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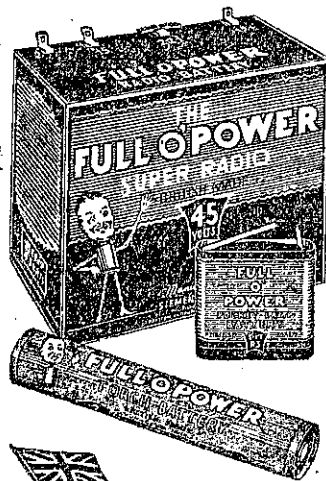
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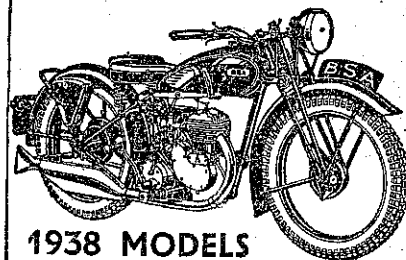
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This Week's Special Article

My Grandfather Learned Sixty Tunes on the Piccolo

FIFTY years ago, my grandmother tells me, there could be found in four out of five homes in New Zealand some sort of instrument that, at the hands or the mouth of some or other member of the household, gave forth agreeable sounds.

In some houses, she says, it was only a jew's harp; in others, it was a grand piano.

But, whether a jew's harp or a grand piano, someone was sure to bring it out, so to speak, when the owner wanted to indicate he had finished work and was really happy.

My grandmother says some of the sounds from the jews' harps and the grand pianos were only tolerably agreeable. But in those days people weren't particularly critical, taken by and large. They had so few standards of comparison, not one man in ten thousand even wanted to get up and run out of the house when little Annie played E flat instead of D sharp.

However, she says she used to know a road-mender called Long Jack Keegan who played the fiddle fit to turn Kreisler green with envy, and that Maggie Dobbs, a girl who went to school with her, had a better voice than Jeanette Macdonald by miles. People, she says, used to walk miles to hear Long Jack and Maggie. They were very popular. Grandfather was an Irishman, and every

Radio fans—critics and otherwise—should read the story of what Maros Gray's grandmother said to him just to see what they make of it in this highly cultured age.

time Long Jack played "Killarney" he used to wipe his eyes with his handkerchief and pretend to cough. Grandfather

was no sentimentalist at that, seeing he cleared 700 acres of bush in 12 years and stumped and ploughed it in the next eight.

My grandmother says she used to be able to see friends about once a fortnight, and that when she went out she was always disappointed with the evening unless someone played something or recited, or danced a reel or a jig. The more playing and singing and reciting and dancing there was the better everyone enjoyed the party. In those days unless you could do something to help the party along you were not asked out much.

Even grandfather started to learn the piccolo when he was 35 and settled down. When he died he could play over 60 tunes, and he was one of the most popular men in the district for musical evenings.

"Granny," I said, "with the exception of Long Jack and Maggie Dobbs—and grandfather, of course—they must have been pretty terrible, though, mustn't they?"

Grandmother explained it all depended on the way you considered it. Being pretty terrible didn't matter so much then, because everybody knew just how hard it was to be good; but, for all that, she reckoned grandfather got just as much pleasure out of his piccolo as Miss Witts over the road got out of her 'cello—more, really, because Miss Witts had to practice four hours a day before she went on the radio, (Continued next page.)

In the Wake of the Week's Broadcasts

First-rate coverage of the flight by Flying-Officer Clouston, the "Iron Man," as they call him in the Royal Air Force in England, was given by the NBS in the week-end. The au-

RADIO CAN COVER THE NEWS

nouncer at the Blenheim aerodrome did his job thoroughly and ably, and with an obvious enthusiasm that injected added interest into every word. He must have had a busy flying week himself. I heard his voice from Blenheim on Sunday afternoon, from Wellington on Sunday night, from Blenheim on Monday morning. Altogether, a thoroughly efficient and capable piece of work, showing how well radio can cover the news.

When one sits down to breakfast before facing up to the worries of the day, it always seems to me that what is required is pleasant, yet soothing music over the radio. Last week I

WHAT IS FOR BREAKFAST?

tried both 2YA and 2ZB, between 8 and 8.30 a.m., one or two mornings, and got nothing but jumpy jazz that jangled on the nerves. There may be hardy souls who can stand it at that hour of the morning, but they would be the sort who slap their fellows on the back at breakfast and are viciously disliked by the majority of breakfast-eaters, who are usually a morose lot. What the average breakfast-eater needs, I feel sure, is something more in the way of the light,

clear, soothing, melodies of Monckton, such as "Soldiers in the Park."

Here's a replica of a letter received last week by Gil Dech, conductor of the 3YA Orchestra, a musician who has done much for orchestras in New Zealand, as well as overseas:—

IT GIVES THE LIE DIRECT.

"Some friends, six of them, and I, have just been listening to your playing of the A. Major Mozart Concerto, from 3YA. We enjoyed it so much, particularly the opening of the lovely andante which, may we say, was beautifully played, and which came through well. We feel compelled to write and tell you so."

Signatories to the letter are all very well-known Christchurch musicians—Frederick Page, Valmai Moffett, Laurence Baigent, Rita Cook, Olivia Spencer-Bower, Jean Angus and Leo Bensemann. And yet somebody recently said that musicians were the most jealous people on earth!



After listening to a churchman on a recent Sunday night, I switched over to a Maori announcer. Each had been speaking in his native tongue. One I could understand, but not listen to, the other I could listen to but could not understand. Of the

IMPORTANCE OF THE RADIO VOICE two, I preferred the latter. The voice in English was microphonically dead, the voice in Maori was dramatically alive. It just goes to show that it is not so much what one says over the air as how one says it that counts.



"Play night" from 4YA last week consisted of a George Edwards recorded production (ho-hum!) and a 25-minute studio presentation, "Go Back, Napoleon," by Charles Porter and produced by Ernest Griffith. In this, scientists managed to bring Napoleon back to life, keeping him breathing

PLAY WAS LARGELY INDIFFERENT. by means of special apparatus. Napoleon quickly assumes control of things and in next to no time he was making the Great War of 1914 look like child's play. England's Prime Minister decided that the scientists must send Napoleon to the back of beyond whence he came. They had means at their dis-

(Continued from previous page.)

and grandfather only played when he wanted to help the party along, or when he was lonely or happy or sad, or just lazy after a day bushfelling.

"You know," she went on, "I do wish your grandfather could have heard that man who played the piccolo on the radio the other night. I'm sure he would have been so interested. We wouldn't have had a minute's peace in the house for days with your grandfather trying to imitate him!"

"My word," I said, "the radio is a great companion for you, isn't it, grannie?"

She nodded.

"Indeed it is," she agreed. "It's wonderful. And I do read in the newspaper where four out of five homes in New Zealand have one of them, and how some of the stations are sowing programmes for 18 hours a day now."

"Broadcasting, grannie," I corrected gently.

"Broadcasting, of course," she said. "I get so mixed. . . . My word, but it was different in your grandfather's day! People didn't have the advantages then that they have now. Things have progressed in this country at a rate. Just fancy! Four out of five homes have those wonderful things. . . . No wonder Professor James Shelley thinks he can make everybody appreciate good music!"

Poor grandmother! . . . She's getting very old now.

Sixty tunes on the piccolo! Good Lord, such simple-mindedness.

posal for causing his complete disintegration. Napoleon, however, had his own ideas about this and held up his "sponsors" at pistol point. Features of the play were the number of effects used, and the skilful manner in which they were handled. Otherwise the play wasn't so good. It was very jerky and did not seem to hang together at all well.



Beautifully played by the 3YA Chamber Music Players last week was the famous "Trout Quintette" of Schubert. It was a most finished performance, particularly the scherzo movement. The rhythm was clean and well marked and the balance was finely maintained throughout. Obviously the players had given a great deal of time and study to the work. It is not exaggerating to say that one could not distinguish the performance from the recorded version.

AS GOOD AS THE RECORDING.

Swing music? Not for the Revellers recently heard from 4YA in the first of their 1938 broadcasts of old-time dance music. Dunedin is strong on old-time dances, and dancing to a group such as the Revellers, who know their work, takes place all over the city. These broadcasts are limited to one every two months, which, considering the time that is devoted to more modern dance music, and also that the Revellers are so widely enjoyed, is by no means sufficient. 4YA would not be hurting its prestige any if this band was given at least a monthly broadcast.

NOT ON THE AIR ENOUGH.

If the garden expert at 3YA were to hold a bulb in his hand and burst into song listeners would drop their trowels, forks and hoes and write promptly to the studio. But, maybe he can sing!

A PITY HE DOESN'T SING. However, it is a serious business, this gardening, as every suburban householder in Christchurch

knows. The "Record" suggests at least two songs from the "gardening man"—"When Autumn Leaves are Falling" and "April Showers." He will answer "Autumn Inquiries" on March 28 and chat about "April in the Garden" on April 4.

The "Whirligig of Time" series from 4YA has leapt into prominence in a remarkably short space of time. So far the series has been confined to the part played by women in history, and the

WHEN WOMEN DID ALL THE WORK. talks have been given by women who certainly know their subjects. Last week

Mrs. F. R. Thompson spoke on women of the Middle Ages and Tudor women, and many who listened to her must have thought to themselves that "the good old days" were not so good—from the woman's point of view. Perhaps there may have been a few men who, upon hearing Mrs. Thompson's remarks, might have yearned for the things that have been. You see, it appeared very much from what was said that the women

did most of the work, and had to do just whatever men told them to do. They were little more than chattels, and as for rights—well, "they just didn't have none!" An interesting series, and the NBS is to be congratulated on arranging for its transmission.

Strolling down to Wellington's Rongotai aerodrome on Sunday morning last, 22B announcer, Leon Gotz (pronounced Gerty) somehow found himself in a 'plane in an official party bound for Blenheim to welcome Flying-Officer Clouston on his arrival from Australia in record time. Result was a most entertaining account of the arrival and welcome at 6.45 p.m., and easily one of the brightest bits of chatter yet heard from 22B. Mr. Gotz lived for some time in Malaya, and, to quote a recent issue of the "Record" ". . . though minus an eye, an arm and part of a foot, he is still a pretty lively sort of a 'joker.'"

WELCOME TO CLOUSTON WAS BRIGHT.

What is it that makes Gilbert and Sullivan comic operas always so popular? Is it the charm of Sir Arthur Sullivan's music? Or is it the glorious satire, the wit, and the lyrics of Sir William Gilbert?

THOUGH OLD THEY ARE WELCOME. Well, it was that very question that caused much bickering between the two.

It is a hard thing to decide, because the one would not be the same without the other. The operas first began to leap into fame more than 50 years ago, and they have never looked back, despite the fact that in some respects they are "dated." The NBS has been responsible for several broadcasts of Gilbert and Sullivan in the past, but with these particular presentations it seems to be a case of the more the merrier. Station 4YA put over an excellently-recorded version of "The Gondoliers" last Sunday, and, judging from comments heard during the following few days, more people listened to 4YA that night than on any Sunday for a long time.

Station 4YA put over an unexpected list-minute item recently when 2YA Wellington was re-broadcast. Dr. Hugh Dalton, Irish M.P., who had just completed a fortnight's tour of the

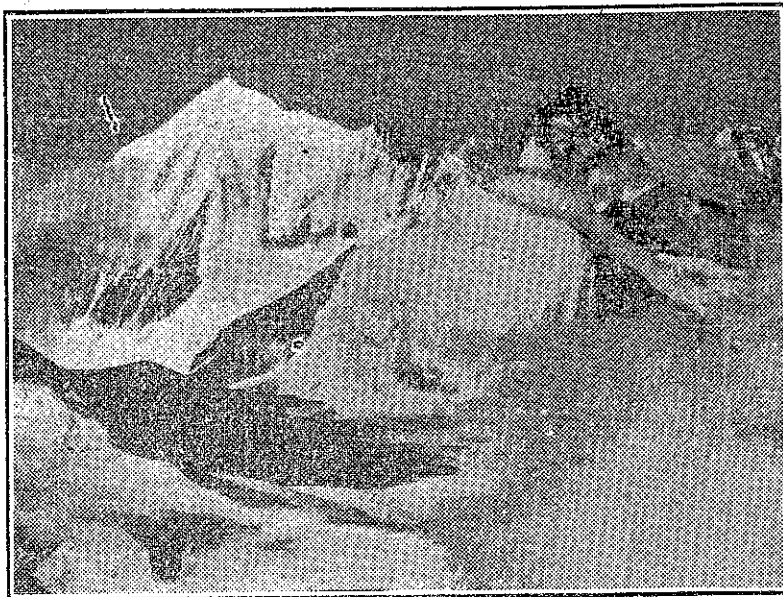
NORTH ISLAND AND "BALLYHOO" Dominion and was about to leave told listeners what his "Farewell Impressions of New Zealand" were. Interesting stuff, and 4YA

deserves at least one orchid for jumping it on the re-broadcast. Station 3YA didn't bother, and must have been disappointed because Dr. Dalton had some nice things to say about the city on the Avon. Dunedin listeners who waited hopefully for their city's share of praise felt slighted because the speaker merely "passed through Dunedin." However, the nice things said about the South Island, its people and its scenery, were a welcome change from the customary North Island ballyhoo.

LIVING in underground caves of ice beneath the great Arctic Cap, young explorers risked their lives to gather radio and meteorological data. They lived for ten months this strange life beneath the ice, while all the affairs of the everyday world became a fantastic dream, and only the great forces of Nature were the reality.

By

WILL GRAVE



ON THE ARCTIC CAP.
They Burrowed Under the Ice.

IN the frozen wastes of the Arctic, the scientists risk their lives in pursuit of meteorological data. Radio is their sole means of communicating with civilisation.

After writing these lines in a "Record" article only a few weeks ago on those twentieth century prophets, the meteorologists, I stumbled on the strange tale of nine young Britons and one Norwegian, none of them over 30, who lived for 10 months buried under the ice near the North Pole.

They were the Oxford University Arctic Expedition of 1935-36, formed to collect wireless and meteorological data. Their queer history is told in a book, "Under the Polar Star," by A. R. Glen and N. A. C. Croft, just published by Methuen.

TO collect their data they had to establish observation stations among the snow and blizzards of the central ice cap.

Since no human beings could live on the surface of these deathly cold plateaux, they had to try to live below the surface. They became human Polar moles.

Above them was the snow white waste of the Arctic that had frozen many explorers to death. But the men under the surface had to take off their clothes at times because they felt the heat.

Spoke To London

THE men in the underworld of ice could not risk installing a motor generator for transmitting their wireless messages to the outside world. The cavern in which they lived was too small for it, the fumes dangerous.

They solved the problem by making an apparatus like a bicycle. The explorers sat in the saddle and worked the pedals with their feet. They spoke to London and were answered.

WALLED in by the ice they listened to the radio with its news of wars and threats of war. How far those threats of war in 1935-36 already seem to-day with its newer problems—and they listened to jazz and the fat stock prices.

That was a queer experience, no doubt. One can picture them listening to the tinkling of a Hawaiian guitar that plays the music of the languorous tropics where the heat makes the shirt stick to one's back. And above the

listeners is the great white desert of the ice.

One can see them listening to the hot rhythm of the dance music from the Berkeley or Savoy in their small human ice chest where in the silence, when the radio was switched off, there was such utter quiet that the ticking of a noiseless clock was noticeable, a wrist-watch beat like a hammer, and drops of water, melted from the roof by the heat of the candle, would fall with a crash.

This may sound like exaggeration. One doesn't, you say, hear drops of water fall with a crash.

BUT there is an answer to that. The world of silence in which these men lived was utterly different from the world of everyday. It was a world in which the senses were infinitely sharpened. I have no doubt that they heard the crash of drops of water just as when terrified in darkness one hears the hammer-beats of one's heart.

Like The Old Mystics

IN the strange ice cave, as time went on, the men underwent an extraordinary psychological change. That, too, is perfectly logical.

It was this change of the mind, I have no doubt, that Byrd sought when he went to live alone some years ago near the South Pole, and people in New Zealand called him crazy.

It was the same change that the old mystics sought when they lived fasting and solitary for weeks, away from the everyday world.

Lawrence of Arabia sought it when he rode on a camel on the heights of Asia Minor, with no one who spoke his language and only his Arabs about him, and that he sought again when he threw in his hand and, turning his back on the honours he might have gathered in, began life again as the unknown Aircraftsman Shaw.

FOR the men in the cave their world of ice and snow became the normal, and the world that radio brought them—of fat stock prices and threats of war and the hot rhythm of the dance bands—became the unreal and the fantastic.

The roar of the wind, the flapping of the ropes on the wireless masts, and the cracking of their frozen windproofs were more normal to them than the rumble of traffic, the screech of brakes and the hooting of horns.

They had fitted themselves out in (Contd. on page 38).

They That Have Ears

*Crusaders for the Hard of
Hearing Make Radio
Their Ally*

Special to the "Record"

by

SYLVIA MUNROE

I STOOD with a friend and watched a tui singing on an apple-tree branch. The air was tumbled with sound.

She said slowly: "I can see the feathers jerking on his throat and the way he throws back his head, but his song is a jumble of discords. I know the little deep roll I should hear when he fluffs his neck like that, but still I cannot hear.

"When you go walking over the fields, the silence is made up of a hundred thousand noises—the thin clashing of grass blades in the wind, the wind's song itself, the scrape of a cricket's legs and the hum of flying things, the muted pounding of the distant sea.

"When I go walking, I walk alone, in a silence so dead and empty it takes shape and presses its hands upon my ears and shouts and calls—yet still is silence. . . .

"You see, I am nearly deaf now. And it is a new, hollow world I am entering. . . ."

IT is estimated by otologists that the number of hard of hearing or deafened people in New Zealand to-day stands at, roughly, 13,000. Although the nature of the affliction itself makes an accurate assessment impossible, because few of the less serious cases are ever reported, yet on the basis of otologists' experience and of comparison with statistics in other countries it is safe to say that probably nine out of every 100 New Zealanders are not in full possession of their hearing faculties.

The thought is staggering, and more so when you reflect that of the percentage of hearing-impaired in New Zealand, an appreciable proportion are a liability rather than an asset to the community. Their productiveness, unless remedial or compensatory measures are taken, is reduced to a considerable degree—and that is a factor particularly important in view of the Dominion's almost stationary population.

This consideration of community usefulness is mentioned apart from the humanitarian aspect of assisting the hard of hearing and the deaf to resume normal living, but actually the two cannot be separated. The problem of restoring the hard of hearing to usefulness is primarily the problem of restoring their confidence and happiness. That is the line that has been taken by hard of hearing leagues all over the world, and during the last six years in New Zealand.

The difficulty is that most people with hearing defects are sensitive about their handicap in an unusual way. They try to cover up, not by taking measures against the defect but by ignoring it. Then, because their affliction inevitably



MARGARETHE V. WITZLEBEN

. . . Deaf founder of the world's first league for the hard of hearing, was inspired by watching a German woman straining to catch the preacher's words in a little church at Berlin in 1901.

lays them open to embarrassing blunders in social behaviour, they take refuge in a withdrawal from the world. The physical sensation of isolation which is one of the sorest trials of hearing-impairment, is made doubly terrible by the mental loneliness that follows

the severance or curtailment of normal social contacts.

Never do Rupert Brooke's words ring more truly than when they are applied to the hard of hearing—"Each in his own obscure distress wanders in a wilderness."

SOMETHING of these thoughts crossed my mind when I was talking the other day to Mrs. G. A. Hurd-Wood, Wellington, founder of the New Zealand League for the Hard of Hearing in 1933 and

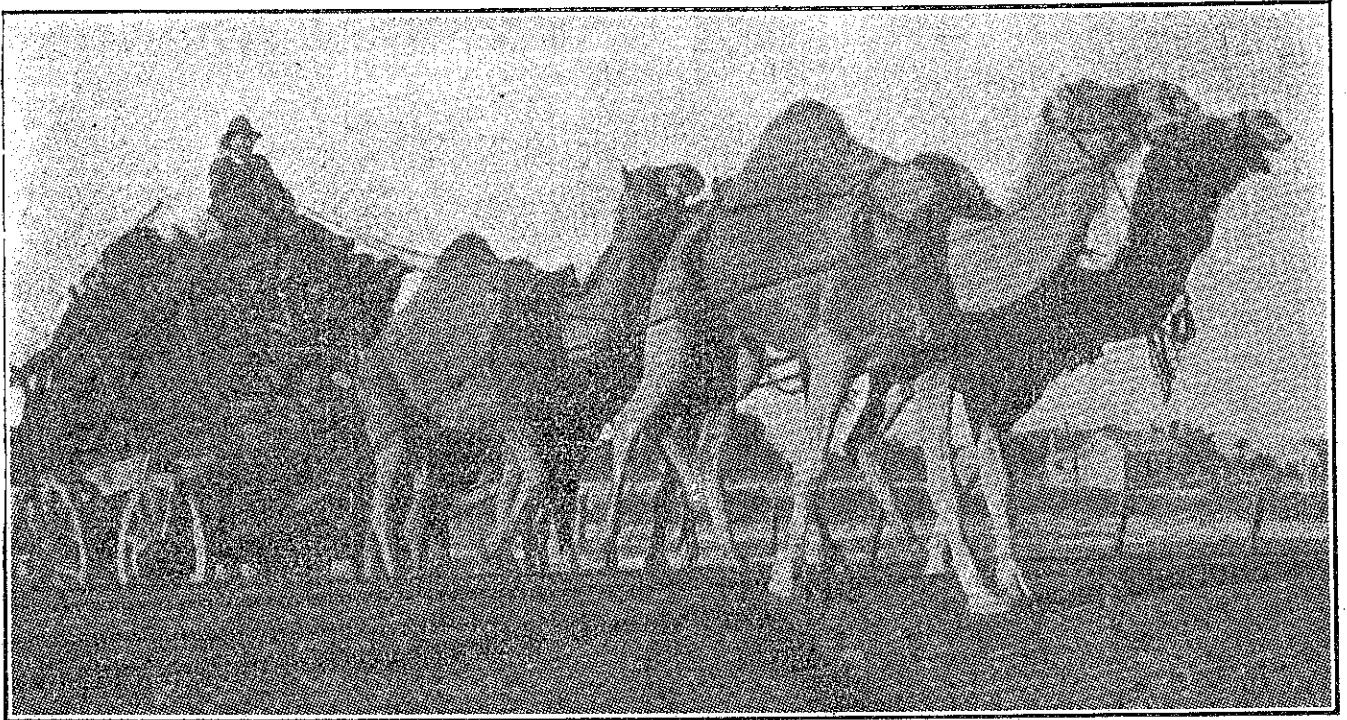
now active in the formation of the first South Island branch in Christchurch this week. Auckland and Wellington are the other two centres.

A woman with a besetting purpose to bring practical comfort to the hard of hearing in New Zealand, Mrs. Hurd-Wood is not working blindly. She began in December, 1936, to study hard-hearing achievement in Europe and America, and during a 15-months' tour contacted 97 leagues.

What she learnt is extensive, but some points are salient. First, that lip-reading is the straightest and widest road from lost hearing to normality; secondly, that the "catch 'em young" maxim applies forcibly in this work, and the children of pre-school age must receive greater attention; thirdly, that New Zealand (Cont. on page 41.)

LATEST cause that will be pleaded through radio's voice is that of 13,000 New Zealand hard of hearing people, whose social usefulness is limited and whose happiness is shaken by their affliction. Mrs. G. A. Hurd-Wood, Wellington, speaks with the backing of world-wide observation and experience when she comes before the microphone at Christchurch this week.

He Made War On



FLYNN'S 'PLANES FLY OVER THE CAMELS TO-DAY

SOME 25 years ago a young man was riding alone on camel-back through Central Australia. He was a hefty lump of a young fellow, though sparsely built; a quietly-determined chap, already showing signs of the crow's-feet that were to wrinkle his face; his blue eyes were those of the born dreamer; his long brown hair was unkempt.

Following him plodded another camel, attached by a line from its nose-peg to the leader's tail. It was loaded with water-canteens, packbags, quart-pot and swag.

As he rode, the only sounds to be heard were the soft drumming of the camels' feet, the swish of water in the canteens, the squeak of cordage as the packs swayed right, left, right, left, throughout the morning and afternoon. He was on a long trek, in which hours were to melt into days, days into weeks, and weeks into months.

The rider was John Flynn, who had given up school-teaching to enter the church. After much grinding, he had finished his course of training, and was at last a padre out on the lone patrol. His was a parish so vast that you could almost lose the North Island of New Zealand in it.

It was a land of gibber desert, where the heat was intense, the water scarce, the sand-storms terrific, the population only one to every hundred or two of square miles, and where, if you took the wrong turning, you would be lucky to get home again.

His job was to go round from homestead to homestead, from camp to camp, to let these lonely people of the inland know that the outside world really cared for them, to do whatever he could for their material comfort, and through sympathetic friendship offer the spiritual gifts of the religion he carried in his heart. His task was to miss nobody,

WHILE Dictators crash through frontiers, it seems a black world. But in all the moods and forms of life there is the law of action and reaction. It is this law that balances the scales against the forces of evil with the forces of good.

And against the horror of war and bloodshed there is still good in a world that can produce the 20th century knights—whose weapons are not shining lance and spear but aeroplanes and radio sets—like John Flynn and his flying doctors who made war—on the desert of Central Australia.

The story of that war is told here for the "Record" by his intimate friend, the Rev. J. R. Blanchard, well known Presbyterian Minister of St. John's Church, Wellington.

whatever their creed or character.

HERE, for example, he would be told of a lonely prospector who had gone out somewhere into the wilds, a hundred or two miles further out into the Never-Never. Nobody knew just

where he was. With a wave of the hand, which took in the horizon, they would say: "He's somewhere out there." It was Flynn's job to find him. It might take a week to do; but he would do it; just to spend the night with him and in the morning saddle up the camel—pad on to the next parishioner.

Maybe he would find the man sick and have to doctor him as best he could, and possibly bring him in. Or he might find him far through, and administer the last rites to the dying and, with nobody there to help or to mourn, bury him.

It was a full-size man's job, this that Flynn was on; and on by his own request to his Church.

IN this inland, which fascinates with its many lures those who venture into it, only to kill them if it can, Flynn had his close calls. Here is the account of one, told by one of those hard seeds, but generous souls, who live in that land. The account has been edited by the censor.

"Old Reece saw him coming. It was a blood-red sunset, just after hell's own dust-storm. Out of the haze a camel-man loomed up, man and beast with eyes bloodshot, their nostrils choked with sand, and gasping. Flynn was clinging to the saddle, all humped up like a sick crow. Crows followed him, too.

"They flapped low overhead and settled on a withered coolabah just ahead of the camel as Reece watched. Flynn was all in when the camel lurched

The Desert

Written for the "Record" by
The Rev. J. R. Blanchard

down, but he smiled at Reece.

"You don't mean to say you're this parson we've heard about?" asked Reece.

"Why not?" croaked Flynn.

"You're a sticker."

"We are like that."

"H'm," said Reece. "A parson is a rare bird out here, but you'll do. Come, and I'll put the billy on."

SO did this young Australian camel-pad it through the Inland, winning his way into the hearts of those who fought their grim fight there, dreaming his dreams and sticking to them though they all thought him "dippy"—to use their own word, though shorn of decorations—and sticking to them until he made them come true.

There were certain things which he saw in this Inland which made him dream his dreams, and which made him feel that God had put him into this world and into this particular bit of it, to make that dream materialise. Flynn had seen such things as these:

A blue-eyed youngster suddenly taken ill, with the nearest doctor 200 miles away! Flynn knew of the fearful drive through day and night to get that child to the doctor: the change of horses at the station, then day and night again; the overturning of the buggy down a black ravine; the cry of the mother as she groped for the child.

When the horses dropped, the parents walked.

It was a terrible journey over rock and sand with the smell of dead animals in the foetid water-holes that they passed. At last they saw the glint of roofs away down there in the tiny outback hamlet. Only one more hour to go—but the child was dying in the mother's arms.

"It was not fair," Flynn grumbled to himself as he dreamed. "The child should have lived; and would have lived if only the doctor had been near."

ONE day, again, he came to a bush home down among the hills. They were quiet folk, the brown-bearded husband and the wife with brave, grey eyes. The children were more quiet than shy, even though they only saw a visitor once in a year. After lunch, Flynn rose with a tired sigh.

"Oh, well," he said, "I won't stay any longer. You have no need of me."

"Yes, we have," said the man quietly.

And they took him down into the paddock where, under a pretty tree, was a wee mound with creepers already flowering upon it.

"There was no doctor," said the man. "We did not know what to do."

Flynn read the service; and passed on, dreaming and grumbling as he dreamed: "It was not fair. The child should have lived; and would have lived if only the doctor had been near."

SO he went through his parish, seeing the lonely graves of a continent; rain-flattened mounds under coolabah and gum; wind-scoured mounds under desert oak; graves by creeks that seldom held water; grass-covered resting-places of the plains, and graves by the billabongs; resting-places of children and mothers and bread-winners who had fallen by the wayside.

So many lives could have been saved, could now be saved, if organised help, quick in action, were stationed within a radius even of 300 miles. His dream was of how to save those lives by organised help. He was only a lone camel-man with nothing in his pocket. What could



THE REV. JOHN FLYNN.

he do? He would rouse his Church to do something. But what could he suggest that his Church should do?

There for a time his mind came to a full stop, and he went on camel-padding it through the Inland, dreaming and dreaming of what could be done, drawing maps of the centre of Australia in the sand as he camped at midday or in the moonlight, locating on those maps where people lived, brooding over the long distances that separated them and the nature of the country that lay between, and of the spots of habitation that

would be most central in given areas.

GRADUALLY he evolved a plan. He would have a chain of nursing homes through the Inland, each establishment at a centre as reasonably accessible to everybody as possible. That would be something where, at present, there was nothing. And Flynn came in from the interior for a season to stir up his Church to that work.

The story of how he carried that through and of the splendid work those nursing homes have done, and are still doing, is too long a story to tell just now. But as Flynn went camel-padding in connection with the founding of these homes, and with the superintending of them, he saw that even they were quite inadequate. There was the problem of how to get the sick and the injured to those homes.

Camels and horses were terribly slow in that terrible country. Motor transport was swifter, certainly, but in a land of gibbers and sandhills most uncertain. The long, rough trip would kill the patient before he got to the nursing home! Some better means of transport must be devised.

ONE day, as he dreamed on this problem, from his lurching seat on the back of his camel under a blazing sun, he thought: "The wings of death are swifter than camels or horses, or even motors." "The wings of death!" The phrase stuck in his mind. "Wings." Aeroplanes!

That word crashed into his mind. Aeroplanes! Winged ambulances! Flying doctors! Flynn had his vision; that was enough. What did it matter that the Old World was still only experimenting in aviation at that time! They would succeed, Flynn said to himself. They will perfect flying and the Inland must have flying doctors.

(Continued on page 40.)



MRS. JOHN FLYNN.



Gordon Mirams Turns Movie Astrologer

NOW that the Academy Awards for the best screen performances of 1937 have been announced and the new pictures for 1938 have been lined up, it seems an appropriate time to attempt a little prophesying about the prospects of some of the cinema's leading stars. In other words, what quarter of the movie heavens are they likely to be occupying a year from now?

It is probably much harder being a star-gazer of the film firmament than an ordinary astrologer because the stars of the sky above move according to unchanging physical laws, whereas the stars of the screen are principally governed by the public's fickle whim. So in my new role as prophet I expect no honour, even outside my own country. The best one can hope to do is make some sort of forecast of what might conceivably happen to well-known players under certain circumstances—such circumstances depending on everything from choice of stories and directors to unhappy private love affairs.

It was not always so difficult to map the stars in their courses. There was a time when a player could build up a terrific personal following by force of personality and hold his position practically unchanged for several years, even though the merits of his individual pictures varied greatly during that time. The star, like the king, could do no wrong.

But these days, competition is so fierce, the public so star-conscious, that a player can rise to fame with one picture and disappear almost as quickly. Every single film he makes has an effect on his standing.

To this general statement there are a few exceptions. Four or five planets have moved in the highest circles for so many years that as long as they care to go on making pictures, they will always command respect. A poor film may cause public confidence in them to waver slightly, but does not shake it seriously. A series of poor films would probably have that effect, but by virtue of their special position these planets of the screen are in little danger of being cast in unworthy pictures.

The handful of stars whom I would single out as being apart from the constant state of flux of the rest of the movie universe are Greta

Garbo, Norma Shearer, Paul Muni, Gary Cooper and possibly Ronald Colman. They, I believe, are fairly certain to be in almost exactly the same high position a year from now as they are to-day. And thereafter for as long as they care to go on making pictures—provided they don't go on until they are approaching senility.

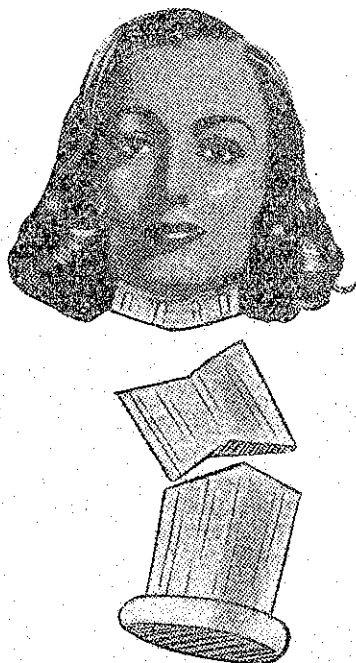
Take Garbo, for instance. Her latest film, "Marie Walewska," is in many respects her finest. Yet it won't make her much more famous or popular: it will simply entrench her even more firmly in her present position, a position from which nothing short of sheer bad taste or insanity will dislodge her. It is much the same with Norma Shearer. Like Garbo she has almost become a tradition of the screen—but a good deal more alive than most traditions. Paul Muni joined the select circle of the Big Five after three pictures—"Louis Pasteur," "The Good Earth" and "Emile Zola," but before then he was steadily rising. Similarly, after a long apprenticeship, Gary Cooper came on top to stay, after "Mr. Deeds" and "Souls at Sea." Only rank miscasting will bring Muni and Cooper tumbling down—and both are in a position to refuse to be miscast.

There was a time when George Arliss seemed to be in the same position as Muni is to-day—as the screen's greatest character actor—but there is no real comparison. Muni can make almost any role convincing, whereas George Arliss is just a good portrayal of George Arliss.

I'm not quite so sure about Ronald Colman's claims to lasting stardom, but "The Prisoner of Zenda" proved that he has not lost his touch, and his reputation is so firmly founded that it could be undermined only by a succession of flops—and that isn't likely. But he's not getting any younger; he would be wise to think about retiring before the romantic glamour wears off.

These, as I say, are the planets of the film firmament, and we can be reasonably sure about their position a year from now. It is when we come to the other stars that we are very much in the realm of conjecture.

This even applies (Contd. on p. 34).



RADIO WILL TELL THE STORY

By JACK DAW

I HONESTLY believe that radio is going to make at least one unique contribution to New Zealand's Centennial of 1940. Curiously, this particular contribution I have in mind is going to be made by the commercial broadcasting service.

And, for fear that thin-skinned people should take this as a veiled sneer at the commercial service, I had better make plain here and now that the fact is curious merely because the commercial stations are admittedly established more for commercial reasons than cultural ones.

Still more curiously, this particular contribution is not going to be made by ourselves—New Zealand's white lords.

It is going to be made by the race that the lords of New Zealand outnumbered and overpowered. It will be made by the race who owned the land before we bought it—if one can dignify ten shillings an acre, or a blanket, or a few coloured beads with the name of purchase money.

The Maori, through radio, is going to tell his history of New Zealand.

tell the story of his race from the days of the Polynesian migration in 1340 to 1350, through the days of Tasman and Cook and the first European settlement, and the days of the Maori wars, right up to the close of the nineteenth century.

That sounds very much history-book style. What writers of other years would have called the "gentle reader" will now be tempted to give a sigh, and go on to some more spicy article in the "Record." The whole thing will now have transported him back to the dreary classroom of his childhood.

Just here is where I take up the challenge. At this point I am going to ask the reader to listen to Oriwa's history, to the small slice of it that he told me last week, and which I put down here as well as I am able.

YOU are to imagine us, Oriwa and myself, a "Record" reporter, sitting in an underground room before a desk in the building of the headquarters of the Commercial Broadcasting Service, in Wellington. Upstairs girls are hammering at typewriters that make a ferocious clatter; station officials are thinking up smart ideas to get twentieth century revenue; men and women of the general public are staring through the plate-glass window that is called the "goldfish bowl" behind which an announcer is talking perhaps of swing music or hats, or something that is good for tired, city-worn nerves.

On the yellow varnished desk at which Oriwa sits talking to me there is a blotter, a wire letter basket, and an untidy heap of papers. Somebody's cap is in a pigeonhole alongside. From outside comes the noise of the city trams. (Cont. on next page)

LEFT: Tonga Awhikau, Maori chief and orator, kinsman of the famous fighting Titokowaru, is keenly interested in preserving old legend and tradition. Oriwa is his godson.
—Spencer Digby photo

BELOW: The old Maori crafts have lately been revived in many districts.
—Gov. Publicity Dept. photo.

... Nature cooked their food for them.

—Gov. Publicity Dept. photo.

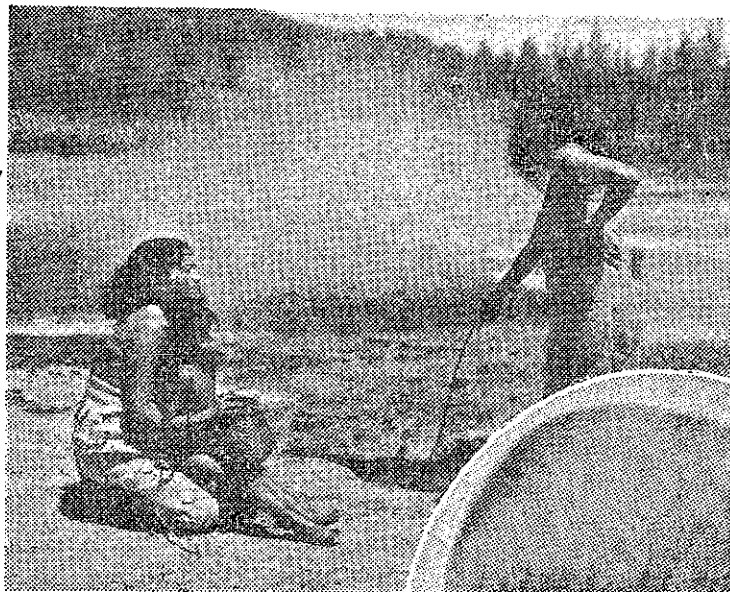
IN itself, this is amazingly interesting. The history of New Zealand, up till now, has been told by the white men. They have been honest as far as they could see.

But, naturally, they haven't been able to see as far as into the mind of the Maori. The mind of the Maori, often living uneasily in the present and still hedged around with the thoughts of his past when he was free to roam the bush and fields and bays unhampered by white men's laws, has been a secret to white historians.

It is, in fact, the one thing that the Maori has been able to keep inviolate and entirely his own.

For New Zealand's Centennial, the Maori is going to reveal his view of the history of a country that is more his than our own

IN a series of radio playlets—built up on similar lines to the well-known series "Coronets of England"—Oriwa Haddon, Maori announcer to 2ZB, will



RADIO WILL TELL THE STORY

BUT all this doesn't exist for me at the moment, and it doesn't exist for Oriwa either. It's long past our lunch-time, but that doesn't matter at all. There's no such thing as time at the moment. We—or rather Oriwa himself—has outwitted Time for the moment.

He has slipped back through the best part of a century and he has taken me with him—most willingly. We are in the world of ghosts, the ghosts of Oriwa's ancestors and my grandfathers, and this world is desperately real to him, more real—I imagine—than the present.

At times, Oriwa jumps from his chair and takes a stride or two in the confined space of this cellar room. The fist of one hand crashes down into the palm of the other. His eyes are larger than usual and his bottom lip thrusts itself out. He is illustrating something. He is illustrating the blow of a mere on a human skull. And this is what he tells me.

Native Guile

"YOU wonder where the Maori got his powder from in his wars against the white man? So did I, until I heard the old men talking and laughing about it in the pa. The Maori was very clever. It makes me laugh, too.

"Out from the gates of a pa that the white soldiers are attacking comes a Maori, running as hard as he can, while all the other Maoris chase him. He reaches the soldiers, who don't fire because he is being chased by their enemies.

"He lies panting for breath and then begins to speak against these other Maoris. He tells the white soldiers about them. He becomes very friendly with them. They don't know that he has arranged with these other Maoris to fire over his head when they were chasing him.

"This Maori joins the white soldiers. He is a great fighter. They see him go into battle with them and they see him kill the other Maoris.

"He knows very well which ones to kill. What does a slave matter more or less?

"THE white soldiers are impressed. They say he is a ferocious fighter against the Maoris. Later on he takes his turn as sentry for them.

"At night the pakehas bivouac. They go to sleep, first stacking their rifles, butts on the ground, barrels together, and under each lot of rifles they put a barrel of gunpowder.

"The Maori is on sentry-go. He marches up and down the line of the rifles with his musket on his shoulder. He hears a weka cry, and he answers it softly.

"As he marches past a barrel of gunpowder he gives it a push with his foot and it goes rolling down the hill.

"As he marches past a second barrel he gives this a push with his foot, and it slides down the hill.

"But the third barrel makes a great noise as it rolls down the hill, and the soldiers stir, so the Maori, thinking like lightning, fires his musket in the air to drown the noise of the barrel, and as he fires he cries out, 'Who coma dere?'

"IT is very funny. There is an old Maori chant that you can hear in some places to-day, and it's got those words in them—'Who coma dere?'—English words in a Maori song."

They made a Maori song about it, and they sang it in the pas. This is the sort of thing that Oriwa's Centennial history will tell listeners.

It is the story from the Maori's point of view. There are men whom Oriwa has known who remembered incidents like these. They would talk over them among themselves, laughing about them, and recalling them.

THE Maori was a grand soldier, but he was not only fearless in battle, he was crafty, too. You have to be crafty in war.

When the white men have crafty leaders and soldiers on their side, like Lawrence of Arabia, they become heroes in our history. When they are on the other side they just become plain villains.

It's just the odd way we have of looking at things from our point of view. That is the quaint thing about history. So much depends on which side is telling it.

And this is one reason why these radio playlets are going to be so fascinating. We are going to see the writing on the other pages of our history that so far have not yet been read.

BEFORE the white men came, Oriwa told me, the wars of the Maori had two sources. They summed it up themselves in the words, "wahine mete whenua," "the women and the land."

Then the white men came to take the land for Britain under Captain Cook. Oriwa will tell that episode in his playlets.

Ship In The East

HE paints a word-picture of the ship coming down from the east in the early morning, dipping and swaying on the ocean, with sail full bellied. The ship moves slowly forward.

The scene shoots to the top of the foremast, where Young Nick, the first to see New Zealand from the ship, is watching for land. It shows the sailors watching the flotsam and jetsam over the rails.

There is the cry of "Land-ho!" and Cook is pictured looking at the land through the glass and discussing the Maoris he can see on the hill. A canoe puts off from the shore and, keeping its distance, circles the ship and then withdraws.

THE ship moves forward, and a boat manned by white sailors brings Cook to shore. He comes up the beach, making friendly advances, but the Maoris go back to the bush again.

Some sailors are left to guard the boat as Cook goes inland.

One of the Maoris—"he is a big man," says Oriwa, "he is what you call the aggressive type, and I have his name, it is remembered in an old Maori chant"—runs down to the boat to club the sailors on guard. A shot rings out and he falls.

(Continued on page 39.)



—Gov. Publicity Dept. photo.

... *The old Maori always remembers.*

AMATEURS FIRST!

*N.Z. Station Whose
Announcers are Drawn From
Ranks of Little Theatre*

Special to the "Record"
by
NORMAN McLEOD



DON DONALDSON
Thanks the BDL.

WHEN the able Miss Elizabeth Blake founded a branch of the British Drama League in New Zealand several years ago, with the object of co-ordinating and directing the work of the Little Theatre and similar organisations, the voice of the critic was loud in the land. The doubters asked, as always, "What good would it do?" and refused to be convinced. Success of the movement is now, of course, too well-known to need further emphasis.

In such community services it is not, however, always easy to point to definite and tangible evidence of its value to the individual, apart from the cultural stimulus to him and the audience.

But the B.D.L. and the hundred odd local groups of players affiliated to it may find some material encouragement in the fact that amateur dramatic training has founded careers for more than 50 radio announcers to the Commercial Broadcasting Service.

The amateurs turned professional are particularly strong in Dunedin's 4ZB, where the whole of the regular announcing staff has, at one time or another, been associated with Little Theatre movements under the bright aegis of the British Drama League.

VERSATILE Don. Donaldson, of the same team, has a high regard for the value of the dramatic training in equipping radio announcers to do their job efficiently and intelligently. An old boy of Otago Boys' High School, Mr. Donaldson first studied speech under Mr. Russell Wood, of the Dunedin Playbox, and made his first appearance in radio plays at 4YA under the watchful eye of 1ZB's John Gordon. Since then he has made more than 50 appearances in radio and stage plays, the latter including the productions of the Dunedin Repertory Society, Little Theatre Society and the Playbox. He won the latter organisation's much-sought trophy for the outstanding performances of 1935 and 1937.

One of Dunedin's most popular announcers, he is well qualified to discuss his pet enthusiasm. "I believe sincerely," he told a "Record" representative recently, "that a certain amount of dramatic experience is of inestimable value to an announcer. In ideal announcing speech must be perfectly sincere and natural, there must be no affectation of any kind, and, above all, an announcer must be audible."

A THOROUGH dramatic training assists considerably in attaining these qualities. When studying drama one must have, first of all, an understanding of the essentials of voice production. The voice must be flexible and pleasing to the ear, and you will find that all successful announcers have the well-modulated voices of trained actors, combined with flexibility and microphone quality. You will, therefore, discover that the majority of really good announcers have had some dramatic training at some stage of their careers. Surely this is no coincidence!

It is also noticeable that in commercial work various advertisements require different treatment, and a stage experience helps a man to adapt himself easily to this type of work. As an actor he has had to lose himself completely in his particular role, and as an announcer he is required to put all he has into the work he has in hand, whether or not he likes the script.

Stage training and experience give poise and confidence. Without them a voice is unconvincing.

"And last of all, but by no means least, a successful announcer must have the type of 'showman' personality that the stage does develop.

"Some people will ask: But why do you say that only dramatic work helps an announcer? What about singing? My reply is this: Very, very often a really good singer has a most uninteresting speaking voice, whereas practically every competent actor or actress possesses an interesting voice—full of life, personality and charm.

"Finally, there is the critical factor. An actor who cannot stand criticism is a failure, and an announcer who cannot take criticism, and be taught, is also a failure."

Mr. Donaldson's training in the drama was a spare-time enthusiasm during his five years' study of horticultural science under Mr. D. Tannock, A.H., R.H.S., noted writer and authority on the subject. This was undertaken with a view to being attached to the staff of London's famous Kew Gardens. Garden talks at 4YA gave him his first introduction to radio, which has now become his chosen profession. His specialised knowledge of horticulture and vegetable growing is used to advantage in his "Garden Club of the Air," always a popular 4ZB session. He has lately been to the fore with his "Old Folks" session.

Voice—and the Actor

PERSONALITIES

ON THE AIR

BEHIND the much appreciated relays of services from St. Paul's Cathedral, Wellington, in future, will be the experienced hand of the newly-appointed organist and choir-master, Mr. David Blair, F.R.C.O. Mr. Blair's early training was received at St. Mary's Dalkeith, Scotland, the private chapel of the Duke of Beccleuth, where for eight years he was choir boy, for four of which he was solo boy; later he became professional bass singer in the same choir, and from time to time used to act as deputy-organist and choirmaster. For the teaching of singing, Mr. Blair holds the diplomas of A.R.C.M. and L.R.A.M.

The evening service from St. Paul's Cathedral will be relayed on Sunday, March 27.

TRIO THAT PLEASE FROM 1YA.

Often featured on 1YA's concert programme is the Euterpe Trio, an unusual musical combination made up of a flute, a soprano and a piano. Frank Poore is the flautist (he's one of the best in the Dominion), Patricia McLeod, the soprano, and Allan Pow,



PATRICIA McLEOD.
... *Sings For 1YA Trio.*

the pianist. The trio got its name from Euterpe, the Goddess of Music in ancient mythology, who is credited with the invention of the flute. The three members do solo work and also play concerted numbers. People like them. Pat. McLeod's soprano voice is peculiarly suited for this work.

Their next recital will be given from 1YA, on **Saturday, April 2.**

Entertainer From Age Of 4.



DORA LINDSAY.
... *"The Female Harry Lauder."*

Clever comedy artist and character impersonator, Dora Lindsay, is to begin a tour of the national stations, her first performance being from 2YA on Thursday, April 14. Miss Lindsay toured New Zealand in 1936.

She comes from Alhambra Glasgow, and is called "The Female Harry Lauder." Those who have seen her on the stage either in England and Scotland or in New Zealand will appreciate her attitude of conserving her resources until the show is on.

She is a great favourite with the followers of the Long Tack Sam Company and the fact that he did not think it was necessary to have another comedian, the usual male, with his company says much for his confidence in Miss Lindsay's ability.

She comes from professional people, her grandfather, Louis Lindsay, having been recognised as being the greatest negro impersonator of his day.

Miss Lindsay herself has been entertaining since she was able to stand on a chair at Good Templar concerts, her age then being just four years.

SNUFF-BOX OF NAPOLEON.

There is a story of Lord John Russell who once sat at a large city dinner next to a civic magnate who, taking from his pocket a very beautiful snuff-box, said: "This was given my father by the first Napoleon, there is a 'hen'

on the top of it." "Surely," said Lord John, "it cannot be a hen; it must be an eagle." "No sir," said the owner of the treasure, "It's a 'hen,'" pointing, as he said so to the letter "N" on the lid.

A dramatised episode in the life of Napoleon Bonaparte, "His Father's Sword," will be presented from 2YA on Wednesday, March 30.

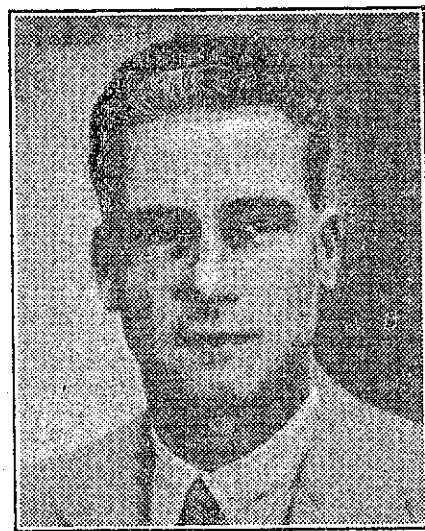
SHIP THAT SAILED THE VOLGA.

The hero of a vivid Symphonic Poem composed by Glazounov, is that fierce marauder and outlaw Stenka Razine, who gives the piece its name. Stenka Razine was a terror with his fierce horde, over a wide area of the Volga, where his own ship sailed in more than regal splendour. The sails were silk, the oars of gold, and in the middle of the pavilion there rested, surrounded by every mark of opulence, the Princess Persanne, Stenka's captive and mistress.

This musical masterpiece will be heard from 1YA on Friday, April 1, played by the Brussels Royal Conservatoire Orchestra.

LONG LIST OF CHARITIES.

Two 1ZB personalities have achieved extraordinary success with their "Diggers" session." One is Mr. Rod Talbot, pictured here, who, with the aid of Mr. John Brown, 1ZB programme supervisor, is



ROD TALBOT.
... *For Good Works.*

responsible for the following good works: Installed New Zealand's largest radio system in the Auckland Mental Hospital—thirteen speakers, 150 pairs of headphones, at a cost of more than £200; installed a radio system—six speakers, and headphones in 200 cells—at the Auckland jail; raised funds for more than 75 children of re-

turned soldiers to have three weeks' holiday at Motuihi Island; distributed hundreds of crystal sets to sick people; distributed hundreds of gramophones and thousands of records; installed four electric radios in various Auckland institutions. He is organising a Blood Donors' League under the auspices of the St. John Ambulance Association at present. Nearly 40 of 12B's staff have joined.

BOTH CAME FROM AUCKLAND.

Two Aucklanders since climbed to fame met in Auckland last week. One was "Crazy Davey" (as apt an adjective as ever bestowed), the other Geoff. Jackson (Geoffrey James Montgomery Jackson, no more, no less, please)! Geoff. was on holiday and Jack on exchange to the NCBS. Walter Wichell and Birnie never wise-cracked at one another with more abandon than did these two in their session from 12B last week. Davey—well, everybody knows about the No. 1 personality in Sydney radio. Geoff. Jackson was once a reporter in Auckland. Auckland was too small for these two once, and Auckland gave them a stirring reception on their respective returns.

Both are featured from 2GB Sydney.

BEST ARTIST OFTEN IS THE LOSER.

"I am opposed to musical competition," said Albert Spalding, American violinist, in an interview. "I feel that very often the sensitive young artist does not do his best under those conditions, and I generally come away with a feeling of discouragement because I realise that possibly the most promising young artist has not won a prize." Speaking of jazz, he remarked that jazz is only a portion, and a very small portion, of what must be a complete expression of Americanism. He saw no reason though why jazz should not be used for the expression of serious emotion.

Albert Spalding plays at IYA on Wednesday, March 30.

PHOTOGRAPHY BY NATURE MAN.

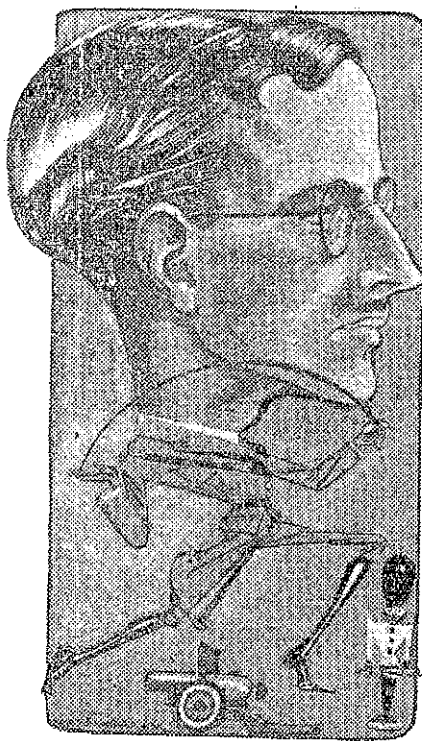
In company with a friend, Mr. J. Malton Murray once edited in London a weekly journal devoted to amateur photography. It was the first of such papers to be sold on the streets of London, and soon had a circulation of twenty thousand copies, ultimately reaching 26,000. The paper eventually passed into the hands of the big Iliffe firm. On his visit to New Zealand, Mr. Cherry Kearton, the famous photographer-naturalist, in comparing notes with Mr. Murray, revealed the interesting information that it was in the old paper he and his brother, Richard, published some of their first nature pictures.

Mr. Murray talks from 2YA on Thursday, March 31.

CHANCE LED HER TO MICROPHONE.

Chance, whose twin sister is destiny, made Greta Keller an artist for the microphone. When she was singing at the Cafe de Paris in London, her husband's professional partner happened to read in a newspaper a criticism which stated that the gramophone records of the song reviewed were not nearly so good as Miss Keller's slugging of it. That suggested the obtaining

AS THE ARTIST SEES THEM BROADCASTERS



JOHN THOMPSON.

... Announcer, fencer and territorial officer, is on transfer from 12B to 22B. He is a highly qualified elocutionist.

of an audition at the BBC, which was so satisfactory that an engagement followed, to be repeated many times, to the great admiration of the public, who, by the way, continue to admire and buy her records by the thousand.

She will be heard from 2YA on Friday, April 1.

EACH PLAYER IS AN ARTIST.

Summing up the all-round ability of the string players of the Vienna Philharmonic Orchestra, Harold Meredith says that in attack and incisiveness they stand supreme—every note is given significance. Yet for all their clarity and clear-cut definition, the violins and 'cellos always manage to impart a sensuous mellowness. Each string instrumentalist is a great artist as well as a master technician; and their solidarity is such that technical exactitude becomes a means and not an end—a means to perfect interpretation.

They will be heard from 3YA, Sunday afternoon, March 27.

STRADIVARI AND HIS SWEETHEARTS.

Stradivari left off making musical instruments only a year before he died at the age of 93. Apart from about a thousand violins he also made about three hundred other stringed instruments including, of course, 'cellos. He sold his violins at a uniform price of £4 each, the equivalent of about £30

to-day. The 'cellos fetched a little more. In Stradivari we have a man of blameless life who married twice but had over 1300 sweethearts. He loved every instrument he made.

In the second period of his astonishing career (1701-1725) he made a 'cello (dated 1707) which will be heard from 1YA on Saturday, April 2, when a recital will be given by Professor Paul Grummer.

SHE RUNS INTO PEOPLE.

Sister to Jack Lovelock, Miss Olive Lovelock, 42B's new receptionist, is not only an attractive young woman, but also one with many accomplishments. She was educated at the Timaru Girls' High School, and at the Otago University, where she studied art. Then her fancy turned to the bacteriological department of the Medical School, and for three years she made friends with all kinds of bacteria. Tiring of their company, Olive decided to explore the realm of home science, and there she remained for approximately a year until she obtained the position as receptionist at the southern commercial.

EXIT BAND OF ST. HILDA.

St. Hilda's Colliery Band which hails originally from Durham, and was formed by Durham miners in 1869, is to be ended. A shortage not only of professional engagements but of new young players to take the place of older retiring bandmen, has brought this unfortunate decision about, says the conductor, Mr J. Southern. St. Hilda's Band has travelled as much as 20,000 miles a year, during its popularity, fulfilling engagements. Thus a band that won nearly £20,000 in prizes and raised over £13,000 for charity goes out of existence.

St. Hilda Professional Band will be heard from 4YA on Sunday, March 27.

THE BROTHERS SPRANG INTO FAME.

The Mills Bros. sprang into fame as a result of one short audition in a manager's office, prior to which they had sung only in church choirs and amateur theatricals. At that time three of them were engaged as hairdresser, shoeshiner and bank clerk respectively, the fourth boy having only just left school. When the eldest brother John's ill-timed death took place a year or two ago, his place was taken by the Mills boys' father, while Bernard Addison was added to the combination as guitarist.

This present brilliant combination will be heard in 2YA's Dance Session on Wednesday, March 30.

HIS VOICE HAD PERSONALITY.

"I owe everything to Fred Hartley," said Brian Lawrence one day to a pressman. The pressman rang up Fred Hartley and reported Brian's confession. Fred said, "Now that's just like Brian, I'm enormously pleased with his success. When he was first sent to me by a gramophone company I had great difficulty in finding a singer. Directly I heard him, I knew he was the man. He has a voice I knew listeners were going to recognise immediately. His voice has a personality."

In station 3YA's dance session on Tuesday, March 29, Brian Lawrence and His Landsdowne Orchestra will be heard.

AROUND THE STUDIOS.

BROADCASTS OF WRESTLING

Re-opening Of The Season From 1YA—Radio Play On Napoleon—Katherine Mansfield Stories On Air From 4YA—Talks In Coming Weeks—News From All The Commercials

LISTENERS who enjoy the wrestling matches broadcast by the stations of the NBS will be glad to know that the 1938 wrestling season opens on Monday, April 4. The coming season should be one of the most successful, for a fine team of grapplers is already on its way to do battle in the four main cities.

The names of the two matmen to meet in the Auckland Town Hall on April 4 are not yet available. As in the past, Gordon Hutter will be the commentator for 1YA at all the contests.

This year the Auckland Boxing Association is starting much earlier than usual. Station 1YA will relay a description of the two main bouts to be fought in the Town Hall next Monday, when Vic. Caltaux and Don Johnston, both of Auckland, will stage a welter class, and Percy Kelly, of Auckland, and Ralph Aitken, of Wellington, will figure in a lightweight contest. Both bouts will be of eight three-minute rounds.

EARLY last week, when it was announced that New Zealand's wrestling idol, "Lofty" Blomfield, of Auckland, would meet Nagurski for the world's championship title in Vancouver last Friday, the telephone wires leading to 1YA began to sizzle. "Will you be broadcasting a description of the bout?" was the one question asked. And thousands of inquirers asked it. But unfortunately, owing to the low power of the Vancouver stations and for other technical reasons, 1YA found it impossible to broadcast a commentary. However, the result was given as soon as it was received.

THE colourful life of Napoleon Bonaparte provides much good "copy" for radio adaption, particularly episodes dealing with the romance between Josephine de Beauharnais, widowed by the revolutionary guillotine, and the "Little Corporal." That this wonderful romance ended unhappily for them both is one of history's tragedies, but the glamour of their early associations more than discounts the sadness of the ending. "His Father's Sword," an NBS production dealing with events

leading to the meeting and marriage of Josephine and Napoleon will be broadcast from 2YA on March 30, at 9.5 p.m.



KATHERINE MANSFIELD.
... N.Z.'s Near Genius, whose dramatised stories are to be heard from 4YA on Monday next.

THE Hamilton Dickson String Orchestra has a large following among listeners. Their next appearance, with Mr. Dickson conducting as usual, is from 2YA on March 30, when they will bring to the microphone works by Adam, Popy and Nicode.

YOU have probably heard of Katherine Mansfield, who won the name of being the only New Zealander to write a classic short story. She was born in Wellington on October 14, 1888; at 13 was plunged into the midst of London life; after a college education returned to New Zealand where she found things too confined for her tastes, and so went back to London. She gave up her profession of music teacher to take on literary work—and became a success, though, as has happened so often, much of her success was achieved after death. She was not strong physically, and on January 9, 1923, she died at Fontainebleau. It may be remembered that her letters published a few years ago by her husband, Mr. Middleton Murray, caused a stir in literary circles. From 4YA next Monday night will be heard the play "Three Women," produced by Miss Anita Winkel. The play consists of portraits from three stories by Katherine Mansfield, "Ma Parker," "Ladies' Maid," and "Miss

Moss." The adaption for radio purposes is by M. H. Allen. It will be extremely interesting to see how Katherine Mansfield's works stand up to the exacting demands of radio.

ANOTHER of its popular programmes will be given by 2YA on Saturday, April 2. Beginning the evening session, the Masked Masqueraders and their Jesters present a brilliant half-hour of clever sketches, catchy songs and witty jokes. This group of artists, brought by the well-known revue producer, Humphrey Bishop, stars some prominent Australian musical comedy actors and actresses who prefer to remain anonymous. The Masked Masqueraders are a weekly feature from 2YA.

AMBITION!

OPERA IN DUNEDIN

RIDING (deservedly) on the crest of the wave of popularity, the Dunedin Operatic Society is planning big things for 1938. Indeed, one might say has planned, for rehearsals are already under way for the presentation of Friml's "Vagabond King."

This will be one of the most ambitious undertakings ever considered by a New Zealand amateur society, and it is one involving the society in a good deal of expense.

It is expected that the expenditure on this production will be about £1200, and that is a lot of money when it has to be made up from box-office.

No less than 56 tons of scenery will be used, and all of this is being imported from Sydney. The cost of transporting this vast amount of settings will be no small portion of the £1200.

Casting is not yet complete, but the society is seeking the very best of talent in order that the play may be in every way the finest thing performed by amateurs in this country.

In the early talkie days the film "The Vagabond King" attracted considerable attention in Dunedin, but no stage version of the play has been performed there, the company which toured New Zealand a few years ago not going so far south.

WOODS' GREAT PEPPERMINT CURE
For Bronchial Coughs, Colds, Influenza

Floor Trembles

PEOPLE either like organ music, or they do not, yet even the "do nots" have to admit there is something about Dr. V. E. Galway's recitals given in the Dunedin Town Hall on the second Sunday in every month, and many attend. The audiences that greet Dr. Galway's recitals are purely a tribute to his masterly handling of one of the biggest and finest organs in New Zealand. There is a real thrill in listening to him send the tiniest treble whispering round the huge hall, and then to



SERGE RACHMANINOFF

... Plays in 4YA Broadcast of Schumann's *Carnival Suite* next Sunday afternoon.

feel the very floor tremble beneath one's feet as a roaring, but perfectly controlled, volume of sound emerges from the pipes. These recitals are regularly broadcast by either 4YA or 4YO, the latter station giving the last transmission on March 13. Interspersed, are usually several vocal items by leading Dunedin artists.

For The Screen

ALL good Irishmen of Christchurch made demands on the green stocks of ties, yes and even shirts, from drapers last Thursday. Station 3YA was in the running and arranged for the Civic Players to produce "Eileen Aroon." In the play itself there were tenor songs with harp accompaniment. Some of the best known of Moore's Irish melodies were excellently featured. Aunt Pat, at her sessions, found the requests liberally sprinkled with the Irish flavour. Skipper and his mouth-organ band had the "green fever" too.

Perfect Piano

GREAT oaks from little acorns grow, so the proverbs have it, and so from such beginnings as five-finger exercises great pianists have arisen. It is largely a matter of practice—plus a very keen appreciation of music, but certainly the finest piano player alive to-day had to practice at some stage or other. And who is that greatest player? Well, that may be open to argument, but however one looks at it one must admit Serge Rachmaninoff, Russian composer and pianist, is in the top-most branches of the tree. On Sunday

"Piratical Tour" Recalled

EARLY WELLINGTON PRESENTATION OF GILBERT AND SULLIVAN

IN one of Wellington's second-hand book shops the writer purchased for threepence a Gilbert and Sullivan Souvenir of 1881. It consists of a libretto of "The Pirates of Penzance," and the front cover boldly announces "R. W. Cary's Pirates of Penzance on their Piratical Tour of New Zealand. Written and composed by Messrs. Gilbert and Sullivan. The sole right has been purchased by Mr. Cary for New Zealand, any one infringing it will be prosecuted. Wellington, James Hughes, Steam Printer, Engraver, etc., Lambton Quay, 1881."

The twenty-four pages within contain the familiar words of the musical numbers and the dialogue of this popular favourite of favourites, but the remaining three cover pages have interesting advertising announcements: "Woods, Crosbie and Co. (City Company), Meat Preservers, Carcass, Shipping and Family Butchers. By appointment to their Excellencies, the Marquis of Normandy and Sir Arthur Gordon." "Charles Hill, Manufacturing Hatter," and "A. R. Hislop, Watchmaker and Jeweller." All the advertisers' premises were on Lambton Quay. Considering the first London production of "Pirates" was at the Opera Comique on Saturday April 3,

1880, it was commendable enterprise on the part of Mr. Cary to be touring New Zealand with the opera in the year following. The custom of our New Zealand forbears was to buy the vocal scores and libretti of the Gilbert and Sullivan operas as they appeared and memorise words and music of the same in their respective homes round the piano. By the time the opera company put in an appearance the said company would have as audience a band of enthusiasts capable of giving any cues that were needed.

"The Pirates of Penzance," coming immediately after "H.M.S. Pinafore," was not originally produced in London, but had its "copyright" performance at the Bijou Theatre, Paignton, on the coast of Devonshire on Tuesday, December 30, 1879, a day before the American production at Fifth Avenue Theatre, New York. The latter performance was under the personal direction of the triumvirate, Messrs. Gilbert, Sullivan and D'Oyly Carte. In London "The Pirates" had a run of nearly four hundred nights, and has ever since maintained its strong hold on the affections of music-lovers everywhere, or at any rate of the Gilbert and Sullivan disciples, which is nearly the same thing. A recorded musical presentation of "The Pirates of Penzance" will be heard from 2YA on Sunday, March 27.

afternoon from 4YA at 2.30 a high-light will be rendered when Schumann's *Carnival Suite* will be played by Rachmaninoff. This will mean just 25 minutes of perfect piano playing.

Of The Inland

TALKS by the Rev. John Flynn and Mrs. Flynn for the NBS are listed as follows:—Mr. Flynn speaks from 4YA on April 6 on "The Mantle of Safety—the Story of the Flying Doctors in Australia," and from 1YA on April 26 on "Australia and New Zealand, Resemblances and Contrasts." The NBS hope to record his first talk for presentation from other national stations. The talk by Mrs. Flynn from 3YA on March 28 will be called "The Women of the West, Life in the Australian Backblocks." G. E. Evans, Australian poet, wrote of these women in his lines:

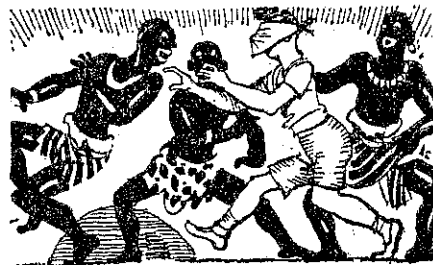
*In the slab-built, zinc-roofed homestead of some lately taken run,
In the tent beside the bankment of a railway just begun,
In the huts and new selection, in the camps of man's unrest,
On the frontiers of the nation live the women of the west.
The red sun robs their beauty and, in wilderness and pain,
The slow years steal the nameless grace that never comes again...*

Many New Zealand outback women will be able to appreciate to the full

both the lines of Evans and this talk by Mrs. Flynn.

Frontier Tales

ENGLISH journalist now in New Zealand, Mr. C. Harcourt Robertson, who recently gave a very lively account of his adventures in Shiraz,



Persia, during one of the minor wars that arose out of the Great War, is to give a talk on a similar subject in the Eye-witness series called "Sideshow in Persia," in which he tells of interesting facts about things that happened on the frontiers and went unnoticed in the clash of great events.

Sweet Home

HOUSING is very much both in the air and in the wood at the moment, and to-day is a subject of much practical interest. It is instructive to note what has been done in England and compare it with what has been done in New Zealand. Mr. J. W. Brimblecombe, an official of the Housing Department in New Zealand, is to give a talk on housing in England and New Zealand. Mr. Brimblecombe had ex-

perience of the manner in the provision of municipal housing in England, and will talk from 2YA on Monday, March 28, on how accommodation was provided there after the war.

The Ordeal

THE Very Rev. Father Owen Dudley, Superior, of the Catholic Missionary Society in England, is to speak at 2YA on March 29 on "The Ordeal of This Generation." Father Dalton was one of the overseas representatives at the recent Roman Catholic centennial celebrations at Auckland, and has a high reputation as a preacher. He is making a tour of New Zealand before he returns to England.

Life's Handicap

TWO notable talks on how men have triumphed over the great afflictions of deafness and blindness and other physical ills are to be given by Mr. Malton Murray from 2YA on March 31 and April 7. He calls his talks "Life's Handicap." They make an inspiring story.

Brass

NOVEL feature from 2YA's April 1 programme is Frank Biffo and His Brass Quintet. This group, with its array of trumpets and trombones, has won much favourable comment since its inception over the BBC network. The recordings to be heard from 2YA are "Valse Triste" by Sibelius and the inevitable "curtain-raiser," well loved by variety artists, Rachmaninoff's "Prelude in C Sharp Minor."

"Four Kings"

WELL-LIKED session on the air at the present time is the combination performing under the catchy title "The Four Kings of Rhythm." These clever musicians put over their "act" on two pianos, drums and a string bass, specialising in all kinds of rhythmic popular tunes. All the latest

"hits" are brought to the microphone, together with "novelty" piano selections, old favourites of swing, and classical music played in dance rhythm and tempo.

Originally beginning their broadcasts from Wellington's radio rendezvous, Station 2YD, the feature has proved so popular that the NBS decided upon a simultaneous broadcast from 2YA to



HAMILTON DICKSON.

... His String Orchestra will be heard from 2YA on March 30.

enable listeners all through New Zealand to enjoy the work. And so each Thursday at 8 p.m. finds the Four Kings of Rhythm on the air per medium of 2YA and 2YD. The leader of this regal quartet, one of the staff of the NBS, selects and arranges the programmes, supervises rehearsals, writes the announcer's script, fills the seat at one of the pianos and is responsible for the presentation of the material.

Masterpieces

ALWAYS the treat of the week from 4YA, next broadcast of "Masterpieces of Music" will be handled by Dr. T. Vernon Griffiths. Dr. Griffiths will include in his session Concerto in E Flat Major for two pianos by Mozart, and "Shepherd Fennel's Dance," composed by Balfour Gardiner.

New Serial

THE serial, "The Wandering of the West Wind," of which 19 episodes have been presented from 3YA, is now concluded and, for the next five Tuesdays, listeners will hear "The Life of the Empress Josephine."

Quintet

LAST Wednesday night 4YA broadcast music by Ted Andrews's Novelty Quintet. These small groups are generally to be classified under the usual three headings, good, bad, or indifferent, with the last winning easily. However, Ted's little band is all that anyone could desire, and most people tune into their broadcasts. "Whistling Mose" and "Frog Puddles" were two interesting items contained in their last group of six numbers. The members of the quintet are well known in Dunedin, for apart from Ted, who handles the effects and plays the xylophone, there are Muriel Caddie, piano

accordion; Sir George, saxophone and clarinet; Ivan Booth, trumpet; and Lew Andrews, piano. In the days when orchestras meant something to picture theatres, Ted's work on effects and as a soloist on the xylophone earned him much applause in the best orchestras conducted by Mr. Arthur Neate and Mr. De Rose.

Europe

MR. L. K. MUNRO deserved a pat on the back for the way in which he conducted his "World Affairs" session from 1YA last week. This lecturer gave a masterly unravelling of the handles the effects and plays the xylo-sequent on the Nazi coup in Austria. He marshalled his facts, interpreted and presented them in a way, and so well, that even the plain man could understand and appreciate the causes and the repercussions of the latest, sensational event in world history. This "hot" news Mr. Munro condensed admirably and gave a lucid, graphic account of the new situation.

Film Talk

"PEEP INTO FILMLAND" session of 12M has been given new lease of life by the teaming of Billie and Rex. Billie was a member of the original trio, Positive and Negative, and Billie, who started early last year, although she was even then no stranger to 12M listeners. Then Baldo replaced Positive and Negative, giving way to Rex this year. Billie and Rex, both of whom possess deep-pitched voices, find their listeners—can they be termed "fans"?—like an arrangement of approximately one-third dialogue to two-thirds music. They play hits from latest or forthcoming films, and revivals of popular pictures of the past. Star stories, film plots and cross-banter come in for their share on the session, which is from 8 o'clock to 9, Wednesday nights.

PROBLEM

HE HAD HIS SCRIPT

PROBLEMS of the National Broadcasting Service that the public is not aware of!

One morning last week a woman 'phoned 1YA. "What time is high tide this morning?" she asked.

The lady who answered at the 1YA end consulted the morning paper and replied, "High water at 10.15 a.m."

"Thanks," said the one at the other end. "Does that mean I can get a swim at Point Chevalier at 1 o'clock?"

And here is another instance. It also happened last week. A man entered the office and, approaching one of the staff, said: "I want to go on the air in a 20-minute talk."

Asked upon what subject he wished to speak, the visitor replied, "The cause of cancer." "I've been in conversation with the Almighty and He told me what the cause of cancer is," he added.

"Well, what is it?" asked the somewhat surprised official.

"It is caused by the loss of virility," was the rejoinder.

Thinking that he would put the caller off once and for all by telling him that one had to produce the script of a talk, the officer received a further

Reviewing Estates.

WHATEVER may be the nature of the estates that come under the administration of the Public Trust Office, the interests of the persons concerned are conserved by an efficient system of inspection which ensures practically a continuous audit of the administration work.

The Public Trustee

shock when the man produced the full script from his pocket. This was received. The next day a letter was sent (together with the script) telling the poor chap that unfortunately such a talk could not be presented.

Apple Sauce!

AFTER he had done some announcing about the virtues of apples and pears as part of a well-balanced diet the other day, Jack Maybury, of 3ZB, found himself the recipient of dozens of bags of fruit. Just by way of an exclamation of public thanks, he took a large bite from a luscious apple, in front of the microphone. That peculiar noise—reminiscent of the mastication of celery at a party—came through very clearly.

1ZM Service

STATION 1ZM is still serving the public faithfully and well. Its musical programmes in particular are well chosen and presented and entertain a big audience of listeners. The several personality features continue to exert a strong pull for the station among its admirers. The director and programme-organiser, Mr. W. W. Rodgers, whose "Cavalcades" are an outstanding feature, is to present another on Sunday, March 27, at 8.45, preceded by a recorded version of "Merry England" at 8 p.m. If the letters received are any guide, Monday evening's Hawaiian swing sessions are listened to all over the Dominion.

The "Tummy Club"

LISTENERS to 1ZB acclaimed Jack Davey for his bright sessions in the morning and evening last week. His "Tummy Club" from the station every morning between 6.30 and 7, was really a riot—so successful in fact that he



compelled three of 1ZB's executives to rise from their beds and carry out the exercises which he directed in the studio. Nothing better has been put over from 1ZB. Listeners were sorry when he had to say au revoir at the end of last week.

Solomon II

THE wisdom of the ages and the brainwaves of the sages were the fruit of Jack Davey's nutty 8.30 p.m. sessions, "Solomon the Second," from 1ZB last week. Solomon, the all-wise, has an illustrious "successor." For nearly three years the second Solomon has reigned over a quarter of a million breakfast tables in Sydney, giving unwanted advice to thousands. A front-ranker in repartee and known as the "biggest nit-wit in Australia," Solomon II is the undisputed ruler of radio-comedy. No session that Jack Davey could bring to New Zealand listeners would have a greater appeal than this, the masterpiece of a master of comedy. Jack, who was on exchange for Otene Paora, of 1ZB, arrived at Wellington last Sunday by air, and after three days at 2ZB he flew north

Elgar's "Nursery" Suite

MUSIC ABOUT CHILDREN FOR GROWN-UPS

SIR EDWARD ELGAR more than once showed a sympathetic interest in little people in his "Nursery" Suite, in the two "Wand of Youth" Suites and in his real enthusiasm for children's choral work in his native city of Worcester. It needs no great gift of prophecy to foresee the warm affection in which the "Nursery Suite" is certain to be held by those who realise the greatness of his achievements in almost all musical fields. The chief characteristic of the work is a charming wistfulness, rather remarkable in this jazz-ridden age, but all the more welcome on that account. In a word it is restful music. This applies to the three more lively movements as well as the four pensive ones. It is obvious that the "Nursery Suite" is not so much music for children as music for grown-ups about children. The suite, of course, is really a tone poem in sections, based upon child-life episodes, but child-life idealised by the musical imagination of a great composer. The work was dedicated to H.M. Queen Elizabeth, when she was Duchess of York, and the Princesses Elizabeth and Margaret Rose. The Queen's interest in music is genuine and real, and this interest was evidenced by her presence at the studios when the work was recorded under the direction of the composer. Another distinguished visitor present was Mr. George Bernard Shaw. Many years have passed since any young people of our Royal House had so great a Master of the King's Musick to write

for them; nor has it often happened in our history, that little people, quite so universally beloved, inspired a great master.

The suite, although scored for a full modern orchestra, is all laid out with that clear, straightforward simplicity which Sir Edward could turn to such purpose, and none of the movements calls for much in the way of detailed explanation. There are eight numbers. No. 1, "Aubade" (Awake), in its first section flows with a gentle lilt, and in the second section there is a quotation from a hymn tune, "Hear Thy Children, Gentle Jesus," that was written by the composer in his youth. No. 2, "The Serious Doll," is as economically written and as spare of notes as the music of the modern French school at its best. The chief melody, wistful yet tinged with humour, is given to the flute, and is supported by a delicate string accompaniment. No. 3, "Busy-ness," is a brilliant piece of orchestral virtuosity, and the title fits the music perfectly. No. 4, "The Sad Doll," has the character of a slow waltz, and contains some lovely string writing. No. 5, "The Wagon Passes," is imbued with the phantasy and mystery associated with the nursery tale told at dusk. No. 6, "The Merry Doll," moves along briskly and suggests the activities of Punch. For sonority and poetic feeling No. 7, "Dreaming," takes first place in the suite. Its mood of sadness and regret leads without a break into No. 8, "Envoy," which rounds off the whole work. Elgar's "Nursery Suite" will be heard from 3YA on Wednesday, March 30, played by the London Symphony Orchestra, under the baton of the composer.

again on Wednesday (March 23) to join the Awatea, of which his father is the master, on the return to Sydney.

The Big Tent

ALWAYS awake for some novelty to please and entertain children, Neddo and Thea, of 1ZB, conducted Monday's children's session from beneath the big tent of Wirth's Circus, on the Old Dock Site. The microphone was taken round to each of the numerous cages in the menagerie, Neddo and Thea and the menagerie man explaining about the animals to the juvenile listeners.

Healthy

I IMAGINE that there are very few societies in New Zealand and even in England which are in such a healthy position," remarked Dr. J. C. Bradshaw, president, at the annual meeting of the Laurian Club, Christchurch, the other night. A credit balance of £32 was disclosed—not bad for an amateur musical combination in the Dominion. This club was founded by Mr. Harold Beck, formerly conductor of 3YA Orchestra, and now doing well in Australia. Mr. Victor C. Peters took over the conductorship from Mr. Beck and will conduct again when he returns from London. The first con-

cert of the new season will be on April 30.

Whirligig

"TIME flies you cannot they fly too quickly"—punctuate that if you can, but then listen in, if time permits, to the "Whirligig of Time" series of talks which has been launched by 3YA. Speakers in this vast field, which includes subjects from botany to music, have been chosen for their ingenuity in condensation. And that the selections have been wisely made was shown by at least the first talk by Mr. G. T. J. Wilson, who chatted about "The Place of Personality in History." If succeeding talks are as good as the first, this should be one of the station's best features.

Midday Music

CRITICS have said that all music is good if played sincerely, and they are right. But Dr. J. C. Bradshaw, of Christchurch, a master of the old and best school, adheres strictly to the classics, eschewing anything that deviates in the least from the defined paths. His midday recitals, free to the public, at Canterbury University College, on Wednesdays, have proved themselves an inspiration to those who love the best in instrumental expres-



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GEORGE BETTLE,

Chemist, 769 Colombo St., Christchurch.

sion. It is surprising how many people would rather miss their lunch than a few bars of fine music from the doctor. He is generally supported by another artist—on 'cello, violin or flute.

Seasonable

AWAKE to the demands of the season, 4ZB is providing a topical attraction in its new Saturday evening Easter Brides session. This bright programme was introduced by Bernie McConnell a fortnight ago and will be continued by 4ZB until Easter.

Band Music

DON DONALDSON, announcer at 4ZB, is following in his father's footsteps as regards musical tastes. Mr. Donaldson, senior, has been associated with the St. Kilda Municipal Band for the past 10 years, and now Don has started a quarter-hour session of band music which goes on the air during Sunday morning. Essentially a city of band lovers, Dunedin is sure to welcome the session, "Around the Rotunda." The first performance certainly went with a swing.

Meandering

"MEANDERING MIKE" is an interesting radio character who suddenly made an appearance at 4ZB on Sunday afternoon three weeks ago. He is a restless gentleman with the advantages of "magic carpet" transportation and a flair for striking and colourful description. "Mike" has become a highlight of 4ZB's Sunday afternoon transmissions.

Six Ladies.

THE Orpheus Sextette are heard in traditional numbers on Wednesday, March 23, from 2YA. These six talented ladies, all residents of Wellington, blend their voices in pleasing fashion, and listeners, no doubt, will enjoy their interpretations of "Early One Morning" and "Begone, Dull Care."

"Aunt Daisy."

A PUBLIC farewell will be given to 2ZB's Aunt Daisy at Wellington Town Hall on Friday next at 12 noon. A novel feature programme has been arranged, with one or two humorous interludes, in which the Mayor of Wellington, Mr. T. C. A. Hislop will play a prominent part.

2ZB Cricket.

ASSISTED by one or two national executives of the CBS, 2ZB won its second cricket match of the season last week against an eleven from the training-ship Durham, by 107 runs on the first innings. Best performances for the winners were Whitechurch 62, Lloyd 40, Scrimgeour 27 (not out), Tahiri and Shore each 17, in an innings of 211. The Durham replied with 104, (Herring 41, Sharp 21), Hawken (5 for 33) and Whitechurch (4 for 47) sharing the howling honours. Slick fielding, especially from Crowther, Whitechurch and Penton greatly assisted the winners.

Landed

EXPERT on early history in Central Otago from 4ZB, Lionel Sceats got a surprise the other day. Asked by a listener if he knew where the first

settlers from the John Wycliffe landed in Dunedin, he had to admit he didn't know. So he was shown the spot, neatly marked off with a bronze tablet set in the footpath—and the spot was in Water Street, directly opposite 4ZB. As Lionel remarked, he had probably walked over the place dozens of times and never noticed the tablet.

Personal.

WELCOME resumption of his "Personal Column" is to be made by Pat



PAT LAWLOR.

... *Becoming Personal Again.*

Lawlor from 2ZB on Saturday next at 8.30 p.m.

In French.

IRENE PETTY, young Wellington soprano, specialises in French songs, and a group of these is broadcast by her from 2YA on Thursday, March 24. In order to preserve the correct atmosphere, Miss Petty sings her selections in the native tongue.

For The Scots.

THE Dunedin Highland Pipe Band is not heard over the air frequently enough to satisfy true Scots, and Dunedin is nothing if not Scottish. Their previous broadcast from 4YA was New Year's Eve—it would not have been Hogmanay without the pipers—but that was nearly three months ago. However, the band was heard last Tuesday in selections given as only a pipe band can give them.

Gaiety Sketches.

STATION 2YA will present yet another of its popular programmes on Saturday, March 26. Beginning the evening session, the Masked Masqueraders and Their Jesters present half an hour of clever sketches, songs and jokes. This group of artists, brought together for the purpose by the well-known revue producer, Humphrey Bishop, contains and stars some prominent Australian musical comedy actors and actresses, who remain anonymous. The Masked Masqueraders are a weekly feature from 2YA.

Variety Session

RADIO PLAYERS' concert session heard from 2ZB at 9 p.m. Wednesdays, is rapidly gaining a sizeable block of listeners. Competently handled by Ken Waterhouse, this thirty-minute offering covers a wide field in variety entertainment.

WHITTINGTON

MODERN VERSION

WHEN broadcasting for 2ZR,

Nelson, about four years ago the radio reporter and interviewer for 3ZB, Christchurch, met Mr. E. S. Day, who was then on a walking tour of New Zealand.

After speaking over the microphone, Mr. Day expressed the hope that he would meet the reporter again.

He did, in Christchurch last week, this time after a hiking tour of England and Scotland—a vastly more ambitious project, and one containing a great deal more interest for the wayfarer. The result was a talk which 3ZB listeners found very much to their liking.

Armed with a sheaf of letters of introduction and something appropriate in the way of solid boots and clothing, the 64-year-old hiker met many notable, including the Lord Mayor of London, thus establishing himself as a modern Whittington, although, of course, he did not grace the mayoral chair.

His trip cost him the minute sum of £20. Sometimes he slept in beds which cost him 7d. He had meals which drained his purse for 5d. a time—and very good he found them. In one place a week's board cost him 6/-.

The "Record" might justifiably ask how this sort of thing is done. Mr. Day's reply naturally would be that there are two essentials—keeping fit and possessing a keen love of the open-air life.

Auckland Composer.

SONGS composed by Owen Jensen, official accompanist at 1YA, are to be featured by Miss Joan Moody, who has a quality soprano voice suited to radio, in a recital from the station on Saturday, March 26. The songs are settings of words by Milton and Shelley, and by Edmund Waller, seventeenth century poet. Very effective and enterprising, harmonically, these compositions by Mr. Jensen show a nice perception of the colour of the words.

Touching Wood

STATION 4ZB control operators are said to spend most of their spare time touching wood since one of them boasted that the station had 900 hours of uninterrupted programme to its credit.

Popular "Toots"

DIRECTOR of station 4ZD, Mr. D. G. ("Toots") Mitchell, knows radio from a crystal to the biggest transmitter, and he lives in an atmosphere of Morse keys and kilocycles. He's the "proud papa" of a happy bunch of radio enthusiasts, and it's a quiet night when he has not at least three visitors listening to his tales of

past experiences. The boys at 4ZD think the world of "Toots," and give him unswerving loyalty. He welcomes any suggestion that will make the programmes of his beloved station better and more acceptable to the public. This encouragement has spurred the 4ZD staff to greater efforts, and the influence of "Toots" is felt in every feature created and broadcast from the pioneering broadcasting station in New Zealand.

History Lives

NOTHING is more popular with listeners to 1YA at present than the "Coronets of England" series of recorded plays which are being broadcast once weekly. Rich in dramatic form, dialogue and effects, "Coronets" successfully makes a vital period of British history live again.

Maori Welcome

GENERALLY acknowledged by listeners as one of the best Maori concerts ever to be broadcast in New Zealand, was the performance of the concert party of the Arawa Tribe, of Rotorua, in the Auckland Town Hall recently in according an old-time welcome to his Excellency the Apostolic Delegate, Archbishop Panico, and other dignitaries of the Catholic Church present in Auckland for the Catholic centenary celebrations. The sweet singing and the striking and pleasing rhythm of the many poi dances was delightful. Assisting the quality Maori performers were Ana Hato and Deane Waretini, who sang solos and duets. Ever since it broadcast this concert on relay, 1YA has been receiving hundreds of letters and messages of appreciation from listeners all over the Dominion.

Sheridan Play

WELL known for her dramatic work in Christchurch, and greatly assisted by overseas experience, Miss Marjorie Bassett is always assured of a large listening public when she handles a production in the 3YA studios. Her company's presentation of Sheridan's "The Rivals" recently was one of the high-lights of the programmes. Incidental music was played by a trio—violin, flute and harp.

Talks Are Popular.

MISS C. HENDERSON is heard in the "How it Began" series, dealing with the "Women's Movement," on March 22 from 3YA. Motorists in Canterbury look forward to the visit of Sir Stenson Cooke, secretary of the Automobile Association of England. He gives a talk on March 24 at 7.35 p.m., broadcasting a message to the car drivers of the Dominion.

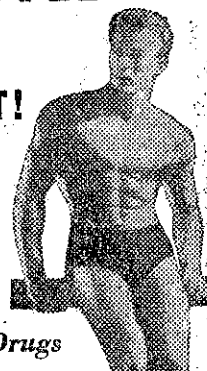
Tenor's Return.

ALTHOUGH now in Taranaki, Mr. J. E. Davies is still remembered in the South Island for his tenor singing, and is always sure of a good number of listeners when on the air. He is heard from 3YA at 9.20 p.m. on March 21. The same evening Miss Gladys Vincent (violinist), and Mr. Francis Bate (cellist), with Mr. Ernest Jenner (pianist), give a recital of Schumann's Trio in F Major, Op. 80. Outside the concert world Miss Vincent is Mrs. Bate, and joins most artistically with her husband in string work.

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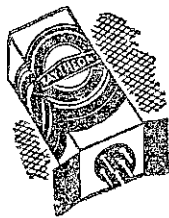
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Every Little Helps.

THE Hon. J. G. Coates (discussing the Sharemilkers Bill) 3.45 p.m. 2YA, March 14: "I live among farmers, —some of them milk themselves."

Not To-night, No, Never.

ANNOUNCER 2ZH, 12.25 p.m., March 17: "To-night being silent night there will be no transmission from this station to-night."

The Female of the Species.

ANNOUNCER, 1YA, 3 p.m., March 6 (describing procession): "And now here come the girl guides and their cubs."

Bottled Enthusiasm.

AUNT DAISY, 9.20, March 16: "Go to —'s for Bags. They are specialists. They put all their energy into bags."

Will Swallow Anything.

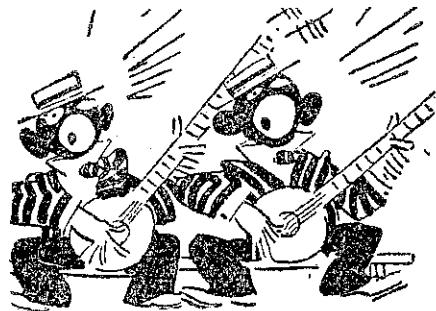
AUNT DAISY, 9.5 a.m., March 9: "All these postal notes have to go through our auditor."

Hear, hear!

ANNOUNCER, 2YC, 9.4 p.m., March 8: "There will be a special educational session for infant classes, Parliament will be broadcast."

White Measles?

ANNOUNCER, 4ZB, 3.50 p.m., March 13: "Before us we see ebony faces,



here and there dotted with white."

Oh, You Women!

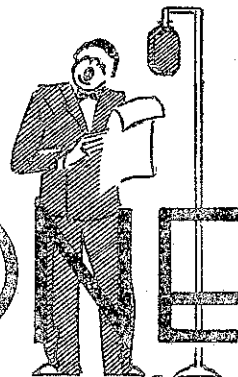
ANNOUNCER, 3ZB, 6.20 p.m. March 11: "At —'s there's a hat to suit every pocket!"

So Would You.

ANNOUNCER, 2ZB, March 20, 6.15 p.m.: "When the lion becomes a mother, he becomes savage."

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Your Side of the MICROPHONE



ON two occasions the tirades of Klondike Kate (well named) have figured prominently on your page. I quite realise that your policy is to cater for those people who must either "explode or bust," but I object to Klondike Kate for this reason. Her criticism is entirely destructive. She does not attempt to offer an idea or suggestion which would in any way improve existing radio programmes. Her one ambition in life seems to be to wreck what others are building. I remember that she did advocate a session for helpless fathers, but I took it, at the time, to be a good example of satire. It is caustic, bitter-tongued women like poor Kate who make men helpless. If they are taken too seri-

This week's prize-winners are "Junette," Wellington (7/6); "Juliana," Auckland (5/-); "Buffalo Bill," Auckland, "J.M.G.," Southland, "J.L.," Christchurch, and "Impatient," Dunedin (2/6 each). Address entries (not more than 150 words each), to "SAFETY VALVE," P.O. Box 1680, Wellington. Prize-money will be forwarded at the end of each month.

like June Barsom. So why not have a competition to find New Zealand's child pianist?

I am sure there would be no lack of competitors, as there are hundreds of children in New Zealand learning music who would enter.—"Impatient," Dunedin.

Evil Be . . .

I WONDER if "Savali" "Radio Record," March 18), is serious in his suggestion for a "Low Story Session."

While I do not belong to the "blue-stocking" class (I hope)—whom I can imagine fainting with horror at the very idea—I nevertheless hope that this idea remains in the brain that invented it. There is, to me, something unhealthy about the idea of sitting beside your radio, ears pricked up, waiting for your "low" story.

A really funny risque story justifies its "smuttiness" by its humour, but let us remember that there are listeners who have no sense of humour.

SPOOKY!

A Hair-Raising Suggestion

IF everyone is not completely fed-up with "wild requests" and suggestions for brighter programmes, may I add my inspiration to the list—a Ghost Session. I suggest this take the form of a really hair-raising ghost story, timed to end dramatically on the stroke of midnight, with the twelve o'clock chimes as a background to the announcer's "Good-night, everybody! Sweet dreams!" A little intense music beforehand would create atmosphere.

The idea is full of exciting possibilities! Think of the kick a weary radio announcer would get out of it, after a long day at the mike, being pleasant. Think how he would relish the thought of being the only person to have a sound, untroubled sleep. Or do radio announcers sleep? Think of the kick the boyfriend would get as the girl-friend clutched tighter as they said "Good-night"! Imagine the thrill she'd get making him think she was really afraid of a ghost!

The idea is a wow! How about it, Commercialists?

—"Junette" (Wellington).

ously they may have the same effect on radio announcers. So, beware!—**Buffalo Bill, Auckland.**

"Holiday Geography"

THERE are many people who never travel simply because they do not know where to go. Think of the loss their "staying at home" means to the Railways Department. The Government might use its own broadcasting stations to produce revenue, if a series of talks were given advertising "New Zealand's holiday resorts."

A clear description of the place should be given, with special reference to its natural beauties, accommodation for tourists, suitability for various sports and amusements, historical interest if any, location, distance by road and by rail from the nearest city. These are only a few of the many facts which would be welcome and valuable to the average ignorant tourist. I suggest that two or three resorts could be dealt with in one talk, and that the field of discussion could be extended to overseas holiday resorts.—"J.M.G.," Southland.

Praise Wanted

I AM an enthusiastic reader of the "Radio Record," particularly "Your Side of the Microphone," but I am disappointed to see that the majority of the letters printed are "suggestions."

It is a great pity that listeners don't find a side of the programmes other than the side where they can find fault. If all the "suggestions" for different talks, etc., were recognised we should have to ask Old Man Time to extend his 24-hour day by 10 hours or so. All you sports—what about praising the announcers and the programmes for a change? For instance, the wonderful voice of Bob Spiers, of 3ZB, is a source of cheer and comfort to hundreds of listeners during 3ZB's Sunday hospital session. And the ingenuity of the announcers—are they ever stuck for anything to say? I bet you would be, all you others!—"J.L.," Christchurch.

Piano Prodigy

THERE has been a "Deanna Durbin" competition for children who can sing well, but there are many others who learn music and long for a chance

WANTS TO KNOW

The Kind of Girls Men Like

DEAR Microphone,—I'm sweet and twenty but I've never been kissed. Nor do I know the reason why. The questions which haunt me are:—Do gentlemen prefer blondes? Do gentlemen marry brunettes? What is it about a girl who men most admire? Do they like us soft and clinging, helpless and beautiful, or do they like us silent and strong, steadfast and honest? I can be all of these things, but my problem is **what** to be, and when, and for whom.

Give us a flappers' session.

You cater for every section of the community. Do not forget us. Give us the views on this most important subject of such great men as Gary Cooper, Lofty Blomfield, and—I suggest it in all respect—Mr. Savage.

—"Juliana" (Auckland).

No, "Savali," a really smart story does not need to be broadcast. It spreads like wildfire, possibly never contaminating the ear of the unsophisticated. Besides, the sophisticated among us will, almost certainly have already heard the thing, and what is more wearying than a "twice-baked" joke?—"J.O.," Wellington.

MUSIC OF THE WEEK

*There is no art without life,
There is no life without growth,
There is no growth without change,
There is no change without contro-
versy.—Frank Rutter.*

THIS is a new column in which the critic makes no apology for outspoken comment on radio programmes in New Zealand and overseas.

Most artists like kind things said about them, and I earnestly hope that my remarks will satisfy the majority. However, whatever criticism is offered it will be sincere, without prejudice and made always with a constructive object in view—the object of helping to raise the standard of broadcast performances in New Zealand. With that there goes an earnest desire to help New Zealand artists.

ON Tuesday of last week I listened to a performance by the Berlin State Opera Orchestra of Franz Schreker's interesting work "The Birthday of the Infanta."

Little is known of Schreker in this country. He died four years ago, but one recalls that after studying at the Vienna Conservatoire he founded the Vienna Philharmonic Choir. There is, generally speaking, real colour in Schreker's music. The pantomime music presented last week was written about 26 years ago—but even now has the noticeable ring of impressionism in it. Its performance was good since the composer conducted, but the actual recordings we heard were not a very good test of the value of the work. Technically they were poor stuff.

ON the same programme Mrs. Wilfred Andrews presented some interesting songs from 2YA. I had not heard the "Spirit's Song" by Haydn for some considerable time. Mrs. Andrews's voice lacked perhaps, a little in freshness, but the treatment was sound.

EARLIER in the week we had the Macdowell "Keltic" sonata, played by Jocelyn Walker. For dignity, breadth of style and irresistible emotion the four Macdowell piano sonatas are comparable with any written since the time of Beethoven.

The "Keltic"—the other names are "Tragic," "Norse," and "Eroica"—was the composer's favourite. Macdowell's Celtic relationship provides suitable reason why he had gone to the legends comprised in the famous cycle of the Red Branch for inspiration for this work.

The "Keltic" is programme music, and Miss Walker's performance was technically satisfactory. In the last movement, toward the close, the transcription of Cuchulain's death lacked a little in dignity, but I thoroughly enjoyed the performance as a whole. This young Wellingtonian should do well in the future. Her pedalling was particularly good.



MRS. WILFRED ANDREWS.
The treatment was sound.

I WAS in Christchurch last week and heard a local studio orchestra playing some flippant pieces. The orchestra played late in the evening, and, after hearing a recording by the Queen's Hall Orchestra earlier, it surprised me to find myself thoroughly enjoying the Quilter number. It was a pity, though, that the standard of this performance was not retained. Lately I have noticed untunefulness in this team and there is no excuse to offer for this fault. Intonation is the most important factor

in any musical presentation and without perfect intonation the quality must suffer.

WHILE on the topic of orchestras the Auckland studio players performed most creditably the Mozart A Major piano concerto with Mrs Hester Stansfield Prior last week.

Even if the tempos were not quite consistent with the traditional Mozart, so much depends on the national character in music that it is useless to play eighteenth century compositions in an impressionistic manner.

MOZART was a wonder as a child and had not so many facts been brought to light confirming the authenticity of his amazing genius his life could quite easily become legendary. Had he accomplished nothing else but perform that amazing feat of writing the whole of Allegri's "Miserere" from memory after hearing it only once—he would still be claimed a genius. Mozart composed assiduously. Over 600 works came from his pen, with symphonies, operas, masses, songs, piano concertos and chamber music playing the most important part. I notice that 2FC, Sydney, is to present some Mozart on Wednesday, March 23, at 11.45 p.m., N.Z. summer time. That's late for us, but as a soprano, violinist and pianist are involved in the programme it might be worth waiting up for.

AT 2YA last week Julie Werry, a Wanganui soprano, was heard to advantage with some violoncello obbligatos. The songs were of the ordinary popular ballad type and call for little comment, but I definitely liked the ensemble. More vocal items supported with a little instrumental colouring would be welcome on any programme. Last week's presentation was like a liqueur after dinner—digestively satisfying.

I read that Miss Werry left for Australia on the Wanganella to study—her third trip with the same object. It is good to see the New Zealand artists so ambitious.

THE "Radio Record" schedules songs by Owen Jensen, the Auckland studio pianist for Saturday next from the northern main national station. When in Australia I heard that Mr. Jensen writes occasional pieces for broadcast purposes and I shall most certainly try to hear these songs. Joan Moody is to be the vocalist.

BY "SCHERZO"

Film Record—by Gordon Morrison

NAPOLEON'S STAR



Garbo Does Not Flinch The Thunder of The Emperor

Scenes from M-G-M's triumphant picture, "Marie Walewska," co-starring Charles Boyer as the Little Corporal and Greta Garbo as his Polish mistress.



THERE is a littleness in man which must have its ghoulish chuckle when great things and great people tumble down to earth. Myself not least, we all take, at some moments, our inward consolation for failures from the thought that sooner or later, death or the fates will bring beggars and kings alike to the dull level of all mortality.

Was it a trace of this human weakness that made a first-rate sensation in America out of Greta Garbo's latest M-G-M picture, "Marie Walewska"—or "Conquest" as it was called at its first release? For in that film many critics discerned at last a halt in the Garbo's steady dominance. She was out-starred, they said, and over-shadowed. Mournful-eyed Charles Boyer, for the first time in history, had stolen her picture. She was merely his leading lady.

The controversy travelled with the film round the world, so that when I went to the New Zealand preview in Wellington the other day I was, if not expecting, at least prepared for, the worst.

Not By Chance

I NEED not have feared. "Marie Walewska" is emphatically not a Garbo defeat. Even though it must stand as Boyer's triumph, it is equally the splendid tribute to an actress who is great enough—in every sense—to allow herself to be dwarfed. No one but Garbo, I believe, after long years of unchallenged solo-starring, would have had either the generosity or the artistic intelligence so consistently to subdue herself to the demands of a picture as a whole.

It could, of course, have been just chance or a strong director's will. On the other hand, Garbo herself suggested the love story of the Polish Countess Walewska and Napoleon as a film subject to Irving Thalberg just before his death, although she well knew that the part of Napoleon must inevitably be stronger than her own. And when the picture was under way, she proved so easy a working partner that Charles Boyer—before that on the point of leaving Hollywood for ever with an inferiority complex—was desperately anxious to have her opposite him again in "Tovarich." His disappointment when he was given Claudette Colbert

instead nearly wrecked the production of the Warner Bros. comedy.

Ultimate Proof

THESE facts support the evidence of the Walewska film itself. If Garbo is the lesser figure, it is no detraction, but rather the ultimate proof of her genius. I defy anyone to name an actress who could have more subtly and surely drawn the character of the Countess Walewska, within the limits of the script, and at the same time in every word and gesture immeasurably strengthened Boyer's dark portrayal of Napoleon.

Boyer's Napoleon

THE French actor has here the role of a lifetime, and he gives it everything he knows. There are no undertones in his Napoleon—it is harsh and ruthless with the thunder of increasing discords. We are given the French version of this star-doomed corporal—not just a (Ctd, next page).



Spain at the time of the Peninsular War is the setting of M-G-M's new musical, "The Firefly." The three stars, Jeanette Macdonald, Allen Jones and Warren William, appear in this scene.

tyrannical megalomaniac, but a passionate idealist, who started with the dream of union for all Europe and ended by the destroying of his own self. Boyer's hunched, angry little figure crashes across the screen just as Napoleon's armies crashed through Europe. But the tragedy is there from the first.

Soon the realisation comes that war and guns can kill only men, never hatred—and yet he knows no other weapon to achieve his ends.

Gradually the dream of union fades before the lust for power that grows in the Emperor's haunted eyes. He goes on through blood and bitterness.

STOP PRESS

"Zola" Wins Academy Award

JUST as the "Record" goes to press, a cable has been received from Hollywood stating that the Academy of Motion Picture Arts and Sciences has chosen "The Life of Emile Zola," starring Paul Muni, as the most outstanding picture of 1937. This result is as predicted by the "Record" some months ago.

The award to "Zola" is, of course, quite distinct from the awards to Luise Rainer and Spencer Tracy for the best acting performances of 1937 in "The Good Earth" and "Captains Courageous" respectively.

through the wreckage of his own soul, through woman's love and man's loyalty. At the last, when he could yet have had the one thing to bring him peace, he goes to his exile alone.

Poor, beaten, untamed Emperor! You will see a hundred or a thousand films before you shake the memory of that pent, frustrated figure from your mind.

Walewska's Love

AND beside him, around him, is always the quiet presence of Marie Walewska—the Polish girl who wor-

shipped him from afar, who met him and was disillusioned; and then as a woman, came to love him for the troubled soul she saw beneath his turbulent ways. Even when his soul had changed, when he cast her off brutally to make a policy marriage with a Hapsburg he had never seen, when he rewarded her for going to him at Elba by forcing her into his one last intrigue for power—even then Marie Walewska remained unquestionably true to him. In its actual tale of separation and unavailing love, her story too, was tragedy; but in reality it found its whole meaning in sorrow.

At his brusque parting before St. Helena, she thanked him gravely: "You touched me and gave me life. You lifted me up, so that I shall never know this little world again."

You Will Remember . . .

YOU may remember Napoleon for his shaking rages, or his puzzled brooding. Or you may remember him better for a woman's tears when she watches her little man proudly review his soldiers, for the lift and fear in her eyes when he comes to her at Vienna, for that despairing, clear-sighted summary of his life, "If you really loved me, your love would save you now."

I don't know. Only time will tell whether Garbo's or Boyer's performance will live the longer. But I have the feeling that both are indelible.

And this I do know, that this was the most moving film I have seen in years. You may discount as much as you like of a personal enthusiasm, and you may quibble at departures from historical truth which seem to me in this case supremely unimportant. But all the same you should see this picture for its lyric script, for the brilliant unity of Clarence Brown's direction, and, above all, for the screen's most magnificent example of unselfish dual starring.

"Marie Walewska." M.G.M. Directed by Clarence Brown. Starring Greta Garbo, Charles Boyer. First release: April 16, Wellington and Auckland.

Makes Fun Of It.

IN spite of the fact that it contains American football, American college life, and a hard-faced woman who croons in a bass voice, Columbia's "Start Cheering" is, on the whole, a very amusing picture. The reason being that it makes fun of the things that are so wearisome when taken seriously—American football, and American college life, I mean. I'm afraid we were meant to take the crooning seriously, but I'm equally certain I didn't. While it lasted I closed my eyes and wished for death—or cotton-wool.

In "Start Cheering," Hollywood also pulls its own leg a trifle, by providing as hero an idolised film star (Charles Starrett) seeking escape from fame. He longs for the clean, fresh air of the college campus, where men are men and the better ones are football players. His manager does all he can to bring him back in front of hungry cameras, while the professors and coaches and co-eds are equally determined to keep him at college because of the publicity and heart-throbs he can produce. From between this



Barry K. Barnes is the new Sir Percy Blakeney. He appears in Alexander Korda's "The Return of the Scarlet Pimpernel" (to be released this week) and is said to give a performance equal to that of Leslie Howard, the previous Pimpernel.

clash of rival interests, Columbia have squeezed out a trifle of young love, some song 'n dance, and a large amount of ribald, burlesque comedy.

That Schnozzle!

HARDEST worker in the cause of laughter is Jimmy Durante, who pokes his schnozzle into everything as

WILL HE DO IT?**Chaplin May Make
Anti-War Film**

CHARLIE CHAPLIN is being urged to make a great anti-war picture. The "Hollywood Spectator," backed in this matter by numbers of American peace organisations, has been running a big campaign to persuade Chaplin.

So far, no response from the comedian himself is reported. There is clearly something in the idea that war hysteria might be guyed devastatingly in a film that had the familiar screen Chaplin in the central part.

the half-witted assistant of the film star's manager.

It is some time since Durante's nose has graced a picture, and I found him and it as refreshing as ever. Particularly his two-way telephone conversation with himself, and his efforts to read a railway time-table.

Walter Connolly's splutters of protest are always a joy to hear. As the film star's manager in "Start Cheering" he has plenty to splutter about.

"Start Cheering." Columbia. Directed by Albert S. Rogell, starring Jimmy Durante, Walter Connolly. Release date indefinite.

To Play Louis XVI

CHARLES LAUGHTON, George Sanders and Peter Lorre were at various times suggested for the part of Louis XVI in Norma Shearer's "Marie Antoinette." Each suggestion in turn fell through.

The question of building up boots to make Peter Lorre attain the requisite height was again being discussed, when M-G-M. found their man.

He is a young English actor of whom you have probably never heard. His name is Robert Morley.

It sounds like the best break an unknown English actor has ever had in Hollywood.

There is a chance that Norma Shearer's other leading man in "Marie Antoinette" will also be unknown to film-goers.

Vincent Price, at present touring opposite Helen Hayes in "Victoria Regina," is being sought for the part of Axel Fersen, the Queen's lover.

Theatre Prices in U.S.A.

THE long anticipated advance in motion picture theatre admission prices throughout the United States will be inaugurated with the nationwide, first-run engagements of Samuel Goldwyn's "The Adventures of Marco Polo," in which Gary Cooper plays the title role. As the film is to be exhibited simultaneously in key cities, the industry will benefit by having the increase effected at one sweep.

Commenting on the situation that is likely to follow a general advance in theatre admissions in America, Samuel Goldwyn stated: "The standards of the industry would improve to such an extent that Grade B pictures would

disappear from production schedules and double features would be eliminated."

Bon Voyage

LEAVING on the Awatea on March 29 for a combined holiday and business visit to Great Britain is J. B. Smythe, well-known and well-liked figure in New Zealand's film world. At present he holds an executive position in New Zealand Theatres' head office in Wellington.

Johnny Smythe has been actively engaged in the film business since leaving college, and was one of the first to join M-G-M. when that company opened offices in Wellington. - After several years with M-G-M. he went

**JOHNNY SMYTHE.**

... For business and pleasure.

to Celebrity Pictures, which at that time released Pathe and Radio pictures. When Radio Pictures became RKO Radio and absorbed the old Pathe company, he moved with the new organisation into their present offices. After five years with RKO as booker, he joined the J.C. Williamson Picture Corporation in a similar capacity. In 1936 he went to Timaru to manage the Regent Theatre there, but in June,

1937, returned to Wellington to take up his present position with New Zealand Theatres. And now he intends to add to his knowledge and experience with a six months' trip which will give him an opportunity to visit studios and theatres in Australia and Great Britain.

Donat For "Citadel"

LATEST advice from M-G-M is that Robert Donat has been signed up to make four pictures in England for that company at a cost of 300,000 dollars each.

The first will be Dr. A. J. Cronin's story, "The Citadel." Clark Gable, Ronald Colman and Franchot Tone were previously named as possibilities for this role, along with Donat.

Gracie A Star

PARAMOUNT has commissioned S. S. Van Dine, master of mystery fiction, to write an original starring vehicle for George Burns and Gracie Allen under the title "The Gracie Allen Murder Mystery." Van Dine will do all of his writing in the East. Lewis B. Gensler will produce the picture. Gensler has also made known that he plans prominently to feature John Barrymore in the big comedy production.

Which For Which?

THREE male stars are wanted for the film which Warners have announced they will make about the tragic history of Maximilian and Carlotta of Mexico. The three whom the studio hope to secure are Paul Muni, Edward G. Robinson and Fredric March. The roles to be filled are those of Maximilian himself, the Emperor Franz Josef's brother who renounced his Austrian rights to sit on the uneasy throne of Mexico; Napoleon III, who put him on it to fulfil his dreams of a Catholic Latin Empire; and Juarez, the Mexican-Indian patriot who drove him off.

The question is, which star shall play which? However the question is answered it will be a highly sensational cast.

But Kay Francis, who first thought



Sonja Henie's new 20th Century-Fox picture is called "Happy Landing," and she has Don Ameche as her leading man. The film, from which the above scene is taken, is due for release Easter.

ASK PEOPLE WHO HAVE CHANGED



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up the idea of making a picture on this subject, has now been left out; and Helen Menken (formerly Mrs. Humphrey Bogart and a famous figure on the American stage) has been "practically persuaded" to play the role of the Empress Carlotta.

Hudson's Bay

Cecil B. de Mille is going to film an historic drama of the Hudson's Bay Company for Paramount.

De Mille intends to film the major part of the picture in Northern Canada, working in the places which were the scenes of the many exciting and dramatic events that resulted in the development of the great fur industry. He plans to lead more than one thousand Hollywood players and workers into remote parts of Canada for camera work which will take at least two months to perform in an effort to bring the story of the Hudson's Bay Company to the screen in the elaborate and

SAFE FOR A YEAR

Fate of Hollywood Child Stars

CHILD stars of Hollywood are safe for another year. Legislation to forbid the employment of children under 16 years of age in any industry has been postponed and one of the biggest panics in Hollywood is allayed for the time being.

The film capital is immensely relieved, and hopes the legislation is pigeonholed for good.

An amendment was introduced excluding child actors and actresses but demanding that studios get specific permission to employ children every time a film needing a child under 16 was begun.

Hollywood saw the careers of stars potentially worth literally millions being cut short. Shirley Temple, Deanna Durbin, Jane Withers, Sybil Jason, Freddie Bartholomew, Ronald Sinclair, the children of Our Gang, and many others were threatened.

authentic manner characteristic of his productions. Jeanie MacPherson, historical research expert on the De Mille production, has been working for several months gathering data on which the story will be based.

Missing Tooth

SHOOTING of "There Goes the Groom" was held up at RKO Radio recently while the entire company combed the set for a missing tooth.

Six-year-old Patsy Lee Parsons has lost one of her front teeth, and wears a tiny plate which supports an artificial molar. All was in readiness for a scene when director Joseph Santly stopped proceedings.

"Where's your bridge-work, Patsy?" he asked.

Patsy couldn't find it. She'd mislaid it between scenes, and it required several minutes of thorough searching before Burgess Meredith found the missing plate resting among the strings of a grand piano!

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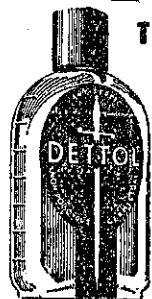
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The BOOK RECORD

HIS "ONE MAN" CARAVAN

Adventurous Round World Tour On Motor Cycle

IN the last few years books of biography and travel have enjoyed a remarkable vogue, and, in a field that suddenly became highly-competitive, the standard of the travel-writer was forced to improvement. But, even against those incomparables, Farson and Curle, I doubt that the lover of book-adventuring will find many faults with Robert E. Fulton's "One Man Caravan."

Fulton was, at the time of his adventure, a 23-year-old American student already widely travelled and familiar with the cities of Western Europe. One night at a London dinner-party, when the wine was flowing freely, someone asked him: "What are you going to do now, Mr. Fulton?" He replied: "I'm going round the world on a motor-bike."

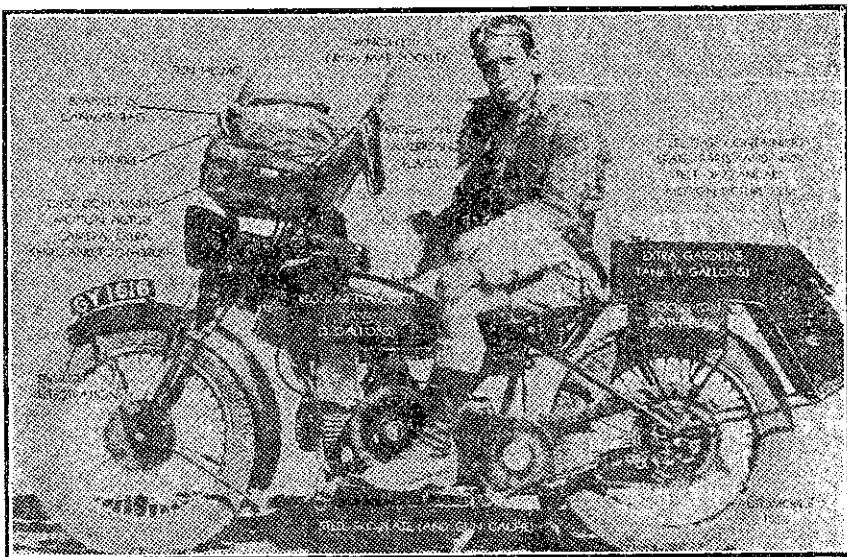
He made that statement as a harmless piece of braggadocio—with not the faintest intention in the world of supporting it. But, before he had time even to think, a representative of the Douglas Motor Cycle Company present at the dinner promised to provide him with a specially-fitted cycle!

A day or two later he was invited to the factory to select the machine. By now, not daring to explain that his joke was a joke, he decided to go through with it. Thus began one of those adventures about which nearly every young man of imagination dreams.

Defied The Desert

YOUNG Fulton travelled at leisure through France, Germany, Austria and the Balkans . . . through modern Turkey and across the Bosphorus into Asia Minor. There he defied the deserts of Syria and Palestine, wandered through the bazaars of Bagdad, and down to the mouth of the Twin Rivers. The rains of winter turned him back from Persia, so he took ship to India, cycled over the burning plains of Bengal, gate-crashed the North-West Frontier Province and forbidden Waziristan, tricked permit of entry to travel through the Khyber Pass to Kabul . . . spent long, memorable nights under the stars with the caravans of the world's fiercest people. In the Himalayas, after problematical ski-ing, he nearly froze to death with his guide. In Afghanistan his chief difficulties were caused by people warning him not to go in!

After India, the young traveller might well have been excused from the rest of the contract, but the wine of effort was in his blood. He travelled through Sumatra and Java, back through the Federated Malay States and Siam, through Southern China to



Robert Fulton and his round-the-world motor cycle.

Shanghai, and from there made 2000 miles excursion into the interior.

Not once in all his time among the world's worst reputed peoples did he suffer insult or injury—though, as he himself says with pleasant whimsy, he came to look on the village gaoi as the village hotel.

Such is the tale of the "One Man Caravan."

It is told with a becoming modesty, eagerly, undramatically. It is never anything more than superficial—it does not aim to be. It is the simple, unadorned, unphilosophical tale of adventurous youth seeing the world in the best way possible—as one of the world's citizens. As such I enjoyed it more than I have enjoyed any book of travel in years. And I believe that many thousands of other readers will enjoy it as wholeheartedly as I did.

"One Man Caravan," by Robert E. Fulton (Harrap, London). Our copy from the publishers.

SWEDISH AUTHOR AND HER DIARY

THOSE who have enjoyed the novels of Selma Lagerlof, most popular and perhaps most typical of all Swedish writers, will turn to the latest published book of her youthful diary with rich anticipation. "Marbaca" and "Harvest" were the forerunners of the trilogy and they have taught us what to expect.

"The Diary" has no surprises and no disappointments. Its simplicity of style and dark undercurrent of mysticism have a fascination not easily resisted; and, although the New Zealand reader may not quite understand the workings of a child mind in a far different country from ours, yet the sincerity

of her thoughts and emotions is unquestioned.

The diary tells how the young Selma, precocious in many ways but in others touchingly childish, was sent to her aunt's home at Stockholm to have treatment for her crippling illness, and how she fell in love, from far distance, with a dark-haired student from Upsala. Although the diary is written in the usual form, its incidents have a strong unity of theme that is more characteristic of the novel.

This is not a book for readers unacquainted with Miss Lagerlof's work. But those who have already learnt to admire her will welcome it as a delightful and revealing literary adventure.

Velma Swanston Howard is again the translator—in fact that is recommendation of itself.

"The Diary of Selma Lagerlof," by Herself. (T. Werner Laurie Ltd., London). Our copy from the publishers.

SMAD'S SUCCESSOR

THE academic little monthly publication of Victoria University College, "Smad," has been replaced this year with a more ambitious new sheet, "Salient." It aims at showing that the student body is politically minded, active, and a force not to be forgotten. Whether it will succeed for the gods to judge. The first issue at any rate, is provocative, and I promise. If its judgments are called they are at least downright. And these days when the young are occasionally right, it might well happen that intelligent people (even outside the college) could profitably spend threepence now and then to keep touch with student thought.

—Review by O.M.A.
"Salient," published regularly by the Victoria University College students.

Mainly about Food

BY "CHEF"

IN response to my SOS in the issue of March 4 for preserving apples with sulphur, a Takapuna sister home-cook has been good enough to send me information. Take a good butter-box and put two or three thick layers of newspaper on the bottom and right round the inside of the box to exclude air. Then put the screw-top of a large

and found quite satisfactory by pasting paper over the top as for jam. During the 20 hours you can go on peeling more apples to fill up the box again as it is emptied.

Have any of my sister home-cooks a good recipe for orange chutney? Kludly let me have it if you have. The prize this week has gone to Mrs. J. Skeet, 15 Marsden Street, Timaru, for a new recipe for tomato and ginger almond cake. This cake is delicious and keeps moist for weeks, and you'll all agree it is a most seasonal recipe.

Wholemeal Carrot Pudding

TAKE 4 slices wholemeal bread (thinish), $1\frac{1}{2}$ cups milk, $1\frac{1}{2}$ cups finely minced carrots, 1 cup seeded raisins, $\frac{1}{2}$ cup sugar (brown), 1 egg (separated), salt, 2 cups wheatflakes or cornflakes, 1 tablespoon butter. Soak bread in milk. Add carrots, raisins, yolk, salt and flakes. Fold in beaten egg white. Melt butter in dish and pour in the pudding. Bake in moderate oven 35-40 minutes.

Golden Sauce to Serve With It.

Three tablespoons finely-grated carrot, 1 cup brown sugar, 3 tablespoons flour blended with cold water, $1\frac{1}{2}$ cups boiling water, 2 tablespoons orange juice, 2 tablespoons lemon juice, 2 tablespoons butter and salt.—Mrs. M.C. (Mt. Eden).

Cape Gooseberry Conserve

SHELL 3lb. of cape gooseberries and put in pan with $1\frac{1}{2}$ lb. sliced tomatoes and $1\frac{1}{2}$ lb. of sliced tart apples. Cover with 6lb. sugar and stand 1 hour. Now add the juice of 6 lemons, the grated rind of 1 lemon, and boil hard for 15 minutes. Slice 6 large, firm bananas, add to the other ingredients and boil another 5 minutes. Remove from fire and stir well. Bottle while hot. This resembles fruit salad.—Mrs. T. (Wanganui).

Indian Relish

TAKE 6 tomatoes, 4 apples, 2 peaches, 6 small onions, 1 cup sugar, 1 cup vinegar, salt, nutmeg, spices to flavour, $\frac{1}{2}$ lb. lemon peel. Peel tomatoes, peaches, onions and apples. Slice in medium pieces, add rest of ingredients. Boil 2 hours and seal while hot. Delicious.—Mrs. L.G.T. (Hastings).

Old Dover House Chutney

TAKE $1\frac{1}{2}$ lb. blue diamond plums (stoned), $1\frac{1}{2}$ lb. tomatoes, $\frac{1}{2}$ pt. vinegar, 2lb. apples peeled and quartered, $1\frac{1}{2}$ lb. seeded raisins, $\frac{1}{2}$ lb. onions, $\frac{1}{2}$ oz. garlic, $\frac{1}{2}$ lb. preserved ginger, a few chillies, 2oz. salt, $1\frac{1}{2}$ lb. brown sugar, $1\frac{1}{2}$ tablespoons mixed spice.

Method: Boil plums and tomatoes with vinegar until soft; put onions, garlic, ginger and raisins through mincer, add to other ingredients and boil for an hour, stirring frequently to avoid burning. Put chillies in muslin.—Mrs. S.P. (Wellington).

Pear Ginger

PEEL and slice 6lb. firm ripe pears. Sprinkle with $3\frac{1}{2}$ lb. sugar and 1 cup water. Next day bring to boil and add 2 large cups of water or fruit juices. Cook one hour, add one pound chopped ginger, one teaspoon powdered nutmeg, one teaspoon ground ginger. Boil another hour. Seal while hot.—Mrs. L.G.T. (Hastings).

Chocolate Jellies

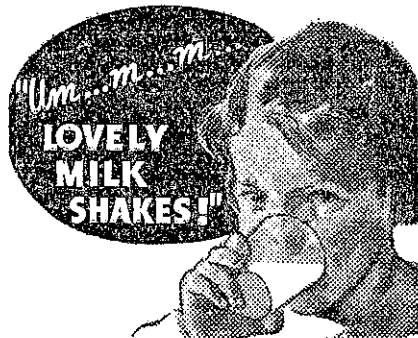
INGREDIENTS: One egg, 1 dessert-spoon of cocoa, $\frac{1}{2}$ pint of milk, 24 gills of hot water, a pint packet of vanilla jelly, little desiccated coconut, 1

HALF GUINEA FOR

Tomato Almond Cake

SKIN and bake enough tomatoes and strain, then drain till you have 1 cup of thick pulp with as little liquid as possible. Cream $\frac{1}{2}$ lb. butter and small cup of sugar to cream, add 2 eggs, 2 small tablespoons golden syrup and then the warm tomato pulp. Beat for fully 5 minutes, add 2 $\frac{1}{2}$ cups of flour, 1 tablespoon cornflour, 2 teaspoons baking powder sieved together. Then add $1\frac{1}{2}$ lb. of mixed fruit, little preserved chopped ginger and finely chopped almonds, $\frac{1}{2}$ teaspoon almond essence, 1 tablespoon of ground almonds. Turn into a greased lined tin and strew top thickly with roughly chopped blanched almonds. If this cake is to be iced, reserve almonds to spread on this, but finer chopped. If darker cake is preferred, add 1 teaspoon of carbonate of soda.—Mrs. J. S. (Timaru).

preserving jar upside down in the middle of the box. Next place a jar tightly on the lid so that it can easily be removed without disturbing the apples later. Peel, core and slice the apples and pile them up round the jar till the box is almost full. Then remove the jar carefully, and into the jar-lid put a tablespoon of live embers and a tablespoon of sulphur on top of them. Cover quickly by first folding over the paper so that it meets at the top; then put a clean tea-towel over, and finally sack and leave for 20 hours. At the end of that time pack the apples into tins. They will be found as white as snow (even if they were discoloured through being cut up over night), will look just like freshly-cut apples, and will keep indefinitely. You will find they will have shrunk in the jars; and so, the lids can be unscrewed and more apples packed in. Jars without lids and large stone jars can be used



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dessertspoon and a half of sugar. Beat egg, mix cocoa and sugar to a paste with a spoonful of the milk, boil the remainder, add cocoa, return to pan and boil for 1 minute, cool slightly and add to egg. Pour into a jug, place in a pan of boiling water and stir till custard coats the back of the spoon. Pour

into a basin and leave till cold. Dissolve jelly in the hot water and leave also till cold but not set. Then stir in gradually the custard. Pour into small wet moulds and leave till set. Turn on to a dish and sprinkle a teaspoon of coconut on each.—Mrs. E.L. (Wai-kino).

Apple Sauce Cookies

TAKE 1 cup sugar, $\frac{1}{2}$ cup butter or good dripping, $\frac{1}{2}$ cups unsweetened apple sauce (peeled apples boiled dry), $\frac{1}{2}$ cup nuts, any kind, 1 cup raisins, $\frac{2}{3}$ cups of flour, 1 teaspoon cinnamon, $\frac{1}{2}$ teaspoon cloves, $\frac{1}{2}$ teaspoon salt, 2 teaspoons bicarbonate soda. Cream butter, add sugar gradually, creaming continually, add apple sauce, chopped nuts and raisins and mix well. Then fold in sifted dry ingredients. Drop in spoonfuls on to oven sheet and bake in moderate oven about (350 deg.) 25 to 30 min.—Mrs. W.R. (Whangarei).

Sweet Corn

CORN is in season. The kiddies love nothing better for dinner than corn on the cob. Serve with plenty of butter. No meat is needed. To cook: Place in pan of boiling water. Water must cover corn. Bring to boil. Add salt and sugar to taste. Move covered pan to side of stove and leave for about 25 minutes. It must keep hot, but not even simmer. Any left over corn is delicious in fritters for breakfast. One cup cooked corn, 3 eggs, 4 tablespoons flour, 6 tablespoons milk, salt and pepper. Mix flour, pepper and salt, add eggs gradually, also milk and corn. Beat well. Fry in butter. Will serve five.—Mrs. S.G. (Rotorua).

Easter Cakes

MIX to a cream 6oz. butter and 4oz. castor sugar. Add 2 eggs well beaten, 6oz. of flour, 2oz. of fine ground rice, and a pinch of baking powder. Sift a little flour over 2oz. of currants, add them and also spice to taste in half a teaspoon. You may use ground cinnamon, ground carraways, ground mace or nutmeg. Knead very well. Roll out thin, stamp into small circles, and bake in a slow oven for 20 minutes. They should not be too thin, and should be a pale golden colour. This is a very old West of England recipe, and the cakes will keep indefinitely.—M.C. (Palmerston North).

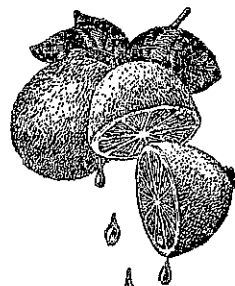
Vegetable Fruit Salad

TAKE $\frac{1}{2}$ cup peas (small ones are best), $\frac{1}{2}$ cup of chopped beans, $\frac{1}{2}$ cup of diced carrot, $\frac{1}{2}$ cup finely-cut cabbage, $\frac{1}{2}$ cup of finely-cut celery, $\frac{1}{2}$ cup of finely-cut apple, $\frac{1}{2}$ cup of finely-cut pineapple, $\frac{1}{2}$ cup finely-cut pimientos, 2 packages lemon jelly (or gelatine). Two pints of boiling water, pour over jelly and let cool. When it begins to set, add vegetables and fruit, a few drops of Hansell's lemon or orange flavouring. Mix all in and leave to set. Serve on crisp lettuce leaves and use mayonnaise dressing.—Mrs. A.M.W. (Pine Valley).

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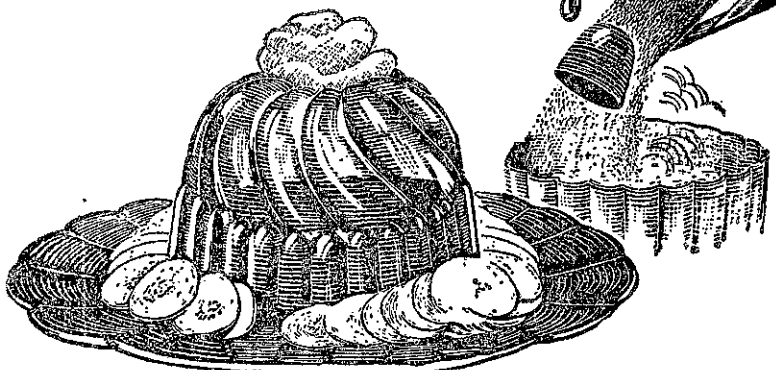
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Where Will They Be In 1939?

Forecasting The Fate Of Film Stars

(Continued from page 12).

to Louise Rainer and Spencer Tracy, despite the fact that they won 1937's Academy Awards.

Miss Rainer will need to be careful. Two pictures—"The Great Ziegfeld" and "The Good Earth"—have skyrocketed her to fame, and in them she proved her versatility beyond doubt. But "The Emperor's Candlesticks" was hardly more than an ordinary picture, and although I have not, at the time of writing, seen "Big City," the general critical opinion is that this film again stresses Miss Rainer's capacity for artificial cuteness rather than her proven ability for broad cinematic acting. The point is that Miss Rainer has not yet consolidated her position in Hollywood, and good parts or bad ones at this stage will make all the difference between whether she is to be just another spectacular foreign importation or one of the screen's lasting luminaries. And her accent does not make the choice of suitable parts any more easy.

The path that lies ahead of Spencer Tracy is smoother, but I doubt if he is firmly enough established yet for his producers to afford to take chances. At the moment he ranks almost with Muni as the screen's greatest character actor, and given a fair run should be in much the same position a year from now. It is doubtful, however, if Tracy will ever be a smashing sensation at the box-office: character actors seldom are. For that, you need more of the handsome, romantic type.

Gable and Taylor

AND with that we arrive at Clark Gable and Robert Taylor. What does the coming year hold for them? Gable, I think, has almost passed through the stage when sex-appeal was his biggest draw: he is depending more on pure acting ability. He has given ample proof that he is not lacking in this, and it should be enough to keep him at the top—again provided he gets the right parts. In my opinion he should eschew all—what shall I say?—"stunt" roles (such as that in "Farnell" for which he was definitely not suited) and concentrate on being a modern American hero. Either drama or comedy, but not history for Clark Gable.

At the moment, Robert Taylor depends on his place as premier box-office male mainly because of the flutters he can cause in feminine hearts. But he, too, has given us an occasional glimpse of something more solid behind his prettiness; and if this something could be developed it might even make him the equivalent of Rudolph Valentino, who so successfully combined sex-appeal with talent.

Currently, however, there is evidence that too much reliance is being placed upon Taylor's purely physical charm—as, for instance, in "Broadway Melody of 1938"—and this charm in itself won't be enough to keep him at the top.

LAST year, Janet Gaynor made a remarkable come-back in "A Star is Born," proving that she has passed beyond the sickly sentimental stage and is capable of being a mature actress if given the chance. Her plans at the moment seem indefinite, but she might have a bright future if this new side of her screen character is properly developed.

March's Chance

With Janet Gaynor in "A Star is Born," Fredric March also staged a come-back. He has always been a very able exponent of swashbuckling "costume" roles, but the public was becoming tired of the same Fredric March in picture after picture, until he showed what he could do with a subtle but un-theatrical modern role in "A Star is Born." This film opened up a big possibility for him—it remains to see if he will be able to develop it. If not, I'm afraid Fredric March will be on the way down by 1939.

What "A Star is Born" did for March, "Night Must Fall" did for Robert Montgomery, who was definitely going into eclipse as the screen's typical playboy. It would be absurd to suggest that Montgomery should now concentrate on melodrama films as a result of his macabre triumph in "Night Must Fall"; but all the same, that picture did reveal a versatility and depth of talent previously unsuspected. If this results in a wider range of roles for him, he should remain a fixture. If not . . .

I'm doubtful about Joan Crawford. Her work in recent years shows marked signs of improvement, but she now seems to be plastering on the glamour at the expense of her dramatic ability, and, if this process continues, it must eventually affect her popularity. Her own ambition, it is said, is to be a serious actress rather than an exotic one; if that is so, and she is wise, she should take her fate in her own hands at an early date, otherwise the Gorgeous Hussy may be just a Faded Orchid by 1939.

After a long, uphill struggle against tragic motherhood and "refinement," Kay Francis appears definitely to be losing ground. She might, perhaps, be able to stop the rot with one really worthwhile part, but I think myself she is past her prime as a star.

And though I hate to admit it, because I admire him greatly, I'm almost equally afraid that William Powell has reached his peak, and isn't likely to stay there—that is, not unless he can break away from the stereotyped "Thin Man" variety of role. His decline will be gradual, but none the less certain, unless they can give him something rather more substantial to act than he has had in his past few pictures.

CLAUDETTE COLBERT'S forte is intelligent, sophisticated comedy. She has had many ups and downs, and one of the most serious "downs" was caused by her miscasting in "Maid of Salem." Her next picture, "I Met Him

in Paris," pulled her up a bit, and her coming part in "Tovarich," should also give her a helping hand on the climb back to the top.

As for Mariene Dietrich, I'm afraid that unless a miracle happens she won't be among the big ones a year from now. The miracle would be a succession of roles that suited her as well as the one she had in "Desire"—roles that would disclose a human personality and not just a fantastic and artificial beauty.

A similar miracle—in this case a succession of films as good as "Stage Door"—is necessary to save Katharine Hepburn.

If you want to back winners, I would suggest that you keep an eye on Joel McCrea, a young man who has been steadily improving in recent pictures, and who probably needs nothing much more than a haircut to make him fairly soon a really important star. Also watch out for Cary Grant, who is losing his self-consciousness and being given more and more important assignments. Next year may see him very near the top of the ladder. That goes also for Annabella, the delightful French star of "Wings of the Morning."

However, I fail to see eye to eye with those who are predicting great things for Carole Lombard. In spite of the fact that she earns the highest salary per picture of any star in Hollywood to-day, she is a victim of typing in crazy comedies; and sooner or later—if, indeed, the process has not already begun—the public is going to become heartily sick of seeing her act like a half-witted, spoiled child.

British Prospects

ON the British front, Charles Laughton is important enough to catch attention any time he likes to make an appearance. Yet he suffers slightly from what I call "Arliss's Disease"—always being too much himself.

Merle Oberon is now an experienced actress and is likely to remain a fixture very near the top for some time.

Yet the most promising stars on the British screen to-day are probably Vivien Leigh and Rex Harrison, seen together in "Storm in a Tea Cup." Vivien Leigh has been well grounded in her career by Alexander Korda. Her rise is likely to be steady rather than spectacular, but none the less well worth watching. Rex Harrison is still not quite sure of himself, but once he gains confidence I think England will have a new type of leading man to be envied by Hollywood—and probably stolen.

This survey of the movie heavens is not really a survey but a glance here and there at some of the most interesting stars. I have omitted others probably just as interesting—what about Leslie Howard, Robert Donat, Errol Flynn, Marian Hopkins, Irene Dunne, Rosalind Russell?—and I have not touched on the musical stars, the child prodigies, nor the starlets (such as Olympe Bradna, Jon Hall and Dorothy Lamour)—whose light is likely to grow brighter as the year goes on. But I think I have commuted myself quite far enough as a prophet; and I would now ask you all to tear out these pages and burn them so that you will have no evidence to hold against me a year from now.

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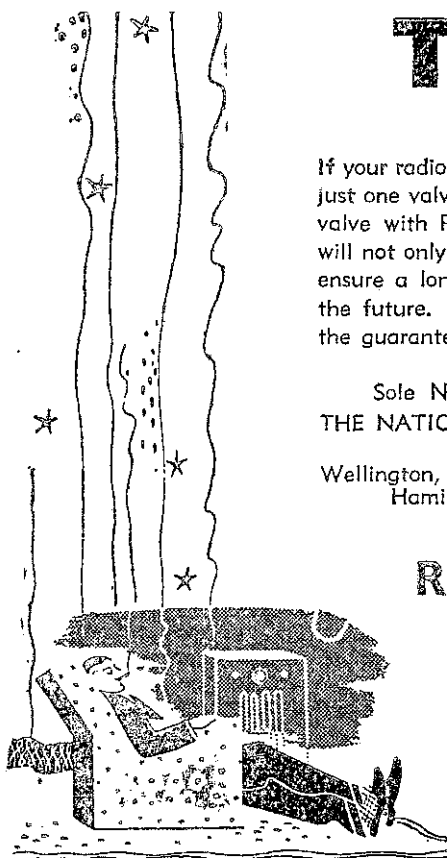
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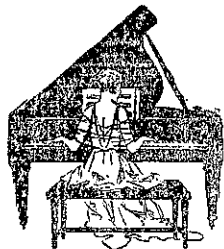
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DARKNESS, hurricane and terrific seas assailed the little trawler. After one awful bump in the blackness the skipper managed to get to the mate, who had volunteered to use the radio direction-finder, in the hope of ascertaining the position. "Where about do you reckon we are?" shouted the captain. "Can't say yet," was the reply. "If that station I just heard was Land's End we're just a little south of the Scilly's." But if it was Ushant we must have shot over Plymouth breakwater, and as near as I can tell we're just outside Dartmoor Prison.

THE new Beaujon Hospital in Paris claims to have the most up-to-date wireless installation in existence. There are 40 loudspeakers and 900 pair of headphones. Each pair of headphones is provided with a separate volume control, which the patient can adjust to suit his particular needs. The patients can not only be supplied with broadcasting programmes or with gramophone recitals and concerts originated within the hospital, but they can be connected by landline with any of the Paris theatres by means of the Theatrephone service.

1938's First Recordings Will Keep "Radio-Grams" Busy

THE first quarter of this year of grace, 1938, has yielded a harvest of fine H.M.V. recordings of orchestral, instrumental and vocal gems of classical music. They will keep the turntables of many a "radio-gram" busily spinning.

In the forefront is the Philadelphia Symphony Orchestra with a vivid performance of Liszt's Hungarian Rhapsody No. 2. Easily one of the best-known examples of Liszt's refining process upon genuine gipsy tunes, this should be a standard version for many a year to come.

Beethoven Overtures

Two Beethoven Overtures come to us from the Vienna Philharmonic Orchestra. The "Leonora," No. 3, is one of the four different overtures Beethoven wrote for his "Fidelio" opera, which of recent years has enjoyed a prosperous revival. No. 3 is first favourite among them, and the three sides it occupies abound in beautiful musical themes. It is conducted by Bruno Walter. The odd side is occupied by the lively "Ruins of Athens" Overture. Conductor Arnold Rose makes a fine job of this work.

These records will certainly command the attention of serious music lovers. Technically, also, they are almost perfect.

Under Serge Koussevitzky the Boston Symphony Orchestra plays three excerpts from Berlioz's "Damnation of Faust." The parts presented are "Minuet of the Will-o'-the-Wisps"; "Presto and Waltz"; and the rousing "Hungarian March."

Like many composers, Berlioz was intensely fascinated by the "Faust" legend as written by Goethe, and saw wonderful possibilities in setting parts of it to music. These selections prove how successfully he pulled it off. No less than Wagner, Berlioz was a pioneer in modern orchestration, and his "Faust" music is a typical example.

An odd side is occupied by the sublimely beautiful Largo from the Concerto Grosso No. 12 in B Minor, by Handel. Here's music for the gods, my masters, and, as a complete contrast to the later and more advanced Berlioz, an excellent "fill up."

In Milton's Memory

From the New Symphony Orchestra, with organ, we have "Solemn Melody," by Sir Walford Davies, Master of the King's Musick, and Easthope Martin's "Evensong." The conductor is George Walter.

"Solemn Melody" was written to celebrate the tercentenary, in 1908, of the birth of John Milton, and performed in St. Mary-le-Bow Church, close to where Milton was born, on his birthday, December 9. The tune well befits the subject of its inspiration.

Although known principally as a

song writer, Easthope Martin's first composition to attract attention was his "Evensong," first published in 1911, as an organ solo. In the present recording, played by organ and orchestra, it suggests fragile beauty in contrast to the solemnity of the Walford Davies' work on the reverse side of the record. The organist is unnamed, but both pieces are most reverently and efficiently performed and recorded.

The lively Scherzo from Mendelssohn's String Octet sounds attractive in orchestral form. Considering it was written when its creator was a boy of 16, it wears well. The orchestration is Mendelssohn's own, and its performance under Arthur Fiedler is by the Boston Promenade Orchestra.

The other side has that consistently bright and joyous Polonaise Militaire in A Major, by Chopin (orchestrated by Glazounov). It is full of life and power, festival uproar and buoyancy. This is clearly a record for Mr. and Mrs. Everyman.

The same orchestra also gives us Weber's romantic overture, to his operatic masterpiece "Der Freischutz" ("The Marksman"). The supernatural basis of the plot of the opera is vividly suggested in the note of foreboding which makes itself heard as an undercurrent to the main joyous tunes. The playing is superb, and the record one to treasure.

And Eric Coates

One of Eric Coates's earlier suites is "Summer Days," which appears on a record made by the Light Symphony Orchestra, under the baton of the composer. For nearly twenty years Eric Coates has been turning out good, clean, light music, but none better than this suite. With Eric in the rostrum, the orchestra gives us an authoritative rendering.

In lighter vein still are the tangoes "Monika" (Kotscher) and "Cara Mari" (Zalden), excellently played by Barnabas von Geczy and his orchestra.

In a subsequent article the latest instrumental and vocal records will be discussed.

Sayings of the Week

THE Labour Party local organisation is rotten.—*Mr. Ben Greene.*

I AM tired of giving away money and need a rest.—*Lord Nuffield.*

WE have ceased to be one of the most invulnerable of the Great Powers and have become one of the most vulnerable.—*Mr. Harold Nicholson.*

THE purpose of the "United Front" is to capture the Labour Party for the Communist Party.—*Mr. Herbert Morrison.*

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SHE GOT RID OF DIZZINESS AND FAT

**Housework is No Longer a
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Kruschen Made Her a Changed Woman

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"I suffered from dizziness for years. I never thought of taking Kruschen Salts, but one day my husband brought home a bottle and asked me to give Kruschen a fair trial. I began with a very small dose which I increased to a level coffee-spoonful. Result, I got rid of surplus fat which I could well do without, and I am quite cured of my awful dizziness. Best of all, housework is no longer a burden—and at 59 I have a nine-roomed house to run, doing the cooking and small laundry. A few months ago I was thinking of giving in, but Kruschen has made all this work seem light."—(Mrs.) M.S.

Dizziness is a common symptom of impurities in the blood-stream, harmful poisons which sluggish body organs are failing to expel from the system. If these poisons are allowed to accumulate, they are often converted by the body's chemistry into layers of ugly fat.

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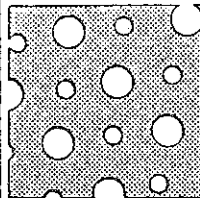
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Arctic Explorers.

(Continued from page 8).

England at a cost of £4000 and set out for North East Land, off Spitzbergen, only 500 miles from the North Pole.

On North East Land there was nothing, so they had to take with them everything. Biscuits, ham, sewing machines, wireless sets, dental forceps, pencils. They were going to set up house with no store round the corner.

Only two or three men at a time were to live under the ice. The rest would do other work from the shore base.

THE first thing they did was to hack a hole just deep enough to set up a large tent below the surface. The tent was rapidly covered by blizzard snow, which froze solid.

As winter went on the tent became more deeply buried in the snow, with exploration passages dug down to a depth of seventy feet in the ice.

There was nothing to be seen on the surface in the waste of snow except a small tube puffing up steam—the ventilator.

Keeping Cool.

THE observers sat in their tent. It was quiet. They did not have to use the stove permanently as the heat from the lamp was enough to keep the inside of the tent comfortable. Such was the insulating property of the snow that the problem was often how to keep cool.

They set about cutting underground passages, food stores, fuel stores in the ice. They formed a miniature village.

EVERY now and again the silence was broken by a terrifying firststoss, or ice-quake. The effect was that of an express train rushing through a tunnel. The faint rumble increased to a crash as it tore below, and then died into the final silence. To hear it for the first time was fearsome, for it sounded like the collapse of some gigantic internal chasm.

The men tunnelled deeper into the ice than ever man had done before. Their courage was rewarded by a discovery of notable importance. They found lakes of running water under the ice. It had always been thought before that the Arctic ice-cap was solid.

WHEN the time came for the expedition to sail away back to civilisation these new men of the Ice Age thought of coming back to night clubs, business, taxis—London. It all seemed different from before.

The ice-cap had existed for 50,000 years, and would probably continue as long again. Their influence was a minute scratch on something vaster than their minds could hold. They had been changed by the ice.

One could wish that the world's dictators, strutting in the trappings of power over men, could live for a time under the simplicity and solitude that is the power of the ice.

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Radio Tells Story.

(Continued from page 14).

Other Maoris run in to pick up the body of the warrior. They lift the body to carry it away.

They see a curious little round hole in the body and warm blood drops on their hands. They look at the blood and are terrified. Dropping the body of the warrior they make off.

Civilisation has arrived—and its guns!

AFTER the coming of the white man, the Maori found just one source of war, instead of two. The number of the white men's ships that called increased. The Maori found that it was not the flax and the timber that the white man wanted; it was not what the land produced, but the land itself.

And when in fear he saw the steady encroachment of the white man and the absorption of the land, the Maori began to take a new cry for battle. It was "whenua," the land, with him now. The wahines had been forgotten.

This was the real cause of the Maori wars, said Oriwa; this lay behind what is called the Maori rebellion in Taranaki; this was the deep-rooted thought that lay behind the semi-mystic, semi-conjuror's doctrine of the Hau-hau creed that spurred the warriors on to battle in Taranaki.

MEN did not count. The land was more valuable now to the Maori than life. He felt he had been robbed of his birthright. Better the loss of life than the loss of the land.

The warriors made a new battle-cry: "Ko te whenua mo maua te tangata mo muri." The land comes first, the men last.

It was a fight doomed to failure from the first, but it was heroic while it lasted. And here again the Maori used all his craft and guile.

ORIWA is sceptical, I think, that the leaders of the Hau-hau rebellion really imagined they had a charm against gunshot, but they told their followers no rifle could kill them.

So when they led their followers into action and the first volley of the pakehas was fired over their heads in warning, they were quick to make the most of it.

"You see," they said, turning swiftly to the warriors behind them, "we are unharmed. The white men's bullets cannot touch us."

And turned again to lead their charges to death followed by warriors who thought the gods were now fighting on their side.

IT has not been easy, trying to give a thumbnail sketch of this dramatic vision of Oriwa and his Maoris. With the Maori, the tone of the voice itself is almost half the drama, and I haven't been able to give the sound of Oriwa's voice as it rose and fell, and stopped short and became subtle, and played such tricks on my mind that the 20th century office furniture and paraphernalia gave place to tangled undergrowth and rata trees, and instead of a noise of a tram you heard

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a twig snap under the bare foot of a Maori warrior.

Listeners will get that for themselves when they hear the story told over the air.

BUT there is just one other point that must be told. Oriwa has an idea. He is going to try to get the descendants, both Maori and pakeha, of the actual chief characters in these episodes, to take part in these plays, as far as he can.

And that, it seems to me, is an idea that no white man and only a Maori, would have thought of. Because the Maori remembers his ancestors always.

Already the old Maoris are interested in this project. Tonga Awi-

kau, chief of the Ngatimanni tribe, a man of ripe years whose voice is perhaps the oldest native voice ever to be heard over the air, has already begun training his people to assist in the work, and others among the Maoris are following suit.

ACCORDING to the United States Department of Commerce, there are 30,000,000 receivers in use in America. Great Britain comes second with 10,000,000, while Germany is reported to have 8,200,000. There is then a tremendous gap in the figures, the next country being France with 2,262,000 sets in use. All other countries are well below the million mark.

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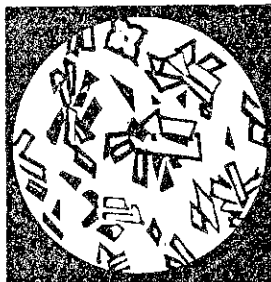
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—Gloria M. Ridgway.



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Mrs. M. A. Arnold, Blacktown, writes: "I have had arthritis for 13 years and am 69 years. Your treatment is absolutely wonderful—I am nearly able to walk, AFTER 6 YEARS IN A WHEEL-CHAIR. I have circulated widely the wonderful cure that I am getting."

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War With Desert.

John Flynn's Work

(Continued from page 11.)

THAT is Flynn all over. He is a man of astounding faith. With him it is a cardinal doctrine of life that faith is the substance of things hoped for. He has, to a remarkable degree, the dreamer's capacity for long-range appropriation of the thing dreamed about.

He began, then, to study aviation. Everything he could read about it he read. The technicalities of it he devoured. He talked about it until people were sick to death of his talking about it. Anybody who was known to be a bit of an expert on it he sought out and literally dunned.

HE invaded with his dream the minds of the biggest men in Australia he could lay hands on and, like Coleridge's ancient mariner, he would not let them go. He was laughed at by many, smiled at by some, believed in by a few.

"Flynn, you're 50 years ahead of your time," he was told repeatedly.

But Flynn only grinned, made a wry face, which laughter from his blue eyes lit up, lunched up from his chair with a hunch of his shoulders, and with a quiet voice, which I have never yet heard edged with anything like bitterness, would make some jocular remark and pass on.

And what happened? As one prominent Australian has put it: "You listen to him, thinking what an impractical visionary he is, and before you know where you are you are helping him to do it."

AND it has been done. In May, 1928, an aeroplane rose from the aerodrome at Cloncurry, Queensland, inaugurating the Aerial Medical Service of Australia. It was one of the most important flights in the history of aviation in that continent. It was a world flight historically, for it inaugurated the world's first flying-ambulance service.

And here is the grim humour of it. It was the flying doctor's first case, being called for it immediately he reached Cloncurry. And it was to save the life of a man who had cut his throat!

But first of all the men who have made the service possible is a camel-padre who, 17 years before, was fresh from college, buried in the isolation of the Inland, and with nothing in his pocket.

He had only his dreams, his faith in the calling of God and his love for his fellow-men. But they have proved to be everything, for without them those flying doctors would not have been possible.

AT a very early stage in his dreams Flynn saw that, bound up with his Flying Doctor scheme, there was another problem. What was the use of having Flying Doctors if the doctors did not know where to fly to? And how were these isolated people going to let them know immediately they needed them?

They could not run down the road and call him. Bush telephones were very scarce, and how impossible to think of wiring the whole Inland with

(Continued on page 56.)

ALL IN THE AIR

MAN WHO CLIMBS MASTS

HE works eight hours a day, and he does all his work in the middle of the night!

That's the job of the rigger for the National Broadcasting Service, the man who is placed in charge of all the masts and overhead gear in the Dominion, and whose job it is to keep it all in first-class order and repair.

Last Thursday he left for Wellington after attending to IYA's tall mast at Henderson. All his work is done between the hours of 11.30 at night and 6.30 in the mornings, for you see he cannot perform it when stations are on the air.

And his job is a hazardous one, too. He has to climb to the top of IYA's mast 508 feet in height, and run a spanner over thousands of bolts and nuts and see that no part of the structure is rusty.

Sometimes he works with a powerful lamp affixed to his cap, and other times he uses an equally powerful spotlight focused on the mast from the ground

They With Ears.

(Continued from page 9).

has yet many weary miles to go before it is combating to the uttermost the draining effect of hearing-impairment on the efficiency of its citizens.

Purchase by the Government of more mechanical equipment for testing and encouraging hearing is one of Mrs. Hurd-Wood's great hopes. But she knows that before very much can be done, must come a different attitude in the hard of hearing themselves and in the public generally. Hearing-impairment should be regarded in as logical a light as failing eyesight or a crippled limb—an issue neither to be shirked nor forgotten. Early treatment of ear defects have double chance of curing; and even when cure is not possible, experience has shown time after time that complete loss of hearing need not incapacitate a person for any but certain specialised occupations.

By lip-reading, by the purchase of reliable hearing aids, and by a common sense attitude in general, the hard of hearing can not only regain their own peace of mind but, without fear or need of favour, they can take up positions as normal people in a normal community.

That is the lesson learnt by Mrs. Hurd-Wood from her observations both in New Zealand and overseas. It is the lesson that she and the League hope to drive home sooner or later to the public mind, both through radio and every possible means. In her talk on Tuesday night from station 3YA she will be telling the story of Beethoven, Sir Joshua Reynolds, and other great men who triumphed over the handicap of deafness.

But her thesis always is not so much the rehabilitation of the great as the rehabilitation of every man.



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Radio Round the World

MISS ESTHER MARR, talented comedienne and vocalist recently discovered by 2UE Sydney, made her debut recently at the Trocadero show, "A Show is Born," broadcast every Tuesday evening. An Australian, Miss Marr looks like going a long way in broadcasting. Her appearance at the Trocadero show was received with

hearty applause, but this was even greater in volume when she had finished her turn. Over the air she was equally successful, having a very decided "personality" in her voice.

JACK HULBERT—actor, dramatist, manager, producer and radio star—featured recently in the personality series from 2UW Sydney. Ever since his days at Cambridge, where he was educated, he has shown a flare for the theatre. He took part in all the various

university dramatic clubs, including the Footlights Club, and later he took part in their May Week play of the year, of which he was the author. He is one of the most accomplished dancers in the theatre, and a brilliant, patient and formidable producer and trainer of choruses. He went on the air for the first time in 1929, and since that time he has been a continual source of entertainment to listeners throughout the world.

JOAN CRAWFORD,
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HIGHLIGHTS OF THE WEEK

From the New Zealand Nationals

Concerts and Recitals

Monday, March 28:

Art song recital by Eileen Courtenay, mezzo-soprano, from 2YA WELLINGTON, at 8.22 p.m.

Woolston Brass Band recital, from 3YA CHRISTCHURCH, at 8.0 p.m.

Tuesday, March 29:

Mozart programme, from 2YA WELLINGTON, at 8.0 p.m.

Liszt programme, including recital by Colin Horsley (Wanganui pianist) from 2YA WELLINGTON, at 9.5 p.m.

Maori music, from 3YA CHRISTCHURCH, at 8.40 p.m.

Wednesday, March 30:

Hamilton Dickson String Orchestra, from 2YA WELLINGTON, at 8.0 p.m.

Thursday, March 31:

Colin Horsley (Wanganui pianist), in Chopin recital, from 2YA WELLINGTON, at 9.5 p.m.

4YA Orchestra, from 4YA DUNEDIN, at 8.0 p.m.

Saturday, April 2:

3YA Orchestra, from 3YA CHRISTCHURCH, at 9.5 p.m.

Opera

Sunday, March 27:

Mascagni's opera, "CAVALERIA RUSTICANA," from 1YA AUCKLAND, at 9.5 p.m.

Gilbert and Sullivan's light opera, "THE PIRATES OF PENZANCE," from 2YA WELLINGTON, at 8.30 p.m.

Operatic selections from works of Italian composers, from 4YA DUNEDIN, at 8.30 p.m.

Plays

Sunday, March 27:

"Congo Landing," radio play by Horton Giddy, presented by the

Avon Players, from 3YA CHRISTCHURCH, at 9.5 p.m.

Wednesday, March 30:

"His Father's Sword," by Anthony Ellis (NBS production), from 2YA WELLINGTON, at 9.5 p.m.

Thursday, March 31:

"Under the Jolly Roger: The Devil Takes His Own," recorded play, from 3YA CHRISTCHURCH, at 8.0 p.m.

"Murder in Bohemia," recorded drama, from 3YA CHRISTCHURCH at 8.36 p.m.

Talks

Monday, March 28:

Mr. J. W. Brimblecombe on "Housing in England and New Zealand," from 2YA WELLINGTON, at 8.45 p.m.

Mrs. John Flynn on "Women in Outback Australia," from 3YA CHRISTCHURCH, at 9.5 p.m.

Tuesday, March 29:

Very Rev. Father Owen F. Dudley, Superior of the Catholic Missionary Society, on "The Ordeal of This Generation," from 2YA WELLINGTON, at 8.40 p.m.

Mrs. G. A. Hurd-Wood on "Achievements of the Hard of Hearing," from 3YA CHRISTCHURCH, at 7.35 p.m.

Mr. L. R. R. Denny on "This Voting Business," from 3YA CHRISTCHURCH, at 9.5 p.m.

Thursday, March 31:

A. K. Quist, Australian Davis Cup player, in Recorded Sports Club, from 1YA AUCKLAND at 8.30 p.m.

Mr. J. Malton Murray on "Life's Handicaps: Notable Triumphs Over Affliction," from 2YA WELLINGTON, at 8.40 p.m.

Mr. A. L. Leghorn on "Modern Ballroom Dancing," from 3YA CHRISTCHURCH, at 9.40 p.m.

Sports

Monday, March 28:

Ringside commentary on two professional Boxing Matches, from 1YA AUCKLAND, at 9.5 p.m.

Features

Sunday, March 27:

Twenty-first anniversary service at St. Andrew's College, from 3YL CHRISTCHURCH at 3.0 p.m.

Monday, March 28:

Zoe Bartley-Baxter, in recitations, from 1YA AUCKLAND, at 8.42 p.m.

"Isn't It Romantic?" Musical continuity programme by Kay Bee, from 2YA WELLINGTON, at 9.5 p.m.

"Three Women," portraits from from Katherine Mansfield stories, produced by Anita Winkel, from 4YA DUNEDIN, at 9.5 p.m.

Thursday, March 31:

April Fool's Day programme, dramatic review from 2YA WELLINGTON, at 9.32 p.m.

Dance Features

Monday, March 28:

Hour of dance music by swing bands, with interludes, from 4YA DUNEDIN, at 10.0 p.m.

Tuesday, March 29:

Brian Lawrence entertains, with interludes, from 3YA CHRISTCHURCH, at 10.0 p.m.

Wednesday, March 30:

Billy Cotton and Jay Wilbur and bands, with interludes, from 2YA WELLINGTON, at 10.5 p.m.

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

Thursday, March 31:

Hour of dance music by leading swing bands, from 1YA AUCKLAND, at 10.0 p.m.

Friday, April 1:

Programme of new recordings, with swing session by Arthur Pearce, from 2YA WELLINGTON, at 10.1 p.m.

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

OF INTEREST TO RADIO ENTHUSIASTS.

The March issue of the "Radio Times" is now on sale. For information on Technical and D-X Problems, buy this journal.

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Nationals Every Day

SUNDAY, MARCH 27

1YA AUCKLAND

650 k.c. 461.3 m.

- 9.0: Recordings.
 11.0: Morning service from Salvation Army Congress Hall. Preacher: Adjutant N. Bicknell. Bandmaster: H. Dopson.
 12.15: Close down.
 1.0: Dinner music.
 2.0: Recordings.
 3.30: "The Fire Bird" Suite: (1) Introduction and Dance of the Fire Bird; (2) Dance of the Princesses; (3) Dance of King Kastchel; (4) Berceuse (Lullaby) (Stravinsky), played by Philadelphia Orchestra.
 3.50: Recordings.
 4.30: Close down.
 6.0: Children's song service.
 7.0: Evening service from Congregational Church, Beresford Street. Preacher: Rev. Arthur Carl Nelson. Organist: Mr. L. A. Eady.
 8.15: Recordings.
 8.30: Concert programme. Recordings, Opera Orchestra, Berlin: Overture, "Don Juan" (Mozart).
 8.38: Franz Volker (tenor), "Flower Song" (Bizet).
 8.42: Paul Eggert (piano), "Rigoletto" Paraphrase (Verdi, Liszt).
 8.48: Gertrud Runger (soprano), "Sleep-Walking Scene from 'Macbeth' (Verdi).
 8.52: State Opera Orchestra, Berlin, "The Flying Dutchman" Overture (Wagner).
 9.0: Weather. Station notices.
 9.5: Recorded presentation of the opera "Cavalleria Rusticana" (Mascagni).
 10.0: Close down.

1YX AUCKLAND

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

- 6.0: Recordings.
 8.30: "Man on the Flying Trapeze," music of the circus ring.
 9.0: "At the Sunday Pops."
 9.40: "Memories of Drury Lane."
 9.50: Essie Ackland and chorus, "At Mother's Knee," favourite lullabies.
 10.0: Close down.

2YA WELLINGTON

570 k.c. 526 m.

- 9.0: Recordings.
 10.0: Weather for aviators.
 11.0: Morning service from Vivian Street Baptist Church. Preacher: Rev. L. J. Boulton Smith. Organist: Mr. Charles Collins. Choirmaster: Mr. H. E. Wilson.

- 12.15 (approx.): Close down.
 1.0: Weather for aviators. Dinner session.
 2.0: Piano Concerto in D Minor (Mozart), Mitja Nikish, with Berlin Philharmonic Orchestra.
 2.32 (approx.): Recordings.
 4.0: Time signals from Dominion Observatory.
 4.30: Close down.
 6.0: Children's song service (Uncle William, assisted by children from Maranui Methodist Church).
 7.0: Evening service from St. Paul's Pro-Cathedral. Preacher: Canon D. J. Davies. Organist and choirmaster: Mr. David Blair, F.R.C.O.
 8.15 (approx.): Recordings.
 8.30: Complete presentation of Gilbert and Sullivan opera, "The Pirates of Penzance."
 10.3: Close down.

2YC WELLINGTON

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

- 6.0: Recordings.
 8.30: "Shakespeare in Music and in Verse."
 10.0: Close down.

3YA CHRISTCHURCH

720 k.c. 416.4 m.

- 9.0: Recordings.
 11.0: Morning service from St. John's Anglican Church. Preacher: Rev. L. Richards. Organist and choirmaster: Mr. Claude H. Davies.
 12.15 (approx.): Close down.
 1.0: Dinner music.
 2.0: Recordings.
 3.0: Symphony by William Walton (born 1902), Sir Hamilton Harty, with London Symphony Orchestra.
 3.43 (approx.): Recordings.
 4.0: Time signal. Recordings.
 4.30: Close down.
 5.30: Children's song service (Rev. L. A. North, with children of Baptist Sunday school).
 6.15: Recordings.
 7.0: Evening service from Colombo Street Baptist Church. Preacher: Rev. N. R. Wood. Organist: Miss R. Carey, L.T.C.I. Choirmaster: Mr. K. G. Archer.
 8.15: Recordings.
 8.30: Recordings, London Symphony Orchestra, conducted by Dr. Malcolm Sargent, "Di Ballo" Overture (Sullivan).
 8.40: Georges Thill (tenor), "Liebestraum" (Liszt); "Medje" — Arabian song (Gounod).
 8.48: Nancy Estall (cello), harp accompaniment by H. G.

Glaysheer, (a) "Hamabdl" (Bantock); (b) "The Nightingale" (Kjerulf); (c) "The Spring Song" (Mendelssohn); (d) "Sleep, My Princess" (Mozart).

- 9.0: Weather. Station notices.
 9.5: Studio presentation of "Congo Landing," radio play by Horton Giddy, by the Avon Players.
 9.42: Recordings, John Charles Thomas (baritone), (a) "Just for To-day" (Seaver); (b) "Duna" (McGill); (c) "The Lord's Prayer" (Malotte).
 9.52: Philadelphia Symphony Orchestra, conducted by Leopold Stokowski, "Invitation to the Waltz" (Weber).
 10.0: Close down.

3YL CHRISTCHURCH

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

- 3.0: Relay from St. Andrew's College, Twenty-first Anniversary Service. Preacher: Rev. A. T. Thompson, M.A., B.D. Organist: C. Foster Browne, Dip.Mus., N.Z. Choirmaster: L. W. Stewart.
 4.0 (approx.): Close down.
 6.0: Recordings.
 8.30: "Calm Sea and Prosperous Voyage" Overture.
 8.37: Yehudi Menuhin (violinist).
 8.43: Anna Case (soprano).
 8.51: At the organ, Reginald Foort.
 8.56: "Whisper and I Shall Hear."
 8.59: Prelude to "Loves of Robert Burns."
 9.11: Cello solos.
 9.18: "The Three Men" Suite.
 9.31: Dora Labbette and Hubert Biedell sing duets.
 9.42: Two Chopin Waltzes (piano).
 9.50: Excerpts and Barcarolle from "Tales of Hoffmann."
 10.0: Close down.

4YA DUNEDIN

790 k.c. 379.5 m.

- 9.0: Chimes, Recordings.
 11.0: Morning service from Knox Presbyterian Church. Preacher: Rev. D. C. Herron, M.A., M.C. Organist: Mr. C. Roy Spackman.
 12.15 (approx.): Close down.
 1.0: Dinner music.
 2.0: Recordings.
 2.30: Schumann's "Carnival" Suite, played by Serge Rachmaninoff.
 2.54: Recordings.
 4.30: Close down.
 5.30: Children's song service (Big Brother Bill).
 6.15: Recordings.
 6.30: Evening service from Trinity Methodist Church. Preacher: Rev. C. H. Olds. Choirmaster: Mr. H. R. Wilson. Organist: Miss E. Hartley.
 7.45: Recordings.

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SUNDAY, MARCH 27 CONTINUED

8.30: Recorded operatic programme of selections from works of Italian composers.

ROSSINI:

State Opera Orchestra, Berlin, "William Tell" Overture.

8.46: Elide Norena (soprano), "Matilda's Cavatina."

8.49: Conchita Supervia and Manuritta, "Lesson" Aria and Duet.

8.57: St. Hilda Professional Band, "Torrent" Chorus.

9.0: Weather. Station notices.

9.5: DONIZETTI:

State Opera Orchestra, Berlin, "Don Pasquale" Overture.

9.13: Lotte Schoene and Willy Domgraf-Fassbender (duet), "My Part I'll Play."

9.21: La Scala Chorus, Milan, "Let Us Hasten."

9.25: BELLINI:

Edith Lorand Orchestra, "Norma" Fantasia.

9.33: Rosa Ponselle (soprano), "Queen of Heaven."

9.41: Rosa Ponselle and Marion Telva (duet), "Hear Me, O Norma?"

9.49: VERDI:

Philharmonic Symphony Orchestra of New York, conducted by Toscanini, "La

Traviata" (Prelude to Act 1).

9.53: Heige Roswaenge (tenor), "Blazing to the Sky."

9.57: Milan Symphony Orchestra and Chorus, "Aida" Grand March.

10.0: Close down.

4YO**DUNEDIN**

1140 k.c. 263.1 m.

(Alternative Station)

6.0: Recordings.

8.30: "The Open Road." Songs of highways and roadways by

baritones and basses, organ and orchestral interludes.

9.0: "Rochelle, Cardinal or King?" episode 10.

9.26: "Two Old Favourites," Roy Fox and Band.

9.34: "The Street Singer."

9.40: Jesse Crawford at organ.

9.46: Hildegard sings.

9.52: "South Sea Island Medley," No. 2.

10.0: Close down.

Father (anxiously): "Isn't your young man rather fast, daughter?"

Girl: "Yes, father, but I don't think he'll get away!"

MONDAY, MARCH 28

1YA AUCKLAND

650 k.c. 461.3 m.

7.0: Breakfast session.

9.0: Close down.

10.0: Devotional service (Rev. H. Johnson).

10.15: Recordings.

12.0: Lunch music.

2.0: Recordings.

2.30: Classical hour.

3.15: Sports results.

3.30: Talk by A.C.E., "Home Laundry Hints and Stain Removal."

3.45: Light music.

4.0: Weather for farmers.

4.30: Sports results.

5.0: Children's hour (Cinderella).

6.0: Dinner music.

Halle Orchestra, "Cossack" Dance. Paul Godwin Orchestra, "The Spider" Intermezzo. New Mayfair Orchestra, "The White Horse Inn" Selection. Paul Godwin Orchestra, "Siciliano."

6.19: Edith Lorand Orchestra, "The Flower's Dream" Valse Intermezzo. Fred Mele and Orchestra, "Moineau" Selection. Edith Lorand Orchestra, "Song of Autumn" Waltz.

6.34: Fred Hartley and Novelty Quintet, "Nola." Marcel Palotti (organ), "Queen of Love" Waltz Fantasy. Fred Hartley and Novelty Quintet, "Waltz Medley."

6.43: Jean Ibos Quintet, "Fascination." Arthur Rubinstein (piano), Scherzo No. 2 in B Flat Minor, Op. 31. Boyd Neel String Orchestra, "Moto Perpetuo."

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

7.10 (approx.): News and reports.

8.0: Concert programme.

Recorded dramatic presentation, "Scott of Scotland Yard: The Case of the Nameless Corpse."

8.42: Zoe Bartley-Baxter (recitalist), special presentation.

9.0: Weather. Station notices.

9.5: Ringside commentary on professional boxing matches. Vic Caltaux v. Don Johnston (Auckland) and Percy Kelly (Auckland) v. Ralph Aitken (Wellington). Relayed from Auckland Town Hall.

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: "From the Land of the Sky-Blue Water," music inspired by the North American Indians.

8.35: National Dances of Czechoslovakia.

8.50: Globe-trotting with Peter Dawson, first of a series in which the famous baritone takes us through many countries.

9.5: Modern "Show Boat," variety hits of to-day.

9.30: "Films Made Them Famous"—Classics that have been made universally popular by films.

10.0: Light music, John McCormack (tenor). Debroy Somers Band, and Gladys Swarthout (soprano).

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.

2.0: Classical hour.

3.0: Talk by A.C.E.: "Home Laundry Hints and Stain Removal." Sports results.

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

4.0: Time signals. Sports results.

5.0: Children's session (Andy Man).

6.0: Dinner session.

BBC Military Band, "Vanity Fair" Overture. Patricia Rossborough (piano), "Mississippi" Selection. Jacob Gade and Orchestra, "Because." Albert Sandler and Orchestra, "Sandler Serenades."

6.23: Oskar Joost Dance Orchestra, "Song of Songs" Fantasia. Albert Sandler (violin) with piano and 'cello, "L'Heure Exquise." Edith Lorand and Viennese Orchestra, "Zigeunerweisen," Op. 20.

6.37: Marcel Palotti (organ), "Coppelia" Fantasy. Patricia Rossborough (piano), "The Flying Trapeze" Selection. Edith Lorand and Viennese Orchestra, "Die Schönbrenner" Waltz. Albert Sandler (violin), with piano and 'cello, "The Violin Song." William Mengleberg and Concertgebouw Orchestra, "Perpetuum Mobile."

7.0: Government and overseas news.

7.10 (approx.): News and reports.

7.30: Time signals. "The Whirligig of Time—Revolutions: The Whig Triumph in England." Speaker: Professor F. L. W. Wood.

8.0: Chimes. Chamber music programme. Freda Meier (viola), and Ormi Reid (piano), present Sonata in F Minor (Brahms).

8.22: Art song recital by Eileen Courtenay (mezzo-soprano), "The Princess" (Heinrich); "Lithuanian Song" (Chopin); "Ah, 'Tis a Wondrous Thing" (Liszt); Serenade (R. Strauss).

9.34: Recording, Galliner String Quartet, Seventh String Quartet in B Flat, (1) Moderato anime; (2) Doux et sans hate; (3) Lent; (4) Vif et gai.

8.45: Talk, Mr. J. W. Brimblecombe: "Housing in England and New Zealand."

9.0: Weather. Station notices.

9.5: "Isn't it Romantic?" continuity programme by Kay Bee illustrating romance in music.

10.0: Dance music.

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: Band programme, humorous interludes.

9.0: Light orchestral and ballad programme, featuring, at 9.26 p.m., "From Meadow to Mayfair" (Coates).

10.0: Thirty bright minutes.

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.: "Home Laundry Hints and Stain Removal."

3.0: Classical music.

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

4.30: Sports results.

5.0: Children's hour (Friday and the Stamp Man).

6.0: Dinner music.

Edith Lorand Orchestra, "Toreador and Andalouse." Marek Weber and Orchestra, "Mignon"—Entracte Gavotte. Eileen Joyce (piano), Viennese Dance No. 2 Marek

TIME FOR
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TUESDAY, MARCH 29

1YA AUCKLAND

650 k.c. 461.3 m.

- 7.0: Breakfast session.
9.0: Close down.
10.0: Devotional service (Rev. J. W. McKenzie).
10.15: Recordings.
12.0: Lunch music.
1.30: **EDUCATIONAL SESSION**, from Teachers' Training College.
Pupils of Ellerslie School, "Historical Play: Catherine Parr or Alexander's Horse."
1.50: Mr. R. Howie, "Music" (fifth lesson).
2.10: Dr. W. S. Dale, "Geography: Silver Fox Farming."
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.

- Milan Symphony Orchestra, "The Sicilian Vespers" Overture. Orchestra Mascotte, "Dream" Waltz. De Groot Orchestra, "Zinetta."
6.14: Victoria Orchestra, "La Serenade" Waltz. Alfredo Campoli (violin), Serenade "Espagnole." Royal Opera Orchestra, "Faust" Ballet Music.

- 6.29: Trocadero Ensemble, "Nightingale in the Lilac Bush." Berlin Talkie Orchestra, "Melodies About Chopin." Orchestra Mascotte, "Vineta Bells" Waltz.

- 6.49: Translateur and Viennese Orchestra, "A Dream After the Ball." London Symphony Orchestra, "Chanson de Nuit." Translateur and Viennese Orchestra, "Viennese Birds of Passage" Waltz.

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

- 7.10 (approx.): News and reports.

- 7.30: Talk, Gardening Expert: "Among the Vegetables."

- 8.0: Concert programme. Recordings: Orchestra Raymonde, "Manhattan Moonlight" (Alter).
8.5: "An Easy Way" (Japanese houseboy).

- 8.18: Hildegarde (light vocal), "Yours and Mine"; "I'm Feelin' Like a Million" (Freed and Brown).
8.24: Arnold Brillhart (saxophone), "Caprice Futuristic" (Malneck); "Fascination" (Bernie).

- 8.30: "Eb and Zeb" (country storekeepers).
8.39: Recorded feature: Melody by Buccaneers of Pirate Ship Vulture.

- 8.52: Recordings: Ilja Livschakoff Orchestra, "The Czarewitch" Selection (Lehar).
9.0: Weather. Station notices.

- 9.5: Talk, Mr. L. K. Munro, "World Affairs."

- 9.20: Dance music.
11.0: Close down.

chestra, conducted by Paul Hindemith, Symphony: "Matthis, der Maler" (Hindemith).

- 8.25: Excerpt from Beethoven's opera, "Fidelio."

- 8.33: Wilhelm Backhaus (pianist), Twelve Studies, Op. 25 (Chopin).

- 9.0: Orchestra de la Societe des Concerts du Conservatoire, "Antar" Symphonie Suite (Rimsky Korsakov).

- 9.24: Elisabeth Schumann (soprano), oboe obbligato by Leon Goossens, "The End is Come" from Cantata No. 159 (Bach); "For Love My Saviour Suffered" (From Bach's "St. Matthew's Passion").

- 9.32: Emanuel Feuermann (violin), and Symphony Orchestra, conducted by Dr. Malcolm Sargent, Concerto in D Major (Haydn).

- 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.
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 5).

- 6.0: Dinner session.

- London Symphony Orchestra, "Di Ballo" Overture.

- Arnold Foldes (cello), "Spinnled" ("Spinner's Song"). Light Symphony Orchestra, "Miniature Suite": (1) Children's Dance; (2) Intermezzo; (3) Scene du Bal.

- 6.23: Paul Godwin's Orchestra, "Lake of Como." Ania Dorfmann (piano), Songs Without Words (No. 5 in F Sharp Minor). Dajos Bela Orchestra, "Viudobina" (Vienna Folk Song Fantasy). Howard Jacobs (saxophone), "Schon Rosmarin." Poulet Orchestra of Paris, "Petrushka," Dance of the Coachmen.

- 6.47: Hastings Municipal Orchestra, "Henry VIII" Dances: (1) Morris Dance; (2) Shepherds' Dance; (3) Torch Dance. Paul Godwin Quintet, with harp, "Popular Song"; "Tale." Quentin M. Maclean (organ), "Just Humming Along."

- 7.0: Government and overseas news.

- 7.10 (approx.): News and reports.

- 7.25: Rebroadcast from League of Nations shortwave station at Geneva.

- 7.30: Time signals.

- 7.40: Talk, Motoring Expert,

"The Automobile of Tomorrow."

- 8.0: Chimes. **MOZART** programme.

- Recordings, Sir Henry J. Wood, conducting London Symphony Orchestra, "Don Giovanni" Overture.

- 8.8: Lotte Lehmann (soprano), "An Chloe" ("To Chloe"); "Die Verschweigung" ("Secrecy").

- 8.14: Heifetz and London Philharmonic Orchestra, Concerto in A Major (K219), for Violin and Orchestra.

- 8.40: Talk, Very Rev. Father Owen F. Dudley, Superior of the Catholic Missionary Society: "The Ordeal of This Generation."

- 9.0: Weather. Station notices.

- 9.5: **LISZT** programme.

- A recital by Colin Horsley (brilliant young Wanganui pianist): Etude in F Minor; Etude in D Flat Major; Hungarian Rhapsody, No. 6.

- 9.20: Recordings, Theodore Schiedl (baritone), "The Three Gipsies"; "O, Come in Dreams."

- 9.28: G. D. Cunningham (organ), Fantasia and Fugue ("Ad Nos").

- 9.36: Muriel Brunskill (contralto), "There Reigned a Monarch in Thule."

- 9.40: Berlin Grand Symphony Orchestra, "Mazeppa" Symphony, No. 6.

- 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: "Show of Shows."

- 10.0: Light recital programme, featuring Terence Casey (organ), Dr. Ormandy's Trio, Paul Robeson (baritone).

- 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. Talk, Mrs. E. Early: "Fashions."

- 11.15: Recordings.
12.0: Lunch music.

- 2.0: Recordings.
3.0: Classical music.

- 4.0: Time signal. Frost.

- Weather. Light music.

- 4.30: Sports results.

- 5.0: Children's session (Skipper and Boys' Harmonica Band).

- 6.0: Dinner music.

- Dajos Bela Orchestra, "Sulamith." London Novelty Orchestra, "The Teddy Bears' Picnic." Max Ladscheck (violin), "Madrigale." London Novelty Orchestra, "Mon Bijou" Valse Lente. Dajos Bela Orchestra, "Mignonette."

- 6.17: Otto Kermback Orchestra, "Moonlight on the Alster" Waltz. Reginald King and Orchestra, "Song of My Heart" Selection. Otto Kermback Orchestra, "Munich Beer" Waltz.

- 6.33: Grand Cinema Orchestra, "Cherry Blossom." Guilhermina Suggia (cello), Allegro Appassionato. Edith Lorand and Viennese Orchestra, "Evening Bells." Grand Cinema Orchestra, "Murmuring Breezes."

- 6.46: Orchestra Mascotte, "Matinata." Serge Krish Instrumental Septet, "Ballroom Whispers." Orchestra Mascotte, "Poranek" Waltz Intermezzo. New Light Symphony Orchestra, "Handel in the Strand."

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

- 7.10: News and reports.
7.30: Time signal.

- 7.35: Talk, Mrs. G. A. Hurd-Wood: "The Achievements of the Hard of Hearing."

- 8.0: Chimes. Recording, London Palladium Orchestra, "Through Night to Light" (Lankien).

- 8.5: "Westward Ho!" Episode 60. Drama of Kingsley's novel.

- 8.18: Debroy Somers Band, (a) Sea Songs Medley, One-step; (b) English Medley, One-step (arr. Somers).

- 8.26: "Life of Empress Josephine" Episode 2.

- 8.40: Recordings, Ernest McKinlay (tenor), Maori Melodies. (a) "Waiata Maori"; (b) "Titi Toreia" (Hilli).

- 8.46: Gil Dech and Concert Orchestra, Maori Selection (arr. Dech).

- 8.54: Ana Hato (soprano), (a) "In Fairyland" A Maori Legend (Hilli); (b) "Karo" A Poi Song.

- 9.0: Weather. Station notices.

- 9.5: Talk, Mr. L. R. R. Denny, F.R.I.S., M.A.: "This Voting Business."

- 9.20: Recording, London Novelty Orchestra, "Amina" (Lincke).

- 9.23: Radio Rhythm Boys, (a) "Lady Be Good" (Gershwin); (b) "The Greatest Mistake of My Life" (Netson); (c) "When a Lady Meets a Gentleman Down South" (Oppenheim).

- 9.37: "The Great Pyramid" (Japanese houseboy).

- 9.47: Radio Rhythm Boys, (a) "Japanese Sandman" (Whiting); (b) "You Have Taken

- POPULAR FEATURE IN THE WOMEN'S SESSION

- MYRTLE GROVE

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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: Berlin Philharmonic Or-

TUESDAY, MARCH 29 . . . CONTINUED

My Heart" (Mercer); (c) "Don't Save Your Smiles" (Fio Rito).
 9.56: Recording, Sandy Powell (comedian), "Sandy, The Ballad Singer."
 10.0: Dance music, Brian Lawrence entertains, with interludes by Jean Sablon.
 11.0: Close down.

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

5.0 to 6.0: Recordings.
 7.0: After-dinner music.
 9.0: Chamber music, featuring, at 8.19 p.m., Quartet No. 1 in C Minor, Op. 15, for Violin, Viola, 'Cello and Piano (Faure), Henri Merckel, Alice Merckel, Gaston Marchesini and Elaine Zurfuh-Tenroe; and, at 9.48 p.m., Sonata for 'Cello and Piano (Debussy), Beatrice Harrison and Harold Craxton.
 10.0 to 10.30: Light and bright.

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.
 4.30: Light music.
 4.45: Sports results.
 5.0: Children's hour (Aunt Anita).
 6.0: Dinner music.

Symphony Orchestra, Berlin, "Rip Van Winkle" Fantasia. Ilja Livschakoff Orchestra, "The Little Company." Alfred Cortot (piano), "Malaguena." Grand Hotel Orchestra, "Springtime" Serenade. Lily Gyenes and Twenty Hungarian Gipsy Girls, "The Great Bercezyi Miklos."

6.20: Ilja Livschakoff Dance Orchestra, "The Enchanted Forest." Bravour Dance Orchestra, "The Cockchafer's Tea Party." Virtuoso String Quartet, "Widdicombe Fair." Grand Hotel Orchestra, "Denia" Tango Serenade.
 6.32: Marcel Palotti (organ), "Song of the Volga Boatmen"; "Stenka Rasin" (Russian Folk Songs). Dajos Bela Orchestra, "Eldgaffeln." Alfred Cortot (piano), "Sequedillas." Edith Lorand Orchestra, "Ever or Never." Marcel Palotti (organ), "O, Sole Mio."

6.50: Alfredo Campoli and Orchestra, "Fairies Gavotte." Dajos Bela Orchestra, "Narcissus." Milan Symphony Orchestra, Scene "Poetische," Op. 46, No. 4.

7.0: Government and overseas news (from 2YA).
 7.10 (approx.): News and reports.
 7.30: "Whirligig of Time." Talk, Mrs. F. R. Thompson: "Women in History: Flor-

ence Nightingale and the 19th Century Women."

8.0: Chimes. Programme of miscellaneous recordings.

Otto Dobrindt and Eugen Wolff Orchestras, "Suite de Danse": Intermezzo; Valse "Mejancholique" (Kunnecke).

8.8: Aulikki Pautawaara (soprano), and Peter Anders (tenor), (1) "You and Me"; (2) Potpourri of Happiness and Love.

8.14: Leo Eysoldt, Leo Kowalski, jun., and Walter Wielsch (piano trio), "Tritsch Tratsch" Polka (Johann Strauss).

8.17: Charles Heslop and Company, Audition, "The Crooner" (Gaeton).

8.23: BBC Theatre Orchestra with Isobel Bailey and Revue Chorus, "On Wings of Song" (arr. Robinson).

8.31: Ronald Courley (comedian), Dog Version of "Lazy-bones" (Carmichael).

8.34: Hans Bund and Orchestra, Fantasy on "The Rosary" (Nevin).

8.40: Reserved.

9.0: Weather. Station notices.
 9.5: Recorded band programme, vocal and humorous interludes.

Grand Massed Brass Bands at Leicester Festival, "The Arcadians" Overture (Monckton).

9.11: Peter Dawson (bass-baritone), "Merry-Go-Round" (Tate); "The Man Who Brings the Sunshine" (Cooker).

9.17: Band of H.M. Grenadier Guards, Selections from Processional Music used on Coronation Day, 1937.

9.25: "Eb and Zeb" (country storekeepers).

9.34: St. Hilda Band, Ballet "Egyptien" (Luigini).

9.46: Peter Dawson (bass-baritone), "Covered Waggon" Lullaby (Leonard); "Phil the Fluter's Ball" (French).

9.52: Band of H.M. Grenadier Guards, "Baccarolle"—Transcription; Valse "Creole" (Tschalkowsky).

10.0 to 11.0: Mirth and melody.

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

5.0 to 6.0: Recordings.

7.0: After-dinner music.

8.0: Sonata hour, featuring, at 8 p.m., Beethoven's Sonata in B Major, Op. 106, Wilhelm Kempff (piano); and, at 8.50 p.m., Handel's Sonata VI in E Major, Albert Spalding (violin).

9.0: Chamber music hour, featuring, at 9 p.m., Quartet in D Minor, Op. 56 (Sibelius), Budapest String Quartet; and, at 9.42 p.m., Septet, Op. 65 (Saint Saens), Foveau (trumpet), Cantrelle (first violin), Bellanger (second violin), Vieux (viola), Marneff (cello), Nanny (double bass), and Faure (piano).

10.0: In order of appearance: London Piano-accordion Band, Charles Kullman (tenor), Jack Mackintosh (cornet).

10.30: Close down.

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WEDNESDAY, MARCH 30

1YA AUCKLAND
 650 k.c. 461.3 m.

- 7.0: Breakfast session.
 9.0: Close down.
 10.0: Devotional service (Rev. W. J. Elliott).
 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.

Mantovani and Tipica Orchestra, "Round a Gipsy Campfire." Edith Lorand and Viennese Orchestra, "Vivat, Hungaria." Alfredo Campoli (violin), "Guitarre." Paul Godwin Orchestra, "Swabian Peasant" Waltz.
 6.17: Orchestra Mascotte, "Vi-braphone" Waltz. J. H. Squire Celeste Octet, "Memories of Mendelssohn." Dajos Bela Orchestra, "Traum-ideale," Op. 60.

6.33: Rene Pesenti and Orchestra, "Souvenir de Brescia." Salon Orchestra, "Tartar" Dance. Ferdie Kauffman and Orchestra, "Stephanie" Gavotte. International Concert Orchestra, "Spring, Beautiful Spring." Rene Pesenti and Orchestra, "Les Triolets."
 6.49: Vienna Philharmonic Orchestra, "Die Kosenden" Waltz. Alfredo Campoli and Salon Orchestra, "The Knave of Diamonds." Ambrose and Orchestra, "Escapada."

7.0: Government and overseas news (from 2YA).
 7.10 (approx.): News and reports.
 8.0: Concert programme. Recordings, Budapest String Quartet, Quartet in D Major, Op. 18, No. 3 (Beethoven).

8.26: Dawn Harding (mezzo-soprano), "Go From Thy Window, Go" (arr. Somervell); "As Ever I Saw" (Warlock); "The Heart's Worship" (Holst); "Hills" (La Forge).
 8.38: Recordings, Albert Spalding (violin), Sonata No. 6 in B Major (Handel).
 8.46: Heinrich Schlusnus (baritone), "Gracious and Kind Art Thou, My Queen" (Brahms).

8.50: Cologne Chamber Orchestra, Concerto Grosso, No. 6 (Vivaldi).
 9.0: Weather. Station notices.
 9.5: Special recorded feature: "Coronets of England: Queen Elizabeth."

9.35: Recordings, King Nawaihi's Hawaiians, "Hawaiian Capers" (Nawahi).
 9.38: Fred Astaire (vocal and tap dancing), "A Foggy Day"; "I Can't Be Bothered Now" (Gershwin).
 9.44: Jesse Crawford (organ), "Hasta Manana" (Alstyne); "Giannina Mia" (Friml).
 9.50: Geraldo and Orchestra, with vocal chorus, "The Fire-fly" Selection (Friml).
 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: "International Singers."
 8.15: "At the Sunday Pops."
 9.0: "Hawaiian" Medley, by the Twilight Serenaders.
 9.12: Gipsy medley.
 9.20: "The Living Death," dramatic sketch.
 9.28: Modern dance music.
 10.0: Light music.
 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 signal.
 12.0: Lunch music.

1.0: Weather for aviators.
 1.30: Educational session for infant classes (Rebroadcast from 3YA Christchurch).
 1.59: Lunch music.
 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.

Brighouse and Rastrick Prize Band, "The Royal Trophy" Quick March. The Deman String Quartet, German Dances, Minuet No. 1. Marek Weber and Orchestra, "Contrasts" Potpourri of Famous Melodies. Polydor String Orchestra, "The Little Gingerbread House."

6.19: Barnabas Von Geezy and Orchestra, "The Student Prince" Selection. Edmund Kurtz (cello), Minnet. Paul Godwin's Orchestra, "Throbbing Heart."

6.34: Paul Godwin's Orchestra, "Talkative." Berliner Trio (three pianos), "American Tempo." Philharmonic Orchestra, Berlin, "In the Confectioner's Kitchen."

6.46: L'Orchestra Symphonique du Theatre Royal de la Monnaie de Bruxelles, "La Fille de Madame Angot" Fantasia. Paul Godwin's Orchestra, "Cinderella's Bridal Procession." Band of H.M. Grenadier Guards, "Knights-bridge" March.

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. Hamilton Dickson String Orchestra, "If I Were King" Overture (Adam).
 8.9: Recordings, ballad recital by Harold Williams (baritone), "Slipper of the Mary Jane" (Richards); "Shipwates o' Mine" (Sanderson);

"When the Harvest's In" (Sterndale Bennett).

8.18: String Orchestra, "Pierrot Sommeille" Reverie (Poppy).

8.22: Recordings, Angela Pareselles (soprano), "The Piper from Over the Way" (Brahe); "The Nightingale Song" (Zeller).

8.28: String Orchestra, "From the South" Suite (a) "A Legend from La Provence"; (b) "Moorish Dance Song"; (c) "In the Tavern" (Nicode).

8.40: Talk, Dr. Guy H. Scholefield; "World Affairs."

9.0: Weather. Station notices.

9.5: "His Father's Sword," episode in the life of Napoleon Bonaparte, by Anthony Ellis (NBS production).

10.5: Hour of dance music by Billy Cotton and Jay Wilbur and bands, interludes by the Mills Brothers.

11.5: 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: Cesar Franck (1822-1890) programme, featuring, at 8 p.m., Cesar Franck's Prelude, Chorale and Fugue; Alfred Cortot (piano).

9.0: Modern orchestral compositions.

10.0: "In Lighter Vein."

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. Women's session (Mona Tracy).

11.30: Recordings.

12.0: Lunch music.

1.30: EDUCATIONAL SESSION.

Miss Jean Hay, "Rhythmic Work" (for Infants and Stds. 1 and 2).

1.55: Mr. J. G. Polson, M.A., "The Pacific" (Introduction) (for Stds. 3 and 4 and Forms 1 and 2).

2.20: Mr. A. J. Campbell, M.A., Dip. Ed., "The Pacific" (Introduction) (for Stds. 3 and 4 and Forms 1 and 2).

2.40: Recordings.

3.0: Classical music.

4.0: Time signals.

4.30: Sports results.

5.0: Children's hour (Uncle Alan).

6.0: Dinner music.

Jack Hylton and Orchestra, "Memories of Paris." Paul Godwin and Orchestra, "Maritana" (scene from the opera). Debroy Somers Band, "Stealing Through the Classics," No. 3.

6.18: Orchestra Mascotte, "Monte Cristo" Waltz. Regal Cinema Orchestra, "Viennese Nights" Waltzes Selection.

Orchestra Mascotte, "Munchner Kindl" Waltz.

6.33: Dajos Bela Orchestra, "Marien Klange." Edith Lor-

and Orchestra, "Ave Maria." Paul Godwin Orchestra, "The Marionettes' Guard Mounting." Bernhard Ette and Orchestra, "You, Me and Love."

6.49: Paul Godwin Orchestra, "The Roses' Bridal Procession." De Groot and Orchestra, "When the Great Red Dawn is Shining." Bourne-mouth Municipal Orchestra, "Whispering Pines."

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

7.10 (approx.): News and reports.

7.20: Addington stock market reports.

7.30: Time signals.

7.30: Talk, Mr. Ernest Jenner, "The Whirligig of Time: Byrd, Gibbons and Other Tudor Musicians."

8.0: Chimes.

Recordings: The Philharmonic Orchestra, Berlin, "Academical Festival" Overture (Brahms).

8.11: Heinrich Schlusnus (baritone), (a) "Sleep, Beloved"; (b) "Gracious and Kind Art Thou, My Queen" (Brahms).

8.19: Lauri Kennedy (cello with piano), (a) "Schlummerlied," Op. 124, No. 16 (Schumann); (b) Hungarian Dance No. 2 (Brahms); (c) "Sicilienne" (Paradis); (d) "Melodie" (Rachmaninoff).

8.31: Vera Martin (contralto), (a) "Like to the Damask Rose"; (b) "The Poet's Life"; (c) "The Shepherd's Song" (Elgar).

8.43: Sir Edward Elgar conducting London Symphony Orchestra, "Nursery" Suite: (a) Awake; (b) The Serious Doll; (c) Busy-ness; (d) The Sad Doll; (e) The Wagon Passes; (f) The Merry Doll; (g) Dreaming (Elgar).

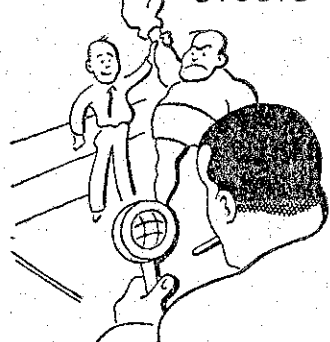
9.0: Weather. Station notices.

9.5: Talk, Rev. Lawrence M. Rogers, M.A.: "The Why of Common Things" (3).

9.20: Recording: Vladimir Horowitz (pianoforte), and London Symphony Orchestra Concerto No. 3 in D Minor Op. 30 (Rachmaninoff).

10.0: Music, mirth, melody.

11.0: Close down.

 RETURNING TO THE
 STUDIO-


NOW FOR A

MYRTLE GROVE

WEDNESDAY, MARCH 30 . . . CONTINUED

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: Kurt Engel (xylophonist).
8.21: "Beware of Inflauigia!"
9.0: Modern dance music.
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: "Cooking by Electricity."
12.0: Lunch music.
1.0: Weather.
2.0: Recordings.
3.15: Talk by A.C.E.: "Uses of Honey in Cooking."
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.

Dajos Bela Orchestra, "Rhapsodie Russe." Polydor Orchestra, "Manoeuvres in Lilliput" Intermezzo. Patricia Rossborough (piano). "I'm in Love All Over Again." Ferdy Kauffman and Orchestra, "Danube Legends" Waltz. Paul Godwin Orchestra, "In the Rosery."
6.19: Alfredo Campoli and Salon Orchestra, "The Dancing Doll." Marek Weber and Orchestra, "Morgen Blatter." Orchestra Raymonde, "Romantique" Waltz. Paul Godwin Kunstler Orchestra, "Die Dubarry."

6.32: Castilians, "Fascination" Tango. Ferdy Kauffman and Orchestra, "Danube Waves" Waltz. Castilians, "Juanita" Waltz.
6.44: Tom Jones and Orchestra, "In the Shadows." Paul Godwin Dance Orchestra, "Fairy Doll" Waltz. Patricia Rossborough (piano), "In the Middle of a Kiss." Orchestra Mascotte, "Starlight Sky" Waltz. Tom Jones and Orchestra, "Fairy Tale."

7.0: Government and overseas news (from 2YA).
7.10 (approx.): News and reports.
7.30: Book talk, Mrs. H. Thompson.
8.0: Chimes. Variety concert. Recordings: The Masquer-

aders, "She Shall Have Music."
8.8: Radiettes (novelty trio), "Watching the Stars" (Lerner); "Never in a Million Years" (Revel); "I Need You" (Botterell).
8.16: Oliver Stokes and R. Thomson (banjo duo), "To the Front" March (Cammer); "When Lights Are Low" (Grimshaw).
8.22: Recording: Will Kings (humour), "Bertram on Hobbies" (Merry).
8.25: Recording: Primo Scala's Accordion Band, "It Looks Like Rain in Cherry Blossom Lane" (Burk).
8.28: Radiettes (novelty trio), "A Sailboat in the Moonlight" (Lombardo); "Laughing Irish Eyes" (Stept); "There's a Big Day Coming" (Kennedy).
8.36: Oliver Stokes and R. Thomson (banjo duo), "Nigger Minstrels" (arr. Grimshaw).
Popular Choruses, "Moonlight and Shadows" (Hollander); "Drifting and Dreaming" (Curtis).
8.45: Reserved.
9.0: Weather. Station notices.
9.5: Recorded presentation. "Ports of Call," visit to the island of Haiti.
9.36: "Water Music." Albert Sandler and Orchestra, "By the Sleepy

Lagoon" (Coates).
9.39: Corinne Rider-Kelsey (soprano), "By the Waters of Minnetonka" (Lieurance).
9.42: Balalaika Orchestra, "The Blue Sea."
9.45: Gil Dech (piano), "Le Jet d'Eau" (Smith).
9.48: Three Harmonisers (male trio), "Rollin' Down the River" (Waller).
9.51: Ketelbey's Concert Orchestra, "By the Blue Hawaiian Waters."
10.0: Dance music by Dick Colvin and Band.
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: Recital of music by modern Spanish composers, Manuel de Falla, Isaac Albeniz, and Enrique y Granados.
9.0: Charles Panzera (baritone).
9.4: "Daphnis and Chloe" Suite Symphonique (Ravel), Walter Straram Orchestra, Paris.
9.20: Highlights from operas.
10.0: Comedy and light music.
10.30: Close down.

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THURSDAY, MARCH 31

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.
2.0: Recordings.
2.30: Classical hour.
3.15: Sports results.
3.30: Talk by A.C.E.: "Whole-meal Compared with White Flour."

3.45: Light music.
4.0: Weather for farmers.
4.30: Sports results.
5.0: Children's session (Cinderella).

6.0: Dinner music.
Berlin State Opera Orchestra, "Oberon" Overture. Philadelphia Symphony Orchestra, "March of the Caucasian Chiefs." J. H. Squire Celeste Octet, "Albumblatt." Grand Symphony Orchestra, "Chinese Street" Serenade.

6.20: Marek Weber and Orchestra, "Faithful Jumping Jack." Symphony Orchestra, "Coppellia" (a) "Waltz of the Hours"; (b) Variations. Marek Weber and Orchestra, "Standchen."

6.35: Albert Sandler and Orchestra, "Hassan" Serenade. Boyd Neel String Orchestra, Slavonic Scherzo. Paul Godwin Orchestra, "Serenade Espagnole."

6.45: Salon Orchestra, "Aloha, Sunset Land." San Francisco Symphony Orchestra, "Valse de Concert." National Symphony Orchestra, Spanish Dance in G Minor.

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

7.10 (approx.): News and reports.

7.30: Talk, Mr. A. B. Thompson: "The Whirligig of Time—Woman in the Nineteenth Century" No. 4.

8.0: Concert programme. Recorded serial, "Westward Ho!"

8.15: "Music at Your Fireside."

8.30: Recorded Sports Club, bring to the microphone A. K. Quist, Australian Davis Cup tennis player.

8.53: Recordings, Josephine Tumminia (operatic soprano), with Jimmy Dorsey and Orchestra, clarinet obbligato by Jimmy Dorsey, "Blue Danube" (Strauss); "The Wren" (Benedict).

9.0: Weather. Station notices.

9.5: Talk, Mrs. Nello Porter: "Java."

9.20: Recorded band programme, with vocal interludes. Grand Massed Bands, "Festivalia" Fantasia (arr. Winter). Garde Republicaine Band of France, Prelude to Act 3 "Lohengrin" (Wagner).

9.30: Paul Robeson (bass-baritone), "No, John, No" (Sharp); "Passing By" (Edward Purcell).

9.36: Massed Bands of the Southern Command, "Sanctuary of the Heart" (Ketelbey). Harry Mortimer (cornet solo), "Alpine Echoes" (Windsor).

9.46: Richard Tauber (tenor),

"Will You Remember?" (Romberg); "The Song of Songs" (Moya).
9.52: Band of H.M. Grenadier Guards, "My Hero" (Oscar Strauss). Garde Republicaine Band, "Tannhauser" Grand March (Wagner).

10.0: Hour of dance music by leading swing bands.

11.0: Close down.

1YX AUCKLAND

880 k.c. 340.7 m.

(Alternative Station)

5.0 to 6.0: Light music.

7.0: After-dinner music.

8.0: Budapest String Quartet, Quartet in F Major (Mozart).

8.24: Maria von Basilides (mezzo-soprano), "Night and Dreams"; "The Crusade" (Schubert).

8.30: Harold Samuel (pianist), "English" Suite in A Minor (Bach).

8.46: La Societe des Instruments Anciens, "Les Plaisirs Champetres" (Montclair).

9.0: Classical recitals, with Mischa Elman (violinist).

10.0 to 10.30: Variety.

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.
1.30: EDUCATIONAL SESSION: "The Changing World."

1.42: "Adventures in Health" (6). Miss H. Taylor.

1.57: "Travel" (6): Switzerland. Dr. W. B. Sutch.

2.15: "Great Men in New Zealand History" (6): Squadron Leader McGregor. 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 hour (Uncle Pat).

6.0: Dinner music.

Berlin State Opera Orchestra, "The Opera Ball" Overture. Irene Scharrer (piano), Fantasia Impromptu in C Sharp Minor. New State Symphony Orchestra, "Veronique" Selection.

6.20: Edith Lorand and Orchestra, "Let's Have a Tango." Eight Musical Notes, "Perfection" Polka. Paul Godwin Dance Orchestra, "The World's Best Waltzes" Medley.

6.37: Vienna Schrammel Quartet, "Firefly's Appointment." Ania Dorfmann (piano), Hungarian Rhapsody, No. 10. Cedric Sharpe Sextet, "Negro Spiritual" Medley.

New Symphony Orchestra, "Three-Cornered Hat" Suite (Final Dance).

7.0: Government and overseas news.

7.10 (approx.): News and re-

ports.

7.30: Time signals.

"Who's Who and What's What?" Ramble in the news by Coranto.

8.0: Chimes. Popular programme.

Four Kings of Rhythm entertain.

8.12: "Division of Profits" (Japanese houseboy).

8.26: "Adventures of Mr. Penny." Episode No. 8: "Pounds For a Penny."

8.40: Talk, Mr. J. Malton-Murray, "Life's Handicap: Notable Triumphs Over Affliction" (1).

9.0: Weather. Station notices.

9.5: Colin Horsley (brilliant young Wanganui pianist) in Chopin compositions: "Etude in G Flat (black keys), "Etude in C Major," "Nocturne in F Sharp Major," "Waltz in G Flat," "Berceuse" (Op. 57), "Fantasia Impromptu."

9.20: Recital by Marjorie Bennie (mezzo-soprano), "Song of the Open" (la Forge); "Summer Night" (Goring Thomas); "Feast of Lanterns" (Granville Bantock); "Se" (Denza).

9.32: Special April Fool's Day programme, "April Fool's Day: Its History and Folies." Dramatic review.

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., Quartet in A (Armstrong Gibbs), Griller String Quartet; and, at 8.27 p.m., Quintet for Piano and Strings (Bloch), Alfredo Casella (piano), and Pro Arte Quartet.

9.0: Variety and vaudeville.

10.0: In order of appearance: Lee Sims (piano), Richard Crooks (tenor), and Marek Weber and his Orchestra.

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. Talk, under auspices of Christchurch Branch of National Council of Women.

11.15: Recordings.

12.0: Lunch music.

2.0: Recordings.

2.30: Talk by A.C.E.: "Whole-meal Compared with White Flour."

3.0: Classical music.

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

4.30: Sports results.

5.0: Children's hour (Rainbow Man and the Imp).

6.0: Dinner music.

Alfredo Campoli and Salon Orchestra, "An Old World Garden" Medley. International Novelty Orchestra, "Czardas Princess" Waltz.

Mischa Spoliansky (piano), "I Wait for You." New Concert Orchestra, "Nights of Fragrance" Waltz. Alfredo Campoli and Salon Orchestra, "Only My Song."

6.21: Grand Symphony Orchestra, Hungarian Dance No. 3. Paul Godwin's Orchestra, "The Nightingale and the Frog." Paul Whiteman and Orchestra, "The Merry Widow" Waltz. Marek Weber and Orchestra, "The Squirrel Dance" Intermezzo Caprice.

6.35: Orchestra Mascotte, "Skies of Blue" Waltz. Dajos Bela Orchestra, "The Countess Maritza" Potpourri. Ilja Livschakoff Orchestra, "No, No, Lulu" Valse.

6.50: International Concert Orchestra, "Kavalier" Waltz. Ilja Livschakoff Orchestra, Serenade. Marek Weber and Orchestra, "The Nightingale's Morning Greeting."

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

7.10: News and reports.

7.30: Time signal.

8.0: Chimes. Recorded play: "Under the Jolly Roger—The Devil Takes His Own."

8.32: Recordings, J. H. Squire Celeste Octet, "Putting the Clock Back" (Famous Folk Songs of Britain) (arr. Squire).

8.36: Recorded dramatic play: "Murder in Bohemia."

9.0: Weather. Station notices.

9.5: Talk, Mr. Leicester Webb: "World Affairs."

9.20: Dance music.

9.40: Talk, Mr. A. L. Leghorn: "Modern Ballroom Dancing."

10.0 to 11.0: Dance music.

3YL CHRISTCHURCH

1200 k.c. 250 m.

(Alternative Station)

5.0 to 6.0: Recordings.

7.0: After-dinner music.

8.0: Light opera gems.

8.30: Raie da Costa entertains.

8.36: "The Living Death," dramatic sketch.

8.44: "Cat and Mouse" novelty.

8.47: "Radio Melody Cruise."

10.0 to 10.30: Merry medley.

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).

2.30: Recordings.

2.30: Sports results. Classical music.

4.0: Weather. Frost.

4.30: Light music.

4.45: Sports results.

5.0: Children's hour (Big Brother Bill).

6.0: Dinner music.

Ilja Livschakoff Orchestra, "Bagatelle" Overture. Kiss Lajos (original Gipsy Band), "Fluster Mir Ins Ohr." Paul Godwin Orchestra, "Pritzel Dolls." New Light Symphony Orchestra, "Drink To Me Only With Thine Eyes."

THURSDAY, MARCH 31 . . . CONTINUED

- 6.17: Marek Weber and Orchestra, "My Treasure" Waltz. Albert Sandler and Orchestra, Prelude. Carroll Gibbons and John Green (piano duet), "Terence's Farewell to Kathleen." Marek Weber and Orchestra, "Forest Idyll."
- 6.31: Kiss Lajos (original Hungarian Gipsy Band), "Unter Papeln in Badacsony." Albert Sandler and Orchestra, "For Love of You." Orchestra Mascotte, "From Near and Far" Waltz Melodies. Paul Godwin's Orchestra, "Frog Parade."
- 6.47: Horst Schimmelpfennig (organ), "Love Was Born Like a Wonder." Marek Weber and Orchestra, "The Hermit." Milan Radio Orchestra, "The Frog's Wedding." Horst Schimmelpfennig (organ), "When Autumn Will Slowly Come Again."
- 7.0: Government and overseas news (from 2YA).
- 7.10 (approx.): News and reports.
- 7.30: Gardening talk.
- 8.0: Chimes. Orchestral concert; at 9.20 p.m., "Masterpieces of Music," by 4YA Concert Orchestra, conducted by Jas. Dixon, "Children's Overture (Quilter)."
- 8.14: Recordings: Ria Ginster (soprano), "As I Lay Sleeping"; "Elfin" Song; "Trust Not Love"; "The Bugles Are Sounding" (Wolf).
- 8.22: 4YA Orchestra, Andante (for Strings) (Searlatti, Tommasini); Song Without Words (for Strings) (Mendelssohn); "La Boutique Fantasque" (Rossini, Respighi).
- 8.40: Reserved.
- 9.0: Weather. Station notices.
- 9.5: Recordings: Minneapolis Symphony Orchestra, "Alborada del Gracioso" (Ravel).
- 9.13: Heinrich Schlusnus (baritone), "The Lovers' Pledge"; Serenade (R. Strauss).
- 9.20: "Masterpieces of Music," with illustration and comment by Dr. T. Vernon Griffiths, Superintendent of Music at King Edward Technical College, Concerto in E Flat Major (K335) for Two Pianos (Mozart), Artur Schnabel, Karl Ulrich Schnabel and London Symphony Orchestra, conducted by Adrian Boult; "Shepherd Fennel's Dance" (Balfour Gardiner). Royal Opera Orchestra.
- 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: "Feminine Fancies." Light popular programme.
- 9.0: "C. B. Cochran Presents."
- 9.8: Radio play: "The Crew of the Maud Woodcock: Chips Goes Ashore."
- 9.52: "Broadway Melody of 1935."
- 10.0: In order of appearance: Jesse Crawford (organ), Malcolm McEachern (bass), Kalman's Quartet (Hawaiian).
- 10.30: Close down.

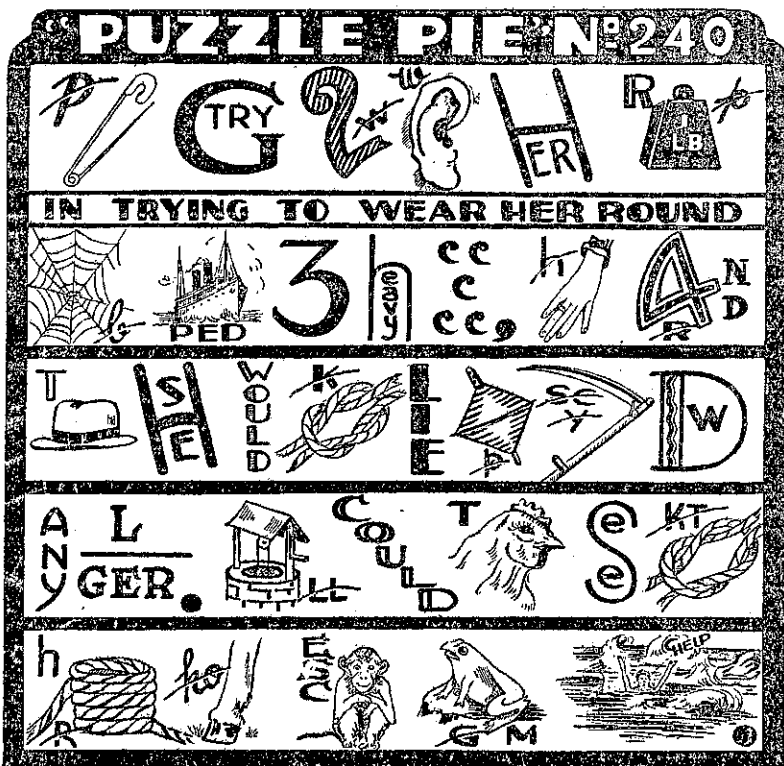
FRIDAY, APRIL 1

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.
- 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. Grand Symphony Orchestra, "Fra Diavolo" Overture. Patricia Rossborough (piano), "You're All I Need." Marek Weber and Orchestra, "Mikado" Selection.
- 6.18: Victor Olof Sextet "Cherry Ripe." Polydor String Orchestra, "The Good Old Days" Medley. De Groot and Orchestra, "Tina."
- 6.35: London Palladium Orchestra, "Nautical Moments" Medley. Lenor String Quartet, Etude No. 7 (Transcription). Classic Symphony Orchestra, "La Cimarosiana." Johann Strauss and Symphony Orchestra, "Radetsky" March.
- 7.0: Government and overseas news (from 2YA).
- 7.10 (approx.): News and reports.
- 7.30: Sports talk, Gordon Hunter.
- 8.0: Concert programme. More
- reading by Mr. D'Arcy Cresswell, from "Robinson Crusoe," with music from Elgar's "Cello Concerto."
- 8.42: Gwenda Weir (soprano), "Love's Quarrel" (Cyril Scott); "A Widow Bird Sat Mourning" (B. Luard Selby); "Love's Philosophy" (Quilter); "A Piper" (Michael Head).
- 8.54: Recordings. Sergei Rachmaninoff (Borodin); Serenade (Rachmaninoff).
- 9.0: Weather. Station notices.
- 9.5: Reserved.

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Solve the puzzle carefully and write your solution IN INK on one side of a sheet of paper. Sign your name and residential address and post entry to:—

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All entries must be postmarked not later than **TUESDAY, MARCH 29.**

The Prize of **£25 IN CASH** will be awarded to the competitor whose solution of the paragraph is correct or most nearly correct. In the case of ties the prize-money will be divided, but the full amount will be paid. No competitor may win more than one prize or share of a prize in any one competition.

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FRIDAY, APRIL 1 . . . CONTINUED

9.20: Recordings, Orchestra of Brussels Royal Conservatoire "Stenka Razin" (Glazounov).
9.36: Igor Gorin (baritone), "Molitra" ("The Prayer") (Gorin).
9.39: Heifetz and London Philharmonic Orchestra present Violin Concerto in A Minor, Op. 82 (Glazounov).
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: "What's Yours?" Drinking songs.
8.16: Popular classics, Boston "Pops" Orchestra.
8.30: Dick Powell in song hits from film, "Varsity Show."
8.42: "The Company Promoter." Humour by John Tilley.
8.50: Mary Lou Williams (swing pianist).
9.3: Sea shanty medley.
9.12: Modern dance music.
9.30: Variety.
10.0: Light music, Marta Eggerth (soprano), Patricia Rossborough (piano) and Foster Richardson (bass).
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.
2.0: Classical hour.
3.0: Talk by A.C.E., "Wholemeal as Compared with White Flour." Sports results.
3.30: Weather for farmers. Frost for Canterbury and Otago.
4.0: Time signals. Sports results.
5.0: Children's hour (Aunt Molly), with, at 5.30 p.m., "Paradise Plumes and Headhunters" (episode 6).
6.0: Dinner music.
Band of H.M. Coldstream Guards, "The Geisha" Selection. Mische Dobrinski (violin), "The Door of Her Dreams." Orchestra Mascotte with Dajos Bela, "Dubinuschka" (Russian Gipsy Romance). Renara (piano), "I Was Lucky." Vienna Philharmonic Orchestra, "Liebeslieder" Waltz.
6.25: Jacob Gade and Orchestra, "Give Me Your Heart." Gaspar Cassado (cello), "Evening Song" ("Abendlied"). Plaza Theatre Orchestra, "Bal Masque."
6.34: Deman String Quartet, German Dances, Minuets Nos. 2 and 4. State Opera House Orchestra, Berlin, "Symphonic Waltz" Suite. International Novelty Quartet, "P. and O." Polka.
6.47: Westminster Light Sym-

phony Orchestra, "Sunday Afternoon" Reverie. Renara (piano), "Rhythm of the Rain." Quentin Maclean (organ), "River Reveries."

7.0: Government and overseas news.
7.10 (approx.): News and reports.
7.30: Time signals.
8.0: Chimes.
Recordings: Boston Promenade Orchestra, "In a Persian Market" (Ketelbey).
8.8: M. Tino Rossi (tenor), "Softly in the Night" (Savat, Cuscina); "Guitar of Love" ("Guitare d'Amour") (Porter, Schmidseider).
8.14: Frank Bifo and Brass Quintet, Valse "Triste" (Sibelius); Prelude in C Sharp Minor (Rachmaninoff).
8.20: Hildegard (light vocal), "Can I Forget You" (Kern).
8.23: Charlie Kunz (piano), "Round the Shows With Charlie Kunz."
8.29: Everett Marshall (baritone), "Mine Alone" (Dixon, Wrubel); "Silver Wings."
8.35: Don Rice and Gipsy Girls Orchestra, "Serenade Andalous" (Solano).
8.40: Talk, Mr. C. Harcourt Robertson, "The Eye-Witness: A Sideshow in Persia."
9.0: Weather Station notices.
9.5: "Eb and Zeb" (country storekeepers).

9.15: Miscellaneous Band programme.

Massed Bands of the Champions (Foden's Motor Works Band, 1936, Munn and Felton's Works Band, 1935), "War March of the Priests" ("Athalie" by Mendelssohn). Grand Massed Brass Bands at Leicester Brass Band Festival, 1936, "At the Portals of the Palace" (Sellars).

9.24: Webster Booth (tenor), with orchestra and chorus. Vocal Gems from the Film, "My Heart's Desire."

9.30: Band of H.M. Welsh Guards, "Silver Jubilee Memories" (1910-1935).

Band of H.M. Coldstream Guards, "O, Sole Mio" (di Capua) (cornet solo by Sergeant G. Morgan).

National Military Band, "Ben Hur" (Byng).

9.43: Nelson Eddy (baritone), "Ah! Sweet Mystery of Life"; "Neath the Southern Moon" (from film "Naughty Marietta") (Herbert).

9.49: Grand Massed Brass Bands at Festival, 1936, conducted by C. A. Anderson, Leicester, "Minstrel Memories" No 2 (Rimmer).

9.55: BBC Military Band, "Passing of the Regiments" (arr. Winter).

10.1: Dance programme of new recordings, with special swing session, compered by Arthur Pearce.

11.1: 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: "Calling All Stars," BBC artists on parade.
9.0: Miscellaneous classical hour.
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. 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 signal. Frost.

Weather. Light music.

4.30: Sports results.

5.0: Children's hour (Rajah).

6.0: Dinner music.

Godfrey Andolfi's Concert Orchestra, "To an Oriental God" (Descriptive). Mayfair Orchestra, "Temptation." Albert Sandler (violin) with piano and cello, "Grinzing." Orchestra Mascotte, "When Grandmama was Twenty" Waltz. Orchestre du Theatre Mogador de Paris, "Trop Tard."

6.20: Mayfair Orchestra, "Nights of Gladness" Waltz. Art Tatum (piano), "Love Me." Serge Krish Instrumental Septet, Serenade. London Palladium Orchestra, "Moonlight."

6.35: Orchestra Mascotte, "The Opera Ball" Waltz. Albert Sandler (violin), with piano and cello, "Remembrance." Kauffman and Orchestra, "A Visit to the Woodpecker."

6.45: London Palladium Orchestra, "Les Sylphides." Angelus Octet, Nocturne in E Flat. Art Tatum (piano), "Anything for You." Reginald Foort (organ), "Reminiscences of Friuli."

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

7.10: News and reports.

7.30: Time signal.

8.0: Chimes. Recordings, Alois Melichar, with State Opera Orchestra, Berlin, "The Gipsy Baron" Overture (Johann Strauss).

8.9: Essie Ackland, contralto recital, (a) "A Summer Night" (Thomas); (b) "Melisande in the Wood" (Goetz); (c) "A Song of Thanksgiving" (Allitson).

8.20: Waveney Davis, pianoforte recital, (a) "Noel" (Balfour, Gardiner); (b) "Matthew, Mark, Luke and John" (Thiman); (c) Prelude, Minuet and Reel (Pittfield).

8.32: Recording, Mascagni conducting Berlin State Opera Orchestra, "Iris Dances" (Mascagni).

8.36: Thomas E. West (tenor), (a) "O Mistress Mine"; (b) "Now Sleeps the Crimson Petal" (Quilter); (c) "Down in the Forest"; (d) "O Lovely Night" (Ronald).

8.48: Recording, Minneapolis Symphony Orchestra, "Kreisleriana" (a) Tambourin Chinois; (b) Caprice Viennois; (c) Liebesfreud (Kreisler).

9.0: Weather. Station notices.

9.5: Reserved.

9.20: Recording, Emile Colombo and Salon Orchestra. Second Selection of Gipsy Airs.

9.26: Mina Gale (soprano), (a) "My Garden of Dreams"

(Hewitt); (b) "The Star" (Rogers); (c) "In the Great Unknown" (d'Hardelet); (d) "Good-morning," Said the Thrush" (Clarke).

9.37: Recording, Albert Sandler and Orchestra, "Sandler Minuets."

9.45: Claude Burrows (baritone), (a) "Mountain Lovers"; (b) "Harlequin" (Sauderson); (c) "Three for Jack" (Squire).

9.56: Recording, Paul Godwin Orchestra, "Mattinata" (Leoncavallo).

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: "Musical Jig-Saw."

8.10: Raymond Newell (baritone).

8.19: Fantasia on song, "Long, Long Ago."

8.23: Three waltz songs.

8.27: Nocturne Java.

8.30: "2YD Minstrel Show," No. 6.

9.0: Operatic programme.

9.30: Band programme.

10.0: Melody.

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.

10.30: Recordings.

10.45: Talk, Miss I. Windlay, "Cooking and Recipes."

11.0: Recordings.

12.0: Lunch music.

1.0: Weather.

2.0: Recordings.

3.15: Talk by A.C.E., "And Now the Ironing."

3.30: Sports results. Classical music.

4.0: Weather. Frost forecast.

4.30: Light music.

5.0: Children's hour (Big Brother Bill and Mr. Aero Man), with, at 5.30 p.m., "The Lolly Kitchen" (Aunt Jean).

6.0: Dinner music.

BBC Military Band, "La Tarantelle de Belphegor," Orchestra Mascotte, "Blue Eyes" Waltz. Georg Kulenkempff (violin), "From the Old Country At Home." Orchestra Mascotte, "Amoret-tanze" Waltz. Polydor Orchestra, Variete Intermezzo.

6.18: Marek Weber and Orchestra, Four Indian Love Lyrics. Albert Sandler (violin), with J. Byfield (piano), and S. Torch (organ), "Song of Paradise." Eileen Joyce (piano), "Devotion" ("Widmung"). Marek Weber and Orchestra, "Beautiful Spring" Waltz.

6.35: Orchestra Raymonde, "Indian Mail" (Descriptive). Harry Jacobsen (piano), "Stop-Press" Selection. Orchestra Raymonde, "Glow Worm" Idyll.

6.49: Albert Sandler Orchestra, "Gipsy, Sing for Me." Ije

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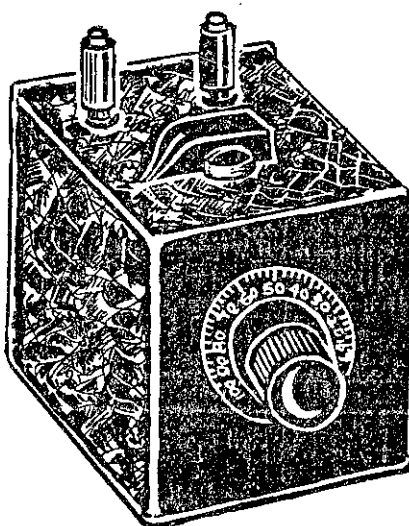
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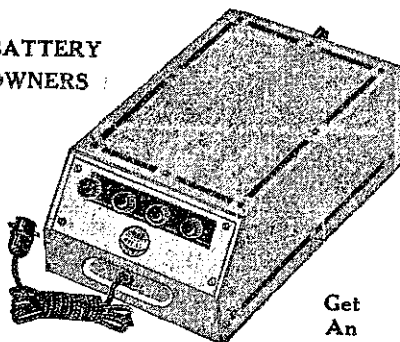
Radio Round The World

A **N**OTHER boyish illusion goes bang with the news that the modern cowboy has taken to wireless. He no longer sings his herd to sleep in the silence of the western night, for when the up-to-date descendant of Cody and Bill Hickock asks for his boots and saddle he demands also a little portable radio set. He straps this on round the ribs of Old Faithful, the aerial consisting of a long flex attached to the reins; and when the "Arizona moon is mellow and the stars are yellow" he tunes-in to 'Frisco, Schnectady, or maybe to the Daventry Empire station. The only trouble is that this modern method is too effective—in addition to keeping the cattle quiet it often sends the cowboy himself into a sound sleep!

GERMAN P.O. officials are sitting up late at night with cold towels wrapped round their heads thinking hard over a recent decision of the courts. The trouble began when enterprising residents of summer houses and bungalows near the Hamburg radio station found that, by attaching electric lights to a circuit tuned to Hamburg's wavelength, they could light their premises on the "buckshee" system. All the time that the station is working on 100 kilowatts its field-strength is sufficient to light the bulbs. Postal officials, nettled by this ingenuity, summoned the hut-dwellers for "stealing the energy of a broadcasting station." The judge, who was apparently a bit of a sport, ruled that the P.O. wins its case only if it can show that the use of the bulbs reduces the reception strength of the transmitter. And the P.O. officials, hastily donning their thinking caps and ice-packs, have retired to think out why illumination should impair radiation.

THERE is still current an Australian colloquialism, "Buckley's chance," meaning "without a hope." Yet it is something like a hundred years ago since Thomas Buckley escaped from a convict settlement down at Port Phillip, and with a companion set out for China, which, it was believed among the convicts, lay a little to the north of Australia. Thus history, or news, was made, and the words "Buckley's chance" added to the Australian language. The story of Thomas Buckley's escape, his long residence with a tribe of blacks, and his return to civilisation, made an enthralling dramatic episode in "Famous Escapes," BSA presentation broadcast last week from 2GB and 2UE Sydney.

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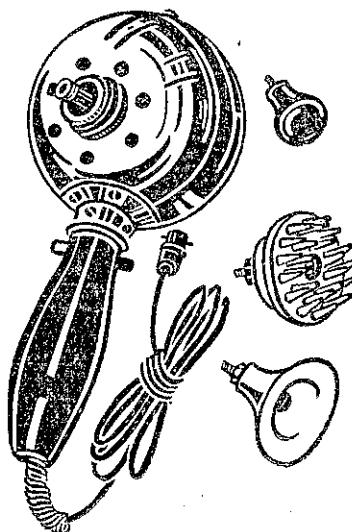
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FRIDAY, APRIL 1 . . . CONTINUED

- Livschakoff Dance Orchestra, "Tango des Aveux." Albert Sandler Orchestra, "Heartless."
 7.0: Government and overseas news (from 2YA).
 7.10 (approx.): News and reports.
 8.0: Chimes.
 New Mayfair Orchestra, "The Cat and the Fiddle" Selection (Harbach, Kern).
 8.10: Humorous serial feature, "Dad and Dave From Snake Gully."
 8.23: Eight-Piano Symphony (piano), "Dawn" ("Peer Gynt") (Grieg); "Rustle of Spring" (Sinding).
 8.29: "The Civic Welcome" (Japanese houseboy).
 8.40: Reserved.
 9.0: Weather. Station notices.
 9.5: Chamber music concert. Vocalist: Gerhard Husch.
 Recordings: Pro Arte Quartet, Quartet in G Major, Op. 54, No. 1 (Haydn).
 9.21: Gerhard Husch (baritone), "Moonlight"; "Elegy To the Nightingale"; "The Ski-Runner" (Kilpinen); "The Organ Grinder" (Schubert).
 9.32: Artur Schnabel (piano), Sonata in C Minor, Op. 111 (Beethoven).
 10.0: Dance music by the Savoy

Dance Band (from the Savoy Restaurant).
 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: Miscellaneous classical programme.
 9.0: "The Music Wranglers." Studies in musical tastes.

- 9.40: Two songs, Mlle. Josephine Baker.
 9.46: "Meanderings of Monty."
 9.52: Ray Kinney, with Dick McIntyre and Harmony Hawaiians.
 10.0: Thirty bright minutes.
 10.30: Close down.

"Jeannie, lassie, I've just had a visit frae Tammy and I've consented to your marriage."
 "Oh, but faither, I dinna want to leave mither!"
 "Hoots, lassie, dinna let that trouble ye; ye can tak' her wi' ye!"

SATURDAY, APRIL 2

1YA AUCKLAND

650 k.c. 461.3 m.

- 7.0: Breakfast session.
 9.0: Close down.
 10.0: Devotional service (Lieut.-Col. Carmichael).
 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 hour (Cinderella).
 6.0: Dinner music.
 Berlin State Opera House Orchestra, "Aida" Selection. Orchestre Symphonique, Nocturne ("Les Ailes"). Philharmonic Orchestra, Berlin, "O, Beautiful Maytime." London Palladium Orchestra, "Dawn."
 6.24: London Theatre Orchestra, "A Country Girl" Selection. J. H. Squire Celeste Octet, "Collette" Valse. Berlin State Opera Orchestra, Slavonic Dances, Nos. 1 and 2.
 6.44: Hermann Finck and his Orchestra, "Melodious Memories." Berlin State Opera Orchestra, "Der Rosenkavalier" Waltz.

- 7.0: Government and overseas news (from 2YA).
 7.10 (approx.): News and reports.
 8.0: Studio Orchestra, conducted by Harold Baxter, "Three Dances from 'Henry VIII'" (German).
 8.10: Sam Duncan (tenor), "The Meeting of the Waters" (Trdt.); "My Desire" (Cadman); "Now Sleeps the Crimson Petal" (Quilter); Serenade (Toselli).
 8.22: Studio Orchestra, "Chanson De Matin"; "Chanson De Nuit"; "Canto Populare" (Elgar).
 8.30: Euterpe Trio (Patricia McLeod, soprano, Frank Poore, flute, Alan Pow, piano). Trio, "The Echo Song" (Bishop). Piano, Gavotte (Gluck, Brahms). Soprano, "The Doll's Song" (Olympia's Air from "Tales of Hoffman") (Offenbach). Piano, "Caprice Viennois" (Kreisler). Piccolo, "L'Oiseau Mouche" (Damas). Trio, "Slumber Song" (Max Reser).

- 8.50: Studio Orchestra, "Suite 'Russian Scenes.'" (Bantock).
 9.0: Weather. Station notices.
 9.5: Modern dance music.
 10.0: Sports summary.
 10.10: Modern dance music.
 11.30: 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: Selection of Rossini's popular airs.
 8.20: New Mayfair Orchestra, "Old Music Hall Memories."
 8.30: Hits from latest films.
 9.0: Musical comedy gems and humour.
 9.30: Band programme.
 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 session (Uncle Jasper).
 6.0: Dinner session.
 Paul Whiteman Concert Orchestra, Suite of Serenades, (a) Spanish; (b) Chinese; (c) Cuban; (d) Oriental (Herbert). Orchestra Raymond, "Dance of the Merry Mascots."

- 6.13: London Palladium Orchestra, "Kiss Me Again." Joseph Muscant and Troxy Broadcasting Orchestra, "Fairies in the Moon" Intermezzo. Entr'acte. Carroll Gibbons, John Green and Boy Friends, "Kerry Dance." Paul Godwin's Orchestra,

- "L'Amour" (Valse Amoureuse). London Palladium Orchestra, "Echoes from the Pusztas."
 6.29: Frank Westfield's Orchestra, "Love in Cloverland" Intermezzo. Van Phillips and All-Star Orchestra, "Nicolette." Carpi Trio, "Autumn Song." Paul Godwin's Orchestra, "Nightflier" (Characteristic). Ilja Livschakoff Orchestra, Hungarian Airs.
 6.47: Paul Godwin's Orchestra, "Moss Rose" Valse Lente. Symphony Orchestra, Berlin, "La Mascotte" Fantasia. Frank Westfield's Orchestra, "On a Sunday Morn" Intermezzo.
 7.0: Government and overseas news.
 7.10 (approx.): News and reports.
 7.50: Time signals.

- 8.0: Chimes. Popular programme. Masked Masqueraders and Jesters in half-hour of sketches, songs and jokes.
 8.30: D. G. Paris (electric guitar), "The Rosary" (Nevin); "Hilo" March (Berger); "Harbour Lights" (Williams).
 8.35: H. C. Thompson (baritone), "A Song of Ships" (Flagler); "Love Sends a Little Gift of Roses" (Openshaw); "The Carnival" (Molloy).
 8.44: Recording, Henry Croudson (organ), "A Motor Ride" (Descriptive) (Bidgood).
 8.47: D. G. Paris (electric guitar), "Serenade in the Night" (Brixio, Kennedy); "Indian Love Call" (Friml).
 8.52: H. C. Thompson (baritone) and Dorothy Buckingham (soprano), "A Night in Venice" (Lucantoni); "Down the Vale" (Moir).
 8.58: Recording, Coventry Hippodrome Orchestra, "Welcome Vienna" Selection (arr. Dostal).
 9.0: Weather. Station notices.
 9.5: Dance programme.
 10.0: Sports results.
 10.10: Dance programme.
 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, featuring Glasgow Orpheus Choir.
 9.0: "On Stage."
 10.0: "Bright and Breezy."
 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 (Cousin Nessie and "The Musical Box Hour").
 6.0: Dinner music.
 New Mayfair Orchestra, "Sons o' Guns" Selection. Orchestra Mascotte, "O Spring How Fair Thou Art." London Palladium Orchestra, "Old Vienna Moon." Orchestra Mascotte, "Les Sirenes" Waltz.

- 6.17: Orchestra Mascotte, "Eva" Waltz. Ilja Livschakoff Orchestra, "Once When I was a Little Topsy." Ania Dorfman (piano), "Voices of Spring" Waltz. Alfredo Campoli and Salon Orchestra, Second Serenade. Dajos Bela Orchestra, "Roses of the South."
 6.35: The London Palladium Orchestra, "A Birthday Serenade." Marek Weber and Orchestra, "Cavalleria Rusticana" Selection.
 6.47: Barnabas von Geczy and Orchestra, "Pardon, My Lady" Tango. Edith Lorand and Viennese Orchestra, "Hejre Kati." Dajos Bela Dance Orchestra, "In a Little Cafe in Hernalis."
 7.0: Government and overseas news.
 7.10: News and reports.
 7.30: Time signal.
 8.0: Chimes. Recording, Orchestra Raymonde, "A Night on the Waves" (Koskimaa).
 8.5: "Westward Ho!" Episode 61.
 8.18: Recordings, Comedy Harmonists (vocal quintet), (a) "The Windows Sing" (Mar-

SATURDAY, APRIL 2 . . . CONTINUED

bot); (b) "What Else Matters?" (Rivada).

8.26: Vasa Prihoda (violin), (a) "Souvenir" (Drda); (b) "Serenade" (Drigo).

8.32: Paul Robeson (bass), (a) "No, John, No" (Sharp); (b) "Passing By" (Purcell).

8.38: Western Brothers (humour), "We're Frightfully BBC"; "Keeping up the Old Traditions" (Western).

8.46: Sydney Gustard (organ), "Drury Lane Memories."

8.54: Webster Booth with the Lindonell Three, "Land Without Music" (Strauss).

9.0: Weather. Station notices.

9.5: 3YA Orchestra, conducted by Gil Dech, "On Your Toes" Selection (Rogers).

9.13: Chatterboxes in original patter sketch and song, (a) "The Job Hunters" Patter Sketch (Ryan); (b) "Sing a Song of Sunshine" Song (Carlton).

9.23: 3YA Orchestra, Three Popular Hits, (a) "You Are My Lucky Star" (Brown); (b) "Kinky Head" (Cross); (c) "Quicker Than You Can Say Jack Robinson" (David).

9.32: Recording, Gracie Fields (comedienne), "Grandfather's Bagpipes" (Harper).

9.35: 3YA Orchestra, "A Southern Maid" Selection (Fraser Simson).

9.43: Chatterboxes in original patter sketch, "Hold the Line, Please!" (Ryan).

9.51: 3YA Orchestra, "Four Aces" Suite, (a) "Ace of Clubs"; (b) "Ace of Diamonds"; (c) "Ace of Hearts"; (d) "Ace of Spades" (Mayerl).

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 8.26 p.m., Symphonic "Fantastique" (Berlioz), Symphony Orchestra; and, at 9.29 p.m., Suite from the Music to "Le Bourgeois Gentilhomme" (R. Strauss), Vienna 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 session (Cousin Molly).

6.0: Dinner music.

Lilly Gyenes and Twenty Hungarian Gipsy Girls, Hungarian Dance No. 6. Marek Weber and Orchestra, "Her First Dance." Arthur Young and Reginald Foresythe (pianos), "With the Duke." Edith Lorand and Viennese Orchestra, "Furiant," from "Schwanda, the Bagpipe

Player." Lilly Gyenes and Twenty Hungarian Gipsy Girls, Hungarian Dance No. 5.

6.19: Barnabas von Geczy and Orchestra, "Helen." Waltz Selection. Renee Chemet (violin), "Song of Songs." Barnabas von Geczy and Orchestra, "Old Vienna."

6.29: Polydor Elite Orchestra, "Sefira" Intermezzo Op. 47. Orchestra Mascotte, "Parade of the Tin Soldiers." Carpi Duo, Song Without Words. No. 25, Op. 62. Paul Godwin Orchestra, "Hobby Horse and Doll." Polydor Elite Orchestra, "Parade of the Gnomes."

6.47: Orchestra Mascotte, "Hobgoblins' Review." Dajos Bela Dance Orchestra, "What Could Be Sweeter Than Your Love." Carpi Trio, Barcarolle. Orchestra Mascotte, "The Last Letter" Waltz.

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

7.10 (approx.): News and reports.

8.0: Chimes. Light orchestral and ballad concert. Recordings. Boston Orchestra, "Strike up the Band" (Gershwin); "Thunder and Lightning" Polka (Strauss).

8.7: Hazel Walker (soprano), "The Song of the Bride" (Woodforde Pinden); "Barney O'Hea" (Moffat).

8.13: Recordings. Ilja Livschakoff Kunster Orchestra, "The Czarewitsch" Medley (Lehar); "Down in the Lobau" (Strecker).

8.23: Recordings. Raymond Newell (baritone), "The Harvester" (Atkinson);

"Jane's Big Umbrella" (Russell); "The Rivetter" (with male quartet) (Arlen).

8.33: Recordings, New Light Symphony Orchestra, "Prelude (Haydn Wood); Intermezzo (Taylor); "Hearts and Flowers" (Tobani).

8.43: Hazel Walker (soprano), "Love, the Jester" (Phillips); "The Last Rose of Summer" (Moore).

8.50: Recordings, Jack Hylton and Orchestra, "The Wedding of the Rose" (Jessel); "The Grasshoppers' Dance" (Bucalossi); "The White Horse Inn" Foxtrot Medley (Stolz).

9.0: Weather. Station notices.

9.5: Dance music.

10.0: Sports summary.

10.10: Dance music.

11.15: 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: Songs of the past.

8.8: Organ reveries.

8.24: Mouth-organ medley.

8.30: Two humorous monologues, Cecil Johnson.

8.36: Connie Boswell sings.

8.42: "Tin-Pan Alley" Medley.

8.48: Spot of humour.

8.52: Roy Smeck and Hawaiian Serenaders.

9.0: Band programme, featuring, at 9.8 p.m., "The Kromarsky Murder," episode 2.

10.0: Comedy and light music. 10.30: Close down.

War Against Desert

(Continued from page 40.)

a telephone system! Here was a hard nut for Flynn to crack.

But the solution came, as did the solution of the Flying Doctor. It came in a flash! Wireless! That also came to Flynn when the Old World had not got past the stage of merely experimenting with wireless. But he had heard of the experiments and was sure that they would succeed.

He got busy at once. He studied wireless as he had studied aviation, until as one expert said he knew the very "innards" of wireless. He was after a set that could transmit as well as receive, that would be small in size and cheap in cost.

His idea was to equip every home, camp and post of the Inland with such a set. He got the wireless experts interested and then busy.

I have not space to tell you of the long chain of experiments, how Flynn, the cheerful optimist, kept on believing and kept his experimenters keeping on.

AT last they WERE successful. A young South Australian, Alfred Traeger, invented a baby transmitting set, the power for which the operator generates by working a pair of pedals like those on a bicycle. The

message is sent out through it by Morse code.

But who was to teach the Morse code to the Inlanders? Flynn saw it was not necessary to do so. He had a machine invented with a keyboard the same as that of a typewriter. When the key is struck the type makes and breaks contact with a metal bar at the back of the machine which registers the Morse signal for that letter. That goes over the air and is picked up where it is needed.

When these sets were ready, a patrol padre was appointed to go round the area with a mechanic and have these sets installed. They are supplied at factory cost, and where people are not able to pay for them the mission of which Flynn is the superintendent donates them.

SO far, the Flying Doctor has been established under this Australian Inland Mission, in one centre, that of Cloncurry in Queensland. But Flynn is patiently working on to have the same thing done in six other centres, according to a map which he prepared years ago. When that is accomplished the whole of the Inland will be served.

The Cloncurry doctor operates over an area more than twice the size of New Zealand. He receives a call from some baby transmitter set over 200 miles away. He fixes the locality in his mind and asks about landing grounds.

Some are able to describe the cleared

paddock or bare patch that must serve as such. Others are not so sure.

"Have you 400 yards clear run against the winds anywhere?" asks the doctor.

"Yes."

"Are there any trees close?"

"A few."

"Well, would you drive a car straight over that ground at 30 miles an hour? You think you could? H'm. Well, then, expect us in a little over an hour!"

And the machine roars up and away.

IT is nothing for this doctor to do a 200-mile flight before breakfast, operate on his patient on the spot, and be back in Cloncurry for lunch. One day, again, he received a call from 60 miles out to a woman who had suffered a severe accident. In 35 minutes she was safe in Cloncurry hospital.

In former days she would very probably have lost her life and a lonely man with an orphaned family be left to carry on as best he could. The Flying Doctor is kept on the go. Here is a typical case:

THUS has John Flynn spread a mantle of safety over the great Inland. You do not need me to tell you that from thousands of hearts there rises the nightly prayer—"Thank God for the Flying Doctor!"

National Commercial Broadcasting Service

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1ZB AUCKLAND

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(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 27.

- 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: "Hits of Yesterday."
- 2.15: "Radio Rhythm."
- 2.30: New releases.
- 3.0: "From One to Five."
- 3.15: "Novelties and Novellettes."
- 3.30: Songs of the countryside.
- 3.45: Musical comedy gems.
- 4.0: "Then and Now."
- 4.15: "Negro Moods."
- 4.30: "Meet the Band Leaders."
- 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: "Personality Parade."
- 10.0: 1ZB's Salon Quartet.
- 10.30: "The Witching Hour."
- 10.45: Variety.
- 11.15: Sunday rhythm.
- 12.0: Close down.

MONDAY, MARCH 28.

- 6.0: Breakfast session.
- 7.30: Weather. News.
- 8.0: Mails, shipping and highlights. Dorothy's session.
- 8.45: Aunt Daisy.
- 9.55: "Marina Interviews Dr. Chapman."
- 10.15: Friendly Road service.
- 11.7: "Melodies of the Moment."
- 11.55: Programme highlights.
- 12.0: Filmland session.
- 1.30: "Happiness Club."
- 2.30: Gran's session.
- 3.30: Afternoon tea.
- 4.0: "Between Ourselves," by Arthur Collins.
- 5.0: Children's session, with Neddo and Thea. Novelty at 5.30 p.m.

- 5.45: "Peter the Pilot."
- 6.0: "Variety Show of the Air."
- 6.15: Betty Spiro, Thea at the piano.
- 6.45: The Songster.
- 6.52: Lullaby time.
- 7.0: "Fred and Maggie."
- 7.15: "Nothing Ever Happens."
- 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: "Strollin' Tom."
- 10.0: "House on the Hill."
- 10.30: "The Witching Hour."
- 10.45: Dance music.
- 12.0: Close down.

TUESDAY, MARCH 29.

- 6.0: Morning session.
- 7.30: Weather report.
- 8.0: Mails, shipping and highlights. Dorothy's session.
- 8.45: Aunt Daisy.
- 9.55: Marina's book talk.
- 10.15: Friendly Road session.
- 10.34: "Women's Home Journal of the Air."
- 11.15: "Numerology," by Madame Bettini.
- 11.30: Hospital session by Jeff and Doug.
- 12.0: Filmland session.
- 1.30: "Happiness Club."
- 2.0: Otahuhu hour.
- 2.30: Gran's session.
- 3.0: Celebrity recordings.
- 4.0: "Between Ourselves," by Arthur Collins.
- 5.0: Children's session.
- 5.45: "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."
- 7.15: Talk, "Foreign Affairs."
- 7.37: "Innocents Abroad."
- 7.45: "Tusitala."
- 8.0: "In Foreign Lands."
- 8.15: "Strange as it Seems."
- 8.30: New releases.
- 8.45: "Love-Making, Inc."
- 9.0: "The Mad Doctor."
- 9.30: Film music.
- 10.0: "The Dark Invader."
- 10.15: Engagement session.
- 10.30: "The Witching Hour."
- 10.45: Dance music.
- 12.0: Close down.

WEDNESDAY, MARCH 30.

- 6.0: Early morning session Colin and Michael.
- 7.30: Weather. News.
- 8.0: Mails, shipping and highlights. 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."
- 2.0: Pukekohe session.
- 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.
- 5.30: Uncle Tom and his little friends.
- 5.45: "Peter the Pilot."
- 6.0: Dinner music.
- 6.30: "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."
- 8.30: The Songster.
- 8.45: "Love-Making, Inc."
- 9.0: Celebrity wide-range.
- 9.30: "Hollywood Spotlight."
- 10.0: "House on the Hill."
- 10.30: Swing session.
- 11.0: Dance programme.
- 12.0: Close down.

THURSDAY, MARCH 31.

- 6.0: Colin and Michael.
- 7.30: Weather report.
- 8.0: Mails, shipping and highlights. Dorothy's session.
- 8.45: Aunt Daisy's relay.
- 10.0: Home life session.
- 10.15: Friendly Road service.
- 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.
- 3.30: Rhythm session.
- 4.0: "Between Ourselves," by Arthur Collins.
- 5.0: Children's session, conducted by Neddo and Thea.
- 5.45: "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: Music.
- 8.30: 1ZB Stop-Press.
- 8.45: Pageant of Sport.
- 9.0: "One Man's Family," (John and Claudia Part.)
- 9.30: Modern music.
- 10.0: "The Dark Invader."
- 10.15: Frivolities.
- 10.30: Dance music.
- 12.0: Close down.

FRIDAY, APRIL 1.

- 6.0: Music, bright and early.
- 7.30: Weather bureau.
- 8.0: Mails, shipping and highlights. Music and humour.
- 8.45: Aunt Daisy.
- 9.55: Home life session.
- 10.15: Friendly Road.
- 11.7: Melodies of the Moment.
- 11.55: "Tom'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.
- 5.45: "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: 1ZB 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, APRIL 2.

- 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.
- 5.45: "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: "Music of the Masters."
- 8.30: Music.
- 8.45: "McCoy Mendle Agency."
- 9.15: Piano rhythm.
- 9.30: Beauty topics.
- 9.45: Dance programme.
- 12.0: Close down.

2ZB WELLINGTON

1130 k.c., 250 m.
(C Class Station)

SUNDAY, MARCH 27.

- 6.0: "Happy Morning" session.
- 8.45: Uncle Tom's Choir.
- 9.0: Sports review.



Dr. Scholl's Arch Supports are thin, light and flexible, and bring weak, easily-tired feet back to normal shape and vigorous health. From 8/6 pair. Chemists and Shoe Stores Everywhere.

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COMMERCIAL STATIONS . . CONTINUED

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.
 8.45-10.0: Miltum and Parvo.
 10.0: Recordings.
 11.50: "Dream Boat" Reverie.
 12.0: Close down.

MONDAY, MARCH 28.

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.
 5.45: "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 Everybody."
 7.15: "Nothing Ever Happens."
 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 29.

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.



Dr. Scholl's Zino Pads relieve corn pains instantly—Medicated Disks remove stubborn corns in 48 hours.

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Chemists, and Shoe Stores Everywhere.

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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: Light orchestral music.
 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."
 6.0: Dinner music.
 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: Music.
 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."
 10.15: "Magic Key" session.
 10.30: Variety programme.
 11.0: Dance music.
 12.0: Lights out.

WEDNESDAY, MARCH 30.

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 31.

6.0: Aggie's cheery session.
 7.30: Weather report. Mails.
 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.
 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.
 5.0: "Young N.Z.'s Radio Journal."
 5.45: "Peter the Pilot."
 6.0: "Real Life Thrills."
 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: Music.
 8.45: Happy Hill and Ranch Boys.
 9.0: "One Man's Family." ("Young Married People.")
 9.30: Variety.
 10.0: "The Dark Invader."
 10.15: Variety programme.
 11.0: Dance programme.
 12.0: Lights out.

FRIDAY, APRIL 1.

6.0: Up with the Larks (Aggie).
 7.15: Morning melodies.
 7.30: Weather report. Mails.
 8.15: Programme highlights.
 8.45: Morning recipe session.
 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."
 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: Diggers' session.
 9.45: Variety programme.
 11.0: Dance music.
 12.0: Lights out.

SATURDAY, APRIL 2.

6.0: "Sunshine" session (Aggie).
 7.0: "Synchromatics."
 7.30: Weather report. Mails.
 7.45: Sports talk.
 8.15: Highlights.
 8.45: Morning recipes.
 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."
 8.15: "Music of the Masters."
 8.30: "Purely Personal," by Pat Lawlor.
 8.35: Wide-range.
 9.0: Amateur trials.
 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 27.

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.
 9.30: Band music.
 10.0: Hospital cheerio session, conducted by Bob Spiers.
 11.0: "Church of Hollywood."
 11.30: Rhythm and romance.
 12.0: Country 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.
 9.45: "Piano Pie."
 10.0: Melody and Rhythm.
 11.53: Reverie.
 12.0: Close down.

MONDAY, MARCH 28.

6.0: Popular melodies.
 6.45: Wide-range.
 7.14: Weather, mails, shipping.
 7.30: Recordings.
 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.
 1.0: Jack Maybury in Rangiora session.
 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.
 5.37: "Peter, the Pilot."
 5.59: Highlights and weather.
 6.0: Recordings.
 7.0: "Fred and Maggie Everybody."
 7.15: "Nothing Ever Happens."

**DONALD
NOVIS**

**THE FIRESTONE
FEATURE**

Every Thursday

At 7.30 p.m. from

1ZB : 2ZB : 3ZB : 4ZB

COMMERCIAL STATIONS . . CONTINUED

7.30: "Queen Victoria."
7.45: Music from operas.
8.0: "Music from the Stars."
8.15: "Easy Aces."
8.30: Wide-range.
9.0: "Concert Hall of the Air."
9.30: "News, a, er Adventures."
9.45: Recordings.
10.0: "House on the Hill."
10.15: Swing music.
10.30: Dance music.
12.0: Close down.

TUESDAY, MARCH 29.

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.
10.0: "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.
5.37: "Peter, the Pilot."
5.59: Highlights and weather.
6.0: Recordings.
6.30: Wide-range.
7.0: "Fred and Maggie Everybody."
7.15: Recordings.
7.37: "Innocents Abroad."
8.0: "In Foreign Lands."
8.15: Music.
8.30: Wide-range.
8.45: "Pioneers of Progress."
9.0: "Coronets of England."
9.30: Wide-range.
9.45: Recordings.
10.0: "The Dark Invader."
10.30: Dance music.
12.0: Close down.

WEDNESDAY, MARCH 30.

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.
5.37: "Peter, the Pilot."
6.0: Recordings.
6.30: On the links.
7.0: "Popeye."
7.15: Recordings.
7.45: "Music from the Far 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 31.

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.
1.0: Timaru session.
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."
5.37: "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: Music.
8.30: Wide-range.
9.0: "One Man's Family."
("Return of Henry Barbour.")
9.30: Wide-range.
10.0: "The Dark Invader."
10.15: Swing music.
10.30: Dance music.
12.0: Close down.

FRIDAY, APRIL 1.

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.
9.0: Gracie's sunshine session.
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."
5.30: Recordings.
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.
9.30: Sidelights of Christchurch.
9.45: Recordings.
10.30: Dance music.
12.0: Close down.

SATURDAY, APRIL 2.

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.
9.0: Gracie's sunshine session.
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.
5.37: "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."
8.15: "Music of the Masters."
8.30: Wide-range.
8.37: "Pioneers of Progress."
8.45: "Just Supposing" (pt. 2).
9.0: Amateur trials.
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 27.

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: "Round the Rotunda."
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.
6.45: Home folks.
7.0: Man in the Street session.
8.0: Studio presentation.
8.15: "Boys of the Bunkhouse."
8.30: John Stannage.
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 28.

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: Music of the moment.
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.
5.30: Neddo and Thea.
6.7: "Reporter of Odd Facts."
6.15: Wide-range.

6.30: Recordings.
7.0: "Fred and Maggie Everybody."
7.15: "Nothing Ever Happens."
7.30: "Queen Victoria."
7.45: Wide-range.
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: "Supper Club of the Air."
11.15: Dance programme.
12.0: Lights out.

TUESDAY, MARCH 29.

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.
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: Music.
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 30.

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.

ARCH SUPPORTS
Dr. Scholl's

Dr. Scholl's Arch Supports are thin, light and flexible, and bring back normal shape and vigor to weak, easily-tired feet. From 8/6 pair. Chemists and Shoe Stores Everywhere.



No. 10A FOR SEPTIC FINGER NAILS.

"It Has Never Failed"

All Chemists 2/6, Double Size 4/6, or from the original manufacturers of 10 and 10A Products.
CROSBY KENT (N.Z.), LTD.,
P.O. Box 1120, Auckland.

COMMERCIAL STATIONS . . CONTINUED

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.
 2.15: "House of Dreams."
 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: Wide-range.
 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 31.

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
 5.45: "Tarzan and Fires of
 'Taur."
 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
 Sceats.
 8.0: "Melodies from Paradise."
 8.15: Music.
 8.30: Recordings.
 8.45: Musical presentation.
 9.0: "One Man's Family
 ("Clifford's Scented Letter.")
 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, APRIL 1.

6.0: Morning session.
 6.30: Shipping report.
 7.30: Weather, mails, shipping.
 7.32: Recordings.
 8.0: Musical comedy.
 8.14: Programme highlights.
 9.22: 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.
 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.
 12.0: Close down.

SATURDAY, APRIL 2.

6.0: Morning session.
 6.30: Shipping report.
 7.30: Weather, mails, shipping.
 8.0: Musical comedy.
 8.14: Programme highlights.
 8.16: Music.
 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: Recordings.
 8.15: "Music of the Masters."
 8.30: Wide-range.
 8.45: "Pioneers of Progress."
 8.52: Music.
 9.0: Amateur trials.
 9.15: Orchestral session.
 9.30: Recordings.
 10.0: Easter brides' session.
 10.15: Musical programme.
 10.30: Dance music.
 10.45: "On with the Dance."
 12.0: Close down.

Australian Programmes

Presentation of items on these pages is copyright. New Zealand summer time is given in all cases.

2FC SYDNEY
 610 k.c. 491.8 m.
 (National Station)

SUNDAY, MARCH 27.

9.0 p.m.: Service from Baptist Church.
 10.30: Tom Ryan, basso recital.
 10.45: News, weather, shipping.
 10.55: Week's good cause.
 11.5: Valda Aveling, pianist.
 11.30: Sydney Instrumental Trio, with Anne Mills, mezzo.

MONDAY, MARCH 28.

10.0 p.m.: National Military Band, with Mastersingers Quartet.
 10.50 Every week night: News, weather.
 11.10: Films of the Week.
 11.20: Rare recordings.
 11.40: Modern and contemporary composers.

TUESDAY, MARCH 29.

10.0 p.m.: Community singing, with interludes.
 11.15: Talk.
 11.30: Tom Ryan, basso recital.

WEDNESDAY, MARCH 30.

10.0 p.m.: National Military Band.

11.15: Valda Aveling, pianist.
 11.35: Personalities interview-ed.

THURSDAY, MARCH 31.

10.0 p.m.: Jim Davidson's ABC Dance Band, with interludes
 11.15: Talk.
 11.35: Valda Aveling, pianist.

FRIDAY, APRIL 1.

10.0 p.m.: Celebrity recordings.
 11.10: Jim Davidson's ABC Dance Band.

SATURDAY, APRIL 2.

10.0 p.m.: Dance music on ship-board.
 10.35: Frederick England, baritone recital.
 11.15: Old-time dance night.

2BL SYDNEY
 740 k.c. 405.4 m.
 (National Station)

SUNDAY, MARCH 27.

8.0 p.m.: "Sunday Melodies," Apollo Quartet.
 8.30: Talk, "World Affairs."
 8.50: News.
 8.55: "Alice in Orchestralia," episode 13.
 9.30: Celebrity recordings.

10.30: The week's story.
 10.45: New Note Octet.
 11.15: Film broadcast of "Bride Wore Red."

MONDAY, MARCH 28.

10.0 p.m.: Radio serial, "Into the Light," episode 8.
 10.30: "Emma and Herbert," Danny Malone (tenor), and Cicely Courtneidge.
 11.0: Topical song and story.
 11.30: Mayfair Sextet.

TUESDAY, MARCH 29.

10.0 p.m.: ABC Adelaide Symphony Orchestra.
 10.30: Eileen Joyce, piano recital.
 10.40: Dino Borgioli, tenor recital.
 11.0: "The Dumbles," comedy sketch.

11.15: Original works by Margaret Sutherland, composer at piano, with vocal artists.

WEDNESDAY, MARCH 30.

10.0 p.m.: "Land of Smiles," Lehar's light opera, ABC (Melbourne) Orchestra and Chorus.

11.15: Harry Bloom's Dance Band.
 11.45: "Batchelor Travels."

THURSDAY, MARCH 31.

10.0 p.m.: "Abraham Lincoln," play by Drinkwater.

11.15: Folk songs, Clem Q. Williams.
 11.40: "Chorus, Gentlemen, Please," Sydney Male Choir.

FRIDAY, APRIL 1.

10.0 p.m.: Harry Bloom's Tango Band.
 10.45: "Harp and Flute," Mildred Dilling and Marcel Moyse in recital.
 11.0: Eastern music, ABC (Adelaide) Studio Orchestra.
 11.30: Brass band concert.

SATURDAY, APRIL 2.

10.0 p.m.: "Violin Concerto Through the Ages," ABC (Melbourne) Symphony Orchestra, with Tossy Spivakowsky, violin.
 11.10: Alexander Kipnis, bass recital.

2UE SYDNEY
 950 k.c. 316 m.
 (B Class Station)

SUNDAY, MARCH 27.

9.30 p.m.: "Famous Escapes—Lord Lithdale."
 9.45: "Musical Smoko."
 10.0: "The Music Mixer."
 10.30: Broadcast from the "Show Boat" on Sydney Harbour.

AUSTRALIAN STATIONS . . CONTINUED

11.0: "Petroushka" ballet music (Stravinsky), London Symphony Orchestra.

MONDAY, MARCH 28.

9.40 p.m.: News service.
9.45: Racing talk.
9.50: "Romance in Rhythm."
10.0: "Benefits to Mankind."
10.15: Celebrity recital.
10.30: American melodies.
10.45: Mr. E. C. S. Marshall, foreign commentator.
11.0: Musical popularities.
11.15: Boxing description from Sydney Stadium.

TUESDAY, MARCH 29.

9.30 p.m.: "Nothing Ever Happens."
9.45: News.
9.50: Radio Library stars.
10.0: Light music.
10.15: Racing talk.
10.30: "The Show is Born," Trocadero Orchestra and variety artists.

WEDNESDAY, MARCH 30.

9.30 p.m.: "Nothing Ever Happens."
9.45: "Wings of Gold," drama.
9.53: News.
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 31.

9.30 p.m.: "Nothing Ever Happens."
9.45: News.
9.50: Radio library.
10.15: Latest recordings.
10.30: Light music.
10.45: "Stars of the Air."
11.0: "The Kingsmen."
11.15: Rod. Gainsford's musical scrapbook.

FRIDAY, APRIL 1.

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, APRIL 2.

9.30 p.m.: Harold Park box positions.
9.45: Description of Harold Park Coursing (and during the evening).

2UW

SYDNEY

1110 k.c. 270.3 m.

(B Class Station)

SUNDAY, MARCH 27.

6.0 a.m.: N.Z. breakfast session.
7.30 p.m.: "Destiny of the British Empire."
7.50: Pianoforte recital (r).
8.45: "Vanity Fair."
9.30: "Time Marches On."
10.0: Dramas in cameo.
10.30: Music.

MONDAY, MARCH 28.

6.0 a.m.: N.Z. breakfast session.
9.0 p.m.: "Dad and Dave."
9.15: "Mr. Hardie and Mr. Rub-

ber."
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 29.

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."
10.15: Music.

WEDNESDAY, MARCH 30.

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: Paul Lincke favourites.
9.45: "Dramas in Cameo."
10.0: "Get Your Man."
10.15: Ballet music to "Sylvia."

THURSDAY, MARCH 31.

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: "From the East."

FRIDAY, APRIL 1.

6.0 a.m.: N.Z. breakfast session.
9.15 p.m.: Light opera gems.
9.30: "Something for Every one."
9.45: Trade demonstration music.
10.0: "Glorious Adventure."
10.15: Trade music.
10.30: Personality series. No 81: Roger Quilter, composer.

SATURDAY, APRIL 2.

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.

Owing to delay of Australian mails, detailed programmes for 2GB had not arrived in time for publication. The regular features only are printed.

SUNDAY, MARCH 27.

8.10 p.m.: Musical feature.
8.25: Music.
8.30: "Book Reviews."
8.45: "Musical Moments."
9.0: Talk.
9.15: Words and music.
9.30: "Famous Escapes—Lord Lithsdale."

9.45: "Mutiny of the Bounty."
10.0: Gems of musical comedy.
10.15: Music.
10.30: "House of Dreams."

MONDAY, MARCH 28.

8.0 p.m.: "Amateur Adventures."
8.15: "The Band Waggon."
8.30: Dinner music.
8.45: Tales to Peter and Pam.
9.0: Special presentation.
9.15: "Rhythm Round-up."
9.30: "Girl in a Million."
9.45: "Song Writer Search."
10.15: Frank and Archie.
10.30: "House of Dreams."

TUESDAY, MARCH 29.

8.0 p.m.: "Amateur Adventures."
8.15: Dalt and Zumba.
8.30: Dinner music.
8.45: Music.
9.0: Special presentation.
9.15: Musical Interlude.
9.30: "Girl in a Million."
9.45: Music.
9.50: "Famous Airmen."
10.0: Jack and Suzy.
10.15: Frank and Archie.
10.30: "House of Dreams."

WEDNESDAY, MARCH 30.

8.0 p.m.: "Amateur Adventures."
8.15: "The Band Waggon."
8.30: Music.
8.45: Tales to Peter and Pam.
9.0: Special presentation.
9.15: "Rhythm Round-up."
9.30: "Girl in a Million."
9.45: "Musical Moments."
10.0: Musical comedy gems.
10.15: Frank and Archie.
10.30: "House of Dreams."

THURSDAY, MARCH 31.

8.0 p.m.: "Amateur Adventures."
8.15: Dalt and Zumba.
8.30: "Snapshots of Sport."
8.45: Music.
9.0: Special presentation.
9.15: "Home Folks."
9.30: "Girl in a Million."
9.45: Music.
9.50: "Famous Airmen."
9.55: "Musical Moments."
10.15: Frank and Archie.
10.30: "House of Dreams."

FRIDAY, APRIL 1.

8.0 p.m.: "Amateur Adventures."
8.15: "The Band Waggon."
8.30: Dinner music.
8.45: Sentimental music.
9.0: Special presentation.
9.15: The best in music.
9.30: "Wax Impressions."
9.45: Organ treasures.
10.0: Popular varieties.
10.15: Frank and Archie.
10.30: Celebrity recordings.

SATURDAY, APRIL 2.

8.0 p.m.: "Australian Air League."
8.15: Dalt and Zumba.
8.30: Final sporting summary.
8.45: Tales to Peter and Pam.
9.0: Special presentation.
9.15: Music.
9.45: "The Music Box."
10.0: "Music As You Like It."
10.15: Frank and Archie.
10.30: Recordings.

3AR

MELBOURNE

630 k.c. 476.2 m

(National Station)

See 2BL Sydney.

3LO MELBOURNE
770 k.c. 389.6 m.
(National Station)

Owing to delay of Australian mails, detailed programmes for 3LO had not arrived in time for publication. Regular features only are printed.

SUNDAY, MARCH 27.

9.0 p.m.: Divine service.
10.30: Music recital.
10.45: Travel talk.
11.0: Music.
11.20: Harry Bloom's Tango Band.
11.50: Weather, news.

MONDAY, MARCH 28.

10.0 p.m.: Harry Bloom's Band.
10.30: Visiting Artists (r).
10.45: Talk.
11.0: (Every week-night): News, weather, shipping.
11.15: Celebrity recordings.

TUESDAY, MARCH 29.

10.0 p.m.: Musical continuity.
10.30: Vance Palmer on "Films and Theatre."
10.45: Music.
11.15: Musical recitals.

WEDNESDAY, MARCH 30.

10.0 p.m.: Play.
11.15: Music.
11.30: "Casual Caravanners."
11.45: Music.

THURSDAY, MARCH 31.

10.0 p.m.: Musical recital.
10.45: Talk.
11.15: Harry Bloom's Band.

FRIDAY, APRIL 1.

10.0 p.m.: "Richelieu, Cardinal or King?" episode 29.
10.30: Community singing.
11.15: Interlude.
11.30: "The Two LL's," cello and melo-piano.
11.45: Variety.

SATURDAY, APRIL 2.

10.0 p.m.: Musical feature.
11.35: "Mr. Words and Mr. Deeds," comedy sketch.
11.50: Musical recital.

"Smith certainly is a foxy fellow. He's drawn up his will in such a way that the lawyers can't get more out of it than his own heirs."

"How's that?"

"Why, he left half his fortune to one of the best lawyers in the country, provided he saw to it that the other half went to Smith's children intact."

Warden: "What! It's against your religion to break rocks?"
Prisoner: "Yes. What the Lord has joined together let no man put asunder."

Mistress: "You know, I suspect that my husband has a love affair with his typist."

Maid: "Oh, I don't believe it. You are only saying it to make me jealous."

Actor (rather a bore): "Ah, my boy, when I played Hamlet the audience took 20 minutes to leave the theatre."

Fellow Clubman (rather bored): "Was he lame or something?"

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 27.

7.0 p.m.: Big Ben. Association football commentary on semi-final of the Cup Tie.
7.15: Charles Ernesco Quintet with Walter Glynn.
7.55: Religious service (Salvation Army).
8.45: Weekly newsletter, sports.
9.15: Close down.

MONDAY, MARCH 28.

7.0 p.m.: Big Ben. "In Town To-night."
7.30: "The Way of Peace (1): The Role of Mineral Resources."
8.0: BBC Empire Orchestra. Ruth Naylor (Australian soprano).
8.50: News and announcements.
9.15: Close down.

TUESDAY, MARCH 29.

7.0 p.m.: Big Ben. Music Hall, with BBC Variety Orchestra.

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.

8.0: "Empire Exchange." Points of view by travellers from the Dominions and the Colonies.
8.15: John Dickinson (Apsley) Band.
8.50: News and announcements.
9.15: Close down.

WEDNESDAY, MARCH 30.

7.0 p.m.: Big Ben. "Monkey Wrenches in the Trade Machine" (2). Talk by Sir Josiah Stamp.
7.20: "In and Out of Rhythm" (Round 1). A contest between sweet and swing music, with Len Hayes (sweet) and Dinah Miller (swing).
7.50: "America Speaks (6): Education." Talk by President of Harvard University,

one of series broadcast from U.S.A. to the British Empire.
8.10: "Old Folks at Home" (second series) (7). BBC Empire Orchestra; Edward Reach (tenor), Robert Hanlon (piccolo).
8.50: News and announcements.
9.15: Close down.

THURSDAY, MARCH 31.

7.0 p.m.: Big Ben. "Take Your Choice." Entertainment feature.
7.45: Pianoforte Trios of Beethoven (2): The Bronkhurst Trio: John Fry (violin), Edward Robbison (violin), Henry Bronkhurst (pianoforte).
8.15: "From Putney to Mortlake." About boat races.

8.35: "World Affairs." Talk by Chichele Professor of International Law in the University of Oxford.
8.50: News and announcements.
9.15: Close down.

FRIDAY, APRIL 1.

7.0 p.m.: Big Ben. Mr. Wilkes at home in his own bar parlour.
7.30: Fireside music.
7.45: "Cards on the Table." An Australian (R. W. G. Mackay) and an Englishman (John Maude), discuss the news from London.
8.5: Welsh concert. Bessie Davies (soprano), and Tiedion Williams (baritone).
8.25: Talk, Empire Programme Director.
8.40: Next week's programmes.
8.50: News and announcements.
9.15: Close down.

SATURDAY, APRIL 2.

7.0 p.m.: Big Ben. "All Kinds of People (7): Milestones in an Airman's Life."
7.15: "Humoreske." BBC Empire Orchestra.
7.55: "London Log."
8.5: "Town Moor." Story of Doncaster Racecourse.
8.50: News and announcements.
9.15: Close down.

THIS WEEK

ON THE SHORT WAVES

BERLIN.

DJA, DJE, 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.

Sunday, March 27.

7.15 p.m.: Lea Pitti singing.
7.45: Old dances.
8.30: Handel compositions.
9.45: Short selections.

Monday, March 28.

6.50 p.m.: Greetings to Australia.
7.30: German fairy tales.
7.45: Lively non-stop entertainment.

8.45: "King of Barbers," from Cornelius's opera, "The Barber of Bagdad," Michael Bohnen singing.

Tuesday, March 29.

6.50 p.m.: Greetings to New Zealand.
7.30: Piano recital, Conrad Hansen.
8.0: Club of nations.
9.15: Palatinate peasant songs.
9.45: "Thoughts and Things" (Eng.).

Wednesday, March 30.

7.30 p.m.: Light music.
8.0: From Italian operas.
9.0: The work of the H.Y. (Eng.).
9.15: Jeanne Gautier and his violin.

Thursday, March 31.

6.50 p.m.: Greetings to Australia.
7.30: Berlin Heinrich Schutz circle playing.
8.0: Viennese waltzes, with soprano soloist.
9.15: Short selections.
9.45: Topical talk (Eng.).

Friday, April 1.

From April 1 to April 10 the Berlin shortwave station will broadcast a festival programme to celebrate its fifth anniversary.
6.50 p.m.: Greetings to New Zealand.
7.30: Festival week programme.
7.45: "Song of the Homeland" (fan mail).
8.0: Festival concert, works of great composers.
9.45: Brass band recital.

Saturday, April 2.

7.30 p.m.: "Flourish of Trumpets." military music.
8.15: Speech by Dr. Kurt v. Boeckmann,

Intendant of German Shortwave Station.
8.30: Music everyone loves.
9.45: Lovely waltzes.

PCJ and PHI, HOLLAND.

Wavelengths: PCJ, 31.28 m. and 19.71 m.; PHI, 16.88 m. and 25.57 m.

Sunday, March 27 (16.88 m.).

1.25 a.m.: Announcements. For Dutch Indies.
1.30: PHOHI Variety Ensemble.
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.
7.25: Announcements. For Dutch Indies.
1.30: Talk.
1.50: Music.
2.20: News.
2.30: R.C. session.
3.30: Close down.

Tuesdays (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.
2.30: R.C. session on Saturdays.
3.15: News.
3.30: Close down.

SHORTWAVE STATIONS . . CONTINUED

VLR, MELBOURNE.

Wavelength, 31.34 m.

SUNDAY PROGRAMMES.

5.0 p.m.: "In Quires and Places Where They Sing," presented by ABC Wireless Chorus.
 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"—"Watch-man."
 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 27.

10.30 p.m.: This week's story.
 10.45: New Note Octet.

Monday, March 28.

10.0 p.m.: Radio serial, "Into the Light," episode 8.
 10.30: "Emma and Erbert" and revue stars.
 11.0: Topical song and story.
 11.30: Instrumental ensemble.

Tuesday, March 29.

10.0 p.m.: Adelaide Studio Orchestra.
 10.50: Interlude.
 11.0: Comedy sketch, "The Dumbles."
 11.15: Margaret Sutherland, pianist, in her own compositions.

Wednesday, March 30.

10.0 p.m.: "The Land of Smiles," light opera, with Dino Borgioli, tenor, and ABC (Melbourne) Chorus and Orchestra.
 11.15: Harry Bloom's Dance Band.
 11.45: Denzil Batchelor's travels.

Thursday, March 31.

10.0 p.m.: "Abraham Lincoln," play.
 11.15: Folk songs, Clement Q. Williams.
 11.30: "Chorus, Gentlemen, Please," Sydney Male Choir.

Friday, April 1.

10.0 p.m.: Harry Bloom's Dance Band.
 10.45: Musical interlude.
 11.0: Adelaide Studio Orchestra.
 11.30: Brass band, with vocalist.

Saturday, April 2.

10.0 p.m.: Symphony hour, ABC (Melbourne) Orchestra.
 10.50: Gulla Bustabo, violinist.
 11.10: Alexander Kipnis, bass recital.

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.

W2XE, NEW YORK.

18.9 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.

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.

(Continued on page 65).

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Tenth Anniversary of TI4NRH

ON March 5 I heard TI4NRH for the first time. This station is holding its tenth anniversary in May this year, and the station card and colours will be sent to everyone reporting it. The announcer said that he would like listeners to put air mail stamps on the envelopes as he can make good use of them. He especially wants reports from New Zealand—"Beautiful New Zealand" he called it—and Australia. He also stated that listeners who wanted a reply could enclose either a dime or an I.R.C., but that he preferred dimes, because there was too much "red tape" connected with I.R.C.'s.

The announcer said that he had been announcing every morning in an effort to make sure that someone in New Zealand heard the details. The time was 5.30 a.m. and 11.30 p.m. (their time) when I heard the station.

He announces after every item, "This is the 'Voice of Costa Rica,' TI4NRH in Heredia in the Republic of Costa Rica." During the past ten years he has been gradually increasing the power of the station, starting with 7½ watts and increasing to 20 w., 30 w., 50 w., 60 w., 70 w., 100 w., 150 w., until now the power is 500 watts.—109T (Opunake).

Addresses Wanted

61N. (Hector): There seems to be a difference of opinion regarding the address of F18AC. 582A (Huntly) gives

it as Rene Bowgevis, 50 Bd. Rollande, Hanoi, French Indo-China, and 199MC (Christchurch) as R. Lebon, P.O. Box 13, Hanoi, French Indo-China. "Savali" (Auckland) agrees with the address given by 199MC.

265 H.B. (Napier): It will be sufficient to address the report to: Station 2MW, Murwillumbah, N.S.W.

109T. (Opunake): Send your report for SV2B via C. Tavaniotis, 17-A Bucharest Street, Athens, Greece.—551A. (Frankton).

Answers To Correspondents

R.M. (Auckland): The schedule of ZTJ, Johannesburg (9.606 m.c.) is: Daily except Sunday, 4.15 to 5.15 p.m.;

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, April 4.

E. A. ROYCE (2HQ),
Branch Secretary.

AUCKLAND.

In the Society of Arts Hall, Kitchener Street, at 8 p.m. on Wednesday, March 23.

F. NEWING (31CA.),
Branch Secretary.

WELLINGTON.

At 87 The Terrace, at 8 p.m. on Wednesday, April 13.

A. BAILEY (444W.),
Branch Secretary.

daily except Monday, 1.30 to 4 a.m.; Monday, 12.30 to 4 a.m. Address reports to P.O. Box 4559, Johannesburg.—199 M.C. (Christchurch).

578A. (Huntly): Many thanks for information on HR5G.—"Boomerang" (Sydney).

"Dismal Desmond" (Christchurch): The call sign of the Australian station on 1330 k.c. is 2LF, Young, N.S.W.—102T. (Cardiff).

R.M. (Auckland): You asked "Dismal Desmond" (Christchurch), if W1XK verifies. I would advise you to send the station a report, and it will probably verify. Some American stations send a letter first and a card later. I received letters first from W1XK, W2XE, and W9XF, and cards from these stations arrived about three weeks after the letters.—109T (Opunake).

578A (Huntly): Have you logged TI4NRH on 9.603 m.c. yet? This station is coming in well lately. Don't forget our note, Cyril!—109T (Opunake).

Identification Wanted

Station on 49 metre band heard on Tuesday, March 1, from 7.30 to 8.30 p.m. An English announcement was given as follows: "This is Colombia dancing . . . HJ1AB . . . Colombia." I was unable to distinguish whether the last letter was "J" or "G." Also Spanish-speaking station on 25.39 metres, heard on Sunday, March 6. Items heard were:—2.8 p.m., "The Merry-Go-Round Broke Down"; 2.20 p.m., "What a Little Moonlight Will Do"; 2.51 p.m., news bulletin in Spanish; 3.50 p.m., news bulletin in Spanish; 3.55 p.m., "If You Believed in Me." The station signed off at 4 p.m. with a march. Another Spanish-speaking station on 25.84 metres, was heard on Sunday, March 6, items heard being:—3.13 p.m., "Sing, Baby, Sing"; 3.25 p.m., "Last Year's Kisses"; 3.23 p.m., "Song of the Islands"; 3.34 p.m., "Wake Up and Dream." Another station heard on Sunday, March 6, was a Cuban station on 31 metres, between 4 and 4.30 p.m. Sirens, bells, a dog barking and chimes were heard, but no English announcements. — C.F.M. (Christchurch).

Station on about 11.71 m.c. heard daily from 6 to 7 p.m. At 6.45 p.m. a hymn is sung. I cannot understand the language used and have not heard any call-sign. Weak signals, with high-pitched Morse on top. Also station on about 9.53 m.c. heard around 8 p.m. on Sundays. At 9.30 p.m. a religious service is broadcast; language identified as French. Fair signals, but drowned out when ZBW3, Hong Kong, comes on the air.—201W. (Wellington).

Stations Identified

551A (Frankton): Your station is COCQ. The call is given as CMQ and COCQ—sounding like "say-emmay-koo and say-o-say-koo." The address is COCQ de la "R.C.A. Victor," Calle 25, No. 445 entre 6y8, Vedado, Habana, Cuba. The frequency is 9.74 m.c. (30.78 metres). The station director (director gerente) is Snr. Angel Cambo and the administrator (administrador gerente) is Snr. Miguel Gabriel—rather a strange coincidence, Gabriel and Angel! The station sends a card and photo of the station equipment in response to a good report.—J.W.M. (Auckland).

551A. (Frankton): The station on 9.850 m.c. is COCH, which has changed its frequency from 9.810 m.c. (31 metres).—109T. (Opunake).

524W. (Masterton): The Spanish-speaking station on 25.86m. (11.60m.c.) is COCX, which operates in conjunction with CMX; Snr. F. A. Ravil is in charge. The address of COCX is: "La Voz del Radio Philco." Apartado (P.O. Box) 32, Habana, Cuba; and of CMX:

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Edificio "Calle." Oficios y Obrapia, Habana, Cuba.—J.W.M. (Auckland). 524W. (Masterston): The station on 11.680 m.c. (25 m.) is CBI170, P.O. Box 706, Santiago, Chile. They broadcast a special English programme between 12 a.m. and 12.45 p.m. N.Z.D.S.T. on Wednesdays, Fridays and Sundays.—109T (Opunake)

DX Topics

Latest Australian Changes.

THE following information was sent in by C. A. Cox (ILLQ.), of Auckland:—

New Stations.

2LF. 1340 k.c., 300 watts: Young Broadcasters, Ltd., Watson House, 9 Bligh Street, Sydney, N.S.W.

7DY. 1400 k.c., 100 watts: North-East Tasmanian Radio Broadcasters Pty., Ltd., Paterson Street, Launceston, Tasmania.

7EX. 1000 k.c., 500 watts: 7EX Pty., Ltd., 74 Charles Street, Launceston, Tasmania.

Increase in Power.

2AY has increased power to 200 watts.

Changes in Frequency

4VL, from 1430 k.c. to 570 k.c.
4ZR, from 1450 k.c. to 1490 k.c.

W2QD Back on 20 Metres.

W2QD is back on the air on 20 metres. I have received his card from his new address, and he states that he would be very pleased to get more reports from New Zealand. He is now at Pompton Lakes, having shifted from Whitestone, L.I., N.Y. So if you chaps want his card, listen on 20 metres for him. He is a quick reply; I sent my report to him on December 2, 1937, and received his card on March 8, 1938. His new address is: J. A. Benesh, 729 Colfax Avenue, Pompton Lakes, N.J.—109T. (Opunake).

4SB Officially on the Air.

ON Thursday, March 10, I logged a new Aussie B.C. They were transmitter testing, and said they would be very grateful for reports. They were officially on the air on Friday, March 11, at 10 p.m., N.Z.D.S.T. The station is 4SB, Kingaroy, Queensland, operating on 1060 k.c.

I have not done much dxing lately,

but I have a 1938 5-valve dualwave on order.

I have logged one or two Aussies and XENT. I received a very interesting book from the B.B.C. recently along with their card. The card is a small white one with the Royal coat-of-arms on it and "The British Broadcasting Corporation acknowledges with many thanks receipt of your report on your reception of the transmissions from the Empire Broadcasting Station."—582A (Huntly West).

Some Good Loggings.

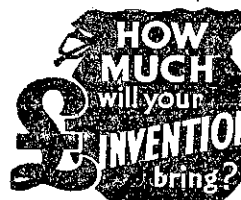
CONDITIONS are excellent here now and the following have been heard during the last two weeks:—France, F8OP, F8KH, F8DC, F8KI, F8XT, F8RV; England: G2PU, G2XV, G5RV, G5QM, G5OV, G6LK, G6WY, G8MX. Ecuador: HC1FG. Morocco: CN8AV, CN8MU, and also K4SA, XZ2EZ, VU-2JN, KA1AP, OE1AH, TI1FG, YV5AK, YV1AP, K7FBE, XU8MC, VS1AI, VS-2AK, VS2AR, HK5AR, VE5OT, J2MI.

I have a special beam up for Europe and I must say it is F.B.—"Boomerang" (Sydney).

Questions and Answers

A. H.N. (Parinui): It is quite true that, by using the 1G5G, the B current will be increased, from 8 ma at 135 volt for the 1D4, etc., to 12 ma, but this valve requires only 90 volt for B supply. As to the comparative costs—the initial cost, which is a running cost spread over the life of the battery, is reduced by one-third and although the current is increased, the running costs are lower. Assume that each block of 45 volt battery costs £1 and that the three blocks at 8 ma drain last for twelve months. B battery running costs are then £3 or 5/- per month. With the two blocks needed by the 1G5G the cost is £2 or 3/4 per month.

A: The greater output from the C243N is accounted for by the fact that the B consumption is now 14 ma at 150 volt. Whether this extra output is required or not, is dependent on the type of speaker and the size of the room—the 350 milliwatt output from the 1G5G seems to be ample for the usual good P.M. speaker and average room.



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ON THE SHORTWAVES

(Continued from page 63).

RNE, MOSCOW.

Wavelength: 25 m.

8.15 p.m. every day
Sunday, also at 11 p.m.
Monday, also at 3 a.m.
9 a.m. Monday, Tuesday, Saturday.
Wednesday, also at 11.30 p.m.

Wavelength: 31.25 m. and 39.89 m.
12 noon every day.

"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., 15.243 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.

2RO, ROME.

Wavelength, 31.13m.

Wavelength, 25.4 m.

10.0-11.0 p.m.: Italian East Africa. News in Italian. Music.
11.0-12.20: Far East. News in English and Italian. Music.
12.21-1.30: "Italian Communities Abroad." News commentator. Music.
3.0-4.19: Middle and Near East.
4.20-5.20: Italian East Africa. News and music.

Wavelength, 31.13 m.

5.30-6.10 p.m.: Arabian hour. News. Talk and music in Arabic.
6.11-6.20: Tourist topics in foreign language.
6.27-6.41: News in Hungarian.
6.42-7.0: News in German.
7.1-7.20: News in Serbian.
7.21-7.39: News in French.
7.40-7.59: News in English.
8.0-10.30: Relayed programmes with announcements in foreign languages.
11.0-12.30: Latin America. News in Italian, Spanish and Portuguese. Music and talk.
12.35-2.0: North America. News in English and Italian. Music.

HIGHLIGHTS.

6.11 a.m.: Daily "Tourist Topics" talks as follows:—Tuesdays, French; Wednesdays, English; Thursdays, German; Fridays, Spanish; Saturdays, Dutch; Sundays, Esperanto.

Sunday.

3.0 a.m.: Middle and Near East. News in French and Hindustani.

Monday.

11.0 p.m.: For Far East: News (Chinese).

Tuesday.

12.35 p.m.: 2RO's Mail Bag.

Friday.

11.0 a.m.: Replies to listeners.

Saturday.

11.0 p.m.: Italian lessons (in Spanish).
11.0: Far East session. News in French and Japanese.

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