, "Suite of Serenades": (1) Spanish, (2) Chinese (Herbert) (H.M.V. Record EB26).  
 Chorus ..... "Entrance of Ali Baba."  
 Serenade ..... "Coraline."  
 Chorus ..... "The Robbers' Chorus."  
 Duet ..... "All My Days Till the End of Life."  
 Entr'acte—Philadelphia Symphony Orchestra, "Casse Noisette" (Tschai-kowsky): (1) Chinese Dance, (2) Dance of the Flutes" (H.M.V. Record D1215).  
 Song ..... "Any Time's Kissing Time."  
 Song and chorus ..... "Schimitar."  
 Song ..... "Cobbler's Song."  
 Chorus ..... "Fruit Girls."  
 Entr'acte—International Concert Orchestra, "In a Chinese Temple Garden" (Ketelbey) (H.M.V. Record EB4).  
 Song ..... "I Love You So."  
 Soprano ..... "My Desert Flower."  
 Song and chorus ..... "I Built a Fairy Palace in the Sky."  
 Finale ..... "The Wedding Procession."

10.0: Close down.

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

- 3.0 p.m.: Chimes of the General Post Office clock.  
 3.1: Selected gramophone items.  
 4.30 and 4.55: Sporting 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: Lecture—Representative Agricultural Department, "For the Man on the Land."  
 8.0: Chimes of the General Post Office clock.  
 8.1: Overture—Orchestra, (a) "American Patrol March" (Meacham); (b) "Summer Evening Waltz" (Waldteufel).  
 8.9: Baritone solo—Mr. Claude Moss, "Nelson's Gone a Sailing" (Lohr).  
 8.13: Clarionet solo—Mr. A. H. F. Wrgiht, "Alicante" (Thiere).  
 8.18: Humour—The Optimist, "Humorous Novelty Item."  
 8.25: Suite—Orchestra, "Nautical Scenes" (Fletcher).  
 8.35: Light vocal—Mrs. Elspeth Davey, "Sleepy Seas" (Stoneham).  
 8.30: Duet and chorus with orchestra—Harold Williams, Doris Vane and chorus, "Only a Rose" (Frml).  
 Solo and Chorus—Harold Williams and chorus, "Song of the Vagabonds" (Frml) (Columbia Record 01271).  
 Organ solo—G. T. Pattman, "Humoresque" (Dvorak) (Columbia Record 02686).  
 8.49: Baritone solo—Mr. Claude Moss, "Route Marching" (Kipling-Stock).  
 8.53: Instrumental—Orchestra, repeat number.  
 9.1: Weather report.  
 9.4: Humour—The Optimist, "Truthful Oratory" (Leacock).  
 9.11: Instrumental—Orchestra, "La Paloma" (Yradier).  
 9.16: Popular Songs—Mrs. Elspeth Davey, (a) "Pal of My Cradle Days" (Piantadosi), (b) "Old Pal Why Don't You Answer Me" (Jerome).  
 9.23: Musical Comedy selection—Orchestra, "Sunny" (Kern).

- 9.33: "Columbia" dance programme:  
 March—H.M. Grenadier Guards Band, "Twist and Twirl" (Kottaun) (Columbia Record 0987).  
 Foxtrot with vocal chorus—Denza Dance Band, "Dance of the Blue Danube" (Fischer) (Columbia Record 01151).  
 Foxtrot—Biltmore Hotel Orchestra, "Sweet Sue—Just You" (Young) (Columbia Record 01249).  
 9.43: Tenor solo—Alfred O'Shea, "Love's Garden of Roses" (Wood) (Columbia Record 04117).  
 Vocal Duet—Layton and Johnstone, "Because My Baby Don't Mean 'Maybe' Now" (Donaldson) (Columbia Record 01339).  
 Piano duet—Constance Mering and Muriel Pollack, "High Hat" (Foxtrot) (Alter) (Columbia Record 01224).  
 Foxtrot—Piccadilly Revels Band, "Dolores" (Kassel) (Columbia Record 01157).  
 Waltz with vocal refrain—Paul Whiteman's Orchestra, "Where Is the Song of Songs For Me" (Berlin) (Columbia Record 07015).  
 10.0: Soprano and Male Quartet—Norah Blaney and Ramblers, "Just Like Darby and Joan" (Leslie) (Columbia Record 01170).  
 Piano solo—Gil Dech, "Sometimes I'm Happy" (Youmans) (Columbia Record 01205).  
 Foxtrot with vocal refrain—Paul Whiteman's Orchestra, "Roses of Yesterday" (Berlin) (Columbia Record 07014).  
 Novelty Foxtrot—Debory Somer's Band, "Laughing Marionette" (Collins) (Columbia Record 01341).  
 Waltz with vocal refrain—Paul Whiteman's Orchestra, "The Sidewalks of New York" (Lawlor) (Columbia Record 07014).  
 10.17: Tenor with orchestra—Alfred O'Shea, "Love, Here Is My Heart" (Rose) (Columbia Record 03589).  
 Xylo-rimba Orchestra, "Along Miami Shore" (Waltz) (Warren) (Regal Record G20328).  
 Marimba Orchestra—Rio Marimba Orchestra, "My Isle of Golden Dreams" (Blaufuss) (Columbia Record 02685).  
 10.27: Humour—Flotsam and Jetsam, "Optimist and Pessimist" (Hilliam) (Columbia Record 0995).  
 Hawaiian—South Sea Islanders, "Dreamy Hilo Bay" (Clark) (Columbia Record 01162).  
 Instrumental Hawaiian—King's Hawaiian Players, "Hilo March" (Berger) (Columbia Record 01226).  
 Pipe Organ solo with vocal chorus—Milton Charles, "Are You Happy" (Ager) (Columbia Record 01184).  
 10.41: Tenor solo—Chas. Hackett, "The World Is Waiting For the Sunrise" (Lockhart) (Columbia Record 03596).  
 Vocal with piano—Vaughan de Leath, "I Just Roll Along" (De Rose) (Columbia Record 01136).  
 Waltz—Xylo-Rimba Orchestra, "My Sweetheart" (Nelson) (Regal Record G20328).  
 Vocal with piano—Vaughan de Leath, "Watching For The Boogie Man" (Johnson) (Columbia Record 01136).  
 10.54: Piano-acordion solo—Guido Geiro, "Toselli's Serenade" (Arr. Deiro) (Columbia Record 01168).  
 Duet with piano—Layton and Johnstone, "Good News—Varsity Drag" (De Sylva) (Columbia Record 01308).  
 Vocal Duet—Jack Lumsdaine and Len Maurice, "Goodnight" (Wood), (Columbia Record 01191).  
 11.3: Close down.

### 3YA, CHRISTCHURCH (306 METRES)—TUESDAY, APRIL 2.

- 11.30 a.m.: Results of Canterbury Jockey Club's Autumn Meeting at Riccarton.  
 4.25: Inter-Varsity Tennis Finals—Results to hand.  
 4.30: Continuation of results of Canterbury Jockey Club's Meeting.  
 5.30: Close down.  
 5.15: News session.  
 7.30: Racing and Tennis Finals—Results.  
 8.0: Chimes.  
 8.1: Overture—Rebroadcast of 2YA.  
 8.9: Soprano solo—Miss Mabel Eaglesome, "My Heart's At Your Feet" ("The Gondolfers" (Sullivan).  
 8.13: Contralto and Male Quartet—Sophie Braslau, "Carry Me Back to Old Virginny" (Columbia Record 04215).  
 8.17: Baritone solo—Mr. Robert Robson, "Trooper Johnny Ludlow" (Temple)  
 8.21: Orchestral—Regal Orchestra, "Casse Noisette" (Tschalkowsky): 1. Marche; 2. Valse des Fleurs (Regal Record 120369).  
 8.27: Scottish song—Mr. Bracey Wilson, "I've Loved Her Since She Was a Baby" (Lauder).  
 8.32: Soprano and tenor with Harp and Orchestra—Anita Atwater and Luis Sanchez, "Colonial Song" (Grainger) (Columbia Record 03592).  
 8.38: Instrumental Novelty items—Mr. Leslie Croft, featuring musical turns on various sized mouth organs and trombone.  
 8.46: Humour—Mr. Geo. Titchener, will entertain you with Merry Moments.  
 8.51: Orchestral—Ketelbey's Concert Orchestra, "Sanctuary of the Heart" (Ketelbey) (Columbia Record 02690).  
 8.59: Popular Jazz Song—Miss Alma Finnerty, "I Want a Boy" (Hedges).  
 9.3: Weather report.  
 9.5: Band selection—H.M. Grenadier Guards, "Nell Gwynne Dances" (Country Dance) (German) (Columbia Record 01329).

- 9.8: Soprano solos—Miss Mabel Eaglesome, (a) "Deep In My Heart" ("Student Prince") (Romberg), (b) "The Sun Whose Rays" (Sullivan).  
 9.15: Band selection—H.M. Grenadier Guards, "Nell Gwynne Dances" (German), (a) Pastoral Dance (Columbia Record 01329), (b) Merry-makers' Dance (Columbia Record 01330).  
 9.21: Baritone solos—Mr. Robert Robson (a) "Wimmen, Oh, Wimmen" (Phillips), (b) "Till the Sands of the Desert Grow Cold" (Ball).  
 9.28: Band selection—H.M. Grenadier Guards, "New Sullivan Selection" (Arr. Godfrey) (Columbia Record 02731).  
 9.36: Scottish song—Mr. Bracey Wilson, "Rob Roy McIntosh" (Lauder).  
 9.41: Instrumental Novelty items—Mr. Leslie Croft, popular music on small and large mouth organs and trombone.  
 9.49: Humour—Mr. Geo. Titchener, will again entertain you.  
 9.54: Vocal duet—Jack Lumsdaine and Len Maurice, "Goodnight" (Wood) (Columbia Record 01191).  
 Marimba Orchestra—Rio Marimba Orchestra, "My Isle of Golden Dreams" (Blaufuss) (Columbia Record 02685).  
 10.1: Popular Jazz songs—Miss Alma Finnerty, (a) "The Bee That Gets the Honey" (Cole), (b) "You'd Be Surprised" (Berlin).  
 10.7: Contralto with Male Quartet and Orchestra—Sophie Breslau, "Old Folks At Home" (Forster) (Columbia Record 04215).  
 10.11: Close down.

### 4YA, DUNEDIN (463 METRES)—TUESDAY, APRIL 2.

- 3 p.m.: Town Hall chimes.  
 3.1: Relay from the Ritz of instrumental music.  
 4.25: Sporting results to hand.  
 4.30: Close down.  
 6.0: Children's session, conducted by Big Brother Bill.  
 7.15: News session.  
 7.30: Lecture, Pastor W. D. More, on "Angora Rabbits."  
 8.0: Town Hall chimes.  
 Concert by St. Kilda Municipal Band, under conductorship of Mr. James Dixon, and assisting artists.  
 8.1: March—Band, "Black Dike" (Greenwood).  
 Waltz—Band, "Silver Lining" (Norman).  
 8.14: Tenor solo—Mr. R. A. Mitchell, "The Old Refrain" (Kreisler).  
 8.18: Chorus with orchestra—Light Opera Company, "Gems from 'Lilac Time'" (Schubert—Clutsam) (H.M.V. Record C1450).  
 8.22: Recitals—Mr. Carl Moller; (a) "Hotspur on the Fop" (Shakespeare), (b) "Hindoo's Paradise."  
 8.27: Soprano solo—Miss Ray Stubbs, "Love and Music" ("Tosca") (Puccini).  
 8.32: Selection—Band, "Welsh Beauties" (Greenwood).  
 8.42: Baritone solos—Mr. Arthur W. Alloo, (a) "I'll Not Complain" (Schumann), (b) "Dedication" (Franz).  
 8.49: Male voices—The Revellers. (a) "Mammy is Gone" (de Sylva), (b) "Dream River" (Brown) (H.M.V. Record BA384).  
 8.55: Cornet solo—Band, "I Passed by Your Window" (Brahe).  
 9.1: Weather report.  
 9.3: Concert march—Band, "Ex Animo" (Douglas).  
 9.9: Tenor solos—Mr. R. A. Mitchell, (a) "For You Alone" (Gheel), (b) "Bard of Armagh" (traditional).

# 1929 !

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- 9.16: Flute with orchestra—John Amadio, "Flute Concert—Finale" (Mozart) (H.M.V. Record C1533).  
 9.20: Recital—Mr. Carl Moller, "The Chairman's Remarks."  
 9.25: Soprano solos—Miss Ray Stubbs, (a) "Yesterday and To-day" (Spross), (b) "The Asra" (Rubinstein).  
 9.32: Morceau—Band, "Turkish Patrol" (Michaelis).  
 Air Varie—Band, "Sandon" (Rimmer).  
 9.48: Baritone solo—Mr. Arthur W. Alloo, "Two Grenadiers" (Schumann).  
 9.52: Chorus with orchestra—Light Opera Company, "Gems from 'Lilac Time'" (Schubert—Clutsam) (H.M.V. Record C1450).  
 9.56: March—Band, "Constellation."  
 10.2: Close down.

## Wednesday, April 3

### 1YA, AUCKLAND (333 METRES)—WEDNESDAY, APRIL 3.

- 3 p.m.: Afternoon session—Selected studio items.  
 4.0: Literary selection by the Announcer.  
 4.8: Further 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.  
 8.0: Chimes.  
 8.1: Overture—H.M. Coldstream Guards, "Der Freischutz" (Weber) (H.M.V. Record C1335).  
 8.5: Baritone solo—Mr. Hartley Warburton, "Alla Vite Che T'Arride" ("Un Ballo in Maschera" (Verdi).  
 8.9: Organ and vocal—Mr. Arthur E. Wilson and Mrs. A. E. Wilson, (1) "Andante and Allegro" (Bach); (2) "Traumerie" (Schumann); (3) mezzo-soprano solo, "The King of Love" (Gounod); (4) "Minnet in D" (Mozart).  
 8.33: Tenor solo—Mr. Sam Duncan, "An Evening Song" (Blumenthal).  
 8.37: Miss Edith Harry in special pianoforte and vocal recital, (a) song, "The Young Rose" (Edith Harry); (b) pianoforte, "Refrain de Berceau" (Palmgren); (c) song, "Colette" (Edith Harry).  
 8.47: Selection—H.M. Coldstream Guards, "Iolanthe" (Sullivan) (H.M.V. Record C1368).  
 8.51: Humour—Will Kings, "Bertram Addresses the Tenants" (Rutherford) (H.M.V. Record C1340).  
 8.55: Novelty—Bohemian Duo, Maori melodies, (a) "Hine E Hine"; (b) "Titi Torea."  
 9.2: Weather report.  
 9.4: March—United States Marine Band, "Semper Fidelis" (Sousa) (Zonophone Record EE74).  
 9.7: Miss Edith Harry in pianoforte and song recital, (a) song, "Bells Across the Moor" (Edith Harry); (b) pianoforte, "Waltz in E Minor" (Chopin); (c) song, "You" (Edith Harry).  
 9.17: Baritone solos—Mr. Hartley Warburton, (a) "Simon the Cellarer" (Hutton); (b) "The Watercourse" (Schubert).  
 9.25: Organ and vocal—Mr. and Mrs. A. E. Wilson, (1) "Retrospection" (Parke and Hogan); (2) "The Lost Chord" (Sullivan); (3) mezzo-soprano solo, "The Brook" (Dolores); (4) "March on a Theme of Handel" (Guilmant).  
 9.45: Comedienne—Wish Wynne, "A Bedtime Story" (Wynne) (H.M. Record B2780).  
 9.52: Tenor solo—Mr. S. Duncan, "Daphne" (Clarke).  
 9.56: Novelty—Bohemian Duo, (a) "Te Arawa"; (b) "Mahara, Kia, An."  
 10.4: Selection—H.M. Coldstream Guards, "Pirates of Penzance" (Sullivan) (H.M.V. Record C1368).  
 10.8: Close down.

### 2YA, WELLINGTON (420 METRES)—WEDNESDAY, APRIL 3.

SILENT DAY.

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

- 11.30 a.m.: Results of Metropolitan Trotting Club's Autumn Meeting at Addington.  
 5.40: Close down.  
 6.0: Children's session.  
 7.15: News session.  
 7.30: Sports results and Addington stock market results (if to hand).  
 8.0: Chimes.  
 8.1: Overture—Bayreuth Festival Orchestra, (a) "Siegfried—Prelude" (Wagner); (b) "Siegfried—Fire Music" (Columbia Record L2015).  
 8.9: Soprano solo—Miss Lilian Hanham, "Polonaise" ("Mignon") (Thomas).  
 8.13: Pianoforte solo—Mr. Fred Page, "Cubana" (De Falla).  
 8.17: Baritone solo—Mr. J. Graham Young, "The Toreador's Song" (from "Carmen" (Bizet).  
 8.21: Selection—New Queen's Hall Light Orchestra, "I Pagliacci" (Leoncavallo) (Columbia Record 02714).  
 8.29: Mixed quartet—Salon Quartet, "I Sowed the Seeds of Love" (Holst).  
 8.33: Contralto solo—Miss Dulcie Mitchell, "Oh, Could I But Express in Song" (Malashin).  
 8.36: Humour—Milton Hayes, "The Near East" (Hayes) (Columbia Record 3233).  
 8.44: Instrumental quintets—Bohemian Instrumental Quintet, (a) "Chant Sans Paroles" (Tschaiakowski); (b) "Minuet in G" (Mozart); (c) "March Militaire" (Schubert).

- 8.54: Duet, soprano and contralto—Salonelle Duo, "Awake" (Pellissier).  
 8.58: Selection—London Theatre Orchestra, "Lilac Time" (Schubert—Clutsam) (Columbia Record 02699).  
 9.2: Weather report.  
 9.4: Instrumental trio—Miss Florence Millar (violin), Mr. Joseph Mercer (viola), Miss Dorothy Davies (piano), "Allegretto" (Mozart).  
 9.12: Tenor solos—Mr. H. Blakeley, (a) "On Wings of Song" (Mendelssohn); (b) "The Dear Little Shamrock" (Jackson).  
 9.18: Soprano songs—Miss Lilian Hanham, (a) "Sylvelin" (Sinding); (b) "Cuckoo" (Shaw).  
 9.23: Pianoforte solos—Mr. Fred Page, (a) "Old Vienne" (Godowsky); (b) "Soiree de Vienne" (Scott).  
 9.27: Baritone songs—Mr. J. Graham Young, "The Ballad Monger" (Martin); (b) "Old Barty" (Grant).  
 9.34: Saxophone solo—Rudy Wiedoeft, "Menuet" (Beethoven) (Columbia Record 01176).  
 9.37: Tenor and baritone duet—Salvator Duo, "The Battle Eye" (Bonheur).  
 9.41: Instrumental quintets—Bohemian Instrumental Quintet, (a) "Valse Triste" (Sibelius); (b) "Tempo di Valse"; (c) "Allegro Furioso" (Coleridge-Taylor).  
 9.52: Contralto solo—Miss Dulcie Mitchell, "In Haven" (Elgar).  
 Tenor solo—Mr. H. Blakeley, "Killarney" (Balfe).  
 10.0: Finale quartet—Salon Quartet, "Goodnight Beloved" (Pinsuti).  
 10.3: Close down.

### 4YA, DUNEDIN (463 METRES)—WEDNESDAY, APRIL 3.

- 7.0: Town Hall chimes.  
 7.1: Request gramophone items.  
 7.40: News session.  
 8.0: Town Hall chimes.  
 8.1: Overture—Berlin State Opera Orchestra, "The Beautiful Galathea" (Suppe, arr. Artock), (H.M.V. Record C1527).  
 8.9: Quartet—The Serenaders, "Gossip Joan."  
 8.13: Humorous sketch—Miss Anita Winkel and Major F. H. Lampen.  
 8.23: Baritone solo—Mr. R. B. Macdonald, "The Last Call" (Sanderson).  
 8.27: Duet—Misses Sumner and Allan, "O Wert Thou in the Cauld Blast" (Mendelssohn).  
 8.30: Wurlitzer organ solos—Jesse Crawford, (a) "La Borrachita" (The Little Tipler) (Esperon), (b) "I Loved You Than As I Love You Now" (MacDonald).  
 8.36: Tenor solos—Mr. W. Harrison, (a) "Mary" (Richardson), (b) "Afton Water" (Ascherberg).  
 8.43: Hawaiian selection—Hawaiian Guitars, "Medley Waltz" (Allan), (H.M.V. Record EA24).  
 Hawaiian selection—Marimba Orchestra, "When It's Love-time in Hawaii" (Heagney) (Zonophone Record 3852).  
 8.49: Contralto solos—Miss Dorothy Allan, (a) "Just Because the Violets" (Weatherley), (b) "Serenade" (Gounod).  
 8.56: Chorus with orchestra—Light Opera Company, "Gems from 'The Student Prince'" (Romberg) (H.M.V. Record EB7).  
 9.0: Weather report.  
 9.2: Quartet—The Serenaders "The Chough and the Crow."  
 9.6: Orchestral—Marek Weber's Orchestra, "Vienna by Night" (Komak) (H.M.V. Record C1507).  
 9.14: Humorous sketch—Miss Anita Winkel and Major Lampen.  
 9.24: Soprano solos—Miss Florence Sumner (a) "The Rosary" (Nevin), (b) "A Light Song and a Bright Song" (Drummond).  
 9.31: His Master's Voice dance programme:  
 Overture—Merek Weber's Orchestra, "Tales From the Vienna Woods" (Strauss) (H.M.V. Record B2406).  
 Foxtrot with vocal trio—Horace Heidt's Orchestra, "Golden Gate" (Jolson) (H.M.V. Record EA359).  
 Foxtrot—Art Hickman's Orchestra, "Dream House" (Foxe), (H.M.V. Record EA434).  
 Foxtrot with vocal chorus—Horace Heidt's Orchestra, "What a Wonderful Wedding That Will Be" (Kahal) (H.M.V. Record EA359).  
 9.48: Tenor solo—Jno. McCormack, "I Hear You Calling Me" (Marshall) (H.M.V. Record DA958).  
 Foxtrot—Victor Arden and Phil Ohman's Orchestra, "Kiddie Kapers" (Shilkret) (H.M.V. Record EA401).  
 Pipe organ, piano, trombone and harp, Shilkret's Rhythm Melodists, "When You're With Somebody Else" (Gilbert) (H.M.V. Record EA336).  
 Foxtrot—Victor Arden and Phil Ohman's Orchestra, "Rag Doll" (Brown) (H.M.V. Record B2454).  
 10.1: Humour—Norman Long, "Good Little Boy and Bad Little Boy" (Weston) (H.M.V. Record B2454).  
 Guitars and Ukulele—Kane's Hawaiians, (a) "Drowsy Waters" (Allan), (b) "Hilo Hawaiian March" (Zonophone Record 2992).  
 Foxtrot—Rhythmic Eight, "So Tired" (Little) (Zonophone Record EE104).  
 10.11: Tenor solo—Maurice Gunsby, "With All Her Faults I Love Her Still" (Rosenfeld) (Zonophone Record EE87).  
 Wurlitzer organ solo—Jesse Crawford, "Dancing Tambourine" (Ponce) (H.M.V. Record EA301).  
 Baritone solo—Maurice Elwin, "Just Give the Southland To Me" (Sissle) (Zonophone Record EE117).  
 10.21: Humour—Jno. Henry and Blossom, "Joe Murgatroyd Says" (Henry) (H.M.V. Record B2120).  
 Foxtrot—The Troubadours, "Dream Kisses" (Yellen) (H.M.V. Record EA269).

Foxtrot—Jack Hylton, "Souvenirs" (Nicholls) (H.M.V. Record EA297)  
Waltz—International Novelty Quartet, "Cuckoo" (Jonasson) (Zonophone Record EE67).

- 10.34: Hawaiian—Hilo Hawaiian Orchestra, "Hawaiian Sunset" (Waltz). (Vandersloot) (H.M.V. Record B2328).  
Yale Blues—Rio Grande Band, "Every Little Thing I Do" (Hackfort) (H.M.V. Record EA297).  
Hawaiian Orchestra—Hilo Hawaiian Orchestra, "Sweet Hawaiian Dream" (Coleman) (H.M.V. Record B2328).  
10.44: Male Voices—The Revellers, "The Varsity Drag" (de Sylva) (H.M.V. Record EA332).  
Tenor with cinema organ—Gerald Griffin, "At the End of An Irish Moonbeam" (Golden) (Zonophone 2989).  
Scottish comedian—Sir Harry Lauder, "The Pirate" (Lauder) (Zonophone Record G075).  
Vocal trio—Dalhart, Robinson and Hood, "Climbin' Up De Golden Stairs" (Golden) (H.M.V. Record EA382).  
Bass-baritone—Peter Dawson, "Follow Me 'Ome" (Ward) (H.M.V. Record C1427).

11.0: Close down.

## Thursday, April 4

### 1YA, AUCKLAND (333 METRES)—THURSDAY, APRIL 4.

8 p.m. Afternoon session—Selected studio items.

4.0: Literary selection by the Announcer.

4.8: Studio items.

4.25: Sports results.

4.30: Close down.

6.0: Children's session conducted by Peter Pan.

7.15: News and market reports.

8.0: Chimes.

Programme featuring vocal excerpts from the musical comedy "Going Up" (Hirsch), presented by the Clarion Quartet.

8.1: Overture—Orchestra, "Raymond Overture" (Thomas).

8.9: Vocal quartet—Clarion Quartet, "Down! Up! Left! Right!" (Hirsch).

8.12: Soprano solo—Miss Alma McGruer, "Everybody Ought to Know how to do the Tickle Toe" (Hirsch).

8.15: Dance suite—Orchestra, "Three Dances from 'Tom Jones'" (German): (1) Morris Dance; (2) Gavotte; (3) Jig.

8.25: One-act comedy—Auckland Comedy Players under the direction of Mr. J. F. Montague, "Old Cronies."

8.40: Vocal duet—Miss B. Smith and Mr. D. Black, "I Want a Boy" (Hirsch).

8.44: Orchestral—Orchestra, (a) "The Answer" (Wolstenholme, arr. Bellingham), (b) "Blue Danube" (Strauss).

8.54: Vocal duet—Miss McGruer and Mr. J. Simpson, "Kiss Me" (Hirsch).

8.58: Weather report.

9.0: Tenor solo—Mr. James Simpson, "There's a Brand-New Hero" (Hirsch).

9.4: One-act comedy, Auckland Comedy Players, "Dyspeptics."

9.19: Vocal duet—Misses Smith and McGruer, "If You Look in Her Eyes" (Hirsch).

9.22: Musical comedy selection—Orchestra, "Dollar Princess" (Fall).

9.32: Contralto and bass duet—Miss B. Smith and Mr. D. Black, "Do It for Me" (Hirsch).

Bass solo—Mr. D. Black, "Going Up" (Hirsch).

9.35: Vocal quartet—Clarion Quartet, "You Start to Sway" (Hirsch).

9.39: "Columbia" Dance Programme:

Foxtrot with vocal chorus—Debroy Somers' Band, "The Toy Town Artillery" (Frederick) (Columbia record 01806).

Waltz—Eddie Thomas's Collegians, "Till We Meet Again" (Whiting) (Columbia record 02553).

Foxtrot with vocal chorus—Paul Whiteman's Orchestra, "Constantinople" (Carlton) (Columbia record 07002).

9.51: Soprano and male quartet—Norah Blaney and Ramblers, "Sweet Suzanne" (Leslie) (Columbia record 01170).

Selection—Debroy Somers' Band, "Good News" (de Sylva) (Columbia record 02720).

Foxtrot with vocal chorus—Paul Whiteman's Orchestra, "Last Night I Dreamed You Kissed Me" (Kahn) (Columbia 07002).

10.6: Tenor with orchestra—Alfred O'Shea, "Just a Little Love, a Little Kiss" (Ross) (Columbia record 03569).

Instrumental—Paul Whiteman's Orchestra, "Jeannine, I Dream of Lilac-Time" (Gilbert) (Columbia record 07505).

Waltz—Rio Marimba Orchestra, "Dolores Waltz" (Waldteufel) (Regal record G20344).

Novelty foxtrot—Debroy Somers' Band, "Rag Doll" (Brown) (Columbia record 01341).

10.19: Monologue—Milton Hayes, "Meanderings of Monty—Is Lipstick Nourishing?" (Hayes) (Columbia record 01293).

Foxtrot with incidental singing—Stellar Dance Band, "Just Imagine!" (de Sylva) (Regal record G20388).

Foxtrot with vocal chorus—Denza Dance Band, "Varsity Drag" (de Sylva) (Columbia record 01151).

Foxtrot with vocal chorus—Paul Whiteman's Orchestra, "Get Out and Get Under the Moon" (Shay) (Columbia record 07001).

10.33: Tenor solo—Alfred O'Shea, "Then You'll Remember Me" ("Bohemian Girl" (Balfe) (Columbia record 03613).

Wurlitzer organ solo—Milton Charles, "Cheerie—Beerie—Be" (Wayne) (Columbia record 0914).

Waltz—Ben Selvin's Orchestra, "Ramona" (Wayne) (Columbia record 01137).

Foxtrot with vocal chorus—South Sea Islanders, "Hanalei Bay" (Alo-hikea) (Columbia record 0737).

10.47: Humour—Flotsam and Jetsam, "The Business Man's Love-Song" (Hilliam) (Columbia record 0995).

Vocal duet—Gus Van and Joe Schenck, "Skadatin-Dee" (Tobais) (Regal record G20336).

Foxtrot with vocal chorus—Paul Whiteman's Orchestra, "Evening Star" (Turk) (Columbia record 07001).

Waltz—Eddie Thomas's Collegians, "The Missouri Waltz" (Logan) (Columbia record 02553).

11.0: Close down.

### 2YA, WELLINGTON (420 METRES)—THURSDAY, APRIL 4.

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

3.1: Special programme of Mastertouch Player Rolls and H.M.V. Records, arranged by Messrs. Hamilton Nimmo and Sons, Ltd.

4.30 and 4.55: Sporting results to hand.

5.0: Close down.

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

7.0: News session, market reports and sports results.

7.40: Lecturette—Colonel Robert Sandall of Salvation Army Headquarters, "Uncommon commonplaces—U.S.A. North and South."

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

Studio concert by the Wellington Artillery Band, under the conductorship of Capt. T. Herd, and assisting artists.

8.1: Overture—Band, "The Crimson Star" (Greenwood).

8.9: Tenor—Mr. Chas. Williams, "O Vision Entrancing" (Goring Thomas).

8.13: Quartet—The Lyric Quartet, "Oft in the Stilly Night" (traditional).

8.17: Cornet solo—Bandsman W. Sneddon, "Distant Voices" (Rimmer).

8.22: Humour—Mrs. E. Ransom Myers, "Janie" (Scott-Gatty).

8.27: Mezzo-soprano solos—Barbara Maurel, (a) "Indian Dawn" (Zamecnik);

(b) "The Bells of St. Mary's" (Adams) (Columbia Record 01250).

8.33: Bass solo—Mr. W. Binet Brown, (a) "Down in the Depths" (St. Quentin); (b) "Rolling Down to Rio" (German).

8.40: Kinema organ solo—G. T. Pattman, "Cherie Waltz" (Valentine) (Columbia Record 01844).

8.43: Quartet—Lyric Quartet, (a) "I Don't" (Parks); (b) "Woodchuck" (Linders).

8.49: Descriptive piece—Band, "A Sunday Parade" (Hawkins).

March—Band, "The Prince of Smiles" (Louka).

9.1: Weather report.

9.3: Duet—Messrs. Chas. Williams and Will Goudie, "Till Dawn" (Loewe).

9.7: Soprano and male quartet—Norah Blaney and Ramblers, "Sweet Suzanne" (Leslie and Gilbert) (Columbia Record 01170).

9.10: Serenade—Band, "Sweet Dreams to Thee" (Evans).

Negro sketch—Band, "Yarney's Ideal" (Stimson).

9.17: Humour—Mrs. E. Ransom Myers, "Some Fine Day" (James).

9.23: Baritone—Mr. Will Goudie, (a) "Four Leafed Clover" (Brownell); (b) "Charming Chloe" (German).

9.30: Waltz—Band, "Summer Glory" (Greenwood).

Indian intermezzo—"Aisha" (Lindsay).

9.39: Hawaiian—South Sea Islanders, (a) "The Call of Aloha" (Hyatt); (b) "That's what the Lei Said to Me" (Perez) (Columbia Record 01014).

9.45: Quartet—The Lyric Quartet, "The Dear Little Shamrock" (Batchelder).

9.49: Fantasia—Band, "Musical Fragments" (Rimmer).

March—Band, "The Conqueror" (Moorhouse).

10.1: Close down.

### 3YA, CHRISTCHURCH (306 METRES)—THURSDAY, APRIL 4.

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—Under the auspices of Canterbury Progress League.

8.0: Chimes.

8.1: Rebroadcast of 2YA, Wellington.

8.9: Baritone song—Mr. James Filer, "When Drake Goes West" (Sanderson).

8.13: Violin solo—Miss Irene Morris, "Cantilene" (Bahr).

8.17: Soprano solo—Madame Gower Burns, "Down in the Forest" (Ronald).

8.21: Pianoforte solo—Miss Merle Miller, "Prelude in B Flat Minor" (Rachmaninoff).

8.24: Tenor and baritone duet—Grand Opera Duo, "Soldiers and Comrades" (Allan).

8.28: Australian verse in East End vernacular—Mr. W. H. Moses, "Logic and Spotted Dog" (Dennis).

8.33: Instrumental—Christchurch Broadcasting Trio, "Andante and Scherzo" (Mendelssohn).

8.43: Contralto song—Miss Nancy Bowden, "Sonny Boy" (Curran).

8.48: Tenor solos—Mr. Ernest Rogers, (a) "Eleanore" (Coleridge-Taylor); (b) "Easter Flowers" (Sanderson).

8.53: Duet and chorus—Doris Vane, Harold Williams and Chorus, "Only a Rose" (Friml) (Columbia Record 01271).

Solo and chorus—Harold Williams and chorus, "Song of the Vagabonds" (Friml) (Columbia Record 01271).

9.0: Weather report.

9.2: Orchestral—Mengelberg's Concertgebouw Orchestra, "Anacreon Overture" (Cherubini) (Columbia Records 04054/5).

9.14: Soprano and tenor duet—Grand Opera Duo, "The Blue Room" (Rodgers).

- 9.18: Violin solo—Miss Irene Morris, "Menuett" (Haydn).  
 9.22: Baritone solos—Mr. James Filer, (a) "Dreaming of Homeland" (Ellis); (b) "Muleteer of Malagar" (Trottere).  
 9.29: Pianoforte solo—Miss Merle Miller, "Prelude in F. Major" (Chopin).  
 9.33: Soprano and contralto duet—Grand Opera Duo, "La Serenata" (Braga).  
 9.43: Tenor song—Mr. Ernest Rogers, "Come to the Fair" (Martin).  
 9.46: Dissertation on the financial aspect—Mr. W. H. Moses, "Dollars and Dimes" (Mills).  
 9.51: Instrumental trios—Christchurch Broadcasting Trio, (a) "Swedish Folk Song" (Svendsen); (b) "Chant D'Automne" (Tschalkowski); (c) "Autumn and Winter" (Glazounof).  
 10.1: Contralto solo—Miss Nancy Bowden, "By the Waters of Minnetonka" (Lieurance).  
 10.8: Quartet—Grand Opera Quartet, "Shepherdess and Beau Brocade" (from "The Rebel Maid").  
 10.12: Close down.

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

SILENT DAY.

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## Friday, April 5

### 1YA, AUCKLAND (333 METRES)—FRIDAY, APRIL 5.

- 3 p.m.: Afternoon session—Selected studio items.  
 4.0: Literary selection by the Announcer.  
 4.8: Further 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—Book review.  
 8.0: Chimes.  
 8.1: March—Royal Opera Orchestra, "Marche Militaire" (Schubert) (H.M.V. record C1279).  
 8.5: Vocal quartet—Lyric Quartet, "Souvenirs" (arr. Don).  
 8.9: Instrumental—Auckland Trio, "Andante from Symphony No. 2" (Mozart).  
 8.19: Tenor solo—Mr. Herbert Richards, "The Sweepers" (Elgar).  
 8.23: Orchestral—Royal Opera Orchestra, (a) "Hungarian Dance" (No. 5 in F Sharp Minor) (Brahms), (b) "The Sleeping Beauty" (Tschalkowsky) (H.M.V. record C1415).  
 8.31: Bass solo—Mr. Ernest Thomas, "Neptune's Toll" (Jude).  
 8.35: Piano—Mr. Sam Bretnall, "Prelude from 'Holberg Suite'" (Greig).  
 8.40: Vocal quartet—Lyric Quartet, "Rocking in the Wind" (Harlow).  
 8.44: Cello solo—Miss Mollie Wright, "Orientale" (Cul).  
 8.49: Tenor solo—Mr. Arthur Ripley, "Mignon" (Thomas).  
 8.53: Orchestral—Philadelphia Symphony Orchestra, "Invitation to the Waltz" (Weber) (H.M.V. record D1285).  
 9.1: Weather report.  
 9.3: Lecture recital—Mrs. Daisy Basham and Mr. William Gemmell, "Half-Hours with the Great Composers," Dr. Arne, illustrated with the following items:—(1) Where the Bee Sucks; (2) Under the Greenwood Tree; (3) Blow, Blow, Thou Winter Wind; (4) Where Daisies Feed; (5) Rule, Britannia; (6) Lass with the Delicate Air.  
 9.33: Orchestral—Philadelphia Symphony Orchestra, "Casse Noisette" (Tschalkowsky): (a) Overture Miniature and Marche, (b) Dance of the Sugar Plum Fairy, (c) Trepak (H.M.V. record D1214).  
 9.41: Humour—Mr. Allan McElwain, "Some Humour."  
 9.46: Pianoforte solos—Mr. Sam Bretnall, "Sea Pieces" (McDowell); (a) In "Changing Moods," (b) "From the Depths".  
 9.52: Vocal duet—Messrs. Richards and Thomas, "Larboard Watch" (Williams).  
 9.56: Instrumental—Auckland Trio, "Scherzo from Trio in D Minor" (Arensky).  
 10.4: Vocal quartet—Lyric Quartet, "Night Winds Flow" (Calkin).  
 10.8: Close down.

### 2YA, WELLINGTON (420 METRES)—FRIDAY, APRIL 5.

- 3.0 p.m.: Afternoon session—selected studio items.  
 4.30 and 4.55: Sports results to hand.  
 5.0: Close down.  
 6.0: Children's session, conducted by Big Brother Jack and Uncle Stewart.  
 7.0: News session, market reports and sports results.  
 8.0: Chimes of the G.P.O. clock.  
 8.1: Overture—Orchestra, "Orpheus in Der Unterwelt" (Offenbach).  
 8.11: Soprano solo—Miss Ena Rapley, "Under the Deodar" ("The Country girl") (Monckton).  
 8.15: Violin solo—Toscha Seidel, "Hungarian Dance No. 1." (Brahms-Joachim) (Columbia record 09504).  
 8.19: Baritone solo—Mr. J. Brady, "Even Bravest Heart" ("Faust") (Gounod).  
 8.23: Trombone solo with orchestral accompaniment—"Death of Nelson" (soloist, Mr. Oakes).  
 8.27: Contralto solo—Miss Madge Freeman, "So This is Woman's Lot" (Sullivan).  
 8.31: Recital—Mr. Cedric Gardiner, "Masks and Faces" (Ellis).  
 8.37: Grand opera selection—Orchestra, "Offenbach Selection" (Arranged, Fincke).  
 8.47: Tenor solo—Mr. Edwin Dennis, "Vesti La Guibba" ("I Pagliacci") (Leoncavallo).  
 8.51: Saxophone solo—Rudy Weidoeft, "Minuet" (Beethoven) (Columbia record 01176).  
 8.54: Vocal duet—Miss Madge Freeman and Mr. Edwin Dennis, "Calm, Silent Night" (Goertze).  
 9.0: Weather report.  
 9.8: Soprano solo—Miss Ena Rapley, "Songs My Mother Taught Me" (Dvorak).  
 9.12: Violin solo—Sascha Jacobsen, "Pale Moon" (Logan-Kreisler) (Columbia record 01146).  
 9.15: Baritone solo—Mr. J. Brady, "Captain Mac" (Sanderson).  
 9.19: Songs suite—Orchestra, "Three French Songs" (Bemberg):  
 1. Hindoo Song.  
 2. At Evening (cornet solo).  
 3. Open Thy Blue Eyes.  
 9.30: Recitals—Mr. Cedric Gardiner, (a) "Nothin' At All" (Henty); (b) "A Hindoo's Paradise."  
 9.37: Harpsichord solo—Ignaz Friedman, "Rondo Alla Turca" (Mozart) (Columbia record 03612).  
 9.40: Contralto solo—Miss Madge Freeman, "An Indian Slumber Song" (Richer).

- 9.45: Tenor solo—Mr. Edwin Dennis, "A Warwickshire Wooing" (James).
- 9.49: Grand organ solo—G. T. Pattman, "Liebestraume" (Liszt) (Columbia record 01003).
- 9.55: Vocal quartette—Philharmonic Quartet, "Brightly Dawns Our Wedding Day" ("The Mikado") (Sullivan).
- 9.59: Ballet suite—Orchestra, "Ballet Egyptienne" (Luigini).
- 10.7: Close down.

### 3YA, CHRISTCHURCH (306 METRES)—FRIDAY, APRIL 5.

- 3 p.m.: Afternoon session—Selected gramophone items.
- 4.25: Sports results.
- 4.30: Close down.
- 6.0: Children's session conducted by "Mr. Storyman."
- 7.15: News session.
- 8.0: Chimes.
- 8.1: Overture (rebroadcast of 2YA, Wellington).
- 8.11: Mixed quartet—Mr. E. J. Johnson and Valencia Quartet, "Come Where My Love Lies Dreaming" (Foster).
- 8.15: Cello solos—Mr. Harold Beck, (a) "Aria" Tenaglia, (b) Negro Spiritual, "March On" (Benjamin), (c) Negro Spiritual, "I'm a-Traveling" (Benjamin).
- 8.27: Soprano solo—Miss Frances Hamerton, "I Got a Robe" (Negro Spiritual) (Burleigh).
- 8.31: Tenor solo—Mr. W. Bradshaw, "Ailsa Mine" (Newton).
- 8.35: Humour—Flotsam and Jetsam, "Optimist and Pessimist" (Hilliam) (Columbia Record 0995).
- 8.38: Instrumental trios—Christchurch Broadcasting Trio, (a) Allegro, (b) Andantino, (c) Allegretto (Reinecke).
- 8.50: Contralto solo—Miss Mary Taylor, "Kashmiri Song" (Woodforde-Finden).
- 8.54: Baritone solo—Mr. E. J. Johnson, "King Charles" (White).
- 8.58: Mixed quartet—Valencia Quartet, "The Village Blacksmith" (Weiss).
- 9.1: Saxophone solo—Mr. Les Marsden (selected).
- 9.5: Weather report.
- 9.6: Orchestral—Eddie Thomas's Collegians, (a) "Moments With You" (Shilkret), (b) "Moonlight on the Danube" (Gay) (Columbia Record 01135).
- 9.12: Soprano solos—Miss Frances Hamerton, (a) "After a Dream" (Faure), (b) "Louise" (Charpentier).
- 9.16: Dance music—Bailey-Marston Dance Orchestra, (a) "The Best Things in Life" (Henderson), (b) "Sonny Boy" (Henderson).
- 9.24: Contralto solo—Miss Mary Taylor, "At Grendon Fair" (Paul Marie).
- 9.28: Dance music—Bailey-Marston Dance Orchestra, (a) "There's a Rainbow 'Round My Shoulder" (Rose), (b) "Adorable Dora" (Pinkard).
- 9.36: Baritone solo—Mr. E. J. Johnson, "A Sergeant of the Line" (Squire).
- 9.40: Dance music—Bailey-Marston Dance Orchestra, (a) "High Up on the Hilltop" (Whiting), (b) "Forty-seven Ginger-headed Sailors" (Sarony).
- 9.46: Tenor solo—Mr. W. Bradshaw, "The Trumpeter" (Dix).
- 9.49: Dance music—Bailey-Marston Dance Orchestra, (a) "My Heart Stood Still" (Rodgers), (b) "When Love Comes Stealing" (Hirsch).
- 9.57: Mixed quartet—Valencia Quartet, "Will-o'-the-Wisp" (Cherry).
- 10.1: Dance music—Bailey-Marston Dance Orchestra, (a) "Out of the Dawn" (Donaldson), (b) "Virginia" (Wright).
- Dance music by the Bailey-Marston Dance Orchestra until 11 p.m.
- 11.0: Close down.

### 4YA, DUNEDIN (463 METRES)—FRIDAY, APRIL 5.

- 3 p.m.: Town Hall chimes.
- 3.1: Afternoon session—Selected gramophone items.
- 4.25: Sports results.
- 4.30: Close down.
- 6.0: Children's session conducted by Big Brother Hill and Aunt Sheila.
- 7.15: News session.
- 7.30: Lecturette—Mr. H. Greenwood, of the Dunedin Athenaeum, "Book Review."
- 8.0: Town Hall chimes.
- 8.1: Overture—National Symphony Orchestra, "Bohemian Girl" (Balfe) (Zonophone record A340).
- Soprano solo—Elizabeth Rothberg, "Elizabeth's Greeting" (Tannhauser)—Wagner (H.M.V. record D1420).
- 8.9: Baritone solo—Mr. Arthur Lungley, "Don Juan's Serenade" (Tchaikowsky).
- 8.12: Instrumental Trios—4YA Broadcasting Trio, (a) "Menuet" (Haydn), (b) "Chant d'Automne" (Tchaikowsky).
- 8.21: Mezzo-contralto solo—Miss Irene Horniblow, "Shepherd's Song" (Elgar).
- 8.25: Orchestral—Royal Opera Orchestra, "Sylvia Ballet" (Pizzicato and Procession of Bacchus) (Delibes) (H.M.V. record C1418).
- 8.33: Recitals—Mr. C. Russell Smith, (a) "Halfway Doin's" (Russell), (b) "The Men That Don't Fit In" (Service).
- 8.39: Pianoforte solo—Mrs. Ernest Drake, "Prelude in C Sharp Minor" (Rachmaninoff).
- 8.44: Tenor solo—Mr. A. R. Thompson, "Come into the Garden, Maude" (Balfe).
- 8.48: Chorus with orchestra—Light Opera Company, Gems from "The Bohemian Girl" (Balfe) (H.M.V. record EB9).
- 8.52: Violin solos—Miss Eva Judd, (a) "Tambourin" (Kreisler), (b) "Chant Sans Paroles" (Willeka).
- 9.0: Weather report.

- 9.2: Waltz—Chicago Symphony Orchestra, "Roses of the South" (Strauss) (H.M.V. record D1452).
- 9.6: Baritone solos—Mr. Arthur Lungley, (a) "To Anthea" (Hatton), (b) "If You Would Love Me" (MacDermid).
- 9.12: Cello solos—Mr. P. J. Palmer, (a) "Harlequinade" (Squire), (b) "Humoreske" (Dolb).
- 9.18: Comedienne—Wish Wynne, "A Bedtime Story" (Wynne) (H.M.V. record B2780).
- 9.24: Mezzo-contralto solos—Miss Irene Horniblow, (a) "Prelude" (Landon Ronald), (b) "Down in the Forest" (Landon Ronald).
- 9.31: Recital—Mr. C. Russell Smith, "Clancey of the Overflow" (Paterson).
- 9.35: Violin solo—Miss Eva Judd, "Spring Song" (Mendelssohn).
- 9.39: Orchestral—Victor Salon Orchestra, (a) "Indian Love Call" (Rose Marie) (Friml) (H.M.V. record EA186); (b) "The World is Waiting for the Sunrise" (Lockhart).
- 9.45: Tenor solo—Mr. A. R. Thompson, "I Arise from Dreams of Thee" (Salaman).
- 9.49: Instrumental trio—4YA Broadcasting Trio, "Ballet Music" (No. 2) ("Faust"—Gounod).
- 9.54: Chorus with orchestra—Light Opera Company, Gems from "The Bohemian Girl" (Balfe) (H.M.V. record EB9).
- 10.0: Close down.

## Saturday, April 6

### 1YA, AUCKLAND (333 METRES)—SATURDAY, APRIL 6.

- 3 p.m.: Afternoon session—Selected studio items.
- 4.0: Literary selection by the Announcer.
- 4.8: Further studio items.
- 4.25: Sports results to hand.
- 4.30: Close down.
- 6.0: Children's session, conducted by Cinderella.
- 7.0: Close down.
- 7.15: News and information.
- 7.30: Sports results and market reports.
- 8.0: Chimes.
- 8.1: Overture—The Orchestra, "Zamp" (Herold).
- 8.11: Vocal trio—The Snappy Three, (a) "Some Day, Somewhere" (Rapee); (b) "In a Bamboo Garden" (Donaldson).
- 8.18: Bass-baritone—Peter Dawson, "Lorraine, Lorraine, Loree" (Capel), (H.M.V. B2759).
- 8.21: Humour—Mr. Dan Flood, "If You Want To, Why Don't You?"
- 8.27: Ballet music—The Orchestra, "Carmen" Ballet Music" (Bizet).
- 8.37: Soprano solo—Miss Beryl Poulton, "Valse Hugette" (Vagabond King) (Friml).
- 8.41: Tenor solo—Browning Mummery, "Had You but Known" (H.M.V. B2756), (Denza).
- 8.44: Musical saw—Mr. F. T. Nash, (a) "Rosary" (Nevin); (b) "Danny Boy" (Weatherly).
- 8.52: Humour—Mr. Dan Flood, selected.
- 8.57: Novelty—Messrs. D. Hellyer and E. Bell, (a) "Ramona" (Wayne); (b) "Song of the Vagabonds" (Friml).
- 9.5: Orchestral—The Orchestra, (a) "Alt Wien" (Godowsky); (b) "Trot de Ceavalerie" (Rubenstein).
- 9.18: Evening forecast and announcements.
- 9.15: Vocal trio—Snappy Three—(a) "My Stormy Weather Pal" (Pantadox); (b) "Just Like a Melody" (Donaldson).
- 9.23: Musical saw—Mr. F. T. Nash, (a) "In a Monastery Garden" (Allan); (b) "Absent" (Metcalf).
- 9.29: Humour—Mr. Dan Flood, "I Do Like to Sing in My Bath."
- 9.34: Record—Saxophone solo, Rudy Wiedoft, "Saxaphun" (Columbia 4037), (Wiedoft).
- 9.38: Novelty—Messrs. D. Hellyer and E. Bell, latest hits.
- 9.46: Musical comedy—The Orchestra, "Maid of the East" (Morgan).
- 9.56: Record—Singing Sophomores, "Chloe" (Kahn) (Columbia No. 01688).
- 10.0: Dance programme.
- 11.0: God Save the King

### 2YA, WELLINGTON (440 METRES)—SATURDAY, APRIL 6.

- 3 p.m.: Chimes of the General Post Office clock, Wellington.
- 3.1: Selected gramophone items.
- 4.30 and 4.55: Sporting results to hand.
- 5.0: Close down.
- 7.0: News session, market reports, and sports results.
- 7.40: Lecturette—Mr. N. R. Jacobsen, "Athletics."
- 8.0: Chimes of the General Post Office clock, Wellington.
- A special vaudeville programme, featuring Austin Peters (Prince of Jesters) and company.
- Item
- 8.1: No. 1—The Orchestra sets the pace with an overture.
- No. 2—A few seconds with Austin Peters (the Prince of Jesters).
- No. 3—Mr. Hampton Bennett comes forward with a song, "The Lute Player" (Allitsen).
- No. 4—Miss Edna Purdie will attempt to provoke a smile.
- No. 5—What about our Orchestra, in some popular numbers.
- No. 6—Austin Peters impersonates the late Sir Henry Irving in "The Dream Scene" from "The Bells."
- No. 7—Have you heard this record?

- No. 8—Mrs. Ransom Myers will sing, (a) "Loola Loo" (Enoch); (b) "Negro Love" (Church).
- No. 9—Now for a little sketch—Austin Peters takes the company "Motoring" (Tate). Characters: Motorist, Austin Peters; His Son, Austin Peters; Chaffeur, Mr. Hampton Bennett; Motorist's Wife, Miss Edna Purdie; Policeman, Austin Peters.
- No. 10—Well, after that, what about the Orchestra, cheering us up a little bit?
- No. 11—Miss Edna Purdie will try a little dramatic number.
- No. 12—I think it's time for our baritone, Mr. Hampton Bennett, again, (a) "When the Sergeant-Major's on Parade" (Longstaffe); (b) "Home, Little Maori, Home" (Hill).
- No. 13—Now nobody likes being thirteenth on the programme, so what about a record?
- No. 14—Austin Peters will tell you a few short stories, together with two musical monologues.
- No. 15—Mrs. Myers will show her versatility by singing "The Youngest of the Family" (Dennison).
- No. 16—Now for another sketch—"A Marriage Has Been Arranged." Characters: Lady Aline dePaux, Miss Edna Purdie. Mr. Harrison Crockstead, Austin Peters. Scene: The conservatory of No. 300 Grosvenor Square, London. Hour: Close on midnight. A ball is in progress and dreamy waltz music is heard in the distance.
- No. 17—And before we say good night, Austin Peters will tell you how to smile.
- No. 18—The Orchestra will play some of the latest dance novelties.
- 10.0: Dance programme.
- 11.0: Close down.

### 3YA, CHRISTCHURCH (306 METRES)—SATURDAY, APRIL 6.

- 3 p.m.: Afternoon session—Selected gramophone items.
- 4.25: Sports results.
- 4.30: Close down.
- 6.0: Children's session, conducted by Aunt Pat and Chuckle.
- 7.15: News session.
- 7.30: Sports results.
- 8.0: Chimes.

#### VAUDEVILLE PROGRAMME—THE REVELLERS' CONCERT PARTY IN MUSIC AND SONG.

- 10.0: "His Master's Voice" Dance Programme:  
Orchestral—Symphony Orchestra, (a) "La Vida Breve" (Spanish Dance) (De Falla), (b) "L'Amour Sorcier" (Love the Magician) (De Falla) (H.M.V. Record D1453).  
Male quartet with piano—The Revellers, "Oh, Lucindy" (Hollingsworth) (H.M.V. Record EA430).  
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 with piano—National Cavaliers, "Beautiful" (Gillespie) (H.M.V. Record EA430).  
Foxtrot with vocal refrain—Hamps' Kentucky Serenaders, "Blue Grass" (de Sylva) (H.M.V. Record EA407).  
Foxtrot—George 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—John McCormack, "The Far-Away Bells" (Gordon) (H.M.V. Record DA914).  
Waltz—Hilo Orchestra, "Lou'siana Lullaby" (Zoeller) (H.M.V. Record EA374).  
Hawaiian Orchestra—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 Kinema 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—George 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.

### 4YA, DUNEDIN (463 METRES)—SATURDAY, APRIL 6.

- 7.15: News session.
- 8.0: Town Hall chimes.
- 8.1: Relay of orchestral music from the Octagon Theatre, under the direction of Monsieur Henri de Rose (Mus. Bac.).
- 8.11: Scotch humour—Mr. Buster Brown, (a) "The Lass o' Killiecrankie" (Lauder), (b) "The Waggle o' the Kilt" (Lauder).
- 8.18: Mezzo-soprano solo—Mrs. Ralph Martindale, "The Valley of Laughter" (Sanderson).
- 8.22: Bass-baritone—Peter Dawson, "The Delaware's Farewell" (Capel) (H.M.V. Record B2759).

- Orchestral—New Light Symphony Orchestra, "La Poupée Valsante" (The Dancing Doll) (Poldini) (H.M.V. Record B2629).
- 8.28: Recital—Mr. Lester Moller, "Catching a Mouse" (Adeler).
- 8.34: Piano novelties—Mr. James Wilson (selected).
- 8.39 (approx.) Relay from the Octagon Theatre.
- 8.49: Male chorus with orchestra—"War Songs" (H.M.V. Record EB25).  
Male quartet—Peerless Quartet, "When You're Gone I Won't Forget" (De Rose) (Zonophone Record EE122).
- 8.56: Scotch humour—Mr. Buster Brown, "Fou the Noo" (Lauder).
- 9.0: Weather report.
- 9.2: Orchestral—National Symphony Orchestra, "Sylvia Ballet—Cortege de Bacchus" (Delibes) (H.M.V. Record EB24).
- 9.6: Mezzo-soprano solos—Mrs. Ralph Martindale, (a) "Only the River Running By" (Hopkins), (b) "Just a-Wearyin' for You" (Bond).
- 9.12: Recitals—Mr. Lester Moller, (a) "Like Calls to Like" (Guest), (b) "Hoodoo McFiggins' Ohristmas" (Leacock).
- 9.18: Baritone—Lawrence Tibbett, "Believe Me If All Those Endearing Young Charms" (Moore) (H.M.V. Record DA886).
- 9.21: Piano novelties—Mr. James Wilson (selected).
- 9.26: Comedian—Harry Lauder, "Roamin' in the Gloamin'" (Lauder) (Zonophone Record G080).
- 9.30: "His Master's Voice" Dance Programme:  
Overture—H.M. Coldstream Guards, "Der Freischütz" (Weber) (H.M.V. Record C1335).  
Foxtrot with vocal chorus—Paul Whiteman's Orchestra, "My Pet" (Yellen) (H.M.V. Record EA373).  
Foxtrot—Ted Weem's Orchestra, "Baby Doll" (Herscher) (H.M.V. Record EA433).  
Foxtrot with vocal chorus—Paul Whiteman's Orchestra, "I'm Afraid of You" (Davis) (H.M.V. Record EA373).
- 9.43: Entertainer—Will Gardner, "That's Another One Gone" (Darewski) (Zonophone Record 5079).  
Vocal duet—"The Grass Grows Greener," Jim Miller and Charlie Farrell (Yellen) (Zonophone Record EE100).  
Foxtrot—Ted Weem's Orchestra, "If You Want the Rainbow" (Rose) (H.M.V. Record EA433).  
Foxtrot with vocal chorus—Rhythmic Eight, "You Don't Like It, Not Much" (Miller) (Zonophone Record EE96).  
Waltz—Pennsylvania Orchestra, "Was It a Dream?" (Yellen) (H.M.V. Record EA335).
- 10.0: Tenor with violin and piano—Browning Mummery, "Had You but Known" (Denza) (H.M.V. Record B2756).  
Hawaiian selection—Honolulu Serenaders, "Honolulu Stomp" (Pilipo) (Zonophone Record EE92).  
Foxtrot—Nat Shilkret's Orchestra, "Dainty Miss" (Barnes) (H.M.V. Record EA276).  
Hawaiian selection—Hilo Hawaiian Orchestra, "Hawaiian Dreams" (Marple) (Zonophone Record EE56).
- 10.14: Male voices—The Revellers, "Was it a Dream?" (Coslow) (H.M.V. Record EA402).  
Bass-baritone—Peter Dawson, "The Admiral's Yarn" (Rubens) (H.M.V. Record B2661).  
Wurlitzer organ solo—Jesse Crawford, "Rosette" (Newman) (H.M.V. Record EA405).  
Foxtrot—Pennsylvania Orchestra, "The Grass Grows Greener" (Yellen) (H.M.V. Record EA335).  
Hawaiian Orchestra—Hilo Hawaiian Orchestra, "Song of Hawaii" (Bories) (H.M.V. Record EA276).
- 10.28: Male Quartet—The Rounders, "Chlo-e" (Kahn) (H.M.V. Record EA402).  
Foxtrot—Victor Orchestra, "What Do We Do on a Dew-Dew-Dew Day?" (Johnson) (H.M.V. Record EA244).  
Foxtrot—Victor Orchestra, "The Doll Dance" (Brown) (H.M.V. Record EA181).  
Waltz—Bert Firman's Dance Orchestra, "Sunset Down in Somerset" (Evans) (Zonophone Record EE96).
- 10.41: Tenor solo—Joseph Hislop, "Mary" (Richardson) (H.M.V. Record DA901).  
Hawaiian waltz—Hilo Hawaiian Orchestra, "Honolulu Moon" (Lawrence) (Zonophone Record EE56).  
Foxtrot—Victor Orchestra, "Flapperette" (Greer) (H.M.V. Record EA181).  
Foxtrot—Hamp's Kentucky Serenaders, "Is It Possible?" (Dixon) (H.M.V. Record EA244).
- 10.54: Comedian—Clarkson Rose, "I Want to be Alone with Mary Brown" (Gilbert) (Zonophone Record 5145).  
Wurlitzer organ solo—Jesse Crawford, "For Old Times' Sake" (de Sylva) (H.M.V. Record EA405).
- 11.0 Close down.

## Sunday, April 7

### 1YA, AUCKLAND (333 METRES)—SUNDAY, APRIL 7.

- 3 p.m.: Afternoon session—Selected studio items.
- 4.0: Literary selection by the announcer.
- 4.8: Further studio items.
- 4.30: Close down.
- 6.0: Children's session, conducted by Uncle Lea.
- 6.45: Close down.

- 6.55: Relay—Lewis Eady Hall (Rev. Jasper Calder).  
 8.30: Orchestral—Royal Philharmonic Orchestra, "Prelude" ("Parsifal"), Columbia L1744-5 (Wagner).  
 8.42: Tenor—Mr. R. Errington, "Be Thou Faithful Unto Death" (Mendelssohn).  
 8.46: Choir—Don Cossacks Choir, "We Praise Thee, O Lord" (Columbia 9186), (Tschakowsky).  
 8.50: Contralto—Miss Phillis Hazell, (a) "Over the Steppe" (Gretchaninoff); (b) "Before the Dawn" (Lang).  
 8.57: Piano—William Murdoch, (a) "Liebestraum" (Columbia 02568), (Liszt).  
 9.1: Mr. Arthur Colledge, "Honour and Arms" (Handel).  
 9.5: Trumpet and organ—Alex Harris and Harold Dawber, "A Trumpet Voluntary" (Columbia 04020), (Purcell).  
 9.9: Tenor—Mr. R. Errington, (a) "Then Shall the Righteous Shine Forth" (Mendelssohn); (b) "The Holy City" (Adams).  
 9.16: Contralto—Miss P. Hazell, (a) "Au die Musik" (Schubert); (b) "I Heard You Singing" (Coats).  
 9.23: Cello—Pablo Casals, (a) "Evening Song" (Columbia 7360), (Schumann).  
 9.26: Bass—Mr. A. Colledge, (a) "Consume Them All" (Mendelssohn); (b) "The Holy Child" (Tschakowsky).  
 9.33: Orchestral—Royal Philharmonic Orchestra, "Symphony Antar" (Columbia 04157), (Rimsky-Korsakov).  
 9.37: God Save the King.

### 2YA, WELLINGTON (420 METRES)—SUNDAY, APRIL 7.

- 3 p.m.: Afternoon session—Selected gramophone items.  
 4.30: Close down.  
 6.0: Children's session conducted by Uncle George.  
 7.0: Relay of Evening Service, Vivian Street Baptist Church (Preacher, Rev. F. E. Harry; organist, Mr. Charles Collins; choirmaster, Mr. J. R. Samson).  
 8.15 (approx.) Studio concert:  
 Orchestra—Sir Thomas Beecham conducting the Royal Philharmonic Orchestra, "Allegro" (Parts 1, 2, and 3), "Symphony No. 6 in C Major" (Op. 31) (Kurt Atterberg) (Columbia Records 04216-7).  
 (This Symphony is the prize work of the Columbia Gramophone Company's International Composers' Contest for £1000 held in connection with the recent Schubert Centenary, for which a large number of the world's leading composers entered.)  
 Mezzo-soprano solo—Miss Isabel Cooper, "Ave Maria" (Luzzi).  
 Quartet—The Musical Art Quartet, "Allegro Ma Non Troppo" (Parts 1 and 2) from "Quartet in A Minor," Op. 29 (Schubert) (Columbia Record 02733).  
 Contralto solo—Miss Hilda Chudley, a bracket of two Negro Spirituals, (a) "Were You There?" (Burleigh), (b) "You May Bury Me in de Eas'" (Burleigh).  
 Violin solos—Efrem Zimbalist, (a) "The Zephyr" (Hubay), (b) "Tallahassee" (Scott) (Columbia Record 03623).  
 Baritone solo—Mr. Stanley Sayers, "Consider and Hear Me" (Wooler).  
 Orchestral—Philadelphia Symphony Orchestra, (a) "March of the Caucasian Chief" (Ipollitov—Ivanov), (b) "Dance Orientale" (Op. 52, No. 6) (Glaxounow) (H.M.V. Record E521).  
 Mezzo-soprano solos—Miss Isabel Cooper, (a) "From the Land of the Sky-Blue Water," (b) "Far Off I Hear a Lover's Flute" (from "Four American Indian Songs") (Cadman).  
 Piano and orchestra—Arthur de Greef and Royal Albert Hall Orchestra, "Hungarian Fantasia" (Liszt) (Parts 1-4) (H.M.V. Records 1306-7).  
 Contralto solos—Miss Hilda Chudley, (a) "Rest Thee, Sad Heart" (Del Riego), (b) "A Song of Quietness" (Wood).  
 Violin solos—Master Yehudi Menuhin, (a) "Allegro" (Floco), (b) "La Capricciosa" (Ries) (H.M.V. Record DA1003).  
 Baritone solo—Mr. Stanley Sayers, (a) "God's Garden" (Lambert), (b) "Linden Lea" (Vaughan Williams).  
 Band—Band of H.M. Coldstream Guards, (a) "Bells of St. Malo" (Rimmer), (b) March, "Semper Fidelis" (Sousa) (H.M.V. Record B2647).  
 Close down.

### 3YA, CHRISTCHURCH (306 METRES)—SUNDAY, APRIL 7.

- 3 p.m.: Afternoon session—Selected gramophone items.  
 4.30: Close down.  
 5.30: Children's Song Service by Children of St. Paul's Evangelical Lutheran Church.  
 6.15: Hymn chimes.  
 6.30: Relay of Evening Service, St. Paul's Evangelical Lutheran Church, Worcester Street (Preacher, Pastor H. H. Bruhn).  
 (Approx.)  
 7.45: Overture—Halle Orchestra, "Rosamunde" (Schubert) (Columbia Record 04197).  
 7.53: Baritone solo—Fraser Gange, "O Star of Eve" (Wagner) (Columbia Record 02574).  
 7.57: Cello solo—Felix Salmond, "Kol Nidrei" (Bruch) (Columbia Record 04190).  
 8.5: Contralto solo—Miss Nellie Lowe, "Roll on, Thou Mighty Sea" (Moir).  
 8.9: Quartet—Lener String Quartet, "Quartet in D—Andante Cantabile" (Tschakowsky) (Columbia Record L1803).  
 8.17: Baritone song—Mr. A. G. Thompson, "Soul of Mine" (Barnes).

- 8.21: Orchestral—New Queen's Hall Light Orchestra, "Peer Gynt Suite" (Grieg), (a) "Morning," (b) "Death of Ase" (Columbia Record L1516).  
 8.29: Soprano solo—Miss Eileen Grennell, "Hear Ye, Israel" ("Elijah"—Mendelssohn).  
 8.33: Band selection—Royal Italian Band, "Garibaldi's Hymn" (Olivieri) (Columbia Record 01182).  
 8.36: Contralto and baritone duet—Dulcet Duo, "Dear Love of Mine" (from "Nadeschda") (Thomas).  
 8.40: Orchestral—Court Symphony Orchestra, "In Venice" (Sellars) (Columbia Record 896).  
 8.44: Contralto song—Miss Nellie Lowe, "My Heart is Weary" ("Nadeschda") (Thomas).  
 8.48: Vocal duet—Lombardi and Galeffi, "Il Trovatore—Duet, Act 4" (Verdi) (Columbia Record 04224).  
 8.56: Orchestral—New Queen's Hall Orchestra, "Peer Gynt Suite" (Grieg): (1) Return of Peer Gynt; (2) Solveig's Song (Columbia Record 02632).  
 9.4: Baritone solo—Mr. A. G. Thompson, "The Rosary" (Nevin).  
 9.8: Band selection—H.M. Grenadier Guards, "Onward, Christian Soldiers" (Sullivan) (Columbia Record 0967).  
 Male choir—American Associated Glee Clubs, "Adeste Fideles" (Columbia Record 9048).  
 9.16: Soprano solo—Miss Eileen Grennell, (a) "Ave Maria" (Kahn), (b) "In the Garden of To-morrow" (Depper).  
 9.22: Chorus with orchestra—Grand Opera Chorus, (a) "Lohengrin—King's Prayer" (Wagner); (b) "Lohengrin—Finale" (Columbia Record 02592).  
 9.30: March—Royal Italian Band, "Italian Royal March" (Gabetti) (Columbia Record 01182).  
 9.33: Close down.

### 4YA, DUNEDIN (463 METRES)—SUNDAY, APRIL 7.

- 5.30 p.m.: Children's session conducted by Big Brother Bill.  
 6.30: Relay of evening service from Knox Church.  
 8.5: Relay from St. Kilda Band Rotunda of concert by the St. Kilda Municipal Band under the conductorship of Mr. James Dixon.  
 9.15: Close down.

## Hawke's Bay Notes

LAST week brought a marked improvement in reception in this quarter, and now that winter is close at hand there are hopes that one will be able to make up for a big heap of indifferent reception through the past summer months.

During the week static was not altogether absent, but it was bearable, mainly on account of the fact that all stations were received at great strength. On Friday night last, for instance, it was quite possible to tune in even the "Aussies" above the interference and still keep good speaker strength. This was one of the best nights recorded for several weeks, even 2YA giving us little to complain about.

ON March 20 the Hawke's Bay Radio Society set the dancing season in swing with a dance in the Assembly Hall, and this was a good financial success, so much so that the society is now in a position to finish its year well on the right side of the ledger.

Several other activities of a similar nature are being planned, the objective of the committee being a bank balance of at least £100, so as to provide a first-class series of meetings over the coming year. This society, by the way, is now in a good position, for it has an enthusiastic committee, a paid-up membership of close on 150, and a satisfactory credit balance at the bank.

MR. BALL, the editor-announcer, is expected through next month, and there are indications that he will be greeted by a big attendance of listeners.

A NUMBER of bricks have been hurled at the R.B.C. from time to time for various reasons, but mostly bouquets will go forward over the company's decision to give an hour's dance music from alternate stations as is now being given. The R.B.C. can rest assured that this move is appreciated, and the local Radio Society is pleased about it, too, for a suggestion covering this move was made to the R.B.C. by the society some time ago.

THE Napier Radio Society holds its annual meeting on April 10, and again an appeal is made to all listeners to attend and join up with the society. A demonstration of a complete television outfit is promised for a meeting of the Hastings Society at an early date. This should be interesting.

LISTENERS are given another reminder that the end of this month means the expiration of licenses. There has not yet been a rush at the local post office for renewals, and listeners should remember that those who get in first save a lot of worry, not only to themselves but also to the post office officials. Be wise! Be early!

## FRESHMAN

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# Notes and Comments

By  
"SWITCH"

WITH the arrival of autumn, broadcast listening is coming into its own again. The Australian stations, particularly 2BL and 2FC, Sydney, are giving New Zealand listeners abundant variety, although, of late, there has been too much talk-stuff. Not infrequently one may drop 2BL because of a playlet being put across and when 2FC is tuned in there is some man giving out a travel talk or a lecturette.

THE writer has heard several Wellington listeners discussing the whistling competition held by 2BL, Sydney, on a recent evening. There were five entrants, all males. All except one sang a song and refrain, and then whistled the refrain. A prize of two guineas was awarded the listener who guessed or "most nearly guessed" the order of merit of the competitors as adjudged by public vote. While two of the competitors whistled only fairly well, all sang excellently. There is an inclination on the part of whistlers to add embellishments, of a kind, to the actual music. A truly artistic whistler has no need to add variations to create effect.

THE re-broadcast of 2XAF, Schenectady, United States, by 2YA, Wellington, on a recent Sunday afternoon, was about the best of its kind "Switch" has heard from 2YA for a long while. The American short-wave station was transmitting dance music by a very fine jazz band, and the music itself had a haunting melody—possibly one of the latest American dance hits. The reproduction was loud and there was a minimum of the characteristic "surging" of short-wave reception. If only for the sake of owners of crystal sets, "Switch" compliments the 2YA people upon their success, which was relished also by valve-set owners.

"SWITCH" submits that during the ensuing winter the New Zealand stations might do well by rebroadcasting occasional items from the Australian stations after they have been taken over by the Commonwealth Government. Possibly the Commonwealth Government would grant permission for an occasional re-broadcast by the New Zealand stations. The Australian stations will be on higher power after June, and a re-broadcast such as 2YA gave us on the occasion of the return to Australia of the "Southern Cross" would be much enjoyed by all.

WELLINGTON'S "great voice," 2YA, faced one of the severest north-westerly gales we have had for years last week, and no wonder first the lead-in and then the station aerial were carried away. "Switch" knows of several Wellington listeners' aerials which also come down that night. One listener was blaming 2YA for losing volume long before the accident at the station. It occurred to him, however, to have a look at his own aerial, and when he went outside in the dark it caught him under the nose somewhat painfully.

AN up-country moving-picture show proprietor who was visiting Wellington the other day remarked casually and confidentially to "Switch" that "of course, you know, 2YA has an unpleasant metallic sound. This broadcasting can't touch gramophone reproduction." The movie man was not a listener-in, but had heard 2YA from neighbours' outfits. "Switch" explained that the best transmission was frequently ruined at the receiving end by poor loudspeakers, improper battery potential, unsatisfactory valves, transformers, etc. He let the movie man hear 2YA with a high-grade outfit, and the latter gentleman exclaimed, "This is more than reproduction. This is the real thing!"

TAKEN on the whole, the Wellington radio traders take an interest in ensuring good reproduction from the wares they sell; they realise that broadcasting as a popular pastime is bound to suffer in repute by mutilated reproduction. Loudspeakers which have failed to make good have been dropped, and rubbishy transformers and valves are seldom seen nowadays. "Switch" made a recent round of in-

spection among the radio shops lately, and noted the high quality of accessories now stocked. What a contrast with the class of goods on sale in some shops four or five years ago!

A BUDDING young radio inventor called on "Switch" recently to show him a single-valve set which he had built up, which certainly performed astonishingly but required careful handling and is forbidden for use on an outdoor aerial by the Government regulations. The young inventor, however, was somewhat crestfallen when it was shown that his outfit embodied the well-exploited autoplex circuit which he had unconsciously copied. As he wanted a circuit for use with his out-door aerial, he has discarded his "invention" and is now making a good job of a two-valve Browning-Drake circuit set.

A RADIO trader explained his views on the subject of poor reproduction to "Switch." "The majority of offending equipments," he said, "are home-made. The average home-constructor never gives any thought to matching the impedance of his last valve with that of his loudspeaker. He never considers the characteristics of the valve or the loudspeaker, although he may buy high-class articles. Little wonder, then, that he gets poor tone. Further, he thinks any old 'C' battery potential is good enough, providing it is within a few volts of the correct mark. As a matter of fact, some valves are particular to within 1½ volts 'C' battery potential if they are to give the best tone."

A VALVE damaged by rough handling has been shown to the writer. It was jerked out of a tight-fitting socket by pulling on the glass bulb. This not only loosened the glass from the base of the valve, but snapped the small wires running to the filament. When valves are being inserted, or taken out of a valve socket, the base of the valve should be grasped and not the glass bulb.

A WELLINGTON listener has asked "Switch" whether he has been able to hear 5CL, Adelaide, lately, as the former thinks the sensitivity of his valves has decreased. As a matter of fact, it is several weeks since "Switch" has had even faint loudspeaker reception from the South Australian station. Possibly, as the winter comes on the station in the "Holy City" will return to its former state of reception.

OF late, Wellington listeners have found both 3LO and 3AR, Melbourne, very unsatisfactory. On a few nights when the hour is late, they yield weak loudspeaker reception, but this is marred by intense fading. On many evenings they are only just audible at times, and do not seem to improve even towards midnight. Peculiar atmospheric conditions seem to be the cause of these vagaries.

THE Australian stations, 2FC and 2BL, Sydney; 3LO, Melbourne, and 4QG, Brisbane, although rated at 5000

watts, have nothing approaching that power according to the New Zealand rating, which applies to the actual power in the stations' aerials. The power of the above-mentioned Australian stations is somewhere about 1500 watts—less than a third the power of 2YA, Wellington. Considering that the Sydney stations have to span about 1200 miles to reach Wellington, our listeners do exceedingly well to obtain such good average reception. The Brisbane station has to span about 50 miles across land before crossing the Tasman.

THE meetings of the Wellington Radio Society are almost invariably attended poorly, even when most attractive demonstrations and lectures are on the programme. The stay-at-home spirit is deeply embedded in the Wellington listeners, and scarcely anything will entice the average listener to a radio meeting. The recent meeting was attended by only about a dozen.

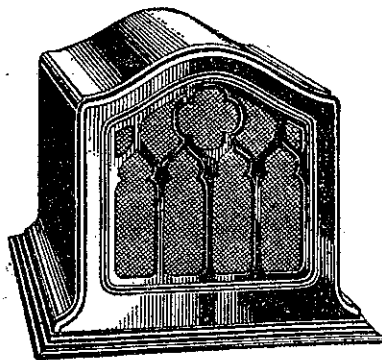
THE paper by Mr. Harry Hardcastle on the method of establishing international electrical standards and their meanings, read during his unavoidable absence, was much appreciated at last week's meeting of the Wellington Radio Society. Mr. Hardcastle was out of town on holiday, but he thoughtfully kept faith with the society by forwarding his carefully-prepared and instructive paper.

POWER-LINE leakages were the subject of complaint at the meeting of the Wellington Radio Society. "Switch" learns that, notwithstanding the complaints voiced at the society's meeting, the P. and T. Department's district radio inspector had not received any complaints. The Department's inspectors will readily respond to any SOS, and, in fact, are just as active as ever in the matter, having been dealing with causes of interference which they, themselves, discovered.

NEW ZEALAND having reverted to "standard time" last Sunday morning, we are now only 1½ hours ahead of Victoria, New South Wales, and Queensland, as against 2 hours during the operation of the Daylight Saving Act. Wellington listeners already notice an improvement in reception of the Australian stations, the "night-time effect" being a half-an-hour earlier.

AT the last meeting of the Amateur Radio Society of Wellington, a proposal to secure a permanent club-room at, say, £1 per week, and to increase the membership fee received little encouragement. It was mentioned that Christchurch had such an arrangement for some years past, and the speaker urged that the Wellington society should be able to emulate the Christchurch society. Something in Wellington seems to militate against the social spirit which obtains in each of the other centres. The comparative inaccessibility of the suburban areas in which the majority of listeners reside may have some influence in this matter.

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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.

## Dealers' Licenses.

I WAS surprised to read in the last issue of your journal that the Government intend to impose a further tax on radio dealers. This seems to me to be unfair in the case of country radio dealers, whose turnover is generally small, but who nevertheless perform a useful service to the public. I have been a radio dealer for some years, in a small town some fifty miles from the nearest centre, but will discontinue the radio department of my business, as it is not sufficiently profitable to warrant the extra taxation. It is most convenient for country owners of sets to have someone near at hand who can replace a faulty transformer, supply a spare valve at a moment's notice, or trace and remedy some fault in the receiver, but it seems to me that the extra taxation will induce many country dealers to discontinue the business. This will undoubtedly benefit the larger city radio dealers, but it seems somewhat extraordinary that "the more stable sections of the trade" (as you say in your leader on the subject) should be able to induce the Government to impose a tax, with the object of forcing their smaller competitors out of the business. In this leader you also say, "The number of radio dealers . . . was in excess of actual business requirements." Unfortunately the same may also be said of many other classes of business, such as the motor trade, phonograph dealers, grocers, drapers, etc., yet in such cases the Government makes no attempt to eliminate competition by imposing a tax which would force many of the smaller dealers out of business. There is no sound reason for the present increase in the cost of a dealer's license, and I am certain that any further Government interference with private enterprise is undesirable and detrimental to the whole community.—Country Radio Dealer.

We quite sympathise with our correspondent and the case advanced by him. The object of the increase is not primarily to effect reduction in the number of dealers, although we did point that out as one of the likely results of the increase. The prime pur-

pose of the increase has relation to patent royalties, and under the new license all holders thereof are entitled without further payment or risk to use patents held by Amalgamated Wireless, Ltd. While sympathising with legitimate dealers like our correspondent, we still believe the effect of the new rates will be to benefit the radio business on broad lines, and improve the standard of service. Too many business failures and their legacy of bad debts necessarily force a high margin on goods placed by original wholesalers.—Ed.

## The Protest Upheld.

I AM inclined to uphold "Country Dealer's" protest against the raising of licenses (dealers'). It is country dealers who will suffer most and the small amount of trade they do would not make much difference to the city dealer, and it adds a few shillings to the income of the country dealer. Also it is convenient for set owners to get their repairs done and any material they need for their sets. I take it that it is the small city dealer it is desired should be eliminated, but the country dealer who can make very little difference to the business of city firms is also eliminated.

Regarding announcing name of record after it is played. I understood it was to give those who tuned in during the playing of a record a chance to hear name, which is very convenient, in my opinion. It seems strange, no doubt, not to hear name before record is played, but one would become accustomed to it in time. Personally I would give name of record before playing (why bother with name of composer?), and then when record is finished: "Record is—" (whatever name it happened to be. R. S. Blunt suggests better class music and jazz kept separate. Why not give the last half-hour to dance music? In all stations "you would be pleasing some of the people some of the time. You can't please all the people all the time." Never mind, radio is a great boon and blessing to country dwellers and I doubt if you receive as many complaints from the country as from the city. City people need to go out into the back-blocks for a time. They would be glad to hear anything.—"Quite Satisfied," Waiau.

## One of the Growlers.

I AM one of the "growlers" re the broadcast programmes. Will you kindly tell me where 2YA learned the idea of announcing the name of a record after it has been broadcast? In my opinion the New Zealand stations do not broadcast nearly enough sports, such as swimming, boxing, motor racing, and such like. These are my only complaints at present.—A.W., Seddonville.

## MR. G. R. McCARTHY

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

76-77 Kent Terrace,  
Wellington

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## 2YA Off the Air

### 60-mile Gale does Damage

"WINDY Wellington" justified its name last week, when a 60-mile-an-hour gust damaged 2YA's outside gear, and put it out of action for the evening. The wind carried away a couple of down leads which, becoming foul of the steel aerial masts, caused a leakage of the transmission current. An endeavour was made to effect repairs, but the force of the wind was so great, on the crest of the hill that this was difficult, and a little later the station ceased transmission. The station operators regarded the blow as the worst they have experienced since the station was erected, this certainly being so from the point of view of the damage done, for hitherto 2YA had stood up to the strongest blasts of Wellington's strongest winds, and at the summit of Mount Victoria they are felt in all their fury.

To carry out repairs with the wind blowing with such force was impossible, it being as much as any of the men could do to retain a foothold on the hill, several of them being blown over on more than one occasion. Efforts were made by Mr. Davies (the station director) and residents to effect repairs, but owing to the darkness and wind this proved impossible.

Announcement was made from the studio as to the mishap in the hope that listeners would be able to catch even the weak transmission possible in the circumstances. Speaking above the ordinary tones, the announcer explained the efforts being made to continue, but eventually the station was forced to close down.

Repairs were effected next day, and a compensating programme arranged.

## It's An Ill Wind.—

THE two mishaps from which 2YA suffered last week have proved to the advantage of listeners.

On the Monday evening the station had to close down in the middle of a splendid entertainment which was being given by Signor and Signora Marotta. The result has been that these two fine artists have been asked to accept a further engagement, and another concert will be arranged for a future date.

On the following Tuesday evening, Nature put 2YA out of action, and another entertainment had to be curtailed. The staff worked late that night and all next day to repair the damage done by the gale. It was late that afternoon before it was known for certain that the repair work would be completed that day, and then it was decided that, in justice to listeners who had been deprived of a full entertainment the previous evening, the station should go on the air that night, although it was the usual silent night.

At very short notice, therefore, a programme was arranged, and 2YA broadcast a good entertainment. It was an action on the part of the Broadcasting Company that earned the general approval of listeners.

## Appreciation.

I FEEL I must express my appreciation of the manner in which 2YA compensated listeners for the unfortunate accidents which occurred on Monday and Tuesday. Great credit is due to the programme organiser, mainly for the high standard of the programme and the engagement of artists at such short notice. Let this evening's entertainment serve as a lesson to those who continually growl about the service of the Radio Broadcasting Company. Apart from the fact that Wednesday is usually 2YA's silent day, I think that the service is all that can be desired.—"Contented Listener."

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# Various Systems of Aerials and Earths

## Discussed from an Unusual Angle

By "PENTODE"



MAKING radio all the year round, the winter months certainly show a great increase in the interest of wireless by the general public, with perhaps a little increase at the beginning and end of the wireless year. The radio year commences on April 1, from which date all the receiving licenses are issued, and just about this time there will be some who have put off buying a receiver until they can pay for their license and obtain a full year's benefit from it. These prospective listeners will no doubt welcome a few hints on the erection of the aerial and the selection of a suitable earthing arrangement. There will be some, too, who desire to improve their external radio equipment before the weather becomes too bad. Many articles have been written on the subject, but the average amateur pays far too little attention to his aerial and earth, and if the present chapter gives a few new enthusiasts an idea of the importance of these two essentials, then this talk will not have been wasted.

### The Use of an Aerial.

NOW, before commencing to describe the efficiency of different types of aerials, let us try to understand, by the process of analogy, why an aerial is used at all. Suppose a certain kind of fog or smoke existed, that in contact or close proximity to the earth changed to transparent air, and instead of waves in the invisible ether, the broadcasting station sent out waves of this fog or smoke. It would be interesting to follow this train of waves as they spread out in circles of ever-increasing diameter. This is a close analogy of what actually occurs. Imagine one of these waves coming over your own locality. What would you do if you wanted a sample. A pipe stuck up a few feet off the ground would be of

very little use as the smoke is changed when near the earth. No, a long pipe, well above the roofs of surrounding buildings, and trees, would be the only way to obtain a good strong or concentrated sample.

In the case of the smoke waves, the vehicle or medium upon which the waves are carried would be the air. But air is not the only commodity by which we are surrounded. The mystic word "ether" stands for a substance of which man knows very little. It pervades everything. Even if we produce a vacuum the ether remains, and it is upon this ether that radio waves are conveyed. Waves are radiated from the broadcasting station and travel outward in circles, the distance between adjacent waves depending upon the wavelength or frequency. As in the case of the assumed smoke waves, the radio waves become less dense nearer to the earth and to get strong samples of these the only way is to erect a collector high above the ground. Not only do these ether waves become weaker nearer to the ground, they become weaker when near conductors in contact with the ground. Such conductors as trees, buildings, overhead telephone or power lines, etc., absorb the energy, conveying it to earth, where it is lost. And so, to obtain strong samples from distant transmitting stations, the aerial has to be erected as high as possible, not only with regard to the earth, but as high as practicable above surrounding trees, etc.

### Dimensions of the Aerial.

WE have seen that an aerial must be high. Now comes the length—the

best length for average purposes. On first thinking of the subject, it will appear that the greater the length, the greater also will be the collected energy. This is quite true up to a certain point, which is governed by several conditions. As the length is increased so does the capacity between it and the ground, and it is undesirable to have capacity here. Copper wire has a certain h.f. resistance, which increases with the length. This is another, although minor, reason for limitation in the length of an aerial. The principal drawback to the use of very long aerials is the effect on the selectivity of the receiver.

The set becomes very broad in tuning, and to bring back selectivity one has to resort to methods which introduce losses that only counterbalance the extra energy delivered by the long aerial. Such adaptations as series aerial condensers, small aerial coil, etc., only lower the efficiency and make the set no better than if used on a shorter aerial without these "gadgets." In England the permitted overall length of aerial is 100ft., thus accounting for the standard 100ft. aerial coils. It is found that using lengths above 100ft., including the lead-in, results in most cases, in very little improvement, and the recognised horizontal length is 60 to 70 feet. No specified measurements can be given regarding the height, beyond putting it as high as possible. An aerial forty feet high is better than one only thirty feet.

### Insulation.

Having given thought to height and length, so as to collect all the energy possible, the question of insulation must not be neglected. After erecting a good high aerial, don't lose anything through faulty insulation. Remember that the lead-in end requires more insulation than the free end. When choosing insulators, the main points to watch are insulation, strength weight. Regarding insulation, the insulators should be highly polished, so that rain and moisture forms in globules and not in a thin film of liquid, as would be the case if they were of a dull surface.

Strength and weight have to be considered if the aerial is subject to much wind pressure, or if a long span is used.

Cheap forms of glass insulators have been known to break in windy weather. Two or three good quality insulators at the free end, with at least three at the lead-in end, will give sufficient insulation in all weather.

A number of readers have written in asking what advantage enamelled wire has over bare copper wire, when used for an aerial. Well, in districts near the sea, or in the thermal regions, salt spray in the first case and sulphurous gas in the second, have a corroding action upon the copper. This has no effect upon the electrical properties of the aerial unless it goes too far and increases the resistance of the wire. But when it has reached this stage, the wire will have corroded to such an extent that a breakage will occur. To prevent this it is advisable to employ enamelled copper wire. Unlike direct current, radio frequency electricity passes on the outside of a conductor. If the outside is insulated, either by corrosion or enamel, the current penetrates further into the centre.

In England, comparisons have been made of the high frequency resistance of a thin copper tube and a solid wire of the same external diameter. The resistance of the tube was actually less than that of the solid wire, proving that the mass of copper below the surface has no use for the passage of R.F. currents. It is for this reason that all the tuning coils of transmitters are made of copper tubes in the form of a coil. But this is wandering from the subject of aerials.

### Types of Aerials.

LAST week a correspondent wrote asking for specifications of a cage aerial and inquiring if this is the best where space limitation prevents the erection of a single wire. The correspondent would have been more correct if he had put things the other way round and inquired of the efficiency before asking for details of construction.

Cage aerials are used by transmitting stations and there is no advantage to be gained by using them for reception. In fact, the added capacity of the aerial system has a distinct disadvantage when coupled to a receiving set. Measurements have been taken of the energy received on a single wire aerial, and it has been found that practically no advantage is gained by using a similar parallel wire unless that wire is at least 6ft. distant. This opens up a field for a hint on twin aerials. Where space does not permit of a single wire aerial of 50 to 70 feet, then a twin or even a triple

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**L. H. WRIGHT**

*Radio Specialists*

aerial has to be resorted to. As the name implies, these types of aerials consist of two or three lengths of wire running parallel and kept apart by spreaders at each end. To get maximum efficiency these separate wires have to be at least 6ft apart, all well insulated, with the lead-in taken from one end. A common mistake is often seen where a twin aerial is used with a single length of wire passing from one end, across and then back again. This is absolutely wrong, as less energy is picked up than if just one single wire of the same length was used. To be absolutely correct, all the separate wires should be of the same length and joined to the lead-in wire by a V-shaped piece soldered to both wires at each end.

Dealing with single wire aerials, probably the inverted L shape is the most popular, also it is the most efficient. This, of course, is the aerial in which the lead-in is taken from one end, being led down as vertically as possible to the receiver beneath. The next type to be commonly used is the one in which the lead-in is taken from some point along the horizontal span. Judging by the numerous aerials seen

nowadays, this point seems to vary in each individual aerial. Undoubtedly the best position is at the centre point, midway between the two sets of insulators.

In all cases a good joint between aerial and lead-in wire must be made. Merely twisting round and binding with tape is not sufficient. In contact with the air, bare copper becomes coated with a thin film of oxide, which is in itself an insulator. A good soldered joint is indicated, not only as a good electrical connection, but also as it is mechanically strong. A lead-in wire should be tight. In windy weather a loose lead-in is often the cause of quite a lot of the fading experienced, especially in a sharply-tuned receiver. This is of special importance on an aerial used for shortwave reception. If, on pulling tight the lead-in fouls the roof or trees, etc., it can be kept away by straining back to a fence or stake driven into the ground. At least three insulators must be used here, as the nearer to the receiver, the greater care must be exercised on insulation. Quite a good hint to keep the aerial constantly tight is the use of weights fastened to the hoist cord. This is of

greater benefit where one end is fastened to a tree that sways in the wind, thus making the aerial alternately tight and slack.

The lead-in tube must be strong. Thin tubes of 3-Sin. diameter will not last long, and it is false economy to buy them. When drilling the hole in the wall, choose a spot just underneath a sill or other slightly overhanging projection. This prevents the tube from becoming wet on the entire length outside the wall, and provides a few inches of positive insulation. It can be easily seen that a wet lead-in tube in a wet wall will provide a splendid path for leakage.

Regarding lightning arresters. More than once these have been the cause of poor reception. Before mounting, try out with a pair of phones and a 22½ V battery. Cases have come under the writer's notice where arresters have provided a direct path to earth, not only for a highly-charged aerial, but also for the local station. In the back will usually be found a cavity filled with wax. If this wax has become loose or is missing, either add more molten wax or put in the oven for a few minutes to melt the loose wax and also drive out any moisture that may have collected.

Reverting to the subject of aerial poles. A number of enthusiasts are prejudiced against the use of metal pipes as aerial supports on account of the conductivity of the metal, with consequent screening. Besides the extra mechanical strength and less surface exposed to the wind, the poles have no material effect upon signal strength, whether made of wood or iron.

#### Frame Antenna.

BEFORE leaving the subject of aerials, a few words on frame antenna will not be amiss.

It is a common mistake for the man who knows nothing whatever of radio, to wish for a set using a frame antenna, instead of all the elaborate system of external wires. When he is told, too, that no earth connection is necessary, he is more than ever desirous that this shall be his method of reception when he purchases his set.

Anyone reading this article will be interested to learn that it needs an exceptionally sensitive receiver to successfully work from a frame. It is in the sense of receiving long distance stations that is here meant. This method is really ideal if used on a small receiver for the local station. Special receivers are designed and built for use with a frame antenna, such as the ultradyne and the super-heterodyne, but these employ from six to ten valves, and in operation are no more sensitive than a four or five-valve receiver on a good outdoor aerial.

Actually, a frame antenna is a tuned coil replacing the first grid coil of the receiver, and when building a set of this nature the succeeding coils have to be thoroughly screened from the frame aerial coil to avoid interaction and oscillation.

#### All Types of Earths.

HAVING seen so many varied articles on earthing systems described in

recent journals, the writer is rather nervous to express his views on the subject. A whole host of criticisms will no doubt be raised against one or two of the following statements, but the facts are compiled upon recent lectures by leading authorities in England and America.

First of all, what is a good earth? It is a positive electrical connection between the transmitter and the receiver. The transmitting aerial is sending out waves on the imaginative substance, ether. These waves are radiated into all directions, and come in contact with our aerial. As soon as these ether disturbances come in contact with a conductor, minute radio frequency currents are induced. These flow down the aerial lead into the set.

Put in a very crude fashion, we take out all we can of these minute currents to operate our receivers, and the remainder flows away into the earth, presumably back to the broadcasting station, this completing the circuit.

Now, to get maximum efficiency this whole path has to have the least possible resistance, the most resistance being where we want it, between the aerial and earth terminals of the set. Any external resistance, in the lead or earthing arrangements, all takes away from the efficiency of the receiver. Dealing with this resistance, it is not direct but high frequency alternating current with which we are concerned, any any experiments made have to be with electricity of this nature.

It is positively known that high frequency currents travel on the outside surface of a conductor alone, hence the use of standard wire for an aerial, as it presents a much greater surface than one made of solid wire. It is not realised that the earth wire, that is the wire leading from the set to the connection with the ground, must be chosen and treated with as much care as the aerial lead in. It should preferably be insulated, and if not it must be fastened firmly to the wall or surface along which it runs. The reason for this is obvious when it is understood that the aerial and earth can be considered as one, the finishing point being the connection to the ground. If during a programme half the aerial was short-circuited, the programme would become weak, if not go altogether, due to the detuning produced. Now, if a slack earth wire is blown with the wind against a wet wall it will temporarily short-circuit a portion of the aerial-earth system, and cause fading and scratching noises in the phones or speaker. If the wire is bare, tighten it, and if trees or shrubs are liable to blow against it, thoroughly insulate it.

Another point to watch is to keep the earth lead as short as possible by running in a direct line, if necessary under the floor of the house, instead of along a maze of skirting boards, round door frames, etc. The actual connection between the wire and ground pipe should also be watched, and a few sketches show various methods of tackling the job. These methods of attachment are useful when it is

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desired to make a good connection to a pipe through which water is flowing, making it impossible to solder.

As far as actual earths go, no hard and fast rules can be laid down saying which method is absolutely the best, as individual circumstances vary. In general it will be found that a good water main makes as good an earth as anything. A pipe should be chosen that runs directly into the ground, but even this suggestion does not always hold good. In other countries, as a preventative against electrical apparatus being indiscriminately earthed to the nearest water pipe, the water-power authorities decided to adopt the use of insulated collars between the house-pipes and the water-meter. An earth attempted under these conditions would be decidedly bad, as the only conductor upon which to rely would be the water, and the purer the water the poorer would be its conductivity. Also, some water pipes run quite a distance just below the surface before they finally are connected to the main, and in dry weather a poor earth would result. So it is always just as well to try an independent earth, especially in an endeavour to cut out any local interference.

It has been stated before that high frequency currents travel on the outside of a conductor. This is even correct with the earth as a conductor. Actual measurements have shown that this form of current does not penetrate far into the ground, and this depth depends upon the nature of the upper surface of the earth. In poor surface earth, the current will penetrate deeper. Taking the amount of current flowing through the earth at different depths it is found the earth at 50ft. practically no current is flowing. This condition lasts until about 15-20ft. of the earth's surface is reached, and it can be said that practically

all of the many thousands of minute high frequency currents are all flowing within 10ft. of the ground. It is said that 95 per cent. of its current density will be found within the first 15 feet of the earth's surface.

This distance, of course, varies greatly. In the case of the salt water of the sea, this distance is reduced to 4 to 5 feet.

The question arises at what depth a pipe should be driven to obtain a good earth. For experimental purposes, a pipe was driven into the ground a few inches, and the resistance of this earth made by an independent electrical generator, working on a wavelength of 350 metres. The pipe was driven down a few inches at a time, and measurements taken. This was done in various parts of the country in different types of soil, and the result tabulated.

With the pipe a few inches down, a resistance of 1000 to 10,000 ohms was measured. With every measurement the resistance rapidly decreased until a distance of 8ft. was driven into the ground. About this distance the resistance was practically constant. By these experiments it is concluded that an earth pipe should be driven at least 6 to 8ft. into the ground, and in the table of results compiled from numerous positions of trial, the resistance can be reduced to about 10-15 ohms.

Another point of interest also enters, when the question arises as to what diameter and material to use for the earth pipe.

A single pipe was driven into the ground, and its resistance as an earth calculated. A similar pipe was driven in a few inches away, and the two joined by a length of wire. The resistance of the two was found to be only a small fraction of an ohm different from that of the single pipe. This

shows that diameter of pipe counts for very little. All the above experiments were carried out using half-inch diameter galvanised iron pipes, and in practice the pipe should be of sufficient diameter to give mechanical strength while driving. The resistance does not exist between the pipe and earth so much as in the earth surrounding the pipe, and so it was decided to see how far away a second pipe had to be driven in order to reduce still further the resistance of the earth.

Quoting a leading American authority: "If several pipes are driven in homogeneous soil, at different distances apart, it is found that the resistance between pipes increases as the distance between pipes up only to about six feet distance. For greater distances the resistance is practically constant and independent of the distances between the pipes." It will be now seen that to decrease the resistance of an earth, the only way to do this is to drive in another pipe at least six feet distance. The resistance of the two pipes connected together will then be halved. To further reduce the resistance, a further pipe can be driven at least six feet from the second pipe. Resistance does not occur between the actual pipe and the earth, but in the surrounding circle of earth up to a distance of six feet. Since the resistance depends upon the soil in this vicinity it can be considerably reduced by frequent applications of water. Comparing the table of the conductivity of fresh water with that of brine, it is evident that a little salt added to the water will prove very beneficial, besides being a naturally hygroscopic salt, it will absorb and retain the moisture from the air. Copper sulphate is no better than common salt, besides possessing the disadvantage of killing any plant or animal life with which it comes in contact.

A 3/4-inch iron pipe was driven five feet into the ground and the resistance measured. Salt water was added every day for four days and the resistance dropped steadily each day as follows: Resistance of earth before salt, 50 ohms; four pounds salt added first day, resistance 25 ohms; another four pounds added second day, resistance 20 ohms. On the third day four gallons of water was added and a final resistance of only 13 ohms was measured on the fourth day, which remained more or less constant.

Before leaving the subject of earths, never under any circumstances use gas pipes for an earth. Besides being illegal and forbidden by any insurance company, it forms a very indifferent method of earthing as red lead and tow are decidedly poor conductors and most of the pipe joints have these two ingredients in their "innards."

Also, it is inadvisable to use hot water pipes for this purpose, as they usually go rambling round the house before burying themselves in a bit of decent ground.

#### Summary.

1. Aerials to be as high as possible and thoroughly insulated down to the point where it enters the receiver.
2. If twin aerials are used, the span has to be at least 6 feet and where the length is available, single wire aerial of 60 to 70 feet length is advised.
3. Lead-in and earth wires to be drawn tight, especially where the receiver employs reaction.
4. It is always advisable to try an independent earth, especially where local interference is experienced.
5. A satisfactory earth can be made by driving a 3/4 in. or 1 in. galvanised iron pipe 6 to 8ft. into the ground. To still further lower the resistance, one or two more can be driven with a distance of at least 6 feet separating any two pipes. Connect all the pipes together by a length of stranded wire.
6. If the ground surrounding the earth is dry, it can be made more conductive by pouring round it a solution of four pounds of salt in a bucket of water.
7. Finally, do not earth to your gas-pipe, as if there is a fire it will surely be put down to this by the insurance company. Give the independent earth a try-out.

## America's Crowded Air

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"WE do not get reception as good as we did two years ago," writes a correspondent, "probably due to the try-outs and revisions the Radio Commission are having, and personally I never expect to get as good again. It is very painful to listen at times during the evening because of the congestion caused and also by the different stations trying to outdo the next fellow. If the plan as described by the commission were closely followed and the stations made to use a crystal to keep on their official length, I firmly believe that conditions would be satisfactory. However, thank goodness, we still have a good set to fall back on, but this is small recompense to one who desires to get distance."

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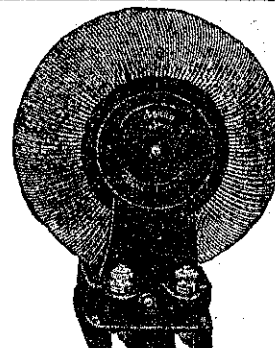
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## The Shielded-5 Neutrodyne

### A Little Ambiguity

A RATHER unfortunate error occurred with the drawing of the shielded-5 neutrodyne published in our issue, Vol. 2, No. 35. The error occurred in the wiring of the audio stages in the lay-out diagram. It was shown that the "B" + 90 was connected to the "B" + 135, and these to B of the last audio transformer. The mistake was that the connection between "B" + 135 and "B" + 90 was incorrect, as a reference to the theoretical diagram would show. "B" + 135 is connected directly to speaker positive and to that only.

MORE than one correspondent has been puzzled over this, and the following is a typical inquiry from "Kelburn," Wellington:—

1. In the theoretical diagram the terminals shown for "B" + 135 and + speaker are not made through any connection on the set. To what are they connected?

ANSWER: They are connected to one another.

2. In the lay-out diagram the lines meeting tend to make it a little ambiguous in one place. For example, see the connection from "B" + 90 to "B" of the last audio transformer. The connection for "B" + 135 seems to join on to this. Should this be so?

ANSWER: No. See above.

3. "B" + 135 is shown as being connected with the speaker terminals, but is there no other connection for "B" + 135?

ANSWER: No. "B" plus 135 goes to the speaker only.

4. I intend using 6-volt valves. What should the value of the rheostats attached to the filaments of the two radio frequency valves be?

ANSWER: Actually, 6 ohms will be sufficient, as it is sometimes necessary to dim the filament of the radio frequency valves slightly, but it would be wise to use a 20 ohm rheostat so that if, at any time in the future, 5-volt valves are used, the rheostat would be sufficient to burn the filament at the correct temperature.

5. If 6-volt valves are used with a 6-volt accumulator, what would be the value of the R2 resistance?

ANSWER: A resistance is not necessary under these circumstances.

6. Would it be better to install coils wound on ebonite formers or celluloid formers? What make of coils would you recommend?

ANSWER: There are several very fine lines of coils on the market at the present time that would be suitable for this set. Some are wound on ebonite and some on celluloid, both of which are equally efficient. For example, Airzone are on celluloid and Radiokes are on ebonite.

"INCIDENTALLY," the above correspondent writes, "I would like to express my appreciation of the wonderful value of the "Radio Record," and the useful hints given to the amateur who wants to know a bit more about radio than just turning a few dials. I keenly look forward to the issue each Tuesday, and I keep a scrapbook which is invaluable to me containing cuttings (indexed) of all the matter in the "Record" worth keeping for reference purposes, and incidentally, the book has reached goodly proportions."

### When a Set Refuses to Function

IF your newly-built set, when put on test, shows signs of activity but refuses to pass signals, it may be assumed that the amplifying section is O.K., but that something has gone amiss with the detector or H.F. section.

The plate circuit can be tested by withdrawing and reinserting one of the H.F. plugs. This should cause a click. A similar click should occur when the loudspeaker leads are connected.

If it is possible to hear a gentle rushing noise, it can be assumed also that the filament circuit is in order, and if the valves are of a type that functions with a glow, it will be possible to see if this is so.

When no signals—not even Morse signals—can be heard, it may be concluded that the aerial, though connected, is not in circuit with the rectifier. This is a very common trouble, and is generally traceable to a badly fitting grid leg. If examination and a slight spraying out of the grid leg fails to provide a remedy, the coil connections should be checked and, as in the case of the valve pins, the plug should be opened or sprayed. Contact of the most perfect order is essential everywhere, but more particularly in that portion of the set over and through which the very weak aerial oscillations are conducted.

### A Simple Test

VERY few receivers employing one RF valve followed by a detector with reaction function perfectly. It is the reaction control that indicates in the first place whether the RF valve is completely neutralised. Here is a simple test to try. See first of all whether the receiver oscillates with the tickler coil, or condenser in the case of throttle control, at zero. If on the lower wavelengths the receiver oscillates and is out of control, then the first valve is not balanced.

Now tune to a distant station and see if by moving the reaction dial the valve goes in and out of oscillation at exactly the same reaction dial readings. If there is any lag and the dial has to be thrown further back than the point at where it went into oscillation, the first thing to look for is a non-neutralised RF valve. Now it often happens that the neutralising condenser is of too low a value, and this can be soon rectified by adding a little parallel capacity. More often than not it is interaction between the two main tuning coils that is the source of the trouble. Remedies for this complaint are obvious. Separate the coils, adjust their angles with respect to each other or, better still, screen one or both. Usually, to screen one only will be found sufficient, and if this method is reverted to always screen the coil upon which reaction is applied.

It not infrequently happens that a receiver employing some form of reaction suddenly refuses to oscillate, with a consequent loss of sensitivity. One or two of the most common causes of the trouble may interest some who have experienced this complaint. First of all check over the detector plate voltage. The battery may have run down, as the B negative to B + det. cells in the battery have more current drain than the remainder. Try the effect of giving a higher voltage on the detector. Another point to watch is that the grid leak is connected via the coil in many cases to the filament positive wiring. A higher resistance grid leak makes the valve oscillate more readily. Try 3 to 7 megohms instead of the usual value of 2 megohms. By very slightly de-neutralising the RF valve sometimes gives better control of reaction, although this is not always advised. A faulty grid condenser will cause the detector valve to become "off-colour." The only remedy here is to replace with a new and tested one. A fixed condenser of .0005 to .002 mfd. capacity between terminal P on first audio transformer and B—will prevent choking due to the amount of wire on the primary of transformer.

A detector valve that has lost its emission becomes dead, and a replacement of a faulty valve is obvious.

A valve of low impedance usually oscillates smoother than a valve of higher impedance. A few more turns on the tickler may improve.

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# Short-wave Jottings

**MR. SELLENS**, Northland, writes:—  
Mr. R. T. Stanton, Christchurch, reports hearing a new station recently at extraordinary strength, with perfect modulation, calling "Here is Monte Grande." This was in English; all other talk was foreign.

This new short-wave station is at Monte Grand, Chile, wavelength 14.8 metres, call LSV. Mr. Stanton logged this station about a month ago at 11 p.m., but has not heard it since.

**ANOTHER** short-wave station, working on 30 metres, is reported to be transmitting telephony from wildest Africa. Until further notice, Major Court Treatt is transmitting on this wavelength from Bahr-el-Arab, Southern Soudan, between 5.30 a.m. and 8 a.m., New Zealand mean time, using the call sign FXCT.

Saturday, March 16.

**PCJ** commenced at 6.4 a.m., and was almost perfect reception at R9, a slight fade being the only defect. The popular "Musical Switch" was the first item after their usual opening piece. America and Canada were called when announcing items. PCJ went off the air before 6.30 a.m. and were not heard again.

**5SW**, also, was very good (R8-9) and very clear and steady, being 100 per cent. readable. After Big Ben struck at 7 a.m., Mr. Ernest Newman, the B.B.C. music critic, spoke. A talk on "Poetry" was heard later.

**KDKA** at 2 p.m. was just audible. Volume slowly increased to R8 by 4 p.m., when they signed off after a talk by one of their Senators (a weekly feature). This gentleman was also heard through **2XAD**.

**2XAD** at 2 p.m. was R5, broadcasting music by the General Electric Orchestra. After 4 p.m. a programme of dance music was heard from Hotel St. Regis. Strength R8-9. **W2XAD** signed off at 10 seconds before 12 o'clock (5 p.m. here), giving their frequency as 15,340 kilocycles, or 19.56 metres.

**PCJ** was only just audible from 4 p.m. till 5 p.m.

**RFM** at 10 p.m. was R8, with what appeared to be a debate between a man and a woman.

Sunday, March 17.

**ZL2AX**, Palmerston North, playing records, was well received during the morning.

**KDKA** at 2 p.m. was R2-3, with a musical programme. Later, messages were sent to members of the Byrd Expedition. At 4.32 p.m. the announcer said "It is now two minutes after midnight and Sunday morning. We will pause for a moment or two for listeners to offer a prayer for the safety and success of the expedition." After this short interval they continued with the messages.

**KDKA**, on 62.5 metres, same transmission as above, was very weak, but clearly readable.

**2XAF** signed off at about 4.30 p.m. after a programme of dance music. Strength R8. A stranger on about 55 metres was heard at 4.45 p.m., R2-3, but too noisy to be readable.

Monday, March 18.

**3LO** was testing on 31.55 metres before 6.30 a.m., when they commenced their regular weekly transmission. Strength was R9 at best, but faded badly. Excellent reception except for fading. **RFM**, after plenty of talk, some very good orchestral music was heard at R8. **ZL2BB**, Hastings, was heard at R2, very clear and steady.

Tuesday, March 19.

**5SW** was tuned in at 5.15 a.m. Music was heard at R8, and later calling Hitt or Hitch of **2XD**. He (the Englishman) stated that they were using beam antenna. Reception apparently was bad between these two stations; they closed earlier than usual on account of this. **2XD** was not audible here.

The 31-metre stranger, reported before, was heard at 6.30 a.m. A man was singing then, R2-3. When **5SW** commenced later on I was able to again check up this station as rebroadcasting the London programme.

**5SW** opened up just before 6.30 a.m. After giving their call, etc., they announced they would be radiating on aerial A for the next 30 minutes. After Big Ben, the dramatic critic was heard, followed by a lesson or talk in French. Just before 7.30 a.m. the "Soldiers' Chorus" from "Faust" was heard, apparently a relay, as the applause could be heard after the item. Reception excellent at R8.

Wednesday, March 20.

**5SW** was good strength, but the set was misbehaving and could not clear them up. **W6XN** (KGO) was tuned in at 6 p.m., R8. At 6.30 p.m. "Radio Keith's Orpheans' Hour" commenced. Mr. Harold Neuman, of the Golden Gate Theatre, was master of ceremonies. Am not sure, but think this was a relay from this theatre, as applause, talk and laughing by an audience was heard.

The following were a few of the items: "What the Blackbirds and Bluebirds Say," sung by the Harrington Sisters; "Love and Insurance," by —, Dutch comedians; clarinet and stories by George McLennan, etc., etc.

At 7.5 p.m. they "went over" to Los Angeles to continue the "Orpheans' Hour" from there. This continued till half minute past 12 a.m., Pacific Standard time (7.30 a.m. New Zealand time). In signing off the frequency of **W6XN** was given as 12,850 kilocycles or 23.35 metres.

The frequency of **KGO** was given as 790 kilocycles or channel 79, 350 metres.

**2XS**, of the Standard Telephones and Cables, Wellington, was testing till after 10 p.m.

**PLG**, Java, on 18.88, was tuned in at 10.30 p.m. Records were heard first at R9. Later they called **2ME** Sydney, and carried out duplex telephony with this station. **2ME** was also R9. Both stations very clear and steady.

Thursday, March 21.

At 6 a.m. musical items were heard from the 31 metre stranger. Call not heard, R3.

**5SW**: Big Ben at 6.30 a.m., followed by a debate between a man and a woman. R8, but not clear enough to understand all that was said.

**RFM**: At 10 p.m. R8; static bad.

Friday, March 22.

**5SW**: At 5.15 p.m. was R8, duplex telephony with **W2XO**; this station not heard. An unsteady rushing noise spoilt readability.

**PCJ** commenced at 5.37 a.m., strength R7-8, increasing to R9 by 6.30 a.m.

British India, South Africa, Egypt, Mesopotamia, and Iraq were called. Greetings were sent to some friends in Iraq and Basra.

**5SW**: At 6.30 was still good strength, but mushy, readability being poor.

At 10.45 p.m. a station was heard on about 16.5 metres transmitting records without giving any call. Strength was R6-7 at first, increasing to R8 just before 11 p.m., when the "Blue Danube" waltz was heard.

Reception was spoilt by gurgling noises otherwise it was quite good. At 11.45 p.m. some talk was heard—Dutch, I think. Signals were weaker now; this, with the gurgling, spoilt chance of hearing call if given. This may have been Philips' new station at Huizen, which operates on 16.88 metres.

A revised list of shortwave stations has been compiled, which includes all the latest calls and wavelengths as far as it has been possible to obtain them.

## 5S.W. Followed Through

**MR. E. A. PERRY**, Queen Street, Wairoa, H.B., writes:—The following is a copy of a letter I have sent to Station **5SW**, Chelmsford, England, which may interest shortwave listeners. (I should like to know if any listener has followed **5SW**'s transmission through the daytime before, and, if so, would be pleased to hear from him as to his results). The letter states: "Reception of your station, **5SW**, over mid-day at a signal strength of R6-8 on a three-valve receiver is, I think, somewhat of a record for this country, and I would be pleased if you could give me a verification on the strength of the following items, which I heard from your station to-day:

11.42 a.m. (23.42 GMT), I tuned in to what appeared to be a xylophone solo or a dance number in which the xylophone had a prominent part. Then followed four or five dance items, with no interceding announcements; only one of the items was familiar to me, namely, a waltz "Melody of Love," which was played at 11.49 a.m. (23.49 GMT).

12 Mid-day (00.00 GMT), Big Ben struck the hour. An announcement followed, stating the station-call (**5SW**), and the wavelength in both meters and kilocycles. It was then announced that a gramophone recital would follow. The first record was a fox-trot entitled, "Climbing on the Hill Tops." This was followed by another fox-trot, the title of which I missed in changing a grid-leak.

12.10 p.m. (00.10 GMT), "Kathleen Mavourneen" was sung by John McCormack on an H.M.V. record, the other side of which, "Love's Old Sweet Song," also sung by John McCormack, followed. Then came an orchestral overture, during which I adjourned for lunch.

1.9 p.m. (01.09 GMT), I "resumed the dials," and heard the announcer say that Paul Whiteman and his orchestra would play "Three O'Clock in the Morning." The number following was a fox-trot, "Love and Kisses."

Signal strength by this time had increased to R7-8, and, when the speaker was plugged in, the music was clearly audible in the next room."

## Old Water Pipe Earth

### AN AMERICAN TIP.

**A LISTENER** writes to the American radio Press: "Having tried various 'grounds' for receiving sets from wells to water-pipes and from coils to sunken radiators. I find that the following serves me best. The parts required consist of a piece of 1-inch galvanised-iron pipe eight feet long, and some copper ribbon (such as is found in an old Ford car magneto and which

## DX Notes.

### Word from KFOX.

**S. R. ELLIS** writes: "I have received a letter from the proprietors of **KFOX** concerning about their change of call and the reason why. They were run by Piggley Wiggley Stores, operating in parts of the States, and their contract was up and so **KFON** call and station premises were taken over by the Hancock Oil Company, operated and owned by Nichols and Warinner, with new station call, **KFOX**, 239.9 metres, 1000 watts.

"Reception has not been up to the mark lately in this part of Taranaki. The Americans off and on, but have not heard a new station for a long while. I received a report from a DX enthusiast that he logged a station with the call **6AY**, Cafe Coal, Sydney, on March 13. Has any listener heard this Aussie? There are new Aussies on the air now. Has any DX enthusiast heard any of them?"

### Near 4QG!

**ONCE** or twice recently, whilst tuning in to **4QG**, Brisbane, another "cut in." Who is it, I cannot say, as I have been unable to catch the call. Would you kindly let me know who this station is?—A. Shelton (Rewa Rewa).

### WEXK on Short Wave.

"**I THINK** your correspondent J.O.H.T. (Hakataramea) did not hear the call sign of the short-wave American correctly, as one of the SW stations of **KDKA**, Pittsburg, broadcasts on 25.4 metres, the call sign being **W8XK**, not **WEXK**, heard by him." writes a correspondent.

may be procured for little or nothing from a Ford garage or auto parts junk man). This ribbon is covered with a shellacked paper, which may be easily removed after it is unwound by boiling in water for a few minutes. The copper is then sandpapered on both sides and is wound diagonally (like the handle of a golf stick) over the pipe, starting at the extreme end, and fastened either by a slot sawed in the pipe or by soldering or with a fine screw. The joint made by continuing the lengths of ribbon may either be soldered or fastened and may be hammered to follow the pipe closely. The upper end of the ribbon can be soldered, or it can be held by several turns of copper wire. The pipe can then be driven into the ground, until about one foot remains above the surface, and the ground wire from the receiver attached. In dry weather fill the pipe with water several times before using the set, and you will have a ground which cannot be improved upon, in my experience.

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