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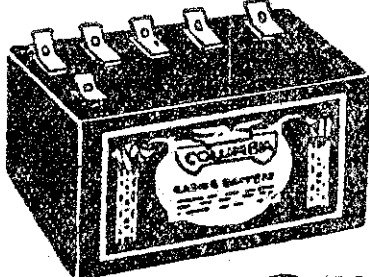
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and

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This Week's Special Article

Microphone English Should Sound the Same Through Any "Mike"

WILL it ever be possible for the two big broadcasting services in New Zealand to attain something like uniformity in announcing? The word "uniformity" does not infer a stereotyped style, but rather a distinctive manner of microphone speech, so that listeners overseas will be able to recognise at once the fact that they are listening to the Dominion of New Zealand.

Listeners to-day find themselves in a curious position. From most of the YA stations, and at most times, they get pure English in cultured intonation, but, for all that, announcing is 90 per cent. of the time dull and lifeless.

From the commercial stations there is definite predilection for brightness—often only "so-called" brightness.

Thus, as I see it, there is a very definite line of demarcation between announcers coloured NBS and flaunting the old school tie, and the freshmen of the NCBS, whose verbal blazers are, like Jacob's coat, of many colours.

When the commercials came on the air in a wholesale fashion they captured the fancy of the crowd by, laudable variety, but, encouraged by success, there were one or two cases of acute pep-hysteria. However, after a few weeks, they settled down and curbed their sense of the dramatic with the reins of experience.

But even to-day there are announcers who tell lis-

UNIFORMITY of announcing policy between a national and commercial broadcasting service is a Utopian ideal, but in this thoughtful article, E.R.B. makes a very reasonable appeal for modification by both parties.

it might be the Fuehrer telling the crowd that a swastika had been desecrated!

To have several announcers chipping in one after the other is sound business when it comes to variety, but it can, like many other things, be overdone. No sooner do listeners become pleased with the voice of one man when somebody else takes up the running and the dial-twiddler says "Shucks!"

So much for that. While the commercials have every opportunity of exploiting personality—and much of it, indeed, is well worth while exploiting—the YA men find the boot on the other foot.

Astonishingly long hours are worked by YA folk in charge of announcing departments. Theirs is a work of going through long sessions, with different sectional interests, and they are expected to bring to each portion a tone appropriate to the matter in hand. In other words, the really successful national announcer to-day must be something of a ventriloquist.

Half a leaf taken from the commercials' book might, with good reason, be inserted in the national volume for reference. Take, for instance, the announcer who spends the afternoon with a concert session of fair to medium light works, follows up with news about anything from racing results to the description of a lost child, and then, in the evening, is asked to be heavy and academic and vastly informative about some great musical (Cont. on next page.)

In the Wake of the Week's Broadcasts

Last Sunday night 4YO put over a recording made by June Barson, the little Auckland girl who won the Deanna Durbin contest conducted by the ZB's. I had not previously heard this girl sing, and I was

NOT A DEANNA, frankly delighted **BUT** with the simplicity and clearness of her renderings of "Il Bacio" and "Play, Fiddle, Play." She was rather better in the latter number than in the first, which I thought seemed slightly difficult for her. But she has a very nice voice, and, though not a Deanna Durbin, she is a very excellent June Barson. She should go far, and I, for one, will watch future developments with interest.

Listened-in to 4ZB's "Magazine of the Air" last week, expecting something different—and got it! From beginning to end it was, unfortunately, an "Aren't We Jolly Good Fellows?" session. The announcers were unsparing in superlatives with which to describe their station, their fellow-announcers and co-workers. Self-praise or propaganda may sometimes be necessary for Commercial stations, but it should be done with concealed cunning and not with blatant joie de vivre. Done in this way, in the end it can only harm the station's prestige. I found afterward that friends who listened did not relish the session either.

MAGAZINE HAD NO AMMUNITION

These days there must be a multitude of "fans" for the men who talk on "World Affairs" from the various stations. Some days ago a listener wrote to the "Record" saying that 2YA's Dr. Guy Scholefield was Fascist in his interpretation of the news. I can't agree.

HE GIVES US THE FACTS

He is a realist, certainly, and often he reminds me of things I want to forget, but that is only because one thinks—as a "Record" Hot Shot reminds us this week—with one's wishes and fears and desires. Last week, for instance, in his talk on Japan's evasion of the naval ratio agreement, he reminded me that Japan was a loyal ally to the British people in the Great War, and

even helped to convoy New Zealand troops to the theatres of war. It was a fact—though I found myself not desiring to be reminded of it. But it is his duty to remind us of facts, and it is this relentless presentation of all the facts that makes his talks seem Fascist to some no doubt, and honest and accurate to others.



Although the Ashburton Silver Band has made much progress under the conductorship of Lieut. W. H. Osborne, it has a long way to go before it reaches top microphone form. Playing at 3YA

**NOT YET IN
THE
TOP FLIGHT**

last week, the band chose acceptable numbers. Naturally it included a hymn, without which no band programme would be complete, but here certain tonal faults were apparent. Turning to the lighter side, it made an excellent job of the novelty item, "The Merry-Go-Round Broke Down," giving it unusual, but very effective, treatment. The band is wise in not adhering too closely, as far as its library is concerned, to the old staggers among composers. Rimmer, Ketelbey and Co. are heard at every open-air concert, on the racecourse and at the showgrounds. Ashburton's policy of letting them rest for a while is a good one.



"And Now Good-bye," by James Hilton, a radio play produced by Mrs. E. T. Moller. So announced 4YA last Monday. It sounded an interesting combination; a good local producer and a front-rank novelist. Fortunately the play did have a good producer, or Heaven

alone knows what would have happened to it. For half its length—and it ran for an hour—it was simply a collection of "bits," effects and music, somewhat loosely strung together, and the rest of it was not much more than a duologue. A minister and a girl are eloping; the train on which they are travelling is involved in a terrible collision and the girl is killed. Frantically searching for her, the minister succeeds in rescuing several other passengers. He returns to his village and finds himself a hero, but realising he is living under false colours, for no one knows he was eloping, he all but breaks down and, to ease his conscience, tells his doctor friend the truth. Thereupon the story switches over to the courtship and the reason for the elopement. Only grim determination on Mrs. Moller's part and (obvious) hours of rehearsal made all this clear. If, indeed, it was clear to most listeners. The effects were excellent, and the casting was well done—but these things are not enough. More than anything, radio plays must be entertaining, and not even the best producer in the world can make an unsuitable play entertaining. "And Now Goodbye" was unsuitable. A radio play, to be really successful, must attract interest from the start, and must maintain that interest. This play did neither.



Listening to 3YA on April 4, I heard Miss Merle Cunningham, pianist, in a Bach recital. In the Toccata and Fugue she displayed very fine technique and a strong left hand. In the more rapidly-moving Gigue she was equally skilful. Then came "Jesu, Joy of Man's Desiring"—simple, softly-flowing, with a strongly-marked melody changing to minor and back to the major theme. This was another excellent presentation of the Hess arrangement. A Rummel arrangement of "Mortify Us With Thy Grace" was the concluding number. It may have been that Miss Cunningham was a trifle nervous; she should not be, for she is no stranger to the microphone, but one could not help noticing an occasional missing note—a fault liable to occur in anybody's playing if not feeling up to the mark. If she watches this important point, she will bid fair to make a fine name for herself as a solo pianist.



PIANIST NERVOUS IN BACH RECITAL. Then came "Jesu, Joy of Man's Desiring"—simple, softly-flowing, with a strongly-marked melody changing to minor and back to the major theme. This was another excellent presentation of the Hess arrangement. A Rummel arrangement of "Mortify Us With Thy Grace" was the concluding number. It may have been that Miss Cunningham was a trifle nervous; she should not be, for she is no stranger to the microphone, but one could not help noticing an occasional missing note—a fault liable to occur in anybody's playing if not feeling up to the mark. If she watches this important point, she will bid fair to make a fine name for herself as a solo pianist.



"A George Edwards Production." One hears that announcement preceding recorded plays very frequently from the NBS stations. It seems to me that fifty per cent. of recorded plays are George Edwards productions, and one can only

**THEY HAVE
QUANTITY,
AT ANY RATE**

admire the company's remarkable output. Though unpolished in the main, these plays are fairly well received—better so than I consider they deserve, and the present "Mystery Club" series from 4YA seems as popular as the recent Inspector Scott dramas. To my mind, it is high time the company introduced new voices, for, in the Scott tales, Darby and Joan, in the present mystery series and other presentations, the voices are so much alike that the average listener immedi-

ately connects Inspector Scott or other characters with the speakers, which results in an annoying irritation and serves to detract from the pleasure of the performance.



One doesn't hear much about the NBS Auxiliary stations. They quietly go their way, providing satisfactory alternative programmes to the main stations, and rarely receive any praise.

THEY WORK ON WITH LITTLE PRAISE

Last Sunday 4YO put on a delightful programme, and one that should have been widely listened to. Between 7 and 8 p.m., the programme of popular numbers, rendered by leading orchestras, bands and vocalists, was as enjoyable as anything I have heard for a long time. Featured in the presentation were Paul Robeson, singing "No, John" (and how he sang it!), Nelson Eddy and Jeanette MacDonald ("Farewell to Dreams"), and Gladys Moncrieff ("Sally in Our Alley"). Just the sort of items listeners relish, and similar programmes in future would not be frowned upon.



Excellent material was contained in Mr. Malton Murray's talks on "Triumphs Over Affliction," from 2YA on recent nights. The speaker, whose broad accent was effective in giving a conversational flavour, dealt with a number of figures of history and present-day, who gloriously overcame such handicaps as blindness, deafness and loss of limbs.

GOOD MATERIAL BUT TOO MUCH OF IT. The achievements of the armless man and the Irishman without hands or feet made as good listening as any Ripley tales, although Mr. Murray did not "put it over" quite so well as that famous recorder of amazing things. He tried to cover the ground too quickly, giving in one or two cases sketches so brief that they lost half their point. However, the talks were well worth hearing.



It is estimated that 14,000 people in New Zealand suffer from progressive deafness—70 per cent. being afflicted with the hereditary type. Yet to many of these people radio is the greatest blessing for years,

**THE CURSE
OF
DEAFNESS.**

as, by some peculiarity in vibration, it is able to make itself audible to sufferers of years' standing. Curiously enough, also, is the fact that a deaf person will hear a conversation in a train far better than in the quiet of his own home. Sons and daughters-in-law are apt to become unfunnily facetious about this "can't hear a word you say" business, but there is no doubt that deafness is a curse which robs thousands of one of the great joys of life. It was with particular interest, then, that listeners to 3YA on a recent evening heard Mrs. G. A. Hurd-Wood talk on "Achievements of the Hard of Hearing." Obviously she has the cause at heart, for she has done a great deal of radio and public speaking in the course of her mission on behalf of the deaf.

(Continued from previous page.)

work. Such a man cannot do his work adequately, strive however he may.

Both services realise that a really first-grade announcer, possessing all the virtues, is difficult to find. He must be, of course, a man of the highest education, for thousands of people regard the radio speaker as their Bible, in the matter of pronunciation and of accuracy in information.

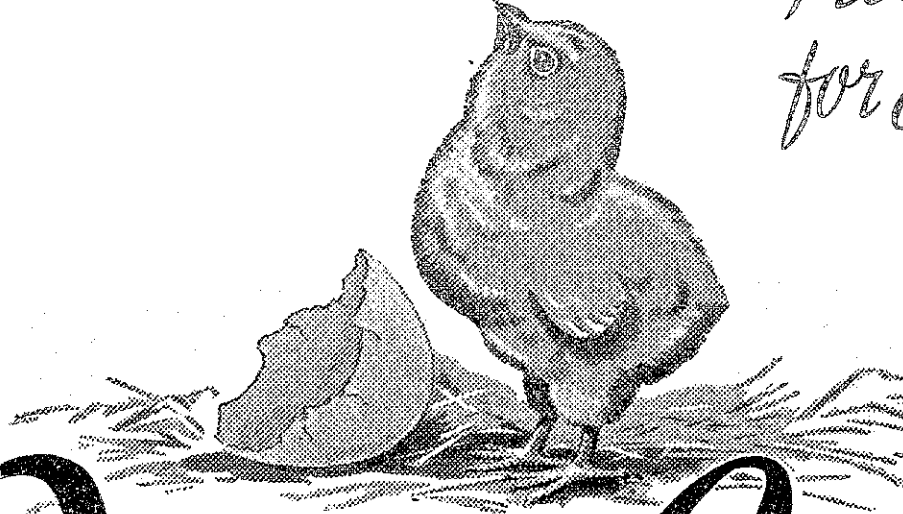
How often have I heard a ZB fan say, "Oh, let's switch over to a YA station and get something restful," or, a YA listener say, "to blazes with this ditchwater solemnity, what about a bit of 'pop'?"

Complete uniformity of announcing style is, of course, impossible, because the two services are intrinsically different, but one feels that both would benefit if each were to learn from the other. Even if the NBS does believe that announcers are a "necessary evil," people listen to and take notice of them. They will be better pleased and more receptive if they are deluded into the belief that the announcer has an interest in what he is saying and in those listening. And the Commercials would increase the wide, wide circle of their friends if there was a more rigid insistence on uniform pronunciation and the restraint of dignity applied to "brightness."

As the old recipe books are so fond of saying—"Take a little of this, a little of that, let simmer—not boil—till well done. Then serve in moderation for the stomach's sake."



*A "Chic"
Present
for Easter*

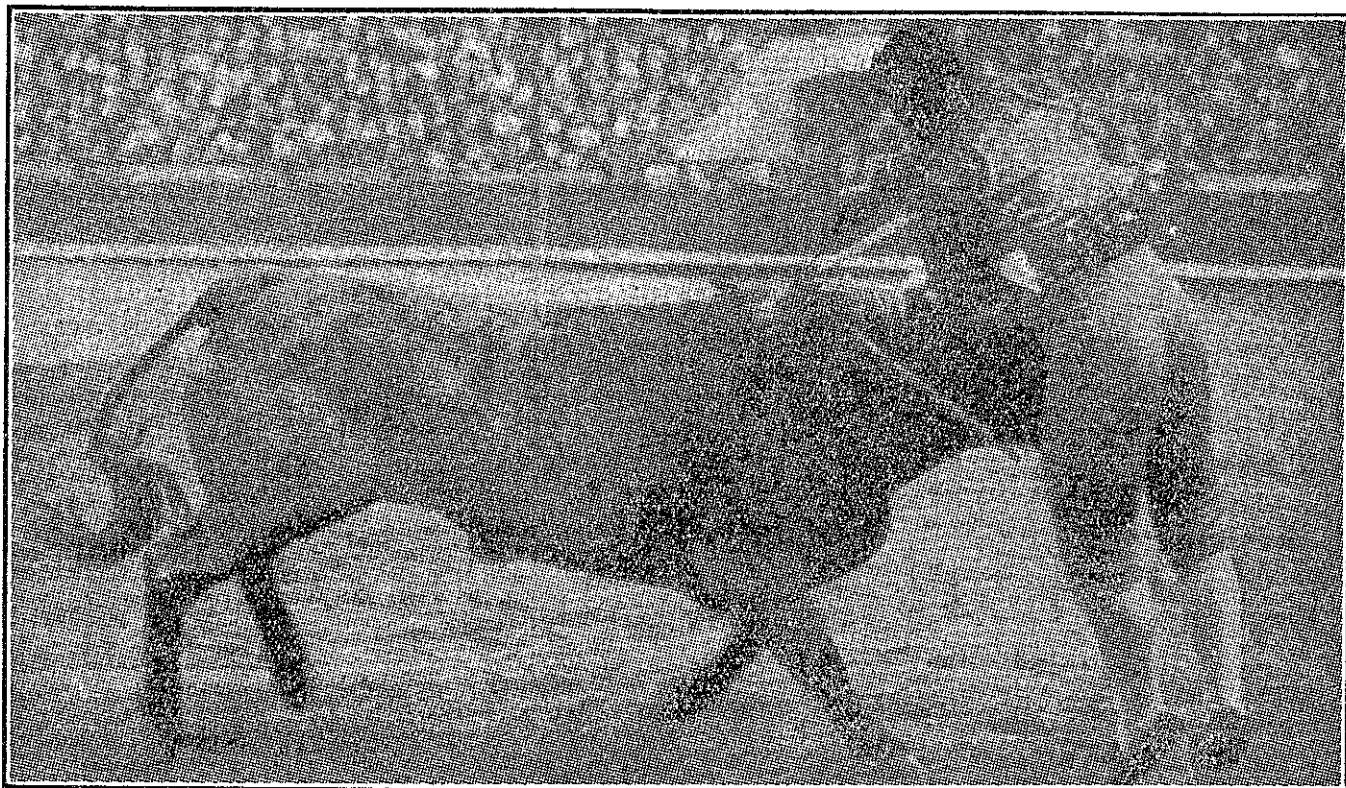


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Queen Anne

THE CHOCOLATES OF EXCELLENCE

"Death of the Horn"



I DID not know before last week that the bull-fighter of Spain has a passionate admiration and affection for the frank and fearless bull which he dispatches to his death—or which brings to himself the dreaded "death of the horn."

When he was producing a Spanish concert in England last year to raise money towards the Children in Spain, Philip Cross, film producer, "Western" actor and ex-soldier of Spain, who has Fund for the Relief of Distressed Women and now returned to New Zealand after 10 years abroad, found himself short of an artist.

To fill in the gap, he made himself up as an Andalusian, and, taking the Spanish fighting cape, he made all the traditional passes of the bull-fighter, at the same time keeping his movements to the time of the tango.

He was able to do this because, among his many adventures abroad, he had served his apprenticeship to the bull-ring in Spain. And during his stay in New Zealand he will present radio programmes of a Spanish nature from both National and Commercial stations.

THE concert party for the Spanish relief, judging from Press reports, was a great success. He had brought over from Spain a film actress of striking looks, Maria Victoria Alvarez. The concert party's season opened at Portsmouth, at what amounted to a command performance from the Queen of Spain and the Infanta Beatrice, and was engaged on long contract for the Mayfair Hotel.

But before the season opened at the Mayfair Hotel Philip Cross himself was away on film business in South America. The hotel, fearing that the dance of the bull-fighter would not be included in the programme, spoke of cancelling the contract. To overcome the difficulty his

place had to be filled by an apprentice from Spain who had been injured in the Spanish war.

THE father of this lad, said Mr. Cross, was an old bull-fighter, a relic of the spacious days of the bull-ring. He had fought with Joselito and Belmonte, and had been an approved matador for 28 years.

He lived for his bull-fighting and his bulls. But at the outbreak of the Spanish war the Communists had gone to his ganaderia and shot all his herd sires and

the bulls, young and old, that that were ready for fighting, so that the only thing left to the old bull-fighter now was his son, weakened by a war wound, who could use his fighting cape only in the dance, without being able to give it the dignity of the approach of the bull. It was a bitter thought to the old man.

ONCE they used to play at bull-fighting in every city or village plaza of Spain. One boy with horns attached to his head would act the bull, while others with sticks and coloured rags were the picadores and bandilleros.

And though we English races call bull-fighting degrading, the hunting of and the slaughter of pheasants are not particularly ennobling.

By WILL GRAVE.

cruelty of the sport. The bull-fighter loves and respects a frank and fearless bull.

The bull-fighter of Spain is a proud man. I learned something of his psychology from Mr. Cross that took away part of the

JUST before the Spanish Civil War began, Mr. Cross told me, bull-fighting reached a pitch previously unrivalled in Spain. This was due to the fact that the matadors, Joselito and El Gallio, had developed a style of working so close to the bull, a style so emotional and so extremely dangerous, that the bull-ring had taken a toll of life as great as that of a minor revolution.

All thought of safety was abandoned, and the matador was concerned only with (Continued on page 40.)

PEASANTS' PLEDGE



ANTON LANG PLAYED CHRIST.
The Noblest Man Among Them.

AUTUMN came unwillingly to the little Bavarian village between the mountains—creeping down with the snow upon the high peaks as though it almost feared this work of slow death it was to do upon the trees and the green fields and the flowers.

The people felt the chill in the air and saw the shadows grow longer across the streets. But they had no fear of autumn or winter. The change of seasons was familiar and dear to them, marking the slow rhythm of their lives and assuring them of nature's anchorage in a world where there seemed no longer either stability or peace. Not nature but man was the enemy of these villagers—man who made war against his neighbour and fought for no reason, whose violent hands had spread sorrow and disease among the nations for a century past.

Even now in the valley of Ammer over the mountains, plague was striking down man and child—mercilessly, without care for justice or for kindness. The little village of Oberammergau had escaped only because the encircling mountains made it possible to stop the coming and going of friends from the plague-ridden areas.

Indeed, but the Lord had been kind to the people of Oberammergau. They thanked Him in their prayers and went on with their tasks, outwardly calm as the surface of the little river that wandered down their valley. In this autumn of 1663 they were as happy as man can be when his body has good work to do and his mind is at rest.

BUT one man of Oberammergau was not happy. Caspar Schiessler had left his home in the early summer and gone to do field work in Eschenlohe in the Ammer Valley. Now the plague had come, and he was marooned among a people he did not know. Caspar wondered how long he would have to stay with them. Perhaps all the winter, perhaps longer than that even, so that he might not see his own folk for a whole, weary year of longing. Maybe, if the plague took him, he would never see them.

300-Year-Old Story of Oberammergau Is Not Ended In The Fastnesses Of A Modern Shangri-la.

That thought was intolerable. Caspar felt it twist in his stomach and his mouth was dry. He **MUST** go home, if only for a day, just to know that his family was safe and happy, just to see the smiles on their welcoming faces. He had had no news of them. The time was growing into months.

Soon would be the feast of the Consecration of the Church in his house and all his people would be gathered there. Caspar made a desperate resolve. He would steal out of Eschenlohe where no one cared about him, and climb over the mountains to spend the feast time in Oberammergau. The Lord would forgive him because it was His holy day.

How the Plague Came

SO Caspar felt happy for the first time in many days, and next morning he began his journey.

He was staggering a little and his body was drenched in a cold, weakening sweat as he came at last within sight of his home. But the cries of his family were music in his ears, drowning the throbbing pain of his head, and the warmth of their arms made him forget everything in this long-dreamed joy of re-union. He laughed aloud and held them close and kissed them again.

Caspar Schiessler did not know it, but that moment was his last happy moment on earth. Next day he was dead

... and plague had come at last to Oberammergau. Within three weeks mass was said for the souls of 84 villagers. Terror such as had never been felt before in the peaceful river town now went openly through the streets and forced its way into every man's home.

In their grief, the villagers turned with blind faith to the God who had protected their forefathers for unremembered generations. They knelt down together in desperate entreaty and the twelve

elders pledged them before Heaven:

"Lord, if you will take this scourge from our midst, we will worship you always, and to show our gratitude we will every ten years represent the Passion of the World's Saviour, so that our people may remember what you have done and all men know of your mercy. . ."

AFTER that, there were no more deaths in Oberammergau, and those who already lay ill with the plague slowly recovered their health. In the following year the villagers enacted the Passion of Christ in the tiny churchyard, as they had promised.

And every ten years since 1680, despite all sorts of difficulty and misfortune, they and their descendants have remained faithful to that old, solemn, desperate vow.

SUCH is the story of Oberammergau—strange, hair-incredible, beautiful story of a gratitude to unseen

Beginnings of the Great
Passion Play
Told by
SYLVIA MUNROE

UNBROKEN

powers that goes beyond time and beyond frailty. You might think it only another legend, better rounded than most, if Oberammergau to-day did not bear the tangible witness to its truth.

The little village has not changed much with the years, although a hard, modern road over the mountains carries tens of thousands of visitors every decade to watch the Passion Play.

Snug in its mountain hollow, with the quiet river still wandering through its fields, this is a place where man has worked side by side with nature in the patterning of beauty. The fine old trees along the twisted streets of the village are no more beautiful than the paintings on the white stone walls of the houses. For these people are artists, and they take delight in picturing Scriptural scenes of perfect form and exquisite colouring.

Stark against the skyline of a splendid peak that is visible throughout the valley stands a tall cross, symbol for the life that passes beneath it.

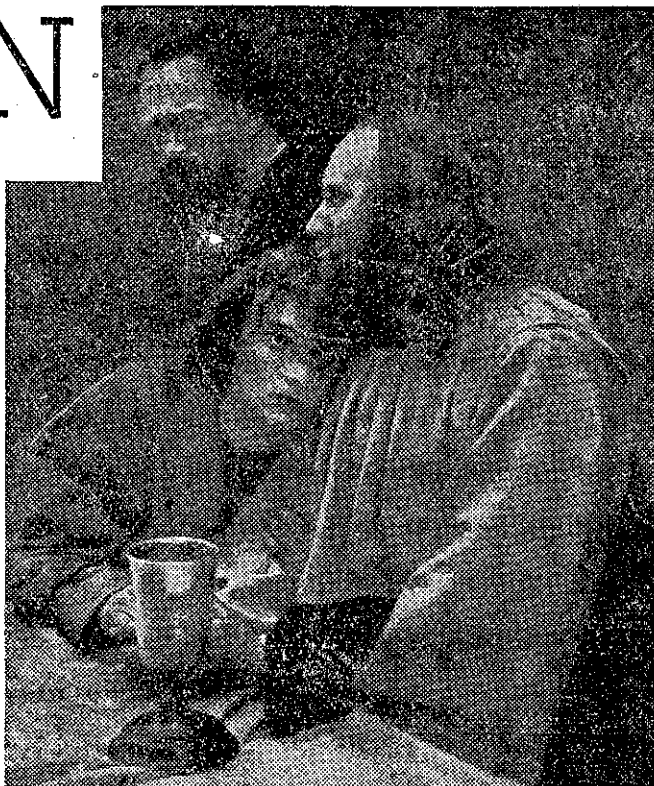
Side By Side With Nature

BUT the focus of the village itself is the theatre of the Passion Play, built beside the river, with a long, rounded roof that covers the auditorium but leaves the enormous stage open to the air. Through the exit on either side, one can glimpse the village streets, with the mountains rising behind them. The house of Pilate is in the left wing, Annas' house on the right, and in the centre of the main stage is a smaller set used for the tableaux which intersperse the performance.

The play deals with the life of Christ from the time when he was a young man to the Ascension, and is really the Bible dramatised and adapted. The lovely words of the Scriptures are there, and all the main incidents of the life. Even those among the audience who cannot understand the German language in which the characters speak can easily follow their action. The deep spirituality of the players—their appearance of actually living in their parts—carries the watchers into another world where the eight hours of the play's run pass by unheeded, almost unnoticed.

Unheeded by the hundreds of players, too. They live in the Bible story with a sort of timeless reverence.

The Passion Play is performed twice and sometimes three times a week for four months. During that time the principal characters live in almost monastic seclusion and meditation. They are chosen in the first place not so much for their ability to act as for their **worthiness**. The noblest man of all is given the role of Christ—highest



THE LAST SUPPER.

crown of honour in the ambition of these peasants—and Maria Dolorosa must in real life be a woman of surpassing virtue. Small wonder, then, that when the time for the play comes—after eight months of rehearsing in which every other interest must be forgone—the players are beyond acting. They have become different people.

YET in a way it is futile to attempt to describe the Passion Play. To read about it gives at best only the barest glimpse of its reality. Those who have seen it carry an imperishable memory that can never be adequately translated into words.

Miss E. M. Hind, of Wellington, is one of the fortunate. She went to Oberammergau in 1922 to see the first performance after the war—perhaps one of the finest of all time because the peasants of Oberammergau fervently hoped their Passion Play might heal the bitter scars of conflict.

When Miss Hind saw the play, the theatre was full—5000 people seated and perhaps another thousand standing. Each visitor was permitted to stay only a day or two, then he must go to make room for the streams of others waiting to come. For little Oberammergau, with its 600 or so inhabitants, cannot accommodate much more than 100 times its population.

The Peace That Passes

THE visitors stayed in the peasants' homes for a small charge, and saw the play for even less. It cost Miss Hind about one shilling in English money for those eight unforgettable hours! The mark was crashing in those days, so that after the play was over Oberammergau was almost bankrupt.

Did I hear someone say these peasant-players are bad business men?

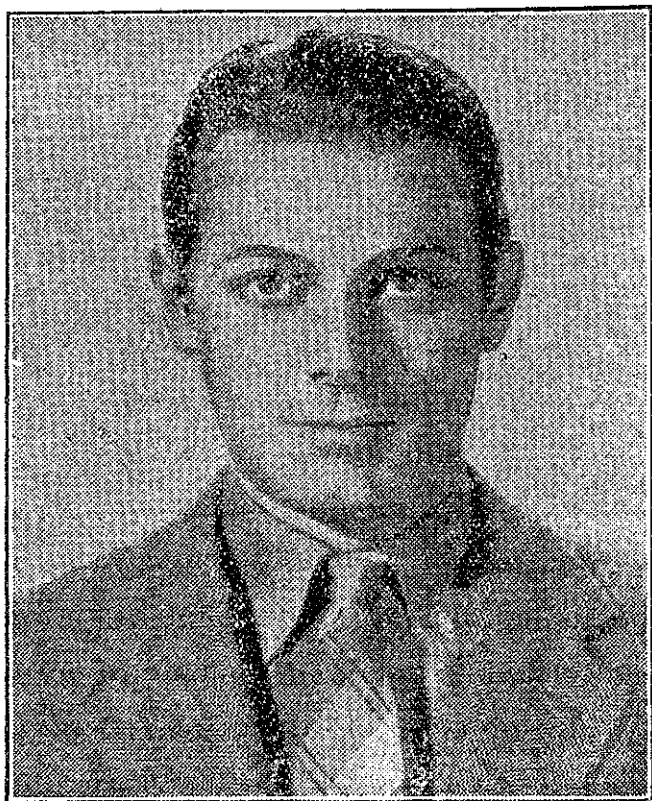
And so they are. In all the years of its fame, the Oberammergau Passion Play has never made money: often it has been a heavy burden for its producers. Some think the peasants are blindly stupid to remain true to a pledge that is nearly 300 years old.

Maybe they are, maybe not. For in that tiny mountain fastness is a Shangri-La not built on dreams but on solid earth—an age-old witness that man can still find the peace that passes our modern understanding.



ON THE MOUNT OF OLIVES.

GOOD-BYE to GLAMOUR



JON HALL.

They wouldn't let him buy a dress suit.

THE other night, as a large woman with a bag of chocolates stood on one of my fallen arches in a theatre queue, I reflected woefully how much this shadow business has in common with Rugby. Just as much kicking and scrumming, anyway, and twice as expensive.

The only fundamental difference between the two sports is this: whereas Rugby is not what it was (oh, *no*, you softies!), films grow steadily more stupendous, colossal, heart-stirring and thundering with every fresh issue of the newspapers. Jack on his Beanstalk could not hope to top the heights of these Hollywood climbers in verbosity.

And the odd thing is that they are telling the truth—even though they do blow it up to ten times its natural size. Films really are getting better. In nearly every picture you see to-day there is sounder technique, surer acting and a closer approach to real life. About three times a year there is even a plot with meaning and power.

Don't You Agree, Sir?

Mr. Film Critic Mirams, of the "Record," will no doubt be pleased to endorse this, for he has been telling us for some time now, with fatherly pride, how the screen is emerging from its gooey babyhood and learning to toddle and say a few coherent sentences.

But perhaps the strongest proof Mr. Mirams has given of the larger stature of the films was the recent article in which he prophesied the ups and downs of the best-known stars this year. Though I cannot agree with all his divinations, I do agree unreservedly with the essence of them.

For Mr. Mirams's forecast revealed an interesting thing. It showed that the screen is saying good-bye to Glamour and is relying more and more upon the acting ability of its players.

SIX or seven years ago, glamour was just about the only thing cinema owners could be sure would sell. Balance-

*Sounder Technique, Surer
Acting, Greater Reality Give
Death-Knock to Delusions of
Cinema*

Special to the "Record"

by

JANE RAE BURN

sheets from Theda Bara to Clara Bow proved it.

And now?

The earning powers of stars only go to prove that glamour has taken a seat far back. The few stars and producers who have not woken up quickly enough to this fact are undergoing in a big way very much the feeling of the man who takes a hearty crack at a nail and only succeeds in crushing his own.

Marlene Dietrich is the best example. She started off in "Morocco" by standing exotically in doorways and lifting her eyebrows—and skirts. "Morocco" was an original and a good film in its day, and everyone "fell" for the Dietrichian poise and high-cheeked beauty. Who would not?

But then Marlene got lazy. She thought people would be content to watch her grasshopper eyebrows indefinitely. That was a mistake.

Irony and Marlene.

"Morocco," "Shanghai Express" and "Song of Songs" gave the public, in portmanteau American slang, an "eye-browful." "The Scarlet Empress," "Garden of Allah," yes, and "Angel," have effectually out-glamoured this misguided star, and Mr. Mirams is surely right when he sees her only hope of survival in the return to less goggling films, like "Desire."

Whether she will be able to return is doubtful. At present she is without a part, for the comedy upon which she had set her heart—"French Without Tears," for which she had persuaded Paramount to purchase film rights for £10,000—has been given instead to Carole Lombard.

And this is ironic. For Carole Lombard's forte lies in caricaturing exactly that glamorous posing which once made Marlene so important at the box office.

ANOTHER of the "lovelies" who believe that the film public desires no more of them than to look like Helen of Troy, is English Madeleine Carroll. Joan Crawford, again as Mr. Mirams noted, is a third who places too much importance upon camera angles and Adrian's gowns. True, she is different from Madeleine Carroll to the extent she has proved herself also a capable actress. But so did Marlene Dietrich—once.

When you have seen Luise Rainer yearning her way through maternity and the "Big City," you may realise just how much out of date this decorative artificiality has become.

The first attack upon Clara Bow's (Contd. on p. 39.)

Bands on the AirSeries No. 1

Canterbury Pride

Veteran Conductor Recalls Highlights in History of Woolston Band

Special To The "Record"

by

ERIC BAKER

FORTY-FIVE years ago, out of the Woolston Rifles and the Oddfellows' Lodge, was born the Woolston Band. Its balance and mastery of music is well known to New Zealand listeners. It has stepped from success to success all its life.

Conductor R. J. Estall, interviewed at his home last week, told me a graphic story of the band's progress.

The first conductor, he said, was George Bonnington, who was followed by E. C. Derry, Alec Lithgow (the famous composer), Lieutenant Siddall, who started the band in contest work, and A. Mullinger. In 1915 the band won the championship of New Zealand, but during the war years following there were no contests.

Here are the highlights in the story of one of the finest New Zealand bands to broadcast:—

VETERAN ESTALL has been with the band 35 years. He started his musical career in a school band, later joining the celebrated Jupp, the Wellington Garrison Band, and, finally, Woolston. He has played under Capt. W. S. King, James Crichton, and Lieut. Siddall, all famous men in the brass band world.

THE players come from all walks of life. To-day there are only four playing members who were with the band when Mr. Estall took it over. They are W. Lanham, R. Barber, G. Wilson and P. Dunn. In the personnel there are clerks, painters, plasterers, motor-body builders, railway and Post and Telegraph men.

WOOLSTON once had the honour of a five-hours' lesson from Alec Owen, conductor of the Besses o' the Barn. Mr. Estall found that experience of inestimable help to him and his band conferees.

ALTHOUGH not a military band, Woolston is under stern discipline. The performers are chosen just as much for their behaviour as for their musical ability, and they always receive high praise from contest officials. There are no rules, except the one of esprit de corps. Any man who "lets the band down" would receive the frigid shoulder from the others.

THE combination is purely voluntary and amateur. All receipts from broadcasting and other performances go



CONDUCTOR R. J. ESTALL.

"I have been with the band 35 years . . ."

into the band fund, which is responsible for all instruments and uniforms.

THERE are two rehearsals a week—more at contest time. To date, Woolston has won over £4000 in competition work.

BAND music, particularly the music of competent New Zealand combinations, is becoming increasingly popular with radio listeners. In the belief that thumbnail histories of these bands will be of wide interest, the "Record" here presents the first of a series of special articles.

A TRUE brass band can never be used for jazz or swing music, says Mr. Estall. It is totally unsuited to the purpose. The great masters of to-day are composing for brass — Elgar, Bantock, Gheel, Gustav Holst and Bath. They are not turning out arrangements, but producing original compositions.

HYMN-PLAYING is most popular. In the fan mail after a broadcast the band generally finds requests for at least two more hymns on the programmes.

TO-DAY, many musical combinations are experimenting with new arrangements for the National Anthem. Its original, simple form is the only one, and the Woolston Band adheres to that strictly.

PLAYERS sometimes get nervy, even at rehearsals. Once a man roared out at the conductor: "I can't play, and I won't!" It was arranged for him to have a day's run in a car. He was perfectly all right next night. A cornet player broke down on the stage, and the band played an accompaniment with no melody. Even then it finished up second.

(Continued on page 41.)

RADIO JITTERS



"...A little man with hard eyes and a toothbrush moustache."

IT may ginger up a radio programme from the listeners' angle to hear a reference on the air to "a little man with hard eyes and a toothbrush moustache who is changing the map of Europe," but it may also these days be the means of returning station officials home to the bosom of their families without their jobs.

When Hitler made his dramatic move to reunite Austria with Germany, a curious complaint seemed to attack the radio stations of Britain and the Dominions.

It might have been called radio jitters. Perhaps a more dignified name to give it would be radio discretion.

It applies in New Zealand, though here the policy has been exercised as a matter of principle before it became a definite instruction.

WHILE some nations are using radio for violent propaganda, others (Britain among them) are being particularly careful to put nothing on the air which might supply the spark for an explosion.

The upshot of this policy is that stations throughout the Empire appear to have had a request, tantamount to an order, that they should refrain from broadcasting anything that might be a source of irritation overseas.

At the back of this policy of radio

Riding Orders Given For The Ether

WHILE Hitler thunders forth messages over the air that make non-German listeners wake in cold sweats, other nations, including the British, take the deliberate policy of putting the mute on anything likely to irritate or provoke the rulers who fill the air with the threats of their unrest.

By
JACK DAW.

discretion, no doubt, is the international convention on the use of broadcasting in the cause of peace, adopted at the conference held in Geneva in 1936, which has been ratified by eight States and came into force on April 2 last.

States which ratified the convention are, in order of their ratification: The United Kingdom, Australia, India, Luxemburg, New Zealand, Denmark, Brazil and the Union of South Africa.

Under the convention, the contracting parties mutually undertake to prohibit and, if occasion arises, to stop without delay the broadcasting within their respective territories of any transmission which, to the detriment of good international understanding, is of such a character as to incite the population of any territory to acts incompatible

with the internal order or the security of a territory of a contracting party. In addition, the signatories of the convention mutually undertake to ensure that transmissions from stations within their respective territories shall not constitute an incitement either to war against another contracting party or to acts likely to lead thereto.

THE strict observance of the convention, plus what seems to be a certain nervousness on the part of high authorities as to the danger of radio's influence on

(Cont. on p. 35.)



"... The echo of steel-shod boots of marching German troops" was not heard on the air from Sydney.

CRUSADE WITHOUT ARMOUR

Radio's Tale of How Men Brought The Bible to The English People

Written For The "Record"

by

"EMILE"



Once Englishmen fought for the Church like this, but William Tyndale had no armour other than his Faith.

A MAN weighing 140 pounds contains enough fat for seven cakes of soap, carbon for 9000 pencils, phosphorus to make 2200 match-heads, magnesium for one dose of salts, iron to make one medium-sized nail, sufficient lime to whitewash a chicken coop, enough sulphur to rid one dog of fleas, and water to fill a 10-gallon barrel.

Thus the scientists.

But, curious creature that he is, man has another quality that even the scientists are unable to measure up in test-tubes or translate into terms of soap and match-heads. It has never yet been weighed, and never yet been put under the microscope.

It goes by the name of the spirit.

LAST week I had a radio preview of a play, "Thy Light Is Come," acted, produced and recorded by the NBS, which tells a true story of spiritual achievement as vividly as any drama and as excitingly as any thriller.

Religion, unhappily, has suffered from its namby-pambies. It has so often been the refuge of the faint-hearted who find themselves too timid to face the unpleasantness and cruelties of an existence which is little removed from the tooth-and-claw laws of the jungle, that the great fighters it has produced—its Paul's, Savonarola's, Luther's, Wesley's and General Booth's—have too often been forgotten.

And it would be a poor man who, believer or unbeliever, could not pay homage in his heart to these fighters who fought, not for themselves, but for the common people.

"THY Light Is Come" is radio's tale of the life of William Tyndale, the English scholar who defied the might of Henry the Eighth and the English Bishops, to give the common people the Bible in their Mother English instead of the Latin that was known only to priests and scholars. He was burned at the stake in the end—but he won. To-day the

English Bible is the world's best seller.

The play will be released from 2YA at 9.20 p.m. on Good Friday, April 15. Later, it will be given at the other national stations.

AS I heard it, the play is all good bone and gristle, a model of construction. No words are wasted and no character is brought into the play unless he has a definite task in helping to work out the quick-moving plot. It is spare, trim and economical.

For a good radio play these days is like an athlete. It must be trained down as fine as it will go, and be able to sprint like a hare.

WHEN the play opens, Tyndale, aged 28 in the year 1512, is a student at Magdalen Hall, Oxford. He is the finest Latinist and Greek man in the schools. Into his room comes hearty Barnaby,

who came to Oxford because the wenches were prettier and the ale was stronger. They talk for a moment, Barnaby frank and hearty, Tyndale with the scholar's shrinking and withdrawal from this loud man who seems to want his friendship.

When Barnaby goes out, Tyndale is left wondering which of them is the more foolish: Barnaby, the dullard who lives only for the moment, or himself, the dullard who lives always in the chronicles of the past. What is the use to him of his Latin and Greek?

THE entrance of the next character, an English mason, gives Tyndale the answer. The mason, come to do repairs to the hall, has lost his way and wandered into Tyndale's room. They talk for a moment, the mason with awe of the scholar's learning of Latin and Greek. The dialogue leads on with artful simplicity (Continued on page 38.)

TO-DAY the English Bible is the world's best seller, but four hundred years ago men gave their lives so that their fellow-Englishmen might read it. "Thy Light Is Come," the Easter radio play of the N.B.S., is the thrilling story of this crusade without armour.

PERSONALITIES

ON THE AIR

AMONG New Zealand provincial pianists who have made good is Mr. Lionel Harris, L.R.A.M., A.R.C.M. At the moment Mr. Harris, who hails from Gisborne, is staying in Wellington and is to play from 2YA on Thursday, April 21. After a course of study under Mr. Irvine Moore, of Gisborne, Mr. Harris went to London to the Royal Academy of Music, where he came under the experienced and expert care of Mr. Frederick Moore, his former teacher's brother, and Mr. Egerton Tidmarsh. Many New Zealand musicians will recall Mr. Frederick Moore's visit to this country a few years ago. His lecture-recitals proved most stimulating. Mr. Harris is a successful recitalist and keen on two-piano work.

DON'T WEAR YOUR CALVES IN FRONT! Let Harry Musgrove tell a story of Gladys Moncrieff, now happily recovering from her recent accident in Australia. "Gladys was so slim when she first won popularity that she asked me whatever she could do to hide her thin shanks from public ridicule. I showed her how to pad her legs out so as to deceive the cash customers, but alas, I gasped when I saw her come on the stage—the pads had slipped and she appeared in the thickest pair of



GLADYS MONCRIEFF.

... Padded her thin legs.

ankles that ever distinguished a prima donna! She learned her lesson from that occurrence. If you are going to deceive, take care you do deceive! don't wear your calves in front!"

Station 3YA listeners will hear Gladys Moncrieff on Saturday, April 23.

Nearly A Civil Servant



JOHN McCORMACK

... May yet be in the Civil Service.

THE National Irish Festival of 1903 has the honour of finding John McCormack. The great tenor had hopes of entering the Civil Service, and never thought of music as a profession, until he won a gold medal in a tenor-singing competition at the festival.

During the same year he made his debut as a public singer in Dublin, and obtained a post there in the Roman Catholic Cathedral.

Now he is spoken of as a possible candidate for the Presidency of Eire, and if he attains that high office he will control the service he nearly entered. He should make a good President.

His voice will be heard from 2YA Tuesday, April 19.

WHAT DID MR. GLADSTONE SAY? Radio offers unique facilities for the recreation of history. In this it goes, and will go, beyond anything the commercial stage can do, a point to be remembered whenever pros and cons of these respective media are under discussion. "The Sheffield Outrages," or "Trades Unions at the Crossroads," is a case in point. In the play we glimpse various scenes and meet historic figures who include that persuasive advocate of the trade union cause, Fredrick Harrison, and also Mr. Gladstone, upon whom

Mr. Harrison makes a pronounced impression. The historic interviews take place at No. 10 Downing Street, and, if nothing else, the play should settle once and for all the vexed question, "What did Mr. Gladstone say in 1869?"

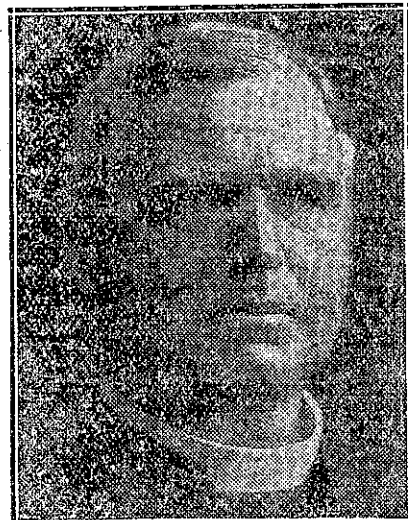
The dramatic interlude, "The Sheffield Outrages," will be presented at 2YA on Wednesday, April 20.

THE BLACK MAN'S REVENGE!

During his lengthy engagement at the Piccadilly Hotel, the late David de Groot, played to audiences which included many distinguished people in all walks of life. These people preferred restful music, as distinct from blaring, nerve-racking jazz—so aptly termed by De Groot, the blackman's revenge on the white man! In that splendid restaurant, he numbered among his audiences Rachmaninoff, Chaliapine (who never failed to blow him a kiss when some item specially pleased him), Backhaus, Jascha Heifetz, Mischa Elman, Moiseiwitsch and others.

David de Groot, violinist, will be heard in 3YA's dinner music session on Saturday, April 23.

RELAYING BOTH FATHER AND SON. Before Archbishop Redwood died, we had in New Zealand two archbishops who both came from Staffordshire—the other one, Archbishop Averill, has served the Church of England here



ARCHBISHOP AVERILL

... "A preacher of power."

since 1891, when, a young man of 26, he arrived to take charge of St. Michael's, Christchurch. Amid all his multifarious and sometimes perplexing duties, His Grace has kept abreast of modern thought and to this day is a preacher of power and outstanding eloquence. He is preaching at St. Mary's Cathedral, Auckland, on the evening of Easter Day, April 17. His son, Rev.

W. W. Averill, preaches in the morning at All Saints, Auckland.

Station 1YA will relay both services.

MADE FUN OF THE BASSOON.

The bassoon is often called the low comedian of the orchestra. This impolite title is not altogether fair. It is mostly the composers who are to blame for the bassoon's comic reputation, because they were not long in discovering that it could make noises of a most humorous description. While Handel, Beethoven and Tschaikevsky all gave the bassoon dignified work to do Dr. Pepusch, that admirable pedant of the eighteenth century, wrote a concerto for six bassoons representing six grunting pigs, and the flute a suckling-pig... too bad, Doctor! In modern times the "Lucy Long" variations have become almost a London Queen's Hall Prom attraction.

The Auckland Municipal Band features something similar for bassoon and trombone, in the humoresque, "Miss Lucy Long," on Sunday, April 17. Station 1YA relays this programme.

HE TELLS THE STORY OF MUSIC.

In a book of a little over 200 pages, Dr. George Dyson presents a succinct outline of the development of music. This is certainly one of the best summaries of the musical history of the West. Born at Halifax, Yorkshire. Dr. Dyson began a brilliant career first at the R.C.M., then abroad as holder of the coveted Mendelssohn Scholarship. He was later music master at the schools of, successively, Osborne, Marlborough, Rugby, Wellington and Winchester. He is a talented and prolific composer.

Taking the name of his book for a title, Dr. Dyson has recorded a splendid lecture-recital, "The Progress of Music," which will be featured by 3YA on Wednesday, April 20.

TINKER WHO WON IMMORTALITY.

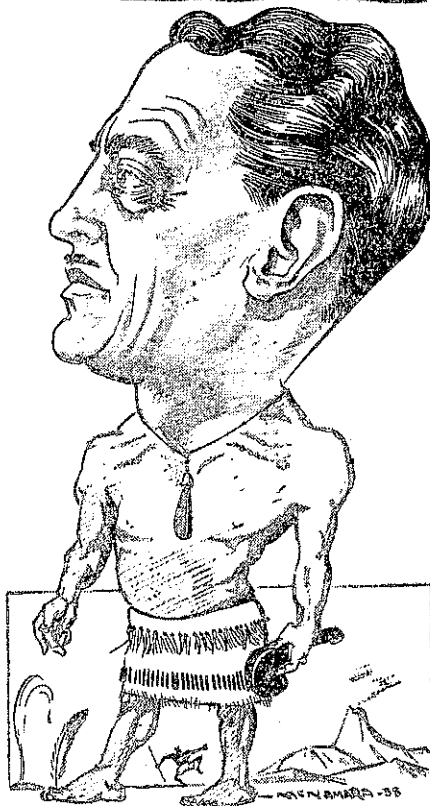
It is remarkable that one of the greatest masters of English prose was a tinker by trade, and had but the rudiments of an education. Yet such was John Bunyan, author of the most popular book ever written, except the Bible itself. He had his own ideas about religion. He preached on these in season and out of season, served twelve years in jail for doing so, wrote sixty books in his sixty years of life, and became so widely known and influential that he was called "Bishop of the Baptists." He wrote, in part, his masterpiece, "Pilgrim's Progress," during his confinement in Bedford jail.

This great Englishman is the subject of a talk at 3YA by Mr. A. W. Stockwell, on Wednesday, April 20.

BUT ENGLISHMEN ARE CASUAL.

On his particular Saint's Day, the Welshman honours St. David, the Irishman St. Patrick, and the Scotsman St. Andrew; but the Englishman seems to take little interest in St. George. Perhaps it is that St. George was too legendary a figure. Yet St. George's Day offers a glittering array of reasons for national pride. April 23 is Shakespeare's birthday, and he died on that day. It is the anniversary of the raid on Zeebrugge by the Dover

No. 25 AS THE ARTIST SEES THEM BROADCASTERS



ORIWA HADDON.

When off duty, of course.

Patrol. It is the name day of our King. It is England's Day.

Station 2YC will honour St. George's Day with a special programme, in the course of which, at 8.30 p.m., there will be relayed a speech by the Hon. Walter Nash, M.P., from the Combined English County Societies' Celebration on Saturday, April 23.

OLD SOLDIERS WHO NEVER DIE.

A concert party came to life out in Salonika in March, 1917, when a young second-lieutenant gathered a few of "the boys" together to entertain the troops. The new party was christened "The Roosters," after the camp-commandant, Captain G. N. V. Roose. "The Roosters" have been going strong ever since. They sing old songs and new; they display the old spirit; the burlesque and stunt are as of yore and make the sides of their audiences ache with laughter; they still flourish, because old soldiers never die.

Station 2YA listeners will hear "The Roosters" in the music, mirth and melody session, Thursday, April 21.

WHEN BESSIE CAST A SPELL!

The amalgamation of two newspapers in Masterton, the "Wairarapa Daily Times" and the "Wairarapa Age," calls to mind a reprint of a portion of an amusing concert report in one of them over 40 years ago. Thus did the "Wairarapa Star" (later the "Age") refer to an encore demanded at a concert given by Miss Bessie Doyle. "The audience was charmed,

delighted, spellbound. It sat entranced beneath the spell of heavenly music. It could not help itself. Six hundred eyes were riveted, three hundred mouths extended, then six hundred legs and six hundred arms moved frantically, and Bessie Doyle was encored."

"Humour in Theatrical Criticism" is the subject of a recorded talk by Col. John Atkinson, at 1YA on Thursday, April 21.

HER SENSE AND SENSIBILITY.

Like every storyteller, Jane Austen knew her world. It matters not that it was a small world. "I work," she said, "on a little bit of ivory two inches square. Her own life was on the scale of those she described. In her 42 years of life she did nothing particularly exciting, but she did bring about a revolution in the English novel by substituting reality for illusion, observation for fantasy, and wit for sentimentality. Describing a certain locality, she once wrote: "Our neighbourhood was small, for it consisted only of your mother." Her books were exquisite miniatures by a very sensible and very conscientious observer.

At Station 1YA on Friday, April 22, Mr. D'Arcy Cresswell will read extracts from Jane Austen's "Pride and Prejudice."

NO LONGER THE OLD GERMAN BAND.

Time was when the "German Band" was the butt of English comic papers. One of the most modern groups Germany has yet produced is Oscar Joost's Dance Orchestra, and it is as far removed from the old-time "German Band" as Nazism appears to be from sweetness and light. The appeal of this fine show band is in no way limited by the nationality of its members, for this capable leader provides entertainment of an international character with excellent "vocals" in English. He features from time to time, musicians from other countries and thereby maintains a superlative standard.

The Oscar Joost Dance Orchestra will be heard in 1YA's dinner music programme on Monday, April 18.

BROADCAST IN AUSTRALIA

Back in New Zealand is Betty Renouf, of Hawke's Bay, who has been broadcasting for some months in Melbourne, from stations 3UZ and 3AW in the famous "Swallow Shows" featured by Hal Percy Productions. Under the name of Elizabeth Renouf, she has worked with most of the well-known radio personalities, and her Australian broadcasts have embraced a variety of character parts in plays and sketches. While over there she has also made numerous recordings. As well as her studies of every aspect of commercial broadcasting and microphone technique, she has completed an advanced course of speech-training. Dramatic work has long been Miss Renouf's main interest, for her father, Arthur E. Renouf has been associated with the repertory theatre for many many years, and is well known over the air as a raconteur of Maori stories in Napier, where he is the president of the Drama League.

WOODS' GREAT PEPPERMINT CURE
For Children's Hacking Cough.

AROUND THE STUDIOS.

RADIO AND WANDERLUST

Travel Feature From N.B.S.—Opera Singer From Australia To Tour—Special Easter Offerings—Dunedin's Boy Cornetist—News From The Commercials

A NOVEL form of presentation will be heard from 2YA on Saturday, April 23. Given the title, "Ports of Call," the feature can best be described as a radio travelogue. The listener is transported to various parts of the world, and the history and legend of the selected spot is narrated.

Produced in the United States of America for radio adaptation, the style greatly follows the famous Fitzpatrick travelogues which have entertained cinema patrons for a considerable period.

It is the intention of the NBS to present "Ports of Call" as a weekly half-hour feature from the National stations. The educational and entertainment value of this production is highly rated.

MASTER D. CHRISTENSEN, Dunedin, is only eleven years old, but he is already prominent in the St. Kilda Band as a cornetist. At the last contest, staged in the North Island, he was the winner of the boys' amateur cornet solo. In addition he was the runner-up in the open solo contest, a most remarkable achievement. The St. Kilda Band has produced many fine players in the past, and it seems they have a future champion in their midst. Master Christensen will be heard in solo numbers from 4YA at 8.16 on Tuesday next.

FEW Australians can claim such extensive experience in opera as Frederick Collier, soon to visit New Zealand for a tour of the National stations. He was engaged as principal baritone with the British National Opera Company, and remained with the company for five years in Covent Garden opera. His next engagement was for a further period of five years with the Carl Rosa Company, and altogether he has sung about 60 parts in opera, principally Wagnerian roles.

In addition to touring all over Britain with leading companies, he has frequently broadcast for the BBC and Irish National stations.

Mr. Collier arrives at Wellington on May 26 for a six weeks' visit to New Zealand, and will present programmes ranging from ballad to oratorio.

REMEMBER Clem Williams, one of Australia's best-known baritones and Sydney teacher of voice production? He has already got a booking again to tour the YA stations as far ahead as in December next! This is because the period just before and after Christmas fits in with his vacation. Twice previously he has toured the National stations, in 1935 and 1936, and on



FREDERICK COLLIER

... Arrives for opera tour on May 26.

both tours he delighted listeners by his fine recitals. Mr. Williams, who was trained abroad, opens his tour at 1YA on December 16 next

"THE Romance of Sacred Song" possesses all the elements of human drama, and there are outstanding examples which admirably lend themselves to radio dramatisation. One of them is the immortal hymn, "Jesu, Lover of My Soul," by Charles Wesley. There are stanzas in this and in other hymns which have their origins in actual happenings, and several graphic episodes in the life of Charles Wesley account for parts of his famous hymn.

On the evening of Good Friday, April 15, listeners to 2YA will hear this great hymn's history, and the scenes laid in Oxford, aboard the ship bound for America, and during an evangelising tour of Ireland, go to make up an interesting half-hour.

This recorded programme comes to New Zealand listeners with the com-

pliments and good wishes of the Canadian Broadcasting Service, in the Vancouver Studios of which "Romance of Sacred Songs: Jesu, Lover of My Soul," was produced.

WHEN the Inter-Dominion Trotting Championships are held at Addington on Saturday, April 23, Australia will be there, in spirit if not in the numerical flesh, for the Commonwealth will pick up 3YA's broadcast of the final. Many a pocket will be lighter—and heavier—that day, "Coming Home."

Rugby

"WHANG! It's a goal!" It is a long time since that stirring cry went flinging through the ether from 4YA, and Dunedin, a football-mad town at any time, has missed Bob McKenzie's cheerful voice making even the duller of games worth hearing. Dunedin people loyally maintain Bob is the best football announcer in New Zealand and, even if other centres do not agree, they have to admit, "He's pretty good." Bob, a well-known newspaper man, is often on the air, broadcasting sporting events, and he rarely misses delivering commentaries on racing. Bob will be "whanging" it from 4YA next Saturday, when the opening club match to be played on Carisbrook will be relayed.

WHY AT 5.30?

DANCE MUSIC HELPS THE SKIPPER

WHY has station 3ZB, Christchurch, been playing band music at the horrible hour of 5.30 a.m. on Sundays, Wednesdays and Fridays?

The secret leaked out last week when it was revealed that the idea was to enable the inter-island steamer express making for Lyttelton to retune its radio direction-finding apparatus to 3ZB's wavelength.

The station's aerial at North New Brighton, with a powerful light on the top of the mast, provides an excellent beacon for shipping making for the Lyttelton Heads. To use one well-known skipper's words, "We can hit Lyttelton Heads every time, even in the densest fog,"—by taking a bearing on the 3ZB light.

So now, as well as being a popular entertainment factor in the life of the community, the station has established itself as a valuable link between shipping and the shore.

Easter Play

"**THY** Light Is Come," radio play by Edmund Barclay, will be broadcast from 2YA at 9.20 p.m. on Good Friday. The production deals with the life of William Tyndale, the original translator of the Bible into English.

Sportsmen's Day

EASTER MONDAY is spent in many ways. Hikers in Christchurch roam the hills, yachtsmen become messy with tar and paint, golfers reduce their handicaps, and punters punt—but not in a boat. Throughout the day 3YA will keep the public advised of all the happenings at the Canterbury Jockey Club's Easter meeting at Riccarton. From 8 p.m. to 9 p.m. there will be a bright band programme, including a performance by Perce Skinner's Harmonica Band. An interview with the Dominion's premier jockey, "Jimmy" Ellis, is scheduled for 9.5 p.m., and then will come a recorded pantomime, "Ali Baba and the Forty Thieves." At 10.20 p.m. somebody will interview the blue-blooded lady of the turf, Cuddle, winner of over £12,000 in stakes. Music, mirth and melody will be a suitable round-up.

Poppies Red

THE years slip round all too quickly, and before we know where we are an anniversary has repeated itself. It is nearly 23 years since the historic landing at Gallipoli, but just before that anniversary comes Poppy Day. Everyone buys a poppy, it has become a habit to do so, but then again everyone knows that the money goes to a good cause. Next Thursday night Mr. Newman Wilson, of the Dunedin R.S.A. executive, will speak



WILL HUTCHENS

... Conducts 3YA's Orchestra in an Easter Sunday performance.

on "The R.S.A. Poppy Day Appeal," when, no doubt, listeners will be told what this year's takings will ultimately provide.

Fateful Night

ANZAC DAY will be marked at 2YA by a particularly interesting preliminary talk on Friday, April 22. Colonel J. G. Hughes, C.M.G., D.S.O., who is known to a large number of friends as "Jackie," took part in the landing at Gallipoli as A.D.C. and Military Secretary to General Godley, who commanded the New Zealand and Australian Division of the A.N.Z.A.C. (Australian and New Zealand Army Corps). Colonel Hughes was present on that same evening of the conference which discussed the immediate evacuation of the peninsula. He is to tell the story of the landing in the NBS "Eye-Witness" series.

Staff Officer

TALK at 2YA bearing on soldiering days is a recorded talk by Captain W. J. Melville at 2YA on April 26, called "With the Australians in Palestine." Captain Melville was staff officer for a time to General Chauvel in the Palestine campaign. His talk will coincide with the visit to Sydney for Anzac Day of the large contingent of N.Z. service men.

On The Heights

ARTIST-MOUNTAINEER ALAN BROWNE, who distinguished himself a year or two ago by "getting Tasman" (as mountain-climbers say), a feat seldom accomplished, has given an account of his climb and the fascination of the sport in a recorded talk for the NBS. Mr. Browne looks at mountaineering from the aesthetic as well as the athletic point of view. The talk will be heard from 1YA on Friday.

The Setting Of Old "Omar" To Music

COMPOSERS GATHER THE POLLEN OF INSPIRATION

COMPOSERS are as uncertain as bees. You never know where they are going to alight. Note, for example, A. E. Housman's "Shropshire Lad" and Edward Fitzgerald's translation of the "Rubaiyat" of Omar Khayyam, each crystallising a pessimistic philosophy of life in verse of extraordinary perfection.

As between their suitability for musical treatment little choice is offered, one would think. But, no! a swarm of composers has gathered the pollen of inspiration from "A Shropshire Lad," while of the settings of "Omar," we have but two that really count—Ran-tock's and Liza Lehmann's.

"In a Persian Garden," Liza Lehmann's song-cycle composed in 1896, won immediate popularity and made its composer's reputation. It is planned on much more ambitious and unconventional lines than most song-cycles.

It is for four soloists, and four of the quatrains are sung by the whole quartet; the separate songs are linked by passages of recitative so that there is no real break in the music; and the whole bunch of flowers from this Persian Garden of Verse is finally

April 22, and later from the other main National stations.

Sympathetic

LISTENERS' hearts all over New Zealand ticked over a bit more rapidly when they read of the unfortunate accident that befell Gladys Moncrieff in Australia. Various people who met her during her broadcasting tour of New Zealand sent messages of sympathy. Members of the New Zealand Broadcasting Service quickly let

Eagerly Awaited

EVERY day 3ZB, Christchurch, has been receiving letters asking when Jack Maybury's Novelty Orchestra will be on the regular programme schedule again. Even the best of radio artists need a spell occasionally, to think up new ideas. The band, the "Record" is in a position to announce, will be back on duty in the very near future. The other day the Studio Syncopators introduced a vocalist into their session—Mr. Thorpe Cherry, tenor. Mr. Cherry will be heard again from this station.

Requests

SO insistent have been the demands made upon 4ZB's request session that it has been found necessary to add another request night. From now on, Tuesday, Wednesday and Friday nights will be devoted to request items, between the hours of 11 and midnight. Alex. McDowell will conduct all these sessions.

(Continued on next page.)

tied together, so to speak, by the occasional recurrence of certain bits of tune throughout.

The quartet open the work with a fine number on the lines beginning, "Wake, for the sun who scattered into flight the stars." They also bring the cycle to an end with a quartet, "Alas, that Spring should vanish with the Rose," and their two other concerted numbers are "Come, Fill the Cup," near the beginning, and "They Say the Lion and the Lizard Keep the Courts," which comes toward the end.

There is one duet in which soprano and tenor join with fine effect, "A Book of Verses Underneath the Bough," and all the voices have fine solos. But through the cycle all the voices in turn have shorter solos as well, and the effect is not so much one of separate numbers as of a complete work in which the spirit of the poem is very expressively illustrated.

Station 2YA listeners will hear "In a Persian Garden" on Sunday afternoon, April 17. The cast of soloists comprises Dora Labette, soprano; Muriel Brunskill, contralto; Hubert Elsdell, tenor; and Harold Williams, bass; with Harold Pedlar at the piano. Columbia recorded the work under the direction of Liza Lehmann's husband, Herbert Bedford.

Miss Monetteff know just how deeply they deplored her misfortune. Everybody hopes that she will make a rapid recovery.

Taranaki Soprano

FROM Taranaki comes May Lander with two groups of songs for Dominion broadcast from 2YA. Pupil of Sister Charles, of the Convent, Hawera, Miss Lander possesses a soprano voice of unusual and appealing quality. She will be heard on Friday, April 22.

'Cello Artist

RECORDINGS by another prominent Australian musician will be broadcast from 2YA on April 21, at 9.32 p.m. The artist is none other than the 'cellist, Lauri Kennedy, at present touring for the Australian Broadcasting Commission. Mr. Kennedy was for some time leader of the 'cello section of the BBC Orchestra, a position which carries high remuneration. The piano accompaniments are played with artistry by his wife, Dorothy Kennedy, and the group of recordings contains works by Rachmaninoff, Bach, Schumann and Brahms.

4ZB Recitalist

POPULAR Dunedin organist Arthur Pywell, who has recently given several recitals over the air from 4ZB on the Christie Unit organ at the Empire Theatre, began his studies on the old conventional American organ. It was while his father was vicar of the Holy Trinity Anglican Church, at Port Chalmers, that he began to study the pipe organ seriously under Mr. C. Roy Spackman, organist of Knox Church, Dunedin. The Christie Unit organ is an intriguing instrument even to the casual listener, but to young Pywell the prospect of trying his hand at the keyboard of the modern mastadon was always an alluring one. When a chance came in 1936 he seized it literally with both hands (and feet) and "made good." Since that time, by dint of hard practice and concentration, he has developed into a really fine organist.

For Easter Sunday

UNDER the baton of Mr. Will Hutchens, station 3YA Orchestra will present, on Easter Sunday, the "Charles First" Overture, a new composition by Montagu Phillips, also Walzer and Finale, Op. 48 (Tschai-kowsky), serenade for strings. At 9.20 p.m., listeners will hear Mozart's Concerto for Piano in D Minor. Soloist



NELSON EDDY

... Gives recorded songs from 2YA on April 21.

is Mr. Gil Dech at the piano. The vocalist for the evening is Miss Ethel Friend, Australian contralto, who will contribute a Brahms group. The "Record" mentioned recently that Mr. Gil Dech intended to play in further concerto work from 3YA. Listeners will be pleased to learn that he will be heard also on future occasions, taking the piano with orchestra.

Songs By Eddy

NELSON EDDY, world-famous baritone, presents a group of "Encore" songs by American composers, from 2YA on Thursday, April 21. The recordings comprise "At Dawning," "A Perfect Day," "By the Waters of Minnetonka," and "Trees." Lovers of his fine voice should tune in to 2YA at 9.47 p.m.

Comedienne

DORA LINDSAY, Scottish comedienne, will be heard in further entertainment from 2YA on April 18 and 20. Her clever comedy and characterisations have a wide appeal, and the standard of her work is high.

Man Of Parts

"LOS CHARROS" is the title of a special presentation brought to one of 2YA's microphones by Philip Cross, a much-travelled man of many parts, and, incidentally, a New Zealander. Having spent some time in South America, Mr. Cross is equipped with a first-hand knowledge of the customs and

mannerisms of the romantic Latin-Americans, and will supplement his narration with appropriate recordings. He will be heard on Wednesday, April 20.

Anzac Singer

TENOR DAVID MCGILL, who, besides his wide stage experience, has been heard frequently over 3YA, Christchurch, will be among the returned soldiers to leave for the big Anzac celebrations in Sydney. His farewell items over the air last week were "Carnival," "My Star," "O, Maiden, My Maiden" and "Out of the Dusk." Popular "Dave" is sure to receive a warm reception from Australia, and when he returns to New Zealand may bring back a few songs new to listeners.

Travel Man Talks

WELCOME last-minute change in 1YA's concert programme on Sunday evening was the inclusion of the talk, "Adventures of a Travelogue Man," so well delivered by James A. Fitzpatrick, official lecturer on board the cruise ship, *Empress of Britain*. The talk was rebroadcast from 2YA, and it was good to hear the familiar voice of the famous American who makes the Fitzpatrick Travel Talks that people see and enjoy in the cinema theatres.

Varsity Tournery

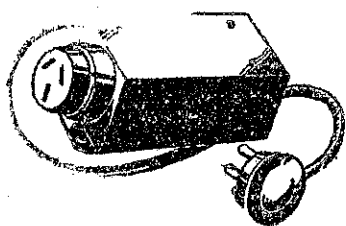
BLAZERS of many colours will be worn extensively in Auckland this week, when the annual inter-Varsity sports will be held. Hundreds of Varsity boys and girls from all over the Dominion have gathered there to compete in debates, and all forms of athletic sport, ranging from basketball to boxing. Station 1YA is covering all the highlights of the tourney from April 15 to 19. The debates are to be broadcast on relay. They provide good entertainment and humour.

Real Stars

UNUSUAL, but interesting and instructive, series of recorded talks for children began from 4YA on April 11. For five weeks, shorts talks of about ten minutes' duration on astronomy will be given by the Rev. B. Dudley, F.R.A.S., during the presentation of the children's hour. The first of these was "Sirius, the Dog Star," and will be followed next Monday with the first half of "A Day on the Moon." The second half of the latter talk will be given on April 25. Properly handled, there is always room for talks of this nature on any programme.

Radio Research

AN engineer at the 1YA transmitter at Henderson, Mr. K. O. Sanderson, B.Sc., started his annual leave recently. He packed his bags and sailed from Auckland on March 31 for a tour abroad, embracing the United States, Britain and the Continent, to undertake research work in television and radio transmission in general. Mr. Sanderson has been granted 12 months' leave of absence by the National Broadcasting Service. His place as second engineer at Henderson will be taken by Trevor Robertson, of the studio staff at 1YA.



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NAKED MAN

POLICE DISCOVERY IN AUCKLAND DOMAIN

RADIO did not play all the April fool jokes. Station 1ZB gave a fine history of the occasion, both continuity and records being suitable.

But one of the best jokes of the morning was played outside radio altogether on the Auckland police.

"There's a naked man in the Domain! You'd better come up and bring a ladder with you," said a voice into the telephone at police headquarters. After adding that the naked man was near the Domain gates, the unknown informant rang off.

It so happened that for some time past complaints had reached the police about a naked man being seen in the Domain, and so a constable was dispatched thither—but he did not take a ladder.

The only unclothed "male" seen by the man in blue was Auckland's famous statue!

Then the constable suddenly remembered the date.

Shakespeare

"MINGLED YARN" is the title of a play based on totally imaginary incidents in the life of William Shakespeare. It was written for radio by Edmund Barclay, and is a NBS production. Station 3YA will give it on April 21, at 8 p.m.

Query

"THERE is a big demand for a little more variety in the big YA programmes from 8 p.m. to 10 p.m. I firmly believe that if the 'Music, Mirth and Melody' hour was put forward, say, half an hour, it would make a great difference to the enjoyment of listening on the part of people who like to keep reasonable hours and retire to rest in a happy frame of mind." These remarks were made to the "Record's" man in Christchurch last week by an elderly man, who, while enjoying the best in classical music, likes a variety show as well as anybody else. It would be interesting to know how many people share his opinion.

Tenor

POPULAR Invercargill tenor, Les Dalley, will be heard from 4YA on Monday next. Mr. Dalley is well known as a stage and concert singer, and he has been heard on the air before. His appearance will be welcomed as a flesh-and-blood one in an age when recorded numbers are often too numerous.

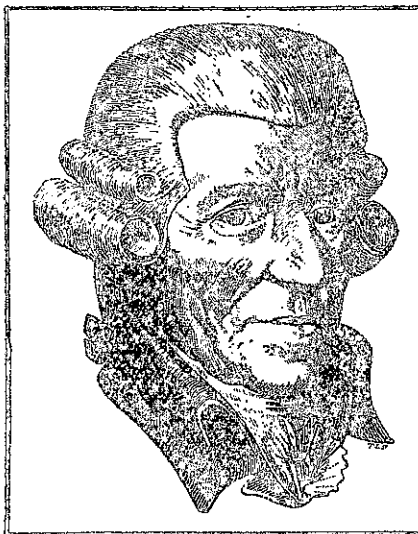
For The Lead?

POPULAR Auckland soprano, Miss Rita Stone, will be heard in a recital from 4YA on Saturday next. More than usual interest attaches itself to this appearance, because Miss Stone has been suggested as the lead in the Dunedin Operatic Society's £1200 venture, "The Vagabond King," to be staged in June. The very fact that only

Court And Society Feted Haydn

"CLOCK" SYMPHONY PRESENTATION FROM STATION 4YA

WHEN the great Haydn, writer of the "Clock" Symphony, journeyed from Vienna to visit England at the end of 1790, the journey took him more than a fortnight—some 17 days of such fatigue as the traveller to-day would hardly care to face.



THE GREAT HAYDN
... Had his "fans."

But Londoners did everything possible to make Haydn's visit a happy and successful one, and he used to say afterward that it was not until he had been in England that he became famous in Germany. It was no more than a jest, of course, as he had for years been looked up to by the whole world of music as the greatest living master.

He crossed from Calais to Dover on New Year's Day, 1791, and that part of his journey alone occupied nine hours; going straight to London, he remained in England until the middle of 1792.

a high-class singer would stand any chance of obtaining this choice part emphasises the quality of Miss Stone's singing voice, and her broadcast should be widely heard.

London Calling

MR. RAY TREWERN, son of Mrs. E. J. Trewern, of Woolston, Christchurch, is turning his eyes to London. His steady success in the world of music gives him a right to be ambitious, and when he makes the trip, the best wishes of all New Zealand singers will go with him. He is a Marist Old Boy, who won an aria competition in Wellington in 1935, and since then he has been giving successful recitals in Melbourne and the western districts of Victoria.

Cancelled

ONCE again the lack of a town hall in Christchurch has rebounded to the musical detriment of the community. Station 3YA has scheduled for

feted and honoured in every way which enthusiasm and affection could devise.

The Court and Society made much of him; he survived a Lord Mayor's banquet, and the University of Oxford made him an honorary Doctor of Music. Hoppner painted his portrait—it still hangs at Hampton Court—and, indeed, the whole of artistic England united in doing him honour.

The visit was arranged by Salomon, indefatigable impresario and violinist, and for his concerts in London Haydn composed a set of twelve symphonies. They were all produced first in London, and they have since been known as the Salomon Symphonies. The "Clock" Symphony is one of these.

The general public followed the lead of society and the connoisseurs, so that the concerts began in March in an atmosphere of hysterical enthusiasm, such as is reserved nowadays for the personal appearance of a star from Hollywood or a record-breaking aviator. One "fan" snatched Haydn's snuff-box (not one of the diamond-encrusted kind, but an everyday affair of no intrinsic value) as a souvenir; a hosier sent him six pairs of socks embroidered with motifs from his symphonies (the "Clock" may have been included, but there is nothing on record to that effect—it would have been appropriate).

The "Clock" Symphony has always been one of the most popular; it bears the unmistakable stamp of English affection—a pet name. It is all simple, innocent music, which is very well able to give its own message, and has besides that clear-cut design whose shapeliness is apparent to the most heedless listener.

Special labels attach to several Haydn symphonies. There are "The Bear," "The Hen," "The Surprise," "The Drum Roll," "The Evening," "The Military," and others.

The "Clock" Symphony will be played at 4YA by the New York Philharmonic Orchestra, under Toscanini, on Thursday, April 21.

April 10 a recital on the Civic organ by Mr. Clarence B. Hall. This organ, by the way, is the only "public" instrument of its kind in the city. But the broadcast had to be cancelled, as the Civic Theatre was required for other purposes. As the theatre is used practically all the year round for films, Christchurch, which is steadily progressing commercially and in the matter of population, still finds itself without anything in the shape of a town hall.

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Masquerading

THERE will be no studio play presentation from 4YA next Monday night. The first half of the hour that has come to be called "play hour" by listeners, will be devoted to the Masked Masqueraders and Jestors in half-an-hour of sketches, songs and jests. This group has been heard fairly regularly from 2YA of late, and listeners in Dunedin are now to be favoured with a recording of the programmes, and it is the first of these that go over the air next Monday. The second half of the "play hour" will consist of a George Edwards production, "The Heart of Europe," one of the Mystery Club recorded dramas.

Whirligigs

SECOND of the new "Whirligig of Time" talks from 4YA, "The History of War and Peace," will be given on Tuesday next, when Mr. N. S. Woods will speak on "Waterloo to the Great War and After." If Mr. Woods covers the whole of that period to the present-day, it is to be feared there will not be very much "peace" in his lecture, as wars and rumours of wars have been rather prominent during the century and more that will be covered by him. However it goes, Mr. Woods's talk is certain to be "meaty," for he is a man who gets right into the heart of his subject and has the happy knack of being able to discard the prosy and uninteresting.

Farewell

PRESIDENT and council of the Canterbury branch of the New Zealand Music Teachers' Association met at tea the other morning in Christchurch to tell Miss Betty Hannam, musician, how much they regretted her departure for England. Dr. J. C. Bradshaw, Mrs. F. J. Martin and Miss J. Black spoke, and Miss Hannam, in reply, referred to the responsibility which musicians accepted, consciously or unconsciously, in helping the individual to profit by leisure hours.

Child Player

CARA HALL, 15-year-old New Zealand child pianist, has been giving broadcasts from the northern stations of the NBS lately, and apparently been making a name for herself. She is claimed to be good, and she must be, for she has the right to put the letters L.R.S.M. after her name. Atmospheric and other troubles frequently result in southerners missing worthwhile broadcasts from other stations, but those in Dunedin who have missed hearing this child will have an opportunity next week, when she will give two transmissions from 4YA, on Thursday, April 21, and Friday, April 22. Her first broadcast will be devoted to four Chopin numbers.

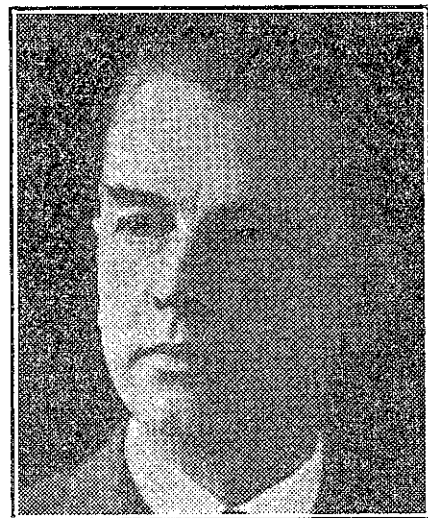
World Affairs

"4YA, Monday night, 8.40, J. T. Paul will speak on 'World Affairs.'" Wherever and whenever radio programmes have been set up, that has been practically a standard line. However, next Monday night at 8.40 this popular commentator on world events will not be heard from 4YA, nor even from 4YO. Those who arrange to stay at home to listen to him may go out, but they had better cancel arrangements made for Wednesday, for Mr. Paul will speak at 8.40 on the Wednesday, just by way of a change. The alteration from the usual schedule is

due to the special Easter programme arrangements.

White Heather

THE value of radio clubs in enabling listeners to make contacts with others in distant parts has been fully demonstrated in the activities of the 12M Scots' Club. A few lines announcing that the writer hailed from some particular part of the Old Country has resulted in other listeners from similar localities entering into correspondence and forming friendships. Recently, the request of a mother for a bit of white heather for her daughter



DR. KURT VON BOECKMANN
... Is controller of the German shortwave broadcasts heard in New Zealand.

ter's bridal bouquet found an immediate response and gratification of a heart's desire.

Fate Of Maoris

ANYTHING about the Maoris, those Polynesians whose beginnings are clouded in obscurity and who first settled in New Zealand about 1320, although it was discovered by the rover Kupe 400 years before, is always assured of a cordial reception by the public. Maoris will form the subject of a recorded talk from 4YA on Tuesday next, when Mr. C. M. Bennett will speak on "The Survival of the Maori."

Sports Field

COVERING every kind of sport and furnishing listeners with the latest local and general sporting news, is 4ZB's sports service, capably conducted by Bernie McConnell. On Friday, at 10 p.m., he sums up forthcoming week-end activities and the outcome of the various fixtures. At 6.5 p.m. and 7.45 p.m. on Saturday, a summary of all results is broadcast, while on Sunday morning Mr. McConnell discusses personalities in the athletic field. During the week, immediately upon reception, "sports flashes" are put over from 4ZB. A new feature of the sports service is the introduction of weekly interviews, the first of which was given to Mr. Diamond last week, when a comprehensive survey of baseball, a game just introduced into the

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South Island, formed the subject of the interview.

Scottish Numbers

AN innovation acclaimed over a wide field of listeners was introduced by the IZM Scots' Club last month, when it staged an hour's session of old-time Scottish dance numbers. This experimental feature evoked instantaneous approbation from listeners in all parts from Kaitia in the Northland to Catlin's River at the Bluff. Many of the age-old dances of Scottish ballroom tradition were featured. A full two hours is to be devoted to a similar programme on Thursday, April 21. A real pipe band is to provide many of the dance tunes.

For Anzac Day

ELABORATE arrangements are being made by IZB to present a programme on Anzac Day that will be well in keeping with the historical anniversary of the landing of the Australian and New Zealand Army Corps at Gallipoli. In addition to an outside broadcast, Rod Talbot is to be in charge of a concert to be given in the studio by ex-Diggers. This will be on the lines of the Y.M.C.A. concerts, so popular behind the lines in the various theatres of war from 1914 to 1918.

John Batten

BACK in Auckland again and once more featured on IZB's programmes is John Batten to entertain listeners. His series of talks labelled "Here, There and Everywhere" recently started, are well worth listening to, for John, who has travelled widely, speaks of many places visited and famous personalities met. For instance, in his first talk, which concerned Monte Carlo, he had much to say that was interesting about the Dolly Sisters, whom he met at the famous gambling resort. Rosika, of the Dolly Sisters, he said, nonchalantly lost thousands of francs at Monte Carlo. One night, while John was at the Casino, Mons. Citroen, the French millionaire motor-car manufacturer, actually lost one million francs. Last Sunday night's talk by John Batten was equally as interesting. It dealt with Tahiti.

For Motorists

STATION 3ZB has organised a special service to motorists for April 14 and 15, in co-operation with the Post and Telegraph Department and the Automobile Association, Canterbury. The scheme is to give motoring tourists an idea of the state of the roads all over Canterbury and Westland, the Lewis Pass, and so on. Telephone hook-ups for all districts between Queenstown and Nelson are arranged.

Motor-Racing

LARGELY through the incredibly rapid acceleration that can be obtained, the motor-cycle racing sport appeals hugely to fans of the mechanical track. The third annual race sponsored by the Canterbury Auto-cycle Club—the New Zealand Grand Prix—will be held at Cust, Canterbury, on

April 18. Station 3ZB is looking in to the matter of doing a broadcast of this event. A racing expert told the "Record" in Christchurch last week that the race is packed with thrills. If a competitor is doing 40 m.p.h. and crashes, it's dangerous; but if he's clocking 60 m.p.h. and takes a header, he rolls clear to safety—generally.

On Vacation

SEEN in and out of IZB last week was an ex-Aucklander, Dick Wade, who was engaged in the gramophone and record business before he took up an appointment with the National Commercial Broadcasting Service. On vacation from 4ZB, where he is assistant programme organiser, he spent most of it in Auckland. Long before the Commercial stations were dreamed of, he was dealing in gramophones and records in Auckland. For a while he was a member of the Auckland Amateur Operatic Society. When touring companies wanted "extra" players he was always on hand, and often he found himself near the great ones in the J. C. Williamson and Allan Wilkie Companies. He is responsible for 4ZB's night programme.

Quick Work

NEWs has reached New Zealand that Warren Toogood, well-known Wellington repertory player, and frequently heard on the air from National and Commercial stations, has "landed" a most satisfactory contract in Sydney. Under the name of Warren Barry, he is to be associated, as leading man, with radio productions directed by Harvey Adams, who will be remembered in New Zealand for his production and performance of "Night Must Fall," "The Shining Hour" and "Fresh Fields." Incidentally, he got his contract three hours after landing in Sydney from the Avatea.

Station 2YA will broadcast the Prime Minister's farewell message to New Zealand's R.S.A. representatives at the Sydney Sesqui-centennial Celebrations at 4.40 p.m. on Tuesday, April 19, and the same station will later broadcast a running commentary of the departure of the contingent.

She Called In

IT is not often that 4ZB has a visitor of 101 years of age in the studio. This happened the other day when Mrs. Reason, one of the oldest identities in New Zealand, having arrived in Dunedin seventy-five years ago, came up to the studio to see Peter and Jill conducting the children's session. Mrs. Reason was very anxious to see Peter, who had visited her during a recent illness, and sung at her bedside.

Railway Signalling

THAT, from a signalling point of view, the New Zealand Government Railways are exceptionally equipped, was made clear in a paper by Mr. G. W. Wyles, signal and electrical engineer of that undertaking, which was presented to the Institution of Railway Signal Engineers in London on January 28. "The foregoing is a quotation from the weekly journal, "Modern Transport" (London), which published nearly a column-long digest of Mr. Wyles's instructive and well-written paper.

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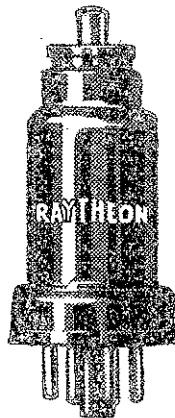
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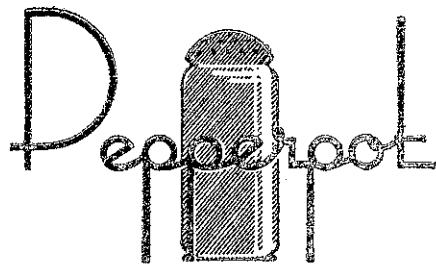
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All Two of It?

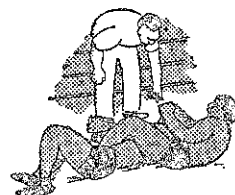
INSPECTOR SCOTT, in Radio Play, 2YA, March 23: "The Geneva police force will be on guard outside the door."

The Wicked Flea.

AUNT DAISY, 9.8 a.m., March 30: "This lady had a beautiful Persian cat infested with—(pause)—a beautiful Persian cat!"

Triffing.

WRESTLING announcer, 3YA, 9.21 p.m., April 6: "Baffert is the light-



er man of the two by seven stone."

Aciou! Whazza Time?

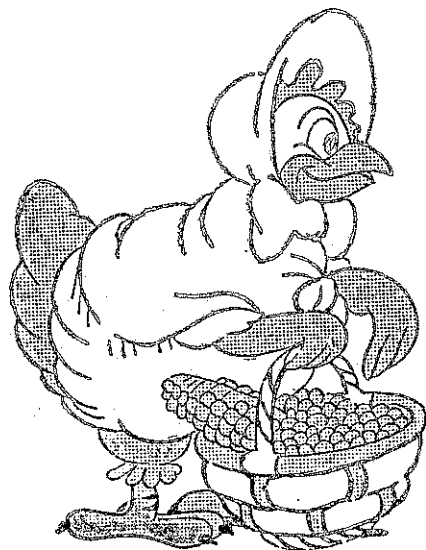
LATIN teacher, 2YA, Tuesday, April 12, (referring to Latin vowels): "I hope you have been practising them in your sleep."

Converts.

ANNOUNCER, 3ZB, 10.40 p.m., April 3: "Mr. and Mrs. — are enjoying our programme for the first time."

Cluck. Cluck!

ANNOUNCER, Station 1ZB, 6.30 p.m., March 2: "The Prime Minister will

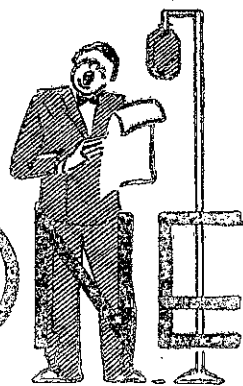


be relayed from this station at 7 o'clock."

Lost and Frightened.

ANNOUNCER, 4YA Dunedin, 8.14 a.m., April 4 (announcing description of missing boy): "has brown, wavy hair 5 feet 3 inches high."

Your Side of the MICROPHONE



THE "Record" certainly deserves credit for publishing its very entertaining articles on debatable modern topics. Why, then, isn't the idea carried one step further, and the controversies of such great men as Gordon Mirams and Maros Gray (to say nothing of "Sari" and the swarm of opponents he seems to be raising), broadcast for the edification and amusement of the listeners, who could—by voting—determine the winner of such a debate. Fin-

Prize-winners this week are:—"J.G.," Southland (7/6); "Junette," Wellington (5/-); Ngaire Hogan, Auckland; "Admirer," Auckland; "Jupiter," Otago; "Pakeha," Christchurch (2/6 each). Address your entries (not more than 150 words each), to "SAFETY VALVE," P.O. Box 1680, Wellington. Prize-money will be forwarded at the end of the month.

To-day the position has changed. Refinement and culture can, and does, work hand in hand with commerce.—"Admirer," Auckland.

Records With Talks

I ASK you, as man to man, if it's necessary for the various young lady announcers of the Commercial stations to play so many records during their half-hour talks? Most listeners have already heard several hours of recordings, and it's impossible to make sense of a talk when, after about four sentences, the lady brightly announces: "And now I think we'll have some music"—then when it's over, she breathlessly observes, "I do love Paul Robeson" (or whoever it is)—"don't you?"—and now to return to our subject." My feeble mind cannot cope with it, and I am left with a confused jumble of disjointed sentences.—"Jupiter," Otago.

Matter of Timing

TO the average listener in the Dominion, the programmes of the National Broadcasting Service leave little to be desired. To my way of thinking, however, the times at which the various items are broadcast could well do with some slight adjustment. For example, the dance music does not begin until ten, a time when most country listeners are thinking of bed; and a weekly dance programme, commencing at 8 p.m., from one or the other of the main stations, would be much appreciated. Then again, the other day I heard an aviation talk directed to boys at 1.15 p.m., a time when they are at school; surely between 12 to 1.0 or 4.30 to 5.0, would be a better period?—"Tiempo," Te Aroha.

"Poor Children"

SO amusing to read the "Record's" learned article, "Not So Naive," and then look at children and grown-ups enjoying fun and nonsense from Uncle Mick and Sambo at 3ZR. This uncle must surely have the long-distance record for a one-man show—and he is still going strong. Never say we lack creative artists while Uncle Mick lives.

Now it is hard to believe that Westland children are more naive than those elsewhere. So why not make re-

cords of this session and try out a series at other stations? The rough edges (and there are plenty), would have to be smoothed off, and the enjoyable local jokes left out, but something would be left to make your poor children forget the

terrible state of things in Europe.—"Very Naive," Westland.

Parlez-Vous Maori

A WEEK or two ago a contributor suggested a short session each week for lessons in French and German. I, too, would welcome this, but

NEW COMPLAINT

Radioitis

I SUFFER from a new complaint! Am I becoming super-radio-minded?

Dear old great-aunt Agatha (who possesses wealth and few relations) asks me to accompany her to the pictures. I do a high-pressure mental review of the evening's radio programmes—Ted and Aggie Nobody, Greasy Faces, Something Always Happens—

"Awful sorry, Auntie," I murmur. "Choir practice to-night."

Next morning Lucille rings and invites me to morning tea. "Sorry, darling," I carol, "I'm shopping with Garbo."

"What?" says Lucille vaguely. I repeat. She rings off violently.

About two the phone rings again. "Bridge, dear, do come!" Swift mental calculation reminds me of "Between You and I and the Gatepost." "Dentist," I wail, and hang up.

Peace till 6.45. Boy-hero calls with the car. Frantically I think of "The Baling Butcher," "Cock-Eye the Wailer," "The Fair Intruder"—and develop agonising toothache. Boy-hero sympathetically offers to call next morning on his way to work. This is too much. Weakly I whisper, "Aunt Daisy!" and swoon away.—"Junette," Wellington. . . .

why not first of all put on a session of lessons in Maori? We hear a lot from time to time of the beauty of our native language. It certainly sounds beautiful, but if we could understand it, what further beauties might we not get out of it?—"Pakeha," Christchurch.

FOR A LARK

Impromptu Speeches

CANDIDLY now, don't you think the average broadcast talk savours too much of exactness and carefully-thought-outness, which makes the topic rather boring to the listener who is relaxing after a heavy day's work?

To produce a happy, natural atmosphere, and banish the usual artificiality, why not have a session for impromptu talks—and, incidentally, we could have some good laughs without fear of hurting the speaker's feelings!

Let the talks be conducted according to the usual competition rules; that is, the speaker chooses one folded slip of paper from a heap of several, thinks about the topic for one minute, and delivers his speech within five minutes.

I am sure there would be plenty of volunteers from the cities, especially if a prize were attached.—"J.G.," Southland.

ally, when the programme had become sufficiently popular, Mr. Savage and Mr. Hamilton, without their opposing factions, could bring their disagreements to a head.—Ngaire Hogan, Auckland.

A Bouquet

SOME of your correspondents seem to consider that "Safety Valve" should be used as a means by which praise and admiration may descend upon deserving announcers, etc.

It is a good idea, and, with your permission, I will act upon it. When advertising was first introduced into radio, I, in common with many others, hated it. It was noisy and foreign to us. In tone it was cheap and vulgar.

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 contra-
versy.—Frank Rutter.*

TWO NBS studio orchestras appeared at the same time on the same evening last week. It was an excellent opportunity to compare the respective merits of the combinations.

Although there was untunefulness noticeable in both, I liked the Wellington orchestra better, primarily because it played music more in keeping with its size.

Untunefulness is annoying. It is always distinctively noticeable in the higher register—particularly with the stringed instruments, although the flautist in one of the combinations was consistently out of tune on certain notes.

It is quite an easy matter for conductors to tune an orchestra, but it is a different matter to keep the orchestra in tune. This is up to the individual players, as well as to the conductor. The atmosphere of a studio affects intonation, as some instruments sharpen naturally as the evening wears on.

***H**OWEVER, there is no excuse for violinists playing out of tune. They should be meticulous about their playing in and above the sixth positions. Even seasoned players go back to their "Kreutzer" regularly. And there are scores of other books in advance of this volume to keep the strong player in form. Somehow I do not think many New Zealand violinists do sufficient home practice.*

ONE small orchestra I heard last week courageously attempted the overture to Rossini's "William Tell," and the Faust "Ballet Music." I felt sorry for the players. The strings were inaudible in the heavier passages, and the general balance did not please. The storm scene from the Rossini number was most successful from the brass and percussionists point of view, but with such a small combination, what could one expect? Sympathy there, certainly, but in the Finale there was no excuse for the extraordinary arrangement of the opening fanfare. I say arrangement purposely, as I could not imagine that the conductor expressly compelled the pianist to play the answering call after the first four bars of the movement. Later in the same movement of the overture, the same instrument was overtaxed by having to play other cued parts. This will not do!

It is incongruous for small orchestral combinations to attempt works composed for full orchestra unless some augmentation is arranged. May I refer the conductors to a splendid article by Horman Demuth on this subject in the January issue of the "Musical Opinion"—page 311.

THE Northern Orchestra last week played an overture by Montague Phillips, "King Charles II." This is apparently a very new work for small orchestras. I had not heard it before. It went well for a first performance.

We in the Southern Hemisphere know Montague Phillips better as a writer of ballads, and it may surprise musicians to learn that this composer has written extensively for the orchestra—a symphony, two piano concertos, a symphonic scherzo, and several good overtures.



MADAME ANNETTE
CHAPMAN

*Should take a rest before singing
Lieder.*

FLORENCE AUSTRAL and Kirsten Flagstad were broadcast at the same time by different stations one night last week. Flagstad was singing a ballad, while Austral, with chorus and orchestra, was introduced

by the "Inflammatus" from Rossini's "Stabat Mater."

Both recordings are splendid, even if the Austral one is old.

I WAS sorry I missed the Bach recital by Merle Cunningham from 3YA. I have not yet found a New Zealand Bach player. Perhaps next time. . . .

THE Wellington Commercial Station broadcast some splendid recordings of the popular classical type last Wednesday evening, even if Schumann's "Two Grenadiers" was spoiled by the operator cutting the introduction. I wrote about the same point two weeks ago. Once again—Please, please, please, don't top or tail records, Mr. Operator!

RECEPTION was much better when I heard Madame Annette Chapman—mezzo-soprano—from the 60-kilowatt station early in the week. Some Schubert and Mozart's "Alleluia" was sung by this artist, the German being splendid. I was not particularly impressed with the quality of the voice, as some of the notes were very doubtful. This was also the case when the same artist performed recently at the Northern Main National. I understand Madame arrived in Wellington just prior to her broadcast. It may have been more advisable to arrive earlier and have a good rest after the long train journey before singing Lieder. The interpretation was sound. I liked "The Trout" best.

ALEXANDER KIPNIS, the world-famous basso, was featured on a programme during the week. What a glorious voice he has! Australian programmes schedule a series of concerts in Sydney, and Melbourne by this superb singer, and as portion of each is to be broadcast, I advise listeners to hear Kipnis. He enjoys front ranking in the vocal world.

A PROGRAMME idea with distinct possibilities was broadcast from Wellington last Monday by Mr. Kirk-Burnnand entitled, "Pianists and Pianists." It was a pity the jazz music had to be included. I enjoyed the better type of music illustrating the ability of some of the world's best pianists, even if some of the recordings were not new. This type of programme should appeal, but I would like to see Egon Petri, Dohnanyi, Fischer and Schnabel in the next group—also Myra Hess.

BY "SCHERZO"

Film Record—by Gordon Mirams

FIRE AND THE O'LEARYS



Scenes from Fox's Academy Award - winner, "In Old Chicago," with Alice Faye, Tyrone Power, Alice Brady and Don Ameche. It is reviewed on this page.

"YES, it's pretty good, but, of course, it's not another 'San Francisco'."

Thus spoke a member of the small audience which attended a preview screening of Twentieth Century-Fox's "In Old Chicago." Since then I've heard three other people say exactly the same thing in different words. I didn't say it, but I thought it.

Such comment may, in the circumstances, be natural, but it strikes me that the attitude of mind which produces it is wrong. It's wrong that our first inevitable reaction to a new picture should be comparison with an old one. Films and stars these days are seldom judged on their own merits, but only in competition with what has gone before. Since the past nearly always has a glamour—very often unjustified—the new work suffers by the comparison. It's about as bad as a second wife having a picture of her dear departed predecessor hung over her dressing-table as a shining example.

Copy-Cats

HOLLYWOOD goes out of its way to foster this preoccupation with the past. A certain amount of such interest is healthy and desirable, but it is becoming an obsession, sapping the vitality of the cinema. There is hardly a picture that isn't described as "Greater than Something or Other," or a "Sensational Follow-up to This or

That." A new star is hailed as a "Second Garbo" or "Another Gable." Originality isn't given a fair chance. The producer who succeeds in Hollywood isn't the man who breaks new ground so much as the man who does something that has already been done, but does it just a little better. Hollywood is a city over-run with copy-cats. And it will remain so until we picture-goers show ourselves more ready to welcome originality. It will remain so just as long as our first reaction, on seeing a picture like "In

Older, but otherwise run a close parallel with the earth-shaking climax of the other picture. In addition, both "San Francisco" and "In Old Chicago" have heroines who are singers, and heroes who are political bosses, and both stories are about cities which grew up rotten and had to be wiped out by colossal disaster.

Reading that back, there certainly doesn't seem to be much reason to claim originality for "In Old Chicago." But there is, and it's thankful you should be to the O'Learys, whose real life story provided Mr. Zanuck with the basis for his Chicagoan saga.

*'Twas Near as Distrissful a
Blaze, Sure, as the Quake in
Old 'Frisco Town*

The Cow

THE O'Learys, one gathers, were responsible for a lot of things in old Chicago. Father O'Leary died before he reached there, but the Widow O'Leary settled her brood of three husky lads in

the crazy shantytown known as the "Patch" and took in washing. She laundered shirts so whitely that she made enough money for her eldest lad, Jack, to become an incorruptible lawyer and her second boy, Don, to become a highly successful gambler. The youngest boy, Bob (Tom Brown), wasn't much trouble. The widow's cow, Daisy, kicked him into the arms of Serving-Wench Gretchen early in the story.

More about that cow later.

Dion (Tyrone Power) was the bad boy of the O'Learys, but is the hero of this film. He is pretty soon getting

Old Chicago" is to decide that, while it's pretty good, it isn't another "San Francisco."

Of course, it isn't. Why should it be?

Thank The O'Learys

AS it happens, though, "In Old Chicago" is not as strong an illustration of my point as I should like, because it is plain that there has been some attempt by Darryl Zanuck to ape M.G.M.'s methods with "Frisco." Zanuck's picture ends with very impressive scenes of fire and panic which last about 10 minutes

his own way with the crooked politicians and with Belle Fawcett, honey-voiced singer from New York. Stiffest obstacle in the way of Dion's soaring ambitions are the high moral principles of brother Jack (Don Ameche); and their conflict might have ended not far short of a Cain and Abel climax if Widow O'Leary's cow hadn't kicked over a lantern in the O'Leary barn.

The Big Blaze

NOBODY really knows what started the great Chicago fire of 1871, but Twentieth Century-Fox owes a debt to the Chicago newspaperman who invented the widely-accepted legend of Widow O'Leary's cow, because it ties up the human interest part of the film very neatly with the cataclysmic spectacle of the last 25 minutes.

Several hundred thousand dollars of Darryl Zanuck's money went up in smoke to produce that climax, and without inquiring into whether he mightn't have used his money better, it's certainly a fine blaze to watch. It burns out everything in the picture, including the human passions of the O'Learys—leaving Dion a sadder but wiser young man reunited with his Belle, Jack a corpse, villainous Brian Donlevy just something that the cattle trod on, and Widow O'Leary tear-stained but undaunted among the wreck of her family.

Too Boyish

OLD Chicago was a man's city, but acting honours in the picture go to the women. Tyrone Power and Don Ameche are decidedly something more than just good-looking lads, but they're too boyish to convince me that they could dominate such a gusty, gaudy, hell-bent place as this. And the

WILCOX'S PLANS

More About Victoria And Albert

WE are to have a companion picture to "Victoria the Great." The success of "Victoria" has persuaded Herbert Wilcox to change his plans.

"Lady Hamilton," on which work was due to begin this week, is postponed till June.

In its place will be produced "Victoria and Albert," to be "in essence the private life of Queen Victoria and her Consort, beginning with the wedding, not seen in 'Victoria the Great,' and ending with the Queen on her deathbed."

The stars will be Anna Neagle and Anton Walbrook.

The Duke of Wellington will be played by Audrey Smith, who played the same part in "The House of Rothschild." And the film will be made entirely in colour.

O'Leary brothers' habit of pawing each other affectionately at nearly every meeting annoyed me immoderately. I have been informed by one film man that such behaviour is quite in order, as the Irish are a demonstrative race. It sounds to me like another libel on the Irish.

In the role of Belle, Alice Faye at last gives a hint of her latent dramatic powers, and her fascinating voice also isn't neglected. It's a pity, though she doesn't learn to keep more of a stiff lower lip when singing.

Miss Brady's Triumph

DOMINATING the whole picture, just as she dominates the O'Leary tribe, is Alice Brady as the warm-hearted, hard-working, out-spoken widow. If you have thought that all Miss Brady is good for is to play second-fiddle to Billie Burke as a specialist in flighty, modern matrons, take a look at "In Old Chicago" for a performance so rich in sentiment and sense that everybody else in the cast is acted right off the screen. And then you may understand why it is that Alice Brady's Widow O'Leary won the Academy Award for the best supporting portrayal by an actress in 1937.

It's a trifle harder for us to understand why "In Old Chicago" should have been chosen by the academy as one of the ten best pictures of last year, until we realise that the academy is an American body with, presumably, a liking for well-dramatised American history. If a British studio could produce as good a screenplay of the Great Fire of London, we'd probably think it deserved similar honours.

And at risk of going back on my early remarks about copy-cats, that's not a bad idea, is it, for a film of the Plague and Fire of London?

["In Old Chicago." 20th Century-Fox. Directed by Henry King. Starring Alice Faye, Tyrone Power, Don Ameche. Release date indefinite.]

Pioneer Spirit

AMERICAN history is painted on an even larger canvas by Director Frank Lloyd in Paramount's "Wells Fargo."

"In Old Chicago" is the story of a single city: "Wells Fargo" is just about the whole early history of American transport, interspersed with side-lights on the growth of San Francisco, the Californian gold rush, the Civil War, President Lincoln, and the notorious Lola Montez. All this is due to the long-sighted pioneering spirit of Henry Wells and William Fargo, who saw that if they could make a handsome profit by carrying oysters from New York to Boston (perhaps it wasn't Boston—I'm no good at geography) there was a fortune to be made by organising a large-scale stage coach and pony express service with the proud boast that it would go anywhere and carry anything.

And so, as the frontiers of the west pushed ever outward, the Wells-Fargo Company kept on the job, linking up the frontier towns, organising banks and post offices and even a wet-nurse service for pioneers' babies whose mothers had died. Wells and Fargo had the ideas, and the young man who carried them out was Ramsay MacKay, whom most of you will recognise as that much-improved actor, Joel McCrea.

Brief Stops

HOLLYWOOD seldom goes wrong when making these dramas of American pioneering, and "Wells Fargo" is one of the best I can remember having seen. It is, of course, almost impossible to give complete coherency to a story which covers twenty-six bustling years of a nation's history in less than two hours, and many great events have to be summarily dismissed. As the Wells-Fargo Service goes career-ing westward, one wishes that it would make longer stops in some places. I per-



Annabella with Romney Brent in a scene from "Dinner at the Ritz." The famous French star also has Paul Lukas and David Niven as leading men in this G.B.D. release, which is an Easter attraction for Wellington.

sonally would have liked to have seen more of the Civil War and the Pony Express.

Yet on the whole there is more continuity than you might expect, the connecting thread being the romance between Joel McCrea and Frances Dee. The latter is the aristocratic Southern belle whom the trail-blazer marries early in the story, and thereafter sees only at irregular intervals, depending on the state of the transportation business.

When the Civil War comes, Joel and Frances are parted by more than pioneering. A serious misunderstanding arises, and their hair has turned to silver before the final happy reunion. It struck me that this misunderstanding was rather forced and unnecessary to the human interest, which is quite strongly enough sustained as it is by the very likeable and convincing acting of the two young stars.

Mr. and Mrs. McCrea

FRANCES DEE and Joel McCrea are Mr. and Mrs. McCrea in private life, which is possibly why they have no trouble in making their love-making seem real. Specially pleasing is the patrician Miss Dee, who is at last getting the breaks she deserves.



Joel McCrea, Frances Dee, and Bob Burns as they appear in Paramount's production, "Wells Fargo," re-

leased this week in Auckland. It is a large-scale drama of American transport and is reviewed in these pages.

UNOFFICIAL

Definitions Of A "Stand-In"

OFFICIALLY, a "stand-in" is the person who takes the star's place while scenes are being lined up and lighted. But here are a few unofficial definitions offered on the set of "Stand-In," Walter Wanger's comedy for United Artists, which co-stars Leslie Howard and Joan Blondell:—

"Stand-ins get all the hot lights and none of the spotlights."—Leslie Howard.

"When a star thinks she's too inspired to perspire, the stand-in does it for her."—Joan Blondell (who plays one).

"A stand-in is the wallflower who sits out all the dances when the music starts."—Humphrey Bogart.

"You've got to have someone to make you feel important on the set, so there are stand-ins."—Alan Mowbray.

A special pat on the back for Bob Burns, ordinarily one of the most annoying players I can imagine but here in his element as a lanky path-finder who is the hero's trusty friend.

Go to see this picture if you like the type. There are some uneven patches, but the general effect is vigorous and realistic.

"Wells Fargo." Paramount. Directed by Frank Lloyd. Starring Joel McCrea, Frances Dee. First release: Auckland, April 14.

"Dinner at the Ritz"

THE sensation created by Annabella in "Wings of the Morning" not only won her the applause of three continents, but also focused upon her the attention of Hollywood's greatest studios. When she repeated her success in "Dinner at the Ritz" she was immediately signed by Twentieth Century-Fox and brought to Hollywood, where she is now making "The Baroness and the Butler" opposite William Powell.

A New World picture, "Dinner at the Ritz" features Paul Lukas, David Niven and Romney Brent in important roles opposite Annabella. Declared to be as tensely exciting as its new star is lovely, the screen play was written by Ronald Pertwee and Romney Brent.

"Dinner at the Ritz" recently finished a record season at the Civic, Christchurch, and will be the Easter attraction at the Plaza, Wellington.

Two Little Words

RICHARD GREENE, 22-year-old English actor, has gone to Hollywood to play opposite Loretta Young in "Four Men and a Prayer."

This is the result of having been seen by a Twentieth Century-Fox talent scout when he was playing at the Theatre Royal, Birmingham, in "French Without Tears."

Greene goes to Hollywood with a seven-years contract in one-year-periods.

He belongs to an old theatrical family. He is a nephew of the famous musical comedy actress, the late Evie Greene.

Richard began his stage career only three years ago with a tiny walking-part in London.

He played tiny parts in several British films and in the Gracie Fields film, "Sing As We Go," he spoke two words,

"Not yet." These two words he may now forget.

New Theatre

SUMNER, about eight miles from Christchurch, now has its own picture theatre, the "Hollywood." It incorporates the very latest in cinema construction and the sound equipment, it is stated, represents an innovation for South Island theatres. Seating capacity is 500, with special de luxe seats in the stadium gallery. Snack and milk shake bars are in the scheme of things, conforming to the latest

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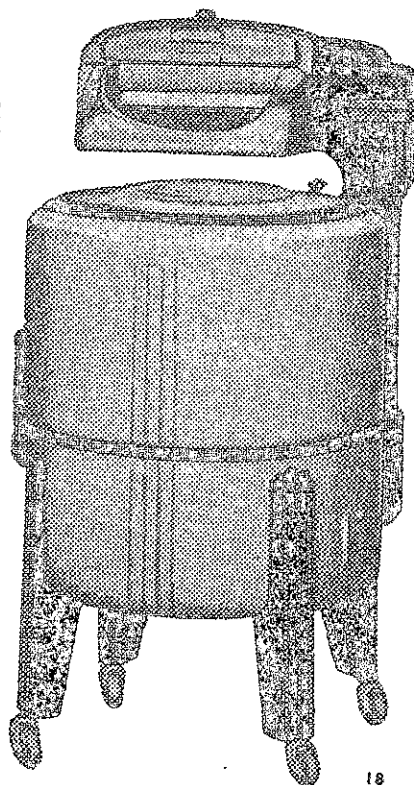


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American fashion. "Wings of the Morning" with Annabella, was scheduled as the premier production.

Poor Jane!

IN my mail last week I received the following letter from a Dunedin reader who signs herself "Jane":—

"Dear Gordon Mirams,—

I have always enjoyed your film reviews, but, Gordon, I'm disappointed. How could you? I went to see 'The Awful Truth' on your recommendation. It was awful. I thought I had a sense of humour, but I'm bewildered, I'm dithered—all around folks are ravingly enthusiastic, and I couldn't and can't see what there is to rave about. . . . Perhaps you can diagnose my disease. I don't suffer from indigestion or insomnia, I haven't been crossed in love, to all appearances I'm a normal, healthy person. . . . But I'm scared. I can't find anyone else to agree with me about 'The Awful Truth.' It couldn't possibly be me, could it?—Perfectly sincerely,—Jane."

Sorry, Jane, but I'm afraid it could. For your consolation, however, I can tell you that I have met one other person who thinks as you do about "The Awful Truth." As against this, we have the record-breaking seasons of the film wherever it has been shown, and the fact that the Academy of Motion Picture Arts and Sciences chose it as one of the "ten best" of the past 12 months—just as I did when I reviewed it. And the final, awful truth is that, in the additional Academy Awards which have just been announced, the award for the best achievement in directing went to Leo McCarey for—you've guessed it!—"The Awful Truth."

But cheer up, Jane! You still seem to have a sense of humour.

Stay Blonde!

DECLARING that there is an extreme shortage of natural blondes among Hollywood actresses, Universal studios have ordered Dorothea Kent, contract actress, and number one natural blonde of the film colony, not to change the colour of her hair.

"Changing the colour of my hair wasn't just an idle whim," Miss Kent explained. "But I honestly felt that if I was a brunette, I would have a better chance to play strictly dramatic rôles on the screen."

Miss Kent's spectacular rise to success as a film comedienne, the studio asserted, was largely due to "her blonde hair and brittle personality."

"We Make The Movies"

TWO Warner Bros. stars, the head of the technical department and a musician have turned authors. They are Bette Davis, Paul Muni, Major Nathan Levinson and Max Steiner, all of whom have written chapters for a new book, "We Make the Movies." The book is to be used as a text book in universities and also will be sold in the book shops. Miss Davis's chapter is titled "The Actress Plays Her Part," while Muni's is called "The Actor Plays His Part." Levinson has written on recording and re-recording and Steiner, who recently scored "Tovarich," wrote on "Scoring the Film."

The BOOK RECORD

Conducted by "ANTAR"

BIRTH AS SHADOWGRAPH

Film Critic-Novelist Writes Fictional Pre-
History of Cinema—and Administers
Kick in Pants

Special Review by "O.M.A"

ALTHOUGH the dust cover of E. G. Cousins's "Three To-days" promises very badly, the novel itself is actually rather good reading. Its theme is the development of the cinema through the ages, from its birth as a shadowgraph in the time of the Egyptians to its present stature as a powerful force for good or evil in the world.

To serve his theme, the author has used the principles of reincarnation and karma, showing how four people—three men and a woman—are brought together in different ages to carry on their self-appointed task of teaching the nations by shadow-shows. It is an ingenious device, if a trifle laboriously worked out, and it gives to the three books of the novel a special significance apart from their own intrinsic interest.

Nevertheless, as tales of exciting action and romance each book could very well stand on its own merits. The story of Phanes, the swineherd who entered the Sacred Temple as an acolyte, under a false name, and was cast out when his secret was uncovered by one of his fellow acolytes, the Princess An, is crisply and sincerely told. If the Egyptian characters are inclined to talk with the knowledgeability and breadth of understanding of educated twentieth century men and women, that is a fault which does not jar too badly on a reader more interested, anyway, in the action of the story than in its characters. And in the second book, with its setting the England of King Arthur, action moves even faster.

BUT the real interest of "Three To-days" is in the last book, where Mr. Cousins reveals to his reader certain very disreputable and unpleasant aspects of British film production at the present time. Although this is fiction, Mr. Cousins's reputation as film writer and critic leads the thoughtful reader to suppose he is dealing in material no worse than the truth. The inactivity of British studios recently, their continual changes of schedule and the outcry of sincere English critics against the inefficiency and wastage permitted and even practised by the studio heads, only goes to support the accusation of "Three To-days," which depicts the film business as a racket crippled by graft and indecision, the breeding-ground of all kinds of sexuality, and the tomb of

honest men's endeavour and purposes for good.

IT is clear from the ring of anger in this novel—although it is an anger touched with satiric amusement—that Mr. Cousins is not just writing for profit here, but would like to teach the film people a very salutary lesson. Unfortunately, I do not think he will do it. His earnestness at times defeats itself by leading him into digressions that will be tedious to all but those deeply interested in film affairs. His book has not enough sting to be an indictment and not half enough skill to be a best-seller.

All the same, "Three To-days" is a good novel, competently and smoothly written, with bright action to grip attention. To thoughtful filmgoers particularly, and to lovers of a good tale generally, it can honestly be recommended.

"Three To-days," by E. G. Cousins (Methuen: London). Our copy from the publisher.

LEISURELY TALE

J. L. Hodson's New Book

AMONG people who like a leisurely tale about real people, J. L. Hodson's new novel, "Mr. Arkwright's Marriage," will find sufficient admirers.

There is not much to the book. It is simply the romance of a Lancashire man of near-sixty who went on a cruise to Madeira and allowed the heat, the excitement of a Portuguese rebellion, and a sprightly Irish widow, to go irresistibly to his head. After the marriage, however, the widow remained as sprightly and flirtatious as ever, tempting even the fiancé of Mr. Arkwright's daughter by his first marriage to give her a kiss at the end of a gramophone dance record. Finally, she eloped with a dirt-track rider who had had so many accidents he was only held together by stays and screws. Mr. Arkwright went back quietly to his violin and his talks with his friend Mr. Bates. "Romance," he decided, "cannot stand with age."

The pace of the novel seems to suit Mr. Arkwright's own, the author relying very little upon incident to carry his characterisations. But Mr. Arkwright himself, his friend Bates, the Irish widow and the young fiancé, Geoff, are all drawn with a sure pen in colours which, if not bright, are at least realistic. The stolid, philosophic



temperament of the Lancashire people has been Mr. Hodson's forte for some time, and this latest work shows he has not lost the old cunning. One feels he might have thrown the sometimes too placid main characters into sharper relief by giving more attention to the young hardness and restless energy of Mr. Arkwright's daughter. But that is a matter of opinion.

"Mr. Arkwright's Marriage" is not the book to set any Thames on fire, but will nevertheless find many friends among its own public.

"Mr. Arkwright's Marriage" (Victor Gollancz, Ltd.). Our copy from the publishers.

ACKNOWLEDGEMENT

TO a list of some thirty other books, Kathlyn Rhodes has now added "Strange Quartet," which is written in the same "true-romances" vein. Centre of the tale is Dion Loraine, an upright young English aristocrat who inherits his father's fine estate on the supposed death of his elder brother. He marries, goes on a trip to Egypt, and finds the missing brother and a half-caste son living happily on an orange plantation. The brother dies almost immediately after the meeting, and Dion is persuaded by his new-found nephew to carry on as steward at the old home. His wife has a son, which dies of convulsions, thereby strengthening her intuitive conviction that the old home does not welcome them any longer. And a young cousin of hers, who comes to stay, falls in love with Dion, is firmly repulsed, and commits suicide in a lily-pond on the Egyptian orange plantation. After these troubles, Dion's nephew gives him the estate as a gift, and everyone, presumably, lives happily ever after.

"Strange Quartet," by Kathlyn Rhodes (Hutchinson and Co. Ltd.: London). Our copy from the publishers.

Milk about Food

BY "CHEF"

TWELVE months ago I gave in these pages two English recipes for seedless jam, and as quinces are in season I'm going to repeat one which has proved a great favourite with my family. Just wash the quinces and cut in pieces without peeling or coring. Put them into a preserving pan, cover with water, and let them boil to a pulp. Rub as much of this as you can

help you out. I can really vouch for this delicious luncheon sausage, and Miss Evatt, of 12 Avon Street, Island Bay, Wellington, is the sender.

TAKE 1½ cups wholemeal, ½ cup flour, ½ teaspoon salt, 2 tablespoons honey, ½ cup brown sugar, 6oz. butter, 4 eggs, 1 cup seedless raisins, 1oz. crystallised cherries, 2oz. mixed peel, 1oz. chopped blanched almonds, grated rind of 1 lemon, 1 cup dried apricots, 1oz. chopped brazil nuts, 1 good teaspoon baking powder, ½ teaspoon baking soda. Boil the washed apricots for two minutes, drain well and slice; cream butter, add honey and sugar; cream until light, add beaten eggs; stir in fruit and nuts, sift in flour, meal, salt, baking powder and soda (last dissolved in a little milk). Bake in a dish with a lid on in a slow oven one hour and a half. Leave lid on while cooling.—Mrs. M.C. (Mount Eden).

crumbs and simmer a few minutes; add 2 tablespoons sugar and 2 yolks of eggs beaten, 2 tablespoons currants and 2 tablespoons sultanas. Whip the whites of the eggs and spread over top and bake in slow oven for half-hour.—Mrs. E.J. (Motueka).

Carrot Boats

THIS is a wholesome and appetising German dish; something different, and popular with all the family.

Parboil well some large-sized carrots. Drain. Scoop out the centre lengthwise, then fill with a mixture of minced meat, ham, herbs, pepper and salt, bound with beaten egg. Place in baking dish with a small quantity of water, and steam until carrots are tender. Serve

HALF GUINEA FOR

Aberdeen Sausage

TAKE 1lb. best buttock steak (no fat), ½lb. fat bacon or ham, 1 egg, 1 tea-cup of breadcrumbs, 1 tea-cup of soaked bread (squeezed well), salt and pepper to taste, a grating of nutmeg, 1 large teaspoon Worcester sauce—if desired.

Put steak and bacon through mincer. Add bread crumbs—then seasoning and egg well beaten. Mix well in a bowl by hand. Butter a basin, then sprinkle with a teaspoonful of granulated gelatine. Press the mixture in firmly—cover with buttered paper—then pudding cloth tied tightly. Steam well for two hours or slightly less. Serve cold with salad or tomatoes and mayonnaise.

—Miss E. (Wellington).

Pumpkin Pie Fillings

TAKE 2 cups of stewed and mashed pumpkin, 1 cup of stewed, dried apricot, 1 cup sugar. Mash these together and place between two layers of pastry. Bake in hot oven until the pastry is cooked. In place of the apricots, the juice of one large lemon may be used. About 3lb. dry pumpkin, 1 lemon, 3 eggs and 1 orange. Sugar to taste. Boil pumpkin till soft and mash. To a pint of the vegetable add the 3 eggs, the grated rind and juice of 1 orange and lemon. Line enamel plates with short pastry, partly bake, and then fill with pumpkin mixture, and bake half an hour.

Seven-Day Prune Cake

INGREDIENTS: 1 cup prunes, 1 cup sugar, ½-cup butter, 2 eggs, 2 cups flour, ½-teaspoon salt, 1 teaspoon ground mace, 1 small teaspoon cinnamon, 1 teaspoon soda, ½-cup coffee. **Method:** Wash prunes and boil in water to cover till soft. Drain, stone and mince or chop finely. Cream butter and sugar; add beaten eggs. Mix till light and fluffy. Add prunes and mix; then add flour, salt and spices and ½-teaspoon soda, all sifted together. Mix and then add coffee in which the remaining soda has been dissolved. Beat well and cook in two greased sandwich tins. When cold put together with butter and sugar icing flavoured with coffee essence. This cake will keep a whole week without spoiling.—Mrs. H.W.T. (Parua Bay).

Bread Meringue

HERE is a pudding adults and children delight in: Boil 1 pint milk, add 1 breakfast cup of stale bread-



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on a large platter with a border of rice, lemon slices, and sliced carrots.—Mrs. C. (Eltham).

Fig And Date Pie

REQUIRED, ½lb. figs, ½lb. stoned dates, 2 tablespoons flour, 1 teaspoon baking powder, 1oz. brown sugar, 1 egg, 1 cup wholemeal breadcrumbs, 1 cup milk, 3oz. butter. **Method:** Stew the figs till tender, first soaking overnight in as little water as possible; drain and taken out, then cut up in small pieces. Chop the dates, rub the

through a sieve, measure the puree, and add three-quarters of a pound of sugar to each pint and then boil together until the jam sets. In this simple recipe you obtain all the goodness from the skins and cores, and if for nothing else, some pots of quince jam in your pantry come in very handy indeed for your tarts, but I can assure my sister home-cooks this is an excellent method.

Every season I give readers a recipe for pumpkin pie, but this week there are two new recipes for fillings—one from Waihi, the other from Timaru—so I have passed them on under the same heading.

As promised last week there is also a recipe for the wholemeal apricot cake. Note that this cake is baked in a dish with a lid on, which must not be removed while the dish is cooling.

This week, holiday cooking will occupy our harassed minds, and, being the end of the Lenten season, this appropriate recipe for Aberdeen sausage, which has won this week's prize, should

butter into the flour and breadcrumbs and add baking powder, sugar, figs and dates. Beat egg in milk and add to mixture; beat all well, put in a greased piedish, and bake about $\frac{1}{2}$ hour. Serve with chocolate sauce, $\frac{1}{2}$ pint milk, 1 egg yolk, small dessertspoon cocoa, sugar to taste, vanilla. Beat yolk of egg with sugar, boil milk with cocoa and pour over the egg yolk, stir over fire until it thickens, add essence and serve: a really delicious dessert.—Mrs. J.M. (Napier).

Brunswick Pudding

REQUIRED, some short pastry, jam, 3 eggs, 6oz. flour, 6oz. sugar, 6oz. butter, a little salt and grated lemon rind. Line a piedish with pastry and place a layer of jam in bottom, cream, butter and sugar, add salt, flour and lemon rind, and beat all well together. Pour into pastry filled dish and bake in moderate oven till light brown.—Mrs. H.C.W. (Timaru).

Spiced Roly Poly

MAKE a suet paste of $\frac{1}{2}$ lb. flour, $\frac{1}{2}$ lb. breadcrumbs, $\frac{1}{2}$ lb. of shredded suet, 2 teaspoons baking powder, pinch salt. Mix to a rather stiff paste with cold water. Roll out to about $\frac{1}{2}$ inch thickness, spread thickly with golden syrup, then spread with sultanas and currants and then very thin slices of apples. Sprinkle lightly with spice or cinnamon, roll up. Have ready a square or oblong cloth well greased: lay roll along and tie at intervals with tape and at the ends. Drop into fast boiling water, cover and boil constantly for about 3 hours. Serve with following golden syrup sauce. Make a custard, add 1 tablespoon golden syrup, or raspberry jam if preferred.—Mrs. J.D. (Oamaru).

Butterscotch Delight

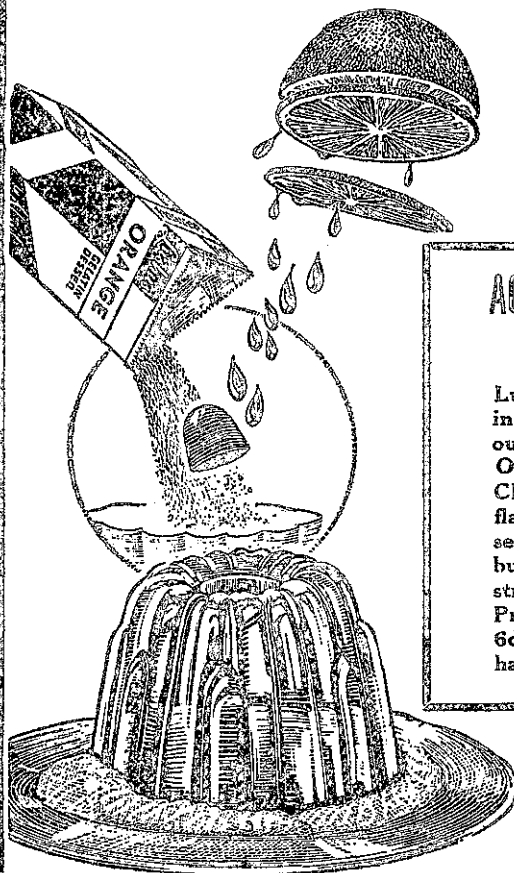
TAKE 1 cup brown sugar, 2 well-beaten egg yolks, $3\frac{1}{2}$ cups milk, 1 cup cream, 4 tablespoons cornflour (level), 1 dessertspoon butter, small pinch salt. Melt butter and sugar in frying pan until a rich caramel brown, cool slightly, then add 3 cups of the milk; heat slowly until moderately warm, then draw aside. Mix cornflour smoothly with remainder of the milk. Strain caramel milk and place in saucepan to heat. Add cornflour, then cook slowly, stir constantly until thick and cooked. Draw to side of stove. Beat well egg yolks and stir in, then cook again for a few minutes (about 3). Pour into sundae or custard glasses and when cold top with stiffly whipped cream. Sufficient for eight persons.—Mrs. E.A.B. (Dargaville).

Peach Whip Cream

TAKE 1 cup peach pulp, 1 tablespoon lemon juice, $\frac{1}{2}$ tablespoon of Hansell's cloudy lemon or orange flavouring, 1 cup peach juice. 2 egg whites, 2 tablespoons sugar (or less if liked), 2 tablespoons gelatine. Melt gelatine in hot juice, add sugar, lemon juice and pulp, and flavouring, mix and allow to cool. When it begins to set, add the stiffly-beaten egg whites, and beat till thick. Pile in a glass dish, and serve garnished with whipped cream. Make a custard with the egg yolks.—Mrs. A.M.W. (Pine Valley).

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A JELLY DESSERT

JONES SEWING MACHINES

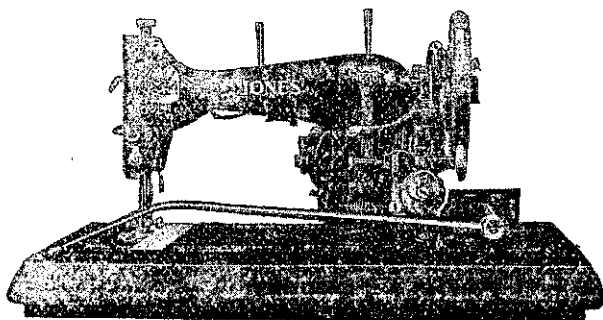
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I KNOW a young lady in Hollywood who, not so long ago, was becoming annoyed with herself as she appeared on the screen—mainly because this screen personage in no way resembled her real self.

The young lady to whom I refer is Jean Arthur. Jean had, during the first portion of her picture career, become definitely "typed."

She was typed as a very hard, brittle, ultra-cynical young person—of the sort, so to speak, who lure men to their destruction and watch the victim breathe his last with an appropriate wisecrack on their lips—

And, all this manufactured hardness and brittleness was becoming evident in Jean's appearance, both on and off the screen. Society make-up and costume is very susceptible to the influence of a steadfast routine of these items of grooming in the studios.

Miss Arthur's make-up, in particular, revealed this influence. Where her own soft and feminine facial curves should have been revealed and accentuated, there were almost haggard, worldly-wise and worldly-worn angles. And Jean was tired of it all.

Jean went on a strike of sorts. She deserted Hollywood for one entire season and went back to New York and the legitimate stage, for light, frivolous comedienne roles.

Jean Returns

WHEN Jean returned to Hollywood and pictures, she straightway came to see me. Her first words were: "Mr. Factor, I thought I knew everything about achieving the kind of appearance and personality I've been wanting so much—but apparently I don't. My new stylisms in clothes satisfy me, but I can't seem to get quite the effect I want with my coiffure and make-up."

I studied her appearance for a few moments and then gave her the following advice: "You seem to have been extending yourself altogether too much in your efforts to take on the outward appearance of your own personality, Jean. You were apparently so averse to the heavier character make-ups you were using that you went in for altogether too much lightness on the rebound. Your powder is at least one

shade too light. So is your lipstick. And your eyebrows and eyelashes are hardly made-up at all—yet they should be. Right now you are a study in colour discord, rather than colour harmony. And your hair is too fluffy for your type of face. I'd recommend simple waves for your coiffure."

New Make-up

THEN I went to work on a new make-up for Miss Arthur. She is very blonde, her eyes are blue, and her skin a creamy one. This natural colouring calls for a make-up colour harmony scheme of rachele powder, blon-

deen rouge, and vermillion lipstick. The eyeshadow is grey and both the eyebrow pencil and the eyelash make-up are black. The make-up blender for this colour harmony should be rachele.

The make-up was completed, and it was a successful one. Jean admitted that it produced the effect for which she had been striving.

Re-Typing

NOW, the question may arise among my readers: "What has this metamorphosis of Miss Arthur to do with me?"

There are at least two answers to this hypothetical question of mine:

One is that possibly you need re-typing. Maybe some chain of circumstances has led you away from the accentuation of your own type of beauty, and into the mistake of emulating some type really not suitable for you.

The second answer would be for the benefit of those who have already undertaken this task of returning to their natural type, but who, like Miss Arthur, became so engrossed in the matter that they are over-doing it. The lesson which these persons might find in the misadventure of the star is that they must be exceedingly wary of bounding from one make-up extreme to another in their efforts for naturalness.

In other words, some of my readers may profit from the reminder, as did Jean, that moderation and harmony should be the twin souls of any woman's make-up.



Jean Arthur, whose transformation from a "brittle, ultra-cynical" film lady into a graciously smart comedienne is told by Max Factor.

Radio Jitters

Had Riding Orders

(Continued from page 14.)

unsettling the public mind in times of international stress, has led to recent direct action. The facts to light are these:

The BBC cancelled a recent talk by Colonel J. C. Wedgwood, M.P.

Sydney station that spoke of the steel-shod boots of marching Germans echoing from Berlin to Vienna was quickly told to cease.

Adelaide radio speaker Father W. J. Ryan, who was to have given a talk over a National station on "In Austria Before the War," was instructed at very short notice to change the subject of his address, and spoke on his studies of earthquakes.

Confidential wire was despatched to all Commercial stations in Australia by the Australian Director-General of Postal Services instructing them to avoid provocative comments on the international situation.

IN England, the part of Colonel Wedgwood's speech to which the BBC took exception ran as follows:

"What Hitler wants is Austria, Czechoslovakia, Lithuania, Latvia, Estonia, some of Poland and the Ukraine, and, I hope, the Southern Tyrol, not to mention Switzerland, Alsace-Lorraine, Schleswig-Holstein and Malmedy. Mussolini is more moderate: he requires Majorca, Malta, Sicilia, Palestine, Egypt, Arabia, Tunis, and the control of Spain. Probably they both want a loan from us as well."

On the other hand, the BBC did not object specifically to this passage in Colonel Wedgwood's speech, referring to concessions to Germany, Italy and Japan:

"These tyrants are militarists by nature. They are grabbers by philosophy. Every concession made either to Hitler or Mussolini has enabled him to turn to his own countrymen and show that his philosophy and policy is the right one."

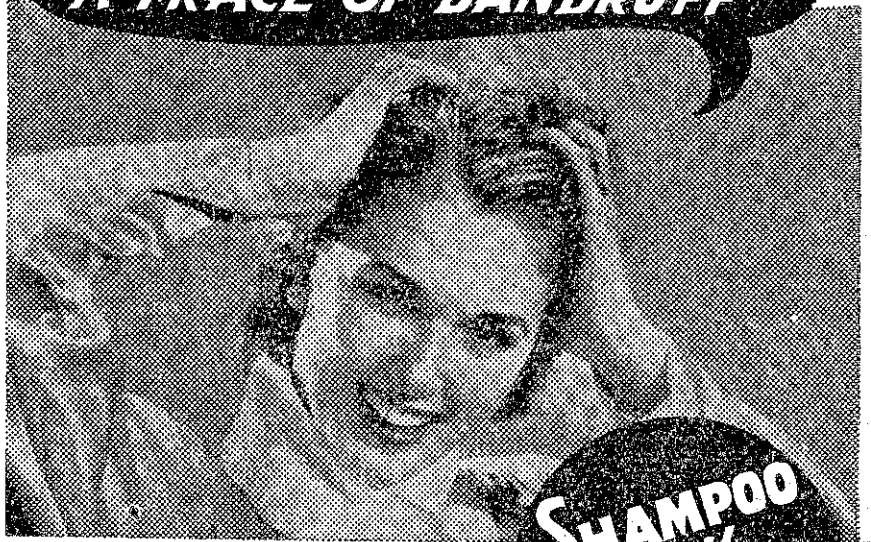
THE demand that came to the Australian radio services says that on account of the extremely delicate position overseas it is important for all stations to avoid provocative comments on any subjects which might be a source of irritation in the present circumstances, when considerable sensitiveness is in evidence. This applies particularly to prominent personages holding positions of responsibility concerned with international relationships.

According to the request of the Postmaster-General in Australia, there is also a danger in giving publicity to rumours before they have been verified. He asks the co-operation of stations in the "confident knowledge" that extreme care will be exercised to avoid any cause for complaint.

IN Sydney one Commercial station decided to live up a session entitled "Time Marches On" by referring to a "little man with hard eyes and a toothbrush moustache who was changing the map of Europe," but it was

(Continued on page 41.)

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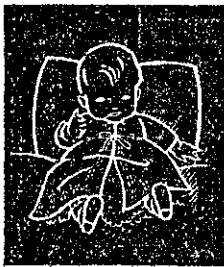
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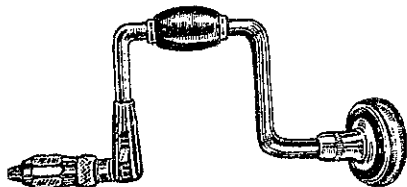
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IF you do not have a clothes basket to carry in the dried clothes on washing day, (or even if you do) use baby's pram instead. Start with the

pram at the far end of the clothes-line and fold each article before putting it in the pram. The pram proves a saver of time, both before and after ironing. Use it to carry the ironed linen and clothes to the cupboard and drawers.

A free knitting supplement of 20 pages and full of attractive designs is given away in the issue of "Woman," the popular magazine, on sale everywhere this week.

All Humanity is Grist To Mill Of Famous Humorist

HOWARD MILHOLLAND, famous American entertainer, at present on a tour of the Dominion, told the "Record's" Dunedin representative of his professional ideals in a special interview last week.

"As a specialist," he said, "I work to combine music with the spoken word. I have found this to be a delectable, if somewhat difficult study, in which a great share of the arrangement and presentation is carried by my partner, Miss Garcia. In fact, this marriage of words and music is essentially a matter for collaboration, involving careful analysis and meticulous preparation in arrangement, timing, and interpretation of both words and music.

"There must be no sacrifice on either side, and an abundance of imagination on both. The mood and colour of the music must exactly match that of the verse. There must be no straining on the part of one to reach the other. Neither can the indiscriminating cutting of music or verse be tolerated.

"Here is an example: Schubert wrote a fine musical interpretation of Goethe's 'Erl King.' Liszt, in turn, composed a musical transcription for the piano, taking great care to preserve faithfully the original Schubert song as you have heard it sung by Schumann, Heineke or Peter Dawson. On the other hand, there are many excellent translations of the poem, notably one by Sir Walter Scott.

"**W**HEN these words are recited, dramatising the characters of the Father, the Son and Death, the story becomes more intelligible to the listener: no music is spoiled, the Liszt transcription being in itself a work of art, and many people really understand the story for the first time.

"Don Blanding's 'Vagabond House,' which I recited from 4ZB, called for quite different treatment. In this number we used the best moving-picture technique, which, by the way, originated in the radio search for a suitable means and style of combining music and text.

"It is all a matter of heightening the emotional appeal. Taken separately, the emotional plane of prose is lower than that of verse, verse in turn than music: while verse and music combined are normally higher than either could be alone, as each interprets the other; that is, when they are joined in a true union of mood and colour."

ASKED if he had any real preference for a particular character, Mr. Milholland replied: "I am interested in anything that presents life as it is; that can be interpreted to make something worth while. Humour, drama, enlightenment, a message—anything at all of

merit. I have studied many characters, negro, Irish, Jewish, etc., but most of all I enjoy old men, the 'hick' or aged American rustic. Or, better still, the kindly old man like the French-Canadian in William Henry Drummond's 'Leetle Bateeste.' There was, however, one poem which influenced my life, 'The Night Wind,' by Eugene Field. It was my first real success, and strongly influenced my decision to adopt my present career."

MR. MILHOLLAND had some interesting remarks to make on music and education. "Music," he said, "plays an important part in the education systems of the high schools and colleges in the United States. Students are gathered in auditoria fitted with stages and sound and lighting effects, and professional talent appears to entertain them.

"These appearances serve a dual purpose. They are both entertaining and educational, and give the students an incentive to attain proficiency in their chosen vocation similar to that of the artists. So popular have these appearances become that there have been inaugurated student bodies which collect funds from the colleges and then prepare programmes and negotiate with talent for their presentation. The auditoria, incidentally, are used for football, baseball and athletic talks besides the numerous gatherings which form part of the schools' curricula."

DURING his stay in Dunedin Mr. Milholland visited the University of Otago and various leading schools, endeavouring to arouse a similar interest in such a system. He himself has frequently participated in small concerts at the American schools, and he should undoubtedly be in a position to give good advice.

Mr. Milholland was asked what he thought of Commercial broadcasting in New Zealand. He replied that he had found the personnel of the ZB stations exemplifying the friendliness, culture and refinement all radio organisations should possess. He had noticed a great endeavour on the part of those producing programmes to achieve real entertainment.

He expressed pleasure at the receptions he and his colleague had received in New Zealand.

"Audiences," he said, "want to know who you are, and what you have done, and desire to become fully acquainted with you. Then they show much more enthusiasm than in the United States; they display the utmost friendliness."

But Howard Milholland must have been sadly disappointed with his reception in Dunedin. Two concerts staged in the Octagon Theatre realised but a handful of people, yet there is no question that the presentations given by these two very talented artists were of a quality rarely reached in the south.

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Most people grow old long before their time because they neglect one vital need of health—the need for internal cleanliness.

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Tyndale's Crusade

Men Played With Death

(Continued from page 15.)

from a quotation of David the psalmist by Tyndale on building, to a question by the mason.

"This here Latin is what the Jews spoke?"

And, as the mason goes, Tyndale's thoughts go rushing on a discovery. . . . "The sayings of the Hebrew prophets had been put into Latin, the sayings of our Lord into Greek. Why not into Mother English so that the common people might read and understand?"

TWO years later he is in Hamburg, engaged on his life's work of translating the Bible into English so that it can be read by the people. There is a price on his head. He works against the laws of Henry the Eighth and the Church.

He is helped in his work of distributing the Bible by the Brethren, a secret band of Englishmen who smuggle the copies of the Bible into England by dead of night and ride far over the countryside dropping the priceless books into the hands of a man who can read them in every hamlet.

The leader of these smugglers, a man unknown to Tyndale, plays with death. In Antwerp they meet. The leader, to Tyndale's amazement, is his bonny-faced, hard-riding, ale-swilling countryman Barnaby.

FROM this point on, the play races ahead in fine pictorial drama. The listener is carried along on the night journey of the smugglers to the English coast. He sees—through the words of the characters—the signals from the shore, the lantern raised three times in the church tower, the call of a seagull. And he hears the thundering hoofs of the horses of the midnight riders on the still night air—coming closer, dying away, coming closer again—as Barnaby rides.

He hears Barnaby's rough male voice as he meets the solitary secret agent in every hamlet.

"Can ye read Mother English?"

"I can make do, the only man in the parish as can."

"Then take this book, and read it to thy fellows. 'Tis a Holy Bible, printed in English."

And so he rides on, to capture and death.

WHILE in Antwerp itself, Tyndale, trapped into a false meeting with Barnaby, is betrayed by a disciple, Phillips, seized by soldiers and taken to the stake for burning.

There is a fine touch of artistry about the last words of each of these men, but I shall not tell it here.

The play ends in a quiet, simple scene that shelves gently down from the high tension of the climax. In an English village a group of common people are met to hear the reading of the gurt big book in Mother English by a mason who once went many years ago to make repairs at Magdalen Hall.

He shuts his eyes and puts his finger into the Bible and reads from the words at which God has placed his finger. It is the sixtieth chapter of the Prophet Isaiah:—

"Arise, shine, for thy light is come, and the glory of the Lord has risen before thee. . . ."

Good-bye, Glamour

"IT" Is Out-Dated

(Continued from page 12).

"IT" technique, came probably when filmgoers saw Marie Dressler and Wallace Beery in "Min and Bill." Those two old, ungainly, ugly stars smote at glamour with every twist of their rubber faces. And maybe Charlie Chaplin had done a little private ass-saulting before them.

"Sort of Boring"

Marie Dressler was voted the most popular star of 1932 and 1933. After her death, first place was taken among American stars by lovable, slit-mouthed Will Rogers. And since his death, easily first in favour has been Shirley Temple, in 1935 and 1936. I have an idea that in 1937 the child star has been displaced by Gary Cooper—Cooper who once said that glamour is something that "sort of bores the public."

ACCORDING to the Oxford Dictionary, glamour may be on the one hand, "beauty or enchantment" or, on the other hand, "delusive or alluring beauty."

Now, let me make a list of the dozen best stars on the screen to-day—not a list with which you will agree, perhaps, but one which is fairly representative for all that. Among the men are Paul Muni, Spencer Tracy, Leslie Howard, Gary Cooper, Charles Laughton and either Walter Huston, James Cagney or Edward G. Robinson.

The women have at the top Greta Garbo, Norma Shearer, Bette Davis, Luise Rainer, and perhaps Myrna Loy and Katherine Hepburn.

Glamour Loses Tricks

There is not one of those players relying upon glamour alone—in either of its senses. Moreover, you will find that the more they, and others like them, rely upon "glamour," the less fervent grows their fan-mail. Ronald Colman is losing popularity simply because his tricks of glamour, such as the quizzical raised eyebrow, are becoming a little too obvious.

AMONG men who are nearest to the old matinee idol type are Clark Gable, Robert Taylor, Tyrone Power, Nelson Eddy and the new young man of "Hurricane"—Jon Hall.

Clark Gable exploits his "glamour" about one-quarter as much as he used to do. Robert Taylor is polite about his face but frightened of it. Recent films show clear signs of an attempt to throw down a less fortuitous anchor to popularity. Tyrone Power is also improving in acting, and Nelson Eddy has a voice.

Jon Hall is Samuel Goldwyn's Olympic Champion of Hollywood. Goldwyn even stopped him buying a dress suit when he heard that Hall was being described as "Goldwyn's Gift to Women."

IT is the same tale again with the women. Myrna Loy was once listed in the Hollywood casting office for "temptress roles," but no one took any notice of her until she turned wise-cracking wife in "The Thin Man." Claudette Colbert nearly tumbled right down among the featured players when

she tried to act glamorous Queen Cleopatra.

PERHAPS it really is true that the film business is emerging from its notorious infancy. It is realising that glamour itself is a very small part of any fine player. It is realising that acting comes from the head and the heart, not from the make-up box, and that the voice is its best medium. May not glamour be merely a hang-over from the night before the film found its voice?

Whatever the reason, we must say good-bye to glamour.

N.Z. Baritone

NEWTON GOODSON, the New Zealand singer who has been appearing in a special programme from 2U1

Sydney on Tuesday and Thursday nights at 9.50 is rising fast in the broadcasting sphere in Australia, having previously appeared in the popular 2GB feature, "Radio Pic." One Australian writer compares his voice with that of Nelson Eddy. "Although Mr. Goodson's voice is a pitch higher and a little lighter in execution, he has qualities that definitely tend to liken him to Nelson Eddy. His tone and vocal mannerisms remind one of the American singer. Moreover, Mr. Goodson, being in the class of a lighter baritone, adds to his otherwise confined range." not here, Glamour. So please close the door quietly upon this disillusioned realism that is ours.

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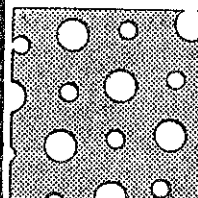
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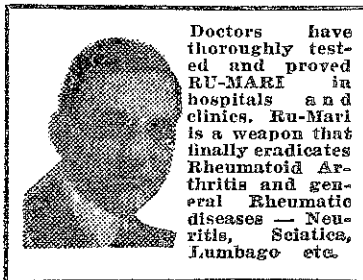
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LIONEL BARRYMORE writes:—

"I was stricken with Sciatica during the filming of a picture at the Metro-Goldwyn-Mayer studios in November. My friend, Hugh Walpole, told me of his remarkable experience with RU-MARI and gave me a small quantity. I took the first dose on Friday night. By Sunday noon THE PAIN HAD ENTIRELY DISAPPEARED. Nothing in my experience has been so amazingly helpful."

(Signed) LIONEL BARRYMORE,
(Hollywood)



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(Signed)

MRS. M. A. ARNOLD.

"Within two weeks all the swelling in my arm had gone down so amazingly that the specialists declared it the most remarkable recovery they had seen," states Sir Hugh.

"A month after that, still continuing the RU-MARI treatment religiously, I was almost entirely well, and have had no sign of Rheumatic trouble since. This is an exact account of how RU-MARI helped me."

(Signed) HUGH WALPOLE, K.B.

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"Death of the Horn"

The Moment Of Truth

(Continued from page 8).

killing the bull as well as he could. With a perfect bull, whose frankness and bravery made him charge straight at the cloth without looking sideways, the new technique enabled the matador to stand so close that the shoulders of the bull brushed his trabi la luz, "his suit of light"—the Spanish name for the clothes all hung with beautiful gold and glass—leaving bloodstains on the suit from the hurts of the banderillas or barbs in the bull's hide.

THE bulls had been bred even faster than in years gone by, and they were kept to a pitch of fitness by the fact that they had to travel sixteen miles every day from their feeding ground to their watering place and back, the greater part of the journey at a fast trot or a slow gallop.

"They were most divine-looking animals when they entered the ring," said Mr. Cross. "They reminded one of beautiful race-horses."

ONLY a matador who had served a good apprenticeship, who was secure, confident and had good reflexes could hope to work these bulls and kill them securely in a manner acceptable to the public.

The slightest mistake of the matador was punishable by his death—"the death of the horn."

THE person who loves the bull best, says Mr. Cross, is the matador. The bravery of the bull, its frankness, the speed with which it charges, and its bulldog tenacity make for the beauty of the fight, and the security of the matador on the sand of the arena as well as in the public's affections.

The proven matador would rather cut his throat than flick a charging bull in the face with his cloth so that he will stop short his run, jar his spine and lose his buoyancy and lightness, his suavity and frankness.

The matador wants the bull to come to him on equal terms—with both their lives equally in danger—until the "Moment of Truth"—the final moment when the matador has to make his pass over the horns of the bull to strike in to the heart.

That moment is the one the people come to see.

THE matador when he sees a brave bull enter the ring knows that he will please the people, that he may kill the bull with security and safety, and with a swift, clean stroke, and that his opponent will suffer very little in the fight.

REALISM is an admirable thing when it is Socialist realism.—Mr. J. R. Campbell.

A free knitting supplement of 20 pages and full of attractive designs is given away in the issue of "Woman," the popular magazine, on sale everywhere this week.

Radio Jitters

(Continued from page 35.)

quickly notified that such statements would not be allowed.

APPARENTLY National station managers in Australia have been given the same advice as those guiding the destinies of the Commercial stations.

When the manager of the ABC in Adelaide, (Colonel Thomas) noticed that Father Ryan was due to give a talk on "In Austria Before the War" he requested him to change the subject. This was done with only a few hours to spare, and Father Ryan, without the aid of notes, spoke on his studies of earthquakes.

Colonel Thomas said later that he had requested Father Ryan to change the talk entirely on his own initiative, and without any instructions from headquarters.

He had done this in order not to take risks during what he considered to be a very delicate time.

Colonel Thomas explained that in its written form the talk would have been quite in order, for anyone seeing the complete address would have had no doubt of what was meant. But he had known so many instances where a radio speaker had been misunderstood, because some listener had heard a few words only, that he wished nothing to happen which could be misconstrued or exaggerated.

At the same time, however, ABC officials in Sydney allowed another talk on Austria to be given over the air.

Nina Murdoch, widely travelled Australian woman, spoke at some length over the National stations from Sydney on "Is This the Austria I Knew?" and in describing the poverty and incidents she encountered there showed that there were powerful reasons for the tumultuous welcome of Hitler.

But this talk apparently was permitted because it would not be considered "irritating" to Germany.

Canterbury Pride

(Continued from page 13.)

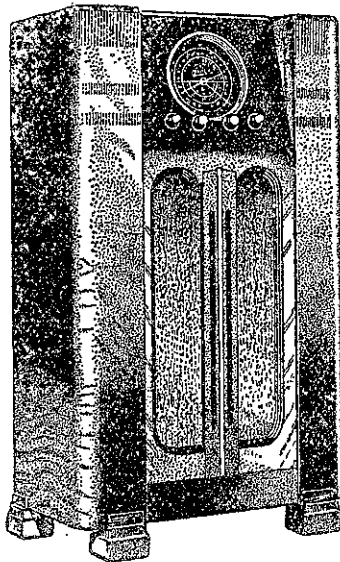
DISASTERS sometimes occur to any band while marching. An enthusiastic drum-major of Woolston once knocked a player down with his stick, laying him out cold in the middle of a counter-march.

NEW ZEALAND was the first country in the British Empire to introduce marching in the competitions for brass bands. Strange as that may sound, it's a fact, says Mr. Estall.

THE conductor was the recipient of the King's medal for his band work. He has judged at 18 different contests, including the Centenary at Sydney. Band work with him is only a hobby, for he is a plasterer by trade.

THERE are 200 bands in New Zealand and each has an average membership of 30. Australian bands lead technically, but musically they are not as good as the two or three best bands in the Dominion.

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The Home Forum

Sandy Or Gillie

Constant Reader (Devonport): A slap on the wrist for editor of "In the Wake of the Week's Broadcasts." He expresses annoyance at Sandy Powell's record being played before Gillie Potter. In his opinion 3YA kept the best till last, but, although Gillie Potter is a fine comedian, I think he would find Sandy Powell has a much larger following.

Doesn't Like Daisy

H.G.W. (Hamilton): I read with interest the "Record" article "Not so Naive." What the writer says about children is right, but what about adults—those who belong to Chattering Daisy's Daisy-chain? I ask you, what is the matter with people, wives and mothers, who only line up for this sort of thing; and again what about some of the rubbish one hears from other female announcers, purporting to be the contents of letters written to them? Many are merely the outpourings of neurotic minds, which should be cured, not encouraged.

Scherzo's Criticism

Music Lovers (Wellington): In reply to "Scherzo's" drastic criticism of the "Orpheus Sextet," Radio Record" April 1, may I state that in my opinion, as with other musical friends of mine, criticism was both incorrect and unfair?

In the first place six women hardly

comprise a choir; secondly, the singing was well balanced and beautifully in tune, as the unaccompanied item proved. If there was any slight predominance it came from the contraltos.

We are not the only admirers of this excellent sextet. In conclusion, "Scherzo" should remember that helpful criticism is welcome; biting sarcasm is unconstructive.

Royalties And Players

Myles F. E. Wright (Wellington).—May I correct the misapprehension of "C.H.F.," who writes about amateur dramatic societies and royalties.

"C.H.F." devotes the greater part of his article to the defence of the royalties charged for performances of plays controlled by Samuel French. With these there is, as far as I know, no quarrel whatever. The royalty in question has been that charged, or threatened to be charged, for readings of plays by societies to an audience of members only.

"C.H.F." states that for royalties for readings to more than 50 persons there is a set fee of £1/1/-. "Jack Daw's" article dealt with the proposed charges, as set out by a Dunedin firm of solicitors, which gave royalties for readings on a sliding scale which reached the sum of £5/5/- for the larger societies. "C.H.F." has evidently been commissioned to reply on behalf of the royalty owners, and the fact that he has announced the reduction to £1/1/- (or no fee when the audience numbers less

than 50) suggests that already the royalty owners realise that their original demands were wildly excessive. These new charges, which are presumably authentic, represent some relief, but the position is still serious for the larger societies (the very large societies may have some chance of meeting the £1/1/- royalty).

One of the larger societies will read probably 30 to 40 plays in a season—the consequent charge of 30 or 40 guineas for royalties will make these readings impossible.

Incidentally, it is amusing to note that "C.H.F." complains that a good deal of "misleading information has been bruited abroad." Presumably this refers to the sliding scale of royalties for readings, printed in "Jack Daw's" article, which came originally from the letter sent out by Messrs. French's agents in New Zealand. If Messrs. French have seen the error of their ways, and decided to abandon the sliding scale in favour of the flat rate of £1/1/- to audiences of more than 50, there is no doubt that this improves the situation considerably, but why not frankly announce that this is the case?

"Smut"

A. E. H. Harrison (Auckland): I must protest against the letter of "Savali" in "Your Side of the Microphone" on March 18.

I object to the partially implied connection of sophistication with "smut," and I consider the writer of the letter stands self-condemned both by his inference that "an appreciation of smutty wit" is not evidence of corruption and his actual statement that "no one was ever corrupted by a risqué story." I am, I hope, an ordinary man, and as such I ask "Savali" whether he does not consider the youth of New Zealand (and its adults) already subjected to a sufficient mass of temptation under modern conditions.

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HIGHLIGHTS OF THE WEEK

From the New Zealand Nationals

Concerts and Recitals

Sunday, April 17:

Concert by Auckland Municipal Band at Town Hall from 1YA, AUCKLAND, at 8.30 p.m.

Ballad recital by Gwentyth Greenwood, soprano, from 2YA, WELLINGTON, at 8.38 p.m.

3YA Orchestra in concert programme, with Brahms recital by Ethel Friend, contralto, from 3YA, CHRISTCHURCH, at 8.30 p.m.

Monday, April 18:

Dora Lindsay, Scottish character artist, from 2YA, WELLINGTON, at 8.19 p.m.

Tuesday, April 19:

2YA Concert Orchestra, with art song recital by Jean Scott, soprano, from 2YA, WELLINGTON, at 8 p.m.

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

Wednesday, April 20:

Te Mauri Meihana, mezzo-soprano, in traditional Maori songs, from 1YA, AUCKLAND, at 9.41 p.m.

Dora Lindsay, Scottish character artist, from 2YA WELLINGTON, at 8.10 p.m., and Cameo Three at 8.28 p.m.

Thursday, April 21:

Piano recital by Lionel Harris, followed by Myra Sawyer, soprano, from 2YA, WELLINGTON, at 9.5 p.m.

Cara Hall, 15-year-old pianist, in Chopin recital, from 4YA, DUNEDIN, at 9.5 p.m.

Friday, April 22:

May Lander, soprano, from 2YA, WELLINGTON, at 9.26 p.m. and 9.41 p.m.

Four recitals by local artists from 3YA CHRISTCHURCH at 8.21 p.m.

Cara Hall, piano, from 4YA, DUNEDIN, at 9.5 p.m.

Throughout these programmes, recordings are indicated by the letter "R" in brackets beside the items.

Saturday, April 23:

3YA Orchestra, with interlude by Dora Lindsay (Scottish character artist), from 3YA, CHRISTCHURCH, at 8.51 p.m.

4YA Orchestra, with interludes by Rita Stone (soprano), from 4YA, DUNEDIN, at 8 p.m.

Opera

Sunday, April 17:

Recorded operatic programme from 2YA, WELLINGTON, at 9.5 p.m.

Recorded presentation of "Manon," Massenet's opera in five acts, from 4YA, Dunedin, at 8.30 p.m.

Plays

Wednesday, April 20:

"The Sheffield Outrages" or "Trade Unions at the Crossroads," dramatic interlude, by R. S. Lambert, from 2YA, WELLINGTON, at 9.5 p.m.

Thursday, April 21:

"Mingled Yarn," radio play, by Edmund Barclay, on Shakespeare, from 3YA, CHRISTCHURCH, at 8 p.m.

Talks

Tuesday, April 19:

Mr. J. H. Rutherford Lee on "A Morning On a Ceylon Tea Plantation," from 1YA, AUCKLAND, at 9.5 p.m.

Thursday, April 21:

Colonel John Atkinson in recorded talk, "Humour In Theatrical Criticism," from 1YA, AUCKLAND, at 9.5 p.m.

Friday, April 22:

Mr. A. Browne, on "Mountain Climbing," from 1YA, AUCKLAND, at 9.5 p.m.

Colonel J. G. Hughes in "Eye-Witness" series, talk on "The Gallipoli Landing," from 2YA, WELLINGTON, at 8.40 p.m.

Sports

Monday, April 18:

Rowing Commentary on 3-mile inter-University race, from 1YA, AUCKLAND, at 10.20 a.m.

Commentary on Auckland Racing Club's meeting at Ellerslie, from 1YA, AUCKLAND, from 12 noon.

Commentary on inter-University Athletic Tournament, from 1YA AUCKLAND, from 1 p.m.

Ringside commentary on professional wrestling match at Town Hall, from 1YA, AUCKLAND, at 9.5 p.m.

Riccarton Jockey Club's meeting, from 3YA, CHRISTCHURCH, from 12 noon.

South Island Tennis Championships, from 4YA, DUNEDIN, at 3 p.m. (approx.).

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HIGHLIGHTS OF WEEK . . . CONTINUED

Tuesday, April 19:

Tennis Commentary on inter-University finals, from 1YA AUCKLAND, at 10.30 a.m.

Commentary on C.J.C. meeting at Riccarton, from 3YA, CHRISTCHURCH, from 12 noon.

South Island Tennis Championships, from 4YA, DUNEDIN, at 3 p.m. (approx.).

Wednesday, April 20:

N.Z. Metropolitan Trotting Club's championship meeting at Addington from 3YA, CHRISTCHURCH, from 11.30 a.m.

N.Z. Metropolitan meeting, from 3YA, CHRISTCHURCH, from 11.30 a.m.

Saturday, April 23:

Commentary on Avondale Racing Club's meeting, from 1YA, AUCKLAND, from 12 noon.

N.Z. Metropolitan Trotting Club's Inter-Dominion meeting, from 3YA, CHRISTCHURCH, from 11.30 a.m., with final of Inter-Dominion Handicap, at 2.25 p.m. approx.

Features

Monday, April 18:

Interview with N.Z.'s premier jockey, L. J. Ellis, from 3YA, CHRISTCHURCH, at 9.5 p.m., and interview with racehorse Cuddle, at 10.20 p.m.

Wednesday, April 20:

"Los Charros," special presentation by Philip Cross, from 2YA, WELLINGTON, at 9.47 p.m.

Friday, April 22:

Wellington wool sale at Town Hall from 2YA, WELLINGTON, at 9 a.m.

Saturday, April 23:

St. George's Day programme, from 2YC WELLINGTON at 8.0 p.m.

Tuesday, April 19:

"Travelling Round the World in Rhythm," from 3YA, CHRISTCHURCH, at 10 p.m.

Monday, April 20:

Tut Coltman and his Swing Rhythm from 2YA, WELLINGTON, at 10.2 p.m.

Dick Colvin and his Music from 4YA, DUNEDIN, at 10 p.m.

Thursday, April 21:

Brian Lawrance entertains, includes by Jean Sablon, from 1YA, AUCKLAND, at 10 p.m.

Friday, April 22:

Savoy Dance Band at Savoy Restaurant, from 4YA, DUNEDIN, at 10 p.m.

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

Saturday, April 23:

Lauri Paddi's Band at Peter Pan Cabaret from 1YA, AUCKLAND, at 10.10 p.m.

Old-time dance programme from 4YA, DUNEDIN, at 9.5 p.m.

Dance Features

Monday, April 18:

New recordings and Arthur Pearce's swing session, from 2YA, WELLINGTON, at 10 p.m.

Hour of music by bands of Kosteianetz, Hal Kemp and Wayne King, from 4YA, DUNEDIN, at 10 p.m.

Nationals Every Day

SUNDAY, APRIL 17

1YA AUCKLAND
650 k.c. 461.3 m.

9.0: Recordings.

11.0: Morning service from All Saints' Anglican Church. Preacher: Rev. W. W. Averill. Organist: Mr. H. Taylor.

12.15: Close down.

1.0: Dinner music.

2.0: Selected recordings.

3.30: Sonata for Violin by Nicolo Porpora, played by Zoltan Szekely. Piano accompaniment by Geza Frid.

3.38: Selected recordings.

4.30: Close down.

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

7.0: Evening service from St. Mary's Anglican Cathedral. Preacher: His Grace the Archbishop. Organist: Mr. Edgar Randall.

8.15: Recordings.

8.30: Concert by the Auckland Municipal Band, conducted by Mr. T. J. O'Connor (from Concert Chamber, Town Hall).

The Band, "The Great Little Army" March (Alford); "Bohemian Girl" Selection (Balle).

Reg. Richards (baritone), "To the Forest" (Tschai-kowsky).

The Band, Two Numbers from the Suite, "Love in Birdland"; (a) "The Magpie and the Parrot"; (b) "The Broken-Hearted Sparrow" (Bendix); "Mignon" Overture (Thomas).

Reg. Richards (baritone), "One Fleeting Hour" (Dorothy Lee).

The Band, "Peer Gynt" Suite No. 2 (Grieg); "Humoresque: Miss Lucy Long" (The Idle-eyed Slavey) 10.0: Close down.

(featuring trombone and bassoon) (Shipley Douglas).

RHEUMATISM

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

6.0: Recordings.

8.30: Programme of Works by Jean Sibelius: Heifetz and London Philharmonic Orchestra, conducted by Sir Thomas Beecham, Concerto in D Minor.

9.0: Rauta Warra (soprano), "The Tryst."

9.3: Emil Telmányi (violin), Romance, No. 2; "Danse Champetre," No. 2.

9.12: BBC Symphony Orchestra, Symphonic Poem, "Night Ride and Sunrise."

9.24: Rauta Waara (soprano), "The First Kiss."

9.27: London Symphony Orchestra, Symphony No. 3 in C Major.

10.0: Close down.

2YA WELLINGTON
570 k.c. 526 m.

9.0: Recordings.

10.0: Weather for aviators.

11.0: Morning service from Wesley Methodist Church, Taranaki Street. Preacher: Rev. Percy Paris. Organist and choir-master: Mr. H. Temple White.

12.15 (approx.): Close down.

1.0: Dinner session.

2.0: Music from the ballet "Casse-Noisette" ("The Nutcracker") by Tschai-kowsky. Leopold Stokowski and Philadelphia Orchestra.

SUNDAY, APRIL 17 . . . CONTINUED

2.20: Recordings.
4.0: Time signals from Dominion Observatory.
4.30: Close down.
6.0: Children's song service (Uncle William, assisted by children from St. Barnabas Church, Khandallah).
7.0: Evening service from St. John's Presbyterian Church. Preacher: Rev. J. R. Blanchard. Organist and choir-master: Mr. W. Lawrence Haggitt.
8.15 (approx.): Recordings.
8.30: Light orchestral and ballad programme.
(R) London Palladium Orchestra, "Everybody's Songs" (arr. Grehl).
8.38: Ballad recital by Gwenyth Greenwood (soprano): "What's in the Air To-day" (Eden); "Full Moon" (Woolmer); "Hindoo Stumber Song" (Ware); "Call of Spring" (Strauss).
8.50: (R) Don Rico and Gipsy Girls' Orchestra, "Flor Gitana" ("My Gipsy Flower," by Ferraris).
8.53: (R) Sydney MacEwan (tenor), "She Moved Thro' the Fair" (Trad.).
8.56: (R) New Symphony Orchestra, "Evensong" (Martin).
9.0: Weather report. Station notices.
9.5: Miscellaneous operatic programme (R).
Milan Symphony Orchestra, "La Cenerentola" Overture ("Cinderella") (Rossini).
9.13: Beniamino Gigli (tenor), "Vesti la Giubba" ("On With the Motley") (Leoncavallo).
9.17: Tresti Rudolph (soprano), Marie Luise Kuster (contralto), Benno Arnold (tenor), Hans Heinz Nissen (baritone), Wilhelm Hiller (bass), with chorus and orchestra of Berlin State Opera, "Albert Lortzing Medley" (Lortzing).
9.25: Boston Promenade Orchestra, "Aida" Grand March (Verdi).
9.29: Helen Jepson (soprano), (a) "Ah, Flors E Lui" ("The One of Whom I Dreamed"); 6.15: Recordings.

(b) "Sempre Libera" ("I'll Fulfil the Round of Pleasure") (Verdi).
9.33: Alfredo Campoli (violin), "Midnight Bells" (from "The Opera Ball") (Henberger).
9.36: Alexander Kipnis (bass), "In Diesen Heiligen Hallen" ("Within These Sacred Walls") (Mozart). Alexander Kipnis (bass) and E. Ruziczka (mezzo-soprano), "Rache Arie" ("I'll Have Vengeance") (Mozart).
9.44: Wilhelm Backhaus (piano), "Don Juan" Serenade (Mozart).
9.47: BBC Theatre Orchestra and Revue Chorus, "Love Is Meant to Make Us Glad"; "The Queen of May" (German).
9.55: BBO Theatre Orchestra, "Yeomen of the Guard" Selection (Gilbert and Sullivan).
10.3: Close down.

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

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

3YA CHRISTCHURCH 720 k.c. 416.4 m.

9.0: Recordings.
11.0: Morning service from Christchurch Roman Catholic Cathedral. Preacher: His Lordship Bishop Brodie. Organist: Miss Kathleen O'Connor. Choir conductor: Miss Mary O'Connor.
12.15 (approx.): Close down.
1.0: Dinner music.
2.0: Recordings.
3.0: Song Cycle, "In a Persian Garden" (Liza Lehmann).
3.34: Recordings.
4.0: Time signals.
4.30: Close down.
5.30: Children's song service (Rev. K. Schollar and children from St. Faith's Sunday School Choir).
6.15: Recordings.

7.0: Evening service from Christchurch Anglican Cathedral. Preacher: Bishop West-Watson. Organist and choir-master: Mr. Maughan Barnett.
8.15: Recordings.
8.30: 3YA Orchestra, conducted by Gil Dech, "Charles II" Overture, Op. 60 (Montague Phillips).
8.40: (R) Heinrich Schlusnus (baritone), (a) "When You Smile"; (b) "Drummer" Song; (c) "To the Doves" (Brahms); (d) "Winter Love," Op. 48; (e) "Night Walk," Op. 29 (R. Strauss); (f) "The Soldier" (Schumann).
8.52: 3YA Orchestra, Walzer and Finale, Op. 48, from Serenade (for Strings) (Tschalkowsky).
9.0: Weather. Station notices.
9.5: Ethel Friend (contralto), in Brahms Recital, (a) "To a Nightingale" ("Au die Nachtigall"); (b) "True Love" ("Liebestreu"); (c) "Longing At Rest," Op. 91 ("Ges-tillte Sehnsucht"); (d) "Cradle Song of the Virgin" ("Geistliches Wiegenlied").
9.20: 3YA Orchestra, conducted by Will Hutchens, Mus.Bac. (soloist: Gil Dech), Concerto for Piano and Orchestra in D Minor, K466 (Mozart).
9.52: (R) G. D. Cunningham (organ), Fantasia in F Minor (Mozart).
10.0: Close down.

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

6.0: Recordings.
8.30: "From Offenbach's Sample Box."
8.38: Alfred Cortot at piano.
8.43: Two songs, Comedy Harmonists.
8.48: Leon Goossens (oboe soloist).
8.53: "In a Fairy Realm" Suite.
9.5: "Sand in the North Sea."
9.35: Strauss waltz.
9.39: Gitta Alpar (soprano).
9.45: Vasa Prihoda, "Souvenir" and Serenade.
9.51: "La Cimarosiana."
10.0: Close down.

4YA DUNEDIN 790 k.c. 379.5 m.

9.0: Chimes. Recordings.
11.0: Morning service from Trinity Methodist Church. Preacher: Rev. C. H. Olds. Choirmaster: Mr. H. R. Wilson. Organist: Miss E. Hartley.
12.15: Close down.
1.0: Dinner music.
2.0: Recordings.
2.30: "Portsmouth Point," Overture by William Walton (b. Lancashire, 1902).
2.36: Recordings.
4.30: Close down.
5.30: Children's song service (Big Brother Bill).
6.15: Recordings.
6.30: Evening service from Moray Place Congregational Church. Preacher: Rev. A. Mead, M.A. Organist: Mrs. H. C. Campbell.
7.45: Recordings.

8.30: Recorded presentation of "MANON," Opera in Five Acts by Jules Massenet. 11.0: Close down.

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

6.0: Recordings.
8.30: "At the Lansdowne" Medley.
8.38: Larry Adler (mouth-organ).
8.44: Hildegarde sings.
8.52: Alfredo Campoli (violinist).
9.0: "Richelieu, Cardinal of King?" episode 12.
9.25: "Tangled Tangos," No. 1.
9.32: Scott Wood Melodians with Patrick Colbert.
9.38: "Gershwin Medley," Harold Ramsay (organ).
9.44: Roy Smeek and Serenaders.
9.50: "Follow the Fleet" Selection.
10.0: Close down.

MONDAY, APRIL 18

1YA AUCKLAND 650 k.c. 461.3 m.

7.0: Breakfast session.
9.0: Close down.
10.0: Devotional service (Pastor P. A. Youens).
10.15: Recordings.
10.20: Rowing commentary on three-mile, eight-oar inter-University race.
12.0: Running commentary on Auckland Racing Club's meeting at Ellerslie Racecourse.
1.0 (and at intervals): Commentary on inter-University athletic tournament at Domain.
2.0: Recordings.
3.15-4.30: Sports results.
5.0: Children's hour (Cinderella), with, at 5.40 p.m.,

recorded feature, "Paradise Plumes and Head-Hunters."
6.0: Dinner music.
BBC Military Band, "Vanity Fair" Overture. Patricia Rossborough (piano), "Mississippi" Selection. Jacob Gade and Orchestra, "Because." Albert Sandler and Orchestra, "Sandler Serenades."
6.23: Oskar Joost Dance Orchestra, "Song of Songs" Fantasia. Albert Sandler (violin), with piano and cello, "L'Heure Exquise" (Hahn). Edith Lorand and Viennese Orchestra, "Zigenerweisen," Op. 20 (Pablo de Sarasate).
6.37: Marcel Palotti (organ), "Coppelia" Fantasy. Patricia Rossborough (piano), "The Flying Trapeze" Selection. Edith Lorand and Viennese Orchestra, "Die Schonbrun-

ner" Waltz. Albert Sandler (violin), with piano and cello, "The Violin Song" (Rubens). Willem Mengelberg and Concertgebouw Orchestra, "Perpetuum Mobile" (Strauss).
7.0: Government and overseas news (from 2YA).
7.10 (approx.): News and reports.
8.0: Concert programme.
(R) London Theatre Orchestra, "Revuedeille Memories" (Burrows).
8.6: (R) Marta Eggerth (light vocal), "My Heart is Yours," Spanish Song (Dehmel); "Lovely Like the Dawn of Spring" (Zerlett).
8.12: "Personal Column." Drama from Agony Column of a newspaper.
8.25: BBC Theatre Orchestra, with Isobel Bailey and Revue Chorus, "On Wings of Song"

Selection (arr. Stanford Robinson).
8.33: Comedy presentation, "Fourth Form At St. Percy's."
8.45: (R) "Presenting All Stars."
8.53: (R) London Theatre Orchestra, "Revuedeille Memories" (Burrows).
9.0: Weather. Station notices.
9.5: Ringside commentary on professional wrestling match at Auckland Town Hall.
10.0: Music, mirth, melody.
11.0: Close down.

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

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

MONDAY, APRIL 18 . . . CONTINUED

9.0: "The Four Crotchets" (vocal quartet).
 9.4: "Tavern Ditties," by the Street Singer.
 9.10: Hits from Shirley Temple's Films.
 9.16: "The National Programme," Broadcasting Burlesque.
 9.23: "Immortal Strauss," by Viennese Waltz Orchestra.
 9.35: Modern dance music.
 10.0: Light music.
 10.30: Close down.

2YA WELLINGTON

570 k.c. 526 m.

8.50: Weather for aviators.
 9.0: 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: Light music.
 3.0: Sports results.
 3.30: Weather for farmers. Frost for Canterbury and Otago.
 4.0: Time signals. Sports results.
 5.0: Children's session (Andy Man).
 6.0: Dinner session.
 Lilly Gyenes and Twenty Hungarian Gipsy Girls, Hungarian Dance No. 6 (Brahms). Marek Weber and Orchestra, "Her First Dance," Vienna Philharmonic Orchestra, "Leonora"

Overture, No. 3 (Beethoven). Orchestre Raymonde, "Only a Rose." Edith Lorand and Viennese Orchestra, "Furiant" (from "Schwanda, the Bagpipe Player"). Lilly Gyenes and Twenty Hungarian Gipsy Girls, Hungarian Dance No. 5 (Brahms).
 6.19: Barnabas von Geczy and Orchestra, "Helen" Waltz Selection. Renee Chemet (violin), "Song of Songs" Melodie. Barnabas von Geczy and Orchestra, "Old Vienna."

6.29: Polydor Elite Orchestra, "Sefra" Intermezzo, Op. 47 (Siede). Orchestra Mascotte, "Parade of the Tin Soldiers." Carpi Duo, Song Without Words, No. 25, Op. 62 (Mendelssohn, Bartholdy). Paul Godwin Orchestra, "Hobby Horse and Doll." Polydor Elite Orchestra, "Parade of the Gnomes."
 6.47: Orchestra Mascotte, "Hobgoblins Review." Dajos Bela Dance Orchestra, "What Could Be Sweeter Than Your Love." Carpi Trio, "Barcarolle" (Tschalkowsky). Orchestra Mascotte, "The Last Letter" Waltz.

7.0: Government and overseas news.

7.10: News and reports.

7.25: Rebroadcast from the League of Nations Shortwave Station at Geneva.

7.30: Time signals.

8.0: Chimes. Programme of popular recordings.

(R) Saville Theatre Orches-

tra, with Adele Dixon, conducted by Billy Mayerl, "Over She Goes" Selection (Byton, Carter, Mayerl).

8.10: Michael Bartlett (tenor), "My Heart Will Be Dancing"; "You Are My Love Song" (Grey, May). (From film, "Lilac Domino").

8.16: Frankie Carle (piano), "Varsity Show" Film Selection.

8.19: Dora Lindsay (Scottish character artist).

8.34: (R) George Elrick and Swing Music Makers, "Oh, They're Tough -- Mighty Tough in the West" Variety Novelty (Erard, Trafford).

8.37: Hildegarde (light vocal), "Ten Pretty Girls" (Grosz, Kennedy); "So Rare" (Sharpe, Herst).

8.43: Billy Reid and Accordion Band, "The First Time I Saw You" (from film, "The Toast of New York") (Wrubel, Shilbret); "Moonlight on the Waterfall" (Kennedy, Grosz).

8.49: Cecil Johnson broadcasting, "Good Health": "Running Commentary on Film Premiere."

8.55: Reginald Dixon (organ), "Gracie Fields Memories."

9.0: Weather. Station notices.

9.5: "Isn't It Romantic?" Continuity programme by Kay Bee.

10.0: Dance programme of new recordings, with swing session compered by Arthur Pearce.

11.0: Close down.

2YC WELLINGTON

840 k.c. 356.9 m.

(Alternative Station)

5.0: Light music.
 6.0: Close down.
 7.0: After-dinner music.
 8.0: Chamber music hour, featuring at 8 p.m. Trio in D Minor, Op. 63 (Schumann), by Alfred Cortot (piano), Jacques Thibaud (violin) and Pablo Casals (cello); and at 8.42 p.m. Quartet in B Major, Op. 76, No. 4 (Haydn), by Prisca Quartet.

9.0: Light orchestral and ballad programme, featuring a
 9.25: New Light Symphony phony Orchestra, "An American in Paris" (Gershwin).
 10.0: Thirty minutes of variety.
 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 (approx.): Relay from Riccarton of Canterbury Jockey Club's meeting.
 2.0: Recordings.
 3.30: Sports results.
 4.0: Time signal.
 4.30: Sports results.

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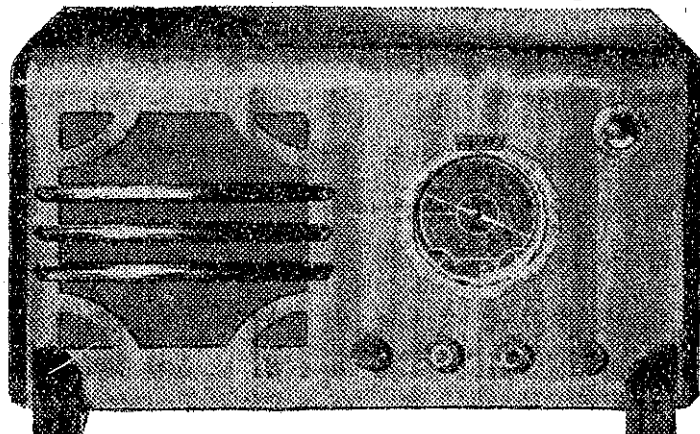
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MONDAY, APRIL 18 . . . CONTINUED

- 5.0: Children's hour (Rajah and the Stamp Man).
 6.0: Dinner music.
 New Concert Orchestra, "Vienna Maidens" Waltz. Paul Godwin and Orchestra, "Minuet at the Royal Court of Louis XIV." Andre Conti (piano, with celeste), "Two Jolly Fellows." State Opera Orchestra, Berlin, "Wine, Women and Song" (Strauss).
 6.19: The Regal Salon Orchestra, "Memories of Beethoven." International Novelty Quartet, "Do You Miss Me in the Dear Old Homeland?" Reginald Dixon (organ), "Roberta" Selection. Angelus Octet, Melody in F (Rubinstein).
 6.38: Orchestre Raymonde, "Chanson d'Amour." J. H. Squire Celeste Octet, "Putting the Clock Back." Andre Conti (piano, with celeste), "My Heart's Melody." Orchestre Raymonde, "By the Sleepy Lagoon." Reginald Dixon (organ), "Mississippi" Selection.
 7.0: Government and overseas news (see 2YA).
 7.10: News and reports.
 7.30: Time signal.
 8.0: Chimes.
 (R) Band of H.M. Coldstream Guards, "The Quaker Girl" Selection (Monckton).
 8.10 (R) Peter Dawson (bass-baritone), (a) "With My Shillelagh Under My Arm" (Wallace); (b) "Phil the Fluter's Ball" (French).
 8.16 (R) Perce Skinner's Harmonica Band, (a) "Blaze Away" (Holtzmann); (b) "Invercargill" (Lithgow); (c) "The Girl on the Police Gazette" (Berlin); (d) "Rainbow on the River" (Alter); (e) "When the Poppies Bloom Again" (Towers); (f) "Aloha Oe" (Liliuokalani).
 8.21: "Eb and Zeb" (country storekeepers).
 8.40: (R) Band of H.M. Grenadier Guards, "Nautical Moments."

- 8.48: Peter Dawson (bass-baritone), (a) "A Song for You and Me" (Rizzi); (b) "Just Keepin' On" (Phillips).
 8.54: (R) Massed Cavalry Bands of the Aldershot and Eastern Commands, (a) "Golden Spurs" Slow March (Rhodes); (b) "Crown and Commonwealth" Quick March (Adams).
 9.0: Weather. Station notices.
 9.5: Interview with New Zealand's Premier Jockey, L. J. ("Jimmy") Ellis.
 9.20: "Ali Baba and the Forty Thieves." Recorded pantomime presented by outstanding cast of overseas artists.
 10.20: Music, mirth, melody, including at 10.20, an interview with a blue-blooded lady of the turf, "Cuddle," winner of over £12,000 in stakes.
 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: Dudley Cantrell and Grace Grenadiers.
 8.30: Albert Sandler (violinist).
 8.36: "Garland of Roses."
 8.45: Kentucky Minstrels.
 9.0: Chamber music, featuring at 9.21 p.m. Quartet in D Minor ("Death and the Maiden") (Schubert), the Budapest String Quartet.
 10.0: Light recitals.
 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.
 3.0 (approx.): Tennis commentary on South Island finals at Logan Park.
 4.0: Weather. Frost forecast.
 4.30: Light music.
 5.0: Children's hour (Aunt Sheila), with, at 5.30 p.m., recorded talk by Rev. B. Dudley, F.R.A.S., "A Day in the Moon."
 6.0: Dinner music.
 Alfredo Campoli and Salon Orchestra, "An Old World Garden" Medley. International Novelty Orchestra, "Czar-das Princess" Waltz. Mischa Spoliansky, "I Wait For You." New Concert Orchestra, "Nights of Fragrance" Waltz. Alfredo Campoli and Salon Orchestra, "Only My Song."
 6.21: Grand Symphony Orchestra, "Hungarian" Dance, No. 3 (Brahms). Paul Godwin's Orchestra, "The Nightingale and the Frog." Paul Whiteman and Orchestra, "The Merry Widow" Waltz. Walter Gieseking (piano), (a) Waltz in D Flat Major; (b) Prelude in F Major (Chopin).
 6.35: Orchestra Mascotte, "Skies of Blue" Waltz. Dajos Bela Orchestra, "The Countess Maritza" Potpourri. Ilja Livschakoff Orchestra, "No, No, Lulu" Valse.
 6.50: International Concert Orchestra, "Kavalier" Waltz. Ilja Livschakoff Orchestra, Serenade (Livschakoff). Alfredo and Orchestra, "In Gipsy Land."
 7.0: Government and overseas news (from 2YA).
 7.10 (approx.): News and reports.
 7.30: Talk to Young Farmers' Club (arranged by Department of Agriculture), Mr. J. M. Smith: "Importance of Pastures in Farming Operations."
 8.0: Chimes. Programme of light recitals.
 (R) Fred Hartley's Quintet, "Marigold" (Mayerl); "Second Serenade" (Heykens); "Musette" (Peter);
 "The Fairies' Gavotte" (Kohn).
 8.14: L. E. Dalley (tenor), "The Diver" (McMillan); "A Spirit Flower" (Stanton); "Ah, Though the Silver Moon" (Loehr); "Green Pastures" (Sanderson).
 8.23: (R) Walter Geiseking (piano), "Alla Turca" (Allegretto) (Mozart); "To the Spring"; "Wedding Day At Trolldhagen" (Grieg).
 8.35: (R) International Singers Male Quartet, "By the Waters of Minnetonka" (Lieurance); "Now is the Month of Maying" (Morley); "All Through the Night" (Trdt., Welsh); "Three For Jack" (Squire); "Silver Threads Among the Gold" (Danks); "A Perfect Day" (Jacobs Bond).
 8.49: (R) Boyd Neel String Orchestra, "St. Paul's Suite: (1) Jig; (2) Ostinato; (3) Intermezzo; (4) Finale—The Dargason (Holst).
 9.0: Weather. Station notices.
 9.5: Masked Masqueraders and Jesters present half-hour of sketches, songs and jokes.
 9.35: Recorded feature, "The Mystery Club: The Heart of Europe" (George Edwards production).
 10.0: An hour of dance music by Orchestras of Kostelanetz, Hal Kemp and Wayne King.
 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," popular tunes.
 9.0: Light instrumental and ballad programme.
 8.22: "Snapshots."
 9.30: Selection from Sigmund Romberg's musical comedies.
 10.0: Comedy and light music.
 10.30: Close down.

TUESDAY, APRIL 19

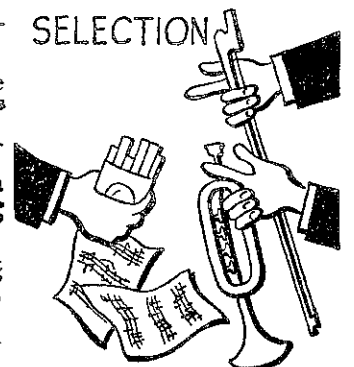
1YA AUCKLAND 650 k.c. 461.3 m.

- 7.0: Breakfast session.
 9.0: Close down.
 10.0: Devotional service (Rev. R. N. Alley).
 10.15: Recordings.
 10.30: Tennis commentary on inter-University finals.
 12.0: Lunch music.
 1.30: EDUCATIONAL SESSION. TRAINING COLLEGE.
 Mr. B. M. Kibblewhite, "To-morrow's History" (3rd talk).
 1.50: Mr. R. Howie, "Music" (8th lesson).
 2.10: Mr. C. L. Gillies, "Agriculture: Agricultural Research in New Zealand."
 2.30: Classical hour.
 3.15: Sports results.
 3.30: Talk, prepared by the A.C.E. Home Science Tutorial Section, "Equipment as Substitute for Help."
 3.45: Light music.
 4.0: Weather for farmers.
 4.30: Sports results.

- 5.0: Children's session (Cinderella and Uncle Dave).
 6.0: Dinner music.
 London Symphony Orchestra, "Di Ballo" Overture (Sullivan). Arnold Foldes (cello), "Spinnlied" ("Spinner's Song") (Popper). Light Symphony Orchestra, "Miniature" Suite: (1) Children's Dance; (2) Intermezzo (Coates).
 6.23: Paul Godwin's Orchestra, "Lake of Como." Ania Dorfman (piano), Songs Without Words (No. 5 in F Sharp Minor by Mendelssohn). Dajos Bela Orchestra, "Vindobona" (Vienna Folk Song Fantasy). Howard Jacobs (saxophone), "Schon Rosmarin" (Kreisler). Poulet Orchestra of Paris, "Petrushka" Dance of the Coachmen (Stravinsky).
 6.47: Hastings Municipal Orchestra, Henry VIII Dances: (1) Morris Dance; (2) Shepherd's Dance; (3) Torch Dance (German). Paul Godwin Quintet, with harp, "Popular Song." "Tale," Quentin M. MacLean (organ), "Just Humming Along."

- 7.0: Government and overseas news (see 2YA).
 7.10 (approx.): News and reports.
 7.30: Talk, the Gardening Expert.
 8.0: Concert programme.
 (R) Berlin Philharmonic Orchestra, "Stars and Stripes Forever" March (Sousa).
 8.5: "Appeal to the Spirits"—Japanese houseboy.
 8.13: (R) Tex Rose and Kialua Boys, "Whispering" (Schonberger); "The Lei Vendor" (Noble).
 8.24: (R) Tino Rossi (light vocal), "Softly in the Night" (Saurat); "Guitar of Love" (Schmidseeder).
 8.30: "Eb and Zeb" (country storekeepers).
 8.39: Recorded feature, "Melody by Buccaneers of Pirate Ship Vulture."
 8.51: (R) Tex Rose and Kialua Boys, "My Lei of Leis" (Noble); "Cuban Pete" (Jose Norman).
 8.57: (R) Berlin Philharmonic Orchestra, "El Capitan" March (Sousa).

ORCHESTRAL SELECTION



MYRTLE GROVE

TUESDAY, APRIL 19 . . . CONTINUED

9.0: Weather. Station notices.
9.5: Talk, Mr. J. H. Ruth-
ford Lee, "A Morning on a
Ceylon Tea Plantation."
9.20: Dance music.
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: Mme. Roessen-Champion
and Orchestra, Concerto for
Clavacin and Orchestra (Han-
del).
8.10: Dorothy Helmrich (so-
prano), and Harry Isaacs
(pianist), in recital of songs
by d'Arba.
8.24: Yehudi Menuhin and Lon-
don Symphony Orchestra,
conducted by Sir Landon
Ronald, Concerto No. 1 in G
Minor (Bruch).
8.50: Gerhard Husch (bari-
tone), and Margaret Kilpinen
(piano), "Moonlight"; "The
Church of St. Mary in Danzig
Under Scaffolding" (Kilpi-
nen).
9.0: Symphonic programme.
10.0: Variety.
10.30: Close down.

2YA WELLINGTON

570 k.c. 526 m.

6.50: Weather for aviators.
7.0: Breakfast session.
9.0: Close down.

9.30: Educational session for
pupils of correspondence
school.

10.0: Weather for aviators. De-
votional service.
11.0: Time signals.
12.0: Lunch music.
1.0: Weather for aviators.
2.0: Classical hour.
3.0: Sports results. Talk by
A.C.E., "Equipment as Sub-
stitute for Help."

3.30: Weather for farmers.
Frost for Canterbury and
Otago.
4.0: Time signals. Sports re-
sults.

5.0: Children's session (Jumbo),
with, at 5.30, "Paradise
Plumes and Head-Hunters"
(episode 10).

6.0: Dinner session.
Marek Weber and Orches-
tra, "The Chocolate Soldier"
Selection. Orchestra Mascotte,
"Ball Sirens" Waltz Tunes.
Gustav Link (violin), "Swed-
ish Airs." Alfredo Campoli
and Salon Orchestra, "Moths
Around the Candle Flame."
Elite Orchestra, "The Whist-
ler and His Dog."

6.20: Paul Godwin Orchestra,
"Dreaming Flowers." Edith
Lorand and Viennese Orches-
tra, "One Says Auf Wieder-
sehen." International Con-
cert Orchestra, "Gipsy Love."
Sydney Baynes and Orches-
tra, "Old England" Selection.

6.36: Dajos Bela String Orches-
tra, "Wedding Serenade."
Gustav Link (violin), "Salsa-
rella." Dajos Bela String Or-
chestra, "The Herd Girl's
Dream."

6.47: Edith Lorand and Vien-
nese Orchestra, "Good-night,
Pretty Signorina." Alfredo
Campoli and Salon Orchestra,
"Grandma's Birthday." Or-
chestra Mascotte, "Hawaiian
Memories." Eric Coates and
Symphony Orchestra, "By the
Tamarisk" (Coates).

7.0: Government and overseas
news.

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

7.30: Time signals.

8.0: Chimes. Concert pro-
gramme.

2YA Concert Orchestra,
conducted by Leon de Mauny,
"Hamlet" Overture (Gade).
8.9: Art song recital, Jean
Scott (soprano). "O, Could I
But Express In Song" (Ma-
lashkin); "Five Eyes"; "Sil-
ver"; "The Fields Are Free"
(Armstrong Gibbs).

8.20: (R) Eileen Joyce (piano),
Tarantella in A Minor (Far-
jeon); "Lotus Land and
Danse Negre" (Scott).

8.28: (R) John McCormack
(tenor), "Is She Not Passing
Fair?" (Elgar).

8.31: The Orchestra, "Chanson
de Matin"; "Chanson de
Nuit" (Elgar).

8.40: Talk, Mr. E. C. McKay,
"Cows and Kauris."

9.0: Weather. Station notices.

9.5: The Orchestra, Symphony
No. 40 in G Minor (Mozart).

9.30: (R) Berlin Philharmonic
Choir, "Laudate Dominum"
(Mozart); "Ave Maria"
(Lorelei) (Mendelssohn).

9.38: (R) Heifetz (violin), "On
Wings of Song" (Mendel-

ssohn); "Sevilla" (Albeniz,
Heifetz).

9.46: (R) Armand Crabbe
(baritone), "Rubia"
(Crabbe); "La Jota" (de
Falla).

9.54: The Orchestra, Danse Es-
pagnole, "La Vie Breve" (de
Falla).

10.0: Music, mirth, melody.

11.0: Close down.

2YC WELLINGTON

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

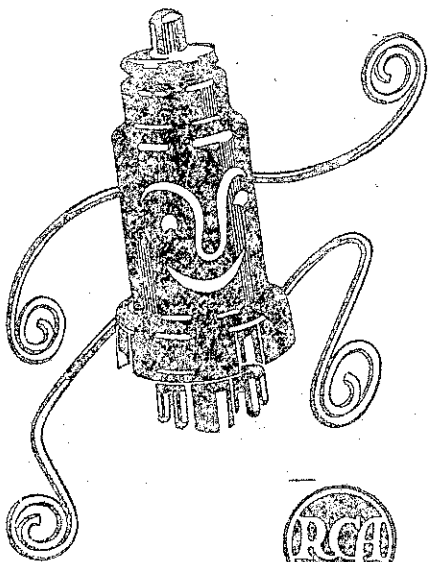
5.0: Light music.
6.0: Close down.
7.0: After-dinner music.
8.0: Variety and vaudeville.
10.0: In order of appearance;
Rawicz and Landauer (piano
duettists), John Charles
Thomas (baritone), Gipsy Ac-
cordion Band.
10.30: Close down.

3YA CHRISTCHURCH

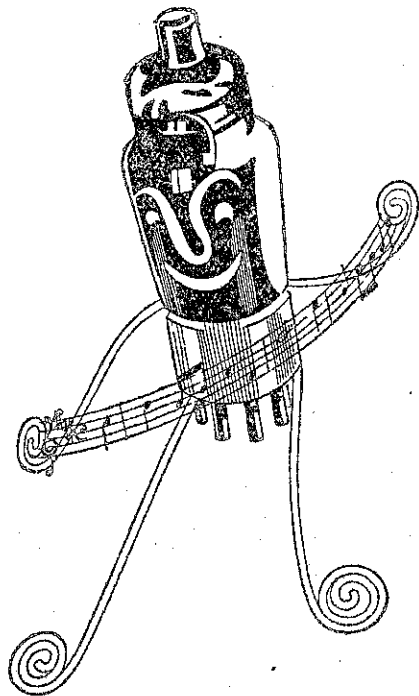
720 k.c. 416.4 m.

7.0: Breakfast session.
9.0: Close down.
10.0: Recordings.
10.30: Devotional service.
10.45: Recordings.
11.0: Time signals. Record-
ings.
12.0 (approx.): Relay from
Riccarton of C.J.C. meeting.
2.0: Recordings.
2.30: Talk by A.C.E., "Equip-
ment As Substitute For
Help."
3.0: Classical music.

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Branches All Main Centres.

TUESDAY, APRIL 19 . . . CONTINUED

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

4.30: Sports results.

5.0: Children's hour (Skipper and Harmonica Band).

6.0: Dinner music.

Edith Lorand and Viennese Orchestra, "Gipsy Love" Overture. Berlin State Opera Orchestra, "Dance of the Hours" (Ponchielli). Edith Lorand (violin), Paraphrase on two Russian Folk Songs (Kreisler). Paul Godwin's Orchestra, "Sizilietta" (Blon).

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" (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: Time signals.

7.35: Talk, under auspices of Canterbury Manufacturers' Association. Mr. J. W. Thomas: "Motor Body Building in N.Z."

8.0: Chimes. Scottish cameo. (R) Debroy Somers Band, "Scottish" Medley (arr. Debroy Somers).

8.5: (R) John McKay and Company (descriptive). "A Night With Burns" (Stewart).

8.11: (R) Joseph Hislop (tenor), Prelude to "The Loves of Robert Burns" (arr. Howard).

8.24: "Life of Empress Josephine," episode 5.

8.37: (R) Marino B. Winter and Orchestra, "State Ball Memories."

8.45: "Music Round the Campfire," introducing "Polly Wolly Doodle" and "Springtime in the Rockies."

9.0: Weather. Station notices.

9.5: Reserved.

9.20: (R) Norman Long (entertainer), "S-m-y-t-h-e" (Long).

9.23: Radio Rhythm Boys, (a) "It Looks Like Rain in Cherry Blossom Lane" (Burke); (b) "What Will I Tell My Heart?" (Tenturini); (c) "Good-night to You All" (Watson).

9.32: "Civic Welcome" (Japanese houseboy).

9.47: Radio Rhythm Boys, (a) "When the Sun Says Good-bye to the Mountains" (Pease); (b) "Congo Lullaby" (Spohansky).

9.56: (R) Norman Long (entertainer), "Come and Join the No-Shirt Party" (Long).

10.0: Dance music, "Travelling Round the World in Rhythm."

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 p.m. Quintet for Piano and Strings (Bloch), by Alfredo Casella and Pro Arte String Quartet; and at 9.33 p.m. Sonata in A Minor, Op. 36 (Grieg), by Felix Salmound (violin) and Simeon Rumshiskiy (pianoforte).

10.0: Melody and mirth.

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.

3.0 (approx.): Tennis commentary on South Island finals at Logan Park.

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.

Godfrey Andolfi's Concert Orchestra, "To an Oriental God" (Descript.). Mayfair Orchestra, "Temptation." Albert Sandler (violin), with piano and cello, "Grinning" (Benatzky). Orchestra Mascotte, "When Grandma Was Twenty" Waltz. Orchestre du Theatre Mogador de Paris, "Trop Tard."

6.29: Mayfair Orchestra, "Nights of Gladness" Waltz. Art Tatum (piano), "Love Me." Serge Krish Instrumental Septet, Serenade (Sander-son). London Palladium Orchestra, "Moontime."

6.35: Orchestra Mascotte, "The Opera Ball" Waltz. Albert Sandler (violin), with piano, "Remembrance." Kauffman and Orchestra, "A Visit to the Woodpecker."

8.45: London Palladium Orchestra, "Les Sylphides." Angelus Octet, Nocturne in E Flat. Art Tatum (piano), "Anything for You." Reginald Foort (organ), "Reminiscences of Friml."

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

7.10 (approx.): News and reports.

7.30: "The Whirligig of Time."

Talk, Mr. N. S. Woods: "History of War and Peace: Warfare from Waterloo to the Great War and After."

8.0: Chimes. Programme of miscellaneous recordings.

Geraldo and Orchestra, "The Firefly" Selection.

8.10: Leslie Holmes (comedian), "Getting Around and About" (Ilda).

8.13: Jack Simpson (xylophone), "Buffoon" (Contrey).

8.16: Famous artists (compared by Gracie Fields and Sandy Powell), "Rex Cavalcade of 1937."

8.22: Great Mandolin Orchestra, "Alpine Blooms" Waltz (Sartori).

8.25: Ronald Gourley (whistling), "A Woodland Romance" (Gourley).

8.28: Donald Thorne (organ), "The Hit Parade," No. 3.

8.34: Herbert Ernst Groh (tenor), "Silk Skies" Serenade (Rust).

8.37: Barnabas von Geczy and Orchestra, "Monika" Tango (Kotscher).

8.40: Recorded talk, Mr. C. M. Bennett, "Survival of the Maori."

9.0: Weather. Station notices.

9.5: Concert by Kaikorai Band, conducted by Lieutenant H. J. Osborne—vocal and humorous interludes.

The Band: March, "Punchinello" (Rimmer); "Overturiana" (arr. Somers).

9.15: (R) Peter Dawson (bass-baritone), "Empty Saddles" (Hill); "Load the Covered Wagon" (Hunt).

9.21: The Band, "The Mill in the Dale" (Cope); "The Acrobat" (trombone solo) (Greenwood).

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

9.40: The Band, "A Scottish Souvenir" (Hawkins).

9.50: (R) Peter Dawson (bass-baritone), "At Santa Barbara" (Russell); "The Admiral's Yarn" (Rubens).

9.56: The Band, March, "The Spirit of Napoleon" (Hope).

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: Sonata hour, featuring, at 8 p.m., Beethoven's Sonata for Piano and Cello in A Major, by Paul Grummer (cello), and Wilhelm Kempff (piano); and, at 8.34 p.m., Chopin's Sonata in B Flat Minor, Op. 35, by Leopold Godowsky (piano).

9.0: Chamber music hour, featuring, at 9 p.m., Beethoven's Quartet No. 12 in F Flat Major, Op. 127, by the Flonzaley Quartet; and, at 9.46 p.m., Serenata Nocturno (Mozart), by the Boyd Neel String Orchestra.

10.0: In order of appearance: Peggy Dell (contralto), Jules Ruben Trio (piano), Heyn's Gesangs Guitarristen (Heyn's Singing Guitarrists).

10.30: Close down.



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WEDNESDAY, APRIL 20

1YA AUCKLAND 650 k.c. 461.3 m.

- 7.0: Breakfast session.
 9.0: Close down.
 10.0: Devotional service (Rev. R. J. Liddell).
 10.15: Recordings.
 12.0: Community singing at Mayfair Theatre.
 1.30: Lunch music.
 2.0: Recordings.
 2.30: Classical hour.
 3.15: Sports results.
 3.30: Light music.
 4.0: Weather for farmers.
 4.30: Sports results.
 5.0: Children's session (Cinderella and Peter).
 6.0: Dinner music.
 Brighthouse and Rastrick Prize Band, "The Royal Trophy" Quick March, Derman String Quartet, German Dances—Minuet No. 1 (Schubert). Marek Weber and Orchestra, "Contrasts" (potpourri of famous melodies). Polydor String Orchestra, "The Little Gingerbread House."
 6.19: Barnabas von Geczy and Orchestra, "The Student Prince" Selection. Edmund Kurtz (cello). "Minuet" (Valensin, Norblin). Paul Godwin's Orchestra, "Throbbing Heart."
 6.34: Paul Godwin's Orchestra, "Talkative." Berliner Trio (three pianos). "American Tempo." Philharmonic Orchestra, Berlin, "In the Confectioner's Kitchen."

- 6.8: Orchestre Symphonique du Theatre Royal de la Monnaie de Bruxelles, "La Fille de Madame Angot" Fantasia (Lecocq). Paul Godwin's Orchestra, "Cinderella's Bridal Procession." Band of H.M. Grenadier Guards, "Knightsbridge" March.
 7.0: Government and overseas news (see 2YA).
 7.10 (approx.): News and reports.
 7.40: Talk: Motoring, "The Components of a Car and Their Servicing," by Condensor.
 8.0: Concert programme.
 (R) Flonzaley Quartet, Quartet in D Flat Major, Op. 15 (Dohnanyi).
 8.26: (R) Phyllis Sholto Smith (piano), Sonata in E Minor (Grieg).
 8.44: Strings of the Studio Orchestra, conducted by Harold Baxter, Introduction and Allegro for Strings (Elgar).
 9.0: Weather. Station notices.
 9.5: Recorded feature: "Coronets of England: Queen Elizabeth."
 9.35: Studio Orchestra, "May Day" Overture (Haydn).
 9.41: Te Mauri Meihana (mezzo-soprano), in a group of Maori traditional numbers: "E Ua E Te Ua"; "Ka Marangi"; "He Tangi"; "Taku Turanga Ake."
 9.53: Studio Orchestra, "Casino Dances" (Gungl).
 10.0: Music, mirth, melody.
 11.0: Close down.

1YX AUCKLAND 380 k.c. 340.7 m. (Alternative Station)

- 5.0: Light music.
 6.0: Close down.
 7.0: After-dinner music.
 8.0: International singers.
 8.15: "British Empire" Fantasia.
 8.24: Hawaiian Club entertains.
 8.36: Ranch Boys (vocal trio).
 8.50: Juan de Dios Filiberto and Orchestra, Tangos recorded in Buenos Aires.
 9.0: Nino Martini (tenor), in songs from film, "Here's To Romance."
 9.12: "The Instrument Speaks." Music about Instruments of the Orchestra.
 9.40: Modern dance music.
 10.0: Light music, Turner Layton (tenor), Lee Sims (piano), and Primo Scala's Accordion Band.
 10.30: Close down.

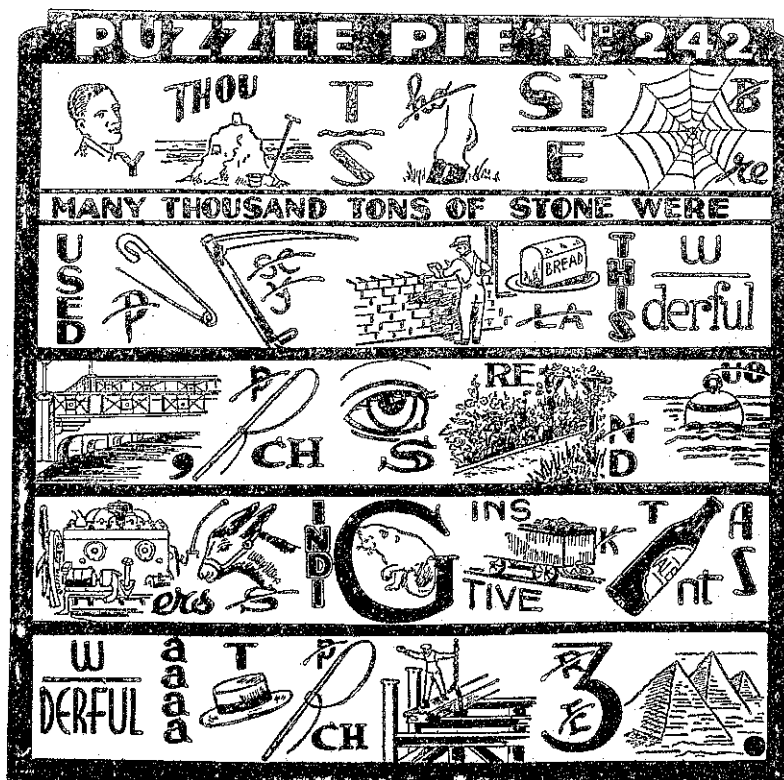
2YA WELLINGTON 570 k.c. 526 m.

- 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.
 1.30: Educational session for Infant Classes (rebroadcast

- from 3YA, Christchurch).
 1.50: Lunch music (contd.).
 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 hour (Uncle Tony).
 6.0: Dinner music.
 Berlin Philharmonic Orchestra, "Tannhauser" March (Wagner). 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. Rococco. Allan Grant (piano), "Gracemercy 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 Schimmelpennig (organ), "Dance Improvisations."
 7.0: Government and overseas news.
 7.10 (approx.): News and reports.

SOLVE THIS SIMPLE LITTLE
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Don't miss this splendid one-week competition! It is just a short and easily-worded paragraph about A BRIDGE, which appeared in a New Zealand daily newspaper some time ago, and has now been put into puzzle form by our artist. The opening words, "MANY THOUSAND TONS..." will tell you what it is all about, and the rest of the wording is simple, and the sense of the sentence will help you. Each picture or sign may mean part of a word, one, two or three words, but not more than three.

Solve the puzzle carefully and write your solution IN INK on one side of a sheet of paper. Sign your name and residential address and post entry to:—

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READ THESE RULES CAREFULLY.

All entries must be postmarked not later than TUESDAY, APRIL 19.

The Prize of £25 IN CASH will be awarded to the competitor whose solution of the paragraph is correct or most nearly correct. In the case of ties the prize-money will be divided, but the full amount will be paid. No competitor may win more than one prize or share of a prize in any one competition.

£25 Prize-money is deposited with "Truth" (N.Z.), Ltd. The decision of the Editor of "Puzzle Pie" will be final and legally binding throughout. A postal note for 1/- must accompany each initial entry and 6d. each additional entry. Penny stamps (1/1) accepted if postal note unobtainable. Any number of attempts may be sent on plain paper. Alternatives in single entries will be disqualified. Post Office addresses not accepted. Results will be published in this paper on Friday, May 6.

WEDNESDAY, APRIL 20 . . CONTINUED

7.30: Time signals.
Talk, Gardening Expert.
"For the Home Gardener."
8.0: Chimes. Popular programme.
(R) Symphony Orchestra,
"Songs of the Fair" (Martina).
8.10: Dora Lindsay (Scottish character artist).
8.25: (R) Edith Lorand and Viennese Orchestra, "Autumn Melodies" Waltz (Waldteufel).
8.28: The Cameo Three in presentation, "Salt Breezes" (arr. Howe).
8.35: (R) New Light Symphony Orchestra, "London Bridge" March (Coates).
8.40: Talk, Dr. Guy H. Scholefield, "World Affairs."
9.0: Weather. Station notices.
9.5: "The Sheffield Outrages" or "Trade Unions at the Crossroads." Dramatic interlude by R. S. Lambert, dealing with history of British Trade Unionism. (NBS production).
9.47: "Los Charros." Special presentation by Mr. P. Cross, with South American Cowboys.
10.2: Dance music by Tut Colman and his Swing Rhythm (from the Majestic).
11.0: Close down.

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

5.0: Light music.
6.0: Close down.
7.0: After-dinner music.
8.0: Miscellaneous operatic programme.
8.40: Orchestral masterpieces, featuring at 8.54 p.m. "Water Music" Suite (Handel); and at 9.26 p.m. Variations on a Theme of Haydn (Brahms).
10.0: "In Lighter Vein."
10.30: Close down.

3YA CHRISTCHURCH 720 k.c. 416.4 m.

7.0: Breakfast session.
9.0: Close down.
10.0: Recordings.
10.30: Devotional service.
10.45: Recordings.
11.0: Time signal. Women's session (Mrs. L. A. Rowlatt).
11.30: Recordings.

Relay from Addington of New Zealand Metropolitan Trotting Club's Inter-Dominion Championship Meeting.

12.0: Lunch music.
1.30: EDUCATIONAL SESSION: Miss E. E. James, "Music - Mainly Singing" (for infants, standards 1 and 2).
1.55: Dr. G. Jobberns, "Rivers." (For standards 3 and 4 and forms 1 and 2).
2.20: Mr. W. B. Harris, M.A., Dip.Ed., Dip.Soc.Sci., "The Building of the Empire of Ancient China."

2.40: Recordings.
3.0: Classical music.
4.0: Time signal. Frost and weather. Light music.
4.30: Sports results.
5.0: Children's hour (Major and Kay).

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." London Palladium Orchestra, "Classica" Selection. London Symphony Orchestra, "Khowantchina" Persian Dances. Stanley Macdonald (Wurlitzer organ), "La Rosita."

6.42: Sir Dan Godfrey and Bournemouth Municipal Orchestra, "Don Giovanni" Act 1—Minuet (Mozart). Grand Symphony Orchestra, "Dance of the Waves" Pts. 1 and 2 (Catalani). Squire Celeste Oetel, "On Wings of Song." Donald Thorne (organ), "Neath Sunny Skies" Medley.

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

7.10: News and reports.

7.20: Addington stock market reports.

7.30: Time signal.

"Whirligig of Time. Talk, Mr. A. W. Stockwell, "John Bunyan."

8.0: Chimes.

(R) London Symphony Orchestra, "Carnival" Overture (Dvorak).

8.9: Rita Jamieson (mezzo-contralto), (a) "With a Water-Lily"; (b) "The First Primrose"; (c) "I Love Thee"; (d) "My Mind is like a Mountain Steep" (Grieg).

8.20: "The Progress of Music." Recorded lecture recital by Dr. George Dyson, recently appointed Director of Royal College of Music, London.

Musical illustrations by Winchester Music Club and College Quiristers.

9.0: Weather. Station notices.

9.5: Reserved.

9.20: Recording: Arthur Rubinstein (pianoforte) and the London Symphony Orchestra, Concerto in B Flat Major, Op. 83 (Brahms).

10.0: Music, mirth, melody.

11.0: Close down.

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

5.0: Recordings.

6.0: Close down.

7.0: After-dinner music.

8.0: "Talkie Trumps."

8.15: Django Reinhardt (guitar).

8.21: "Standing Room Only," humorous sketch.

8.37: "By the Blue Hawaiian Waters."

8.45: "Death of Nelson," descriptive ballad.

8.54: Organ interlude.

9.0: "Let's Dance to London Bands."

10.0: Melody.

10.30: Close down.

4YA DUNEDIN 790 k.c. 379.5 m.

7.0: Chimes. Breakfast session.

9.0: Close down.

10.0: Recordings.

10.15: Devotional service.

10.45: Talk, "Cooking by Electricity."

12.0: Lunch music.

1.0: Weather.

2.0: Recordings.

3.15: Talk by A.O.E., "Good Food Combinations and Why."

3.30: Sports results. Classical music.

4.0: Weather. Frost forecast.

4.30: Light music.

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

6.0: Dinner music.

New Mayfair Orchestra, "Sons o' Guns" Selection. Orchestra Mascotte, "O, Spring, How Fair Thou Art." London Palladium Orchestra, "Old Vienna Moon." Orchestra Mascotte, "Les Sirenes" Waltz.

6.17: Orchestra Mascotte, "Eva" Waltz. Ilja Livschakoff Orchestra, "Once When I Was a Little Topsy." Ania Dorfman (piano), "Voices of Spring" Waltz. Alfredo Campoli and Salon Orchestra, Second Serenade. Dajos Bela Orchestra, "Roses of the South."

6.35: London Palladium Orchestra, "Birthday" Serenade. Marek Weber and Orchestra, "Cavalleria Rusticana" Selection.

6.47: Barnabas von Geczy and Orchestra, "Pardon, My Lady" Tango. Edith Lorand and Viennese Orchestra, "Hejre Kati." Dajos Bela Dance Orchestra, "In a Little Cafe in Hernalis."

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

7.10 (approx.): News and reports.

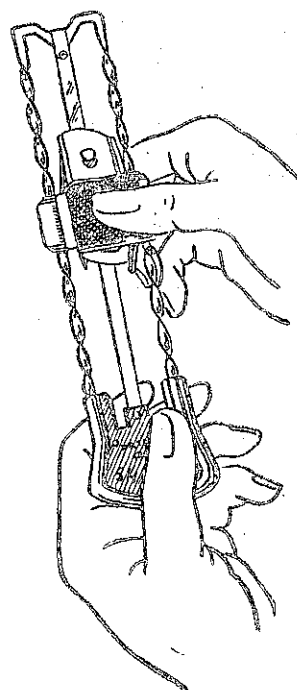
7.30: Our Motor Expert, "Helpful Hints to Motorists."

8.0: Chimes. Variety concert. (R) Geraldo and Romance in Rhythm Orchestra, "Swing Time" Selection (Kern).

8.10: (R) Hulbert Brothers, "Modern Colour Poems" (Hulbert).

8.16: Master D. Christensen, 11-year-old cornetist, "Sams"

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WEDNESDAY, APRIL 20 . . CONTINUED

Souci" (Goldman); "Trees" (Rasbach).
8.23: (R) Harry Gordon (comedian), "The Village Editor" (Gordon).
8.26: Otto Dobrindt and Piano Symphonists "Straussiana" (arr. Borschel).
8.32: Stanelli and Hornchestra.
8.38: Barnabas von Geczy and Orchestra, "In Merry Mood" (Haringer).
8.41: Talk, Mr. J. T. Paul, "World Affairs."
9.0: Weather. Station notices.
9.5: "There's Something in the Air." Continuity programme by Kay Bee.
10.0: Dance programme by Dick Colvin and his Music.
11.0: Close down.

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

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

8.0: Symphonic programme, featuring, at 8 p.m., Tschai-kowsky's Concerto in D for Violin and Orchestra, by Mischa Elman and London Symphony Orchestra.
9.20: "Highlights from Opera."
10.0: Comedy and light music.
10.30: Close down.

THURSDAY, APRIL 21

1YA AUCKLAND
 650 k.c. 461.3 m.

7.0: Breakfast session.
9.0: Close down.
10.0: Devotional service.
10.15: Recordings.
12.0: Lunch music.
12.30: Mid-week service from St. Matthew's Anglican Church.
12.50: Lunch music (contd.).
2.0: Recordings.
3.30: Classical hour.
3.15: Sports results.
3.30: Talk, by A.C.E., "Food Fads and Fallacies."
3.45: Light music.
4.0: Weather for farmers.
4.30: Sports results.
5.0: Children's session (Cinderella) with at 5.40, recorded feature, "Paradise Plumes and Head-Hunters."
6.0: Dinner music.
 Berlin State Opera Orchestra, "The Operaball" Overture. Irene Scharrer (piano), Fantasie Impromptu in C Sharp Minor (Chopin). New State Symphony Orchestra, "Veronique" Selection.
8.20: Edith Lorand and Orchestra, "Let's Have a Tango." The Eight Musical Notes, "Perfection" Polka. Paul Godwin Dance Orchestra.

"The World's Best Waltzes" Medley.
8.37: Vienna Schrammel Quartet, "Firefly's Appointment." Ania Dorfman (piano), Hungarian Rhapsody, No. 10 (Liszt). Cedric Sharpe Sextet, "Negro Spiritual" Medley. New Symphony Orchestra, "Three Cornered Hat" Suite: Final Dance (de Falla).
7.0: Government and overseas news (from 2YA).
7.10 (approx.): News and reports.
7.30: "The Whirligig of Time: The Home (No. 7): The Home in Mediaeval Times." Speaker: Mr. R. F. Paddock.
8.0: Concert programme. Recorded serial presentation, "Westward Ho!"
8.15: Recorded continuity presentation, "Wandering With the West Wind."
9.45: Recorded Sports Club, bringing to the microphone K. Webb, featherweight weight-lifting record holder.
9.0: Weather. Station notices.
9.5: Recorded talk: Col. John Atkinson, "Humour in Theatrical Criticism."
9.20: Recorded band programme, popular vocal interludes from studio by Ben Hall (tenor). Cairns Citizens' Band, "The B.B. and C.F." March (Hume). Jack Mackintosh (cornet). "Carnival

of Venice" (Arborn). Cairns Citizens' Band, "The President" Quick March (German).
9.29: Ben Hall (tenor), "Believe Me it All Those Endearing Young Charms" (Trdtl.); "Killarney" (Balfie).
9.35: Silver Stars Band, cond. by Albert W. Ketelbey, "Tannhauser: Pilgrims' Chorus" (Wagner). Jack Mackintosh (cornet), "Zelda" (Code).
9.46: Ben Hall (tenor), "The Fairy Tree" (O'Brien); "Eily Dear" (Trdtl.).
9.52: Massed Cavalry Bands of Aldershot and Eastern Commands at Coronation tattoo, Aldershot, 1937, "Golden Spurs" Slow March (Rhodes); "Crown and Commonwealth" Quick March (Adams).
10.0: Dance music. Brian Lawrence entertains; interludes by Jean Sablon.
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: Lener String Quartet, Quartet in G Minor (Debussy).
8.30: Maggie Teyte (soprano), and Alfred Cortot (piano), "On the Seashore"; "Ballad of the Women of Paris"; "Lovers' Walk"—three songs (Debussy).
8.44: Alfred Cortot (piano), and Jacques Thibaud (violin), Sonata for Piano and Violin (Debussy).
9.0: Classical recitals.
10.0: Variety.
10.30: Close down.

2YA WELLINGTON
 570 k.c. 526 m.

6.50: Weather for aviators.
7.0: Breakfast session.
9.0: Close down.
10.0: Weather for aviators. Devotional service.
11.0: Time signals.
12.0: Lunch music.
1.0: Weather for aviators.
1.30: EDUCATIONAL SESSION: "The Changing World."
1.42: "Literature for Juniors" (3). Miss K. E. Harvey.
1.57: "Travel (3): Bavaria." Dr. D. McElwain.
2.15: "Some Great Men of Europe (3): Bismarck." Mr. A. H. Scotney.
2.30: Classical music.

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THURSDAY, APRIL 21 . . . CONTINUED

- 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.

Commodore Grand Orchestra, "In Town To-night" March. Lilly Gyenes and Twenty Hungarian Gipsy Girls, "Hungarian" Serenade. Arthur Young and Reginald Foresythe (piano), "Hits of 1935." Orchestra Mascotte, "Spring in Japan" Waltz. Marek Weber and Orchestra, "Tales From the Orient" Waltz (Strauss).

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" (Shilkret). Berliner Trio (three pianos), "Virgin Forest Tale." Orlando and 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.

7.10 (approx.): News and reports.

7.30: Time signals.

"Who's Who and What's What?" Ramble in the news by Coranto.

7.40: Talk, Book Reviewer. "Current Books."

8.0: Chimes. Popular programme.

Four Kings of Rhythm entertain.

8.13: "Introducing Margaret" (Japanese houseboy).

8.27: "The Adventures of Mr. Penny." Episode 11: "Mr. Penny's Lion."

8.40: (R) Geraldo and Orchestra, "That Girl From Paris" Selection (introducing "Moon Face"; "Call To Arms"; "Seal It With a Kiss"; "Love and Learn") (Schwartz, Heyman).

8.44: (R) Dr. G. D. Osborne, of Sydney University, "Off the Track in Western Ireland" (2).

9.0: Weather. Station notices.

9.5: Piano recital by Lionel Harris, L.R.A.M., A.R.C.M., Novelette in E; Romance in F Sharp (Schumann); Ballad in G Minor (Brahms); "With the Setting Sun" (Albanesi).

9.20: Myra Sawyer (soprano), "The Almond Tree" (Schumann); "The Bargain" (Arthur Somerville). "When in Your Eyes I Gaze" (Larsen); "To the Children" (Rachmaninoff).

9.32: (R) Cello recital by Lauri Kennedy (piano accompaniment by Dorothy Kennedy), "Melodie" (Rachmaninoff); "Arioso" (from Cantata No. 150) (Bach); "Schlummerlied," Op. 124, No. 6 (Schumann); "Hungarian" Dance, No. 2 (Brahms).

- 9.47: (R) Nelson Eddy (baritone), in songs by American composers, "At Dawning" (Cadman); "A Perfect Day" (Jacobs Bond); "By the Waters of Minnetonka" (an Indian love song) (Lieurance); "Trees" (Rasbach).
 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: Sonata hour, featuring at 8 p.m. Sonata in B Flat Minor ("Funeral March" Sonata) (Chopin), by Leopold Godowsky (piano); and at 8.31 p.m. Sonata for Piano and Cello in A Major (Beethoven), by Paul Grummer (cello) and Wilhelm Kempff (piano).

9.0: "The Show Goes On."

10.0: In order of appearance: G. T. Pattman (organ), Amelita Galli-Curci (soprano) and Paul Godwin's Orchestra.

10.30: Close down.

3YA CHRISTCHURCH

720 k.c. 416.4 m.

7.0: Breakfast session.

9.0: Close down.

10.0: Recordings.

10.30: Devotional service.

10.45: Recordings.

11.0: Time signal.

Talk, under auspices of Christchurch Branch of National Council of Women.

11.15: Recordings.

11.30: Relay from Addington of New Zealand Metropolitan Trotting Club's Inter-Dominion Championship Meeting.

12.0: Lunch music.

2.0: Recordings.

2.30: Talk by A.C.E., "Food Fads and Fallacies."

3.0: Classical music.

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

4.30: Sports results.

5.0: Children's hour (Rainbow Man).

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" (Elgar).

6.16: Bournemouth Municipal Orchestra, "Intermezzo Pizzicato." Herman Finck and Orchestra, "Finckiana" (fantasia on the works of Herman 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, "Kamarin-

skaja" (fantasia on two Russian folk songs). Philadelphia Symphony Orchestra, "Marche Hongroise" ("Damnation of Faust").

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

7.10: News and reports.

7.20: Talk: Mr. D. W. Russell, "Poppy Day Appeal."

7.30: Time signal.

7.35: Talk, under the auspices of Canterbury Agricultural College, Mr. A. H. Flay, B.Sc., M.Ag.Sc., "Lucerne."

8.0: Chimes.

"Mingled Yarn." Radio play, by Edmund Barclay, of imaginary incidents in life of Shakespeare. (NBS production.)

8.52: (R) Massed Symphony Orchestra, with organ and chorus, "England, My England."

9.0: Weather. Station notices.

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

9.20: Dance music.

9.40: Talk: Mr. A. L. Leghorn, "Modern Ballroom Dancing: The Tango."

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: German operettas.

8.30: Two zither solos.

9.36: Grace Moore (soprano).

9.42: Two violin solos.

9.48: Cedric Sharpe Sextet.

9.55: "Radio Melody Cruise."

10.0: Hour and harmony.

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).

2.30: 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 (Big Brother Bill).

6.0: Dinner music.

New Light Symphony Orchestra, "Mock Morris Dances." Edith Lorand and Viennese Orchestra, Minuet—D Major (Mozart). Grand Hotel Orchestra, "Pierrette Cherie" Valse Lente. Paul Godwin Dance Orchestra, "Les Patineurs" Waltz.

6.16: New Light Symphony Orchestra, "Policeman's Holiday." Herman Finck and Orchestra, "Melodious Me-

mories." Alfredo and Orchestra, "Gipsy Princess."

6.31: Edith Lorand and Viennese Orchestra, "Perpetuum Mobile." Dajos Bela Orchestra, "Piccolo Piccolo." Paul Godwin Orchestra, "Dolly's Dancing." German Concert Orchestra, "Pizzicato" Polka.

6.44: Dajos Bela Orchestra, "The Smiling Lieutenant." Queen's Hall Orchestra, "Humoreske" (Op. 101, No. 7) (Dvorak). Grand Hotel Orchestra, "Under the Stars." Reginald Foort (organ), "The King Steps Out" Medley.

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

7.10 (approx.): News and reports.

7.25: Talk: Mr. Newman Wilson, "R.S.A. Poppy Day Appeal."

7.35: Gardening talk.

8.0: Chimes.

Classical and Symphonic Programme by New York Philharmonic Symphony Orchestra; with, at 9.5 p.m., Cara Hall, 15-year-old New Zealand pianist; and at 9.20, Masterpieces of Music.

(R) Philharmonic Symphony Orchestra of New York, conducted by Arturo Toscanini, "Semiramide" Overture (Rossini).

8.14: (R) Heinrich Schlusnus (baritone), "Gracious and Kind Art Thou My Queen"; "Sleep Beloved" (Brahms); "The Three Wanderers" (Hermann).

8.26: (R) Symphony Orchestra, "Alcina" Suite: Overture; menuet; musette; menuet (Handel).

8.48: (R) Talk: Professor Arnold Wall, late Professor of English at Canterbury College, "Plain Man's English" (No. 2).

9.0: Weather. Station notices.

9.5: Cara Hall, L.R.S.M., 15-year-old New Zealand pianist, "Revolutionary Study"; No. 2 of Three New Etudes; Nocturne, Op. 55, No. 2; Impromptu, Op. 57 (Chopin).

9.20: Masterpieces of Music with illustrations and comments by Dr. V. E. Galway.

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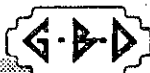
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THURSDAY, APRIL 21 . . . CONTINUED

Symphony in D Major ("The Clock") (Haydn), New York Philharmonic Orchestra.

10.0: Music, mirth, melody, featuring at 10.15, "The Blue Danube" (melodies and stories from the river of romance).

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: "Gay Nineties," light con-

tinuity programme.

9.0: Gerald and Orchestra in "Shall We Dance" Selection.

9.8: Radio play, "The Haunted Ship."

9.20: Wild and Jolly Swiss Yodelling Boys.

9.25: Phil Regan sings popular numbers.

9.32: "Impressions." Freddy Dosh.

9.38: "Rhumba" Fantasy.

9.42: Fruity melodrama, "Only a Mill Girl."

9.50: "Review of Reviews."

10.0: In order of appearance: Billy Mayerl (piano), Richard Crooks (tenor), Quintet Jean Ibos.

10.30: Close down.

FRIDAY, APRIL 22

1YA AUCKLAND
650 k.c. 461.3 m.

7.0: Breakfast session.

9.0: Close down.

10.0: Devotional service (Brigadier Suter).

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.

Band of H.M. Coldstream Guards, "The Geisha" Selection. Mischa Dobrinski (violin), "The Door of Her Dreams." Orchestra Mascotte, with Dajos Bela, "Dubnuscha" (Russian gipsy romance). Renara (piano), "I Was Lucky." Vienna Philharmonic Orchestra, "Liebeslieder" Waltz.

6.25: Jacob Gade and Orchestra, "Give Me Your Heart." Gaspar Cassado (cello), "Evening Song" ("Abenlied") (Schumann). Plaza Theatre Orchestra, "Bal Masque."

6.34: Denman String Quartet, "German Dance"—Minuets Nos. 2 and 4 (Schubert). State Opera House Orchestra, Berlin, Symphonic Waltz Suite (Melichar). International Novelty Quartet, "P. and O." Polka.

6.47: Westminster Light Symphony Orchestra, "Sunday Afternoon Reverie." Renara (piano), "Rhythm of the Rain." Quentin MacLean (organ), "River Reveries."

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

7.10 (approx.): News and reports.

7.30: Sports talk, Gordon Hunter.

8.0: Concert programme.

Reading by Mr. D'Arcy Cresswell from Jane Austen's "Pride and Prejudice" (continued), with music from Faure's Quartet No. 1 in C Minor.

8.42: (R) Hermann Jadowker (tenor), "Caro Mio Ben" (Giordani); "Vittoria Mio Core" (Carissimi).

8.50: (R) Queen's Hall Orchestra, conducted by Sir Henry J. Wood, Spanish Dances, Nos. 1 and 3 (Granados).

9.0: Weather. Station notices.

9.5: (R) Talk, "Mountain Climbing": Mr. Alan Browne.

9.23: Molly Haynes (soprano), "Oh! Had I Jubal's Lyre" (Handel); "The Lorelei" (Liszt); "Ave Maria" (de Giorgio).

9.35: (R) Orchestre de la Societe des Concerts de Conservatoire, Suite, "Iberia" (Debussy).

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: Brain-Teaser, "Who Killed O'Connell?"

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

8.16: Gems from "Boccaccio."

8.25: Popular Spanish dances.

8.40: Harmony and humour.

9.0: Musical comedy hour.

10.0: Light music with Raymond Newell (baritone), and Jesse Crawford (Wurlitzer organ).

10.20: Close down.

2YA WELLINGTON
570 k.c. 526 m.

6.50: Weather for aviators.

7.0: Breakfast session.

9.0: Wellington wool sale (from Town Hall).

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.O.E., "Food Fads and Fallacies." Sports results.

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

4.0: Time signals. Sports results.

5.0: Children's session (Aunt Molly) with at 5.30, "Paradise Plumes and Head-Hunters" (Episode 11).

6.0: Dinner music.

Czech Philharmonic Orchestra, Slavonic Dance No. 1 in C Major (Dvorak). Marek Weber and Orchestra, "Cloches de Corneville" Waltz (Planquette). Paul Godwin Quintet, "Minuetto" (Bolzoni). 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, "Hedgeroses." 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: Time signals.

7.40: Talk, Representative of the Young Farmers' Clubs.

8.0: Chimes. Selected recordings.

Berlin Philharmonic Orchestra, "The Stars and Stripes Forever" March (Sousa).

8.6: Auliki Rantawaara (soprano), and Peter Anders (tenor), "You and I" Potpourri of Happiness and Love.

8.12: Hand Bund and George Haentzschel (piano duo), "Antilopen" (Uhlemann); "Das Verruckte Klavier" ("The Crazy Piano") (Fischer).

8.18: Nelson Eddy (baritone), "A Dream" (Bartlett); "Smilin' Through" (Penn).

8.24: Ilja Livschakoff (violin), with orchestral accompaniment, "Kleiner Tanz" ("A Little Dance") (Borschel).

8.27: Jessie Matthews (light vocal), "Moon or no Moon"; "When You Gotta Sing, You Gotta" (both from film "Gangway") (Lerner, Goodhart, Hoffman).

8.33: Hawaiian Club (Hawaiian instrumental and vocal), "It Looks Like Rain in Cherry Blossom Lane" (Burke); "I Hum a Waltz" (from film "His Affair") (Gordon, Revel).

8.40: Talk: Col. J. G. Hughes, "The Eye-Witness: The Gallipoli Landing."

9.0: Weather. Station notices.

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

9.15: Miscellaneous band programme.

(R) BBC Military Band, "The Crusader" March (O'Donnell); "Tancredi" Overture (Rossini).

9.26: May Lander (soprano).

9.32: (R) Amington Band, "Deen Harmony" (Parker). Grand Massed Brass Bands at Leicester Festival, 1937. "Round the Camp Fire" Fantasia (Maynard).

9.41: May Lander (soprano).

9.47: (R) Band of H.M. Irish Guards, "Songs of Britain." Regimental Band of H.M. Grenadier Guards, "The Belle of New York" Selection (Kerker). BBO Military Band, "Silver Jubilee" March (Letts).

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: Popular recitations and monologues, instrumental and vocal interludes.

9.0: Classical programme.

10.0: Music and humour.

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, Miss M. A. Blackmore, "Help for the Home Cook."

11.15: Recordings.

12.0: Lunch music.

2.0: Recordings.

3.0: Classical music.

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

4.30: Sports results.

5.0: Children's hour ("Friday").

6.0: Dinner music.

Paul Godwin String Orchestra, "Lehariana." Jean Ibos Quintet, "Granada."

Mischa Dobrinski (violin), Serenade. Julian Fuh's Symphony Orchestra, "The Selfish Giant."

6.26: Royal Opera Orchestra, "Eugen Onegin" Waltz (Tchaikowsky). 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: Time signals.

8.0: Chimes.

(R) BBC Symphony Or-

FRIDAY, APRIL 22 CONTINUED

- chestra, conducted by Adrian Boulton, "Hansel and Gretel" Overture (Humperdinck).
- 6.10: (R) Richard Tauber (tenor), Famous German Folk Songs, (a) "Ah How Then is it Possible?"; (b) "The Broken Ring"; (c) "Thou Who Art in My Thoughts"; (d) "To-morrow I Must Go From Here."
- 6.21: Audrey Ruddock (piano-forte recital), Four Characteristic Pieces by Frank Bridge: (a) "April"; (b) "Fragrance"; (c) "Fireflies"; (d) "The Prince."
- 6.33: Anita Ledsham (mezzo-contralto), (a) "Slow Horses, Slow"; (b) "We Sway Along the Ridges"; (c) "Sing, Break Into Song" (Mallinson).
- 6.43: Maitland McCutcheon (violin), (a) Minuetto (Exaudet); (b) Aria (Goldmark); (c) "Bouree" (Bach); (d) "Syncopation" (Kreisler).
- 6.56: (R) BBC Symphony Orchestra, Hungarian Dances, Nos. 19, 20, and 21 (Brahms).
- 9.0: Weather, Station notices.
- 9.5: (R) Talk, Mr. Leon Gotz, "Leaves From a Planter's Notebook" (1).
- 9.20: (R) Anton and Paramount Theatre Orchestra, London, Medley of Stephen Foster's Melodies (arr. Myddleton).
- 9.26: Len Barnes (baritone), (a) "Beloved, it is Morn" (Aylward); (b) "The Arrow and the Song" (Balfie); (c) "If You Would Love Me" (MacDermid); (d) "West Country Lad" (German).
- 9.40: (R) Norwegian Light Symphony Orchestra, Fantasia on Norwegian Folk Songs" (arr. Haland).
- 9.48: (R) Dusolina Giannini (soprano), (a) "I Love You, Truly"; (b) "Just A-Wearyin' For You" (Jacobs Bond).
- 9.54: (R) Barnabas von Geczy and Orchestra, (a) "Cuban Serenade" (Midgley); (b) "Mexican Serenade" (Kaschubec).
- 10.0: Music, mirth, melody.
- 11.0: Close down.
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- 3YL CHRISTCHURCH**
1200 k.c. 250 m.
(Alternative Station)
- 5.0: Recordings.
- 6.0: Close down.
- 7.0: After-dinner music.
- 8.0: "H.M.S. Pinafore" Selection.
- 8.3: Johannes Heesters (tenor).
- 8.15: Saxophone solo.
- 8.21: Raie da Costa Ensemble.
- 8.27: Elizabeth Welch (soprano).
- 8.33: Theremin solo.
- 8.36: Novelty Music Makers.
- 8.42: Non-stop variety.
- 8.55: Scottish fantasia.
- 9.0: Lesser-known airs from opera.
- 9.30: Band programme.
- 10.0: Light music.
- 10.30: Close down.
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- 4YA DUNEDIN**
790 k.c. 379.5 m.
- 7.0: Chimes. Breakfast session.
- 9.0: Close down.
- 10.0: Recordings.
- 10.15: Devotional service.
- 10.45: Talk, Miss I. Findlay, "Cooking and Recipes."
- 12.0: Lunch music.
- 1.0: Weather.
- 2.0: Recordings.
- 3.15: Talk by A.C.E., Home Science Tutorial Section, "Pointers on Posture."
- 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), with, at 5.35 p.m., "The Lolly Kitchen" (Aunt Jean).
- 6.0: Dinner music.
- Minneapolis Symphony Orchestra, "The Bartered Bride" Polka. Pavilion Lescant Orchestra, "Clog Dance." William Murdoch (piano), "Norwegian Bridal Procession" (Grieg). Pavilion Lescant Orchestra, "Pan and the Wood Goblins." Minneapolis Symphony Orchestra, "Dances of the Comedians" (Smetana).
- 6.19: Don Rico and Gipsy Girls Orchestra, "Flor Gitana" ("My Gipsy Flower"). New Metropolitan Symphony Orchestra, "Carmen" Selection (Bizet). Don Rico and Gipsy Girls Orchestra, "A Gipsy Lament."
- 6.32: Otto Kernbach 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." Band of H.M. Coldstream Guards, "Patience" Selection (Sullivan).
- 7.0: Government and overseas news (from 2YA).
- 7.10 (approx.): News and reports.
- 8.0: Chimes.
- (R) Geraldo and Orchestra, "That Girl From Paris" (Heymann).
- 8.10: (R) Serial feature, "Dad and Dave From Snake Gully."
- 8.22: (R) Charlie Kunz (piano), "Charlie Kunz Piano Medley."
- 8.28: "The Lulu Crawl" (Japanese houseboy).
- 8.40: Reserved.
- 9.0: Weather, Station notices.
- 9.5: Chamber music concert, introducing Cara Hall. L.R.S.M., 15-year-old New Zealand pianist, presenting "Night Fancies" (Dale); "Dance Negre" (Scott); "Toccata" (Bax).
- 9.20: (R) John Pennington (violin), H. Waldo-Warner (viola), C. Warwick Evans (cello), Robert Cherwin (bass), and Ethel Hobday (piano), Quintet in A Major, Op. 114 ("The Trout") (Schubert).
- 10.0: Dance music by the Savoy Dance Band (from Savoy Restaurant).
- 11.0: Close down.
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- 4YO DUNEDIN**
1140 k.c. 263.1 m.
(Alternative Station)
- 5.0: Recordings.
- 6.0: Close down.
- 7.0: After-dinner music.
- 8.0: Miscellaneous classical programme, featuring, at 8 p.m., "Rio Grande" (Sitwell, Lamher), by St. Michael's Singers, with Halle Orchestra.
- 9.0: "The Music Wranglers." Studies in musical tastes.
- 9.46: "The Fourth Form at St. Michael's" (sketch).
- 9.52: Waltz Medley, Harry Roy's Tiger Ragamuffins.
- 10.0: Comedy and light music.
- 10.30: Close down.
-
- 4YX AUCKLAND**
860 k.c. 340.7 m.
(Alternative Station)
- 5.0: Light music.
- 6.0: Close down.
- 7.0: After-dinner music.
- 8.0: Continental Cabaret Stars entertain.
- 8.20: Berlin Philharmonic Orchestra, "Pleasure Cruise in Osaka."
- 8.26: "Rex Cavalcade of 1937,"

SATURDAY, APRIL 23

1YA AUCKLAND
650 k.c. 461.3 m.

- 7.0: Breakfast session.
- 9.0: Close down.
- 10.0: Devotional service (Rev. D. H. Stewart).
- 10.15: Recordings.
- 12.0: Running commentary on Avondale Racing Club's meeting at Avondale racecourse.
- 1.0: District week-end weather.
- 2.0: Recordings.
- 3.15-4.30: Sports results.
- 5.0: Children's session (Cinderella).
- 6.0: Dinner music.
- Paul Whiteman Concert Orchestra, "Suite of Serenades": (1) Spanish; (2) Chinese; (3) Cuban; (4) Oriental (Herbert). Orchestra Raymonde, "Dance of the Merry Mascots."
- chestra, "Kiss Me Again." Joseph Muscant and Troxy Broadcasting Orchestra, "Fairies in the Moon" Intermezzo Entracte. Carroll Gibbons, John Green and Boy Friends, "Kerry Dance." Paul Godwin's Orchestra, "L'Amour" (Valse Amoureuse). London Palladium

- Orchestra, "Echoes from the Puszta."
- 6.29: Frank Westfield's Orchestra, "Love in Cloverland" Intermezzo. Van Phillips and All-Star Orchestra, "Nicolette." Carpi Trio, "Autumn Song" (Tschalkowsky). Paul Godwin's Orchestra, "Nightflier" (characteristic). Ilja Livschakoff Orchestra, Hungarian Airs (Livschakoff).
- 6.47: Paul Godwin's Orchestra, "Moss Rose"—Valse Lente. Symphony Orchestra (Berlin), "La Mascotte" Fantasia. Frank Westfield's Orchestra, "On a Sunday Morn" Intermezzo.
- 7.0: Government and overseas news (from 2YA).
- 7.10 (approx.): News and reports.
- 8.0: Concert programme.
- Phyllis Bloy and Evelyn Prime (two-piano duo), Improvisata on a Theme by Gluck (Reinecke).
- 8.14: Te Mauri Meihana (mezzo-soprano), in a group of songs derived or arranged from the Maori: "He Poti Pui Pui" (Denni); "Maori-land Love Song" (Alexander); "Hine e Hine" (a Maori-land slumber song) (Te Rangi Pai); "Waiata Poi" (Hill).

- 8.26: Vincent Aspey (violin), "La Gitana" (Kreisler); "Carinthian Melody" (Koschat); "Slavonic Dance" (Dvorak, Kreisler); "Perpetuum Mobile" (Ries).
- 8.38: Short recorded recital by Erna Berger (soprano) and Heinrich Schlusnus (baritone).
- Erna Berger (soprano), "Last Rose of Summer" (Plotow); "Solveig's Song" (Grieg).
- Heinrich Schlusnus (baritone), "Listen to the Sound of the Zither" (Mozart); "Als du im Kubuen Sange" (Wagner).
- Erna Berger and Heinrich Schlusnus, "Give Me Thy Hand, O Fairest"; "Letter Duet" (Mozart).
- 9.0: Weather, Station notices.
- 9.5: (R) BBC Theatre Orchestra and Revue Chorus, Excerpts from "Merrie England" (German).
- 9.13: (R) Raie da Costa (piano), with xylophone and effects, "Blue Again" (McHugh); "Parade of the Minutes" (Myers).
- 9.19: (R) Peter Dawson and Friends, "Peter Dawson's Christmas Party."
- 9.27: (R) Borrah Minevitch and Harmonica Rascals, "You Are My Lucky Star" (Brown).
- 9.40: Recorded feature, "Hotel Revue."
- 9.42: (R) Borrah Minevitch and Harmonica Rascals, "Limehouse Blues" (Braham).
- 9.45: Scott and Whaley, with Denier Warren Kentucky Banjo Team, "The Kentucky Minstrels."
- 9.53: Jesse Matthews (light vocal), "Slipping Through My Fingers" (Woods); "Got to Dance My Way to Heaven" (Coslow).
- 10.0: Sports summary.
- 10.10: Dance music by Lauri Paddi's Band (from Peter Pan Cabaret).
- 11.15: Close down.

SATURDAY, APRIL 23 . . . CONTINUED

compered by Gracie Fields and Sandy Powell.
8.32: "Running An Office," humorous sketch.
8.40: Band programme.
9.0: "Tunes from the Talkies," 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. Devotional service.
11.0: Time signals.
12.0: Lunch music.
1.0: Weather for aviators. Week-end weather. Frost for Canterbury and Otago.
2.0: Light music.

2.25: Rebroadcast from 3YA, Christchurch, of the Final of the Inter-Dominion Trotting Championship.

3.0: Sports results.
4.0: Time signals. Sports results.

5.0: Children's hour (Uncle Jasper).

6.0: Dinner music.
Marek Weber and Orchestra, "At the Tschaiakowsky Fountain" Fantasia. Edith Lorand and Viennese Orchestra, "I Love You—You Love Me." Beatrice Harrison (cello), "The Garden of Sleep" (de Lara). Alfredo Campoli and Salon Orchestra, "San Remo." Orquesta San Sebastian, "Gitana, Gitana" ("Paso Doble").

6.21: Lilly Gyenes and Twenty Hungarian Gipsy Girls, "Hungarian" Rhapsody, No. 2 (Liszt). Rawicz and Landauer (piano), "Viennese Waltz" Medley (Strauss). Frank Westfield's Orchestra, "Fifinette" Intermezzo Gavotte.

6.39: Orquesta San Sebastian, "Le Chuli de Granada." Beatrice Harrison (cello), "The Nightingale and the Rose." Serge Krish Instrumental Septet, "Old England."

6.50: Commodore Grand Orchestra, "The Juggler." Ernst

von Dohnanyi (piano), "Schatz" Waltz. Commodore Grand Orchestra, "Procession of the Sirdar."

7.0: Government and overseas news.

7.10 (approx.): News and reports.

7.30: Time signals.

(R) Commentary on Inter-Dominion Trotting Championship.

8.0: Chimes. Concert programme.

(R) Masked Masqueraders and Jesters in half-hour of sketches, songs and jokes.

8.30: Special presentation, "Ports of Call: A Visit to Ecuador."

9.0: Weather. Station notices.

9.5: Dance programme.

10.0: Sports summary.

10.10: Dance programme (continued).

11.15: Close down.

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

5.0: Light music.
6.0: Close down.

7.0: After-dinner music.

8.0: St. George's Day programme, featuring Ketelbey's short patriotic ode, "Men of England."

8.30: Speech by Hon. Walter Nash at combined English County Societies' celebration of St. George's Day (from Concert Chamber, Town Hall).

9.0: "The Show is On."

10.0: "Merry and Bright."

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.

11.0: Time signal. Recordings.

11.30: Relay from Addington of New Zealand Metropolitan Trotting Club's Inter-Dominion Championship Meeting.

12.0: Lunch music.

1.0: Week-end weather.

2.0: Recordings.

2.25 (approx.): Final Inter-Dominion Trotting Handicap.

3.30: Sports results.

4.0: Time signal.

4.30: Sports results.

5.0: Children's hour (Riddleman).

6.0: Dinner music.

Philharmonic Symphony Orchestra, New York, "The Barber of Seville" Overture. De Groot (violin) with Herbert Dawson (organ), "I'll Sing Thee Songs of Araby." Zonophone Salon Orchestra, "Eleanor." Edith Lorand and Viennese Orchestra, "Gasparone" Potpourri.

6.2: San Francisco Symphony Orchestra, "Coppelia Ballet" Dance of the Automatons and Waltz (Delibes). BBC Wireless Symphony Orchestra, "Il Trovatore" Selection (Verdi). J. H. Squire Cello Solo. "Everybody's Melodies." Columbia Symphony Orchestra, "Al Fresco"

6.7: National Symphony Orchestra, "The Irish Washerwoman." Columbia Symphony Orchestra, "Badinage."

Vienna Philharmonic Orchestra, "Dorfschwalben." National Symphony Orchestra, "Turkey in the Straw."

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

7.10: News and reports.

7.30: Time signal.

8.0: Chimes.

(R) London Palladium Orchestra, "The Rose" Selection of English melodies.

8.10: (R) Peter Dawson (bass-baritone), "Britain's Heritage."

8.18 (R) Patricia Rossborough (pianoforte), "The King's Horses" (Gay); "You Wouldn't" (Rossborough).

8.24: (R) Stanelli, Norman Long, Trevor Watkins, Al and Bob Harvey, Mario de Pietro and Jack Wynne, "Stanelli's Stag Party."

8.36: (R) Reginald Foort (organ), "A Musical Trip Round the British Isles."

8.45: (R) Richard Tauber (tenor), (a) "Sympathy" (Prinl); (b) "Can I Forget You?" (Kern).

8.51: 3YA Orchestra, conducted by Gil Dech, "Country Girl" Selection (Monckton).

9.0: Weather. Station notices.

9.5: Dora Lindsay, Scottish character artist.

9.20: 3YA Orchestra, (a) Two Dutch Dances: (1) Wedding at Volendam; (2) Peasant Dance (Heykens); (b) "Amargura" Tango (Jose-lito).

9.30: (R) Gladys Monierieff (soprano), (a) "And Love Was Born" (Kern); (b) "Speak to Me of Love" (Lenoir).

9.36: 3YA Orchestra, "Shall We Dance?" Selection (Gershwin). Vocalist: Walter Wellbrock.

9.44: (R) The Western Brothers (humour), (a) "After All That"; (b) "Play the Game You Cads" (K. and G. Western).

9.50: 3YA Orchestra, "Spring time" Suite: (a) Pastoral; (b) Romance; (c) Dance in the Twilight (Coates).

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 from Slavic nationalists of the 19th century, featuring at 8.9 p.m. Symphony No. 4 in C Major, Op. 88 (Dvorak), by Czech Philharmonic Orchestra; and at 9.38 p.m. "Nutcracker" Suite, Op. 71A (Tschaiakowsky), by Leopold Stokowski and Philadelphia Orchestra.

10.0: Favourite entertainers.

10.30: Close down.

4YA DUNEDIN 790 k.c. 379.5 m.

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

10.0: Chimes. Recordings.

12.0: Lunch music.

1.0: Weather.

2.0: Recordings.
3.30: Sports results.
4.45: Sports results.
5.0: Children's hour (Cousin Molly).
6.0: Dinner music.

Members of La Scala Orchestra, Milan, "In Memory of Franz Schubert." Major Bowes Capitol Theatre Trio, "My Isle of Golden Dreams."

Czech Philharmonic Orchestra, Slavonic Dance No. 15 in C Major (Dvorak). Ilja's Tango Orchestra, "Assun-cion" Serenade. Marek Weber Orchestra, "Coeur Brise."

6.20: H. G. Amers and East-bourne Municipal Orchestra, "Second Serenata" (Tos-selli). Marek Weber and Or-chestra, 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, "Pusztá Fox." Orchestra Raymonde, "Manhattan Moonlight."

6.45: Major Bowes Capitol Theatre Trio, "Pale Moon" (Indian Love Song). Max Ladscheck (violin), "Czar-das." Band of H.M. Gren-adier Guards, "Old Folks at Home and in Foreign Lands."

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

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

8.0: Chimes. Light orchestral and ballad concert.

4YA Orchestra, conducted by James Dixon, "Praelu-dium" (Jarnefeldt); "Shal-low Waters" (Mayerl); "Harlequinade" (Squire).

8.11: Rita Stone (soprano), "Go From My Window, Go" (Somervell); "Song of the Little Folk" (Coates).

8.17: The Orchestra, "The Song of Freedom" Selection (An-sell).

8.23: (R) Hubert Eisdell (tenor), "Always As I Close My Eyes" (Coates); "Two Tired Old Eyes" (Squire); "Because I Miss You So" (Coates).

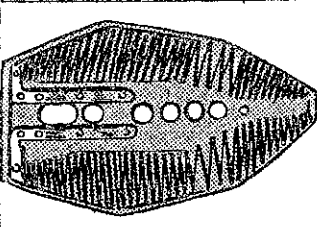
8.32: The Orchestra, "In An Old Cathedral Town" Suite: (Contd. bottom of next page.)

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for 2/6

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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 17.

- 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: "Piano Rhythm."
- 2.30: New releases.
- 3.0: "From One to Five."
- 3.15: "Novelties and Novellettes."
- 3.30: Songs of the countryside.
- 3.45: Sentimental music.
- 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.
- 8.45: "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 18.

- 8.0: Breakfast session.
- 7.30: Weather. News.

- 8.0: Mails, shipping and high-lights. Dorothy's session.
- 9.0: Gran's session.
- 9.55: "Marina Interviews Dr. Chapman."
- 10.15: Friendly Road service.
- 11.7: "Melodies of the Moment."
- 11.15: Aunt Daisy.
- 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: "Strollin' Tom."
- 9.45: Musical competition.
- 10.0: Easter music.
- 10.30: "The Witching Hour."
- 10.45: Dance music.
- 12.0: Close down.
- 10.34: "Women's Home Journal of the Air."
- 11.15: Aunt Daisy.
- 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.
- 3.15: Gems of melody.
- 3.30: "Radio Pie."
- 4.0: "Between Ourselves," by Arthur Collins.
- 5.0: Children's Magazine of the Air."
- 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."
- 7.22: "Innocents Abroad."
- 7.30: "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: World Affairs (Arpad Szegedy).
- 10.0: "The Dark Invader."
- 10.15: Engagement session.
- 10.30: "The Witching Hour."
- 10.45: Dance music.
- 12.0: Close down.

WEDNESDAY, APRIL 20.

- 6.0: Early morning session. Colin and Michael.
- 7.30: Weather. News.
- 8.0: Mails, shipping and high-lights. Dorothy's session.
- 8.45: "House on the Hill."
- 9.0: Gran's session.
- 9.55: Home life session.
- 10.15: Friendly Road Devotional session (Uncle Tom).
- 11.7: Melodies of the Moment.
- 11.15: Aunt Daisy.
- 11.55: Highlights.
- 12.15: Filmiland session.
- 1.30: "Happiness Club."
- 2.0: Pukekohe session.
- 2.30: Gran's session.
- 3.0: Light music.
- 3.15: Recordings.
- 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 on the Bounty."
- 7.45: "Great Lovers of History."
- 8.0: "Antique Shop."
- 8.15: "Easy Aces."
- 8.45: "Drums."
- 9.0: Celebrity wide-range.
- 9.30: "Hollywood Spotlight."
- 10.0: Music.
- 10.15: "Planosities."
- 10.30: Swing session.
- 11.0: Dance programme.
- 12.0: Close down.

THURSDAY, APRIL 21.

- 6.0: Colin and Michael.
- 7.30: Weather report.
- 8.0: Mails, shipping and high-lights. Dorothy's session.
- 9.0: Gran's session.
- 9.55: Home life session.
- 10.15: Friendly Road service.
- 10.34: Women's Home Journal.
- 11.15: Aunt Daisy.
- 11.55: Highlights for the day.
- 12.15: Filmiland session.
- 1.30: "Happiness Club."
- 2.30: Gran's session.
- 3.30: "Radio Pie."
- 4.0: "Between Ourselves," by Arthur Collins.
- 5.0: Children's magazine.
- 5.40: Hobey-Lobey.
- 6.0: Veteran of Variety.
- 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: "Two of a Kind."
- 8.45: Pageant of Sport.
- 9.0: "One Man's Family." ("Jack Talks with Paul").
- 9.30: Music up to the minute.
- 10.0: "The Dark Invader."
- 10.15: Frivolities.
- 10.30: Dance music.
- 12.0: Close down.

FRIDAY, APRIL 22.

- 6.0: Music, bright and early.
- 7.30: Weather bureau.
- 8.0: Mails, shipping and high-lights. Music and humour.
- 8.45: "House on the Hill."
- 9.0: Gran's session.
- 9.55: Home life session.
- 10.15: Friendly Road.
- 11.7: Melodies of the Moment.
- 11.15: Aunt Daisy.
- 11.30: "Tom's Tonic Tunes."
- 12.0: Filmiland music.

National Stations (Continued).

- (1) "The Sleepy City Wakes"; (2) "Jack-in-the-Green"; (3) "The Close of Day"; (4) "Market Day" (Haydn Wood).
- 8.49: Rita Stone (soprano), "Gathering 'D a f o d i l s" (Somervell); "A Night Idyll" (Roughborough).
- 8.54: The Orchestra, "The Dancing Clock" (Ewing); "The Wedding of the Rose" (Jessell).
- 9.0: Weather. Station notices.
- 9.5: Old-time dance programme. (See 4YO).
- 10.0: Sports summary.
- 10.10: Old-time dances (contd.).
- 11.30: Close down.
- 8.0: Selection of Bing Crosby numbers.
- 8.8: "Organ Reveries."
- 8.24: "Atmospherics" (sketch).
- 8.28: Raymonde and his Band o' Banjos.
- 8.34: Roy Fox and Band.
- 8.37: "Spot of Humour."
- 8.43: Billy Reid and Novelty Accordion Band.
- 8.49: Stanley Lupino sings, "Yes, No!"
- 8.52: Harry Roy and Mayfair Hotel Orchestra.
- 9.5: Old-time dance programme. Music by Revellers' Dance Band (during broadcast of wrestling from 4YA).
- 10.0 (approx.): Comedy and light music.
- 10.30: Close down.

4YO DUNEDIN

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

- 8.0: Recordings.
- 9.0: Close down.
- 7.0: After-dinner music.

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Dr. Scholl's
ARCH SUPPORTS

COMMERCIAL STATIONS . . CONTINUED

1.30: "Happiness Club."
2.30: Gran's session.
3.30: Rhythm session.
4.0: "Between Ourselves," by Arthur Collyns.
5.0: Children's magazine.
6.15: "Mo." Humour.
6.30: Uncle Tom and children's choir.
7.0: National airs.
7.15: "Romance of the Rail."
7.30: Ringside session.
8.0: Songs of the Range.
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 23.

6.0: Early breakfast session.
7.30: Weather, news.
8.0: Mails, shipping, highlights.
Dorothy's session.
9.0: Gran's session.
9.20: Physical culture session.
10.0: Time for tea.
10.15: Friendly Road.
11.15: Aunt Daisy.
12.0: Lunch music, sports results during the afternoon.
1.30: "Happiness Club."
5.0: Children's magazine.
5.15: Peter the Pilot.
6.0: Dinner music.
6.15: "Pioneers of Progress."
6.30: On the Links.
7.0: "Congo Bartlett."
7.15: "Crashed in the Jungle."
7.45: "Cavalcade of Memories."
8.0: Music you'll love.
8.15: "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 17.

6.0: "Happy Morning" session.
8.45: Uncle Tom's Choir.
9.0: Sports review.
9.15: Grand organ recital.
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 old folks.
6.30: Home folks.
6.45: Early evening music.
7.0: Uncle Scrim's session.
8.0: Oriwa's Maori session.
8.30: Multum and Parvo.
10.0: Recordings.
11.50: "Dream Boat" Reverie.
12.0: Close down.

MONDAY, APRIL 18.

6.0: Merry and Bright (Aggie).
7.0: "Musical Moments."
7.30: Weather report. Mails.
7.45: Morning melodies.
8.15: Programme highlights.
9.0: Morning recipe session.
9.30: "Musical Hotpot."
10.7: Talk by Ann Stewart.
10.15: Uncle Scrim.
10.30: Morning-tea session.
11.15: Aunt Daisy.
11.30: Shopping with Margot.
12.0: Luncheon (Leon Gotz).
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: Piano recital.
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."
7.0: "Fred and Maggie Every-body."
7.15: "Nothing Ever Happens."
7.30: "Mutiny on the Bounty."
7.45: Modern piano masters.
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: Variety programme.
11.0: Dance music.
12.0: Lights out.

TUESDAY, APRIL 19.

6.0: "Rise and Shine" session.
7.30: Weather report. Mails.
8.15: Highlights.
9.0: Morning recipes.
10.15: Uncle Scrim.
10.30: "The Home Journal of the Air."
11.0: Morning tea.
11.15: Aunt Daisy.
11.30: Shoppers' session.
12.0: Lunch with Aggie.
12.45: "Twinkling Stars."
2.0: Afternoon music.
2.30: Sylvia's household chats.
3.0: Scotch cameo.
3.15: Talk: Mrs. J. A. Lee.
3.30: Piano recitals.
3.45: Island melodies.
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."
7.22: "Innocents Abroad."
7.30: "Mutiny on the Bounty."
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 20.

6.0: Breakfast music.
7.15: Morning melodies.
7.30: Weather, mails.
8.15: Highlights.
8.45: "House on the Hill."
9.0: Morning recipes.
9.30: Happy morning music.
10.7: Talk (Ann Stewart).
10.15: Uncle Scrim.
10.30: Morning tea.
10.45: "Charm School of the Air."
11.15: Aunt Daisy.
11.30: Shopping with Margot.
12.0: Luncheon (Leon Gotz).
1.0: Feilding hour.
2.0: Afternoon music.
2.30: Sylvia's household chats.
3.0: Cinema organ recital.
3.15: "Cousin Elizabeth."
3.30: Piano recital.
3.45: "Diggers in Hospital" session (Robbie).
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: Mr. Handyman.
7.0: "Popeye the Sailor."
7.30: "Mutiny on the Bounty."
7.45: Modern Masters.
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: Variety.
11.0: Dance music.
12.0: Lights out.

THURSDAY, APRIL 21.

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.
11.15: Aunt Daisy.
11.30: Margot's shopping.
12.0: Luncheon music (Leon Gotz).
12.45: "Twinkling Stars."
1.30: Lower Hutt session.
2.0: Afternoon music.
2.30: Sylvia's session.
3.0: Irish cameo.
3.15: Tea-cup Reading Hints.
3.30: Violin recital.
3.45: Vocal cameo.
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
Sponsored by
T. WAUGH & SON
"SEEDSMEN."
222 Lambton Quay, Wellington.

6.15: News behind the news.
7.0: "Popeye, the Sailor Man."
7.30: Donald Novis (tenor), singing for "Firestone."
7.45: Highlights from opera.
8.0: "Music You'll Love."
8.30: Wide-range.
8.45: Spelling bee.
9.0: "One Man's Family."
("Perfidy of Women").
10.0: "The Dark Invader."

10.15: Sports session.
11.0: Dance programme.
12.0: Lights out.

FRIDAY, APRIL 22.

6.0: Up with the Larks (Aggie).
7.15: Morning melodies.
7.30: Weather report. Mails.
8.15: Programme highlights.
8.45: "House on the Hill."
9.0: Morning recipes.
9.30: "Musical Medico."
10.15: Uncle Scrim.
10.30: Morning tea session.
11.15: Aunt Daisy.
11.30: Shopping with Margot.
12.0: Luncheon (Leon Gotz).
2.0: Afternoon music.
2.30: Sylvia's household chats.
3.0: Vocal cameo.
3.15: Wide-range.
3.30: "Island Melodies."
3.45: Humour.
4.0: Marton hour.
5.0: "Young New Zealand's"
6.0: Dinner music.
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: Bright recordings.
8.15: "Easy Aces."
8.30: Wide-range music.
8.45: Recordings.
9.15: "In Town To-night."
9.45: Variety programme.
11.0: Dance music.
12.0: Lights out.

SATURDAY, APRIL 23.

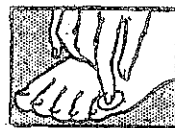
6.0: "Sunshine" session (Aggie).
7.0: "Synchromatics."
7.30: Weather report. Mails.
7.45: Sports talk.
8.15: Highlights.
9.0: Morning recipes.
9.30: "Musical Hotpot."
11.15: Aunt Daisy.
12.0: Luncheon music.
Throughout the afternoon recordings, with 2ZB's sports flashes, with all results.
5.0: Recordings.
5.45: "Peter the Pilot."
6.0: Sports summary.
6.15: "News Behind the News."
6.30: On the links.
7.0: "Congo Bartlett."
7.15: "Crashed in the Jungle."
7.45: Happy Hill and Ranch Boys.
8.0: "Music You Love."
8.15: "Music of the Masters."
8.30: "Purely Personal," by Pat Lawlor.
8.35: Wide-range.
8.45: Dance hits.
9.0: Dulux amateur trials.
9.30: "Pioneers of Progress."
9.37: Variety programme.
10.45: Dance music.
12.0: Lights out.

DONALD NOVIS

THE FIRESTONE FEATURE

Every Thursday

At 7.30 p.m. from
1ZB : 2ZB : 3ZB : 4ZB



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9d. and 1/6 pkt.
Chemists and Shoe Stores Everywhere.

Dr. Scholl's Zino Pads

COMMERCIAL STATIONS . . CONTINUED

3ZB CHRISTCHURCH

1430 k.c.
(C Class Station)

SUNDAY, APRIL 17.

6.0: Sunday's sunny session.
8.15: Highlights and weather.
8.45: 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: Wide-range.
6.30: Recordings.
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.
9.30: Teddy Grundy's musical travelogue.
10.0: Melody and Rhythm.
11.53: Reverie.
12.0: Close down.

MONDAY, APRIL 18.

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.
11.15: Aunt Daisy.
12.0: Luncheon music, with Jack Maybury.
1.0: Jack Maybury in Rangiora session.
2.0: Recordings.
2.30: Sally's session.
3.0: Recordings.
3.15: Chiropractic talk.
3.30: "Over the Teacups."
3.45: Jack Bremner's Dispensary.
5.0: Gracie and Jacko's kiddies' session.
5.30: Neddo and Thea.
5.59: Highlights and weather.
6.30: Wide range.



Dr. Scholl's Arch Supports are thin, light and flexible, and bring weak, easily-tired feet back to normal shape and vigorous health. From 8/6 pair.
Chemists and Shoe Stores Everywhere.

Dr. Scholl's
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7.0: "Fred and Maggie Every-body."
7.15: "Nothing Ever Happens."
7.30: "Mutiny on the Bounty."
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: "Newspaper Adventures."
10.15: Swing music.
10.30: Dance music.
12.0: Close down.

TUESDAY, APRIL 19.

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: Aunt Daisy.
11.30: Peggy's Shopper Session.
12.0: Luncheon (Jack Maybury).
2.30: Sally's session.
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.
7.22: "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 20.

6.0: Sparkling tunes.
7.14: Weather, mails, shipping.
7.15: Wide-range.
8.0: "Fashion's Fancies."
8.15: Programme highlights.
8.16: Wide-range.
8.45: "House on the Hill."
9.0: Gracie's session.
9.30: "Saucy Melodies."
10.0: Hawaiian reflections.
10.15: Reserved.
11.15: Aunt Daisy.
12.0: 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.
7.30: "Mutiny on the Bounty."
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."
10.30: Dance music.
12.0: Close down.

THURSDAY, APRIL 21.

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: Aunt Daisy.
11.30: Morning shoppers' session.
12.0: Jack Maybury at lunch.
1.0: Timaru session.
2.0: Recordings.
2.30: Sally's session.
3.15: Recordings.
3.45: Off the beaten track.
5.0: Children's 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 You'll Love."
8.15: Music.
8.30: Wide-range.
9.0: "One Man's Family."
("500 Dollars in 20 instalments").
9.30: Wide-range.
10.0: "The Dark Invader."
10.15: Swing music.
10.30: Dance music.
12.0: Close down.

FRIDAY, APRIL 22.

6.0: "Morning Mirth."
6.45: Wide-range.
7.14: Weather, mails, shipping.
7.45: Wide-range.
8.0: "Fashion's Fancies."
8.15: Highlights.
8.45: "House on the Hill."
9.0: Gracie's sunshine session.
10.15: Reserved.
10.30: Recordings.
11.15: Aunt Daisy.
12.0: Jack Maybury.
2.0: Recordings.
2.30: Sally's session.
3.0: Recordings.
3.45: Grundy's questions.
5.0: Gracie and Jacko's Children's session.
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."
7.30: Recordings.
8.15: "Easy Aces."
8.30: Wide-range.
9.30: Sidelights of Christchurch.
9.45: Recordings.
10.30: Dance music.
12.0: Close down.

SATURDAY, APRIL 23.

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: Aunt Daisy.
11.30: Sally's social session.
12.0: Luncheon music.
1.0: Ashburton hour.
Bright musical programme till 5 p.m., interspersed with flashes of important events.
2.0: Gardeners' session (Dave Cambridge).
5.0: Gracie and Jacko's children's session.
5.37: Peter the Pilot.
5.59: Highlights and weather.

6.0: Sports summary.
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 from the 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 17.

6.0: Morning session.
8.15: Programme highlights.
8.45: 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.
2.45: 4ZB radio revue by the "Meandering Mike."
4.15: Talk, Mrs. J. A. Lee.
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 18.

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.
11.15: Aunt Daisy.
11.30: Music.
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.

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Stops falling hair, dandruff, adds new life to the scalp.
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At all chemists, hairdressers, salons—2/6, or from manufacturers.

CROSBY KENT (N.Z.) LTD.,
P.O. Box 1120 :: Auckland.

6.0: Morning session.	6.37: Father's music.	6.15: "Garden Club of the
6.30: Shipping report.		Air."
7.30: Weather, mails, shipping.	6.30: "On the Links."	
7.32: Recordings.	7.0: "Congo Bartlett."	
8.0: Musical comedy.	7.15: "Crashed in the Jungle."	
8.14: Programme highlights.	7.30: Wide-range.	
8.45: "House on the Hill."	7.45: Late sports session.	
9.0: Recipes.	8.0: "Music from the Stars."	
9.22: Recordings.	8.15: "Music of the Masters."	
10.0: Shopping reporter.	8.30: Wide-range.	
10.15: Morning tea melodies.	8.45: "Pioneers of Progress."	
10.45: "Reflections."	8.52: Music.	
11.0: "Music of the Moment."	9.0: Dulux amateur trials.	
11.15: Aunt Daisy.	9.30: Recordings.	
11.30: Music.	10.0: Easter brides' session.	
12.0: Luncheon music.	10.30: Swing music.	
12.30: "The Man on the Land."	10.45: "On with the Dance."	
12.45: Luncheon music.	12.0: Close down.	

11:30: Recital by Michael Sherbrooke, selections from "Omar Khayyam."

11:50: Sporting previews.

AUSTRALIAN STATIONS . . CONTINUED

SATURDAY, APRIL 23.

10.0 p.m.: Programme by competitors in Sydney Eisteddfod.
11.0: Jim Davidson's ABC Dance Band.

2GB SYDNEY
870 k.c. 344.8 m.
(B Class Station)

SUNDAY, APRIL 17.

8.10 p.m.: "From the Pen of Meyerbeer."
8.25: Music.
8.30: "Book Reviews."
8.45: "Musical Moments."
9.0: Talk.
9.15: "Mutiny of the Bounty."
9.30: "Famous Escapes—Queen of Scots."
9.45: Gems of musical comedy.
10.0: "House of Dreams."
10.15: The Shell Show.

MONDAY, APRIL 18.

8.0 p.m.: "Amateur Adventurers—Train Wreckers."
8.15: "The Band Waggon."
8.30: Dinner music.
8.45: Tales to Peter and Pam.
9.0: "Shadows Over Europe."
9.15: "Rhythm Round-up."
9.30: "Girl in a Million."
9.45: Music.
9.50: "Synchronomatics."
10.0: Song-writer search.
10.15: Frank and Archie.
10.30: "House of Dreams."

TUESDAY, APRIL 19.

8.0 p.m.: "Amateur Adventurers."
8.15: "The Band Waggon."
8.30: Dinner music.
8.45: Favourite melodies.
9.0: "Shadows Over Europe."
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 20.

8.0 p.m.: "Amateur Adventurers."
8.15: "The Band Waggon."
8.30: Jack Lumsdaine, radio rascal.
8.45: Tales to Peter and Pam.
9.0: "Shadows Over Europe."
9.15: "Rhythm Round-up."
9.30: "Girl in a Million."
9.45: Music.
9.50: "Synchronomatics."
10.0: Musical comedy gems.
10.15: Frank and Archie.
10.30: "House of Dreams."

THURSDAY, APRIL 21.

8.0 p.m.: "Amateur Adventurers."
8.15: "The Band Waggon."
8.30: "Snapshots of Sport."
8.45: Favourite melodies.
9.0: "Shadows Over Europe."
9.15: Music.
9.30: "Girl in a Million."
9.45: Music.
9.50: "Wings of Gold."
10.0: "Fragrant Memories," Julie Russell.
10.0: Music.
10.15: "Lady of Millions."
10.30: "House of Dreams."

FRIDAY, APRIL 22.

8.0 p.m.: "Amateur Adventurers."
8.15: "The Band Waggon."
8.30: Dinner music.

8.45: Sentimental music.
9.0: "Shadows Over Europe."
9.15: The best in music.
9.30: "Wax Impressions."
9.45: Organ treasures.
10.0: Popular varieties.
10.15: Frank and Archie.
10.30: Celebrity recordings.

SATURDAY, APRIL 23.

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: "Shadows Over Europe."
9.15: Theo Walters' Band.
9.45: "The Music Box."
10.0: "Keyboard Capers."
10.10: Music.
10.15: "Lady of Millions."
10.30: St. George's Day programme.

2UE SYDNEY
950 k.c. 316 m.
(B Class Station)

SUNDAY, APRIL 17.

9.30 p.m.: "Famous Escapes—Queen of Scots."
9.45: "Musical Medico."
10.0: "The Music Mixer."
10.30: Special presentation.
11.0: "So Sweet the Song."
11.15: Screen successes.

MONDAY, APRIL 18.

9.40 p.m.: News service.
9.45: "Romance in Rhythm."
10.0: "Dances of the World."
10.15: Celebrity recital.
10.30: "Hollywood Spotlight."
10.45: Mr. E. C. S. Marshall, foreign commentator.
11.0: Musical popularities.
11.15: Old-time melodies.

TUESDAY, APRIL 19.

9.30 p.m.: "Nothing Ever Happens."
9.45: News.
9.50: Radio Library stars.
10.0: "The Kingsmen."
10.15: New releases.
10.30: Light music.
10.45: Racing talk.
11.0: New releases.

WEDNESDAY, APRIL 20.

9.30 p.m.: "Nothing Ever Happens."
9.45: "Wings of Gold," drama.
9.53: News.
10.0: "Violins and Voices."
10.15: "Master's Music Room."
10.30: Light music.
10.45: Latest recordings.
11.0: Special presentation.
11.15: "Hawaiian Shadows."

THURSDAY, APRIL 21.

9.30 p.m.: "Nothing Ever Happens."
9.45: News.
9.50: Radio library.
10.30: Light music.
10.45: "Stars of the Air."
11.0: "The Kingsmen."
11.15: Music.

FRIDAY, APRIL 22.

9.30 p.m.: Light music.
9.45: Modern love songs.
10.0: News service.
10.5: "The Musician's Library."
10.20: Sports card.
10.30: Light music.
10.45: Turf topics.
11.0: Music.

SATURDAY, APRIL 23.

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 17.

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."
9.50: "Happiness Ahead."
10.0: Diamond point presentation.
10.15: Hot spots from history.
10.30: Music.

MONDAY, APRIL 18.

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: Musical moods.
10.0: "Magnificent Heritage."
10.15: "The World in a Wine-glass," by the Wayfarer.

TUESDAY, APRIL 19.

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: "Shamrocks."
10.0: "Great Artists."
10.15: Music.

WEDNESDAY, APRIL 20.

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: "Rhumba Rhythm."
9.45: River reveries.
10.0: "Get Your Man."
10.15: "Synchronomatics."

THURSDAY, APRIL 21.

6.0 a.m.: N.Z. breakfast session.
9.0 p.m.: "Dad and Dave."
9.15: "Mr. Hardie and Mr. Rubber."
9.20: "Mrs. 'Arris and Mrs. 'Iggs."
9.30: "Make-up and Romance."
9.45: "Shamrocks."
10.0: "Hot Shots of Harmony."
10.15: Synchronomatics.

FRIDAY, APRIL 22.

6.0 a.m.: N.Z. breakfast session.
8.0: Music.
8.50: Sports session.
9.15: "Something for Everyone."
9.45: Trade demonstration music.
10.0: "Glorious Adventure."
10.15: Music.
10.30: Personality series, No. 65: Florence Desmond.

SATURDAY, APRIL 23.

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.

3AR MELBOURNE
630 k.c. 476.2 m.
(National Station)

SUNDAY, APRIL 17.

8.0 p.m.: "In Quires and Places Where They Sing." ABC (Sydney) Chorus.
8.30: Talk, "International Affairs."
8.50: State and National news.
9.0: "Alice in Orchestralia," episode 16.
9.20: Celebrity recordings.
10.30: Talk, "More Highlights in the Humdrum."
10.45: Tossy Spivakovsky (violin).
11.0-12.30: "Twelfth Night" (Shakespeare).

MONDAY, APRIL 18.

10.0 p.m.: "Into the Light," episode 11. Serial romance.
10.30: "At the Sign of the Maison Rouge." (First of a musical series).
10.50: "Batchelor Travels" (r).
11.0: Topical song and story.
11.30: Hal Yates, American radio star.
11.45: The Melodious Vagabonds.

TUESDAY, APRIL 19.

10.0 p.m.: Musical comedy.
10.10: "Daughter of the Dragon." Musical romance of old China, with Marie Bremner and ABC (Sydney) Orchestra.
11.15: Topical talk.
11.30: "We Present ——" Violin recital by Inez Lang.
11.45: "Everyman's Music," ABC (Sydney) Symphony Orchestra.

WEDNESDAY, APRIL 20.

10.0 p.m.: "As You Like It," with Stella Power, Browning Mummery and ABC (Melbourne) String Ensemble.
10.40: "Emma and Herbert."
10.50: Interlude.
11.0: National Military Band.
11.30: ABC (Sydney) Chorus in works of Henry Bishop.
11.50: Alfroy Saxophone Band.

THURSDAY, APRIL 21.

10.0 p.m.: Play: "The Touch of Silk."
11.15: Carlo Briglia's Zigeuner Orchestra.
11.45: "Chorus, Gentlemen, Please!" ABC (Melbourne) Male Chorus.

FRIDAY, APRIL 22.

10.0 p.m.: Jim Davidson's ABC Dance Band.
11.30: Recital by Desmond Tamer (organ).
11.0: Brass Band concert.
11.30: Windarra Male Quartet.

11.45: ABC (Adelaide) Studio Orchestra.

SUNDAY, APRIL 24.

10.0 p.m.: ABC (Brisbane) Symphony Orchestra, with Alexander Kipnis (bass).
11.0: "This England," play for St. George's Day.
11.45: "Songs of London." ABC (Sydney) Chorus.

3LO MELBOURNE
770 k.c. 389.6 m.
(National Station)

SUNDAY, APRIL 17.

9.0 p.m.: Divine service (Presbyterian).
10.30: Old English songs, Kathleen Goodall (soprano).
10.45: Traveller's tales, "Medi-

terranean Epic," by "Sparks."
11.0: Pianoforte recital, Edward Goll.
11.20: Harry Bloom's Tango Band.
11.50: News. Weather.

MONDAY, APRIL 18.

10.0 p.m.: ABC (Melbourne) Chorus.
10.30: Novelty instrumental, Neapolitan Trio.
10.45: Talk, "Learn from the French."
11.0 (Every week night): News. Weather.
11.15: Celebrity recordings.

TUESDAY, APRIL 19.

10.0 p.m.: "Near and Far." (Musical family).
10.30: Films and the theatre.
10.45: Two-pianoforte recital, Lorna Trist and Beryl Miller.
11.15: Community singing.

WEDNESDAY, APRIL 20.

10.0 p.m.: "Taming Anne," comedy by Paul Furniss.
10.45: Novelty piano recital, Patricia Rossborough.
11.15: Ballad recital, Catherine Walsh (soprano).
11.30: "In Old Champagne," Professor J. A. Gunn.
11.50: "The Austral Harmonists."
12.15: Harry Bloom's Band.

THURSDAY, APRIL 21.

10.0 p.m.: ABC (Melbourne) Orchestra, with Frederic Collier (bass-baritone).
10.45: Talk, "Past Emigration to Australia."

FRIDAY, APRIL 22.

10.0 p.m.: "Richelieu—Cardinal or King?" (Episode 31). Radio serial.

SATURDAY, APRIL 23.

10.0 p.m.: "Law and Disorder." Judicial divertissement.
11.15: "Hyde Park Memories," BBC Military Band.
11.35: Comedy sketch, "Mr. Words and Mr. Deeds."
11.50: Novelty instrumental, "South Sea Islanders."

2BL SYDNEY
740 k.c. 405.4 m.
(National Station)

See 3AR, Melbourne, with one alteration:—

SATURDAY, APRIL 23.

10.0 p.m.: "Law and Disorder."

Empire Stations Calling

SUNDAY, APRIL 17.

6.0 p.m.: Big Ben. Recital by Kate Winter (soprano) and William Busch (pianoforte).
6.35: "Noye's Fludde." Miracle-play of the Deluge.
7.0: Organ recital by Herbert Dawson.
7.30: Religious service from the studio.
8.0: Weekly newsletter, sports.
8.30: Close down.

MONDAY, APRIL 18.

6.0 p.m.: Big Ben. "In Town To-night."
6.30: "Waltzing Matilda (2): Reflections on Travel in the British Empire." Talk by Thomas Wood.
6.45: Variety, with Colleen Clifford and Janet Barrow.
6.55: Sullivan-German programme. BBC Empire Orchestra. Nora Gruhn (soprano); Frederick Sharp (baritone).
7.50: News and announcements.
8.15: Close down.

TUESDAY, APRIL 19.

6.0 p.m.: Big Ben. "Palace of Varieties."

The programmes on this page may be heard from the following short-wave stations:—

GSG		16.86m. or 17.79m.c.
GSO		19.76m. or 15.18m.c.
GSF		19.82m. or 15.14m.c.
GSD		25.53m. or 11.75m.c.
GSB		31.55m. or 9.51m.c.

7.0: "Empire Exchange." Points of view by travellers from the Dominions and the Colonies.
7.15: Students' Songs. BBC Men's Chorus; Joseph Farrington (bass).
7.50: News and announcements.
8.15: Close down.

WEDNESDAY, APRIL 20.

6.0 p.m.: Big Ben. Programme of folk dances. BBC Midland Orchestra.
6.35: "The Gang Smasher (Episode 3): John Martinson Meets a Duchess." Radio serial.
6.55: The pianoforte trios of

Beethoven—5. The New London Trio.
7.35: "Over the Farm Gate"—7. Talk by Professor of Rural Economy, University of Oxford.
7.50: News and announcements.
8.15: Close down.

THURSDAY, APRIL 21.

6.0 p.m.: Big Ben. "Take Your Choice." Weekly entertainment feature.
6.45: "World Affairs." Talk by Chichele Professor of International Law in the University of Oxford.
7.0: BBC Empire Orchestra.
7.50: News and announcements.

8.15: Close down.

FRIDAY, APRIL 22.

6.0: Big Ben. BBC Empire Symphony Concerts—1. BBC Empire Orchestra; Paul Beard (violin).
7.20: "America Speaks (9): American Labour." Talk by William Green.
7.40: Next week's programmes.
7.50: News and announcements.

8.15: Close down.

SATURDAY, APRIL 23.

6.0 p.m.: Big Ben. Mr. Wilkes at home in his own parlour.
6.30: London Palladium Orchestra.
7.15: "London Log."

7.25: "The Music of Dulcie Holland." Dorothy Helmrich (Australian mezzo-soprano); Montague Brearly (Australian violinist); and Esther Fisher (New Zealand pianist).
7.50: News and announcements.

8.15: Close down.

ON THE SHORT WAVES

BERLIN.

DJA, DJB, DJS, DJE, DSQ.
Wavelengths: 31.38 m., 19.74 m., 13.99 m., 16.89 m., 19.63 m.

5.5 p.m.: Call (German, Eng.). Folk song.
5.10: Light music.
6.0: News in German.
6.15: Light music (continued).
6.50: Greetings to listeners.
7.15: "To-day in Germany," sound pictures.
7.30: Concert session.
9.30: News and economic review in German.
9.45: Talk or light music.
10.0: Concert.
12.0: News in English.
12.15: Music.
12.50: Greetings to listeners.
1.0: News and economic review in German.
1.15: Music.
2.0: News and economic review in English and Dutch.

2.15: "To-day in Germany," sound pictures.
2.30: Music.
3.45: German events (English). Music.
4.0: Sign off (German, English).

HIGHLIGHTS.

Sunday, April 17.

7.15 p.m.: "Happiness Without Peace," love song play.
8.0: "Knightly Ideals and Morals in German Middle Ages and in Modern Japan."
8.15: Songs by Johannes Brahms.
8.30: "Spring Greetings," German songs and dances.
9.15: Kurt Engel (xylophone).
9.45: Symphony concert.

Monday, April 18.

6.50 p.m.: Greetings to Australia.
7.0: Lively records.

7.30: "The Goose Maid," Grimm's fairy play by Josef Ziermaier.
8.0: Easter concert.
8.45: Organ music for Easter.
9.15: Sports review.
9.30: Joachim Andresen in spring songs by Hugo Wolf.
10.0: Easter concert.

Tuesday, April 19.

6.50 p.m.: Greetings to New Zealand.
7.30: "Nutcracker" Suite (Tchaikowsky).
8.0: Hans Hermann Nissen (baritone recital).
8.30: German youth will sing.
8.45: Chinese pianist, Chin-Shin Yao, to play.
9.15: Concert by army band.
9.45: Variety hour.

(Continued on page 65.)

AROUND AND BEHIND THE DIALS.

Items of Interest to Listeners

Answers To Correspondents

R.M. (Auckland): WIXK verifies all reports now, and the particular station they are relaying is stated on the verification card; in my case it was WBZ. If you have heard them I advise you to send them your report.—“Dismal Desmond” (Christchurch).

102T. (Cardiff) and 224M.C. (Ashburton): Many thanks for your replies to my query regarding station 2LF. I heard the station call quite clearly on February 15, sent a report away on February 17, and received their verification card on March 10. They certainly are a prompt QSL.—“Dismal Desmond” (Christchurch).

R.M. (Auckland): The schedule of ZTV, Klipheval, on 9.606 m.c., is: Daily except Saturday, 1.30 to 4.10 a.m., 4.15 to 5.15 p.m., Sundays, 11.30 p.m. or 12.30 a.m. to 4.10 a.m., N.Z.S.T. Power is given as 22 k.w., and frequency as 9.606 m.c., but I think it is nearer 9.615 m.c. Send reports to P.O. Box 4559, Johannesburg, South Africa. Programmes begin and end with bugle calls—“Reveille” at beginning and “Cookhouse” at finish.—“Savali” (Auckland).

246M.C. (Christchurch): Thanks for information on CXA14.—“Savali” (Auckland).

Addresses Wanted

Can any dxer supply me with the address of G8NJ, England?—224M.C. (Ashburton).

Can any dxer supply me with the address of CO2RH?—507W. (Wanganui).

507W. (Wanganui): VR6AY is in Pitcairn Island.

H.E.T. (Opunake): The addresses you are wanting are:—ZBW3: Station ZBW, Hong Kong Broadcasting Committee, P.O. Box 200, Hong Kong, China. VPD2: Amalgamated Wireless (A/sia), Ltd., Suva, Fiji Islands. W9XF: 20 N. Wacker Drive, Chicago, Illinois, U.S.A.

Identification Wanted

Station on 30-metre band, heard about the end of last month. From 8.15 to 8.28 p.m., N.Z.D.S.T., operatic music was heard with tenor and soprano solos and duets with vocal choruses; 8.28 p.m., announcement in foreign language; 8.35 to 8.41 p.m., band music; 8.44 p.m., soprano solo. Strength of signals was about R8. Announcements, in a foreign language, were made after each item.—537W. (Wellington).

Station on 34 metres, just past the French one that broadcasts a series of “pips” at 7 a.m. The unidentified station can be heard at 7 a.m., when news items are broadcast, Barcelona, Moscow, Rome, New York and Chile, being mentioned. It closes at 7.45 a.m. with a march which sounds similar to a polka. The only words of the closing announcement that I can identify are: “Radio station—.” Also station on 48-metre band, just before W8XK. They announce “The Voice of Mexico, eckee ee say—” and close at 5.50 p.m. with a slow orchestral number.—A.J.D. (Timaru).

Station on approx. 6.3 m.c. heard on Sunday, April 3. A bugle call was sounded half-way through the final announcement which was made in a language that sounded like Spanish. The station closed at 5 p.m. with a man singing a good-night song—a waltz. Also station on approx. 6.25 m.c. heard on the same day. The programme consisted of numbers played by a dance orchestra. Announcements were so blurry that I could not distinguish any of them. At 6 p.m., N.Z.D.S.T. a clock struck 12, and the station closed shortly afterwards.—R.M. (Auckland).

DX Topics

A Verification From “Radio Belgrano.”

CARDS back recently are from: B.C.: 2LF, 2PK; S.W.: COBC, OLRBA, XEWI, COCH and OAX4J. In reply to my report of December 26, 1937, I received the following letter from “Radio Belgrano”:—

“With reference to your letter of January 1, I am very glad that you have heard our short broadcast transmitter station CXA8 on the new assigned frequency 9645 k.c. and a wavelength of 31.12 metres relaying longwave station LR3, “Radio Belgrano” located in Buenos Aires shortwave station in Colonia, Montevideo, Uruguay.

“We have check back your verification enclosed to us, to the date and time and find your report is perfect and correct.

“Thanking you very much again for your kindness in writing to us, hoping to hear from you soon again.—I remain, yours very sincerely, Juan E. Cossio, General Manager.”

It certainly sounds a bit mixed, still it's a verification. Who else has a verification from this station?

In case someone wants the address, the letter, which is typed on embossed paper, is headed: Primera Cadena Argentina De Broadcastings. LR3 Radio Belgrano, Belgrano 1841, Buenos Aires.—“Dismal Desmond” (Christchurch).

22B on Shortwave.

AT 2.30 p.m. on Tuesday, April 5, while tuning in on the shortwave band on our nine-valve receiver, I was treated to a very pleasant surprise when I heard the following announcement:—“22B Wellington. The time is half past two and here is Sylvia to conduct her afternoon session.” I left it on till three, when it went off.

Did anyone else hear the session on seven megacycles (42 metres)? Reception here was rather good, though it was much better on the broadcast band, to which I turned for a minute or so.—J.W. (Hawera).

CSW Heard on New Frequency.

CSW, Portugal, was heard on several mornings around March 25 between 6.30 and 7.30 a.m., transmitting on approx. 9.940 m.c., with a good signal.

I believe this station has now changed frequency to 9.680 m.c. and on Friday April 1, it was heard on this frequency between 6 and 7.30 a.m. Signals were very good and at 6.30 a.m. I heard announced in English: “CSW, Lisbon, Portugal.”—R.M. (Auckland).

Kia Ora to “Boomerang.”

I HAVE been informed by “Boomerang,” of Sydney, Australia, that, due to illness, he has given up radio. He has also asked me to convey his very best wishes to all the New Zealand friends he has made through

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 20.

V. L. KING (119H.B.),
Branch Secretary.

NORTHLAND.

At 21 Anzac Road, Whangarei, at 7.30 p.m. on Monday, April 18.

E. A. ROYCROFT (2HQ),
Branch Secretary.

AUCKLAND.

In the Society of Arts Hall, Kitchener Street, at 8 p.m. on Wednesday, April 20.

F. NEWING (316A.),
Branch Secretary.

WELLINGTON.

At 87 The Terrace, at 8 p.m. on Wednesday, April 18.

A. BILLET (444W.),
Branch Secretary.

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these columns and the hobby of dxing. "Boomerang" has a log of 68 amateur phone countries and 30 odd amateur zones.

I feel that all New Zealand dxers will join with me in wishing "Boomerang" a speedy recovery from his illness, and in thanking him for the useful information he has supplied from time to time.—259M.C. (Christchurch).

Don't Guess!

AT the request of the manager of radio station 2XL, Cooma, New South Wales, I am forwarding the text of a letter received from him and would be glad if you would publish same in the DX notes. The letter reads:—

"I have much pleasure in forwarding our card in verification of your report of reception of this station on 5/3/38.

"This is the first correct report of reception received from a New Zealand listener since 4WK was placed on our wavelength, and you are to be congratulated.

"Would you please advise the editor of your club paper of this, as we have received a number of incorrect reports from members."

I would urge dxers to make certain of their station before posting reports, as incorrect reports only serve to put us "in bad" with overseas stations, besides giving them unnecessary work to do. In future, fellow members, don't guess.

Recent QSL's include 2YN, 2XL, 7EX., 2MW, 2HR, 2PK and 2LF.—162W. (Wellington).

VK2MZ Wants Reports.

RECENT verifications include:—B.C.: 3GI; S.W.: J2KJ, PK1VM, OA4IR, LU7BK, VE9BW, F300, W9KCL, G6XR, VK8TI and VK2MZ, who appended the following note:—"We are always pleased to receive reports always QSL. We are on the air on Tuesday and Thursday nights and Saturday afternoon. Please let your friends know." They will also exchange stamps. The address is: Hurstville Amateur Radio Club, 316B, Forest Road, Hurstville, N.S.W., Australia.—61N (Hector).

Exchange of QSL Cards.

THE following dxers wish to exchange QSL cards:—

T. Sullivan, 29 Huxley Street, Sydenham, Christchurch, N.Z.

B. Folliath, 1419 Pearl Street, Alameda, California, U.S.A.

Stations Identified

C.F.M. (Christchurch): The station on the 49-metre band was HJ1ABJ, Santa Marta, Colombia. I heard it between 7.30 and 8.5 o'clock on the same night.—R.M. (Auckland).

R.M. (Auckland): The station on the 31-metre band was TGWA, Guatemala. They sometimes announce: "TGWA on the 31-metre band. The Voice of Guatemala." This is a point-to-point transmission and not a regular programme. It is likely that they would not verify while not on a regular transmission.—H.I.J. (Nelson).

ON THE SHORTWAVES

(Continued from page 63.)

Wednesday, April 20.

7.30 p.m.: "Happy Family Have Visitors From Overseas" (English).
7.45: Best German male choirs.
8.15: Popular music.
8.45: Richard Wagner concert.

Thursday, April 21.

6.50 p.m.: Greetings to Australia.
7.30: Concert of light music.
8.45: Listeners' request programme.
9.45: "The Diesel Motor" (English).

Friday, April 22.

6.50 p.m.: Greetings to New Zealand.
7.30: "Boccaccio" selections from operetta by Franz v. Suppe.
8.45: Sonatina in E Minor (Friedrich Welter), Walter Thiele (piano).
9.0: Folk music.
9.15: "Love Duet" (Philippine Schick), Georg Hollger and Lissy Buhler.
9.45: Variety hour.

Saturday, April 23.

7.30 p.m.: Stirring music from opera and operetta.
8.0: Dance music, with a merry lecture.
10.0: "The Schmidts at Home" (English).

2RO, ROME.

Wavelength, 31.13m.

10.0-11.0 p.m.: Italian East Africa. News in Italian. Music.
11.0-12.20: Far East. News in English and Italian. Music.
12.21-1.30: "Italian Communities Abroad." News commentator. Music.
3.0-4.15: Middle and Near East.
4.30-5.20: Italian East Africa. News and music.

Wavelength, 31.13 m.

5.30-6.10 p.m.: Arabian hour. News. Talk and music in Arabic.
6.11-6.26: Tourist topics in foreign languages.
6.27-6.41: News in Hungarian.
6.42-7.0: News in German.
7.1-7.20: News in Serbian.
7.21-7.39: News in French.
7.40-7.59: News in English.
8.0-10.30: Relayed programmes with announcements in foreign languages.
11.0-12.30: Latin America. News in Italian, Spanish and Portuguese. Music and talk.
12.35-2.0: North America. News in English and Italian. Music.

HIGHLIGHTS.

6.11 a.m.: Daily "Tourist Topics" talks as follows:—Tuesdays, French; Wednesdays, English; Thursdays, German; Fridays, Spanish; Saturdays, Dutch; Sundays, Esperanto.

Sunday.

8.0 a.m.: Middle and Near East. News in French and Hindustani.

Monday.

11.0 p.m.: For Far East: News (Chinese).

Tuesday.

12.35 p.m.: 2RO's Mail Bag.

Friday.

11.0 a.m.: Replies to listeners.

Saturday.

11.0 p.m.: Italian lessons (in Spanish).
11.0: Far East session. News in French and Japanese.

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."
9.20: Celebrity recordings.
9.30: This week's story.
10.45: Musical programme.
11.15: A play.
12.15: News.
12.30: Epilogue. Close down at 12.30.

WEEKDAY PROGRAMMES.

2.35 p.m.: "At Home and Abroad"—"Watchman."
2.50: Music.
3.0: Time. Victorian news bulletin.
3.5: Interstate weather notes.
3.15: Lunch music.
3.30: Afternoon musical programme.
7.15 (approx.): Close down.
8.30: Popular music, or news.
8.45: Sporting news and notes.
9.0: News, markets and weather.
9.20: Overseas news service.
9.30: Australian news.
9.40: Talk.
9.55: Musical interlude.
10.0: Evening concert programme.
12.0: Musical recital or talk.
12.30: Late news.
12.50: Dance music and recordings.
1.20: News brevities.
1.30: Close down.

HIGHLIGHTS.

Sunday, April 17.

10.30 p.m.: Talk.
10.45: Tossy Spivakowsky (violin).
11.0: Vocalist.
11.20: "Soft Lights and Sweet Music," by Harry Bloom's Tango Band.
11.50: Special recordings.

Monday, April 18.

10.0 p.m.: Serial, "Into the Light," episode 11.
10.30: "Radio Roadhouse."
10.50: Travel letter from Denzil Batchelor.
11.0: Topical song and story.
11.30: Instrumental ensemble.

Tuesday, April 19.

10.10 p.m.: Musical comedy, "Good-night, Vienna." ABC Sydney Chorus and Orchestra.
11.15: Topical talk.
11.30: "We Present"—violin recital.
11.45: Everyman's music.

Wednesday, April 20.

10.0 p.m.: "As You Like It."
10.40: "Emma and 'Erbert."
10.50: Musical interlude.
11.0: National Military Band.
11.30: Presentation by ABC (Sydney) Wireless Chorus.
11.50: Instrumental ensemble.

Thursday, April 21.

10.0 p.m.: Play, "Touch of Silk."
11.15: Zigeuner Orchestra, gipsy music.
11.45: "Chorus, Gentlemen, Please!"

Friday, April 22.

10.0 p.m.: Jim Davidson's ABC Dance Band.
10.45: Recorded interlude.
11.0: Brass band recital.
11.30: The Nightlarks' Male Quartet.
11.45: Light orchestral programme. Adelaide Studio Orchestra.

Saturday, April 23.

10.0 p.m.: Alexander Kipnis (bass), with ABC Brisbane Symphony Orchestra.
10.50: Musical interlude.
11.0: Play in commemoration of St. George's Day.
11.45: "Songs of London," ABC Brisbane Wireless Chorus.

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