

THE RADIO RECORD

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WELLINGTON, FRIDAY, MAY 3, 1929.

Mr. Owen's Radio Ramble

Review of World Conditions Leads to

*Satisfaction with
Dominion Service
and Prospects*



N speaking from 2YA on Friday last Mr. J. H. Owen dealt specially with radio conditions in Britain. He said:—

Our radio ramble commenced last week and took us from New Zealand through Canada, and on to London. In this city, those who listened may remember that I hired what is known as a transportable set of three valves. This set is generally housed in a polished mahogany case about 2ft. high. It can be carried from room to room, but is not intended for use out of doors the same way as the folding portable set.

After a fortnight in our Piccadilly Hotel, during which time I had frequent opportunities of listening in to 2LO, my wife and I journeyed to the Isle of Man to stay with relatives. In this beautiful little island in the middle of the Irish Sea we stayed at a residence, by name "Ballacallin," some three miles from Peel. On visiting the houses of several friends who had wireless, I was struck with the excellent results that they obtained with quite small sets, and so I determined to have one in my relative's house. A fine oak tree at a convenient distance and a chimney made excellent vantage points for an aerial, and with the assistance of a local radio dealer, who also kept a barber's and tobacconist shop, I installed a good little three-valve set of a well-known make, and hey, presto, we got Belfast, Dublin, Manchester, Aberdeen, Daventry 5XX and 5GB. Continental stations were easily logged and heard on loudspeaker from Radio Paris, Langenberg, Warsaw, and many others. My friends were delighted, and when I paid them a return visit some months later, they were so enthusiastic about the new joy that had come into their country home, that it remained as a memento.

AFTER further visits to friends in Lancashire, Cheshire and Shropshire, most of whom had their radio sets, we made our headquarters at Surbiton, 20 miles from London. Here I met several friends who had also radio sets, and to keep in the running I again hired a transportable set, but this time of five valves with an attachment for an outside aerial. With this I could get the London concerts, and most of the leading Continental stations. On Sunday night, when 2LO closed at 10.30, the foreign stations were heard at their best. A few of these gave their station's call, but most of them rang a bell, or chimes, a gong, or some similar instrument to designate their station, and I found it difficult to log the actual name of many of those heard. You'd could, of course, tell by the language whether your station was in Spain, Italy, Czecho-Slovakia, Poland, Germany, Holland, Belgium or France, but call names were seldom given and rarely repeated; or perhaps at times, not being a linguist, I failed to catch the station's name. However, delightful music was heard from most of the countries mentioned. Grand Opera seemed to be much in favour. The synopated music relayed from Continental Casino dance rooms is more tuneful, and bright, than our English or Colonial variety. The instruments were more musical, and the tone superior to ours. The quaint yodelling of Switzerland had some fine exponents, as also the castanets of Spain in the Cachuca, and other

dances. One gentleman I heard giving an address in a foreign language was fine. I wish I could have understood what he was saying or shouting, for he menaced the microphone in strident tones, brought down the wrath of Heaven on his enemies, and sounded as though he would break a blood vessel. The language was strange and I fancy it was Russian.

I CALLED one day at the offices of the B.B.C. in Savoy Hill. I asked for Major Menzies, whom I had met on a previous visit three years ago, but he had been appointed to a large station in the provinces, so I was ushered by a page boy into the office of Major C. F. Atkinson. After presenting my credentials, the principal one being an introduction kindly given by Mr. A. R. Harris of the Radio Broadcasting Company of New Zealand, Major Atkinson asked me what I would like to see. I said I should much like to meet Captain Eckersley, the well-known radio engineer. He explained that Captain Eckersley was a very busy man, and that he was attending a meeting and would on the next day be going to Geneva to a conference of the International Radio Union. I then suggested a visit to the studios and control room, and if possible to Daventry where the large central English station is situated. Major Atkinson kindly consented to all my requests. Since my last visit many additions and alterations had been made, the studios were more numerous, and the equipment brought into line with the latest idea in regard to effects, acoustics, and other improvements.

NEXT morning to my surprise I received a note from Major Atkinson to say that Captain Eckersley would be pleased to grant me an interview

—Continued on page 2.

A Radio Ramble

(Continued from cover.)

at 11.30 a.m., if I could arrange to come. I was there to the minute and the "Chief," as he is called, was most affable, and soon we were discussing radio from many points of view. He was interested to hear reports of short-wave reception, and I was able to interest him in the experiences of some of my Wellington friends, who make a hobby of this side of radio. Eckersley, in his enthusiasm, came out of my depth in technical matters, but I gathered much information from the experimental short-wave work. The B.B.C. began its work at 11.30 a.m. in November, 1927, and has continued five days a week since then. So far, no guarantee of a regular world service is possible, due to the fact, though much experimenting has been done, it is still only a "stunt." Much remains to be discovered in the construction of sets capable of receiving these short waves. When this is accomplished the B.B.C. would endeavour to give the Colonies a full and adequate service.

After touching on the subject of television, and one or two other matters, I thanked Captain Eckersley for granting me the interview, and he expressed his good wishes towards radio in New Zealand.

THE following week I attended at the Savoy Studios at 8 p.m. with a pass admitting me to a half-hour session of a vaudeville entertainment. Some twenty-five visitors were seated on chairs at the back of a small studio. It was difficult to tell who the performers were. One after another humorous songs, comic talks or recita-

tions were given by professional artists, who were seated with the guests. They were just ordinary-looking people, but when they faced the microphone they were utterly oblivious to their surroundings, and just talked or sang their clever items to the millions of invisible listeners all over the Kingdom. The orchestra in the background were ready to take up the running, immediately the items were finished, when the announcer during a period of fading music called upon the next artist. All went quietly and smoothly from start to finish. Then we left, and the rest of the performance of music was given from other studios, or relayed from some concert hall or theatre.

SOME of the notable outside broadcasts during the past year were the series of concerts from the Queen's Hall, under the baton of Sir Henry Wood, the People's Palace, and the Arts Theatre Club, Rugby Football Internationals from Twickenham, athletics from Oxford, Cambridge and Stamford Bridge, the boat race, racing from Epsom and Doncaster, tennis from Wimbledon and the Baldoock Smith fight at the Albert Hall. "Abide With Me" was relayed from Wembley, sung by an audience of 90,000 people to the accompaniment of massed bands. Many more of these interesting relays were given from various parts of the Kingdom, including the Searchlight Tactoo at Aldershot, which is a most impressive spectacle.

The announcer in London rarely gives the station's number, 2LO. He invariably says "London calling," or where a simultaneous broadcast is being given, say of the weather report, or special news, to all the stations in the Kingdom he says, "This is London calling the British Isles."

Visit to Daventry.

MY visit to the great broadcasting station of Daventry was a delightful experience. Major Atkinson kindly planned out the day, and I left Euston at 12 noon by train for Northampton, arriving at 1.30. Here a B.B.C. motor-car met me, and we arrived at Daventry (pronounced locally Daintree) at 2.15, leaving by car at 3.40 for Rugby and reaching Euston at 6 p.m.

Daventry is situated in the heart of a rural district on rising ground, almost in the centre of England. Mr. Skinner, the engineer, who was in charge, kindly showed me round and gave me details of the wonderful plant. Three D.C. generators are used of 10,000 volts each. I was told that the water-cooled glass transmitting valves cost £75 each, and that 21 of them were embodied in the transmitter, whilst 30 of the same valves were kept on hand for emergency. This item alone represents a value of £3800. Standing within the field of the aerial coil a neon tube glowed when held seven feet away. A half-inch spark was created through the body when standing on a china insulator. The aerial, which was a T one, was 500 feet high.

5GB, which is the experimental station at Daventry, is only a few hundred feet away, and broadcasts daily at 482 metres, whilst 5XX broadcasts at 1562 metres. Alternative concerts are transmitted from these stations so that listeners-in can have the choice of two programmes. For this reason, Daventry is referred to as a twin wave station. After a cup of tea I took leave of my genial engineer friends, and was driven off to Rugby, where I took the train back to London. The number of licenses issued this year is 2,500,000, and is always increasing.

Regular Religious Service.

ONE feature of the daily programme which I have omitted to mention is the broadcasting of a religious service from Daventry at 10.15 a.m. It was started as an experiment suggested by correspondence in the "Radio Times," and such was the appreciation of thousands of the public that it has been decided to adopt it as a regular feature. It is listened to by countless people, including invalids in their homes, hospital patients, and many others. This policy has the support of a vast majority. There is a Religious Advisory Committee, as we have in New Zealand, which guides in the choice of speakers and other questions; and sectarian propaganda or argument is strictly excluded. The service is conducted anonymously; no one knows whence it comes. It consists of a hymn, a few prayers, a psalm, another prayer, and a closing hymn or organ voluntary. The service does not follow the liturgy of any church.

THE B.B.C.'s activities in regard to publications is considerable. The "Radio Times," like our "Radio Record," is published weekly. "World Radio," a weekly paper, features programmes of foreign and Dominion stations, and encourages listeners' interests in international understanding. "The Listener-in" is another weekly paper devoted to technical and popular subjects. Books and pamphlets dealing with music, talks, and technical matters are published. Librettos of broadcast opera are issued every month at 2d., post free. The B.B.C. Handbook is an annual, and is a most interesting publication. Major Menzies asked me

to accept a comprehensive set of these publications, and when they arrive I hope to hand them over to our Radio Broadcasting Company of New Zealand.

A TOUR of a month was made of Belgium and France, down to the Riviera, visiting Monte Carlo, Mentone, Cannes and other resorts. Several visits were made to the Annual Radio Exhibition held in Olympia, where over 200 firms exhibited their latest sets and apparatus. This enormous hall was crowded day and night for two weeks with a vast public interested in this entertaining science. I sent some details of this show to the New Zealand "Radio Record."

A Portable at Sea.

BEFORE departing from the Old Country I purchased a portable wireless set of four valves, one of them a screened grid. We left Southampton on March 17 in the new liner Rangitiki of 17,500 tons. The weather was rough, and I found that it was impossible to "tune in" in any interior part of the ship, owing to the amount of absorption by the vast fabric of surrounding metal, coupled with the interference from the large electrical equipment. On deck, however, I was able with a little difficulty to log 5XX Daventry and Radio, Paris. In four days we reached Madeira, where a day was spent in sightseeing. Several fine hotels exist in this picturesque island, which belongs to Spain. It is a popular health resort for tourists, mainly English, who may desire to escape the winter. Native boys dived great heights from the steamer's decks for coins thrown by the passengers, whilst vendors of baskets, birds, monkeys, cigars, lace, fruit, etc., plied their calling from boats alongside.

The usual sports were held, and we reached Colon, on the Atlantic side of the Panama Canal, after seventeen days. A note in my diary indicates that Miami Beach was logged on the set four days before Colon was reached. Here were assembled a large portion of the United States Navy, which had just returned from the Pacific side after a big review. Ten sea planes entertained us with numerous flying stunts. After a few hours ashore for a drive and some shopping, we entered the canal, and were soon rising in the Gatun Locks to a height of 85ft., on through Culebra Cut to Pedro Miguel Locks, where we were lowered 27ft., then to the Miraflores Lock, where a further drop of 58ft. brought us back to sea level.

BALBOA was reached in about eight hours after steaming some 50 miles through the canal. Here we spent the night alongside the wharf. Most passengers went ashore to visit the cabaret, or pictures at Panama. The Pacific Fleet of the U.S.A. made a fine searchlight display. A fancy dress ball was a great success.

My last station logged was Cincinnati, Ohio, which I held for ten minutes. It was faint but clear. In ten days we reached Pitcairn Island at midnight. Three boatloads of natives came on board, and after two hours we left for the last stage, reaching Wellington in another ten days. After a most pleasant voyage we were glad to find ourselves back in New Zealand. We had been away a year.

Dominion Service.

MAY I say here that as a radio enthusiast I have returned to New

Longest
Life,
Honest
Rated
Capacity



Voltage	Capacity Amp.	Price
4	60	£3 10 0
6	60	4 10 0
6	80	5 5 0
6	100	6 5 0

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130 Broadway, Newmarket; Phone 45-540.
Also Auckland at 3 Lower Albert St. Phone 44-174.

Wellington: L. J. PURDIE & CO., LTD.

97 Dixon Street, Wellington. Phone 20-057.

Christchurch:

WATKINSON'S LTD.
(ELECTRIC LIGHTING AND IGNITION EQUIPMENT)

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Between Madras and Barbadoes Streets.

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Telegrams: "Japsco."

Zealand cheered and encouraged by the conviction that the broadcast service of this Dominion has been wisely established on sound lines. I went away prepared to learn. Nay, more, I went away believing that possibly we had very much to learn concerning the operation and development of a national broadcast service, and, I do not mind confessing it, I went away feeling that perhaps we were not getting all the service that we ought to be getting from the Radio Broadcasting Company. After what I have seen and heard in Canada, the United States, and our Mother Country, I have returned marvelling that so much should have been accomplished in so short a time, and more than favourably impressed with the service that is being rendered to New Zealand listeners.

It seems to me that one has to go away to gain a true perspective, and a reasonable appreciation of the difficulties and limitations against which the pioneers of such service have got to contend in a country such as this. Despite these difficulties and limitations, I believe that we have here an opportunity of developing a model, nationwide broadcasting service ideally suited to our circumstances, providing those responsible pay heed to the experience and profit by the mistakes of other countries. As I remarked in my first talk to you, the system in vogue in Canada and the United States, with its plethora of sheer business publicity and its overcrowded ether, is unthinkable for New Zealand. May our ears never be wearied by the continual "boosting" chatter of the advertising man. May he be kept off the air as rigorously as we would ban the arrival of a plague ship. As I said before,

so I repeat, that in my judgment the only sane and practicable method by which an efficient national broadcast service can be developed and maintained in our Dominion is that of unified control under Government regulation, safeguarded by private management from the exploitation of the public treasury.

Given the preservation of this system, then I can foresee in the very near future a service ideally suited to our national circumstances: a service in which all the four main broadcasting stations shall be linked up with a network of efficient regional or relay stations located in all the main provincial centres and affording the boon of crystal reception to the many thousands in and around those centres; a service firmly based on the sound business principles of efficiency and economy. And now, ladies and gentlemen, our radio ramble is over. And I wish you one and all good-night.

Remember the Children

KIND people in various walks of life send money to IYA Children's Committee for the installation of wireless receiving sets for cripple or poor children. At the recent meeting of the committee, it was reported that five sets had been installed, and the amount still in hand was £3 3s. 6d.

For Sale or Exchange.

See page 32 for column of casual advertisements.

Southern Cross's Radio

Detailed Description

THE following description of the radio apparatus of the Southern Cross was written by Mr. Ray Allsop, the well-known Sydney expert, when Kingsford Smith and his comrades were missing and when their fate was unknown.

The receiver and transmitter of the Southern Cross was made so that it could stand a good shock. In the event of a bumpy landing, or even a forced landing, it was not likely to have been damaged. That portion of the plane containing the radio instruments would have had to have been very badly damaged, indeed, in order to put the instruments out of commission. It would have had to be a very big shock to break the filaments or valves, and, in any case, spares were carried.

In the event of a forced landing the generators, which are air-driven, would have ceased to deliver "juice." This would have meant that McWilliams would have had to rig a transmitter with a receiving tube with the batteries off his receiver. As the batteries carried were of the lightest and lowest capacity obtainable, the life of the transmitter would have been very short, and he would, therefore, not be able to transmit for very long, even supposing the plane to have descended and the receiving valves to be undamaged.

We worked on the Southern Cross with great hopes—and now what has happened? The success of the Southern Cross in past flights made us optimistic. We replaced the original receiver with a locally-manufactured one, with wavelength ranging from 10 to 2500 metres. We had expected to hear this on the way to England.

The aerial used in conjunction with the receiver was approximately 300ft. long, a separate aerial being used from the transmitting aerial. (The receiving aerial was later lost). The interchangeable coils provided for the various wave bands from the 10-2500 metres, a special cut-out arrangement being provided on the condenser to bring in the short-wave band.

Receiving Morse signals in aeroplanes is difficult, owing to the interference caused by the magnetos on the engines, six of these being on the Southern Cross—two on each engine. To overcome this difficulty the set was provided with transformers peaked to 1000 cycles.

The set complete weighed approximately 8lb., the whole being mounted in an aluminium container. The complete receiver was slung on rubbers into the framework provided on the plane, to carry the radio apparatus.

Have you ordered your copy of

"N.Z. Radio Listener's Guide?"

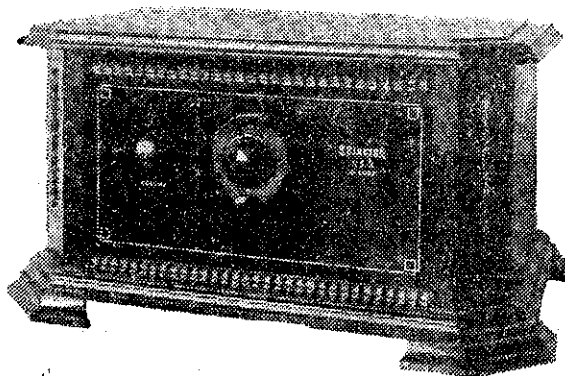
Dealers and Booksellers 2/6; Post Free 2/9—P.O. Box 1032, Wellington.

Available May 1 (approximately).

Selectra Radio Announces---

TWO NEW ALL-ELECTRIC MODELS

"Radio Incomparable"



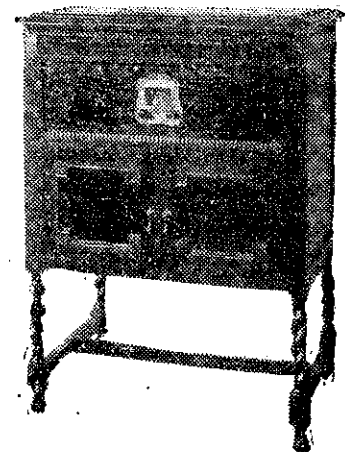
THE "ALL-ELECTRIC THREE."

Brings in all New Zealand and Australian Stations at Loud-speaker strength. Guaranteed for twelve months. Eighteen hours' running costs 1 penny. Tone and purity incomparable.

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Illustrated Lists, Prices and Particulars from any Authorised Selectra Agent—or write direct to—

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THE SIX-VALVE ALL-ELECTRIC SENSATION.

Worth Waiting For.—Selectivity—Sensitivity—Tone—Distance—Beauty in Design—Console Jacobean—The Radio World's greatest value. No batteries or eliminators. Guaranteed for one year, kept up-to-date free. Wait for prices, particulars and name of dealer in your district. To purchase elsewhere without these particulars is a monetary risk.

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The Majestic has created a genuine sensation
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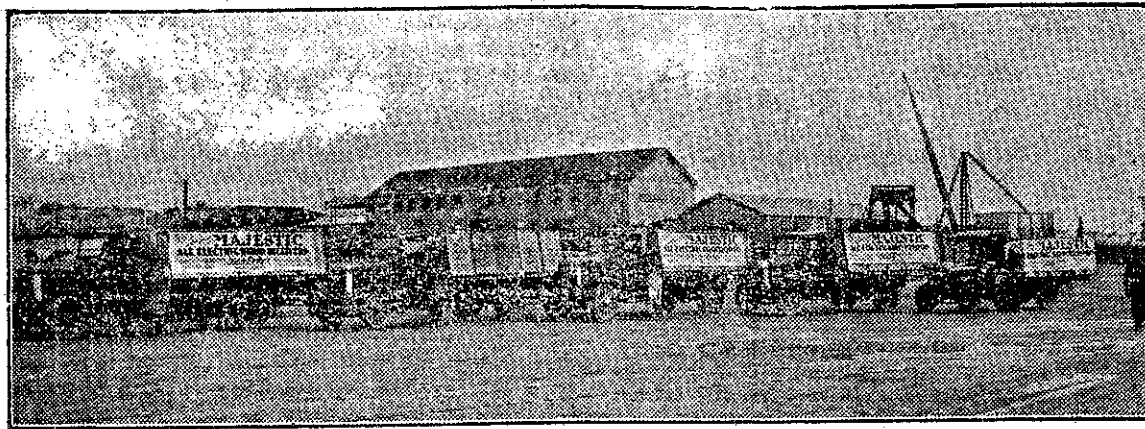
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body an electric gram-
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Part of Auckland's first shipment of Majestic Receivers.

THE above photograph shows part of the First Shipment of MAJESTIC Receivers. Two shipments of twice the number illustrated have been landed since the above photograph was taken, and two shipments of three times the number are landing shortly. A shipment covering orders for five times the number in the illustration has just been cabled for.

The following is a list of Majestic Distributors to date, which will be supplemented later, so that every part of New Zealand is covered by a Majestic Distributor:—

AUCKLAND: Lewis Eady, Ltd., Queen Street (Provincial Distributors).

HAMILTON:Lewis Eady, Ltd.

WELLINGTON & WAIRARAPA: Kirkcaldie & Stains,
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F. J. Pinny, Ltd., Willis Street.

CHRISTCHURCH: J. I. Smail, Colombo Street (Provincial Distributor).

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MOUNT SOMERS:W. Lockhead.

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SPRINGFIELD:Clarkson & Hanrahan.

LEESTON:Leeston Motor Co.

AKAROA:T. McCaughan & Co.

GREYMOUTH:J. I. Smail.

HOKITIKA:Wild & Bassett.

KIRWEE & DISTRICTS:G. Batstone, Kirwee.

DUNEDIN:Barnett's Radio Supplies, Upper Octagon.

NELSON: Wilkins Field Hardware Co. (Provincial Distributors).

MURCHISON:B. F. Speirs & Sons.

BLLENHEIM:John Brown & Co., Ltd.
— Rabone.

BALCLUTHA:Grant & Clark.

OAMARU:K. A. King, Thames Street.

MILTON:Jas. Gray & Sons.

INVERCARGILL & GORE: Dominion Electrical Engineering Co., Don Street, Invercargill (Provincial Distributors).

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DANNEVIRKE:Gramophone & Radio Co.

WAIPAWA:W. B. James.

WAIPUKURAU:R. McLean & Co.

HASTINGS:Rees Radio Service.

WANGANUI: D. A. Morrison & Co. (Provincial Distrib.).

PALMERSTON NORTH:Berryman's Music Stores.

PAHIATUA:J. C. Davidson.

The New Zealand Radio Record

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

WELLINGTON, FRIDAY, MAY 3, 1929.

NOT yet has finality been reached by the Auckland City Council in relation to the broadcasting of the Auckland Municipal City Band, but it is a tolerably live matter in the local politics of that city. The immediate position is that the IYA Musical and Dramatic Committee recently discussed the matter and made the suggestion that the Auckland City Council should undertake reconsideration and permit the Band being broadcast. Popular as the Band is, it is definitely to be noted that listeners in general, on the facts as given, are quite averse to an unnecessarily high fee being paid the City Council. In a nutshell, the City Council spends upwards of £2000 per annum in providing band and organ music for the citizens of Auckland. The Broadcasting Company is prepared to pay a fee of £350 for the right to broadcast the Band recitals (although some are given free to the public!). The Council wishes to compel the Broadcasting Authorities to pay £500, and to take what neither broadcasters nor listeners want, viz., the organ recitals as well as the band concerts.

IT is felt by the Broadcasting Company that the sum of £500 is unduly high. In order that Auckland listeners should not be deprived of band music, the Company arranged for the services of the Auckland Artillery Band at a fee less than that sought for the Municipal Band. This band is rendering satisfactory service to listeners, as correspondence which has appeared in our columns definitely shows.

WE refer to this matter again at this stage in order to allude to a statement made by Mr. G. Baidon, Mayor of the City of Auckland. Mr. Baidon is reported to have said that the Broadcasting Company was making huge profits out of the funds provided by listeners, and that accordingly, by inference, it could well afford to pay the fee demanded by the Auckland City Council for the Municipal Band. May we invite Mr. Baidon to specifically state how he knows this to be a fact? Our understanding of the position, from information available to us, is that, far from making a profit last year, the Radio Broadcasting Company of New Zealand, Ltd., overspent its revenue to the tune of £3000! In those circumstances, it would seem that a false aspect of the position has been given to the public by the statement made, and the amende honorable is called for. Far from concentrating upon undue profits (which its agreement debars it from making), it has been the definite aim of

the Broadcasting Company to improve and expand to the fullest degree possible the service being given. To this end it is its duty to resist demands such as are made by the Auckland Council, and see that it pays no more than is necessary for services for listeners.

INCIDENTALLY, opportunity presents itself for comparison between the enterprise of Auckland City and that of Wellington. Wellington, amongst its municipal enterprises, has no Municipal Band absorbing £2000 per annum. Wellington, however, has two very competent and efficient bands, which jointly provide the public regularly throughout the winter season with very excellent Sunday night concerts. These concerts are broadcast by Station 2YA, and constitute definitely one of the enjoyable features of the week. These concerts represent a triumph of private enterprise efficiently managed. The Bands organise their concerts as successful financial ventures. They employ and pay for the best local talent available. The public responds so satisfactorily to the fare offered that all expenses are met and a reasonable margin provided. Auckland has a population twice that of the City of Wellington. The private enterprise of Wellington provides its citizens with two bands, which regularly present fine concerts. Auckland, despite its double population and its maintenance of a £2000 a year municipal band, runs a business system of alternate free and "charge" concerts which, however satisfactory the former may be to those attending, leaves a deficit for the ratepayers to meet. The plain facts are that, while thus spending £2000 a year for music, the Auckland City Council refuses to recoup itself to the extent of £350 a year available for the right of broadcasting the band concerts. Instead, it demands £500 for the band plus the organ—and nobody wants the organ! So £350 goes begging—or at least is diverted in part to the Artillery Band.

Listeners to March 31.

THE following is a summary showing the total number of radio licenses issued as at March 31, 1929:—

	Receiving	Trans- mitting	Dealers' (private)	Broad- casting	Experi- mental	Spec- ial	Free (Blind)
Auckland	15,008	58	436	2	1	3	82
Canterbury	8,478	37	290	1	—	—	50
Otago	3,107	21	166	4	—	—	29
Wellington	18,016	56	617	3	1	4	33
	44,609	172	1,509	10	2	7	194

TOTAL: 46,503.

1929-30 Listeners' Guide

IT is with great pleasure that we are able to announce that the first of the new edition of "The N.Z. Radio Listeners' Guide" will be available for distribution this week. Already a great percentage are sold. Orders are coming in rapidly and those who have ordered will not be disappointed. The publication has been delayed but we feel its delay has been justified for in every section the most up-to-date data has been collected and included.

Proved Beyond a Doubt

Comment from U.S. and Canadian Correspondents

WHEN the last mail left America reception of New Zealand stations was very good. A big batch of letters came to 2YA. As far afield as Saskatchewan is represented, and the U.S. postmarks show frequently Colorado, Texas, Idaho, Oregon, and Arizona. There are, of course, the usual number of letters from California.

In asking for verification, a Texan correspondent states by way of proof that he heard the announcer at 2YA say at 4.25 a.m.: "Good, night, everybody. G-o-o-d night," this being followed by a musical selection, "God Save the King." There could be no doubt 2YA it was!

A Californian writes to 2YA: "I have just had the great pleasure of hearing your programme. It was doubly a pleasure, as I have a friend of mine visiting me here who happens to be from Wellington, and to him it was indeed a voice from home, and to say that he almost crawled into the loudspeaker is putting it mildly."

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2YB Opened

Proposals Outlined

BROADCASTING station 2YB, New Plymouth, was officially opened last night. Its success may be judged from the fact that the general manager of the Broadcasting Company reported from Sumner, Christchurch, that he had perfect reception there.

During the ceremony, Mr. J. Ball, on behalf of the Broadcasting Company, made an announcement which Mr. E. Payne, president of the North Taranaki Radio Society characterised as marking an important milestone in the history of radio in New Zealand. Mr. Ball said 2YB was not intended as a full broadcast service, but rather to fill a gap until such time as something better was available. The greatly desired development was, he believed, in the lap of the very near future. The general manager of the company had visioned a national broadcast system in which there would be in the chief provincial centres throughout the Dominion a chain of efficient relay stations linked with the four main stations. It was to be a veritable model of completeness and efficiency. The general manager had already submitted for the consideration of the Government an outline of the whole scheme. Mr. Ball asked listeners to visualise a scheme of efficient stations at Napier, Hastings, Nelson, Greymouth, Timaru, Invercargill, Hamilton, New Plymouth, Wanganui, Palmerston and Gisborne. All these stations would be connected by land lines, so that all would be in touch regardless of atmospheric conditions.

The company's policy was not limited to the technical side, he said, but it intended to work for an improvement of the programmes, and beyond these was a great field of national service of inestimable value to the community. It had been proved that the broadcasting of scientific instruction had enormously increased primary production in other countries. One of the most eminent authorities in the Dominion, Dr. Chilton, was at present engaged in investigating the possibilities of such a service.

Public Trust Office

THE amount paid out in settlement of new loans for March was £124,864. Further new loans were granted to the amount of £70,045, and the total of new loans now awaiting completion is £380,341, while offers of loans less than the full amounts applied for amount to £85,517—a total of £465,858.

Applications for additional new loans amounting to £256,723 are now under consideration.

Estates of a value of £849,313 were reported and accepted for administration during the month. On March 31, 1928, the total value of the estates under administration was £44,155,548, and the new business for the twelve months ended March 31 last amounted to £7,091,350—an increase of £579,422.

For Sale or Exchange.

See page 32 for column of casual advertisements.

An Unqualified Success

450-Mile Relay Accomplished

A Difficult Problem Solved

FACED with the problem of supplying listeners to 1YA with band music the Radio Broadcasting Company Sunday last undertook the stupendous task of relaying 2YA by landline to 1YA. Previous to this the longest relay had been from Wanganui to Wellington, a distance of 125 miles.

To relay over 450 miles was a big undertaking—its success was questioned. But doubts cleared when at approximately 8.30 p.m. Sunday the long relay commenced.

In tuning in to 1YA at about 8.45 it was evident that the venture would be a success. 2YA was being relayed perfectly. In fact were it not for an occasional burst of static there was no telling 1YA from the local, and then the signals had travelled 450 miles by landline and returned 450 by the air. The quality was perfect, and the even timbre of the announcer's voice lost nothing after its long journey. Noises usual to landlines were conspicuous by their absence—it seemed as though a specially-laid line and weeks of preparation had made possible this result—but no, the whole of the arrangements were completed on the shortest notice. A try-out was impossible but the result was a wonderful success and a great tribute to the efficiency of the Department's equipment and to the engineers responsible. The result spoke for itself, and Auckland listeners heard the band concert as though relayed from their own Town Hall.

Now that the trial concert has been successful Auckland listeners can look forward to these weekly relays.

Application of Relay System.

THE purpose of the Sunday evening rebroadcast by 1YA is, according to Mr. A. R. Harris, general manager of the Radio Broadcasting Company, to test out the possibilities of long distance relays in New Zealand. He visualises the connecting up of all the New Zealand broadcasting stations in this way. As 1YA broadcasts 3YA, 4YA will occasionally relay 3YA programmes, and 3YA will relay 4YA in order to provide extra variety in entertainment, or when the necessary local talent is not available. Mr. Harris states that whenever possible he prefers to encourage local talent, but no doubt the future will see the occasional use of long relay lines in order that the Broadcasting Company can avail itself of talent chosen from New Zealand as a whole.

It is probable that on some future occasion the whole of the four stations will be sending out a Wellington or an Auckland concert—1YA by relay from Wellington (or vice versa), 3YA by rebroadcast of 2YA, and 4YA by relay from 3YA. The rebroadcast of 2YA by 3YA is necessary because there is at present no telephonic connection available for relaying purposes. Mr. Harris points out that while rebroadcasts are at times satisfactory they are technically unreliable owing to ad-

verse atmospheric conditions and that the most efficient and reliable method is by telephonic connection, when such lines are suitable and available for broadcasting purposes.

News Session from 4YA

COMMENCING from Saturday, May 6, the news session from 4YA will commence at 7 p.m. instead of 7.15, as has been the usual.

Have you ordered your copy of

"N.Z. Radio Listener's Guide?"

Dealers and Booksellers 2/6; Post Free 2/9—P.O. Box 1032, Wellington.

Available this Week.

Signor and Signora Marotta

Return Concert at 2YA Next Monday

ALL who had the pleasure of hearing Signor and Signora Marotta when they sang for 2YA on March 18 will welcome their return visit on May 6. This will be the last concert performance by these two artists before they leave for Italy.

Both singers were members of the Williamson-Melba Grand Opera Company. Signora Marotta, nee Miss Eva Webb-Jones, who is a New Zealand girl, was trained at the Sydney Conservatorium and was one of nine vocalists chosen by Dame Nellie Melba for the operatic chorus. The great prima donna highly praised her voice. Signora Marotta was a regular performer from the Sydney broadcasting stations.

Signor Marotta was one of the principals of the opera company.

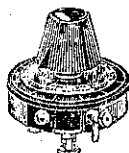
The programme which is to be presented is set out in full in another column. It will be a sheer delight to all lovers of good music.



Lissen R.C.C. Unit.
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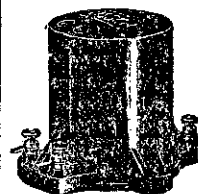
Remember when you are building or adding to your Set, that although often a certain make of part is mentioned, you can, in practically every instance use a Lissen Part, and not only get louder, clearer signals, but save yourself a considerable amount of money too!

Remember Lissen Parts are British Made.

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Super Transformer, 25/-.



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Price 1/6 each



Lissen H.F. and L.F. Chokes.
Price 7/6 each



Lissen Neutralising Condenser.
Price 6/- each

Auckland Notes

(By "LISTENER.")

LISTENERS are quite as eager for sensations as are the most inveterate newspaper devourers. Hence the attention that has been given to Australian stations during the early part of the week, when a series of exciting aerial events closed with stark tragedy. All of the details of the search for the Southern Cross have been followed with the keenest of local interest, but there was a general feeling of sincerest grief among listeners here when they learned, first through 4QG, of the sad fate which had overtaken the gallant Keith Anderson and his mechanic. He was known to New Zealanders only through newspaper and broadcasting, and more personally through the latter had he become the hero that the history of aviation will make him.

DISTANT reception during the past week has been execrable, there having been the most persistent and consistent period of static that comes within recent memory. Its effect was noticeable at times even on the local station.

WHILE these notes are being written the broadcast of the Anzac Day service has just concluded. The

morning has been one of rain squalls, and there is no doubt that many who would have been persuaded by fine weather to proceed to the Town Hall, stayed at home and tuned in to the excellent relay of the service, and the touching tribute which Mr. Culford Bell paid to the memory of those who fought on Gallipoli.

1YA is making radio history with its repeated re-broadcasts of Australian boxing contests in which New Zealanders are participating. On Saturday evening Aucklanders were delighted to hear the final rounds of Leckie's second big victory "on the other side." 3LO is a station not usually received very strongly here, yet on Saturday its fight announcer's description was splendidly audible to thousands who rejoiced at the verdict, and were grateful for the local station's effort to convey it to them on the instant. Purdy's victory was also re-broadcast with the best of audibility.

Of late the crystal set user has been receiving much more than he bargained for in taking out his license, and if such achievements as last week's re-broadcasts continue, there should be another boom among crystal users in the next few weeks. There are numbers of "fight fans" who would willingly go to the small expense of a crystal installation were they assured of such descriptions as have lately been supplied through overseas broadcasts.

THE Sunday night concerts in Wellington are a great attraction here. Most of those who have the sets to do so, abandon 1YA after the church service, and tune in 2YA, with its resumed treats provided by the Municipal Tramways Band and assisting artists. On Sunday last, when Christchurch re-broadcast Wellington's transmission, several listeners tuned in 3YA, and noted a phenomenon not unusual here. 3YA came in more clearly than its bigger brother.

Such intense interest is being taken in the elections for Mayor and City Council that few sets will not be operated on Wednesday evening next. 1YA has made full arrangements for the quick announcement of results, so that thousands of city and suburban residents will not have to journey to the city, or await the early morning paper. In a purely local contest such as a mayoral election, it seems a pity that each of the candidates could not have been given half an hour at the microphone. By such means the aspirants for civic honour could have reached far greater numbers of electors than by the holding of district meetings.

THE deadlock over broadcasting the Municipal Band still exists, but there are great hopes of a more sensible consideration of the situation when the new City Council is elected. Meanwhile, the Salvation Army Band fills the breach, and fills it well. The addition of contributions by the ever popular Lyric Four made last Wednesday's programme a specially attractive one.

The Shakespearian evening, on Tuesday, through the wide range of the excerpts broadcast, gave many a listener a better appreciation of the works of the bard than would be received from the attendance at a stage presentation of one of his plays. Of course there were some complaints at a whole evening of Shakespeare, but where yet has there been put out a really good programme that satisfied every taste.

For the General Reader

THE general reader in glancing through the outlines of the "Guide" may remark that it is a constructor's book—but not so. Radio has been dealt with from all angles—its achievements, its possibilities, and its charm. "Technical Features of the Radio Year" will interest all who watch radio unfold and who speculate upon its possibilities. "The World at Our Doors" is a concise account of radio as it is in New Zealand.

For the questioning mind, "Wireless from the Technical Aspect" has been written. Here wireless is explained so that the most non-technical mind can follow and be interested. Natural phenomena—static, fading, dead spots, etc., are explained as far as they are known. No one who has a set should be without this valuable reference work.

Miss Mary McCormick

To Sing at 1YA, May 10

MISS MARY MACCORMICK, late of the Sydney Conservatorium, has been engaged to sing at 1YA on Friday, May 10. Miss MacCormick was one of nine young ladies who were chosen by Dame Nellie Melba from the final fifteen candidates for positions in the Melba-Williamson opera chorus. In this connection it is interesting to note that another of the successful vocalists, now known as Signora Marotta, is also at present in New Zealand and is appearing at 2YA on May 6.

When Dame Nellie Melba had heard the voices of the young aspirants for operatic honours she declared that she had never heard so many lovely voices anywhere else in the world.

Miss MacCormick is a mezzo-soprano, and her voice has been praised very highly by Australian Press critics. Her voice is rich, finished, and well modulated. She sings with ease and artistic perception. She should be particularly successful in broadcasting. For Friday evening she has chosen a variety of songs with a wide tone range.

Miss Harrihy at 3YA

Second Recital on
Wednesday.

MISS EDITH HARRHY, the visiting Welsh singer-composer-pianiste, who gave her first 3YA vocal and pianoforte recital on Wednesday, May 1, will appear again at the Christchurch station on Wednesday, May 8. Her first recital was greatly enjoyed, the instrumental as well as the vocal numbers, and particularly her own compositions.

The vocal numbers will be "Mother's Song," "Roses for the King," "Golden Wattle" (all composed by Miss Harrihy), and "Slumber Song," a composition by Mr. R. A. Horne, of Christchurch. The instrumental pieces will be three numbers by Chopin and one by Moussorgsky.

Following on her performances at Christchurch, Miss Harrihy will appear at 4YA on Friday, May 17, and Tuesday, May 21.

Napier Radio Society

THE Napier Radio Society has come back to life, and has held an enthusiastic annual meeting. The new president, Dr. Ziele, is a very keen "fan," and if anyone can keep them together he can. It is up to listeners to give him their support. The "Dr." was primarily responsible for the move to raise funds to equip the Napier Hospital with radio. The movement is progressing slowly but surely.

RADIO LISTENERS' GUIDE.

1929-30 Edition will be on sale this week. The Chapters are "Radio in New Zealand," "Wireless from the Technical Aspect," "Multi-valve Receivers," "Aerials, Earths and Accessories," "Short-Wave Reception," "Trouble Tracking," "Reference Section," and a completely revised Glossary.

Order Your Copy Now!

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N.Z. Radio Listeners' Guide, 1929-30.

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An All-Electric Instrument

Wide Appeal of "Majestic"

THOSE with experience dating back to the inception of radio have sought the reason why "the wonderful service of the air" is not as universally used here as in older countries. In travelling out from London on any railway line, when looking out the carriage window, the first thing that strikes the traveller's eye is a mass of masts, so dense that it could be likened to the stakes in a hop field. Apparently there is no single house without its little aerial mast. They do not use high aerials in England. The conclusions arrived at by those who have studied the subject have been divided between criticism of the programmes which are broadcast, and the fact that buyers have hesitated to invest £50 or more in apparatus which may become out of date in a very short period. This latter reason is undoubtedly the main cause of the small proportion of listeners-in to population in New Zealand as compared with, say, Australia.

That this is correct, is clearly proved by the fact that the "Majestic," a low-priced, highly efficient and attractive all-electric radio receiver, has been sold in such large numbers during the past six weeks, over 800 of these instruments having been sold throughout New Zealand.

The manufacturers of the "Majestic" receiver realised that the public demanded a radio receiving musical instrument. Where possible they wanted to discard batteries, chargers and the accessories that go to make up a battery operated set. A receiver that could be installed in a handsome oak cabinet which would be an ornament in the most elaborately furnished home was required. This problem was an enormous one, because the space required to manufacture a large cabinet in huge quantities meant that an area hitherto not used in the construction of radio material had to be provided in close proximity to the factory producing the apparatus. However, this was overcome.

Next came the question of eliminating the electrical intricacies of the A.C. valve. This also was overcome in 1928. Finally, a metal horn or flimsy cone could not be accepted as a musical instrument; hence the introduction of the dynamic (or moving coil) speaker last year, to solve the final problem of producing the all-electric radio musical instrument.

The glorious tone which can be secured from the Console electric radio set, using a dynamic cone speaker, is equal to that which hitherto has only been procurable from electric gramophones selling at well over the £100 mark. There is no doubt but that the 1929 all-electric receiver will convert the most critical and sceptical who have hitherto refrained from installing radio.

AT 1YA.

TUESDAY, MAY 7.—An hour with Uncle George, with him John Willie, and Cousin Sylvia, who plays so beautifully.

WEDNESDAY—Uncle Tom leads the fun to-night with choruses, stories and birthday greetings. Cousins will help.

THURSDAY—Peter Pan on deck with games, jokes and puzzles. And, of course, cousins present with items.

FRIDAY—Here is Nod and Aunt Jean to entertain us for an hour. So listen in and you will hear some more topical verses.

SATURDAY—To-night Cinderella is in charge, with various stories and jokes for the little people of radioland.

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

AT 2YA.

MONDAY, MAY 6—A delightful programme by the pupils of Miss Alice Duff, also "Jumbo" and Uncle Jeff.

TUESDAY—The pupils of Miss Myrtle Lee will entertain, also big Cousin Teddie will give one of his most enjoyable short lectures.

THURSDAY—Cousins Iris, Joan, Ngaire and Helen with piano-forte duets, solos, and songs, respectively, also Punch with his Harmonica. Uncle George will tell you stories in his own delightful way.

FRIDAY—Big Brother Jack with the "Happy Song" this evening, assisted by some cousins whom Miss Dora Wilton is bringing down.

SATURDAY—Such a bright hour for to-night. Cousins Betty, Ella and Bill with piano-forte solos, songs and mouth organ solos. Cousin Phyllis and Uncle Toby will be there too.

SUNDAY—The Children's Song Service will be conducted by Uncle George, assisted by the Lyall Bay Baptist Sunday School Choir, under Mr. McClelland.

AT 3YA.

MONDAY, MAY 6—Ever been to Malta? Well, we are off to-night with Scatterjoy on her travels. So get ready for a sea voyage, with a crew of melody maids and the Captain.

WEDNESDAY—Mother Hubbard with her happy songs and stories for the little ones.

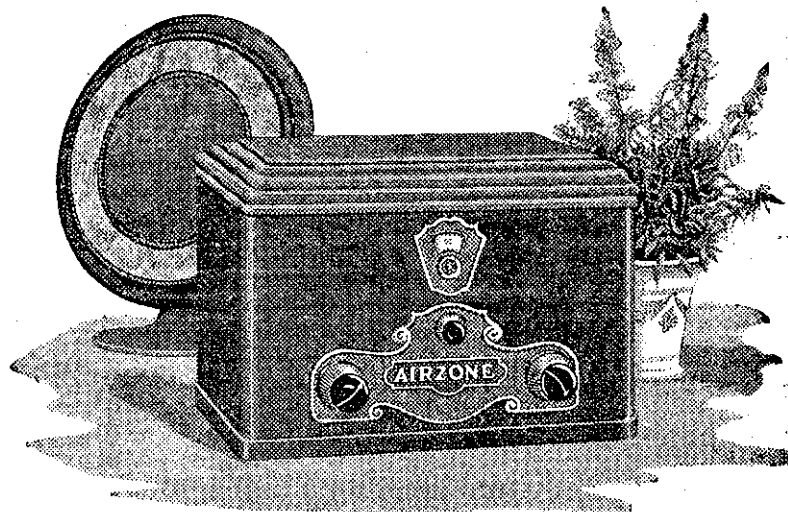
THURSDAY—Uncle John in charge to-night, and the little cousins from Cashmere School to sing for us. Another little talk about stamps, for the boys, too.

FRIDAY—Storyman is at the helm to-night. The pupils from the "Benzian" School with little French and English songs and recitations—so get the French earphones on, this evening.

SUNDAY—Our Children's Song Service, conducted by the Church of Christ Sunday School, hymn singing by the children.

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97 PER CENT. British and built especially for New Zealand conditions, the Airzone Three brings in all the main New Zealand and Australian stations, which you have so often wished to hear.

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ONLY when you have operated the Airzone Three yourself will you be able to fully appreciate the ease and simplicity which this fine new receiver offers.

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THE upkeep costs are low as can be wished for in any three-valve set, and the fine quality throughout, will convince you of its sterling worth. The Airzone Three is essentially a well-designed, super-quality, high-efficiency Radio Set, built to give the finest broadcast reception at a minimum cost.

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Batteries and Loudspeaker **£16/16/-**

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F. J. W. FEAR & CO., 63 Willis Street.

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

—Shelley.

By
Bolton
Woods

A Chivalrous Knight.

SIR ARTHUR SULLIVAN'S "Ivanhoe," his only grand opera, was inspired by and dedicated to Queen Victoria. There was a grand performance of "The Golden Legend" at the Albert Hall, by command of the Queen, who was present. After the concert the Queen sent for Sir Arthur and, congratulating him, said: "You ought to write a grand opera; you would do it so well." Sullivan later set to work on the opera, the libretto being adapted from Sir Walter Scott's famous work by Julian Sturgis. The opera was produced on January 31, 1891, in the Royal English Opera House, and was described as an orgy of splendour. Three days after the first performance the Princess Louise wrote to convey the Queen's congratulations. She wrote: "It is a particular

satisfaction to her, as she believes it is partly owing to her own instigation that you undertook this great work."

The Wellington Municipal Tramways Band will play selections from "Ivanhoe" at 2YA on Thursday, May 9.

A Chopin Bracket.

WHETHER or not Chopin so intended, it is easy to read into the "Polonaise in C Sharp Minor" a complete love romance. The earlier bars of the work are clearly an earnest question delivered with insistence and emphasis, followed by an equally clear answer, timid and hesitating, and so the lovely story is continued with the question and answer recurring as though the memory of the romance was dear to the composer's heart. The "Polonaise" has no definite end; seemingly the romantic episode which it

portrays came to the composer's mind, lingered there for a while and was dismissed for the contemplation of other things. Whatever the story connected with it, it is exquisitely tuneful and one of the most beautiful of all the Chopin "Polonaises."

The "Waltz in C Sharp Minor" is thought by many to be the most beautiful of all the Chopin waltzes. It has been described as picturing the feelings of an unhappy lover at a ball. Its wild melancholy, its tender love-sick longing, interrupted and dispelled here and there by the whirl of the dance, graphically portrays the feelings of the distracted youth, whose doubts are only half stilled as the music dies away.

In this composition Chopin's nationality shows more clearly than in any of the others. There is more in it of the Slav temperament, and it is strikingly Polish.

These two Chopin numbers have been included by Miss Edith Harby in her piano numbers from 3YA on Wednesday, May 6.

Making Handel's Reputation.

HANDEL'S opera "Rinaldo" was first produced in London in 1711. Superior to anything that had yet been heard, and bearing quite a different stamp, it at once established the reputation of its author in England. On its appearance it was played fifteen times without intermission—a rare occurrence in those days. The poet Aaron Hill was at that time director of the Haymarket Theatre, and he made the English libretto out of an incident in one of Tasso's works. The author-manager, who declares it was his object "to give to two senses an equal pleasure," spared no expense in staging the piece, and among other things he filled the gardens, where most of the scenes are laid, with living birds.

Colley Cibber, writing at the time, says that "the elegance of the decorations and the beauty of the machinery were justly admired." Perhaps the most beautiful air in the opera is "Lascia che io pianga." It is moving and profoundly tender and will be admired and admirable to the end of the world.

Miss Mary Pratt will sing "Weeping for Ever," an arrangement of this air, from 4YA on Monday, May 6.

A Sims Reeves Number.

ONE of Sir H. R. Bishop's most tuneful songs is that so-very-English "My Pretty Jane." The words are by Edward Fitzball, and it is interesting to read an extract from his "Thirty-five Years of a Dramatic Author's Life."

"My Pretty Jane," imitatively sung by Robinson, made quite a furore, and was encored every night of the season (1833-34). Sims Reeves has taken up the air lately, and charmingly he ren-

ders it; but it ought to be sung in the open air, under the moonlit summer trees, as at Vauxhall. It almost always happens that that which is least thought of by the inventor is the point which tells best with the public. Bishop thought nothing of the melody. . . . Of the words I felt there was nothing to boast. . . . Yet, notwithstanding all these forebodings, and want of self-confidence, that melody and these words have never been lost sight of by the public for twenty years."

Mr. Sam. Duncan will sing "My Pretty Jane" at 2YA on Thursday, May 9.

Paderewski's Strenuous Life.

THE Minuet in G is easily the most popular of Paderewski's works, and one which, popularised through his playing, has become a world-wide favourite. It abounds in passages of alternate grace and sonority. Like the mazurka, the minuet is an ancient dance rhythm which has been a favourite with composers in every age since it first became popular.

Ignaz Johann Paderewski was born in 1859, and is one of the greatest pianists in the world, and certainly the greatest exponent of Chopin's compositions. He is a believer in hard work, and practises day and night for many hours at a time. He has been known to repeat certain passages in a piece 200 times running, thus showing that perfection is to be attained only by perseverance and industry. Even when travelling, he continues his practising in the train, having a miniature piano which is placed in his carriage.

The orchestra will play an arrangement of the popular "Minuet" at 2YA on Tuesday, May 7.

Immortal "Egmont."

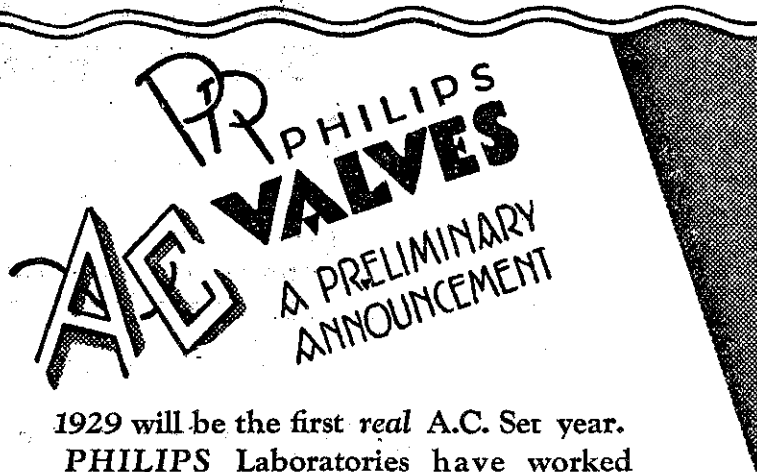
BEETHOVEN wrote incidental music to Goethe's tragedy, "Egmont," in execution of a commission from Hartl, manager of the Court Theatres at Vienna. The overture was composed in 1810.

Dr. F. Niecks, writing of this overture, says it would be a mistake to regard it as a conventional introduction to a play, for in reality it is in itself a drama—a symphonic poem, if ever there was one.

A fine interpretation of Beethoven's music has been written by Mr. Walter Damrosch.

"The overture begins with an outcry—a cry for help—uttered by an entire nation. Then follow heavy, determined chords, which seem to press down the very life of the people, who seem helplessly . . . to yield to their fate. Only the all-pervading woe remains, impressively sounded forth, first by the oboe.

"From every side the wail is repeated . . . bringing before us, as in a picture, the hands of the nation uplifted in prayer to Heaven, until it is lost in the unison of the first outcry, fortissimo. . . . Only one ray of hope



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Branch Room: 611 Dillworth Building, Auckland.

remains—Egmont. But even his light-hearted nature seems imbued with anxiety for his oppressed country. His motive is as if bound in chains by the simultaneous repetition of sombre chords. In deep melancholy the violins repeat the motive, seeming to languish more and more. But with sudden impulse it revives; Egmont shakes off the gloom which surrounds him; his pulse beats quickly and gladly. On every side his fellow-citizens cry to him for aid. They flock together, and in excited bands surround him, their only champion and deliverer. As if to arouse Egmont still more to action, the sombre chords of the introduction are heard suddenly, but now in agitated measures, shorter, more commanding, and more incisive.

"Egmont heeds not these warnings. His short, lightly-given answers indicate that the decisive moment has not yet arrived for him. Three times the stringed instruments flounder forth the word of command. Then, as if Egmont with a prophetic eye saw the future before him, he seems to press forward with a mighty rush to meet the oppressors. The hosts of followers, faithful to his call, rally to a spirited attack, and in fierce contest the victory seems to be won.

"But this is only a dream. True to his nature, he is playing with his doom. Two vehemently interrupting chords try to arouse Egmont from his reveries; but still he dreams on, and hears them not. Beethoven then leads to the dramatic catastrophe and to the musical climax. Harshly and powerfully the authoritative chords resound again. . . . This time they arouse Egmont from his reveries, and for the first time he seems to have a presentiment of the actual danger. But his vision of before has not left him. It still hovers about him, and even the repeated alarm will not shake it from his mind.

"For the third time the terrible chords resound with trumpets and kettledrums thundering out from the orchestra fortissimo. At last the illusion is over. A cry of anguish escapes him. His fate is sealed. Death is his doom. In mute horror the people surround the scaffold of their idol, and their heartfelt prayers ascend to Heaven.

"But now their wrath, gaining double force from the martyrdom of their hero, and from the hope that Heaven will listen to their prayers, bursts forth. At first a distant murmur is heard. But in wild turmoil the storm of insurrection swells onward, and soon triumphal sounds of victory announce the tyrant's downfall. We hear the chains resolutely rent asunder and louder rises the cry of victory."

A record of the "Egmont" overture played by the Royal Italian Marines will be broadcast from 1YA on Sunday, May 5.

"Pagoda of Flowers."

AMY WOODFORDE-FINDEN was born in Valparaiso, Chile, where her father was Consul. She received a

very good education and studied music privately under several famous musicians. She has written many songs, and has been specially successful with those of an "atmospheric" nature. Her "Indian Love Lyrics" are favourites the world over, and they seem to be the very expression in music of Lawrence Hope's poems, of which they are the setting. Another popular composition is the song-cycle, "The Pagoda of Flowers." This dainty work contains solos for four voices and concerted numbers.

The "Pagoda of Flowers" will be produced by the "Melodious Four" at 3YA on Thursday, May 9.

"Military Polonaise."

OF all Chopin's works, this "Polonaise" in A Major is the most consistently bright and joyous. It contains no trace of the underlying melancholy or tragic utterances that are found in nearly everything else that he has written. The proud, bold, martial character of this piece, its well marked and regular rhythm, have caused it to be known as the "Military Polonaise." It is full of life and power, festival up-roar and buoyancy.

Mrs. Ernest Drake will play "Polonaise in A Major" at 4XA on Monday, May 6.

Violinist, Pianist, Composer.

IT is not generally known that Fritz Kreisler, one of the world's greatest violinists, might perhaps, had he chosen, have attained equal fame as a pianist. Born in Vienna in 1875, Kreisler studied there and later in Paris, under such masters as Massart and Delibes. He has composed several numbers for violin, and has arranged a large number of classical pieces for violin and piano. One of the most conspicuous successes of recent years, in the light opera field, is his delectable operetta, "Apple Blossoms."

The Studio Trio at 1YA will play selections from "Apple Blossoms" on Tuesday, May 7.

"Rule Britannia"

THIS song appeared in the Masque of "Alfred" which was first performed at the residence of Frederic, Prince of Wales, in 1740, the occasion being the commemoration of the Accession of George I, and the birthday of the Princess Augusta. The words of the Masque were written by Thomson and Mallet, the words of this song being attributed to Thomson. The music is by Dr. Arne, who after altered the Masque into an opera, which was performed at Drury Lane for the benefit of Mrs. Arne, in 1745. The song "Rule Britannia" became a favourite with the Jacobite party, which produced a version, altered and adapted to their views. Wagner declared 'hat the first eight notes of this song portrayed the English character—its vigour, its resolution, and its eternal greatness.

Mr. McVie will render as a clarinet solo, a "Rule Britannia" fantasia, at 4YA on Wednesday, May 8.

The Opera "Turandot."

AT his death Puccini left his last opera, "Turandot," unfinished. It was debated as to whether the opera

should be performed in its unfinished state or whether it should be completed according to the sketches left by the composer. At last the latter course was decided upon, and Maestro Alfano, himself a composer, set to work to complete the opera. It was produced in April, 1926, in Milan, and was immediately acclaimed as a work of Puccini in a more virile style than his previous operas.

Signora Marotta will sing "Tu Che di Gelo" at 2YA on Monday, May 6.

Hawke's Bay Notes

(By "Listener.")

A LOCAL paper reported a unique coincidence in regard to the finding of the Southern Cross. It was said that the announcer at 2YA opened his afternoon session by stating there was no news of the missing flyers. Then he played a selection from "Good News." After the following record, he was able to announce the good news that Smithy and his crew had been found. Was the coincidence noticed elsewhere?

THE Napier Radio Club, by the way, appears to be coming back with a kick, and with Hastings should be able to put in a lot of good work. It is probable that the Hastings members will be the guests of the Napier Club at their next meeting. That's the right spirit, for such inter-club visits and an interchange of lecturers will do a lot of good.

OVER reception of late there has not been much to kick about, all stations coming through at good strength, with 1YA in first place. The Aussies, of course, are tip-top, and one may be pardoned for wondering why it is that 2BL and 2FC, with less power than

2YA, are heard here with greater volume than the giant Wellington voice. There seems something wrong with our location in relation to 2YA. At the same time there are sometimes exceptionally good nights from 2YA. Sunday, the 14th, was an instance. The Port Nicholson band concert came through clear as a bell, and not till near the finish was there any fading or distortion.

EVERYONE is looking forward to the opening of the dinner music sessions, and the R.B.C. will make a lot of friends through that move.

CONGRATULATIONS to the New Zealand stations on rebroadcasting the recent boxing contests, in which Leckie and Purdy were featured. Up this way reception was better direct from Australia, but probably city listeners with less powerful sets were not so fortunate, and in catering for these, the Company did something worth while.

THE last couple of nights has found static back, but listening conditions could not be termed unbearable. All stations are reported at good strength, the Australians shining. On the 19th, 7ZL, Hobart, at 10.30 New Zealand time was being received with as much volume as 2BL.

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BURGESS RADIO BATTERIES

IN BRIEF.

L. J. (Wellington): Your coil would tune between 12 and 17 metres. Two turns of 18 spaced 3-8 wound upon a valve base would tune down to 10 metres.

An Output Choke.

A. J. J. (Auckland) writes:—1. Does a choke coil and condenser filter arrangement connected between set and speaker (in order to eliminate D.C. from speaker windings) from the H.T. B. battery through short-circuiting same?

generative of the usual type. It would no longer be the "crystal and valve." If there is a demand for a three-valve set "Pentode" would describe one. Try the booster contributed by a correspondent.

The Beverage Aerial.

N. C. F. (Gisborne) requires full details of the Beverage aerial. These have been given in the Listeners' Guide, but we shall repeat them in brief.

About 600 yards of uninsulated wire, either copper or steel, are required. Erect this in the usual method, high enough from the ground to be just clear of stock Run towards the stations to be received; that is, if the Australians are required in a north-westerly direction, while if for the Americans in a north-easterly direction. Keep well insulated from trees. Connect the distant end to earth through a potentiometer or other resistance of the order of 400 ohms. The lead-in is brought in in the usual manner, but it is preferable to incorporate a small condenser in series.

The same correspondent asks for details of the "Loveless" aerial, but we cannot get data on this type, and would appreciate any remarks concerning it that any correspondents might have to offer. It was described in "Radio News" of January.

"I wish to establish 'Radio Research Receiving Station' for short waves. Can I do this without special license?"

A: See P. and T. regulations, published in last year's "Radio Listeners' Guide." Under these, the correspondent may experiment as far as receiving goes, so long as he does not energise his antenna and cause disturbance. He is advised to refer to them before commencing. Extracts will be reprinted in the new edition of the "Guide."

The "Combination" Receiver.

I HAVE constructed the "Combination Set" recently described in the "Radio Record," and have obtained excellent results. When using the crystal and amplifier, 2YA comes in with great volume, while clearness and tone are all that could be desired. When Wellington is

off the air the Australian stations can be picked up with ease, writes "Bug" (Wellington).—

He asks the following questions: When using PM3 as detector, what is the correct plate voltage?

A: Plate voltage should not exceed that which will cause the valve just to oscillate.

Is it possible to make the set into a two-valve receiver, and still retain the crystal and amplifying qualities?

A: Yes, see the article in the latter part of this issue.

What is the foreign station below 40G, Brisbane?

A: Probably JOGK on 280 metres.

In conclusion, I wish to express my appreciation of the R.B.C., and wish you continued success.

Matching Impedances.

"H. F. B." (Avondale), who has made Pentode's Dynamic Cone Speaker, states that it is giving him fair volume and exceedingly clear reception. He is intending to use it with a push-pull transformer, and asks which would be the better, two 603's or two 605's.

A: The 603's would be the better.

I take it from the "Finer Details of Radio," that the impedance of the moving coil for 603's in push-pull would be 3300, necessitating 1650 turns on the field coil and 65 on the moving coil. Is this correct?

A: The former. No.—the latter. Yes. There is no need to vary the number of turns on the field coil, for when 6 volts are continuously used, 1000 turns will be necessary irrespective of the impedance of the valve.

Different From Specifications.

"G. I." (Hastings), writes: I intend building the "Record" short-wave set, and find that the components I bought when in town last are not right. How many plates shall I take off a .0003 m.f.d. and .00015 m.f.d. to make them correct capacities of .00025 and .0001.

A: See tables in the "Beginner Corner."

Would a 8 megohm leak and .00025 condenser do for detection purposes?—Yes.

Would 28-gauge D.C.C. or 26 enamelled be the best for the choke?—28 D.C.C.

Would 24 D.C.C. do for the ticklers?
A: Yes, but if 28 were used for the choke it could quite well, and to advantage, be used for the tickler.

Low Charging Rate.

"R. D. P." (Dunedin) constructed a trickle charger, and worked it from a transformer delivering 22 volts. It would pass only about .33 amperes, so he purchased a dry electrolytic rectifier, and found this, although rated at 2 to 2.5 amperes, would pass no more than .4. He asks now if he could use a lamp resistance instead of a transformer to break down the voltage.

A: The difficulty is that the transformer is not delivering sufficiently high voltage, and should be stepped up much higher. To deliver, say, 60 volts, the lamp resistance would not be suitable.

Request for Circuit.

A NEW subscriber, "H.A.B." (Helensville) writes: Could you tell me if you have at any time printed an amplifying circuit, employing either one, or preferably two, valves?

A: "Megohm" described a two-valve amplifier in our issue Vol. 1, No. 28. It has been slightly altered, and appears with full details in the 1929-30 "Radio Listeners' Guide." So also appears an excellent one-valve amplifier.

"Round the World Two."

"G. T. K." (Wellington) writes: I am constructing the "Round the World Two," which was described by "Pentode" in the "Record" dated 20/3/29. Could you answer the following questions for me?—

(1) I have a variable grid leak $\frac{1}{2}$ -10 megohms, could I use that instead of loose ones?—Yes.

(2) Could a rheostat be used in place of the amperite on the audio valve?—Yes.

(3) Could the R.F. choke be wound with gauge 28 D.C.C., and how many turns extra would be needed.

A: 28 gauge could be used winding about 120 turns, but there would be the difficulty of getting them on the test-tube.

(4) Would it improve reception if a .001 m.f.d. condenser was placed across the phone jack?—Not perceptibly.

Receiving Lower Wavelengths.

"CROSLBY" (Nelson) writes complaining that he is unable to log stations on wavelengths of approximately 200 metres and lower, while he is yet able to get Japanese on the higher wavelengths. He states that his variable condensers have very few plates, about 7, though there is nothing to indicate their value.

A: The difficulty, no doubt, lies in the fact that the condensers are unable to tune in the whole broadcast band, and consequently cover only the upper wavelengths. Replacing these by .0005, or even .00035 m.f.d. condensers, would probably enable the lower wavelengths to be tuned in.

Identifying Stations.

"C. B." (Otorohanga) has asked us to identify two stations on 31 and 28 of his dial respectively. He says: "We heard very faint music, singing, and clapping from the station on 31, while from the station on 28 we heard the announcer saying that we had been listening to St. Louis orchestra, and that they were now closing down and wished all good morning without giving code call. This was at about 7.30 p.m."

A: From a list of stations and dial readings given, we take it that the stations are on approximately 270 and 278 metres. In all probability the stations are 2KY Sydney (on 31), and KMOX, St. Louis, Montana, America (on 28). The fact that he signed off by saying "Good morning" would seem to strengthen the probability that he was American.

Making Dry Batteries.

"A. B." (Wadestown) has been very successful with articles described in the "Radio Record." He now wants full descriptions so that he may make his own dry batteries, or, rather, fill the cases of his old batteries.

A: It would not be worth while. There would be difficulty in making the paste to the correct consistency, and it is very doubtful if the zincs would stand a second filling. It is usually the zincs that give out and become corroded; in fact, it would be very difficult to remove the old paste from the containers without ruining them.

Mounting a Speaker.

"A. N. W." (Glenmore) has purchased a magnetic cone unit similar in shape to the dynamic cone and asks:—

(1) What should be the size of the baffle—30 x 20 x 1 or $\frac{1}{2}$?

(2) Should the opening be cut to the exact size of the cone or to the size of ring of composition or felt which is glued to the cone?

A: To allow of movement of the cone, cut the opening to the greater circle, that is, to the rim of felt, leaving the cone free to move with the rim.

(3) Is there any particular way of connecting polarity of these speakers?

A: Unless they are specifically marked, no.

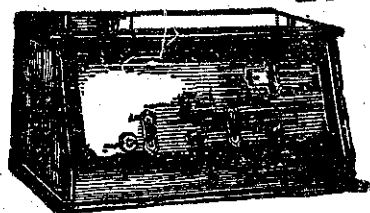
(4) Is it advisable to use an output filter when using high voltages?

A: Yes, use either this or an output transformer.

Capacity of Battery.

COULD you give me the capacity of the B battery accumulator described in the "Radio Record" of April 13, 1928?

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The new Crosley A.C. Electric Sets have arrived. Let us know if you are interested and we will send you full particulars.

Information for Readers.

OF late certain requests for tables and special information have been coming to hand, and are being dealt with through the "Beginner Corner." Readers should submit requests for any particular topic they would like discussed to the Technical Editor, who is always ready to assist readers, whether it is in their individual problems or in wider fields, as in the "Beginner Corner."

Microphonic Valves.

NEXT to valves whose emission have fallen off, microphonic valves give the most trouble. The detector valve is normally the worst offender, because the audio-frequency variation of plate current set up by mechanical vibration of the valve elements is amplified through all of the audio system.

While that same valve may not appear to be microphonic to the degree that it produces a howl, when placed in the first audio socket, it is not wise to do so, because the condition usually grows worse and within a short time the amplitude of vibration can become sufficiently great to produce sound from the loudspeaker when amplified by only the second transformer and last valve. If the microphonic condition in a set is to be remedied by shifting valves, it should, therefore, never be done by simply exchanging the detector and first audio frequency valves, but always by selecting a quiet valve from one of the high frequency sockets.

Sometimes proximity of the loudspeaker causes a degree of additional vibration. In these instances moving it farther away removes the microphonic condition which existed. In cases where a separate loudspeaker is used, that remedy is always worth trying. In some cases, when neither moving the loudspeaker nor shifting and replacing valves will effect a cure, the placing of lead weights—manufactured for that purpose—on top of the detector and first audio frequency valves may be effective.

If none of these remedies cures the trouble, the only remaining one is to remount the socket on sponge rubber, or other shock-absorbing material, and make flexible leads. In normal cases, when it is simply a case of valves themselves, no valve should be left in either of the two critical sockets if the ring caused by tap-

A.: Approximately 500 milliamperes hours. That would be sufficient for a week's use under normal drain.

A Corner for Beginners

ping it sharply with the forefinger is sustained for more than two seconds.—"Radio Broadcast."

Matching Impedances.

HOME constructors, and others who are concerned with good reproduction, should pay great attention to the matching of impedances, especially the relation of the primary of the radio frequency transformers to the impedance of the preceding valve. Not only will correctly matched impedances give better results, but the neutralisation problems will be reduced to a minimum.

With the B-D. the following table of primary turns applies, though its application is not restricted to that receiver. With valves, the impedances of which range round 15,000 (UX, 199, Ce-Co BX, PM3, Cossor 410 HF, Philips 630), the optimum number is 25 turns. The lower impedance valves require a correspondingly lower number of turns. Those of the order of 10,000 ohms (201 A, Cossor 410 LF, and Philips 200) require 17 turns.

Capacities of Condensers.

EXPERIMENTERS who wish to obtain special capacities of fixed condensers by combining two of standard capacity will find the following table useful. Capacities are all expressed in microfarads. 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.
.0001 and .00025		.000071	.00035
.0001 and .0005		.000083	.0006
.0001 and .001		.000093	.0011
.0001 and .002		.000095	.0021
.0001 and .005		.000098	.0051
.0001 and .006		.000098	.0061
.00025 and .0005		.00016	.00075
.00025 and .001		.0002	.00125
.00025 and .002		.00022	.00225
.00025 and .005		.00023	.00325
.00025 and .006		.00024	.00325
.0005 and .001		.00033	.0015
.0005 and .002		.0004	.0025

Cheap Autumn Vacation Trips by Rail ere Winter Comes.

Now is the time for parents, teachers, and scholars, aunts and uncles and cousins—not forgetting country cousins—to plan a health-giving Autumn Holiday trip.

The Railway offers reduced fares for everybody to any station from Thursday, May 9, to Saturday, May 18—available for return until Saturday, June 15, 1929.

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Tickets are obtainable at any Railway Station or Central Booking Office 14 days ahead of travel date.


plates is with one-eighth washers: 85 plates, .0015; 57 plates, .001; 43 plates, .00075; 29 plates, .0005; 19 plates, .0003; 13 plates, .0002; 7 plates, .0001. When a condenser has only five plates it is generally termed "Vernier," and is used in conjunction with some other variable condenser.

Fixed condensers run as follow, assuming the dielectric to be of mica: .002 inches thickness; 7 foils, each 2 inches x 1 inch, .001 mfd.; 14 foils, same size; .002 mfd.; 21 foils, same size, .003 mfd.; 2 foils, half-inch by three-quarter inch, .001 mfd.; 5 foils, half by three-quarter inches, .0002 mfd.; 3 foils, 2

Numbers of Plates.

CORRESPONDENTS have asked for the number of plates in the different values of condensers. Here they are—the approximate capacities only can be given, as size of plates vary: It is to be understood that the spacing between

When one condenser is connected in series with another condenser the total capacity of the two is always less than the capacity of the smaller condenser.



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SIEMENS

Super Radio Battery

Sirs,—I thought it might interest you to know that I have had three of your 50-volt Super Radio Extra Capacity Batteries in use here since October, 1927. Normally they run a 3-valve short-wave receiver, but I have also used them for working a short-wave transmitter, C.W. and phone for about a month, taking at times a feed of 60 M/a. I was heard in Australia while using them. They are still going strong, and are the first batteries I have found to stand up so well for the time (8 months) in this trying climate.

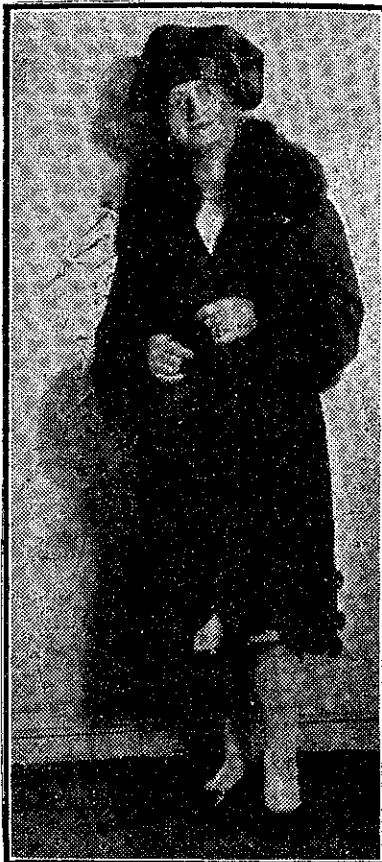
Next Week's Features

1YA Features

THE vocalists for Tuesday evening's programme will include Miss Laura Walker, the well-known Auckland soprano, who will make a welcome reappearance at 1YA. Her items include "Nymphs and Fauns" and "Life and Death" (Taylor). Contralto solos will be sung by Miss Madge Clague, including "To Daisies" (Rogers-Quilter), while baritone solos will be sung by Mr. Frank Sutherland, including "Il balen" from Verdi's great opera "Il Trovatore," and the "Armourer's Song" from "Robin Hood." Mr. George Barnes will also again appear before the microphone after a long absence, his items being "Recondita Armonia" from the opera "La Tosca" (Puccini) and "Serenata." Mr. J. F. Montague will contribute elocutionary and humorous items, including "Boarding House Geometry" and a monologue, "Swandalaya." On the instrumental side of the programme will appear the Studio Trio and the Majestic Theatre Orchestra.

THE popular combination, the Auckland Artillery Band, will again be heard on the air on Wednesday evening in a programme of classical and popular items. The band will be assisted by Miss Lola Solomon, soprano; Mr. Clinton Williams, baritone; and Miss Phyllis Hazell, contralto; while Miss Audrey Perry, after a long absence, will be welcomed on the air again in elocutionary items.

THE major portion of Thursday's programme will be given by "The Olympian Quartet," their items including a splendid variety of quartets and solos. Orchestral selections will be played by the Studio Orchestra, while Mr. Cyril Towsey will be heard in a bracket of pianoforte solos, "Andante" from G Minor Sonata (Schott-Schiemann) and "Intermezzo" (Brahms). Popular vocal numbers to be sung by "The Snappy Three" include "My Stormy Weather Pal,"



MRS. CULFORD BELL, OF 1YA.

The wife of Mr. Culford Bell, announcer at 1YA, and herself a talented elocutionist, Mrs. Bell has broadcast from 1YA, and will shortly be heard from 3YA. She is to visit Christchurch, where she is to be one of the judges at the forthcoming competitions.

"That Funny Melody," and "Chiquita." The studio concert will conclude at 11 p.m. with a programme of dance music.

THE "Lyric Quartette" will contribute to the classical programme on Friday evening. Their quartets include "On Wings of Song" (Mendelssohn), "The Volga Boat Song" (arr. Parks), and "Summer Lullaby."

Outstanding on this programme should be the appearance at 1YA of Miss Mary McCormick, who, after some years absence from New Zealand, has returned to Auckland, and will make her first appearance before the microphone. Miss McCormick's items will include "The Unforeseen" (Scott), "Evening Prayer" from "Eli" (Costa), and the great Aria from Verdi's great Opera "Aida," "Ritorna Vincitor."

The Studio Trio will play "Three Miniatures" (Bridge) and the "Second Movement from Unfinished Symphony" (Schubert). Miss Mollie Wright will be heard in a cello solo, "Rustic Dance." Continuing her recital, "Half-hours with the Great Composers," Mrs. Daisy Basham, in conjunction with Mr. William Gemmell, will present a talk on MacDowell.

A COMBINATION new to 1YA in the personnel of the "Radio Scamps" will, on Saturday evening, present a programme of humour and novelties, entitled "A Night of Fun and Frolic."

This will be produced in the character of a concert party, and will include popular vocal choruses and solos interspersed with instrumental and humorous cross talk. Of such a bright and breezy entertainment should therefore be looked forward to by all listeners. At the conclusion of this programme, dance music will be broadcast until 11 p.m.

THE Divine service to be broadcast on Sunday will be relayed from St. David's Church, the Rev. Ivo Bertram being the preacher and Mr. E. C. Craston being the organist. At the conclusion of the service a programme will be broadcast from the station. The artists include Mrs. A. E. Schade, soprano; Mrs. L. Edwards, contralto, who will be making her first appearance at the station; and Sergeant W. H. Hallahan, bass.

2YA Features

ON Sunday evening the church service to be broadcast will be from St. Thomas's Anglican Church, Newtown, and at the conclusion of the service a concert by the Wellington Municipal Tramways Band will be relayed from His Majesty's Theatre.

ON Tuesday evening a popular light programme will be given, the contributing artists being Mr. E. W. Robbins (tenor), Miss Maude Farrant (light vocal) and the Two Boiled Owls. Mr. Robbins will sing Silesu's popular ballad, "Just a Little Love, a Little Kiss," and Eric Coates's "A Song Remembered," together with May Brahe's "Messengers." Miss Maude Farrant

will be heard in some excerpts from light musical comedies, namely, "Nerves" by Rubens, "A Little Piece of String" (from "The Circus Girl"), and "A Ride in the Puff-Puff," from Monckton's "The Toreador." The Two Boiled Owls will make a welcome reappearance with two humorous numbers, "Station O.H.E.K.," a radio skit, and "Egbert on Saturday's Football Match." They will also give a novelty piano number and a popular vocal item.

ON Thursday evening the Wellington Municipal Tramways Band will, with the Melodie Four and Mrs. R. S. Allwright, provide an interesting and popular programme. Mrs. Mark Tonks will provide the humour of the evening, her items being "A Natural Question," "Marks and Distinction" and "Nothing and Everything." The outstanding band items will be the "Overture Giovanni D'Arco" by Verdi, a cornet duet "Sandy and Jock," by Mr. T. Goodall and Bandsman Kay, and two selections, "Tschalkowsky" (arranged by Rimmer), and "Ivanhoe" (by Sullivan). Other band items will include a fox-trot, a waltz, "Willow-derie," and two marches.

THE Melodie Four will sing as quartet numbers "Simple Simon," "The Hymns of the Old Church Choir" and

You can't Fry over a Valve



But a Radio Set can be a great help to the cook for all that. The other night's Broadcast suggested that housewives should send for the new "Anchor" Recipe Folder. Simply write "Anchor," Box 844, Auckland.

ANCHOR SKIM MILK POWDER

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"THE BIG RADIO FIRM"

the popular chorus from "The Vagabond King." "The Song of the Vagabonds." Mr. Sam Duncan (tenor) will sing an old favourite in "My Pretty Jane," and this popular singer will also be heard in a duet with Mrs. Allwright, "A Night in Venice." Mr. W. W. Marshall (bass) has chosen for his item "A Bachelor's Love Song," and Mr. Frank Bryant (tenor) Landon Ronald's beautiful song "O Lovely Night."

THE composition of a New Zealand composer, Mr. Martin Cheek, of Blenheim, "The War Song of Biorn, the Scandinavian," will be sung by Mr. R. S. Allwright as a baritone solo, and this song should prove very suitable to this artist's powerful and resonant voice. Mr. Allwright will also be heard in a duet with Mrs. Allwright, entitled "The Garden of My Heart." Mrs. Allwright, apart from singing two duets with members of the Melodie Four, will sing a soprano solo by Sanderson entitled "Shepherds Gay."

THE Etude Quartet will, on Friday evening, present a varied programme of vocal gems from musical comedies and comic operas. The excerpts will be taken from "The Rebel Maid," "The Maid of the Mountains," "Tom Jones," "Floradora," and "San Toy." Miss Patricia Clayton, a promising young student from Mr. Gordon Short's studio, will play as a pianoforte solo Cervantes's well-known "Cuban Dances." The elocutionary items of the evening will be in the capable hands of Mr. Barton Ginger, whose items will be "Not Understood" and "Old Letters," by Bracken, the New Zealand poet, and a further humorous item from the "Grindle" series by Thomas—"The Wife Deserter."

A CONTRALTO solo from "The Rebel Maid," "I Want My Man to be a Landlord," will be sung by Mrs. Ray Kemp. Two popular solos from "The Maid of the Mountains"—the soprano solo, "Love Will Find a Way" and the tenor solo, "My Life is Love"—will be sung by Miss Gretta Stark and Mr. Will Hancock respectively. The baritone soloist, Mr. Ray Kemp, will sing "On a January Morning" from "To Jones" and "Love Has Come From Lotus Land" from "San Toy." Mr. Kemp will also be associated with Mrs. Kemp in the duet, "Galloping" from "Floradora" and with Mr. Will Hancock in the duet, "Qui Vive."

ON Saturday evening a bright and interesting programme will be presented, the Lyric Quartet and Miss May Ormrod being the vocalists. Novelty instrumental solos will be

played by Mr. Lad Haywood and the humour will be provided by Mr. Jack Wilkinson. The quartet items will include Mendelssohn's "Land of Beauty," Edmonds's "Down in Alabama," "The Meeting of the Waters" (a traditional air arranged by one of the members of the quartet), and two sea chanties, "A Roving" and "What Shall We Do With a Drunken Sailor." Mr. Chas. Williams (tenor) will sing two numbers by the popular song writer, Herman Lohr, "The Blue Rumanian Mountains" and "A Rumanian Night Song." Mr. Will Goudie (baritone) will be heard in "Nobody Knows de Trouble," a Negro spiritual by Burleigh, and "Up in the Saddle," the latter being one of "The Freebooter's Songs" by Wallace. Mr. W. Binet Brown has chosen for his item the bass solo, "Blow Thou Winter Wind" by Ketelby. Miss Ormrod's items will be Trotter's "Within Your Heart," "The Star and the Flower" (by D'Har-delot) and Metcalfe's popular ballad "Absent."

3YA Features

"ATHLETIC Reminiscences" will be the subject of a talk by Mr. Charles Buckett, physical culturist, at 3YA on Monday evening at 7.30. Mr. Buckett has had a wide experience, and will provide an entertaining quarter of an hour.

Another interesting talk will be given on Monday evening at 9 o'clock, the speaker being Mr. D. E. Parton, telegraph engineer. He will give the fifth of his series of lecturettes on "Tree Trimming."

A SPLENDID vocal programme will support the Woolston Band on Monday evening. The band will present one of its best programmes, including items by Alford, Ketelby, Allatto, Suppe, Wagner, Mendelssohn and Thornton. The vocalists for the evening will be Miss Linda Mills (soprano), Miss Rose Horrell (mezzo-soprano) and Mr. Robert Robson.

OPENING the programme on Wednesday evening will be the continuation of the opera "Rigoletto," presented by means of gramophone records to the accompaniment of the plot described by Mr. W. H. Dixon, professor of singing.

Then will follow Miss Edith Harry's pianoforte and vocal recital, her second appearance at 3YA. Associated with her on what will be an excellent programme will be Mr. Harold Prescott and the Studio Orchestra.

At 7.30 on Thursday afternoon, Mr. W. H. Dixon, professor of singing, will give a talk on "Musical Competitions, and Their Value to Students, Teachers and the Nation."

Another very interesting talk on Thursday evening will be by Dr. J. Hight, Rector of Canterbury College, and he will speak on "Radio Broadcasting; Its Value as an Educational Medium."

THE concert programme on Thursday evening will be mainly a song cycle, "The Pagoda of Flowers" (by Amy Woodforde-Pinden) to be sung by Miss Frances Hamerton's Melodious Four, with instrumental accompaniment by the Studio Trio. There will be an excellent supporting programme of miscellaneous items. There will be two pianoforte solos by Miss Merle Miller. The Melodious Four will sing

Schumann's "Folk Song." "Who is Sylvia" will be sung by Mr. Russell Summer and Mr. T. D. Williams will sing, "Rage, Thou Angry Storm."

A talk of interest to lovers of pets will be given on Friday evening at 7.30. Mr. J. Gobbej, speaking under the auspices of the Christchurch Poultry, Pigeon, Canary and Cat Club, will deal with "The Preparation of Birds for Show."

THE programme on Friday evening will be a very popular one, comprising as it will many old favourite songs. The vocalists will be the members of the Valencia Quartet, Miss Renetta Rings, Miss Mary Taylor, Mr. W. Bradshaw, and Mr. E. J. Johnson. Among the solos will be "Ever of Thee I'm Fondly Dreaming," "Killarney," "Mountain Lovers," "O Lovely Night," and "When the Sergeant Major's on Parade." Duets will be "Excelsior" and "The Last Rose of Summer." There will be two quartets. Humorous items will be given by Mr. George Titchener. There will be cello solos by Mr. Harold Beck and selections by the Studio Trio.

Saturday's programme will be an entertainment reminiscent of sixty years ago. Whenever an old-time programme has been presented at 3YA it has been of a particularly enjoyable nature, and this one, by the Revellers' Concert Party, will be equally good.

Station 4YA

First Monday Concert

COMMENCING on Monday, May 6, a new time-table will be in force at 4YA. In future, the only silent day during the week will be Thursday, and the station will be on the air daily, afternoon and evening, just as the other stations are. There will also be a daily children's session, organised by Big Brother Bill.

To inaugurate the new era, a first-class programme has been arranged for Monday evening.

At 7.30 p.m., Dr. Merrington will give a talk on "Aspects of the League of Nations."

The artists engaged for the evening are: Miss Mary Pratt, Miss Roma Buss, Mr. L. E. Dalley, and Mr. F. M. Tuohy, who will sing solos and duets from the best-known operas. The instrumentalists will be the 4YA Broadcasting Trio, Mrs. E. Drake (pianiste), Bandsman Nelson (instrumental-baritone), Mr. T. J. Kirk-Burnand (cornet), and the Kaikorai Brass Quintet. There will be two sketches by Miss Anita Winkel and Major F. H. Lampen, one of the sketches being "A Marriage Has Been Arranged."

ON Tuesday evening, at 7.30, Mr. Lloyd Ross, M.A., of the W.E.A., will continue his talks on "Drama."

Tuesday evening's concert will be given by the St. Kilda Band, with the assistance of 4YA vocal artists. These artists will include Mr. Cecil Hawes, baritone, who will sing "King's Man," "On the Road to Mandalay," and "Duna." Mr. R. A. Mitchell, tenor, will sing "Be Thou Faithful Unto Death," "When My Ships Come Sailing Home," and Schubert's "Cradle Song." Miss Tui Northey, elocutioniste, will give "An Incident," "Pierrot," and "A Lesson with a Fan."

CONSPICUOUS on Wednesday evening's programme stands a debate, "That Parsons are of More Value to the Community than Lawyers." The respective sides will be taken by Pastor W. D. More and Mr. F. B. Adams.

WEDNESDAY'S programme will be the popular type. Music of a light nature will be played by the Waverley Orchestra. There will be Scottish humour from Mr. J. A. Paterson. Mr. John Davidson will sing baritone songs, "I Hear a Thrush at Eve," "Come to the Fair," and "The Bonnie Lass of Ballochmyle."

THE vocal numbers on Friday evening, which will be sung by the 4YA Harmonists, will include the famous "Soldiers' Chorus" and "So We'll Go No More A'roving," two concerted numbers. Soprano solos by Miss Mae Matheson will comprise "Had You but Known" and Homer's "Requiem." Miss Mollie Andrews will sing "Love Triumphant" and "The Spinning Wheel." Mr. F. M. Tuohy will sing "Do Not Go, My Love," "Star of Eve," and "Till I Awake." Rachmaninoff's "Prelude" and Godard's "Second Waltz" will be played by the Broadcasting Trio. There will also be violin, cello, and piano solos.

A further instalment of the grand opera "Rigoletto" will be presented on Friday evening.

On Saturday evening 4YA will re-broadcast 3YA's "Old Time Concert."

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S-O-S

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THE CHOICE OF A TRUSTEE

What principles should guide the prudent testator in selecting a Trustee?

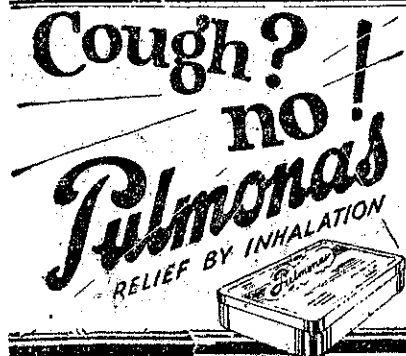
What are the advantages of a Corporate Trustee over private individuals, such as friends or relatives? Why and when should a Will be made?

What is the expert, economical service offered by the Public Trustee?

These and many other interesting and important questions are dealt with in the illustrated booklet,

"Your Estate"

obtainable free from any office or agent of the Public Trustee, or free by post from the Public Trustee, Wellington.



Full Programmes for Next

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Sunday, May 5

1YA, AUCKLAND (333 METRES).—SUNDAY, MAY 5.

- 3 p.m.: Afternoon session—selected studio items.
 4.0: Literary selection by the Announcer.
 4.8: Studio items.
 4.30: Close down.
 6.0: Children's session, conducted by Uncle Leo.
 6.35: Relay of service from the Church of the Holy Sepulchre. Preacher, Rev. C. G. Bell.
 8.30: Overture—Band of Royal Italian Marines, "Egmont" (Beethoven) (Columbia Record 960).
 8.38: Vocal duet—Apollo Duo, "Love Divine" (Stainer).
 8.42: Trombone solo—Fred Myers, "On With the Motley" (Leoncavallo) (Columbia Record 1233).
 8.46: Baritone solo—Mr. Roy Stephenson, "The Lord is My Light" (Allister).
 8.50: Hymns—Band of H.M. Grenadier Guards, (a) "Nearer My God, to Thee" (Dykes); (b) "Onward, Christian Soldiers" (Sullivan).
 8.56: Soprano and tenor solos—The Apollo Duo (a) soprano, "Hear Ye, Israel" (Mendelssohn); (b) tenor, "The Sorrows of Death" (Mendelssohn).
 9.4: Cello solo—Pablo Sasals, "Concerto in A Minor" (Gotttermann) (Columbia Record 7359).
 9.8: Baritone solos—Mr. R. Stephenson, (a) "All Through the Night" (old Welsh air); (b) "To Anthea" (Hatton).
 9.14: Soprano and tenor solos—Apollo Duo, (a) soprano, "With Verdure Glad" (Haydn); (b) tenor recitative and aria, "In Native Worth" (Haydn).
 9.22: Selection—Band of H.M. Grenadier Guards, "Rigoletto" (Verdi) (Columbia Record 3890).
 9.30: Vocal duet—Apollo Duo, "My Song Shall be Always of Thy Mercy" (Mendelssohn).
 9.34: Close down.

2YA, WELLINGTON (420 METRES).—SUNDAY, MAY 5.

- 3.0 p.m.: Selected studio items.
 4.30: Close down.
 6.0: Children's session, conducted by Uncle George.
 7.0: Relay of Evening Service from St. Thomas' Anglican Church, Newtown: Preacher: Rev. C. V. Rooke.
 Organist and Choirmaster: Mr. W. A. Gatheridge.
 8.15: (approx.) Relay from His Majesty's Theatre of Second Band Recital of the Wellington Municipal Tramways Band, under the conductorship of Mr. T. Goodall.
 Close down.

3YA, CHRISTCHURCH (306 METRES).—SUNDAY MAY 5.

- 3 p.m.: Afternoon session—selected studio items.
 4.30: Close down.
 5.30: Children's song service.
 6.15: Hymn tunes.
 6.30: Relay of service from St. Albans Methodist Church, Rugby Street. Preacher, Rev. L. B. Neale; Choirmaster, Mr. W. Simpson. Organist, Miss Clarice Bell, L.A.B.
 7.50: (approx.) Gramophone recital.
 8.15: Rebroadcast of 2YA, Wellington (relay from His Majesty's Theatre, Wellington, of concert by Wellington Municipal Tramways Band, under the conductorship of Mr. T. Goodall).
 Close down.

4YA, DUNEDIN (463 METRES).—SUNDAY, MAY 5.

- 5.30 p.m.: Children's song service, conducted by Big Brother Bill.
 6.30: Relay of service from St. Andrew's Street Church of Christ: Preacher: Pastor W. D. More.
 Organist: Miss Stokes.
 8.0: 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, May 6

1YA, AUCKLAND (333 METRES).—MONDAY, MAY 6

SILENT DAY.

2YA, WELLINGTON (420 METRES).—MONDAY, MAY 6.

- 3 p.m.: Chimes of the G.P.O. clock.
 8.1: Selected gramophone items.
 8.40: Relay from Messrs. Kirkcaldie and Stains Tea-rooms of music by the Trio.

- 4.0: Gramophone items.
 4.30 and 4.55: Sports results.
 5.0: Children's session, conducted by Uncle Jeff.
 6.0: Dinner session.
 Overture—Philadelphia Symphony Orchestra, "Dance of Death" (Saint-Saens) (H.M.V. Record D1121).
 6.8: Tacet.
 6.15: Soprano solo—Elizabeth Schumann, "Standchen" (Strauss) (H.M.V. Record DB1010).
 Orchestral—Philadelphia Symphony Orchestra, "Casse Noisette" Suite (Tchaikowsky) (H.M.V. Record D1214).
 6.27: Tacet.
 6.30: Soprano solo—Margaret Sheridan, "E Questo?" (Look here, then) ("Madame Butterfly") (Puccini) (H.M.V. Record DB1084).
 Orchestral—Philadelphia Symphony Orchestra, "Casse Noisette" Suite (Tchaikowsky) (H.M.V. Record O1215).
 6.42: Tacet.
 6.45: Tenor solo—Tudor Davies, "Ah! Moon of My Delight" (Lehmann) (H.M.V. Record D1283).
 Orchestral—Philadelphia Symphony Orchestra, "Casse Noisette" Suite (Tchaikowsky) (Waltz of the Flowers) (H.M.V. Record D1216).
 6.57: Tacet.
 7.0: News session, market reports and sports results.
 7.40: Lecturette—Mr. H. C. South, "Books—Grave and Gay."
 8.0: Chimes of the G.P.O. clock.
 Grand recital concert by Signor and Signora Marotta (late of the Melba-Williamson Grand Opera Company), assisted by 2YA Orchestra.
 Overture—Orchestra, "Fingal's Cave" (Mendelssohn).
 Signora Yvonne Marotta—(a) "Llu—Signore Ascolata" (Puccini); (b) "Silent Noon" (Vaughan Williams).
 Signor Nino Marotta—(a) "O Patria Mia" ("Deanice") (Catalani); (b) "Passing By" (Purcell).
 Cello solo with orchestral accompaniment (soloist, Mr. George Ellwood), "Star of Eve" (Wagner, arrgd. Bellingham).
 Flute and clarinet duet (Signor Truda and Mr. A. H. Wright), "Lo, Hear the Gentle Lark" (Bishop).
 Signora Marotta—(a) "Tu Che Di Gelo" ("Turnadot") (Puccini); (b) "Advice" (Molly Carew).
 Signor Marotta—(a) "Danza" (Rossini); (b) "From the Land of the Sky-Blue Water" (Wakefield-Cadman).
 Suite—Orchestra, "Coppelia Ballet Suite" (Delibes):
 1. Slavonic Theme with variations.
 2. Festival dance and waltz of the hours.
 3. Nocturne.
 4. Automaton music and waltz.
 Weather report.
 Signora Marotta—(a) "In the Silent Night" (Rachmaninoff); (b) "Oh, Could I But Express in Song" (Malachkin).
 Signor Marotta—(a) "Core Ingrato" (Cardillo), (b) "La Calunnia" ("Barber of Seville") (Rossini).
 Flute solo with orchestral accompaniment (Signor A. P. Truda), (a) "Fairy Tarapatapoum" (Foulds); (b) "Serenade" (Titl).
 Signora Marotta—(a) "Isles of Innesfree" (Pennicuck); (b) "God Touched the Rose" (Brown).
 Signor Marotta—(a) "O Sole Mio" (Di Capua); (b) "Varlaam" (Boris Godunoff) (Moussorgsky).
 Suite—Orchestra, "L'Enfant Prodigue" (Salabert):
 1. Overture.
 2. La Vellée.
 3. Valse de Phrynette.
 4. Desspoir des Parents Reverie de Pierrot.
 5. Marche Militaire.
 Signor and Signora Marotta—Vocal duet, "Desio" (Guercia).
 Close down.

3YA, CHRISTCHURCH (306 METRES).—MONDAY, MAY 6

- 3 p.m.: Afternoon session—selected studio items.
 4.25: Sports results.
 4.30: Close down.
 6.0: Children's session, conducted by "Scatterjoy."
 7.15: News session.
 7.30: Talk—Mr. Charles Buckett, "Athletic Reminiscences."
 8.0: Chimes. Programme by the Woolston Band, under the conductorship of Mr. R. J. Estall, and assisting artists.
 8.1: March—Band, "The Middy" (Alford).
 Meditation—Band, "Sanctuary of the Heart" (Ketelbey).
 8.11: Baritone solo—Mr. Robert Robson, "The Bandolero" (Stuart).

Week-all Stations-to May 12

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- 8.15: Tenor with chorus and orchestra—Hubert Eisdell, "In a Monastery Garden" (Ketelbey) (Columbia L1454).
 8.18: Instrumental trios—Christchurch Broadcasting Trio, (a) "Romance" (Bridge); (b) "Rondo Alla Turka" (Hummell).
 8.25: Mezzo-soprano solos—Miss Rose Horrell, (a) "Sing, Break into Song" (Mallinson); (b) "Oh, Thank Me Not" (Mallinson).
 8.31: Gavotte—Band, "Roco Rendezvous" (Allatto).
 8.36: Soprano solo—Miss Linda Mills, "The Swallows" (Cowen).
 8.40: Monologue—Milton Hayes, "Monty Attends a Board Meeting" (Hayes) (Columbia 01106).
 8.46: Instrumental trios—Christchurch Broadcasting Trio, (a) "Cavatina" (Raff); (b) "The Mill" (Raff); (c) "Serenade" (Herbert).
 8.54: Selection—Band, "Boccaccio" (Suppe).
 9.5: Weather report.
 9.10: Talk—Mr. D. E. Parton, fifth of a series of talks on "Tree Trimming."
 9.25: Mezzo-soprano solos—Miss Rose Horrell, (a) "An Indian Lullaby" (Orlando); (b) "An Indian Squaw's Song" (Morgan).
 9.30: Baritone solo—Mr. Robert Robson, "The Bugler" (Pinsuti).
 9.34: Trombone solo with band accompaniment—Soloist, Bandsman E. Williams, "Walther's Prize Song" ("The Mastersingers of Nuremberg") (Wagner).
 9.40: Soprano solos—Miss Linda Mills, (a) "Whene'er a Snowflake" (Lehmann); (b) "The Pipes of Pan" (Monckton).
 9.45: Duet for two cornets—Bandsmen duettists, accompaniment by band, "I Waited for the Lord" (Mendelssohn).
 9.50: Tenor solos—Alfred O'Shea, (a) "Just a Little Love, a Little Kiss"; "Love, Here is My Heart" (Ross) (Columbia Record 03589).
 9.56: March—Band, "On to Victory" (Thornton).
 10.0: Close down.

4YA, DUNEDIN (463 METRES).—MONDAY, MAY 6.

- 3 p.m.: Town Hall chimes.
 4.1: Studio items.
 4.25: Sports results to hand.
 4.30: Close down.
 6.0: Children's session, conducted by Big Brother Bill.
 7.0: News session.
 7.30: Lecture—Dr. Merrington (under the auspices of the League of Nations Union)—"Aspects of the League of Nations."
 8.0: Town Hall chimes.
 8.1: Overture—National Symphony Orchestra, "Light Cavalry" (Suppe) (Zonophone Record EE102).
 8.7: Aria—Mr. L. E. Dalley, "Your Tiny Hand is Frozen" (Puccini).
 8.12: Instrumental trio—4YA Broadcasting Trio, "Melodie" (Tschalkowsky).
 8.16: Sketch—Miss Anita Winkel and Major F. H. Lampen, selected.
 8.22: Aria—Miss Mary Pratt, "Softly Awakes My Heart" (Saint-Saens).
 8.26: Instrumental baritone solo—Bandsman W. J. Nelson, theme and variations, "The Banks of Allan Water" (arrgd. Hartmann).
 8.30: Vocal duet—Mr. L. E. Dalley and Mr. F. M. Touhy, "In This Solemn Hour" (Verdi).
 8.34: Violin solo—Miss Eva Judd, "The Old Refrain" (Kreisler).
 8.39: Aria—Miss Roma Buss, "As Through the Streets" (Puccini).
 8.43: Cornet and flugel duo—Bandsmen Lowry and Tate, "Excelsior" (Balfe).
 8.49: Aria—Mr. F. M. Touhy, Prologue to "I Pagliacci" (Leoncavallo).
 8.53: Pianoforte solo—Mrs. Ernest Drake, "Polonaise in A Major" (Chopin).
 9.1: Weather report.
 9.3: Vocal duet—Miss Roma Buss and Mr. L. E. Dalley, "Miserere Scene" ("Il Trovatore") (Verdi).
 9.15: Sketch—Miss Anita Winkel and Major F. H. Lampen, "A Marriage has been Arranged."
 9.35: Instrumental trio—4YA Broadcasting Trio, "Serenade" (Chaminade).
 9.41: Aria—Miss Mary Pratt, "Weeping for Ever" (Handel).
 9.45: Instrumental quintet—Kaikorai Brass Quintet, "Wendouree" (Hume).
 9.49: Vocal duet—Mr. L. E. Dalley and Mr. F. M. Touhy, "Pickle-hearted Mimi" ("La Boheme") (Puccini).
 9.53: Cornet solo—Mr. T. Kirk-Burnnand, "Adah" (Owen).
 9.57: Aria—Miss Roma Buss, "They Call Me Mimi" ("La Boheme") (Puccini).
 10.1: Instrumental quintet—Kaikorai Brass Quintet, "Solemn Strains" (Fletcher).
 10.5: Close down.

Tuesday, May 7

1YA, AUCKLAND (333 METRES).—TUESDAY, MAY 7.

- 3 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 Uncle George.
 7.15: Talk—Mr. George Campbell, "Motoring."
 7.30: News and market reports—Book review.
 8.0: Chimes.
 8.1: Relay of orchestral overture from Majestic Theatre.
 8.11: Bass solo—Mr. Frank Sutherland, "Prologue—I Pagliacci" (Leoncavallo).
 8.15: Instrumental trio—Studio Trio, "Suite of Four Pieces" (Bach).
 8.25: Soprano solos—Miss Laura Walker, (a) "Life and Death" (Coleridge-Taylor), (b) "Sing, Joyous Bird" (Phillips).
 8.33: Orchestral—New Light Symphony Orchestra, "Barcarolle" ("Tales of Hoffman"—Offenbach) (H.M.V. Record B2377).
 8.36: Tenor solo—Mr. George Barnes, "E Lucevan le Stelle" ("La Tosca").
 8.40: Humour—Mr. J. F. Montague, (a) "Boarding-House Geometry," (b) "Mrs. Paddlewick."
 8.46: Violin solo—Miss Ina Bosworth, "Minuet in G" (Paderewski).
 8.51: Contralto solo—Miss Madge Clague, "To Daisies" (Quilter).
 8.55: Relay of orchestral entracte from Majestic Theatre.
 9.3: Weather report.
 9.6: Bass solos—Mr. F. Sutherland, (a) "Il Balen" ("Il Trovatore") (Verdi), (b) "Armourer's Song" ("Robin Hood") (de Koven).
 9.14: Orchestral—Marek Weber's Orchestra, "Polpourri of Waltzes" (Brecht) (H.M.V. Record C1544).
 9.22: Soprano solos—Miss L. Walker, "Nymphs and Fauns" (Bemberg).
 9.26: Tenor solos—Mr. George Barnes, (a) "La Donna e Mobile" ("Rigoletto") (Verdi), (b) "Serenata" (Toselli).
 9.34: Instrumental trio—Studio Trio, "Apple Blossoms" (Kreisler).
 9.43: Recitals—Mr. J. F. Montague, (a) "Three Short Poems" (Hazzard), (b) monologue, "Swandalaya."
 9.51: Contralto solos—Miss M. Clague, (a) "Sweet Baby Butterfly" (Taylor), (b) "Big Lady Moon" (Taylor).
 9.58: Vocal duet—Winnie Melville and Derek Oldham, "The Chocolate Soldier" (Strauss) (H.M.V. Record C1502).
 10.2: Close down.

2YA, WELLINGTON (420 METRES).—TUESDAY, MAY 7.

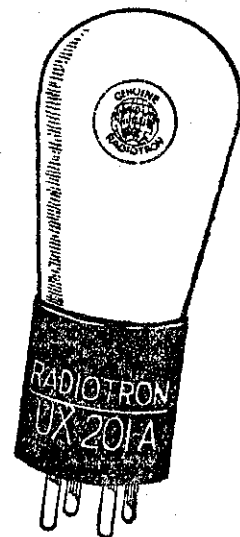
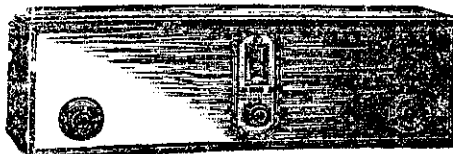
- 3 p.m.: Chimes on the G.P.O. clock.
 3.1: Selected gramophone items.
 4.30 and 4.55: Sports results.
 5.0: Children's session conducted by Uncle Jim.
 6.0: Dinner session:
 Dance orchestra—Tronbadours, (a) "Beautiful Heaven," (b) "The Swallow" (H.M.V. Record EA349).

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- Tenor solo—John McCormack, "The Far Away Bells" (Gordon) (H.M.V. Record DA914).
- 6.9: Tacet.
- 6.15: Baritone solo—Lawrence Tibbett, "Believe Me If All Those Endearing Young Charms" (Moore) (H.M.V. Record DA886).
- Orchestral—New Light Symphony Orchestra, (a) "Barcarolle" (Offenbach), (b) "Cavalleria Rusticana" (Mascagni) (H.M.V. Record B2377).
- 6.28: Tacet.
- 6.30: Dance orchestra—Troubadours, "When Love Comes Stealing" (Rapee) (H.M.V. Record EA410).
- Orchestral—Salon Orchestra, "Aloha Sunset Land" (Kawelo) (H.M.V. Record B2581).
- Orchestral—International Concert Orchestra, "The Waltz Dream" (Strauss) (Zonophone Record EF18).
- 6.39: Tacet.
- 6.45: Male voices—Revellers, "Was it a Dream?" (Coslow) (H.M.V. Record EA402).
- Bass-baritone solo—Peter Dawson, "Lorraine, Lorraine, Lorree" (Capel) (H.M.V. Record B2759).
- Jazz orchestra—Arcadians Dance Orchestra, (a) "Bluebird, Sing Me a Song" (Davis), (b) "Nicolette" (Batten) (Zonophone Record 5201).
- 7.0: News session—Market reports and sports results.
- 7.40: Lecturette—Representative of the Agricultural Department, "For the Man on the Land."
- 8.0: Chimes of the G.P.O. clock.
- 8.1: Overture—Orchestra, "Potted Overture" (Engleman).
- 8.11: Tenor solo—Mr. E. W. Robbins, "A Song Remembered" (Coates).
- 8.15: Trombone solo with orchestral accompaniment—Soloist, Mr. H. Oakes, "Because" (D'Hardelot).
- 8.19: Humour—Two Boiled Owls, "Station O.H.E.K." (original).
- 8.26: Novelty—Orchestra and vocalist (vocal soloist, Mr. E. W. Robbins)—"In a Monastery Garden" (Ketelbey).
- 8.31: Vocal solo—Miss Maude Farrant, "Nerves" ("Lady Madcap") (Rubens).
- 8.35: Grand organ solo—Spencer Shaw, "Simple Aveu" (Thome) (Zonophone Record 5162).
- Bass-baritone solo—Peter Dawson, "The Delaware's Farewell" (Capel) (H.M.V. Record B2759).
- Waltz—Hilo Hawaiian Orchestra, "Kawaihan Waltz" (Kealakai) (H.M.V. Record EA397).
- 8.45: Tenor solos—Mr. E. W. Robbins, (a) "Un Peu d'Amour" (Silesu), (b) "Messengers" (Brahe).
- 8.51: Instrumental—Orchestra, repeat number.
- 8.59: Weather report.
- 9.1: Orchestral—Orchestra, (a) "Minuet" (Paderewski), (b) Waltz, "Je l'Aime" (Waldteufel).
- 9.9: Light vocal solos—Miss Maude Farrant, (a) "A Little Piece of String" (Monckton), (b) "A Ride in the Puff-Puff" (Greenbank).
- 9.16: Cornet solo with orchestral accompaniment—"Harlequin" (Baynes).
- 9.20: Humour and novelty—Two Boiled Owls, (a) "Egbert on Saturday's Football Match" (original), (b) novelty piano solo, "Just Like a Melody out of the Sky" (Donaldson), (c) "Sonny Boy" (vocal) (de Sylva).
- 9.27: Dance suite—Orchestra, "Nell Gwynne Dances" (German).
- 9.33: Programme of dance music.
- 11.0: Close down.

3YA, CHRISTCHURCH (306 METRES)—TUESDAY, MAY 7.

SILENT DAY.

4YA, DUNEDIN (463 METRES)—TUESDAY, MAY 7.

- 3 p.m.: Town Hall chimes.
- 3.1: Relay of instrumental music from the Ritz.
- 4.25: Sports results to hand.
- 4.30: Close down.
- 6.0: Children's session conducted by Aunt Sheila.
- 7.0: News session.
- 7.30: Third of a series of "Drama Talks"—Mr. Lloyd Ross, M.A. (under the auspices of the Workers' Educational Association).
- 8.0: Town Hall chimes. Concert by the St. Kilda Band under the conductorship of Mr. James Dixon, and assisting artists.
- 8.1: March—Band, "Farewell, My Comrades" (Rimmer).
- 8.6: Solo and chorus—Zonophone Light Opera Company, Vocal Gems from "The Mikado" (Sullivan) (Zonophone Record A323).
- 8.10: Baritone solo—Mr. Cecil Hawes, "King's Man" (Hilliam).
- 8.14: Waltz—Band, "Prayer and Passion" (Grimm).
- 8.21: Recital—Miss Tui Northey, "An Incident" (Anon.).
- 8.27: Selection—Band, "Spanish Chant" (Greenwood).
- 8.37: Soprano solo—Margaret Sheridan, "E-Questo?" (Look here, then) ("Madame Butterfly"—Puccini) (H.M.V. Record DB1084).
- 8.41: March—Band, "Guard of Honour" (Hames).
- 8.47: Tenor solo—Mr. R. A. Mitchell, "Be Thou Faithful Unto Death" (Mendelssohn).
- 8.52: Selection—Band, "William Tell" (Rossini).
- 9.6: Weather report.
- 9.8: Solo and chorus—Zonophone Light Opera Company, Vocal Gems from "The Mikado" (Sullivan) (Zonophone Record A323).
- 9.12: Baritone solo—Mr. Cecil Hawes, (a) "On the Road to Mandalay" (Speaks), (b) "Duna" (McGill).
- 9.20: Euphonium solo—Band, "Sweet Spirit, Hear My Prayer" (Wallace).

- 9.27: Recitals—Miss Tui Northey, (a) "Pierrot" (Gardiner), (b) "A Lesson with a Fan" (Anon.).
- 9.36: Solo and chorus—Margaret Sheridan, "Ancora in Passo" (There is one more step to climb) ("Madame Butterfly"—Puccini) (H.M.V. Record DB1084).
- 9.40: Morceau—Band, "Sabbath Bells" (Horsley).
- 9.45: Tenor solos—Mr. R. A. Mitchell, (a) "When My Ships Come Sailing Home" (Dod), (b) "Cradle Song" (Schubert).
- 9.53: Chorus—D'Oyly Carte Opera Company, "See! See! At Last They Come" ("The Gondoliers"—Sullivan) (H.M.V. Record D1335).
- Duet and chorus—D'Oyly Carte Opera Company, "We're Called Gondoliers" (Sullivan) (H.M.V. Record D1336).
- 10.1: March—Band, "The 'Evertonian'" (Greenwood).
- 10.5: Close down.

Wednesday, May 8

1YA, AUCKLAND (333 METRES)—WEDNESDAY, MAY 8.

- 3 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 Uncle Tom.
- 7.15: News and information session.
- 7.45: Talk—Mr. Norman Kerr, "Physical Culture."
- 8.0: Chimes. Concert by Auckland Artillery Band and assisting artists.
- 8.1: March and overture—Band, (a) "Honest Toil" (Rimmer); (b) "Lucia di Lammermoor" (Donizetti).
- 8.14: Baritone solo—Mr. Clinton Williams, "To You" (Speaks).
- 8.18: Wurlitzer organ solo—Reginald Foort, "Schon Rosmarin" (Kreisler) (H.M.V. Record B2664).
- 8.22: Soprano solo—Miss Lola Solomon, "Rose Softly Blooming" (Spohr).
- 8.26: Selection—Band, "Maritana" No. 2 (Wallace).
- 8.34: Recital—Miss Audrey Perry, "On All Souls Eve" (Harris).
- 8.39: Male voices—The Revellers, "Dream River" (Brown) (H.M.V. Record EA384).
- 8.42: Contralto solos—Miss Phyllis Hazell, (a) "The Leaves and the Wind" (Leoni); (b) "Thinking Of You" (Coats).
- 8.50: Cornet solo—Bandsman Ken. Smith, "Aubucklan."
- 8.55: Baritone solos—Mr. C. Williams, (a) "Vale" (Ashdown); (b) "The Sweepers" (Elgar).
- 9.3: Weather report.
- 9.6: Selection—Band, "Chu Chin Chow" (Arrgd. Hume).
- 9.14: Soprano solos—Miss Lola Solomon, (a) "Cloths of Heaven" (Bell); (b) "Chanson De Florian" (Lotter).
- 9.21: Novelty—Band, "Ragtime Bass Player" (Lotter).
- 9.27: Tenor solo—Joseph Hislop, "Mary" (Richardson).
- Saxophone duet—Rudy Wiedoeft and Arnold Brilhart, "The Swallow" (Zonophone Record EE129).
- Male voices—The Revellers, "Mammy Is Gone" (de Sylva) (H.M.V. Record EA384).
- 9.36: Cornet solo—Bandsman Leo Mackay, "Titania."
- 9.40: Recitals—Miss A. Perry, (a) "Just Think"; (b) "Her Little Valise."
- 9.46: Contralto solo—Miss P. Hazell, "The Spirit Song" (Haydn).
- 9.50: Fantasia and March—Band, (a) "Piper's Wedding" (Hiseyne); (b) "Ravenswood" (Rimmer).
- 10.0: Close down.

2YA, WELLINGTON (420 METRES)—WEDNESDAY, MAY 8.

SILENT DAY.

3YA, CHRISTCHURCH (306 METRES)—WEDNESDAY, MAY 8.

- 3.0 p.m.: Afternoon session—Selected studio items.
- 4.25: Sports results to hand.
- 4.30: Close down.
- 6.0: Children's session, conducted by "Mother Hubbard."
- 7.15: News session.
- 7.30: Addington stock market reports.
- 8.0: Chimes.
- 8.1: Presentation of the opera "Rigoletto" (Verdi), (Third Instalment), (H.M.V. Records D1490-93):
- (Synopsis: The two previous instalments of this opera told of the courtiers' plan to have revenge on Rigoletto, the hunchback jester to the Duke of Mantua, to whom he rendered ignoble aid in his amours. Rigoletto is much devoted to his only daughter, and is much concerned for her safety. The courtiers plan to abduct her and they trick Rigoletto into lending his assistance. When he realises what has been done, he recalls the curse which old Count Monterone invoked on his head. Gilda has been taken to the Palace, and there she is when this evening's instalment of the opera opens. Rigoletto rushes to the palace. His daughter is with the Duke. In distress he attempts to get into the room. The courtiers, who hate him and do not altogether understand what is happening, prevent his doing so. At last, the daughter, released, dashes out. Rigoletto's fears are too well-founded. The curse has fallen. Rigoletto swears vengeance on the Duke.)

- 8.39: Orchestral—Studio Orchestra, "Zampa" overture (Herold).
 8.48: Pianoforte and vocal recital—Miss Edith Harry—pianiste—singer—composer:
 Pianoforte: (a) "Waltz in C Sharp Minor" (Chopin).
 (b) "Gopak" (Monssorgsky).
 Songs: (a) "Mother's Song" (Harry).
 (b) "Roses for the King" (Harry).
 9.0: Weather report.
 9.5: Overture—Studio Orchestra, "Unfinished Symphony" (Schubert).
 9.15: Tenor solos—Mr. Harold Prescott, (a) "Serenata" (Toselli); (b) Selected.
 9.22: Pianoforte and vocal recital—Miss Edith Harry:
 Pianoforte: (a) "Polonaise in C Sharp Minor" (Chopin).
 (b) "Waltz in G Flat" (Chopin).
 Songs: (a) "Slumber Song" (R. A. Horne).
 (b) "Golden Wattle" (Harry).
 9.34: Violin solo—Yehudi Menuhin, "La Capricciosa" (Riss) (H.M.V. Record DA1003).
 9.37: Tenor solo—Mr. Harold Prescott, "Lord Randall" (Cyril Scott).
 9.41: Baritone solos—Jno. Brownlee, (a) "A Word, Allow Me"; (b) "A Song of Tender Memories" ("I Pagliacci") (Leoncavallo) (H.M.V. Record D1385).
 9.49: Orchestral—Studio Orchestra, (a) "Keltic Lament" (Foulds) ('cello soloist, Miss Pearl Stringer); (b) "Minuet" (Beethoven); (c) "Two Norwegian Dances" (Grieg).
 10.2: Close down.

4YA, DUNEDIN (463 METRES).—WEDNESDAY, MAY 8.

- 7 p.m.: Town Hall chimes.
 7.1 News session.
 8.0: Town Hall chimes.
 8.1: March—Philadelphia Symphony Orchestra, "Rakoczy March" (Berlioz) (H.M.V. Record ED7).
 8.5: Baritone solo—Mr. John Davidson, "I Hear a Thrush at Eve" (Wakefield Cadman).
 8.9: March—Waverley Orchestra, "The Boys in Khaki" (Bennett).
 8.13: Scottish humour—Mr. J. A. Paterson, "Maggie McIndoo" (Lorimer).
 8.17: Selection—Waverley Orchestra, "The Ivy and the Rose" (Bennett).
 8.22: Debate—Pastor W. D. More and Mr. F. B. Adams, "That parsons are of more value to the community than lawyers."
 8.52: Clarinet solo—Mr. C. W. McVie, "Rule Britannia" Fantasia, (Hartman).
 9.0: Weather report.
 9.2: Waltz—Waverley Orchestra, "Paradise of the North" (Bennett).
 9.6: Baritone solos—Mr. John Davidson, (a) "Come to the Fair" (Easthope Martin); (b) "The Bonnie Lass of Ballochmyle" (Jackson).
 9.12: March—Waverley Orchestra, "Repas Band" (Sweeley).
 9.16: Clarinet solo—Mr. C. W. McVie, "Klarge Aus Steirmark" (Hoch).
 9.21: Scottish comedian—Mr. J. A. Paterson, (a) "When I Meet McKay" (Lauder); (b) "I've Found the Tobermory Treasure" (Tyffe).
 9.29: March—Waverley Orchestra, "Baron Munchausen" (Bennett).
 9.32: "His Master's Voice" dance programme:
 Overture—H.M. Coldstream Guards, "Poet and Peasant" (Suppe) (H.M.V. C1315).
 Foxtrot—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—The Tronbadours, "Diane" (Rappte) (H.M.V. EA209).
 9.49: Duet with violin, banjo, guitar and harmonica, Dalhart and Robison, "My Blue Mountain Home" (Robison) (H.M.V. Record EA295).
 Jazz piano solo—Pauline Alpert, "The Dancing Tambourine" (Ponce) (Zonophone EE98).
 Foxtrot—Arcadians Dance Orchestra, "Chilly-Pom-Pom-Pee" (Bryan) (Zonophone 5169).
 Foxtrot—Henry Busse's Orchestra, "How About It?" (Klages) (H.M.V. Record EA437).
 10.2: Humour—Norman Long, "Under the Bazunka Tree" (Weston) (H.M.V. Record B2564).
 Wurlitzer organ solo—Jesse Crawford, "High Hat" (Alter) (H.M.V. Record EA426).
 Foxtrot with vocal refrain—Geo. Olsen and His Music, "Doin' the Raccoon" (Klages) (H.M.V. Record EA446).
 Foxtrot—Louisiana Sugar Babies, "Persian Rag" (Kahn), (H.M.V. Record EA397).
 10.14: Tenor with orchestra—Jno. McCormack, "Somewhere A Voice Is Calling" (Tate) (H.M.V. Record DA914).
 Waltz—Hilo Hawaiian Orchestra, "Kawaihau Waltz" (Kealakai) (H.M.V. Record EA397).
 Foxtrot with vocal chorus—Shilkret's Orchestra, "Baby's Blue" (Hupfeld) (H.M.V. Record EA422).
 Foxtrot—Statler Pennsylvanians, "It Goes Like This" (Caesar) (H.M.V. Record EA446).
 10.25: Bass-baritone solo—Peter Dawson, "Now Your Days of Philandering Are Over" (Mozart) (H.M.V. Record C1401).
 Violin and kinema organ—Elsie Southgate, "Rose in the Bud" (Forster) (Zonophone 5109).

- Foxtrot—Nat Shilkret's Orchestra, "Negasaki" (Dixon), (H.M.V. Record EA412).
 Guitar and piano—Roy Smeck and Art Kahn, "Tchin' Fingers" (Robison) (Zonophone EE119).
 Waltz—Nat Shilkret's Orchestra, "Till We Meet Again" (Egan) (H.M.V. EA412).
 10.42: Whispering voices—Devonshire Restaurant Dance Band, "At the End of an Irish Moonbeam" (Golden) (Zonophone EE84).
 10.46: Community Lancers—Bert Firman's Dance Orchestra, "Figures 1, 2, 3 and 4" (Zonophone 5117).
 Community Lancers—Bert Firman's Dance Orchestra, "Figure 5" (Zonophone 5118).
 11.0: Close down.

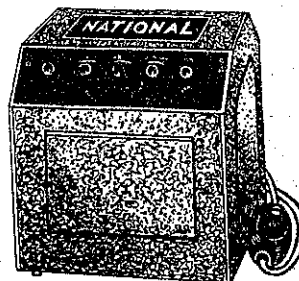
Thursday, May 9

1YA, AUCKLAND (333 METRES)—THURSDAY, MAY 9.

- 3.0 p.m.: Afternoon session—Selected studio items.
 3.30: Talk—Miss Edith Sutherland, "Home Handicrafts."
 3.45: Studio items.
 4.0: Literary selection by the Announcer.
 4.8: Studio items.
 4.25: Sports results to hand.
 4.30: Close down.
 6.0: Children's session, conducted by Peter Pan.
 7.15: Market reports. Lecture by Mr. A. Fairbairn, of the Colonial Sugar Company, on the Manufacture of Sugar.
 8.0: Chimes.
 8.1: Overture—Orchestra, "Light Cavalry" (Suppe).
 8.11: Vocal quartet—Olympians, "O Who Will O'er The Down" (Pearsall).
 8.15: Soprano solo—Miss Dorothy Youd, "Laddie With the April Eyes" (Willeby).
 8.19: Pianoforte solos—Mr. Cyril Towsey, (a) "Andante" (from "Sonata in G Minor") (Schumann); (b) "Intermezzo" (Brahms).
 8.24: Tenor solo—Mr. Lambert Harvey, "I Heard You Go By" (Brahme).
 8.28: Entr'acte—Orchestra, "The Answer" (Wolstenholme, arrgd. Bellingham).
 Waltz—Orchestra, "Wiener Blut" (Strauss).
 8.36: Vocal trios—Snappy Three, (a) "My Stormy Weather Pal" (Piandosi); (b) "She's a Home Girl" (Pollack).
 8.44: Contralto solos—Miss Martha Williamson, (a) "You in a Gondola" (Clarke); (b) "Melisande in the Wood" (Goetz).
 8.52: Selection—Orchestra, "Primrose" (Gershwin).
 9.2: Weather report.
 9.5: Vocal quartet—Olympians, "Londonderry Air" (Trdtl.).
 9.9: Soprano solo—Miss D. Youd, "The Enchanted Forest" (Phillips).
 9.13: Novelty trio—Snappy Three, (a) "That Funny Melody" (Friend); (b) piano solo; (c) "Chiquita" (Wayne).
 9.21: Cornet solo, with orchestral accompaniment—"Land of Hope and Glory" (Elgar).
 Novelty—Orchestra, "Lilting Lucia" (arrgd. Black).
 9.30: Tenor solo—Mr. Lambert Harvey, "O Flower of All The World" (Woodforde-Finden).
 9.33: Vocal quartet—Olympians, "The Old Rustic Bridge" (Skelly).

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- 9.37: "Columbia" dance programme:
 Foxtrot with vocal chorus—Debroy Somers' Band, "The Teytown Artillery" (Frederick) (Columbia 01308).
 Waltz—Eddie Thomas' Collegians, "Till We Meet Again" (Egan, (Columbia 02553).
 Foxtrot with vocal chorus—Paul Whiteman's Orchestra, "Constantinople" (Carlton) (Columbia 07002).
 9.49: Soprano and male quartet—Nora Blaney and Ramblers, "Sweet Suzanne" (Leslie) (Columbia 01170).
 Selection—Debroy Somers' Band, "Good News" (de Sylva) (Columbia 02720).
 Foxtrot with vocal chorus—Paul Whiteman's Orchestra, "Last Night I Dreamed You Kissed Me" (Kahn) (Columbia 07002).
 10.3: Tenor solo—Alfred O'Shea, "Just a Little Love, a Little Kiss" (Ross) (Columbia 03589).
 Instrumental—Paul Whiteman's Orchestra, "Jeannie, I Dream of Lilac Time" (Gilbert) (Columbia 07505).
 Waltz—Rio Marimba Serenaders, "Dolores Waltz" (Waldteufel) (Regal G20344).
 Novelty foxtrot—Debroy Somers' Band, "Rag Doll" (Brown) (Columbia 01341).
 10.17: Monologue—Milton Hayes, "Meanderings of Monty—Is Lipstick Nourishing?" (Hayes) (Columbia 01293).
 Foxtrot—Stellar Dance Band, "Just Imagine!" (de Sylva) (Regal G20338).
 Foxtrot with vocal chorus—Denza Dance Band, "Varsity Drag" (de Sylva) (Columbia 01151).
 Foxtrot with vocal chorus—Paul Whiteman's Orchestra, "Get Out and Get Under the Moon" (Shay) (Columbia 07001).
 10.31: Tenor solo—Alfred O'Shea, "Then You'll Remember Me" ("Bohemian Girl") (Balfe) (Columbia 03613).
 Wurlitzer organ solo—Milton Charles, "Cheerie-Beerie-Bee" (Wayne) (Columbia 0914).
 Waltz—Ben Selvin's Orchestra, "Ramona" (Wayne) (Columbia 011137).
 Foxtrot with vocal chorus—South Sea Islanders, "Hanalei Bay" (Alo-hikea) (Columbia 0737).
 10.45: Novelty—Flotsam and Jetsam, "The Business Man's Love Song" (Hilliam) (Columbia 0995).
 Vocal duet—Gus Van and Joe Schenck, "Skadatin-Dee" (Tobias) (Regal G20336).
 Foxtrot with vocal chorus—Paul Whiteman's Orchestra, "Evening Star" (Turk) (Columbia 07001).
 Waltz—Eddie Thomas' Collegians, "The Missouri Waltz" (Logan) (Columbia 02553).
 Foxtrot—Ben Selvin's Orchestra, "In My Bouquet of Memories" (Akst) (Columbia 01137).
 11.0: Close down.

3YA, WELLINGTON (420 METRES)—THURSDAY, MAY 9.

- 3 p.m.: Chimes of the G.P.O. clock.
 3.1: Selected gramophone items.
 4.30 and 4.55: Sports results.
 5.0: Children's session conducted by Aunt Gwen.
 6.0: Dinner session:
 Band selection—H.M. Coldstream Guards, "Colonel Bogey" (Alford) (H.M.V. Record B2408).
 Bass-baritone solo—Peter Dawson, "Now Your Days of Philandering are Over" (Mozart) (H.M.V. Record C1401).
 Chorus—Reverellers, Gems from "Tip Toes" (Gershwin) (H.M.V. Record C1293).
 6.11: Tacet.
 6.15: Band selection—H.M. Coldstream Guards, "H.M.S. Pinafore" (Sullivan) (H.M.V. Record C1283).
 6.23: Tacet.
 6.30: Bass-baritone solo—Peter Dawson, "The Delaware's Farewell" (Capel) (H.M.V. Record B2759).
 Dance orchestra—Nat Shilkret's Orchestra, "Till We Meet Again" (Egan) (H.M.V. Record BA412).
 Band—National Military Band, "Christchurch Chimes" (arr. Hare) (Zonophone Record 5119).
 6.39: Tacet.
 6.45: Tenor solo—Joseph Hislop, "Mary" (Richardson) (H.M.V. Record DA901).
 Instrumental—Savoy Orpheans, "Hit the Deck" (Youmans) (H.M.V. Record C1408).
 7.0: News session—Market reports and sports results.
 7.34: Lecturette—Mr. W. J. Fergie, Publicity Branch of the New Zealand Railways, "Excursions by Rail."
 7.40: Lecturette—Miss M. Christmas, Voluntary Organiser, Wellington Federation Women's Institutes, Talk on "Women's Institute Procedure."
 8.0: Chimes of the G.P.O. clock.
 Concert by the Wellington Municipal Tramways Band under the conductorship of Mr. T. Goodall, and assisting artists.
 8.1: March—Band, "Das Junge Battalion" (Zobber).
 Overture—Band, "Giovanni d'Arco" (Verdi).
 8.14: Vocal quartet—Melodie Four, "The Hymns of the Old Church Choir" (Solman).
 8.18: Soprano solo—Mrs. R. S. Allwright, "Shepherds Gay" (Sanderson).
 8.22: Cornet duet—Messrs. T. Goodall and Kay—"Sandy and Jack" (Sutton).
 9.26: Vocal quartet—Melodie Four, "Simple Simon" (Marks).

- 8.30: Humour—Mrs. Mark Tonks, (a) "A Natural Question" (Anon.); (b) "Marks of Distinction" (Anon.).
 8.37: Wurlitzer organ solo—Jesse Crawford, "A Dream" (Barlett) (H.M.V. Record EA488).
 8.40: Tenor solo—Mr. Sam Duncan, "My Pretty Jane" (Bishop).
 8.44: Duet with orchestra—D'Oyly Carte Opera Company, "To Help Unhappy Commoners" ("The Gondoliers"—Sullivan) (H.M.V. Record D1844).
 8.48: Selection—Band, "Tchaikowsky" (Rimmer).
 9.2: Weather report.
 9.4: Vocal duet—Mr. and Mrs. R. S. Allwright, "The Garden of My Heart" (Ball).
 9.8: Bass solo—Mr. W. W. Marshall, "A Bachelor's Love Song".
 9.12: Waltz—Band, "Willowdene" (Rimmer).
 9.16: Tenor solo—Mr. F. Bryant, "O Lovely Night" (Landon Ronald).
 9.20: Humour—Mrs. Mark Tonks, "Nothing and Everything" (Ellis).
 9.26: Selection—Band, "Ivanhoe" (Sullivan).
 9.34: Baritone solo—Mr. R. S. Allwright, "War Song of Biorn the Scandianavian" (Martin Cheek, Blenheim, N.Z.).
 9.38: Chorus with orchestra—D'Oyly Carte Opera Company, (a) "With Ducal Pomp," (b) "On the Day when I was Wedded" ("The Gondoliers"—Sullivan) (H.M.V. Record D1844).
 Violin and cinema organ—Charles Williams, "Melody in F" (Rubinstein) (Zonophone Record 5194).
 9.45: Vocal duet—Mrs. R. S. Allwright and Mr. Sam Duncan, "A Night in Venice."
 9.49: Vocal quartet—Melodie Four, "The Song of the Vagabonds" (Friml).
 9.53: Foxtrot—Band, "Oriental" (Myers).
 March—Band, "Knights of the Road" (Rimmer).
 10.3: Close down.

3YA, CHRISTCHURCH (306 METRES)—THURSDAY, MAY 9.

- 3.0 p.m.: Afternoon session—Selected studio items.
 4.25: Sports results to hand.
 4.30: Close down.
 6.0: Children's session, conducted by Uncle John.
 7.15: News session.
 7.30: Talk—Mr. W. H. Dixon, Professor of Singing, "Musical Competitions and Their Value to Students, Teachers, and the Nation."
 8.0: Chimes.
 8.1: Overture (Rebroadcast of 2YA, Wellington).
 8.10: Programme featuring the song cycle, "The Pagoda of Flowers" (Woodforde-Finden) presented by the Melodious Four:

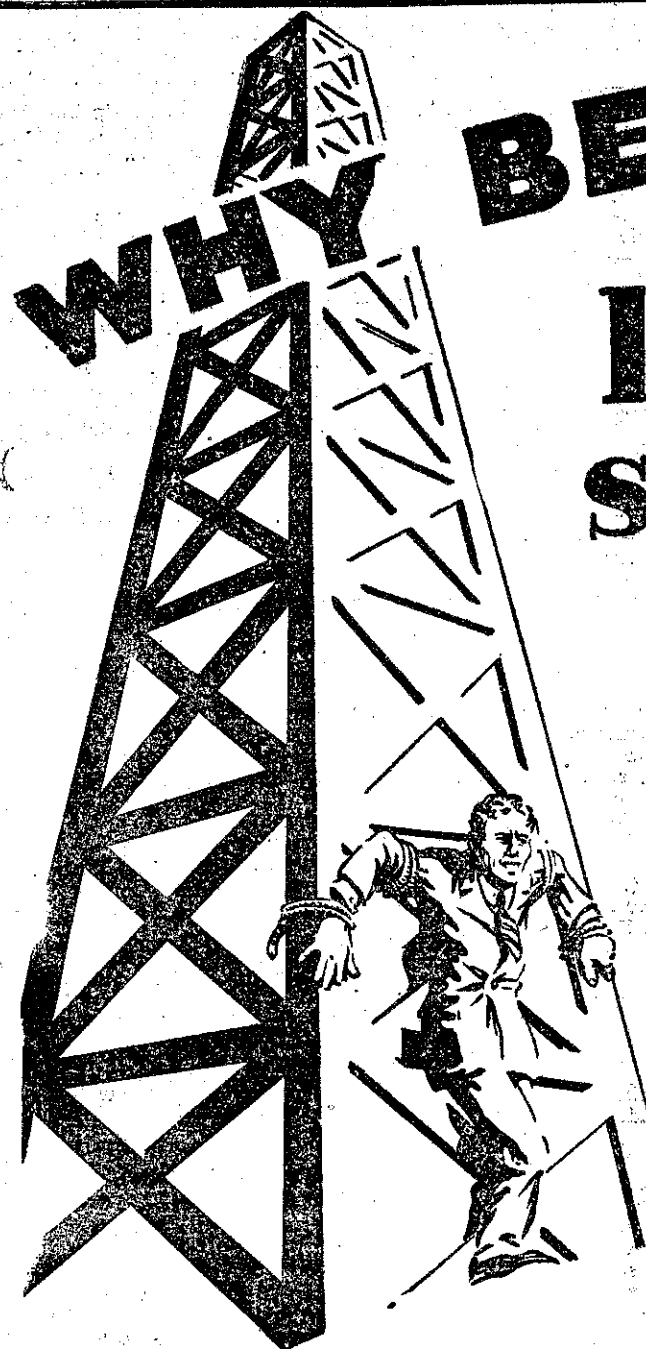
CAST.

Soprano: Miss Frances Hamerton.
 Contralto: Miss Belle Renaut.
 Tenor: Mr. Russell Sumner.
 Baritone: Mr. T. D. Williams.

- Opening chorus—Melodious Four, "Shwe Dagon Pagoda" (Woodforde-Finden).
 Contralto solo—"I Come From Afar."
 Trio and chorus, followed by tenor solo, (a) "Awgatha, Awgatha," (b) "Midst the Petals in Your Tresses."
 Soprano solo—"In My Lacquered Tray Are Roses."
 Contralto solo—"The Star Flower Tree."
 Baritone solos—"God Keep My Thoughts."
 Contralto solo—"Pale Priest Beside The Shrine."
 Contralto and bass duet—"Ah! It Was There To Live and Love."
 Quartet—"Shwe Dagon Pagoda."
 8.48: Pianoforte solo—Miss L. Merle Miller, "Noel" (Balfour-Gardiner).
 8.52: Soprano solos—Miss Frances Hamerton, (a) "The Enquirer" (Schubert), (b) "Whither" (Schubert).
 8.58: Orchestral—San Francisco Symphony Orchestra, (a) "Serenade" (Moszkowski); (b) "Anbade" (Auber); (c) "Liebeslied" (Kreisler) (H.M.V. Record ED6).
 9.5: Weather report.
 9.9: Talk—Dr. J. Hight (Rector of Canterbury College), "Radio Broadcasting—Its Value as an Educational Medium."
 9.24: Grand organ solo—Arthur Meale, "The Pilgrim's Song of Hope" (Battiste) (H.M.V. Record C1277).
 9.28: Tenor solos—Mr. Russell Sumner, (a) "Who Is Sylvia?" (Schubert); (b) "Plaiding" (Elgar).
 9.35: Violin solo—Yehudi Menuhin, "Allegro" (Flocco) (H.M.V. Record DA1003).
 9.39: Soprano and tenor duet—Melodious Duo, "Love's Dream" (Arrgd. Besley).
 9.43: Pianoforte solo—Miss L. Merle Miller, "Lotus Land" (Cyril Scott).
 9.47: Baritone solos—Mr. T. D. Williams, "Rage, Thou Angry Storm" (Benedict).
 9.51: Orchestral—New Light Symphony Orchestra, (a) "Scene De Ballet Marionettes" (Glazounov); (b) "Persiflage" (Francis) (H.M.V. Record B2754).
 9.57: Vocal quartet—Melodious Four, "Folk Song" (Cchumann).
 10.1: Close down.

4YA, DUNEDIN (463 METRES)—THURSDAY, MAY 9.

SILENT DAY



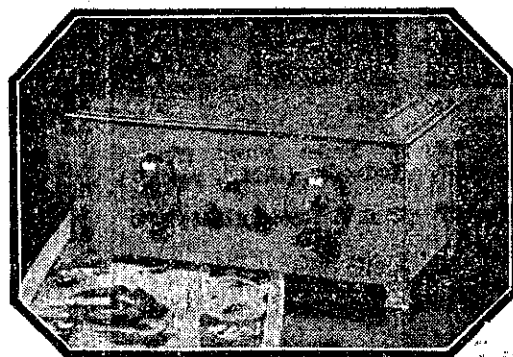
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Friday, May 10

1YA, AUCKLAND (333 METRES).—FRIDAY, MAY 10.

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 Nod and Aunt Jean.

7.15: News and market reports.

8.0: Chimes.

8.1: Overture—Marek Weber's Orchestra, "Vienna by Night" (Komzak) (H.M.V. Record C1507).

8.9: Vocal quartet—Lyric Quartet, "On Wings of Song" (Mendelssohn).

8.13: Instrumental trio—Studio Trio, "Unfinished Symphony—2nd Movement" (Schubert).

8.23: Solo and quartet—Mr. Herbert Richards, "Little Mother" (Parsons).

8.27: Humour—Mr. Alan McElwain, Some Humour.

8.32: Orchestral—Royal Albert Hall Orchestra, (a) "Song of Morning"; (b) "Song of Night" (Elgar) (H.M.V. Record D1236).

8.40: Mezzo-soprano solos—Miss Mary MacCormick, (a) "The Unforeseen" (Scott); (b) "Do not go, My Love" (Hageman); (c) "Evening Prayer" ("Eli") (Costa); (d) "Birthday" (MacFadyen).

8.50: Vocal duet—Messrs Arthur Ripley and Ernest Thomas, "The Moon Hath Raised Her Lamp Above" (Benedict).

8.54: Orchestral—Chicago Symphony Orchestra, "Valse Triste" (Sibelius) (H.M.V. Record ED5).

8.58: Weather report.

9.1: Lecture-recital—Mrs. Daisy Basham and Mr. William Gemmell—"Half-hours with the Great Composers—MacDowell." (1) To a Wild Rose; (2) "The Robin Sings in the Apple Tree"; (3) The West Wind Croons; (4) "Long Ago, Sweetheart Mine"; (5) The Swan Bent Low; (6) The Sea; (7) To a Water Lily.

9.31: Orchestral—San Francisco Symphony Orchestra, "Funeral March of a Marionette" (Gounod) (H.M.V. Record ED5).

9.35: Vocal quartet—Lyric Quartet, "The Volga Boat Song" (Arrgd. Parkes).

9.39: Cello solo—Miss Molly Wright, "Rustic Dance" (Squire).

9.43: Tenor solo—Mr. H. Richards, "Ailsa Mine" (Newton).

9.47: Mezzo-soprano solo—Miss Mary MacCormick, "Ritorna Vincitor" ("Aida") (Verdi).

9.51: Instrumental trios—Studio Trio, (a) "Three Miniatures" (Bridge). 1. Valse Russe. 2. Hornpipe. 3. Marche Militaire.

9.59: Vocal quartet—Lyric Quartet, "Summer Lullaby" (M.S.).

10.1: Close down.

2YA, WELLINGTON (420 METRES).—FRIDAY, MAY 10.

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

8.1: Selected gramophone items.

8.40: Relay from Messrs. Kirkcaldie and Stains' tea-room of music by the Trio.

4.0: Gramophone items.

4.30 and 4.55 p.m.: Sports results to hand.

5.0: Children's session, conducted by Big Brother Jack.

6.0: Dinner session.

Orchestral—Royal Opera Orchestra, "Faust" Ballet Music (first, second, third and fourth movements), (Gounod), (H.M.V. record C1462).

Vocal solo—Chaliapin, "The Calf of Gold" (H.M.V. record DA554).

6.11: Tacet.

6.15: Orchestral—Royal Opera Orchestra, "Faust" Ballet Music (fifth, sixth and seventh movements), (Gounod), (H.M.V. record C1463).

Chorus and orchestra—Symphony Orchestra, "Kermesse Scene" (Gounod), (H.M.V. record D1047).

6.27: Tacet.

6.30: Vocal solo—Madame Melba, "Jewel Song" ("Faust"), (Gounod), (H.M.V. record DB361).

Orchestral—Marek Weber's Orchestra, "Faust" Selection (Gounod, arr. Weber), (H.M.V. record C1511).

6.38: Tacet.

6.45: Vocal duet—Chaliapin and Austral, "Church Scene" ("Faust"), (Gounod), (H.M.V. record DB899).

Orchestral—Marek Weber's Orchestra, "Faust" Selection (Gounod, arr. Weber), (H.M.V. record C1511).

6.55: Tacet.

7.0: News session, market reports and sports results.

7.40: Lecturette—Mr. D. McKenzie, "The Laws of Rugby."

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

8.1: Overture—Orchestra, "Ruy Blas" (Mendelssohn).

8.10: Vocal quartet—Etude Quartet, "Shepherdess and Beau Brocade" ("Rebel Maid"), (Phillips).

8.14: Soprano solo—Miss Gretta Stark, "Love Will Find a Way" ("Maid of the Mountains"), (Tate).

8.18: Pianoforte solo—Miss Patricia Clayton, "Cuban Dance" (Verdantes).

8.24: Baritone solo—Mr. Ray Kemp, "On a January Morning" ("Tom Jones"), (German).

8.28: Instrumental—Orchestra, "Princess Giola" (Campbell): (1) Prelude; (2) Pas des Trois; (3) Dwarf King's Dance; (4) Grande Valse Romantique."

8.36: Recitals—Mr. Barton Ginger, (a) "Not Understood" (Bracken); (b) "Old Letters" (Bracken).

8.43: Contralto solo—Mrs. Ray Kemp, "I Want My Man to be a Landlord" ("The Rebel Maid"), (Phillips).

8.47: Vocal duet—Messrs. Will Hancock and Ray Kemp, "Qui Vive" (Planchette).

8.51: Instrumental—Orchestra, repeat number.

8.59: Weather report.

9.1: Vocal duet—Mr. and Mrs. Ray Kemp, "Gallop in" ("Floradora"), (Stuart).

9.5: Selection—Orchestra, "Pirates of Penzance" (Sullivan).

9.13: Tenor solo—Mr. Will Hancock, "My Life is Love" ("Maid of the Mountains"), (Tate).

9.17: Baritone and soprano—Apollo Granforte and Hilda Monti, (a) "Once Again Shalt Thou Gaze Upon Our Forests"; (b) "Arise Then" ("Aida"), (Verdi), (H.M.V. record DB1153).

9.25: Recital—Mr. Barton Ginger, "The Wife Deserter" (Thomas).

9.32: Selection—Orchestra, "Der Freischutz" (Weber).

9.42: Baritone solo—Mr. Ray Kemp, "Love Has Come From Lotus Land" ("San Toy"), (Sidney Jones).

9.46: Grand organ and cornet—Arnold Grier, "The Lost Chord" (Sullivan), (Zonophone record A309).

9.49: Vocal quartet—Etude Quartet, "Wisdom and Folly" ("The Rebel Maid"), (Phillips).

9.53: Musical comedy selection—Orchestra, "Genevieve de Brabant" (Offenbach).

10.3: Close down.

3YA, CHRISTCHURCH (306 METRES).—FRIDAY, MAY 10.

3 p.m. Afternoon session—selected studio items.

4.25: Sports results.

4.30: Close down.

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

7.15: News session.

7.30: Lecture—Mr. J. Gobbej (under the auspices of Christchurch Poultry, Pigeon, Canary, and Cat Club), "The Preparation of Birds for Show."

8.0: Chimes.

8.1: Rebroadcast of 2YA, Wellington.

8.10: Bass solo—Mr. E. J. Johnson, "Prince Ivan's Song" (Allitsen).

8.14: Cello solo—Mr. Harold Beck, "Arioso" (Mezzano).

8.18: Soprano solo—Miss Renetta Rings, "Ever of Thee I'm Fondly Dreaming" (Foley Hall).

8.22: Tenor solo—Mr. W. Bradshaw, "Mountain Lovers" (Squire).

8.26: Instrumental trio—Christchurch Broadcasting Trio, "Rondo" (Reisiger).

8.36: Vocal quartette—Valencia Quartet, "Comrade's Song of Hope" (Adam).

8.40: Contralto solo—Miss Mary Taylor, "O Lovely Night" (Landon Ronald).

8.44: Humour—Mr. Geo. Titchener will entertain you.

8.49: Tenor and baritone duet—Valetta Duo, "Excelsior" (Balfe).

8.53: Bass solo—Mr. E. J. Johnson, "When the Sergeant Major's on Parade" (Longstaffe).

8.57: Weather report.

9.2: Soprano solo—Miss Renetta Rings, "Killarney" (Balfe).

9.6: Tenor solo—Mr. W. Bradshaw, "Good-bye, Sweetheart, Good-bye" (Hatton).

9.10: Cello solo—Mr. Harold Beck, "Pavane" (Saint-Saens).

9.14: Contralto solo: Miss Mary Taylor, "In Sweet Content" (Trottere).

9.18: Humour—Mr. George Titchener will again entertain you.

9.25: Soprano and contralto duet—Valetta Duo, "The Last Rose of Summer" (trdli).

9.29: Instrumental trios—Christchurch Broadcasting Trio, (a) "Song of the Mountains" (Grieg); (b) "Dreaming" (Schumann); (c) "Hungarian Dance No. 6" (Brahms).

9.39: Vocal quartet—Valencia quartet, "Sleep, Gentle Lady" (Bishop).

9.43: "His Master's Voice" dance programme:

Overture—Marek Weber's Orchestra, "Vienna by Night" (Komzak) (H.M.V. C1507).

Foxtrot—Horace Heidt's Orchestra, "Golden Gate" (Jolson) (H.M.V. EA359).

Foxtrot—Art. Hickman's Orchestra, "Dream House" (Foxe) (H.M.V. EA434).

Foxtrot with vocal chorus—Horace Heidt's Orchestra, "What a Wonderful Wedding That Will Be" (Kahal) (H.M.V. EA359).

10.1: Tenor solo—John McCormack, "I Hear You Calling Me" (Marshall) (H.M.V. DA958).

Foxtrot—Victor Arden and Phil Ohman's Orchestra, "Kiddie Kapers" (Shilkret) (H.M.V. EA401).

Pipe organ, piano, trombone, and harp, Shilkret's Rhythm Melodists, "When You're With Somebody Else" (Gilbert) (H.M.V. EA336).

Foxtrot—Victor Arden and Phil Oman's Orchestra, "Rag Doll" (Brown) (H.M.V. EA401).

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

Guitars and ukelele—Kane's Hawaiians, (a) "Drowsy Waters" (Ailan); (b) "Hilo Hawaiian March" (Zonophone 2992).

Foxtrot—Rhythmic Eight, "So Tired" (Little) (Zonophone EE104).

10.24: Tenor solo—Maurice Gunsby, "With All Her Faults, I Love Her Still" (Rosenfeld) (Zonophone EE87).

- Wurlitzer organ solo—Jesse Crawford, "Dancing Tambourine" (Ponce) (H.M.V. EA301).
 Baritone solo—Maurice Elwin, "Just Give the Southland to Me" (Sissie) (Zonophone EE117).
 10.34: Humour—Jno. Henry and Blossom, "Joe Murgatroyd Says" (Henry) (H.M.V. B2120).
 Foxtrot—Troubadours, "Dream Kisses" (Yellen) (H.M.V. EA289).
 Foxtrot—Jack Hylton, "Souvenirs" (Nicholls) (H.M.V. EA297).
 Waltz—International Novelty Quartet, "Cuckoo" (Jonasson) (Zonophone EE67).
 10.47: Hawaiian—Hilo Hawaiian Orchestra, "Hawaiian Sunset" (Vandersloot) (H.M.V. B2328).
 Yale Blues—Rio Grande Band, "Every Little Thing I Do" (Hackforth) (H.M.V. EA297).
 Hawaiian—Hilo Hawaiian Orchestra, "Sweet Hawaiian Dream" (Coleman) (H.M.V. B2328).
 10.57: Male voices—Revellers, "The Varsity Drag" (de Sylva) (H.M.V. EA332).
 11.0: Close down.

4YA, DUNEDIN (463 METRES), FRIDAY, MAY 10.

- 3 p.m.: Town Hall chimes.
 3.1: Selected gramophone items.
 3.15: Talk on "Fashions," by Miss Buccleuch, of the D.S.A., Ltd.
 4.25: Sports results.
 4.30: Close down.
 6.0: Children's session, conducted by Aunt Sheila and Big Brother Bill.
 7.0: News session.
 7.30: Lecture—Mr. N. D. Braithwaite, "New Zealand Thermal Regions."
 8.0: Town Hall chimes.
 8.1: Overture—H.M. Coldstream Guards, "1812 Overture" (Tchaikowsky) (H.M.V. record C1369).
 8.9: Vocal quartet—4YA Harmonists, "Soldiers' Chorus" (Gounod).
 8.18: Instrumental trio—4YA Broadcasting Trio, "Prelude" (Rachmaninoff).
 8.18: Soprano solos—Miss Mae Matheson, (a) "Had You But Known" (Denver); (b) "Requiem" (Homer).
 8.25: Pianoforte solos—Mrs. E. Drake, selected.
 8.29: Baritone solo—Mr. F. M. Tuohy, "Do Not Go, My Love" (Richards).
 8.33: Presentation of the opera, "Rigoletto" (Verdi), Third Instalment (H.M.V. records D1490/3):

Synopsis: The two previous instalments of this opera told of the courtiers' plan to have revenge on Rigoletto, the hunchback jester to the Duke of Mantua, to whom he rendered ignoble aid in his amours. Rigoletto is much devoted to his only daughter, and is much concerned for her safety. The courtiers plan to abduct her, and they trick Rigoletto into lending his assistance. When he realises what has been done he recalls the curse which old Count Monterone invoked on his head. Gilda has been taken to the palace, and there she is when this evening's instalment of the opera opens. Rigoletto rushes to the palace. His daughter is with the Duke. In distress he attempts to get into the room. The courtiers, who hate him and do not altogether understand what is happening, prevent his doing so. At last, the daughter, released, dashes out. Rigoletto's fears are too well founded. The curse has fallen. Rigoletto swears vengeance on the Duke.

- 9.1: Weather report.
 9.3: Vocal quartet—4YA Harmonists, "So We'll Go No More a-Roving" (Burns).
 9.7: Violin solo—Miss Eva Judd, "Walther's Song" ("The Mastersingers") (Wagner).
 9.12: Mezzo-soprano solos—Miss Mollie Andrews, (a) "Love Triumphant" (Brahme); (b) "The Spinning Wheel" (Schubert).
 9.19: Instrumental trio—4YA Broadcasting Trio, "Second Waltz" (Godard).
 9.24: Tenor solos—Mr. H. A. Johnston, (a) "Somewhere" (Meale); (b) "Love, I Have Won You" (Landon Ronald).
 9.31: Orchestral—Royal Albert Hall Orchestra, (a) "Song of Morning"; (b) "Song of Night" (Elgar) (H.M.V. record D1236).
 9.39: Soprano solo—Miss Mae Matheson, "I Know Not Why" (Bingham).
 9.43: Cello solo—Mr. P. J. Palmer, "Etude Caprice" (Goltermann).
 9.47: Baritone solos—Mr. F. M. Tuohy, (a) "Star of Eve" (Wagner); (b) "Till I Awake" (Woodforde-Finden).
 9.55: Waltz—International Concert Orchestra, "Gold and Silver" (Lehar) (Zonophone record EF22).
 10.0: Close down.

Saturday, May 11

1YA, AUCKLAND (333 METRES)—SATURDAY, MAY 11.

- 3 p.m.: Relay description of Rugby Football Match from Eden Park.
 4.30: Close down.
 6.0: Children's session conducted by Cinderella.
 7.15: News and sports results.
 7.30: Market reports.
 8.0: Chimes.
 8.1: "The Radio Scamps" in "A Night of Fun and Frolic."
 Overture—Orchestra, "Independence March" (Hall).
 Opening chorus—The Company.
 Contralto and chorus—"Far, Far Away."

- Humorous foxtrot—"Bingo Farm."
 Humorous duet—"Oo Loves Oo" (soubrette and baritone).
 Sketch.
 Soubrette and company—"In Gay Paree."
 Cross talk—"The Unwilling Horse" (entertainer and comedian).
 Humour—The Comedian.
 Contralto solo.
 "We're Getting Away With It" (the Company).
 Orchestral novelty—Orchestra, "Snacks in Bars" (Egerer) (with vocal ending).
 Weather report.
 Novelty—Orchestra, (a) "Nalla" (Lange), (b) "Forty-Seven Ginger headed Sailors" (Sarony).
 "Good Ale" (male trio).
 Short sketch—"In the Flesh" (soubrette and baritone).
 Foxtrot duet—"Dancing Honeymoon" (soubrette and baritone).
 Short sketch—"Asking Pa" (entertainer and comedian).
 Humour—Comedian.
 Orchestral—Orchestra, "Emperor Waltz" (Strauss).
 Sketch—"Recruiting" (baritone and comedian).
 "Bovine Barcarolle" (humorous quartet).
 Finale—"Never Say Die" (the Company).
 Novelty—Orchestra, Musical Comedy Selection, "Sally" (Hern).
 10.0: "His Master's Voice" Dance Programme:
 Light orchestral—Picadilly Orchestra, "My Beloved Gondolier" (Tobor) (H.M.V. B2575).
 Orchestral—De Groot and Picadilly Orchestra, "If Only I Had You" (Davies) (H.M.V. B2713).
 Vocal duet—Maurice and Sydney, "I'm Going Back to Old Nebraska" (Sissie) (Zonophone EE117).
 10.10: Chorus with orchestra—Ever Ready Hour Group, "Down South" (Myddleton) (Zonophone EF8).
 Tenor solo—Franklyn Baur, "I'm Away from the World" (Clare) (Zonophone EE107).
 Wurlitzer organ solo—Charles W. Saxby, "Can't You Hear Me Say I Love You?" (Brown) (Zonophone 5094).
 10.20: Mixed voices—The Revellers, Gems from "Tip Toes" (Gershwin) (H.M.V. C1293).
 Foxtrot—Arcadians' Dance Orchestra, "Chilly-Pom-Pom-Pee" (Bryan) (Zonophone 5169).
 Foxtrot with vocal refrain—McEnelly's Orchestra, "What are We Waiting for Now?" (Kortlander) (H.M.V. EA322).
 10.29: Chorus—Light Opera Company, Gems from "Sunny" (Kern) (H.M.V. C1293).
 Duet with violin, clarinet, and piano—Johnny Marvin and Ed. Snella, "Mary Ann" (Davis) (H.M.V. EA339).
 Baritone solo—Jack Smith, "The Best Things in Life are Free" (de Sylva) (H.M.V. EA332).
 10.39: Bass solo—Paul Robeson, "Down de Lovers' Lane" (Cook) (H.M.V. B2777).
 Violin solo—Fritz Kreisler, "Indian Love Call" (Friml) (H.M.V. DA785).
 Wurlitzer organ solo—Jesse Crawford, "My Blue Heaven" (Donaldson) (H.M.V. EA284).
 Hawaiian—Hilo Hawaiian Orchestra, "Aloma" (Bowers) (H.M.V. EA310).
 10.52: Chorus—Victor Arden, Phil Ohman, chorus and orchestra, selections from "Good News" (de Sylva) (H.M.V. EB28).
 Foxtrot—Nat Shilkret's Orchestra, "Where's My Meyer?" (Wolfe) (H.M.V. EA267).
 Orchestral—Victor Salon Orchestra, "The World is Waiting for the Sunrise" (Lockhart) (H.M.V. EA186).
 11.0: Close down.

2YA, WELLINGTON (420 METRES)—SATURDAY, MAY 11, 1929.

- 3 p.m.: Chimes of the G.P.O. clock.
 3.1: Relay description of football match from Athletic Park.
 5.0: Children's session, conducted by Uncle Toby.
 6.0: Dinner session:
 Pipe organ, trombone and harp—Shilbret's Rhythm Melodists, "When You're With Somebody Else" (Gilbert), (H.M.V. record EA336).
 Male voices—The Revellers, "Dream River" (Brown), (H.M.V. record EA384).
 Dance orchestra—Paul Whiteman's Orchestra, "Dixie Dawn" (Trent), (H.M.V. record EA386).
 6.10: Tacet.
 6.15: Vocal duets—Dalhart and Robison, (a) "My Blue Mountain Home" (Robison), (H.M.V. record EA295); (b) "Far Away in Hawaii" (Robison), (H.M.V. record EA295).
 Dance orchestra—Paul Whiteman's Orchestra, "I'm Afraid of You" (Davis), (H.M.V. record DA373).
 6.24: Tacet.
 6.30: Male quartet—De Reszke Singers, "My Lady Chlo" (Clough), (H.M.V. record EA32).
 Piano solo—Pauline Alpert, "The Dancing Tambourine" (Ponce), (Zonophone record EE38).
 Chorus—Every-ready Hour Group, "Down South" (Myddleton), (Zonophone record EF8).
 Dance orchestra—Nat Shilkret's Orchestra, "Dainty Miss" (Barnes), (H.M.V. record EA276).

- 6.42: Tacet.
 6.45: Orchestra—International Novelty Orchestra, "Emperor" Waltz (Strauss), (Zonophone record EF22).
 Vocal trio—Dalhart, Robison and Hood, "Climbin' Up De Golden Stairs" (H.M.V. record EA382).
 Orchestral—Royal Opera Orchestra, "Marche Hongroise" (Berlioz), (H.M.V. record C1279).
 6.55: Tacet.
 7.0: News session—Market reports and sports results.
 7.40: Lecture—Mrs. E. Maslen, secretary W.E.A., "The Work of the W.E.A."
 8.0: Chimes of the G.P.O. clock.
 8.1: Overture—Orchestra, (a) "March of the Tin Soldiers" (Kockert), (b) waltz, "Brunette or Blonde" (Waldteufel).
 8.9: Vocal quartet—Lyric Quartet, "Land of Beauty" (Mendelssohn).
 8.13: Tenor solos—Mr. Chas. Williams, (a) "Blue Rumanian Mountains" (Lohr); (b) "Rumanian Night Song" (Lohr).
 8.20: Instrumental—Orchestra, (a) bell solo, "The Bells of St. Martin's" (La Rondelle); (b) Xylophone solo, "La Piule" (Cole); (soloist, Mr. Les. Probert).
 8.26: Baritone solos—Mr. Will Goudie, (a) "Nobody Knows de Trouble" (Negro Spiritual) (Burleigh); (b) "Up in the Saddle" (Wallace).
 8.33: Mandolin solos—Mr. Lad Haywood, (a) "Dream Boat" (Novello); (b) "The Blue Room" (Rodgers).
 8.40: Soprano solo—Miss May Ormrod, "Within Your Heart" (Trotter).
 8.44: Humour—Mr. Jack Wilkinson, "Matilda" (Weston).
 8.50: Vocal quartet—Lyric Quartet, "Down in Alabama" (Edmonds).
 8.54: Instrumental—Orchestra, repeat number.
 9.2: Weather report.
 9.4: Vocal quartet—Lyric Quartet, Sea Chanties, (a) "A-Roving"; (b) "What Shall We Do With the Drunken Sailor?" (arr. Sharpe).
 9.9: Novelty—Orchestra and Lyric Quartet, "Under the British Flag."
 9.25: Bass solos—Mr. W. Binet Brown, "Blow, Thou Winter Wind" (Ketelbey).
 9.29: Mandola solos—Mr. Lad Haywood, (a) "Love Dreams" (Mendoza); (b) "Roses of Yesterday" (Berlin).
 9.35: Humour—Mr. Jack Wilkinson, "My Girl's Mother" (Weston).
 9.42: Soprano solos—Miss May Ormrod, (a) "The Star and the Flower" (d'Hardelet); (b) "Absent" (Metcalfe).
 9.48: Vocal quartet—Lyric quartet, "Meeting of the Waters" (traditional).
 9.52: Instrumental—Orchestra, dance novelties.
 10.0: Programme of dance music.
 11.0: Close down.

3YA, CHRISTCHURCH (306 METRES)—SATURDAY, MAY 11.

- 3 p.m.: Afternoon session—Selected studio items.
 4.25: Sports results to hand.
 4.30: Close down.
 6.0: Children's session conducted by Aunt Pat and Brother Bill.
 7.15: News session.
 7.30: Sports results to hand.
 8.0: Chimes.

AN "OLD-TIME" PROGRAMME

Presented by "The Revellers" Concert Party.

- 10.0: "His Master's Voice" Dance Programme:
 March—American Legion Band, "March Salutation" (Seitz) (Zonophone EF74).
 Foxtrot—Nat Shilkret's Orchestra, "Lonesome in the Moonlight" (Russell) (H.M.V. EA431).
 Foxtrot—Nat Shilkret's Orchestra, "Fascinating Vamp" (Nussbaum) (H.M.V. EA367).
 Foxtrot—Nat Shilkret's Orchestra, "What's the Reason?" (Atteridge) (H.M.V. EA378).
 10.13: Tenor solo—Maurice Gunsby, "Lay My Head Beneath a Rose" (Falkenstein) (Zonophone EE17).
 Foxtrot—Coon Sander's Orchestra, "Ready for the River" (Kahn) (H.M.V. EA381).
 Waltz—Rhythmic Eight, "Neapolitan Nights" (Zamecnik) (Zonophone EE106).
 Foxtrot—Paul Whiteman's Orchestra, "It Was the Dawn of Love" (Davis) (H.M.V. EA381).
 Waltz—Goodrich Silvertown Cord Orchestra, "The Church Bells are Ringing for Mary" (Colby) (H.M.V. EA381).
 10.27: Comedian—Frank Crumit, "The Song of the Prune" (Crumit) (H.M.V. Record EA366).
 Kinema organ solo—Chas. W. Saxby, "For My Baby" (Kahal) (Zonophone 5143).
 Foxtrot—Arcadians' Dance Orchestra, "Singapore Sorrows" (Le Soir) (Zonophone EE106).
 Waltz—Victor Arden and Phil Ohman's Orchestra, "Chiquita" (Wayne) (H.M.V. EA396).
 10.40: Tenor solo—Franklyn Baur, "Beloved" (Kahn) (H.M.V. EA392).
 Foxtrot—Paul Whiteman's Orchestra, "Louisiana" (Razaf) (H.M.V. EA386).
 Male trio—California Humming Birds, "I Just Roll Along" (Trent) (H.M.V. EA356).
 Foxtrot—Paul Whiteman's Orchestra, "Dixie Dawn" (Trent) (H.M.V. EA386).
 Male trio—California Humming Birds, "She's a Great, Great Girl" (Woods) (H.M.V. EA356).

- Waltz—Rhythmic Eight, "Momsy" (Yellen) (Zonophone EE104).
 11.0: Close down.

4YA, DUNEDIN (463 METRES)—SATURDAY, MAY 11.

- 2.45 p.m.: Relay of Senior Rugby Football Match from Carisbrook Grounds.
 5.0: Close down.
 6.0: Town Hall chimes.
 6.1: Children's session conducted by Aunt Sheila and Big Brother Bill.
 7.0: News session.
 8.0: Town Hall chimes.
 8.1: Rebroadcast of 3YA, Christchurch ("Old-Time" Programme presented by "The Revellers" Concert Party).
 10.0: Dance programme.
 11.0: Close down.

Sunday, May 12

1YA, AUCKLAND (333 METRES)—SUNDAY, MAY 12.

- 3.0 p.m.: Afternoon session—Selected studio items.
 4.0: Literary selection by the Announcer.
 4.8: Studio items.
 4.30: Close down.
 6.0: Children's session, conducted by Uncle Leo.
 6.55: Relay of service from St. David's Church—
 Preacher: Rev. Ivo. Bertram.
 Organist: Mr. E. C. Craston.
 8.30 (approx.): Overture—British Guards Band, "William Tell" (Rossini).
 1. At Dawn; 2. The Storm; 3. The Calm; 4. Finale.
 Soprano solos—Mrs. A. E. Schade, (a) "The Dove" (Landon Ronald); (b) "Ave Maria" (Schubert).
 'Cello solo—W. H. Squire, "Songs My Mother Taught Me" (Dvorak) (Columbia Record 03611).
 Bass solos—Sergeant W. H. Hallahan, (a) "Red Devon by the Sea" (Coningsby Clarke); (b) "Bells of Ely" (Weatherley).
 Contralto solo—Mrs. L. Edwards, "Friend O' Mine" (Sanderson).
 Orchestral—Halle Orchestra, "Queen Mab" (Scherzo) ("Romeo and Juliet") (Berlioz) (Columbia Record 04027).
 Soprano solo—Mrs. A. E. Schade, "Little Brown Cottage" (Dickson).
 Bass solo—Sergeant W. H. Hallahan, "On The Road To Mandalay" (Speak).
 Violin solo—Joseph Szigetti, "Largo" (Corti) (Columbia Record 04129).
 Contralto solos—Mrs. L. Edwards, (a) "As You Pass By" (Russell); (b) "At Dawning" (Wakefield Cadman).
 March—National Military Band, "The Wooden Soldiers" (Launitz) (Columbia Record 3503).
 9.30 (approx.): Close down.

2YA, WELLINGTON (420 METRES), SUNDAY, MAY 12.

- 3 p.m. to 4.30: Afternoon session. Selected studio items.
 6.0: Children's session, conducted by Uncle George.
 7.0: Relay of service from St. John's Presbyterian Church. Preacher, Rev. J. R. Blanchard, B.A. Organist and choirmaster, Mr. C. W. Kerry.
 8.15 (approx.): Relay of concert from the Grand Opera House, Port Nicholson Silver Band.
 Close down.

3YA, CHRISTCHURCH (306 METRES)—SUNDAY, MAY 12.

- 3.0 p.m.: Afternoon session—Selected studio items.
 4.30: Close down.
 5.30: Children's song service.
 6.15: Hymn tunes on vibraphone.
 6.30: Relay of service from Church of Christ, Moorhouse Avenue:
 Preacher: Pastor J. Crawford.
 Organist: Miss E. Hepburn.
 Choirmaster: Mr. H. Ames.
 7.45 (approx.): Gramophone-lecture-recital by Mr. Reg Lund.
 8.25: Mezzo-soprano solos—Miss Myrtle Twose, (a) "God Touched the Rose" (Brown); (b) Selected.
 8.32: Baritone solos—Mr. Bernard Rennell, (a) "The Blind Ploughman" (Coningsby Clarke); (b) "The Rosary" (Nevin).
 8.39: Instrumental trios—Christchurch Broadcasting Trio, "Trio in G Major—1st. Movement—Andante" (Haydn).
 8.43: Contralto solos—Mrs. McKenzie Muirson, (a) "The Rose" (Johnson); (b) "The River and the Sea" (Johnson).
 8.48: Tenor solos—Mr. Bradleigh Crowhurst, (a) "Serenata" (Toselli); (b) "My Task" (Ashford).
 8.54: Instrumental trio—Christchurch Broadcasting Trio, "Trio in G Major—Poco Adagio, Rondo all Ongarese" (Haydn).
 9.6: Mezzo-soprano solo—Miss Myrtle Twose, "With Verdure Clad" ("The Creation") (Haydn).
 9.11: Orchestral—Victor Symphony Orchestra, "Kamennoi-Ostrow" (Cloister Scene) (Rubinstein) (H.M.V. Record EB10).
 9.15: Baritone solo—Mr. Bernard Rennell, "Invictus" (Huhn).
 9.18: Contralto solos—Mrs. McKenzie Muirson, (a) "I Know a Lovely Garden" (D'Hardelet); (b) "Soul of Mine" (Barns).

Notes and Comments

By "Switch"

THE ceremony of laying the foundation stone for the Wellington Citizens' War Memorial on Anzac Day was well relayed by 2YA, Wellington. A splendid idea, also well carried out, was the use of the public address system with loudspeakers distributed at points of vantage among the crowd who attended the ceremony. The address by His Excellency the Governor-General, was a veritable masterpiece, spoken without the aid of any notes and relayed by 2YA with most effective clarity.

THE re-broadcast, by 2YA, Wellington, of the last three rounds of the Leckie-Wilson fight, put on the air by 3LO, Melbourne, was a triumph for the big New Zealand station. Several owners of crystal sets have informed "Switch" that it was the most

successful achievement yet accomplished by 2YA. These "stunts" are of inestimable value in increasing the number of listeners in this country. "Switch" found the rebroadcast by 2YA infinitely clearer than direct reception from 3LO, Melbourne, on the occasion of the fight description.

THE searches for the "Southern Cross" and the "Kookaburra" greatly stimulated listeners' interest in reception of the Australian stations, and scores of Wellington listeners picked up the news, each evening, regarding the searching parties straight from the trans-Tasman stations. The majority of Wellington listeners seemed to pin their faith to the Sydney stations as a source of the latest news, but "Switch" found that not infrequently 4QG, Brisbane, was the most

prompt. 4QG was first in giving the fullest text of the news concerning the finding of the "Kookaburra."

BECAUSE a faint "honk" of a motor-car passing, the studios of 2YA, Wellington, occasionally gets on the air some listeners are disposed to criticise. A studio must be in the centre of a city for convenience of the artists, and the motor-cars' "honks" are difficult to shut out if the studios are to be ventilated. If the studios were to be airtight then the artists would have good cause for objecting. If air is admitted a certain amount of extraneous noise will get in, and the average motorist traversing the city streets is unsparing with his "honks."

2BL, Sydney, has added two more famous signatures to its microphones, those of Squadron-Leader Kingsford Smith and Flight-Lieutenant Ulm. Mr. Eric Bessemer is the hero; and the occasion was the dinner tendered to the flyers by the chairman of National Airways. Mr. Bessemer, by the way, was not quite satisfied with Kingsford Smith's first signature; so he asked him to have another try. Both these signatures have been

engraved, and the microphone constitutes one of 2BL's showpieces.

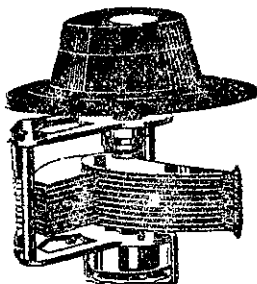
THE recent attempt by 2YA, Wellington, to rebroadcast the speech by Johnny Leckie from 3LO, Melbourne, was utterly ruined by howling valves. Why some would-be listeners should desire to get 3LO direct when a first-class rebroadcast was available is past all understanding. One "howler" was most persistent, and he alone would have ruined the pleasure of hundreds. If we listeners wish to encourage enterprise upon behalf of our broadcast directors, the least we can do is to keep the air clear when these broadcasts are in progress.

THE National Broadcasting Company of America has found five varieties of listener. There is the group which thinks there is too much jazz; and the group which thinks there is too much classical music; and the group which dislikes so many educational talks; and the group which thinks there is not enough of anything; and the group which thinks there is too much of everything. We have another group in New Zealand—those who consider their tastes are the tastes of the majority of listeners.

6.30: Relay of service from Moray Place Congregational Church:
9.24: March—Royal Opera Orchestra, "Marche Hongroise" (Berlioz)
(H.M.V. Record C1279).
9.28: Tenor solo—Mr. Bradleigh Crowhurst, "A Farewell" (Liddle).
9.32: Close down.

4YA, DUNEDIN (463 METRES)—SUNDAY, MAY 12.

3.0 p.m.: Town Hall chimes.
3.1: Selected studio items.
4.30: Close down.
5.30: Children's song service, conducted by Big Brother Bill.
Preacher: Rev. Albert Mead.
8.5: Relay from St. Kilda Band Rotunda of concert by the St. Kilda Band under the conductorship of Mr. James Dixon.
9.15: Close down.



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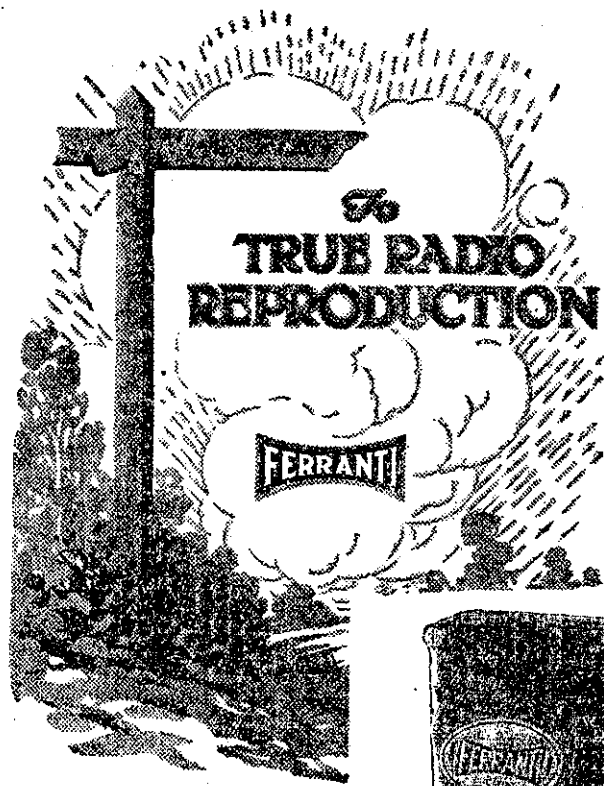
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Output Transformer.

A Rendering Appreciated by an Author.

THE following was forwarded to Mr. Barton Ginger, elocutionist:—
 "Will you accept my thanks for your very fine delivery of 'The Bushman's Child' on Monday evening last. No one realises more than I, the writer, the many faults in the piece and its crudeness, and I greatly appreciate the manner in which you brought out and made to 'live' its one or two good situations. I feel that the congratulations I received from my friends on the occasion of the broadcast were more honestly deserved by the reciter than the author.—Beryl Windsor" (Westland).

2YA Trio Wanted.

IS there any likelihood of the Symons-Elwood-Short Trio ever being heard again from 2YA? During last winter this trio used to provide the "star" items of an evening's programme, but since the Studio Orchestra came into existence the trio has become conspicuous by its absence.
 I am sure many listeners will agree with me in saying that a weekly performance by the trio would be a very welcome addition to the programmes of 2YA.

In reference to the broadcast by 2YA of the second instalment of "Rigoletto," what happened to the soprano aria "Caro Nome"? Certainly, a portion of this aria was broadcast, but, if I remember rightly, that was only the few bars which, after singing the aria, Gilda is repeating when she is seized by the courtiers. The omission of the complete aria rather spoilt an otherwise excellent entertainment.—Hombre (Masterton).

[In endeavouring to suit all tastes, the trio was amplified to the complete orchestra. The personnel still remain and are frequently heard in solos. The aria was rendered complete as far as the gramophone recording is concerned. Any omission was made by the producers.—Ed.]

Our Mail Bag

Play Reading Questioned.

IN discussing the merits of the N.Z. Broadcasting Company, I have very often spoken of their programmes being clean and healthy, such as we delight to have our children listen to. Last Friday night (19th instant), at 1YA, a play was read which I thought was rather unparliamentary, especially as children were listening-in. I think that for the children's benefit Billingsgate could be left out and let the programmes continue to be clean and healthy.

I would like to thank the ladies and gentlemen who broadcast. They have done so much towards giving us such pleasant times at our own homes through the blessings of radio.—George Nicholls (Collingwood).

Sunday's "Vile Programme."

ONE can almost see the General Manager when he is reading the next letter. The writer is an Auckland and certainly knows what he wants—or rather, what he does not want. No doubt, in his next letter to 1YA he will be able to say how greatly improved are the Sunday afternoon programmes.

"I am perfectly confident that not 90 per cent. of the listeners can understand anything of what has been put over the air during the last hour, and now the poor announcer has his usual literary selection thrust upon him, as though he has not enough of it during the week. Granted the announcer does his best to enlighten listeners, but if you are still determined to inflict upon a long-suffering public this class of programme on Sunday afternoon, in the name of all that's holy let us have it sung in English.

"Your policy of educating the public to a crowd of foreigners yelling is doing more harm to radio than anything I know of. With all due thanks to the company, I for one do not wish to be educated to this class of vile programme. A solid hour of operatic programme may appeal to a certain percentage of listeners, but the greater majority would much prefer the Auckland City organ, which was bad enough.

"Barring the announcer, I note it was an hour and twenty minutes before we had one of our own countrymen come over the air. Wellington, I am pleased to note, put over an entirely different programme during the afternoon, and being in the possession of two sets, I was able to note that theirs was more suitable in every way to the majority of listeners, and they generally appear to cater for all classes, not a chosen few.

"Might I suggest that if 1YA cannot cater for all classes of listeners in the Auckland district, the Sunday afternoon sessions cease to be put on the air. I must, in fairness to your engineering staff, express my sincere appreciation of their transmission. Atmospheric conditions were perfect and evidently your engineers were aware of this fact, as it is a considerable period since such perfect transmission was put over by 1YA. Wellington, with their crystal control, could not touch it for being perfectly steady, and wonderfully modulated."

Auckland Municipal Band.

I NOTICE in Friday's issue of the "New Zealand Herald" that the 1YA Musical and Dramatic Committee have been trying to persuade the City Council to allow the Municipal Band to be broadcast. If this means that the R.B.C. are going to pay more for one veto it. I and a great many others I have talked to agree with me that we get far better music from the Artillery Band. I imagine this is because there is too much echo from the city hall. The only time the Municipal Band came through well was when it was relayed from Albert Park. Though not much of a musician, I know what is pleasant to listen to, or the reverse, and agree in every way with "36 Years a Bandsman."—Country Cousin.

Modern Music v. High-Brow.

A WAIRARAPA listener writes:—"In to-day's 'Dominion' a correspondent writes re 2YA afternoon programmes. This gentleman is out for less good music, which he calls 'high-brow,' and more rubbish—'modern music,' and says that nine out of ten people he has asked are of the same opinion. I take this opportunity in the interest of lovers of good music to urge you not to introduce a larger share of the so-called 'modern music.' On the other hand, I believe the Company could and will do very much towards educating the people to be supporters of the better class music. I ask you to at least keep the Sunday afternoons clear of fox-trots."

"N.Z. Radio Listener's Guide?"

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G.M.'s Mailbag

The Question of Varied Programmes.

A CORRESPONDENT says: "In reference to the type of programme which I prefer I would like to offer some criticism on the classical programme broadcast on Tuesday evenings from your station, 2YA. I am extremely fond of all types of music, but by your method of flooding the classical kind into one night, you are causing my sense of appreciation to languish. If you would only give us a variety at every session, the system would be considerably more popular. If it is your wish to educate listeners to a high sense of appreciation of classical music you will, I feel sure, succeed when you realise that a programme of all kinds of music is placed on the air. During the afternoon session at 2YA you flood the final half hour with jazz music, which, if interspersed with the earlier music, would be appreciated, and at the same time allow listeners a fine opportunity to compare the two types.

"In conclusion, I would like to offer a suggestion. When your stations relay the American shortwave stations I think it would please listeners if they were informed of the approximate time of the relay in America.

"In respect to our programmes," replies the G.M., "it is extremely difficult for us, owing to the limitations which characterise a broadcasting service, to please everyone at all times. The preparation of our programme is, of course, of paramount importance, and our experience has indicated that in view of the fact that we are unable to please everyone all of the time, the most desirable alternative is to cater for different sections of our listeners at different definite times.

"Thus, we arrange as far as we possibly can to co-ordinate the programmes of our respective stations, such that a listener with a sufficiently powerful receiving set is able to choose from four different types of programmes on each night of the week. In the case of the person utilising a crystal set he is, of course, able to receive the programmes only from the station within his locality, but in his interest we arrange that the programmes of each individual station are varied on each night of the week. It would be possible for us to broadcast a variety programme on each night, but in view of psychological considerations we have found that this would not be totally desirable.

"Regarding your suggestion that an announcement in respect to time be given when an overseas rebroadcast is conducted, this could quite conveniently be arranged, and we will be pleased to bear it in mind for attention when occasion arises."

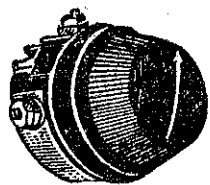
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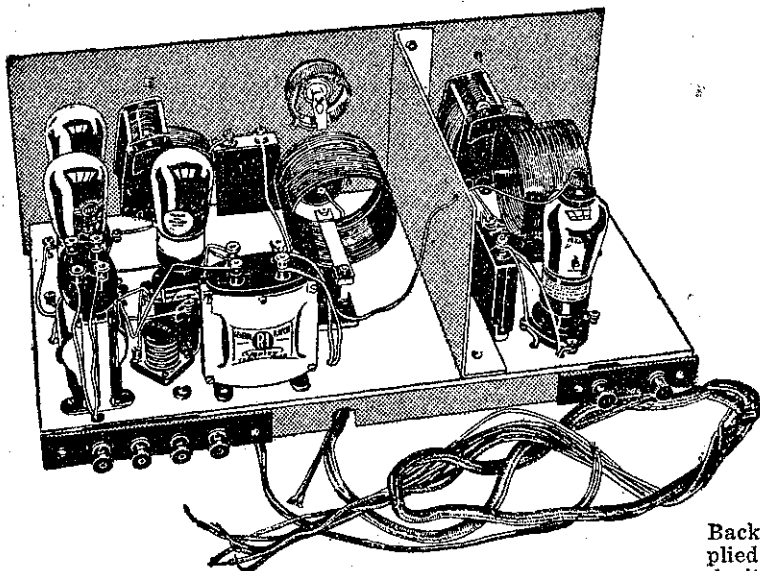
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W. E. A. Lecture---Why Do We Laugh?



BLOW are the notes of a lecture to be given from 4YA by Mr. Lloyd Ross, M.A., LL.B., on Tuesday, May 7, at 7.30 p.m. Special reference will be made to Shaw's "Pygmalion."

"Man is the only animal that laughs and weeps," said the essayist Hazlitt, "for he is the only animal that is struck with the difference between what things are and what they ought to be."

A very dignified portly gentleman slips on a banana skin, and we all laugh at the contrast. That is probably the most elementary form of comedy—the jam-tart type of the moving picture—the comedy for children and savages, when we witness the misfortunes and catastrophes that accidents bring.

The Virtue of Comedy.

IN Shakespeare's "A Comedy of Errors," two twin brothers, indistinguishable even to their wives, have

two twin servants, also alike. The hero plot must be humorous. It is really too easy for a great dramatist. We want more for a good comedy than such artificial situations.

The comedy of manners laughs at the follies, vices, and failings that make us bad members of society.

The dramatist exaggerates but he selects the follies that society may regard as dangerous. So Mrs. Candour speaks in Sheridan's "The School for Scandal," and at the same time Miss Tattle, who was by, affirmed that Lord Buffalo had discovered his lady at a house of no extraordinary fame. But, Lord, do you think I would report such things! No, no! Tale-bearers are just as bad as tale-makers.

Many comedy writers have taken their jobs seriously! They want to improve society. They offer us a sugared pill. They make us laugh and unconsciously we see ourselves as others see us. "A writer of high comedy," says a recent critic, "is a man who in stage plays can put his finger, for our delight, on those moments in

which we see a man's ridiculous ideas revealing something wrong with him as a social being."

Yet comedy is kindly. We laugh at Falstaff, but we love him, too. We laugh at Charlie Chaplain, but he is a little pathetic, too. After all the comedy if it hurt too much would be a tragedy.

Moods in Comedy.

A GREAT play must be universal. An Elizabethan apprentice would laugh at many things that we would regard as unfit for the stage. In 13th century England an insane person, "a fool," was used for comic relief—a genuine idiot would amuse by his antics and gibberish, when to-day, if on the stage at all, he would arouse pity or terror. Insanity is almost too painful for the theatre. Could you give examples of subjects unfit for comedy that once were used, and of subjects that we laugh at, but which a more civilised world will regard as cruel? In a very famous comedy, Congreve's "Way of the World," Millamant, breaking out into mocking laughter as she taunts an unsuccessful rival, cries, "Pardon me, dear creature, I must laugh, though I grant you 'tis a little barbarous." So it is, yet we can still laugh at failures—because we, too, fail. Here, then, is a hint of the characteristic of a true comedy. It may delight in the follies of an age, but it usually seizes on those particular follies that are permanent in all ages.

Sir Toby Belch and Sir Andrew Aguecheek from "Twelfth Night" are not only Elizabethans, they are the revellers of any age. We have among us many Mrs. Malaprops, who misapply high-sounding words, so we delight in Sheridan's comedy "The Rivals." This permanent value we shall find in all the greatest comedies of the ages. Even far back in ancient Greece, Aristophanes pictured the mob orator of to-day. The miser, the hypocrite, the simpleton, the conceited—these are the figures which are not peculiar to any one country or any one time, and they appear indiscriminately in the plays of Shakespeare, Jonson, Moliere, and Shaw.

Another reason why comedy is universal, is that it is full of the zest of life. Synge's "Playboy of the Western World" becomes a hero because he claims to have killed his father. Synge would have no problems. He

did not want to reform mankind. He wanted to stir people to laugh. Synge declared the source of comedy to be "the rich joy found only in what is superb and wild in reality." So one critic has suggested that a source of laughter is the sense of liberation of the natural man from the ties and conventions of society. We are savages still. We have an outlet in full, wholesome, tempestuous laughter, as in a farce.

An Essential of Comedy.

CONFLICT is necessary in a comedy as in a tragedy—a conflict between society and the eccentric, between the savage and the civilised, a conflict between the sexes, or, best of all, the conflict within an individual. "My daughter! O my ducats! O my daughter!" cries Shylock, and we laugh, partly at the incongruity of it, partly at the inner struggle that it reveals. Wit is the rapid expression of a conflict between two fancies. It is the expression of a clash between two several fancies or ideas, combined for one moment together—a pun, a bon mot, a witticism. On these depend much of the modern comedies.

(1) It is sometimes argued that Bernard Shaw will not live because his plays are topical and limited to the criticism of a passing age. Do you find in his plays anything universal? Aristophanes was a social critic like Shaw. His plays are full of topical illusions. He lives. Could you find in Shaw the qualities of both the universal and the topical?

(2) If comedy is a criticism by society of the eccentric or the unsocial, could you have comedy in a Utopia?

(3) Sketch the characters that you would put into a modern comedy to expose some of the evils of to-day. Could you also make it universal?

(4) Bonamy Dobree says that there are only two sorts of comedy—the realistic comedy where the people should show that they mind intensely what they are about, and we laugh at them for it, and the artificial comedy where the point is witty comment, epigram, and clever generalisation, in which the people are interested only in being funny.

Give examples from your own reading. Suggestions and criticisms are invited. The Otago W.E.A. recommends for reading its correspondence course, "Modern Drama." Library books of plays may be borrowed.

Have you ordered your copy of

"N.Z. Radio Listener's Guide?"

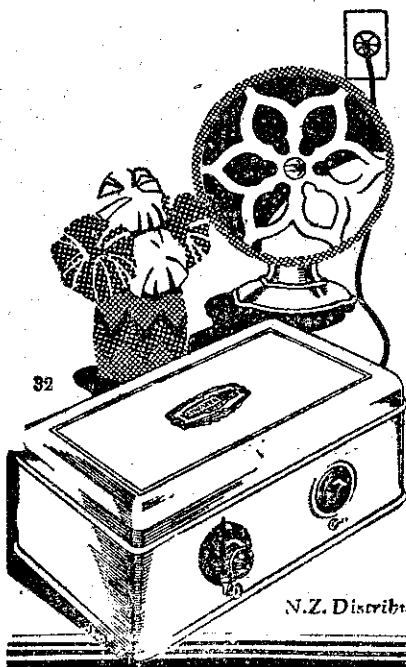
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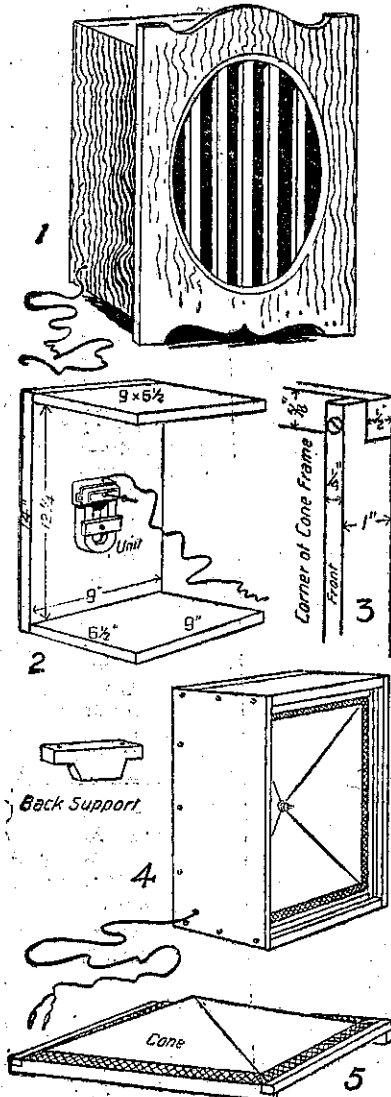
A Quality Loud-Speaker

A Novel Cone-Speaker Easily Constructed



THIS loudspeaker that has been specially designed to suit the "Blue Spot" 66A unit, which has a four-pole balanced armature, which makes it particularly suited for handling large volume with consequent emphasis of the bass. The speaker will be found to have a pleasing mellow tone, not always a feature of home-constructed speakers, and owing to its particular design, static and unwanted high frequencies are well subdued, whilst, provided the amplifier is reasonably efficient, the quality of music and speech will leave little to be desired.

Figure 1 shows the completed speaker, which may be finished in any particular way the constructor fancies,



but dark stain produces a very satisfactory finish. The front grille is not an essential portion of the speaker, but gives a pleasing and ornamental finish. The design of the front may be altered to suit the taste of the constructor, or it may be dispensed with altogether.

An essential feature of the woodwork is that it should be a good and

By "MEGOHM"

solid job. The main portion is constructed of three pieces of inch rimu as shown in Figure 2. The 1-in. timber will be actually 7-8 thick. The unit is attached to the back by a strip of wood through which a wood screw passes. This method of attachment makes it an easy matter to alter the position of the unit slightly when placing the cone. The unit is first to be secured with its driving spindle exactly over the centre of the back of the case.

Sides of 3-8 or $\frac{1}{2}$ in. timber are now to be fitted and screwed on, the joints to be filled with glue or seccotine.

A light frame to hold the cone is now made from two strips of rimu 1 by $\frac{1}{2}$ in. and two strips 5-8 by $\frac{1}{2}$ in. The length of the latter will be about 9 in., and the former about 12 $\frac{1}{2}$ in. The method of joining the corners is clearly shown in figure 3, a $\frac{1}{2}$ in. hole being drilled through the end of the $\frac{1}{2}$ in. strips to take a No. 5 $\frac{1}{2}$ in. screw. This frame should be close-fitting to the inside of the case, so that it will "stay put" whilst adjusting the cone.

The cord to the unit is led out at the most convenient place.

The front may be of $\frac{1}{2}$ in. rimu, and the bars a full $\frac{1}{2}$ in. wide and $\frac{1}{2}$ in. thick. These should be drilled at the ends and secured by thin screws in order to avoid splitting the front. The total height of the front is 17 inches, and width 10 $\frac{1}{2}$ inches, which allows it to project about $\frac{1}{2}$ in. each side. The method of marking out the oval opening is shown in figure 3. A vertical centre line is drawn, and at right angles to this at a height of 8 $\frac{1}{2}$ inches another line is drawn, the intersection being the centre of the oval. At a distance each side of centre on the vertical line, 3 $\frac{1}{2}$ in., a pin or small brad is inserted (B and C), and at A, 3 $\frac{1}{2}$ in. from the centre, a pin is also inserted.

Now tie a piece of thread round the outside of the three pins, forming a triangle. Next withdraw the pin A and in its place hold the point of a pencil, which can be moved around as if to form a circle, keeping the thread taut, and an oval of the required size, 10 $\frac{1}{2}$ in. by 7 $\frac{1}{2}$ in., will be drawn. This is then cut out with a keyhole saw and the front edge well rounded off with a spokeshave and glass-paper.

Two strips 1 in. by $\frac{1}{2}$ in. are screwed to the back as shown in figure 8. When attaching the front to the case for the first time, a few scraps of thick cardboard should be placed on the edges of the case so that a space of 1-16 in. or so will be left between case and front to prevent any chance of rattle.

When finished, the under side of the speaker is 1 5-16 in. above the table, and the back support is made the requisite height.

Making the Cone.

MATERIAL for the cone is made by pasting together two thicknesses of soft "cover-paper" obtained from a printer. The most suitable kinds are usually in good grey and brown shades. Paper with a hard, glossy finish is un-

suitable. Two pieces 15 in. square pasted together will be sufficient. Use cornflour paste, and dry for a few hours under flat pressure.

Fig. 6 shows how to mark out the cone. First describe a circle with a radius of 7 $\frac{1}{2}$ in. In lieu of compasses, use a strip of cardboard with a pin at one end, and a hole for the pencil point, just 7 $\frac{1}{2}$ in. from the pin. Now mark a point on the circle, and from this measure off a straight line 10 5-16 inches long, and from each end of this in the same manner mark off 7 7-8 in. and another 10 5-16 in. Now join these points to the centre, and at X draw a line $\frac{1}{2}$ in. outside the one running to the centre. This $\frac{1}{2}$ in. is for joining up.

Fold the cone along the four dotted lines, keeping the pencil marks outside, and join up with seccotine, keeping the $\frac{1}{2}$ in. piece on the outside, where it will not show. We now have a cone of pyramid shape.

A floating edge has now to be attached, and this may be of thin chamois leather preferably, but thin fabric such as serge or calico may be used if cut "on the bias." One strip is required for each of the four sides, width a little over one inch.

Now apply seccotine to a width of $\frac{1}{2}$ in. to the outside edges of the cone, and attach the leather or fabric strips, overlapping $\frac{1}{2}$ in. At the corners mitre the strips, but do not overlap them.

When the strips are firmly attached to the cone the frame is taken, and to the side on which the wood strips are all level the floating strips are carefully pinned down in position. When correctly centred, remove the pins one by one, and apply seccotine to hold the leather or fabric, which should not be

pulled too tight, though slackness must be removed.

Adjusting the Cone.

WHEN all is set, the speaker is placed on its back, and the cone, with hole at the apex, is gently lowered, keeping even with sides of the case. If it does not drop exactly over the end of the spindle, feel for its position to show how far the unit is to be moved, and finally get the spindle to its exact position.

The back nut should be about half an inch from the end of the spindle, and should be secured to it with seccotine at the back. Figure 7 shows the order in which washers are placed upon the spindle. The card washers may be thick paper, and the metal washers should not exceed 3-8 in. diameter. Screw up tightly, as any slackness means loss of volume. Finally, secure the front nut with seccotine to prevent it working loose and rattling.

Now, with the speaker connected to the receiver giving good volume, adjust the cone by moving backwards or forwards until the best position is found. The tendency should be to keep the cone forward as much as possible.

When the position has been settled, the cone may be held in place by a couple of small brads through the $\frac{1}{2}$ in. strips of the frame.

The 66a unit retails at 30s., and may be procured through any radio dealer, but in case of difficulty may be obtained from the Rodger Importing Co., 159 Manchester Street, Christchurch, for 31s. post free.

A Baffle-board Cone.

A cone with less work in construction can be made for a balanced-armature unit by pasting together three thicknesses of cover paper as already mentioned. Cut out a circle nine inches diameter, cutting out a wedge-shaped section of 50 degrees or 1-7th the circumference. Join with seccotine.

The baffle-board is three-ply 2ft. by 3ft., or larger, with a round hole in the centre half an inch larger in dia-

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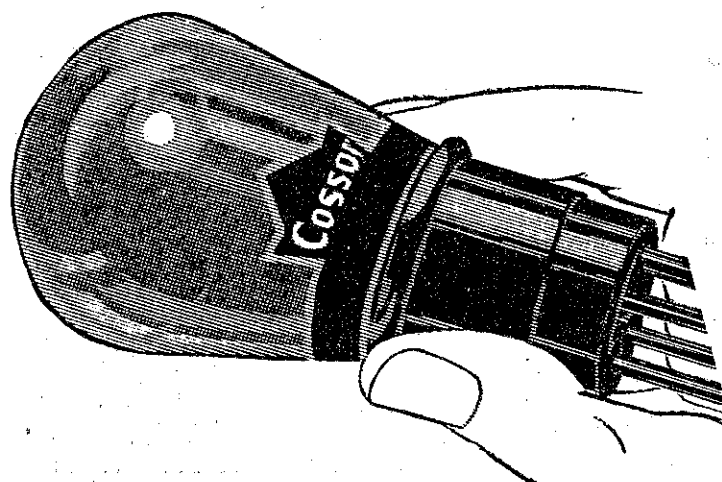
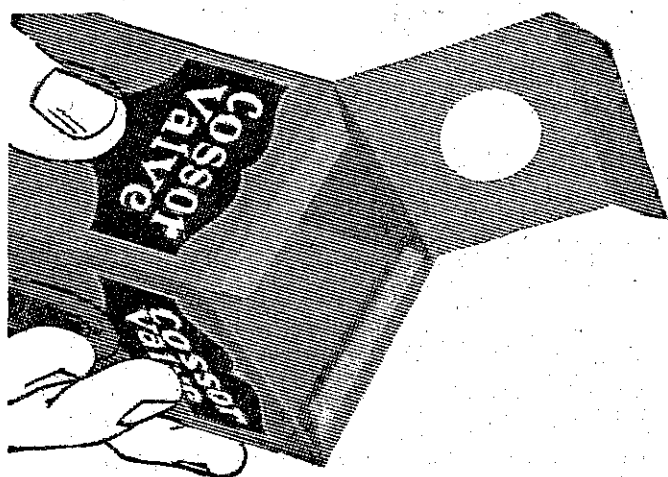
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RADIO LTD., Commerce Building,
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meter than the cone. A quarter-inch is turned flat all round the edge of the cone, and to this is attached leather

cut to the correct curve, in strips 1 in. wide. The outside edge of leather is then glued to the edge of the hole in baffle.

A 4 by 1 strip is screwed to top and bottom edge of back of baffle, and to this is secured a similar strip to hold the unit at the correct distance behind the cone. The unit is clamped to the strip with a cross-piece of wood and a screw. Either side of the cone may face the front.

To Help the Constructor.

THE constructor should be thoroughly satisfied with the new "Guide." Sets and accessories receive the fullest attention. Here are some of the excellent constructional features—crystal sets and amplifiers, the four-valve B.D., the B.D. with parallel feed, the Instage R.F., B.D., the adapted screen grid B.D. (single dial control with trimmer), a two-foot cone, speaker, power transformers, A battery charger, B eliminator, and theoretical circuits of the most popular "Record" circuits, and including the A.C. Browning Drake and the A.C. neutrodyne.

Valuable Lectures from 1YA

WHAT is really needed, but difficult to obtain, has been accomplished by the management of 1YA. Commencing from May 2, a fortnightly series of talks will be delivered during the children's session on "Vocational Selection." These talks will be of general interest both to the parents and to the elder boys and girls. The first talk will be on "The Church" and the second "Medicine." Leaders in each profession will speak in these lectures so that they will be invaluable to the younger folk or to those interested in their career.

The Finer Details of Radio.

IT is regretted that "Finer Details" have been held over for a few issues, but readers can look for its reappearance next week, when a series of articles on "Thermionic Valves" will be commenced. These will deal with valves under the following heads:—

1. As Amplifier.
2. As Detector.
3. As Screen Grid and Pentode.

IF one of the plugs from an accumulator is lost do not block up the hole with a cork or wooden stopper, but drill a small hole in this, or otherwise the gases formed inside the cell will have no opportunity to escape.

BEFORE commencing to build a new set, it is an excellent plan to run over your screw-drivers and make sure the edges are not blunt, as a little treatment with a file may prevent a slip and a consequent bad scratch.

RADIO DIRECTORY

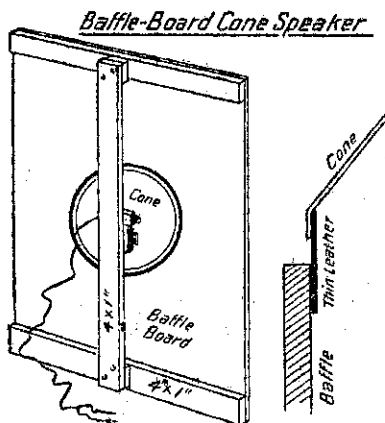
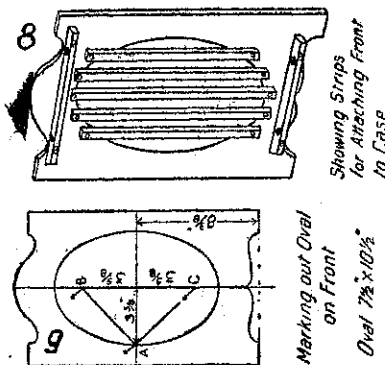
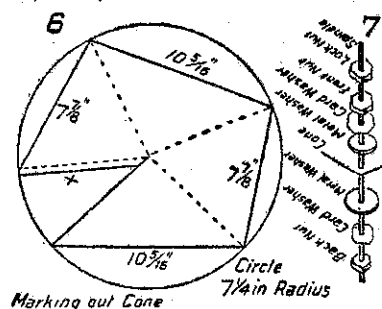
What to Buy and Where

CITIES

- | | |
|------------------------------------|--|
| ALTONA & HAMMARLUND. | Johns, Ltd. |
| ROBERTS SETS. | Chancery Street, Auckland. |
| ATWATER-KENT RADIO | Frank Wiseman, Ltd. |
| | 170-172 Queen Street, Auckland. |
| BREMER-TULLY RADIO | Superadio, Ltd., |
| | 147 Queen Street, Auckland. |
| BURGESS RADIO BATTERIES, | All Radio Dealers. |
| CROSLEY RADIO | Abel, Smeeton, Ltd., |
| | 27-29 Customs St. E., Auckland. |
| CROSLEY SETS | Lewis Eady, Ltd., |
| | Queen Street, Auckland. |
| DOMESTIC VACUUM AND | Radio Co., Ltd., |
| P.R. AERIAL MASTS | Strand Arcade, Auckland. |
| FERRANTI RADIO COM. | A. D. Riley and Co., Ltd. |
| PONENTS | Ave., Auckland, and all leading dealers. |
| GREBE RADIO | Howie's, |
| | Dilworth Building, Custom St., Auckland. |
| MULLARD VALVES | All Radio Dealers. |
| PREST-O-LITE. Car and Radio | L. J. Purdie & Co., Ltd. |
| Battery Service | 97 Dixon Street, Wellington. |
| RADIOLA RECEIVERS and | Farmers' Trading Co., Ltd., |
| Expert Radiola Service. | Hobson Street, Auckland. |
| T.C.C. CONDENSERS | A. D. Riley and Co., Ltd. |
| | Ave., Auckland, and all leading dealers. |

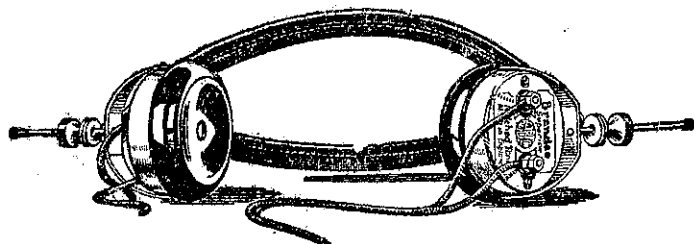
COUNTRY TOWNS

- | | |
|-----------------------------------|----------------------------------|
| CROSLEY RADIO | J. C. Davidson, |
| | Main Street, Pahiatua. |
| CROSLEY SETS | F. H. Jellyman, Ltd., |
| | Devon Street, New Plymouth. |
| CROSLEY RADIO | D. A. Morrison & Co., |
| | Victoria Avenue, Wanganui. |
| MAJESTIC, ATWATER-KENT | |
| AND APEX ELECTRICAL | |
| SETS. Also Bremer-Tully, | Radio House, Hamilton. |
| Radiola and Browning-Drake | G. S. Anchor, Manager. |
| PHILIPS VALVES AND | |
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Short-wave Jottings

MR. SELLENS, our short-wave correspondent writes: With the advent of summertime in Britain we can now hear 5SW from 5.30 a.m. Daylight-saving commences in America on April 28; this fact has been announced recently from the American stations.

A "reception verified" card has been received from W6XN, the short-wave station of KGO, Oakland, California. The following particulars are given: Wavelength, 23.35 metres; power, 5 kilowatt; schedule (New Zealand time), Wednesday, Thursday and Saturday, 5 a.m. till 8.30 a.m.; Wednesday, 1.30 p.m. till 7.30 p.m.

Saturday, April 20.

RECEPTION from PCJ, who did not commence till 5.50 a.m., when strength was RS, was mushy most of 5SW was mushy also, speech being only the time, with short spells of clearness, about 50 per cent. readable. PCJ at 1 p.m. was R2, increasing to R8-9. The early part of the programme was for North and Central America and Canada. Later Australia, New Zealand, Tasmania and the South Pacific islands were called. Reception was poor at first, but improved later, and except for slight static was nearly perfect.

KDKA was good strength but spoilt by a strong ripple or H.F. hum throughout. 2XAD was very good, reaching R9. Morse station was troublesome at times. An American on about 32 metres at 4 p.m. was heard calling "Hullo, London,"—ville calling, some times were given in G.M.T. Readability was poor on account of weak signals and slight rapid fade. This station or another on the same wavelength has been heard since and appears to be W2XG, with his word tests.

The new Philips short-wave station PHI at Huizen, Holland, was heard from shortly after 4.30 p.m., when the test commenced, till 11.30 p.m., when they concluded. Strength at first was very weak—just audible, increasing to its maximum of R8 at about 7.30 p.m. Signals then decreased to R5 till after 11 p.m., with a sudden increase just before they signed off at 11.30 p.m. sharp with the Dutch National Anthem.

It is interesting to compare signal strength between these Dutch stations, within a few miles of each other, at the same time.

After Endless Tests

I decided that that Screen Grid will not give the average man satisfaction in Short-wave work. I then decided to build all Short-wave Sets in future without a Screen Grid Valve, thereby cutting cost and yet still being able to build the **BEST SHORT-WAVE SET IN THE DOMINION.**

MACK'S RADIO

76 KENT TCE., WELLINGTON.

Telephone 20-798.

PCJ on 31.4 metres at 5 p.m. was R9, reception perfect. PHI on 16.88 metres at the same time was about R2 and very unsteady. The wavelengths, of course, will have much, if not all, to do with the difference in reception. PHI is reported by Philips to be one of the most powerful short-wave stations in the world. RFM at R8-9 was very good except for static.

Sunday, April 21.

KDKA at 11 a.m., organ music, R3-4. Later in the afternoon volume was R9, but music and speech very rough. 2XAD was R4 at 1.30 p.m., increasing to R9 by 3.30 p.m. After the "Lucky Strike" hour it was announced that the next hour would be dedicated to Commander Byrd and his expedition. This consisted of musical items and messages. 2XG was heard with a word test—"Write down"—on about 32 metres. 2XAL, shortwave station of WRNY, was heard very faintly just below 2XAF's wavelength.

Monday, April 22.

FROM 6.30 a.m., 3LO was R9, clear and steady, with severe fading. Static was too bad in the evening for listening.

Tuesday, April 23.

5SW commenced at 5.27 a.m. at R7. Big Ben was heard, but it was impossible to understand talk on account of rapid fading and rushing noises. Strength improved later, but not intelligibility. A woman was talking on about 15.4 metres at R3. "Hullo Dandeong, Hullo Berlin, here is—" was heard on about 14.8 metres. Dutch talk, I think. R4 at first, increasing later. This appeared to be duplex telephony between these two stations.

At 7.20 p.m. music was heard on about 15.8 metres at R8. This suddenly ceased at 7.25 p.m. without a call being given, the station going off the air. At 9.30 p.m. the same station was calling "Hello, Bandoeng," after a long talk. Later, "Hello Bandoeng, here is—" (here followed a long name, quite clear, but not understood).

Wednesday, April 24.

5SW announced that tests between antenna A and B would be discontinued after 2300 G.M.T. on Tuesday, April 30. In the meantime, reports would be welcomed of reception on these different aeriels. After Big Ben, the second of two talks on "Danish Life" was heard. Strength R9. Slight rapid fade spoils readability, which is 100 per cent. with careful listening. Pianoforte items followed, with more talk later. At 6.17 a.m. the National Anthem was sung, followed by an introduction, something about "celebration of—," rapid fade, too bad to hear properly.

On about 15.8 metres, foreign talk, with "Hullo Paris, Hullo Buenos Ayres, Hullo Bandoeng." Strength R9. Very clear.

W6XN (KGO) was just readable at 6 a.m., with their "Californian Home Life Hour." This station was again tuned in at 5.50 p.m., when the "World's News" was being given. This was followed by songs from Shakespeare's time. An interesting programme was heard at R9, closing at 6.33 p.m. ZL2AX and ZL2BE were in good form, both were R9.

Thursday, April 25.

RECEPTION from 5SW at 1.30 a.m. was poor, although strength was fair till closing at 10.20 a.m. when Big Ben was heard striking 11 p.m. 2ME was transmitting from 12 a.m. to 1.25 p.m., relaying the Anzac Day ceremonials from

Canberra, unveiling the commemoration stone by His Excellency the Governor-General. Strength was about R5, 100 per cent. readable, but spoilt by line noises. It was announced afterwards that the trouble was at Canberra, where a gale of 60 miles per hour was blowing. 2XAD was R6 at 1.30 p.m. An advertising hour from 2 till 3 p.m., after which dance music from New York.

KDKA transmitted music by the Westinghouse Band from the William Penn Hotel, 22.4 metres about, a man and woman were heard talking in a foreign language, R3. 2XG on 32 metres word test at 4.35 p.m. On about 37 metres foreign talk was heard at R5. At 5 p.m. PLE (?) on about 15.74 metres playing records was heard at R5. He closed at 5.20 p.m. without any announcement or call being given.

Friday, April 26.

5SW opened with Big Ben, followed by talk on operas. A piano recital followed, with another talk at 6.5 a.m. VK2ME on 28.5 metres, and VPD, Suva, on 20.795 metres, were conducting a duplex telephony test during the evening, both were very good at R9.

Short Wave Broadcasts

FOLLOWING is the schedule of the short-wave broadcast stations in Schenectady, New York State, U.S.A.:

Call sign.	Wave length (approx.)	Day.	Time—G.C.T.
W2XAD	19.96 metres	Sunday	2030-0415
W2XAD	19.96 metres	Monday	2300-0500
W2XO	21.96 metres	Monday	1900-2100
W2XAF	31.48 metres	Monday	2300-0500
W2XAF	31.48 metres	Tuesday	2300-0500
W2XAD	19.96 metres	Wednesday	2300-0500
W2XO	21.96 metres	Thursday	1900-2100
W2XAF	31.48 metres	Thursday	2300-0500
W2XAD	19.96 metres	Friday	2300-0500
W2XAF	31.48 metres	Saturday	2300-0500

The Short Wave Section.

LIKE all other sections of listeners, the short-wave enthusiast has been catered for in the new "Guide." A very large and comprehensive section is devoted to short wave. The chapters are numerous and varied. Mr. Selens tells the fascinating story of the year's accomplishments and has compiled the most comprehensive list of stations yet published (that is not an idle claim). An experienced technician and constructor describes the most up-to-date short-wave receiver with plug-in valve base rails, a screen grid adapter, and compiles valuable hints on short-wave reception.

No short-wave enthusiast should be without his copy.

Conditions Excellent

IN reference to my previous report on following 45SW's session over midday, I am extremely gratified to acknowledge a report from Mr. Tripp, of Glencair Station (unfortunately I have mislaid Mr. Tripp's letter, so I hope he will write to me again. Manix, and vy, 78's OM!).

Mr. Tripp states that he has, on two previous occasions, followed 5SW through, so I see I am not the first one on the field. He has also written Home and suggested to 5SW that they commence their session (6.30 a.m., N.Z.M.T.)

by calling "Hello, New Zealand!" I must compliment him, I think that is an excellent idea.

Short wave reception in this locality has been very good lately, especially the afternoon Americans. To run 2XAF, KDKA, CJRX, 6AN, or 2XAD at full volume after 3 p.m. requires a dynamic speaker. RFM is not as good now as he was a couple of months ago; but after his programme last night there is no growl.—Eric A. Perry (Wairoa).

Official Time Signals

FROM the Dominion Astronomer, Dr. Adams, comes the following information:—

It may interest your readers to know that the following short-wave time signals are heard regularly at this Observatory:—

- (1) From Annapolis, Washington, at 03h. G.M.T. (eq. 2.30 p.m. N.Z.T.), on 24.9 metres.
- (2) From Annapolis, Washington, at 08h. G.M.T. (eq. 7.30 p.m. N.Z.T.), on 37.4 metres.

Mr. H. W. Young, of Waikeri, Herekino, North Auckland, reports the reception, on April 13, of the short-wave time signal from 5SW, Chelmsford, England. The Chelmsford signal consists of six dots, beginning five seconds before the hour, and finishing exactly on the hour, of G.M.T. The New Zealand times were 12.30 a.m. and 8.30 a.m. Mr. Young also reports that he has heard the clock chime hours and quarters from Pittsburgh, U.S.A. When the clock struck 12 (midnight) in Pittsburgh, it was 4.30 p.m. in New Zealand.

FOR SALE OR EXCHANGE

The rate for small advertisements under this heading is 2/- cash for 20 words, and twopence for every other word thereafter.

FILING COVERS for "Radio Record," strong board, pierced, 1/6 post free. "Radio Record, P.O. Box 1032, Wellington.

WANTED—Used Edison or Hawley Wet "B" Batteries. Any condition. Write particulars to C. Kyle, Auckland.

KEEP your "Records" neat. Filing covers, strong, printed and pierced, 1/6 post free.—"Radio Record," P.O. Box 1032, Wellington.

8-VALVE Radio Receiver, in new condition, with Valves. Also good Radiola Speaker, P.B. Eliminator. Apply "Valve," Box 1032, Wellington.

5-VALVE Raleigh Radio Set and 5-Valves, in good order. Reason for selling, owner going in for All-Electric Model. Freight paid and an A and B Battery Charger given in free with Set. Apply "Receiver," Box 64, Henley, Otago.

HAVE you ordered your "Listener's Guide"? 2/6 from booksellers and radio dealers, or 2/9 post free from the publishers, Box 1032, Wellington.

Printed and published for the New Zealand Radio Publishing Company at the registered office, Wakefield Street, Wellington of the Wellington Publishing Company, by Archibald Sando, of 47 Freyberg Street, Lyall Bay, FRIDAY, MAY 3, 1929.