

## World Peace

(Continued from page 8.)

alarmist rumours of invasion than they were in 1925, and an official summary of the situation sent out by the League of Nations and broadcast from different national stations would do a lot to allay general uneasiness such as the Greco-Bulgarian dispute caused in neighbouring countries.

There is some talk of constructing for the League of Nations not only an ordinary wireless station to ensure rapid communication with all governments, but also a broadcasting station which would be used in cases such as this.

But even should this scheme never be fulfilled, I am convinced that broadcasting will be one of the most valuable factors in preserving the peace if and when Europe is again faced by a crisis such as that which followed the murder of an Austrian Archduke at Sarajevo a little over fourteen years ago.

**BUT**, of course, the greatest value of broadcasting—and probably the greatest value of the League of Nations—lies in steady work of international education.

A year or two ago a surgeon had been having a dig at me and I went to stay in the Alps to recover. The place was very quiet, for it was at that period when all the hotels are shuttered up and the local shopkeeper has gone away on his holiday. But

there was a good wireless set. And for hour after hour I switched myself round Europe until I knew the voice of the announcer in Vienna, or Barcelona, or Stuttgart as well as I knew that of my host.

I still had my enemies, but it was their bad singing, or, still worse, the great slabs of advertisements they inserted between each musical item—and not their nationality—which made me dislike them.

We may not all be able to see exactly where Brunn, Huizen and Lahti are—I should hate to have to draw a map of Finland, let alone to put Lahti on it—but our wireless programmes show us such places exist; we learn, with the help of the wavelength, to distinguish between one odd idiom and another, and we can polish up any languages we know, or like to think we know.

### Understanding Other Nations.

**THIS**, of course, applies only to the owners of the more expensive sets, but the international programme is still in its infancy. I look forward to the time when the B.B.C. and my simple crystal set will make it difficult for me to believe that I am sitting at home in London, and am not in some foreign country. There will be a few typical jokes, a representative comedian, folk music, the noises of the streets, the flute or song of the shepherd, and a short talk that will give me less an idea of the country's art and archaeology than of its "atmosphere."

This is an impossible subject to write about, because you cannot set limits to the influence of broadcasting. Clearly, if we could travel, and travel enough to get over that first feeling of strangeness we experience when we go abroad, there would be no more wars, because it would no longer be possible to look upon "foreigners" as beings very unlike ourselves, and civil war is out of date. But we cannot all travel, and the next best thing

## Symphony Orchestra

### Second Recital from 2YA

**THOSE** who listened-in on Thursday night were treated to a musical feast when the Wellington Symphony Orchestra, under the baton of Mr. Leon de Mauny, gave its second recital.

The first half of the programme was devoted to the works of Beethoven, and the opening number was the overture, "Men of Prometheus." Although this work of Beethoven's is not considered to rank very highly, it was, nevertheless a financial success, and enabled its composer to live in comfort for some time. The work was played with charming fluency, the duets between strings and wood-wind being a feature of the performance. The whid was, perhaps, a little too strong for the strings, and at times completely drowned the latter. However, the feeling of vigour and exhilaration which the master desires to convey was well expressed by the orchestra.

The second number was one of the most enjoyable of the evening. This was the "Romance in F" for violin and orchestra. The solo role was played by Mr. de Mauny, while a light accompaniment was conducted by Signor A. P. Truda. The tone of the violinist was mellow and rich, and expressed that delicacy and refinement that characterises this work of Beethoven's.

The "magnum opus" of the evening

is to hear the life of other countries. A foreign newspaper must always look a little strange and unusual, but a programme broadcast from Berlin is not necessarily very different from one broadcast from Paris or London. Nothing in our complex civilization can do so much as the microphone to abolish that ignorance which makes for international distrust.

was the "Symphony Eroica." This work, dedicated to Napoleon, is considered to be one of Beethoven's greatest and most difficult works. The first movement, with its intricate melody, was played with sympathy, and the dialogue between string and wind left little to be desired. The second movement, the funeral march, is typically Beethoven, and contains a deep note of mourning played by the lower-pitched wood-wind, while string and flutes combine in conveying the feeling of tears and sorrow.

The third movement is in charming contrast with the previous movement. Sorrow is forgotten, all is happiness—a movement bubbling over with "jois de vivre," reminiscent of Mendelssohn in his happier moments. But toward the end of this movement there is heard again that note of sadness.

The finale was played with decision and firmness, and ended an excellent performance of a difficult work, with a final burst of triumphant music.

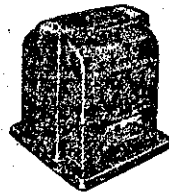
The second half of the programme was devoted to the lighter masters. A fantasia from "Tosca" was played with that light and shade which all of Puccini's work demands.

The last number was easily the best-handled of the evening's works. The "Homage March" from "Sigurd Jorsalfar" is considered by some to be one of the finest and most stirring marches in existence. There is triumph in every note, and the great crescendo in the last movement sounded like the deep notes of the organ, in front of which the orchestra was seated. So fine did the audience deem this number that the applause did not cease until the conductor assented to repeat the last movement. This repetition brought a most enjoyable concert to a close, and one in which every individual member of the orchestra is to be congratulated for contributing to one of the most successful symphony concerts in Wellington's musical history.

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