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This Week's Special Article

Ironclad Minority Programmes And the Cultural Mission

A FEW weeks ago E. M. Dorkin wrote on this page: "The classical hours of the nationals to-day smack far too much of the music mistress mentality to do anything but antagonise John Citizen."

The statement is one which will bear further consideration. One might put it more strongly. Whatever programme organisers may say, there has been little appreciable effort to coerce the listening public of New Zealand into an appreciation of good music, other than by the force of arbitrarily selected and presented programmes.

The education of an adult population is a matter which requires supreme tact and supreme will. Thus, if I am told by the Director of the National Broadcasting Service that a greater appreciation of classical music would improve my soul, I might agree; but no force, no arbitrary presentation of a programme of classical music would make me desert my standards of judgment in selecting my radio entertainment.

On the other hand, if no indication had ever been given by the radio authorities that they intended to save me and if the slow development of higher standards was determined upon, unknown to me, it is a worthwhile assumption that my tastes would develop unconsciously. I would have no feelings of apostasy in suddenly discovering that, I did like that baritone singing "The Erl King," or that pianist playing "Sonata Pathétique." The enjoy-

H. M. POWER, a new "Record" contributor, touches the province of the programme organiser in this article. There are two sides to every argument—and in this argument he states HIS side lucidly.

ment would be mine; and mine the discovery that those fellows, Schubert and Beethoven, for all their fearsome names, could compose entertaining music after all.

It is fairly true, I think, that most people well entertained do not bother to reason the sources of their enjoyment.

In view of the peculiar psychology of the public, I suggest that the National Service's present method of providing arbitrary programmes for a minority is open to criticism. A demand that an unenlightened public should forsake lifelong standards of appreciation and make sacrifices for a musical education is a Utopian demand. It cannot be answered.

The classical hour in the afternoons is a "classical" instance of the suggestion of force. So far as my experience of 2YA is concerned, I have observed that the hour generally begins with an overture—"Rienzi," and "Barber of Seville," and so on. Pleasant stuff, often brilliantly played, and easy to listen to. A song or a couple of songs follow: Lehmann in lieder, or Gigli, and so on. Exceedingly pleasant.

So far, so good. But—and I always suspect here, that the station staff settles down to the fourth chapter of the latest Dorothy Sayers—the rest of the programme becomes definitely "advanced." A concerto lasting anything from 20 minutes to half an hour is played, almost without exception.

If I understand musical terms correctly, I concerto is one of the highest developments of intellectually-composed music. Devoid almost completely at times of melody, concertos (Cont. next page.)

In the Wake of the Week's Broadcasts

I had heard Priestley's "Laburnum Grove" over the air before the Kathleen Falconer production was broadcast by 4YA last week, so my greatest interest lay in trying to pick flaws in a local presentation of

NOT MANY WOULD SWITCH OFF

a difficult play. "Laburnum Grove" is a very "talkie" play, and demands differentiation of voices if confusion is to be avoided, a point not always, by any means, borne in mind by producers. I thought Miss Falconer must have given this aspect very careful consideration, for a marked difference in the various voices could be noticed. The whole presentation hinted at a realisa-

tion of microphone values, and producer and cast deserve praise for the manner in which they handled a tricky and lengthy play. A play has to be well-handled to keep listeners tuned-in for 80 minutes, but I don't think many would switch off "Laburnum Grove."

Highlight of the musical week in Christchurch was undoubtedly the presentation by the 3YA Orchestra, conducted by Mr. Will Hutchens, and with Mr. Gil. Dech at the piano, of "Concerto for Piano and Orchestra in A Major" (Mozart). Mr. Dech is a man of parts.

When he was first in Christchurch, some local musicians were inclined to think that his prefer-

ences lay with purely "popular" music. He soon, by his performances, scouted those ideas, and his latest musical offering sets the seal of well-nigh perfection on his piano artistry. There are 24 players in this orchestra, and each is a selected artist capable of playing any work instrumentally suited. How much the Mozart production pleased 3YA listeners was shown next morning by the mail. Besides supporting Mr. Dech in the concerto, the orchestra, which he conducts when not on solo work, played a "Suite for String Orchestra," by Scarlatti, extremely well. A little more of this type of radio offering would be welcome to many listeners.

Running commentaries on the Canterbury athletic championships held last week at Lancaster Park were specially interesting, because the 3YA announcer had a brain-wave for an unusual scheme. He induced V. P. Boot to tell listeners about part of C. H. Matthews's run and Matthews to drop a few words into the microphone about Boot's methods of boosting up human speed on the track.

LISTENERS KEPT ON THE MARK

The special programme arranged and presented by members of the Otago branch of the Council of the Music Teachers' Association from 4YA last week, was much more entertaining than many listeners had expected. The pick of the southern city's talent took part in the presentation, including Dr. V. E. Galway (city organist), Mr. Max Scherek, Mr. C. Roy, Spackman, Mr. Alfred Walmsley, Mr. Wilfred Kershaw, Mr. G. W. Johnstone, Miss Meda Paine and Miss Mary

PARADE OF TALENT IN THE SOUTH

(Continued from previous page.)

are happy hunting-grounds for the trained musician—trained to recognise the artistic composition of a conversation between the soloist and orchestra, trained to understand just how the harmonic scheme is developed. But how many of the listeners to 2YA at that strange hour of the day are trained musicians—and how many settle to an intellectual pastime at a time when it is so difficult to capture a mood? One in five hundred is possibly a jaundiced estimate.

The Sunday afternoon broadcasts of the same station are another case in point. For many weeks the session has begun at 2 o'clock with a major Beethoven work—for nine weeks, each of his nine symphonies; for the last few, each of his pianoforte sonatas. I suggest that there is an implication of force in a programme of the type, an NBS mutter that, "if you don't like it you know what to do." Most listeners do know what to do; they switch off, paying a silent tribute to an entertainment organisation which cannot recognise the wisdom of the showman's axiom, "that you can lead a man to the box-office, but you can't make him buy."

I recognise, just as everybody recognises, that there are listeners to whom concertos at 2.30 in the afternoon and Beethoven just after Sunday lunch bring the greatest possible enjoyment. I recognise that there are some who turn automatically to 2YA on winter nights for the chamber music hour preliminary to the wrestling relays. But I suggest that those are concerts which require a greater degree of concentration and intelligence than can reasonably be expected of a population remote from recognised centres of culture. Produce such concerts, by all means; but do not forget, if cultural improvement is really wanted, that the task of radio organisers is the cultivation of the largest audience for the longest proportion of time.

To my way of thinking such iron-clad "minority programmes" are calculated to hinder rather than help Professor James Shelley's admirable mission.

Martin. The whole programme given was good, but even if it had not been, it would have been worth while listening to if only to hear Dr. Galway and Mr. Scherek in the duet for two pianos, Bach's Fugue in C Major, and Messrs. Walmsley and Kershaw in the duet, No. 2 Scene and Duet from "Faust."

★

The excitement of something new is just as keen for us to-day as people say it was to the old Athenians. That's why I liked the "picture-songs" of some modern composers like Martin

MUSIC AS A DELICATE ART

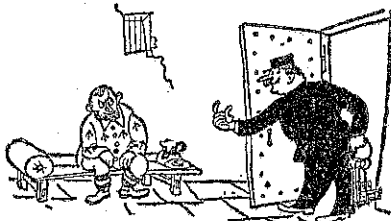
Shaw, Herbert Brown and Michael Head, given by Mr. Newton Goodson from 2YA last week. They showed music as a delicate art, in which the song could portray a Chinese scene, a woman swinging along in a palanquin, the countryside sleeping at noon, and the Royal Academy of Music's cat purring and talking with a cat's sardonic humour, over its latest litter of kittens. There is no doubt Mr. Goodson's voice is excellently produced. He sang these most difficult songs with undoubted cleverness, and the accompaniments were delicately played. The selection of songs for radio is no less an art than singing them.

★

Is life a boon and, if so, how much is it worth, is a problem that philosophers have been trying to solve from the first dawn of reason. One or two of them, such as dry old Schopenhauer, in fact,

HOW MUCH FOR A LIFE?

decided that as the first part of the question could be answered in the negative, the second part did not arise. In these days, it seems, twelve good and true jurymen are liable to be landed at any time with this highly speculative proposition. They are expected to give an answer in an hour or so, to a question that the



philosophers have not been able to resolve in centuries. All this I gathered from a neat and clear exposition over the air from 2YA last week by the editor of the Law Journal. It was a good talk. In a quarter of an hour he gave a clear outline of the Law Reform Act, under which a relative may claim compensation after one's death through an accident caused by someone else's negligence. That is to say, if I die through a motor accident caused by the driver's negligence, my relatives can claim that the life I have lost would have been worth £1000 to me. But the rum thing is that I can't then collect the £1000 that might have made my life worth living. There is a wide field for radio talks like this, and, properly given, they will always interest a wide audience.

★

Shortwave brought the Central European drama (tragedy, if you like) very close to home over the week-end.

On Saturday, I tuned in just in time to catch the relay in English of Hitler's proclamation about Austria—all about how the Reich would not allow Germans to be persecuted, and how the world had to be convinced that Germans in Austria were going through a period of joy and blissful emotion.

HEARD HISTORY IN THE MAKING.

Then came the ordinary news session in English from Berlin, harping on the same theme of Germany's role as saviour of Austria, calling Dr. Schuschnigg a plain liar and denying that there had been any intimidation or threat of force by the Nazis. I'd like to have heard the French version, but unfortunately their news session in English is at the same time as the German.

But better was to come on Monday morning when I tuned in to the German station at 2 a.m. It was worth missing my sleep to hear history in the making as the actual voices of Herr Hitler and Dr. Seyss Inquart, new chancellor of Austria, came over the air in a broadcast of their speeches from Linz, in Austria. Without knowing German I could pick Hitler's voice at once from having heard it in news-reels. And the cheering made it quite plain that it was the Fuhrer in person (It must be very wearying making speeches when you are a dictator. You bellow one stirring sentence and then are interrupted by a burst of well-trained cheering which lasts for ages. And so it goes on throughout the speech). On this particular occasion, even Hitler seemed to become a little tired of the applause. You could hear him calling for silence several times. At the end of his speech the cheering lasted for a solid ten minutes, interspersed with the singing of the Austrian National Anthem and the "Horst Wessel" song. Safe at home thousands of miles away, I hummed the "Marseillaise" to myself just as a counterblast to all this enthusiasm.

Incidentally, what I heard of Hitler's speech quite disproved the rumour that he is losing his voice.

Footnotes in newspapers to the news of the passing of some notable figure are not as a rule very exciting but footnotes on the radio to notable musicians like that of the NBS from 2YA one evening last week on the news of the death of the composer of "Destiny Waltz," can stir the memory through the senses in a very definite way. The brief sketch of the composer's life, and the tale of the Welshmen in Australia—lost in the hills and then saved by hearing the tinkle of a cheap gramophone as it played "Destiny Waltz"—were all that was wanted before the old waltz that had some magic in it seemed to steal out over the air again from the past. It is in the doing of little things like these that radio links itself up closely with the people in a more than utilitarian sense. Stir people's memories and very often you stir their affection. One small point of technique occurred to me. Wouldn't it have been better to have the waltz softly played all the time as a background to the narrator's voice?

RADIO WRITES ITS FOOTNOTES.

REITH the DICTATOR



SIR JOHN REITH,
Dictator of the BBC. . . .

THE history of radio broadcasting is one of the most surprising and eventful stories of the post-war world.

In little more than 15 years it has evolved from a stage in which it was little more than a scientific toy to a stage in which it is probably the most powerful instrument of education, entertainment and propaganda yet devised to influence humanity.

In most countries this evolution has taken place at very much the tempo and pitch of the national character, but to those who know the English there is a surprising exception. In England broadcasting has evolved with the career of a dictator—John Charles Walsam Reith, son of a Presbyterian parson, who since his inauspicious appointment as General Manager of the strange little British Broadcasting Company in 1923, has hewn himself a place in public life almost as powerful and considerably more permanent than that of the Prime Minister of England.

Thorough and Direct

I HAVE just read the biography of Sir John Reith by Garry Allighan, and I imagine—as a result of a week-end of fascinated reading—that I know three hundred per cent. more about radio in general than when I began.

Allighan's biography is not without its literary and factual faults. Its personal opinions are, here and there, annoyingly obtrusive and the less likely to be forgiven because, in the beginning of the book in particular, he permits himself a little naïve and mildly hysterical propaganda for such emotional foibles as a belief in Spiritualism and (oddly!) predestination.

Nevertheless, its amazing thoroughness and directness make Allighan's biography of Reith a notable and valuable contribution to literature that purports to survey the contemporary scene. It is a book which should be read and well digested by everyone who has an interest in radio's policies and problems.

Britain's Mussolini of Radio
Provides Red Meat for
Biographer Allighan

A Review for the "Record"

by

MAROS GRAY

THERE is little doubt that the BBC operates the most comprehensive consistently accurate and admirable broadcasting service in the world. Its standards are unvarying.

Its audience exceeds, probably, 40,000,000 people; therefore, Sir John Reith and God are to be thanked for the before-mentioned virtues.

There seems little doubt that this tremendously powerful instrument is being used wisely, conservatively, and fairly to preserve the status quo—something which should make every true Englishman sleep sounder in his bed.

So inextricably have the tentacles of broadcasting wound themselves among the roots of modern English life that Allighan's claim that Reith could, on more than one occasion, have precipitated revolution seems but little exaggerated. But, instead of using that amazing machine of his either constructively or destructively, he has chosen to use it as the sheet-anchor to what already exists in the English social order.

More Character Than Brains

After reading Sir John Reith's life history, there can be little doubt that the British Broadcasting Corporation is his very own work—the material manifestation of the Reithian character and philosophy. Probably no organisation exists which is so much at one with the character of its founder and builder.

ALLIGHAN depicts the BBC chief as a Scot with more character than imagination and brains. But what character!

His has ever been the enviable gift of ignoring enmity and opposition. He was long-sighted enough to know that the commodity he controlled monopolistically was a commodity which modern England could not afford to forgo.

Had Sir John Reith been controlling a service which required "selling" he would, if one is to believe his biographer, have failed dismally. As it was he merely sat so tight on something that everybody wanted, doled it out so efficiently and inoffensively, that not even the politicians could shift him!

Strangely Negative Genius

IN the purveying of radio since 1923 there has indeed been work for genius—the strangely negative genius of this son of Scottish Covenanters.

Garry Allighan tells the story of the organisation of the BBC breathlessly—for it is a story that might well take a less enthusiastic biographer's breath. The machine as it now exists is, in itself, faultless—so faultless that, in Mr. Allighan's words, its announcers sound like gramophone recordings!

Impressed as one with the Sphinx-like inviolability of Sir John Reith's character, with (Cont. on page 54.)

More About Swing



By **ROBERT O. LAURIE**

WHERE the Strand meets Fleet Street and the famous Griffin of Temple Bar marks the entry into the City of London, stand the Law Courts of England. As the bustle of London's busiest street gives way to the tranquility of evening, the majesty of the grey stone buildings is thrown into vivid relief. They personify, perhaps more than any other part of the world's greatest city, the dignity of age-old tradition which has been such a stabilising influence in the growth of the British Commonwealth of Nations.

In this contrasting atmosphere of impressive antiquity I first "met" Swing, the most up-to-the-minute, exciting—and perhaps neurotic—form of emotional expression. That was barely three years ago. The Great British public, now swing-crazy, was at that time ignorant of its existence, but its coming was being heralded with unconcealed enthusiasm by a small, select band of ultra-modern music fans.

Realising that they were the first to recognise it as the new technique which was to supersede the already fully-developed forms of jazz, they had banded together as the British Rhythm Club Federation in 1934. Organising rapidly, they had soon initiated enough numbers to the secrets of the latest "art" to split themselves into rhythm clubs, spread mainly over the larger towns of England.

In a Basement Cafe

SO it was that, on a winter evening in March, 1935, I made my way up Chancery Lane, past the Law Courts Buildings, looming high above me on either side, to the weekly meeting of London's Rhythm Club No. 1.

It met in a small basement cafe. As I walked down the stairs the first soul-throbbing strains of what I was to know as "swing" music came to me. I realised then that its whole essence was rhythm. When music is "swing," and even classics can be "swung," no one can help but respond to its rhythm, though the degree of appreciation varies, naturally, with the latent sense of rhythm in each listener.

THE dusky boys of Harlem started it—blowing off steam because all night they played corny music, whatever the insistence of the jungle-urge in them.

And, once they started it, it spread and spread, like Zola's truth forced underground.

Even staid London swayed its hips at last.

And the author of this article saw the beginnings of the plague near the Law Courts of England.

There were more than thirty people, most seemingly not much more than boys and girls, in this Chancery Lane cafe. Each was listening to the gramophone record with rapt attention. The excitement shining from their eyes

and their slightly swaying bodies as they responded to the melody told me that here I was in the midst of real "swing" connoisseurs.

As the record finished there was a slight stirring, quick, excited whisperings, and a speaker came forward. He commented on the record just played, pointing out variations in the phrasing, sections of solo work, and individual interpretations which had been examples of good swing. Then he went on to explain the next record to be played, telling the audience which parts to listen for and drawing contrasts between the new technique and old-fashioned jazz—and, by the way, never let a swing fan hear you call it jazz!

How "Swing" Was Born

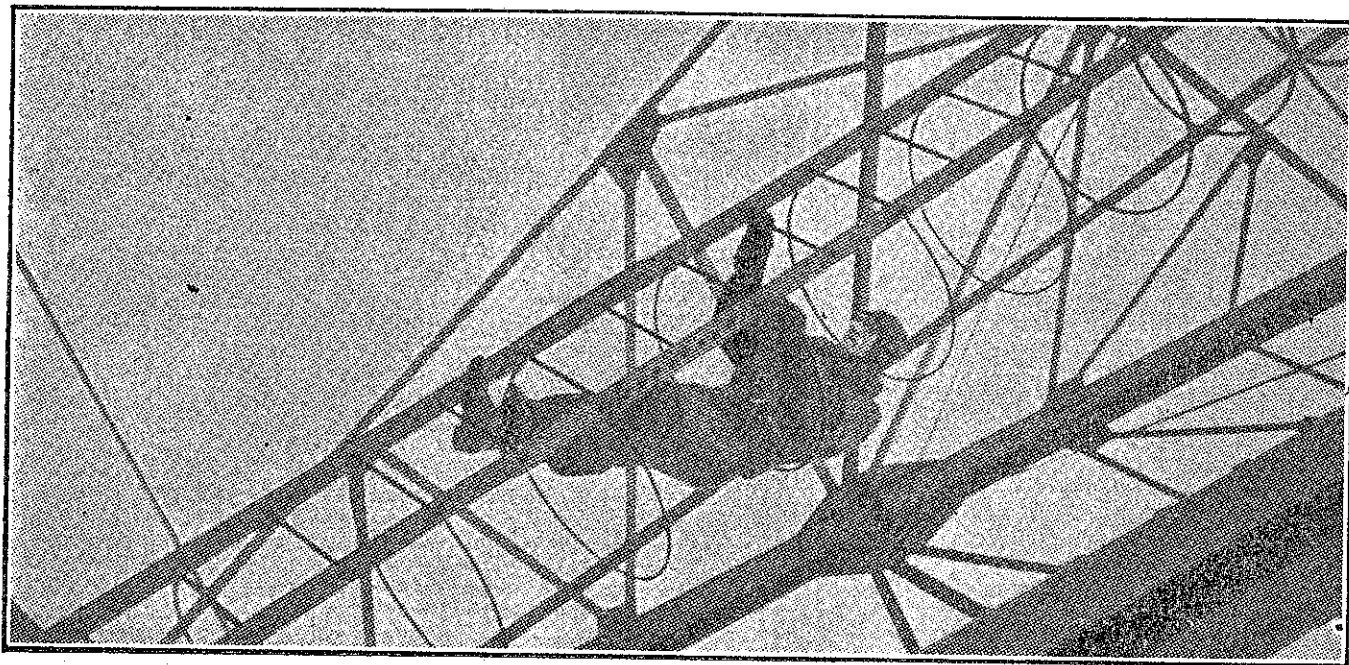
I OBTAINED a programme of the evening's entertainment. It was split into two sections of gramophone recordings, the middle part of the evening being given up to a talk on some aspect of swing by one of the more knowledgeable of its enthusiasts. On some occasions, I was told, a well-known instrumentalist would give a practical demonstration instead. The weekly programme was devised and presented by a different member of the club each week, although it almost invariably took the same form, with comments before and after each record, and a lecture sandwiched between each half.

That same evening I met "Joe Paradise," a mystery dance band leader, incidentally an Australian, who "swung" music from the BBC shortly afterwards.

He told me how "swing" was born.

JAZZ, as the post-war dance music had been called, had developed along highly sophisticated lines, becoming more and more expressionless, and (Cont. on page 37.)

...SO RADIO DAILY



—By courtesy of BBC.

IN AIR AND ON SEA, MEN LISTEN FOR ITS VOICE

PAINTED the usual nondescript official colour, there is a small wooden building on one of the draughtiest spots in Wellington near Lambton Quay.

But, somehow, it seems right that the air about that unimpressive place should be particularly restless. Perhaps it is only getting a little of its revenge on the people who live inside it.

For the small wooden building is the headquarters of the men in New Zealand who have organised the services which give no peace to the atmosphere; who use it to send their radio telephone messages, via Sydney, to London, to talk from New Zealand by radio telegraphy to the Queen Mary, midway on her Atlantic crossing, to chat with ships and remote Pacific islands, to carry messages to isolated parts of New Zealand, to guide airmen on their flights up and down the country and crossing the Tasman.

It seemed only poetic justice that an atmosphere that had been made into the slave of its masters should now and then buffet the building which houses the radio engineering department of the New Zealand Post and Telegraph Department.

Though nothing to look at, the radio engineering building might easily become the most important building in the country. Already it is playing a part in the lives of New Zealanders that is growing steadily in value every day.

THE plantation manager in Samoa, who wants to send word to London to sell his copra that day on the London market strolls in to the Island Post Office, where the palms outside the building themselves seem to glisten with the heat. His message is flashed by radio over the seas to New Zealand, through the organising work of men in the dingy official building in Wellington, is sent on by cable to London.

The commercial aviator flying blind in the clouds above the great white Kaikoura range speaks in his telephone, gets contact with a station of the radio

THE invisible web of radio that is spun from New Zealand by the men in the service of the radio engineering department of the Post Office guides the airman on his daily flights, stretches its filaments all over the South Pacific, and reaches across the globe to London and the Atlantic. The log books of the radio service men in themselves, as they talk to ships and planes, tell a cryptic story that is one of the most romantic in the pages of New Zealand's 20th century history.

engineering men, checks up on his position, and the weather ahead of him and behind him, checks up on times, gathers data, which safeguards the lives of the people he carries with him.

The tourist in Milford Sound who wants to book his sailing berth a week earlier in Auckland isn't cut off because there happen to be no telegraph lines and no telephone lines. He sends the message through the Post Office radio in Milford.

WHEN his ship is foundering in a heavy sea off the New Zealand coast and the captain orders his radio operator to send an SOS, he knows that there will be a man listening day and night in the coast radio stations, listening for urgent calls from ships.

A trawler skipper in Cook Strait who knows no Morse can keep in touch with the shore by his ship's telephone installation just as easily as the young wife just parted from her husband can ring up Whangarei from the middle of the Tasman in the Awatea.

If there is some catastrophe of Nature that wrecks and isolates a whole New Zealand community so that telegraph lines and telephone lines are twisted out of their usefulness and roads are blocked and made impassable, there is a special radio service that is tested every month by the department and ready to deal with just such an emergency—so that medical supplies may be sent, and food, and, above all, so that news might be given and got in return.

These are some of the things that are done by the radio department of the service.

IT is radio, too, that keeps New Zealand in touch with its main dependencies in the Pacific. There are no cable routes to Western Samoa and the Cook Islands group. The long intangible filament of radio links them up with New Zealand.

SPINS ITS WEB

By
WILL GRAVE

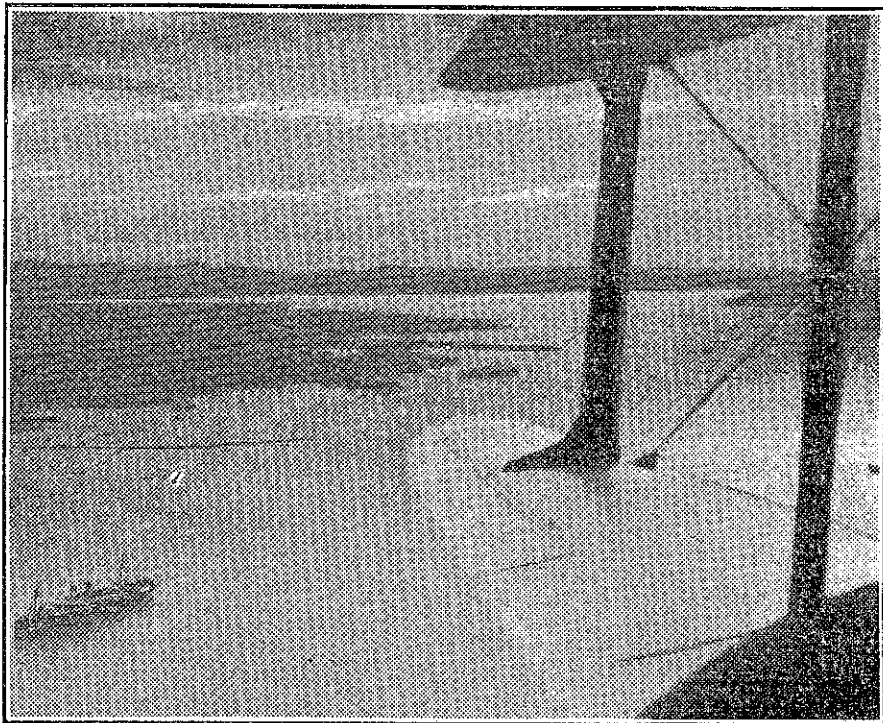
Around each central Pacific station is a whole web of radio communications from its own near-by islands. Messages from the outlying islands are radioed to the central station, the central station radios them to New Zealand.

This radio web is spun all round the southern Pacific. It links up the Cook Islands, Papeete, Niue Island, Nukulofa in the Tongan group, and the Chatham Islands. The latest service to be linked up is on Raoul Island in the Kermadecs.

THERE are even places within the Dominion itself which have their only contact with the outer world through radio. Many of them are the lighthouse stations. It is by radio alone that messages go to the men in the lonely places of Portland Island in Hawke's Bay, Stephens Island in Cook Strait, Puysegur Point south of Milford, Great Mercury Island in the Bay of Plenty, Jackson's Bay in South Westland, and to Milford Sound.

All these stations work in to one of the three main Post Office stations at Auckland, Wellington or Awarua in the south. Though there are no telegraph lines, the traveller can send his telegram from Milford Sound. It goes by radio.

Through the radio telephone, people in New Zealand talk, via Sydney, with London. The Dominion meteorolo-



RADIO TALKS WITH THEM.

... Ship and plane in lovely Auckland Harbour.

logists gather the data for their forecasts largely by radio. Certain trawlers in Cook Strait have radio telephones installed with which they can talk to the land. Passengers on ships get their New Zealand news from the Post Office radio.

Some cargo ship carrying no doctor, or with a patient suffering from a baffling complaint, sends out an XXX message. It is an urgent call—it takes precedence over all calls but the SOS. Through the agency of the Post Office radio coast station the ship can get medical advice for the treatment of its patient.

THE radio service to ships and airways to-day is one of radio's most fascinating developments. One can piece the romantic tale together from the logs of the department's radio operators.

As he sits at his control table, the operator jots down on his log a summary of the doings of the radio world of the sea. In his log he writes:

0.2 am Cq Vib whr

which means that at two minutes past 12 midnight, Brisbane (Vib) broadcast the weather for shipping (whr) to Cq (all stations).

He may write in his log that at "0.4 zmcr ympt R qru gm," which means that at four minutes past midnight he heard the Matangi (zmpt) say to the Arahura (zmcr) in Cook Strait: "Received your message (R); I have nothing for you (qru); good-morning (gm)."

It may sound a trivial thing to record in the log; yet it might be worth many lives to have on record that, at a certain time, those two ships were talking at a certain position in Cook Strait.

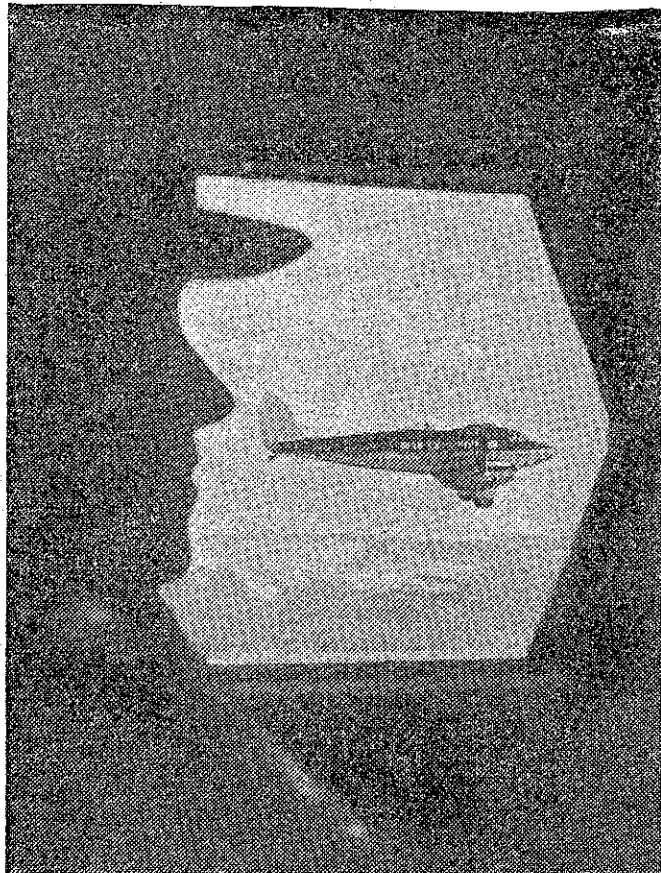
AND one can find this in the log book:

8.15 p.m. zlb gbtt ar.

And this simply means that at 8.15 p.m. N.Z. time the Queen Mary (gbtt) on her voyage across the Atlantic called station Awarua, New Zealand (zlb), and said: "Are you there, New Zealand? Have you anything for me?" The answer is in the log book on the next line:

8.15 p.m. gbtt zlb nil K.

which is the radio operator's way of saying that Awarua, New Zealand (zlb) then called the Queen Mary (gbtt) and said: "I have nothing for you. Go ahead." (Cont. on p. 35.)



ON WATCH IN THE AIR.

... Radio services guard all the New Zealand commercial airways' planes.

IT LOOKS RATHER ODD

When Radio Players
Are Tested Before
The Microphone of
The NBS



Written For The "Record"

By "EMILE"



"HOLD IT!"

... cries German radio play producer, Warner Bergold, in his Berlin studio.

IN one of the studios of the NBS, a woman stands before a microphone reading from a script. Her voice comes through the loudspeaker into a small room nearby where the Play Producer sits at his table jotting down notes in a book.

"I was struck all of a 'cap," says the woman in the studio.

"Oh, really. Charles, this woman says she was struck all of a heap. Whatever that is. You had better do something about it," says the woman, in another voice altogether.

It looks a little odd to the bystander glancing through the plate-glass window and it sounds even odder. But the woman, and the man jotting down notes at his desk, are perfectly serious and absorbed in it all.

It doesn't seem in the slightest degree out of the way to them. It merely means that the woman whose voice is coming through the loudspeaker is having a voice test for radio play acting.

NOW and then the Play Producer jumps up from his table and goes quickly through to the woman in the studio.

"Yes," he says. "Quite good. Now, will you try this?"—"Have you done any dialect?"—"Can you do broken Italian or French or German?"—"What about Cockney?"—"Try that again. Listen while I do it. Can you get those pauses for me?"—"Now, I want you to try this. It's a woman speaking with a great deal of passion, but it is subdued passion, very much restrained."

Though they are in another room, it is quite a simple matter to know what he is saying. Every word of the conversation comes over the loudspeaker.

THE microphone is a wonderful detective. It shows up all weaknesses and strengths in a voice with unerring precision. As soon as the candidate begins to do the part of "subdued passion," even I, the untrained bystander, can spot that there is a weakness in this rendering, that

the passion is lacking in the voice altogether, that it is not real.

Only The Voice

ON the stage, perhaps, the actress might have been able to "get away with it." There would have been her physical presence to distract one's senses, the presence of the other actors, the mass emotion of the audience and the spectacle of the stage scenery.

But the microphone test gives nothing but the voice. The performer is invisible. Only the instrument is heard.

BUT though the sight of men and women in strange postures and with animated faces talking into a metal box may look singularly odd to the bystander, it may make all the difference to the quality of the radio play that comes to the ears of the listener. For the quality of the voice—the broadcaster's only means of reaching the senses of his hearers—depends on how far the player can whip his own emotions up to the frantic pace of those in real life.

"WHEN they first hear their own voices over the microphone," the Play Producer told me, "people are astonished, often indignant. They are sure they don't sound like that."

"They do, of course. The microphone doesn't lie. People hear their own voices when speaking imperfectly, because they hear them through the vibrations of the bones in their heads. The way one hears one's own voice is always different from the way other people hear it."

"Say I am a hopeful candidate for radio play acting," I said to him, "and I want to learn how to use my voice as a character actor can. What is the best way of going about it?"

"YOU learn through the ear," said the Play Producer. "You listen to people themselves . . . in the trams, in the shops, in the streets."

One could pick up copy anywhere. To find out how an old man spoke, one listened to an old man in the streets. If one had the part of an Italian, one sought out an Italian greengrocer and heard how he spoke. All good stage parts were built around the people whom the actor had seen or heard.

It was an absorbing pursuit, said (Contd. on page 39.)

UPPER HUTT AND LOWER HUTT

*Sketch Plan—Front
Elevation*

By

NORMAN McLEOD



PETER UPPER HUTT.

He "crowned" a Tamil native in Malaya, and he might have died for it if a Belgian plantation-owner and a cricket bat had not come to light at the crucial moment.

EARLY in the summer of 1937 John Gordon, 1ZB's auditioner, sat at his desk wondering gloomily if a sense of humour could be developed in announcers—were they born that way. If that was so, truly were they blessed of the gods, or so it would seem. He had a good team of bright New Zealanders, if only . . .

Two laughing-eyed young men, obviously in the rudest of health and spirits, burst through the half-open door and suggested brightly they might make a

couple of announcers.

Enter Upper Hutt and Lower Hutt, the answers from Providence.

As John Gordon said,

"They were a scream." Ever since, thousands of Aucklanders have wondered whether Wellington's two salubrious suburbs can be as lively as their human namesakes.

SONS of a London doctor who came to New Zealand in 1922 to recover from war injuries. Peter and Michael, just entering their teens, went to the Auckland

Grammar School. Before he was in "longs," Peter was playing representative Rugby for Franklin County. Leaving Michael, for the moment, and to continue with Peter: Alma Baker, wealthy deep-sea angler, one day looked at Peter through the teller's cage at a bank and decided he was the right sort of lad to manage a rubber plantation in Malaya. The idea appealed, but Depression settled the business, and he next tripped across to a more important post for a Belgian concern at Pahang, which had a 1500-acre clearing in the middle of the jungle, manned by 400 natives, who had beaten up the previous European in charge.

At the end of six months he had reduced costs by 300 per cent, and became highly unpopular with his Tamils. Walking down the lines one day he heard uneasy mutterings, and, taking time by the forelock, "crowned" the leader. With fifty Tamils asking for similar treatment, it looked as if the Hutt might fall down on the job, when the Belgian owner of the outfit appeared from nowhere, brandishing, of all weapons, a cricket bat. The same bat restored peace and serenity.

One of his many adventures at Pahang was a motor-bike charge at a black panther. Peter explains: "There was no room to turn round, so I slipped the bike into second gear and let him have it just as he was leaving the ground. All I know is that I didn't look round for ten miles."

With the rubber planting business now permanently settled by Depression, Peter dropped down to Port Dickson and joined a military service unit, formed to attract planters and Europeans hit by the slump. He was later attached to the Gloucesters at Singapore, under active service conditions.

BACK to New Zealand in 1933, he bought a picture show, looked for gold in the South Island, but didn't find any, tripped round New Zealand in a motor trailer for seven months, bought a farm and "walked off," sold motor-cars, tried the fishing industry at Mercury Bay in a launch that used 350 gallons of petrol in two months, and only caught about half as many fish; had a joyful reunion with Michael just back from a seven-years' vagabonding round the world—and called at 1ZB.

Peter is best known to Aucklanders for his competent handling of his "Slaps and Claps" session, one of 1ZB's brightest efforts, which leads us to Michael, or the Lower Hutt.

THE Lower Hutt has a statistical mind. He contributes his own biography thus:

(Continued on page 34.)



MICHAEL LOWER HUTT.

He spent his childhood sulking, and in early manhood had expectations of making his fortune 91 times a year—so that early next year he expects to be a cynic.

SKIRT DIPLOMACY

Our Butcher Boys and Mother

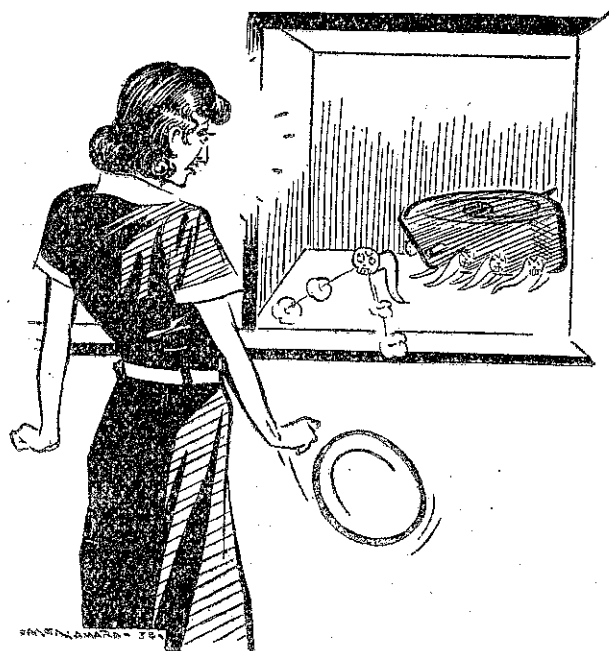
In a Complex Game

Of Stale Meat

Special to the "Record"

by

ANNE HOPE



A regiment of portly maggots humped the meat on their shoulders and bore it off triumphantly.

"I am not in favour of petticoat diplomacy myself,"—Dr. Hugh Dalton, M.P., in a recent interview in New Zealand.

SUCH a remark from a man of Dr. Dalton's reputation for sound thought, could very easily be taken as an insult by an ardent feminist like myself, and Dr. Dalton might find himself abruptly laid low by an umbrella handle.

But I am taking up no umbrellas. For it has occurred to me that Dr. Dalton in youth may have been embittered as I was from some such feats of petticoat diplomacy as took place regularly in our household when mother changed her tradesmen. It was her theory that if you gave your custom to one man for years, it simply encouraged him to work off all his musty or decayed stock upon you. Periodic complaints and withdrawal of custom kept the shops up to scratch, said mother.

Maybe her idea would have proved itself, too, if only she had not made the mistake of marrying my father. But she took the role of doctor's wife seriously, and always preferred to buy her household goods from a tradesman who was also doing the decent thing by patronising father's surgery. This dual motive—of constant change to ensure good service and of dogged loyalty to hold patients—drove my mother willy-nilly into diplomacy.

I SHALL never forget the first time we changed our butcher. Later on, as our custom moved steadily round and round the neighbourhood, I became hardened to the diplomatic obligations which the changes involved. But at the time of the first change I was only seven years old and not prepared.

"Dixon's meat has not been good lately," said my mother ominously one lunch-time, sitting at her chop.

"They say Pringle sells excellent meat," said my mother thoughtfully.

A week later, she declared that she had gone to the safe for a pound of Dixon's prime, and a regiment of portly maggots had flashed red eyes at her, then

humped the meat on their shoulders and borne it off triumphantly in front of her startled gaze.

"I think I'll try Pringle," she decided. "Dixon's getting very slack."

"Hum," said father, which, as he intended, meant nothing at all.

"But Dixon is one of your patients, isn't he?" pursued mother.

"When he's ill."

"Then I don't think I ought to tell him straightout I don't like his meat. We'll have to wean him off gradually, and perhaps he'll improve," suggested mother brightly.

IN the end, she divided her orders so that Dixon should still supply us with sausages and cats' meat, for his sausages were very juicy, and Pringle should bring the remainder of our rations.

Lest Dixon should get suspicious about the smaller orders, my mother put up an elaborate camouflage to hoodwink him.

First of all, she paid her bill, at the same time casually mentioning that her husband had become a vegetarian in order to experiment on the effect of meatless diet upon the system.

She also said, "Mr. Dixon, how nice your shop is looking. So clean and fresh with this new sawdust," and smiled with ingenuous charm.

She ended by asking him whether he would mind calling at 11 o'clock in future instead of 10, because the girl could then pay him cash. "She's upstairs making the beds about 10, and might not hear the bell," explained mother, reflecting how cleverly she had cleared the path for the arrival of Pringle's boy at 9.45.

When she got home, she gathered all us children and the cook, May, together into the breakfast room and said sternly. "Now, none of you must ever tell Dixon's boy that I'm getting some of my meat from Pringle. And if he asks you, you're to say we're not eating much meat lately."

(Continued on page 37.)



Up came Pringle's boy, whistling and tossing the roast.

Stokowski—Garbo

*Marriage to Unite Mystery Star
and Musical Rebel Who Dared
Play Bach for Movies*

by

Jane Raeburn

BY the time this article is read, Greta Garbo should have become Mrs. Leopold Stokowski—unless, for once, she follows a Hollywood fashion instead of leading it and makes a change of heart at the eleventh hour.

With the marriage will be united the two greatest publicity artists the film world has known.

Ever since the tall Swedish millinery assistant, Greta Gustafsson, came to Hollywood in the dark, old speechless days, her adopted name of Garbo has flamed in uncompromising capitals above the chaos of flickering, shifting lights that stud the filmland skies.

Although no one has ever read an exclusive story of Garbo's *One Tragic Love by Herself*, or been told the secret of Her Beautiful Lips, yet Garbo has made herself better known throughout the world by her flight from the usual sorts of publicity than any other actor or actress by their seeking. Directly by her individualistic work and indirectly by her profound influence upon the work of dozens of other actresses, she, of all women, has made the most enduring impression upon screen histrionics.

Greta Garbo is the perfection and the only consistent vindication of the art of publicity by mystery, of holding listeners by saying nothing.

LEOPOLD STOKOWSKI has captured the ears of the public by different means. This trim little man with the thatch of Harlow blonde hair and the dry, slow voice has made himself the world's most famous conductor. Toscanini and the others are possibly better, but Stokowski is the favourite. For Stokowski is the supreme showman of music.

Born in London of Polish soldier-stock, Stokowski went to America as a young man, and for more than quarter of a century has been conducting symphonic music there. With his orchestra he pioneered the recording of symphonic music for the phonograph, and his constant willingness to experiment with the scientists of sound must undoubtedly have aided materially in the great technical improvement in fidelity of reproduction.

Later he plunged into the new field of radio broadcasting, and finally turned his eyes to the medium of films. Last year he did something which sent the hands of the musically-snobbish towards high heaven. He signed a contract with Paramount to conduct his symphony orchestra side by side with the band of Benny Goodman, America's King of Swing. "The Big Broadcast of 1937" was the first picture in which a major symphony orchestra played enduring classical music as a feature of its entertainment.

AT the time the film came to Wellington the Monte Carlo Russian Ballet and their orchestra, under

Jascha Horenstein, were playing at the Opera House. I remember speaking of Stokowski's debut to Ivan Clayton, the second conductor, but that young man turned

supercilious eyes upon me and waved a lily hand. "We can't understand it," he said sadly. "How the fellow could do it! It's the sort of thing one just doesn't do."

Young Mr. Clayton's attitude was not unusual. People felt when the maestro allowed the camera to watch his every gesture as he guided the orchestra through the magnificent passages of the Bach Fugue in G Minor that he was somehow laying bare his defences. They felt a master in an occult art had made of himself a mockery for the amusement of hooligans.

Stokowski was reviled everywhere by his fellow musicians as the P. T. Barnum of his art, a mercenary showman with exceptional talent but no sincerity.

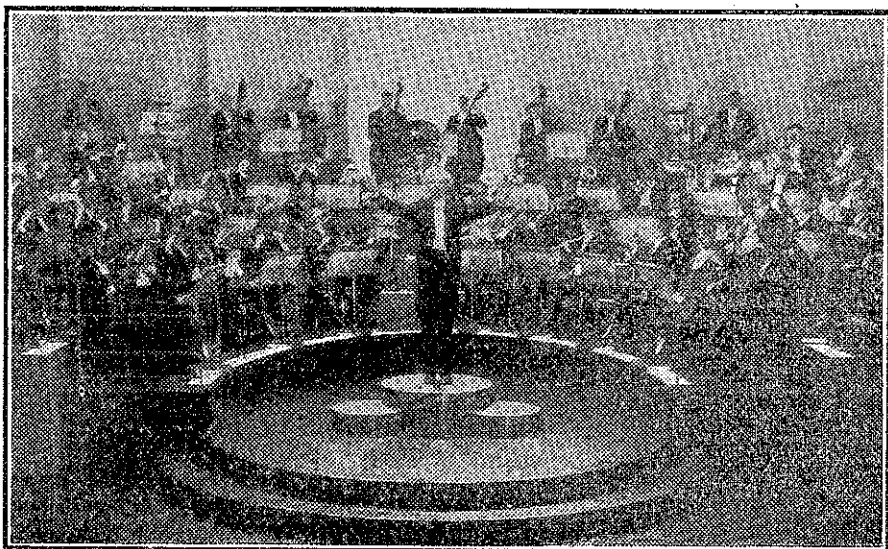
It was not true.

Stokowski is certainly a showman: he admits it. But for all that, he is a great artist, too. He has genuine faith in the people's wish to have music, and more music. He proposes to give them it through films like "The Big Broadcast" and "100 Men and a Girl." No coercion. No snobbery. His is the straight line to the ears of the world, and it will get there—no matter what the obstacles or how long it takes—because

(Continued on page 62).



*STOKOWSKI . . .
Man With a Mission.*



*. . . WITH HIS ORCHESTRA.
Played Side by Side with Swing King.*

These Milestones . . .



DAME NELLIE MELBA faces the microphone to broadcast the first British programme in 1920.

"It is impossible," writes Garry Allighan in his biography of Sir John Reith, "to place a finger on the leaves of the book of Time and say: 'Here began radio.' Radio existed from the day that the life-giving sun first threw its rays over a dead earth."

Mr. Allighan's education in astronomy may differ from the orthodox, but his statement of philosophy at least draws attention to the fact that radio is *not* man's invention. Man has merely learned gradually how to harness the forces of nature.

The reader has probably heard or read half a dozen accounts of the first broadcast, all dissimilar. The fact was that several men discovered sections of the radio truth and that the co-ordination of their ideas resulted in the famous Marconi experiment in transmitting "wireless" signals.

The story of how Marconi rigged his home-made apparatus on the roof of the family home at Pontecchio and how, with his mother as witness, he rang an electric bell with power transmitted through the ether, is known to nearly everyone. Some contend that in this strange experiment radio broadcasting was born. Others hold that the first real broadcast was made years later when for the first time he transmitted the Morse letter S to his farmer-assistant, Mignani. Some even hold that the first broadcasts were made in the technical sense by Hertz.

But, since the story of radio has been the story of how man learned to apply existing natural forces, there are other milestones in the history of it no less important

FOR instance, who now remembers that radio telephony—something we had hardly ever heard about in New

Forgotten Moments Of Drama In The History Of Radio Broadcasting

Special to the "Record"

by

E. M. DORKIN

Zealand until after the war—was far beyond its infancy in 1909?

Years before, the invention of the thermionic valve had made possible a series of experiments which culminated in 1909 when Lee de Forrest obtained permission from the directors of the Metropolitan Opera Company, New York, to rig a microphone backstage.

The management, looking down its nose at this new-fangled scientific experiment, put a musty attic at the inventor's disposal and tolerated him to build a cumbersome microphone on a trolley on the stage. The opera was "Cavalleria Rusticana," and before the curtain rose the tenor sang "Siciliana." The microphone was then hastily trundled out of sight by the scene-shifters.

The tenor who took part in that historic broadcast—the first radio entertainment of all time—was Enrico Caruso.

The intervention of war, the preoccupation of the official world with radio's material uses, delayed the evolution of broadcast entertainment, but hastened the development of technique. In 1912, 1913 and 1914 the Wireless Club, later to develop into the Radio Society of Great Britain, held sporadic telephony broadcasts, and de Forrest,

on the other side of the Atlantic, regularly broadcast Columbia records. But it was not until two years after the end of the war that another great artist faced the microphone. The

CARUSO AT THE "MIKE"

London "Daily Mail" wrote of that memorable occasion: "At the invitation of the 'Daily Mail,' Dame Nellie Melba, the famous prima donna, sang to the world on the wireless telephone. . . . She told me it was the most wonderful moment of her career. The prima donna began with a long trill, 'my hallo to the world,' she called it. Then followed songs in English, French, and Italian—all of them swelling out into space through the mysterious electric force which made the unique experiment heard within a thousand-mile radius of Chelmsford."

AND, in recalling that radio milestone, let it be recorded that Marconi, the man responsible for the transmission, was reprimanded by the British Post Office for the "trivial employment of wireless equipment," and was "warned to cease activities calculated to hamper legitimate wireless service!"

UTILITARIAN radio has had its dramatic moments, too. Who now recalls the first wireless rescue—way back in Queen Victoria's day? In March, 1898, the steamer "F. F. Matthews" collided with the East Goodwin Lightship, and was so severely damaged. (Cont. on page 30.)

GET ME BUDAPEST!

Is This Why Hollywood Goes Doom-mongering?

Special to the "Record"

by

GORDON MIRAMS



SAMUEL GOLDWYN, we read in the newspapers, is predicting the doom of Hollywood. At the same time there is a campaign of sorts being conducted by some producers to tell the world just how much the cost of film-making has increased in the past year or so.

Harry Hunter, managing director of Paramount in Australia and New Zealand, who has just been visiting this country, quoted some facts and figures during his visit, which were widely reported. Hollywood, said Mr. Hunter, is seriously up against this question of soaring production costs. Adolph Zukor had estimated that the cost of materials and labour had increased 35 per cent. over last year. Just about every part of the industry was becoming organised in unions and guilds. It was stated, this resulting in a big increase in salaries. Coupled with this was the constant and ever-increasing demand of the public for better pictures. And Paramount, said Mr. Hunter, would produce them: this year they had budgeted for 22 pictures costing a total of 22,000,000 dollars.

It has not been expressly mentioned, but the inference is there for all to see—that if Hollywood is not going to lower its standard of production somebody has got to foot the bill of rising costs. This is not a matter that affects New Zealand more than any other part of the world, for pictures shown throughout the world are paid for throughout the world. But that's just the point, that's just what makes this a matter of general public interest—for obviously, in the last resort, it's the public who pays.

ORDINARILY, I believe, the picture-going public gets pretty good value for its money. So good that it has ceased to be grateful. There are comparatively few pictures not worth a bob to see, and a good many which are relatively worth at least 10 times that amount, when you consider the talent in them, the settings and costumes, and all the research involved. Yet, if you're lucky, you can see them all for the same price.

So, come to think of it, if perhaps we may have to pay a little more for our pictures, because of rising costs in a booming world, perhaps we shouldn't kick too much about it. (I should talk! I haven't paid to see a picture show in 10 years!)

Still, in that case, I do suggest we have a right to know where our money goes. We want the best possible value for it.

That is where the shoe pinches a little.

HOLLYWOOD seems most inclined to blame Mr. Roosevelt and the New Deal and the trade unions for its present financial problem. The argument would sound rather more convincing if Hollywood itself wasn't such a notorious waster of money.

It's Hollywood's own fault if we've got that impression. Reckless extravagance is part of the legend of Hollywood. Spendthrifts always make good news, and the Hollywood publicity machine has been working for years deliberately creating the impression that money is no object with film producers. When it comes to spending money, Hollywood is second only to Mr. Chamberlain when he is rearming.

As I say, if full value for this reckless spending were passed on to the public who pays, we couldn't complain. But does this always happen?

For instance, take the typical example of a best-selling book that they want to make into a film. Producer Joe Finklebaum bids, say, 70,000 dollars, and that's a pretty good price and just about what the rights to the book are worth. Then along comes Alf Snortz and he says, "I'll raise you ten grand." And finally into the market comes Rube Goldmeyer, and he plunks down another 20,000

and then they decide the deal is closed.

All very nice for the author, of course, but from the point of view of the public who pays, what has happened is that 100,000 dollars has been paid for a story that is worth, in entertainment value, 70,000. The extra 30,000 dollars is not passed on to the public.

But that's Competition.

The same sort of thing happens every week, not only with stories, but with stars' contracts, and directors' salaries and rights to this and that. And, every time it happens, the winning producer takes good care to tell us all about it, because that's good publicity for him. It's not such good publicity for Hollywood's complaint that it's getting hard up.

Sam. Goldwyn had probably got one (Cont. on p. 38.)

LAST week, Sam Goldwyn (who is clever at getting his name in the paper) was cabled round the world as predicting the doom of Hollywood.

Doomed that is, says Mr. Goldwyn (who produces only very big and expensive pictures) unless it ceases manufacturing second-rate movies in wholesale lots.

"It is a serious situation," he said, "when almost anyone able to write his own name can earn 1000 dollars a week as a scenario writer . . ."

PERSONALITIES

ON THE AIR

EARLY last century a mining-engineer (ex-cathedral choirboy) noticed that while down in the mines in France, as soon as a miner would start singing the others always joined in. This man, Joseph Mainzer, had to stop mining because of his health, so he studied for the church and was ordained priest in 1826. He then set out on his travels in Germany, Italy, France and England, and started people singing wherever he went. It was in the North of England that he succeeded best. Charging sixpence a month for weekly lessons, at one time he had 20,000 people attending his various classes every week, and he sold 200,000 copies of his songbook, "Music for the Million."

Station 1YA features a recorded presentation, "2YD Community Sing," on Friday, March 25.

HE WAS SUCH A LITTLE CHAP.

When Robert Schumann made his first appearance in public as a pianist, he was such a little fellow that he had to stand up at the keyboard instead of sitting—perhaps those revolving piano stools weren't invented before 1820. When he finally abandoned the idea of

Broadcasts Between Acts



MISS FAY COMPTON.
... Interviewed in Hollywood.

The charming interview with Fay Compton broadcast by 2YA calls to mind yet another interview she gave in Hollywood to one of those illiterate and ecstatic creatures who write for the "Film Fan" magazines.

When the interview was published it began as follows: "We have here in our midst one of Britain's greatest actresses, Miss Fay Thompson. Miss Thompson is a member of the famous English theatrical family, the Thompsons. Her father was Edward Thompson, of the Thompson Comedy Company, and her brother is Thompson Mackenzie, the world-famous novelist. ..."

So like Hollywood!

to give up the piano and turn to composition and criticism.

Station 2YA features Madame Betts-Vincent in an annotated Schumann piano recital. Tuesday, March 22.

THOUGH HE SINGS GAILY.

Veteran of broadcasting at the BBC, Ronald Gourley is one of the few pioneers of microphone vaudeville who are as popular to-day as ever. Though blind he has a cheerful personality which "comes over" admirably as he sings, whistles and fools about with the piano. Children's hour listeners adore

him as the composer of "The Dicky Bird Hop."

Station 1YA listeners will hear him on Saturday, March 26, in Mercer's "Dog Version of Lazy Bones," and his own whistling solo, "A Woodland Romance."

"JOHN WESLEYS" WANTED IN MUSIC.

A faculty for blunt expression is the common attribute of most Yorkshiremen, and Sir Edward Bairstow, York Minster organist, is no exception. Discussing the state of music, he recently urged musicians not to stand idly by and watch English music go to the dogs. Sir Edward drew a parallel with the churches, so many of which were empty owing to "dead" sermons, and he asked if some musicians, too, were not musically dead or half-dead. The future of music depended on the number of "musical John Wesleys in our ranks," he said.

The Royal Choral Society will be heard at 4YA under the baton of Sir E. C. Bairstow, on Sunday afternoon, March 29.

SCHOOLED IN ART OF ELOCUTION.

Well known in Dunedin when the city had seven radio stations was an announcer at 4ZB. Before his entry to southern commercials he had been heard on most of the Dunedin stations, acting for a



BERNIE McCONNELL.

time as relieving announcer at 4YA. Schooled in the elocutionary arts and possessor of a well-rounded singing bass, Mr. McConnell has also been a universal favourite with concert and theatregoers in Dunedin for many years.



MADAME BETTS-VINCENT.

... Will Play Schumann.

becoming a lawyer and took the plunge into the musical profession, he set himself with tremendous zeal to become a front-rank pianist. As a short cut to mastery of the instrument, he invented a device for strengthening the weak fingers. This ended in disaster, as he completely crippled one of them, had

HE MEETS HIS OWN "DESTINY." Cables announce the death of Sydney Baynes, principally famous for his "Destiny" waltz composition that swept through the world over two decades ago like a kind of British "Blue Danube." From this popular dance tune did Sydney Baynes reap a rich harvest (more than a million copies were sold in the British Empire alone), but others did well out of it because films were built around it and novelists based plots upon it. Baynes, like so many before him, began as a church organist at £10 a year when he was a boy of thirteen.

Sydney Baynes and his band figure from time to time in NBS radio programmes.

GARBO SOON ABLE "TO GO HOME." According to the cables, 55-year-old Leopold Stokowski will shortly lead 41-year-old Greta Garbo to the altar, so perhaps, after all, Greta will soon have a proper home to go to. Her advertising tag, "I tank I go home," may lose its point, but there is not one of the millions of admirers of this brilliant couple who will not cordially wish them long life and happiness, and the good fortune to set many of their fellow-entertainers a decent example in domestic felicity.

Leopold Stokowski and his Philadelphia Symphony Orchestra will be heard at 3YA, Wednesday, March 23.

DOES NOT GET BLACK IN THE FACE! There is more than a suspicion of determination in the background of

Louis Armstrong's beginnings. Born in New Orleans on July 4, 1900, Louis seemed fated for "Independence." He was educated in the Municipal Boys' Home, where he also learned to play the trumpet. At 15 he played this instrument in a small symphony orchestra; at seventeen he decided to devote his life to jazz music. This amiable musician doesn't get black in the face through playing long notes on his trumpet—he's that already.

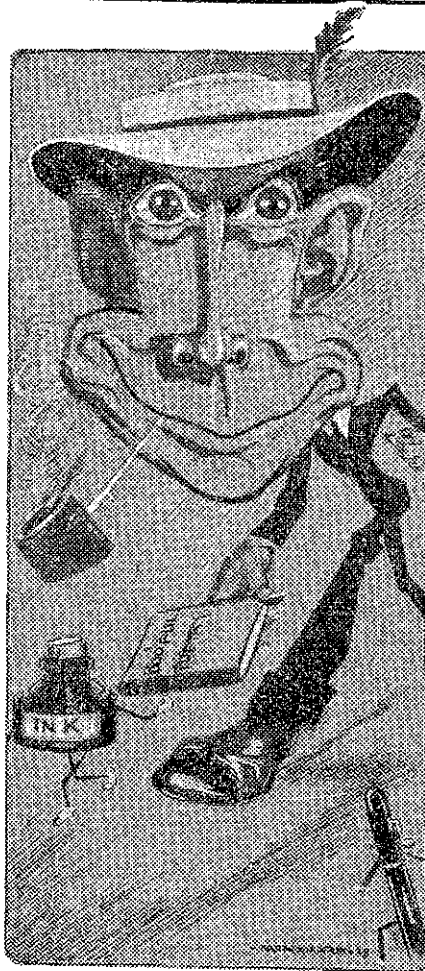
His Orchestra plays in 1YA's dance session, Thursday, March 24.

"ONE OF US IS ROTTEN." At Ann Penn's try-out as a mimic during a rehearsal of a new piece the manager asked her if she could imitate a certain artist in the cast. Miss Penn, who didn't know any of the lady's songs, said if one was produced she'd imitate the absent one's voice. When the song was finished the original Miss X walked on to the stage. Ann Penn smiled blandly and said, "If you heard me singing just now I suppose you're thinking if that's like you, one of us is rotten." Miss X did not think so, and that imitation changed Miss Penn from an actress to the most distinguished female mimic before the public.

Station 2YA's music, mirth and melody session features Ann Penn on Thursday, March 24.

TENOR WAS HELPED BY HIS WIFE. The fine work of Dino Borgioli, tenor, with the Melba Opera Company, is remembered still by many of those fortunate enough to enjoy that epoch-making season of grand opera in Australia. He sings in four languages, and as one of these is English he gives much credit for this to his Australian

No. 23 AS THE ARTIST SEES THEM BROADCASTERS



C. STUART PARRY
... Talks in Educational Series
from 2YA.

wife, formerly Miss Patricia Mort, of Sydney. The Borgioli couple make their home in Florence, but they also have a flat in London and they spend a great deal of their time in England. This is necessitated by his grand opera engagements at both Covent Garden and Glyndebourne.

Dino Borgioli sings from 1YA on Friday, March 25.

SON OF PARENTS WHO WERE SLAVES. The son of parents, both of whom were slaves, John Payne, celebrated negro

singer and chorus-master, was born in Alabama. He has had experience since 1919 in London theatres, acted as chorus-master for "Show Boat," appeared in Edgar Wallace's drama, "Smoky Cell," and has played lead in the play, "Abraham's Bosom." He finds people mix up his name with that of the two Jack Paynes, Dance Band Payne and Whistler Payne.

With Turner Layton, tenor, the John Payne Choir will be heard from 2YA on Friday, March 25.

DUNEDIN'S BORN COMMENTATOR. In 1924, Dr. V. E. Galway was invited to give a course of lectures on "The Appreciation of Music" at the University of Otago. This was repeated in

1925, in which year an additional course on Wagner's "Nibelung" Trilogy was also given. In 1926, a benefaction of the late Mr. John Blair facilitated the starting of classes in harmony and musical appreciation at the University. From these origins, Dr. Galway has developed additional theoretical musical subjects, and now broadcasts comments on "Masterpieces of Music" from 4YA.

He will be heard again from 4YA on Thursday, March 24.

HAPPY IN BEING COCKSURE. Long before he ever set eyes on Malabar Hill, Macaulay had made one of the finest

speeches on India which ever issued from an Englishman, and years after, when he had held high office there, had set firm its laws and remodelled its education system, he came back, just the same Macaulay, making just the same speeches. He had the knack of knowing his subject. "I wish," said witty old Lord Melbourne, once, "I wish I were as cocksure of one thing as Macaulay is of everything."

From Macaulay's famous "Life of Clive," Mr. D'Arcy Cresswell will read extracts at 1YA, on Friday, March 25.

SHE KNEW MORE THAN PAPA. The mother of Lady Mary Worthley Montague died when she was a

baby. Her father, the Duke of Kingston, was too busy with society affairs to bother much; but she taught herself, by the time she was in her 'teens, more than papa ever knew. One of the first "society ladies" to write a spicy and rather libellous book of reminiscences, she was the reigning toast of the Kit-Kat Club when she was eight.

This 18th Century pioneer of women's rights is the subject of a talk at 4YA on Tuesday, March 22, by Miss M. W. May, M.A.

FOUR VERY LIVELY MUSICIANS. From Budapest comes one of the most popular string quartets before the

public. This is the Lener String Quartet, headed by Jeno Lener, first violin, the other members being Joseph Smilovitz, second violin, Sándor Roth, viola, and G. Hartmann, 'cello. Here is a catalogue of their respective hobbies. Mr. Lener plays tennis, fast and furious; he also won a silver medal in Florence at a fencing competition. He is a fine swimmer, plays a good game of golf, is a keen motorist, paints pictures, and is a great photographer. Mr. Smilovitz, besides being a clever caricaturist, rides a horse and plays golf. Mr. Roth, the viola player, is also good in fencing and swimming. He once saved two Italians from drowning in a river near Padua. Mr. Hartmann, the 'cellist, is too absorbed in his 'cello to indulge in sport, though he has been known to talk in his sleep and address an audience as though he were a member of the Savage Club.

Station 4YA listeners will hear the Lener String Quartet on Friday, March 18, in the celebrated "Emperor" Quartet by Haydn.

WOODS' GREAT PEPPERMINT CURE
For Coughs and Colds, Never Fails

AROUND THE STUDIOS.

CANADA TELLS HER STORY

Broadcast of Recordings From 2YA—Special Lancashire Programme—Otago's Ninetieth Birthday—Talks on Foreign Parts—News From All The Commercials

THIRD episode of the Canadian series, "Within These Walls," will be broadcast from 2YA on Sunday, March 20, at 9.25 p.m. These records are specially prepared for New Zealand listeners by the Canadian Broadcasting Company, and deal with the historical progress of Canada in entertaining style.

In exchange the NBS proposes to supply the Canadian Broadcasting Company with recordings dealing with New Zealand history, in which the activities of the Maori race will be the predominant feature.

"TALENTED Lasses and Lads Fra' Lancashire" is the title of a special programme to be heard from 2YA on March 21. Music in the County Palatine is a passion with the people, and it is interesting to remember that included in the eminent personages that claim Lancashire for their birthplace was none other than Richard John Seddon, one-time Prime Minister of New Zealand, who was born at St. Helens. The county has been the background of a notable literature. Wordsworth and Ruskin spent many

years in the Lake District. De Quincey was born at Greenhays, Manchester; Mrs. Gaskell is still remembered for her novels of the



ANNETTE CHAPMAN.
... To leave for Australia.

early days of industrialism; the three Roscoes were natives of Liverpool. "Stephen Adams," the prolific English song writer, is a Liverpoolian by birth.

In the course of 2YA's programme it is only possible to give a fraction of Lancashire's talent, so rich in entertainment is this county of cotton, clogs and shawls. Interspersed with the musical items, a bunch of "tackler" tales will be narrated. This is Lancashire's own special brand of humour, but is enjoyed by all, irrespective of birthplace.

The programme is scheduled to begin at 9.5 p.m. on Monday, March 21, and numbered among the artists to be heard are Arthur Catterall (violinist), Derek Oldham (tenor), Norman Allin (bass), the Manchester Children's Choir, James Agate, doyen of dramatic critics, the Colne Orpheus Glee Union, George Formby (comedian), John Thorne (baritone), Edward Isaacs (pianist), Jack Hylton's Orchestra, an excerpt

from a work by William Walton, and Gracie Fields. A reet champion show tha knoaws!

TEACHER of piano and singing in the Wanganui district, Freda Cunningham, soprano, will present a group of songs by Delius from 2YA on Monday, March 21.

One of the most remarkable composers of his time, Frederick Delius, came of German parents who had settled in England. His musical temperament developed early. Much of Delius's music is confessedly pictorial. It is the blending of the psychological with the pictorial element that gives his music its peculiarly characteristic quality.

ANNOTATED recitals win warm approval from music-lovers who are enabled to grasp the inner meanings and the subtleties of the composer's feelings through the recitalist's verbal interpretations. Madame Betts-Vincent, whose pianistic ability is already well-known, will give such a recital

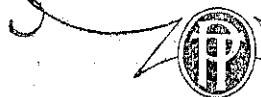


GRAZIELLA ROSSI, Dunedin.
To sing from 1YA next Monday.

from 2YA on March 22, at 9.5 p.m. For her subject she has chosen works by Robert Schumann.

Ninety Years.

WHATEVER respective Anniversary Days may mean to the different provinces of New Zealand, to Otago,



Known in Advance.

THERE is no disturbing uncertainty about the charges for administration of an estate by the Public Trustee. The charges are in accordance with a fixed scale so that a person concerned may ascertain in advance what the charges will be in any particular case. The Public Trustee has power to reduce the charge when such a course is warranted, and reductions are readily made in suitable cases.

The Public Trustee

March 23, the date of the founding of the province, is a holiday, and it is always kept up. One of the big attractions of the day is a special concert and celebration held in the Early Settlers' Hall, to which descendants of the pioneers come along in force. This year will be the ninetieth anniversary, and the celebrations should be gayer than usual. At any rate, listeners will have a chance of deciding for themselves whether such an auspicious occasion is celebrated as fittingly as possible for 4YA will broadcast part of the proceedings from 2 o'clock in the afternoon, and from 8 till 9 in the evening.

Classic Steeples.

ALL ZB stations will relay from short wave the running of the Liverpool Grand National, world classic steeplechase, from Aintree on Saturday, March 26, at 8.25 p.m. (local time). This will be the 97th race and entries include Rock Lad, Canadian Champion, and two American horses, Battleship and What Have You. Approximately fifty horses will jump 30 fences over the four and a half miles course.

Trio.

THE popular Max Scherek Trio will be heard next Friday in a chamber music recital from 4YA. Two numbers of special interest to listeners will be Trio in D Minor, by Mozart, and a fantasy, Trio in C Minor, by Frank Bridges.

Escaped.

THOSE who work in a radio station meet interesting people. Early one evening last week, Mr. Eric Waters, programme organiser at 1YA, was standing by the main entrance door when a well-spoken but plainly-dressed man of about 35 approached him, and asked if he could broadcast a talk that evening on the subject of the Foreign



Legion. At such a late hour it was impossible to arrange an engagement. The visitor was a greaser and a member of the crew of an overseas ship in port. He had served with the Foreign Legion for three years and then, as he said, he got sick of the life and escaped. Since then he had been sailing around the world, being unable to remain longer than a couple of months on shore.

"Blood Money"

OUT of the ordinary was the radio play, "Blood Money" at 1ZB last week. Written by the talented Miss Marie Conlan, B.A., of the station's programme staff, to focus attention on the Voluntary Blood Donors' Association, run in conjunction with the St.



WELCOMED TO BERLIN.

... Former New Zealand broadcaster, J. N. Sellers (standing right background), son of Mr. H. R. Sellers, Wellington, photographed in the Berlin shortwave studios.

John Ambulance Association, the story told of a man and his wife who were on a visit to Paris when the latter met with a street accident. A blood transfusion saved her life. Action moved from the street into the operating theatre of a hospital and listeners heard an explanation of the full operation of a blood transfusion, a feature of which was the technical accuracy.

From 6 To 12

STATION 1ZB now gives its listeners 18 hours' entertainment on seven days of the week. Starting on Sunday last the station came on the air at 6 a.m. and signed off at midnight. Previously the station operated on Sundays between the hours of 8 a.m. and 10.30 p.m. The Sabbath now starts at 6 a.m. with bright music, and at 8 a.m. the time and tides and weather report are given.

"Alice" By Radio

"HAVE you read 'Alice in Wonderland'?" the "Record's" Christchurch representative took the trouble to ask several Christchurch people the other day. Some, who should have known better, confessed that they had not while others were not too sure. This literary gem is to be given in a dramatised form from 3ZB in weekly instalments. "Alice" is played by Hazel Hogg, the "Ugly Duchess" by Grace Green, and the "Mad Hatter" by Jack Maybury. David Horne, Jim Walshe, Bob Lewis, Jacqueline Thompson and Esma Beri are also in the cast.

Sunday Sessions

CHILDREN'S Sunday sessions have always been one of the best ZB station features, and 3ZB, Christchurch, is no exception. They are conducted by Mr. Fred Simpson, station director, and deal with the fascinating

subject of Greek myths and legends. Expertly produced, with musical accompaniment, they regularly attract a big block of adult listeners.

Rhythm

FOR many weeks the 3ZB novelty orchestra has been delighting listeners. Now it is having a spell for a period as the members have had their recreational week-ends spoiled by their radio engagements. They were missed from the programme last Sunday, but their place is being taken for a while by the Studio Syncopators—two pianists who have rhythm down to the very fine art. Last Sunday night the station scheduled a relay from a film at the Civic Theatre and another relay is to feature June Bassett (known as the "Christchurch Gracie Fields") in popular songs, with Mrs. Warrilow at the Civic organ.

On Leave.

WHILE Mr. J. Mackenzie, station manager for 3YA Christchurch, is on annual leave, Mr. Allan Young, programme organiser, is in the managerial chair, and attending to all the wants of the many callers at the station.

Wagner's Music.

ALTHOUGH a good deal of Wagner is heavy, there is much of his work that is really delightful. Next week's "Masterpieces of Music" from

FARMERS
YOUR SPECIAL TOUR TO
EUROPE

Leaves N.Z. April Next.

Great Britain, France, Switzerland,
Holland, Belgium, Germany, Denmark,
from a Farmer's point of view.

WRITE FOR BOOKLET TO

COOKS Dept. 191 Featherston
St., Wellington.

Of particular interest to every woman in the 40's



Are you resigned to some falling-off in health during the forties? There is no need to consider depression and ill-health inevitable. Many members of the medical profession prescribe J.D.K.Z. Gin to those approaching middle-age.

This famous old spirit—possessing unique medicinal powers— aids the system when it is below par. Distilled with the berries of Italian Juniper, J.D.K.Z. Gin relieves the kidneys, purifies the blood stream and is undoubtedly an excellent tonic.

Take a dose every night with hot water and lemon. It helps men and women through the forties.



All Skin Blemishes, Pimples, Black-heads, Spots, Etc., Removed. I can make your skin clear, fresh, and youthful. Call or write, giving full particulars to **GEORGE BETTLE** today. George Bettie is New Zealand's most renowned Consulting Chemist. All correspondence in plain envelope and in confidence.

GEORGE BETTLE, Chemist,
160 Colombo Street, CHRISTCHURCH.

4YA will include three of this composer's finest numbers, namely, the Lohengrin Prelude, "Funeral March" from "Twilight of the Gods" and "The Flying Dutchman" Overture. The master mind behind the session will be Dr. V. E. Galway, and that means this presentation will indeed be good.

Old Maori

IMPORTANT relay will be carried out by 1ZB on Friday, March 18, when the official opening of the new home built for the Maori King, Kiroki Mahuta, at the Pa, Ngaruawahia, will be covered. The main feature of King Kiroki's fine residence is the magnificent carved dining-room. His Excellency the Governor-General, Viscount Galway, is to officiate. For this function the old Maori custom of conducting honoured guests to the Pa in a war canoe will be revived. Viscount Galway will go a distance down the Waipa River in the old Maori Te Winika, which is the first of a fleet of seven built by Princess Te Puea for the New Zealand Centenary.

"Otello."

BASED on Shakespeare's famous play "Othello," Verdi's opera "Otello" is not so widely known as it should be. It is generally recognised in higher musical circles as being one of Verdi's finest compositions, yet somehow it has never won great popularity. Taken by and large, the average person does not care for heavy music and maybe there lies a reason for the lack of interest displayed in "Otello." For Verdi composed the opera in the closing days of his life when he had come rather under the influence of Wagner, and there is no doubt that some of the typical Wagnerian "heaviness" had, unconsciously or otherwise, been adopted, by Verdi. However, true lovers of opera will have an opportunity of hearing "Otello" when the full recorded score will be presented from 4YA next Sunday night.

At Christchurch.

FEW musical centres in New Zealand have harpists of real ability, so Christchurch is fortunate in having Mr. H. G. Glaysher, who, once a member of a crack English band, is occasionally heard over 3YA. On March 27, he will be heard with Miss Nancy Estall, 'cellist, in a recital. Being the fourth Sunday in the month and set aside for a play, the Avon Players will produce, the same evening, "Congo Landing."

Glimpse Of Heaven.

A VISITOR to Auckland for the big Catholic Centenary celebrations was a well set-up type of young Maori from the far north. This was his first visit to Auckland—in fact, born and bred on the West Coast near the top of the Ninety Mile Beach, he had never before been to the Bay of Islands. He wandered into the studios of 1YA and expressed a desire to broadcast to his Maori friends in the north and tell them how much he had enjoyed the centenary celebrations. He was delighted when permission was given during the children's hour, the only period

available. He spoke in Maori and sang a song. "He was more than delightful. After inspecting the studios and the luxuriously furnished rooms at 1YA his comment was: "We hear a lot about Heaven these days, but if it is as good as this—well, it will do me." The Maori said he always listened to the wrestling bouts broadcast during the winter season. He insisted on being introduced to Gordon Hutter and, after a talk with the sports announcer, the happy, chuckling Maori remarked, "That's worth £5 to me to meet the 'wrestling man.'"

Radio Thriller.

WHEN a dead man is found lying in a locked library and four famous detectives set to work to solve the crime something interesting is indicated. But when that man is an omnivorous reader of detective thrillers and the four detectives are noted fiction characters who step from the pages of novels, something definitely unusual is assured. The interesting and unusual



JACK DAVEY.

... Ace Announcer from Sydney on loan to the N.Z. Commercials.

join to make a vivid radio play, the climax of which—but it would not be fair to disclose the climax. The play will entertain those who tune in to 4YA next Monday night when the Sheila Nielsen production of Max Afford's "The Fantastic Case of the Four Specialists," will be broadcast.

Late Entries

NOVEL idea on the programme at 4ZB, Dunedin, is the extension of the request session, conducted on Tuesday and Friday nights by Alex. McDowell. Instead of the usual half-hour, the session has been lengthened to one hour, so that from 11 p.m. till 12 p.m. on request nights, besides acceding to written suggestions for numbers, the station will welcome people actually telephoning their requests after 11 p.m.

4ZB's Sunday

ABRAHAM LINCOLN made his vow to secure the abolition of slavery on witnessing—when still a young man—a slave sale. Speaking of it later, he is reputed to have said: "And there I saw them chained, beaten, and kicked

as a man would be ashamed to kick a thieving dog. And I saw a young girl there, driven up and down the room that the bidders might satisfy themselves." But from that brutal, inhuman suppression came golden music, a priceless heritage to posterity—the negro spirituals which were the subject of an illuminating session, from 4ZB last Sunday night, conducted by the station director, Mr. Len J. Greenberg, and Mr. John T. Leech, a Dunedin vocalist.

Air Magazine

THE 4ZB "Magazine of the Air" is no longer a tender shoot among the station sessions. It has become a sturdy plant under the careful attention of Joyce Hamar and Stuart Johnson. Next Friday night at 9 o'clock we understand they are going to hold a 4ZB party.

Wedding In South

WEDDING of radio interest was held at Dunedin recently, the contracting parties being Mr. T. R. H. Green and Miss Eunice Hardie. Mr. Green is the alert and personable accountant to station 4ZB, who varies this exacting task with an occasional yachting

CEREMONY FOR

The Maori King

THE opening of King Koroki's house at Ngaruawahia will be broadcast by 1YA on Friday, March 18, at 10.50 a.m. The station will first broadcast the disembarkation of official parties from the canoe at the jetty below the Ngaruawahia Pa. This will be followed by the welcome given at the pa at 11 o'clock, and then at 12 noon, His Excellency, the Governor-General, presents the C.B.E. to Princess Te Puea. The broadcast ends with the opening of Koroki's house, which will be performed by the Governor-General at approximately 12.30 p.m. The broadcast will be carried out through 1YA, whose transmission will be rebroadcast through the national station, 2YA, Wellington.

broadcast. Member of a very well-known Whangarei family, Miss Hardie's charm of personality is remembered by visitors to 1ZB, 2ZB and 4ZB, where she was hostess at the opening of those stations. After the wedding the guests were entertained at the home of Mr. S. Asquith, advertising manager to 4ZB.

Drama

IT is the intention of 3ZB, Christchurch, shortly to produce a dramatisation of "Treasure Island." This, the "Record" understands, will be something along the lines of "Monte Cristo," which made a favourable impression in Christchurch.

Tales Of The Past

CENTENARY celebrations of the Roman Catholic Church recently held at Auckland were temporarily

transferred to 2ZB on a recent Sunday evening, when Oriwa Tahupotiki Hadson presented a 30-minute cavalcade of the history of the Church in New Zealand, which, in its way, was an oratorical masterpiece. Based on authentic tales of bravery and devotion to duty of heroic Catholic priests who stood high in the regard of the warring Maoris, highlight was the tracing of the life and works of Bishop Pompallier, whose attitude to the Treaty of Waitangi, Oriwa explained, was appreciated and understood by the Maori.

Variety At 1ZB

ALL the stars of Frank Nell's big variety revue company at present playing to crowded houses at His Majesty's Theatre, Auckland, were heard from 1ZB on Sunday night, when a thirty-minute entertainment was presented, with the favourite Australian comedian, Jim Gerald in the chair.

Junior Orchestra

EFFORTS by Mr. B. L. H. de Rose to form a 2ZB junior orchestra have met with high success. Over fifty youthful musicians were auditioned, and, as a result, rehearsals will shortly begin with a band of forty players, all of whom will be scientifically trained in orchestral playing by Mr. de Rose. There are vacancies for an advanced violinist, clarinet and trombone.

For The Sick

VARIETY entertainment under the aegis of station 2ZB will be given in the Plaza Theatre, Wellington, on Sunday next at 8.20 p.m., when Mr. C. G. Scrimgeour, Controller of the Commercial Broadcasting Service, will explain the necessity for equipping the Eward Hospital with radio, to which the proceeds will be devoted.

WE are all pacifists—until the impulse urges us to strike.—Miss Cicely Hamilton.

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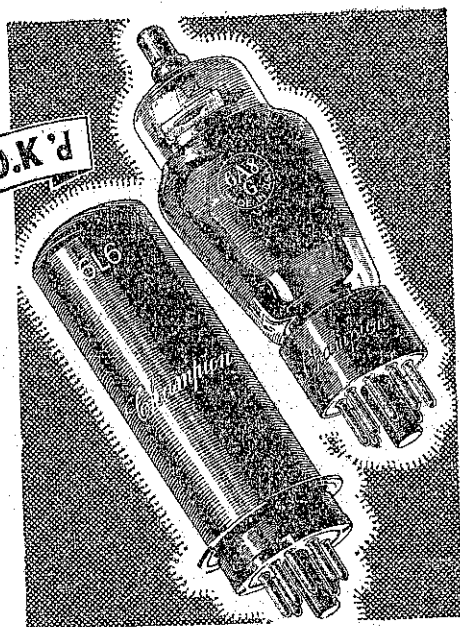
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For Children's Hacking Cough

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This continual preference by critical purchasers indicates better than anything else just how good Raytheons are. Raytheons have taken the lead in the face of fierce competition simply because they're the most efficient and reliable valves in the world.

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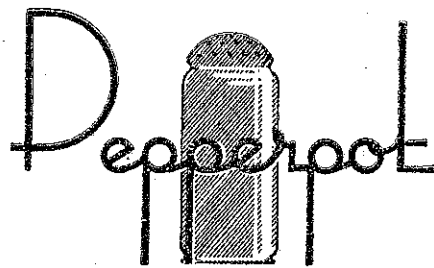
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AND AT 49 TENNYSON STREET, NAPIER.



This patented container allows your Raytheon to be tested before you buy, without breaking the carton or the guarantee seal.



Prizes of one shilling each will be awarded for the best announcer's slip heard by listeners, but entrants must be fair to announcers by leaving words in their right context. Address letters to "Pepperpot," c/o "Radio Record," Box 1680, Wellington. Payments made at the end of each month.

AGGIE, 2ZB, 8.12 a.m., March 8:

Now, listen, mothers and fathers, in fact, all parents."

Job for the Girls.

UNCLE CHARLIE, Children's Hour, 2ZH, Napier, Monday evening: "A very nice recitation. Brian; and all you little children listening to it can take a moral from this little piece and try to grow up good men.

Poultry World?

MARGOT, 2ZB, 11.32, March 4, 1938:

"You can lay in a series of coloured handkerchiefs."

Skin Deep.

AUNT DAISY, morning session, March 5 (advertising floor polish): "If you're going to rub it on your knees, it's marvellous, and will bring out the grain."

Tut!

ANNOUNCER, Station 2ZB, Wellington, 7.55 p.m., March 4 (describing arrival of June Barson at the theatre): "I could scarcely make my last announcement—I was too full."

State Control.

ANNOUNCER, 2YC, 10.25 p.m., March 8: "That medley of waltz was played by the Tiger Ragamuffins, and recorded by Parliament." (Four entries.)

Sad Tail.

PETER, at the 4ZB Children's Session, Dunedin, February 28 (inviting the children): "Come up to the studio to see the smallest dog in New Zealand, with a little sulky behind."

Seeing Things?

MICHAEL, 1ZB, March 1, 7.25 a.m.: "Calling Mrs. X: We hear you have been having trouble with your eyes. I hope they are all very much better." (Contributor, send name, please.)

Trans-Tasman?

ANNOUNCER, 1ZM, Auckland, March 7, 6.55 p.m. (announcing departure of numerous trains from Auckland): "Four trains left for Wellington and two for New Zealand." (Three entries.)

Hark!

ROBBIE, 2ZB Children's Session, 5.53 p.m., March 4: "Now, listen, the sun is going down."

No Doubt.

JILL, 4ZB, Dunedin, March 8, 3 p.m.: "I have experienced dry-cleaning and dying myself, and you would be amazed at the results."

WOODS' GREAT PEPPERMINT CURE
For Influenza, Colds

Your Side of the MICROPHONE



I HAVE often thought that there is much matter for radio talks in the history of inventions which failed; and why! With regard to inventions which succeeded—well, sooner or later we come into contact with many of them. But what of the great hopes which, because of some technical fault or some unexpected flaw, were destined to be but short-lived? What of the crushing disappointments of the men who nurtured them?

As a subject for lectures, the matter would be interesting, and the result

QUAINT PROPOSAL

"Low Stories"

WHY can't we have a "Session for Low Stories" on the air? I don't mean the worst of the Commercial Traveller and Farmer's Daughter variety, but the kind of risque tales that the BBC gets away with, and which at present would be censored by our unenlightened broadcasting system.

No one was ever corrupted by a risque story. If a person was so innocent that he or she failed to get the point, then it went completely over his or her head, and no harm was done. On the other hand if the person does get the point, then he or she is already corrupted—if you insist that an appreciation of smutty wit is evidence of corruption. What I would like to do is to inject a bit of sophistication into radio broadcasting—exactly as we have it in literature, on the stage and in pictorial art. Which reminds me of a story—

—"Savaii" (Auckland)

might be surprising. It is quite likely that some inventive member of the listening public might supply the solution to problems which have baffled great brains for centuries.

It is certainly worth an experiment. —"A.B.C." Auckland.

Noises Off

WE all enjoy listening to plays, but some of them are so heavily charged with "effects" and "foreboding" music, that the real dialogue is quite spoiled, as in the case of "Monte Cristo." Of course, music is a sure means of creating "atmosphere," and cannot be entirely left out, but surely there are other means as well to the

This week's prize-winners are: "Googly," Timaru (7/6); "Savaii," Auckland (5/-); "A.B.C.," Auckland; "Amron," Timaru; "Je Suis Fini," Morrinsville; "Tristram," Paeroa (2/6 each). Address entries (not more than 150 words each) to "SAFETY VALVE," P.O. Box 1680, Wellington. Prize-money will be distributed at the end of each month.

desired end. I would like to suggest that, by way of a change, listeners should be able to hear a play which speaks for itself, as it were, minus divers noises.—"Amron," Timaru.

Poetaster's Plea

WHAT about a session for poets and poetry-lovers? Even people who never dream of reading verse to themselves, quite often delight in listening to a well-expressed poem over the air. Moreover, there would be a better chance of adding to one's collection attractive bits, which, for various reasons, are unavailable to the general public.

I would suggest the reading of modern verse (not necessarily famous poets), including the work of New Zealanders. The latter being invited to read their own work, it would be an encouragement for our poets to broadcast their verse.

Another interesting item would be a selection of listeners' favourites.—"Tristram," Paeroa.

Prices For Women

THE radio caters well for men in regard to stock and market reports. Now, once a week the local papers endeavour to publish market prices of interest to women. They tell us the existing prices of different cuts of meat, different kinds of fruit, etc., etc. The trouble with the papers is that they are so often mislaid before the housewife has time to look up the price lists. I would suggest a late afternoon session toward the end of the week, when the prices might be broadcast. A market report for women would cheer the heart of many an economical and busy housewife.—"K.H.," Auckland.

I Saw It Happen

HOW interesting it would be if one of the stations were to encourage the powers of observation of its listeners by inaugurating a feature in which the latter were asked to send in each day unique, exciting, actual happenings they had observed?

Every minute of the day, out-of-the-ordinary occurrences pass by unnoticed, even by the most enthusiastic newspaper representatives.

For instance, while watching the loading of frozen mutton on a Home liner recently, I was intrigued to watch

four seagulls anticipating the hoisting of the slings, swooping down and endeavouring to peck off pieces of meat from the protruding joints of mutton, with varying degrees of success. Of course, the crane-driver made every effort to frustrate the attacks of the birds.

Perhaps a small prize could be offered for the most outstanding contribution each day.—"R. Edward V.," Wellington.

Erin On The Air

MAY I assure "Klondike Kate" that an Irish session on the radio need on no account mean a noisy session—or even cause a world war. Why

ONE DAY A YEAR

"Truth in Radio Announcing"

SOME years ago advertisers invented a very amusing slogan "Truth in Advertising." Through talking with their tongues in their cheeks so often, announcers must be liable to suffer from dangerous repressions. It seems only reasonable to apply the obvious cure immediately, rather than import an expert psychiatrist at enormous cost later, so could we not put aside one day in the year for "Truth in Radio Announcing"? Cathartic comment on the following lines would be all to the good.

"Brace yourselves listeners for another Japanese Houseboy."

"The time is ten minutes to eight, and listeners are advised to skip out to the talkies while the going is good. At eight o'clock we broadcast the well known Nazi opera, 'Der Fuhrermusik,' which is bellowed by an All Nordic company whose sopranos average 12 stone 10 pounds in the front row."

"Switch off this station folks; here come Eb and Zeb."

—"Googley" (Timaru)

should it? The request of "Red Ryan" is not an extraordinary one—he only asks that the current events of Erin at the present time, together with the usual talks on Irish affairs in general, be put over the air at intervals—and, if granted by the radio authorities, the section of the public whom it may "very much annoy" would be negligible.—"Je Suis Fini," Morrinsville.

The BOOK RECORD

A Revolutionary's Opinion of Russia Under the Soviet Regime

By O.E.W.

THE more I read the more I am convinced that it is impossible for the average man to get the truth about Russia.

I read Eugene Lyons's "Assignment in Utopia," during the few days in which Stalin's latest and perhaps most dramatic political purge made heavy headlines in the Press of the world. If I had read "Assignment in Utopia" a trifle less carefully I would have leapt to the conclusion that its penultimate arguments had been startlingly borne out by events. But if ever a moral were written legibly between the lines of a book the moral: "Believe nothing about Russia" is written between the lines of Eugene Lyons's book.

Passionate Sincerity

"Assignment in Utopia" is the latest—and perhaps one of the most notable and sincere books—written about the Soviet experiment. The man who wrote it went to Russia in 1928 as chief correspondent for the United Press. He went as a convinced Communist, as the defender and biographer of Sacco and Vanzetti, and as ex-employee of the official Soviet news agency. He came out as a confirmed opponent of Communism as it exists in Russia.

NOW, giving Mr. Lyons all credit for passionate sincerity, I cannot help but remember that I have also read

books by sincere men who went to Russia as convinced reactionaries, and came out militant reds. And Mr. Lyons himself throws the searching light of truth on Press methods, so that never again shall I feel content to be guided by the cables with a Moscow dateline in the daily newspapers. Even supposing it were possible for an unbiased and well-informed observer to find a paper willing to print what he believed to be the truth about Russia, the odds are that the truth and his belief would be widely at variance.

DESPITE, however, my irritating inability to find in Mr. Lyons's contribution an end to all the arguments for and against the Stalin regime, I find his personal observations singularly convincing. He paints a picture of Russia which the Western mind cannot comprehend, except insofar as the design lies within its own experience.

His expose of the demonstration trials—such as the trial that is now finding so much space in the newspapers—is ruthless; his description of an oppressed and sometimes starving people is moving and horrible.

Better—Or Worse

But more moving and horrible than this is the picture the author gives of the political frustration of the Russian people. Everywhere those who desire to take an intelligent and constructive interest in the wellbeing of the State are met by the blank but perilous wall of bureaucracy. Espionage, censorship, suspicion dominate the

(Continued at bottom next column.)

Romantic Play

Thing of Beauty

PERHAPS the greatest praise to be said to-day for a drama in rhyming couplets is that the rhymes passed unnoticed. This modern world is too obsessed with realism to be patient of playwrights who would waste time in fiddling with rhyme and cadence.

And, indeed, if rhyming be waste of time, Humbert Wolfe must have wasted plenty in the translation from the Hungarian of Eugene Heltai's romantic comedy in three acts, "The Silent Knight." This beautiful love story of the knight who traded three years' silence as the price for a single kiss is told with a richness of phrase and imagery that doubles its dramatic power.

In spirit and temper, the new play is strongly reminiscent of James Flecker's magnificent "Hassan." True, it is much slighter in almost every way, and its happy ending of love requited cannot match the sweeping tragedy of Flecker's climax. Nevertheless, all those readers who have learnt to admire Humbert Wolfe's poet's gift, can be assured that here is no lapse of quality. His verse suits the theme excellently—it is musical, uniformly strong, uncomplicated, with sometimes a fine lyricism of passion.

"The Silent Knight" has already been played upon the London stage, with Diana Wynyard and Ralph Richardson in the parts of the Lady Zilia and her romantic knight; but on the whole it is a play that should be avoided by all amateurs, and by any but the best professional performers.

Emphatically, however, this is a play to be read. It is a romance of haunting charm, with a fanciful and unusual plot, with diction of real beauty and an atmosphere that is at once brave and whimsical.

"The Silent Knight," by Humbert Wolfe (William Heinemann, Ltd., London. Our copy from the publishers).

(Cont. from previous column.)

life of every Russian with the faintest interest in politics.

THE only thing Mr. Lyons does not attempt to evaluate is this: Would substitution of democratic practice for the present proletarian tyranny make Russia better—or infinitely worse?

Russia may never be judged by any but Russian standards. However much Mr. Lyons may be shocked and horrified by the outraging of his democratic and humanitarian ideals, there is but one test by which the Soviet may eventually be judged, that of survival.

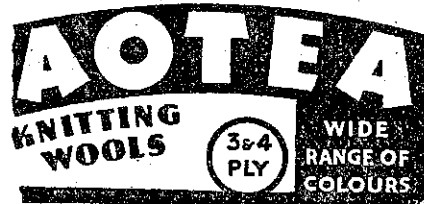
The book, "Assignment in Utopia," is one which should be read by the theorists of Left and Right. It is skillfully, brilliantly written, and very definitely stimulating.

"Assignment in Utopia," by Eugene Lyons (Harrap, London). Our copy from the publisher.



Agfa film
AND
CAMERAS

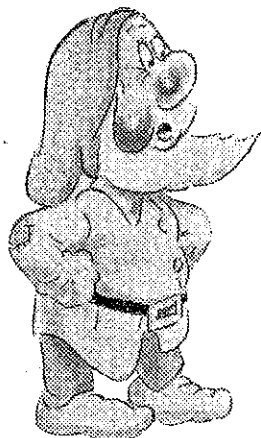
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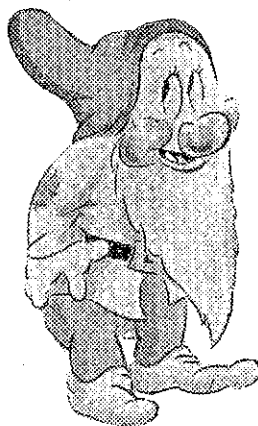
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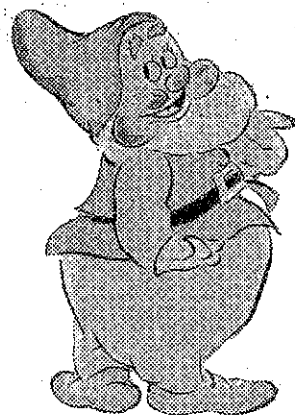
SLEEPY



BASHFUL



DOPEY



HAPPY

FILM RECORD

by *Gordon Mirams*

DISNEY and HITLER

IT was in a mood of the blackest depression that I sat back the other Sunday evening for the first screening in Australia and New Zealand of Walt Disney's full-length colour cartoon feature, "Snow White and the Seven Dwarfs."

We had just been shown a "March of Time" film about Nazi Germany—the same film that caused a diplomatic "incident" when released in America not so long ago—and while I believe that RKO Radio Pictures, who held the preview, can be acquitted of any ulterior motive in presenting Hitler as a prelude to Disney, they could not, with full deliberation, have chosen anything more likely to put sensitive souls like myself in the worst possible frame of mind for a fairy tale. Or for that matter, too,

anything more calculated to fill us with abhorrence of the dictator and admiration of the artist.

We have most of us, I imagine, had a vague feeling that something very precious was lost to Germany with the advent of Hitler. Just how precious that something was I at least had not realised till I saw these two pictures—the one following the other, the Grimm fairy tale right on top of the grim propaganda.

For the "March of Time," being selected and concentrated truth, is propaganda of the most powerful sort.

What in the world has Disney got to do with all this? The point is this: that all the lovely creations of "Snow White"—the beautiful princess, the handsome prince, the merry dwarfs, the soft, cuddly animals—were born in, were a part of the old Germany—the Germany that the Nazis and the Treaty of Versailles have killed

Prince Adolf!

IN Germany to-day, the Germany of the "March of Time" film, nursery rhymes have been rewritten as paeans of race-prejudice, dear old Santa Claus is banished, babies cut their teeth on bayonet handles, children are brought up on the Manual of Arms who once knew only the legends of Grimm.

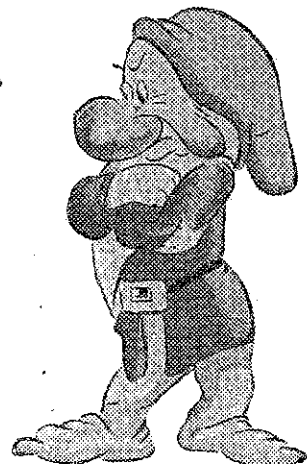
And they have even, yes, even rewritten this "Snow White" story to make Herr Hitler the Prince Charming who wakes Princess Germania from the deathly sleep imposed by the wicked Allies.

It might be funny if it were not so tragic, if the outlook for civilisation were not quite so hopeless. For what chance have those nations which waste their time

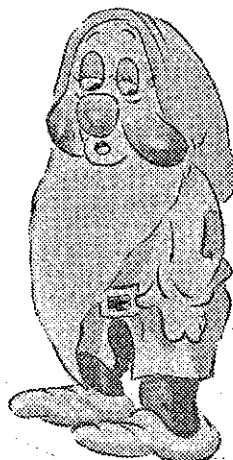
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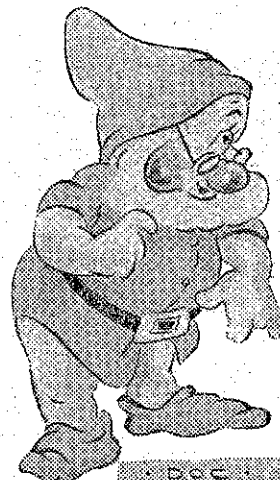
SNOW WHITE



GRUMPY



SLEEPY



DOC

cherishing the precious things of the spirit when they might be drilling; which encourage such dreamers as Walt Disney in their midst; what chance, I say, have these nations against the regimented, hypnotised legions of Nazi and Fascist youth? Least comforting reflection of all, it is largely our own stupid, selfish, vindictive fault that Germany is what it is to-day.

Pure Genius

YOU can see I've got it pretty badly, and it's mainly because Messrs. RKO Radio Pictures chose a certain film on a supporting programme. Yet, if they hadn't chosen as they did, I might never have fully appreciated how great an artist this man Disney really is. Such is his genius, that the blackness of depression lifted before "Snow White" was five minutes old. The poignancy of the contrast, between the Germany that was and the Germany that is, remained and grew sharper as the film went on, but it was overlaid by a great and increasing thankfulness that such rare and joyous spirits as Disney can still find a place and a public in this world of ours.

But most of all, and politics and introspection right apart, there was "Snow White and the Seven Dwarfs" to enjoy for its own delightful sake. What a picture it is—the most exciting, most enchanting experience the screen has given us since—well, since the coming of talkies. What possibilities it opens up!

Not For Infants

"SNOW WHITE" deserves all the enthusiasm one can give it. It is seven reels long, and all too short. I leave it to others to discuss it in terms of Art, with much high-sounding talk about "chiaroscuro" and comparisons with Rembrandt, Whistler or what have you. For most of us it will be enough that this film is an authentic masterpiece of entertainment—as thrilling as a western, as colourful and as beautiful as the unspoiled imagination of childhood—and as funny as a Walt Disney cartoon.

Yet I do not think it is a film for very young children. Those scenes of the Princess lost in the forest are the perfect symbolic representation of a child's nightmare—and if children must

AT LAST—

Leslie Howard as "Lawrence"

IT is reported that Paramount are going to make "Lawrence of Arabia" with Leslie Howard in the starring role. Production will be carried out in England.

It is over three years since Alexander Korda announced his intention of making this picture for London Films. He, too, had chosen Howard to play the role of Lawrence, but then Howard's American contracts came in the way, and so Korda stated that he would give the part to an unknown actor named Walter Hudd, whose physical resemblance to the Uncrowned King of Arabia was said to be remarkable.

But, like several other Korda ventures, the proposition was shelved. Now, apparently, Paramount have taken it over from him, and Leslie Howard goes back in the part which he has always wanted to play.

have nightmares it should be in bed. Disney must also have been thinking of adult audiences when he conceived the horror of the Wicked Queen's metamorphosis to a witch, and her final awful fate.

The Humans

JUST one thing bothered me a little in "Snow White"—the animation of the human characters, the Princess, the Prince, the Huntsman and the Queen. There is an unsteadiness, almost a shimmering, of outline about these drawings that is quite absent from the figures of the dwarfs and the birds and animals. Perhaps it is to be explained by Disney's unfamiliarity with the human figure in cartoons. At any rate, the fault grew less as the picture went on, marking the improvement that came with practice during three years of production on "Snow White." I doubt, however, if this explains the difference adequately. I think the artist may have been using a different

and not so successful technique for the human characters.

Nevertheless, Princess Snow White is a charming little lass, a typical American "cutie," but dignified withal, almost an idealised "Betty Boop," with more than a dash of pure Disney in her pen-and-ink veins. And Prince Charming is the idealised husky Hollywood hero—a compound of Gable, Taylor and the prince of all fairy tales.

The Dwarfs

IT is when we come to the docile, soft-eyed creatures of the forest, and the big-nosed, big-bearded dwarfs, that we find the real Disney, Walt the Well-Beloved. These dwarfs, creatures of line and colour, have personalities as clear-cut and individual as those of any flesh-and-blood stars. They are seven—Doc, Grumpy, Sleepy, Sneezy, Happy, Bashful and Dopey. Some of them possess the recognisable characteristics of certain well-known players, notably Doc, who has the fuddled gestures of Hugh Herbert, the adonoidal voice of Roy Atwell.

Most lovable of all is beardless Dopey, who did not know if he could talk because he had never tried. Most ferocious is Grumpy, who resents petticoat influence and will not wash his hands before dinner—until the others duck him forcibly.

All are the embodiment of folk-lore and child-like fun. Singing their catchy tune "Hi-Ho," they trudge home from work in the diamond mines, to find Snow White sheltering from her wicked stepmother in their house, which, with the aid of the wood-creatures, she has just spring-cleaned. Their timidity and playful scamperings are as amusing to watch as a basket of kittens; the humour of the whole piece as rollicking and incredibly brilliant and many-sided as only Disney humour can be.

The colour of "Snow White" soothes and delights with its fairy-like charm; music and dialogue weave a harmonious pattern; the enormous amount of separate, complex movement in each scene impresses one with the magnitude of the animators' task; and the gusty, spontaneous laughter blows even Nazi Germany into the limbo of things best forgotten.

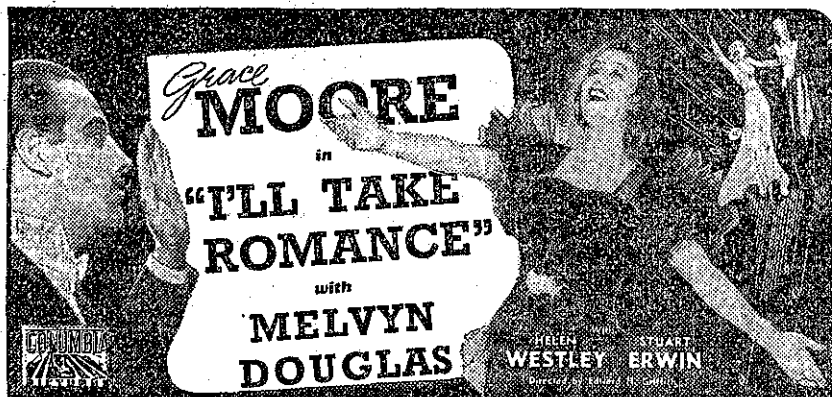
There's Still Hope!

IF, in this review, I seem to have given "Snow White and the Seven Dwarfs" some social and political significance, it is quite accidental, it does not belong to the picture itself.

Disney would be the first to affirm that view. The story is told that when Aldous Huxley went to Hollywood he tried to analyse just what it is that makes Walt Disney do such superlative work. Disney didn't help him much. "Hell, Doc," he said, "I don't know. We just try to make a good picture. And then the professors come along and tell us what we do."

And perhaps, after all, the future of the world isn't quite as black as it seemed when I saw that unfortunate "March of Time." Perhaps there may still be a glimmer of hope for civilisation if, when the Fascist legions march off for Armageddon, Walt Disney and his kind, and their dwarfs and wood sprites and soft, cuddly animals can find some nice bomb-proof, gas-proof dugout, and stay there for the duration.

FOR EARLY RELEASE !



(Approved for Universal Exhibition)

Joel McCrea and Frances Dee as they appear in Paramount's big production, "Wells Fargo," which is described as "a cavalcade of transport."



Umbrella Murders

GORY murders are committed at frequent intervals by a mysterious figure who carries an umbrella in M-G-M's "London by Night." In atmosphere and theme, if not in merit, it is all rather reminiscent of the Robert Montgomery thriller "The Mysterious Mr. X" and the Ivor Novello picture "The Lodger."

Without seeing the title, one could tell at a glance that the setting is London, because nearly all the action takes place in a fog and because of the very careful Cockney accents. George Murphy plays crime fiction's favourite son—the reporter who teaches policemen their jobs. But I insist that if Mr. Murphy wants to make a convincing Englishman he must learn that in the word "address" the stress is not on the first syllable.

["London By Night." M-G-M. Directed by William Thiele; starring George Murphy. First release: Wellington, April 22.]

"Mad About Music"

CINDERELLA had a fairy god-mother; Aladdin owned a lamp; Ali Baba had the "Open Sesame"; and Deanna Durbin has a magic voice. Cinderella, Ali Baba, and Aladdin were figments of the imagination. But there's nothing unreal about Miss Durbin. The wonderland which has opened to her is due to her own talents.

Only a few months ago, Deanna was just another of America's youngsters. But the cinema, outmoding fairy god-mothers, wonderful lamps, and magic passwords, has brought Deanna fame and fortune. The 15-year-old girl soared to stardom in her second film, "100 Men and a Girl," after she had sky-rocketed into prominence as a most

promising stellar prospect in "Three Smart Girls."

Now the New Universal is presenting Deanna in a picture that is said to take advantage of everything the child

RUMOUR DENIED

Selznick Will Not Join Metro

THERE have been rumours going round for some months past that David O. Selznick (whose most recent films are "Nothing Sacred" and "The Prisoner of Zenda") was about to sever his connection with United Artists and join Metro-Goldwyn-Mayer. Some of these rumours appeared to be well authenticated.

But you never can tell. A cable from his New York office has been received by Cecil Marks, general manager of United Artists for Australia and N.Z., emphatically denying that Selznick is going over to M-G-M. A statement has been issued by the Selznick-International Corporation to the effect that negotiations with M-G-M have been definitely terminated because of fundamental differences of opinion, primarily over the question of sales policy.

has to offer. Entitled "Mad About Music," it will be seen in Wellington, Dunedin, and Auckland during Easter.

In "Mad About Music," which is planned along comedy-with-music lines, Deanna borrows a father, and the innocent impersonation creates a most

amazing and amusing train of circumstances. The big supporting cast includes Herbert Marshall, Gail Patrick, Arthur Treacher, William Frawley, Jackie Moran, and Franklyn Pangborn.

I Pat My Back

A WEEK later than scheduled, the awards for 1937 of the Academy of Motion Picture Arts and Sciences have been announced. The information which has so far reached New Zealand is very meagre—merely that premier acting honours for last year have been awarded to Luise Rainer for her performance in "The Good Earth" and to Spencer Tracy for his part in "Captains Courageous." Presumably we shall be told later the choice of the one outstanding picture of the year, the best director, best supporting performance, best short subject and so on.

Personally, I regard the awards to Miss Rainer and Tracy with great satisfaction—the satisfaction of having backed a winner. Reviewing the films of last year in the Christmas issue of the "Record," on December 19, I wrote: "For the best performance of an actress I nominate Luise Rainer's in 'The Good Earth,' although it is a wrench to part with Norma Shearer's 'Juliet.' Of the men, I vote for Spencer Tracy as Manuel in 'Captains Courageous.'"

The winners for 1936 were Paul Muni in "Louis Pasteur" and Luise Rainer in "The Great Ziegfeld." This gives Miss Rainer the unique distinction of being selected as the screen's greatest actress for the second year in succession.

Tracy As "Manuel"

WRITING about "Captains Courageous" at the time of its release in New Zealand, I expressed my opinions thus:—



"With very little fear of contradiction, it can be claimed that this is the finest picture of the sea ever made. I also believe that, in Spencer Tracy's per-

formance as the Portuguese fisherman, Manuel, it contains the finest performance by an actor seen so far this year—a performance that should win Tracy the academy award for 1937, unless the judges are blind or something better comes along in the next month or so. And I don't see how anything could."

Yet, as a matter of fact, I'm still inclined to think that something a little better *did* come along, in Paul Muni's performance as "Emile Zola." This production was released too late in New Zealand, however, for it to come into the "Record's" review of 1937's best films.

Tracy did almost everything to make

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"Captains Courageous" a memorable picture. Before the appearance of the lovable Portuguese sailor, Manuel, the film was just ordinary, and interest fell right away with Manuel's death. Also, the over-sentimental ending spoils the general effect—but it could not spoil Tracy's performance.

Von Luckner Lectures

AN arrangement has been made between Count von Luckner and Fuller-Hayward's and the J. C. Williamson Picture Corporation for the celebrated German visitor to give a series of lectures through New Zealand. The tour will begin at the New Opera House, Wellington, on March 18.

Count von Luckner's lectures will last about an hour and a half, during which time he will recount his war-time experiences and describe his escape from Motuhi. He is a dynamic speaker, and the lectures are certain to prove of wide interest.

It is possible that one or two short films of an international interest will be screened in conjunction with the lectures.

Mr. A. R. McElwain, of Fuller-Hayward's, is conducting the tour.

The Milestones

(Continued from page 16.)

that all hope was given up by those on board. The operator of the experimental set installed by Marconi on the lightship signalled the South Foreland lighthouse with his equipment and life-boats were sent immediately to rescue those on board the doomed ship.

Fifteen years later Marconi himself, standing on a New York quay, saw landed the first survivors of the Titanic. He saw a young girl standing beside him, frantically scanning the faces of the survivors. Suddenly she recognised her father among them and shouted: "Oh, daddy, daddy, you're alive; Marconi has saved you!"

Of that incident Marconi wrote: "Before I had time to realise what was happening, she turned impulsively round to me and, taking my head in both her hands, she covered my face with kisses—the warmest I have received from a girl in all my life."

AS ally of the law, radio has had its milestones, too. In 1910, Dr. Crippen, the most publicised murderer of the century, was arrested in Quebec because of a radiogram sent by Captain Kendall, of the liner Montrose, on which the infamous Crippen and his mistress, Miss Le Neve, were travelling.

And it throws much light on the psychology of the modern world that radio-telegraphy received more publicity for its first arrest than for all its quieter triumphs during the long years when men of genius slaved in the laboratory to discover, piece by piece, the means of harnessing its tremendous force and using it to influence the whole trend of human evolution.

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E. J. REYNOLDS, M., N.Z.

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"I have been using your hair treatment for one month, with wonderful results. My hair is no longer thin and scraggy. It has stopped falling out, and all the dandruff has disappeared, also the itchy scalp. Where it used to be short and thin, it has grown much longer and thicker. My hair seems as though it has new life in it, thanks to you. I think your course wonderful, and so easy to do." MISS M. DAUMANN, M., N.S.W.

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"My hair is growing very nicely on top of my head, and is also starting in front. I had thought that my hair would never grow again, but you have proved this to be a fallacy. I never realised how badly I must have suffered from dandruff, but now, thanks to you, all signs of it have disappeared."

L. ROBERTS, N., N.S.W.

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Mainly about Food

BY "CHEF"

JUST a word this week to growers of cranberries. To the uninitiated cranberries are a variety of mulberry never prolific enough to appear much in public. However, many of my readers in the north may grow this delicious fruit in their own gardens, so the next time you are making apple pie, add some cranberries. You can make a delicious chutney, too, by cook-

cipe for wholemeal almond fingers, which are easily prepared and are really delicious.

Mrs. E.G. (Blenheim): Will look that particular recipe up.

Mrs. E.L. (Waikino): Enjoy your wee notes—kind regards.

Miss N.W. (Tuakau): Thank you, but address to "Chef."

Miss G.B. (Otaki): Yes, anyone can send recipes to "Chef."

Tomato Paste

TAKE three large tomatoes, three eggs, one small onion, 1oz. of margarine, some Hansell's celery flavouring, 1oz. of grated cheese, a little salt, some melted fat. Method: Skin the tomatoes and chop them up. Place them in a small stewpan with the fat, sliced onion and seasoning and stew until tender. Mash into a smooth paste, beat the eggs well and stir in. Simmer until the mixture becomes thick and add the cheese, finely grated, just before removing from the heat, add celery flavouring, place in a shallow pot, and when cold cover with melted fat. This is very tasty for school lunches, etc., and please note, Hansell's cloudy onion flavouring could be used instead of the onion.—Mrs. J.H.M. (Hamilton).

Honey Roll

BEAT three eggs very light and frothy, add half a cup sugar, beat again for 15 minutes. Stir in one tablespoon of melted, but not heated honey. Sift half a cup arrowroot and one tablespoon flour, two teaspoons baking powder, pinch salt, half teaspoon cinnamon, half teaspoon grated nutmeg. Mix all well together, pour into well-greased shallow swiss-roll tin and bake for 20 minutes.

Seafoam Filling.—Dissolve one level teaspoon granulated gelatine in juice of one orange. Whip until frothy, add one tablespoon icing sugar, small pinch citric acid or a few drops of vanilla essence. Spread on warm sponge, roll up quickly and sift castor or icing sugar over.—Mrs. E.A.B. (Dargaville).

Blowaway Spiced Sponge

Beat together for five minutes 3 eggs and $\frac{1}{2}$ -cup sugar, then add 1 teaspoon golden syrup and beat for 10 minutes. Stir thoroughly three times the following: $\frac{1}{2}$ -cup arrowroot, 1 tablespoon flour, 1 teaspoon cream of tartar, $\frac{1}{2}$ -teaspoon carbonate of soda, 2 teaspoons ground ginger, 1 teaspoon cocoa, $\frac{1}{2}$ -teaspoon cinnamon. Stir this well into the first mixture, divide the mixture evenly into two sandwich tins, and bake in good oven for 10 minutes, but do not open oven door under five minutes.—Miss G.B. (Otaki).

Queen's Pudding de Luxe

TAKE $\frac{1}{2}$ -cup butter, 2 egg yolks, $1\frac{1}{2}$ cups flour, 3 teaspoons baking powder, a little vanilla essence, 1 cup sugar, half cup milk, $1\frac{1}{2}$ oz. cooking chocolate, two whites of egg and 1 tablespoon of made coffee. Cream butter, beat yolks of eggs, add milk, flour, baking powder and pinch of salt. Stir in melted chocolate, fold in egg whites and essence, bake in round tin and serve with custard, sauce or whipped cream.—Mrs. H.C.W. (Timaru).

Cornflakes Date Loaf

TAKE 1 cup stoned dates, 1 cup boiling water, 1 level teaspoon carbonate soda, 1 dessertspoon orange juice, $\frac{1}{2}$ -cup butter, $\frac{1}{2}$ -cup of brown su-

HALF GUINEA FOR

Wholemeal Almond Fingers

CUT slices of stale wholemeal bread, about $\frac{1}{2}$ inch thick, trim the crust off, then cut into finger lengths. Beat 1 egg well, add $\frac{1}{2}$ teaspoon Hansell's Cloudy Ratafia food flavouring, sift in 1 dessertspoon icing sugar, beat well again. Dip the fingers of bread into the beaten mixture, roll in ground almonds. Place on butter paper well greased to fit over trays, bake in slow oven until crisp and a nice golden colour. Keep in airtight tins.—Mrs. P. W. (Onehunga).

ing the berries with just enough water to prevent their burning; then rub them through a sieve. For each pound of the puree mince up a quarter of a pound each of dates and stoneless raisins, and mix with a quarter of a pound of sugar, half a teacup of vinegar, a quarter of a teaspoon each of ground cinnamon and ginger, and half that amount each of ground allspice and cloves. Add a little salt, and boil all all these ingredients together, stirring well, until the chutney is thick.

A Hawera correspondent sends me in a recipe for cranberry fluff, which is very light and delicious for this hot weather. Cook a cup of cranberries in two cups of water until tender. Soak one tablespoon of gelatine in half a cup of cold water. Strain the cranberries and to the liquid add the gelatine, one drop of Hansell's cloudy vanilla food flavouring, and half a cup of sugar. Put aside until almost set, then beat until fluffy. Add the whites of two eggs beaten stiffly, and beat again, then set aside to firm. Serve with cream.

The prize this week has gone to Mrs. P. Wright, 10 Cameron Street, Onehunga, Auckland, for her nutritious re-



So easy! Add a teaspoonful of Hansell's 'Milko' to a glass of hot or cold milk. Whisk it. Drink it... it's scrumptious! Makes children love milk. Six flavours. Vanilla, Lemon, Orange, Caramel, Raspberry and Rum. 1/6 4-oz bottle. Makes 20-30 milk shakes.

HANSELL'S MILKO

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In six flavours, delicately tinted, in Banana, Lemon, Orange, Pineapple, Raspberry and Vanilla flavours. Saves time and bother and makes, colours and flavours delicious junket. Loved by children. 1 oz. bottle 9d.

gar, 1 egg, 2 cups of cornflakes or wheatmeal, $1\frac{1}{2}$ cups flour, salt to taste. Pour the boiling water on the dates and soda; while cooling cream butter and sugar and well-beaten egg gradually, then the soaked dates, soda, and orange juice. Crush the cornflakes, add with the sifted flour and salt. Mix evenly, grease two nutloaf tins. Put half mixture in each. Put lids on. Bake in a moderately hot oven for about 40 minutes. When cooked take from this, put on wire rack to stand.

If lemon flavour is preferred, use 1 teaspoon instead of orange juice.—Miss K.N. (Timaru).

Savoury Puffs

ONE needs eight thin slices of brown bread thinly buttered, 2oz. cooked ham or lean bacon, one tablespoonful mustard pickle and batter. Make the batter the evening before. Spread half the bread with the cooked ham and pickle and place the rest of slices on top to form sandwiches. Cut into fingers, dip well into batter, and fry in hot fat. Serve at once with dry toast. An ideal breakfast dish. Also economical.—Mrs. H.C.W. (Timaru).

Monk's Pie

TAKE 3 cups mashed potatoes, 2 tablespoons butter, 3 heaped tablespoons grated cheese, $\frac{1}{2}$ -lb tomatoes, 1 teaspoon grated onion, $\frac{1}{2}$ -pint white sauce, 6 eggs or as many as required. Pepper and salt. Scald, peel and slice tomatoes, melt butter in saucepan, add tomatoes, cover and simmer to a pulp. Rub them through a sieve and beat into the mashed potatoes. Add pepper and salt, and half the grated cheese.

Put into a buttered pie-dish. Make sufficient hollows (to hold eggs) with the back of a tablespoon. Break in the eggs. Cover over all with the $\frac{1}{2}$ -pint of white sauce, and cover with the remainder of the cheese.—Mrs. M.D. (Ravensbourne).

Swedish Prune Cake

AFTER creaming $\frac{1}{2}$ -cup of butter with 1 cup brown sugar, add 3 well-beaten eggs, 3 tablespoons sour cream, and 2 cups flour sifted with 1 teaspoon each of cinnamon and nutmeg. Dissolve 1 teaspoon soda in 2 tablespoons hot water and add to cake batter. Measure in a teaspoon vanilla and lastly add 1 cup stewed and stoned prunes cut fine. Mix well. Put in a greased paper-lined tin and bake about an hour in a moderate oven.

For the icing mix together 1 tablespoon melted butter, $\frac{1}{2}$ -cup prune juice, juice of half-a-lemon, and enough icing sugar to make it right consistency for spreading. Ice cake while still slightly warm and decorate top with length-wise strips of prunes, 5 each, in flower-like figures, pressing an almond into the centre of each and more almonds round edge of cake.—Mrs. D.L. (Whangarei).

Anchovy Toast

SOMETHING new to vary the breakfast dish.

One egg, slice buttered toast, anchovy paste, 2 tablespoons milk, chopped parsley, salt and cayenne. Spread toast while hot with anchovy paste. Beat egg, add milk, salt and cayenne. Melt a little butter in a small saucepan. Add egg and stir over heat until thick. Spread over the toast. Sprinkle with chopped parsley and serve at once.—Mrs. K.S. (Ponsonby).

EAT FOR HUNGER AND HEALTH.

Whatever the other courses of the meal may be, serve flavoured junket made with Birthday Renco—raspberry, orange, lemon, passion fruit, greenage and vanilla. Six flavours, one for each weekday. Cooling, refreshing, delicious, nourishing. . . and it's not only the children who will be delighted either! Your grocer sells Birthday Renco—10d bottle.

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Shiriff's Lushus are made by the makers of FANCY FREE and SWEET MYSTERY. Try these two new and fascinating desserts. Once you do, you will never be without them. Both are obtainable from your grocer at 6d. per packet.

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The Two Hutt

(Continued from page 13.)

"I spent my childhood sulking. I was educated at 13 schools in four countries. In my early manhood I had expectations of making my fortune 91 times a year. These expectations, however, have been decreasing at the rate of 10 a year, while a number of doubts have been arising at the rate of 21 a year. So that early next year I shall be a cynic.

"I have had four illnesses. Once I had mumps, which enabled me to hold up one shipload of people for 75 hours. Although I need eight hours' sleep a night, the number of hours I have slept in 26 years has been only 71,175½.

"I have had 31 jobs, 29 of which became monotonous.

"If all the vessels from which I have consumed refreshment were placed end on end, they would cover the sum of the routes of Imperial Airways, with two over; and if all the smoke from the tobacco I have bought could be utilised, it would constitute an ideal smoke-screen round the American Continent. The amount of money I have earned is £957/11/9½, but the amount of money I have spent is £10,357/13/2. The deficit is accounted for by what I owe and what people thought I earned.

"To change the subject to a happier note, I have winked at girls five times, three of which have been a mistake. Modesty forbids further qualification.

"Among incidents I have chosen to remember are:—

"Being robbed of £50 in a Melbourne hotel lavatory; being shot at in Rockhampton; playing football with black bread in the Paris Palais de Justice; swimming among fresh-water crocodiles; eating raw mince meat in an aeroplane; boring Tallulah Bankhead; massaging the legs of a Russian ballet dancer; being invited to fight by angry Italian heavyweight boxer (invitation not accepted); yodelling with a gigolo, and perishing with thirst.

"I have driven myself 29,793 miles, and sleep-walking has taken me 321 feet.

"I have an unreasonable dislike of seeing women turn round in the street to look each other up and down. cornet playing, being overtaken by a Ford V8. picture intervals, salmon-coloured Neon lights, contraltos, continued dancing, speeches of welcome, and not enough butter on cafe tables.

"Approximately, that's me—Lower Hutt."

The talk had turned to intelligent animals and some rather tall stories had been told when old Joe chipped in.

"Clever animals?" he queried. "I bet none of you ever had a pet to equal my old cat. He was very fond of cheese—if it was on the table at meal times and he smelt it, he'd come over and beg for a bit. One time it struck me that every time he'd had cheese he wouldn't wait for any more to eat, but always cleared off right away. The next time I gave him some cheese I watched him go off and followed him. Do you know what the cat was doing? He was sitting by a mouse hole, breathing heavily down it."

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There is no need to endure the excruciating pain and torture of gall-stones any longer. A specialist of world-wide fame offers all sufferers the power and opportunity to safely dissolve gall-stones completely away.

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Don't go on letting gall-stones and urinary troubles make a martyr of you. Be free from pain and discomfort. You can learn all about this specialist's amazing remedy by filling in and posting the coupon below—now! Simple, reliable and fully explained information will be sent to you, showing just how you can obtain comforting relief and freedom in the shortest space of time.

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TO CHEMISTS' SUPPLIES CO.,

Dept. R10, Box 1178, Christchurch.

Please post me full particulars of your treatment which dissolves gall-stones away.

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(Mr., Mrs., Miss)

ADDRESS

18/3/38

This treatment is being praised everywhere by sufferers. Read this letter of remarkable benefit:

"I WILL NEVER BE TROUBLED WITH GALL-STONES AGAIN."

Tukapa Street,
New Plymouth.

"The first treatment did all that was required of it. I am now a new woman, thanks to your remedy.

I have been under an X-ray examination, and the doctors say I will never be troubled with Gall-stones again, and all without an operation.

I am sorry that I did not try your treatment years ago, but I had tried so many remedies, and none were any good, and I thought your remedy might be the same. But what different results, I can eat anything now. My friends think I am wonderful the way I can eat.

I would advise anyone who is troubled with Gall-stones to try your remedy, as I am sure that no one could have suffered more than I have.

(Signed) B. BILSKI."

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On Loan To The Country From Which He First Came

REGARDED as one of Australia's ace announcers, is Mr. Jack Davey, who arrived in New Zealand this week under engagement to the Commercial Broadcasting Service, as the result of a special arrangement for the exchanging, for short periods, of high-grade announcers with Station 2GB, Sydney.

New Zealander, and son of Commander A. H. Davey, of the Awatea, he left New Zealand six years ago on his father's ship with the intention of remaining in Sydney for about ten days, en route to America.

An audition at 2GB altered all this, however, and he has remained in Australia and in radio ever since.

His first contract was a singing one for three nights weekly, after which he was appointed to the staff of the ABC in the double capacity of announcer and singer.

He held this post for 18 months, during which he was probably the only announcer under engagement to the ABC, and a commercial station at the same time. Owing to his increasingly

heavy commitments with 2GB, he was compelled to relinquish his association with the ABC in order to sign a long-term contract with 2GB.

In this capacity, he has become one of the most popular radio personalities in Australia, where his name is as well-known as that of Robert Taylor and Clark Gable.

He will be absent from Sydney for about three weeks. In the Dominion he will be featured in a number of ambitious programmes.

This keen showmanship idea is the culmination of a special arrangement between the two organisations. It is the first time on record that a Government controlled broadcasting company has entered into an agreement with a private commercial broadcasting organisation.

In the selection of Jack Davey it is said the New Zealand network has one of the most popular and widely-known radio personalities in Australia.

The New Zealand network is reciprocating by sending to 2GB Otene Pura, topline announcer and singer of 1ZB, Auckland.

Radio Spins Its Web

(Continued from page 11.)

IN just the same way as the Post Office radio looks after the ships at sea, it looks after the safety of the new ships of the air.

The past two years has been a period of mushroom growth of the New Zealand commercial air services. And as each plane wings its way up and down and across New Zealand its progress is followed by the special air radio services.

There are now special Post Office radio stations at Mangere (Auckland), Bell Block (New Plymouth), Milson (Palmerston North), Wellington, Blenheim, Nelson, Greymouth, Hokitika, Jackson's Bay, Christchurch and Tai-eri (Dunedin), and installations are now being made at Gisborne and Napier.

In each of these stations highly trained operators keep in regular contact with each commercial plane, either by radio telephony or radio telegraphy, as it flies through the air.

At the same time, each station keeps in touch with the next aerodrome on the plane's route for the exchange of "departure-and-arrival" information and meteorological data.

Each station is ready to provide aids to aerial navigation and landing aids in thick weather.

AT the present time the Post Office is making plans for the installation of direction-finding equipment and approach beacons at all aerodromes in New Zealand.

The air radio man, too, keeps his log book. He writes down all the information that he finds in the air. He writes:

Afe quad 8.15 Jones and Jones 3 Nu 8 Pm, 4 Wn, vac 1 Nu Pm, 5 Pm Wn, which means that plane AFE left at 8.15 with Jones and Jones as pilots with three passengers for New Plymouth, 3 for Palmerston North and four for Wellington, and vacancies for one passenger from New Plymouth to Palmerston North, and for 5 passengers from Palmerston North to Wellington.

It is as fascinating as it is simple, this terse dialect of the air.

All this expansion of the air has meant heavy pressure on the resources of the radio engineering staff of the Post Office. In the last two years, the radio department has had to supply 25 highly trained operators for the air radio stations.

The men chosen have to be first-class operators, temperamentally suited to the work, with a special knowledge of the operation and adjustment of their equipment.

The operator may have three planes in the air above him at the same moment, he may have to switch on his approach beam in wet weather, give a bearing, ring the aerodrome office and keep his point to point ground contacts.

And the early establishment of trans-Tasman and trans-Pacific air services is going to make further exacting demands on the Post Office radio engineers.

That small dingy building may be an ugly duckling to look at, but there is a golden note in its voice to the air-men and the men of the sea.

HIS DOCTOR SAID "TAKE KRUSCHEN"

For Rheumatism in Right Arm

Not a Symptom Left To-day!

This man was simply following his doctor's advice when he took Kruschen for his rheumatism. He stuck to the "little daily dose," and got back the full use of his arm, which had previously been almost helpless. He writes:—

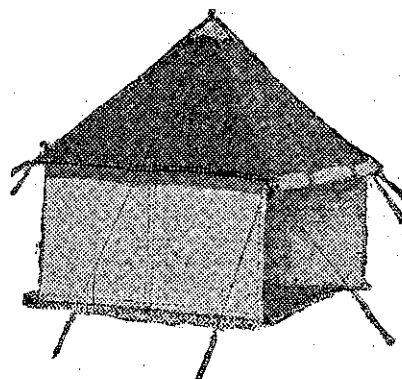
"Three years ago, when I was 55, I went to my medical adviser with rheumatism in my shoulder. It was so bad I had almost lost the use of my right arm. After he had examined me, my doctor said, 'Now you are not to laugh at what I am going to prescribe. Just take a course of Kruschen Salts according to direction.' I took his advice, and have taken a dose of Kruschen daily ever since with the most beneficial results—regular bowel movements, and complete absence of rheumatic symptoms. Needless to say, I always recommend Kruschen Salts."—E.N.F.

Two of the ingredients of Kruschen Salts are the most effectual solvents of uric acid known to medical science. They swiftly dull the sharp edges of the painful crystals, then convert them into a harmless solution. Other ingredients of these Salts have a stimulating effect on the kidneys, and assist them to expel the dissolved uratic needles through the natural channel. Combined with these solvents and eliminants of uric acid are still other salts which prevent food fermentation from taking place in the intestines, and thereby check the further formation of mischievous uric acid.

Kruschen Salts is taken by the people of 119 different countries. In none of those countries is there anything else quite like Kruschen—nothing else can give the same results.

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Why FAIR HAIR needs more care than DARK HAIR

Scientists say that fair-haired girls have 17% more sex appeal than brunettes.

But how many fair-haired girls know how to keep their hair beautiful?

If you will look closely at two strands of hair, you will see that dark hair is coarse and strong; fair hair, fine and delicate. But there's another more important difference. In every strand of fair hair there is a precious vitamin which gives it its softness and light. Yet every day some fair-haired girls use the same shampoos as brunettes. No wonder the lovely lights in their hair soon fade.

What they need is Sta-blond, the shampoo made specially for fair hair. Sta-blond contains ViteF, the same vitamin which Nature puts in all fair hair, and which ordinary shampoos wash away. That's why Sta-blond not only prevents fair hair from darkening, but brings back the true golden beauty of childhood to hair grown mousy or dull.

If you want a bleach, don't buy Sta-blond; but if you want to keep your hair lovely and light in colour as Nature intended, Sta-blond's the only shampoo to use.

Have you tried Sta-blond Wave-Set Yet? It doesn't leave the hair sticky, dries quickly and actually lightens fair hair.

**STAY FAIR
WITH STA-BLOND**

New Weekly Feature—

"RECORD" PATTERN SERVICE



When you are looking for a jumper in a trim new shape, this is your choice! It is neat and workmanlike, but the broad bow softens the high neckline. The jumper in the illustration is knitted in flecked blue and yellow wool, and the suede belt is blue. Plain wools, however, look equally attractive in this style.

Pattern No. K4 contains illustration, material requirements, measurements, and full instructions for knitting and make-up of the jumper.

Send sevenpence in stamps for this pattern to—

**"RECORD KNITCRAFT,"
P.O. BOX 1680,
WELLINGTON.**

Write plainly pattern number K4, your name and address.

Petticoat Diplomacy

(Continued from page 14).

Apart from the fact that this command rendered the whole family hot with embarrassment and apprehension whenever they caught sight of Dixon or his boy, my mother's diplomacy seemed to be successful at first.

IT was not long, however, before trouble started. Dixon had the naive theory that "women fall easier if you grease the step," and to that end used to include enormous hunks of cats' meat with his sausages as unsolicited discount. One night May cooked the cats' portion in error, and we ate it with great enjoyment, under the impression that it was Pringle's rump steak. As the cat was sick that night after the rump, my mother began to wonder whether, after all, she was quite wise in leaving Dixon.

"But I can't give up Pringle so soon," she pointed out in one of her argumentative monologues on the subject, "because he is obliging, and I certainly like his fry. Maybe I should have given Jamieson a trial."

Sooner or later it was bound to end. And it did, one bright Friday morning. Dixon's boy arrived early with his sausages, and May, who was no diplomat, lost her head. She snatched at the sausages and tried to get rid of him before Pringle's roast came. Dixon's boy got suspicious and decided to hang on.

"Why aren't you buying ought but sausages from us?" he asked.

"Master's vegetarian," muttered May, squinting as she always did when embarrassed.

"You're not trying to chuck us, are

you?" he asked shrewdly, just as my mother came into the kitchen.

May glanced cross-eyed at mother, who did not recognise Dixon's boy and jumped to the conclusion from the angle of May's eyes that he was a "follower." These were expressly forbidden to call during the morning.

"Lunch will be at noon, May," said mother coldly, just to bring the girl to her senses.

"Yes'm," said May, glad to escape from Dixon's boy, who was still waiting. But before she could move, up came Pringle's boy, whistling and bouncing the roast.

"Butcher!" yelled Pringle's boy, and stopped dead at the sight of the other's white apron. There was a pause that lasted over endless seconds, while our three cats rubbed themselves familiarly against the butcher boys' trouser legs.

It was just at that moment that my brother Robin came in. "Hey, ma," he said, "Mr. Jamieson says what meat today?"

Dixon's boy and Pringle's boy turned their slow eyes on mother and no one spoke. Only father burst into the kitchen on the way to his surgery. "Good-bye, my dear," he shouted cheerily. "Here's your butcher off to work again."

May burst into hysterical giggling, and mother left the room abruptly to speak to Mr. Jamieson.

Next day Mr. Dixon fell ill of a gallstone and called my father in to operate. "Haven't you noticed how his meat has improved since we had that change to Pringle," said mother with deep satisfaction.

More About Swing

(Continued from page 9.)

suppressing to the limit any natural inclinations on the part of either the listener or the player to "let go." In the United States a large percentage of band leaders and top-class instrumentalists have been negroes. Their race has probably the highest in-born sense of rhythm of any in the world, so it was small wonder that to them the old interpretation of dance music was as soul-deadening as it was unnatural to their temperaments.

To relieve their pent-up emotions, the players began to "swing" it. First it was in their "off" time. They would go to their clubs in Harlem just to "blow off steam." They applied their own individual interpretation, dictated by the mood of the moment, reckless, happy, sad or otherwise, to anything and everything they played, but always, however far they might stray from the melody—they retained a perfect rhythm. Soon they began to make recordings of these exciting treats of emotional relief, not for any commercial gain and only for limited circulation.

From these beginnings it was not a big step to introduce swing in their public playing. The mood conveyed itself to the listeners, who found that they themselves were being "swung" and decided that it wasn't at all unpleasant to get a "lift." The wave surged rapidly across the vast continent. Swing became the rage.

WITH American influence strong in Paris, the new trend has swept across the Atlantic, but it missed England. It was not until "hot" clubs, as they were called, had been recognised for many months as the places of the moment in the eyes of the French dancing public that England formed her first rhythm clubs.

THREE weeks after my visit to the club the British Federation held its first public concert, with interpretations by members of leading London orchestras. The hall was packed to overflowing. Impressed by what I had seen of swing's immediate popularity, I tried to interest the daily newspapers.

"No," they answered, "The British public would not be interested in a crazy thing like that!"

But they reckoned without the pioneers of the new-found escape from hum-drum worries. Swing clubs spread their influence everywhere—and swing became News! It was then the newspapers devoted large sections of their entertainment pages to it, analysing it, explaining it and welcoming it. "Dance bands became 'swing' bands overnight. Scott-Wood and his Six Swingers at the BBC gained a world-wide reputation in almost as short a time.

Swing had come to Town!

But whether to stay or not is another thing. . .



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(No advertisements)

On Sale At All Book-sellers.

Order Your Copy Now.

"N.Z. SPORTING LIFE AND REFEREE" And Only 4d.

Get Me Budapest!

(Continued from page 17).

eye on the publicity machine himself when he predicted the doom of Hollywood; but, although the cable message wasn't very full, I received the impression that he was partly concerned about this very subject of Hollywood's extravagance when he mentioned how easy it is to become a writer or producer.

Unorganised, uneconomic spending of this nature has been at the root of the trouble in the British film industry. Goldwyn apparently believes that Hollywood is headed the same way. Yet I seem to remember that Goldwyn himself once made a pretty wasteful investment on a girl called Anna Sten.

Take another recent example. One studio thought it would be nice to have a real live English earl on its pay-sheet. It offered £1000 a week to the Earl of Warwick to come to Hollywood and make a picture. He stayed with them for several months—at £1000 a week—without making a single appearance on the screen, and then went off to another studio. What value did the public receive from the first studio's expenditure on its earl?

ON the other hand, while in New Zealand, Harry Hunter, of Paramount, assured us that rising costs of film production had already prompted the introduction of economies at the source, but not in such a way as to endanger the quality of pictures. I should like to think that these economies did not come into force until after the production of a "trailer" I saw the other day.

In this trailer we were shown Cecil B. DeMille reviewing some Continental films. In one of them he sees a Hungarian actress, Franciska Gaal, who attracts him most favourably. "Stop the film," says B. DeMille, and then, turning to his secretary, he raps out: "Get me Budapest!"

Just like that. Just as you or I might order a cup of coffee—only more politely, I hope.

In about two minutes, Mr. DeMille has "got Budapest" on the phone, and is talking to Franciska Gaal, rosy with the make-up of slumber, and offering her a fat contract to come to Hollywood and star in "The Buccaneer."

"Now, I don't know whether the public is expected to take that "trailer" seriously or not. Personally, I had the best laugh for weeks when Dr. DeMille rapped out "Get me Budapest."

If it is meant to be taken seriously, then one can't help thinking that Mr. DeMille must have rather more money than sense to wake up a girl in the middle of the night with a telephone call from Hollywood to Budapest when he could, for a fraction of the cost, have sent a cable which would have been waiting for her when she woke up in the morning.

Of course, it didn't really happen (though from all one hears it's just the kind of thing DeMille might do). It was a piece of publicity for DeMille's next picture. That's the way the film people will argue.

The point I make, however, is that if Hollywood wants us to be sympathetic toward its plea—probably quite justified—of rising costs, it shouldn't, for its own sake, supply us with such evidence of wasteful internal extravagance.



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As the "Easter rush" for reservations has set in strongly, you are advised to book your seat as soon as possible.

TAKE THE LINE OF MOST ASSISTANCE

It Looks Rather Odd

(Continued from page 12.)

the play producer, and it added a zest to existence. Life became very interesting when one listened to all the shades and varieties of voices.

There was such a range of emotions, so many hundreds of shades of voice for excitement, joy and anger and so on. The voice changed under stress.

AND character, too, was just such an interesting study. One had to study the lines of a character and visualise him as he was in real life. One had to get inside his mind and imagine how he would act in a given set of circumstances.

Here, too, said the play producer, there was an endless source of interest. Different people, as one knew very well from life, would be affected by the same set of circumstances in different ways. One man, on getting news that shocked him terribly, might stand perfectly still, another might run away, a third might faint.

One had to get inside the very brain of a character.

FOR all these different kinds of characters the play producer has to find the right voice. He may want a light voice for the part of a weak man or a voice with a crackle in it for the part of a harsh, determined man.

They prefer to do as little doubling of parts as possible in the NBS play productions. Too often in doubling the voice has the same quality or similar inflexion running through it that betrays it to the listener and destroys the sense of illusion.

For that reason the play producer likes to give as many voices as possible a chance. He will give anyone who thinks he or she has a good radio play voice a test.

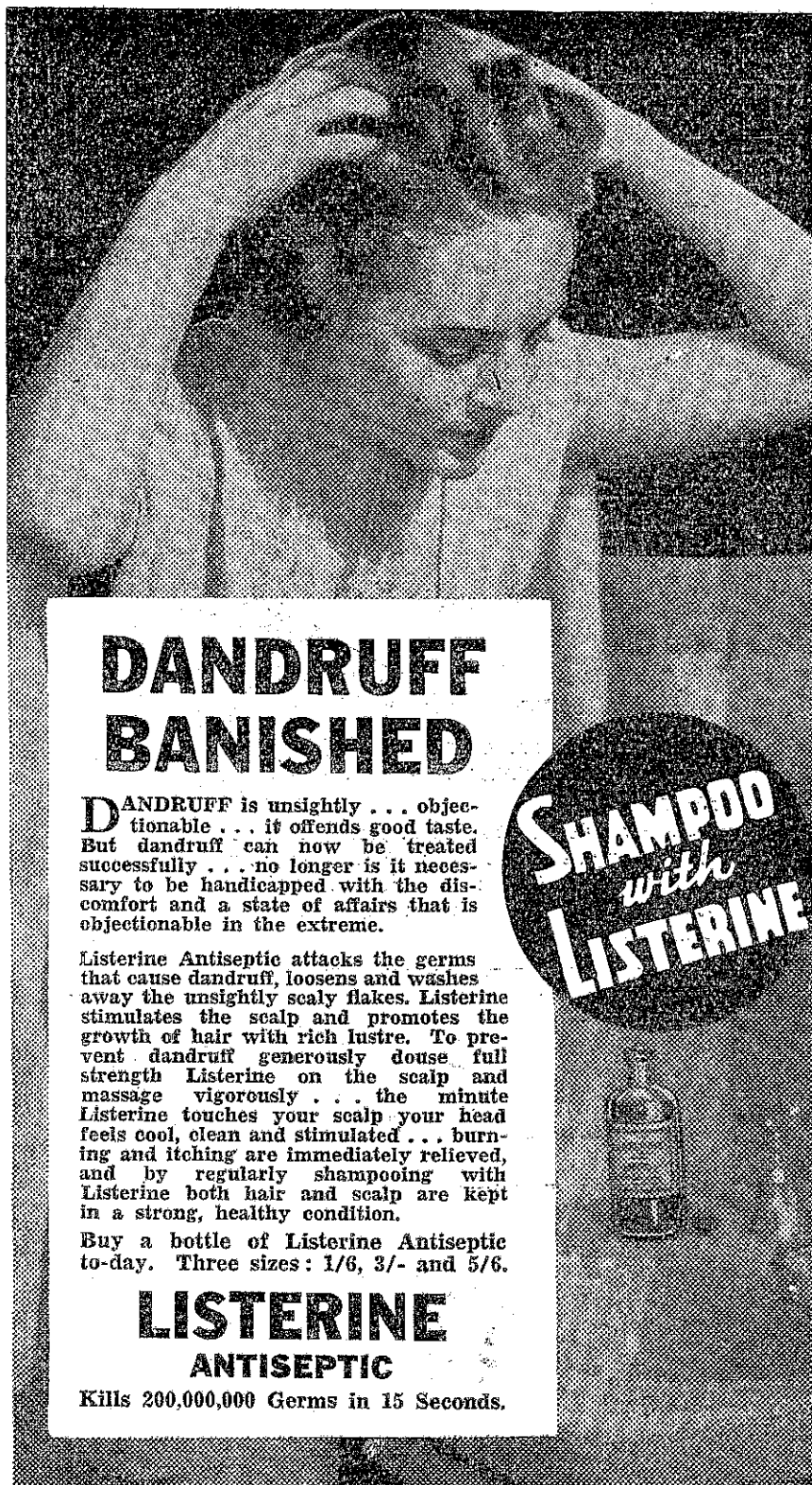
As a rule he gets two or three tests to do a day. First he tries the actor on straight work to gauge the quality and resonance of the voice. He does the part himself first, finding one bit of demonstration worth a thousand explanations.

He does not, however, want poli parrots who will merely give him a servile imitation of his own interpretation, but there must be certain accepted rules of pausation and inflexion. Above all he hates people just to say a part as if they are reading it.

After the straight part he tests them out perhaps on a part which has need of dramatic pressure behind the voice—in which the feeling in the mind of the character pushes through into the voice itself. Then he may try them out in a part that needs quiet emotion or in a part that needs a voice with the quality of a definite age—the voice of a young man or an old man.

If they can do dialect, he will give them a Scotch, Irish, Yorkshire or Cockney part to try. He likes to hear them out in broken languages, if they can manage it. He is pleased to hear them in any part they may have particularly studied.

After he has heard the voice, he assesses it up in his notebook in a tabulated system. He does his best to be honest with the actor, after the test. But every voice tested goes down in his book, for he may have something that just suits a certain character in some play.



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The Home Forum

Good Night

"Disappointed Listener" (Greymouth): The IYA announcer has the fault of cutting off his good-night melody before the record has finished. For three nights in the last fortnight I have stayed up especially to hear the record and the same has only been played for about one minute. Hoping this can be remedied.

Old Folks Session

L.B. (Oamaru): It was with the deepest regret I heard last Sunday from 4ZB that the "Old Folks at Home" session was to be discontinued. Surely the aged people deserve a session at least once a week. I am sure a number of old people will miss Don Robinson's kind voice in future.

"Old Ladyhood"

A.R.C.M. (Wellington): As one who is on the way to "old-ladyhood" I rather resented the implication in Gordon Mirams's "Are Filmgoers Half-wits?" that old ladies are simple-minded. Those who are deprived of the opportunity of stating their views on many vital matters and problems concerning the welfare of man, woman and child will often be found to be storehouses of knowledge, intelligence and experience with a far more rational outlook on life than have so many men who occupy high positions of authority.

As to "Dead End": It was interesting, arresting. The acting was good, but I felt the stage set was too confined to a mere corner.

[Gordon meant no harm.—Ed.]

In Error

B.S.B. (Napier): Your contributor Trevor Lane wants to be just a little more careful when he compiles "Passing Pageant." Awhile since he told us that Galsworthy, Shaw and Barrie "live in the Adelphi" (Strand); Shaw happens to live in a flat in Westminster when in London; Galsworthy, and Barrie—well, I don't think the spiritualists are quite certain of their present domicile.

In your issue of March 4 he gives Miss Elaine Hamill a write-up both as a beauty and an actress. The first is of no moment; as to the second, she may have travelled far since she appeared in New Zealand—she'd need to.

The following is, shall we say, extreme exaggeration: "... she started life in New Zealand as a nurse, came through the Hawke's Bay earthquake with great credit after half the other nurses had been killed." There were around 90 nurses and some six were killed!

Moonlight Sonata

R. T. Wood (Whangarei): I happened to tune in to a certain commercial station on Sunday, February 27, during the "Makers of Melody" session, and heard Paderewski playing the "Moonlight Sonata." After absolute enjoyment of its exquisite beauty and the perfect rendition, my complacency and visions were completely destroyed by the announcer telling me that Beethoven once found a blind girl playing some of his works by moonlight, and he very kindly improvised for her the "Moonlight Sonata." This was yet another variation of the story of Beethoven's "dream maiden" who allegedly inspired the sonata.

Why must a magnificent work be set round with such sickly romanticism—surely the piece is capable of standing by its merits alone: if a composition is to be annotated, let the truth be given.

The facts concerning the "Moonlight Sonata" may be considerably stripped of the fantastic stories and glamour that surround it, if one consulted those who are authorities on Beethoven's life and works. In 1801, when his deafness was coming hard upon him, the composer dedicated the "Moonlight Sonata" to Countess Guicciardi, who was then 17 years of age. She herself said, some years later, that Beethoven had originally given her the "Rondo in G." However, he wished later to dedicate this to another particular friend, the Countess Lichnowsky, and rather unromantically asked for the return of the Rondo. He then wrote and dedicated the "Moonlight Sonata" to Countess Guicciardi.

The possible explanation of the many fantasies that have gathered round this beautiful work, may be found in the fact that its origin is thought to have sprung from a poem by Seume, called "Prayer." This is descriptive of a maiden praying for her sick father—the Adagio movement of the Sonata. Angels come to her aid—Allegretto—and the face of the suppliant is transfigured by the glow of hope—thus the Presto movement.

The title "Moonlight" was conferred on the Sonata by the poet Rellstab, not by Beethoven, who, by the way, did not consider it a very good composition.

My authorities for the above facts are, Grove's Dictionary of Music and Musicians, and Harvey Grace. Paul J. Bekker, in his biography of Beethoven, says that the fact that the E Flat Major sonata was contemporary with the moonlight should in itself be sufficient to discredit the romantic legends, for this was dedicated to yet another lady. However, it might be said that this reasoning is not beyond reproach, but it strengthens, rather than detracts, from Grove's and Harvey Grace's statements.

TWO school pals, parted since 1910, were brought together again by the CBC's special Remembrance Day broadcast, it was revealed in Vancouver, where the programme originated. Hugh Smith, of Vancouver, and Archie Paterson, a patient at Shaughnessy Military Hospital, renewed a friendship started thirty years ago when both attended the same school at Bannockburn, Scotland. Smith, seated in his home, heard Paterson during a special pick-up from the hospital. He recognised Paterson's name and voice; a meeting was arranged and the old days discussed. Both expressed appreciation to the CBC for bringing them together again.

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MONTHLY



HIGHLIGHTS OF THE WEEK

From the New Zealand Nationals

Concerts and Recitals

Sunday, March 20:

Auckland Municipal Band, in concert at Albert Park, from 1YA AUCKLAND, at 8.30 p.m.

Monday, March 21:

Strings of 1YA Orchestra in concert programme, from 1YA AUCKLAND, at 9.20 p.m.

Programme of compositions by Elgar and Delius, from 2YA WELLINGTON, at 8.0 p.m.

Concert by Returned Soldiers' Choir, with solo soprano, from 4YA DUNEDIN, at 8.0 p.m.

Tuesday, March 22:

Schumann-Schubert programme, from 2YA WELLINGTON, at 9.5 p.m.

Concert by Dunedin Highland Pipe Band, from 4YA DUNEDIN, at 9.5 p.m.

Wednesday, March 23:

Concert celebrating Ninetieth Anniversary of Otago, at Early Settlers' Hall, from 4YA DUNEDIN, at 8.0 p.m.

Thursday, March 23:

Recitals of national and famous songs, from 2YA WELLINGTON, at 9.5 p.m.

Classical programme, including Dr. V. E. Galway's "Masterpieces of Music" (9.20 p.m.), from 4YA DUNEDIN, at 8.0 p.m.

Saturday, March 26:

Bessie Pollard's String Ensemble in three New Zealand cameos, from 3YA CHRISTCHURCH, at 9.28 p.m.

4YA Orchestra in light orchestral and ballad concert, from 4YA DUNEDIN, at 8.0 p.m.

Opera

Sunday, March 20:

Dances from opera, from 2YA WELLINGTON, at 8.30 p.m.

"OTELLO," Verdi's four-act opera, from 4YA DUNEDIN, at 8.30 p.m.

Plays

Monday, March 21:

"His Gentle Art of Making Enemies," adapted play presented by J.

M. Clark and players, from 1YA AUCKLAND, at 8.30 p.m.

"The Fantastic Case of the Four Specialists," play by Max Afford, studio production by Sheila Neilson, from 4YA DUNEDIN, at 9.18 p.m.

Tuesday, March 22:

"The Life of Empress Josephine," episode 1, from 3YA CHRISTCHURCH, at 8.20 p.m.

Thursday, March 24:

"The Weakling," recorded play, from 3YA CHRISTCHURCH, at 8.0 p.m.

Talks

Sunday, March 20:

Sir Stenson Cooke, secretary of British Automobile Association, on "This Motoring," from 2YA WELLINGTON, at 9.5 p.m.

Tuesday, March 22:

Miss C. Henderson on "Beginning of the Women's Movement," from 3YA CHRISTCHURCH, at 9.5 p.m.

Thursday, March 24:

Lola Maries on "Bohemians Beneath Big Ben," from 2YA WELLINGTON, at 8.40 p.m.

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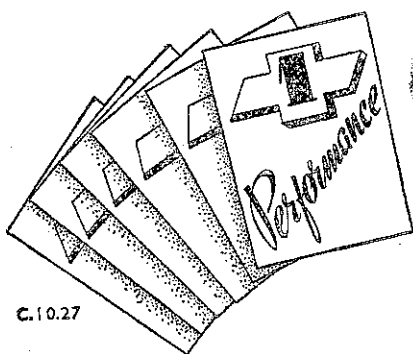
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HIGHLIGHTS OF THE WEEK CONTINUED

Friday, March 25:

Mrs. A. D. Houston on "Story of Mothering Sunday," from 2YA WELLINGTON, at 7.30 p.m.

Sports

Saturday, March 26.

Commentary on English Grand National from Aintree Racecourse. Daventry rebroadcast from 2YA WELLINGTON at 9.5 p.m.

Features

Sunday, March 20:

Wesley Bi-centenary service, from 1YX AUCKLAND, at 3.0 p.m.

Tuesday, March 22:

Wool Sale at Town Hall, from 2YA WELLINGTON, at 9 a.m.

Wednesday, March 23:

Proceedings in celebration of 90th

Anniversary of Otago at Early Settlers' Hall, from 4YA DUNEDIN, at 2.0 p.m.

Friday, March 25:

Opening of King Koroki's House by Lord Galway, from 1YA AUCKLAND and 2YA WELLINGTON, at 10.50 a.m.

Dance Features

Monday, March 21.

Hour of Jimmie Dorsey and Orchestra, with interludes by Bing Crosby, from 4YA DUNEDIN at 10.0 p.m.

Tuesday, March 22.

Bands of Harry Roy, Shep Fields and Dudley Cantrell, with vocal interludes, from 3YA CHRISTCHURCH, at 10.0 p.m.

Wednesday, March 23.

Tut Coltman and Swing Stars from Majestic, from 2YA WELLINGTON, at 10.0 p.m.

Dick Colvin and music from 4YA DUNEDIN at 10.0 p.m.

Thursday, March 24.

Hour of dance music where the title supplies the answer, from 1YA AUCKLAND, at 10.0 p.m.

Bailey-Marston Dance Orchestra from 3YA CHRISTCHURCH at 9.20 p.m.

Friday, March 25.

New recordings, with Arthur Pearce's swing session, from 2YA WELLINGTON at 10.1 p.m.

Savoy Dance Band from Savoy Restaurant, from 4YA DUNEDIN at 10.0 p.m.

Nationals Every Day

SUNDAY, MARCH 20

1YA AUCKLAND

650 k.c. 461.3 m.

9.0: Recordings.

11.0 to 12.15: Morning service from St. Mark's Anglican Church. Preacher: Rev. Percy Haughton; Organist: Mr. A. Pascoe.

1.0: Dinner music.

2.0: Recordings.

3.30: Brahms's Variations on a Theme by Haydn (St. Antoni Chorale). Philharmonic Symphony Orchestra of New York, conducted by Toscanini.

2.46: Recordings.

4.30: Close down.

6.0: Children's song service.

7.0: Evening service from Church of Christ, West Street. Preacher: Pastor William Campbell.

8.15: Recordings.

8.30: Concert programme. Concert by Auckland Municipal Band, conducted by Mr. T. J. O'Connor (from Albert Park). The Band, "Trojan Band" March (Boyer); "Reminiscences of Ireland" Selection (arr. F. Godfrey); "Anona" Intermezzo (Vivien Grey); "Crown Diamonds" Overture (Auber).

9.0: Weather. Station notices.

9.5 to 10.0: Band. "Marche Militaire" March (Schubert); "Danny Boy" Traditional Irish number (arr. P. Grainger); "Patsy, the Swanky Drum-Major" musical sketch (Myddleton); "L'Arlesienne Suite No. 2 (Bizet); "Faithful and Bold" March (Rust).

1YX AUCKLAND

880 k.c. 340.7 m.

(Alternative Station)

3.0 to 4.15: Wesley Bi-centenary Commemoration Service at Town Hall. Preacher: Rev. C. Irving Benson, Melbourne.

6.0: Selected recordings.

8.30: Philharmonic Orchestra, Berlin, "Braundenburg" Concerto No. 5 in D Major for Harpsichord, Violin and Flute.

8.54: Recital of modern English songs: Parry Jones (tenor), Nancy Evans (contralto), and Mark Raphael (baritone).

9.10: London Symphony Orchestra, conducted by Albert Coates, "Death and Transfiguration" (R. Strauss).

9.30: Alfred Sittard (organ), Allegro from Organ Concerto in D Minor (Vivaldi, Bach). 9.34 to 10.0: Gregor Piatigorsky (cello) and the London Philharmonic Orchestra, conducted by Barbirolli, Concerto in A Minor (Schumann).

2YA WELLINGTON

570 k.c. 526 m.

9.0: Recordings.

10.0: Weather for aviators.

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11.0: Morning service from St. Thomas's Anglican Church, Wellington South. Preacher: Rev. C. V. Rooke. Acting-organist and choirmaster: Mr. W. Sherring.

12.15 (approx.): Close down.

1.0: Weather for aviators. Dinner music.

2.0: Concerto for 'Cello and Orchestra (Op. 104, by Dvorak). Gaspar Cassado with Berlin Philharmonic Orchestra.

2.40: Recordings.

4.0: Time signals.

4.30: Close down.

6.0: Children's song service (Uncle William), and children from Vivian Street Baptist Sunday school.

7.0: Evening service from St. Andrew's Presbyterian Church. Preacher: Rev. Brian Kilroy. Organist and choirmaster: Mr. Frank Thomas.

8.15 (approx.): Recordings.

8.30: Operatic programme, introducing dances from opera.

2YA Concert Orchestra, conducted by Leon de Mauny, Three Dances from "The Bartered Bride": (1) Polka; (2) Furiant; (3) Dance of the Comedians (Smetana).

8.38: Recording: Evelyn Scotney (soprano), "Je Veux Vivre Dans le Reve" Waltz Song (Gounod).

8.42: Leeds Festival Choir with London Philharmonic Orchestra, conducted by Sir Thomas Beecham. "Choral" Dance, No. 17 (Polovstienne Dances) (Borodin).

8.54: Orchestra, "Gopak" ("The Fair of Scrotchintsi," by Moussorgsky); Polonaise ("Eugene Onegin," by Tchaikowsky).

9.0: Weather. Station notices.

9.5: Talk, Sir Stenson Cooke, Secretary of Automobile Association of Great Britain: "This Motoring."

9.25: "Within These Walls." No. 3. Recorded programme from Canada.

9.55: Orchestra, "Dance of the Hours" ("La Gioconda," by Ponchielli).

10.3: Close down

SUNDAY, MARCH 20 CONTINUED

2YC WELLINGTON
840 k.c. 356.9 m.
(Alternative Station)

6.0: Recordings.
8.30: Band programme, vocal and instrumental interludes.
10.0: Close down.

3YA CHRISTCHURCH
720 k.c. 416.4 m.

9.0: Recordings.
11.0: Relay from Civic Theatre of morning meeting, conducted by Salvation Army. Preacher: Colonel George Holmes; Bandmaster: Mr. N. Giffin.
12.15 (approx.): Close down.

1.0: Dinner music.
2.0: Recordings.
3.0: Wilhelm Backhaus, (pianist), Variation on an original theme by Brahms.
3.10: Recordings.
4.0: Time signal.
4.30: Close down.
5.30: Children's song service (Rev. Farquhar Gunn and children of Presbyterian Sunday school).

6.15: Recordings.
7.0: Evening service from Sydenham Methodist Church at its Diamond Jubilee. Preach-

er: Rev. Percy Paris (President of N.Z. Methodist Conference); Choirmaster: H. E. O. Sall; Organist: Mrs. Storie.

8.15: Recordings.
8.30: Recordings, Philharmonic Symphony Orchestra of New York, conducted by Toscanini, "Semiramide" Overture (Rossini).

8.44: Nellie Lowe (contralto), (a) "To Music"; (b) "Thou Bringest Peace"; (c) "The Wild Rose"; (d) "Evening Boat Song" (Schubert).

8.54: Minneapolis Symphony Orchestra, conducted by Eugene Ormandy, Hungarian Caprice (Zádor).

9.0: Weather. Station notices.

9.5: Recordings, Heinrich Schlusnus (baritone), (a) "The Lotus Flower"; (b) "Missives"; (c) "Talismans"; (d) "Provençal Song" (Schumann).

9.14: Boston Symphony Orchestra, Symphony No. 6 in B Minor, Op. 74 ("The Pathétique" (Tchaikovsky).

10.0: Close down.

3YL CHRISTCHURCH
1200 k.c. 250 m.
(Alternative Station)

6.0: Recordings.
8.30: "The Little Minister"

Overture.
8.38: Peter Dawson sings "Handel."

8.47: Andres Segovia (guitarist).

8.53: "The Three Bears" phantasy.

9.0: Dora Labbette (soprano).

9.8: Cello solos by Lauri Kennedy.

9.15: "The Murder on the Portsmouth Road."

9.23: Piano recital by Ham-bourg.

9.32: Lener String Quartet.

9.38: "Excursion in the Vienna Woods."

9.48: Josef Szigeti (violinist).

9.56: "Marche Militaire."

10.0: Close down.

4YA DUNEDIN
790 k.c. 379.5 m.

9.0: Chimes. Recordings.

11.0: Morning service from St. Joseph's Cathedral. Organist: Dr. T. Vernon Griffiths.

Choirmaster: Mr. Poppelwell.

12.15 (approx.): Close down.

1.0: Dinner music.

2.0: Recordings.

2.30: Four numbers, arranged by Percy Grainger, (1) "Mock Morris"; (2) "Molly on the Shore"; (3) "London-derry Air"; (4) "Country Garden."

2.46 (approx.): Recordings.

4.30: Close down.

5.30: Children's song service (Big Brother Bill).

6.15: Recordings.

6.30: Evening service from First Presbyterian Church.

Preacher: Rev. W. Allen Stevely, M.A. Organist: Dr. V. E. Galway.

7.45: Recordings.

8.30: Recorded presentation of "Otello,"

Opera in four acts, by

Guiseppe Verdi.

10.45: Close down.

4YO DUNEDIN
1140 k.c. 263.1 m.
(Alternative Station)

6.0: Recordings.

8.30: "Firelight Fantasy" ("Changing of the Guard").

8.48: "Our Greatest Successes." Cicely Courtneidge and Jack Hulbert.

8.54: "Love on the Films"—piano medley, by Harry Greenwood.

9.0: "Richelieu—Cardinal or King?" Episode 9.

9.26: "The Enchanted Forest." Light music about the "Little Folk."

10.0: Close down.

MONDAY, MARCH 21

1YA AUCKLAND
650 k.c. 461.3 m.

7.0: Breakfast session.
9.0: Close down.
10.0: Devotional service (Pastor W. Vickery).

10.15: Recordings.

12.0: Lunch music.

2.0: Recordings.

2.30: Classical hour.

3.15: Sports results.

3.30: Talk, prepared by A.C.E., Home Science Tutorial section, "How Well Lighted is Your Home?"

3.45: Light music.

4.0: Weather for farmers.

4.30: Sports results.

5.0: Children's session (Cinderella).

6.0: Dinner music.

Minneapolis Symphony Orchestra, "The Bartered Bride" Polka. Pavilion Les-

cant Orchestra, Clog Dance.

William Murdoch (piano), Norwegian Bridal Procession.

Pavilion Lescant Orchestra, "Pan and the Wood Goblins."

Minneapolis Symphony Orchestra, "Dance of the Comedians."

6.19: Don Rico and Gipsy Girls



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MONDAY, MARCH 21. . . . CONTINUED

Orchestra, "Flor Gitana" ("My Gipsy Flower"). New Metropolitan Symphony Orchestra, "Carmen" Selection. Don Rico and Gipsy Girls Orchestra, "A Gipsy Lament."

6.32: Otto Kermbach Dance Orchestra, "The Roses" Waltz. William Murdoch (piano), Valse Triste. Robert Renard Dance Orchestra, "Memory."

6.42: Dajos Bela Orchestra, Serenade. Major Bowes Capitol Theatre Trio, "To A Wild Rose." Dajos Bela Trio, "Chant d'Automne." Band of H.M. Coldstream Guards, "Patience" Selection.

7.0: Government and overseas news (from 2YA).

7.10 (approx.): News and reports.

8.0: Concert programme. Studio presentation of the play "His Gentle Art of Making Enemies." Adapted by Musette Morell. Actors: Wyn Kent, Jean Thomson, Margery Kelsey, T. Agmen Smith, Dr. Bruce Grieve, John Kelsey, J. M. Clark, H. McK. Geddes, H. Vincent and G. Thomson. Produced by J. M. Clark.

9.0: Weather. Station notices.

9.5: Talk, Mr. Alex. Thomson: "Red Indian and Other Totems."

9.20: Strings of Studio Orchestra, conducted by Harold Baxter, "St Paul's" Suite (Holst).

9.32: Graziella Rossi (soprano), "Carissima" (Penn); "Rose Buds" (Arditi).

9.38: Orchestra, "The Clock and the Dresden Figures" (Ketelbey).

9.43: Graziella Rossi (soprano), "My Heart is a Silent Violin" (Fox); "One Night of Love" (Schertzinger).

9.49: Orchestra, "Plantation Songs" (Clutsam).

9.56: Recording, William Heseltine (tenor), "Lilies of Lorraine" (Connor).

10.0: Music, mirth, melody.

11.0: Close down.

1YX AUCKLAND

880 k.c. 340.7 m.
(Alternative Station)

5.0: Light music.

6.0: Close down.

7.0: After-dinner music.

8.0: Ormandy Orchestra.

8.15: "At the Sunday Pops."

8.55: Brain Teaser, "The Hotel Theft."

9.3: Hits from Fred Astaire's latest picture.

9.15: Weber's immortal melodies.

9.22: "On Wings of Song," gems from opera and operetta.

9.45: Thrills and humour.

10.0: Light recitals.

10.30: Close down.

2YA WELLINGTON

570 k.c. 526 m.

If Parliament is being broadcast, this programme will be transmitted by station 2YC. Hours of Parliamentary broadcasts: 2.30 to 5.30 and 7.30 to 10.30 p.m.

6.50: Weather for aviators.

7.0: Breakfast session.

9.0: Close down.

10.0: Weather for aviators. De-

votional service.

11.0: Time signals.

12.0: Lunch music.

1.0: Weather for aviators.

2.0: Classical hour.

3.0: Talk by A.C.E., "How Well Lighted is Your Home?" Sports results.

3.30: Weather for farmers. Frost for Canterbury and Otago.

4.0: Time signals. Sports results.

5.0: Children's hour (Andy Man).

6.0: Dinner music. Berlin Philharmonic Orchestra, "Le Carneval Romain" Overture. Cedric Sharpe (cello), Air. National Symphony Orchestra, "Irish Rhapsody."

6.22: Albert Sandler and Orchestra, "Love Me Forever." Patricia Rossborough (piano), "Anything Goes" Selection. Plaza Theatre Orchestra, "A la Gavotte." Debroy Somers Band, "Mr. Cinders" Selection. Jesse Crawford (organ), "I Loved You Then As I Love You Now."

6.46: De Groot and Piccadilly Orchestra, "Lolita." Milan Symphony Orchestra, "Le Maschere" Sinfonia. Lucerne Kursaal Orchestra, "Dance of the Flowers" Waltz.

7.0: Government and overseas news.

7.10 (approx.): News and reports.

7.30: Time signals. "The Whirligig of Time: Revolutions: Republic to Empire in Rome." Mr. J. R. Elliott, M.A.

8.0: Chimes.

Programme of compositions by Elgar and Delius.

Recordings: Albert Sammons (violin), and William Murdoch (piano), Sonata in E Minor for Violin and Piano-forte (Elgar).

8.26: Freda Cunningham (soprano), presents songs by Delius, "The Nightingale"; "The Violet"; "In the Garden of the Seraglio"; "Indian Love Call."

8.40: Talk: "The Troubles of a Sea Captain's Wife."

9.0: Weather. Station notices.

9.5: Talented Lasses and Lads fra Lancashire. Music and humour from the County Palatine.

10.0: Dance programme.

11.0: Close down.

2YC WELLINGTON

840 k.c. 356.9 m.
(Alternative Station)

5.0: Light music.

6.0: Close down.

7.0: After-dinner music.

8.0: "All Work and No Play." Programme by industrial bands.

9.0: Musical comedy gems.

10.0: Melody and mirth.

10.30: Close down.

3YA CHRISTCHURCH

720 k.c. 416.4 m.

7.0: Breakfast session.

9.0: Close down.

10.0: Recordings.

10.30: Devotional service.

10.45: Recordings.

11.0: Time signal. Recordings.

12.0: Lunch music.

2.0: Recordings.

2.30: Talk by A.C.E., "How Well Lighted is Your Home?"

3.0: Classical music.

4.0: Time signal. Frost. Weather, Light music.

4.30: Sports results.

5.0: Children's hour (Friday, with Stamp Man).

6.0: Dinner music. Ilja Livschakoff Orchestra, "Around the Volga" Potpourri of Russian Songs. De Groot (violin), David Bor (piano) and Reginald Kilbey (cello), Selection of Chopin Melodies. Mischa Elman (violin), "Les Millions d'Arlequin" Serenade. Bela and his Orchestra, "Love's Serenade." International Novelty Orchestra, Italian Airs.

6.20: Hermann Von Stachow Salon Orchestra, "For You Alone, Lucia." Patricia Rossborough (piano), "Follow the Fleet" Selection. Hermann von Stachow Salon Orchestra, "The Kiss" Serenade.

6.31: Ilja Livschakoff Orchestra, "Black as the Night are Your Eyes." De Groot and Orchestra, "Der Kaspek." Ernest von Dohnanyi (piano), "Du Und Du." Ilja Livschakoff Orchestra, "Master of My Soul."

6.46: London Palladium Orchestra, "Maid of the Mountains" Waltz. Dajos Bela Orchestra "Andrea Chenier" Façasia. London Palladium Orchestra, "Katja the Dancer" Waltz.

7.0: Government and overseas news (from 2YA).

7.10: News and reports.

7.20: Reports of Oxford Ewe Fair.

7.30: Time signal.

7.35: Gardening expert, "Bulbs and Tubers."

8.0: Chimes. Recording. Grand Massed Brass Bands, (a) "The Arcadians" Overture; (b) "A Sailor's Life" Descriptive Naval Fantasia.

8.14: J. E. Davies (tenor), (a) "For You Alone" (Geehl); (b) "Lassie o' Mine" (Walt).

8.21: Recording, Band of H.M. Coldstream Guards, "Dorothy" Selection (Cellier).

8.29: "Eh and Zeb" (country storekeepers).

8.38: Recording, Band of H.M. Grenadier Guards, "The Shamrock" Irish Selection (Myddleton).

8.46: J. E. Davies (tenor), (a) "I Heard You Singing"; (b) "Bird Songs at Eventide" (Coates).

8.52: Recording, Band of H.M. Coldstream Guards, Selection of Wilfred Sanderson's Songs (Sanderson).

9.0: Weather. Station notices.

9.5: Talk, Mr. A. L. M. Perry, M.A., "W. W. Jacobs, of the London Docks."

9.20: Gladys Vincent (violin), Francis Bate (cello) and Ernest Jenner (piano), Trio in F Major, Op. 80 (Schumann).

9.44: Elena Gerhardt (mezzo-soprano), "Suleika's Second Song" (Schubert).

9.51: Lener String Quartet, Andante Cantabile, from Quartet No. 1 in D Major, Op. 11 (Tchaikowsky).

10.0: Music, mirth, melody.

11.0: Close down.

3YL CHRISTCHURCH

1200 k.c. 250 m.
(Alternative Station)

5.0: Recordings.

6.0: Close down.

7.0: After-dinner music.

8.0: Billy Cotton's Dance Band.

8.30: "The Safe" (thriller).

8.38: Cornet duets.

8.44: Marie Burke (soprano).

8.50: "Humoreske" on the organ.

8.53: "Snapshots."

9.30: "From the Land of the Leek."

10.0: Light music.

10.30: Close down.

4YA DUNEDIN

790 k.c. 379.5 m.

7.0: Chimes. Breakfast session.

9.0: Close down.

10.0: Recordings.

10.15: Devotional service.

12.0: Lunch music.

1.0: District weather.

2.0: Recordings.

3.30: Sports results. Classical music.

4.0: Weather. Frost forecast.

4.30: Light music.

5.0: Children's hour (Annet Sheila), with, at 5.45 p.m., a talk by the Stamp Man.

6.0: Dinner music.

Albert Sandler and Orchestra, "Rigoletto" Selection. Alfredo and Orchestra, "Two Guitars." Howard Jacobs (saxophone), with string quartet and harp, "I Love the Moon." Marek Weber and Orchestra, "The Quaker Girl" Waltz.

6.19: Alfredo Campoli and Salon Orchestra, "The Musical Box." Arthur Young and Reginald Foresythe (two pianos), "Cheek to Cheek." Hermann von Stachow Orchestra, "The Maid Under the Lime Tree" ("Jungfrau unter der Linde"). Dajos Bela Orchestra, "A Supper with Suppe."

6.35: Orchestra Mascotte, "Ballgeflushter" Waltz ("Ballroom Whispers"). Howard Jacobs (saxophone), "From the Land of the Sky

WHAT ARE YOU DOING NOW?



SMOKING A
MYRTLE GROVE

MONDAY, MARCH 21 . . . CONTINUED

- Blue Water." Marek Weber and Orchestra, "Sweetheart" Waltz. Orchestra Mascotte, "Love's Dream After the Ball."
- 6.48: Paul Godwin's Orchestra, "First Love" Hermann von Stachow Orchestra, "La Paloma" ("The Dove"). Alfredo Campoli and Salon Orchestra, Serenade. Paul Godwin's Orchestra, "Song of My Dreams."
- 7.0: Government and overseas news (from 2YA).
- 7.10 (approx.): News and reports.
- 7.30: Talk to Young Farmers, arr. by Department of Agriculture, Mr. S. H. Saxby, "Some Club Reminders for the Coming Year."
- 8.0: Chimes.
- Concert by Returned Soldiers' Choir, conducted by Mr. John T. Leech, assisted by Mrs. W. Hall Masters (soprano).
- The Choir, "The Deathless Army" (soloist: R. Duerdon) (Trottere); Irish Cradle Song, "Maureen" (soloist: Mrs. W. Hall Masters) (Robertson); "In Vocal Combat" (Balfie).
- 8.12: Recordings: Paul Godwin Quintet, with harp, "Popular Song"; "Tale" (Komzak).
- 8.16: The Choir, "The Blue Danube" (Strauss); Motet, "O, Bone Jesu" (Palestrina); "Image of a Rose" (soloist: C. R. Williamson) (Reichardt).
- 8.26: Recording: Paul Godwin Quintet, with harp, "Extase" (Ganne).
- 8.30: The Choir, "Anvil" Chorus (Verdi); Scottish Lullaby, "Hush a ba, Birdie" (soloist: Mrs. W. Hall Masters) (Burton); "The Moon Hath Raised Her Lamp" (Benedict).
- 8.40: Talk, Mr. J. T. Paul: "World Affairs."
- 9.0: Weather. Station notices.
- 9.5: Humorous interlude by F. White and Paul Reno.
- 9.18: "The Fantastic Case of the Four Specialists." Play by Max Afford, produced in 4YA studios by Sheila Nielson.
- 10.0: Hour of dance music by Jimmie Dorsey and Orchestra, interludes by Bing Crosby.
- 11.0: Close down.

4YO DUNEDIN
1140 k.c. 263.1 m.
(Alternative Station)

- 5.0: Recordings.
- 6.0: Close down.
- 7.0: After-dinner music.
- 8.0: "Melodies of the Moment."
- 8.22: "Snapshots."
- 9.0: Continuity programme, "The Charm of the Orient in Music and Song."
- 10.0: Comedy and light music.
- 10.30: Close down.

TUESDAY, MARCH 22

1YA AUCKLAND
650 k.c. 461.3 m.

- 7.0: Breakfast session.
- 9.0: Close down.
- 10.0: Devotional service (Rev. W. R. Milne).
- 10.15: Recordings.
- 12.0: Lunch music.
- 1.30: EDUCATIONAL SESSION from Teachers' Training College.
- Mr. L. W. Swan, "Aviation" (4th talk).
- 1.50: Mr. B. M. Kibblewhite, "To-morrow's History" (2nd talk).
- 2.10: Mr. C. Boyle, "Geography: The Dairy Farmers of Denmark."
- 2.30: Classical hour.
- 3.15: Sports results.
- 3.30: Light music.
- 4.0: Weather for farmers.
- 4.30: Sports results.
- 5.0: Children's hour (Cinderella and Uncle Dave).
- 6.0: Dinner music.
- Members of La Scala Orchestra, Milan, "In Memory of Franz Schubert." Major Bowes Capitol Theatre Trio, "My Isle of Golden Dreams." Max Ladscheck (violin), "Salut d'Amour." Ilja's

- Tango Orchestra, "Assun-
cion" Serenade. Marek Weber and Orchestra, "Coeur Brise."
- 6.20: H. G. Amers and Eastbourne Municipal Orchestra, Second Serenade. Marek Weber and Orchestra, Menuett, No. 1. H. G. Amers and Eastbourne Municipal Orchestra, Tarantelle for Flute and Clarinet.
- 6.31: Orchestre Raymonde, "Manhattan Serenade." Patricia Rossborough (piano), "Street Singer's Serenade." Film Selection. Ilja's Tango Orchestra, "Puszta Fox." Orchestre Raymonde, "Manhattan Moonlight."
- 6.45: Major Bowes Capitol Theatre Trio, "Pale Moon" (Indian Love Song). Max Ladscheck (violin), "Czardas." Band of H.M. Grenadier Guards, "Old Folks At Home and in Foreign Lands."
- 7.0: Government and overseas news (from 2YA).
- 7.10 (approx.): News and reports.
- 7.30: Talk: Gardening Expert.
- 8.0: Concert programme.
- Recordings: Ilja Livschakoff Orchestra, "The Seven Burghers" Overture (Bruckner).
- 8.5: "Civic Welcome" (Japanese houseboy).
- 8.18: Anona Winn (light vocal), "She Wore a Little Jacket of Blue" (McConnell); "Gertie, the Girl with the Gong" (Munro).
- 8.24: Raie da Costa (piano), "My Dream Memory"; "Lovely and Sweet"; "Broken Up Tune" (Levant).
- 8.30: "Eb and Zeb," country storekeepers.
- 8.39: Melody by Buccaneers of pirate ship "Vulture."
- 8.52: Jack Hulbert (comedian), "Celebratin'" (Woods).
- 8.55: Ilja Livschakoff Orchestra, Capriccioso (Richardt).
- 9.0: Weather. Station notices.
- 9.5: Reserved.
- 9.20: Dance music (r).
- 11.0: Close down.
- 8.0: Arthur de Greef (pianist) and new Symphony Orchestra, Concerto in G Minor (Saint Saens).
- 8.24: BBC Chorus, "This Have I Done for My True Love"; "Wassail Song" (Holst).
- 8.32: Adolf Busch Chamber Players, Suite No. 1 in C Major (Bach).
- 8.56: Alfred Cortot (pianist), "Etude Symphoniques en Forme de Variations" (Schumann).
- 9.20: Hedwig von Debicka (soprano), "Hark, Then, to the Soft Chorus of Flutes" (Bach); "O Del Mio Dolce Ardor" (Gluck).
- 9.30: Chicago Symphony Orchestra, Symphony No. 1 in B Flat Major (Schumann).
- 10.0: Variety.
- 10.30: Close down.

2YA WELLINGTON
570 k.c. 526 m.

If Parliament is being broadcast this programme will be transmitted by Station 2YC. Hours of Parliamentary broadcasts: 2.30 to 5.30 and 7.30 to 10.30 p.m.

- 6.50: Weather for aviators.
- 7.0: Breakfast session.
- 9.0: Wool sale. (Relayed from Town Hall).
- 9.30: Educational session for pupils of correspondence school.
- 10.0: Weather for aviators. Devotional service.
- 11.0: Time signals.
- 11.30: Talk, representative of St. John Ambulance.
- 12.0: Lunch music.
- 1.0: Weather for aviators.
- 2.0: Classical hour.
- 3.0: Sports results.
- 3.30: Weather for farmers. Frost for Canterbury and Otago.
- 4.0: Time signals. Sports results.
- 5.0: Children's session (Jumbo), with at 5.30 "Paradise Plumes and Headhunters" Episode 3.
- 6.0: Dinner session.
- Grand Symphony Orchestra, "Raymond" Overture. J. H. Squire Celeste Octet, Minuet Sicilienne. Berlin State Opera Orchestra, Polonaise No. 2. New Mayfair Orchestra, "Folly to be Wise" Selection.

- 6.25: Orchestra of the Opera Comique, Paris, "Scenes Pittoresques" (a) Fete Boheme; (b) Marche. Virtuoso String Quartet, "Londonderry Air." Berlin State Opera House Orchestra, "La Feria" Spanish Suite.
- 6.45: Marcel Palotti (organ), Serenade. J. H. Squire Celeste Octet, "Operatica." Symphony Orchestra, "La Vida Breve" Spanish Dance.
- 7.0: Government and overseas news.
- 7.10 (approx.): News and reports.
- 7.25: Rebroadcast from the League of Nations shortwave station at Geneva.
- 7.30: Time signals.
- 8.0: Chimes. Programme featuring Spohr's Violin Concerto in A Minor, Op. 47, No. 8 and compositions of Handel. Recordings, Professor Georg Kulenkampff with Berlin Philharmonic Orchestra, Violin Concerto in A Minor, Op. 47, No. 8 (Spohr).
- 8.17: Florence Austral (soprano), "Rose Softly Blooming" (Spohr).
- 8.20: Handel Cameo. London Symphony Orchestra, conducted by Albert Coates and Herbert Dawson (organist), Concerto No. 7 for Organ and Orchestra—Bouree (Handel).
- 8.23: Malcolm McEachern (bass), "O Ruddier than the Cherry" (Handel).
- 8.26: Sir Hamilton Harty conducting London Philharmonic Orchestra, "Royal Fireworks Music" Overture; Alla Siciliana, (a) Bouree; (b) minuetto. Suite (Handel).
- 8.42: Recorded talk, Professor Arnold Wall (Late Professor of English, Canterbury College), "Plain Man's English" (4).
- 9.2: Weather. Station notices.
- 9.5: Schumann-Schubert programme. Annotated recital by Madame Betts-Vincent (pianist) on Robert Schumann.
- 9.35: Recordings, Sir Henry J. Wood conducting New Queen's Hall Orchestra, Symphony in B Minor ("The Unfinished") (a) Allegro moderato; (b) andante con moto (Schubert).
- 10.0: Music, mirth, melody.
- 11.0: Close down.



MYRTLE GROVE

1YX AUCKLAND
880 k.c. 340.7 m.
(Alternative Station)

- 5.0: Light music.
- 6.0: Close down.
- 7.0: After-dinner music.

TUESDAY, MARCH 22 . . . CONTINUED

2YC WELLINGTON
840 k.c. 356.9 m.
(Alternative Station)

5.0: Light music.
6.0: Close down.
7.0: After-dinner music.
8.0: "On Stage."
10.0: In order of appearance:
Terence Casey (organ), Joe
Petersen (boy soprano), Wal-
ter Porschmann and Fred
Dompke (accordion duo).
10.30: Close down.

3YA CHRISTCHURCH
720 k.c. 416.4 m.

7.0: Breakfast session.
9.0: Close down.
10.0: Recordings.
10.30: Devotional service.
10.45: Recordings.
11.0: Time signals.
Talk, Mrs. E. Early:
"Fashions."
11.15: Recordings.
12.0: Lunch music.
2.0: Recordings.
Klengel (cello), Tarantelle
in A Major. Barnabas von

3.0: Classical music.
4.0: Time signals. Frost. Wea-
ther. Light music.
4.30: Sports results.
5.0: Children's hour (Skipper,
with Harmonica Band).
6.0: Dinner music.
Edith Lorand and Viennese
Orchestra, "T'Africana" Sele-
ction. Ilya Livschakoff Orches-
tra, Negro Lullaby, "Ma
Curly-Headed Babby," Julius
Geezy and Orchestra, "The
Pink Lady" Waltz. Edith
Lorand Orchestra, "Indra"
Waltz.

6.21: Boheme Orchestra,
"Zigeunerleben" ("Gipsies'
Life"). Walter Rehberg
(piano), "Soiree de Vienne,"
No. 6. Boheme Orchestra,
"Kaiser" Waltz.

6.34: Orchestra Mascotte, "Bav-
arian Waltz Medley." Wil-
liam Primrose (violin), Valse
"Bluerie." Edith Lorand and
her Orchestra, "You Are My
Heart's Delight." Orchestra
Mascotte, "Night Revellers"
Waltz.

6.46: Ernst Leggett London Oc-
tet, Valse "Blue." Julius
Klengel (cello), Mazurka in
G Minor. Ernst Leggett Lon-
don Octet, "Rose Mousse." or-
Horst Schimmelpfennig (or-

gan), Volga Song, "Czare-
witch."

7.0: Government and overseas
news.

7.10 (approx.): News and re-
ports.

7.20: Reports on Coalgate Ewe
Fair.

7.30: Time signals.

7.35: Book review: Mr. J. H.
E. Schroder.

8.0: (Chimes).

Recording: Commodore
Grand Orchestra, "In Town
To-night" March (Eric
Coates).

8.5: "Westward Ho!" episode
58. Drama of Charles Kings-
ley's novel.

8.18: London Palladium Or-
chestra, "Nautical Moments"
(arr. Winter).

8.26: "The Life of Empress
Josephine," episode 1.

8.39: Albert Sandler and Or-
chestra, "Sandler Serenades."

8.48: Essie Ackland (contral-
to), (a) Serenata (Braga);
(b) Serenade (Raff).

8.54: Marcel Palotti (organ
solo), (a) Serenade, No. 1
(Drda); (b) Serenata

(Moszkowski).

9.0: Weather. Station notices.

9.5: Talk, Miss C. Henderson:
"How it Began: The Wo-

men's Movement."

9.20: Recording: Alfredo Cam-
poli and his Novelty Orches-
tra, "King Chanticleer" Two-
Step (Ayer).

9.23: Wellbrock Brothers in
songs of the day, (a) "On the
Silver Sands at Waikiki"
(Silver); (b) "Blossoms on
Broadway" (Robin).

9.32: "Trapped!" (Japanese
houseboy).

9.47: Wellbrock Brothers in
songs of the day, (a) "In an
Old Cathedral Town"
(Baer); (b) "Ebb Tide"
(Robin).

9.56: London Novelty Orches-
tra, "A Coon Band Contest"
(Pryor).

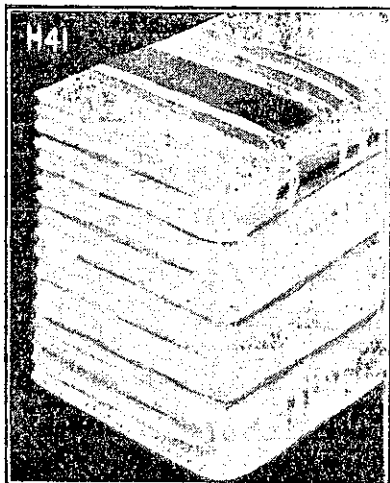
10.0: Hour of dance music by
bands of Harry Roy, Shep
Fields and Dudley Cantrell,
interludes by Ray Kinney and
Cliff Edwards.

3YL CHRISTCHURCH
1200 k.c. 250 m.
(Alternative Station)

5.0: Recordings.
6.0: Close down.
7.0: After-dinner music.

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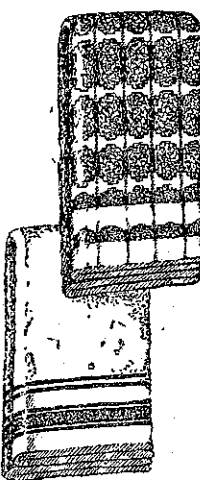
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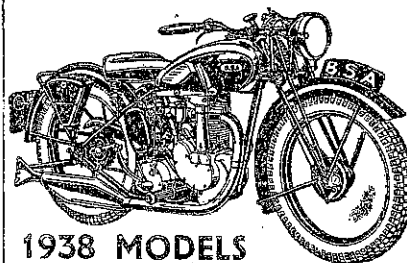
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TUESDAY, MARCH 22 . . . CONTINUED

8.0: Chamber music, featuring, at 8 p.m., Quartet in F Major, Op. 22 (Tchaikovsky). Budapest String Quartet.
 Sonata hour, featuring, at 9 p.m., Sonata in D Minor, Op. 121, for Pianoforte and Violin (Schumann), Hephzibah and Yehudi Menuhin; and, at 9.38 p.m., Sonata in B Flat Minor, Op. 35 (Chopin), Leopold Godowsky (pianist).
 10.0: Light entertainment.
 10.30: Close down.

4YA DUNEDIN
 790 k.c. 379.5 m.

7.0: Chimes. Breakfast session.
 9.0: Close down.
 10.0: Recordings.
 10.15: Devotional service.
 12.0: Lunch music.
 1.0: Weather.
 2.0: Recordings.
 3.30: Sports results. Classical music.
 4.0: Weather. Frost forecast.
 4.30: Light music.
 4.45: Sports results.
 5.0: Children's hour (Aunt Anita).
 6.0: Dinner music.
 Orchestra Raymond, "From the Welsh Hills" Selection. Alfredo Campoli (violin), "Paraphrase on Paderewski's Minuet." Celebrity Trio, "Berceuse de Jocelyn." Eileen Joyce (piano), Intermezzo, Op. 118, No. 2. Or-

chestra Mascotte, "Memories of Sweden."
 6.22: Fred Hartley and Quintet, "No More Heartaches, No More Tears." Orchestra Mascotte, "April Smiles" ("Sourire d'Avril"). The Celebrity Trio, Serenade. The Gaumont Orchestra, "Chu Chin Chow" Selection.
 6.41: Alfredo and Orchestra, "Wedding Dance" Waltz. Fred Hartley and Quintet, "Midnight, the Stars and You." Eileen Joyce (piano), Ballade in G Minor, Op. 118, No. 3. Orchestra Mascotte, "Lysestrata" Waltz. Alfredo Campoli (violin), "Aloha Oe" Hawaiian Serenade. Orchestra Mascotte, "Sweet Waltz Memories."

7.0: Government and overseas news (from 2YA).
 7.10 (approx.): News and reports.
 7.30: Talk, Miss M. W. May, M.A., "The Whirligig of Time" Series: "Women in History: Lady Mary Wortley Montagu and 18th Century Women."
 8.0: Chimes.
 Ilja Livschakoff Orchestra, "Black as the Night Are Your Eyes" (Rixner); "Sleep On, Dream, Sweet Little Blue Eyes" (Larsen).
 8.6: Leslie Holmes (comedian), "That Handsome Accordion Man" (Knox).
 8.9: Donald Thorne (organ), "Neath Sunny Skies" Medley.
 8.15: Mills Brothers (quartet),

"Put On Your Old Grey Bonnet" (Wenrick).
 8.19: George Freunderdorfer (zither), "A Day in Vienna."
 8.22: Richard Crooks (tenor), "Ah! May the Red Rose Live A l w a y"; "Beautiful Dreamer" (Foster).
 8.28: Primo Scala's Accordion Band, "Will You Remember?" (Young).
 8.32: Bobbie Comber (comedian), "Jolly Good Company Beside the Sea" (Wallace).
 8.35: Don Rico and Gipsy Girls Orchestra, "Gipsy Love" Selection (Lehar).
 8.41: Reserved.
 9.0: Weather. Station notices.
 9.5: Concert by Dunedin Highland Pipe Band, vocal and humorous interludes.
 Pipe Band, "Highland" March; "Skye Boat" Song; "79th Farewell to Gibraltar"; "Braes of Tulleymet" (Trdt.).
 9.14: Recordings: Sandy MacFarlane (baritone), "Blue Bonnets Over the Border" "The Lea Rig" (Trdt.).
 9.20: Pipe Band, "Loch Levin"; "My Love is But a Lassie Yet"; "Heroes of Flodden"; "Because He Was a Bonnie Lad"; "High Road to Linton" (Trdt.).
 9.29: "Eb and Zeb," country storekeepers.
 9.38: Pipe Band, "Barren Rocks of Aden"; "Mr. Elder's Welcome"; "Cameron Men"; "Keel Row" (Trdt.).
 9.46: Recordings: Sandy Mac-

Farlane (baritone), "Long Ago When We Were Sweethearts"; "Hame o' Mine" (Murdoch).
 9.52: Pipe Band, "Wae's Me for Prince Charlie"; "Hundred Pipers"; "Blue Mountains of Albion"; "1st Battalion Seaforth Highlanders" (Trdt.).
 10.0: Music, mirth, melody.
 11.0: Close down.

4YO DUNEDIN
 1140 k.c. 263.1 m.
 (Alternative Station)

5.0: Recordings.
 6.0: Close down.
 7.0: After-dinner music.
 8.0: "Cesar Franck Programme," featuring at 8 p.m., Sonata in A Major, Hephzibah and Yehudi Menuhin (piano and violin); and at 8.36 p.m., Prelude, Aria and Finale, Alfred Cortot (piano).
 9.0: "Chamber Music Hour," featuring at 9 p.m., Mozart's Clarinet Quintet in A Major, Lener String Quartet with Charles Draper; and at 9.42 p.m., Haydn's Quartet in E Flat Major, Pro Arte Quartet.
 10.0: In order of appearance: Eddie Peabody (banjo); Frank Titterton (tenor); Harry Breuer (marimba).
 10.30: Close down.

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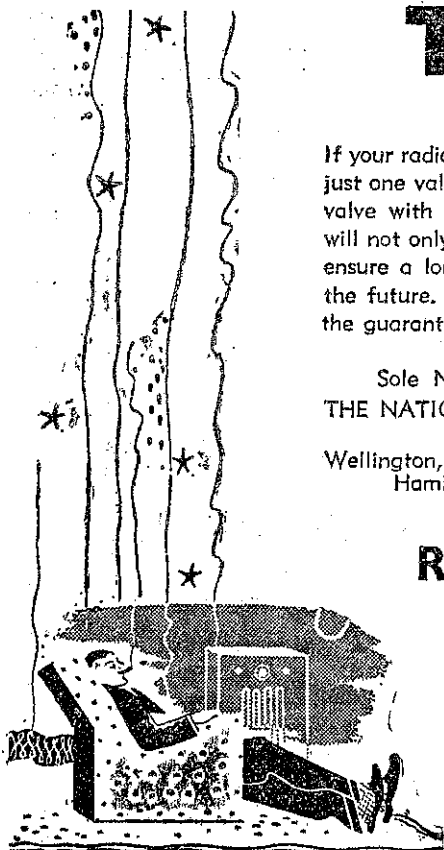
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THE WORLD'S STANDARD RADIO VALVES



WEDNESDAY, MARCH 23

1YA AUCKLAND

650 k.c. 461.3 m.

- 7.0: Breakfast session.
9.0: Close down.
10.0: Devotional service (Rev. B. M. Crystall).
10.15: Recordings.
12.0: Lunch music.
2.0: Recordings.
2.30: Classical hour.
3.15: Sports results.
3.30: Light music.
4.0: Weather for farmers.
4.30: Sports results.
5.0: Children's session (Cinderella and Peter).
6.0: Dinner music.

- Reginald Foort (organ), "Poet and Peasant" Overture. Major Bowes Capitol Theatre Trio, "The Rosary." Dajos Bela Orchestra, "Reve d'Amour." Major Bowes Capitol Theatre Trio, "Kiss Me Again." Bournemouth Municipal Orchestra, "A Fairy Ballet."
6.20: Dr. Ormandy's Trio, "Ah, Sweet Mystery of Life." Orchestra Mascotte, "Ballroom Memories" Waltz Potpourri. Dr. Ormandy's Trio, "A Kiss in the Dark."
6.33: Squire Celeste Octet, "Scene de Ballet." Karol Szreter (piano), "March of the Dwarfs." Dajos Bela Orchestra, "Serenata Siciliana."
6.45: Bournemouth Municipal Orchestra, "Rippling Streams." Karol Szreter (piano), "Peer Gynt"—Anitra's Dance. Bournemouth Municipal Orchestra, "Raindrops" Pizzicato for Strings. Eric Coates and Symphony Orchestra, "By the Sleepy Lagoon."

- 7.0: Government and overseas news (from 2YA).
7.10 (approx.): News and reports.
7.40: Talk, Mr. N. G. Gribble, Secretary of the Youth Employment Branch, Government Placement Service: "Youth Employment."
8.0: Concert programme. Recordings, Virtuoso String Quartet, Quartet in B Flat Major, Op. 18, No. 6 (Beethoven).
8.30: Annette Chapman (mezzo-soprano), "Verborgtheit"; "Er Ists" (Wolf).
8.36: Dora Judson and Madeline Wilcox (two pianos), Two Choral Preludes by Bach (1) "Mortify Us by Thy Grace"; (2) "Jesu, Source of Our Desire."
8.42: Annette Chapman (mezzo-soprano), "Traum Durch der Dämmerung" (R. Strauss); "Venetianische Wiegenlied" (Josef Marx).
8.48: Dora Judson and Madeline Wilcox (two pianos), Sonata for Two Pianos, Op. 3 (Hans Huber).
9.0: Weather. Station notices.
9.5: Recorded feature, "Coronets of England—Queen Elizabeth."
9.35: Recordings, Horst Schimmelpennig (organ), Potpourri of Dances (Schimmelpennig).
9.41: Comedy Harmonists Male Quintet, "The Windows Sing" (Reisfeld); "What Else Matters if You are Gone?" (Rivada).
9.47: Django Reinhardt (guitar

- solo), "Improvisation"; "Perfume" (Reinhardt).
9.53: Webster Booth (tenor), with chorus and orchestra, Vocal Gems from "My Heart's Desire" (Sieczinski).
10.0: Music, mirth, melody.
11.0: Close down.

1YX AUCKLAND

880 k.c. 340.7 m.

(Alternative Station)

- 5.0: Light music.
6.0: Close down.
7.0: After-dinner music.
8.0: Vocal gems from "May-time."
8.5: Brain Teaser, "Dead Man's Patience."
8.12: Scottish dances and folk songs.
8.45: Humorous songs and sketches, Cicely Courtneidge and Jack Hulbert.
9.0: Sigurd Rascher (saxophone), "Saxo-Rhapsody" (Eric Coates).
9.10: International Singers.
9.25: Fifteen minutes with Ketelbey.
9.40: Old-time dance session.
10.0: Light recitals: Webster Booth (tenor) and Lee Sims (piano).
10.30: Close down.

2YA WELLINGTON

570 k.c. 526 m.

If Parliament is being broadcast this programme will be transmitted by Station 2YC. Hours of Parliamentary broadcasts: 2.30 to 5.30 and 7.30 to 10.30 p.m.

- 6.50: Weather for aviators.
7.0: Breakfast session.
9.0: Close down.
10.0: Weather for aviators. Devotional service.
11.0: Time signals.
12.0: Lunch music.
1.0: Weather for aviators.
1.30: Educational session for infant classes (rebroadcast from 3YA Christchurch).
1.50: Lunch music (cont.).
2.0: Classical hour.
3.0: Sports results.
3.30: Weather for farmers. Frost for Canterbury and Otago.
4.0: Time signals. Sports results.
5.0: Children's session (Uncle Tony).
6.0: Dinner session.
Albert Ketelbey's Concert Orchestra, "Chal Romano" Gipsy Overture. National Symphony Orchestra, "Bolero in D Major." Yehudi Menuhin (violin), "Allegro. Salon Orchestra, "Chanson Bohemia." Berlin State Opera House Orchestra, Slavonic Dances Nos. 8 and 10.
6.25: Dinien and his Orchestra, "Hora Stacato." Cedric Sharpe Sextet, Intermezzo. Novelty Orchestra, "Passion Rose."
6.37: Orchestra Mascotte with Dajos Bela, "The Faithful Hussar." De Groot (violin) and Terence Casey (organ), Cavatina. Sander Jaszi Orchestra, "An Eastern Wedding."
6.47: Royal Opera House Or-

- chestra, Stockholm, "In a Country Lane." Frank Westfield's Orchestra, "Lilac Time" Selection. Patricia Rossborough (piano), "Rose Marie" Selection.

- 7.0: Government and overseas news.
7.10 (approx.): News and reports.
7.30: Time signals. Talk, Gardening Expert: "For the Home Gardener."
8.0: Chimes. Light Orchestral and Ballad programme. Recording, Ferdy Kauffman and Orchestra, "The Clock and the Dresden China Figures" (Ketelbey).
8.6: Orpheus Sextette, "Early One Morning"; "Be Gone Dull Care" (Traditional).
8.12: Recording, Marek Weber and Orchestra, "Columbine's Rendezvous" (Heykens).
8.15: F. C. Cooper, bass recital, "Pass Everyman" (Sanderson); "Dumbledownshire" (Clarke).
8.21: Recording, Marek Weber and Orchestra, "Song of Paradise" (King).
8.20: Orpheus Sextette, "When Song is Sweet" (Sans Souci); "The Rosary" (Rogers).
8.30: F. G. Cooper (bass), "The Sea Road" (Wood); "The Mistress of the Master" (Phillips).
8.37: Recording, Orchestra Raymond, "White Horse Inn" Waltz (Introducing "Good-bye March") (Benatzky-Stolz).
8.40: Talk, Dr. Guy H. Scholefield, "World Affairs."
9.0: Weather. Station notices.
9.5: "Case of the Geneva Mystery," with Inspector Scott of Scotland Yard.
9.45: Personal Column—Drama from the agony column of a newspaper.
10.0: Dance music by Tut Colman's Swing Stars (relayed from the Majestic).
11.0: Close down.

2YC WELLINGTON

840 k.c. 356.9 m.

(Alternative Station)

- 5.0: Light music.
6.0: Close down.
7.0: After-dinner music.
8.0: Classical recital programme.
8.40: Concerto programme, featuring, at 8.40 p.m., Concerto in D Major (Mozart), Marcel Moyse (flute), with orchestra; and, at 9 p.m., Concerto No. 1 in G Minor (Bruch), Yehudi Menuhin (violin), and London Symphony Orchestra; and, at 9.34 p.m., Concerto in A Minor (Grieg), Wilhelm Backhaus (piano), and New Symphony Orchestra.
10.0: "Variety Pie."
10.30: Close down.

3YA CHRISTCHURCH

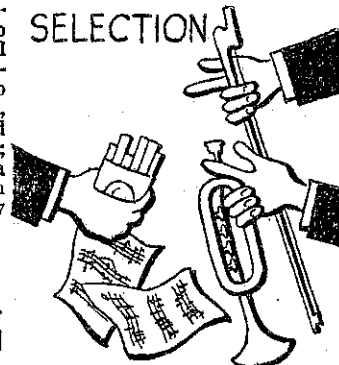
720 k.c. 416.4 m.

- 7.0: Breakfast session.
9.0: Close down.
10.0: Recordings.
10.30: Devotional service.
10.45: Recordings.
11.0: Time signal. Women's

- session (Mona Tracy).
11.30: Recordings.
12.0: Lunch music.
1.30: EDUCATIONAL SESSION. Miss D. Baster, "Music and Rhythm" (4); "Holidays at Home" (For Infants and Standards 1 and 2).
1.55: Mr. Ernest Jenner, A.R.A.M., Music Talks (4): "A Short Stay with a Great Musician—Handel" (1685-1759) (For Standards 3 and 4 and Forms 1 and 2).
2.20: Mr. J. A. Masterton, D.A. (Edin.), "Art Talks" (4) (For Forms 1 and 2).
2.40: Recordings.
3.0: Classical music.
4.0: Time signal. Frost. Weather. Light music.
4.30: Sports results.
5.0: Children's session (Uncle K).
6.0: Dinner music. Debroy Somers Band, "The Desert Song" Selection. Edith Lorand Orchestra, "Liebesfeier." Louis Katzman and Orchestra, "A Thousand Kisses." Alfredo Campoli and Orchestra, "Tango Habanera."
6.19: Edith Lorand Orchestra, Prelude in C Sharp Minor. Albert Sandler and Orchestra, "Love's Last Word is Spoken, Cherie." Don Sesta Gaucho Tango Band, "Santiago" Valse. Herbert Kuster Piano Orchestra, "Do You Love Me?" Orchestra Mascotte, "Secrets of the Adige."
6.36: Alfredo Campoli and Orchestra, "Obstination." Louis Katzman and Orchestra, "L'Amour Toujours l'Amour." Alexander Brailowsky (piano), Serenade in B Flat Major. The Paul Godwin Dance Orchestra, "Little Butterflies."
6.49: Commodore Grand Orchestra, "The Musical Clock of Madame de Pompadour." Albert Sandler's Orchestra, "Raphaellito." The Paul Godwin Dance Orchestra, "Liliputians' Wedding."
7.0: Government and overseas news (from 2YA).
7.10: News and reports.
7.20: Addington Stock Market reports.

ORCHESTRAL

SELECTION



MYRTLE GROVE

MG 58

WEDNESDAY, MARCH 23 . . CONTINUED

7.30: Time signal. Talk. Dr. Francis Bennett, "The Whirligig of Time—Hippocrates."
8.0: Chimes. Recordings, Sir Thomas Beecham conducting London Philharmonic Orchestra, "Le Carnaval Romain" Overture (Berlioz).

8.10: Richard Tauber (tenor) with Orchestra, (a) "East Spring"; (b) "I Love Thee" (Grieg).

8.16: Eugene Ormandy and Minneapolis Symphony Orchestra, "Hary Janos" (a) "The Fairy Tale Begins" Prelude; (b) "Viennese Musical Clock"; (c) "Song"; (d) "The Battle and Defeat of Napoleon"; (e) Intermezzo; (f) "Entrance of Emperor and his Court." Suite (Kodaly).

8.40: Rex Harrison (baritone), (a) "The Wanderer"; (b) Serenade (Schubert); (c) "Wanderer's Song" (Schumann).

8.52: Recording, Leopold Stokowski and the Philadelphia Orchestra, Danse Macabre, Op. 40 (Saint Saens).

9.0: Weather. Station notices.
9.5: Talk, Rev. Lawrence M. Rogers, "The Why of Common Things."

9.20: Recordings, Elena Gerhardt (mezzo-soprano), (a) "Mariae Wiegenlied," Op. 76, No. 52, Cradle Song of the Virgin Mary (Reger); (b) "Geistliches Wiegenlied" Sacred Cradle Song (Brahms).

9.28: Jacques Thibaud (violin)

and Pablo Casals (cello) and Pablo Casals Orchestra, "Barcelona," conducted by Alfred Cortot, Double Concerto in A Minor, Op. 102 (Brahms).
10.0: Music, mirth, melody.
11.0: Close down.

3YL CHRISTCHURCH

1200 k.c. 250 m
(Alternative Station)

5.0: Recordings.
6.0: Close down.

7.0: After-dinner music.
8.0: "Talkie Trumps."
8.15: "Land of the Sky. Blue Water."

8.18: "My Sunny Monterey" (vocal duet).

8.21: Two two-piano selections.
8.27: "Percy Purchases a Present."

8.57: Xylo-rimba Orchestra.
9.0: Sixty minutes' dance session.

10.0: "Melodia."
10.30: Close down.

4YA DUNEDIN

790 k.c. 379.5 m.

7.0: Chimes. Breakfast session.
9.0: Close down.

10.0: Recordings.
10.15: Devotional service.

10.45: Talk: "Cooking by Electricity."

12.0: Lunch music.
1.0: Weather forecast.

2.0: Broadcast of proceedings in connection with celebration

of 90th Anniversary of Otago. (From the Early Settlers' Hall).

2.45 (approx.): Recordings.

3.15: Talk by A.C.E., "Wholemeal Compared With White Flour."

3.30: Sports results. Classical music.

4.0: Weather. Frost forecast.

4.30: Light music.

4.45: Sports results.

5.0: Children's hour (Big Brother Bill and Mr. Travel Man).

6.0: Dinner music.

Reginald Foort (organ), "Reminiscences of Chopin."

Paul Godwin Trio, "For You." Patricia Rossborough (piano), "Yes, Madame" Selection. Cargi Trio, "Venetian Gondola Song." Bohemians, Bohemian Polka from "Schwanda, the Bagpipe Player."

6.22: Vienna Philharmonic Orchestra, "Die Romantiker"

Waltz. Paul Godwin Trio, "Melodie." Orchestra Mascotte, "To You" ("A Toi")

Waltz. Debroy Somers Band, "Rhapsodiana."

6.43: Ilja Livschakoff Orchestra, "Down in the Lobau." Alfredo and his Orchestra, "Sevillana." Orchestra Mascotte, "I Love You" Waltz.

Ilja Livschakoff Orchestra, "Kisses in the Dark." Bohemians, "Circus" March from "The Bartered Bride."

7.0: Government and overseas news (from 2YA).

7.10 (approx.): News and reports.

7.30: Motor Expert: "Helpful Hints to Motorists."

8.0: Chimes.

Otago Early Settlers' Association presents concert in celebration of the 90th Anniversary of Otago (from Early Settlers' Hall).

9.0: Weather. Station notices.

9.5: "A Dickens Cameo"—continuity feature.

9.20: Reginald Dixon (organ), "Dixon Hits."

9.26: Theme programme, "Dancing Dignity."

10.0: Dance music by Dick Colvin and his music.

11.0: Close down.

4YO DUNEDIN

1140 k.c. 263.1 m.
(Alternative Station)

5.0: Recordings.

6.0: Close down.

7.0: After-dinner music.

8.0: "Chopiniana," hour of Chopin's music, featuring at 8 p.m., Brahms's Concerto No. 1 in E Minor, Alexander Brailowsky with Philharmonic Orchestra; and at 8.35, "Les Sylphides" Ballet Suite, Philharmonic Orchestra.

9.0: Recital by Gerhard Husch (baritone).

9.12: Czech Philharmonic Orchestra, in Slavonic Dances (Dvorak).

9.20: "Gems from the Operas."

10.0: Comedy and light music.

10.30: Close down.

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THURSDAY, MARCH 24

1YA AUCKLAND
650 k.c. 461.3 m.

- 7.0: Breakfast session.
9.0: Close down.
10.0: Devotional service.
10.15: Recordings.
12.0: Lunch music.
12.30: Mid-week service from St. Matthew's Anglican Church.
12.50: Lunch music (contd.).
2.0: Recordings.
2.30: Classical hour.
3.15: Sports results.
3.30: Talk, prepared by the A.C.E.: "Fighting Winter Colds."
3.45: Light music.
4.0: Weather for farmers.
4.30: Sports results.
5.0: Children's hour (Cinderella).
6.0: Dinner music.

- Bournemouth Municipal Orchestra, "Ghee Whiz." Palladium Orchestra, "La Siesta" ("Barcarolle"). Robert Renard Dance Orchestra, "Serenading Under the Balcony." Victoria Orchestra, "Espanita."
6.15: Paul Godwin Orchestra, "Entrance of the Queen of Roses." Ferdie Kauffman and Orchestra, "The Gipsy Baron" Selection. Robert Renard Dance Orchestra, "Lovely Argentina" ("Paso Doble").

- 6.28: Palladium Orchestra, "The Grasshoppers' Dance." Anita Dorfman (piano), "Echoes of Vienna." Hermann von Stachow Orchestra, "Serenade di Baci."

- 6.40: Light Symphony Orchestra, "Queen Mary's Song." J. H. Squire Celeste Octet. "Romance." Light Symphony Orchestra, "Like to the Damask Rose."

- 6.50: Paul Godwin's Orchestra, "The Bull Fight." Hermann von Stachow Orchestra, "La Canzone de Amore" Love Song. Marek Weber and Orchestra, "Simple Aveu."

- 7.0: Government and overseas news (see 2YA).

- 7.10 (approx.): News and reports.

- 7.30: Talk, "The Whirligig of Time No. 3: Woman in the Middle Ages." Mr. Maurice Flynn.

- 8.0: Concert programme. Recorded serial presentation, "Westward Ho!" Drama of Charles Kingsley's novel.

- 8.15: Theme programme: "Famous Rivers—Ganges."

- 8.45: "Blue Danube" songs and stories of the romantic river (r.).

- 9.0: Weather. Station notices.

- 9.5: Talk, Mr. R. Stuart Griffiths, "Palestine—Yesterday and To-day."

- 9.20: Band programme, vocal interludes by Les O'Leary (baritone).

- Recordings: Band of H.M. Coldstream Guards, "Der Freischütz" Overture (Weber). Band of H.M. Welsh Guards, "Merry Hunting Day"; "Coronation Bells" (Partridge).

- 9.30: Les O'Leary, "Pale Moon" (Logan); "By the Waters of Minnetonka" (Leinrange).

- 9.36: Recordings: Regt. Band of H.M. Grenadier Guards, "A Midsummer Night's

Dream" Selection (Mendelssohn).

- Del Staigers (cornet), "My Heaven of Love" (Goldman). 9.47: Les O'Leary, "Somewhere a Voice is Calling" (Tate); "Bless This House" (May Brahe).

- 9.53: Recordings: Massed Bands of the Champions, "Wedding of the Rose" Intermezzo (Jessel); "1812" Overture—finale (Tchaikowsky).

- 10.0: Hour of dance music where the title supplies the answer.

- 11.0: Close down.

1YX AUCKLAND
880 k.c. 340.7 m.
(Alternative Station)

- 5.0: Light music.
6.0: Close down.
7.0: After-dinner music.
8.0: Harold Bauer and Flonzaley Quartet, Quintet in F Minor, Op. 34 (Brahms).
8.38: Two songs by Rachmaninoff.
8.44: Sergei Rachmaninoff (pianist) and Fritz Kreisler violin, Duo for Piano and Violin (Schubert).
9.6: Classical recitals.
10.0: Variety.
10.30: Close down.

2YA WELLINGTON
570 k.c. 526 m.

If Parliament is being broadcast this programme will be broadcast by Station 2YC. Hours of Parliamentary broadcasts: 2.30 to 5.30 and 7.30 to 10.30 p.m.

- 6.50: Weather for aviators.

- 7.0: Breakfast session.

- 9.0: Close down.

- 10.0: Weather for aviators. Devotional service.

- 11.0: Time signals.

- 12.0: Lunch music.

- 1.0: Weather for aviators.

- 1.30: EDUCATIONAL SESSION: "The Changing World."

- 1.42: "Adventures in Health" (5) Miss H. Taylor.

- 1.57: Travel (5)—Russia" (cont'd.), Dr. W. B. Sutch.

- 2.15: "Great Men in New Zealand History" (5)—Lord Rutherford" Mr. Stuart Perry.

- 2.30: Classical music.

- 3.0: Sports results.

- 3.30: Weather for farmers. Frost for Canterbury and Otago.

- 4.0: Time signals. Sports results.

- 5.0: Children's session (Uncle Pat).

- 6.0: Dinner session. Vienna Philharmonic Orchestra, "Il Seraglio" Overture.

- Leopold Stokowski and Philadelphia Symphony Orchestra, Hungarian Dance No. 1 New Light Symphony Orchestra, "Madame Butterfly" Fantasia.

- 6.17: String Orchestra, Overture of Arundel Suite. Salon Orchestra, "Where the Rainbow Ends" Selection. Royal Opera Orchestra, Covent Garden, "Bereuse."

Edward O'Henry (organ), "Ca C'Est Madrid."

- 6.35: Grand Symphony Orchestra, "Tales of Hoffman" Entracte and Minuet. Bernardo Gallico and Orchestra, "The Dance of the Dwarfs." Grand Symphony Orchestra, "In the Moonlight." Leopold Stokowski and Philadelphia Symphony Orchestra, "Yablochko" Russian Sailors' Dance.

- 6.48: Band of H.M. Coldstream Guards, Selection of Wilfred Sanderson's Songs. Winter Garden Orchestra, "Thunder and Lightning."

- 7.0: Government and overseas news.

- 7.10 (approx.): News and reports.

- 7.30: Time signals. "Who's Who and What's What?" Ramble in the news by "Coranto."

- 7.40: Talk, Book Reviewer: "Current Books."

- 8.0: Chimes. Popular programme, Four Kings of Rhythm entertain.

- 8.12: "A Bird in the Hand" (Japanese houseboy).

- 8.26: "The Adventures of Mr. Penny" Episode No. 7: "Mr. Penny is Shot."

- 8.40: Talk, Lola Mariés, "Bohemians Beneath Big Ben."

- 9.0: Weather. Station notices.

- 9.5: Light recital programme Irene Petty (soprano), in group of French songs, "La Vie" (Kenneth Rae).

- "Minute" Folk-Song (Weckerlin); "L'Anneau d'Argent" (Chaminade).

- 9.17: Recordings. A recital by Temianka (violinist): Larghetto (Handel); Habanera (Sarasate); Polonaise in a Major, Op. 21 (Wieniawski).

- 9.33: Richard Crooks (tenor), and Balladeers Male Quartet in a group of Stephen Foster's songs, "Oh! Susanna"; "Old Black Joe"; "Massa's in De Cold, Cold Ground"; "I Dream of Jeanie with the Light Brown Hair."

- 9.46: The Victor Olof Sextet: (a) "To a Wild Rose"; (b) "In Autumn"; "To a Water Lily" (MacDowell); "The Darset Daisy" (Hubert Bath); "Supplication" (entracte) (Hadyn Wood).

- 10.0: Music, mirth, melody.

- 11.0: Close down.

2YC WELLINGTON
840 k.c. 356.9 m.
(Alternative Station)

- 5.0: Light music.

- 6.0: Close down.

- 7.0: After-dinner music.

- 8.0: Chamber music, featuring, at 8 p.m., Quintet in A Minor, Op. 84 (Elgar), Harriet Cohen (piano), and Stratton String Quartet; and, at 8.39 p.m., Sonata for Two Pianos (Arnold Bax), Ethel Bartlett and Rae Robertson.

- 9.0: "In Lighter Vein."

- 10.0: In order of appearance: Balalaika Orchestra, Sokoloff, Jan Kieputa (tenor), Alan Ehrhard (vibraphone).

- 10.30: Close down.

3YA CHRISTCHURCH
720 k.c. 416.4 m.

- 7.0: Breakfast session.

- 9.0: Close down.

- 10.0: Recordings.

- 10.30: Devotional service.

- 10.45: Recordings.

- 11.0: Time signals. Talk, under the auspices of Christchurch branch of National Council of Women.

- 11.15: Recordings.

- 12.0: Lunch music.

- 2.0: Recordings.

- 2.30: Talk, prepared by A.C.E.: "Fighting Winter Colds."

- 3.0: Classical music.

- 4.0: Time signals. Frost. Weather. Light music.

- 4.30: Sports results.

- 5.0: Children's hour (Rainbow Man and the Imp).

- 6.0: Dinner music.

- Ilja Livschakoff Orchestra, "Melodies of Mexico." Hermann von Stachow Orchestra, "Extase." Hans Bottermund (cello), Serenade. Sander Joszi Orchestra, "March of the Marionettes." Serge Krish Instrumental Septet, "The Canary."

- 6.19: Ilja Livschakoff Dance Orchestra, "There Comes the Guard." Dorothy Alwynne (violin), "Scottish Airs" Selection. Ilja Livschakoff Dance Orchestra, "The Lime Tree of Potsdam."

- 6.23: Fred Hartley's Quintet, "Marigold." Marek Weber and Orchestra, "From Meyerbeer's Treasure House." Fred Hartley's Quintet, "Musette."

- 6.48: Marcel Palotti (organ), "Give Me Your Heart Tonight." Polydor String Orchestra, "Neptune" March. Georg Kulenkampff (violin), Dance in A Major, No. 7. Pavilion Lescant Orchestra, "I Drive Out in My Little Limousine." Marcel Palotti (organ), "Love's Wonder" Waltz Fantasy.

- 7.0: Government and overseas news (from 2YA).

- 7.10 (approx.): News and reports.

- 7.30: Time signals.

- 8.0: Chimes.

- Presentation of recorded play, "The Weakling."

- 8.33: Recording: J. H. Squire Celeste Octet, "Grasshoppers' Dance" (Bucalossi).

- 8.36: The Mystery Club, "The Butler's Secret" (r.).

- 9.0: Weather. Station notices.

- 9.5: Talk, Denis Glover: "People in Our Street" (2).

- 9.20: Studio presentation of modern dance programme by Bailey-Marston Dance Orchestra.

- 11.0: Close down.

- 3YL CHRISTCHURCH**
1200 k.c. 250 m.
(Alternative Station)

- 5.0: Recordings.

- 6.0: Close down.

- 7.0: After-dinner music.

- 8.0: "Revueville."

THURSDAY, MARCH 24 . . . CONTINUED

8.30: Walter Porschmann (bandonion).
8.34: "In Five Minutes You Die—Unless!"
8.49: Orchestral interlude.
8.55: "Radio Melody Cruise."
10.0: "Merry Minutes."
10.30: Close down.

4YA DUNEDIN

790 k.c. 379.5 m.

7.0: Chimes. Breakfast session.
9.0: Close down.
10.0: Recordings.
10.15: Devotional service.
12.0: Lunch music.
1.0: Weather.
1.30: **EDUCATIONAL SESSION** (see 2YA).
3.0: Recordings.
3.30: Sports results. Classical music.
4.0: Weather. Frost forecast.
4.30: Light music.
4.45: Sports results.
5.0: Children's hour (Big Brother Bill).
6.0: Dinner music.
Band of H.M. Coldstream Guards. "Accession Memories." De Groot (violin). David Bor (piano), and Reginald Kilbey (cello). "Frasquita." Patricia Rossborough (piano). "Hooray for Love." De Groot (violin), David Bor

(piano). Reginald Kilbey (cello). "Loin du Bal." Walford Hyden and Magyar Orchestra. "Moonshine."

6.19: Albert Sandler and Orchestra. "Illusions." Trio Rosenthal. Serenade. Vasa Prihoda (violin). "Ay, Ay, Ay." Carpi Trio. "Erotik." Alfredo Campoli and Salon Orchestra. "S m i l i u' Through."

6.36: Viennese Concert Soloists. "The Army Chaplain." Dream Waltz. Carpi Trio. "I Love You." ("Ich Liebe Dich"). Viennese Concert Soloists. "Mary" Waltz.

6.47: Walford Hyden and Magyar Orchestra. "Autumn Leaves." Hans Bottermund (cello). "On the Fountain." Edith Lorand and Viennese Orchestra. "Acceleration" Waltz.

7.0: Government and overseas news (from 2YA).

7.10 (approx.): News and reports.

7.30: Gardening talk.

8.0: Chimes. Recorded classical programme, introducing, at 9.20 p.m.: "Masterpieces of Music."

Walter Gieseeking (piano). and members of State Opera Orchestra, Berlin, conducted by Hans Rosabaud, Concerto

in E Flat Major, K271 (Mozart).

8.34: Victoria Ursuleac (soprano). "Spring's Festival"; "Cecilie" (R Strauss).

8.40: Reserved.

9.0: Weather. Station notices.

9.5: Members of State Opera Orchestra, Berlin. "Der Rosenkavalier" Waltz (R. Strauss).

9.13: Heinrich Rehkemper (baritone). "Meadow Brook in Spring" (Schubert); "The Fire-Rider" (Wolf).

9.20: "Masterpieces of Music," with illustration and comment by Dr. V. E. Galway. Dunedin City Organist and Lecturer in Music at Otago University. "Lohengrin"—Prelude to Act 1 (Wagner), played by Philharmonic Symphony Orchestra of New York, conducted by Toscanini.

"Twilight of the Gods" Funeral March (Wagner), played by Berlin Philharmonic Orchestra, conducted by Wilhelm Furtwangler.

"The Flying Dutchman" Overture (Wagner), played by members of State Opera Orchestra, Berlin.

10.0: Music, mirth, melody.

11.0: Close down.

4YO DUNEDIN

1140 k.c. 263.1 m.
(Alternative Station)

5.0: Recordings.
6.0: Close down.
7.0: After-dinner music.
8.0: "The Hits of 1936" Medley, Lew Stone and Band.
8.8: Radio play, "The Crew of the Maud Woodlock—The Sea Hath its Pearls."
8.53: Two numbers from "This'll Make You Whistle," Ambrose and Orchestra.
9.0: "Comedyland" Radio Parade.
9.6: Clapham and Dwyer on Tennis.
9.12: The Keyboarders.
9.18: The Western Brothers.
9.26: Two comedy fox trots, Billy Cotton's Band.
9.32: Spot of Humour.
9.38: Gracie Fields sings.
9.44: Kurt Engel (xylophone).
9.47: "Fire Station," humorous sketch.
9.53: Robert Renard Dance Orchestra.
10.0: In order of appearance: Giulietta Morino (violin); Frank Colman (boy soprano); Roy Smeck and Serenaders (guitar).
10.30: Close down.

FRIDAY, MARCH 25

1YA AUCKLAND

650 k.c. 461.3 m.

7.0: Breakfast session.
9.0: Close down.
10.0: Devotional service (Adjutant Bicknell).
10.15: Recordings.
10.50: Opening of King Koroki's House, by Lord Galway.
12.0: Lunch music.
2.0: Recordings.
2.30: Classical hour.
3.15: Sports results.
3.30: Light music.
4.0: Weather for farmers.
4.30: Sports results.
5.0: Children's session (Cinderella, with Aunt Jean and Nod).
6.0: Dinner music.
Edith Lorand Orchestra. "Vienna by Night." Orchestra Mascotte. "The Whirl of the Waltz." The Novelty Players. "The Way to the Heart." Don Rico and Gipsy Girls Orchestra. "Sweetheart Czardas." Marek Weber and Orchestra. Fantasia on the song "Long, Long Ago."
6.22: Orchestra Mascotte. "Vienna, Town of My Dreams" Waltz. Marek Weber and Orchestra. Spanish Gipsy Dance. Edith Lorand and Viennese Orchestra. "Autumn Melodies" Waltz. Orchestra Mascotte. "Velvet and Silk" Waltz.
6.35: Marek Weber and Orchestra. "Spring Song" (Mendelssohn). Dajos Bela Dance Orchestra. "Flattergeister" Waltz (Strauss). Alfredo Campoli and Salon Orchestra. "Under Heaven's Blue." Dajos Bela Dance Orchestra. "How Lovely, Darling"

Waltz. Marek Weber and Orchestra. "Village Swallows from Austria."

6.52: Orchestra Mascotte. "Under the Bridges of Paris." Novelty Players. "Serenade d'Amour." Horst Schimmelpfennig (organ). "Darling, Be Good."

7.0: Government and overseas news (from 2YA).

7.10 (approx.): News and reports.

7.30: Sports talk, Gordon Hunter.

8.0: Concert programme.

Readings by Mr. D'Arcy Cresswell from Macaulay's "Life of Clive" (continued), with music from Atterberg's Symphony No. 6 in G Major.

8.42: Recordings. Dino Borgioli (tenor). "O Del Mio Amato Ben" (Donaldy); "Piscatore e Pucilleco" (Tagliaferri).

8.50: Professor Hans Beitz (piano). Improptu in F Minor (Schubert); "Soaring" (Schumann).

9.0: Weather. Station notices.

9.5: Reserved.

9.20: Mary Murphy (soprano). "All the Fond Thoughts"; "Why Should We Seek to Hide Our Passions?" (R. Strauss).

9.28: Recordings. Orchestra de l'Association des Concerts Lamoureux. "Bouree Fantasque"; "Marche Joyeuse" (Chabrier).

9.36: Mary Murphy (soprano). "Morning"; Serenade (R. Strauss).

9.43: Recordings. Willem Mengelberg and Concertgebouw Orchestra. Symphonie Poem. "Les Preludes" (Liszt).

10.0: Music, mirth, melody, with 2YD Community Sing.

11.0: Close down.

1YX AUCKLAND

880 k.c. 340.7 m.

(Alternative Station)

5.0: Light music.

6.0: Close down.

7.0: After-dinner music.

8.0: "Versatile Sportsmen," recordings by well-known sportsmen.

8.20: "Down the Vale"—dramatic sketch, W. P. Lipscomb and Company.

8.26: Ambrose and the Dorsey Brothers, two concert arrangements of popular "Hits."

8.35: "From Dawn to Dusk," through the day with music.

8.0: Humour by Clapham and Dwyer.

9.12: Dance music.

9.30: Victorian drawing-room favourites.

10.0: Light recitals: Patricia Rossborough (piano), Mimi Thoma (light vocal), and New Mayfair Orchestra.

10.30: Close down.

2YA WELLINGTON

570 k.c. 526 m.

If Parliament is being broadcast this programme will be transmitted by Station 2YC. Hours of Parliamentary broadcasts: 10.30 a.m. to 1 p.m. and 2.30 to 5.30 p.m.

6.50: Weather for aviators.

7.0: Breakfast session.

9.0: Close down.

10.0: Weather for aviators. Devotional service.

10.50: See 1YA.

11.0: Time signals.

12.0: Lunch music.

1.0: Weather for aviators.
2.0: Classical hour.
3.0: Talk by A.C.E.: "Fighting Winter Colds." Sports results.

3.30: Weather for farmers. Frost for Canterbury and Otago.

4.0: Time signals. Sports results.

5.0: Children's session (Aunt Molly), with at 5.30 "Paradise Plumes and Headhunters" Episode 4.

6.0: Dinner session.

Band of H.M. Coldstream Guards. "Les Cloches de Corneville" Selection. Paul Whiteman and Orchestra. "Song of India" J. H. Squire Celeste Octet. "The Butterfly." Sigmundo del Oro (organ). "Mexicali Rose."

6.20: Cordoba Philharmonic Orchestra. "La Habanera." Dajos Bela Orchestra. "The Zarewitsch" Potpourri. Light Symphony Orchestra. "Joyousness" Concert Waltz (Haydn Wood). Johann Strauss and Symphony Orchestra. "Doctrinen."

6.41: Dajos Bela Orchestra. "Be Embraced, Ye Millions" Waltz. London Palladium Orchestra. "Lightning Switch." The London Novelty Orchestra. "A Coon Band Contest." J. H. Squire Celeste Octet. Hungarian Dance in D. Winter Garden Orchestra. "Storm Galop."

7.0: Government and overseas news.

7.10 (approx.): News and reports.

7.30: Time signals. Talk, Mrs A. D. Houston: "The Story of Mothering Sunday."

FRIDAY, MARCH 25 CONTINUED

- 7.40: Talk, representative of the Young Farmers' Clubs.
- 8.0: Chimes. Recordings, Otto Kermbach Tanz Orchestra, "Berliner Luft" Overture (Paul Lincke).
- 8.8: James Melton (tenor): "Your Eyes Have Told Me So" (Blaufuss, Van Alstyne); "The World is Mine To-night" (Marvel, Postford).
- 8.14: Kurt Engel (xylophone), with Orchestra, "Tell Fantasie" (Kruger); "American Patrol" (Meachem).
- 8.20: Arthur Fields and Fred. Hall, "Arthur and Freddie" Humorous Sketch (Fields, Hall).
- 8.26: Horst Schimmelpfennig (organ), "Aloma" (Bowers).
- 8.29: Three Ginx (vocal trio), with Hill-Billy accompaniment, "Take Me Back to My Boots and Saddle" (Powell, Whitcup, Samuels); "At the End of the Caribou Trail" (Box, Cox, Roberts).
- 8.35: Kunstler Orchestra, "Puppe und Hampelmann" Intermezzo (Siede).
- 8.40: Talk (r), Dr. G. D. Osborne, of Sydney University: "Off the Track in Western Ireland" (1).
- 9.0: Weather. Station notices.
- 9.5: "Eb and Zeb—Country Storekeepers."
- 9.15: Military band programme. Recordings, Irish Army Band No. 1, "St. Patrick's Day" March; "Erin for Ever" Irish Fantasia (Brase).
- 9.26: Turner Layton (tenor), and John Payne Choir, with piano and guitar, Hill-Billy Songs Medley No. 3.
- 9.32: BBC Military Band, "Woodland Pictures" Rural Suite (Fletcher); "Soldiers of the King" (Stuart).
- 9.43: Hildegard (light vocal), "For Sentimental Reasons" (Heyman); "Good-night, My Love" (Gordon, Revel).
- 9.49: Band of H.M. Grenadier Guards, "Die Friedenstaube" (Lincke); "The Linnet's Parade" (Brewer). BBC Military Band, "Colonel Bogey on Parade" (Alford).
- 10.1: Dance programme of new recordings with swing session compered by Arthur Pearce.
- 11.1: Close down.
- 10.30: Devotional service.
- 10.45: Recordings.
- 11.0: Time signals.
- Talk, Miss M. A. Blackmore: "Help for the Home Cook."
- 11.15: Recordings.
- 12.0: Lunch music.
- 2.0: Recordings.
- 3.0: Classical music.
- 4.0: Time signals. Frost. Weather. Light music.
- 4.30: Sports results.
- 5.0: Children's hour (Rajah).
- 6.0: Dinner music.
- London Novelty Orchestra, "Amina" Egyptian Serenade. Cedric Sharpe Sextet, "By the Sleepy Lagoon." Max Ladscheck (violin), Minuet in D. Cedric Sharpe Sextet, "Lazy Night" Valse Romance. London Novelty Orchestra, "Love in Idleness."
- 6.18: London Palladium Orchestra, "Longing." Dajos Bela Orchestra, "Pique Dame" Fantasia. London Palladium Orchestra, "Vivienne."
- 6.32: Alfredo Campoli and Novelty Orchestra, "Poppies." Karol Szreter (piano), "Vienna Blood" ("Weinerblut"). Alfredo Campoli and Novelty Orchestra, "La Petite Tonkinoise" ("My Chin Chin Lou").
- 6.46: Viennese Concert Soloists, "Amoureuse." Dajos Bela Orchestra, Fantasia "Orientale." Viennese Concert Soloists, "The Love Letter" Waltz. Horst Schimmelpfennig (organ), "Under the Starlit Sky."
- 7.0: Government and overseas news (from 2YA).
- 7.10 (approx.): News and reports.
- 7.30: Time signals.
- 8.0: Recording: Willem Mengelberg and Concertgebouw Orchestra, "Romeo and Juliet" Overture Fantasia (Tchaikowsky).
- 8.23: Jean Scott (soprano recital), (a) "The Dawn Has a Song" (Phillips); (b) "Mary O'Neill" (Hardy); (c) "The Things I Tell My Mother" (Besley); (d) "The Piper from Over the Way" (Brahe).
- 8.35: Recordings: Pablo Casals (cello recital), (a) "Moment Musical" (Schubert); (b) Gavotte Tendre (Hillemacher); (c) Melody in F (Rubinstein); (d) "Traumerei" Reverie (Schumann); (e) Minuet in G (Beethoven).
- 8.48: Richard Tauber (tenor recital), (a) "Rokoko Love Song" (Heimund); (b) "Had You But Known" (Denza); (c) "Kashmiri Song"; (d) "Till I Wake" (Woodforde Finden).
- 9.0: Weather. Station notices.
- 9.5: Talk, Allen Curnow: "Wheels and the Man."
- 9.20: 3YA Orchestra, conducted by Gil Dech, "Kettie" Overture (Foulds).
- 9.26: Recordings: Essie Ackland (contralto), "Coming Home" (Willeby); "Homing" (del Riego).
- 9.32: 3YA Orchestra, "Three Irish Dances" (Ansell).
- 9.40: Recordings: Peter Dawson (bass-baritone), "The Lull Boat Song." "Kingfisher Blue" (Woodforde-Finden).

- 9.48: 3YA Orchestra, "Minla-3.15: Talk, A.C.E.: "First Aid ture" Suite: (a) Children's at Home." Dance; (b) Intermezzo; (c) 3.30: Sports results. Classical music.
- 4.0: Weather. Frost forecast.
- 4.30: Light music.
- 4.45: Sports results.
- 5.0: Children's session (Big Brother Bill and Mr. Aero Man), with, at 5.15, "The Constant Tin Soldier," and, at 5.35, "The Lolly Kitchen" (Aunt Jean).
- 6.0: Dinner music.
- Alfred Campoli and his Salon Orchestra, "Ah, Sweet Mystery of Life." De Groot (violin), David Bor (piano) and Reginald Kilbey (cello), "En Sourdene." Horst Schimmelpfennig (organ), "Indian Love Call." De Groot (violin), David Bor (piano) and Reginald Kilbey (cello), "Naila." Alfredo Campoli and his Orchestra, "Tell Me To-night."
- 6.17: J. H. Squire Celeste Octet, Andante in G. Winkler Trio, "Schiehl" Waltz. Joe Venuti (violin), "Romantic Joe." Winkler Trio, "Forest Songsters" Waltz. J. H. Squire Celeste Octet, "Andantino."
- 6.32: Edith Lorand Orchestra, "Aubade Printaniere." Orchestra Mascotte, "Waltz from Vienna." H. Kuster and K. Remmling (two pianos), "Mickey Mouse." Edith Lorand Orchestra, "Il Soldato Valoroso" Waltz.
- 6.47: Albert Sandler and Orchestra, "One Night of Love."

3YL CHRISTCHURCH

1200 k.c. 250 m.
(Alternative Station)

- 5.0: Recordings.
- 6.0: Close down.
- 7.0: After-dinner music.
- 8.0: Bournemouth Municipal Orchestra.
- 8.9: Richard Crooks (tenor).
- 8.15: Rawicz and Landauer on two pianos.
- 8.21: "Whispering."
- 8.25: "2YD Minstrel Show," No. 5.
- 8.57: Boccherini's Minuet.
- 9.0: Ains from Opera.
- 9.30: Band programme.
- 10.0: Light music.
- 10.30: Close down.

4YA DUNEDIN

790 k.c. 379.5 m.

- 7.0: Chimes. Breakfast session.
- 9.0: Close down.
- 10.0: Recordings.
- 10.15: Devotional service.
- 10.45: Talk, Miss I. Findlay, "Cooking and Recipes."
- 12.0: Lunch music.
- 1.0: Weather.
- 2.0: Recordings.



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2YC WELLINGTON

840 k.c. 356.9 m.
(Alternative Station)

- 5.0: Light music.
- 6.0: Close down.
- 7.0: After-dinner music.
- 8.0: "Classics for the Nursery."
- 9.0: Sonata hour, featuring, at 9 p.m., Sonata for Violin and Piano (Tartini, Kreisler), Yehudi Menuhin (violin), and Arthur Balsam (piano); at 9.15 p.m., Sonata in D Minor (Beethoven), Walter Gieseking (piano); and, at 9.35 p.m., Sonata in F Minor, Op. 120, No. 1 (Brahms), Lionel Tertis (viola), and Harriet Cohen (piano).
- 10.0: "In Lighter Vein."

3YA CHRISTCHURCH

720 k.c. 416.4 m.

- 7.0: Breakfast session.
- 9.0: Close down.
- 10.0: Recordings.

Dictator Reith

(Continued from page 8.)

his canningness, his far-sightedness, and his burning enthusiasm for thoroughness in detail, there seems very little for the average enlightened (and therefore somewhat irresponsible) man to admire in him. Mr. Allighan paints him as, above all, righteous—religious almost to the point of intolerance, a teetotaler, a moral bigot and the prince of snobs.

"THIS pernicious snobbery," he writes—in surprising vein after some 50,000 words of almost undiluted admiration—"runs right through the organisation. . . . His (Sir John Reith's) policy has been to make his 'Directors' believe that they are not just workers, but Men with a Mission—and there's no hypocrisy more calculated to turn a decent sort of a mortal into a despicable moral snob than for him to believe he has a Call to uplift his fellows. 'Directors' of the BBC have attained that eminence after having accepted the Reithian ideology: 'Unless you are convinced in your own soul that you are doing your duty to the world by working in the BBC for less than half the salary you would get elsewhere—don't stay.'"

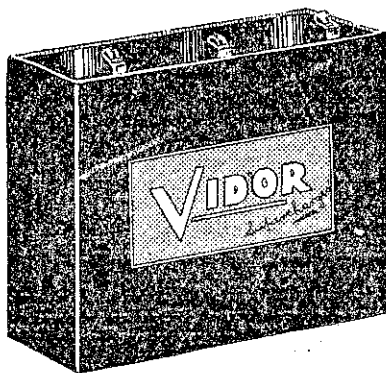
STILL, for all the irritating narrowness of a man who actually endeavours to interfere with the private lives of his staff—sucks them if they are seen tipsy off duty, or are the guilty parties in a divorce suit—one feels that British broadcasting to-day could be in far worse hands than those of a man who wrote these words of the Crawford Committee and meant them: "In broadcasting there is to hand a mighty instrument to fashion a public opinion, to banish ignorance, and a great deal of misery, ultimately to paralyse the agencies that make for war, to contribute richly and in many directions to the sum total of human happiness and well-being. . . . As for the future, the main concern is that those basic ideals to which the BBC devoted every effort shall be safeguarded in the interests of the great Service which should play so considerable a part in the future of civilisation."

The real snag is that there are many eminent men whose concept of civilisation differs very considerably from Sir John Reith's. One is assured, however, that he will at least never try to alter things. . . .

COULDN'T we give Goering the Free State instead of Tanganyika, and get the Irish to fight the next war while we sell munitions? They would win.—Mr. David Garnett.

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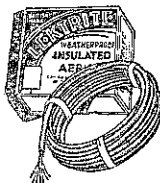


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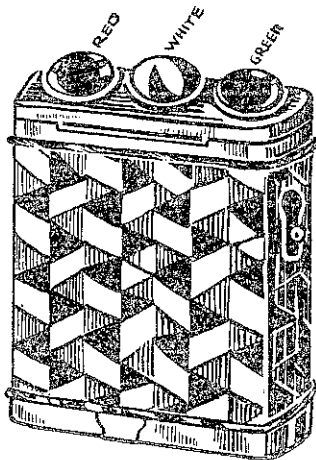
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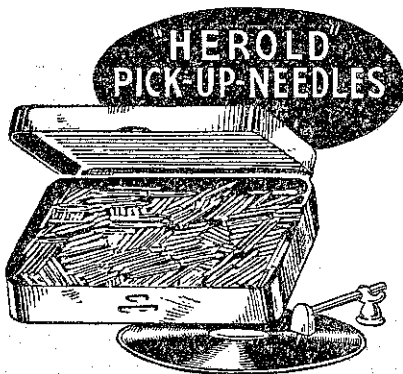
NOVELTY TORCH



Boy Scouts! Railway men! Here's a Torch that is useful as well as a novelty. The top of the Torch slides from side to side and will give an off-lights of RED, GREEN or WHITE.

Cat. No. R0516. 3/6 Each.

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These Needles give better tone and frequency response than ordinary Needles on any pick-up. Remember your electric pick-up is different from the old type sound head, and requires these special Electric Pick-up Needles.

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The ELECTRIC LAMPHOUSE Ltd.

27R MANNERS ST., WELLINGTON. (Opp. Tingey's)

FRIDAY, MARCH 18 CONTINUED

- Dol Dauber and Orchestra, "Almond Blossom" (Japanese Intermezzo). Marek Weber and Orchestra, "Old Vienna." Orchestra Mascotte, "The Last Drops" Waltz.
- 7.0: Government and overseas news (from 2YA).
- 7.10 (approx.): News and reports.
- 8.0: Chimes.
- Geraldo and Romance in Rhythm Orchestra, "Show Boat" Selection (Kern).
- 8.10: Humorous serial, "Dad and Dave from Snake Gully."
- 8.22: Primo Scala's Accordion Band, "McDougal, McNabb and McKay" (Longfellow); "In a Little French Casino" (Silver).
- 8.28: "The Owl Quartet" (Japanese houseboy).
- 8.40: Reserved.
- 9.0: Weather. Station notices.
- 9.5: Chamber music concert by the Max Scherek Trio. Vocalist: Richard Tauber, tenor. Max Scherek Trio, Trio in D Minor: (1) Allegro; (2) andantino; (3) allegro (Mozart).
- 9.28: Recordings, Richard Tauber (tenor), "Courage"; "By the Sea" (Schubert); "I Have Wept in Dreams" (Schumann); "It Must Be a Wonderful Thing" (Liszt).
- 9.43: Max Scherek Trio, Phantasia Trio in C Minor (Frank Bridge).
- 10.0: Dance music by the Savoy Dance Band (from Savoy Restaurant).
- 11.0: Close down.
- 9.46: "Arthur and Freddie" sketch.
- 9.52: Two numbers by "The Ballyhooligans."
- 10.0: Humour and harmony.
- 10.30: Close down.

4YO DUNEDIN

1140 k.c. 263.1 m.
(Alternative Station)

- 5.0: Recordings.
- 6.0: Close down.
- 7.0: After-dinner music.
- 8.0: Classical programme.
- 9.0: "The Music Wranglers." Studies in musical tastes.
- 9.40: Dixon request medley.

Mrs. Jones was extremely pleased. Her eyes sparkled as she looked down at her hand. "How extravagant of you, dear," she said, "to buy me this beautiful ring!"

Her husband smiled sweetly. "Not at all, darling," he replied, "just think what I shall save on glove bills."

SATURDAY, MARCH 26

1YA AUCKLAND

650 k.c. 461.3 m.

- 7.0: Breakfast session.
- 9.0: Close down.
- 10.0: Devotional service (Rev. C. Chant).
- 10.15: Recordings.
- 12.0: Lunch music.
- 1.0: District week-end weather.
- 2.0: Recordings.
- 3.15-4.30: Sports results.
- 5.0: Children's session (Cinderella).
- 6.0: Dinner music.
- Grand Symphony Orchestra, "Zampa" Overture. Alfredo Campoli and Orchestra, "Shadow" Waltz. Orchestra Raymonde, "The Dancing Clock." Marek Weber and Orchestra, "St. Mary's Chimes" (Strauss). New Light Symphony Orchestra, Spanish Dance, No. 1 (Moszkowski).
- 6.20: New Mayfair Orchestra, "Wake Up and Dream." Parlophone Salon Orchestra, "La Source" Ballet Suite (Debussy). Sandor Joszi Orchestra, "The Hobgoblin's Story."
- 6.35: Harry Chapman (harp) and his Music Lovers, Waltz Medley. Orchestra Symphonique, "Saltarella." Harry Chapman (harp) and Music Lovers, "Cocktail."
- 6.46: Paul Godwin's Orchestra, Suite "Algerienne." Mando-line Concert Society, "Echoes of the Volga." Marek Weber and Orchestra, "A Summer Evening" Waltz.
- 7.0: Government and overseas news (from 2YA).
- 7.10 (approx.): News and reports.
- 8.0: Concert programme.

- Orpheus Male Quartet: "Rolling Down to Rio" (German); "Passing By" (Ed. Purcell); "Simple Simon" (a study in imitation) (Herbert Hughes); "An Evening Lullaby" (Wilfrid Shaw).
- 8.14: Marjorie Seel (piano), "To the Spring" (Grieg); Rhapsody No. 6 (Liszt); "Refrain de Berceau" (Palmgren).
- 8.26: Joan Moody (soprano), in group of songs by Owen Jensen: "Fly, Envious Time" (words by Milton); "Two Fragments from Shelley" (1) "Music When Soft Voices Die," (2) "To the Moon";

- "The Dancer" (Edmund Waller, 17th century).
- 8.38: Recordings, Lauri Kennedy (cello), Serenade (Mendelssohn); "Sicilienne" (Paradis); Hungarian Dance, No. 2 (Brahms).
- 8.47: Franz Volker (tenor), Serenade (Beccia); "Forbidden Music" (Gastaldon).
- 8.53: Ilja Livschakoff Orchestra, "Romance"; Russian Potpourri (Livschakoff).
- 9.0: Weather. Station notices.
- 9.5: Recordings, Jay Wilbur and Band, "On the Avenue" Selection (Berlin).
- 9.11: Mimi Thoma (light vocal), Japanese song, "Little Lanterns" (Kleine).
- 9.14: Albert Brau (saxophone), "Little Intermezzo"; "A Watercolour" (Brau).
- 9.20: Ronald Gourley (vocal comic), "Dog Version of Lazy Bones" (Mercer); whistling solo, "A Woodland Romance" (Gourley).
- 9.26: Mimi Thoma (light vocal), "Vorbei" (Kleine).
- 9.30: Recorded presentation, "Hotel Revue."
- 9.42: Recordings, Nat Star and his Orchestra, "Old Music Hall Memories" (arr. Pecorini).
- 9.48: Fred Astaire (vocal and tap dancing), "Nice Work If You Can Get It" (Gershwin).
- 9.51: Louis Levy and Gaumont-British Symphony, "Broadway Melody of 1938" Selection.
- 10.0: Sports summary.
- 10.10: Dance music.
- 11.15: Close down.

1YX AUCKLAND

880 k.c. 340.7 m.
(Alternative Station)

- 5.0: Light music.
- 6.0: Close down.
- 7.0: After-dinner music.
- 8.0: Brain Teaser, "The Hold Up."
- 8.10: Organ novelty by Sidney Torch, "The Merry-go-Round Broke Down."
- 8.14: Musical calendar, "The Months in Music."
- 8.45: Andre Kostelanetz, famous conductor and arranger of tangos and rumbas.
- 9.0: Famous cabaret stars entertain.
- 9.20: Musical comedy gems.
- 10.0: Variety.
- 10.30: Close down.

2YA WELLINGTON

570 k.c. 526 m.

- 6.50: Weather for aviators.
- 7.0: Breakfast session.
- 9.0: Close down.
- 10.0: Weather for aviators. Devotional service.
- 11.0: Time signals.
- 12.0: Lunch music.
- 1.0: Weather for aviators. Week-end weather. Frost for Canterbury and Otago.
- 2.0: Light music.
- 3.0: Sports results.
- 4.0: Time signals. Sports results.
- 5.0: Children's hour (Uncle Jasper).
- 6.0: Dinner music.
- State Opera Orchestra, Berlin, "The Old Marches For Ever." Annie Steiger-Betzak (violin), "Tiddlin' the Fiddle." Wilhelm Backhaus (piano). "Triana" ("Iberia"). Debroy Somers Band, "Stealing Through the Classics," No. 1.
- 6.24: Dajos Bela Orchestra, "The Swallows." Orlando and Orchestra, "A Kiss in Spring" Selection. Alfredo Campoli and Salon Orchestra, "Zigeuner, You Have Stolen My Heart."
- 6.39: Ilja Livschakoff Dance Orchestra, "I Live For Love." Annie Steiger-Betzak (violin), "The Dancing Violin." Philharmonic Orchestra, Berlin, "The Flight of the Bumble Bee."
- 6.50: Renara (piano), "Sweet Adeline" Selection. Sir Dan Godfrey and Bournemouth Municipal Orchestra, "Zip, Zip."

- 7.0: Government and overseas news.
- 7.10 (approx.): News and reports.
- 7.30: Time signals.
- 8.0: Chimes. Popular programme.
- Masked Masqueraders and Jesters in half-hour of sketches, songs and jokes.
- 8.30: Recordings: Novelty Orchestra, "Kitten on the Keys" (Confrey); "The Parade of the Wooden Soldiers" (Jessel).
- 8.36: Swing Time Harmonists in twelve minutes of popular hits.
- 8.48: Recordings: Renee Houston and Pat Ahearne (comedy vocal), "True to Me" (Kidd

- Bros.); "I Do" (Nesbitt, Saville).
- 8.54: Louis Levy and Gaumont-British Symphony, "Broadway Melody of 1938" Film Selection.
- 9.0: Weather. Station notices.
- 9.5: Commentary on Grand National from Aintree, Daventry rebroadcast.
- 9.15: Dance programme.
- 10.0: Sports summary.
- 10.10: Dance music (contd.).
- 11.15: Close down.

2YC WELLINGTON

840 k.c. 356.9 m.
(Alternative Station)

- 5.0: Light music.
- 6.0: Close down.
- 7.0: After-dinner music.
- 8.0: Light classical programme, solo, instrumental, and solo and concerted vocal items.
- 9.0: "On with the Show."
- 10.0: "In Merry Mood."
- 10.30: Close down.

3YA CHRISTCHURCH

720 k.c. 416.4 m.

- 7.0: Breakfast session.
- 9.0: Close down.
- 10.0: Recordings.
- 10.30: Devotional service.
- 10.45: Recordings.
- 11.0: Time signal. Recordings.
- 12.0: Lunch music.
- 1.0: Week-end weather.
- 2.0: Recordings.
- 3.30: Sports results.
- 4.0: Time signal.
- 4.30: Sports results.
- 5.0: Children's hour (Riddleman).
- 6.0: Dinner music.
- London Palladium Orchestra, "The Leek" Selection. Edith Lorand Orchestra, "Underneath the Lilac Tree." Carroll Gibbons and Boy Friends, "Born to Dance" Selection. Orchestra Mascotte, "Lotus Flowers" Waltz.
- 6.22: International Concert Orchestra, "Love and Spring" Waltz. London Palladium Orchestra, "Charm of the Valse." Sandor Joszi Orchestra, "Love's Call."
- 6.39: Grand Symphony Orchestra, "Tritsch Tratsch" Polka. William Murdoch (piano). Songs Without Words (No. 22 and 47), Grand



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BOGEY
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Listen in to
**ANDY SHAW
ON GOLF**

**Every Wednesday
and Saturday
Evening at**

6.30
p.m.

N.Z.'s. Best-known Golfer On the Air

GOLF enthusiasts all over the Dominion will be interested in the news that Andy Shaw, many times New Zealand Open Golf Champion, may now be heard over the air in a new feature, "Prestige on the Links."

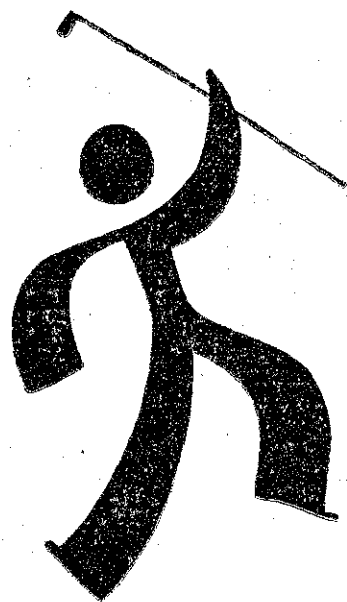
Each of the broadcasts consists of a lesson on golf by Mr. Shaw, given to two charming young ladies who come to him for instruction. Thus listeners have the opportunity to hear authoritative instruction presented in an entertaining form by an acknowledged master of the game.

As Mr. Shaw remarks in one of his talks, nearly every golfer finds at times that he is standing too close to the ball, not only before, but after his swing, and none will gainsay that golf is a game of which one has always something to learn. This series of broadcasts, then, is of unusual interest to everyone who has played, or intends to play, golf, and husbands and wives of players.

"Prestige on the Links" is on the air on Wednesday and Saturday evenings, at 6.30, over the National Commercial network — Stations 1ZB, 2ZB, 3ZB and 4ZB.

AS a result of an investigation recently carried out to find when the word "radio" was first used in connection with wireless, a French technical journal, "Machines Parlantes et Radio," has found that it is well over 50 years old. In 1882 a book was published entitled "Radiophonie," which describes a system of transmitting news without the aid of any material link, or in other words, by wireless. In those days the transmission of messages over short distances by induction was very well known.

AT one prison in North Carolina the radio installation has been replaced by a new one giving a choice of several programmes, and providing ear-phone reception, because convicts who wanted to read or sleep found that loudspeakers in neighbouring cells formerly prevented their full enjoyment in their own. All the cells are centrally heated and air-conditioned, with hot and cold running water, and provision for shower-baths outside. So extensive were the prison alterations that for six months all the executions had to be postponed, but they have now been resumed as a reminder that the way of the transgressor is (sometimes) hard, even in North Carolina.



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ZB
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*every Wednesday
and Saturday
evening at*

6.30
p.m.

and hear

ANDY SHAW

**In The Unusual
And Entertaining
Series On**

"GOLF"

SATURDAY, MARCH 26 . . . CONTINUED

Symphony Orchestra, Intermezzo ("1001 Nights").

6.49: Orlando and Orchestra, "Little Flatterer." Hermann Finck and Orchestra, "Offenbachiana."

7.0: Government and overseas news (from 2YA).

7.10: News and reports.

7.30: Time signal.

8.0: Chimes. Recording, Debroy Somers Band, "El Abanico" March (Myddleton).

8.5: "Westward Ho!" Episode 59.

8.18: Peter Dawson (bass-baritone), "Six Australian Bush Songs" (James).

8.27: Frederic Bayco (organ), Spanish Medley.

8.35: Harry Tate and Company, "Running an Office" humorous sketch (Tate).

8.44: Lothar Perl (piano solos), (a) "The Last Mohican"; (b) "Grasshoppers" D a n c e (Perl).

8.50: Merry-makers, "The Merry-makers' Carnival" (Haensch).

9.0: Weather. Station notices.

9.5: Bessie Pollard's String Ensemble, (a) "Fairy Tale" March (Heykens); (b) "A Shepherdess in Porcelain" (Caxton); (c) Serenade (Lehar).

9.14: Jack Lockhart (comedian), "It's Good Enough for Me" (Butler).

9.20: Recordings, Garda Hall and George Baker (vocal duet), "Musical Comedy" Selection.

9.28: Bessie Pollard's String Ensemble, "Three New Zealand Cameos." (a) "Manu Rere," a Maori love song (Traditional, arr. Pollard); (b) "Twilight and the Mako Mako" Nocturne (Bessie Pollard); (c) "Kamate" Haka

and "Hoki, Hoki" Lament (Traditional, arr. Pallard).

9.38: Jock Lockhart (comedian), (a) "Ginger (Kennedy); (b) "Murphy's Museum" (Cliff).

9.44: Recording, Scott and Whaley, Denier, Warren Kentucky Banjo Team, "The Kentucky Minstrels."

10.0: Sports summary.

10.15: Dance music.

11.15: Close down.

3YL CHRISTCHURCH

1200 k.c. 250 m.
(Alternative Station)

5.0: Recordings.

6.0: Close down.

7.0: After-dinner music.

8.0: Symphonic programme, featuring, at 8.20 p.m., Symphony in D Major ("The Clock," by Haydn), Philharmonic Symphony Orchestra of New York, conducted by Toscanini; and, at 9.16 p.m., Concerto in A Major (K.V. 219) for Violin and Orchestra (Mozart), by Jascha Heifetz and London Philharmonic Orchestra.

10.0: Favourite entertainers.

10.30: Close down.

4YA DUNEDIN

790 k.c. 379.5 m.

7.0: Chimes. Breakfast session.

9.0: Close down.

10.0: Recordings.

12.0: Lunch music.

1.0: Weather.

2.0: Recordings.

3.30: Sports results.

4.45: Sports results.

5.0: Children's hour (Cousin Molly).

6.0: Dinner music.

Band of H.M. Coldstream Guards, Marche "Heroique de Szabady." Orchestra Mascotte, "Evening Stars" Waltz. Carroll Gibbons (piano), and Boy Friends, "Judy." Victor Olof Salon Orchestra, Bavarian Dance, No. 2. Orchestra Mascotte, "Castles in the Moon" Waltz.

6.18: Dajos Bela Orchestra, "Love's Hour" Intermezzo. Edith Lorand and Viennese Orchestra, Brahms' Waltzes. Dajos Bela Orchestra, "Baby Parade" Intermezzo.

6.31: Commodore Grand Orchestra, "The Golden Musical Box." Grand Hotel Orchestra, "Dance of the Icicles." Carroll Gibbons (piano), and Boy Friends, "Stars Fell on Alabama." Boheme Orchestra, Impromptu A Flat Major. Victor Olof Salon Orchestra, Norwegian Dance, No. 2.

6.46: Boheme Orchestra, "Mon Coeur." Grand Hotel Orchestra, "The Balkan Princess" Waltz. Victor Olof Salon Orchestra, "Callirhoe."

7.0: Government and overseas news (from 2YA).

7.10 (approx.): News and reports.

8.0: Chimes. Light orchestral and ballad concert.

4YA Concert Orchestra, conducted by Jas. Dixon, "Le Petit Capitaine" (Raquelle); "Serenade of the Gondolier" (Casson).

8.10: Ruth Miller (mezzo-soprano), "Soul of Mine" (Barns); "Lullaby" (Scott).

8.16: The Orchestra, "The Boy Who Lost His Temper"—a Phantasy (Herman).

8.27: J. B. Davies (tenor),

"Land of My Fathers," "Men of Harlech," "With David to Twyn" (Trad.).

8.38: The Orchestra, "Falling Leaves" (Michael Carr); "A Moorland Idyll" (Phillips).

8.46: Ruth Millar (mezzo-soprano), "O, Lovely Night" (Ronald); "Melisande in the Wood" (Goetz).

8.52: The Orchestra, "West Country" Suite: Country (Merry Dance); River (Siesta); Town (Turmoil) (Lohr).

9.0: Weather. Station notices.

9.5: Dance music.

10.0: Sports summary.

10.10: Dance music.

11.30: Close down.

4YO DUNEDIN

1140 k.c. 263.1 m.
(Alternative Station)

5.0: Recordings.

6.0: Close down.

7.0: After-dinner music.

8.0: "These Were Hits," popular numbers of the past.

8.15: "Organ Reveries."

8.30: Josephine Bradley and Ballroom Orchestra.

8.33: "Spot of Humour."

8.36: Patricia Rossborough plays.

8.42: "Play Up and Pay the Dame," humorous monologue.

8.45: Guy Lombardo and Royal Canadians.

8.48: Leslie Hutchinson sings.

8.52: "Harmony Lane," film selection.

9.0: "Band Programme," featuring at 8.8 p.m., "The Kromarsky Murder," episode 1.

10.0: Happy half-hour.

10.30: Close down.

National Commercial Broadcasting Service

Stations 1ZB, 2ZB, 3ZB and 4ZB

1ZB AUCKLAND

1090 k.c. 275.1 m.
(C Class Station)

Any alterations in these programmes will be broadcast at 8 a.m., 11.55 a.m., 4.55 p.m.

SUNDAY, MARCH 20.

6.0: Sunshine Tunes.

9.0: Uncle Tom.

10.0: Bright recordings.

11.0: "Friendly Road" (Uncle Tom) and "Church of Hollywood."

12.0: Lunch music.

2.0: Music of the moment. Sunday afternoon popular concert.

2.30: Gran's Scots session.

3.15: "Then and Now."

4.0: Songs of the open air.

4.30: "Makers of Melody."

5.0: Diggers' session.

6.0: Children's session, including Kim's session.

7.0: "Man in the Street," with "Home Folks."

8.0: "I Travel the Road," by the Wanderer.

8.30: "Experiences of a Radio Operator," by John Stannage.

8.45: "Social Justice" session.

9.0: Shakespeare's play, "The Taming of the Shrew" (r.).

10.0: 1ZB's Salon Quartet.

10.30: Close down.

MONDAY, MARCH 21.

6.0: Breakfast session.

7.30: Weather. News.

8.0: Mails, shipping and highlights. Dorothy's session.

8.45: Aunt Daisy.

10.0: Home life session.

10.15: Friendly Road service.

11.7: "Melodies of the

Moment."

11.55: Programme highlights.

12.0: Film and session.

1.30: "Happiness Club."

2.30: Gran's session.

3.30: Light music.

4.0: "Between Ourselves," by Arthur Collins.

5.0: Children's session, with Neddo and Thea, at 5.30 p.m.

5.45: "Peter the Pilot."

6.0: "Variety Show of the Air."

6.15: Betty Spiro, Thea at piano

6.45: The Songster.

6.52: Lullaby time.

7.0: "Fred and Maggie."

7.15: "Nothing Ever Happens."

7.30: Special programme.

7.45: "The Coconut Grove."

8.0: "Music You'll Love."

8.15: "Easy Aces."

8.30: 1ZB Stop-Press.

8.45: "History Behind the

Headlines," by Town Crier.

9.0: "Concert Hall of the Air."

9.30: "True Confessions."

9.45: "World Affairs," talk by Mr. Arpad Szigetvary.

10.0: "House on the Hill."

10.15: Ambrose and Orchestra.

10.30: "The Witching Hour."

10.45: Dance music.

12.0: Close down.

TUESDAY, MARCH 22.

6.0: Morning session.

7.30: Weather report.

8.0: Mails, shipping and highlights. Dorothy's session.

8.45: Aunt Daisy.

10.0: Home life session.

10.15: Friendly Road session.

10.30: "Women's Home Journal of the Air."

11.15: "Numerology," by Madame Bettini.

11.30: Hospital session by Jeff and Doug.

12.0: Island session.

1.30: "Happiness Club."

COMMERCIAL STATIONS . . CONTINUED

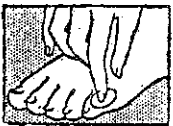
2.0: Otaburu hour.
 2.30: Gran's session.
 3.0: Celebrity recordings.
 4.0: "Between Ourselves," by Arthur Collins.
 5.9: Children's session.
 5.15: "Peter the Pilot."
 6.0: Dinner music.
 6.7: "Mo" (humour).
 6.15: "Reporter of Odd Facts."
 6.30: Recordings.
 6.52: Lullaby.
 7.0: "Fred and Maggie."
 7.37: "Innocents Abroad."
 7.45: "Tusitala."
 8.0: "In Foreign Lands."
 8.15: "Strange as it Seems."
 8.30: 12B Stop-Press.
 8.45: "Love-Making, Inc."
 9.0: "The Mad Doctor."
 9.30: Film music.
 10.0: "The Dark Invader."
 Episode 1.
 10.15: Engagement session.
 10.30: "The Witching Hour."
 10.45: Dance music.
 12.0: Close down

WEDNESDAY, MARCH 23.

6.0: Early morning session Colin and Michael.
 7.30: Weather. News.
 8.0: Mails, shipping and high-lights. Dorothy's session.
 8.45: Aunt Daisy's relay.
 9.55: Home life session.
 10.15: Friendly Road Devotional session (Uncle Tom).
 10.34: Beauty topics.
 11.7: Melodies of the Moment.
 11.55: Highlights.
 12.0: Filmland session
 12.30: "Happiness Club."
 2.30: Gran's session.
 3.0: Light music.
 3.30: Rhythm session.
 4.0: "Between Ourselves."
 5.0: Children's session with Neddo and Thea, novelty interlude at 5.22.
 5.15: "Peter the Pilot."
 5.30: Uncle Tom and his little friends.
 6.15: On the Links.
 6.52: Friendly Road lullaby.
 7.0: "Popeye."
 7.15: "Music You Remember."
 7.30: Special programme.
 7.45: "Great Lovers of History."
 8.0: Music you'll love.
 8.15: "Easy Aces."
 8.20: The Songster.
 8.45: "Love-Making, Inc."
 9.0: Celebrity wide-range.
 9.30: "Modernising Gran."
 10.0: "House on the Hill."
 10.50: Swing session.
 11.0: Dance programme.
 12.0: Close down.

THURSDAY, MARCH 24.

6.0: Colin and Michael.
 7.30: Weather report.
 8.0: Mails, shipping and high-lights. Dorothy's session.
 8.45: Aunt Daisy's relay.
 10.0: Home life session.
 10.15: Friendly Road service.



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10.30: Women's Home Journal.
 11.15: Madam Bettini's numerology.
 11.55: Highlights for the day.
 12.0: Filmland session.
 1.30: "Happiness Club."
 2.30: Gran's session.
 3.0: Afternoon tea session.
 3.30: Rhythm session.
 4.0: "Between Ourselves," by Arthur Collins.
 5.0: Children's session, conducted by Neddo and Thea.
 5.15: "Peter the Pilot."
 6.0: "Adventure Bound."
 6.22: "Pioneers of Progress."
 6.52: Lullaby time.
 7.0: "Popeye."
 7.15: Recordings.
 7.30: Donald Novis (tenor), singing for "Firestone."
 7.45: Harmonies, old and new.
 8.0: Music you'll love.
 8.15: "Strange as it Seems."
 8.30: 12B Stop-Press.
 8.45: Pageant of Sport.
 9.0: "One Man's Family," ("Jack Defies the Court.")
 9.30: Modern music.
 10.0: "The Dark Invader."
 10.15: Frivolities.
 10.30: Dance music.
 12.0: Close down.

FRIDAY, MARCH 25.

6.0: Music, bright and early.
 7.30: Weather bureau.
 8.0: Mails, shipping and high-lights. Music and humour.
 8.45: Aunt Daisy.
 9.55: Home life session.
 10.15: Friendly Road.
 11.7: Melodies of the Moment.
 11.15: "Toni's Tonic Tunes."
 12.0: Filmland music.
 1.30: "Happiness Club."
 2.30: Gran's session.
 3.30: Rhythm session.
 4.0: "Between Ourselves," by Arthur Collins.
 5.0: Children's session.
 5.15: "Peter the Pilot."
 6.0: Veteran of Varieties.
 6.15: "Mo." Humour.
 6.30: Uncle Tom and children's choir.
 7.15: "Romance of Transport."
 7.45: Ringside session.
 8.15: "Easy Aces."
 8.30: 12B Stop-Press.
 8.45: "McCoy Mendle Agency."
 9.0: Placement officer.
 9.5: "Slaps and Claps."
 9.30: Beauty topics.
 9.45: "World Affairs" (Sziget-vary).
 10.15: Orchestral music.
 10.30: "The Witching Hour."
 10.45: Dance music.
 12.0: Close down.

SATURDAY, MARCH 26.

6.0: Early breakfast session.
 7.30: Weather, news.
 8.0: Mails, shipping, highlights. Dorothy's session.
 8.45: Aunt Daisy.
 9.20: Physical culture session.
 10.0: Time for tea.
 10.15: Friendly Road.
 12.0: Lunch music, sports results during the afternoon.
 1.0: Gardeners' session.
 5.0: Neddo and Thea.
 5.15: "Peter the Pilot."
 6.0: Dinner music.
 6.15: "Pioneers of Progress."
 6.30: On the Links.
 7.0: "Congo Bartlett."
 7.15: "Crashed in the Jungle."
 7.45: "Cavalcade of Memories."
 8.0: Music you'll love.
 8.15: "Variety Show."
 8.45: "McCoy Mendle Agency."
 9.0: "Music of the Masters."
 9.15: Piano rhythm.
 9.30: Beauty topics.

9.45: Nat Gonella's Orchestra.
 10.15: Dance programme.
 12.0: Close down.

2ZB WELLINGTON

1130 k.c., 250 m.
(C Class Station)

SUNDAY, MARCH 20.

6.0: "Happy Morning" session.
 8.45: Uncle Tom's Choir.
 9.0: Sports review.
 9.15: Dance bands on parade.
 9.30: Band programme.
 10.0: Toby and Robbie's Hospital Cheerio session.
 11.0: "Church of Hollywood."
 11.15: Wide-range music.
 11.45: Lighter vein.
 12.0: Lunch music.
 2.0-5.30: 2ZB's radio matinee, introducing new features.
 5.30: "Woman's Place in the World," by Mrs. J. A. Lee.
 5.45: Tunes for the children.
 6.0: Children's session by Bryan O'Brian.
 6.30: Home folks.
 6.45: Orchestral music.
 7.0: Uncle Scrim's session.
 8.0: Oriwa's Maori session.
 8.30: "Adventures of a Radio Operator." John Stannage.
 8.45-10.0: Multum and Parvo.
 10.0: Recordings.
 11.50: "Dream Boat" Reverie.
 12.0: Close down.

MONDAY, MARCH 21.

6.0: Merry and Bright (Aggie).
 7.0: "Musical Moments."
 7.30: Weather report. Mails.
 7.45: Morning melodies.
 8.15: Programme highlights.
 8.45: Aunt Daisy.
 9.30: "Musical Hotpot."
 10.15: Uncle Scrim.
 10.30: Morning-tea session.
 11.30: Shopping with Margot.
 12.0: Luncheon with Aggie.
 2.0: Personal paragraphs (John Batten).
 2.30: Sylvia's Household Chats.
 3.0: Cinema organ recital.
 3.15: Wide range.
 3.30: Light orchestral music.
 3.45: Bryan O'Brian travelogue.
 4.0: Wanganui hour.
 5.0: "Young New Zealand's Radio Journal."
 5.30: Neddo and Thea.
 5.37: "Peter the Pilot."
 5.45: "Adventure Bound."
 6.0: Continental travelogue.
 6.15: News behind the news.
 6.22: "The Crystal Bowl."
 6.45: Dance hits.
 7.0: "Fred and Maggie Every-body."
 7.15: "Nothing Ever Happens."
 7.30: "Queen Victoria."
 7.45: "Just Pilcher."
 8.0: "Music You'll Love."
 8.15: "Easy Aces."
 8.30: Wide-range.
 9.0: "Concert Hall of the Air."
 9.30: "True Confessions."
 10.0: "House on the Hill."
 10.15: Variety programme.
 11.0: Dance music.
 12.0: Lights out.

TUESDAY, MARCH 22.

6.0: "Rise and Shine" session.
 7.30: Weather report. Mails.
 8.15: Highlights.
 8.45: Aunt Daisy.
 10.0: Home Service Bureau.
 10.15: Uncle Scrim.
 10.30: "The Home Journal of the Air."
 11.0: Morning tea.
 11.30: Shoppers' session.
 12.0: Lunch with Aggie.

12.45: "Stars from Feminine World."
 2.0: Personal paragraphs (John Batten).
 2.30: Sylvia's household chats.
 3.0: Afternoon tea programme.
 3.15: Talk: Mrs. J. A. Lee.
 3.30: Piano recitals.
 3.45: Bryan O'Brian's Travelogue.
 4.0: Hawera hour.
 5.0: "Young New Zealand's Radio Journal."
 5.45: "Peter the Pilot."
 6.0: "The Laft Parade."
 6.15: News behind the news.
 6.37: 2ZB sports session.
 7.0: "Fred and Maggie."
 7.37: "Innocents Abroad."
 8.0: "In Foreign Lands."
 8.15: "Strange as it Seems."
 8.30: Wide-range music.
 8.45: Happy Hill and Ranch Boys.
 9.0: "The Mad Doctor."
 9.30: "Pioneers of Progress."
 9.37: "The Question Box."
 10.0: "The Dark Invader," Episode 1.
 10.15: "Magic Key" session.
 10.30: Variety programme.
 11.0: Dance music.
 12.0: Lights out.

WEDNESDAY, MARCH 23.

6.0: Breakfast music.
 7.15: Morning melodies.
 7.30: Weather, mails.
 8.15: Highlights.
 8.45: Aunt Daisy.
 9.30: Happy morning music.
 10.15: Uncle Scrim.
 10.30: Morning tea.
 10.45: "Charm School of the Air."
 11.30: Shopping with Margot.
 12.0: Luncheon with Aggie.
 2.0: Personal paragraphs.
 3.0: Cinema organ recital.
 3.15: "Cousin Elizabeth."
 3.30: Bryan O'Brian's Travelogue.
 3.45: "Diggers in Hospital" session.
 4.0: Blenheim hour.
 5.0: "Young New Zealand's Radio Journal."
 5.30: Neddo and Thea.
 5.45: "Peter the Pilot."
 6.0: Continental travelogue.
 6.15: News behind the news.
 6.22: "Reporter of Odd Facts."
 6.30: On the links.
 6.45: Dance hits.
 7.0: "Popeye the Sailor."
 7.45: "Just Pilcher."
 8.0: "Music You Love."
 8.15: "Easy Aces."
 8.30: Wide-range.
 8.45: "Leaves from the Other Woman's Diary."
 9.0: Concert hour.
 9.30: "Hollywood Spotlight."
 10.0: "House on the Hill."
 11.0: Dance music.
 12.0: Lights out.

THURSDAY, MARCH 24.

6.0: Aggie's cheery session.
 7.30: Weather report. Mails.

**DONALD
NOVIS**

**THE FIRESTONE
FEATURE**

Every Thursday

At 7.30 p.m. from

12B : 2ZB : 3ZB : 4ZB

COMMERCIAL STATIONS . . CONTINUED

8.15: Programme highlights.
 8.45: Aunt Daisy.
 9.30: Morning music.
 10.15: Uncle Scrim.
 10.30: "The Home Journal of the Air."
 11.0: Morning tea.
 12.0: Aggie's luncheon music.
 12.45: "Stars from Feminine World."
 1.30: Lower Hutt session.
 2.0: Personal paragraphs.
 2.30: Sylvia's household chats.
 3.0: Light orchestral music.
 3.15: Tea-cup Reading Hints.
 3.30: Violin recital.
 3.45: Bryan O'Brian's Travelogue.
 4.0: Masterton hour.
 4.30: Wide-range.
 5.0: "Young N.Z.'s Radio Journal."
 5.45: "Peter the Pilot."
 6.0: "Song Writers on Parade."
 6.7: The gardeners' session.

6.7½ p.m.

EVERY THURSDAY.

The Gardener's Session
Sponsored by

T. WAUGH & SON

"SEEDSMEN,"

222 Lambton Quay, Wellington.

6.15: News behind the news.
 7.0: "Popeye, the Sailor Man."
 7.30: Donald Novis (tenor), singing for "Firestone."
 7.45: Highlights from opera.
 8.0: "Music You Love."
 8.15: "Strange as it Seems."
 8.45: Happy Hill and Ranch Boys.
 9.0: "One Man's Family." ("Six Months are Past.")
 9.30: Variety.
 10.0: "The Dark Invader."
 10.15: Variety programme.
 11.0: Dance programme.
 12.0: Lights out.

FRIDAY, MARCH 25.

6.0: Up with the Larks (Aggie).
 7.15: Morning melodies.
 7.30: Weather report. Mails.
 8.15: Programme highlights.
 8.45: Aunt Daisy.
 9.30: "Musical Medico."
 10.15: Uncle Scrim.
 10.30: Morning tea session.
 11.30: Shopping with Margot.
 12.0: Luncheon with Aggie.
 2.0: Personal paragraphs.
 2.30: Sylvia's household chats.
 3.0: Vocal cameo.
 3.15: Wide-range.
 3.30: "Island Melodies."
 3.45: Bryan O'Brian's Travelogue.
 4.0: Popular recordings.
 5.0: "Young New Zealand."
 5.45: "Peter the Pilot."
 6.0: Dance hits.
 6.15: News behind the news.
 6.22: Popular hits.
 6.37: 2ZB sports session.
 7.0: "Mr. Handyman" session.
 7.15: "Romance of Transport."
 7.45: Dance hits.
 8.15: "Easy Aces."
 8.30: Wide-range music.
 8.45: Recordings.
 9.15: "In Town To-night."
 9.45: Variety programme.

11.0: Dance music.
 12.0: Lights out.

SATURDAY, MARCH 26.

6.0: "Sunshine" session (Aggie).
 7.0: "Synchronomatics."
 7.30: Weather report. Mails.
 7.45: Sports talk.
 8.15: Highlights.
 8.45: Aunt Daisy.
 9.30: "Musical Hotpot."
 12.0: Luncheon music.
 Throughout the afternoon recordings, with 2ZB's sports flashes, with all results.
 5.0: Children's session.
 5.45: "Peter the Pilot."
 6.0: Sports summary.
 6.15: "News Behind the News."
 6.30: On the links.
 6.45: Dance hits.
 7.0: "Congo Bartlett."
 7.15: "Crashed in the Jungle."
 8.0: "Music You Love."
 8.30: "Purely Personal," by Pat Lawlor.
 9.0: "Music of the Masters."
 9.30: "Pioneers of Progress."
 9.37: Variety programme.
 10.45: Dance music.
 12.0: Lights out.

3ZB CHRISTCHURCH
 1430 k.c.
 (C Class Station)

SUNDAY, MARCH 20.

6.0: Sunday's sunny session.
 8.14: Highlights and weather.
 8.15: Breakfast session.
 8.30: Motorists' session.
 8.40: Recordings.
 9.10: Sports talk.
 9.20: Band music.
 10.0: Hospital cheerio session, conducted by Bob Spiers.
 11.0: "Church of Hollywood."
 11.30: Wide-range.
 12.0: Ashburton request programme.
 2.0: 3ZB's Variety Show.
 4.0: Maori session, conducted by Te Ari Pitama.
 4.20: Recordings.
 4.45: "Sky Riders of the Desert."
 5.30: Young people's session (Uncle Fred).
 5.45: Talk. Mrs. J. A. Lee.
 5.59: Highlights and weather.
 6.0: Recordings.
 6.30: 3ZB staff requests.
 7.0: "Man in the Street."
 8.0: 3ZB concert session.
 8.30: "Adventures of a Radio Operator" (John Stannage).
 8.45: "Home Folks."
 9.0: Concert session (cont.).
 9.15: Reserved.
 9.30: "Musical Globe-Trotting."
 9.45: "Piano Pie."
 10.0: Melody and Rhythm.
 11.53: Reverie.
 12.0: Close down.

MONDAY, MARCH 21.

6.0: Popular melodies.
 6.45: Wide-range.
 7.14: Weather, mails, shipping
 7.30: "Comedy Capers."
 7.45: Wide-range.
 8.0: "Fashion Fancies."
 8.15: Highlights.
 8.45: Aunt Daisy.
 9.30: Saucy melodies.
 10.0: "It's Morning Tea Time."
 10.15: Reserved.
 10.30: Instrumental and vocal selections.
 12.0: Luncheon music, with Jack Maybury.
 2.0: Recordings.
 2.30: Cookery session.
 3.0: Recordings.

3.15: Chiropractic talk.
 3.45: "Over the Teacups."
 5.0: Gracie and Jacko's kiddies' session.
 5.30: Neddo and Thea.
 5.59: Highlights and weather.
 6.0: Recordings.
 6.30: Wide-range.
 7.0: "Fred and Maggie Everybody."
 7.15: "Nothing Ever Happens."
 7.30: "Queen Victoria."
 7.45: Music from operas.
 8.0: "Music from the Stars."
 8.15: "Easy Aces."
 8.30: Wide-range.
 8.45: Jack Maybury's Radio Rascals (from studio).
 9.0: "Concert Hall of the Air."
 9.30: "News-a-er Adventures"
 9.45: Recordings.
 10.0: "House on the Hill."
 10.30: Dance music.
 11.45: Recordings.
 12.0: Close down

TUESDAY, MARCH 22.

6.0: "The Early Birds."
 6.45: Wide-range.
 7.14: Weather, mails, shipping.
 7.30: "Taxi Tunes."
 7.45: Wide-range.
 8.0: "Fashion's Fancies."
 8.15: Programme highlights.
 8.45: Aunt Daisy.
 9.0: "It's Morning Tea Time."
 10.15: Reserved.
 10.30: "Home Journal of the Air."
 11.15: Morning shoppers' session.
 12.0: Luncheon (Jack Maybury).
 2.0: Recordings.
 2.30: Cookery session.
 3.0: "Musical Bon Bons."
 3.15: Recordings.
 5.0: Gracie and Jacko's kiddies' session.
 5.45: "Peter the Pilot."
 5.59: Highlights and weather.
 6.0: Recordings.
 6.30: Wide-range.
 7.0: "Fred and Maggie Everybody."
 7.30: Recordings.
 7.37: "Innocents Abroad."
 8.0: "In Foreign Lands."
 8.15: "Strange as it Seems."
 8.30: Wide-range.
 8.45: "Pioneers of Progress."
 9.0: "Coronets of England."
 9.30: Wide-range.
 9.45: Recordings.
 10.30: Dance music.
 12.0: Close down.

WEDNESDAY, MARCH 23.

6.0: Sparkling tunes.
 7.14: Weather, mails, shipping.
 7.15: Wide-range.
 8.0: "Fashion's Fancies."
 8.14: Programme highlights.
 8.15: Wide-range.
 8.45: Aunt Daisy.
 9.30: "Saucy Melodies."
 10.0: Reflections.
 10.15: Reserved.
 12.0: Luncheon music.
 12.30: "Happy Feet."
 12.45: Recordings.
 2.30: Cookery session.
 3.0: Recordings.
 5.0: Gracie and Jacko's kiddies' session.
 5.30: Neddo and Thea.
 5.45: "Peter the Pilot."
 5.59: Highlights and weather.
 6.0: Recordings.
 6.30: On the links.
 7.0: "Popeye."
 7.15: Recordings.
 7.30: "Queen Victoria."
 7.45: "Music from the Fur Lands."
 8.0: "Music from the Stars."
 8.15: "Easy Aces."
 8.45: "Comedy Land."

9.0: Wide-range presentation.
 9.30: "Hollywood Spotlight."
 10.0: "House on the Hill."
 10.30: Dance music.
 12.0: Close down.

THURSDAY, MARCH 24.

6.0: Morning mirth.
 6.45: Wide-range.
 7.14: Weather, mails, shipping.
 7.30: "Taxi Tunes."
 7.45: Wide-range.
 8.0: "Fashion's Fancies."
 8.15: Highlights.
 8.45: Aunt Daisy.
 10.15: Reserved.
 10.30: "Home Journal."
 11.15: Peggy's shopping session.
 12.0: Jack Maybury at lunch.
 2.0: Recordings.
 2.30: Cookery session.
 3.0: "Musical Bon-Bons."
 3.15: Recordings.
 5.0: Kiddies' session, conducted by Gracie and Jacko.
 5.15: "Tooth and Claw."
 5.45: "Peter the Pilot."
 5.59: Highlights and weather.
 6.0: Recordings.
 6.15: Film relay.
 6.30: Wide-range.
 6.45: Recordings.
 7.0: "Popeye."
 7.15: Recordings.
 7.30: Donald Novis, singing for "Firestone."
 7.45: Tavern tunes.
 8.0: "Music of Stars."
 8.15: "Strange as it Seems."
 8.30: Wide-range.
 9.0: "One Man's Family." ("Evening Clothes and Sunday Breakfast.")
 9.30: Wide-range.
 10.0: Swing session.
 10.30: Dance music.
 12.0: Close down.

FRIDAY, MARCH 25.

6.0: "Morning Mirth."
 6.45: Wide-range.
 7.14: Weather, mails, shipping
 7.45: Wide-range.
 8.0: "Fashion's Fancies."
 8.15: Highlights.
 8.45: Aunt Daisy.
 10.15: Reserved.
 10.45: Sally's session.
 12.0: Lunch music.
 12.30: "Happy Feet."
 12.45: Luncheon music.
 2.0: Recordings.
 2.30: Cookery session.
 3.0: Recordings.
 5.0: Gracie and Jacko's kiddies' session.
 5.22: "Peter the Pilot."
 5.59: Highlights and weather.
 6.0: "For Men Only."
 6.30: Wide-range.
 6.45: Recordings.
 7.15: "Romance of Transport."
 7.30: Recordings.
 8.15: "Easy Aces."
 8.30: Wide-range.



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COMMERCIAL STATIONS . . CONTINUED

9.30: Sidelights of Christchurch.
9.45: Recordings.
10.30: Dance music.
12.0: Close down.

SATURDAY, MARCH 26.

6.0: "Merry Melodies."
6.45: Wide-range.
7.14: Weather and mails.
7.30: "Taxi Tunes."
7.45: Wide-range.
8.0: "Fashion's Fancies."
8.15: Highlights.
8.45: Aunt Daisy.
9.30: "Saucy Melodies."
10.15: Reserved.
10.30: Recordings.
11.15: Sally's social session.
12.0: Luncheon music.
2.0: Gardeners' session by Dave Cambridge.
2.30: Bright musical programme till 5 p.m., interspersed with flashes of important events.
5.0: Gracie and Jacko's kiddies' session.
5.30: Recordings.
5.45: "Peter the Pilot."
5.59: Highlights and weather.
6.0: Recordings.
6.30: On the links.
6.45: Wide-range.
7.0: Congo Bartlett.
7.15: "Crashed in the Jungle."
7.45: "Just Supposing" (Pt. 1).
8.0: "Music of Stars."
8.30: Wide-range.
8.37: "Pioneers of Progress."
8.45: "Just Supposing" (pt. 2).
9.0: Music of the masters.
9.30: Wide-range.
9.45: Recordings.
10.30: Dance music.
12.0: Close down.

4ZB**DUNEDIN**

1220 k.c.

(C Class Station)

SUNDAY, MARCH 20.

6.0: Morning session.
8.15: Programme highlights.
8.43: Week-end weather.
8.45: Bright recordings.
9.30: Weather for motorists.
10.0: "Record Library."
10.15: "Pep and popularity."
11.0: Church of Hollywood.
11.15: Orchestral session.
11.30: "Old Folks at Home."
11.45: Random wide range.
12.0: Luncheon programme.
2-4.30: 4ZB radio revue by the "Meandering Mike."
4.30: "The World Entertains."
4.45: Hits of yesterday.
5.0: Hits of to-day.
5.15: Wide-range.
5.30: Children's session.
6.0: Session for the tea table.
6.0: Special programme.
6.45: Home folks.
7.0: Man in the Street session.
8.0: Studio presentation.
8.15: "Boys of the Bunkhouse."
8.30: John Stannage.



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8.45: Studio presentation.
9.0: "Evensong," Len Greenberg.
9.30: "Cruise through the Classics."
9.45: "Musical Funnybone."
10.0: Bright recordings.
10.15: Rhythm and Romance.
11.0: "The Witching Hour."
11.15: Popular music.
11.50: Reverie.
12.0: Close down.

MONDAY, MARCH 21.

6.0: Morning session.
6.30: Shipping report.
7.30: Weather, mails, shipping.
7.32: Recordings.
8.0: Musical comedy.
8.14: Programme highlights.
8.45: Aunt Daisy.
9.20: Music.
10.30: Morning tea melodies.
10.45: "Reflections."
11.0: A little variety.
11.30: Home session.
12.0: Luncheon music.
12.30: "For Man on the Land."
1.30: Savoy melodies.
1.45: "Appeasing the Appetite."
2.0: Serial story.
2.30: Jill's recipe session.
3.0: Music.
3.30: Tea and tunes.
4.45: Wide-range.
5.0: Children's session.
5.15: Peter the Pilot.
5.30: Neddo and Thea.
6.7: "Reporter of Odd Facts."
6.15: Wide-range.
6.30: Recordings.
7.0: "Fred and Maggie Everybody."
7.15: "Klondike."
7.30: "Queen Victoria."
7.45: Wide-range.
8.0: "Melodies from Paradise."
8.15: "Easy Aces."
8.30: Wide-range.
8.45: Special music.
9.0: "Concert Hall of the Air."
9.30: "Newspaper Adventures."
9.45: Humour.
10.0: "House on the Hill."
10.15: Songs of Ireland.
10.30: Sentimental music.
10.45: Light and bright.
11.0: "Tonic Tunes."
11.15: Dance programme.
12.0: Lights out.

TUESDAY, MARCH 22.

6.0: Morning session.
6.30: Shipping report.
7.30: Mails, weather, shipping.
7.32: Recordings.
8.0: Musical comedy.
8.14: Programme highlights.
8.16: Music.
8.45: Aunt Daisy.
9.20: Music.
10.0: "Home Journal."
10.30: Variety.
10.45: "Reflections."
11.30: Home session.
12.0: Luncheon music.
1.0: Oamaru hour.
2.0: Serial story.
2.30: Recipe session.
3.0: Afternoon tea.
4.45: Wide-range.
5.0: Children's session.
5.15: Peter the Pilot.
6.0: Recordings.
6.15: Operatic highlights.
6.30: Wide-range.
7.0: "Fred and Maggie Everybody."
7.30: Music.
7.37: "Innocents Abroad."
7.45: "Leaves from the Other Woman's Diary."
8.0: "In Foreign Lands."
8.15: "Strange as it Seems."
8.30: Recordings.
8.45: "Pioneers of Progress."
8.52: "Songwriters on Parade."
9.0: "Coronets of England."

9.30: Wide-range.
9.45: Recordings.
10.0: Wide-range.
10.15: Popular modern tunes.
10.30: Wide-range.
11.0: Request session.
11.30: Dance programme.
12.0: Lights out.

WEDNESDAY, MARCH 23.

6.0: Morning session.
6.30: Shipping report.
7.30: Weather, mails, shipping.
7.32: Recordings.
8.0: Musical comedy.
8.14: Programme highlights.
8.17: Music.
8.45: Aunt Daisy.
9.20: Music.
10.0: Shopping Reporter.
10.30: Music.
11.0: "Music of the Moment."
11.30: Home session.
12.0: Luncheon music.
1.30: "Savoy Melodies."
1.45: Recordings.
2.0: Serial story.
2.30: Recipe session.
3.0: Music.
4.45: Wide-range.
5.0: Children's session.
5.15: Peter the Pilot.
5.30: Neddo and Thea.
6.0: "Fashions and Favourites."
6.15: "The Romance of Music."
6.30: "On the Links."
6.45: "Something to Suit."
7.0: "Popeye."
7.15: "Old Music House."
7.30: "Life of Queen Victoria."
7.45: Orchestral.
8.0: "Melodies from Paradise."
8.15: "Easy Aces."
8.30: Music.
8.45: "Airmail Mystery."
9.0: Celebrity concert.
9.30: "Hollywood Spotlight."
10.0: "House on the Hill."
10.15: Dance rhythm.
10.30: Mirth and melody.
11.0: "Swing Your Partner."
11.15: "On with the Dance!"
12.0: Lights out.

THURSDAY, MARCH 24.

6.0: Morning session.
6.30: Shipping report.
7.30: Weather, shipping, mails.
8.0: Musical comedy.
8.14: Highlights.
8.16: Recordings.
8.45: Aunt Daisy.
9.20: Music.
10.0: Home Journal.
10.45: "Reflections."
11.30: Joyce's home session.
12.0: Luncheon music.
2.0: Serial story.
2.15: Music.
2.30: Jill's recipe session.
3.0: Afternoon tea.
4.45: Wide-range.
5.0: Children's session.
5.15: Peter the Pilot.
5.45: "Tarzan and Fires of Tahr."
6.0: Dinner music.
6.7: "Reporter of Odd Facts."
6.15: "Strange Adventures."
6.30: Film music.
6.45: Recordings.
7.0: "Popeye, the Sailor Man."
7.15: Music.
7.30: Donald Novis, tenor, sings for "Firestone."
7.45: "Early Otago." Lionel Secats.
8.0: "Melodies from Paradise."
8.15: "Strange as it Seems."
8.30: Recordings.
8.45: Musical presentation.
9.0: "One Man's Family." ("Jack Talks with Paul.")
9.30: Wide-range.
9.45: Recordings.
10.15: Songs of Ireland.
10.30: Wide-range.
10.45: Bright recordings.
11.0: "New Guinea Patrol."

11.15: "On with the Dance."
12.0: Lights out.

FRIDAY, MARCH 25.

6.0: Morning session.
6.30: Shipping report.
7.30: Weather, mails, shipping.
7.32: Recordings.
8.0: Musical comedy.
8.14: Programme highlights.
8.45: Aunt Daisy.
9.20: Recordings.
10.0: Shopping reporter.
10.15: Morning tea melodies.
10.45: "Reflections."
11.0: "Music of the Moment."
11.15: "Music and Moods."
11.30: Home session.
12.0: Luncheon music.
12.30: "The Man on the Land."
12.45: Luncheon music.
1.0: Oamaru hour.
2.0: Serial story.
2.15: Music.
2.30: Recipe session.
3.0: Recordings.
4.45: Wide-range.
5.0: Children's session, with kiddies' concert at 5.30.
5.15: Peter the Pilot.
6.0: Music.
6.15: "Comedy Capers"
6.30: Wide-range music.
6.45: "Famous Dance Bands and Leaders."
7.0: Recordings.
7.15: Romance of Transport.
7.30: Music.
7.45: Wide-range music.
8.0: "Garden Club of the Air."
8.15: "Easy Aces."
8.30: "Pianists on Parade."
8.45: Wide-range.
9.0: "Studio Magazine."
9.30: Recordings.
10.0: General sports summary.
10.15: Wide-range.
10.30: Recordings.
10.45: "Tunes and Taxis."
11.0: Request session.
11.30: Dance programme.
12.0: Close down.

SATURDAY, MARCH 26.

6.0: Morning session.
6.30: Shipping report.
7.30: Weather, mails, shipping.
8.0: Musical comedy.
8.14: Programme highlights.
8.16: Music.
8.45: Aunt Daisy.
9.20: Recordings.
10.0: Joan's home session.
10.45: "Reflections."
11.0: Various and varied.
12.0: Luncheon programme.
1.0: Recordings, interspersed with sports flashes.
5.0: Children's session.
5.15: Peter the Pilot.
6.0: Dinner music.
6.15: Early sports session.
6.30: "On the Links."
7.0: "Congo Bartlett."
7.15: "Crashed in the Jungle."
7.30: Wide-range.
7.45: Late sports session.
8.0: "Music from the Stars."
8.15: Recordings.
8.30: Wide-range.
8.45: "Pioneers of Progress."
8.52: Music.
9.0: "Music of the Masters."
9.15: Orchestral session.
9.30: Recordings.
10.0: Wide-range.
10.15: Musical programme.
10.30: Dance music.
10.45: "On with the Dance."
12.0: Close down.

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Australian Programmes

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2FC**SYDNEY**

610k.c. 491.8 m.

(National Station)

SUNDAY, MARCH 20.

- 9.0 p.m.: Methodist evening service.
 10.30: Kathleen Logue (violin), and William Krasnik (viola).
 10.45: News, weather.
 10.55: "Week's Good Cause: R.S.P.C.A."
 11.5: Mastersingers' Quartet, with organ.
 11.30: "Byways in Music."

MONDAY, MARCH 21.

- 10.0 p.m.: Alfroy saxophones.
 10.35: Margaret Jewell (soprano).
 10.50 (Every week-night): News, weather.
 11.10: "Films of the Week."
 11.20: "Musical Sydney, 1912."
 11.40: "Modern and Contemporary Composers."

TUESDAY, MARCH 22.

- 10.0 p.m.: Community singing.
 11.15: Talk.
 11.30: Lauri and Dorothy Kennedy (cello and piano).

WEDNESDAY, MARCH 23.

- 10.0 p.m.: National Military Band, with Mastersingers' Male Quartet.
 10.30: "New Discovery of Australia." Satirical radio farce.
 11.15: Personalities interviewed.
 11.45: Mozart programme (violin, piano and soprano).

THURSDAY, MARCH 24.

- 10.0 p.m.: Variety.
 10.35: Tom Ryan (basso recital).
 11.15: Talk.
 11.30: Dud Contrell and music.

FRIDAY, MARCH 25.

- 10.0 p.m.: Celebrity recordings.
 11.50: Sporting previews.

SATURDAY, MARCH 26.

- 10.0 p.m.: Radio Dance Night, with progress results of Federal Election interspersed.

2UE**SYDNEY**

950 k.c. 316 m.

(B Class Station)

SUNDAY, MARCH 20.

- 9.30 p.m.: "Famous Escapes—Thomas Buckley."
 9.45: "Musical Smoko."
 10.0: "The Music Mixer."
 10.30: Broadcast from the "Show Boat" on Sydney Harbour.
 11.0: "Faust" Ballet Music.
 11.15: "Screen Successes."

MONDAY, MARCH 21.

- 9.40 p.m.: News service.
 9.45: Racing talk.
 9.50: Esther Marr, comedienne.
 10.0: "Benefits to Mankind."
 10.15: Celebrity recital.
 10.30: Island music.
 10.45: Mr. E. C. S. Marshall, foreign commentator.
 11.0: Musical popularities.
 11.15: Boxing description from Sydney Stadium.

TUESDAY, MARCH 22.

- 9.30 p.m.: "Nothing Ever Happens."
 9.45: News.
 9.50: Playboys and Jimmy Grier and Orchestra.
 10.7: Light music.
 10.15: Racing talk.
 10.30: "The Show is Born," Trocadero Orchestra and variety artists.

WEDNESDAY, MARCH 23.

- 9.30 p.m.: "Nothing Ever Happens."
 9.45: "Wings of Gold," drama.
 10.0: "Benefits to Mankind."
 10.15: Musical comedy gems.
 10.30: Light music.
 10.45: Latest recordings.
 11.0: "Leaves from the Other Woman's Diary."
 11.15: "Hawaiian Shadows" (r.).

THURSDAY, MARCH 24.

- 9.30 p.m.: "Nothing Ever Happens."
 9.45: News.
 9.50: Esther Marr, comedienne.
 9.53: News.
 10.15: Welsh music.
 10.30: Light music.
 10.45: "Stars of the Air."
 11.0: "The Kingsmen."
 11.15: Rod Gainsford's musical scrapbook.

FRIDAY, MARCH 25.

- 9.30 p.m.: Light music.
 9.45: Modern love songs.
 10.0: News service.
 10.5: "The Musician's Library."
 10.20: "Sportscast."
 10.30: Dance hits.
 10.45: Turf topics.
 11.0: "Do You Want to be an Actor?" Amateur drama.

SATURDAY, MARCH 26.

- 9.30 p.m.: Harold Park box positions.
 9.45: Description of Harold Park Coursing (and during the evening).
 10.0: Description of Speedway Royal races (and music).

2UW**SYDNEY**

1110 k.c. 270.3 m.

(B Class Station)

SUNDAY, MARCH 20.

- 7.30 p.m.: "Destiny of the British Empire."
 7.50: Library gems.

- 8.30: Pianoforte recital (r).
 9.0: "Dramas in Cameo."
 9.20: "Happiness Ahead."
 9.30: "Time Marches On."
 9.50: "Footlight Memories."
 10.0: Diamondpoint feature.
 10.30: Music.

MONDAY, MARCH 21.

- 6.0 a.m.: N.Z. breakfast session.
 9.0 p.m.: "Dad and Dave."
 9.15: "Mr. Hardie and Mr. Rubber."
 9.20: "Mrs. 'Arris and Mrs. 'Iggs."
 9.30: "Extra! Extra!"
 9.45: "Dramas in Cameo."
 10.0: "Magnificent Heritage."
 10.15: "The World in a Wine-glass," by the Wayfarer.

TUESDAY, MARCH 22.

- 6.0 a.m.: N.Z. breakfast session.
 9.0 p.m.: "Dad and Dave."
 9.15: "Mr. Hardie and Mr. Rubber."
 9.20: "Mrs. 'Arris and Mrs. 'Iggs."
 9.30: Shopping notes.
 9.45: "Memory Box of Runjit Singh."
 10.0: "Great Artists."
 10.30: Music.

WEDNESDAY, MARCH 23.

- 6.0 a.m.: N.Z. breakfast session.
 9.0 p.m.: "Dad and Dave."
 9.15: "Mr. Hardie and Mr. Rubber."
 9.20: "Mrs. 'Arris and Mrs. 'Iggs."
 9.30: Viennese and Czigany music.
 9.45: "Dramas in Cameo."
 10.0: "Get Your Man."

THURSDAY, MARCH 24.

- 6.0 a.m.: N.Z. breakfast session.
 9.0 p.m.: "Dad and Dave."
 9.15: "Mr. Hardie and Mr. Rubber."
 9.20: "Mrs. 'Arris and Mrs. 'Iggs."
 9.30: "Make-up and Romance."
 9.45: "The Memory Box of Runjit Singh."
 10.0: "Hotshots of Harmony."
 10.15: "Viennese Memories of Lehar." Pts. 1 and 2.

FRIDAY, MARCH 25.

- 6.0 a.m.: N.Z. breakfast session.
 9.15 p.m.: Speedway topics.
 9.30: "Something for Everyone."
 9.45: Trade demonstration music.
 10.0: "Glorious Adventure."
 10.15: Trade music.
 10.30: Personality series. No. 80: Jack Hulbert.

SATURDAY, MARCH 26.

- 6.0 a.m.: N.Z. breakfast session.
 9.0 p.m.: Orchestral selections.
 9.15: "With Darby and Joan."
 9.30: Box positions, greyhound races.
 9.35: Light music.

- 9.45: Descriptions of greyhound races from Harold Park.
 10.15: Descriptions of cycling from Sports Arena.

3LO**MELBOURNE**

770 k.c. 389.6 m.

(National Station)

SUNDAY, MARCH 20.

- 9.0 p.m.: Divine service from St. Paul's Cathedral.
 10.30: Chopin recital by Vera Bradford (piano).
 10.45: "Down the River," Basil Hall.
 11.0: "Negro Spirituals," basso recital by Tom Ryan.
 11.20: Harry Bloom's Tango Band.
 11.50: Weather, news.

MONDAY, MARCH 21.

- 10.0 p.m.: Harry Bloom's Band in "Music Round the World."
 10.30: Visiting Artists (r).
 10.45: "Compulsory Training" (talk).
 11.0: (Every week-night): News, weather, shipping.
 11.15: Celebrity recordings.

TUESDAY, MARCH 22.

- 10.0 p.m.: "Near and Far" (musical continuity).
 10.30: Vance Palmer on "Films and Theatre."
 10.45: Songs at the piano by Pat Francis.
 11.15: Jascha and Tossy Spivakovsky (piano and violin).
 11.40: Old English songs, Tom Ryan (basso).
 11.50: Gipsy songs, Rita Millar (soprano).

WEDNESDAY, MARCH 23.

- 10.0 p.m.: Two plays, "Murder in the Silo" and "Princess Cinderella."
 11.15: Gipsy songs, Rita Millar (soprano).
 11.30: "Casual Caravanners."
 11.45: Austral Harmonists in rhythmic recollections.

THURSDAY, MARCH 24.

- 10.0 p.m.: Pianoforte recital, Marshall Sumner.
 10.20: John Morley's Quintet, with Arthur Lee (vocalist).
 10.45: "Literature in Australia" (talk).
 11.15: Harry Bloom's Band.
 11.45: "Hail to Johann Strauss."

FRIDAY, MARCH 25.

- 10.0 p.m.: "Richelieu, Cardinal or King?" episode 28.
 10.30: Community singing.
 11.15: Interlude.
 11.30: "The Two LL's," cello and m.p. piano.
 11.45: Variety.

SATURDAY, MARCH 26.

- 10.0 p.m.: ABE (Melbourne) Musical Comedy Company in comedy, "Mexican Moonlight."
 10.40: Two-pianoforte recital.
 11.15: Interlude.
 11.35: "Mr. Words and Mr. Deeds," comedy sketch.
 11.50: Cecil Parkes and his Strad Trio.

AUSTRALIAN STATIONS . . CONTINUED

3AR MELBOURNE

630 k.c. 476.2 m.
(National Station)

SUNDAY, MARCH 20.

8.0 p.m.: "In Quires and Places Where They Sing." ABC (Sydney) Chorus.
8.30: Talk on "International Affairs."
8.50: State and National news.
9.0: "Alice in Orchestrabilia," episode 12.
9.30: Celebrity recordings.
10.20: Richard Tauber (tenor recital).
10.30: "More Highlights in the Humdrum" (talk).
10.45: Strella Wilson (soprano), Carl Bartling (piano), Arnold Coleman (organ), in recital.

11.15: "The People, My Children." Dream play.

MONDAY, MARCH 21.

10.0 p.m.: "Into the Light," episode 7. Serial play.
10.30: "Emma and Erbert" and Revue Stars.
11.0: Topical song and story.
11.30: Sascha Berliner's Continental Ensemble.

TUESDAY, MARCH 22.

10.0 p.m.: Adelaide Symphony Orchestra.
11.0: "The Dumbles," episode 10. Comedy sketch.
11.20: Windarra Male Quartet.
11.35: Jim Davidson's Dance Band, with interludes.

WEDNESDAY, MARCH 23.

10.0 p.m.: "Daughter of the Regiment." Light opera with

Dino Borgioli (tenor), and ABC (Melbourne) Orchestra and Chorus.

11.15: Harry Bloom's Tango Band.
11.45: "Batchelor Travels."

THURSDAY, MARCH 24.

10.0 p.m.: "Ani's Mountain" (play).
10.50: Guila Bustabo (violin recital).
11.0: Folk songs, Clement Q. Williams.
11.15: Lauri and Dorothy Kennedy (cello and piano).
11.35: Marcel Palotti (organ recital).
11.45: "Chorus, Gentlemen, Please!" N.S.W. Police Choir.

FRIDAY, MARCH 25.

10.0 p.m.: Hindmarsh Brass Band concert.

10.30: Jim Davidson's Dance Band, with interludes.
11.30: Nightjarks' Male Quartet.
11.50: ABC (Adelaide) Studio Orchestra.

SATURDAY, MARCH 26.

10.0 p.m.: Lauri and Dorothy Kennedy (cello and piano).
10.50: Richard Tauber (tenor recital).
11.0: "Big Business," episode 6.
11.20: National Military Band.

2BL SYDNEY

740 k.c. 405.4 m.
(National Station)

See 3AR Melbourne.

Empire Stations Calling

Below are the details of the programmes to be broadcast in Transmission 1 (for Australia and New Zealand) from the BBO shortwave station at Davenport next week. New Zealand summer time is given.

SUNDAY, MARCH 20.

7.0 p.m.: Big Ben. England v. Scotland. Commentary on international Rugby Union football match.
7.30: Medvedeff's Balalaika Orchestra.
7.55: Bells, and an Empire service from St. Paul's Cathedral, London.
8.45: Weekly newsletter, sports.
9.15: Close down.

MONDAY, MARCH 21.

7.0 p.m.: Big Ben. "In Town To-night."
7.30: "The Way of Peace (10): The Scene To-day." Speaker: R. W. Seton-Watson. Interlocutor: J. B. Condliffe, Professor of Commerce in the University of London.
8.0: BBC Empire Orchestra. Silvia Bernita (Australian soprano).

8.50: News and announcements.
9.15: Close down.

TUESDAY, MARCH 22.

7.0 p.m.: Big Ben. "Palace of Varieties."
8.0: "Empire Exchange." Points of view by travellers from the Dominions and the Colonies.
8.15: The Northfleet Silver Band.
8.50: News and announcements.
9.15: Close down.

WEDNESDAY, MARCH 23.

7.0 p.m.: Big Ben. Programme of Irish music. Band of His Majesty's Irish Guards.
7.50: Talk: "America Speaks" (5). Series of talks broadcast from U.S.A.
8.10: "Take Your Choice." Entertainment feature.

The programmes on this page may be heard from the following short-wave stations:—

GSG	..	..	..	16.86m. or 17.79m.c.
GSO	..	..	..	19.76m. or 15.18m.c.
GSF	..	..	..	19.82m. or 15.14m.c.
GSD	..	..	..	25.53m. or 11.75m.c.
GSB	..	..	..	31.55m. or 9.51m.c.

Robertson.
8.50: News and announcements.
9.15: Close down.

FRIDAY, MARCH 25.

7.0 p.m.: Big Ben. Mr. Wilkes at home in his own bar parlour.
7.30: Ronald Gourley, Piano-forte Improvisations.
7.40: "Monkey Wrenches in the Trade Machine" (1). Talk by Sir Josiah Stamp.
7.55: "Dancing Time," with Ernest Rittez and his Cuban Orchestra.
8.40: Next week's programmes.
8.50: News and announcements.
9.15: Close down.

SATURDAY, MARCH 26.

7.0 p.m.: Big Ben. "Over the Farm Gate" (6). Talk by Professor of Rural Economy.
7.15: "And So to the Gardens." Glimpses of London's old pleasure gardens.
8.15: "London Log."
8.25: The Grand National. Commentary on the race from Aintree, Liverpool.
8.50: News and announcements.
9.15: Close down.

Stokowski-Garbo

(Continued from page 15).

It is a good and desired line.

"This music I have projected through the screen," he once said, "will go to the humblest people in the deepest depths of the earth. I have been in Africa, and I was amazed to find movie houses in native villages. Pygmies go to pictures. Pygmies will go to 'The Big Broadcast,' and they will hear the Bach Fugue.

"In that film I was accused of melodrama because I had the lights playing upon me during the Fugue. But vision

is important to sound. When the ear is performing the major function, the eye either supplements or detracts from the business of the ear. If it has nothing to do, it detracts. Give it something to look at and it supplements." That was why he gave his hands and his intent face to watch.

A showman indeed. He alone would dare that fabulous stunt of stopping the Philadelphia Orchestra midstream to say: "When the person in the audience chooses to stop coughing, the concert will proceed. The Philadelphia Orchestra does not wish to enter into competition with the listeners."

But Stokowski is a showman with a

great mission—to give the satisfaction of the world's richest music to the poor and the uncultured everywhere. Even now he is fighting tooth and nail for a full-length screen Carmen which he wants to conduct.

Meanwhile, Garbo talks of comedy and directing her own pictures.

When these two great people are together—the man with the burning mission and the woman of mystery—what will lie ahead? Who knows? Who can tell?—but the promise is splendid.

WOODS' GREAT PEPPERMINT CURE
For Bronchial Coughs, Colds, Influenza

THIS WEEK

ON THE SHORT WAVES

"RADIO-COLONIAL"

(Daily.)

Wavelength: 25.24 m., 11.885 k.c.

7.0 p.m.: French news.
7.30: Gramophone records.
8.0: Talk on French events.
8.15: Gramophone records.
8.30: Leading Press articles.
8.45: Gramophone records.
9.0: News in French.
9.30: Gramophone records.
9.40: News in English.
9.50: News in Italian.
10.0: Close down.

Wavelength: 19.68 m., 15.248 k.c.

11.0 p.m.: Gramophone records
11.45: Foreign talk on French events.
12.0: News in English.
12.15 a.m.: Concert relay.
12.45: Talk on French events.
1.0: Concert relay.
1.30: News in French.
2.0: Talk in French.
2.10: Topical events.
2.20: Gramophone records.
2.30: Concert programme.
4.0: Close down.

Wavelength: 25.24 m., 11.885 k.c.

4.15 a.m.: News in French.
4.45: News in Arabic.
5.0: Concert relay.
6.30: Concert relay.
6.50: Talk.
7.0: French news.
7.30: News in French.
8.10: News in English.
8.20: News in Italian.
8.30: Relay.
10.30: Colonial market prices.
10.45: News in Portuguese.
11.0: Close down.

Wavelength: 25.60 m., 11.720 k.c.

11.15 a.m.: Gramophone records.
12.15 p.m.: News in French.
12.40: News in Spanish.
12.50: News in Portuguese
1.0: Recordings, or English talk.
1.15: Close down
3.0: Gramophone records.
4.0: News in French.
4.30: News in English.
4.45: Gramophone records.
5.45: News in German.
6.0: Close down.

PCJ and PHI, HOLLAND.

Wavelengths: PCJ, 31.28 m. and 19.71 m.; PHI, 16.88 m. and 25.57 m.

Sunday, March 20 (16.88 m.).

1.25 a.m.: Announcements. For Dutch Indies.
1.30: Commercial talk.
1.50: Revue.
3.15: News.
3.30: Close down.

Mondays (16.88 m.).

12.25-1.25 a.m.: For Asia. Music, political talk and mission news in Roman Catholic session.
1.30: Organ recital.
1.35: Y.M.C.A. talk.
1.50: Organ recital (continued).
2.5: Music.
2.20: News
2.30: R.C. session.
3.30: Close down.

Wednesdays (19.71 m.).

8.30-10 p.m.: Experimental broadcast for Australia, New Zealand, Fiji Islands. (Reports about the reception to be sent to PHOHI-PCJ Studio, Hilversum, Holland.)

Tuesdays, Wednesdays, Fridays and Saturdays (16.22 m.).

1.25 a.m.: Opening announcements, etc.
1.30 to 3.15: Music, talks and news. For Dutch East Indies.
3.15: News.
3.30: Close down.

Programme details and highlights of the following shortwave stations are included in this section:—
"Radio-Colonial," France (TPA2, 19.68m., TPA3, 25.24m., TPA4, 25.60m.); Berlin, Germany (DJN, 31.45m., DJA, 31.38m., DJB, 19.74m., DJE, 16.89m.); Philips' Holland-India Broadcasting (PHI, 16.88m., 25.57m., PCJ, 19.71m., 31.28m.); "Radio Prague" Czechoslovakia (OLR3A, 31.41m., OLR4A, 25.34m.) Americans (W3XAL, 16.8m., W2XAD, 19.56m., and W2XAF, 31.48m.). Melbourne (VKVLR, 31.34m., VK3ME, 31.5m.), Sydney (VK2ME, 31.28m.), Perth. (VK6ME, 31.28m.).

BERLIN.

DJA, DJB, DJE, DJN.

Wavelengths: 31.45 m., 31.38 m., 19.74 m., 16.89 m.

5.5 p.m.: Call (Germ., Eng.). Folk song.
5.10: Light music.
6.0: News in German.
6.15: Light music (continued).
6.50: Greetings to listeners.
7.0: News and economic review in English.
7.15: "To-day in Germany," sound pictures.
7.30: Concert session.
9.30: News and economic review in German.
9.45: Talk, or light music.
10.0: Concert.
12.0: News in English.
12.15: Music.
12.50: Greetings to listeners.
1.0: News and economic review in German.
1.15: Music.
2.0: News and economic review in English and Dutch.
2.15: "To-day in Germany," sound pictures.
2.30: Music.
3.45: German events (English). Music.
4.0: Sign off (German, English).

HIGHLIGHTS.

Saturday, March 20.

7.15 p.m.: Piano Concerto in A Major (Mozart).
7.45: August Seider singing.
11.15: "Joyous Frankfurt."
9.45: Concert by an army band.

Monday, March 21.

6.50 p.m.: Greetings to Australian listeners.
7.30: "The Three Elves," fairy play.
8.0: "The Day of Potsdam."
8.30: Light evening music.

Tuesday, March 22.

6.50 p.m.: Greetings to New Zealand listeners.
7.30: Non-stop entertainment.
8.30: German folk songs.
9.45: "Enchantment of the Dancing Lesson."

Wednesday, March 23.

7.30 p.m.: "Happy Children Join the Circus."
7.45: Young Germany in song.
8.0: "Margarete," Gounod's opera, part 1.
9.0: Carl Bittner, solo cembalo.

Thursday, March 24.

6.50 p.m.: Greetings to Australian listeners.
7.30: Winter aid concert (studio).
8.45: 32 Variations in C Minor (Beethoven).
9.0: Sonata for Alto-flute and Piano (Hans Ahlgrimm).
9.15: Schubert's songs: Ralf Pfarr, baritone.
9.45: Nationalist Socialist Welfare Organisation (Eng.).

Friday, March 25.

6.50 p.m.: Greetings to New Zealand listeners.
7.30: Military concert.
8.30: "Sailors, Ahoy!" (Comrades round the globe.)
9.45: Dance music.

Saturday, March 26.

7.30 p.m.: Operetta concert.
8.30: Little folk music.
8.45: "To One Far Away" (song series by Beethoven).

W2XE, NEW YORK.

13.9 m. or 21,520 kcs.

12.30 a.m.-3 a.m.: Except Sunday and Monday.
Sunday and Monday: 1 a.m.-6 a.m.
19.6 m. or 15,270 kcs.
6 a.m.-11 a.m.: Except Sunday and Monday.
Sunday and Monday: 7.30 a.m.-11 a.m.

Direction South America.

16.8 m. or 17,760 kcs.
11.15 a.m.-1 p.m.: Except Sunday and Monday.
Sunday and Monday: 11.30 a.m.-1 p.m.
19.6 m. or 15,270 kcs.
1 p.m.-5 p.m.: Except Sunday and Monday.
Monday: 1.30 p.m.-5 p.m.

W3XAL, NEW YORK.

Wavelength: 16.8 m.

Monday Programmes.

5.30 a.m.: Announcements (Eng., and Fr.).
5.30: Music, orchestral and vocal. English and French announcements.
7.0: "RCA Magic Key."
8.0: Network features or recordings.
9.0: Music. (Eng. and Fr. announcements.)
9.30: "The World is Yours."
10.0: Metropolitan auditions (Eng.).
10.30: Press news (English).

Sunday and Week-day Programmes.

2.0 a.m.: Music. Announcements (Eng.).
2.55: Press radio news in English.
3.0: Music. Announcements in English.
3.30: "Old Man of the Mountain" (Eng.).
3.45: "Women in the News" (Eng.).
4.0: Italian hour. News, music talk, music.
5.0: Press news in English.
6.15: Music, orchestral and vocal. (English announcements.)
6.0: French hour. Press news and music.
7.0: German hour. Press news and music.
8.0: French hour. Press news, talk, music.
9.0: German hour. News, music talk, music.
10.0: Spanish hour.
11.0: Music.
11.30: News in English.

Special events, presidential and other important speeches are rebroadcast at 5 p.m. N.Z.T. till closing time for the benefit of listeners in New Zealand, Australia and the Far East, as well as Central and South America.

15.23 mcs. or 19.56 m.

4 a.m. to 11 a.m.: Broadcast to Europe.
11 a.m. to 2 p.m.: Broadcast to South America.

W2XAF, NEW YORK.

9.53 mcs. or 31.48m.

9 a.m. to 11.0 a.m.: General Broadcast. For Africa, Australia and Far East.
11 a.m.-5 p.m.: Broadcast to South America.

VLR, MELBOURNE.

Wavelength, 31.34 m.

SUNDAY PROGRAMMES.

5.0 p.m.: "In Quires and Places Where They Sing," presented by ABC Wireless Chorus.
(Continued bottom of page 65.)

AROUND AND BEHIND THE DIALS.

North American Re-allocation

THE Havana conference which was concluded on December 13, 1937, adopted a drastic reallocation plan which will call for a shifting of the frequencies of a large number of the United States broadcasting stations. None of the United States stations will have to be deleted, however, and the frequency changes, in most cases, will be from only 10 to 30 kilocycles from the present frequencies.

Most important to dxers are the facts that the broadcast band will be widened to 1600 k.c. and that the so-called "border" stations will have to leave the air or materially reduce their power.

There are seven nations in the agreement, United States, Canada, Newfoundland, Mexico, Cuba, Haiti, and the Dominican Republic. The treaty will become effective one year after ratification by the four major countries.

The Channels.

The 106 channels in the broadcast band are divided into three classes—clear, regional and local.

A clear channel is, briefly, one on which the dominant station is able to provide service over a wide area, clear of objectionable interference within its primary service area and most of its secondary area.

A regional channel is one on which several stations may work with power not in excess of 5000 watts.

A local channel is one on which several stations may operate with power not exceeding 250 watts.

The 59 clear channels are designated as follows: 640, 650, 660, 670, 680, 690, 700, 710, 720, 730, 740, 750, 760, 770, 780, 800, 810, 820, 830, 840, 850, 860, 870, 880, 890, 900, 940, 990, 1000, 1010, 1020, 1930, 1040, 1050, 1060, 1070, 1080, 1090, 1100, 1110, 1120, 1130, 1140, 1160,

1170, 1180, 1190, 1200, 1210, 1220, 1500, 1510, 1520, 1530, 1540, 1550, 1560, 1570, and 1580.

The 41 regional channels will be as follows: 550, 560, 570, 580, 590, 600, 610, 620, 630, 790, 910, 920, 930, 950, 960, 970, 980, 1150, 1250, 1260, 1270, 1280, 1290, 1300, 1310, 1320, 1330, 1350, 1360, 1370, 1380, 1390, 1410, 1420, 1430, 1440, 1460, 1470, 1480, 1590, and 1600.

The six local channels will be: 1230, 1240, 1340, 1400, 1450, and 1490 k.c.

The definitions given above, and

they are located; and they will be free from objectionable interference from other stations on the same or adjacent channels.

Class I-B stations will employ power of not less than 10 kilowatts or more than 50 kilowatts, and their primary service areas will be free from objectionable interference from stations on the same or adjacent channels.

A Class II station is a "secondary" station which uses a clear channel. Stations in this class will use not less than 250 watts or more than 50 kilowatts, and whenever necessary a directional aerial or some other means must be provided to prevent interference with other stations. Regional stations are grouped, roughly, in Class III, and its sub-classes, and local stations are considered as being in Class IV.

Assignment to Nations.

Twenty-four United States stations of Classes I and II are shown in the tables which follow. The remaining 39 Class I and II stations of this country will work on the clear channels of 640, 650, 660, 670, 680, 700, 710, 720, 750, 760, 770, 780, 820, 830, 840, 850, 870, 880, 890, 1020, 1030, 1040, 1100, 1120, 1160, 1180, 1200, 1210, 1500, 1510, 1520, and 1530 kilocycles.

TABLE A.

Class I-A Stations in Canada, Cuba, and Mexico.

690 Quebec, Canada	1050 Nuevo Leon, Mexico
730 D. F., Mexico	
740 Ontario, Canada	1220 Yucatan, Mexico
700 Sonora, Mexico	1540 Santa Clara, Cuba
860 Ontario, Canada	
900 D. F., Mexico	1570 Nuevo Leon, Mexico
990 Manitoba, Canada	1580 Quebec, Canada
1010 Alberta, Canada	

TABLE B.

Class I-B Stations.

810 New York State	1090 Arkansas
810 California	1110 North Carolina
940 Quebec	1110 Nebraska
(5 k.w. minimum)	1130 British Columbia
940 D. F., Mexico	
1000 Jalisco	(5 k.w. minimum)
(20 k.w. max.)	1130 New York
1000 Washington	New Jersey
1000 Illinois	1140 Chihuahua
1010 Havana	1140 Virginia
1060 Mexico City	1170 Oregon
1060 Pennsylvania	1170 Oklahoma
1070 Maritime	1170 West Virginia
	Provinces
1070 California	1190 Sinaloa
1080 Connecticut	1190 Indiana
1080 Texas	1550 Ontario
1090 Baja, California	1550 Vera Cruz, Mexico
1090 Maryland	(20 k.w. max.)

TABLE C.

Class II Stations.

640 Newfoundland	1060 Alberta
1560 Havana	(10 k.w. max.)
690 Kansas or	1070 Alabama
Oklahoma	1080 Manitoba
740 California	(15 k.w. max.)
800 Ontario	1080 Haiti
(5 k.w. max.)	(10 k.w. max.)
810 Tampico	1110 Mexico City
(50 k.w. max.)	(20 k.w. max.)
900 Quebec	1130 Louisiana
(5 k.w. max.)	1170 Dominican Republic
990 Tennessee	
1000 Oriente, Cuba	(10 k.w. max.)
(10 k.w. max.)	1190 Havana
1050 New York	(15 k.w. max.)

TABLE D.

Class II Stations on Regional Channels.	
560 Newfoundland	590 Havana
(10 k.w. max.)	(25 k.w. max.)
570 Santa Clara, Cuba	630 Havana
(15 k.w. max.)	(15 k.w. max.)
	1270 Havana
	(10 k.w. max.)

—From "Radex."

N.Z. DX Club Meetings

HAWKE'S BAY.

In the Club Room, above Wood's Tearooms, Waipukurau, at 7.45 p.m. on Wednesday, March 23.
V. L. KING (119H.B.),
Branch Secretary.

NORTHLAND.

At 21 Anzac Road, Whangarei, at 7.30 p.m., on Monday, March 21.
R. A. ROYCROFT (2HQ),
Branch Secretary.

AUCKLAND.

In the Society of Arts Hall, Kitchener Street, at 8 p.m. on Wednesday, March 23.
F. NEWING (316A.),
Branch Secretary.

WELLINGTON.

At 87 The Terrace, at 8 p.m. on Wednesday, March 16.
A. BAILEY (444W.),
Branch Secretary.

WANGANUI.

At 21 Lowther Street, at 8 p.m., on Thursday, March 17.
F. CARR (150W.),
Branch Secretary.

throughout this article, are not exact, but are sufficiently accurate for dxers' purposes.

The treaty provides for 59 clear channels, 41 regional channels and six local channels. These frequencies are apportioned among the seven nations as follows:—

United States	63
Canada	14
Cuba	9
Dominican Republic	1
Haiti	1
Mexico	15
Newfoundland	2

Stations Classified.

All the broadcasting stations are divided into several classes and sub-classes. Stations of Class I-A, Class I-B and Class II will be permitted to work on clear channels.

Class I-A stations will operate with a power of 50 kilowatts or more; their primary service area will be within the limits of the countries in which

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Answers to Correspondents

"Savaii" (Auckland): The information I have gives the address of CNA14 as Montevideo, Uruguay, but if it is relaying LR3 it would be best to address reports to LR3. I have not yet heard the station.—224M.C. (Ashburton).

"Dismal Desmond" (Christchurch): I, too, have heard the station which you mention, and when I heard it, on February 27, at 10.18 p.m., a man announced the call which sounded like, "2LF, Young, 'The Town and Country Station.'"—224M.C. (Ashburton).

Identification Wanted

Station on the 19-metre band, heard at 2.30 p.m. on Tuesday, March 8. At the time I heard the station it was evidently broadcasting a concert, judging by the clapping, and this concluded at 3.15 p.m. Announcements in a foreign language were made between items by a man, and when the concert concluded another man spoke in a foreign language. However, some English words were spoken, from which I gathered that he was speaking of the machine industry.—E.B. (Gisborne).

Station on 31-metre band, between COCQ and LRX, heard irregularly during the past two weeks until 6.30 p.m. or as late as 7.45 p.m. It has always been on phone with clear speech which seems to be Spanish. The other end of the line can be heard answering, and music is often heard.—R.M. (Auckland).

VK3—on approximately 1400 k.c., heard at 2.10 a.m. on Saturday, March 12, broadcasting recordings. The call sounded like VK3FW or VK3XW.—224M.C. (Ashburton).

DX Topics

WJBL Welcomes Reports.

DX conditions have been excellent, and a number of new loggings have been made.

Americans have been heard from around 6 p.m., the best being XELO, XENT, KNX, WBT, KFBK, KOMA and KGMB. Others are KGA, KSO, KEGA, KLRA, KEEN, KGIR, WSMB, KOL, WXYZ, WCAE, WMVA, WGBD, XEB (Sunday), GKLW (closing 9 p.m.), WBZ, WAVE, GKY, XEMO, WREG, WTBW.

Australian reception is fair, but no new loggings have been made.

Verifications to hand are from GKGK, GJOG, KTSM, GKLL, WLAP, WSOC, WMBO, WRAK, WJNO, WKBO, WJBL, WGPB, WPAW (all 100 w.), WEXL (50 w.), GKLW, WISCN, WSAI, WKRG, WGSB, WAVE, WDAF.

Stations reported: WHTS, WKOK, WSMK, KGFL, WBBZ, WEW, WGF1, WOL, WLVA, KANS, WJAG, WBEO, GKOG.

Extracted from some verifications I have received are:

GKLW: "We are very glad to know of our excellent signal in your territory. We are now on the air till 4 a.m."

KTSM, El Paso (1310 kc.): "Many

thanks for your report—that's really getting out a long way from home."

WJBL, Decatur (1200 k.c.): "We appreciate your report, especially since we have only recently installed a new 196 feet vertical self-supporting tower for an antenna. Reports from New Zealand are welcomed by WJBL, which closes at 6 p.m., New Zealand time.

GJOC (950 k.c.): "It gives me a great deal of pleasure to verify your report of our station."

My receiver is an 11-valve all-wave superhet.—"Airfan" (Whakarongo).

Exchange of QSL Cards.

LOUIS ROBERTSON, of Derby Road, Milford, Connecticut, U.S.A., would like to exchange QSL cards with members of the N.Z. D.X. Club, and guarantees a reply.

Latest Australian News.

THE following information was sent in by C. A. Cox (1H.Q.), of Auckland:—

New Addresses.

3TR: Replace Gippsland Publicity Pty., Ltd., by Broadcast Entertainment Pty., Ltd.

Shortwave Stations

(Continued from page 63.)

- 8.30: Talk on international affairs.
- 8.50: News bulletin.
- 9.0: "Alice in Orchestralia."
- 9.30: Celebrity recordings.
- 10.0: This week's story.
- 10.45: Musical programme.
- 11.15: A play.
- 12.15: News.
- 12.20: Epilogue. Close down at 12.30.

WEEKDAY PROGRAMMES.

- 2.35 p.m.: "At Home and Abroad"—"Watchman."
- 2.50: Music.
- 3.0: Time. Victorian news bulletin.
- 3.5: Interstate weather notes.
- 3.15: Lunch music.
- 3.30: Afternoon musical programme.
- 7.15 (approx.): Close down.
- 8.30: Popular music, or news.
- 8.45: Sporting news and notes.
- 9.0: News, markets and weather.
- 9.20: Overseas news service.
- 9.30: Australian news.
- 9.40: Talk.
- 9.55: Musical interlude.
- 10.0: Evening concert programme.
- 12.30: Late news.
- 12.50: Dance music and recordings.
- 1.20: News brevities.
- 1.30: Close down.

HIGHLIGHTS.

Sunday, March 21.

- 10.20 p.m.: Richard Tauber, tenor recital (r.).
- 10.45: Melody music, with Arnold Coleman (organ), Strella Wilson (soprano) and instrumentalists.

Monday, March 21.

- 10.0 p.m.: Radio serial, "Into the Light," episode 7.
- 10.30: "Emma and 'Erbert'" and revue stars.
- 11.0: Topical song, sketch and story.
- 11.30: Instrumental ensemble.

Tuesday, March 22.

- 10.0 p.m.: Adelaide Studio Orchestra.
- 11.0: "The Dumbles" comedy sketch.
- 11.20: Male quartet.
- 11.35: Jim Davidson's ABC Dance Band, with interludes.

Wednesday, March 23.

- 10.0 p.m.: "Daughter of the Regiment," light opera, with Dino Borgioli (tenor), Stella Power (soprano) and ABC (Sydney) Chorus and Symphony Orchestra.
- 11.15: Harry Bloom's Dance Band.
- 11.45: Denzil Batchelor's Travel Letter.

Thursday, March 24.

- 10.0 p.m.: "Ani's Mountain," play.
- 10.50: Guila Bustabo, violin recital.
- 11.0: "Folk Songs," Clement Q. Williams.
- 11.15: Lauri and Dorothy Kennedy, 'cello and piano.
- 11.45: "Chorus, Gentleman, Please!" New South Wales Police Choir.

Friday, March 25.

- 10.0 p.m.: Brass band recital.
- 10.30: Jim Davidson's ABC Dance Band, with interludes.
- 11.30: Nightlarks Male Quartet.
- 11.50: Light orchestral programme, Adelaide Studio Orchestra.

Saturday, March 26.

- 10.0 p.m.: Brisbane Studio Orchestra.
- 10.50: Richard Tauber, tenor (r.).
- 11.0: "Big Business."
- 11.20: National Military Band.

MARCH, 1938.

VK2ME, SYDNEY, 31.28 m.

Sundays: 6 p.m.-8 p.m., 10 p.m.-2 a.m.
Mondays: 2.30 a.m.-4.30 a.m.

VK3ME, MELBOURNE, 31.5 m.

Monday to Saturday (inclusive): 9 p.m.-12 midnight

VK6ME, PERTH, 31.28 m.

Monday to Saturday (inclusive): 11 p.m.-1 a.m.

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Diesel Eng.—Illuminat. Eng. Welding Eng.
Internal Combustion and Steam Drivers exams, N.Z. Highways Certificate.
Radio Eng.—Radio Servicing, Radio Exams.
Refrigeration—Elec. Refrig. Servicing.
Aero Eng.—Ground Eng. Licenses, Rigging.
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SWEET PEAS, giant, frilled, choice mixed; 6d., 1/6 and 2/6 packet. Prize collection named varieties 5/- packet. Griffiths' Nurseries, Mt. Eden, Auckland, S.I.

AUTUMN BULBS, postage paid—Lachenalia 2/-, Freesia giant 1/6, Freesia massing 9d., Ixia rainbow 1/-, Iris 1/6, Muscari 1/6 dozen. Griffiths' Nurseries, Mt. Eden, Auckland, S.I.

ENGLISH CROCUS, in shades of yellow, blue, white and striped, fine for borders, 2/- dozen, 50 for 7/-. Postage paid. Griffiths' Nurseries, Mt. Eden, Auckland, S.I.

AUTUMN SEEDS, prize packets, 6d. each or six for 2/6. Stocks, Iceland Poppies, Antirrhinum, Pansy, Carnation, Nemesis. Griffiths' Nurseries, Mt. Eden, Auckland, S.I.

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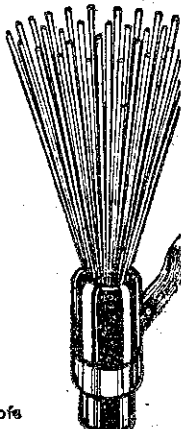
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