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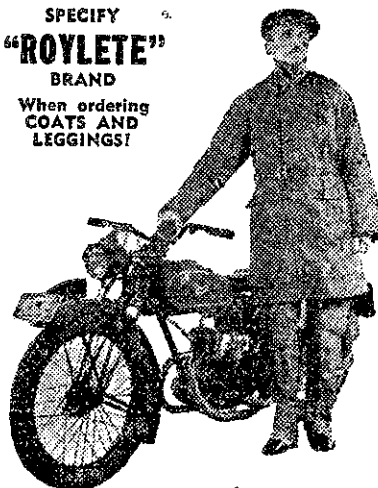
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This Week's Special Article

An Argument Which Only Goes To Prove . . . Nothing

LAST week I heard two musicians arguing the motor-talk of old drums away. Most evenings they dial-twist happily from station to station, pulling ten minutes of Kreisler out of the ether here, five five minutes of Nikish there. Between times they sit and smack their lips and murmur: "Oh boy, oh boy, oboy! What wouldn't we do to scrape those strings and tickle those ivories thus!"

But this night something at dinner sat heavily on their stomachs. One said: "Anyway, who are you, giving yourself airs; There's only one instrument to express the greatest in music—the violin."

The other snarled: "Beethoven would agree with you, of course."

"Boys," I said, "save your breath. You're both wrong. The King of Instruments is the organ."

Being the only man who is ever right in a musical argument, I harangued them thus:

"The greatness of an instrument depends on its expressive power. For the convenience of this argument let us break this vague qualification into its component parts and call them: (1) Basic tone

IN the North they have begun to argue about the "greatest musical instrument" again. So "SARI" takes a hand with this lightly-told tale of a musical argument and its conclusion.

quality, (2) variety of possible effect, and (3) directness of expression. Which of you nitwits are going to argue with me about the basic tone quality of the organ, the piano, and the violin?

lin? . . . The simple, honest beauty of an open diapason . . . Why, the dynamic range of an organ is one of the wonders of the world. It can whisper so soft you can only feel it or it can shake buildings. Its variety of tonal timbre is almost as awe-inspiring, for the staple diapason tone has received so many additions in the form of related hues—or of more or less successful imitations of the sound of other instruments—that organs have actually been built which eliminated the diapason entirely or confined it to the pipes controlled by the pedal keyboard.

"Here the piano is a poor, second, and the violin a wretched third. True, all start at the lower end of the dynamic scale on almost even terms, but the violin abandons the hopeless contest before it is well begun and the piano drops out just as the master-instrument is warming up!

"In variety of tonal effects the piano and the violin are again hopelessly outclassed. You pianists may claim that the number of tonal effects at your command equals almost that of the organ, and that the roofshaker is only pre-eminent when the subtler (Continued on next page.)

In the Wake of the Week's Broadcasts

It is to be feared that the company engaged in "The Fantastic Case of the Four Specialists" by Max Afford, broadcast from 4YA last Monday, found the play just a little beyond them, and as a result the presentation lacked that

THRILLER PLAY THAT LACKED GRIP. a listener is so dissuaded from

switching to another station. The fault could not surely be attributed to the writer, for Afford is too skilled at the game not to know when a play is right or not right. The story revolved around a man found lying in a locked library. From the pages of four detective thrillers four noted characters stepped and each, according to his own light, solved the mystery of the killing. Afford's appreciation of his art is revealed in the fact that the "four specialists" consisted of such differing personalities as Philo Vance, Father Brown, Hercule Poirot and Sherlock Holmes. The climax of the play was

at best an anti-climax, for the "dead man" proved to be lying in a drunken stupor. It is regrettable to have to state that, as handled, the conclusion of the play was very much an anti-climax, and absolutely cancelled any good impressions that may have been formed earlier.

✱

Deepest sympathy to Jack Davey. Auckland was just enjoying to the full the humour of this crazy broadcaster from Sydney when a bad attack of influenza robbed him of his voice. And he has it insured for £10,000 too! For several days he could not speak, except in a low

VOICE THAT IS EXPENSIVE. whisper. A big programme had to be altered within a few hours of broadcast on this account and his itinerary was upset, too. Last Wednesday he sailed from Auckland on the Awatea on his return to Sydney.

The Dunedin Returned Soldiers' Choir is not heard very often on the air, nor do they make many public appearances. Either happening is truly an "event," and it was pleasing to learn

THEY WERE EQUAL TO THE BEST. that this group of male voices was to be heard from 4YA last Monday night. Assisted by Mrs. W.

Hal Masters the choir gave a concert that must be long remembered by those who listened in. One of their numbers was the "Anvil Chorus" from "Il Trovatore," the finely balanced rendering was equal to the best in combined choral work. A well-known number "The Anvil Chorus" possesses a swing and a vigour that must always make it popular and these characteristics were brilliantly captured. Some slightly differing nuances of expression, neatly interpolated, could not have been other than widely appreciated.

Amateur theatrical people in New Zealand who have had need of pluck must have been heartened if they heard the recorded talk of Miss Lydia Sydney from 2YA recently, when she told

**SOFA COVERS
WERE
GOOD WEAR.**

how she founded the New Age Theatre in London with nothing much more than £25, her needle and thread and a lot of determination. She made the costumes for her players from old cast-off clothes of her friends, and even furniture covers that had graced a sofa or a chesterfield shone again for a time on the stage while the actors wore them as rich costumes. "My theatre," she said, "began to make headway after four or five slow, heart-breaking years."



When the National Broadcasting Commission of America made the discovery that Shakespeare was radio "box-office," they got John Barrymore to make them six Shakespearean recordings. Station 2ZB

**SHAKESPEARE
TAKES
THE AIR AGAIN**

presented one of these, a sixty-minute broadcast of "The Taming of the Shrew" on a recent Sunday evening, and is trying to get the other five. Barrymore, distinguished actor, in recording the plays, worked on the assumption that the author of these plays was more modern by twentieth century standards than any living playwright, and that there was nothing to be afraid of, really. "It is, I suppose, the

(Continued from previous page.)

differences of timbre are ruled out. Admit that . . . and still the organ is the most versatile, the most impressive, the most magnificent of all instruments."

The fiddler wiped his brow and the strummer clenched his fists.

"What about your third qualification," demanded the violinist in a strangled voice. "What would an organist give for the privilege of tucking his instrument under his chin and making it talk? My key-thumping friend here would give his eye teeth for the power to do what I can do—change the quality and quantity of a tone even after it has begun to sound. The violin may not have circus-variety, but it at least manages to keep out of the way and let the music imagined and the music performed be one. In directness of expression my instrument leaves the piano a bad second and the organ nowhere at all. Who can protect what his heart feels over a hundred feet of cable and through the most complicated mechanisms?"

There was something in what the fiddler said. While I was thinking the neglected pianist piped up.

"I wonder," he said, "if you fellows aren't overlooking something. The violin whacks my instrument in directness of expression and the organ can shout or whisper. But I wonder if it's really not better to score two seconds in a hand contest, rather than just one first?"

Just then there was that long, long pause for the eight o'clock chimes. . .

What did the argument prove?

Nothing at all, except that such discussions are foolish. The problem itself is a fundamentally insoluble one.

ghastly accumulations of critics throughout the years that have got between Shakespeare and the people—because, without doubt, it was 'the people' for whom he wrote. How it would intrigue him if he could have known that to-day his works are being broadcast for the people by commercial radio!



One night recently 3YA put on a programme that was possibly delightful to thousands. True, the musical portion was good and the lighter parts were—well, a bit light. But I was awaiting

the appearance of **GILLIE POTTER** Gillie Potter, to my **WAS** ind the finest radio **VERY LATE.** comedian to-day. The

"Record" had featured brother Potter as appearing in the Music, Mirth, and Melody section. With a number of friends—at a suburban gathering—I waited while Sandy Powell put over some atrociously inane stuff, Tauber did his best with poor songs, and Wurlitzers made me impatient. "Let's go," I said. "Must be up early in the morning." Potter, the inimitable, came on toward 11 p.m. I was told about it next morning. To keep the "best for the last" may be all very well, but listeners do get fed up sometimes with waiting.



Though the voice was not ideal for broadcasting, the facts were excellent in the talk by geologist G. D. Osborne, of Sydney University, on "Off The Track in Western Ireland," from

station 2YA last **HE PAINTED** week. He built up **A** a vivid picture, de- **VIVID SCENE.** tail by careful de-

tail, of the people on the Island of Achill, where the land is so poor that the men have to go to England in the summer to earn enough to keep them going on Achill in the winter. I had a pleasant sense of actually being on the spot in that island of stern mountains and bare moorlands and could almost see the donkeys, pigs, geese and fowls; the women in their full red skirts and blue blouses; the old women in shawls; the young ones carrying 80lb. loads of peat in baskets on their backs for a couple of miles. And if you have ever tried to lift a 56lb. butter box, you will know just what a feat that is. "I must hurry along," said Dr. Osborne in his talk and that seemed the one weakness. I would have liked the pace of his talk to have been a little more leisurely.



Listening to the "In Town To-night" session of 2ZB for the first time the other evening, I must say I was taken with the material presented and the manner of presenting it. There were

three speakers—one **THEY WERE IN** an Australian air- **TOWN** craft man who **THAT NIGHT.** could tell listeners

all about Clouston's Comet, in the designing of which he seemed to have had a hand; another an English visitor who had come to New Zealand to assist the movement of the Girls' Life Brigade; the third an au-

onymous man whose life had been wrapped up in spider webs; and fourth an aviator who had served with the Chinese and Spanish air forces in their wars. I liked the oddity of the spider-web man's talk the best. He was an expert in fixing strands of the web inside telescopes and range-finding instruments in the Great War. He was just the sort of man that Dickens would have liked to meet.



If Bryan O'Brian's children's hour from 2ZB on Sunday was a fair sample, the "Commercials" are on a win with their new "juvenile" policy (referred to in this issue). The session was one

**HANDCLAPS
WITH
MUFFLER**

of the most interesting I have heard from any station. It contained variety and definite educative value, yet it dealt with things in which children themselves are keenly interested. The chatter about lions and tigers was of sufficiently good quality to hold my keenest attention (and I'm no swaddling!), and I was delighted with the announcer's handling of the explanation of "Danse Chinois" from the "Nutcracker" Suite. Here's an idea, surely, which can be developed. Why not some colourful and simple selection from the great composers every night? Children, thank Heaven, have no anti-highbrow complex. They will enjoy the explanation and enjoy the music. Mufflers off to applaud the 2ZB children's hour! Great stuff, Mr. Controller!

On the subject of the "Commercials," those Sunday afternoon sessions definitely are looking up. On the same afternoon that I enjoyed my half-hour with the lions and tigers, I heard an

**TALKERS
AND
ENDINGS**

excellent talk for women by Mrs. J. A. Lee. Hers is an excellent radio voice, and she possesses the knack of speaking naturally and lucidly. Only one thing annoyed me—as I am almost always annoyed by radio-talkers—the lack of a forceful and memorable conclusion. A talk is a talk, but nonetheless, I think that the tenets of oratory must, to a certain extent, be observed. Every talk should have its peroration and its exordium, in modified form, if it is to be fully effective.

Music for the old folks was another excellent session—chiefly because the music chosen was good—a trifle oversweet perhaps—but nevertheless good in spite of that.



A word to the wise: Commercial stations be careful of the use of "nigger" records. One came from 3ZB last week—a poor imitation of the "Two Black Crows," which

**A WORD
TO
THE WISE**

would lose 10 listeners for every one it gained. New Zealanders are conservative people—even in sickly sentiment. Al Jolson had his day 'way back in the 'twenties.

SNAPSHOTS OF SOUND

In The States The
News-reel Men Photo-
graphed Sound for
Radio

**"Record" Interview by
JACK DAW**

THE modern Bagdad, the City of the Caliphs, as O. Henry called New York, has always more ideas than it knows what to do with. It loves new things for themselves.

The mere fact that something is new is in itself a big factor in its favour. The old doesn't belong much to America.

In London, it is just the other way about. There, the great factor in anything's favour is that it is old. The new is looked upon with suspicion and reserve; the old with a trusting affection.

One can find stationmasters with beards in England. I should think there would be few such in America.

This is why I looked forward to asking Mr. S. B. Dobbs, managing-director for Australia of the great American advertising firm of J. Walter Thompson, Ltd., something about radio in the United States, on his visit last week to New Zealand.

Radio seemed, somehow, just invented for America. It was the newest thing under the sun. I was quite sure that the Americans would have found a lot of new ideas in the happy hunting-ground of the great new territory of radio-land.

Nor was I disappointed.

"Well," said Mr. Dobbs, who, though young, was quiet and restful and by no means the "go-getter" that one might have feared, "we did try taking radio news-reels.

"Yes. Just like the news-reels in the films. We had our own cameramen who had to 'photograph' sound. They were Pathe News reel-men, specially trained. Their cameras had only the sound-tracks on their films."

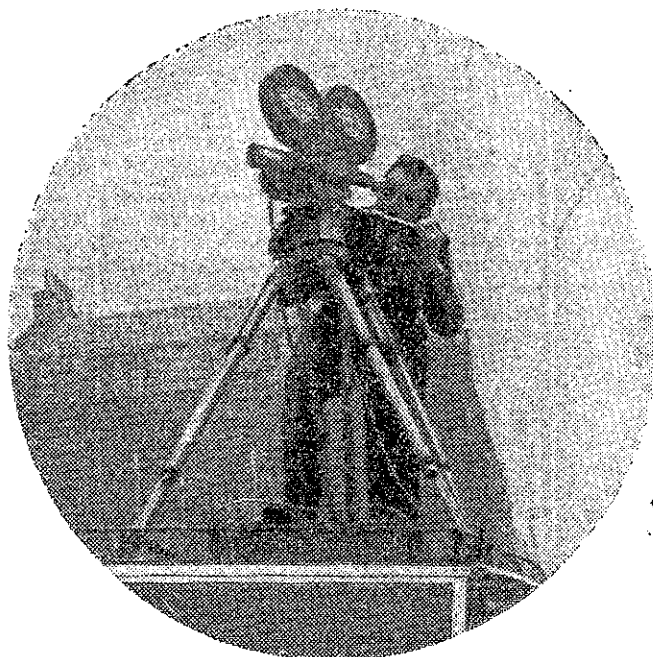
His firm began, said Mr. Dobbs, by cutting the sound-tracks from the ordinary news-reels. They worked in with the Pathe News people, got hold of their films.

"We could build a radio programme so that one could hear the actual things happening," said Mr. Dobbs.

They took the ordinary news-reel films first and auditioned them. Then, starting at 8 a.m. on Sunday, they began work on cutting and sub-editing the reel for a solid twenty-four hours.

They were able to take a speech by Mussolini to his Italian people from the news-reels and edit the sound and record it and give listeners the voice of Mussolini on the air.

The best of working from the film itself was that one could cut and edit the radio version. A speech of 25 minutes could be neatly cut down to five minutes. The narrator's part could be superimposed and a good, lively feature of 15 minutes—with the



MEN OF THE NEWS REELS

... Took "Sound" Photographs.

advertisements incorporated—could be turned out.

"When we got through at about seven on Monday morning," said Mr. Dobbs, "we would have our complete sound film made up out of hundreds of news-reels. We rushed this to the laboratory, where they made half a dozen copies, which were rushed again to the various stations."

The Memorial Day speed race at Indianapolis, of 500 miles, would last five or six hours. The great American radio network service of the NBC would put the race on the air at odd times during those five or six hours.

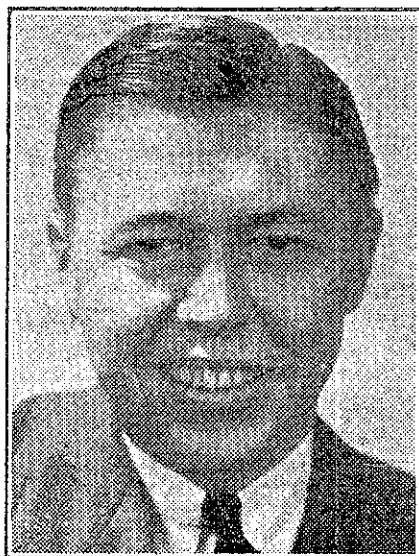
"We sent our sound crew to the course," said Mr. Dobbs, "and they took bits and pieces of the race. They got a film recording of a crash and film recordings of talks with drivers.

"Afterwards all the film was brought into the office and cut and edited. The highlights of the five-hour race were condensed into a six-minutes' sound story, and the feature was put on the air that evening, when people were at home to hear it."

The system was valuable in other ways too, because of the libraries of past talking films that could be used. When Jane Addams, noted American woman social worker, died, they got the film recordings of her last speech from Pathe News and put it over the air in a tribute to her. It made a deep impression on people to hear her voice soon after she was dead.

Sometimes the system had its lively moments. When President Roosevelt made a speech in 1935 in Washington for the Pathe News on soldiers' bonuses, it was brought into the firm, recorded, and heard by the staff. One of the staff present remembered that the President had made a speech on the same subject at Des Moines in 1932, in which he expressed exactly the opposite view. They got hold of the Des Moines speech from the film library.

The feature gave the recording of the President's Washington speech. The narrator said: "The President's (Continued on page 38). speech is particularly interesting be-



MR. S. B. DOBBS.

Music in His Blood

*An Auckland Conductor and
Teacher Who Owns His
Great-Grandfather's Violin*

Special to the "Record"

by

"WIRIHANA"



COLIN MUSTON, L.R.A.M.

... Is Descended from a Family of Fiddlers.

CONDUCTORS are a much-misunderstood race of men, for they have not only to interpret the soul of music, but must do it without bruising the often tender souls of musicians. Theirs is a post which, if it is to be held with credit and a quiet mind, demands both the tact of a diplomat and the courage of a true artist.

By that criterion, Mr. Colin Muston, L.R.A.M., of Auckland, must rank as one of New Zealand's best conductors—not only in name but in performance. For thirty-one years he has wielded the baton in Auckland, winning appreciation not only from concert-goers and radio listeners, but also from the thousands of performers who have worked under him. As teacher and performer he is outstanding for technical thoroughness and keen perception.

FOR the foundations of his musical ability, Mr. Muston has to give credit to his father's tuition; for he comes of a fiddling family and his father early taught him how to follow tradition. To-day, he still owns a violin that was given to him by his father, after it had belonged in turn to his great-grandfather, and his grandfather. Now it has been passed on to his son Ronald, an Auckland architect, who is a fine violinist himself and draws the bow hauntingly across the old strings.

The Mustons are like many another musically-gifted family, and have not laid waste the talents inheritance brought them. Father to son, and to son again, the training has gone on. Are there not many great names to bear testimony with them to the excellence of paternal tuition? Page, Hugo Backer, Caesar Thompson, Jacques Thibaud and Jan Kubelik, to mention just a few, all owed their youthful musical background to their fathers.

BORN in Leicester, England, the young Colin Muston early showed signs of musical talent. At the age of ten he was playing first violin in local orchestras in his native city. He studied with Kiene and William Henley, the eminent English violinist, and at 15 years of age took the diploma of the College of Violinists, London, and later the licentiate of the Royal Academy (performer and teacher). Under competent professors he also studied the piano and the Italian method of voice production.

There followed a period of several years during which the violinist played in string quartettes with Johansen, Kiene, Willy Lehmann, and, with the addition of Richter,

the pianist, in quintettes. Soon Mr. Muston became leader and deputy-conductor of the Leicester Symphony Orchestra.

Before he left Leicester to settle in Auckland in 1907, he was tendered a concert and presented with a cheque for £150, plus a presentation album containing valuable testimonials from professors and well-known musicians. On this farewell occasion, the Mayor of Leicester joined congratulations with the late Ramsay MacDonald, Sir Herbert Marshall and Sir John Rolleston.

PROMINENT in the musical world of Auckland is Mr. Colin Muston, teacher and conductor, a favourite with radio listeners who enjoy good orchestral programmes. He was once threatened with a revolver at a rehearsal—but not for the reason for which people generally threaten conductors at rehearsals.

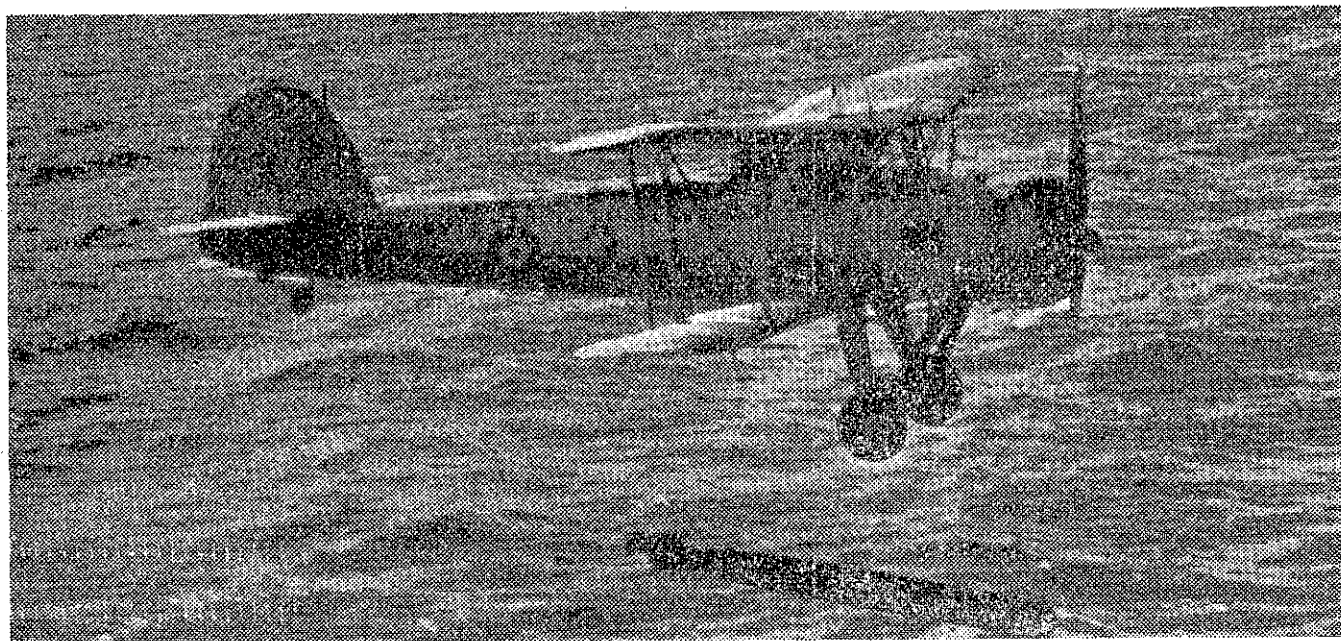
FROM 1907 to 1914 Mr. Muston was conductor of the Orphans' Club Orchestra, and then took over the conductorship of the Bohemian Orchestra, a position he has held ever since. Since 1917 he has also been conductor for the Auckland Choral Society. The most ambitious work he ever presented for the Society was Verdi's opera "Aida" (in concert form) in Auckland; in Wellington, where he conducted it for the Wellington Choral Society.

Mr. Muston was appointed conductor for the Auckland Amateur Operatic Society when it started in 1918, and, with three exceptions, he has acted as conductor for every performance since then. A minor duty is his conductorship of the Savage Club performers.

In addition to all these semi-official positions, Mr. Muston is in charge of the choir of the beautiful Roman Catholic Church of St. Michael's at Remuera. There his services are valued very highly and are always in demand. His most recent outstanding success was the performance of "Credo"—highlight of the Catholic Centenary—which he conducted before an audience of 55,000 at the Western Springs Stadium.

(Continued on page 42.)

SHAPE OF THINGS



THE AEROPLANE DROPS ITS TORPEDO

THE sea was perfectly calm as the three ships of the navy—the Leander, the Leith and the Wellington—lay at anchor by Wellington's Clyde Quay.

There was sunshine on the oily water of the harbour, and the yachts, bare of sail, moved lightly in the yacht harbour. Across to the far hills stretched a faint blue haze.

It was all very peaceful.

THE warships were as much at peace as the scenery. It seemed fantastic that at any moment in an unsettled world those ships might be stealing out of port on their hazardous business of defence.

And when they set sail radio would play a big part in this business. To-day radio is the ears and the eyes of the navy.

AT first when the fleet to-day sets sail to meet the enemy, radio is dumb. No radio messages are transmitted. At this moment it is very much the Silent Service.

Radio brings messages back from the aeroplane scouts, but nothing comes over the ether from the ships themselves.

They are keeping themselves hidden. If their radio sets spoke, the direction-finders of enemy ships would pick up the waves, plot the fleet's position.

Radio Starts to Speak

ALL manoeuvring of the fleet until the enemy is sighted is done by sight signals. But as soon as the advance light forces make contact with the enemy, the radio starts to speak.

Once they find out the position of the enemy fleet, it is the job of the scouts and light forces to find out the disposition of the enemy's heavy battleships.

IN his flagship far back in the line of attack, the Admiral of the Fleet gathers together the data that

FOR the Admiral of the Fleet, spinning his tactical web in his charthouse, plotting positions of enemy ships and his own, radio will be the ears and eyes of the Navy. Accurate radio reports will give him a complete picture of the chess-board of battle. But, at the same time, there will be a fiercer battle of the air—the outcome of which no man yet knows.

radio brings him. From this data he spins the web of his manoeuvring.

If the radio reports are accurate and thorough, he will have a complete picture before

him of the enemy forces. Once he knows exactly where they are, he can plan to lead them into his trap.

At the same time as he makes his picture of the enemy fleet, the Admiral has the picture before him of his own fleet. He plans his strategy from the two.

PERHAPS there are details still wanting for his picture of the enemy fleet. "I am not sure," he says, "where the enemy aircraft are. I want their position." Out goes his message by radio to his ships. Back comes the reply and the Admiral fills in the missing detail of his picture. He plans his strategy.

Battle of the Future

"IF I attack with aircraft," he says, "I can force the enemy into a certain position. I can drive them here, where I want them." Out goes the message to his aircraft by radio.

No one can yet predict the outcome of the naval battle of the future in which radio, aircraft and ships will all play their part. It is possible only to imagine it. . . .

THE Admiral has had word from his scouts both in the air and in the sea that the enemy fleet is steaming eastward in the Pacific. He orders his carrier squadrons to engage the enemy as soon as possible after daybreak. How and where is left to the navy's air arm.

After a brief consultation, it is decided to send off two squadrons of nine planes each. There will be a squadron of dive-bombers and a squadron of big torpedo-bombers.

But contact has been lost with the scouts since the first report, so the carrier air staff decide to send three long-range scouting planes to accompany the dive-bombers and torpedo-bombers.

TO COME . . . WILL GRAVE

The bombers, heavily loaded with their projectiles and maximum fuel tankage, quickly climbed up out of the gusty air near the ocean's surface and droned on through the thick clouds till they came out into the clear air above. That had been about half an hour before dawn.

The scouting planes climbed until they were flying just under the cloud layer at 2200 feet. There they stayed, the flight spreading out so that the pilots and observers could see as much of the sea as possible.

THE scouts were low so they could see the surface, but the main air fleet stayed above so that its presence could be concealed. Contact between the scouts and the commander was maintained by special ultra-high-frequency short-range directional radio. Their reports during the preceding hours had come in regularly and monotonously.

They had seen nothing.

Radio Blockade

BUT now every man in the air fleet

knew that the enemy must be somewhere near by. Positive evidence of this came through the earphones worn on each pilot's head. They all heard the faint crackling and moaning of a radio blockade.

The enemy, to prevent radio communication among the aeroplanes and surface ships of their opponents, had begun sending out meaningless signals over a wide range of frequencies to simulate the worst static conditions.

NOW the job was up to the scouts.

They must find the enemy, estimate his strength, communicate this information to the commander of the bomber fleet above so that he could determine the order of the attack.

Suddenly, looming out of the mist and rain falling between the ocean surface and the lower cloud level, one of the scout pilots spied a destroyer wallowing along. The pilot immediately sent his plane higher until the concealing clouds cut the ocean from his sight.

Two minutes later he nosed down carefully, reducing his altitude so that he again could distinguish the ocean surface. To his intense excitement he found that he had just passed over a string of cruisers which he recognised as those of the invaders.

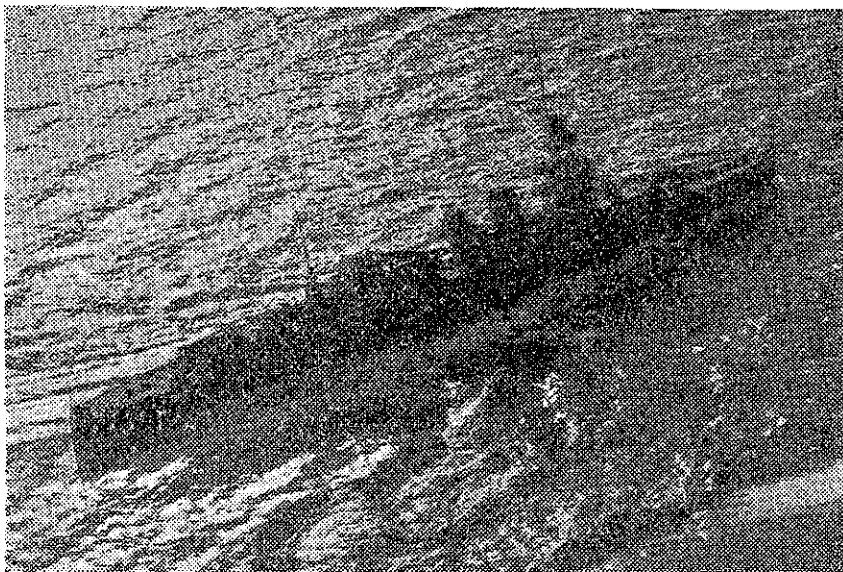
Just beyond he spotted the more ponderous ships of the main line of enemy super-dreadnoughts.

While his eyes dilated with excitement at the sight, and while he ventured lower to confirm his find, his ship apparently became visible from the surface, for a burst of anti-aircraft shells suddenly boomed on all sides of him.

AT the first deep cough of the shells the scout flyer zoomed again for the protecting clouds.

A second later came the report of the scout, faint but intelligible above the enemy-made static, into the phones on the air commander's ears:

"Enemy contacted. Cruiser squad-



SHADOWS OVER THE BIG SHIPS

. . . Are cast by the wings of the fighting planes.

ron protecting six battleships. Enemy sighted my plane, so on alert."

FLIPPING a switch, the commander changed his transmitting frequency to another ultra-high frequency developed especially for inter-command communications, and ordered the torpedo-bombers to descend at once for the attack upon the big battleships. His orders were specific. Their torpedoes, exactly like those launched from submarines, must not be wasted on targets smaller than the battleships.

The sub-commander of the torpedo-bomber squadron acknowledged these orders with a waggle of his wings and, with his planes behind him, dived into the fleecy cloud floor.

This left the nine dive-bombers alone at their height.

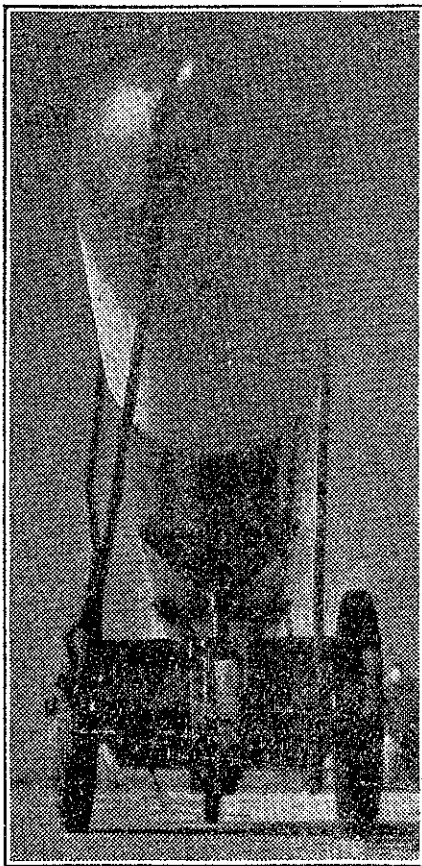
Through the Mist

IN his mind the commander followed the torpedo planes down, down through the swirling mists. Their speeds would gradually increase, he knew. From 140 they would quickly rise to 300 miles an hour as the noses of the bombers were held in a steep power-on descent.

It was the purpose of the torpedo ships to stick together until they broke out beneath the cloud. Then they would scatter, circling and still descending, to fly down just above the waves. Their altitude would not be more than 100 feet, and their speed, with throttles wide open, would be 220 miles an hour.

Each of the torpedo pilots, trained to his job, would then pick out a capital ship, line up in his sights, and roar toward it. At approximately 1000 yards range the pilots would drop one or two torpedoes, as their judgment dictated, then pull away.

WHILE the torpedo planes descended, the dive-bomber commander also began. (Continued on page 40).



TO-DAY'S FLYING FISH.

. . . British naval torpedo, waiting on its stand to be loaded on the plane for torpedo practice.

A Corpse Is Revived



The Author's Point of View On the Little Theatre Concern About Play Production Fees

Special to the "Record"

by

C.H.F.

THERE are, it is commonly said, two sides to every argument, and now, from a reliable source, comes the other side of "Jack Daw's" story, "Tragedy in One Act," which recently appeared in the "Record." "Jack Daw" predicted, more or less, the extinction of the Little Theatre movement in New Zealand on account of excessive royalty demands for rights to produce plays.

There appear to be no grounds for considering this extinction at all likely.

There has, unquestionably, been a good deal of discussion in amateur dramatic circles about authors' royalties, and a good deal of misleading information has been bruited abroad. As a result, many societies seem to be under serious misapprehension. In contrast, this article will outline the attitude of the largest firm of authors' agents, Messrs. Samuel French, Ltd.

It must be remembered that plays are the property of the various authors who, naturally, may do what they will with that property. This property—the copyright, in other words—is their source of income. A playwright expects his remuneration from royalties—amateur just as much as professional.

Put bluntly, the drama is a commercial proposition so far as the dramatist is concerned. So his copyright is marketed by him to obtain the best possible return. He endeavours, of course, to see that amateur drama is kept alive—so long as it does not become merely a non-paying parasite.

Both morally and legally, the play belongs to the author and he alone can decide what will be done with it. Naturally, he wishes it performed—at a fee; also naturally he must not make that fee so high that it will deprive him of a source of income. It is the law of supply and demand again. If fees are prohibitive, they will certainly be reduced. That is French's practice. When a play fails to draw when first released for amateurs at the usual fee of £5/5/-, or when a once-popular play becomes a little older, reduction in fee follows, until eventually a "bargain basement" price of £2/2/- is reached.

Since October 1 last year, seventy-one plays have been reduced from £5/5/- to £3/3/-, including such successes as "After All," "Behold, We Live," "Children in Uniform," "There's Always Juliet." Many others, such as "Brown Sugar," "The Improper Duchess," and "Mary Stuart" have been reduced since the same date from three to two guineas.

The author must, and does, adjust his fee so that it will not kill, or even injure, the amateur theatre. Large societies can, and do, pay the top fee for the most recent plays. So do many smaller societies—those that cannot always choose from the very wide selection of cheaper plays

ferent from conditions elsewhere: settlement is so sparse and so much of the population lives in small country districts. These are given as reasons for the reduction of fees. Similarly, it has been argued that smaller towns should pay less than large towns.

Conditions in New Zealand are *not* greatly different from conditions elsewhere. In many parts of the British Isles, in Australia and in Canada, our own conditions of population are reproduced. Furthermore, it is interesting that amateur dramatic activity is everywhere much more pronounced in smaller centres than it is in larger ones.

With a population of eight to ten millions, London has comparatively little in the way of amateur drama.

As for the argument that smaller centres should pay less, it must be pointed out that the fee is charged per performance: obviously it is useless performing a play unless there is prospect of getting one decent-sized audience at least. It would be ridiculous for any society to perform more plays than they could get audiences. Conversely, even in London, more cannot be crowded into a theatre than it will seat. The same applies to Dunedin, Invercargill or Tautapeere.

Royalties are universally paid in respect of each performance: a theatre or hall is only a theatre or hall be it in London or Levin. As for size—it often is smaller in a large city than in a small town.



THE charges made by French's are briefly given here. Performances of full-length plays cost two to five guineas, according to tariff. Sometimes there is

a reduction of a guinea for subsequent consecutive performances in the same hall, or there may be reductions for performances in a small hall. There is no fixed fee for all plays. This depends, naturally, on play and on author.

For one-act plays, fees vary considerably, ranging from 5/- to £2/2/-. Half a guinea is a fair average. Plays in great demand usually run out at 15/- to £1/1/-. Higher fees than one guinea are rare. No reductions are made for repeated performances or the use of small halls.

The position is somewhat more complicated when it comes to reading. French's define a reading as a performance, and reasonably so. In order to defeat attempts at evasion, "Charge for admission" includes any charge made for programmes, for supper or any other form of valuable consideration in connection with the performance.

Bearing this in mind, it may be stated that for readings where not more than 50 persons are present in the audience (which may consist of members, or members and guests), and where no charge is made for admission, there is no fee. For readings in excess of that number, or for which a charge is made, there is a set fee of £1/1/- for three-act plays, and 7/6 for one-act plays. (Cont. on page 37.)

A THOUGHTLESS and rather unintelligent contention has been raised that conditions in New Zealand are dif-

The Radio Explorer



The Rescue of John Guard.

DISCOVERIES—ANCIENT AND MODERN

SOME of the discoveries of the radio explorer are startling. Most of us in the cities lead snug, rather narrow, existences. If we see any further than our noses it is only as far as the tram or bus or train that is going to take us in to our day's work.

Sometimes we go to a film and see pictures of Tibet or Alaska, and we think how strange these places are and how interesting they would be to go to if they were not thousands of miles away.

We don't realise that there are things just as strange on our back doorsteps. I freely admit that I had not realised it until I had talked with the radio explorer. He told me some of the latest things he had discovered.

HE had just been to Motueka and Takaka, and there really did not seem to be a great deal of discovering to be done there. At least, so one imagined.

It was the place where Clouston had been born and the place—or as nearly as possible the place—to which he had flown back in one of Britain's fastest civil planes over half the world.

But while Clouston was flying back to that district there dwelt there, 20 miles in from Takaka in the Never-Never of the New Zealand bush, a man and his wife who had lived there in solitude 20 years beside an asbestos field about 150 acres in area.

THEY lived such a lonely life in their solitary cottage that they have a notice on the track that leads in from civilisation. It says:

Visitors Are Requested to Call Out to Give Us Warning.

THE two people who live there, away from the world, have such lonely lives that the sudden oncome of a stranger without warning is upsetting.

It is not often these days when aeroplanes and radio have laid bare nearly all the secrets of the lonely places in the world that one runs across an explorer.

But, last week, I found one in Wellington. He explores modern New Zealand, as well as old New Zealand. In his own way he is in the direct line from Tasman and Cook and Baron Thierry.

He is a radio explorer.

—By "EMILE."

This is difficult at first to imagine. We who live in the towns and the cities are so used to one another. The sight of strangers means nothing to us.

But it would not mean nothing if we had lived in the Never-Never of New Zealand for 20 years with only a radio set to give us contact with the outside world, and all around us the bush.

ing if we had lived in the Never-Never of New Zealand for 20 years with only a radio set to give us contact with the outside world, and all around us the bush.

SO the radio explorer called out his warning as he came riding up the track to the cottage by Nelson's asbestos field. The man and his wife who lived there made him welcome.

They unsaddled his horse and gave him tea in the hospitality of their cottage, that stood on the edge of unsurveyed country.

"TALK about atmosphere!" said the radio explorer. "It was just like going into some old half-lit English manor house. At one end of the room was the vast open fireplace, hung with billies and kettles on wire.

"The walls, brown with age and softened by smoke, were covered with photographs of famous New Zealanders who at one time or another had been interested in the asbestos field. On the floor were half a dozen deerskin, shot on the place, and out of the window one could see mile upon mile of mountains covered with bush.

"The cottage was 3000 feet above sea level. The elderly couple had lived there for 20 years or more."

That was one thing that the radio explorer found when he set out to discover Nelson's asbestos field.

"Asbestos?" he said. "You'd have thought it a dull enough matter for a radio talk, wouldn't you? It became straight away human and fascinating."

HE had gone exploring in that district, the radio man told me, to find out all he could of the hops and tobacco and apple growing in Nelson and Motueka, to dig up early

TALES OF THE RADIO EXPLORER

Motueka history and to learn the work of the Cawthron Institute. The plan for iron and steel works at Onekaka had given the district special interest.

When he went there he heard of this "somewhat mystical" asbestos field. He got a horse and decided to go exploring. He found it was one of the finest in the world.

There were 150 acres of it, some in clay, some in solid rock. He found that a large company was damming the nearby Cobb River and tunnelling the hill and then piping the water down 1800 feet into the Takaka. At the bottom of this pipeline they were putting in a power-house which, he understands, is to supply Onekaka and Nelson and the asbestos field and any other subsidiary industries with their electric power.

Edge of Beyond

AND on the border of all this immense potential industry—where dynamos will hum and factories will clang their loud metallic noise of Progress, he found the solitary elderly couple of the bush.

The radio explorer, Mr. Douglas Cresswell, is well known for his explorations—both ancient and modern—in Canterbury. One week he is telling about his explorations down a coal mine of the West Coast and another week he is telling about his explorations into the history of old New Zealand families.

Now he has had some of his talks recorded by the NBS in Wellington, and they will be heard in time from all the national stations in New Zealand.

I ASKED him what first gave him the idea of giving these talks. He used to be a farmer in South Canterbury. He told me.

"Living the life in the country," he said, "I soon began to see that half the people in New Zealand didn't know the problems of the other half. That was really what first started to turn my thoughts toward radio."

He would read in overseas journals and trade papers of the impressive work done in this country by the farmers. Then he would come into town and hear people in New Zealand talking in just the opposite way.

"They seemed to have the idea that the farmer was a man who was always going to the Government for help and couldn't stand on his own feet."

THERE was perhaps some truth in that, but people didn't realise, he argued, that the life of the farmer was the life of Nature. It was governed by matters over which he had no direct control, such as disturbances in overseas price levels and catastrophes of Nature. The townsmen didn't appreciate this.

"Why," asked the townsman, "is the farmer always running to the Government for aid and at the same time he is buying expensive cars?"

"But," argued Mr. Cresswell, "even with his cars the farmer can't persuade his children to stay on the land."

He Disagreed

PEOPLE said the rural districts of New Zealand could not absorb its own population. He disagreed violently with that. One had only to point to European countries where the land settlement was age-old and much denser than in New Zealand.

The country, he argued, should absorb its rural population; it should stop the drift to the towns; it should learn to be sympathetic to the man on the land.

"Whatever way you look at it," argued Mr. Cresswell, "the farmer is the goose that lays the golden egg. And if we had such a bird in our family, think

how we would look after it and care for it."

SO he began to explore the problems of the men on the land and tell about them over the air. This led him on to other explorations.

He began to dig into the stories of the old farming families of Canterbury, piecing together the tales of their struggles and adventures.

Sceptical at first about the prospects of interesting the radio public in these talks, he was surprised to find how many people were fascinated by these tales of the pioneers. They wrote to him and told him scraps of their own family histories.

"My great-grandfather was the first to drive a bullock-wagon over the plains," one would write. "I can remember my grandmother telling me . . ." and so on.

Forgotten Tales

HE learned the old forgotten tales like that of the old farmer of Timaru, who was driving his bullock-wagon into town and came to a river which he had to ford.

"The old chap took off all his clothes and rolled them into a bundle and put them in the wagon. He forded the river, but on the far side the bullocks bolted.

"They took the wagon and his clothes with them and he was left utterly naked in the tussock country where there were no trees and no leaves to cover him, not even a figleaf."

THE radio explorer wandered on journeys to odd places like Port Underwood, near Queen Charlotte Sound.

There he found a family which had lived in the same spot for 110 years. It was the family whose far-off ancestor, Captain Guard, had been the father of the first white child born in New Zealand.

That white child had a strange adventure. It was seized by hostile Maoris and held hostage. Captain Guard went to Australia for aid, and a warship was sent across the Tasman to Port Underwood to force the Maoris to surrender the nine-months old child.

To-day the radio explorer found only five families living in Port Underwood. That in itself was not very exciting. But it soon became exciting when he found that once upon a time, shortly after the Battle of Waterloo, in 1815, it was nothing unusual for 130 boats to put out during the morning after whales from Port Underwood.

Port Underwood of New Zealand, now deserted, had once been the greatest whaling port the world had ever seen.

NOW the radio explorer is going to extend his field again. In a short time he is to visit the Wairarapa and the Hawke's Bay districts. There he will gather material for talks on the stories of the old families in those districts, just as he has dealt with the stories of the families of Canterbury.



DOUGLAS CRESSWELL.

"... One half of the country didn't know how the other half lived."



TWENTY MILES
FROM ANY-
WHERE
... Lives the Custodian of the Asbestos Field.

NOT SO NAIVE!

*Upsy-Wupsy-Daisy Games
Have Gone From The
Children's Hour For
All Time*

by

Norman McLeod

IF you are one of those cheerful folk who believe that children of our modern Machine Age—or call it War Age—will be content for long with gurgling and gooing, then you are in for the same disappointment that recently hit the conductors of the old stereotyped children's radio sessions so hard. Sons and daughters to-day can't be bothered with "upsy-wupsy-daisy" games. They would rather hear of Franco's troops in Spain or the Austrian annexation. World news, intelligent commentary and well-produced novelty features are what to-day's youngest listeners want—and they want it so much they are getting it at last.

Importance Realised

SINCE the earliest days of New Zealand radio, the Children's Hour has had its place in the scheme of things. But it is doubtful whether its importance was ever fully realised, despite attempts now and then at originality, especially by B stations anxious for an important block of listeners.

First in the children's field were the YA stations, which adopted the pleasant practice of sending birthday greetings on a "look-behind-the-piano-and-see-what-the-fairies-have-sent-you" basis. Immediate success of this method caused its adoption by most B stations and undoubtedly brought about an extremely healthy—if expensive—revival of the good old English custom of giving birthday gifts to minors. It was also a very useful source of revenue for struggling B stations, which charged a small fee.

Much, of course, depended on the personality of the announcer. Some introduced a few novelties, such as singing and reciting by children actually present in the studios.

When 1ZB opened at Auckland, Neddo, with his battery of drums and gadgets, and Dorothy Wood, with her piano playing, singing and chatter, introduced an entirely new note. This was brought to 2ZB by the vivacious Dorothy in association with Benno, who was later partnered with Betty. Miss Wood, incidentally, has the distinction of pioneering the Children's Hour in all four ZB stations.

This quickened interest has led to further very interesting developments now going on at all the ZB stations.

FIRST definite breakaway from the 1ZB idea took place at 3ZB following the appointment of Miss Annas Gale, talented Christchurch singer, actress and pianist, fresh from Sydney's 2UW, with new ideas which were put into operation by Jill and Jacko, with Mr. Ken. Saunders as producer.

Previously, the Theas and Neddos, and the Bennos and Bettys, were left largely to their own devices. Their sessions consisted mostly of "cheerios," relieved with songs not always well chosen and with inconsequential dialogue.



MR. O. N. GILLESPIE

Gives an editorial talk that children needn't look down on . . .

—S. P. Andrew photo.

Then 3ZB led the commercial stations into a hitherto unexplored field. For some months now its children's session, conducted by Jacko and Gracie, has enjoyed great popularity with listeners, and is probably the first children's session in New Zealand to be "produced" in a regular way. The whole of the script for each day's session is written by Mr. Saunders, who actually "produces" the session from the technicians' room where he directs the playing of records and sees that the novel sound effects and so on work smoothly and realistically.

Many Devices

Many and curious are the devices employed to introduce the magic carpet or lamp which gives the excuse for an entertaining visit to a coal mine, or a trip over the South Island by air. Sometimes the young listeners are invited to come before the "mike" themselves.

Every session is carefully worked out by Mr. Saunders, who believes there must be some purpose behind all sessions for children. In his own words, "The amiable piffle which is frequently broadcast during so-called children's sessions is just as boring to children as it is to adults." Children like fun and adventure, and I have proved to my own complete satisfaction that they will listen with interest to a comparatively poor story so long as it is "dressed up" with sound effects and atmospheric music.

"Of course, the logical ending is complete dramatisation, and that is not so impossible as it seems. Some of the children's sessions at 3ZB come pretty close to complete dramatisation."

MUCH the same ideas are being carried out at 4ZB by Jill and Peter. One of the finest features is Jill's Children's Magazine, which mainly features news of the day with an occasional story. Variation is given by Peter's extremely funny character impersonations.

At 1ZB, too, the old order is changing. There the intention is to combine the best of the new features from the other three stations.

For some time executives of the (Cont. on page)

PERSONALITIES

ON THE AIR

IF any young singer were in want of a motto for the artistic life he (or more often she) might do worse than adopt this one: "Keeness gets you there." In the case of Eileen Courtenay, soprano, it is certainly true. Trained by the late and revered Mother Liguori, and later by Mr. Thos. Wood, she seems to have set about mobilising a small navy of "ships"—scholarships and championships. Her successes at the New Zealand Eisteddfod, New South Wales Competitions at Sydney, and the Wagga Competitions brought her coveted trophies.

After singing at 2YA on Monday, March 28, she sails for Sydney by the Awatea, on April 5. Doubtless our cousins across the Tasman will be glad to hear her again, as she is taking her music-case with her.

SHE WAS NEARLY Like the late Conchita Supervia, fair-haired, blue-eyed Grace Moore has both good looks and acting ability. Again like Conchita Supervia, she has a voice that compares favourably with that of any figures of past and contemporary operatic history. We should be thankful. Vocal charm is all

Fear Of The Negro Artist



PAUL ROBESON.

... "All I know is I am scared stiff."

PAUL ROBESON has decided that he will never sing on the concert platform again, because he suffers from a curious fear.

"Hours beforehand I am afraid something will go wrong—that I will catch a cold and lose my voice," he says. "Perhaps it is an exaggerated form of stage-fright. All I know is that I am scared stiff."

His desertion of the concert platform will be deeply regretted by Paul Robeson's many American, British and European admirers. But in New Zealand we are practically unaffected by the decision—records must suffice us.

Paul's fine voice will be heard in 3YA's music, mirth and melody session, Wednesday, April 6.

HOME LIFE We encounter in that aristocrat of **THE TRUMPETS.** brass instruments—the trumpet—"the most self-important member of the brass family" which, on account of its "high tone," rather looks down upon the rest of the family, though it often mixes in their company pleasantly and harmoniously. It is of a somewhat solemn and religious nature, and is

very proud of the unique distinction it possesses of a very long-standing engagement to perform on the Day of Judgment.

Trumpet solos are not frequent on the radio, and interest attaches to an item on 4YA's programme on Wednesday, April 6, when George Swift plays Sarasate's well-known "Gipsy Airs."

IF YOU'RE IN LOVE YOU WALTZ.

What was then described as the "New German Waltz," appeared in England nearly one hundred and fifty years ago. Instructions printed on a copy of "La Belle Russe, or the Duchess of Oldenberg's Waltz," directed dancers to "swing with right hands round one couple; then with left; chain figure four at bottom, turn your partner." Another bids you "follow your partner round the first couple; the lady follows you back to your own places; lead down the middle, up again, swing corners, and hands six round and back." (No prize is offered to anyone who works all this out.—Ed.).

A talk on "Modern Ballroom Dancing—The Waltz," by Mr. A. L. Leghorn to be given at 3YA on Thursday, April 7 seems timely.

ACTRESS AND A PRODUCER.

Very well-known in Wellington stage and radio circles is Mrs. Victor Lloyd (2ZB's Anne Howard). At one time or another she has been associated with



MRS. VICTOR LLOYD.

... Alias Anne Howard.

every worth-while amateur dramatic organisation in Wellington, where, as an actress and occasionally as a producer, she has achieved a high reputation for versatility and thoroughness in everything she does. Her radio experience dates back to the early YA days.



GRACE MOORE.

... Nearly sang only hymns

too rarely the handmaiden of personal charm. What the musical world might have missed had Grace realised her earlier ambition and gone as a missionary to China won't bear thinking about.

She will be heard at 1YA on Wednesday, April 6.

CONDUCTOR MAKES PIANO RECORDS. Jay Wilbur has been orchestral conductor and manager of a recording company for so long that it is something of a surprise to find him making piano records. He was interested in music before he was ten, and took it up as a profession when he was sixteen. For some years he was engaged in rehearsing and providing orchestras for the big London cinemas, and took up dance music after the war. Perhaps his proudest moment was when he played with his band before King George V, Queen Mary and Princess Mary, at Buckingham Palace.

Jay Wilbur, pianist, will be heard from 2YA on Friday, April 8.

CAME DOWN IN THE WORLD. The saxophone was first used in an orchestra by Kastner in 1844, and afterwards by Meyerbeer, Thomas, Saint Saens, Bizet and d'Indy. With such a cultured upbringing, you would feel that the saxophone would gain dignity with the years, but it soon became apparent that dignity was not its destiny when, in 1887, it was thrust on a sceptical American public in all its nickel-plated glory. According to the advertisements, you could "Learn to play it in six easy lessons."

Howard Jacobs (who did not learn it in six lessons), plays in 2YA's dinner music session on Wednesday, April 6.

THE BIRTH OF "WESTWARD HO!" Partly on account of his wife's health, and partly to obtain the right atmosphere for a new book, Charles Kingsley went to Bideford, Devonshire, in May, 1854, and remained a year. He spent a great deal of time saturating himself with Elizabethan history and the study of locally-owned records of the voyages and adventures of Devon men at that period. In a roof overlooking one of the shipbuilding yards, with the scent of the tidal river, the smell of tarred ropes, and the sound of the shipbuilders' mallets, Charles Kingsley's greatest romance, "Westward Ho!" was born.

The dramatised feature, "Westward Ho!" will end at 3YA on April 16.

SHE SINGS IN MANY MOODS. Her personality shows in her quietude—in her dark skin and soft, warm voice and characteristic laugh, and in her face that is alternately animated with life and gaiety and sad as a spirituelle. She was born in New York City, and was singing when she was nine years old. She sang in a church choir, and then in a glee club, and then in a quartet. Her music "went around," and so she met theatrical people. Is it any wonder they noticed her when she was Elisabeth Welch?

The voice of this charming artist will be heard in the interludes in 3YA's dance programme on Tuesday, April 5.

TWO STRINGS TO HER BOW. Among the younger set of Wellington musicians is the talented and versatile young lady, Miss Olga Burton, who, like Peggy Cochrane, not only wields

No. 25 AS THE ARTIST SEES THEM BROADCASTERS



DR. GUY SCHOLEFIELD
... talks on World Affairs from 2YA.

a facile fiddle-bow, but has a soprano voice that is heard to good effect in those particular songs she selects in her occasional appearances. She decided on the violin as her chosen instrument at an early age, and her studies under Miss Ava Symons gained for her not only a gold medal but the coveted L.R.S.M. Her singing master is Mr. Stanley Oliver. Since she was at the Otago Girls' High School Miss Burton has had musical ambitions which should be realised if she continues as she has begun.

She will be heard in songs from 2YA on Friday, April 8.

PEN FRIENDS BY MUSIC. Beatrice Tange, the Sydney pianist, introduced the piano works of Thomas Pitfield to Australia in recitals and on records. Four years ago she received one of his pieces, and liked it so much that she wrote and asked him if he had any further works. So began a pen friendship. Each Christmas Mr. Pitfield sends her a calendar of his own design—sometimes it is a pen-and-ink drawing, sometimes a wood-cut, linocut or water colour.

Station 1YA listeners will hear Beatrice Tange, pianist, on Sunday afternoon, April 3.

TENOR WITH A WAR RECORD. Stuart Wilson, a tenor, speaking: "I am the son of a clergyman, myself hardly an adventurous thing. I have been given a classical education at a public school and an old-fashioned uni-

versity. I was a soldier, like everybody else of my age, but, unlike some of my friends, I survive still. I was twice wounded, once seriously, and once severely, if you can distinguish between the degrees. I have sat on a War Office stool and upon a bench in G.H.Q., France, helping to win the war in 'Intelligence'."

Since those days he has become a famous singer, and will be heard at 1YA on Wednesday, April 6.

JEWS WHOSE ART IS BANNED. Cables announce that the theatres and music halls of Vienna have been completely "cleansed" of Jews. World-famous artists whom Vienna will know no more include Richard Tauber, Bruno Walter and Max Reinhardt. Jews have been excluded from the famous Vienna Philharmonic Orchestra, which will be placed under Commissar Wilhelm Jerger, a composer. This looks as if Bruno Walter will have to move on again. In 1934 he left Berlin to settle in Vienna, in 1938 Nazi hooligans wrecked his "Tristan and Isolde" production with "stink bombs," and now—

Recordings of the Vienna Philharmonic Orchestra under his baton are available, and will be heard from 2YA on Tuesday, April 5.

AS A BOY HE DID NOT SING. That vivacious personality, Heddie Nash, the English tenor, had a treble voice of unusual compass and beauty as a boy, but made no use of it. In 1914 he won a scholarship for the Blackheath Conservatoire, but did not avail himself of it until after the war. In 1918 he entered the Conservatoire; his voice developed quickly, and he won other scholarships. He made appearances on the concert platform, and obtained an engagement with the Marionette seasons at the Scala Theatre and the Coliseum with Dr. Podrecla and his Roman Marionettes. Later he undertook further vocal studies in Milan.

He sings at 2YA on Tuesday, April 5.

HE SAID TO LET 'EM WAIT. A tale is told by Norman Long, "Britain's Most Popular Piano Patterer and Songster," which is and isn't a long story. Two midnight revellers reached the home of one of them, who failed to insert his key in the lock. "Well," said his friend, "What's the new move?" "SE'll have to knock 'em up, tha'sh all." For some ten minutes or so the two stood in silence. Then, said the first one: "Aren't you gonna knock 'em up yet?" Came the laconic reply: "No! Let 'em wait!"

Norman Long will entertain in 1YA's music, mirth and melody session on Monday, April 4.

SPOTLIGHT ON CONDUCTOR. When Charles Shadwell enters from the back of the pit to conduct the Coventry Hippodrome Orchestra, a spotlight follows him all the way down the gangway. The Hippodrome took over the title from a corrugated iron building that once stood in Pool Meadow, since turned into a municipal car park. The present Hippodrome graces a busy street, and was built in 1906.

The Coventry Hippodrome Orchestra, will be heard from 3YA on Saturday, April 2.

AROUND THE STUDIOS.

SINGER FROM AUSTRALIA

*Bass Baritone Booked For NBS Tour—Girl Pianist
From Station 2YA—"U.97" Featured From
Auckland—Are Smaller Towns Neglected—News
From The Commercials*

THE NBS has brought many fine artists to New Zealand microphones, and when the Awatea berths at Wellington on May 26 she will have on board an eminent Australian bass-baritone, Frederick Collier, who has been engaged for a tour of the national stations.

Mr. Collier has been in great demand over the Australian Broadcast Commission network, and during his six weeks' visit to these shores will present programmes ranging from ballad to oratorio.

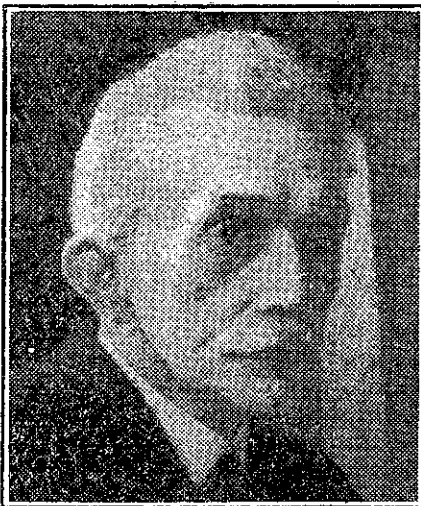
BACH and Schumann will be heard from 2YA in the evening programme on April 3, played by Cara Hall, fifteen-year-old New Zealand pianist. Hailing from Wanganui and possessing the coveted L.R.S.M. degree, her playing is exceptionally masculine for a girl of her years, and her strength of character and bright personality is reflected in her work. Listeners will undoubtedly be captivated by the brilliant ability of this young prodigy.

WHETHER or not it was because March 23 was the ninetieth anniversary of the founding of the province of Otago, the day was more closely observed as a holiday than usual. More people showed interest in the occasion than in former years and hundreds were disappointed to learn that the celebrations held in the Early Settlers' Hall were open for descendants of the pioneers only. It was here that 4YA stepped into the breach and, by carrying out successful relays of the most important parts of the proceedings both in the afternoon and in the evening, gave thousands of people an opportunity of participating in the anniversary in their own homes.

ADAPTED by W. Graeme-Holder from a play by C. S. Forester, a recorded presentation of "U.97" will be featured from 8 to 9.18 p.m. by 1YA on Monday, April 4. This was recorded in the laboratory of the NBS in Welling-

ton by a capable cast. As the title suggests it is a drama staged in a submarine of the German Navy. Mr. Graeme-Holder was the winner of the playwriting competition, and formerly lived in Auckland.

FEW names are more familiar to listeners than that of Montague Phillips. He was born in



DR. JOHN C. BRADSHAW,
Christchurch.

... Formerly organist and choir-master at the Cathedral for many years, is still carrying on his lectures in music at Canterbury University College.

1885, and studied at the Royal Academy of Music, of which he later became a Fellow Professor of Composition and Examiner. His music for the romantic opera, "The Rebel Maid," is perhaps his most considerable stage work.

Songs by Montague Phillips figure constantly in programmes, and much of his music is popular in the best sense of the word. But his music is not all of the light-hearted order which listeners know best. He has composed in more serious vein, and his larger works include a symphony, a symphonic poem on the subject of Boadicea, an overture

called "Heroid" Overture and a pianoforte concerto.

At 8 p.m. on April 6, the 2YA Concert Orchestra will give the premiere performance of a new Montague Phillips opus known as the "Charles the Second" Overture.

Heredity

DAUGHTER of the late Mr. Herbert Bloy, who was well known as a sound violinist in Wellington, Miss Leela Bloy is rapidly making a name for herself as a violinist in Auckland. It looks as though there is something in heredity. This little lady, still in her teens, has performed with outstanding success on the concert platform, and a future is predicted for her. A member of 1YA's concert orchestra, she is to be featured with this combination on Friday, April 8, playing Wienlawski's "Concerto No. 2." This is a work which bristles with difficulties, the cadenza testing to the full the player's capacity for controlling the instrument.

NOT SHOT

BUT HITLER UPSET
STATION 1YA

ONE day last week in Auckland, rumours spread like wildfire that Herr Hitler had been assassinated, but once again Dame Rumour was proved to be a lying jade.

"Oh, yes, it's true," said the rumour-mongers, "it came over by shortwave." But no one mentioned the source. Sources of rumours are never given.

Many people who related the story to others said that 1YA broadcast an account of the Fuehrer's sudden demise. And so hundreds started to dial 1YA's phone number.

Well before noon the unfortunate young lady whose duty it is to answer calls was simply harassed. She was unable to perform her usual work.

To make her task all the more difficult and annoying many of the inquirers refused to believe her when she told them that no message had been broadcast and that the station had no information.

"I don't believe it because I know it's true Hitler's been shot."

And the patient and courteous young lady did not even hang up.

"Quartet"

QUARTET, a radio play in four movements, will be presented by George H. A. Swan and company on April 6 from 2YA. This feature gives a dramatic insight into the lives of a musical combination. Their quarrels, jealousies, loves and loyalties are well portrayed by the players. It is written and adopted for the microphone by Cedric Wallis.

Not Even Bowls

"I'll play you on Tuesday night," said one well-known Christchurch bowler to another recently. "No you won't," was the reply. "I'm going home to hear 'Westward Ho!'—I won't miss that for anything." That brief bit of chat speaks for the popularity of the serial which has been running through 3YA programmes for some months. It concludes, to the regret of many listeners, with Episode 65, on April 16. The dramatisation of Kingsley's novel has been a favourite with young and old.

Two Sisters

TARANAKI is justly proud of the Cartwright sisters, Evelyn and Ena. These two artists, soprano and contralto, respectively, are Stratford girls, and always in demand at the principal musical festivals in the district. They will be heard as soloists in their own right from 2YA on Saturday, April 9, when they will each present a bracket of popular ballads.



CLOUSTON AT BLENHEIM.

... NBS Announcer Clive Drummond talks through cheese-cloth.

Party Night

IT occurred to Miss Bessie Pollard, a fine Christchurch pianist often heard over 3YA, to give a party for her many friends on the station's staff. She invited every one to her house in

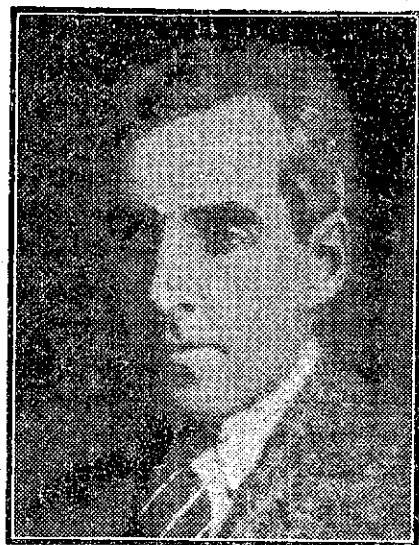
Spreydon the other night and entertained them happily. Junior members of the staff watched with awe while programme-organiser Allan Young fashioned a very passable alligator out of a piece of paper, and orchestral-conductor Gil Dech did some knitting with match sticks and a yard of wool.

"Whirligigs"

BEGINNING on April 12, 4YA will present the second series of talks in the "Whirligig of Time." Women speakers covered "Women in History" in the first series, and the next five talks will be delivered by men. The new series is entitled "History of War and Peace." Mr. W. G. McClymont will be the first on the air, and will deal with events up to the Battle of Waterloo. Mr. N. S. Woods will be heard on April 19, "Waterloo to the Great War." Present world dangers will be covered by the Hon. W. Downie Stewart on April 26, and the following week Dr. E. N. Merrington will speak on "The League of Nations Idea Before the Great War." On May 10 the series will be completed when Dr. Merrington will again appear before the microphone speaking on "The League of Nations After the Great War."

Music To Them

BY now most men-in-the-street-listeners have not got over the novelty of listening in to the shrieks, roars, moans and, apparently curses, that come over the air when a wool sale is broadcast in its entirety. But there is a section of the com-



C. R. ALLEN, Novelist and Broadcaster.

... Will talk on another writer, Ethel Turner, from 4YA on Thursday next.

munity that would, in some cases, rather hear the vocalisation of the bidders than the finest opera ever written. And they, naturally, are the growers. The fourth Christchurch wool sale is scheduled for

(Continued over page.)

Kaiser Was Touchy About It**MASTER OF THE WALTZ WAS CALLED "COURT BOSOM SNAKE"**

IT is well known that ex-Kaiser Wilhelm was not very partial to contradiction. Not that many people had the temerity to contradict him. Particularly was he touchy on matters of art. What the Emperor imagined he did not know about painting, music and the stage was not much worth knowing. He was once present, for instance, at a performance of a Gluck opera. "Among those present" was Richard Strauss, Germany's greatest living composer.

When the curtain had fallen the Kaiser turned to Strauss and asked did he not think such music vastly superior to the modern music-drama?

Strauss (a modernist of modernists in those days) replied that he could hardly be expected to agree, whereupon his Emperor turned to the rest of the company and said: "See what a snake I have been warming in my bosom." After which Strauss was for some time known as the "Court Bosom Snake."

Mention of Strauss, to many, still calls to mind the glitter of the Viennese Waltz. But there are five Strausses—the two Johanns, Joseph,

Edward and Richard; and waltzes are the particular monopoly of the four first-named. It is the fatalism of a name, therefore, that causes the general public, whenever mention is made of Richard Strauss, immediately to fasten on to the famous waltz from his opera, "Der Rosenkavalier," variously translated as "The Rose Cavalier," "The Knight of the Rose," or "The Rose Bearer." There is, of course, another Strauss, Oscar Strauss, of "Waltz Dream" fame.

Richard Strauss in his "Rose Cavalier," displays an almost Mozartian sense of fun and melody. The composer describes his opera as a Comedy for Music. The scene is laid in Vienna (far happier than the 1938 city on the Danube), in the days of Maria Theresa, somewhere about the middle of the eighteenth century. One must hear the opera to appreciate fully the working-out of the plot and the music to which Strauss speeds along the happy story. The opera is a joy forever.

Breathes there a man with soul so dead, that it does not sway a little to those elegant waltzes—we think not!

Selected passages from the charming comedy for music will be heard from 3YA on Sunday, April 3. The cast is an all-star one.

the Radiant Hall, on April 8. Station 3YA, as usual, will let farmers know just how things are.

Three Women

UNUSUAL combination, quite new to the air, is the Carina Trio, of women—a soprano, mezzo-soprano, and a contralto. Such a combination has not been exploited much either in recordings or flesh and blood, although a number of male trios are to be heard. And so it will be a refreshing change when the Carina Trio is heard from 1YA on Saturday, April 9, in a short recital of popular numbers of the art ballad type. The singers have all been heard from this station before, but not in trio work.

The Teachers

WHEN music teachers get together they are like journalists, talking nothing but "shop." But then "shop" in both professions is naturally of world-wide interest. The Canterbury branch of the Music Teachers' Association is a strong one, having for president Dr. J. C. Bradshaw. When the branch held its annual meeting the other night in Christchurch, it was reported that after giving £24 to various musical scholarship funds a credit balance was left. Not bad, these days! Dr. Bradshaw was again elected president, and supporting him will be Miss J. L. Black and Mr. Alfred Bunz, vice-presidents; Mrs. H. Beck, Misses Maude Halliday, Lillian Harper and Bessie Pollard, Messrs. F. A. Bullock, C. H. Davies and W. Hutchens, council; Mr. R. L. Ronaldson, solicitor; Mr. R. L. Bush, auditor; and Mr. L. Barnes, secretary and treasurer. The president and Mr. Bunz will be delegates to the annual conference of the association to be held in Wellington in May.

Her Fame

WHEN Emmeline Goulden was born in Manchester, in 1858, it is hardly likely her parents would have thought she was destined to become truly famous. Emmeline married Dr. Pankhurst, and, in 1889, she began a campaign in the interests of women, when, with her husband, she founded the Women's Franchise League. In 1903 she founded the Women's Social and Political Union, and soon afterward there began her great drive for "Votes for Women." Whether her rather violent methods were right or wrong—in any event she suffered imprisonment in her crusade—she ultimately achieved her aims. Of all twentieth century women she was great, if in an unusual way. On Tuesday night next, Mrs. E. J. Turner will complete the first of the Whirligig of Time series, "Women in History," from 4YA, when she will speak on "Mrs. Pankhurst and Twentieth Century Women."

Coming Soprano

LINKED up with the musical activities of Timaru, is the name of Holdgate, which stands for an old family now turning out at least its third top-grade singer. Madame Carr Holdgate has been heard in many concert performances, both on the platform and on the air. Mr. Ralph Holdgate, too, has done a great deal of excellent singing. And now Miss Audrey Hold-

gate, young soprano, is carrying on the family tradition. She gave a most pleasing interlude from 3YA on March 18. She possesses what many singers lack—perspicuity in the choice of her songs. Miss Holdgate was a finalist in the aria contest at the last Wellington competitions, and, with systematic practice, should make something really worth while of her voice.

Radio Play

SINCE "Lost Horizon" was made into a film, James Hilton has leapt into popularity as a writer, although, be-



JACK CARTER.

... Yodelling Cowboy, heard from 2ZB.

fore the film appeared, he had already achieved fame overseas with his delightful little story "Goodbye, Mr. Chips." Although it does not appear to be very well remembered, a radio version of "Lost Horizon" was broadcast from the studios of the NBS about two years ago, and an excellent job was made of a difficult play. On Monday night from 4YA will be heard "And Now Goodbye," a play based on a story by James Hilton. From the nature of the story the producer might find it not so easy to handle, but this part of the presentation is in good hands. Mrs. E. T. Moller is responsible.

Folly

"APRIL FOOL'S DAY, It's Histories and Follies," is the title of a dramatic review to be given at 9.30 on March 31 from 2YA. The presentation will show the history of the day right back to its extremely old origins. Several jokes will be dramatised by way of illustration, while there will be a running commentary by a narrator.

Inside Europe

PROFESSOR F. L. W. WOOD, history man at Victoria University College, who has many radio followers and has sometimes filled Dr. Scholefield's place in talks on World Affairs from 2YA, has just returned from visits to France, Germany and England, and to the centre of the League of Nations at Geneva. This week he

is broadcasting from 2YA on "The Whig Triumph in England," in the "Whirligig of Time" series, and later on he will give a number of talks for the NBS on his observations in Europe.

Wider Field

VISITOR to Wellington last week was Mr. Douglas Cresswell, well-known for his talks from 3YA. He had been visiting Motueka in search of material for further talks. While he was in Wellington the NBS recorded several of his talks, including three in the historic estates series dealing with the families of the Rhodes, Deans, and Griggs, that he gave from Christchurch. The talks will thus be available for the other national stations.

Time And Tide

SCHEDULED for presentation by 1YA on Friday evening, April 8, is a talk labelled "Time And Tide Wait For No Man," to be delivered by Mr. F. Hope Jones, inventor of the free pendulum clock and the designer of the time-signal system adopted by the BBC. Mr. Hope Jones recorded the talk in Wellington recently when he was on a visit.

Elgar

HIGHLIGHTS on 1YA's programme on Sunday, April 3, will be the little-played "Falstaff," one of Elgar's biggest orchestral works, presented by the London Symphony Orchestra conducted by the composer, Sir Edward Elgar. It is the Falstaff as we know him in Henry IV—the knight, gentleman and soldier, not the figure of fun as is known in "The Merry Wives of Windsor."

HER SONG

BURLINGTON BERTIE WAS FOR HER

"BURLINGTON Bertie," famous song, exactly 22 years old, was specially written for Miss Ella Shields, star of the Frank Neil Revue Company now touring at Auckland. She has sung it twice a night on 300 nights a year ever since.

Much else of interest to listeners came from her interview with Frank Broad, "The Veteran of Variety," at 1ZB.

Miss Shields said she began her career as male impersonator in 1914, and ever since then she had been touring the world.

Several interesting facts about the Royal command performance at which she took part were given by Miss Shields, who added that she was but a baby at that wonderful show when the stars of another day appeared. Augustus John, she said, painted a beautiful picture of the artists who took part in

the first command performance years ago.

Possessing a repertoire of 125 songs, Miss Shields imparted the information that she could proceed against anyone who merely played the chorus of some of them, because they were her exclusive property.

For The Arts

AS its name implies, the Society for Imperial Culture, Christchurch, with which Professor James Shelley has been associated for long, gives its energies to the fostering of the arts, particularly music and the drama. So strong is this society and so attractive are its programmes, both in speech and vocal and instrumental music, that the controllers have little difficulty in persuading the best performers and speakers in the city to attend their meetings and give members the benefit of their experience. Lecturers during the past



MR. HOPE JONES, M.I.E.E.,
F.R.A.S.

... English expert on Time, will give a recorded talk from 1YA on April 8, called "Time and Tide Wait For No Man."

year have included Drs. K. Popper, F. W. G. White, and H. E. Field, Messrs. Ian Donnelly, H. C. D. Somerset, Ernest Jenner, and Professor Shelley, while leading musicians have presented appropriate selections.

Players

AND still they come. Christchurch seems to be a training ground, and a valuable one, for the repertory movement. Now it has a new group, added to the many which have been heard over 3YA, and the name is the "Beverley Players." "London Wall," John Van Druten's three-act play, will be given by the new players from 3YA on April 7 from 8 p.m. to 9.15 p.m.

Highlight

WHEN drawing attention to important material to be broadcast from 4YA it is impossible to overlook "Mas-

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

England's Cockney Wagner

MUSICIAN WHO FOUGHT HARD UNTIL
HE "ARRIVED"

MANY fairly well-informed musicians still associate the name of Josef Holbrooke with some excellent variations on that popular tune of the nursery—"Three Blind Mice"—and nothing more.

Although one would naturally expect a clever elaboration of the tune from so marvellously brilliant a pianist it is a pitiful commentary on our knowledge of modern music that so absurd an association of ideas should be the sole clue to the identity of this arresting figure.

Hannan Swaffer, writing an appreciation of Josef Holbrooke, referred to the composer as the "Cockney Wagner," a by no means inapt title.

Josef Holbrooke began his career as pianist at Collins's Music Hall, Islington, deputising for his father, who was also a musician, as was his father before him. Josef's father is said to have composed the music of "The Blind Boy," celebrated by Chirgwin, the "White-eyed Kaffir."

The son and grandson of musicians, Josef Holbrooke was regarded in the early stages of his career by older colleagues as quite definitely the "bad boy" of English music. He had to fight hard for anything like adequate recognition of his original gifts. That he has

now won something like an assured position is largely the outcome of his unyielding faith in his own work.

Among those who helped him with encouragement and understanding was that wealthy, but public-spirited peer, Lord Howard de Walden. Writing under the nom-de-plume of "T. E. Ellis," Lord de Walden wrote a great work, "The Cauldron of Anwyn," which is a kind of saga of Welsh mythology based upon the doings of folk of the period of King Arthur. Holbrooke was anxious to compose an operatic trilogy based on these stories, and the project gradually took shape and was carried to successful completion.

The subject is one in which Holbrooke's romantic temperament found full scope, and the music is vivid and forceful in keeping with the tragic, passionate story. The operas comprising the trilogy are "The Children of Don" (produced in 1912 and financed by the poet-peer to the tune of £32,000), "Dylan," which appeared a year later, and "Bronwen," given its premiere by the Carl Rosa Opera Company at Huddersfield in 1929. The "Dylan" Prelude is from the second of these operas and 2YA listeners will have an opportunity of hearing it played by a symphony orchestra under Clarence Raybould, on Sunday, April 3.

terpieces of Music." The manner in which these highlights are presented to listeners makes of them outstanding highlights. Dr. Galway will conduct the session from 4YA on April 7, when two important numbers will be given: Fugue in G Minor (the Great), composed by Bach, and "Eventyr" (Once Upon a Time), by Delius.

Strauss

THE complete opera "Rosenkavalier," by Hugo von Hofmannstahl—music by Richard Strauss—will be presented by 3YA on April 3. Delightful themes are interwoven into the movements of this work, some of the most haunting occurring again and again. The presentation will take from 8.30 p.m. to 10.30 p.m.

Motoring

IT is some years since 1YA offered listeners talks upon motoring. Formerly these talks were well liked, but they were discontinued after a long period of weekly chats had been presented. But now there are so many thousands of owner-drivers and domestic cars are so ubiquitous that the station has decided to resume these discussions under the label of "Motoring." A series of three are to be given by one who prefers to be known as "Condenser." The first will be

heard at 7.30 p.m. on Monday, April 4, and the others will follow at weekly intervals.

Birds To Give

EARLY last week the Mayor of Auckland, Sir Ernest Davis, communicated with Neddo, of IZB, to seek his advice in order to solve a problem. The problem—or problems—consisted of 60-odd homing pigeons which were far too many for the Mayor to have flying around his home at Kohimarama. Some years ago Sir Ernest brought two pairs of pigeons to his home, but now he has over 60 birds. Could Neddo give some away to his army of child listeners? "Of course," replied Neddo. "Thanks," said Sir Ernest, for he did not wish to destroy them. And so that

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New Tower

1ZB IMPROVEMENT

CROWDS streamed out to Waterview, six miles distant from the city, last Wednesday morning to witness the hoisting of the new 225ft. aerial tower for 1ZB.

The Controller of the NCBS, Mr. C. G. Scrimgeour, made a special trip from Wellington with Mr. R. E. Grainger, chief engineer of the service, and Mr. C. W. O. Turner, designing engineer of the Public Works Department at head office, who designed the tower.

Everything went off without a hitch. The tall, steel structure was raised by complicated tackle and hoisted bodily from the ground by a steam winch into its vertical position. The whole procedure occupied only forty minutes. Mr. Scrimgeour officiating by tightening the last bolt holding it in position.

Designed, as stated, by the Public Works Department, the tower was fabricated at the Government Railway Workshops, Otahuhu, then assembled and welded at Waterview. The tower stands on its own, having no guy wires.

It is a new type of mast in New Zealand for the mast itself is the aerial, there being no wire attachments. The tower was constructed directly to the ground at the base, power being supplied by an underground concentric cable.

The tower is illuminated by a 1500 candle-power mercury vapour light of bluish colour mounted on the pinnacle. It is painted in colours of orange and blue, and makes a pleasing addition to the landscape. The tower stands out from the background and even from a distance of several miles the bright colours can be picked out.

It has been built to withstand a wind velocity of 150 miles per hour: it weighs 20 tons.

Transmission tests are being carried out this week with the new aerial tower. By the end of the month, the station will be transmitting its full programmes from Waterview.

PUBLIC TRUST

Estates of a value of £549,712 were reported and accepted for administration by the Public Trustee during February. The total value of the estates under administration by the Public Trustee on March 31, 1937, was £60,770,814, and the new business for the eleven months ended February 28, 1938, was £5,405,715.

Grants of administration made by the court in favour of the Public Trustee numbered 206 for the month.

During the month 394 new wills appointing the Public Trustee executor were prepared on behalf of testators and lodged for safe custody, and 336 existing wills were revised to provide for changes desired by testators. The total number of wills now held in the Public Trust Office on behalf of living persons is 90,209.

Aunt Daisy

WELLINGTON accorded 2ZB's Aunt Daisy a boisterous send-off last week at the Town Hall, which was packed from the doors to the organ loft long before the two hours' midday entertainment began. Highlights from a programme which proved over ambitious from a stage-managing point of view, were the cooking of various dishes, fishes and animals by four teams of four men each in which Mr. T. C. A. Hislop, mayor of Wellington, Mr. C. G. Scrimgeour, Controller of the C.B.S., and Messrs. O. N. Gillespie and R. H. Nimmo showed to good advantage. Comic relief was also shown by Messrs. O'Brian, Tahiwai, Whitechurch (NOE), Harison Cook and Agassiz, entertainment ending with a farewell speech by Mr. Scrimgeour and the singing of "Auld Lang Syne." The gathering was a remarkable tribute to the undying personal popularity of Aunt Daisy who, to quote from Kingi Tahiwai's competently-handled broadcast, was "known to every member of the staff of 2ZB as a most gracious and charming lady."

Of The Inland

"FLYNN of the Inland" needs no introduction to "Record" readers. But Flynn in print and Flynn in person are two entirely different considerations, and though it may not fall to the lot of many New Zealanders to meet this heroic man, thousands may certainly have the pleasure of hearing him speak from the NBS stations while he is in New Zealand. The Rev. John Flynn will be heard from 4YA next Wednesday night. His subject will be "The Mantle of Safety," a story of the flying doctors of Australia.

Listening

STATION manager of 3YA, Mr. J. Mackenzie, who has returned to duty after annual leave, told the "Record's" Christchurch reporter last week that he had discovered that 3YA is listened to closely right down to Oamaru, while Marlborough looks to 2YA for the best reception. The reference to the southerners, of course, implies no reflection on 4YA. Mr. Mackenzie was relating merely what he had been told in the course of his holiday travels.

Library

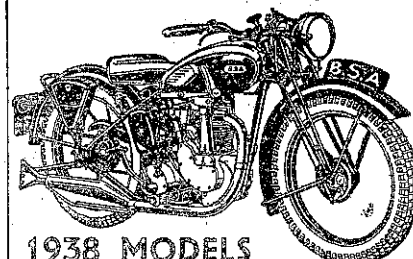
NO musical society, in New Zealand or anywhere else, can sail the seas of musical peace unless it looks to its library, just as important to a body of singers as rigging is to a yacht. Here is where the Christchurch Harmonic Society scores. This club is fortunate in having a ladies' auxiliary of strength and purpose and a management which looks on the library as one of the most important adjuncts to the society's work. The committee is optimistic of the future of the society and urges support for those who are trying to maintain and cultivate a general interest in choral music.

Private Station

AT present Station 1ZJ, operated as the only private station in Auckland, is undergoing overhaul. Although it only broadcasts a few hours each week, from noon to 2 p.m. on Mon-

days, and from 7.30 to 9.30 p.m. on Tuesdays and Thursdays, 1ZJ has its following of listeners. Bill Hindman, formerly of 1ZR and 1ZM, is of course the station's most popular personality. The well-known sports announcer is doing good work with his own concert party of 19 artists. The company tours the province and presents concert entertainment, the proceeds going to assist the funds of various sports bodies.

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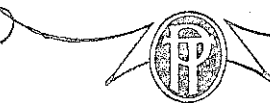
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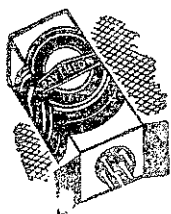
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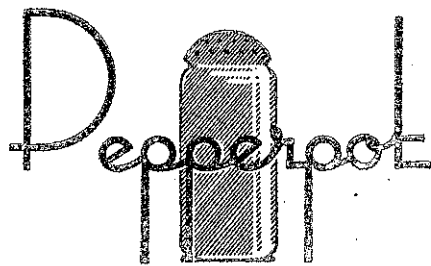
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ANNOUNCER, 2YA, March 20, 4.49 p.m.: "I will now switch over to the microphone on the official stand so as to make quite sure that you won't hear anything of the official welcome."

This Crazy World.

UNCLE SCRIM, 2ZB, 7.53 p.m., March 20: "James Simpson was born in 1841 and died in 1897, which is not so very long ago."

No, a Medley.

ANNOUNCER, 1ZM, dance programme, March 21: "We now have the following foxtrots—a tango and three waltzes."

No Comment.

AUNT DAISY, March 24, at 9.4 a.m.: "This, a lady at Ohakune, has such crowds of milk!"

Enforcement!

J. McNAMARA, Station 2ZB, 7.31 p.m., March 18: "Visitors to Auckland will be interested to know that the _____ Hotel has been completely modified."

A Screw Loose.

ANNOUNCER, Marlborough Aerodrome, 9.10 a.m., March 21 (describing Flying Officer Clouston examining his plane): "It is like a doctor examining a patient, he puts a finger in one place and a screwdriver in another."

So Young!

CONTRIBUTOR, "Radio Record," page 19, March 18 issue: "The mother of Lady Mary Wortley Montague died when she was a baby . . ."

Anatomy.

DAVID, 3ZB, 8.40 a.m., March 20: "You have to be very careful where you sit these days, because if we get a cold in the autumn—well!"

A Mute Point.

ANNOUNCER, 1ZM, March 17, 7.40 p.m.: "The horse was ridden by D. Watt, who was alive at that time, I think."

All Burned Up.

AGGIE, 2ZB, 6.15 a.m., March 23: "The inter-island oil-burning, cargo-burning passenger steamer is just coming up the harbour."

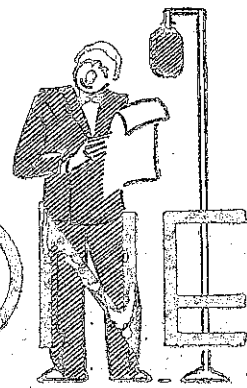
Ph-ew!

ANNOUNCER, 1YA, 7.48 p.m., March 22 (announcing day's items): "Mary had a little lamb, at 8.45."

Hoots, Toots!

CLIVE DRUMMOND, 2YA, 8.40 a.m., March 21: "It will be some time before the train takes off."

Your Side of the MICROPHONE



MANY of our well-known artists and other people of note could speak of some interesting incidents or stories in their lives.

An ideal broadcast could be arranged as a series on these lines, and prominent people asked to contribute a talk each week about how they became famous, or started on the road to success, and their ambitions. Such sessions would prove an encouragement to many listeners, and much could be learned in this way, by the less fortunate ones, from

Prize-winners this week are: M. Dalziel, Christchurch (7/6); "Good Meals," Dunedin (5/-); "Gemini," Timaru, "Sleepy Sol," Palmerston North, "Doggie," South Canterbury, "Junette," Wellington (2/6 each). Prize-money will be forwarded at the end of each month. Address your entries (not more than 150 words each), to "SAFETY VALVE," P.O. Box 1680, Wellington.

shed—all will be found to figure here.—"Miser," Auckland.

Tell Them Yourself

"J.L." (R.R. 25/3/38) thinks this page requires more praise for programmes and announcers, and less

"suggestions." I appreciate his sentiments, but has he noticed the heading to the page, "Your Side of the Microphone"?

Isn't the idea, as the name implies, a "safety valve" for listeners?

Praise your favourite announcers certainly, but why impersonally, on this page? If you admire a particular radio personality, why not write a little

IS THIS WHAT

Aunt Daisy Does On Sunday?

"I WONDER what Aunt Daisy does on Sunday?" said a friend idly one day. Immediately a picture rose up before me. Aunt Daisy sat before a table spread with food and drink. She stretched out a charming pair of ankles clad in Barm stockings and rested her feet on a Breatholite suitcase. "It won't hurt," she said briskly. "It's light as a feather and strong as iron." She took a spoonful of Breddo Pudding with Hustle's Cream flowing richly over it. "Ah," cried Aunt Daisy, smacking her lips, "delicious," and washed it down with a draught of Bomni-bite, then on to a tasty morsel of Glibby's Baked Beans and a Bunco Blancmange, followed by a refreshing cup of tea. "And whose tea do you think?" Aunt Daisy enquired of a seagrass chair which had just had a coat of Wenulo. "Why, Pushell's, of course, my dear." Then Aunt Daisy gave a yawn. A glazed look crept over her eyes. She roused herself and took up a fork. But in the act of spearing a King Henry sardine, the Sandman sold Aunt Daisy some of his stuff and as she drifted off she murmured, "Beautiful, beautiful,"—M. Dalziel, Christchurch.

men and women, many of whom have had to fight their way up from a small beginning.—"Gemini," Timaru.

Black Sundays

MUST we go all "highbrow" on Sundays? Sunday night after Sunday night, I yawn my way through operas,

orchestral and band items, etc., etc. I very nearly wear out my wireless set switching first to this station and then to that. On rare (very rare) occasions, a little humour is heard, and what a relief it is!

We not-so-musical listeners are beginning to regard our Sunday programmes (more especially after 8 p.m.) as "black."

Could they not possibly give us more songs, more humour, and perhaps a little drama? If not—excuse my yawning.—"Sleepy Sol," Palmerston North.

A Dog's Taste

IN reading "Red Ryan's" and "Klon-dike Kate's" remarks about sessions, and thinking what a difficult matter it would be to suit every individual taste, an incident came to my mind which shows that even dogs have their taste in radio programmes.

During a visit to a farm in the back-blocks, our host, who had been living alone nearly all his life, and who had a crystal set, was enjoying a listen-in, when his old dog came in and got on a chair next her master. Instantly our host removed his earphones and placed them on the dog. She wagged her tail in appreciation. "She has a listen-in every night," he said. "She's very fond of music, but when a drama comes on she always asks me to take them off."

We watched, and after a while she became restless and barked—we then listened and found a play was in progress.—"Doggie," South Canterbury.

Filthy Lucre

THE greatest power on earth is "money." A debatable statement? I think not. From the old days of barter to these modern days, wealth, in the guise of purchasing power, has lifted its fortunate possessor into a supreme position.

Now, to many of us the word "money" conveys little beyond the fact that we either have it ('ware the tax-collector) or we haven't. But there is more to it than that. The history of "money," or to be more exact "purchasing power," is long and intensely interesting. Give us a series of talks on the evolution of money and the history of coinage. Ambition, romance, blood-

GOOD MEALS

Helpful Advice on Diet Problem

ALL housewives are interested in the diet problem. As Dr. Ulrich Williams is to speak on health and diet from B stations, it would be a good idea for him to give some really helpful hints and ideas for meals suitable for our N.Z. climate instead of the destructive criticism he has handed out in his articles in the "Radio Record."—"Good Meals," Dunedin.

note and tell him, or her, so? I think announcers would appreciate it, and it would bridge the gap that exists, not between listener and announcer, but between announcer and listener.—"Junette," Wellington.

Poetry Contest

WE have had a play contest—and another is being conducted—and a Deanna Durbin contest. They have been unqualified successes because of the talent unearthed.

Now what about a poetry contest?

Such a contest may stimulate unknown merit to discover itself. Many publications try to achieve this; but the competitive atmosphere of a nation-wide radio quest should have greater success, and, above all, tend toward that cultural uplift which is surely the primary object of our increased leisure.—"Ars Poetica," Howick.

WOODS' GREAT PEPPERMINT CURE
For Children's Hacking Cough

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.*

ON Sunday week I tuned in to the Wellington Commercial station and picked up a Mr. Marshall—I do not know the initials—wandering through "Myself When Young" from the "Persian Garden" cycle, by Liza Lehmann. The singer had fine depth, but the general presentation of the song lacked a trifle of refinement—which hurt, because I like the song—it is one of my favourite bass solos of the popular variety.

Mr. Marshall started well, but I definitely did not like the break between the second and third bars after the soloist enters. Yet, apparently, the singer and I disagree because the same break occurred later when the phrase was repeated.

Yet another grouch—the pianist rushed through the final bars and added unnecessary flourishes. It is a characteristic of concert accompanists to rush final bars—why? I always have the uneasy feeling that the pianist does it as a "Thank goodness that is over" gesture.

ON somewhat the same subject the Christchurch Commercial, 3ZB, offended on Wednesday evening by suddenly cutting in on the final bars of a recording, striking a gong and announcing the time. Yet it would not have taken more than five seconds to finish the disc, a most enjoyable item. It is the attention given such details as this that so often makes or mars a programme. Please, Commercials!

AT 8.30 p.m. on Wednesday, March 23, I listened to 1YA. The artist was Madame Annette Chapman—a mezzo-soprano, who has apparently had some solid voice training. Sandwiched in between Beethoven and Bach were two Hugo Wolf songs. The singer's quality in the lower notes and middle register was good, but the top notes did not come through well. Still, reception was not all that could be desired, and perhaps I should give the singer the benefit of the doubt. For all that, it sounded to me as if Madame Chapman was inclined at times to force. Disastrous over the air. Diction, too, is important in serious radio work. In this case it was fair.

THE same evening I heard Rex Harrison, bass-baritone, from 3YA.

Mr. Harrison, why did you sing your songs in English? Schubert should always be sung in German unless you intend "singing down" to an audience.

Mr. Harrison's voice, in quality, is too good for that. In all translations the characteristic vowel must suffer. Schubert surely would know best!

In the "Serenade" the artist seemed a little unsteady at times—the vowels did not flow well and it was the notes that suffered most.

Mr. Harrison has a voice of really good quality. Sometime I would like to hear him in a group of ballads.

THE "Orpheus" sextette was sung by a women's choir at 2YA during the week, but, alas, the balance was not good and the sopranos overpowered the contraltos—or should I



REX HARRISON.

Why did you sing in English?

say contralto?—throughout. Further, the programme appeared unrehearsed and the tempo dragged.

There was, furthermore, no point in using a piano accompaniment when the piano part merely doubles the vocal notes. Perhaps the pianist was trying to keep the combination in tune. If the microphone is to serve them as an expressive medium, women's voices MUST blend well.

WHILST on the subject of vocal music. I must mention a general tendency on the part of New Zealand singers to dis-

guise the real meaning behind a song by taking too many liberties with the score. There is not that natural abandonment to the song behind their efforts so necessary for success. Judging by much that I listened to last week, all high notes are apparently introduced by the composer for the express purpose of showing off the technical ability of the performer!

For goodness sake, singers, get rid of this ridiculous idea. Songs will forever sound meaningless while "technique" overrides the simplicity of melody. Really good teachers would not stand for such treatment. For indeed the student is not always to blame. Sincerity in the performance of music is utterly essential. Vocalists should always be guarded against the superficial and extravagant.

WORTHY music is an outflow of emotion—"the artistic use of the phenomena of sound." If the emotional constituencies of some of the New Zealand artists I have heard in the short time I have been in this country are consistent with some of the interpretative exhibitions they have given, then they fail.

The true musician enjoys his music and does not make it sound too much like a hard day's work. Am I correct in assuming that the lack of real musicianship is a national characteristic? I do not think so.

THE Max Scherek Trio played the Frank Bridge Fantasia very creditably last week at 4YA. I would like to hear this artist present a group of solos. His style is good and he has what I like—character.

FOR those who see this page in time. I commend a short programme of folk songs, scheduled to be presented from the Australian station, 2BL, on Thursday, March 31, at 9.15 p.m., Australian time. Clement Q. Williams is the singer. Folk songs are always good entertainment, especially when they are performed by a musician.

ON Sunday afternoon I was delighted to see that 3YA was to present William Walton's symphony. This brilliant young Lancashire composer—he is 36 on March 29—has already made a name for himself in England and on the Continent. His "Facade" Suite is one of the finest examples of musical humour I know.

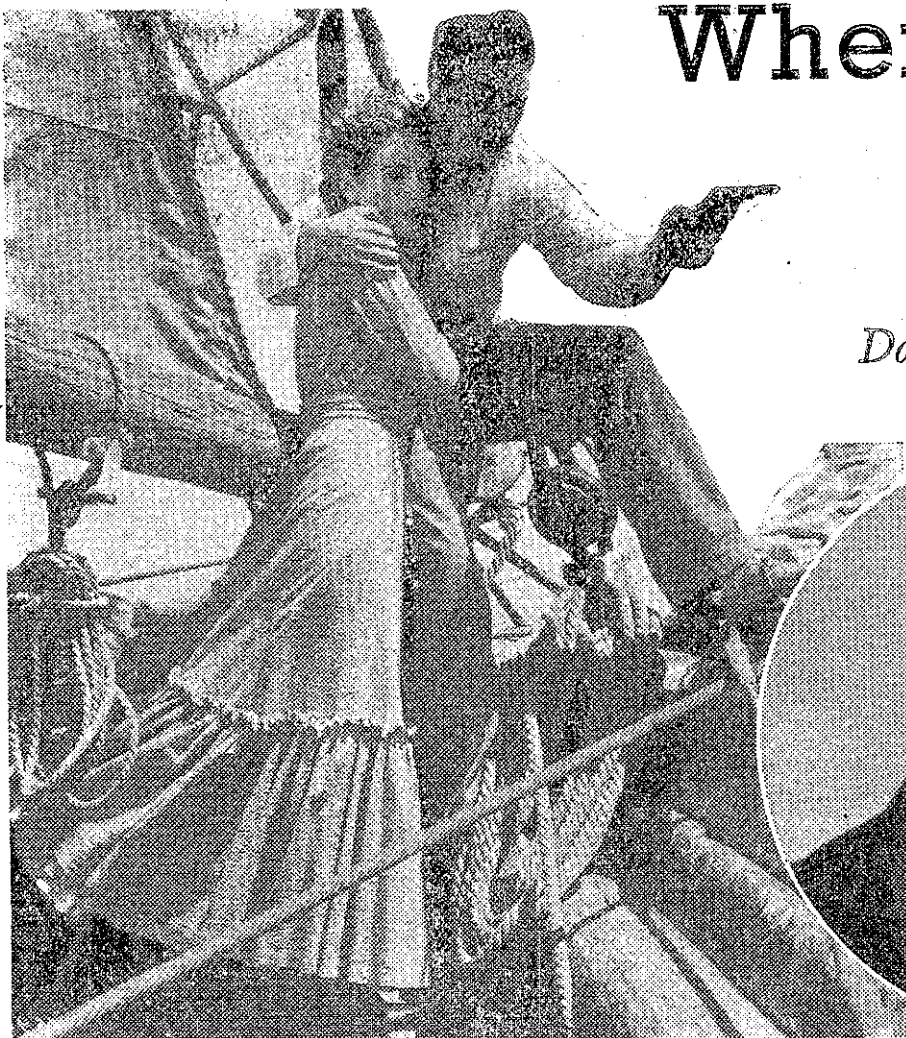
The symphony was first presented from the BBC three years ago. Sir Hamilton Harty conducted the performance and claims the work to be the finest he had ever presented for the first time. English people should be proud of the achievements of this young man. With Vaughan Williams, Arthur Bliss, and men like Walton, British music is making itself felt in the world to-day.

BY "SCHERZO"

Film Record—by Gordon Mirams

When Critics Agree—

*The Public Often
Doesn't, But "Ebb Tide"
May Be an Exception*



When R. L. Stevenson wrote "Ebb Tide" he didn't provide a heroine. Paramount here supplied one to the film version, reviewed on this page. She is Frances Farmer, who is seen above with Ray Millard. Inset: Oscar Homolka, brilliant as Captain Thorbecke.

IN the ordinary journalistic world it's not news when a dog bites a man. In our special little sphere of film criticism, the parallel to this is that it's not news to disagree with the notorious James Agate. Disagreement with the dyspeptic Mr. Agate is in the natural order of things, for the simple reason that Mr. Agate himself so persistently and whole-heartedly disagrees with everyone but Mr. Agate.

So the very rare occasions when one finds oneself in harmony with the Agate are as newsy in their way as the discovery of a dog-biting man. One such occasion occurs with the release of Paramount's coloured version of R. L. Stevenson's story "Ebb Tide." Writing about this film in "The Tatler," James Agate describes it as "an absolutely first-class transcription to the screen of a rich and enchanting novel." Bravo, Mr. Agate—except for that word "absolutely," you've bitten the dog!

Whoops Of Joy

YET, while the critics are practically unanimous that "Ebb Tide" is a picture well worth noticing (I under-

stand that Miss C. A. Lejeune was a bit snooty about it, and I must say I'm surprised at Miss Lejeune), the film people give me the impression of being rather down in the mouth over its box-office prospects. Not so that you'd really notice it, of course—just a slight restraint in their manner of discussing the show. But if a film man isn't actually bubbling over with enthusiasm about a new production you can generally be pretty sure that he's either dubious about the queues it will line up—or else it belongs to another company.

This conflict between critical opinion and box-office appraisal is so common it has ceased to be a phenomenon. The reason for it is that critics see so many pictures that when one occasionally jumps out of the rut they go whooping after it with cries of joy, whereas the film men, for safety's sake, usually prefer their pictures to run along well-worn box-office lines.

Why They Worry

I AM possibly giving the impression that "Ebb Tide" is startlingly original. That is not strictly correct, and yet the picture appears to me to be unconventional enough to have made the film trade rather unsure of its public reception

Not in so far as the colour goes. The fact that "Ebb Tide" is the first story of the sea to be filmed in "glorious natural colour" will doubtless be given top place in the advertisements and will doubtless pull considerable weight with the public—as it should. Yet I imagine that very much less attention will be directed to the omission of a fade-out kiss, the somewhat deliberate pace of the story, and the fact that villainy is far more important than romance. In spite of the way they write advertisements, film men are conservatives at heart.

Yet those three aspects I have mentioned above are, because of their rarity, the very ones that catch the critics' attention and make them enthusiastic about this picture. Personally, I believe that as hindrances to the popularity of "Ebb Tide" they are far more imagined than real. Let us examine them.

Over-Acted, But . . .

IN the first place, "Ebb Tide" seems to move at a leisured pace because, despite its adventurous theme and setting, it is primarily an exaggerated study of character. When everything else about the film (including its colour) is forgotten, I think some people



Merle Oberon returns to the screen after a year's absence in Victor Saville's technicolour production, "The Divorce of Lady X." She takes the part of a society beauty who carries out a hoax on a young lawyer, played by Laurence Olivier. They are seen above.

will still remember Captain Thorbecke (Oscar Homolka) in that scene where decency fights a losing battle with his greed as he listens to Huish's filthy suggestion to kill a man by throwing vitriol. Or that earlier scene in which the captain, a beachcomber because he is a drunkard and has lost his ship, comes to tell his two comrades "on the beach" that he has been given a new command—even though it is only a plague ship which nobody else will sail.

The picture is full of these revealing glimpses of character. They come mainly from Homolka, from Ray Milland (as the young down-and-out Englishman), and from Lloyd Nolan (the religious fanatic, Attwater, who rules a strange island and bears a quaint semblance to R. L. Stevenson himself).

Strangely enough, the force of these character-studies lies in the fact that they are over-acted, that the lurid colours of melodrama are put on with a palette knife rather than with a brush.

In less capable hands such characters might arouse derisive laughter, and the film itself be nothing more than conventional blood-and-thunder. Instead of this it has the semblance of reality, or, if it hasn't, it doesn't seem to matter.

His Face Runs Riot

THERE is a fourth character whose part is almost the biggest in "Ebb Tide"—that of Barry Fitzgerald as Huish, the leering, snivelling, drunken Cockney. But in this case, I think, there is over-acting. The other characters, though highly improbable, yet seem possible because there is a certain restraint even in their luxuriance; whereas Huish is just a fantastic nightmare. At the beginning Homolka relies as much as Fitzgerald does on grotesque grimaces to gain effect; but comparatively soon Homolka brings his facial displays under control, whereas Fitzgerald lets his face run riot throughout the picture.

It was a mistake also to force Fitzgerald, an Irishman in every inch of his stumpy height, to play a Cockney, even though that was the way R.L.S. wrote the part.

Only in one scene does Fitzgerald approach the level of the others—that moment of sickening suspense as he carries the "peace offering" of a bottle of vitriol to Attwater.

Love And Colour

IN such a story of masculine villainy and masculine struggle with good and evil, love-interest necessarily takes a back seat. In Stevenson's story it was given no seat at all, but, personally, I welcome the addition of Frances Farmer to the crew of the ill-fated "Golden State," because her presence gives point and purpose to the clash of loyalties in the young Englishman (well brought out by Ray Milland), and because Miss Farmer herself has a cool loveliness that photographs delightfully in colour.

In this matter of the colour I am almost all enthusiasm. It's not so long since all players in colour films looked like roast turkeys or as if they were suffering from bad bouts of scarlatina, but in "Ebb Tide" you can actually distinguish between the complexions of male and female, and between those of white men and Kanakas. And the vivid blues of the the southern seas, the purples and oranges and reds of the tropical vegetation enhance the mood of a story that is essentially vivid—a story, indeed, that Joseph Conrad as much as Stevenson might have written.

Lest anyone thinks that this film lacks action, let me hasten to add that it includes a remarkably realistic typhoon and sundry shootings. It also includes, at the end, a blast of ridiculous music from an unseen choir, which comes through a scene of sunset that looks to have been caused by Paramount's artists tipping the whole con-

tents of their colour-boxes on to the screen at once. This scene was doubtless to compensate us for the omission of that fade-out kiss: instead of which it momentarily blasted away the whole excellent impression which the picture had made upon me. But only momentarily.

["Ebb Tide." Paramount. Directed by James Hogan. Starring Oscar Homolka, Ray Milland, Frances Farmer. Released this week.]

Good-Bad Beery

SO tough guy Wally Beery is just a sissy, after all. But he keeps the secret pretty well until the end of M.G.M.'s "Bad Man of Brimstone," when, in a Stella Dallas finale, he stands outside the window with yearning eyes and bobbing Adam's apple, and watches his son (who does not know the Bad Man is his father) being married to the girl of his dreams. Then the Bad Man turns on his heel toward the waiting Vigilantes, and goes to his

GOVERNMENT PRINTING OFFICE: 1937



ANN TODD has one of the leading roles in "South Riding," the London Films' version of the best-seller by Winifred Holtby. Other players of note are Edna Best, Ralph Richardson, Edmund Gwenn and Marie Lohr.

self-sacrificing death with his secret forever hidden.

In just one previous scene did I think that Beery was going to let his fatherly emotions get the better of him. Bad Man and clean-limbed son are bivouacking out on the prairie. The son goes to sleep; Beery creeps long-

WE'RE DOUBTFUL

Warner Baxter In
"Kidnapped"

ONE of the most extraordinary pieces of casting ever achieved in Hollywood seems to be the decision of 20th Century-Fox to let Warner Baxter play the leading role of Alan Breck in a film of R. L. Stevenson's "Kidnapped."

Freddie Bartholomew is to portray Breck's little friend, David Balfour. If he can forget to be such a little gentleman, Freddie may make a big success of his part. So, of course, may Warner Baxter of his—but the odds appear to be against it. Baxter has hardly the voice for a Scotsman nor the figure for kilts.

Stevenson's story is also to be "improved" by the addition of a romantic sequence for which purpose a newcomer named Arleen Whelan has been signed up.

The "British Film Weekly" is pessimistic about "Kidnapped." Says the editor: "If I read the signs right, they might just as well turn Robert Louis Stevenson's story into a Western and have done with it."

ingly toward him. For one horrid moment I had the feeling he was going to kiss the boy good-night. But he only sneaks his blanket!

Robbers' Roost

"BAD Man of Brimstone" is not much better, but certainly no worse than dozens of other pictures with the same type of theme and setting. In spite of its pretentious production, its 14-carat cast, this remains a Western at heart, with all the bluster and speed and gun-play of the typical cowboy melodrama. Being a Western is nothing for a film to be ashamed of—especially as it's some time since we've seen a really big one. All I suggest is that you'll be wise not to expect too much.

Without the father-love, Wallace Beery played much the same part in "Viva Villa" as he plays in "Bad Man of Brimstone," only it was more striking then because it was novel. He's a brilliant exponent of what the Americans call the art of "mugging" (pulling faces); and all the familiar Beery tricks of arousing scorn and sympathy are taken out for an airing among the hills and valleys of old Utah, where he rules an outlaws' roost and twists all honest settlers round his trigger-finger.

Beery makes such a loutish, conscienceless killer in the early part of the picture that he has a hard task later on winning as much of the audience's sympathy as it is intended he should.

Don't Be Misled

WHEN I say that, however, perhaps I am forgetting that "Bad Man of Brimstone" is just a large-scale Western (and a pretty good one, at that). Perhaps I have been misled by the presence of Virginia Bruce, Lewis

Stone, Bruce Cabot, Joseph Calleia, and other notables, and by the sepia photography, and, above all, by the M-G-M. trademark, to look for psychological subtleties in the story.

There's good, lusty comedy in this picture (mark those scenes where the young hero gives the Bad Man a sound trouncing and the latter's soft, fatherly heart won't let him shoot back); there's also a virile performance by a newcomer named Dennis O'Keefe (he reminded me rather of Wayne Morris in "Kid Galahad"); there's buckets of bloodshed; and I liked Virginia Bruce better in the gingham of the border better than I ever have in the silks and satins of social sophistication.

In short, provided you don't seek for art where only hokum exists, you should spend an entertaining evening with Bad Man Beery and the Boys of Brimstone.

["The Bad Man of Brimstone," M.G.M. Directed by J. Walter Ruben, starring Wallace Beery, Virginia Bruce. First release: April 1, Auckland.]

Anna May Returns

IN Paramount's "Daughter of Shanghai," Anna May Wong goes through enough hair-raising experiences to make even a well-bred Chinese lose her air of imperturbability, and in several scenes she is shown looking positively dishevelled. But that's what comes of getting involved with a lot of dirty Western crooks who are smuggling aliens into Uncle Sam's territory.

Miss Wong is shot at, fought over by coarse sailors, and dropped out of an aeroplane while tracking down the meanies who have killed her father. She even goes to a thoroughly unpleasant island in the Caribbean and exposes her sinuous limbs to lewd eyes while posing as a cabaret entertainer. And all the while, the arch-rascal (it's a woman, only I don't know the feminine for rascal) was right back there at home in 'Frisco, and Miss Wong had once drunk tea with her.

Miss Wong is assisted in her mission by a Chinese G-Man called Kim Lee. His name off the screen is Philip Ahm. It must be nice being this kind of Chinese actor—you just maintain a perfectly wooden expression so that no-

Sabu, the Indian boy star of "Elephant Boy," will be seen again fairly soon in Korda's "Mutiny on the Mountains," a technicolour version of A. E. W. Mason's novel, "The Drum."

body can tell whether you are acting or not. The chief villains are Charles Bickford, Anthony Quinn, C. Carroll Naish, and Henry Kolker, and they make a very choice batch of blood-curdlers.

Me, I liked it; but then I'm just a low-brow when it comes to this kind of thriller.

["Daughter of Shanghai," Paramount. Directed by Robert Florey. Starring Anna May Wong. Release date indefinite.]

Departed Glory

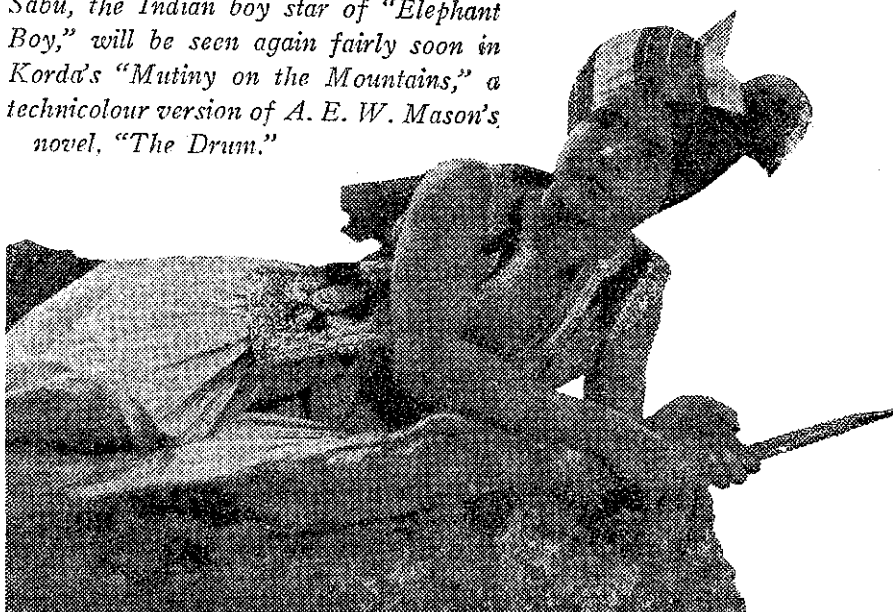
IT'S because I expect gangsters to go round spilling buckets of blood to the tune of police sirens that I was just a trifle disappointed in "The Last Gangster." Such a prejudice is quite unreasonable, and I do not wish to stress it at the risk of putting you off seeing this unusual M-G-M production starring Edward G. Robinson. What "The Last Gangster" lacks in action it just about makes up by the excellence of Robinson's character study. He here writes "Finis" with a flourish to the career of screen ruthlessness which he so notably began in "Little Caesar."

"The Last Gangster" is an essay in morbid psychology, revealing the mind of a gang Napoleon who has met his Waterloo. When Joe Krozac is sentenced at last to a long term on Alcatraz Island, toughest jail in all America, he will not accept the fact that the rule of the old type of gang law, in which the authorities could be bribed and intimidated, is temporarily over.

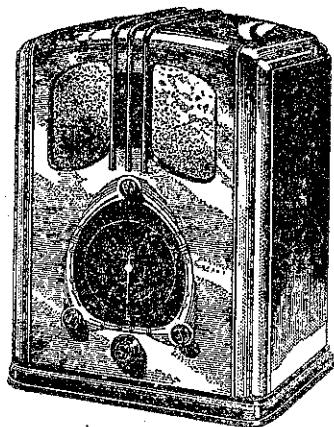
He has married a foreign wife, not because he loves her (at the time she thinks he does) but because he wants a son he can bring up in his own wicked ways.

A False Note

WHILE in Alcatraz, Joe Krozac's son is born, but his wife has learned that her admired husband is nothing but a murderous megalomaniac. She disappears with the boy and later marries a newspaper man (James Stewart). On his release, Krozac is still dominated by illusions of his vanished greatness and by the desire for revenge on his wife and her new husband. This precipitates the climax, in which prac-

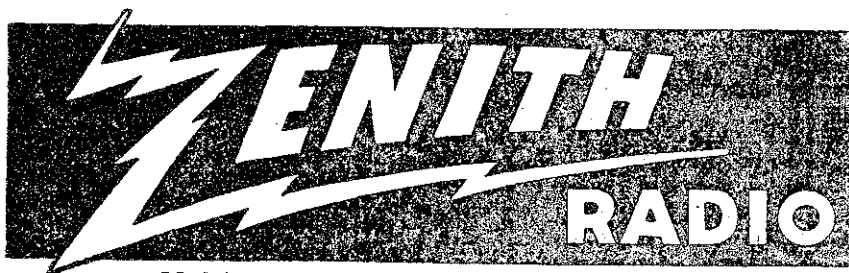


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tically the only false note in the whole film is struck by Krozac's conversion and heroic effort to save his son's good name.

This climax left me with the wrong impression of having seen just a rather unusual drama of father-love. But I suppose they had to get a happy ending somehow, and Robinson is so forceful that he manages to prevent the false note from ringing out as stridently as it otherwise might.

The most interesting other member of the cast is the newcomer, Rose Stradner. The woods round Hollywood are full of foreign importations, but Miss Stradner stands out not because she is beautiful, but because she is natural in a difficult role.

["The Last Gangster." M-G-M. Directed by Edward Ludwig. Starring Edward G. Robinson. Release date indefinite."]

Other Awards

IN addition to the award to Leo McCarey for the best direction of the past year, other Academy Awards include that to William Wellman and

VEIDT'S PLANS

Films About Freud And Nobel

CONRAD VEIDT, dissatisfied with the material given him, plans to write his own screen stories. He has gone to Paris with plans for at least two films.

Both are biographical. Both, too, are stories of civilians—a welcome change, Veidt hopes, from the string of German officers and secret service men he has played lately.

The first is the life-story of Alfred Bernhard Nobel, the discoverer of dynamite.

The second of Veidt's subjects is still alive—Viennese Professor Sigmund Freud, famous practitioner of psycho-analysis.

Robert Carson for the best original movie story, "A Star is Born."

"Sweet Lelanie," crooned by Bing Crosby in "Waikiki Wedding," and thereafter almost nightly on the radio, was voted the best song written for the screen in 1937.

Very Tempting

ROSALIND RUSSELL is meditating leaving pictures when her present contract expires. And she's being offered a very heavy inducement to do so.

Eugene O'Neill, America's head high-brow dramatist, is engaged on a play-writing marathon. That is, he's writing six plays in chronological order which will be produced by the New York Theatre Guild.

Rosalind Russell and Walter Huston have been invited to co-star in the whole series. Assuming the success of each successive play, such an engagement would keep Rosalind busy out of Hollywood for a year or two.

Book Record

Conducted by "ANTAR"

WEEK END—WITH MURDER



Blood—More or Less —in a Quartet of Detective Tales

comes not so much from the blood-spilling as from the effect it has upon Val Jardin and her romance with dead Solly's son. So skilfully has Ellery Queen drawn her restless panic and doubt that he has contrived to write not merely a detective story, but a detective story with real and very vivid people in it.

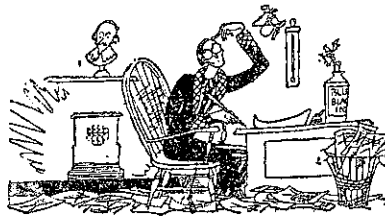
"The Devil to Pay" is a novel that will satisfactorily bristle the scalp of any ordinary detective-story reader, but will also win admiration from the literary-minded. I can recommend it unreservedly.

"The Devil to Pay," by Ellery Queen (Gollancz, London). Our copy from the publishers.

Journalistic Pen

REAL people also move through the pages of the second book, "They Almost Escaped," although this is no novel. It is a collection of actual murder cases, related only by a common theme. Each story tells of some tiny detail which the murderer overlooked and which ultimately was to bring retribution.

As crime correspondent for the



"Evening Standard" for several years, the author, Mr. Percy Hoskins, very quickly made his name. And his journalistic excellence is proven by his mastery of the concise and forceful phrase and by the clarity with which he presents his material. The most complicated cases are laid before the reader with telling simplicity.

"They Almost Escaped" is an engrossing study of Scotland Yard methods—a mine of interesting and surprising information. These real-life crimes are as frightening and twice as tragic as most fiction.

"They Almost Escaped," by Percy Hoskins (Hutchinson, London). Our copy from the publishers.

Got Its Effects.

CLIVE RYLAND'S "So Death Came" has not the vivid quality of "The Devil to Pay" or the surety of "They Almost Escaped." It is a thriller of no particular distinction and of rather laboured construction. Mr. Ryland even went to the trouble of annotating all his solutions at the end of the book,



with page numbers referring back to the related clues. I cannot claim to have made the most of this service, but then annotated Shakespeare cured me of footnotes many long years ago.

Nevertheless, at the end of this novel I did feel quite absurdly scared. Though it is a conventional and uninspired murder tale, it somehow manages to get its effects. It is, indeed, as good as the average story of its type, and might fill in a dull afternoon very entertainingly.

"So Death Came," by Clive Ryland (Hutchinson, London). Our copy from the publishers.

Amateur Sleuth

FOURTH of my week-end murder books comes "Mr. Pendlebury's Second Case," in which Anthony Webb again brings his elderly little amateur on the scene of crime. Mr. Pendlebury is as charming and talkative as ever, and his shrewd observation once more wrecks the plans of a dangerous criminal. Sometimes the reader will find the old gentleman's digressions as irritating as the police did, but they will forgive him much for his boyish eagerness and good temper.

It is a pity Mr. Webb did not build his plot as carefully as he built the character of Mr. Pendlebury. There are plenty of holes in the tale, and the denouement comes rather too leisurely. However, this book, too, will find its public and wile away a pleasant hour or two.

"Mr. Pendlebury's Second Case," by Anthony Webb (Harrap, London). Our copy from the publishers.

ACKNOWLEDGMENT

AS plot for another romantic thriller, Captain Pollard has chosen espionage, with more than a dash of love. "Flanders Spy" is all about a flight-lieutenant in the R.A.F. who, in trying to solve the mystery of an uncle's murder, falls into a pretty tangle of international intrigue. A beautiful woman spy suspect is also entangled.

"Flanders Spy," by Captain A. O. Pollard, V.C., M.C., D.C.M. (Hutchinson, London). Our copy from the publishers.

IF it is possible to discern any general change in the technique of the hundreds of detective-story writers who are determined never to let old ladies rest quiet in bed at night without first poking underneath, then one might perhaps note recently a tendency to swing from the domain of melodrama into near-reality.

Far from gone are the days when novelists' sleuths could tell, from one single keen glance at an apple paring, that it was peeled off a decayed fruit by a tall, dark woman with a pink frock and no right arm. The Sherlock Holmes tradition still survives, and in good health, but I imagine that before long the less spectacular detective is going to come into his own. Readers of detective novels are not so excited as they once were by startling and wholly unforeseen exposures in the last page but one: many of them prefer to be given more clues earlier and to work out their own solutions of the crime.

However that may be, in four tales of sleuthing which I read lately I have found myself never so hopelessly tangled as usual in a confusion of red herrings and false logic. It is encouraging. I feel the authors are not being quite so niggardly with their clues—or perhaps it is merely that I am growing smarter at seeing into their minds.

New Ellery Queen.

EASILY the most outstanding of my quartet of "thrillers" is a new Ellery Queen novel, "The Devil to Pay." Mr. Queen is one of the very, very few authors who achieved success early and then worked to merit it. His first books were original in treatment and amusing; but Mr. Queen was not content with selling them. From unconventional writing he evolved a style, and then a good style, until this latest effort takes its place as one of the best-written detective novels published.

Like the condensed, vigorous writing of the book, its plot is clean in line and gripping in interest. From the murder of the unscrupulous money-spinner, Solly Spaeth, to the unmasking of his killer the pace never slackens—although half of the dramatic effect

Mainly about Food

BY "CHEF"

APRIL shopping is very interesting. Of course, it's a pity to see the last of the summer fruits and vegetables, but other things are so good that they seem to make up for what we have lost. The first celery and chrysanthemums are just as exciting in their way as the first strawberries and roses. Foods come into season just when you are feeling you would like a change of diet.

Even though the weather is cooler, don't drop the salad habit. Nothing can take the place of the vitamins and mineral salts that are found at their best in uncooked greens, and the vita-

Half Guinea for

Fig and Peach Conserve

A DELICIOUS, unusual, and seasonable preserve which is really excellent. It needs careful preparation, but takes less boiling than many, and is well worth making.

Ingredients: Equal quantities of figs and peaches, sugar, lemon juice and preserved ginger; also a little water—about a teacupful to a pound of fruit.

Method: Peel and slice the peaches; trim and quarter figs. Boil with the water for about a quarter of an hour. Then add the sugar, and for every three-quarters of a lb. of sugar, juice of half a lemon and a teaspoonful of preserved ginger, finely shredded. Boil steadily until it jellies.

—Mrs. M. A. (Gisborne).

mins and salts are even more necessary in winter than in summer. Lettuce is still plentiful, and endive has a refreshing tang and crispness that has a decided cleansing feeling on the palate.

Peaches are still plentiful, so I would ask my sister home-cooks to give the first prize this week their considera-

tion. It is a fig and peach conserve which is really a very new recipe, and Mrs. M. Hughes, of 153 Cobden Street, Gisborne, is the sender.

Another recipe worthy of attention is the peach chutney which is ready for eating at once, and will keep indefinitely. It is very palatable with all cold meats, curries, and made-up dishes.

Mrs. V. D. (Turua): Very pleased to get your letter—kindest regards.

Mrs. A. H. (Manunui): No, only one each week.

Peach Chutney

TAKE 3lb. yellow peaches, firm and hard, peel and remove stones, 1lb. brown sugar, 1lb. raisins, 1lb. sultanas, 1½ pint vinegar, ¼lb. almonds, ¼oz. cayenne, 1oz. garlic, 2 level teaspoons salt.

Method: Slice peaches and make a jam of them with sugar and vinegar. Put raisins, sultanas, almonds, and garlic through the mincer, and add to the jam, with cayenne and salt. Boil 10 minutes longer. Stir constantly. Place in jars and seal down while hot. —F.V. (Gisborne).

Grape Special

PICK from the stems 3 cups of grapes. Wash and boil in just sufficient water to cover for 20 minutes. Strain through sieve, pushing as much of pulp through as possible, but leave skins and seeds behind. Add hot water to make juice up to 3½ cups. Return to fire, stir in good half-cup of sago, and cook gently until sago is clear. Take off fire, add sugar to taste, pour into small moulds and put aside to set. When cold and set, unmould, serve with either plain custard, whipped cream or for special occasions with mashed bananas and whip cream. —Mrs. E.A.B. (Dargaville).

Steamed Cake

MIX 3oz. butter with ¼lb. flour until it resembles fine breadcrumbs. Add 1 teaspoon baking soda and mix again, then ¼lb. brown sugar, about ¼lb. of sultanas or ¼ of each, 2 tablespoons golden syrup, and mix well, finally adding sufficient milk to form the whole into a creamy dough, but it must not be too wet. Place in a well-greased cake tin. Tie some greased paper over the top and steam for two hours. When cooked lay on its side on a sieve, and do not cut until the following day. Be sure and mix this cake in the order given. It can be made as rich as required with more fruit, peel and cherries. When iced it tastes like birthday cake. It also keeps

fresh for quite a time. If essence is used, try Hansell's cloudy caramel flavouring or rum. Delicious.—Mrs. A.M.W. (Pine Valley).

Granose Pudding

THIS is a pudding for your children. Fill a medium piedish with Granose biscuits (broken up). Beat two egg yolks with two cups of milk, add a little sugar. Pour this over flakes and bake till just set. Spread with jam and place the whipped whites of eggs on top. Kiddies who will not take ordinary Granose biscuits love this dish. —Mrs. H.C.W. (Timaru).

Almond Coffee Sponge

MELT 2 tablespoons butter in a small saucepan, add 2 tablespoons milk, 1 tablespoon coffee essence, ¼ teaspoon Hansell's almond cloudy food flavouring. Sift into mixing bowl 1 large cup flour, ¼ cup castor sugar, pinch



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

HANSELL'S MILKO

For Home-made Milk Shakes

Have you used Hansell's Flavoured and Coloured Rennet?

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

salt, break in 2 eggs, pour the melted butter and other ingredients on top. Beat all together for 5 minutes (out in cool air if possible). Lastly sift in 2 level teaspoons baking powder, fold very lightly. Have 2 seven-inch sandwich tins well greased, and a sprink-

ling of ground rice. Pour the mixture into the tins. Bake in a medium oven for about 20 minutes. Turn out on a clean tea towel to cool. Then join together with the following filling: Sift into a basin 1 cup icing sugar, pinch salt, add 1 tablespoon butter, 2 tablespoons ground almonds, and a few drops each of Hansell's cloudy food flavourings, almond and banana, add just enough milk to beat to a nice consistency. Ice the top with coffee icing, sift 4 tablespoons icing sugar, add 1 dessertspoon coffee essence, and just enough milk to mix well, spread on top of cake and sprinkle with chopped baked almonds.—Mrs. P. W. (Onehunga).

Carrots

A RECIPE for cooking and serving carrots, which you will find a nice change: Scrape and cut carrots into rounds and cook in the usual way. Make a sauce with the following: Break an egg into a small saucepan and beat well, add $\frac{1}{2}$ cup milk, cup vinegar, 2 tablespoons sugar, saltspoon salt, $\frac{1}{2}$ teaspoon mustard (mixed first with water), stir well and allow to boil for a minute, then thicken with a small teaspoon cornflour. Pour over carrots and serve.—Mrs. W. D. (Thames).

Pikelets

This is a very good and economical recipe. Take 16 heaped tablespoons flour, 4 tablespoons sugar, 2 teaspoons baking soda, 2 teaspoons cream of tartar, $\frac{1}{2}$ teaspoon salt, 1 large tablespoon golden syrup, 1 large tablespoon melted butter, 1 egg, milk and water to mix. Method: Mix all dry ingredients together, break in egg, add syrup and milk; when right consistency add melted butter. To cook: Have moderately hot girdle and grease with small piece of suet. This mixture makes between 80 and 90 pikelets.—Mrs. M.B. (Miramar).

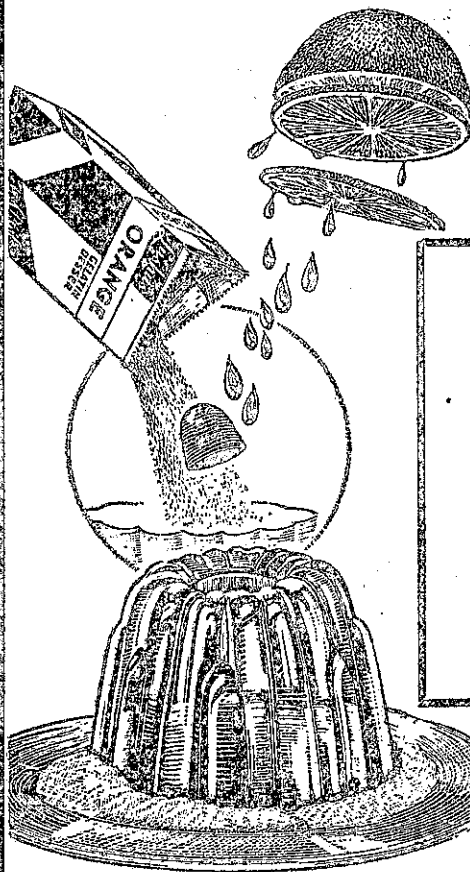
Liver Shape

INGREDIENTS.—1lb. liver, $\frac{1}{2}$ lb. fat bacon (cut in thin rashers), $\frac{1}{2}$ lemon, spice, seasoning. Method: Mince the liver finely, chop a quarter of a pound of the bacon and mix with the liver. Season with pepper and salt and mixed spice. Add sufficient lemon juice to make a paste. Line a round cake tin with the remaining rashers of bacon, put in the paste and cover top with rashers. Put in the oven and bake for one hour. Leave shape in tin until wanted, then dip in hot water and turn out, and arrange on a dish.—Miss E.McD. (Oamaru).

Dad's Cake

TAKE 1lb. flour, $\frac{1}{2}$ lb. butter, $\frac{1}{2}$ lb. brown sugar, 3 eggs (if cream is used omit one egg), $\frac{1}{2}$ lb. currants, 2oz. sultanas, 1 tablespoon marmalade, 1 tablespoon syrup, 1 teaspoon soda, 1 scant $\frac{1}{2}$ cup sour milk or cream, vanilla to flavour. Beat butter and sugar to cream, add eggs well beaten, milk and soda, flour, flavoured fruit, etc. Bake about two hours.—Mrs. S.G. (Rotorua).

DOUBLE RICH FLAVOUR



ACTUALLY SEALED IN THE FLAVOUR BUD

Lushus Jellies are obtainable in seven delicious fruit flavours—Raspberry, Strawberry, Orange, Lime, Lemon, Wild Cherry and the new Pineapple flavour. Each has its flavour sealed in the Lushus flavour bud, which retains its full strength and natural freshness. Procurable from any grocer at 6d. per packet, or 2/10 for half a dozen.

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

Lushus

A JELLY DESSERT

Superfluous Hair!
Guaranteed **KILLED** by

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Hollywood Make-Up

Secrets by

MAX FACTOR

MAKE-UP is important—very important. Make-up can impart to its user definite artistic and aesthetic qualities.

It can add to or subtract from feminine appearances, with the direction of this activity being determined by the care taken in the selection of make-up materials and the skill commanded in its application.

It is something which **MUST** be considered by the women of to-day, for all the hours of the day.

THE importance of make-up simply cannot be overestimated—

And unless a revolutionary alteration of the present conception of feminine glamour someday leads us to a point at which we may consider that women with shiny noses, rough and drab lips, bedraggled hair, and skins with unconcealed blemishes are truly beautiful and fascinating creatures, we may safely assume that make-up will continue to increase in social and economic importance.

The importance of make-up is not a matter of social or professional relativity. The correct make-up and its skilful application is just as important to a stenographer seated before a typewriter as it is to an Irene Dunne, acting before the studio cameras in Hollywood. A properly completed personal appearance is as highly essential to a girl behind a shop counter as it is to a Tallulah Bankhead or a Lynn Fontanne behind the footlights. Nowadays it is simply an art which no woman can at any time afford to ignore.

A Fine Art

IT wasn't very many years ago that make-up activity was not so important. Those were the days in which

women who used little or no make-up were in the great majority—the days when men might inquire about women: "I wonder what they slap that stuff on for, anyhow?"

Actually, what these men were objecting to, without generally knowing it, was not make-up in itself, but the unskilled selection of make-up mater-

the attitudes of the women for which these aids to the accentuation of glamour are created. I wonder if by any chance they are becoming hidebound in their views toward make-up, and do not relish the idea of having this make-up changed and improved. I am particularly susceptible to brief moments of such pessimism if I happen to encounter some woman who still clings to the out-moded make-up technique and materials of many years ago.

A stroll down Hollywood Boulevard can dispel these dark worries of mine within a very few seconds, however. The make-up I see on the women there is glamorously modern. I know the women upon whom it appears are alert and ambitious, and that they could not be unappreciative of progress made in any field—particularly one so personally important as that which touches on glamour and grooming.

And then I know, too, that these



BEAUTIFUL IRENE DUNNE.

Make-up is just as important to the shopgirl or stenographer as it is to her.

ALBERT'S ALBUM of MOTHER SONGS! SING SONGS ABOUT YOUR MOTHER—

THE BEST MOTHER IN THE WORLD.

Contents include "M-O-T-H-E-R," "MY MAMMY," "THAT'S WHAT GOD MADE MOTHERS FOR," "SHE WAS A GRAND OLD LADY," "DREAM MOTHER," etc.

16/- WORTH OF MUSIC FOR 2/6

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Publishers: J. ALBERT & SON, LTD.,
2 Willis Street, Wellington.

ials and the amateurish application of it, which was at that time somewhat general and characteristic.

But to-day the picture is an entirely different one. Women who use no make-up are practically an extinct species. The vast majority which appreciates its artistic grooming merits no longer "slap it on." Make-up and its application is a fine art and an accepted one.

Worry

ON a few occasions I have found myself wondering and worrying about

ladies whom I see in Hollywood are representative of almost an entire world, and that any worries of mine about either the present or the future appreciation of make-up artistry have been needless ones.

RUPTURE CAN BE CURED

No operation or detention from business. Cures when all trusses fail.

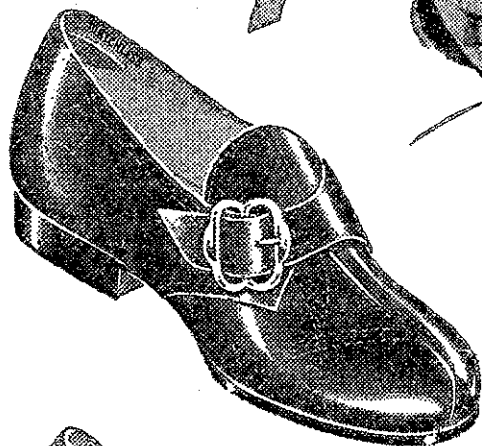
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A. W. MARTIN,

Rupture Specialist,

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Mother and daughter

Two totally different shoes, of course, yet they both bear the stamp of true Matchless individuality and style. Well-dressed women are wearing the new high-fronted shoes, and this brown suede step-in court with brown patent cap and striped lacings is a beautiful Matchless model. The full-breasted spanish heel adds the finishing touch.

The little maid's brown yearling Monk shoe with smartly seamed vamp and handsome chromium buckle is only one of the many distinctive Matchless children's shoes that combine sensible style with perfect fitting. They are both sold by better shoe stores everywhere.



MS.1.30

MATCHLESS

'DON'T HAVE FADED FAIR HAIR'

ADVISES MARY ROSE
of the "Daily Sketch" LONDON

Tells How to Restore Glamorous Colour
to Darkened, Faded Fair Hair —

"Yes, she was pretty a few years ago but you know how these blondes fade." ... Poor girl, she actually overheard this remark about herself. She came to me heart-broken. "It was catty," I said. "But there was also a certain amount of truth in what she said. Your



Without artificial bleaching you can now wash darkened fair hair 2 to 4 shades lighter and not change its natural appearance.

hair used to be so lovely and it is so dull and faded-looking now—it makes your very complexion look dull and muddy." "That's the worst of blonde hair," she wailed—"it goes off in colour..." "I need not," I said firmly. "Come with me—I'm going to buy you the most marvellous shampoo—it'll bring back all those golden lights—make your hair soft and fair and pretty—without any harmful dyes or bleaches. It's called Sta-blond."

Later I met my friend—her hair had regained all its

shining blonde beauty—it seemed to make her complexion look fairer—more pink and white—her eyes looked bluer too!...

Sta-blond (pronounced—Stay-blond) does everything promised by every other shampoo (whether soapless or otherwise). But, it does something more! It washes mousy, darkened, fair hair 2-4 shades lighter, brings back its golden beauty—keeps light hair from darkening. And its precious

ViteF stops and prevents brittleness, and dandruff. Your perm holds longer too—Get your Sta-blond today.

Like Mary Rose, Beauty Editors of many newspapers and magazines advise their "fair" readers to use this fair hair shampoo.

Have you tried Sta-blond wave-set yet? It doesn't leave the hair sticky—dries quickly and actually lightens the hair.

New Weekly Feature—

"RECORD" PATTERN SERVICE



Charmingly feminine in appeal is this jumper-b blouse in white Angora wool. The stitch features horizontal bands which have a soft fluted effect, and the narrowed collar, also slightly fluted, emphasises the unusual style. Nothing is more delightful to wear than Angora wool, and this design is ideally suited to its fleecy texture.

Pattern No. K6 contains illustration, material requirements, measurements, and full instructions for knitting and make-up of the jumper.

Send sevenpence in stamps for this pattern to—

"RECORD KNITCRAFT," P.O. Box 1680, WELLINGTON.

Write plainly pattern number K6, your name and address.



you owe it
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knitting
to use

NURSERY
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KNITTING YARN

If you have any difficulty in obtaining supplies, write to William Hollins & Co., Ltd., P.O. Box 1440, Wellington, for name of nearest retailer.



IN the course of a report recently submitted to the Federal Communications Commission by American broadcasting engineers, it is proposed that 25 new super-power stations be erected in suitable parts of the country, and that the power of existing stations be considerably increased. Furthermore, an extension of the wave-band allotted to broadcasting is suggested in order to allow for a great increase in the number of broadcasting stations.

RECEIVERS of the table-model type are still the most popular in the U.S.A. as they are in Great Britain, this being due to their comparative cheapness. It is noteworthy, however, that in both countries the number of consoles in use is steadily increasing. In the U.S.A. well over 3½ million consoles were sold in 1936, the figure for table models being nearly four millions. Radio-gramophones were rather unpopular, only 88,000 of these being sold. The figure for car radio sets was 1½ millions.

A Corpse Is Revived

MORE ABOUT AUTHORS' COPYRIGHT FEES

(Continued from page 12.)

Where a performance is given by a society, women's institute or similar group, before an audience of its own members not exceeding 25, and in respect of which no charge is made for admission, no fee is payable.

There seems to be little ground for cavilling in these charges. Of course, all performances (including readings) that are not "domestic" or "quasi-domestic" are liable for royalties. Even if no charge is made and only members are admitted a fee is generally, in strict law, payable; but authors, as will have been seen, do give up some of their legal rights in practice, and are by no means unsympathetic or unappreciative of the work done by amateurs in keeping up public interest in their works.

G.B.S.'s Example

IT has been suggested that authors should follow Bernard Shaw's example of charging a percentage of the gross takings. But there are serious and, indeed, insuperable objections to this. First, it gives the author no control over the price of admission, which under such a system it would be most important should be kept at a proper level. Second, there is no satisfactory system of calculating, or of checking, the receipts of an amateur company. Third, the fixed fee enables the author to keep some sort of tag on the quality of performance of his plays.

In calculating on a percentage system it is invariably required (even by Mr. Shaw himself) that an allowance for all members' seats allotted free or at reduced price shall be added to the gross receipts at the full price for which similar seats are available to the public. Amateur societies would do well to calculate how much more they would have to pay, in most cases, under such a system than under the present system. Ten, or even five, per cent. on a gross amount so totalled would often be a handsome sum.

Also, under the suggested system, no allowance would be made for readings or for the use of small halls.

ON this subject, Mr. Cyril Hogg, managing director of French's, thus expressed himself in a recent issue of the "Amateur Theatre": "If a percentage system were adopted, similar to that in operation in the professional theatre, would many societies playing to large audiences be prepared to pay more than £5/5/- (their present maximum), as their return would undoubtedly warrant? I think not.

"The fixed price arrangement ensures that societies know from the outset where they stand financially and can arrange their performances accordingly. It has always worked satisfactorily for our authors and audiences. The great majority of authors understand that it is good business for them and gives them security.

"In addition, it does not lend itself, as the sliding-scale does, to arguments and dissatisfaction over assessments.

The fixed fee is not open to abuse by the unscrupulous as a percentage system is.

"And let me say candidly that a play which comes on the market and which large numbers of amateurs are in agonies in their desires to perform, will always be rated at £5/5/- until the demand for it has waned. Why not?

"In fairness to everybody concerned, especially the author, a success fresh from professional honours must be exploited to the best advantage in the first instance in the amateur market."

IT is not true to state that exorbitant demands are being made which will force the amateur societies out of existence. Extravagant tales about demands for huge sums for past royalties are false.

The only societies which are pressed for payment are the very small minority of recalcitrant societies which carry on as "pirates" in defiance of all legal and moral obligations, and do everything possible to evade payment of the author's just dues.

Only "Pirates" Chased

Authors are determined to stamp out dishonesty of this sort quite ruthlessly. And who can blame them? The use of a play without the author's consent is the exact equivalent of the conversion of another person's motor-car—except that the offence is known by the somewhat gentler word "infringement."

Some people seem to have a very peculiar moral attitude toward plays. Men and women who would not dream of shoplifting or petty thieving are sometimes content to sit on committees and acquiesce calmly in the theft—to give it the only true word—of an author's property. Because that property is peculiarly difficult to protect, then surely it is all the more cowardly to attack. Why steal a play any more than a pound of butter or a motor-car?

Authors and their agents are not hard or unsympathetic. They insist merely on a certain very simple standard of honesty. No society is prosecuted for infringement unless it has committed deliberate infringement or has been deliberately evasive. Most societies in New Zealand have always paid royalties in full and without complaint. Extra fees now payable for readings are very unlikely to affect their financial position to any extent.

There will be no corpse in this Little Theatre "Tragedy in One Act."



WOMAN BOUND IN COTTON WOOL

Helpless For Weeks With Rheumatism

Now Out Again—Thanks To Kruschen

She was bound from head to foot in cotton wool. She could not sleep without the use of sleeping draughts. Yet, within two weeks of starting to take Kruschen Salts, she was on the road to recovery. This is how she tells us about it:—

"Although I am a young mother of only 22, I suffered terribly from rheumatism," she writes. "I had to take sleeping draughts because I could not sleep for pain, and I was bound from head to foot in cotton wool. Careful nursing and the best of attention did not bring relief, and I began to lose heart. I wished I was dead and out of the agony. I told my husband so.

"I tried remedies of many other kinds. They did no good at all. At last, I turned to Kruschen. In two weeks I was right on the road to recovery. To-day I am a different woman. My neighbours have pitied me, but now I shall surprise them, for I am going out with my husband for my first walk for eight weeks."—(Mrs.) R.

The pains of rheumatism are caused by needle-pointed uric acid crystals settling in the joints, nerves and sinews. Kruschen Salts contains ingredients which dissolve these crystals, and other ingredients which help the kidneys to expel the dissolved crystals from the system. And, if you persevere with Kruschen, it will keep your inside so clean and regular that uric acid crystals cannot form again.

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R.R.12

Snapshots of Sound

PICTURES BY RADIO

(Continued from page 8).

cause of what he said in 1932." The feature then gave the recording of the President's Des Moines speech.

There was only one drawback to the scheme. The NBC, the great radio network of the United States, would not take the features because it had a rigid rule that no stations linked up with it must use recorded work.

The reason for this rule was not given by Mr. Dobbs, but it was not difficult to deduce it. The NBC would have millions of dollars sunk in land-lines and huge central studios. The value of this investment would be much depreciated if events could be recorded on the spot and mailed out to the stations, so that the actual relaying of events by the NBC would be almost worthless.

Ultimately a special sound crew of Pathe News men were engaged for recording these features. They sound-recorded dives in submarine: the orders, the slamming of hatches, the sound of the air going out, the men singing out the depths as the submarine went down.

They sound-recorded conversations between a government meteorological plane 15,000 feet up and the weather men on the ground; the sound story of forest fire-fighters; the arrest of a rum-running ship by coastguard cutters.

Sometimes the sound-recordings gave unusual effects. Once they recorded bombing squadron manoeuvres at Port Levenworth. One heard the plane coming down to drop the bomb and the actual explosion, which sounded like nothing so much as the crushing of a strawberry box.

The commandant at the field called them up afterwards to congratulate them. It was the only time, he said, that the sound of bombs exploding had been truly recorded just as it sounded.

Yet that recording was not a success. It was not a success because it didn't sound like bomb explosions to the people who heard it. They knew that bombs went off with a bang.

To-day, says Mr. Dobbs, there is a strong trend for radio to go to Hollywood. Three or four years ago hardly any programmes originated in Hollywood. Now the Bing Crosby and Bob Burns concern, the Kraft Music Hall, Chase and Sandborne Hour, the Shell Chateau and others have gone there. All the leading talent is in Hollywood to-day, because the radio people have gone into the movies. And the radio companies have had to bring their microphones there too.

IN France crystal-set owners do not pay as much for their licences as valve-set users. For crystal sets 15 francs per annum is demanded. There are 67,369 of these licences in use. Valve-set users make up by far the greater part of French listeners, there being 3,642,944 of these out of a total of 3,926,902. These pay 50 francs each. Receivers used for free public listening contribute the sum of 100 francs per licence, while if a charge is made for listening, 200 francs is payable.

YOU MUST get vigour and vitality

Here's HOW to Gain Weight and Glowing Health!

What users say about the benefits from YIM (Yeast Iron Malt) TABLETS:

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YEARS.

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"FULL OF VIM AND ENERGY." "My boy, age six, went under an operation for tonsils and adenoids. To help

him pick up quickly I gave him a course of 'YIM' Tablets, and am glad to say he has always been full of vim and energy and has done well at school."—Mrs. M., Wilson's Road, Christchurch.

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1/4/38

NOTICE TO RADIO ENTHUSIASTS

The 1938 "N.Z. Radio Constructor's Guide" will be available early in April.

ON SALE AT ALL BOOKSELLERS.

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The Home Forum

Reality And Films

"Doydie" (Wellington): Regarding Maros Gray's article and Gordon Mirams's reply thereto, Mr. Gray must know, if he has any common-sense, that it is only the things which border on realism which can be put over successfully on the picture public. In modern times, with free discussion prevalent, it is not surprising that people seek truth. I hate a "tripey" film which shows impossible people and happenings. Why make an impossible person turn out to be "not a bad sort underneath" for the sake of a happy ending, as some films do? Which novels, plays and films make history and money? The ones which show true life, people with virtues and faults that we all have, people and happenings we can understand. Films which show real life give us a moral, help us to avoid mistakes and to live decent lives. Our entertainment should be entertaining, not a lot of "slop" which means nothing. Those who wish for the unreal can find plenty of it, and need not patronise the "real" film, but we who crave the truth and intelligence say "hooray" for real-life films.

World Affairs Series

W.B. (Christchurch): After listening to most of the talks on "World Affairs" from Dunedin and Wellington, one would think that these stations were controlled by a Fascist Government if one did not know otherwise. I think it is high time we had a change and have some new blood introduced into these talks. A couple of weeks ago we did get a welcome change from one station, which was not missed by your journal, but the change for the better was all too short. Another point is that, while Wellington and Dunedin stations give talks on world affairs regularly every week, the two stations that are worth listening to, namely, 1YA and 3YA, are not heard regularly.

Old Folks Session

Radio Lover (Balclutha).—I join with "L.B., of Oamaru," in regretting the discontinuation of the Old Folks at Home session from 4ZB on Sunday mornings. I used to look forward to that session very much, and to Mr. Don Donaldson's kindly voice. The way he spoke to the old people and the way he conducted that session, was a credit to him. I think the old folks deserve a session once a week. Most of the sessions on the radio are for the people of to-day, and I think we certainly should think of the older people. Let us hope that 4ZB will soon be putting the "Old Folks at Home" on the air again.

Victoria On The Boards

A.W.K. (Stratford).—Permit me to state, I find the criticism of the Fay Compton "Victoria Regina" Company in

a recent issue under the pseudonym, "Sari," unfair. The term "mummer," as applied to actor or actress to-day, is a vulgarism, and the whole article is unworthy of a critic who takes his profession seriously. I am, however, pleased to find the general opinion of those who have attended the performances accords with my own. Neither play nor acting are without faults, both are yet worthy of high standard and deserve the patronage accorded them. I agree an orchestra should be provided, but do not find prices at all excessive, considering costs in New Zealand to-day. They are below those of London theatres.

(Continued on page 56.)

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WELLINGTON, and 14 Palmerston
Buildings, Queen Street, AUCKLAND.

The Shape of Things to Come

BATTLE OF THE SEA AND THE AIR

(Continued from page 11.)

a gentle reduction in altitude. His fleet passed into the clouds. Now he watched his flight instruments and his altimeter. Lower, lower, lower, until at 2200 feet he was occasionally catching flashes of the ocean floor.

Less than a minute later he saw his targets and at the same time heard dull rumbles and higher-pitched poppings above the drone of his motor. The torpedo bombers were engaging!

"PREPARE to dive," he told his men through his microphone. With the words he jammed open his throttle, settled himself in his seat so that he was looking through his bomb sights, and with one hand gripped the bomb toggles. With the other he slammed his stick to the left to begin his dive from a roll.

Over went the ship, the nose dropped, and it burst from the cloud, already doing 240 miles an hour. The course was straight down wind toward the enemy's largest battleship, and at an angle of dive well beyond 45 degrees.

Everything else was forgotten. Eyes were riveted on the target. The commander was cold, his mind on the alert. He was aware that multiple quick-firing guns and machine guns on the battleship opened fire on him a few seconds after he left the cloud.

The air speed indicator read 300, then 350, then 400 miles an hour as the battleship loomed bigger and bigger in the target sights from instant to instant. Then, satisfied that his sights were squarely on the bridge and funnels of the rolling battleship, the commander touched his bomb releases.

His entire salvo of 100-pound bombs started on its way. And at the same time he gripped his stick with both hands, pulling it back hard. The machine raised its nose ever so slightly.

As it did so the scene faded from before the commander's eyes. Blood pulled away from his brain, hammered in his neck, his stomach, his legs. It was the "black-out" which always followed recovery from the dive.

His machine passed fifty feet over the fighting towers of the battleship, where his bombs already were exploding.

Behind it were seven other machines also roaring down wind away from the other ships. On the deck of one battleship was a flaming mass of buckled metal near a series of gaping holes in the deck. One of the bombers had failed to come out of its dive.

As his sight returned slowly the commander made certain that his motor was functioning. Then he looked to his men. His loss he accepted philosophically. He looked back to see the results of the attack.

SEVERAL of the torpedo bombers still were in action. Recklessly their pilots were driving them close to

the battleships to drop one last projectile. All the battleships had batteries in action. But every one of the ships was damaged in one way or another.

Some had decks and superstructures completely wrecked. Several had been struck by the heavy torpedoes. Two were listing heavily at the bow, and a third apparently had a jammed rudder, for it was swinging away from its fellows.

THIS is, of course, an entirely fanciful engagement between a battle fleet and naval air raiders. Such an encounter never has occurred in the history of the world, but the fight described here well may become fact in the next great sea battle.

Only warfare can decide whether aeroplanes are to be relegated to the harmless job of scouting or whether they can be utilised as striking weapons of great power.

But that the navy itself leans towards the belief that bombers and torpedo planes will be efficient fighting machines is evident from its procurement of squadrons of heavy bombers, dive bombers and large torpedo planes.

THE tactics of these three types of bombers vary greatly. The heavy bombers, machines capable of carrying projectiles weighing up to 1000 pounds each, release their missiles from great heights while flying in a horizontal plane.

No fleet has a defence against high bombing. The bombers pick the time and direction of their approach and, furthermore, are so high that anti-aircraft guns would be no deterrent. Modern anti-aircraft rifles will drive shells up to the 20,000-foot level, but the gunners admit that very little accurate shooting can be done above 10,000 feet.

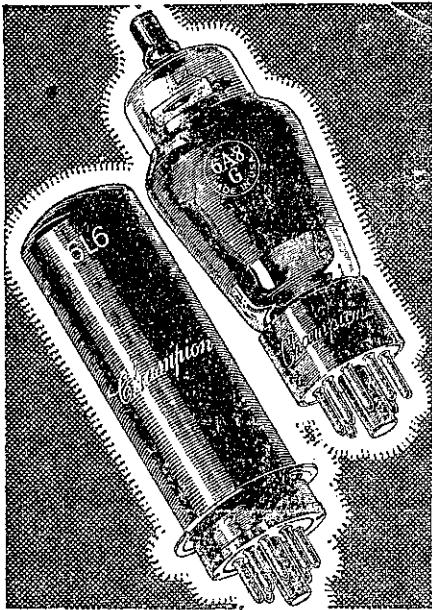
DIVE bombing is a special navy science. The bombers begin a vertical or near-vertical dive on their targets from great heights and from behind the screen of sheltering clouds.

Using the speed of the dive as his only defence, the bomber pilot sights his plane on the target, waits until he is so close he cannot miss, and then releases his bombs. After that the airman straightens out of his dive and speeds away.

Dive bombing has been found to be very accurate. Airmen say there is no defence against it either, but this has yet to be proved.

TORPEDO bombers are an entirely different breed of airplane. The machines carry the great torpedoes fitted with compressed air motor and a screw for self-propulsion. The torpedo bombers are not expected to fly close to enemy vessels, but will loose their explosives from ranges between 500 yards and a mile.

When dropped into the sea the torpedoes would propel themselves at their targets just as do torpedoes launched from submarines.



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Microphone Spreads Terror Among Pioneers

THE present and the past did not mingle any too happily in Dunedin last week during proceedings on the second day of celebrating the ninetieth anniversary of Otago province's foundation.

The afternoon was devoted to a concert, but there was no programme drawn up beforehand. So the chairman (Mr. W. J. Strong) resorted to a little custom of the past and called for volunteers to give items.

Many came forward, and everything went swimmingly until 4YA introduced an alien note by placing a microphone centre stage.

The first to perform under the new conditions was Mrs. H. F. White, 94-year-old pioneer who arrived on the good ship Jura. She did so well that Mr. Strong remembered the applause that had previously greeted a song by a "youngster" named Mr. William Williamson, of Waitati.

But Mr. Williamson wasn't having any. He had no idea how many might be listening in, or who might be included in that unseen audience; it was "all six" to him. The chairman pleaded, the singer refused, and the audience grinned. The time allotted for broadcasting was short, and it wasn't standing still. The argument continued—before the microphone—although the chairman placed a hand over it in the vain hope of preventing any hint of disagreement reaching places it should not.

Mr. Williamson did not like "new-fangled things" such as the microphone—and he spoke into it, telling it so. He said he hoped to be able to sing for many years to come, even though he was now in his eighty-fifth year. But he intended to protect his voice, and he wasn't going to sing into "that thing." Desperate, because time was fleeting, Mr. Strong gallantly seized a song script and burst into the rousing strains of "Off to Philadelphia." It was a success, and the audience wanted more. But the chairman by now had become infected with "mike fright," and he eyed the instrument with undisguised horror. He backed away, and at the end of the stage started to tell the audience what he thought of the "mike." He did not realise the announcer had turned the "mike" in his direction.

Taking the bull by the horns, as it were, Mr. Strong rushed up, and before he could change his mind plunged into "Father O'Flynn." His delight at surviving the ordeal was obvious, and there really seemed a suggestion of good-natured malice when he called for another volunteer. No one seemed eager, so the chairman shook an indignant fist at the instrument. "Are we off the air yet?" he asked. Then, "Thank heavens!" he breathed.

With the frightening spectre removed, the proceedings returned to normal—and only listeners-in were sorry.

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WRITE IMMEDIATELY FOR
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It Is Not So Naive To-day

RADIO ENTERTAINMENT FOR CHILDREN

(Continued from page 15.)

Commercial Service have been experi-
menting to make the children's hour
really interesting for intelligent chil-
dren. From that experiment has
emerged the new 2ZB session which
has had immediate success. It features
the "Young New Zealander's Radio
Journal," which is compiled by some
of the best brains in Wellington. Close-
ly following regular news magazine
practice in its design, it is introduced
every evening at 5 p.m. by the capable
Bryan O'Brien, who acts as editor.
The leading article is handled by Mr.
O. N. Gillespie, whose name as an im-
promptu speaker on every conceivable
subject has been known all over the
Dominion for many years now. Cutting
right away from the beaten track of
the teacher, Mr. Gillespie talks sanely
and intelligently to his boys and girls
on subjects that are topical, vital and
full of interest. A common mistake in
former children's sessions was to
adopt a patronising, superior tone and
founder along with inane drivel that
became acutely painful to parents and
children alike. But Mr. Gillespie speaks
to his child audiences as his equals,
and he has real enthusiasm for the
qualities of the young people in the
country he loves so deeply.

Other personalities at 2ZB are a
prominent educationalist (The Ques-
tion Man), a first-class woman singer
and pianist, an outstanding Maori per-
sonality and a widely-travelled an-
nouncer (the Story Man). The work
of these entertainers and instructors is
varied with talks on famous explorers,
voyagers, discoveries, inspiring deeds
and with chats about hobbies, tricks,
puzzles and games.

THE aim and method of presentation
of 2ZB's children's session is best
explained in the words of Bryan
O'Brien himself. "The endeavour is,"
he said, "to cater for every taste and
age. Not only does this apply to the
whole journal but also each particular
issue. Each feature comprising an
issue, with one or two exceptions, runs
no longer than 7½ minutes. A new page
is audibly turned for each feature,
which differs radically from the preced-
ing one. Provision is made for illus-
trative stories, with the result that
correct atmosphere is created. Descrip-
tions of scenes, and so on, play the
part of setting and scenery on a stage
and naturally makes the whole presen-
tation much more vivid.

"It is our belief that even the very
small children are not interested in
pointless chatter. This has been en-
tirely eliminated.

"We also believe that in a proper
presentation it is possible to instruct
as well as to entertain. The small child
is forever asking the why and wherefor
of things. Surely this is an indication
that the child is genuinely interested
in the things so often uninvitingly
wrapped up in the 'education parcel.'
So we have a special page for the
'Question Man' who regularly has to
deal with some pretty stiff posers.

"Provision is also there for music,
history, literature, Maori mythology

and stories of great men, and great
achievements, as well as fiction, suit-
able for children. It is good to think
that the work put into this new session
by Mr. Strachan, the Programme Or-
ganiser, Mr. Gillespie and others, has
been rewarded by high praise from par-
ents, especially those living in the
country."

Though it is not the policy of the
Commercial Broadcasting Service to
standardise its programmes—for each
station is apparently left to work out
its own destiny to suit the individuality
and needs of its territory—yet it would
seem that the 2ZB stations, and particu-
larly 2ZB, are bringing a vitality to the
children's hours that has too long been
missing. Children are at last getting
credit for intelligence.

Music in His Blood

(Continued from Page 9.)

There are a few rehearsals that are
as vivid in Mr. Muston's mind as
a triumphant concert. There was that
time when a drunk man burst into the
old Choral Hall in Airedale Street,
Auckland, and pointed a loaded revolver
at the conductor's head. The or-
chestra thought they would be playing
the "Dead March" for him, but the
hold-up was ruined by the speedy re-
moval of the principal performer in it.

Another memory from rehearsals
goes back a few years to the time when
the Bohemian Orchestra was first put-
ting the last polish on the overture
"Robespierre." It will be remembered
that the guillotine scene of this work
is followed by a gruesome sound from
the bass drum, suggesting the fall of
the victim's head into the basket.

"This had been gone over by the
drum many times without producing
enough realism for my demands," said
Mr. Muston when he recalled it to me.
"The rest of the orchestra sat taut and
longed for their beds. The first clari-
net could stand it no longer. Rather
sleepily he said to me, 'How would it
be if I made a noise like blood?'"

"He made a juicy noise with the reeds
which broke up the whole show. A
few minutes later we all left for home."

Little things like this brighten a con-
ductor's life. But sometimes Mr. Mus-
ton has felt a pang of regret lately.
"I begin to think I'm getting old," he
said. "The other day, a little girl I
am teaching brought along her father's
studies which I used to teach him. And
the violin she uses is the same one that
I once taught him to play."

So, Mr. Muston sighs lightly and
rolls his wood down the Auckland
Bowling Club greens. He supposes he
must be getting old, but those who
know his patience and unquenchable
enthusiasm at orchestral rehearsals can
never quite believe it.

HIGHLIGHTS OF THE WEEK

From the New Zealand Nationals

Concerts and Recitals

Sunday, April 3:

Auckland Municipal Band, in concert at Town Hall, from 1YA AUCKLAND at 8.30 p.m.

Cara Hall, brilliant 15-year-old N.Z. pianist, from 2YA WELLINGTON at 9.5 p.m.

Symphonic programme by London Philharmonic Orchestra from 1YA DUNEDIN at 8.30 p.m.

Monday, April 4:

Ashburton Silver Band in recital, with David McGill (tenor), from 3YA CHRISTCHURCH at 8.0 p.m.

Merle Cunningham (pianist) in Bach recital, from 3YA CHRISTCHURCH at 9.20 p.m.

Tuesday, April 5:

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

Programme of Frederick Delius' compositions, from 2YA WELLINGTON at 9.5 p.m.

Concert by St. Kilda Band, from 4YA DUNEDIN at 9.5 p.m.

Wednesday, April 6:

2YA Orchestra in light orchestral and ballad programme, interlude by Geoffrey Colledge (baritone) from 2YA WELLINGTON at 8.0 p.m.

3YA Orchestra in concert, from 3YA CHRISTCHURCH at 8.0 p.m.

Thursday, April 7:

Symphonic concert with Masterpieces of Music at 9.20, from 4YA DUNEDIN at 8.0 p.m.

Friday, April 8:

Port Nicholson Silver Band, with Olga Burton (soprano), from 2YA WELLINGTON at 9.15 p.m.

Two recitals by Vera Yager (piano) and afterwards by Marie Campbell (mezzo-contralto), from 3YA CHRISTCHURCH at 8.20 p.m.

Saturday, April 9:

Concert programme by Berkeley Trio, Robert Simmers (baritone),

Winifred Cooke (piano) and Carina trio, from 1YA AUCKLAND at 8.0 p.m.

Evelyn Cartwright (soprano) and Ena Cartwright (contralto) in popular programme from 2YA WELLINGTON at 8.33 p.m.

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

Opera

Sunday, April 3:

Complete recorded presentation of "ROSENKAVALLIER" ("The Knight of the Rose"). Comedy opera by Hugo von Hofmannsthal, music by Richard Strauss, from 3YA CHRISTCHURCH at 8.30 p.m.

Plays

Monday, April 4:

"U 97," Submarine drama by C. Forester (NBS production), from 1YA AUCKLAND at 8.0 p.m.

"And Now Goodbye," radio play from James Hilton's novel, (4YA studio production) from 4YA DUNEDIN at 9.5 p.m.

Wednesday, April 6:

"Quartet in Four Movements"; Radio play by Cedric Wallis (G. H. A. Swan and Co. production), from 2YA WELLINGTON at 9.5 p.m.

Thursday, April 7:

"London Wall"; drama by John Druten (studio presentation by Rev-erley Players), from 3YA CHRISTCHURCH at 8.0 p.m.

Talks

Monday, April 4:

Mr. J. Cormick on "The Country Newspaper," from 2YA WELLINGTON at 8.40 p.m.

Tuesday, April 5:

Mr. T. L. Mills on "The Two Lawsons—Henry and Will," from 1YA AUCKLAND at 9.5 p.m.

Wednesday, April 6:

Rev. John Flynn O.B.E., head of Australian Inland Mission, on "The Mantle of Safety—Australia's Flying Doctors," from 4YA DUNEDIN at 8.40 p.m.

Thursday, April 7:

"What's Wrong with N.Z. Rugby?" sidelights on the hard play controversy, from 2YA WELLINGTON at 9.5 p.m.

Friday, April 8:

Mr. W. Maurice Brown, publicity officer of Auckland University College, on "University Records," from 1YA AUCKLAND at 7.45 p.m.

Mr. F. Hope-Jones, designer of BBC time signal system, on "Time and Tide Wait for No Man," from 1YA AUCKLAND at 9.5 p.m.

Mr. R. W. B. Cairns on "Fighting Drug Traffickers in Singapore," from 2YA WELLINGTON at 8.40 p.m.

Sports

Monday, April 4:

Ringside commentary of professional wrestling, from 1YA AUCKLAND at 9.23 p.m.

Ringside commentary of wrestling match, from 2YA WELLINGTON at 9.5 p.m.

Wednesday, April 6:

"Familiar Songs and Their Story," theme programme of old and enduring songs, from 4YA DUNEDIN at 9.5 p.m.

Thursday, April 7:

Ringside commentary of boxing match; Jack Jarvis (N.Z. lightweight champion) v. Jackie Sharpe (Australia), from 2YA WELLINGTON at 9.5 p.m.

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HIGHLIGHTS OF WEEK . . . CONTINUED

Features

Tuesday, April 5:

"Music Round the Campfire" No. 1, from 3YA CHRISTCHURCH at 8.45 p.m.

Friday, April 8:

Progress reports on Fourth Christchurch Wool Sale, from 3YA CHRISTCHURCH at 10.0 a.m.

Dance Features

Monday, April 4:

Hour of music where the title supplies the answer, from 4XA DUNEDIN at 10.0 p.m.

Tuesday, April 5:

Hour of music by Edgar Hayes Orchestra and Andy Kirk and his Clouds of Joy, with interludes, from 3YA CHRISTCHURCH at 10.0 p.m.

Wednesday, April 6:

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

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

Thursday, April 7:

"Three K's of Rhythm"; hour of music by orchestras of Kostelanetz, Hal Kemp and Wayne King, from 1YA AUCKLAND at 10.8 p.m.

Friday, April 8:

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

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

Saturday, April 9:

Lauri Paddy and Band at Peter Pan Cabaret, from 1YA AUCKLAND at 10.10 p.m.

Old-time dance programme by 2YA Old-time Orchestra, from 2YA WELLINGTON at 9.5 p.m.

Nationals Every Day

SUNDAY, APRIL 3

1YA AUCKLAND
650 k.c. 461.3 m.

9.0: Recordings.

11.0: Morning service from St. Andrew's Presbyterian Church. Preacher: Rev. Gladstone Hughes. Organist: Mr. Percy G. Lee.

12.15: Close down.

1.0: Dinner music.

2.0: Recordings.

3.30: "Falstaff," symphonic study, with two interludes (Elgar), London Symphony Orchestra.

4.2: Recordings.

4.30: Close down.

6.0: Children's song service (Capt. Banyard of the Church Army).

7.0: Evening service from the Pitt Street Methodist Church. Preacher: Rev. E. T. Olds. Organist: Mr. Albert Bryant.

8.15: Recordings.

8.30: Concert by the Auckland Municipal Band, conducted by Mr. T. J. O'Connor, from Town Hall Concert Chamber. The Band, "National Emblem" March (Bagley); "Bohemian Girl" Selection (Balfe). Walter Brough (baritone), "Onaway Awake, Beloved" (Cowen). The Band, "Invitation to the Waltz" (Weber); Cornet solo, J. Davies, "Birdsongs at Eventide" (Coates); "Hungarydi Laszlo" Overture (Erkl). Walter Brough (baritone), "Bedouin Love Song" (Pin-suti). The Band, "The Mikado" Selection (Sullivan); "Washington Greys" March (Grafulla).

10.0: Close down.

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

3.0: Recordings.

8.30: Symphonic programme, featuring Alfred Cortot (pian-

ist), and London Symphony Orchestra, Symphonic Variations (Cesar Franck) at 8.30; and 8.46, Choir of Bach Society, Paris, "Requiem" (Faure).

10.0: Close down.

2YA WELLINGTON
570 k.c. 526 m.

9.0: Recordings.

10.0: Weather for aviators.

11.0: Morning service from St.

John's Presbyterian Church. 2.32 (approx.): Recordings. Preacher: Rev. J. R. Blanchard. Organist and choir-master: Mr. W. Lawrence Haggitt.

12.15 (approx.): Close down.

1.0: Dinner music.

2.0: Symphony No. 3 in D Major, Op. 29 (Tschaiakowsky, 1840-1893), London Symphony Orchestra, conducted by Albert Coates.

On the following Sunday, Symphony No. 6 in B Minor, Op. 74 ("The Pathétique") by the same composer, will be presented.

4.0: Time signals.

4.30: Close down.

6.0: Children's song service (Uncle William and children from Roseneath Anglican Sunday school).

7.0: Evening service from Church of Christ, Vivian Street. Preacher: Mr. A. G. Saunders. Organist and choir-mistress: Miss Eileen O'Connor.

8.15 (approx.): Recordings.

8.30: Concert programme. Recording: Symphony Orchestra, conducted by Clarence Raybould, "Dylan" Prelude (Holbrooke).

8.44: Dorothy Buckingham (soprano), "Three Aspects"; "There" (Parry); "Praise Ye the Lord" (Bantock).

8.55: Recording: Symphony Orchestra, Finale ("Ships") from Third Symphony (Holbrooke).

9.0: Weather. Station notices.

9.5: Programme featuring Cara Hall, L.R.S.M. (fifteen-year-old New Zealand pianist). Cara Hall (recital), Organ Prelude and Fugue (Bach); Allegro (Schumann).

9.20: Dorothy Buckingham (soprano), and H. C. Thompson (baritone), "I Would That My Love" (Mendelssohn); "Twilight" (Spohr).

9.26: Recording: William Primrose (viola), and Chamber Orchestra, conducted by Walter Goehr, Concerto in B Minor for Viola and Orchestra (Handel, Casadesus).

9.46: John McCormack (tenor), "Caro Amore" (Handel).

9.50: Ernest Ansermet conducting Decca String Orchestra, Grand Concerto No. 3 in E Minor (Handel).

10.2: Close down.

WEAK KIDNEYS

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SUNDAY, APRIL 3 . . . CONTINUED

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

- 6.0: Recordings.
8.30: Concerted vocal programme, instrumental interludes.
10.0: Close down.

3YA CHRISTCHURCH
720 k.c. 416.4 m.

- 9.0: Recordings.
11.0: Morning service from St. Paul's Presbyterian Church. Preacher: Rev. A. C. Watson, M.A. Organist and choir-master: Mr. A. Lilly, A.R.C.O.
12.15 (approx.): Close down.
1.0: Dinner music.
2.0: Recordings.
3.0: Songs from "As You Like It," Stewart Wilson.
4.0: Time signal. Recordings.
4.30: Close down.
5.30: Children's song service (Rev. M. H. Wybert and choirs of St. Margaret's College).
6.15: Recordings.
7.0: Evening service from St. Mary's Anglican Church. Preacher: Ven. A. K. Warren. Organist and choirmas-

ter: Mr. Alfred Worsley.
8.15: Recordings.
8.30: Chimes.
Presentation of complete recorded opera, "Rosenkavalier" ("The Knight of the Rose").
Selected passages from the comedy for music, in three acts, by Hugo von Hofmannsthal. Music by Richard Strauss (Op. 59).

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

- 6.0: Recordings.
8.30: "Blue Danube" Waltz.
8.38: Beniamino Gigli (tenor).
8.46: Two Spanish dances on the 'cello.
8.53: Paul Godwin Quintet with harp.
9.0: Marta Eggert (soprano).
9.6: Hungarian folk tunes on violin.
9.13: Venetian Barcarolle.
9.21: "Harry Tate and Co. Go Motoring."
9.30: Two Strauss Waltzes.
9.38: At the piano, Eduard Erdmann.
9.44: Peter Dawson sings.
9.50: "Torchlight Music" (No. 2).
10.0: Close down.

4YA DUNEDIN
790 k.c. 379.5 m.

- 9.0: Chimes. Recordings.
11.0: Morning service from St. Andrew Street Church of Christ. Preacher: Pastor W. D. More. Organist: Mrs. C. Adams.
12.15: Close down.
1.0: Dinner music.
2.0: Recordings.
2.30: Songs by Moussorgsky, Vladimir Rosing with Miles Foggin at piano.
4.30: Close down.
5.30: Children's song service (Big Brother Bill).
6.15: Recordings.
7.0: Evening service from St. Joseph's Roman Catholic Cathedral. Choirmaster: Mr. H. Poppelwell. Organist: Dr. T. Vernon Griffiths.
8.15: Recordings.
8.30: Symphonic programme by London Philharmonic Orchestra. Recording, Sir Thomas Beecham and London Philharmonic Orchestra, "Roman Carnival" (Berlioz).
8.38: Recording, Dusolina Giannini (soprano), "Margaret at the Spinning Wheel" (Schubert); "Devotion" (Strauss).
8.45: Ethel Wallace (violinist), Poeme (d'Erlanger); Rondo (Hummel, Heifetz); Menuet (Elgar).

- 9.0: Weather. Station notices.
9.5: Recording, Sir Thomas Beecham and London Philharmonic Orchestra, Symphony No. 99 in F Flat Major (Haydn).
9.29: Recording, Josef Manowarda (baritone), "In the Churchyard" (Brahms); "Secrecy" (Wolf); "The Clock" (Loewe).
9.38: Recording, Eileen Joyce (piano), "Caprice Espagnol" (Moszkowski); "The Lover and the Nightingale" (Grandost).
9.46: Fritz Busch and London Philharmonic Orchestra, "Don Juan" Tone Poem, Op. 20 (Strauss).
10.0: Close down.

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

- 6.0: Recordings.
8.30: "Sparkles" Selection, Louis Levy and Gaumont-British Symphony Orchestra.
8.36: "Tavern Ditties."
8.42: "Gracie Fields Memories," played by Reginald Dixon.
8.48: June Barsom, New Zealand's Deanna Durbin.
8.54: "Straussiana."
9.0: "Richelieu, Cardinal or King?" episode 11.
9.30: Songs of Italy.
10.0: Close down.

MONDAY, APRIL 4

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: Talk by A.C.E., "First-Aid At Home."
3.45: Light music.
4.0: Weather for farmers.
4.30: Sports results.
5.0: Children's hour (Cinderella), with, at 5.40 p.m., recorded serial, "Paradise Plumes and Head-Hunters."
6.0: Dinner music.
Berlin State Opera Orchestra, "William Tell" Overture. 1: Dawn. 2: The Storm. 3: The Calm. 4: Finale (Rossini).
6.14: Terence Vecsey (violin), "Caprice No. 13" (Paganini). Grand Symphony Orchestra, "Marche Militaire." Troise and Mandoliers, "Serenade" (Heykens). Lothar Perl (piano), "Flying Fish." Czech Philharmonic Orchestra, "Slavonic Dance No. 14 in B Flat Major" (Dvorak).
6.30: Lothar Perl (piano) "Hollywood Stars." Otto Dobrindt Dance Orchestra, "Cathedral Chimes" (characteristic). Alfredo Campoli and Salon Orchestra, "Waltz Serenade." Albert Sandler (violin), J. Samchitini (cello) and J. Byfield (piano), "The Child and His Dancing Doll."
6.42: J. H. Squire Celeste Octet, "Down Memory Lane." The

Salon Orchestra, "Zigeuner" (from "Bitter Sweet"). Alfredo Campoli and Salon Orchestra, "Little Valley in the Mountains."

- 7.0: Government and overseas news (from 2YA).
7.10 (approx.): News and reports.
7.30: Talk, "Condensor": "The New Car: its care and maintenance."
8.0: Concert programme.
Recorded play, "U97," by C. Forester, adapted by W. Graeme-Holder. Submarine drama, staged on the bed of the ocean. Published by John Lane (NBS production).
9.18: Weather. Station notices.
9.23: Ringside commentary on professional wrestling match (relayed from the Town Hall).
10.0: Music, mirth and melody.
11.0: Close down.

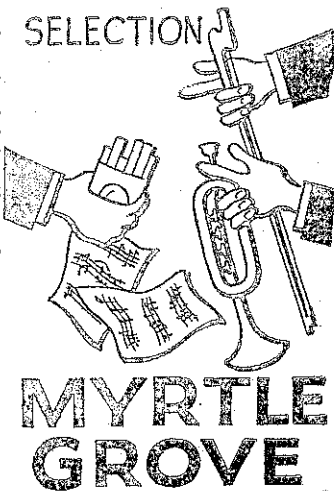
1YX AUCKLAND
880 k.c. 340.7 m.
(Alternative Station)

- 5.0: Light music.
6.0: Close down.
7.0: After-dinner music.
8.0: Ormandy Orchestra.
8.15: "Fun of the Fair," music of the fair ground.
8.35: 1937 concert season. Performances of famous artists brought to New Zealand by the NBS are recreated.
9.10: Humour, John Henry and "Blossom."
9.20: Interlude of dance music.
9.40: Harry Richman, film star and aviator.
9.46: Variety.
10.0: Light recitals.
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., "First-Aid At Home." Sports results.
3.30: Weather for farmers. Frost for Canterbury and Otago.
4.0: Time signals. Sports results.
5.0: Children's hour (Andy Man).
6.0: Dinner music.
Grand Symphony Orchestra, "Czar and Carpenter" (Clog Dance). Edith Lorand and Viennese Orchestra, "Ball at the Savoy" Selection. Salon Orchestra, "Smoke Gets in Your Eyes." Ferenc Vecsey (violin), Caprice, No. 13 (Paganini). Otto Dobrindt Dance Orchestra, "Capri" Valse.
6.20: Albert Sandler and Orchestra, "Live, Laugh and Love." Lothar Perl (piano), "Flying Fish." Albert Sandler (violin), J. Samchitini (cello), and J. Byfield (piano), "Spanish" Serenade (Heykens). Lothar Perl (piano), "Hollywood Stars." Otto Dobrindt Dance Orchestra, "Cathedral Chimes" (characteristic).
6.37: Alfredo Campoli and Salon Orchestra, "Waltz" Serenade. Albert Sandler

- (violin), J. Samchitini (cello), and J. Byfield (piano), "The Child and His Dancing Doll" (Heykens). J. H. Squire Celeste Octet, "Down Memory Lane." Salon Orchestra, "Zigeuner" (from "Bitter Sweet," by Coward). Alfredo Campoli and Salon Orchestra, "Little Valley in the Mountains." Grand Symphony Orchestra, Marche "Militaire."
7.0: Government and overseas news.
7.10 (approx.): News and reports.
7.20: Rebroadcast from the

ORCHESTRAL
SELECTION

SENSATIONAL NEWS!

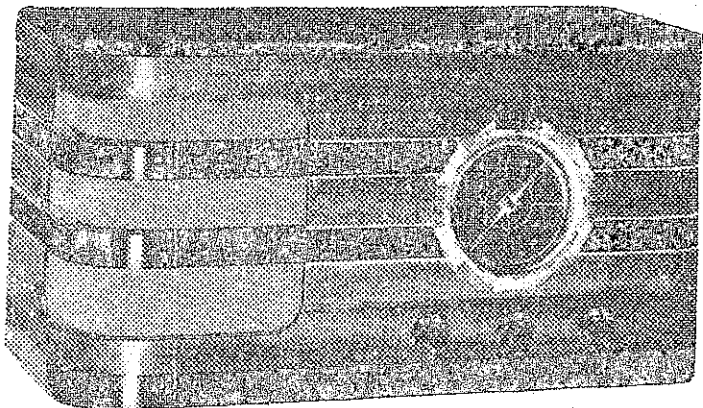
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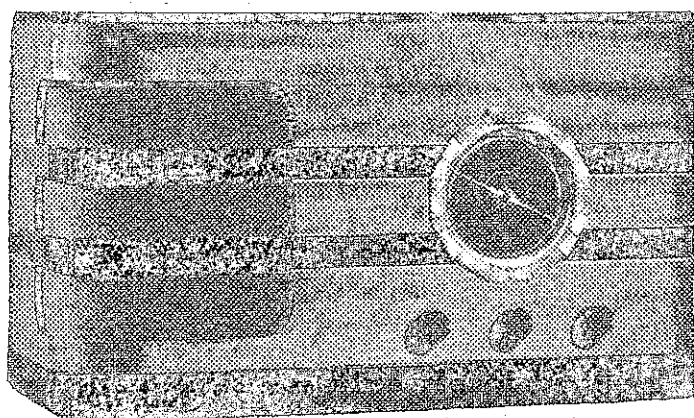
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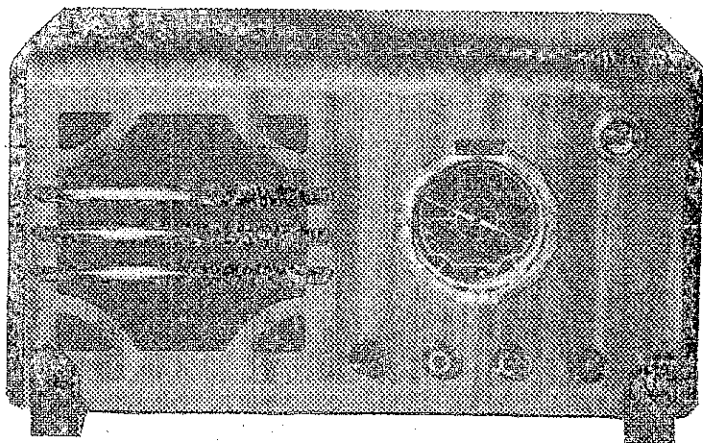
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MONDAY, APRIL 4 CONTINUED

League of Nations shortwave station at Geneva.

7.30: Time signals.

"The Whirligig of Time." "Revolutions—The American Colonies Set Up House, 1775." Speaker: Sylvia Masterman.

8.0: Chimes. Chamber music programme.

Recording: Capet String Quartet (Capet, Hewitt, Benoit and Delobelle), Quartet in A Major, Op. 18, No. 5 (Beethoven).

8.26: Recital of Art Songs by Annette Chapman (soprano), "Standchen" Serenade; "The Trout"; "Heidenroslein" (Schubert); "Alleluia" (Mozart).

8.40: Talk, Mr. J. Cormick: "The Country Newspaper."

9.0: Weather. Station notices.

9.5: Ringside description of the wrestling match (relayed from the Town Hall).

10.0: (approx.): Dance programme.

11.0: Close down.

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

5.0: Light music.

6.0: Close down.

7.0: After-dinner music.

8.0: Band programme, humorous spoken interludes.

9.0: Musical comedy hour.

10.0: Happy half-hour.

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., "First Aid at Home."

3.0: Classical music.

4.0: Time signal. Frost and weather. Light music.

4.30: Sports results.

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

6.0: Dinner music.

Minneapolis Symphony Orchestra, "The Bartered Bride"

Polka, Pavilion Lescout Orchestra, "Clog Dance,"

William Murdoch (piano),

"Norwegian Bridal Procession." Pavilion Lescout Orchestra, "Pan and the Wood Goblins." Minneapolis Symphony Orchestra, "Dance of the Comedians."

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

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

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

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

7.10: News and reports.

7.30: Time signal.

7.35: Garden Expert, "April in the Garden."

8.0: Chimes.

Ashburton Silver Band (Conductor, Lieut. W. H. Osborne), (a) "Knight of the Road" March (Rimmer); (b) "Nadesika" Contest Selection (Goring Thomas).

8.17 David McGill (tenor), "The Carnival" (Molloy); "My Star" (Silver).

8.23: The Band, (a) "The Cavalier" euphonium solo (Sutton); (b) "River of Pearls" Waltz (Rimmer).

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

8.42: The Band, (a) "D'ye Ken John Peel" (descriptive fantasia) (Greenwood); (b) "The Merry-go-Round Broke Down" (Novelty number) (Friend, Franklin).

8.49: David McGill (tenor), (a) "Oh Maiden, My Maiden" (Lehar); (b) "Out of the Dusk" (Lee).

8.55: The Band, (a) "Ashburton" Hymn (Kerry); (b) "Majestic" March (Greenwood).

9.0: Weather. Station notices.

9.5: Talk, Mr. A. L. M. Perry, M.A., "Inside an English Public School."

9.20: Merle Cunningham (pianist) in a Bach recital, (a)

Toccata and Fugue in E Minor; (b) "Gigue"; Two Chorale Preludes: (a) "Jesu, Joy of Man's Desiring" (arr. Hess); (b) "Mortify Us with Thy Grace" (arr. Rummel).

9.35: Recordings: Lotte Lehmann (soprano), "To Chloe"; "Secrecy."

9.41: Elman String Quartet, Quartet in D Minor, Op. 76, No. 2 (Haydn).

10.0: Music, mirth and 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: Guy Lombardo and Orchestra in dance music.

8.30: "National Programme," broadcasting burlesque.

8.39: Organ interlude.

8.45: Patricia Rossborough (pianist).

8.51: John McCormack (tenor).

9.0: Fritz Kreisler (composer-violinist).

9.7: Fred Hartley's Quintet.

9.13: "Five Men on a Launch."

10.0: Light music.

10.30: Close down.

4YA DUNEDIN
790 k.c. 379.5 m.

7.0: Chimes. Breakfast session.

9.0: Close down.

10.0: Recordings.

10.15: Devotional service.

12.0: Lunch music.

1.0: Weather.

2.0: Recordings.

3.30: Sports results. Classical music.

4.0: Weather. Frost forecast.

4.30: Light programme.

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

6.0: Dinner music.

Berlin Philharmonic Orchestra, "Tannhauser" March.

Albert Sandler and Orchestra, "Listen to Liszt." Orchestra Mascotte, "The Girl in the Taxi" Waltz, Ilja

Livschakoff Orchestra, "Have Mercy" Russian Romance.

6.18: Ufaton Jazz Orchestra, "Love Comes Once." Dajos

Bela Orchestra, "Rendezvous" Intermezzo Rocco. Allan

Grant (piano), "Gramercy

Square." Ilja Livschakoff Dance Orchestra, "The Blue Rose." Ufaton Jazz Orchestra, "Hussars Love."

6.34: Robert Renard Dance Orchestra, "Annabella." Orchestra Mascotte, "Without a Care." Robert Renard Dance Orchestra, "Look Out."

6.44: New Mayfair Novelty Orchestra, "Jollification." Orchestra Mascotte, "The Gipsy Princess" Waltz New Mayfair Novelty Orchestra, "Uncle Pete." Horst Schim-

melpennig (organ), Dance Improvisations (Schimmelpennig).

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

7.10 (approx.): News and reports.

7.30: News and lecture for farmers (arr. by F.U.).

8.0: Chimes. Anthem. Recital programme. Recordings, Virtuoso String Quartet, Moment Musical, No. 3 (Schubert); Serenade (Haydn); Tambourin (Gossec); "Molly on the Shore" (Grainger).

8.15: International Singers (male quartet), "Who is Sylvia?" (Schubert); "Duna" (McGill); "Until" (Sanderson); "Bird Songs at Eventide" (Coates); "The Barefoot Trail" (Wiggins).

8.28: Lionel Tertis (viola), Allegretto; "The Answer" (Wolstenholme); "Thou Art Peace" (Schubert); "Old German Love Song" (Traditional).

8.40: Talk, Mr. J. T. Paul: "World Affairs."

9.0: Weather. Station notices.

9.5: "And Now Good-bye," Radio Play by James Hilton and Barbara Burnham (from the novel by James Hilton). Produced in 4YA studios by Mrs. E. T. Moller.

10.0: Hour of dance music where the title supplies the answer.

11.0: Close down.

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

5.0: Recordings.

6.0: Close down.

7.0: After-dinner music.

8.0: "Melodies of the Moment." "Snapshots."

9.0: Music by Eric Coates, Peter Pan of English music.

10.0: Comedy and light music.

10.30: Close down.

TUESDAY, APRIL 5

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.

1.30: EDUCATIONAL SESSION from Teachers' Training College.

Pupils of Maungawhau School: "Historical Play."

1.50: Mr. R. Howie: "Music" (6th lesson).

2.10: Mr. D. Johns: "Speech Training" (1st lesson).

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, with Uncle Dave).

6.0: Dinner music.

Edith Lorand and Viennese Orchestra, "Gipsy Love" Overture. Berlin State Opera

Orchestra, "Dance of the Hours." Edith Lorand (violin), Paraphrase of two Russian Folk Songs. Paul Godwin's Orchestra, "Sizilietta."

6.20: Plaza Theatre Orchestra, "My Lady Dainty." Alexander

Brailowsky (piano), "Dance of the Gnomes" in F Sharp

Minor (Liszt). Victor Olof

Salon Orchestra, "Grieg"—A Selection of Works. Rio Novelty Orchestra, "Mientras

Lloro el Tango."

6.38: Erwin Christoph (organ), "Arabian Gold." William

Murdoch (piano), Nocturne in C Sharp Minor (Chopin).

Paul Godwin's Orchestra, "Butterfly" Intermezzo.

6.49: Berlin State Opera House Orchestra, "Schwanda, the

Bagpipe Player" Selection (Weinberger). Paul Godwin

and Orchestra, "Whisperings from the Forest."

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

7.10 (approx.): News and reports.

7.30: Talk, Gardening Expert: "Seasonal Work for April."

8.0: Concert programme. Recordings: Alfredo and

Orchestra, "Russian Gipsy Sketch" (Ferraris).

8.5: "The Lulu Crawl" (Japanese houseboy).

8.18: Hildegarde (light vocal), "I've Got My Love To Keep Me Warm"; "This Year's

Kisses" (Berlin).

8.24: Harry Reser (banjo solos), "Calling" (Golden); "Collette" (Kahn).

8.30: Recordings: "Eb and Zeb" (country storekeepers).

8.39: Melody by Buccaneers of Pirate Ship Vulture.

8.52: New Mayfair Orchestra,

TUESDAY, APRIL 5 CONTINUED

"Globe-Trotting with the Tiger" (arr. Green).
 9.0: Weather. Station notices.
 9.5: Recorded talk, Mr. Tom L. Mills: "The Two Lawsons—Henry and Will."
 9.20: Dance programme, two interludes by Jack Kilburn (mouth-organ).
 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: Symphonic programme, featuring at 9.44 Vienna Philharmonic Orchestra, conducted by Bruno Walter, "Eine Kleine Nachtmusik" Serenade (Mozart).
 9.44: Vienna Philharmonic Orchestra, conducted by Bruno Walter, "Eine Kleine Nachtmusik" Serenade (Mozart).
 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 session.
 11.0: Time signals.
 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 p.m. "Paradise Plumés and Head-Hunters" episode 7.
 6.0: Dinner session.
 London Palladium Orchestra, "Verdi Memories." Dajos Bela Orchestra, "Dona Conchita—Java Espagnole." Joseph Muscant and Troxy Broadcasting Orchestra, "An Hour with You." Edith Lorand and Viennese Orchestra, "Autumn Murmurs." Orchestra Mascotte, "Lagoon" Waltz.
 6.23: Carroll Gibbons (piano), and Boy Friends, "We're Not Dressing" Selection. Orchestra Raymonde, "Electric Girl." Alfredo and Orchestra, "Russian Gipsy" Sketch. Dajos Bela and Orchestra, "Tango de Marilou" Tango.
 6.39: Maurice Igor and Nomad Orchestra, "Gipsy Longing." Orchestra Mascotte, "Where the Lemons Bloom." Orchestra Raymonde, "A Night on the Waves" Finnish Waltz.
 6.49: Dajos Bela Orchestra, "The Bird Catcher" Potpourri.

ri. Reginald Dixon (organ), "Blaze Away."
 7.0: Government and overseas news.
 7.10 (approx.): News and reports.
 7.30: Time signal.
 8.0: Chimes. BRAHMS programme. Recordings, Vienna Philharmonic Orchestra, Symphony No. 3 in F Major, Op. 90.
 8.34: Alexander Kipnis (bass), "Erinnerung" ("Remembrance"); "Von Ewiger Liebe" ("Eternal Love").
 8.42: Leopold Stokowski and Philadelphia Orchestra, Serenade for Orchestra, Op. 11.
 8.48: Talk (r). Professor Arnold Wall, late Professor of English, Canterbury College: "Plain Man's English—5."
 9.0: Weather. Station notices.
 9.5: Programme of compositions of FREDERICK DELIUS, Ava Symons (violin), and Mrs. Hester Stansfeld Prior (piano), Sonata No. 3 for Violin and Piano.
 9.23: Recordings, Heddie Nash (tenor), (a) "To the Queen of My Heart"; (b) "Love's Philosophy."
 9.27: London Philharmonic Orchestra, conducted by Sir Thomas Beecham, "Paris—Ein Nachtstück."
 9.51: Dora Labette (soprano), with Sir Thomas Beecham at piano, "Evening Voices" (twilight fancies).
 9.55: New Symphony Orchestra, conducted by John Barbirolli, "A Song Before Sunrise."
 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: "On With the Show."
 10.0: In order of appearance: Vasa Prihoda (violin), Malcolm McEachern (bass), Otto Dobrindt and Piano Symphonists.
 10.30: Close down.

3YA CHRISTCHURCH

720 k.c. 416.4 m.

7.0: Breakfast session.
 9.0: Close down.
 10.0: Recordings.
 10.30: Devotional service.
 10.45: Recordings.
 11.0: Time signals. Talk, Mrs. E. Early, "Fashions."
 11.15: Recordings.
 12.0: Lunch music.
 2.0: Recordings.
 3.0: Classical music.
 4.0: Time signals. Frost. Weather. Light music.
 4.30: Sports results.

5.0: Children's hour (Skipper and the Harmonica Band).
 6.0: Dinner music.
 Members of La Scala Orchestra, Milan, "In Memory of Franz Schubert" (Schubert). Major Bowes Capitol Theatre Trio, "My Isle of Golden Dreams," Czech Phil-

harmonic Orchestra, "Slavonic Dance No. 15 in C Major" (Dvorak). Ilja's Tango Orchestra, "Assuncion" Serenade. Marek Weber and Orchestra, "Coeur Brise."
 6.20: H. G. Amers and Eastbourne Municipal Orchestra, "Second Serenata" (Tosselli). Marek Weber and Orchestra, Menuett No. 1 (Paderewski). H. G. Amers and Eastbourne Municipal Orchestra, Tarantelle for Flute and Clarinet (Saint Saens).
 6.31: Orchestra Raymonde, "Manhattan" Serenade. Patricia Rossborough (piano), "Street Singer's" Serenade (film selection). Ilja's Tango Orchestra, "Puszta Fox." Orchestra Raymonde, "Manhattan Moonlight."
 6.45: Major Bowes Capitol Theatre Trio, "Pale Moon" (Indian love song). Max Ladscheck (violin), "Czardas." Band of H.M. Grenadier Guards, "Old Folks at Home and in Foreign Lands."
 7.0: Government and overseas news (from 2YA).
 7.10 (approx.): News and reports.
 7.30: Time signals.
 7.35: Book review, Mr. E. J. Bell.
 8.0: Chimes.
 Recording: Winter Garden Orchestra, "Storm Galop" (Komzak).
 8.5: "Westward Ho!" episode No. 62.
 8.18: Debroy Somers Band, "Cavalcade Selection" (arr. Somers).
 8.26: "Life of Empress Josephine," episode 3.
 8.39: Ilja Livechakoff Orchestra, "Spring in Paris" (Kalmann).
 8.45: "Music Round the Campfire," No. 1, with "Rag-Time Cowboy Joe" and "Home on the Range."
 9.0: Weather. Station notices.
 9.5: Talk, Rev. Leonard Hurst, "Papuan Journey Continued."
 9.20: Recording: Novelty Music Makers, "The Dancer" Mazurka (Pedersen).
 9.23: Wellbrock Brothers in songs of the day, (a) "In a Little Carolina Town" (Lombardo); (b) "Whispers in the Dark" (Robin).
 9.31: "Poetic Anodyne" (Japanese houseboy).
 9.46: Wellbrock Brothers in songs of the day, (a) "Have You Got Any Castles, Baby?" (Whiting); (b) "Where Are You?" (McHugh).
 9.54: Recording: Mantovani and Tipica Orchestra, "Round a Gipsy Campfire" (Gipsy airs) (Trdt.)
 10.0: Hour of dance music by Edgar Hayes Orchestra, and Andy Kirk and His Clouds of Joy, interludes by Elizabeth Welch and Phil Harris.
 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: Chamber music, featuring at 8.10 p.m. Lener String Quartet, with C. Hobday (string bass), C. Draper (clarinet), E. W. Hinchcliff (bassoon) and Aubrey Brian



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TUESDAY, APRIL 5 CONTINUED

(French horn), Octet in F Major (Schubert, Op. 166).
 9.6: Sonata programme, featuring at 9.6 p.m. Fritz Kreisler and Franz Rupp (violin and piano) in Sonata No. 7 in C Minor, Op. 30, No. 2 (Beethoven).
 10.0: "Merry Moments."
 10.30: Close down.

4YA DUNEDIN

790 k.c. 379.5 m.

7.0: Chimes. Breakfast session.
 9.0: Close down.
 10.0: Recordings.
 10.15: Devotional service.
 12.0: Lunch music.
 1.0: Weather.
 2.0: Recordings.
 3.30: Sports results. Classical music.
 4.0: Weather. Frost forecast.
 4.30: Light music.
 4.45: Sports results.
 5.0: Children's session (Aunt Anita).
 6.0: Dinner music.
 Commodore Grand Orchestra, "In Town To-night" March. Lilly Gyenes and Twenty Hungarian Gipsy Girls. "Hungarian Serenade." Arthur Young and Reginald Forsythe (piano), "Hits of 1935." Orchestra Mascotte, "Spring in Japan" Waltz. Marek Weber and Orchestra, "Tales from the Orient" Waltz.
 6.22: Edith Lorand and Viennese Orchestra, "I Want to

be in Grinzing Once Again." Alfredo Campoli and Salon Orchestra, "In Old Vienna." Edith Lorand and Viennese Orchestra, "My Darling."
 6.31: Salon Orchestra, "Snappy Weather." "Vanilla Blossoms." Berliner Trio (three pianos), "Virgin Forest Tale." Orlando Orchestra, "In a Clock Store." Grand Hotel Orchestra, "The Frolicsome Hare."
 6.44: Joe Bund and Orchestra, "Capricious Intermezzo." Orchestra Mascotte, "Blossom Dreams" Waltz. Serge Krish Instrumental Septet, "In Old Budapest." Ilja Livschakoff Orchestra, "Black Eyes." "Your Charming Eyes." Joe Bund and Orchestra, "Under the Linden Tree."
 7.0: Government and overseas news (from 2YA).
 7.10 (approx.): News and reports.
 7.30: "The Whirligig of Time." Talk. Mrs. F. J. Turner, M.A., "Women in History—Mrs. Pankhurst and the 20th Century Women."
 8.0: Chimes.
 Programme of miscellaneous recordings.
 Berlin Philharmonic Orchestra, "Donna Diana" Overture (Reznicek).
 8.6: Angela Parselles (soprano), "The Piper From Over the Way" (Brahe).
 8.9: Frank Difo and Brass Quintet, "Valse Triste" (Sibelius).
 8.12: Berlin Idedertafel with Berlin Philharmonic Orchestra, "German Songs" Selection.
 8.20: Vienna Schrammel Quartet, "Vienna Maidens" Waltz (Ziehrer).
 8.24: Mary Hagan, Iwan Davies and Terry's Juveniles, "Decca Juvenile Stars Have a Party."
 8.30: Jack Simpson (xylophone), "Classics of Jazz."
 8.33: Tino Rossi (tenor), "Guitar of Love" (Schmiderer).
 8.37: Barnabas von Geczy and Orchestra, "Cara Mari" Tango (Zalden).
 8.40: Reserved.
 9.0: Weather. Station notices.
 9.5: Concert by St. Kilda Band, conducted by L. Francis, vocal and humorous interludes.
 The Band, March, "Rock-Lea" (Rimmer); Trombone Solo, "Switchback" (Sutton).
 9.14: Recording: Ernest Butcher (baritone), "The Michaelmas Mystery" (Melvin); "Leeds Old Church" (Butcher).
 9.20: The Band, "White Knight" Overture (Greenwood).
 9.28: "Eh and Zeh" (country storekeepers).
 9.37: The Band, "Second Sullivan Selection" (arr. Wright).
 9.47: Recording: Ernest Butcher (baritone), "I Sing as I Limp Along" (Butcher);

"Nowt About 'Owt" (Melvin).
 9.53: The Band, Hymn, "Vesper" (Parker); March, "Royal Rover" (Greenwood).
 10.0: Music, mirth and 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: Sonata hour, featuring, at 8 p.m., Grieg's Sonata in A Minor, by Felix Salmond (cello), and Simeon Rumschisky (piano); at 8.31 p.m., Beethoven's Sonata in C Minor ("Patbetique"), by Wilhelm Kempff (piano); and, at 8.50 p.m., Handel's Sonata in A Major by Isolde Menges (violin), and Eileen Beattie (piano).
 9.0: Chamber music hour, featuring, at 9 p.m., Brahms Quartet in G Major, Op. 111, by Budapest String Quartet; and, at 9.42 p.m., Bach's Trio from "The Musical Offering," by Italian Trio.
 10.0: In order of appearance: Sol Hoopii and Hawaiian Quartet (guitar), Essie Ackland (contralto), Rudy Starita (xylophone).
 10.30: Close down.

WEDNESDAY, APRIL 6

1YA AUCKLAND

650 k.c. 461.3 m.

7.0: Breakfast session.
 9.0: Close down.
 10.0: Devotional service (Rev. J. Grocott).
 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 hour (Cinderella and Peter).
 6.0: Dinner music.
 Bournemouth Municipal Orchestra, "Crown Diamonds" Overture. Philadelphia Symphony Orchestra, Danse "Orientale," Op. 52, No. 6 (Glazounoff). Finck's Orchestra, "Gaiety Echoes."
 6.19: Bernardo Gallico and Orchestra, "The Clock is Playing;" "Classica" Selection: London Symphony Orchestra, "Khowantchina" Persian Dances (Moussorgsky). Stanley MacDonnld (Wurlitzer organ solo), "La Rosita."
 6.42: Sir Dan Godfrey and Bournemouth Municipal Orchestra, "Don Giovanni" (Act 1)—Minnet (Mozart). Grand Symphony Orchestra, "Dance of the Waves." Squire Celeste Octet, "On Wings of Song" (Mendelssohn). Donald Thorne (organ), "Neath Sunny Skies," medley.

7.0: Government and overseas news (from 2YA).
 7.10 (approx.): News and reports.
 7.40: Talk, "Youth Employment," arranged by Mr. N. G. Gribble, Secretary Youth Employment Branch, Government Placement Service.
 8.0: Concert programme.
 Recordings: Pro Arte Quartet, Quartet in C Major, Op. 20, No. 2 (Haydn).
 8.20: Stuart Wilson (baritone), Four songs from Shakespeare's "As You Like It": "Under the Greenwood Tree"; "Blow, Blow, Thou Winter Wind" (Arne); "What Shall We Have?" (Hilton); "It Was a Lover and His Lass" (Morley); "Wedding is Great Juno's Crown" (Corkine).
 8.32: Brass Band Chamber Music Union of Berlin Philharmonic Orchestra, Quintet for Piano, Oboe, Clarinet, Horn and Bassoon (Beethoven).
 8.56: Elisabeth Schumann (soprano), "Hark, Hark, the Lark" (Shakespeare and Schubert).
 9.0: Weather. Station notices.
 9.5: Recorded feature, "Coronets of England—Queen Elizabeth."
 9.35: Recording: Grace Moore (soprano), "Tuniculi, Tuniculi" (Denza).
 9.38: Patricia Rossborough (piano), Two Symphonic Arrangements, "To a Wild Rose" (MacDowell); "Simple Aveu" (Thome).

9.44: Les Allen and Canadian Bachelors, "Star-Gazing" Medley; "A Sunbonnet Blue" (Fain).
 9.50: Sydney Kyte and Piccadilly Hotel Orchestra, "Stars Over Broadway" Selection.
 9.53: Jack Doyle (tenor), with Fred Hartley and Quintet, "Thank God For a Garden" (del Riego); "My Home by the Wicklow Hills" (Curran).
 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: The International Singers.
 8.15: Louis Levy and Gaumont-British Symphony Orchestra, in selection from Jessie Matthews's film, "Sparkles."
 8.21: "Schoolboy Howlers," comedy foxtrot.
 8.24: "Stars in the Waiting-room," impersonations by Ann Penn.
 8.28: "Turkish Delight," musical trip to Turkey.
 8.48: Folk songs of Europe.
 9.15: Variety, featuring Robb Wilton (comedian).
 9.30: Modern dance music.
 10.0: Light recitals, with Street Singer and Charlie Kunz (piano).
 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.
 1.30: Educational session for in-



WEDNESDAY, APRIL 6 . . . CONTINUED

- fant classes (rebroadcast from 3YA).
- 1.50: 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.
- Albert Sandler and Orchestra, "Rigoletto" Selection. Alfredo and Orchestra, "Two Guitars." Howard Jacobs (saxophone), with String Quartet and harp, "I Love the Moon." Marek Weber and Orchestra, "The Quaker Girl" Waltz.
- 6.19: Alfredo Campoli and Salon Orchestra, "The Musical Box." Arthur Young and Reginald Foresythe (two pianos), "Cheek to Cheek." Herman von Stachow Orchestra, "The Maid Under the Lime Tree" ("Jungfrau Unter der Linde"). Dajos Bela Orchestra, "A Supper with Suppe."
- 6.35: Orchestra Mascotte, "Ballgeflushter" ("Ballroom Whispers") Waltz. Howard Jacobs (saxophone), "From the Land of the Sky Blue Water." Marek Weber and Orchestra, "Sweetheart" Waltz. Orchestra Mascotte, "Songe d'Amour Apres le Bal."
- 6.48: Paul Godwin's Orchestra, "First Love." Herman von Stachow Orchestra, "La Paloma" ("The Dove"). Alfredo Campoli and Salon Orchestra, Serenade (Elgar). Paul Godwin's Orchestra, "Song of My Dreams."
- 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. 2YA Concert Orchestra, conducted by Leon de Mauny, "Charles II" Overture (Montague Phillips).
- 8.9: Recordings, Kirsten Flagstad (soprano), "Songs My Morber Taught Me" (Dvorak); "When I Have Sung My Songs" (Charles).
- 8.15: Jesse Crawford (organ), "On the Road to Mandalay" (Speaks).
- 8.18: Geoffrey Colledge (baritone), with orchestral accompaniment, "The Crown of the Year" (Easthope Martin); "King Charles" (White); "Tavern Song" (Fischer).
- 8.29: The Orchestra, "Sylvan Scenes" Suite. (1) "In Beauty's Bower"; (2) "Sylvia Dances"; (3) "The Pool of Narcissus"; (4) "Cupid's Carnival" (Fletcher).
- 8.40: Talk. Dr. Guy H. Scholefield: "World Affairs."
- 9.0: Weather. Station notices.
- 9.5: "Quartet in Four Movements." Radio play by Cedric Williams. Presented by G. H. A. Swan and Company.
- 10.0: Dance music by Tut Coleman's Swing Stars. (Relayed from Majestic).
- 11.0: Close down.
- (Mozart), played by London Philharmonic Orchestra.
- 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. Women's session (Mrs. L. E. Rowlett).
- 11.30: Recordings.
- 12.0: Lunch music.
- 1.30: EDUCATIONAL SESSION. Miss Jean Hay, "Music and Rhythm" (For infants and Standards 1 and 2).
- 1.55: Mr. W. J. Cartwright, M.M. Dip. Ed., "The American Indians at Home" (For Standards 3 and 4, and Forms 1 and 2).
- 2.20: Dr. G. Jobbarns, "The Original Pacific Peoples" (For Forms 1 and 2).
- 2.40: Recordings.
- 3.0: Classical music.
- 4.0: Time signal. Weather. Frost. Light music.
- 4.30: Sports results.
- 5.0: Children's hour (Kay and Major).
- 6.0: Dinner music.
- Reginald Foort (organ), "Poet and Peasant" Overture. Major Bowes Capitol Theatre Trio, "The Rosary." Dajos Bela Orchestra, "Reve d'Amour." Major Bowes Capitol Theatre Trio, "Kiss Me Again." Bournemouth Municipal Orchestra, "A Fairy Ballet."
- 6.20: Dr. Ormandy's Trio, "Ah, Sweet Mystery of Life." Orchestra Mascotte, "Ballroom Memories" Waltz Potpourri. Dr. Ormandy's Trio, "A Kiss in the Dark."
- 6.33: Squire Celeste Octet, "Scene de Ballet." Karol Szreter (piano), "March of the Dwarfs." Dajos Bela Orchestra, "Serenata Siciliana."
- 6.45: Bournemouth Municipal Orchestra, "Rippling Streams." Karol Szreter (piano), "Peer Gynt—Anitra's Dance" (Grieg). Bournemouth Municipal Orchestra, "Raindrops" Pizzicato for Strings. Eric Coates and Symphony Orchestra, "By the Sleepy Lagoon."
- 7.0: Government and overseas news (from 2YA).
- 7.10: News and reports.
- 7.20: Addington Stock Market reports.
- 7.30: Time signal. Talk. Dr. J. Hight: "The Whirligig of Time—Plato."
- 8.0: Chimes. 3YA Orchestra, conducted by Gil Dech, "William Tell" Overture (Rossini).
- 8.13: Recording, Florence Austral (soprano), with chorus and orchestra, "Inflammatus" ("Stabat Mater" by Rossini); "The Night is Calm" ("The Golden Legend," by Sullivan).
- 8.21: 3YA Orchestra, "Liebesliedler—Waltzes" (Songs of Love for String Orchestra) Op. 52 (Johannes Brahms).
- 8.36: Recording, Florence Austral (soprano), "The Betrothal" Op. 74, No. 16 (Chopin). "Ogni Sabato Avrete il Lume Acceso" (Gordigliani).
- 8.42: 3YA Orchestra, Faust Ballet Music. (1) Waltz for Corps de Ballet; (2) (a) Helen and her Trojan Slaves; (b) Cleopatra and her Nubian Slaves; (3) Entry of Nubian Slaves; (4) Dance of Cleopatra; (5) Entry of the Trojan Maidens; (6) Dance of Helen of Troy; (7) (a) Bacchanale; (b) Dance of Phryne, Finale. (Gounod).
- 9.0: Weather. Station notices.
- 9.5: Reserved.

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: Operatic programme.
- 8.40: Symphonic programme, featuring, at 9 p.m., Symphony in G Minor, K.550



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WEDNESDAY, APRIL 6 . . . CONTINUED

- 9.20: Recordings, Orchestre Philharmonique, Berlin, "Peleas et Melisande" (a) Prelude; (b) Andante quasi allegretto; (c) Sicilienne. (Faure).
 9.33: Andre Gaudin (baritone), "Poem of a Day (Farewell) (Faure).
 9.35: John Barbirolli's Chamber Orchestra, Symphony No. 2 in D Major (London) (Haydn).
 10.0: Music, mirth, melody.
 11.0: Close down.

3YL CHRISTCHURCH

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

- 5.0: Recordings.
 6.0: Close down.
 7.0: After-dinner music.
 8.0: "Talkie Trumps."
 8.15: Bell solos.
 8.21: "High-Water Mark."
 8.30: Albert Sandler and Orchestra.
 8.37: Two vocal duets.
 8.43: "Waldteufel Memories."
 8.51: "Only a Mill Girl," fruity melodrama.
 9.0: "Dance Hits, Old and New."
 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: Chimes. 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.: "Apples Several Times a Day."
 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 the Travel Man).
 6.0: Dinner music.
 Czech Philharmonic Orchestra, Slavonic Dance No. 1 in C Major (Dvorak). Marek Weber and Orchestra, "Cloches de Corneville" Waltz. Paul Godwin Quintet, Minueto. Edith Lorand Orchestra, "O Maiden, My Maiden."
 6.16: Egon Kaiser Dance Orchestra, "Waltz War" Medley. Paul Godwin Orchestra, "Japanese Cherry Blossom Festival." Elite Orchestra, "The Teddy Bears' Picnic." Ilja Livschakoff Orchestra, "Blue Pavilion."
 6.31: Edith Lorand Orchestra, "Hedge Roses." Milan Radio Orchestra, "Fiorellini" Fantasia. Tony Lowry (piano), "The Student Prince" Serenade. Edith Lorand Orchestra, "Wedding of the Winds."
 6.46: Orchestra Mascotte.

- "Moonlight on the Danube" Waltz. Commodore Grand Orchestra, "Westminster" Meditation. Edith Lorand Orchestra, "Rustle of Spring." Czech Philharmonic Orchestra, Slavonic Dance No. 2 in E Minor (Dvorak).

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

- 7.10 (approx.): News and reports.

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

- 8.0: Chimes. Anthem. Variety programme. Novelettes Trio (instrumental), "Police Parade" March (Lincke); "On the Silver Sands at Waikiki" (Gulman).

- 8.10: Recordings, Leslie Sarony (comedian), "And the Great Big Saw Came Nearer and Nearer" (Weston).

- 8.13: George Swift (trumpet), Gipsy Airs (de Sarasate).

- 8.16: George Freundorfer (zither), "Alpine Village" (Freundorfer).

- 8.19: Comedy Harmonists, "The Windows Sing" (Reisfeld, arr. Frommerman).

- 8.22: Patricia Rossborough (piano), "College Holiday."

- 8.25: Light Opera Company, "The Cat and the Fiddle" (Kern).

- 8.33: Novelettes Trio (instrumental), "On the Sunny Side of the Rockies" (Tobias); "Black and White Rag" (Botsford).

- 8.40: Talk, Rev. John Flynn, O.B.E., Head of the Australian Inland Mission: "The Mantle of Safety—Story of the Flying Doctors in Australia."

- 9.0: Weather. Station notices.

- 9.5: "Familiar Songs and Their Story." Theme programme about old songs and ballads that are midway between folk song and modern popular songs, with the stories of their composers.

- 10.0: Dance programme by Dick Colvin and music.

- 11.0: Close down.

4YO DUNEDIN

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

- 5.0: Recordings.
 6.0: Close down.
 7.0: After-dinner music.
 8.0: Programme of symphonic music by contemporary Hungarian, Roumanian, Czech, and Austrian composers, featuring, at 8 p.m., Roumanian Rhapsody, No. 1 in A Major (Enesco); and, at 8.16 p.m., Suite Op. 19 in F Sharp Minor (Dohnanyi).
 9.0: "Matthis der Maier" Symphonie (Hindemith), by Berlin Philharmonic Orchestra.
 9.24: Highlights from operas.
 10.0: Humour and harmony.
 10.30: Close down.

THURSDAY, APRIL 7

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: 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., "Uses of Honey in Cooking."
 3.45: Light music.
 4.0: Weather for farmers.
 4.30: Sports results.
 5.0: Children's hour (Cinderella), with at 5.40 p.m., recorded serial, "Paradise Plumes and Head-Hunters."
 6.0: Dinner music.
 Vienna Philharmonic Orchestra, "Morning, Noon and Night in Vienna." J. H. Squire Celeste Octet, "The Chorister's Dream." London Symphony Orchestra, "Chanson de Matin."
 6.16: Bournemouth Municipal Orchestra, Intermezzo "Pizzicato." Hermann Finck and Orchestra, "Finckiana" (fantasia on the works of Hermann Finck). Albert Sandler and Orchestra, "For Love Alone."
 6.32: Albert Sandler and Orchestra, "Portrait of a Toy Soldier." Marek Weber and Orchestra, "Leo Fall" Potpourri. Bournemouth Municipal Orchestra, "Crocus Time."

- 6.47: Orchestre Symphonique, "L'Arlesienne" Suite, No. 1—Adagietto (Bizet). State Opera Orchestra, "Kamariuskaja" (fantasia on two Russian folk songs). Philadelphia Symphony Orchestra, Marche "Hongroise" ("Damnation of Faust," by Berlioz).

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

- 7.10 (approx.): News and reports.

- 7.30: "The Whirligig of Time (5): The Woman of To-day." Talk, Miss Jane Mander.

- 8.0: Concert programme. Recorded serial, "Westward Ho!"

- 8.15: Continuity programme: "Close Harmony," featuring music by well-known vocal combinations, by Kay Bee.

- 8.45: Recorded Sports Club, bringing to the microphone Al. Fitch, ex-American Olympic Representative and now Athletic Coach.

- 9.0: Weather. Station notices.

- 9.5: "What's Wrong With New Zealand Rugby?" Sidelines on the hard play controversy.

- 9.28: Band programme, vocal interludes by Fred Fream (baritone).

- Recording: BBC Wireless Military Band, "Mirella" Overture (Gounod).

- Jas. Compton (cornet solo), "At Dawn" (Code).

- 9.37: Fred Fream (baritone), "The Sword of Ferrara" (Bullard); "To My First Love" (Lohr).

- 9.43: Recording: BBC Wireless Military Band, "Prince Igor" Ballet Dances (Borodin).

- 9.54: Fred Fream (baritone),

- "The Corporal's Ditty" (Squire); "The Legion of the Lost" (Weston).

- 9.57: Recordings: Grand Massed Brass Bands at Leicester Brass Band Festival, "Other Days" Selection (Mackenzie). Band of the Royal Air Force, "Our Director" March (Bigelow).

- 10.8: "Three Kings of Rhythm." Hour of dance music by Orchestras of Kostelanetz, Hal Kemp and Wayne King.

- 11.8: 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: Flonzaley Quartet, Quartet in D Flat Major (Dohnanyi).

- 8.24: Panzera (baritone), and Cortot (pianist), "Dichterliebe" ("Poet's Love") (Schumann).

- 8.48: Busch-Serkin Trio, Trio in E Flat Major, Op. 100 (Schubert).

- 9.25: Interlude, Miliza Korjus.

- 9.33: Isolde Menges (violin), and Eileen Beattie (piano), Sonata in A Major (Handel).

- 9.42: Wanda Landowska (harp-sichord), "English" Suite in A Minor (Bach).

- 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 session.

- 11.0: Time signals.

- 12.0: Lunch music.

- 1.0: Weather for aviators.

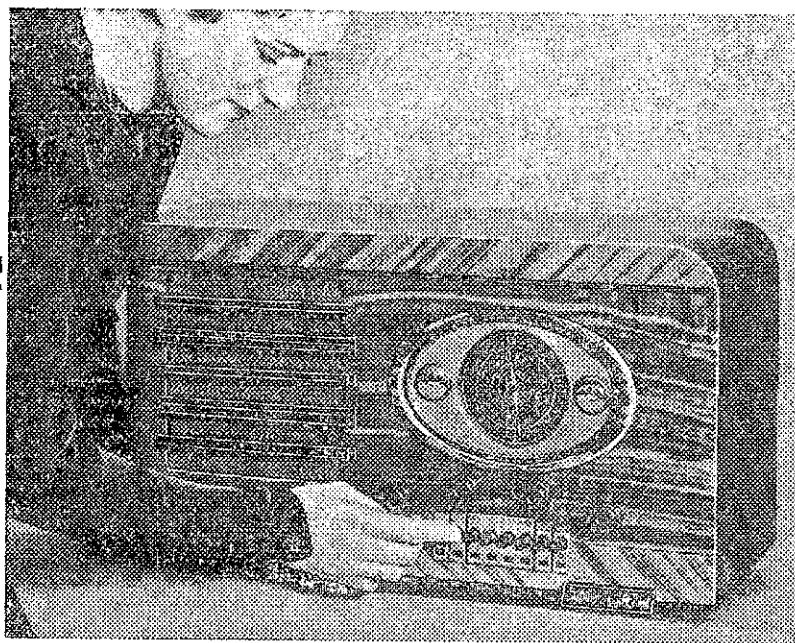
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CROMWELL

THURSDAY, APRIL 7 . . . CONTINUED

1.30: EDUCATIONAL SESSION: "The Changing World."

1.42: "Literature for Juniors" (1). Miss K. E. Harvey.

1.57: "Travel (1): Austria" (2nd series). Dr. D. McElwain.

2.15: "Some Great Men in Europe (1): William the Silent." Mr. A. H. Scotney.

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.

Orchestra Raymonde, "From the Welsh Hills" Selection. Alfredo Campoli (violin), Paraphrase on Paderevski's Minuet. Celebrity Trio, "Berceuse de Jocelyn." Eileen Joyce (piano), Intermezzo, Op. 118, No. 2 (Brahms). Orchestra Mascotte, "Memories of Sweden."

6.22: Fred Hartley and his Quintet, "No More Heartaches. No More Tears." Orchestra Mascotte, "April Smiles" ("Sourire d'Avril"). Celebrity Trio, Serenade (Schubert). Gaumont Orchestra, "Chu Chin Chow" Selection.

6.41: Alfredo and Orchestra, "Wedding Dance" Waltz. Fred Hartley and Quintet, "Midnight, the Stars, and You." Eileen Joyce (piano), Ballade in G Minor, No. 3 (Brahms). Orchestra Mascotte, "Lysistrata" Waltz. Alfredo Campoli (violin), "Aloha, Oe" Hawaiian Serenade. Orchestra Mascotte, "Sweet Waltz Memories."

7.0: Government and overseas news.

7.10 (approx.): News and reports.

7.30: Time signals.

"Who's Who and What's What?" Ramble in the news by Coranto.

7.40: Talk, Our Book Reviewer: "Books, Grave and Gay."

8.0: Chimes. Concert programme. Four Kings of Rhythm entertain.

8.12: "Two Hard-Hearted Men" (Japanese houseboy).

8.26: "The Adventures of Mr. Penny." Episode No. 9: "Nothing Ever Happens in the Office."

8.40: Talk, Mr. J. Malton-Murray: "Life's Handicap: Notable Triumphs Over Affliction" (2).

9.0: Weather. Station notices.

9.5: Ringside description of boxing match: Jack Jarvis (light-weight champion of N.Z.), versus Jackie Sharpe (Australia). (Relayed from Town Hall).

10.0 (approx.): Music, mirth, melody.

11.0 (approx.): Close down.

Major, Op. 30, No. 3 (Beethoven), by Sergei Rachmaninoff (piano), and Fritz Kreisler (violin); and, at 8.28 p.m., Trio in B Flat, Op. 99, No. 1 (Schubert), by Alfred Cortot (piano), Jacques Thibaud (violin), and Pablo Casals (cello).

9.0: Recital programme, featuring Boston Promenade Orchestra, Billy Mayerl (piano), Lawrence Tibbett (baritone) and Marie Bremner (soprano).

10.0: In order of appearance: Victor Ricardo and Orchestra, the Four Voices (mixed quartet), Horst Schimmelpfennig (organ).

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 Science Tutorial Section: "Uses of Honey in Cooking."

3.0: Classical music.

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

5.0: Children's hour.

6.0: Dinner music.

Bournemouth Municipal Orchestra, "Gee Whiz." Palladium Orchestra, "La Siesta" (Barcarolle). Robert Renard and Dance Orchestra, "Serenading Under the Balcony." Victoria Orchestra, "Españita."

6.15: Paul Godwin Orchestra, "Entrance of the Queen of Roses." Ferdie Kauffman and Orchestra, "The Gipsy Baron" Selection. Robert Renard Dance Orchestra, "Lovely Argentina" Paso Doble.

6.28: Palladium Orchestra, "The Grasshopper's Dance." Ania Dorfmann (piano), "Echoes of Vienna." Hermann von Stachow Orchestra, "Serenade di Baci."

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

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

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

7.10: News and reports.

7.30: Time signal.

7.35: Review of Journal of Agriculture.

8.0: Chimes. Studio presentation of play: "London Wall," by John van Druten. Performed by the Beverley Players.

9.15: Weather. Station notices.

9.20: Dance music.

9.40: Talk, Mr. A. I. Leghorn: "Modern Ballroom Dancing—The Waltz."

10.0: Dance music.

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: Favourites from musical comedy.

8.30: Estudiantina Mandoline Orchestra.

8.36: Gertrude Lawrence in songs she has made famous.

8.44: Trumpet solos

8.50: Phil Ohman and Victor Arden, on two pianos.

8.54: "Radio Melody Cruise."

9.0: Popular potpourri.

10.30: Close down.

4YA DUNEDIN
790 k.c. 379.5 m.

7.0: Chimes. Breakfast session.

9.0: Close down.

10.0: Recordings.

10.15: Devotional service.

12.0: Lunch music.

1.0: Weather.

1.30: Educational session (see 2YA).

3.0: Recordings.

3.30: Sports results. Classical music.

4.0: Weather. Frost forecast.

4.30: Light music.

4.45: Sports results.

5.0: Children's hour (Big Brother Bill).

6.0: Dinner music.

Marek Weber and Orchestra, "At the Tchaikowsky Fountain" Fantasia. Edith Lorand and Viennese Orchestra, "I Love You—You Love Me." Beatrice Harrison (cello), "The Garden of Sleep." Alfredo Campoli and Salon Orchestra, "San Remo." Orchestra San Sebastian, "Gitana, Gitana" ("Paso Doble").

6.21: Lilly Gynes and Twenty Hungarian Gipsy Girls, Hungarian Rhapsody, No. 2 (Liszt). Rawicz and Landauer (piano), "Viennese Waltz" Medley. Frank Westfield's Orchestra, "Fifinette" Intermezzo Gavotte.

6.39: Orquestra San Sebastian, "Le Chula de Granada." Beatrice Harrison (cello), "The Nightingale and the Rose" (Rimsky Korsakov). Serge Krish Instrumental Septet, "Old England."

6.50: Commodore Grand Orchestra, "The Juggler." Ernst von Dohnanyi (piano), "Schatz" Waltz (Strauss). Commodore Grand Orchestra, "Procession of the Sirdar."

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

7.10 (approx.): News and reports.

7.30: Gardening talk.

8.0: Chimes.

Symphonic concert, introducing, at 9.20 p.m., "Masterpieces of Music." Soloists: Yehudi Menuhin (violin), Elsa Aalen (soprano), Parry Jones (tenor).

Recording: Yehudi Menuhin and Conservatorium Orchestra of Paris, Concerto in A Minor, Op. 53 (Dvorak).

8.30: Elsa Aalen (soprano), "Hail, Joyous Day"; "Caro Mio Ben" (Giordani); "Thou Ring On My Finger" (Schumann).

8.40: Talk, Mr. C. R. Allen, "Ethel Turner."

9.0: Weather. Station notices.

9.5: Leopold Stokowski and Philadelphia Orchestra, Overture in D Minor (Handel).

9.9: Parry Jones (tenor), "The Passionate Shepherd"; "Sleep"; "The Fox"; "As Ever I Saw" (Warlock).

9.20: "Masterpieces of Music," with illustration and comment by Dr. V. E. Galway, Dunedin City Organist and Lecturer in Music at Otago University, "Coriolan" Overture (Beethoven), BBC Symphony Orchestra, conducted by Adrian Boult.

Fugue in G Minor ("The Great") (Bach), Leopold Stokowski and Philadelphia Orchestra.

"Eventyr" ("Once Upon a Time") (Delius), London Philharmonic Orchestra, conducted by Sir Thomas Beecham.

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: "H.M.S. Pinafore" Selection.

8.8: Radio play, "The Crew of the Maud Woodlock: The Rescue."

8.48: Spot of humour.

8.52: Two numbers, Jack Payne and Band.

9.0: "Musical Comedy Mosaics."

9.30: "Hit Parade."

9.33: "Digging" H'Oi'Lee," sketch.

9.40: Connie Boswell sings.

9.46: Sidney Torch at Wurlitzer.

9.49: George van Dusen (yodeler).

9.52: Hill-Billy Medley.

10.0: In order of appearance: Victor Olof Sextet, Evelyn Laye (soprano), Horst Schimmelpfennig (organ).

10.30: Close down.

"And," said the doctor to his patient, suffering from insomnia, "did you count the sheep as I told you?"

"Yes, I did, but only the sheep went to sleep."

Highclass Tailor: "Good morning, sir, what is your pleasure?"

Undergrad: "Squash and brunettes, but at the moment I'd like to buy a suit."

A retired naval officer had been trying to entertain his pretty partner with a lengthy yarn, and concluded by saying: "And so, you see, I was vindicated at last."

"How thrilling!" said the girl. "And I suppose they made you wear a red tape on your arm until the swelling went 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 hour, featuring, at 8 p.m., Sonata in G

FRIDAY, APRIL 8

1YA AUCKLAND
650 k.c. 461.3 m.

- 7.0: Breakfast session.
9.0: Close down.
10.0: Devotional service (Pastor W. M. Garner).
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.
Paul Godwin String Orchestra, "Lehariana." Jean Ibos Quintette, "Granada." Mischa Dobrinski (violin), Serenade. Julian Fuh's Symphony Orchestra, "The Selfish Giant" tone poem.

- 6.26: Royal Opera Orchestra, "Eugen Onegin" Waltz. Berlin State Opera Orchestra, "From Gluck to Wagner" chronological potpourri. Royal Opera Orchestra, Covent Garden, "Shepherd Fennel's Dance."

- 6.45: Band of H.M. Coldstream Guards, "Florodora" Selection. Edmund Kurtz (cello), Mazurka. Philadelphia Symphony Orchestra, "Samson and Delilah" Bacchanale Act 3 (Saint Saens).

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

- 7.10 (approx.): News and reports.

- 7.30: Sports talk, Gordon Hunter.

- 7.45: Talk, Mr. W. Maurice Brown, publicity officer of Auckland University College: "University Records."

- 8.0: Concert programme. Reading by Mr. D'Arcy Cresswell from Michand's "History of the Crusades" (cont.), with music from Brahms's Symphony No. 1.

- 8.42: Recordings, Alexander Borowsky (piano), "English" Suite, Prelude; allemande: sarabande; gavotte (J. S. Bach).

- 8.54: Richard Tauber (tenor), "The Organ Player"; "Courage" (Schubert).

- 9.0: Weather. Station notices.

- 9.5: Recorded talk, Mr. F. Hope-Jones, inventor of Free Pendulum Clock and designer of BBC time-signal system: "Time and Tide Wait for No Man."

- 9.20: Studio Orchestra, conducted by Harold Baxter, "Marriage of Figaro" Overture (Mozart).

- 9.26: Recordings, Madeleine Grey (soprano), with orchestra, "Songs of Anvergne" "Brillero"; "Trois Bourrees"; "Passo Pet Prat" (Collected and arranged by J. Canteloube).

- 9.38: Leela Bloy (soloist), and Studio Orchestra, Concerto No. 2 in D Minor for Violin and Orchestra (Weinawski).

- 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: Popular selection by Old-Time Waltz Band.
8.14: Humour, Horace Kenny.
8.22: Band programme, vocal interludes.
9.0: Musical comedy gems.
10.0: Light recitals, Frederick Fradkin (violin), Jack Buchanan (vocal), and Debroy Somers Band.
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., "Uses of Honey in Cooking."

- Sports results.

- 3.30: Weather. 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 Head-Hunters" (episode 8).

- 6.0: Dinner music.

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

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

- 6.22: Vienna Philharmonic Orchestra, "Die Romantiker" Waltz. Paul Godwin Trio, "Melodie." Orchestra Mascotte, "To You" ("A Toi").

- Debroy Somers Band, "Rhapsodiana."

- 6.43: Ilja Livschakoff Orchestra, "Down in the Lobau." Alfredo Campoli and his Orchestra, "Sevillana." Orchestra Mascotte, "I Love You" Waltz. Ilja Livschakoff Orchestra, "Kisses in the Dark." The Bohemians, "Circus" March (from "The Bartered Bride").

- 7.0: Government and overseas news.

- 7.10 (approx.): News and reports.

- 7.30: Time signals.

- 7.40: Talk: Representative of Young Farmers' Clubs.

- 8.0: Chimes. Recordings.

- Geraldo and Orchestra, "The Firefly" Selection (Friml) (vocal chorus by Cyril Grantham, Monte Rey, the Top-Hatters and the Radio Three).

- 8.10: Frank Titterton (tenor), "In Summertime on Bredon" (Peel).

- 8.13: Jay Wilbur (piano), "Melodies of the Month," No. R8.

- 8.19: Lilli Palmer (light vocal), "Swell" (Guest); "A Little Co-operation From You" (Lerner, Goodhart).

- 8.25: Primo Scala's Accordion

Band, "Oh! They're Tough, Mighty Tough in the West" (Brard, Trafford).

8.28: Dick Powell (light vocal), "Have You Got Any Castles, Baby?" "Moonlight on the Campus" (Whiting, Mercer) (both from film, "Varsity Show").

8.34: Charlie Kunz and Orchestra, "Waltz Medley."

8.40: Talk, Mr. R. W. B. Cairns, "Fighting Drug Traffickers in Singapore."

9.0: Weather. Station notices.

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

9.15: Programme by Port Nicholson Silver Band.

The Band, conducted by J. J. Drew, "William Tell" Overture (arr. Grant).

9.24: Olga Burton (soprano), "Orchard Daffodils" (Montague Phillips); "A Thrush's Love Song" (Travers).

9.30: The Band: (flugel horn solo: Bandsman E. Ormrod), "A Little Street Where Old Friends Meet" (Kahn).

Trombone solo (Bandsman W. Matson), "Because" (d'Hardelot).

9.37: Olga Burton (soprano), "Deep in the Heart of a Rose" (Landon Ronald); "What's in the Air To-day?" (Eden).

9.43: The Band: "Vale" Hymn (Wright); "Maid of the Mountains" Selection (Fraser, Simson).

9.55: Recording: Pat O'Brien (the Irish Street Singer), "The Rose of Tralee" (Glover).

9.58: The Band: "O.H.M.S." March (Thompson).

10.1: Dance programme of new recordings, with 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: "Girl Friends, Old and New."

9.0: Classical recital, featuring Alexander Kipnis (bass), Richard Tauber (tenor), Alfred Cortot (piano), and Lauri Kennedy (cello).

10.0: "Variety Pie."

10.30: Close down.

3YA CHRISTCHURCH
720 k.c. 416.4 m.

7.0: Breakfast session.

9.0: Close down.

10.0: Recordings. Progress reports on fourth Christchurch wool sale.

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.

Edith Lorand Orchestra, "Vienna by Night." Orches-

tra Mascotte, "The Whirl of the Waltz." The Novelty Players, "The Way to the Heart." Don Rico and Gipsy Girls Orchestra, "Sweetheart Czardas." Marek Weber and Orchestra, Fantasia on the song, "Long, Long Ago."

6.22: Orchestra Mascotte, "Vienna, Town of My Dreams" Waltz. Marek Weber and Orchestra, Spanish Gipsy Dance. Edith Lorand and Viennese Orchestra, "Autumn Melodies" Waltz. Orchestra Mascotte, "Velvet and Silk" Waltz.

6.35: Marek Weber and Orchestra, "Spring Song." Dajos Bela Dance Orchestra, "Flattergeister" Waltz. Alfredo Campoli and Salon Orchestra, "Under Heaven's Blue." Dajos Bela Dance Orchestra, "How Lovely, Darling" Waltz. Marek Weber and Orchestra, "Village Swallows from Austria."

6.52: Orchestra Mascotte, "Under the Bridges of Paris." The Novelty Players, "Serenade d'Amour." Horst Schimmelpennig, "Darling, Be Good" (Schimmelpennig).

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

7.10: News and reports.

7.30: Time signal.

7.35: Talk under the auspices of Christchurch branch of National Council of Women.

8.0: Chimes. Recordings, Wilhelm Furtwangler, with Berlin Philharmonic Orchestra, "Der Freischutz" Overture (Weber).

8.14: Richard Tauber (tenor), (a) "Santa Lucia" (Old Italian Folk Song) (arr. Lindstrom); (b) "The Clock" (Loewe); (c) "La Serenata" (Tosti).

8.26: Vera Yager, F.T.C.L., L.R.S.M. (pianoforte recital), "Vienna—The City of Music" (a) "Caprice Viennois" (Kreisler); (b) "Souvenir de Vienne" (Cyril Scott); (c) "In Old Vienna" (Godowsky); (d) Viennese Dance No. 2 (Friedmann, Gartner).

8.39: Marie Campbell (mezzo-contralto), (a) "The Mood" (Travers); (b) "The Soldier's Wife"; (c) "Armida's Garden"; (d) "Three Aspects" (Parry).

8.49: Recording, Berlin Philharmonic Orchestra, "Peer Gynt" Suite, (a) "Morning"; (b) "Ase's Death"; (c) "Anitra's Dance"; (d) "In the Hall of the Mountain King" Op. 46 (Grieg).

9.0: Weather. Station notices.

9.5: Reserved.

9.20: Recording, Anton and Paramount Theatre Orchestra, "Echoes of the Orient."

9.26: A. G. Thompson (baritone), (a) "The Wild Ride" (Hickey); (b) "Over the Desert" (Kellie); (c) "The Victor" (Sanderson); (d) "England" (Besley).

9.38: Recordings, Debroy Somers Band, "This England" A Coronation Toast.

9.48: Florence Austral (soprano), "Killarney" (Balfe); "The Fairy Tales of Ireland" (Coates); "The Last Rose of Summer" (Moore).

FRIDAY, APRIL 8 CONTINUED

9.56: Boston Promenade Orchestra, "Entry of the Bards' March (Halvorsen).

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: Selection from "Good News."

8.6: Maggie Teyte (soprano).

8.32: "Other Days."

8.20: Robert Naylor (tenor).

8.26: Spanish gipsy dance.

8.30: 2YD Minstrel Show, No. 6.

9.0: Excerpts from French opera.

9.30: Band programme.

10.0: Music, light and lilt.

10.30: Close down.

4YA DUNEDIN
790 k.c. 379.5 m.

7.0: Chimes. Breakfast session.

9.0: Close down.

10.0: Recordings.

10.15: Devotional service.

10.45: Talk, Miss I. Finlay.

"Cooking and Recipes."

12.0: Lunch music.

1.0: Weather.

2.0: Recordings.

3.15: Talk by A.C.E. "Equipment as a Substitute for Help."

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. Aero Man).

with, at 5.35 p.m., "The Lolly Kitchen" (Aunt Jean).

6.0: Dinner music.

Ilya Livschakoff Orchestra.

"Around the Volga" (Potpourri of Russian songs). De Groot (violin). David Bor (piano), and Reginald Kilbey (cello). Selection of Chopin Melodies. Mischa Elman (violin). "Les Millions d'Arlequin" Serenade. Bela and Or-

chestra, "Love's Serenade."

International Novelty Orchestra, "Italian Airs."

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

6.31: Ilya Livschakoff Orchestra, "Black As the Night Are Your Eyes." De Groot and Orchestra, "Der Kaspek." Ernst von Dohnanyi (piano), "Du Und Du." Ilya Livschakoff Orchestra, "Master of My Soul."

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

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

7.10 (approx.): News and reports.

8.0: Chimes.

Otto Dobrindt and Grand Symphony Orchestra, "The Land of Smiles" (Lehar).

8.10: Humorous serial, "Dad and Dave From Snake Gully."

8.22: Harry Breuer (marimba), "Buffoon" (Confrey);

chestra, "Love's Serenade."

International Novelty Or-

chestra, "Italian Airs."

6.20: Hermann von Stachow

Salon Orchestra, "For You

Alone, Lucia." Patricia Ross-

borough (piano), "Follow the

Fleet" Selection. Herman

von Stachow Salon Orchestra,

"The Kiss" Serenade.

6.31: Ilya Livschakoff Orches-

tra, "Black As the Night Are

Your Eyes." De Groot and

Orchestra, "Der Kaspek."

Ernst von Dohnanyi (piano),

"Du Und Du." Ilya Livscha-

koff Orchestra, "Master of

My Soul."

6.46: London Palladium Or-

chestra, "Maid of the Moun-

tains" Waltz. Dajos Bela Or-

chestra, "Andrea Chenier"

Fantasia. London Palladium

Orchestra, "Katja the

Dancer" Waltz.

7.0: Government and overseas

news (from 2YA).

7.10 (approx.): News and re-

ports.

8.0: Chimes.

Otto Dobrindt and Grand

Symphony Orchestra, "The

Land of Smiles" (Lehar).

8.10: Humorous serial, "Dad

and Dave From Snake Gully."

8.22: Harry Breuer (marimba),

"Buffoon" (Confrey);

"Chokin' the Bell" (Breuer).

8.28: "An Easy Way" (Japa-

nese houseboy).

8.40: Reserved.

9.0: Weather. Station notices.

9.5: Recording: London String

Quartet, Quartet in D Major

(Cesar Franck).

9.53: Beniamino Gigli (tenor),

"The Lotus Flower" (Schu-

mann); "Panis Angelicus"

(Franck).

10.0: Dance music by the Savoy

Dance Band (relay from

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: Programme of vocal and in-

strumental music by Bach.

9.0: "The Music Wranglers,"

studies in musical tastes.

9.40: Harry Roy's Tiger Raga-

muffs.

9.46: "In Town All Night,"

sketch.

9.52: "Toyland" Medley.

10.0: Comedy and light music.

10.30: Close down.

SATURDAY, APRIL 9

1YA AUCKLAND
650 k.c. 461.3 m.

7.0: Breakfast session.

9.0: Close down.

10.0: Devotional service (Pastor A. W. Grundy).

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.

Philharmonic Symphony

Orchestra, New York, "The

Barber of Seville" Overture.

De Groot (violin), with Her-

bert Dawson (organ), "I'll

Sing The Songs of Araby."

Zonophone Salon Orchestra.

"Eleanor." Edith Lorand and

Viennese Orchestra, "Gas-

paronne" Potpourri.

6.22: San Francisco Symphony

Orchestra, "Coppelia" Ballet

"Dance of the Automotons"

and Waltz (Delibes). BBC

Wireless Symphony Orches-

tra, "Il Trovatore" Selection.

J. H. Squire Celeste Octet,

"Everybody's Melodies." Col-

umbia Symphony Orchestra,

"Al Fresco."

6.45: National Symphony Or-

chestra, "The Irish Washer-

woman." Columbia Symphony

Orchestra, "Badinage." Viena

Philharmonic Orchestra,

"Dorfschwalben." National

Symphony Orchestra, "Tur-

key in the Straw."

7.0: Government and overseas

news (from 2YA).

7.10 (approx.): News and re-

ports.

8.0: Concert programme.

Berkeley Trio (Isobel

Langlands, violin; Marjorie

Flarks, cello; Marjorie Gully,

piano), Prelude Act I, "Car-

men"; "Habanera" ("Car-

men") (Bizet); Hungarian

Dance No. 2 in D (Brahms).

8.13: Robert Simmers (bari-
tone), "Brittany" (Farrar);
"The Ship of Rio" (Keel);
"An Epitaph" (Besly); "We
Sway Along" (Mallinson).

8.25: Winifred Cooke (piano),
"Forest Murmurs" (Liszt);
Prelude (Blumenfeld); "In a
Vodka Shop" (Bax).

8.37: Carina Trio (concerted
female vocal), "The Butter-
fly" (Cyril Jenkins); "Night
Hymn At Sea" (R. G.
Thompson); "Evening"
(Henry Smart); "Dawn"
(Pearl Curran).

8.46: Fritz Kreisler (violin),
Serenade "Espagnol"
(Glazounov).

8.49: Chorus and Orchestra of
State Opera, Berlin, "Albert
Lortzing" Medley (Lortzing).

9.0: Weather. Station notices.

9.5: Recording: Victoria Hop-

per, Adele Dixon, Esmond

Knight and Chorus at Theatre

Royal, Drury Lane, in musi-

cal impression of "The Three

Sisters" (Kern).

9.13: Balalaika Orchestra Soko-

loff, "In a Persian Market"

(Ketelbey); "Volga Song"

(Lehar).

9.19: Dan Donovan (light

vocal), "Little Old Lady of

Poverty Street" (Hogman);

"The Greatest Mistake of My

Life" (Netson).

9.25: Jack Payne and Band,

"Broadway Melody of 1936."

9.31: Recorded presentation,

"Hotel Revue."

9.43: Barnabas von Geczy and

Orchestra, "Monika" (Kot-

scher); "Cara Mari" (Zal-

den).

9.49: Jack and Claude Hulbert,

with Joan McLaren, "Modern

Colour Poems" (Hulbert).

9.55: Debroy Somers Band,

"Carmen Capers" (Bizet).

10.0: Sports summary.

10.10: Modern dance music by

Lauri Paddy's Band (relayed

from Peter Pan Cabaret).

11.15: Close down.

1YX AUCKLAND
880 k.c. 340.7 m.

(Alternative Station)

5.0: Light music.

6.0: Close down.

7.0: After-dinner music.

8.0: Harry Eldon's Darktown

Minstrels.

8.14: "Paul Jones" Medley, by

Josephine Bradley and Ball-

room Orchestra.

8.22: "Hulbert Brothers in

Chicago."

8.28: Half-hour with Eric

Coates.

9.0: Selections from film,

"Broadway Melody of 1938."

9.6: Django Reinhardt, swing

guitarist.

9.12: "Buried Alive." dramatic

sketch.

9.20: Modern dance music.

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. De-

votional 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 re-

sults.

5.0: Children's session (Uncle

Jasper).

6.0: Dinner session.

Band of H.M. Coldstream

Guards, "Accession Memori-

es." De Groot (violin).

David Bor (piano), and Reg-

inald Kilbey (cello), "Fras-

quita." Patricia Ross-

borough (piano), "Hooray

for Love." De Groot (vio-

lin), David Bor (piano), and

Reginald Kilbey (cello).

"Loin du Bal." Walford

Hyden and Magyar Orches-

tra, "Moonshine."

6.19: Albert Sandler and Or-

chestra, "Illusions." Trix

Rosenthal, Serenade (Saint

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Home Forum

(Continued from page 39.)

H.M.G. (Auckland). "Sari's" article on the production of "Victoria Regina" had the temerity to tell only part of the truth. I for one am tired of seeing good plays spoiled by the incompetent acting of supporting casts. But I do not agree with the critic in this: I think it unfair to draw comparisons between stage and screen. They are entirely different.

"Muses" (Auckland). Your excellent paper has been the only one so far to say what many people are thinking about the acting of the Fay Compton Company. If visiting companies are billed as the same as appeared in London then all I can say is that the London stage has suffered a big slump since I last saw a Drury Lane show.

Answers To Correspondents

Trickster, W. Robinson and Others: A misprint occurred in R.E.V.'s article "The Tricks of Easy Street." The actual cash return of the fraud was £4/4/-, not £9/4/-.

Radio Round The World

THE famous women announcers of Italy are receding more and more into the background, their activities being now restricted to the actual programme announcements. The reading of the news bulletins is now undertaken by men.

A SIX-YEAR plan of colonial development recently launched by Italy includes the establishment of a chain of commercial wireless stations in Abyssinia. The Italians are using the international prefix "I" for their stations in Abyssinia, instead of "ET."

BY August, 1938, Turkey will have a 120-kilowatt transmitter in operation which will be able to take its place in the front rank of the world's stations. The contract for this station, together with another of 20-kilowatts power, has been let to the Marconi Wireless Telegraph Co., Ltd. The two stations will cost about £200,000.

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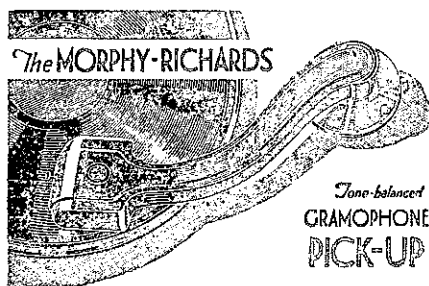
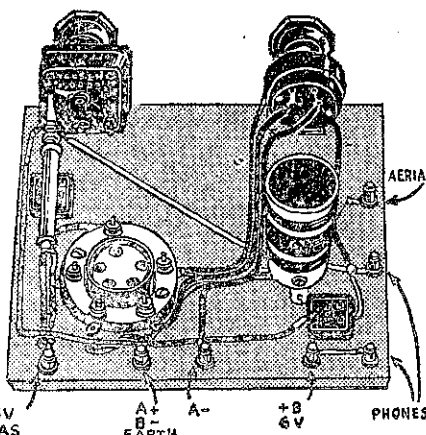
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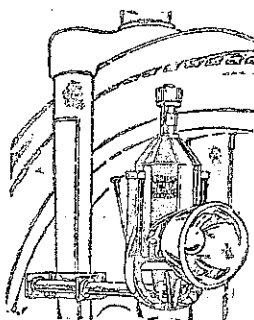
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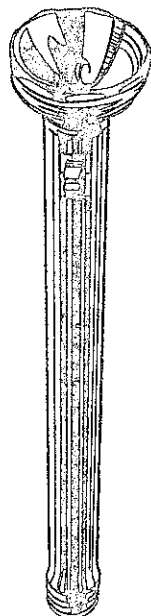
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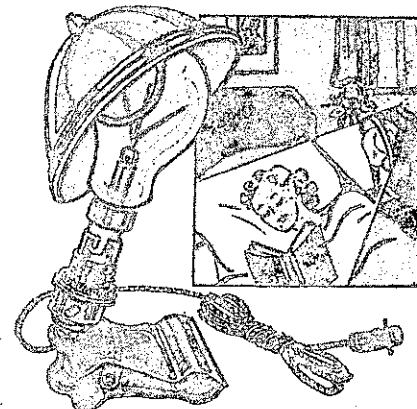
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SATURDAY, APRIL 9 . . . CONTINUED

8.54: Maurice Winnick and Music. Winnick's Melody Medley, No. 2.
9.0: Weather. Station notices.
9.5: Old-time dance programme by 2YA Old-time Dance Orchestra. Conductor: Frank Crowther. Compere: Fred Barker. Vocalist: Les Stapp.
10.0: Sports summary.
10.10: Old-time dances (cont.).
11.30: 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: Instrumental solos, solo and concerted vocal items.
9.0: "In Lighter Vein."
10.0: Variety and vaudeville.
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. Recordings.
12.0: Lunch music.
1.0: Week-end weather.
2.0: Recordings.
3.30: Sports results.
4.0: Time signals.
4.30: Sports results.
5.0: Children's hour (Riddle Man).
6.0: Dinner music.
Grand Symphony Orchestra, "Zampa" Overture. Alfredo Campoli and Orchestra, "Shadow" Waltz. Orchestra Raymonde, "The Dancing Clock." Marek Weber and Orchestra, "St. Mary's Chimes." New Light Symphony Orchestra, Spanish Dance, No. 1 (Moszkowski).
6.20: New Mayfair Orchestra, "Wake Up and Dream." Parlophone Salon Orchestra, "La Source" Ballet Suite. Sander Joszi Orchestra, "The Hobgoblin's Story."
6.35: Harry Chapman (harp), and Music Lovers, "Waltz Medley." Orchestra Symphonique, "Saltarella." Harry Chapman (harp), and Music Lovers, "Cocktail."
6.46: Paul Godwin's Orchestra, "Algerienne" Suite. Mandolin

Concert Society, "Echoes of the Volga." Marek Weber and Orchestra, "A Summer Evening" Waltz.

7.0: Government and overseas news (from 2YA).
7.10 (approx.): News and reports.

7.30: Time signals.

8.0: Chimes.
Recording: Alfredo and Orchestra, "In Gipsy Land" (arr. Michaeloff).

8.5: "Westward Ho!" episode 63.

8.18: Peter Dawson (bass-baritone), "Two Old Tramps" (Holloway); "Captain Stratton's Fancy" (Warlock).

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

8.32: Sydney Gustard (organ), "Medley of Old Time Songs."

8.40: Harold Prescott (tenor), "I Travel the Road" (Squire); "When You Come Home" (Thayer); "Tis the Day" (Leoncavallo); "For the Green" (Lohr).

8.52: Recording: London Palladium Orchestra, "Charm of the Valse" (arr. Winter).

9.0: Weather. Station notices.

9.5: Harry Robbins (xylophone solo), "Dancing Dolls."

9.11: George Titchener (comedian), "Matilda" (Weston and Lee).

9.18: Sefton Daly (original pianoforte novelties), (a) "I'm No Angel"; (b) "Automatons Dance"; (c) "Risky to Love"; (d) Tango; (e) "Snake Dance" (Sefton Daly).

9.30: Recordings: Marie Burke (soprano), "I'll Always Be True" (Benatsky); "The Song is Done" (Stolz).

9.36: George Titchener (comedian), "Leave Her Alone With Them" (Osborne).

9.43: Recording: Geraldo and Orchestra, with Natalie Hall and Monte Rey, "Twenty-five Years of Musical Comedy."

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 8.33 p.m. Symphonic Poem, "The Moldau," Op. 9 (Smetana), by Berlin State Opera House Orchestra; and at 9.10 p.m. Symphonic Suite, "Antar" (Rimsky Korsakoff), by Orchestre de la Societe des Concerts du Conservatoire.
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: Chimes. 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.
Edith Lorand and Viennese Orchestra, "Africana" Selection. Ilja Livschakoff Orchestra, "Ma Curly-Headed Baby" Negro Lullaby. Julius Klengel (cello), Tarantelle in A Major (Cossmann). Barnabas von Gecey and Orchestra, "The Pink Lady" Waltz. Edith Lorand Orchestra, "Indra" Waltz.

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

6.34: Orchestra Mascotte, Bavarian Waltz Medley. William Primrose (violin), Valse Bluette (Drigo). Edith Lorand and Orchestra, "You are My Heart's Delight." Orchestra Mascotte, "Night Revelers" Waltz.

6.46: Ernst Leggett London Octet, Valse Bleue. Julius Klengel (cello), Mazurka in G Minor (Popper). Ernst Leggett London Octet, "Rose Mousse." Horst Schimmel-pfennig (organ), "Volga

Song" ("Czarewitch," by Lehar).

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

7.10 (approx.): News and reports.

8.0: Chimes. Light orchestral and ballad concert. 4YA Concert Orchestra, conducted by James Dixon, "May Day" Overture (Wood).

8.9: Deans Ritchie (baritone), "The Sea Road" (Haydn Wood); "Shepherd, See Thy Horse's Foaming Mane" (Korby).

8.15: The Orchestra, "Dancing Clowns" (Leoncavallo); "Reconciliation" Polka (Drigo).

8.23: Ray Stubbs (soprano), "The Fields are Full" (Armstrong Gibbs); "The Inner Hills" (Broder); "Echoes" (Penn); "Yesterday and Today" (Spross).

8.33: The Orchestra, "In the Chilterns" Suite, (1) "Penn Woods in Spring"; (2) "June Night on Marlow Reach"; (3) "Hunting Days" (King).

8.44: Deans Ritchie (baritone), "Mah Lindy Lou" (Strickland); "My Prayer" (Squire).

8.51: The Orchestra, "Pierrette by the Stream" (Ewing); "Watling Street" Concert March (Johnstone).

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: "On the Avenue" Selection.

8.8: "Organ Reveries."

8.24: "Billy Plonkit's Big Job," sketch.

8.30: Jane Carr (impressionist).

8.36: Mantovani and Tipica Orchestra.

8.42: "Army Estimates," John Tilley.

8.48: Two numbers from "Top Hat."

8.55: Victor Silvester and Ballroom Orchestra.

9.0: "Leaves from the Diary of a Film Star."

9.36: Vaudeville and variety.

10.0: Thirty bright minutes.

10.30: Close down.

Radio Round The World

ACCORDING to a foreign correspondent of an English newspaper, Franz Sykora and Rudolf Vitavsky, of Czechoslovakia, are living radio receivers. "All they need do is to grasp the wires of a loud-speaker and close their eyes. They and their friends thereupon hear the programme of any nearby station." Franz is a welder and Rudolf a mechanic. Neither has any special radio training that might account for his extraordinary powers, and apparently any suggestion of trickery has already been ruled out. These two radio marvels are to be tested at the Technical Institute of Prague, where

they have been invited to give demonstrations. It has been estimated that they can muster up about 300 volts between them.

ACCORDING to recently published statistics concerning broadcasting in Japan, it appears that on the whole, listeners prefer talks. No less than 51 per cent. of the total programme time during 1936 was devoted to a combination of news and topical talks, music occupying less than 10 per cent. of the time. Perhaps it's just as well!

THERE are now over three-quarters of a million licences issued in Poland, the actual figure being 773,470. A large increase is expected when the

various new transmitters which are projected are put into service. On May 1 there were 922,814 listeners in Belgium, and 972,694 in Czechoslovakia. On June 1 France had 3,926,902 and Germany 3,872,848 listeners. The total number of licences in force in Great Britain on June 1 was 8,203,000, representing an increase of 530,230 during the year. There were 360 successful wireless prosecutions during the month.

A WOMAN is one of the most popular of the artists who are heard in the programmes given by the Egyptian State Broadcasting Company from Cairo. She is Umm Kulthum, known as the "Nightingale of the East."

National Commercial Broadcasting Service

Stations 1ZB, 2ZB, 3ZB and 4ZB

1ZB AUCKLAND
1090 k.c. 275.1 m.
(C Class Station)

Any alterations in these programmes will be broadcast at 8 a.m., 11.55 a.m., 4.55 p.m.

SUNDAY, APRIL 3.

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.
11.45: "The Sandman Comes."
12.0: Close down.

MONDAY, APRIL 4.

6.0: Breakfast session.
7.30: Weather. News.
8.0: Mails, shipping and high-lights. Dorothy's session.
8.45: Women's session.
9.55: "Marina Interviews Dr. Chapman."

10.15: Friendly Road service.
11.7: "Melodies of the Moment."
11.55: Programme highlights.
12.0: Filmiland 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.
6.0: "Variety Show of the Air."
6.15: Betty Spiro, Thea at the piano.
6.30: Organ music.
6.45: The Songster.
6.52: Lullaby time.
7.0: "Fred and Maggie."
7.15: "Nothing Ever Happens."
7.30: "Mutiny of the Bounty."
7.45: "The Coconut Grove."
8.0: "Antique Shop by the Grand Canal."
8.15: "Easy Aces."
8.45: "History Behind the Headlines," by Town Crier.
9.0: "Concert Hall of the Air."
9.30: Musical competition.
9.37: "Strollin' Tom."
10.0: "House on the Hill."
10.30: "The Witching Hour."
10.45: Dance music.
12.0: Close down.

TUESDAY, APRIL 5.

6.0: Morning session.
7.30: Weather report.
8.0: Mails, shipping and high-lights. Dorothy's session.
8.45: Women's session.
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: Filmiland 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.

THE N.Z.

Radio

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OFFICIAL HANDBOOK OF THE N.Z. DX CLUB

COMMERCIAL STATIONS . . CONTINUED

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: "Innocents Abroad."
 7.37: "Mutiny of the Bounty."
 7.45: "Tusitala."
 8.0: "In Foreign Lands."
 8.15: "Singers you know."
 8.30: New releases.
 8.45: "Drums."
 9.0: "The Mad Doctor."
 9.30: St. John Ambulance Blood Donors' League.
 10.0: "The Dark Invader."
 10.15: Engagement session.
 10.30: "The Witching Hour."
 10.45: Dance music.
 12.0: Close down.

WEDNESDAY, APRIL 6.

6.0: Early morning session. Colin and Michael.
 7.30: Weather. News.
 8.0: Mails, shipping and highlights. Dorothy's session.
 8.45: Women's session.
 9.55: Home life session.
 10.15: Friendly Road Devotional session (Uncle Tom).
 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.
 3.45: Beauty topics.
 4.0: "Between Ourselves."
 5.0: Children's session with Neddo and Thea, novelty interlude at 5.22.
 5.15: "Peter the Pilot."
 5.30: Uncle Tom and his little friends.
 6.0: Dinner music.
 6.30: "On the Links."
 6.52: Friendly Road lullaby.
 7.0: "Popeye."
 7.15: "Music You Remember."
 7.30: "Mutiny of the Bounty."
 7.45: "Great Lovers of History."
 8.0: "Antique Shop."
 8.15: "Easy Aces."
 8.30: The Songster.
 8.45: "Drums."
 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, APRIL 7.

6.0: Colin and Michael.
 7.30: Weather report.
 8.0: Mails, shipping and highlights. Dorothy's session.
 8.45: Women's session.
 9.55: Home life session.
 10.15: Friendly Road service.
 10.34: Women's Home Journal.
 11.55: Highlights for the day.



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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.
 5.40: Hobey-Lobey.
 6.22: "Pioneers of Progress."
 6.52: Lullaby time.
 7.0: "Popeye."
 7.15: The Songster.
 7.30: Donald Novis (tenor), singing for "Firestone."
 7.45: Harmonies, old and new.
 8.0: Music you'll love.
 8.15: Music.

8.45: Pageant of Sport.
 9.0: "One Man's Family." ("School of Experience.")
 9.30: Modern music.
 10.0: "The Dark Invader."
 10.15: Frivolities.
 10.30: Dance music.
 12.0: Close down.

FRIDAY, APRIL 8.

6.0: Music, bright and early.
 7.30: Weather bureau.
 8.0: Mails, shipping and highlights. Music and humour.
 8.45: Women's session.
 9.55: Home life session.
 10.15: Friendly Road.
 11.7: Melodies of the Moment.
 11.15: "Toni's Tonic Tunes."
 12.0: Filmland music.
 1.30: "Happiness Club."
 2.30: Gran's session.
 3.30: Rhythm session.
 4.0: "Between Ourselves," by Arthur Collins.
 5.0: Children's session.
 5.45: "Peter the Pilot."
 6.0: Veteran of Varieties.
 6.15: "Mo." Humour.
 6.30: Uncle Tom and children's choir.
 7.0: National airs.
 7.15: "Romance of Transport."
 7.30: Ringside session.
 8.15: "Easy Aces."
 8.45: "Drums."
 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 9.

6.0: Early breakfast session.
 7.30: Weather, news.
 8.0: Mails, shipping, highlights. Dorothy's session.
 8.45: Women's session.
 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."
 8.45: "Drums."
 9.0: Dulux amateur trials.
 9.30: Beauty topics.
 10.15: Dance programme.
 12.0: Close down.

2ZB WELLINGTON

1130 k.c., 250 m.
 (C Class Station)

SUNDAY, APRIL 3.

6.0: "Happy Morning" session.
 8.45: Uncle Tom's Choir.
 9.0: Sports review.
 9.15: Dance bands on parade.
 9.30: Band programme.
 10.0: Toby and Robbie's Hospital Cheerio session.
 11.0: "Church of Hollywood."
 11.15: Wide-range music.
 11.45: Lighter vein.
 12.0: Lunch music.
 2.0-5.30: 2ZB's radio matinee, introducing new features.
 5.30: "Woman's Place in the World," by Mrs. J. A. Lee.
 5.45: Tunes for the children.
 6.0: Children's session "by Bryan O'Brian."
 6.30: Home folks.
 6.45: Orchestral music.
 7.0: Uncle Scrim's session.
 8.0: Oriwa's Maori session.
 8.45-10.0: Multum and Parvo.
 10.0: Recordings.
 11.50: "Dream Boat" Reverie.
 12.0: Close down.

MONDAY, APRIL 4.

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: Morning recipe session.
 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: Afternoon music.
 2.30: Sylvia's Household Chats.
 3.0: Cinema organ recital.
 3.15: Wide range.
 3.22: Marriage a la mode.
 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: "The Fatal Tenth."
 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, APRIL 5.

6.0: "Rise and Shine" session.
 7.30: Weather report. Mails.
 8.15: Highlights.
 8.45: Morning recipes.
 10.0: Home Service Bureau.
 10.15: Uncle Scrim.
 10.30: "The Home Journal of the Air."
 11.0: Morning tea.
 11.30: Shoppers' session.
 12.0: Lunch with Aggie.
 12.45: "Stars from Feminine World."
 2.0: Afternoon music.
 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: Singers you know.
 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, APRIL 6

6.0: Breakfast music.
 7.15: Morning melodies.
 7.30: Weather, mails.
 8.15: Highlights.
 8.45: Morning recipes.
 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: Afternoon music.
 2.30: Sylvia's household chats.
 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: "The Fatal Tenth."
 8.15: "Easy Aces."
 8.30: Bright recordings.
 8.45: "Leaves from the Other Woman's Diary."
 9.0: Concert hour.
 9.30: "Hollywood Spotlight."
 10.0: "House on the Hill."
 10.15: Variety.
 11.0: Dance music.
 12.0: Lights out.

THURSDAY, APRIL 7.

6.0: Aggie's cheery session.
 7.30: Weather report. Mails.
 8.15: Programme highlights.
 8.45: Morning recipes.
 9.30: Morning music.
 10.15: Uncle Scrim.
 10.30: "The Home Journal of the Air."
 11.0: Morning tea.
 11.30: Margot's shopping.
 12.0: Aggie's luncheon music.
 12.45: "Stars from Feminine World."
 1.30: Lower Hutt session.
 2.0: Afternoon music.
 2.30: Sylvia's session.
 3.0: Light orchestral music.

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COMMERCIAL STATIONS . . CONTINUED

5.15: 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."
 6.0: "Real Life Thrills."
 6.7: The gardeners' session.

6.7½ p.m.

EVERY THURSDAY.

The Gardener's Session
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"SEEDSMEN"

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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'll Love."
 8.15: Music.
 8.30: Wide-range.
 8.45: Spelling bee.
 9.0: "One Man's Family" ("Henry Barbour's Night-shirt.")
 9.30: Happy Hill and Ranch Boys.
 10.0: "The Dark Invader."
 10.15: Variety programme.
 11.0: Dance programme.
 12.0: Lights out.

FRIDAY, APRIL 2.

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: Afternoon music.
 2.30: Sylvia's household chats.
 3.0: Vocal cameo.
 3.15: "Ships and the Sea."
 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: National airs.
 7.15: "Romance of Transport."
 7.45: Dance hits.
 8.15: "Easy Aces."
 8.30: Wide-range music.
 8.45: Recordings.
 9.15: "In Town To-night."
 9.45: Variety programme.
 11.0: Dance music.
 12.0: Lights out.



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SATURDAY, APRIL 3.

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: Recordings.
 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.
 8.45: Wide-range.
 9.0: Dulux 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, APRIL 3.

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."
 9.15: Reserved.
 9.45: "Piano Pie."
 10.0: Melody and Rhythm.
 11.53: Reverie.
 12.0: Close down.

MONDAY, APRIL 4.

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.
 9.0: Gracie's sunshine session.
 9.30: Saucy melodies.
 10.0: "It's Morning Tea Time."
 10.15: Reserved.
 10.30: Instrumental and vocal
 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 Every-body."
 7.15: "Nothing Ever Happens."
 7.45: Music from operas.
 8.0: "The Fatal Tenth."
 8.15: "Easy Aces."
 8.30: Wide-range.
 9.0: "Concert Hall of the Air."
 9.30: "News, a er Adventures."
 10.0: "House on the Hill."
 10.15: Swing music.
 10.30: Dance music.
 12.0: Close down.

TUESDAY, APRIL 5.

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.
 9.0: Gracie's sunshine session.
 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).
 2.30: Sally's session.
 3.0: "Musical Bon Bons."
 3.15: Recordings.
 3.45: Off the beaten track.
 5.0: Gracie and Jacko's kiddies' session.
 5.59: Highlights and weather.
 6.0: Recordings.
 6.30: Wide-range.
 7.0: "Fred and Maggie Every-body."
 7.15: Recordings.
 7.37: "Innocents Abroad."
 8.0: "In Foreign Lands."
 8.15: Singers you know.
 8.30: Wide-range.
 8.45: "Pioneers of Progress."
 9.0: "The Mad Doctor."
 9.30: Wide-range.
 9.45: Recordings.
 10.0: "The Dark Invader."
 10.30: Dance music.
 12.0: Close down.

WEDNESDAY, APRIL 6.

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.
 9.0: Gracie's session.
 9.30: "Saucy Melodies."
 10.0: Reflections.
 10.15: Reserved.
 12.0: Luncheon music.
 12.30: "Happy Feet."
 12.45: Luncheon music.
 1.0: Lyttelton session (Jack Maybury).
 2.30: Sally's session.
 3.0: Recordings.
 3.45: Teddy Grundy's question session.
 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 Fur Lands."
 8.0: "The Fatal Tenth."
 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, APRIL 7

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.
 9.0: Gracie's session.
 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: Sally's session.
 3.0: "Musical Bon-Bons."
 3.15: Recordings.
 3.45: Off the beaten track.
 5.0: Kiddies' session, conducted by Gracie and Jacko.
 5.15: "Tooth and Claw."
 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" ("A Church Wedding?")
 9.30: Wide-range.
 10.0: "The Dark Invader."
 10.15: Swing music.
 10.30: Dance music.
 12.0: Close down.

FRIDAY, APRIL 8.

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: Jack Maybury.
 12.30: "Happy Feet."
 12.45: Luncheon music.
 2.0: Recordings.
 2.30: Sally's session.
 3.0: Recordings.
 3.45: Grundy's questions.
 5.0: Gracie and Jacko's kiddies' session.
 5.22: "Peter the Pilot."
 5.59: Highlights and weather.
 6.0: "For Men Only."
 6.30: Wide-range.
 6.45: Recordings.
 7.0: National airs.
 7.15: "Romance of Transport."

**DONALD
 NOVIS**

**THE FIRESTONE
 FEATURE**

Every Thursday

At 7.30 p.m. from
 1ZB : 2ZB : 3ZB : 4ZB

COMMERCIAL STATIONS . . CONTINUED

7.30: Recordings.
8.15: "Easy Aces."
8.30: Wide-range.
9.30: Sidelines of Christchurch.
9.45: Recordings.
10.30: Dance music.
12.0: Close down.

SATURDAY, APRIL 9.

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.
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: Dulux 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, APRIL 3.

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: Music.
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, APRIL 4.

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: Women's session.
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.
6.15: Wide-range.
6.22: "Reporter of Odd Facts."
6.30: Recordings.
7.0: "Fred and Maggie Everybody."
7.15: "Nothing Ever Happens."
7.30: "Queen Victoria."
7.45: Wide-range.
8.0: Antique shop by the Grand Canal.
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, APRIL 5.

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: Women's session.
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.
2.15: "Lives of the Stars."
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: Singers you know.
8.30: Recordings.
8.45: "Pioneers of Progress."
8.52: Real-life thrills.
9.0: "Coronets of England."
9.30: Wide-range.
9.45: Recordings.
10.0: "The Dark Invader."
10.15: Popular modern tunes.
10.30: Wide-range.
11.0: Request session.
11.30: Dance programme.
12.0: Lights out.

WEDNESDAY, APRIL 6.

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: Women's session.
9.20: Music.
10.0: Shopping Reporter.
10.30: Music.
11.0: "Music of the Moment."
11.30: Home session.
12.0: Luncheon music.
1.30: "Savoy Melodies."
1.45: Recordings.
2.0: Serial story.
2.15: "House of Dreams."
2.30: Recipe session.
3.0: Music.
4.0: Recordings.
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: Antique Shop.
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: Listener's request session.
12.0: Lights out.

THURSDAY, APRIL 7.

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: Women's session.
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 Tohr."
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 Seate.
8.0: "Music from the Stars."
8.15: Music.
8.30: Recordings.
8.45: Studio presentation by the Melody Travellers.
9.0: "One Man's Family" (Old Family Doctor Book.)
9.30: Wide-range.
9.45: Recordings.
10.0: "The Dark Invader."
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 8.

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: Women's session.
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: National airs.
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 9.

6.0: Morning session.
6.30: Shipping report.
7.30: Weather, mails, shipping.
8.0: Musical comedy.
8.14: Programme highlights.
8.16: Music.
8.45: Women's session.
9.20: Recordings.
10.0: Joan's home session.
10.45: "Reflections."
11.0: Various and varied.
12.0: Luncheon programme.
1.0: Recordings, interspersed with sports flashes.
5.0: Children's session.
5.15: Peter the Pilot.
6.0: Dinner music.
6.15: Early sports session.
6.30: "On the Links."
7.0: "Congo Bartlett."
7.15: "Crashed in the Jungle."
7.30: Wide-range.
7.45: Late sports session.
8.0: "Music from the Stars."
8.15: "Music of the Masters."
8.30: Wide-range.
8.45: "Pioneers of Progress."
8.52: Music.
9.0: Dulux amateur trials.
9.30: Recordings.
10.0: Easter brides' session.
10.30: Dance music.
10.45: "On with the Dance."
12.0: Close down.



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Australian Programmes

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2FC
SYDNEY

610 k.c. 491.8 m.

(National Station)

SUNDAY, APRIL 3.

9.15 p.m.: Church of England service.
10.30: Frederic English (baritone).
10.45: News, weather.
10.55: "Week's Good Cause."
11.0: J. von Ujhelyi (violinist).
11.30: Salvation Army Band.

MONDAY, APRIL 4.

10.0 p.m.: National Military Band, with Mastersingers Quartet.
10.50 (Every week-night): news, weather.
11.10: Colin Wills on "Films."
11.25: Rare recordings.

TUESDAY, APRIL 5.

10.0 p.m.: Community singing, with novelty interludes.
11.15: Talk.
11.35: Sketch.
11.55: "Down the World's Rivers."

WEDNESDAY, APRIL 6.

10.0 p.m.: N.S.W. State Conservatorium Orchestra and Choir in Beethoven compositions. With news session at 12.12 p.m.

THURSDAY, APRIL 7.

10.0 p.m.: Danny Malone (tenor).
10.15: Alfroy Saxophones.
11.10: Alexander Kipnis (bass).

FRIDAY, APRIL 8.

10.0 p.m.: ABC (Sydney) Symphony Orchestra.
11.10: "Celebrity Re-creations."

SATURDAY, APRIL 9.

10.0 p.m.: Two-piano novelties.
10.20: "Blood and Thunder" (sketch).
11.0: Jim Davidson's ABC Dance Band.

2UE
SYDNEY

950 k.c. 316 m.

(B Class Station)

SUNDAY, APRIL 3.

9.30 p.m.: "Famous Escapes—Elizabeth Barrett."
9.45: "Musical Smoko."
10.0: "The Music Mixer."
10.30: Broadcast from the "Show Boat" on Sydney Harbour.
11.0: Music.
11.15: Screen successes.

MONDAY, APRIL 4.

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, APRIL 5.

9.30 p.m.: "Nothing Ever Happens."
9.45: News.
9.50: Radio Library stars.
10.6: Light music.
10.15: Racing talk.
10.30: Musical revue.

WEDNESDAY, APRIL 6.

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, APRIL 7.

9.30 p.m.: "Nothing Ever Happens."
9.45: News.
9.50: Radio library.
10.15: Jessie Matthews.
10.30: Light music.
10.45: "Stars of the Air."
11.0: "The Kingsmen."
11.15: Rod. Gainsford's musical scrapbook.

FRIDAY, APRIL 8.

9.30 p.m.: Light music.
9.45: Modern love songs.
10.0: News service.
10.5: "The Musician's Library."
10.20: "Sportscaust."
10.30: Dance hits.
10.45: Turf topics.
11.0: "Do You Want to be an Actor?" Amateur drama.

SATURDAY, APRIL 9.

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, APRIL 3.

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, APRIL 4.

6.0 a.m.: N.Z. breakfast session.
9.0 p.m.: "Dad and Dave."

9.15: "Mr. Hardie and Mr. Rubber."
9.20: "Mrs. 'Arris and Mrs. 'Iggs."
9.30: "Extra! Extra!"
9.45: "Dramas in Cameo."
10.0: "Magnificent Heritage."
10.15: "The World in a Wineglass," by the Wayfarer.

TUESDAY, APRIL 5.

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, APRIL 6.

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: "Synchromatics."

THURSDAY, APRIL 7.

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 8.

6.0 a.m.: N.Z. breakfast session.
9.15 p.m.: Light opera gems.
9.30: "Something for Everyone."
9.45: Trade demonstration music.
10.0: "Glorious Adventure."
10.15: Trade music.
10.30: Personality series. No. 82: Lewis Levy.

SATURDAY, APRIL 9.

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.

2GB
SYDNEY

870 k.c. 344.8 m.

(B Class Station)

SUNDAY, APRIL 3.

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—Elizabeth Barrett."
9.45: "Mutiny of the Bounty."
10.0: Gems of musical comedy.
10.15: Music.
10.30: "House of Dreams."

MONDAY, APRIL 4.

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: Music.
9.50: "Synchromatics."
10.0: Song-writer search.
10.15: Frank and Archie.
10.30: "House of Dreams."

TUESDAY, APRIL 5.

8.0 p.m.: "Amateur Adventures."
8.15: "The Band Waggon."
8.30: Dinner music.
8.45: Favourite melodies.
9.0: Special presentation.
9.15: Musical Interlude.
9.30: "Girl in a Million."
9.45: Music.
9.50: "Wings of Gold."
10.0: Jack and Suzy.
10.15: May Robson in "Lady of Millions."
10.30: "House of Dreams."

WEDNESDAY, APRIL 6.

8.0 p.m.: "Amateur Adventures."
8.15: "The Band Waggon."
8.30: Jack Lumsdaine, radio rascal.
8.45: Tales to Peter and Pam.
9.0: Special presentation.
9.15: "Rhythm Round-up."
9.50: "Synchromatics."
9.30: "Girl in a Million."
9.45: Music.
10.0: Musical comedy gems.
10.15: Frank and Archie.
10.30: "House of Dreams."

THURSDAY, APRIL 7.

8.0 p.m.: "Amateur Adventures."
8.15: "The Band Waggon."
8.30: "Snapshots of Sport."
8.45: Favourite melodies.
9.0: Special presentation.
9.15: Music.
9.30: "Girl in a Million."
9.45: Music.
9.50: "Wings of Gold."
10.0: "Fragrant Memories," Julie Russell.
10.5: Music.
10.15: "Lady of Millions."
10.30: "House of Dreams."

FRIDAY, APRIL 8.

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."

AUSTRALIAN STATIONS . . CONTINUED

9.45: Organ treasures.
9.55: Red Cross session.
10.0: Popular varieties.
10.15: Frank and Archie.
10.30: Celebrity recordings.

SATURDAY, APRIL 9.

8.0 p.m.: "Australian Air League."
8.15: "The Band Waggon."
8.30: Final sporting summary.
8.45: Tales to Peter and Pam.
9.0: Special presentation.
9.15: Theo Walters' Band.
9.45: "The Music Box."
10.0: "Music As You Like It."
10.10: Music.
10.15: "Lady of Millions."
10.30: Recordings.

3LO MELBOURNE
770 k.c. 389.6 m.
(National Station)

SUNDAY, APRIL 3.

9.0 p.m.: Service from St. Paul's Cathedral.
10.30: Gladys Moncrieff recital.
10.45: "Down the River" (talk).
11.0: Harp and flute recitals, Lily Laskine and Marcel Moyse.
11.20: Harry Bloom's Tango Band.
11.30: Weather, news.

MONDAY, APRIL 4.

10.0 p.m.: The Prockter Trio.
10.15: "Giggles, We Hope." Comedy sketch.
10.30: "Visiting Artists" (soon for Australian tours), Kipnis,

Guila Bustabo, Tauber.
10.45: "Our Banking System" (talk).
11.0: (Every week-night): Weather, news.
11.15: Celebrity recordings.

TUESDAY, APRIL 5.

10.0 p.m.: "Near and Far" songs.
10.30: Vance Palmer on "Films and Theatre."
10.45: Pat Frances (songs at piano).
11.15: "More Giggles, We Hope" (comedy sketch).
11.30: Harry Bloom's Dance Band.

WEDNESDAY, APRIL 6.

10.0 p.m.: Plays, "The Egotist" and "Curse of Scotland."
11.15: Howard Andrews (baritone), recital of Vera Buck's songs, composer at piano.
11.30: "In Old Champagne: The White Monk" (talk).
11.45: "German Melody and Lore," Austral Harmonists.

THURSDAY, APRIL 7.

10.0 p.m. "Memories of Yesterday," Mary Lilley and Jock Thomson.
10.20: Sonata recital, Jascha and Tossy Spivakovsky.
10.45: "Australian Literature" (talk).
11.15: Songs of the '90's.
11.45: Harry Bloom's Band.

FRIDAY, APRIL 8.

10.0 p.m.: "Richelieu, Cardinal or King?" episode 30.
10.30: Community singing.
11.15: Alexander Browne (song

recital).
11.30: "Two LL's." (cello and melo-piano).
11.45: Community singing.

SATURDAY, APRIL 9.

10.0 p.m.: Old-timers' dances.

3AR MELBOURNE
630 k.c. 476.2 m.
(National Station)

SUNDAY, APRIL 3.

9.0 p.m.: "Alice in Orchestra-land," episode 14.
9.30: Celebrity recordings.
10.30: "Science in the News" (talk).
10.45: Isidor Goodman (piano recital).
11.0: Shakespeare's "Coriolanus."

MONDAY, APRIL 4.

10.0 p.m.: "Into the Light," episode 9.
10.30: "Emma and Erbert" and Revue Stars.
11.0: Topical song and story.
11.30: Mayfair Sextet.

TUESDAY, APRIL 5.

10.0 p.m.: Alexander Kipnis (bass recital).
10.50: "The Dumbles" (comedy sketch), episode 12.
11.10: "Everyman's Music." ABC Sydney Symphony Orchestra.

WEDNESDAY, APRIL 6.

10.0 p.m.: "La Tosca," Puccini's opera, with Dino Borgioli

(tenor), and ABC (Melbourne) Orchestra and Chorus.
11.15: Harry Bloom's Tango Band.
11.45: "Batchelor Travels."

THURSDAY, APRIL 7.

10.0 p.m.: Two plays, "The Sacred Place" and "Leave it to George."
11.0: Folk songs, Clem. Q. Williams.
11.15: Silver Sextet.
11.45: "Chorus, Gentlemen," Sydney Male Choir.

FRIDAY, APRIL 8.

10.0 p.m.: Jim Davidson's ABC Dance Band.
10.45: Tauber (tenor recital).
11.0: Ipswich Vice-Regal Band.
11.30: "Mountains of Tin" (talk).
11.45: ABC (Brisbane) Orchestra.

SATURDAY, APRIL 9.

10.0 p.m.: ABC (Melbourne) Symphony Orchestra.
10.50: Guila Bustabo (violin).
11.10: Alexander Kipnis (bass recital).

2BL SYDNEY
740 k.c. 405.4 m.
(National Station)

See 3AR, Melbourne, with the following alterations:

SUNDAY, APRIL 3.

9.20 p.m.: Efrem Zimbalist (violinist).
10.20: Carpi Trio.

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 Daventry next week. New Zealand summer time is given.

SUNDAY, APRIL 3.

6.0 p.m.: Big Ben. Religious service (Church of England).
6.45: Felix Swinstead (piano-forte), in recital of his own compositions.
7.0: "Made in Great Britain (6): London Buses."
7.30: Reginald Foort at the organ.
7.45: Weekly newsletter, sports.
8.15: Close down.

MONDAY, APRIL 4.

6.0 p.m.: Big Ben. "In Town To-night."
6.30: "Let's Go to the Theatre." Stories and songs of London shows.
6.50: BBC Empire Orchestra, BBC Chorus.
7.50: News and announcements.
8.15: Close down.

TUESDAY, APRIL 5.

6.0 p.m.: Big Ben. "Palace of Varieties," Revue Artists.

The programmes on this page may be heard from the following short-wave stations:—

GSC	..	..	..	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.

7.0: "Empire Exchange." Points of view by travellers from the Dominions and the Colonies.
7.15: Recital of traditional Scottish songs. Mackenzie Lang (tenor).
7.30: Scottish dance music. Strings of BBC Scottish Orchestra.
7.50: News and announcements.
8.15: Close down.

WEDNESDAY, APRIL 6.

6.0 p.m.: Big Ben. "The Gang Smasher (episode 1): John Martinson Takes a Hand." Radio serial.
6.20: "The Dansant." Victor Silvester and Ballroom Orchestra.
7.0: Variety.
7.10: "Monkey Wrenches in the Trade Machine" (3).

7.25: Pianoforte Trios of Beethoven (3): The Grinke Trio.
7.50: News and announcements.
8.15: Close down.

THURSDAY, APRIL 7.

6.0 p.m.: Big Ben. "Take Your Choice." Weekly entertainment feature.
6.45: "World Affairs" (talk).
7.0: "Humour in Music." BBC Empire Orchestra.
7.50: News and announcements.
8.15: Close down.

FRIDAY, APRIL 8.

6.0 p.m.: Big Ben. BBC Theatre organ.
6.30: "The Van Load." Non-stop variety.
7.0: Recital by Daisy Kennedy (Australian violinist).
7.20: "America Speaks" (7): newsreel!

American Social Services.²⁰
Talk by Harry Hopkins.
7.40: Next week's programmes.
7.50: News and announcements.
8.15: Close down.

SATURDAY, APRIL 9.

6.0 p.m.: Big Ben. World Snooker Championship final. Commentary during play.
6.25: "Milestones of Melody." Geraldo and Orchestra.
7.25: "London Log."
7.35: "Monologues in Melody," by Colleen Clifford.
7.50: News and announcements.
8.15: Close down.

Little Quentin, aged six, was being congratulated by his teacher. "I hear," smiled the teacher, "that you have a new baby brother." "Not only one," grunted little Quentin. "Two of them!" "That's wonderful," beamed the teacher. "You must be very proud." "Aw, what's so hot about it?" growled the six-year-old. "We didn't even get in the

THIS WEEK

ON THE SHORT WAVES

BERLIN.

DJA, DJB, DJE, DJN.

Wavelengths: 31.45 m., 31.38 m., 19.74 m., 16.89 m.

5.5 p.m.: Call (Germ., Eng.). Folk song.
 5.10: Light music.
 6.0: News in German.
 6.15: Light music (continued).
 6.50: Greetings to listeners.
 7.0: News and economic review in English.
 7.15: "To-day in Germany," sound pictures.
 7.30: Concert session.
 9.30: News and economic review in German.
 9.45: Talk, or light music.
 10.0: Concert.
 12.0: News in English.
 12.15: Music.
 12.50: Greetings to listeners.
 1.0: News and economic review in German.
 1.15: Music.
 2.0: News and economic review in English and Dutch.
 2.15: "To-day in Germany," sound pictures.
 2.30: Music.
 3.45: German events (English). Music.
 4.0: Sign off (German, English).
 German shortwave station holds its fifth anniversary festival this week. Celebrations end April 10.

HIGHLIGHTS.

Sunday, April 3.

7.15 p.m.: Chamber music.
 8.0: Extracts from fan mail.
 8.15: Series of folk songs.
 9.15: "At the Listener's Service," talks.
 9.45: Special orchestral concert.

Monday, April 4.

6.50 p.m.: Greetings to Australia.
 7.30: Children's games and songs.
 8.0: "April Fool's Day" Returns (novelty).
 9.45: Kaleidoscope of operetta.

Tuesday, April 5.

6.50 p.m.: Greetings to New Zealand.
 7.30: Solo concert: Wilhelm Backhaus, piano.

8.0: Concert of light music and good wishes for station.

Wednesday, April 6.

7.30 p.m.: "Springtime in Germany."
 7.45: "The Flying Dutchman," opera by Richard Wagner.
 9.30: Extracts from fan mail.

Thursday, April 7.

6.50 p.m.: Greetings to Australia.
 7.30: Extracts from fan mail to station.
 7.45: The German broadcasting stations greet the world.
 8.45: Stars of German opera.

Friday, April 8.

6.50 p.m.: Greetings to New Zealand.
 7.30: Extracts from fan mail to station.
 7.45: "In Spell of World Traffic and Communication."
 8.15: Marching music.
 9.15: "Davidshändler," dances by Robert Schumann, pianoforte recital.
 9.45: The Cologne Men's Singing Club will perform.

Saturday, April 9.

7.30 p.m.: "Announcers' Parade" (talks in every tongue).
 8.0: Special variety evening by Paul Lincke.
 10.0: "The Schmidts at Home" (English).

PCJ and PHI, HOLLAND.

Wavelengths: PCJ, 31.28 m. and 19.71 m.; PHI, 16.88 m. and 25.57 m.

Sunday, April 3 (16.88 m.).

1.25 a.m.: Announcements. For Dutch Indies. Talk.
 1.50: Varied programme in local colour.
 2.20: News.
 2.30: R.C. broadcast for India.
 3.30: Close down.

Mondays (16.88 m.).

12.25-1.25 a.m.: For Asia. Music, political talk and mission news in Roman Catholic session.
 1.25: Announcements. For Dutch Indies.
 1.30: Talk.
 1.45: Football commentary.
 4.10: News.
 4.20: 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 PHOBI-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.

VLR, MELBOURNE.

Wavelength, 31.34 m.

SUNDAY PROGRAMMES.

8.0 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.

HIGHLIGHTS.

Sunday, April 3.

10.30 p.m.: Talk, "Science in the News."
 10.45: Isidor Goodman, piano recital.

Monday, April 4.

10.0 p.m.: Radio serial, "Into the Light," episode 4.
 10.30: "Emma and Erbert" and revue stars.
 11.0: Topical song and story.
 11.30: Batchelor travel letter.

Tuesday, April 5.

10.0 p.m.: Alexander Kipnis, basso recital.
 10.50: "The Dumbles," comedy sketch.
 11.10: "Everyman's Music."

Wednesday, April 6.

10.0 p.m.: "Land of Smiles," light opera, by ABC (Melbourne) Chorus and Orchestra, with other artists.
 11.15: Harry Bloom's Tango Band.
 11.45: Batchelor's travels.

Thursday, April 7.

10.0 p.m.: Two plays, "The Sacred Place" and "Leave it to George."
 11.0: Folk songs, Clement Q. Williams.
 11.15: The Silver Sextet.
 11.45: "Chorus, Gentlemen!" Sydney Male Choir.

Friday, April 8.

10.0 p.m.: Jim Davidson's ABC Dance Band.
 10.45: Richard Tauber, tenor recital.
 11.0: Brass band recital.

Saturday, April 9.

10.0 p.m.: ABC (Melbourne) Symphony Orchestra.
 10.50: Guila Bustabo, violinist.
 11.10: Alexander Kipnis, Russian basso.

APRIL, 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.

RNE, MOSCOW.

Wavelength: 25 m.

3.15 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.

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.

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This is no idle claim. In all, well over 5000 stations are listed, including those in Australasia, North and South America, the East, and Europe. Every broadcast band station in the world, from a 5-watt Chinese to a giant American station using a power of 500,000 watts, is listed, not only in order of frequency and wavelength, together with call and address, but also alphabetically in order of call sign. This method has been found indispensable for quick reference.

A complete list of world shortwave broadcasting stations is also included and it certainly is complete! Frequencies, wavelengths, calls, addresses, and up-to-the-minute details of the times of transmission of them all, are contained in this list!

For the benefit of those interested in listening to amateur stations, the calls and addresses of all amateur transmitting stations in New Zealand and Australia, arranged in districts and alphabetically, appear in this issue.

But this is not all! In the front section of the book are some excellent articles on aeriads and earths, world time differences, long-distance listening, and the N.Z. DX Club. There is also a correct list of postage rates to overseas countries.

In the case of New Zealand broadcast stations, the times of transmission are given, while at the back of the book several specially ruled pages have been set aside for a log of stations heard.

Whether you are an enthusiastic dixer or an ordinary listener who desires to get the utmost enjoyment from his radio, you cannot afford to be without a copy of this invaluable book!

The "N.Z. Radio Call Book" (1938 Winter Edition), can be obtained from your local bookseller, price 1/-, or direct from the publishers, National Magazines, Ltd., Box 1680, Wellington, for 1/1 posted.

DX Topics

Clean Stamps for New Zealand Ones.

REPORTS are out to PK1GL, CO7VP, VK5AF, VK3KX, VK6WS, VU2-CQ, HC1JW, CT2BC, F8LX, F8XN, HK3ER, PAOMQ, ON4VK, YV1AP, VR6A, CO2JJ, VE5EF, VE5DK, DJA, KGU, 4BC, W8XNU, W2IXY. Cards are back from 4BC, W1XK, HJ1ABP, VK6ME, COBC, CO2EG, CO6OM, K6OQE, LU9BV, VK5AF, VS7RA, CE3CO, XU8RB, W6ANU, W6CQS, VE9BW, VP3THE.

CE3CO wants to exchange Chilean stamps for New Zealand stamps. His QRA is: Carlos Orrego R., Casilla 3092,

Santiago, Chile. He has had about 50 reports from New Zealand.

VE9BW want reports.

I would like to thank all those who sent me their S.W.L. cards.—"CQ DX" (Wellington).

Reports and Replies.

THE following loggings are among my latest:—B.C.: KSL, 2GN, 2CO, 2BE, 2LF, 3UZ, 3AK, 4BH, 4ZC, 7DY,

N.Z. DX Club Meetings

HAWKE'S BAY.

In the Club Room, above Wood's Tearooms, Waipukurau, at 7.45 p.m. on Wednesday, April 6.

V. L. KING (119H.B.),
Branch Secretary.

NORTHLAND.

At 21 Anzac Road, Whangarei, at 7.30 p.m. on Monday, April 4.

R. A. ROYCROFT (2HQ),
Branch Secretary.

AUCKLAND.

In the Society of Arts Hall, Kitchener Street, at 8 p.m. on Wednesday, April 6.

F. NEWING (316A),
Branch Secretary.

WELLINGTON.

At 87 The Terrace, at 8 p.m. on Wednesday, April 13.

A. BAILEY (44W),
Branch Secretary.

WAIKATO.

In the Blue Cafeteria, Hamilton, at 8 p.m., on Saturday, April 2.

G. BRIERY (41A),
Branch Secretary.

XEMO, XERA. S.W.: TPA3, COCX, ZBW3, VK6ME. Replies are to hand from:—S.W.: PMY, W8XAL (letter), GSG (card). B.C.: KGMB, XENT, 2MW, 4WK, 4AK, 7DY.

I am using a 6-valve superhet. receiver. My aerial is an inverted "L" type, 200ft. long and 35ft. high, direction east to west.—102T. (Cardiff).

Loggings and Verifications.

MY latest loggings are:—B.C.: XERA and XELO. S.W.: RNE, KZRM, CB1170, SU1CH, HB9BR, F3GR, CE1-AH, VK's 2JU, 2AHA, 2GU, 3NP, 3KX and 4RJ. 80 metres: W6YU, W6NBB and ZL1GZ.

Verifications received recently are from W2NAF, ZMBJ, W1XK, W8XK, TGWA, VK2OQ, VK4RJ, and XU8RB. The address of XU8RB is given on his card as Reginald J. Broadley, Lane 159, House 6, Seymour Road, Shanghai, China.—524W. (Masterton).

XE2FC Wants Reports.

MY latest QSL's are from: VK5GM, W2XE (19.64 m.), CO2HS (Cuba), RNE, and XE2FC (Mexico). The last-mentioned would like more reports from New Zealand. His QRA is: R. Villaseñor, Apartado 815, Tampico, Tams., Mexico. He is a very prompt QSL.

RNE sent me a timetable showing when broadcasts in English take place, and the wavelengths, also a book entitled: "U.S.S.R. in Construction," which was sent out to all listeners who reported them in 1937.

During the past few nights European amateurs have been coming in very well. Some of the best being G5RV, G5ZG, ON4BG, F3GR, F3HM, F3LX, PAOMQ, F3DC, I1IL (Italy), and G12UT (Northern Ireland).

Canadians have also been very good, the best being VE9BW, VE5VO (who wants reports), and VE5BF, who will QSL if return postage is enclosed.—551A (Frankton).

Answers To Correspondents

"Night Flight" (Bakaia): In a recent issue of the "Radio Record" you asked if anyone had heard VO6D, and stated that you were unable to hear him. Well, I listened for over an hour and a half but did not hear him either.—551A (Frankton).

551A (Frankton): The schedule of H88PJ, on 15.77 metres, is 12.30 a.m. to 2.30 a.m., N.Z.S.T., on Tuesdays. Address your report to Radio Station H88PJ, Bangkok, Siam.

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SWEET PEAS, giant, frilled, choice mixed; 6d., 1/6 and 2/6 packet. Prize collection named varieties 5/- packet. Griffiths' Nurseries, Mt. Eden, Auckland, S.I.

AUTUMN BULBS, postage paid—Lachenalias 2/-, Freesia giant 1/6, Freesia massing 9d., Ixia rainbow 1/-, Iris 1/6, Muscari 1/6 dozen. Griffiths' Nurseries, Mt. Eden, Auckland, S.I.

ENGLISH CROCUS, in shades of yellow, blue, white and striped, fine for borders, 2/- dozen, 50 for 7/-. Postage paid. Griffiths' Nurseries, Mt. Eden, Auckland, S.I.

CHOICE Daffodils, collection red cups, trumpets, poeticus, etc. 12 varieties for exhibition, 5/-, posted. Griffiths' Nurseries, Mt. Eden, Auckland, S.I.

AUTUMN SEEDS, prize packets, 6d. each or six for 2/6. Stocks, Iceland Poppies, Antirrhinum, Pansy, Carnation, Nemesis. Griffiths' Nurseries, Mt. Eden, Auckland, S.I.

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