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This Week's Special Article

Read One Hundred Letters To The Editor

AN authority once wrote: "Anonymity is the institution on which the peculiar success of British journalism is founded." If this might be applied equally to the entire Press of the Empire, might it not also be extended to amateur journalists, contributors to the correspondence columns of the daily weekly Press—the Pro Bono Publico's of every hole and corner of New Zealand?

I wonder.

One peculiarity of New Zealand Press correspondence is most marked—its lack of weighty signatures. Is this because there is a more democratic flavour about the columns headed "Letters to the Editor," or is it because the weighty signatures can find a place so much more easily in the news columns?

I wonder again.

Though lack of signature and authority characterise correspondence column contributors in New Zealand, it is not to say that the opinions they express are either less sound or provocative—it is merely that they are expressed, so often behind the cover of either nonentity or anonymity. The "Record," for instance, receives a steady, if not a swollen, stream of correspondence from its readers which some might regard as a cross-section of listener opinion. In a mood of curiosity I recently perused a file of the "Radio Record" and made notes on one

A CONTRIBUTOR who, with nice humour, signs himself "Pro Bono Publico" here analyses a hundred letters to the Editor of the "Record" and makes a few thoughtful remarks about correspondents to the New Zealand Press.

hundred successive letters from readers touching the activities of the National Broadcasting Service. The percentage of letters on Commercial Service matters being too small to analyse with any

accuracy, I left them entirely out of account.

The number of correspondents who signed their names was six, the remaining ninety-four were anonymous! This must surely go on record as an overwhelming tribute to the modesty of New Zealanders. (Home papers please copy).

And out of these hundred listener-correspondents, what proportion filled the air with wails of complaint? Precisely nineteen (19) appeared to have specific objections to either programmes, announcers, the Parliamentary broadcasts, or something else. The remaining one-and-eighty all wrote approving either the announcers or programme material, or made constructive suggestions. And regarding the suggestions, it should be understood that this little survey did not take into account any letters that were published on the page headed "Your Side of the Microphone."

One thing the analysis of the hundred letters showed—it was that there is a broader spirit of tolerance abroad among listeners than is generally understood. To set forth the various objections, suggestions and compliments in detail would take much space and probably prove nothing, but there is an outstanding aspect of this "Letters to the Editor" question and that is that the classical music devotee is a dumb dog. He evidently declines to permit himself the luxury (Continued on next page.)

In the Wake of the Week's Broadcasts:

It is a sad fact, known to every newspaper man, that one slip will attract more attention from his readers than one hundred noble efforts at good writing. And it is precisely the same with

THIS SPOILS THE GOOD EFFECT.

radio work. When Station 2ZB announced that Mr. Montagu Norman, chairman of the Bank of England, would speak over the air, and half an hour later told listeners that it was not Mr. Norman, but a Sir Montague Burton who had spoken, much value was straightway lost from a good effort to give listeners a live programme. It is an unhappy but amusing trait in mankind that it gives full marks for the defects of its

friends and half marks for their virtues.

★

So Chaliapin is dead! On the evening the sad news was received by cable from Paris, 2YA paid a dignified tribute to the great Russian basso during its news session, underlining the brief recorded sketch of his career by playing his recording of Varlaam's song, "In the Town of Kazan," from Moussorgsky's opera, "Boris Godounov." Kazan, incidentally, was his birthplace. Chaliapin's gorgeous voice is perpetuated in his superb recordings, and

THE PASSING OF A VOLGA BOATMAN.

generations as yet unborn will hear him in his native operas and folk songs, one especially, "The Song of the Volga Boatmen." It was a rare experience to hear this song sung by one who, years ago, was actually a Volga boatman. In a minor capacity, Chaliapin obtained employment with the local opera company, but it was so unremunerative that he was forced to increase his earnings by acting as porter in the railway station and helping unload the barges along the wharves of the Volga. This humble interlude in his career, however, served to enhance the brilliance of a certain jewel in the crown of his later success. No one has, or ever will, sing the "Song of the Volga Boatmen" as

he did. It was a far cry from those days of penury to the recent past, when he was wont to inhabit hotel suites full of Easter tulips and command fees that, in his youth, would seem boundless wealth. Chaliapin was a great singer, an incomparable actor, the master of make-up, a fine thinker, and an able writer. For him to pass away at the by no means advanced age of 65 is a great loss to the world of music.

(Continued from previous page.)

of airing even the mildest opinion. For him to reply: "But, my dear fellow, it simply isn't done," gets us nowhere. This stand-off attitude smacks of laziness.

Among other letters that appeared during the period under review were a number wherein listeners wrangled among themselves and/or dealt with matters of not strictly radio interest. These were not taken into account. There is a theory that the correspondence columns of the Press may be likened unto Hyde Park in London, where cranks and fanatics blow off steam to their hearts' content. I don't think really many cranky letters find their way into print. In the "Record" file I read practically none, though that may have been a tribute to the sub-editor. Here, if I might make bold to suggest, is an instance where the pen is really mightier than the Hyde Park "sword." Nobody can be exact as to what actually constitutes the average New Zealand listener. And when we really do discover him we must not too hastily conclude that he is an ungrateful grumbler.

A public service so vast, far-reaching and so intimate as radio is certain to draw adverse criticism of all degrees and kinds. But the fact remains that the postbag is no certain way of deciding which are popular and which are unpopular items.

The writer of letters to the "Record" is no more representative than he is unrepresentative. Are not mostly all these correspondents just a little different in a way from their fellows? Without going so far as to dub them abnormal, it's safe to say they have just that something about them that distinguishes them from the general run of their neighbours. And in conclusion, while the demonstrable benefits of all this reader correspondence may be hard to produce, it would be a mistake to close the columns of the Press to those who had either a brickbat or a bouquet to hurl at our radio services. Shutting out letters would simply arouse suspicion and give rumour, that "blunt monster with uncounted heads," undeserved encouragement. The listener one meets on bus, tram, ferry, howling green or at the club has his likes and dislikes, and will suffer no hindrance in expressing his opinions freely and with spirit. The New Zealander (as becomes a true Briton) delights in a little grumble, but he is not slow to bestow even generous praise where he feels it is deserved. Writing to the papers, however, is a horse of another colour—he usually leaves it to the other fellow—and usually it falls to the lot of "Mr. Anon." A pity. A great pity. Perhaps someone should establish a "Times" for ~~our~~ retired colonels.

"Queer Street," by John Donald Kelly, was the title of the play presented from 4YA studios last Monday night. The production this time was in the hands of Gordon Niven, and was another of the sketchy type of plays which have been 4YA's mainstay in this class of entertainment recently. The story was concerned with a successful burglar whose daughter became most inconsiderately engaged to a policeman. Father was not going to let this stop his nocturnal activities, and he carried on. Some amusement was introduced when the burglar and his pal outlined to the policeman a plan of their activities on a forthcoming "job," only they converted the plan into a plumbing work. On the night in question the burglars were disturbed by the police but the one who caught it in the neck was the daughter's policeman. For—stop me if you guess the rest—he was but another burglar and he was using the brains of the girl's father to put him on the good things. It wasn't a particularly bright play by any means, and the manner in which the players handled it did not make it any the brighter. Fortunately it lasted only 15 minutes.



I am quite sure it is not good tactics in a radio talk to speak a phrase like "the penitent king's hesitant immobility." There would be nothing wrong with it in written work, but in spoken work it is too much for the average human ear to ask the average human brain to cope with, before the next words follow hot on its tracks. This is my main complaint against an otherwise first-rate talk in the NBS "Whirligig of Time" talk on "The French Revolution," by David Hall. I liked a lot of things about this talk. I liked the way he revived those old corpses by pleasantly referring to them in good, straightforward modern terms. It cheered me when he spoke of poor, thick-headed Louis the Sixteenth, and when he spoke of Louis the Fourteenth as a capable megalomaniac I was able to find modern parallels quite easily. Yes, Mr. Hall, I liked your talk, though you rather lost the thread of the narrative toward the end and became a bit diffuse; but I do think you should remember you are not writing a good essay. You are giving a talk.



Gradually, a young Christchurch pianist, Mr. Sefton Daly, a devout disciple of rhythm, has been improving his technique. I heard him four or five years ago; I heard him again more recently at a social gathering, holding a party crowd spell-bound. Then, the other night from 3YA, he gave listeners a number of his own compositions. This improvement was remarkable. Mr. Daly, although not possessing the brilliance of the late Raie da Costa—he rarely attempts particularly rapid work, preferring a slower melodic rhythm—proved himself, to my mind, a worthy contemporary of

**RHYTHM IS
IN
HIS FINGERS.**

some of the great English and American rhythm exponents. His work was clean, excellently modulated and full of expression. This was his last broadcast before leaving for Australia. He has a visit to England in view.

Slow and deliberate, the talk on Barcelona—chief manufacturing centre of Spain and the target of Franco's Italian and German-manufactured bombs—by the Rev. W. S. Rollings, from 2YA last week, was well worth the attention of every listener with more interest in international affairs than a desire to know the latest in "swing" from the United States. He told listeners the facts about Barcelona and its Catalan inhabitants in such a soft smooth way that these same hard facts became easily digested mental food. It was easy to learn from him that Barcelona had one third of the maritime trade of Spain on its quays, that the city had a population equal to that of all New Zealand and that the Catalans were mainly "workers" fiercely resentful of Fascist rule. Why was it so easy? That is a secret that even good radio talkers can't themselves tell you. It just happens that it is so.

**THEY CAN'T
TELL
US WHY.**

Comparable with the "Yes, We Have No Bananas" craze and the more recent musical epidemic which made the music go round and around, is the present popularity of the number "You Will Remember," from the film "Maytime." Sung first with gusto and feeling by Nelson Eddy and Jeanette MacDonald, it has since been repeated an unconscionable number of times by them and other vocalists from both the National and the Commercial stations. We certainly will remember. I think I can say with very little exaggeration that in the past few weeks there has been hardly a station in the country which hasn't rewarded my tuning-in with a rendering of this number at some stage of the programme. A very charming number in itself, but apt to become a little annoying when programme organisers forget the old Greek motto, "Nothing in excess."



For some time past, station 4YO has included in its Monday night broadcasts the recorded feature "Snapshots." In this feature the musical items are usually heralded by an anecdote. Sometimes the connection—for apparently there is always meant to be a connection—may be seen easily, but those occasions are few and far between. The jokes are hastily and unskillfully "put across," and quite often the point of them is lost in the so-called "snappy" dialogue that serves as a breather between items. Usually NBS recorded presentations have some merit, but there isn't very much to be found in "Snapshots." The music without the jokes would provide better fare.

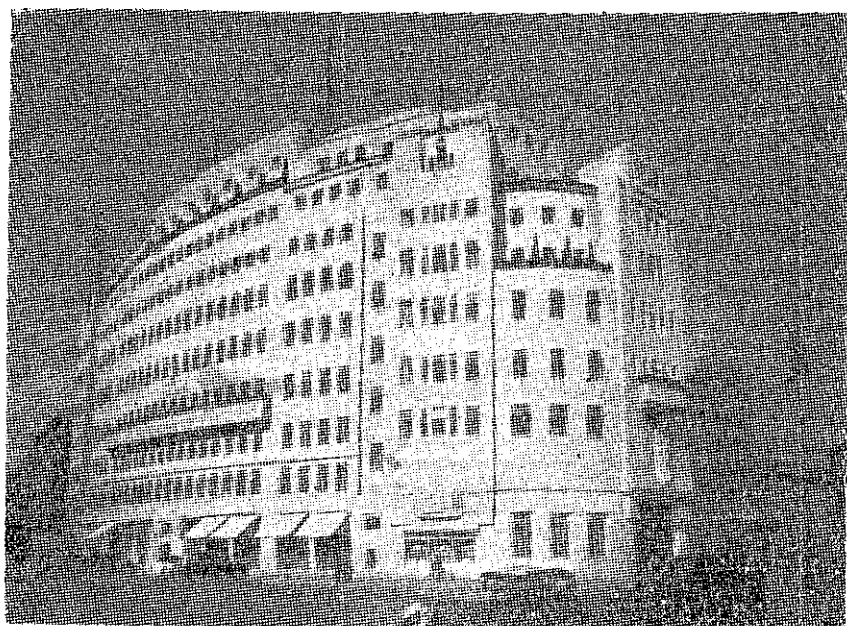
**SNAPSHOTS
NOT
SO SNAPPY.**

HE MADE THE MICROPHONE

The Forgotten Story
of David Hughes
Who was too big
to bear Malice

Special to the "Record"
by

E. M. DORKIN



BROADCASTING HOUSE, LONDON.

Hughes made his microphone just over the road half a century before.

THESE days one hears a great deal about the genius of Marconi and the other great men of radio whose discoveries in the field of practical physics have revolutionised modern life. But few indeed, however well they may know the story of radio, know the story of the little instrument whose name is almost interchangeable with it—the microphone.

The inventor of that vital thing in the mechanics of radio was David Hughes. Though he might well have made millions out of his invention, it is doubtful that it put a penny piece in his pocket, directly or indirectly. He gave the principle of his discovery free for the use of humanity—despite his long and bitter fight for recognition of it. The story is but another of radio's thousand and one romances.

LITTLE more than 100 years ago David Edward Hughes was born in London. When still a school-boy he began to show an inventive and scientific turn of mind. The Hughes family later moved to America and, after taking a college course at Bardstow University, young David began to take a keen interest in music—so keen that he obtained a music professorship at the university and soon afterward gained the Chair of Natural Philosophy at the age of nineteen!

Six years after becoming Professor of Natural Philosophy he invented a type-printing telegraph which, adopted by the Western Union Telegraph Company, became the chief rival of the Morse system. The Hughes teletype was sold in France, Germany and four other European countries after having been refused in England. That one invention made him world famous, brought him three foreign knighthoods and an Austrian

barony. And it brought Hughes nearly one million pounds in royalties.

Only his native England refused to acknowledge and appreciate David Hughes, but it was to England that Hughes returned to retire and enjoy the fruits of an active life.

THE inventor settled down in retirement at 40 Langham Place, in West End, little dreaming that years hence Broadcasting House would be built over the road—that mighty marble palace of his creation, the microphone.

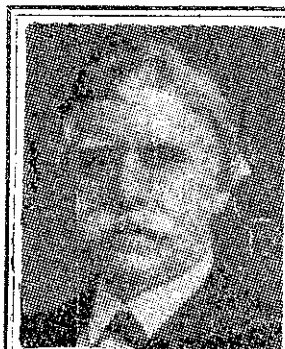
Wealthy and happy as he was, Hughes could not persuade himself to abandon physical research altogether. One night, seated in front of the fire, he saw two pieces of charred wood fall out of the fireplace. The trivial incident provoked within his fertile

brain a train of thought. Taking the charcoal with him into his laboratory he found, by experimenting, that two pieces of carbon, held in loose contact, would amplify the current sent through them.

Excited by the experiment, he set to work immediately and, with sealing wax and an empty cigar-box, constructed an instrument which he christened there and then "microphone."

IN the days that followed David Hughes perfected his invention, his chief concern being to obtain extreme sensitivity. At length he built an instrument so sensitive that the footsteps of a fly walking across a sheet of paper could be made to sound like an army marching across a bridge! He was even able to hear the same fly nibbling at a piece of sugar.

Even then the physicist was (Continued on page 41.)



DAVID HUGHES

HE MADE A FLY'S FOOT-
STEPS SOUND LIKE A
MARCHING ARMY.

BANDS ON THE AIR

SERIES No. 2

St. Kilda Will Come Again

*Dunedin Band Can Write
Extraordinary History Of
Competition Success in Palmy Days*

Special to the "Record" by

C. H. FORTUNE



CONDUCTOR Y. L. FRANCIS
Follows in the footsteps of a great leader.

A FEW years ago there was only one answer to the question, "Which is the champion band of New Zealand?"

St. Kilda, of Dunedin, had for long years a record for shield and medal collecting that other bands can only hope some day to equal. Marching—usually a relatively weak department in a civil band—was always one of St. Kilda's happiest departments. There was a time when the band could turn on a performance that made most military bands look bumble-footed. No other combination in New Zealand band history won so often in the quickstep—wins made up from highest points scored both in music and in drill.

Contest after contest St. Kilda carried off medals, shields, and other trophies.

The band was established in 1901, and until 1912 was known as the Mornington Brass Band. Its foundation conductor was Mr. E. Smith, and under his guidance the men quickly obtained the skill and discipline necessary to put them in the contest class.

FIRST success came at Gore in 1904, where Mornington won the B Grade championship. In February of the following year at the Exhibition Contest in Christchurch it tied for first place with the Wanganui Garrison, Wellington Garrison, and Kaikorai, in the A Grade own selection of Weber's works and was also placed fourth in the aggregate. In such a field the success was remarkable for a band little more than four years old. The result established Mornington in the A Grade status despite scoffers.

In 1908, at New Plymouth, the band proved its grading beyond all doubt. It won the A Grade championship.

Then came a break in this list of early successes. In 1909 finances would not permit making the trip to Hastings; that would have meant two North Island trips in successive years, so it stayed out of the contest: In 1910 the band participated in the Dunedin contest, but despite steady performances, it was not successful. In 1912 the St. Kilda Borough Council made an offer to take over the band, and this offer was accepted. The band became known as the St. Kilda Municipal Band, but the personnel remained much the same, and Mr. Smith still conducted.

UNDER its new name the band went from success to success. In 1912 it won first place in the two test selections, "Madam Butterfly" and "Meyerbeer"—with them the A Grade championship.

In 1914 the contest was held in conjunction with the Auckland Exhibition. The band travelled north, having refrained from going to Invercargill the previous year because of the intention to visit Auckland for the big contest. The trip was worth while—first place in the test selection of Haydn's works.

Then Europe went mad. St. Kilda, like many another band, lost its finest members to their service overseas. The band withdrew from the contest field and remained out of the limelight until 1923, when, now conducted by Mr. J. Patterson, it did

(Contd. on p. 38.)



ST. KILDA BAND, 1935.
Scooped the pool at Timaru. . . .

Voices of the Dead



GENERAL WILLIAM BRAMWELL BOOTH
... Will speak to listeners.

THERE is a voice speaking, harsh and deep and strong. It speaks about a great tidal wave in Mexico. As it goes on, the voice surges and sways, as if it, too, would move men and women with its flow... as indeed it did. The voice is that of General Booth.

Now I hear a voice that speaks in French and assuredly this must be one of the most wonderful voices in the world. The voice is speaking some lines from "Phedre," the play of the French dramatist Racine, and though not one word is intelligible to me—for French in real life, like money, always seems to go too fast—I could sit and listen to this voice for half an hour. It is crystal clear and yet flexible; it swings along, now trembling, now rising high, now shaken with tragedy. I have never heard a voice like this one. It belongs to Sarah Bernhardt.

"Wait And See"

"WHEN will Asquith speak?" I ask.

"Wait and see," says the man in the small room in the headquarters of the NBS. I can remember how that phrase ran round the world in the early days of the War, when Asquith, the scholar and the man of thought rather than action, found himself cast suddenly into a world where the scholar's delay and careful hesitation was a serious weakness and statesmen had to dive straight into action.

Then Asquith's voice came clearly, making his Budget speech of 1909. His voice is musical, calm, fluent. It is not unduly perturbed. The year 1916, when that voice was to break under the tragedy of a man cast for a role for which he was unfitted, was still seven years away then.

THE voice of the late Rt. Hon. Herbert Asquith is silent and a new voice takes its place.

"There are two questions," it says, "that my friends ask me. How I came to write 'Sherlock Holmes' and how I came to be a Spiritualist."

WHEN the words and the songs of the famous dead can be recaptured, Time Marches Back with all the fascination with which Time Marches On. In the "museum" of the NBS at their Wellington headquarters are stored these voices of the past. They will be heard in special performances from the National stations in the near future.

Radio Captures The Fascinating Past For Its Listeners

The voice is deep and has almost a guttural note. I do not know whether that voice is still heard from the spirit world, but though its owner has been dead for many years it is still heard from this world.

THE small room is filled suddenly with the sounds of two voices singing the "Miserere" from "Il Trovatore." One of them is a man's, magnificent in the Italian manner. The other voice in the duet is that of a woman. It, too, carries clearly and well after all these years.

"Caruso and Frances Alda," says the man in the small room. "She was a Dunedin girl. She became a famous prima donna and married the manager of the New York Metropolitan Opera House."

These voices came from the treasury of the NBS in Wellington. They are the gold that has been carefully hoarded out of all the currency on the air in this century.

THEY brought back history to me and they will bring back memories to others when they are heard on the air. They are to be presented by the New Zealand National stations in a series of special programmes that will begin in several weeks' time.

The owners of the voices are long since dead, but the voices themselves are still clear and fresh and living. I was astonished that the old records should in so many instances come through so clearly and well.

THERE were some in which the sense of the words was lost, but very few. Foreigners speaking in English were not distinct, but I doubt if Tolstoi would have been understood much better on an electrical recording.

Tolstoi! Heaven knows that when I read the Russian classics of "War and Peace" and "Anna Karenina" I never dreamt there was any chance of ever hearing his voice.

Yet the man in the room had a recording of a talk that Tolstoi gave early in this century, called "Thoughts From His Book Every Day." The title even belongs to the forgotten age.

Only the first sentence of his talk in English was intelligible, and it was typically Tolstoi: "One of the

Speak Again . . .

By
EMILE

objects of life is, first, perfection. . . ."

AND after Tolstoi came a voice that I had heard as a child and since then had forgotten. But it brought back a picture to my mind of a stuffy theatre in a small town and a stout man of fair complexion who spoke from the stage to a worshipping New Zealand audience.

"Fellow citizens," said the voice, "the British Empire holds 460 million people of all races, creeds and colours. These people, like ourselves, glory in the British Empire and its fundamental principles of justice and independence."

That voice belonged to William Massey.

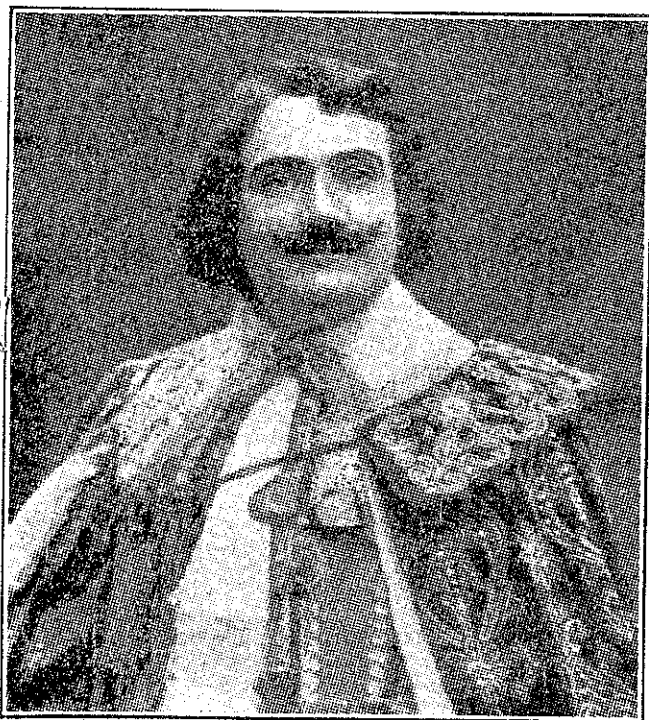
STRAIGHT after the talk on the fundamental principles of justice in the Empire came, ironically enough, the voice of a woman which said clearly, firmly and with a sort of quiet aggression, that the reasons why women should have the vote were obvious to every fair-minded person. It was a voice speaking just a few hours after it had been released from being shut up in jail in 1909.

It stirred up memories of tales of policemen assaulted with hatpins, of women haranguing men in the streets, of the not so funny jokes in "Punch" and of the tragedy of a woman who threw herself to death under the feet of the King's racehorse as the horses thundered down the straight. This was the voice of Miss Christabel Pankhurst.

"Museum Pieces"

AT the NBS they call these recordings "museum" pieces. To me it seemed more like a biological collection. There was too much life still imprisoned in these wax discs for them to belong to a museum.

I found that the curator of this museum at the NBS is constantly collecting. He even collects the voices of living people who talk to-day, and carefully tickets them and stows them away. Your own children in 40 years' time will be listening to one recording of a voice that I heard last week, and wondering. They will hear this voice say:—



CARUSO

. . . Defeats the silence of the grave.

"My father has for the last few years spoken to his people at Christmas time. Only two months ago he broadcast his last Christmas message. . . . I know how in the Dominions and in India and in the colonies the bond of loyalty to the Crown has been strengthened by the tie of passionate devotion to my father. . . . The example set by King George lays on me, his successor, a solemn trust to remember those associations. . . . It now falls on me to succeed him and to carry on his work."



TETRAZZINI

. . . Will sing from "Rigoletto."

That voice was to make another speech before many months had passed, taking farewell of its subjects.

THE curator told me how he had built up his museum.

Every now and then, the gramophone companies would send round word that certain numbers on their catalogues would no longer be republished. They were, taking no more pressures from their original matrices, of the recordings. When the companies notified the NBS some four years ago of this, the service realised the value of the records in the future. They got as many as they could.

"The actual value of some of those records to-day is hard to estimate in cash. That one you are holding," said the curator, "would probably fetch £20 in cash."

I put it down again.

Its Collection

NOW that it has its own recording plant, the NBS is able to add to its collection whenever noted men visit New Zealand. The service missed getting the voice of Bernard Shaw when he was in the Dominion because the recording plant was not then set up.

But it has the voice of Ivan Menzies singing the Oxford Group rally song in Wellington, not otherwise heard on recordings. And it has a collection of the voices of famous All Blacks and Springboks. It is building up its museum for the future.

IT is 50 years since the phonograph was invented, and some of these museum pieces vividly recall the "Edison record!" announcement of those old days and the jolly, though not particularly musical, sounds that came out of the large cardboard horn.

Even so, it is something very wonderful to be able to hear the peerless voice of Tetrazzini still singing "Cara Noine" from "Rigoletto"; the voice of Lillian Nordica, who toured New Zealand just before 1914, singing the "Omaha Indian Tribe Song" and "Mighty Like a Rose," and the voice of Klauser singing the "Laughing Song."

FILM-GOERS will remember a recent film, "Here's to Romance" in which an old lady, Madame Schumann Heink, "stole the picture" from the new tenor, Nino Martini, singing and playing in the film when she was 85 years old. In the NBS museum there is a record of her voice in its prime, singing a magnificent duet with Caruso.

The voice of Sir Ernest Shackleton, was silenced in his throat when he died on board his ship, the Quest, in 1922, while nearing the Antarctic. (Cont. on page 41.)

LAUGHTER & TEARS

"The Englishman Writes History in His Vaudeville," Says Teddy Grundy, Who Can Remember When . . .

Special to the "Record" by
NORMAN MCLEOD

THERE is no crowd like the English crowd. It sticks to its favourites long after they have lost all that made them favourite. There is a tenacity of loyalty about the English theatre-goer that makes the world wonder. The story of the English people is written in the music halls where the genius of the English has largely found its expression, which has no equal in the world. Where the Frenchman writes history in his cabaret, and the German in his beer garden, the Englishman writes his in vaudeville.

THERE is originality in that idea. But then "Teddy" Grundy, well known to Christchurch listeners of 3ZB, is an original man. Private secretary to people of title, the job paid his fare round the world 13 times. He liked New Zealand, and he had bagged BBC experience, so now radio is his job. But it was London of old that occupied his attention in a chat with a "Record" writer the other afternoon—particularly the London whose story is told by songs of other days. For "Teddy" Grundy does believe that, with the passing of the music hall and vaudeville in London, has gone no little part of England's greatness.

"There are some things, however," he said, "that will not change—the golden lights of Piccadilly, Leicester Square, and the Strand, and the lamps of the old Embankment as they show themselves through the haze, Cleopatra's Needle pointing through the winter fog, and old Nelson with his blind eye, as Dan Leno used to tell us, trying to find virtue in Tragalgat Square. Leno was perhaps the greatest comedian England has ever known. Many people asked him the secret of his success, many tried to copy him, but genius cannot be copied any more than it can be defined.

"We remember Dan Leno as an old beldame, with impossible skirts and indecorous ankles, in a waiter's dress-coat reaching to his broken-down heels, as a shopwalker—slender-waisted and frock-coated. That little Lancashire comedian's real name was George Galvin. Like all great comedians, he had known the depths of despair, hunger and misery.

ANOTHER famous figure in those days was the white-eyed Kaffir, Chergwin, who will never be forgotten. He loomed through the southern lights carrying a floppy coon hat in his hand as he danced on with his springy negro gait.

"Then there was George Formby, a typical Lancashire comedian, whose own life was a tragi-comedy. He was mortally stricken by consumption, and knew it, but with a wife and children to keep, each night he went on to make people roar with laughter at his wheezing cough. . . .

"The George Formby of to-day is his son, and doing very well indeed in character impersonations made famous by his father.

"Then there is the Gaiety Theatre. It will always be remembered for Gertie Millar, wife of the late Lionel Monckton, who later became the Countess of Dudley. She is best remembered for her song, 'Keep Off The Grass,' which later passed into the vernacular.

"There was Vesta Victoria, who always carried with her an air of refinement, whether she was singing 'Waiting at the Church' or 'Our Lodger is a Nice Young Man'—the two songs that, in those days, absolutely swept London. Even her grotesque convict's stockings, and her pretentious clothes and her assumed gawkiness could not hide the real charm of Vesta. There was another Vesta, too—the great little Vesta Tilley, who married Sir Walter de Frece. Any old soldier will remember her in the War years. She had a talent entirely her own. She is best known for her singing of 'Following in Father's Footsteps,' with which her name will be associated as long as the stars twinkle in Leicester Square. She was the perfection of male impersonation, but no woman was ever more feminine. She used to sing her famous song at the Alhambra, dressed as the perky-faced schoolboy in Eton suit and deep white collar, who follows 'Dear Old Dad' through various adventures, creditable and otherwise. As a 'snotty,' or midshipman, Vesta will never be forgotten.

"Last, but by no means least, there is Marie Lloyd—one of the greatest comedienues the stage had known. When Marie's number went up the audience shouted and whistled, and went wild with joy. She also was of the people, but the tragedy was to come in later years. There are many people now living in New Zealand who recall her last night at the Paladium—when she sang 'It's a Bit of a Ruin that Cromwell Knocked About a Bit.' Even now that song is heard on the radio.

HOW many felt pity for the humiliation of the wrecked artist? Yet she was swept away by a blast of applause. Then she came back to the wings, without her wig—an old, grey woman, wiping back the frowzy hair from her worn face. Gone were the diamonds of other days. Gone were the exquisite silk tights under the divided skirts—the days when she used to show leg and garter . . . when naughty bald-headed papas sat in the stalls with their women-folk looking at them angrily over their fans. Gone, the inimitable wink and toss of the head. . . . Nothing left but a bedraggled old woman. In the London Music Hall where she sang she reeled as she went on, whilst the audience, all unknowing, looking at such tragedy as they had never witnessed on any stage, shrieked with laughter at the weakness of a dying woman. They mistook it for buffoonery—as she would have wished. It was their last laugh at Marie. . . ."



A. R. M. ('Teddy')
GRUNDY

*Tells of London in
the old days.*

Repertory Blues

...Why Did Dominion's First-Established Little Theatre Go Into Recess?

Special to the "Record"

by

"WIRIHANA"

DESPITE disclaimers, there was much truth in the article ("Radio Record" March 4) by Jack Daw, in which he claimed that danger threatened the existence of New Zealand's amateur theatre. Simultaneously with its publication came the news that the Auckland Little Theatre Society, pioneers of the repertory movement in the Dominion, had, after thirteen years as a cultural force in the community, decided to go into recess.

This surprise decision to cease public productions for a year was made at an extraordinary general meeting and was made only by the chairman's casting vote. In the meantime play readings will be carried on, and steps will be taken to explore the latest developments in repertory and amateur production and to secure performing rights of suitable plays.

REASONS advanced by those supporting recess were that supply of amateur effort exceeded the demand, that there was difficulty in finding suitable plays, and that the society could not rely on the box office to cover expenses.

It is well known that "the mice" have been nesting in the box office at Auckland. Last year losses were registered on all four productions.

At the meeting there were two distinct schools of thought—that which advocated plays of a more entertaining type—and that representative of the repertory diehards, who wanted nothing but the repertory type of production.

Ever since this surprise decision was made hundreds have been asking, "What will happen to the society? Will it survive? Will members leave and join up with some of the newer societies? (There are twenty-three other organisations affiliated with the Auckland area of the British Drama League).

The decision has also provoked a sharp newspaper controversy, some correspondents even suggesting that, with an eye to the box-office, the society could not put on plays marred by "bad acting"; that they should have put only new actors in their play readings, giving them the opportunity to show what they could achieve.

One writer considered that the society was not a repertory society at all and had no intention of ever becoming one!

One cannot agree that Auckland—or New Zealand—lacks production or dramatic talent. The correspondent who offered the opinion that the present state of the Auckland Little Theatre Society was due to lack of vitality



LADY MACBETH IN ENGLISH REPERTORY

"...Glamis thou art and Cawdor, and shalt be what thou art promised. . . ."

was nearer the mark. With a strong and practical guiding mind in an experienced producer the Little Theatre could rally its resources and try again. The society supplies a need. There are some who believe that the matter of royalties has helped to cripple the society more than any other.

THE Auckland Little Theatre Society is the oldest repertory society in the Dominion. It was formed

early in 1925—the sponsors at its birth being the late Herbert Bentley, F. L. Armitage, and Henry H. Hayward. Herbert—or "Bunny" as he was affectionately called by his associates—Bentley was the first producer. He was a man of wide theatrical experience, having, as a cadet, played with Sir Henry Irving, and graduated to "leads" with J. C. Williamson.

That night in May, 1925, when the society made its first bow to the public in Bernard Shaw's "Fanny's First Play," in the Auckland Amateur Operatic Society's hall in Grafton Road, was a night to remember. That occasion marked the launching of a venture that was to gather impetus, snowball-like, until after a very few years it stood as a monument to the courage and effort of its founders and its workers.

Under Mr. Bentley's able leadership the society captured the goodwill and support of Aucklanders—it became the social centre of amateur drama and its subscribers numbered, at one time, over two thousand.

Soon other repertory societies were formed, until at present there are over forty in Auckland and suburbs.

This plentitude has sapped the membership of the subscribing public and has lessened the financial backing of the Little Theatre's presentations. Such was perhaps inevitable.

(Continued over page.)

INTEREST in the Little Theatre has never been so keen in New Zealand as it is to-day—yet, a few weeks ago, the Dominion's oldest-established society, the Auckland Little Theatre—went into recess. Why?

— REPERTORY BLUES —

THIS setback suffered by the Little Theatre Society does not, however, mean any lessening of Auckland's interest in amateur drama. There was never, in fact, a time when interest was so strong. In every suburb associations have been formed until greater Auckland is covered by a network of small societies giving plays in all kinds of venues—public halls, Sunday schools, friendly societies rooms, Returned Soldiers' Association halls, club rooms and even in the houses of enthusiastic members.

Urgent Necessity

Many centres of social activities such as the women's clubs, the churches, the Rationalist Association, even the larger stores and factories have their play-reading sections which, with splendid and sometimes almost reckless courage, produce anything from Shakespeare to Shaw, from old morality plays to the modernism of O'Neill. The "leftist" repertory societies are particularly active. The Workers' Educational Association is the strongest, and is still gathering support for its propaganda plays.

THE most urgent necessity of Auckland repertory is the building of a special theatre adapted to the requirements of the combined movement—and a co-operative federation of the many societies that lack a place for the presentation of their efforts.

Auckland, indeed, badly needs a repertory theatre—a small house seating 500 with an adequate stage and dressing rooms. A pretentious building would be unnecessary. Its necessities would be a central site, comfortable seating, a one-floor auditorium, efficient stage and mechanical arrangements, good lighting, and—above all—good acoustics. Such a house, independent of the cost of the site, could be built for £5000. It should be managed in the interest of all the societies by an experienced executive and, fully equipped, should be operated upon sharing terms with the individual societies, the executive having voice in the choice of plays to be presented—but that choice should be influenced solely by the probable public demand. The best of movements must pay its way or perish!

Could It Be Done?

There are over 100,000 people in Auckland attending weekly fifty-five cinemas, and it is reasonable to calculate that 20 per cent. of this large number would support a repertory theatre playing at the same cheap prices as the cinemas—an attendance of 2000 weekly would pay expenses.

Many of the cities and towns of England have such repertory theatres. Bradford, for example, with a population about the same as Auckland, has for the last three years been running nightly repertory, without a break, and Wolverhampton, with a much smaller and poorer population, runs the whole year round.

AND repertory has come to stay in New Zealand. There is a special need for it since, isolated as we are the number of visiting legitimate drama companies is far less

than in more populous and centrally situated countries.

Russia has proved the interest of the proletariat in "live" drama. In repertory she leads the world. Dr. Dillon, an Oxford professor, who was in the British diplomatic service in Russia and was later the special theatrical correspondent of the London "Daily Telegraph"—a conservative journal—in reporting on the progress of repertory in Russia says this, "Never in the history of mankind has there been so much enthusiasm for anything as the enthusiasm for theatrical art in Russia—the only parallel is the enthusiasm which France had for liberty in 1789. . . . Everybody is furiously learning some form of art—there are over fifteen hundred repertory societies in Moscow alone, and last year 471 performances of Shakespeare's plays were given."

Support From The People

That is in Russia. When was a Shakespearean play ever adequately presented in New Zealand by any repertory society?

Dr. Dillon continues:—"I attended a repertory performance of Wagner's opera, "Lohengrin," given entirely by the operatives of one Moscow factory! There were 80 in the chorus, 70 in the orchestra, with a cast of principals all drawn from the one factory, and it was an excellent show."

The people of New Zealand can take heart from the example of the efforts of English towns and the splendid enthusiasm of the Russian people. The larger centres of New Zealand should provide small theatres for repertory, and if the municipal authorities neglect to provide their citizens with these cultural utilities, then the people should get together and build and operate themselves.

THE ultimate success or failure of repertory in New Zealand depends upon the perception that it is meant to be both educative and entertaining—and that one need not be opposed to the other. Repertory has the possibility of such large public support that a mass movement might be begun which would do much to let into the stuffiness of many present tendencies both sweetness and light. As Shaw said, "Art is kept alive, not by the established trade in it, but by the desperate efforts of art-hungry individuals to create and re-create it out of nothing for its own sake."

To those who have had practical experience of organising repertory in New Zealand, some of the foregoing ideas may seem Utopian, but it is my belief that the time is now ripe for one of the four main centres to take the lead courageously, and to organise and exploit the enthusiasm for drama that is undoubtedly sweeping this country. One progressive and well-organised concern would be an assurance for the future of New Zealand's interest in dramatic art. The question is: has the personnel of any existing society the character and business sense to bring a progressive business-like plan to fruition?



REPERTORY IN RUSSIA.

Eighty in the Chorus—Seventy in the Orchestra!

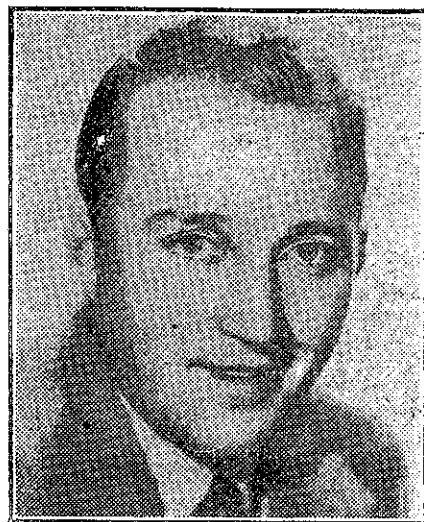
The House of Crosby

Crooning is Almost the Least of Bing's Activities Which Make Him the Rothschild of Hollywood

Special to the "Record"

by

ROGER HOLDEN



BING CROSBY

... No wonder he looks tired.

WHEN you've heard Bing Crosby crooning in that "tired baritone" of his, both on the air and on the screen, you may have thought him a dreamy sort of person, capable of earning a pretty fair salary as a singer and actor, but not going far beyond that. In actual fact, Crosby is one of the most hard-headed business men in America, and his salary cheque from screen and radio is not by any means the only part of his income.

On the screen, Crosby always gives me the impression of being faintly apologetic as well as tired. Not that I think he's got anything to be apologetic about, because when it comes to admiring Bing's talents as a comedian my brow is so low that my eyebrows blend with my hair. Yet he may have more reason for looking tired, for his off-screen interests—apart from radio work—include gramophone recording, personal appearances, gold mines, an actors' agency, land deals, a music-publishing company, racehorse training, control of a turf club, and prize-fight promoting.

In his spare time, he leads a happy married life that is an example to many other Hollywood stars; and he has become the father of three healthy boys—including twins.

And Bing—his real name is Harry L. Crosby, jun.—is only 33 years old!

CROSBY'S yearly income is reported to be at least 500,000 dollars. Through a maze of corporate financial structures (including Bing Crosby, Inc., Crosby Productions, Inc., and the Crosby Investment Company), the mild-mannered actor is putting his money to work on a variety of investments with the risk spread in a way that would satisfy the most wary of financiers.

Crosby the crooner receives a fancy-figured salary for movie acting and radio singing. Exact figures are hard to obtain—because the income tax authorities come down heavily on film stars—but it is believed that Crosby receives 100,000 dollars or more for each picture he makes for Paramount.

He also earns several thousand dollars weekly—probably 5000—for his radio appearances. It is estimated that by 1940 he will have reached the peak of 7500 dollars weekly from this source alone.



Mrs. Crosby (the actress Dixie Lee), with one of her husband's four-legged assets, at their estate of Rancho Santa Fe.

CROSBY'S professional income is only a start, but it is the basis of financial dealings of what, for all practical purposes, can be called the Crosby interests, employing the combined resources of the entire Crosby family. The House of Crosby, in its way, is not unlike the House of Rothschild.

The leading Crosby financial institution appears to be Bing Crosby, Inc., of which the actor is president; his brother, Everett, secretary-treasurer; another brother, Larry, and his father, Harry L. Crosby, directors. The elder Crosby is also accountant and book-keeper of the multifarious Crosby interests.

So extensive have become the Crosby affairs, that the family abandoned its offices in the crooner's quarters at the Paramount studio to establish separate offices in the Hollywood business district.

The acting agency and the music publishing house illustrate the business acumen of the Crosby family, guiding light of which, in economic matters at least, is Everett Crosby, a hard-headed, businesslike manager. Everett is 41 years old. (Contd. on page 40.)

PERSONALITIES

ON THE AIR

WHEN you come from a brilliant family and have a name made famous by an elder brother, and reach success yourself, people are apt to say: "How easy! Flying start!" Yet Ronald Frankau only reached success after a gruelling time. "Frank Danby," the famous novelist, was his mother; Owen Hall, author of "The Geisha," was an uncle; Mrs. Aria, the fashion writer, was an aunt; Gilbert Frankau, author of "Peter Jackson, Cigar Merchant," is his famous elder brother. Ronald "arrived" after varying spells at Eton, a business college in Germany, in father's cigar business, studying singing at the Guildhall, a little farming in Canada, and journalism.

His amusing patter will be heard by 2YA listeners in the music, mirth and melody session on Wednesday, April 27.

BREEZINESS OF THE YOUNG.

One of the most penetrating of authors, critics and philosophers,

Charles L. Buchanan, has written illuminatingly on Percy Grainger. This writer declared: "What I see in Grainger is a new age expressing itself. With all his partiality for what is vague, sensuous, subtle and ingratiating in art, he is, nevertheless, the incarnation of the bustle, the activity, the cheeky, breezy, informal quality of young and new people." After all, not



PERCY GRAINGER

... Comes on to the platform running.

many great pianists come on to the platform running, coming up the steps two at a time... but that's just Percy, the embodiment of restless, tireless energy.

On Thursday, April 28, 4YA has scheduled a half-hour Percy Grainger programme.

Illness Broke Into Career



VLADIMIR HOROWITZ

... Pianist son-in-law of Toscanini.

DAUGHTER of Arturo Toscanini, Mrs. Vladimir Horowitz, stated in a recent interview that her famous pianist husband underwent an operation for appendicitis in 1935. This resulted in complications that prevented his appearance on the concert platform for the past two years.

He has now fully recovered from his illness and will resume his career this coming June, when he will make gramophone records in London with the BBC Symphony Orchestra, under the direction of his distinguished father-in-law.

Recorded recitals by Horowitz are scheduled at 2YA on Sunday, April 24, and at 3YA on Friday, April 29.

INSEPARABLES FOR THIRTY YEARS.

Charlie Naughton and Jimmy Gold, both Scots from Glasgow, have been inseparable for 30 years. There is one year's difference in their ages; both are happily married, with a son apiece. Charlie Naughton, who is always getting knocked about the stage, is reputed to be one of the best "fallers" in variety. In 1928 these comics were appearing in Milwaukee, U.S.A., on the same bill with another British double act, Nervo and Knox. The management, acting on a suggestion,

decided to allow each act to interfere with the other—hence the Crazy Gang.

Naughton and Gold will entertain in 4YA's music, mirth and melody session on Thursday, April 28.

NINEPENCE FOR A LESSON.

When a boy, Albert Sandier got his first fiddle—a cheap instrument given him by his father, a miserably poor shoemaker in the East End of London. Albert's first lessons cost ninepence each—and this placed something of a strain on the domestic financial resources—but dad and Albert wangled it between them. Albert soon knew as much as his teacher—so a change was made to a tutor who charged half-a-crown a lesson. This time the entire family "dubbed in" until the boy won a scholarship at the Guildhall School of Music. Now Albert has a luxurious home and a £2000 "Strad."

In 1YA's dinner music session on Saturday, April 30, Albert Sandier's Orchestra will entertain.

VALUE OF GOOD TOP NOTES.

A witty minor poet named Bond (Christian name not available) once wrote: *A very light tenor was singing "Top A" When the platform on which he was standing gave way; He had no intention of risking his crown, So he hung on his note till they lifted him down.*



RICHARD TAUBER

... Conducts the orchestra.

Joseph Schmidt has good top notes—so has Tauber. Who said tenors were jealous? Here's a gramophone record to prove they're not all small-minded.

While Joseph is singing at 2YA on Friday, April 29, Richard will conduct the accompanying orchestra.

**THE MERE
JOY
OF LIVING.**

One of those things that irritate some people is loud whistling. Not so in Carroll Gibbons's case, though. He says that youthful whistling springs from "a mere joy of living." Some are inclined to doubt that. They believe it springs from an empty mind. Carroll goes so far as to say that "youth is not whistling in the London streets as he used to do because there is so little music for him to whistle." He should know; he's a band leader.

In 1YA's dinner music session on Tuesday, April 26, Carroll Gibbons and his Boy Friends will be heard in tunes worth whistling.

**COMPOSERS
WRITE
WORK FOR THEM.**

As its name implies, the Celebrity Trio is an ensemble of well-known musicians. The pianist is Reginald King, the violinist Alfredo Campoli, and the cellist is Douglas Cameron. Essentially a microphone combination—it first broadcast in 1934—it plays and records arrangements of both light and classical music, and devotes special attention to British composers. Many famous composers have written new works for it, including Eric Coates, Heykens, Cyril Scott, Haydn Wood and Clifford Hellier.

Station 1YA listeners will hear the Celebrity Trio on Thursday, April 28, in the dinner music session.

**THE FILM STAR
WITH
RED HAIR.**

Rene Houston, the red-haired Scottish comedienne and film star, has for her real name the following: Katherine Valorita Veronica Murphy Houston. Her mother was a famous Scottish soprano and music-hall artiste. Rene studied classical dancing and has been in every side of the show business. She understudied for her mother in a dual act with her sister—and was such a success that they carried it on. She later acted for the films and appeared in "Fine Feathers" and "Melody and Romance."

In 3YA's music, mirth and melody session on Wednesday, April 27, Rene Houston will be heard, with Pat Aherne.

**BANK CLERK
TOOK
THE PLUNGE.**

Originally a bank clerk in Leeds, Henry Croudson, cinema organist, had great difficulty in persuading his parents to allow him to take up music professionally. But he took the plunge and has never had cause to regret it. He chose for his signature tune, "My Girl's a Yorkshire Girl," because he married one. His twin sons study violin and piano under father's former music master. Henry spends half his spare time riding on horseback over the Ilkley moors—"baht-at," presumably.

Henry Croudson, organist, will be heard in 3YA's music, mirth and melody session on Friday, April 29.

**MUSICIAN WITH
MANY
ADVANTAGES.**

Unlike many composer-pianists, Abram Chasins enjoyed every possible advantage for the development of the unusual musical gifts he displayed in early childhood. Born in New York of Russian parentage in 1903, Mr. Chasins has studied to such good purpose that now he is on the

No. 25
AS THE ARTIST SEES THEM
BROADCASTERS



BRYAN O'BRIAN

... Brings pleasure to juvenile listeners of 2ZB.

staff of the Curtis Institute of Music in Philadelphia. He had a faculty for concentration, and has won awards and scholarships that have helped his career materially.

Station 4YA listeners will hear Abram Chasins on Monday, April 25.

**FIRST ON BOARDS
WHEN
AGED ELEVEN.**

Londoners are born entertainers, so it was only natural that Angela Baddeley should take to the stage as a duck takes to water. Her debut took place at the Old Vic, in 1915, when she was eleven years old. The play was "Richard III." Since then she has become something of a famous film actress—in "The Speckled Band," "The Ghost Train," and "Arms and the Man." She has been twice married, and has a girl and boy, the result, to date, of these two ventures in matrimony. Angela Baddeley's Cockney sketches on the records are absolutely true to life.

She entertains in the music, mirth and melody session at 4YA on Tuesday, April 26.

**CONQUEST
OF
BLINDNESS.**

Among modern English composers and organists, the names of two blind musicians stand very high. These are Dr. William Wolstenholme and Dr. Alfred Hollins. Both men were born in 1865, the first in Blackburn, Lancashire, the second in Hull, Yorkshire. When Wolstenholme was a boy of six, he liked playing the piano with one

hand, while he played a harmonium with the other. As the instruments were not in tune, he transposed the piano part to produce a harmonious result. Beat that if you can! Both men rose to great heights in their profession, and left behind a rich legacy of fine organ music.

In his organ recital to be relayed by 4YA on Thursday, April 28, Dr. Galway has included pieces by these two famous blind organists.

**PEASANT
TO
EMPEROR.**

If one wished to sum up the life work of Justinian in a phrase, it would be "Good start—bad finish." The great man who codified Roman Law, embellished his capital with numerous magnificent churches, including the celebrated Sancta Sophia, now the principal mosque in Constantinople, and built bridges, aqueducts, hospitals and fortresses, became, at the end of his long life, an avaricious oppressor of his people. He rose from peasant obscurity to imperial glory, and braved public opinion by marrying Theodora, an actress and courtesan, whose influence over him was unbounded.

Justinian is the subject of a talk in "The Whirligig of Time" series, and will be dealt with by Mr. L. W. Gee at 3YA on Wednesday, April 27.

**BOYS WITH
IDEAS
ABOUT MUSIC.**

"Our college boys go in for brass bands, and they, the boys and the bands, are a big factor in our national musical recovery. Every college has its band, manned by boys of education and training, who have ideas about music. In my own band I have experienced and seasoned musicians. But I always include some of this new crop, boys with ideas about music. The future of music in America is in their hand."—Paul Whiteman.

Paul Whiteman's Concert Orchestra will be heard in 1YA's dinner music session on Saturday, April 23.

**HE IS HEARD
IN
3YA TALKS**

Introducing Carl Straubel, frequent occupant of the 9.5 p.m. talks period at 3YA, Christchurch. The other day Mr. Straubel took listeners on a survey of the life of the first Maori to visit England. Many listeners liked that, according to the number of telephone calls and letters Mr. Straubel received next day. Specialising in languages—of the good sort, of course—he was at Auckland University from 1923 to 1928. New Zealand history research took up a good deal of his time, and he contributed articles to various publications on this subject. More recently he has been busy in his leisure moments digging into the history of early Canterbury—that is, when not engaged on his duties as a member of the reporting staff of a Christchurch newspaper. "No, I'm not a champion—just a plain back at skiing, my favourite sport," Mr. Straubel told the "Record's" Christchurch reporter last week. He has performed at Ruapehu twice and has visited Mount Cook skiing grounds every year for the last seven years. Most Christchurch listeners to 3YA know him as a speaker in the "Serving the Public" series.

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

AROUND THE STUDIOS.

"I JUST DON'T SEEM ABLE"

Gladys Moncrieff's Hoodoo—NBS Tour Was Due—Anzac Day Ceremonies In The Cities—Hamlet From Station 2YA—Easter In The North—News From The Commercials

SINGER Gladys Moncrieff once said: "I've been going abroad for years, and as soon as I make up my mind, and begin arrangements to leave, someone comes along with another contract. I just don't seem able to get away."

On the eve of her departure for a tour of New Zealand's National stations, Miss Moncrieff met with the car accident which left her with a fractured thigh, fractured left leg, compound fracture to the left arm, and concussion. It is thought that it will be some months before her recovery is complete, and consequently her arrival in New Zealand is postponed indefinitely.

Listeners throughout the country will hope that further unpleasant incidents do not arise and cause this well-loved star to say once again: "I just don't seem able to get away."

ANZAC Day memorial service, arranged by the Wellington Returned Soldiers' Association, will be broadcast by 2YA from the Citizens' National War Memorial in Lambton Quay. The ceremony will begin at 2.30 p.m.

FIRST hour of 2YA's evening programme on Anzac Day will be devoted to a carefully-selected arrangement of recordings given the caption, "Happy War-time Memories." Even a general upheaval such as that of 1914-18 has its lighter moments (as Bruce Bairnsfather showed), and the material chosen for 2YA's presentation will revive memories of these.

IT is not 4YA's intention to miss much of the celebrations being held in Dunedin on Anzac Day, and three different relays will be carried out. At 2 p.m. the ceremony at the memorial column in the Queen's Gardens will be covered, and at 3 p.m. the Returned Soldiers' service in the Town Hall will be broadcast. The final presentation will be made in the evening, when the service from St. Paul's Cathedral will go on the air at 7.30.

IN common with other main national stations, 3YA will observe special hours on Anzac Day, opening at 9 a.m. and continuing until 12 noon, and again from 1 p.m. onward. Relays from the King Edward Barracks will broadcast the citizens' memorial service under the auspices of the Christchurch Returned Soldiers' Association, when



TEMPLE WHITE
... Presents his Tudor Singers in their first performance on the air from 2YA.

the address will be given by the Rev. L. B. Neale, of Dunedin. At 7.30 p.m. another relay will be from the Christchurch Anglican Cathedral, where a special service will be conducted by both the Toc H movement and the R.S.A. "Twenty-four Hours," a specially-recorded drama of the nations, will be presented at 9.5 p.m. This is an NBS production.

LOVERS of William Shakespeare will have opportunity of hearing "Hamlet" from 2YA on Sunday, April 24, at 9.5 p.m. This is yet another of the NBS productions.

TWO further plays will be broadcast on Wednesday, April 27. The first, "The Fatal Step," described as a problem play for broadcasting, was produced by the NBS, and is followed by "The Apothe-

cary," a drama in cameo, by George Edwards and Company, the Australian group of players.

OVER the Easter holiday period 1YA handled a number of outside relays. There were so many, in fact, that 12M had to be brought on the air on several occasions to cover sports fixtures, such as the inter-Varsity tournament. As Gordon Hutter was engaged on Easter Saturday and Monday describing the Auckland Racing Club's big carnival at Ellerslie, Mr. Maurice Brown, publicity officer for the inter-Varsity tournament, acted as commentator for the eight-oared boat race, the University athletics and the basketball. For the next two week-ends 1YA will be engaged on racing relays. The Avondale Jockey Club's autumn meeting is set down for Saturday and Wednesday, and on the following week the two days' meeting of the Auckland Trotting Club will be held. Gordon Hutter, of course, will be at the microphone in each case.

Varsity Debates

THE inter-Varsity debating season of 1938 opens on April 28. It is possible that this year there will be more debates than usual, and the idea will be that each college shall debate with each of the others if it can be fitted

HIS EIGHTH CRUISE

OFFICIAL ENTERTAINER TO THE "EMPRESS"

MAKING his eighth cruise on a luxury liner, Frederick English, the well-known English baritone, professional entertainer on the Empress of Britain, broadcast a recital of art-songs from 1YA during the big ship's stay in Auckland last week as he did at Wellington the previous week.

Mr. English's family is evidently gifted in the arts, for his son, a professional cellist and graduate of Trinity College, is a member of the Empress of Britain's orchestra of 14 players, while his daughter is well known in London as a designer of tapestries and art work.

Everywhere his ship goes Mr. English gives recitals.

During the visit of the Canadian ship to the Dutch East Indies he broadcast from the new Java radio station when the temperature in the studio was 96 in the shade!

into the programmes. Otago and Canterbury University Colleges are to lead off on April 28 with a discussion of the subject, "That Humour is a Passport to Fame." The subject should lend itself to lively treatment. The Canterbury team, taking the negative—as befits provincial solemnity—will consist of B. J. Wilson (leader), Miss B. Freeman (No. 2), and J. McLean (3). And the judge is Mr. J. H. E. Schroder, of Christchurch, who knows a good speech when he hears one. The Otago team will consist of Mr. E. Hefford and Miss L. McKenzie, and will be led by Mr. A. W. Stewart, who has had considerable experience in this sort of thing.

At The Piano

THE Wellington province has many talented young pianists among its ranks, including Cara Hall, Jocelyn Walker and Colin Horsley, all three of whom are known to 2YA listeners. Making their first microphone appearance at an early date, two more join the throng of artists whom the NBS presents. Residents of Wellington, Dorothy Downing and Paul Magill, will shortly display their abilities to lovers of piano music.

N.Z. Oddities

THERE are a lot of interesting happenings in out-of-the-way corners of New Zealand, and queer characters worth the attention of the historian and the writer of fiction. At 3YA on April 26 Mr. Arthur Harrison is to lift the veil from a forgotten corner of Southland, and tell the story of a little country settlement where Chinese and other relics of the gold rush lived on. Mr. Harrison will be remembered for a recent talk in the "How it Began" series, on the very early days of radio in New Zealand.

Farewell

SOPRANO voice of Wellington's Jeanette Briggs bids farewell to 2YA on April 29, as she is shortly leaving to live permanently in Auckland. Among the songs selected by her will be "Carmena," by Lane Wilson, and "Oh That It Were So," by Frank Bridge.

Uncovering The Past

AMONG English visitors to New Zealand at present is Mrs. F. Phouless, who is an enthusiastic Egyptologist, an interest that was shared by her late husband. Mrs Phouless has visited



Egypt and seen excavators at work. She is to give two talks at 2YA, one on April 28 and one on May 5, on the work of uncovering the past in Egypt and what these discoveries mean.

Mozart Said "They All Do It"

DELICIOUS OPERA WRITTEN FOR HIS EMPEROR PATRON

AT the invitation of Prince Lichnowsky, a not very remote ancestral relative of the German Ambassador in London in the fateful year of 1914, Mozart, after producing "Don Giovanni," went to Berlin, where he was offered a much more liberal income than he was then receiving from the Austrian Emperor Francis.

As a reward for his fidelity to the Austrian Court, Mozart was commanded to write the opera "Cosi Fan Tutte," or "They All Do It." This work was enjoying a great success when Mozart's patron, the Emperor, died, and the new monarch proved to be but a poor art devotee, so consequently orders were given to withdraw the work.

Lorenzo da Ponte, the author of the libretto as well as those of "Don Giovanni" and "Figaro," is said to have based the idea for his plot on an actual wager that had been laid in Vienna at that time. Da Ponte, however, made Naples the scene of his opera and reduced the incident practically to farce.

The title of this delicious opera may be translated as "Thus Do All Women," or "They All Do It." It has a jolly little love tangle of a story, while the music is as refreshing as anything Mozart ever wrote.

The plot concerns an elderly bachelor cynic who bets two young officers that their lady loves will not pass the

test for fidelity. Disguised as two Albanians, the young men woo the pretty creatures, are at first accepted, then detected, then made fools of.

An amusing moment in the opera is that at which the doctor revives the supposedly poisoned officers with a magnet. That was Da



MOZART

... Was faithful to his Emperor.

Ponte's dig at the then fashionable Dr. Mesmer, expert in animal magnetism, who lent his name to "Mesmerism."

Recorded presentation of Mozart's opera, "Cosi Fan Tutte" will be heard from 1YA on Sunday, April 24.

Country Life

RECENT talk by Mr. J. Cormick from 2YA on the country newspaper appealed especially to journalists. He illustrated the difference between country and city news values by the story of a fire. The country town about which he was talking had a new motor fire engine, but unfortunately when the first call came the engine refused to start, and the engine had to be towed to the fire by an old Ford. For the city newspaper the main interest was the breakdown of the engine and the towing, but the people of the country town wanted to know all about the fire itself—how much the owner of the destroyed house had lost and how it occurred, and so on. Journalists appreciated Mr. Cormick's description of the country newspaper where the editor was editor, sub-editor and reporting staff all in one, as he said it saved time in staff conferences. The NBS intends to give more of these country town talks.

Coals To Newcastle

WE call this section of the "Record" "Round the Studios," but, if what the "Record" reporter saw in Christchurch the other day has any counterpart in other centres, there might be instituted a special column, "Outside the Studios." It was a busy morning, and Colombo Street shop-keepers were beaming. Right outside the door of 3ZB, however, was an itinerant musician, with radio set and aerial. His

music, coming from 3YA, floated up the stairs of 3ZB. Did he later go round to 3YA and introduce to them some of cousin B's "pep" work?

Something New

NOVEL feature in preparation for an early broadcast from 2YA is a recital by Hammond organ, piano, and trombone. The trombone will be played by Eric Williams, an ex-champion of New Zealand, and still considered one of the finest exponents of his instrument, which in the hands of an expert can evolve beauties of intonation not usually associated with this member of the "brass" family.

Radiomen At Play

STAFFS of the National and Commercial Broadcasting Services in Wellington met pleasantly on a recent Saturday in a cricket match at Karori Park. The game was won by 2ZB to 10 runs in an exciting second-innings finish. With the time limit of 30 minutes each, both sides scored 212 in an hour, hitting 14 "sixers." Star performances with the bat were Peter Whitechurch (2ZB) and Courtney Hall, Foster and Cock (2YA). Best bowlers were Whitechurch, James and Hawken for 2ZB, and Hall, Clive Drummond and Cock for 2YA.

Shortwave

"SURELY," said the "Record's" reporter to a friend whose house is on the hills overlooking Lyttelton Har-

hour, "you must get good reception from outside stations." "Listen," he replied. Then the reporter heard Berlin, Daventry, Australia, and dozens of North American stations with the utmost clarity, Cuba and Manila, then Java and Japan. In Christchurch reception is not good at this time of the year owing, principally, to electrical interference. In Lyttelton, in spite of the day and night operation of electric plants on ships, all broadcasts are received very clearly.

3YA Farewell

THE staff met at 3YA studios the other day to farewell Mr. H. Robinson, technician at Gebbie's Pass transmitting station, who has been transferred to Titahi Bay, Wellington. Mr. Robinson was given an alarm clock. Somebody set it to go off at the exact time it was being placed in his hand by the station manager, Mr. J. Mackenzie. Somebody on the staff spoke too long, however, and the alarm made itself heard in the middle of a speech. That evening, a farewell party to Mr. Robinson was held at the residence of Miss N. Ramsay. Mr. Robinson left the following evening for Wellington.

Out Of The Blue

PARACHUTIST G. W. Sellars dropped out of the blue into 3ZB's studio the other day to tell the non-air-minded what it feels like to jump out of a 'plane and sail to earth under a few square yards of silk. Mr. Sellars has well over a hundred highly successful drops to his credit and has never yet had any serious injury. There have been times, of course, when he did not feel "too good about things" but, to use his own words, he always came to earth feeling ready to make another jump. The other day in Christchurch, by the way, he thrilled a crowd of 7000 when he introduced a smoke bomb into his performance.

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Weathering Them

MUCH thought is now being given by 2ZB to the planning of winter programmes. It is probably not generally known that alert programme organisers always plan summer week-end programmes on the assumption that the weather will be fine. When the weather report suggests rain, the programme for Sunday is altered at the



A. L. MacPHERSON

... Has returned from overseas and is booked to appear at 1YA again on April 30.

last moment to suit the changed conditions. Wintery week-end programmes are devised on the home-by-the-fireside idea and differ from those considered suitable for summer-time. New ideas likely to be given an airing from 2ZB on wintery Sunday evenings include an hour with the "2ZB Follies."

"The Yeomen"

"I WANT to Sing in Opera," Mr. Wilkie Bard, English comedian, told us tunelessly, when he was in New Zealand a few years ago. And there is no doubt that a popular opera claims its legions of admirers. Listeners will be able to open their hearts to Gilbert and Sullivan on April 24, when 3YA will give the whole evening to the "Yeomen of the Guard."

Debut

SPECIALISING in unaccompanied and accompanied part songs, the Tudor Singers make their initial appearance on the air from 2YA on April 28. This group of twelve picked voices is conducted by Mr. Temple White, Wellington organist with large experience of choral groups, and a selected programme including works by Grainger and Lane Wilson has been chosen for their debut. Recordings by Frank Bridge and Roger Quilter will support the items by the Tudor Singers.

Storm Centre

THE talk by the Rev. W. S. Rollings on Barcelona the other night at 2YA threw a lot of light on that ancient city which is now being threatened by General Franco's forces. Mr. Rollings is to turn his attention shortly to Czechoslovakia, which is also

very much in the news these days. He is to speak on this country at 2YA on April 29, and the title of his talk, "Europe's Ancient Home of Freedom" is a sufficient indication of what the trend will be.

La France

PROGRAMME by the Garde Republicaine Band of France will be given at 9.15 on April 29 from 2YA. This is not a military band in the strict sense of the word, as its personnel comprises picked musicians from the Paris Conservatorium of Music. Each man is a specialist on his particular instrument, and it is considered an honour to be chosen as a member of this combination. In the programme to be heard they will play compositions by Wagner, Beethoven, Weber and Liszt.

Local Works

LISTENERS interested in music note that composers who live in New Zealand are encouraged by the presentations of their works from the National stations from time to time. On April 13, station 1YA broadcast a recital in which were some of the latest compositions of Mr. John Tait, of Auckland. These included three quartets for strings, "Prelude," "Interludes," and "Fugue," played by Winifred Hayes, and Messrs. Fowler, Munro and Laid, the anthem "Lord Of All Power and Might," and the ode, "Gird On Thy Strength, O Man!" sung by Mr. Tait's Madrigal Choir, to the accompaniment of the string quartet. The whole recital was most enjoyable.

Dark Invader

IN view of the recently-reported news that von Papen has been awarded the highest honour Germany can bestow it is interesting to remember Captain von Rintelen's remarks regarding von Papen, in his book "The Dark Invader." Von Papen was attached to the German Embassy in America while von Rintelen was carrying out his amazing feats of sabotage, and von Rintelen is extremely outspoken concerning the criminal stupidity—if it was nothing worse—of von Papen and his associates. Listeners will hear more of von Rintelen's opinions in the new radio serial "The Dark Invader," which has just made its debut on ZB stations in the North Island. The serial is the adaptation of von Rintelen's own sensationaly-successful book of memoirs, "The Dark Invader."

Supper Club

NEW feature from 4ZB is gaining popularity with listeners. This is the "Supper Club," on the air at 11 p.m. on Mondays, compered by Brian McCaw. The session comprises the latest dance music, drawn from the wide-range library, and presented in cabaret style.

Its Destiny

MAYBE it is due to "One Man's Family," maybe it is not, but the fact remains that for years the Parlophone recording of "Destiny Waltz" lay unsaleable on the shelves of music shops and record warehouses. Then came "One Man's Family," which, as every listener knows, uses "Destiny Waltz" as a theme; the recording chosen was the

The Sultan's Lady Saved Her Life

COLOUR OF THE EAST IN RUSSIAN OFFICER'S BRILLIANT SUITE

LIKE more than one of his gifted compatriots, Rimsky-Korsakov began his career as a musician from the amateur's point of view. Born in that class of Russian society whose sons had a choice of but few careers, he was a sailor until his thirtieth year.

Even after his fine musicianship had earned him the appointment of Professor of Composition in the St. Petersburg Conservatoire, he carried on its duties for some time without relinquishing his rank on the active list of the navy.

That there was nothing amateurish in his musical equipment is by now fully recognised. He was one of the most brilliant members of the modern Russian school, whose work combines something of Eastern gorgeousness with the sombre traits of the Slav character.

Oriental subjects always had a strong fascination for him, and in the "Scheherezade" Suite, the East, with its blazing sunshine and its brilliance of colour, is vividly presented in the music. The subject is, of course, from the

"Arabian Nights," and the composer prefaced his score with the following note:—

"The Sultan Schahriar, convinced of the infidelity of the whole race of women, has sworn to send each of his wives to death after only one bridal night. But Scheherezade saves her life by interesting him in tales which she recounts one after another for one thousand and one nights. Impelled by curiosity, the Sultan puts off from day to day the fate of the lady, and ends, as all the world knows, by renouncing his bloodthirsty intention."

The four stories which are used as subjects in the several movements in this Suite are: (1) The Sea and Sindbad's Vessel; (2) the Story of the Prince Kalendar; (3) the Young Prince and the Young Princess; (4) Fete at Bagdad. The Sea. The Ship is wrecked against the rock surmounted by the Warrior of Brass. Conclusion.

All through we can trace the Sultan's wrath and the seductive pleading of the music is brilliantly interpreted by Stokowski and the Philadelphia Orchestra. The suite is featured at 2YA on Tuesday, April 29.

Parlophone version—and to-day that particular recording is unobtainable in New Zealand.

Farewell

DAUGHTER of Sir William Carn-cross, recently appointed to a further term of office as Speaker in the Legislative Council, is Miss S. Carn-cross, until recently head receptionist at 4ZB. Miss Carn-cross's brief reign at 4ZB has been a happy one. Her decision to return to her home at Eltham, there to remain as companion to her mother, was accepted reluctantly by the southern commercial. Before leaving, Miss Carn-cross was presented with an attractive dressing table set in chromium and enamel.

New Lines

TWO 2ZB activities on the way to the air, are the staff Glee Club and a junior orchestra. The former has been in the programme attractions. The orchestra is also under steady rehearsal but will not be ready for public appearances for several weeks. Both activities are being conducted by Mr. B. L. H. de Rose.

That Night

LAST Friday's 2ZB "In Town Tonight" session included a man who described how he had travelled the British Isles on a twenty-pound note; the woman occupier of the house farthest north in New Zealand; and a member of the band attached to Eng-

land's crack Honourable Artillery Company.

Let's All Sing

SECOND community sing of the season, from the Mayfair Theatre on Wednesday next, from 12 to 1.30 p.m. will be relayed by 1ZM because 1YA will be engaged in covering the second day of the Avondale Jockey Club's autumn meeting. As in past seasons, the proceeds of the sings are to be distributed among charitable organisations.

Who?

STATION 4ZB has a new competition. Who is Sproggins? The only facts known are these: That he has a husky voice with a Lancashire accent; he has

ROMANCE OF AIR

BLIND MAN OF WRESTLING WEDS

GORDON HUTTER, 1YA's sports announcer, officiated in an entirely new role on Wednesday of last week when he acted as best man at the wedding of Peter Moreatas.

Peter, as everyone knows who has listened to the wrestling relays from the Auckland town hall in past years, is the cheerful, humorous and sightless Greek who sits alongside Mr. Hutter at the edge of the ring and enjoys the bouts, despite his affliction.

Peter has not missed a wrestling match for five years. His asides and comments to the well-known commentator are greatly enjoyed by listeners, and Peter is a favourite with them all.

The wedding was the sequel to a romance of the air, for Peter's wife was the lady to whom he always sent greetings over the air in between the bouts at wrestling matches.

"From now on Peter, you won't be able to get down as early and as freely to the matches as before," remarked Gordon to Peter after the wedding. "By golly, won't I," replied Peter in his quaint broken English.



NBS and CBS staffs in Wellington who met at cricket on a recent Saturday. Radio personalities in the back row—Phil Shone (extreme left), Peter Whitchurch (captain CBS), Courtenay Hall (captain NBS), Clive Drummond (centre, group in blazers), Kingi Tahurangi (fourth from right), and Harry Bell, National secretary, CBS (second from right).

Of particular interest to every woman in the 40's



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

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GEORGE BETTLE,

Chemist, 769 Colombo St., Christchurch.

lost a puppy, and several times weekly he intrudes a plaintive call over the breakfast session enquiring for his lost pet. He is not an announcer, but he has a fan-mail—twins! He is not yet known to the police. The question is—Who is Sproggins?

Behind The Lines

STATION 3ZB, Christchurch, has launched a new session, set down for certain Friday evenings and dealing with doings behind the firing line. Returned soldiers and others look forward to it. The first was a series of sketches, of a burlesque character, verbally depicting the idiosyncrasies of the nit-wit corporal, the bucolic colonel and the plain digger whose chief delight in life was making queer noises at his superiors. Altogether entertaining.

No Repeat

BRIGHT and distinctly lively was 2ZB's special old-time dance session from 10.30 p.m. onwards on Saturday last. Well announced by S. Vause, the items were specially arranged to suit listeners who had installed sets in halls, thus avoiding need for an orchestra, always an expensive item in back-country districts. Contrary to popular belief, the programme was a special Easter attraction and will not be repeated.

Maori Invasion

AMBITIOUS anniversary programme is being arranged by 2ZB for the last week in April. One of the high-spots will be a concert for over 100 Maoris brought from the Wanganui district especially for the occasion. The party includes a full brass band, will stage a spectacular Maori play under the direction of Orewa Tahupotoki Haddon.

Late Listeners

IDEA prevalent in some quarters that not much radio listening was done after 11 p.m., has been put completely out of focus by an experiment recently conducted by the ZB stations in the form of a request session broadcast between 11 p.m. and midnight. At 1ZB, Auckland, the first session (on a Tuesday) brought 50 requests in 20 minutes. On the second night (a Thursday), 70 requests in 20 minutes. At 4ZB and 2ZB the operators were unable to handle the situation, owing to the lines becoming jammed. There were 50 calls in 30 minutes at 4ZB, Dunedin, whilst at 2ZB it was necessary, at 11.30 p.m., to request listeners to refrain from further telephoning. Similar success was met with at 3ZB, Christchurch.

John's Wife

JOHN BATTEN, ex-film actor and brother of the famous Jean, who recently returned to 1ZB after a period at 2ZB, is happy again, for his talented wife, Madeleine, arrived back in Auckland by the Tainui after a brief but successful visit to London. Mrs. Batten, whose pen-name is "Martin Tree," left Auckland by the Tainui and spent five busy weeks in London, arriving there to hear the glad news from her publishers that all copies of her latest novel, "Genesis" were completely sold out a week after it was released. Mrs. Batten attended a number of literary luncheon parties in London, and while there she was commissioned to write

a further series of articles and serial stories. She will be kept extremely busy for the next 18 months as a result. Husband John says his Madeleine is delighted to be back in New Zealand, which she says, is the best place in the world to bring up daughter Penelope. The Battens are building a house near Milford, on the North Shore, but from time to time, they propose to pay visits to America and England.



SID VAUSE, of 2ZB

... Announced the old-time dance session last Saturday night.

The Sword

BY mail one day last week Arthur Collins, of 1ZB, received a fine military sabre in a good state of preservation. This was a present from a lady who explained that there were no more men in her family and that the gift was as a tribute to him for "the great work he was doing for women" in his "Between Ourselves" sessions.

He Should Know

VICE DOUG. LAURENSEN (now Mr. Laurensen, acting-advertising manager at 1ZB), Frank Broad came on the air last week to conduct the Hospital session with "Jeff" Doug, handed in his job and introduced Frank over the air, and Jeff and Frank carried on with the session. Nobody at 1ZB has qualified more thoroughly than Frank for the work . . . 24 operations, and still going strong.

In Auckland

NELL STIRLING (who is Mrs. George Edwards) was in Auckland last week. Her husband, voted easily the most popular radio man in Sydney a year or so ago, is the grandfather of radio drama over there. She played "Joan" to his "Darby" when the two entertained 1ZB listeners at breakfast once upon a time. He takes fourteen different voices in a show that all Australia is laughing at just now—"Dad and Dave."

Her Haggis

GOING down to the Empress of Britain last Thursday to collect material for her popular Scots session. "Gran," of 1ZB, was delighted

LADY OF THE SEAS

1ZB COVERS ARRIVAL OF THE "EMPRESS"

IN covering the arrival of that royal lady of the seas, the Empress of Britain, station 1ZB carried out what is claimed to be the biggest outside relay or hook-up yet attempted in the Dominion.

Arrangements entailed almost a week of preparation.

Five outside relay points were used—from a launch which relayed by means of short-wave to Announcer Doug. Laurenson's house on Takapana beach, thence by telephone landline to 1ZB; from the summit of Mount Rangitoto (960 feet), this relay being by means of the Defence Department's landline, connected with the summit; from Doug. Laurenson's house; from Pan-American Airways' office on the mainland waterfront, and from a staging erected on top of a shed at Prince's Wharf, where the giant liner berthed.

On this staging a large Maori concert party sang songs and hakis of welcome.

Colin Moore was the announcer on the launch and from the Empress of Britain as she came up the harbour. Doug. Laurenson was stationed on the top of Rangitoto, Peter Bathurst was stationed at Doug's house, Peter Hurt was on duty at Pan-American Airways' depot, and John Thompson covered events on Prince's Wharf.

Although the lay-out was intricate and highly technical, the result was a perfect, well-knit broadcast, despite the fact that the ship arrived exactly one hour earlier than was expected.

Each relay-announcer was equipped with earphones, enabling him to pick up the commentary when called upon. Having heard everything previously said, no announcer duplicated any remarks.

when she was invited to partake of some real haggis. This probably accounted for the increased burr in her voice when she next went on the air. The large tin of haggis she brought back to the station with her was the object of much interest. Gran spent quite some time explaining to various inquisitive members of the staff what haggis really was.

Not Forgotten

IT is a few years since the long-haired Percy Grainger toured New Zealand, giving platform and radio pianoforte recitals. He has not been forgotten, perhaps partly because there are so many of his own delightful compositions available for the student. "Music by Percy Grainger" will form the text of the "Masterpieces of Music" session from 4YA next Thursday, at 9.30 p.m. Dr. T. Vernon Griffiths will do the dissecting.

Band's Progress

THOUGH the St. Kilda Band is no longer "cock of the walk," as it unquestionably was a few years ago, it is steadily recovering from the setback it had in 1935, when, following the retirement of Mr. James Dixon, most of the older members gave up

playing, and it is only a matter of time before the present conductor, Mr. L. Francis, puts it back "on the map." Discriminating listeners will be able to decide for themselves whether this band is indeed improving when it broadcasts a popular programme from 4YA next Tuesday night, beginning at 9.5.

"Wave" Said Dora

"WAVE to me, wave to me, wave..."

If those words do not conjure up pleasant memories of radio entertainment a couple of seasons ago, then you are a Scot not worthy of owning a receiving set. The words came from the versatile Scottish comedienne, Dora Lindsay, who toured the Dominion under contract to the NBS, and her radiant personality was such that wherever she appeared on concert platforms she had her audiences waving to, and singing with, her, with greater ease than any other visiting artist has ever attained. Dora was associated with one of the most widely popular entertainment troupes that ever landed in New Zealand, a troupe that included such names as Senia Chostiakoff, Vincent Ryan, and Dave Howard. Dora is back in New Zealand, and will be heard from 4YA next Friday, at 8.32 p.m.; and Saturday, at 8.38. She will also give studio presentations on May 3, 4, 7 and 9.

Enjoyable

LAST Sunday night, between 9 and 10 p.m., 4ZM gave listeners a treat when a selection of Irish recordings was broadcast. A feature of the programme, which included songs, music and humour, was the absence of famous artists, practically every piece being given by lesser-known performers. It was an enjoyable evening's entertainment, and an excellently balanced one. The best of Irish melodies were given in a simple and unaffected fashion.

Unusual

SOMETHING unusual is promised from 4YA at 9.5 p.m. on Thursday next, when Dr. V. E. Galway (Dunedin City organist) and the 4YA Studio Orchestra (conducted by Mr. James Dixon), will give a combined performance. When Handel's Allegro for Concerto in G Minor for organ and orchestra is played, Dr. Galway's orchestral accompaniment will not be on the Town Hall organ. Instead, he will perform on the studio Hammond organ. Dr. Galway will also be heard in solo organ numbers, and one number, Wilfred Davies's "A Solemn Melody," should prove a delectable dish.

Trials

LAST year a well-known Dunedin barrister gave a series of talks from 4YA that were well liked. Styling his series "Famous Trials," he was assured of a wide radio audience every night he was known to be speaking. However old the incidents may be, the majority of people like hearing of sensational crimes, and how the criminal was finally brought to justice. We're all slightly morbid really, and this predilection for the gruesome rather proves that contention. Commencing at 8.40 p.m. next Tuesday, this same barrister will relate the first of a series of four "Historical Trials."

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



The man who makes you this sensational offer—see below.

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ARE you held back by worried fears? Have you the ability to forget yourself when in company? Or are you troubled with self-consciousness, anxiety, sensitiveness and fear of criticism?—then you lack self-confidence. You are missing the good things of life!

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No tonic or magic system of exercise can ever restore the health and vigour to weak, sick, unbalanced nerves. To regenerate lost nerve force, to build up strong, sound nerves, requires an understanding of the action and abuses of the nerves. It needs knowledge of the natural laws of nerve fatigue, of mental and physical relaxation and nerve metabolism. And it is only through the application of these laws that stubborn cases of Nerve Exhaustion can be overcome.

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LADIES!

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"**LADIES' HEALTH**
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Reveals Amazing New Health Secrets.

Intelligent women to-day want the truth about the vital question of their health. This is but part of the growing appreciation of the human body and its functions. Every wife and mother knows that the source of infinite blessings arises from good health. She knows she cannot do her duty to her family, or herself, if she is continually menaced by pain, distress and suffering such as splitting headaches, shooting neuralgias, a dull aching here, sharp pains there, "nerves," down-dragging backaches, cramps, dizziness, exhaustion, constant fears, alternate fits of sobbing and laughing, stomach distress, bladder complaint, constipation, etc. How many homes have been wrecked by constant ill health? How many homes have been impoverished by the high cost of medical attention, operations? By learning the truth about her sickness as revealed in this remarkable book, every married woman will know how to avoid trouble, distress and disaster.

A BOOK OF INTIMATE PROBLEMS

Here is a book of truth and fact! Here is the real solution to many of women's biggest problems. It grips you with the truths that are both personal and confidential. It gives you definite and practical information of the vital workings of Nature. It tells you the plain fact about your ill health. By learning the simple truths revealed in this book of facts, more than 3,500,000 women in Europe and America have found the real solution to their biggest problem. They have learnt the intimate and fundamental laws of Nature.

They have gained a true knowledge of how to guard the health of themselves and their families. They have restored their health, charm and attraction, banished endless doctors' bills, rid themselves of pain and sickness and now enjoy Peace of Mind, Health, Happiness and Contentment. They have solved the problem of most unhappy marriages.

HOW SICKNESS RUINS MARITAL HAPPINESS

Instead of being bright, charming, attractive, lovable—the idol of her husband and her family—many a woman, through constant suffering becomes dull, uninteresting, peevish, unattractive. She loses all her old appeal and becomes irritable, discontented and unhappy. Marital happiness depends upon a continuance of the joyous moments that come during sweetheart days. And if she can hold onto such supreme happiness, it is more than worth while to every woman to acquire the knowledge that will bring her day after day and year after year dependable health.

SEND NO MONEY! This knowledge is **FREE**. All health and doctors' bills are probably robbing you of happiness. Vigorous, thrilling Health is your Natural heritage. Learn how to avoid the soul-searching sorrows that wreck the marital craft and make the future dismal and hopeless. If you are married, post the coupon with 3d stamp to cover postage, etc., and your copy of the book will be sent. Act now. To-day is none too soon to know the facts—C. Sinclair, P.O. Box 1769, Auckland, N.Z.

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Enclosed find 3d stamp. Please forward Free copy of "Ladies' Health Guide."
Mrs.
Street
Town RR 22/4/38

To toil and sweat for bread and bed,
Till strength and youth and hope have fled,
Is still the squalid fate of all
Who seal their ears to culture's call.
Before assistance comes too late,
Prepare to foil the stings of fate.
For bronchial affluents aid assure,
Remember Woods' Great Peppermint Cure!



Stone the Crows!

ANNOUNCER Children's session, 4ZB, April 10, 5.55 p.m.: "She hung her head and her flaming face covered her hair."

A Long, Long Day.

ANNOUNCER, 1ZB, April 1: Nineteen—sixteen—April 28. What a remarkable week that was!

Worn Reclining, Of Course.

MARGOT, 2ZB, 11.35 a.m., April 8: "And on your black jersey silk frock put three rows of green peter-sham running from the neck to the hem line. You'd be surprised how slimming these long horizontal lines are."

The Flowing Cravat.

SHOPPING reporter, 1ZB, 11.45 a.m. April 8: "I have something to say to the men about the uncrushable linens, in the spot and square design, and I'm sure they'll suit them right down to the ground."

Whee-e!

ANNOUNCER 3ZB, April 8, 9.36 p.m. (describing skating): "This is certainly one of the highlights—her leg is right up in the air now."

Start Saving, You Kids!

AUNT DAISY, March 31 (advertising vacuum cleaners): Easter is coming, boys and girls. How about giving mother one for Christmas?

Handy Man.

JACK MAYBURY, 3ZB, 9.15 p.m., April 9 (at amateur trials): "He had two knives in each hand and his mouth-organ in the other."

Gug!

PETER, 2ZB, Sunday, April 10: "Some of the passengers came



through the Suez on the boat—others were picked up at Aden—at the bottom of the Red Sea!"

W—hat?

ANNOUNCER 2ZB, Monday, April 11, 5.27 (children's session). "He wore a hat eight or nine inches taller than himself."

Motorists Don't Go.

ANNOUNCER, station 2ZM, 8.15 p.m., April 10: "You have been listening to the service broadcast from St. Andrew's Pedestrian Church."

RUPTURE CAN BE CURED

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

SEND TO-DAY FOR BOOKLET.

A. W. MARTIN,

Rupture Specialist,

62 Royal Terrace, Dunedin.

Your Side of the MICROPHONE



I'M in just the same fix as "Juliana," who wrote a short time ago about a "Flappers" session, the only difference being that I'm a man, and *what* a man! Six-foot-one of splendid young (only 35) manhood, handsomer than any hero of fiction! I possess, among many other attractions, a lovely chin built distinctly on Mussolini lines. Now why is it that I'm not beloved by all ladies?

I can be slick and Clark Gable in the latest check suit; gay and debonair in slacks and silk shirt; or very cavemannah, and move about with untamed grace in denims and a holey singlet.

I can say "Bai Jove, my deah girl," or "Damn it all, wench," with equal fervour and meaning. When proposing I can be casually indifferent, or infinitely tender and, then again, I can

ELECTION TIME

Advice For Women Voters

THE Municipal Elections are approaching, and women have a vote. Will they use that vote? Will they use it intelligently? I suggest a series of talks to educate the women, to awaken them to a sense of their responsibilities and to make them civic-minded.

Let some clear-minded, impartial person point out to the women of New Zealand that they must not vote for a man because they once knew his uncle's cousin's aunt, or because he's got a smile like Clarke Gable, or because the last person they spoke to outside the polling booth told them to vote for him.

They must vote for a man because he is the man for them and their interests, and they should take into consideration the rest of his ticket and the policy of that ticket.

I do not advocate propaganda, but merely education.

—*"Suffragette," Auckland.*

This week, prizes have been won as follows: "J.H.S.," Timaru (7/6); "Suffragette," Auckland (5/-); "Julius," Kumara, "Potential Customer," Auckland, "Sally Horner," Frankton Junction, and "Talking Gas," North Brighton (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.

"Floppers" (masculine of flapper?) session, wherein you could answer this burning question, and perhaps coach us in the noble art of crooning.—*"Julius," Kumara.*

Introductions

I FIND I am always more interested in the sessions when I know who the announcers are (although not knowing them personally), and, judging by requests in the slaps and claps session, 1ZB, there are evidently others who like to know who the announcer is, too.

I would like to suggest that each announcer introduce his successor, particularly from the Commercial stations. To my mind this gives the personal and human touch so necessary in making any advertisement convincing.—*"Potential Customer" (Auckland).*

First Aid

FOR people, especially mothers, in isolated country districts, short talks on First Aid would be appreciated. Just a few minutes at a time, a little and often, is much easier to remember than a long talk would be. Also, it would be one way of reaching Maori women. Ignorance is responsible for many deaths. New ways of dealing with sickness and slight accidents are constantly being discovered. As an example, take burns or scalds. How many people or how few people know the best way to treat a burn, and, again, with sprains and bruises, which is to be used, hot or cold compresses?—*"Sally Horner" (Frankton Junction).*

Sunday Nights

IN reply to "Sleepy Sol's" complaint about "highbrow" Sunday night programmes, I can assure him (?) that there are plenty who shudder at the "lowbrow" Saturday programmes. To be sure, some of the secondary stations would be worth listening to, but, unfortunately, it is not always possible to hear them. On Sundays the "Sleepy Sols" of the listening public can at least fortify themselves with a certain amount of light music during the day, but on Saturdays the "highbrows" do not even have their afternoon classical hour to console them for the lack of

entertainment in the evening. It seems a pity that one of the YA stations could not broadcast on Saturday night the kind of programme considered suitable for Sunday, and vice-versa. If, however, this cannot be, let "Sleepy Sol" remember that Sunday is the opera fans' only night.—*"Listener," Morrinsville.*

FED UP!

Recipes Galore

WHAT well-fed beings the men of to-day must be. One wonders what our fathers did for changes in menus, or, indeed, how they existed at all. Turn on to 3ZB.—We get "Sunshine Gracie" with recipes galore. Hoping for a change, we switch to 2ZB, and there we find someone else dispensing latest information in the culinary art.

Then "Gran" at 1ZB, and Gill at Dunedin are just the same. In desperation we turn to the YA stations only to receive another avalanche of recipes and talks on Home Science. Sadly we turn off the radio, coming to the conclusion that we are a nation of gourmands.—*J.H.S., Timaru.*

Sports For Boys

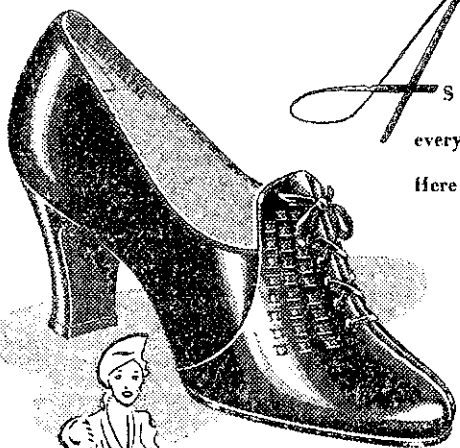
ON behalf of my friends, may I put forth a suggestion to you. This suggestion would also be popular among other youth of New Zealand. This is a "sports talk" for boys, a talk which we would benefit from, and also it would be very interesting. I remember listening, once a week, to a talk on tennis given over during a children's session. I myself benefited from this, learning various points that I had never heard of before. There could be a talk about football, explaining points and giving us a small story about such great figures as George Nepia. How to keep fit, could also be another point. In summer, swimming, tennis or cricket could be the subjects. I am sure there would be many of us boys who would give up a lot to listen to the "sports talk."—*A.T. (Wellington).*

THE United States remains an extraordinarily old-fashioned country.—*Mr. H. G. Wells.*

acclaim my great love with the most turbulent passion ever witnessed by woman.

There's only one thing I can't do, and that is croon. Now, tell me kindly, Mike, is this the reason for the aloofness of the ladies? May I suggest a

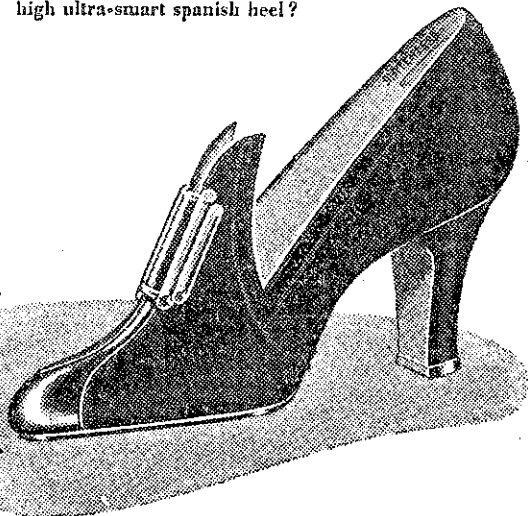
THE *Style* THE *Fit*
 that only MATCHLESS can give you



As skirts go upward glances go downward — and with emphasis shifted to shoes, every smart woman must choose footwear that fits the mode as snugly as it fits her feet.

Here are three Matchless models that do both. She is admiring a smoothly styled navy blue kid gusset court that sports a brave nickel-studded shield for added looks. On the left you'll see a black glace kid gusset court with the new strip-laced high front and the interlaced vamp — medium spanish heel. And on the right, picture this shoe in bottle green suede with green kid contrasts. Don't you admire the wing front design, the ornament that aids the flowing line and the

high ultra-smart spanish heel?

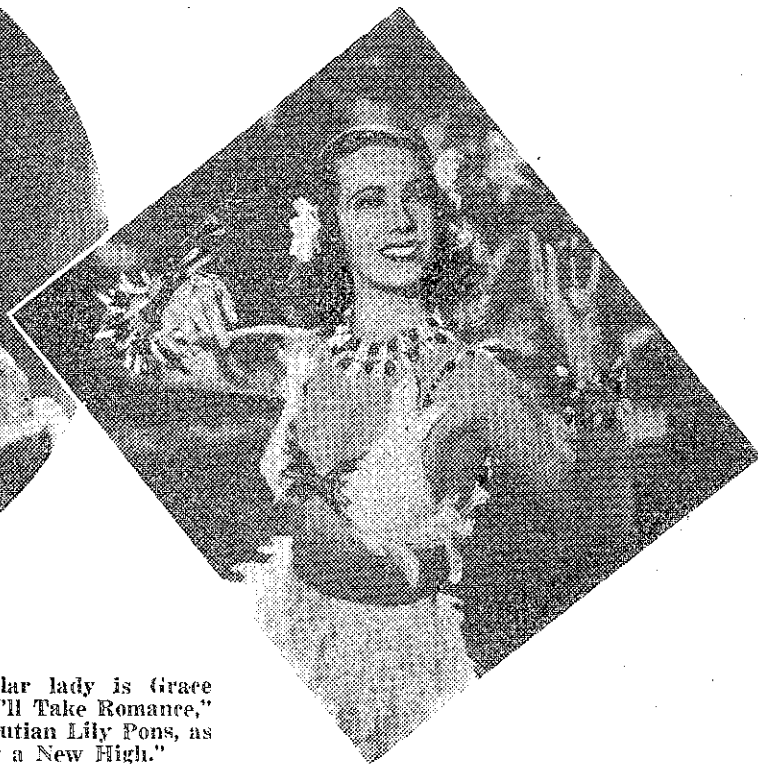


Matchless

Film Record—by Gordon Miriam

GRAND OPERATIONS

—And One Was Graceless



Opera stars have a day out this week. The circular lady is Grace Moore as she appears in Columbia's new release, "I'll Take Romance," with Melvyn Douglas. The square-cut star is Lilyputian Lily Pons, as Oongahunga the Bird Girl, in R.K.O.'s "Hitting a New High."

WHEN I saw Grace Moore swing her hips (well, nearly) to the tune of "Minnie the Moocher" in "When You're In Love," I had the sudden hope that the great singer was also going to prove a good actress.

But, alas, for human expectation! So far as Miss Moore's acting goes, her latest Columbia film, "I'll Take Romance," is way back in the days of "New Moon," long before she started that puzzling habit of putting the word "love" in all her film titles, thereby making it so hard to remember which is which. It seems unfortunate that the only one of her recent pictures with a name to stick in my memory is fated to recall for me a Grace Moore who actually graces it less.

Too Much Say

WHAT is the cause of this deterioration in Miss Moore's performance I could not quite decide. Either it was poor direction, or else Edward H. Griffith is a weak man who allowed his own opinions to be overborne by those of the star herself. "I'll Take Romance" reveals suspicious signs that

the leading lady had far too much say in its production. Throughout the film there was an uncomfortable restraint in the comedy scenes, which slowed them up fatally. And Miss Moore moved through them about as heavily as a diver in his swim suit.

In short, "I'll Take Romance" has made me fear that unless Grace Moore takes a pull on herself and submits to directorial orders with better skill, she is doomed to go slipping down the ladder of fame. She seems to be get-

be still only playing at romance.

If ever a film told a tale of storms on the set, that film is "I'll Take Romance." The proof is not only the coolness and rather stilted formality of the two stars, but the regularity with which acting honours are stolen from them by the featured players—particularly Stuart Erwin and Margaret Hamilton in the roles of Douglas's friend and Miss Moore's maid.

Music Excellent

BUT enough of the critic's disappointment, since this picture is not likely to make half so bad an impression upon the public as it did upon me. I cannot see it doing as happily as that gem of musicals, "When You're in Love," but it will no

doubt make its own way.

In the first place, the music is excellent and fits into the plot quite naturally. Grace Moore's duet with Frank Forest in a "Madame Butterfly" aria is far and away the best bit of film opera I have heard; nor have I any complaint to bring against the drinking song of "La Traviata," the excerpt from "Martha," or the gavoite from "Manon."

The theme song itself, although composed in a wistful minor key which might prejudice its chances of popular-

Two Kinds of Prima Donna

ting a bit too big for her boots—not to mention her frocks.

NOR does the canker stop with Miss Moore. Tall Melvyn Douglas, never less than competent although he may lack the personality of top-ranking stars—is here palpably ill at ease. His pretended adoration for sharp-tongued and elderly Helen Westley rang more sincerely than his tete-a-tete conversations with Miss Moore. And he did the last scenes of courting with so little fire that I caught myself wondering whether he was meant to

Chaplin's Romance is Over



PAULETTE GODDARD

"... I'm through with Charlie."

ACCORDING to fairly authentic rumour, Paulette Goddard is through with Charlie Chaplin.

Of course, they've never officially admitted their marriage, but now Paulette says: "Charlie has been too busy to bother with me. He's been away for weeks and I have been lonely . . ."

So Paulette has broken away from Charlie's influence. She is said to have signed a contract with David O. Selznick, and is being extensively tested for the role of Scarlett O'Hara in Selznick's long-promised 300,000-dollar production of "Gone With The Wind."

Paulette smashes her romance with Charlie, which began some while before "Modern Times" was made, in these words: "I am so keen to play the part of Scarlett that not even Charlie's displeasure can stop me. He has insisted I should play with him in a new picture he is writing. He has told me dozens of times that the story was ready, only to tear it up later . . . He gets enthusiastic over an idea, then drops it."

ity with a public used to "blue" music, is nevertheless a charming little piece. The only song I regretted was "Coming Round the Mountain," which awakened nostalgic longings for my dear "Minnie the Moocher."

The second virtue of "I'll Take Romance" is the dialogue—neat, a little risqué and very brisk.

Plot Good

THIRDLY, the plot was quite as good as most of these musical pegs—though possibly a little overburdened with kidnapping.

It was all about a man who went to New York to persuade an opera singer to fulfil her contract in Buenos Aires rather than take a better one, offered later, in Paris. He tried the gentle approach to snare the prey, and pretended to be in love with her, ending up in the embarrassing situation of having her love him. An interfering aunt of the singer exposed his romantic deception, however, and then, of course, when he was out of favour, the perverse fellow discovered himself really in love. That was where the kidnapping—which should have been hurried and was not—came in so prominently.

On the whole, "I'll Take Romance" is amusing entertainment and very rich food for music-lovers—even though as a film of major importance, I think, it misses surprisingly badly.

["I'll Take Romance." Columbia. Directed by Edward H. Griffith, starring Grace Moore, Melvyn Douglas. Auckland and Dunedin. April 29.]

And Now, Miss Pons

AFTER Grace Moore's latest, we come to Lily Pons's new picture, "Hitting a New High," and let me say at once that no disparagement is

places. Can you imagine the Moore doing that? Hardly!

Lilyponsian

ON this subject of the Pons unorthodoxy a good story is told. During the production of "Hitting a New High," Lily (dressed in her ostrich feathers) was sitting on top of a grand piano singing an operatic number, when the studio was visited by Pietro Cimini, noted conductor of symphony orchestras and a great upholder of the dignity of grand opera.

He was horrified and disgusted by what met his gaze. "Putting opera into tights is unnecessary and undignified," he protested.

But he could not ruffle the Lilyponsian feathers. "I'm not wearing tights," she replied. "This is sunburn powder!"

The Bird Girl

THAT story, true or not, seems to me to be typical of the spirit in which the films of Lily Pons are made. Nearly every screen play about an opera singer, of course, has the same basic theme—the struggle for recognition and fame—but Miss Pons and her studio (R.K.O. Radio) go out of their way to cover up its triteness. They don't mind sacrificing most of the propriety of opera for the sake of fun and freshness. They don't always succeed, but at least they make the attempt.

For instance, in "Hitting a New High," Lily is just a Parisian cabaret singer with an urge to do something bigger, but Edward Everett Horton, wealthy patron of the arts, won't even listen to such a common type of entertainer. Whereupon Lily makes her attack from another angle. Horton mixes opera-sponsoring with big-game hunting (of a sort), so Lily the singer dons feathers and becomes Oongahunga the Bird Girl. As such she is "discovered" by Horton twittering away to herself in the heart of an African jungle, having been planted there by Press-Agent Jack Oakie. The only language she speaks consists of trills and quavers, which nevertheless sound remarkably like words when you become used to them.

Overjoyed by discovering this rare creature, and realising that a Bird Girl in the hand is worth two in the jungle,



The expression on the faces of Robert Taylor and Eleanor Powell is caused by a horse race. A scene from M.G.M.'s "Broadway Melody of 1938," which is due for release fairly soon.

Horton takes Oongahunga back to New York to train her twitterings for grand opera. So by a devious route is ambition realised.

Just Like Tarzan!

SOME of you may think this a silly story, but it appealed to me as a good joke. And it is a joke with several comical side-issues—notably the unexpected appearance of black-mailing Eric Blore, posing as the Bird Girl's seafaring father, who claims his "daughter" was lost as a baby and

THEY SHALL NOT PASS

Free Shows And Scripture

THE film industry is continually having headaches about the number of people who get passes to see shows for nothing. Now a correspondent to "The Film Weekly" has come to the rescue and supplied a list of texts to prove that free passes are Biblically forbidden. His comment was: "Even in those days there were no free passés given. Search the Scriptures." The passages enclosed were:—

"Thou shalt not pass."—Numbers xx., 18.

"Suffer not a man to pass."—Judges iii., 28.

"The wicked shall not pass."—Nahum i., 15.

"None shall pass."—Isaiah xxxiv., 30.

"This generation shall not pass."—Mark xiii., 30.

"Though they roar, yet they cannot pass."—Jeremiah v., 22.

"So he paid the fare thereof and went within."—Jonah i., 3.

brought up in the jungle by the birds—just like Tarzan.

Of course, Oongahunga and Press-Agent Oakie can't deny it or expose him.

Tinny In Jazz

LIKE most long-winded jokes, "Hitting a New High" falls flat in places, especially toward the end. But, although to this extent the film is not without its disappointment, I take issue with those critics who have jumped at the obvious pun and declared that "Hitting a New High" hits a new low.

Lily Pons lets her operatic hair down and plays at being a Bird Girl for all she is worth. To my mind, she's no beauty, but she has definite talent as a comedienne. She's a prima donna without any accent on the "prima." As for her singing, I enjoyed her few operatic sequences—they include the mad scene from "Lucia di Lammermoor"—much better than her jazz numbers. Her voice in jazz is metallic.

Horton isn't quite up to his usual standard in this picture; but gross Jack Oakie goes through his familiar paces as amusingly as ever. I like an actor who so obviously thinks it's great fun being an actor.

["Hitting a New High." RKO Radio. Directed by Raoul Walsh, starring Lily Pons, Jack Oakie, E. E. Horton, John Howard. Just released.]

Open Letter To Gordon Mirams

"A CANDID FILM CRITIC SHOULD BE CONSISTENT"

THERE are slaps and claps in an "open letter" which I received the other morning from a writer who signs herself "Nina Bevan." I am grateful to her for that letter, which I have reproduced in full, because it contains an excellent review of the United Artists' picture, "Stand In." To the writer's complaint about my personal failure, I have a very good answer, but I shall reserve it till the end of the letter. And now, as they say in the serials, read on (and it's worth reading):—

Dear Mr. Mirams.

When a man sets himself up as a candid film critic, it must be to him the crown of success when the public suffers him unquestioningly to lead it in the choice of screen entertainment.

Now you, Mr. Mirams, as the one and only sufficiently candid critic in New Zealand, have won that crown. A large block of readers to-day looks to the "Record" for reliable appreciations of coming films, and whole-heartedly thanks you for the service.

Unfortunately, as their thanks grow, so, too, grows their expectation that the service be consistently given. And it is not.

I am disappointed, Mr. Mirams. How comes it that we have so far seen in your columns no mention of Leslie Howard's latest film, "Stand In," which has already been publicly released in Wellington?

If I had not been in the first place an admirer of Mr. Howard's work, I might very easily have missed that comedy in favour, perhaps, of "Nothing Sacred," which you recommended so highly. And if I had missed "Stand In," Mr. Mirams, I would never have forgiven you your lapses. For it gave me the merriest two hours' of sitting in the dark that I can remember since father fixed our electric toaster.

Say what you like about Paul Muni and his Zola, and I am ready to applaud your judgment. But, to be logical, you must not, a few months later, coldly ignore Mr. Howard and his stand-in. For Mr. Howard's creation of Atterbury Dodds was just as carefully consistent—even though the role was much lighter and less exacting—as Mr. Muni's portrayal of the fighter for truth.

The conception of a prim, mathematical banker with myopic sight who determined to put Hollywood finances on a sound basis was amusing enough as a start for a film story. But Mr. Howard in spectacles, politely forcing smiles and ever zealous for statistics, was better even than the script seemed to expect. His dancing and jiu-jitsu lessons, the hectic martyrdom with which he led a film star downward into "moral turpitude" (how breathlessly funny that slipping was!), his dignity when he carried his black eye away from a party, his resolute proposal of marriage to Miss Plum, best of all, perhaps, his blind running and bumping at the end of the picture—these things are springs of laughter that have kept bubbling up and overflowing in my mind ever since last Friday night. Incidentally, my aunt has not yet forgiven me for giggling suddenly and hysteri-

cally in the middle of her sombre tale of a dentist's visit.

That Mr. Howard made an admirable and lovable character out of what was intrinsically rather goody-good material was not the least part of his triumph. And the faltering attempt at philosophy in the scene with Humphrey Bogart at the window was a stroke of pure genius—for author, actor, and director alike.

Indeed, Mr. Mirams, I'm surprised at you. Why didn't you tell us of Mr. Howard's excellences in the comedy role which most of us had forgotten he could play? Why didn't you mention the incisive freshness of Tad Gurnett's direction—or that the script for "Stand In" was written by the author of "Mr. Deeds Goes to Town," with a pen still as smooth and sharp as when it gave us the famous doodler? Why didn't you even let us know that marriage or Max Factor has taken away those dirty circles under Joan Blondell's eyes, and that, behind a new face, she is at least as slick a comedienne as Jean Arthur?

Why didn't you warn us that, despite the picture's appeal primarily to those who follow film careers and politics, "Stand In" may yet prove a strong candidate for the best comedy of 1938?

—Yours sincerely,

Nina Bevan.

The Answer

WHY didn't I tell you about all this.

Mrs. Bevan? Because, Mrs. Bevan, I couldn't see "Stand-In" any sooner than you did, which was in Wellington at its first public screening about ten days ago. And that, Mrs. Bevan, wasn't my fault, because United Artists are a company with a policy (perhaps a curious policy) of only giving rare previews for what they consider their really important pictures. Apparently they didn't consider "Stand-In" was important enough. You and I think it was—but there you are.

If you hadn't done the job so well, Mrs. Bevan, I would have reviewed "Stand-In" for this issue, and I think I should have been very nearly as enthusiastic as you are about the film's merits. But already it is too late for your review to do the film as much good as it might, for already its seasons in Auckland and Wellington are over.

Anyway, Mrs. Bevan, I am grateful to you for bringing this matter to light. It's not the first time an important United Artists' picture has missed its share of praise in the "Record." And United Artists isn't the only film company that considers it not worth while—or perhaps is just a trifle afraid?—to show me its pictures in time to be able to say just how good—or not so good—I think them. Of this be sure, Mrs. Bevan, that letter of yours is going to find its way to the notice of the proper people.

But please, Mrs. Bevan, even if the millenium comes and all theatrette doors are opened by those magic words "Candid Criticism," don't be too hard on me if I occasionally miss reviewing a picture you specially enjoy. I do like a night off sometimes.

Perhaps, Mrs. Bevan, you'd like to be a film editor yourself?—Candidly yours,

Gordon Mirams.

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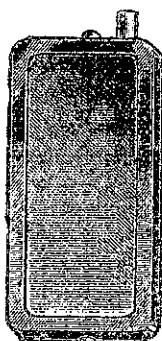


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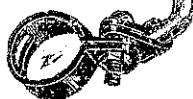
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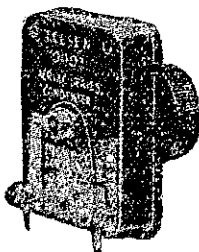
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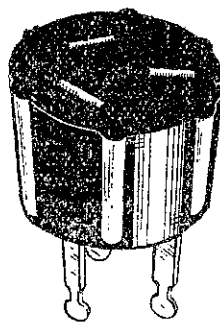


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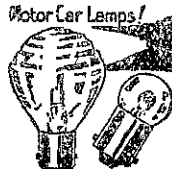
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Japanese Film

WHAT is almost certainly the first all-Japanese picture to have been brought to New Zealand was screened privately in Wellington last week. Made about three years ago, it is "The 26 Japanese Martyrs" and is based on the actual martyrdom of 26 Roman Catholics, including the Franciscan Father Batista, in Japan in the 16th century. The Rt. Rev. Dr. J. Ross, a German Jesuit, and vicar apostolic of Hiroshima, has brought the film to New Zealand in connection with the raising of funds for his mission.

There is just one small scene in the film in which Dr. Ross himself appears, blessing the first Christian church in Japan, but apart from this the film has been produced and acted entirely by Japanese, and it is said that for natural acting it has not been surpassed by anything previously seen in this country. At the time of first release, about three years ago, the film was widely reviewed and, quite apart from the religious aspect, was most highly praised by overseas critics as an artistic masterpiece.

There is a musical background, and a running commentary in English.

"Cloistered"

ANOTHER picture unique in the film world is "Cloistered," which will soon begin its tour of New Zealand. All those who take part are nuns.

In this film, hundreds of years of mystery surrounding life in a convent is revealed for the first time.

Stephen Woolcott, the noted critic, wrote of this picture: "Cloistered" is as beautiful and dramatic a piece of theatre as could be found anywhere. It is amazing, unusual and strangely beautiful. I came into the preview smoking my pipe, but found myself unconsciously removing my pipe in the presence of such a minor miracle."

Four Men

THE four leading male roles in "Four Men and a Prayer," the 20th Century-Fox picture in which Loretta Young plays the feminine stellar role, have been assigned to George Sanders, William Henry, Reginald Denny and David Niven. The picture is based upon the magazine story by David Garth.

Obedient Husband

ANNABELLA'S extraordinary agreement with her husband, Jean Murat, has made her one of the most popular foreign film stars in Hollywood.

So that her English accent shan't suffer from talking French in the home, Murat stays away from Annabella as long as she is working on a picture in English.

He set off on a round-the-world trip intending to meet Annabella in Hollywood. The last news of him was from Singapore, where he was waiting for her orders to start for Hollywood.

As she had not long begun work on "The Baroness and the Butler," Murat still had several weeks to wait. But other Hollywood producers, who have to find studio jobs for the devoted husbands of their Continental stars, are envying Twentieth Century-Fox their Annabella.

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.*

RELAYS from the Empress of Britain were made last week by the Commercial. I heard the ship's string ensemble twice, knowing that the pianist in charge was F. Everard, formerly of the Queen Mary, and, frankly, was a little disappointed. There was a surprisingly unsatisfactory lack of balance, and although the operator and myself apparently do not agree on microphone placings, the musicians could hardly blame this fault for careless ensemble playing. I say careless, because I cannot conceive how a combination which plays together so frequently could lack perfect understanding. The leading violinist sounded a good player and the pianist pleased, but we could not hear the remainder, except in an occasional bar.

FREDERICK ENGLISH, a baritone on the same ship, presented a group of songs from the Wellington main national station, and also from 1YA during the week. Mr. English was not on top form as we heard him. An entertainer on a liner such as the Empress of Britain must find his voice sorely taxed by the time the voyage draws to a close.

THE accompanist was Mr. Everard, and it was a treat to hear him. The accompaniment balanced throughout and Mr. Everard was not afraid to bring out the important notes of a chord. There was a great deal more thought behind the performance than is generally noticeable in the work of most pianists accompanying Schumann songs.

OF vital interest to musicians was a splendid programme of music by Sibelius and Kilpinen broadcast by 2YA last week. Sibelius is probably one of the two most original minds in all music history—Berlioz is the other. As Newman says, "Everything is done off his own bat."

It is gratifying to find the works of a brilliant composer gaining rapid ground in the musical world. Do musicians realise that we have living with us to-day a genius whose originality is far in advance of many of the earlier masters as claimed in their time? His writings are free-patterned after his own school and when we hear his magnificent symphonies and symphonic poems we feel we are being brought into burning contact with things that have lived, things that have been seen and felt.

FROM the same country, Finland, we have Yrjo Kilpinen, who has already written over 500 songs. If Kil-

pinen had not become occasionally academic I would agree with a contemporary of mine in saying "I prefer Kilpinen to Schubert."

It was not until 1933 that the first English performance of Kilpinen's songs was given at a private concert.

In 1935, the first public concert of his songs was given in the same country, and at forty-six we find Kilpinen the most admired and discussed song writer of his time.



MR. ERNEST JENNER.

"I disagreed with his remarks..."

THE Royal Christchurch Musical Society presented a Holst hour last Wednesday evening from 3YA. The hour did not please me for several reasons.—Firstly, the choir did not sound numerically strong enough to give us such a work as "King Estmare." The unison work was satisfactory, even if the male voices were inclined to "open" in the higher notes. If singers would only remember to "cover" properly, the voice quality of any choir would rapidly improve.

Gustav Holst is as the conductor said, "an experimenter."

Holst is also a monotonous composer. "King Estmare" becomes very tiresome as it wanders on, and I always feel the same with many other works of more than moderate length by the same composer. Even the "Planets" take some sitting out. Candidly, I thought the hour did more to display the monotony of Holst than to show

him at his best. It was too much like "a continuous one-course dinner."

CECILY AUDIBERT and Gladys Vincent performed the hymns for voice and violin creditably, but I did not agree with the remarks made by the conductor immediately preceding the songs. Was not the first number, at least, a melody accompanied by two and three-part harmony, and not, as it was claimed to be, a melody for voice and violin? After the narrator's remarks I expected to hear either a more or less unison effort or something in strict contrapuntal form throughout.

Perhaps Mr. Jenner, in endeavouring to make the form clear to his mixed audience, overlooked the fact that there would be some intensely interested musicians listening to his comments.

The hymn "Jesu, Now Will I Sing to Thee" is a song for voice, accompanied by the violin, in which the instrument takes the part of an extraordinarily small orchestra.

FROM one of the Commercial I heard the announcer introduce "Modern Masters of the Keyboard" and play a recording by Bob Howard. Never heard of him. Anyway, Mr. "Bob" Howard is not a "modern master of the keyboard."

I RECEIVED advice from Wellington early in the week that Mr. J. Dearden-Jackson, bassoonist, would be coming to live in New Zealand. From my recent observation wood-wind players must be particularly welcome in New Zealand, as we rarely see solos by this section of an orchestra scheduled on programmes. It is pleasing to note that Mr. Dearden-Jackson is a recent member of one of the BBC orchestras. It so frequently happens that the name of the finest broadcasting service in the world is still being traded on by artists who performed for it in the early days of broadcasting. Mr. Dearden-Jackson must be a splendid player, and I understand is also a competent pianist. He should have some new ideas for New Zealand musicians.

I RECOMMEND listeners to tune in to the recitals by Cara Hall, the fifteen-year-old New Zealand pianist, who plays in the south next week. There is a future for this young artist. She has character in her playing.

AFTER listening to Holst and some not too interesting Beethoven on the same evening, I was pleased to turn to an auxiliary station and hear some Mozart and Schubert recordings.

BY "SCHERZO"

Mainly about Food

BY "CHEF"

NOW that the season of fresh fruits is really over, my sister home-cooks will no doubt be glad of recipes to vary the children's winter diet. This week a sister-cook from Hastings has sent just what we want: two recipes for biscuits which are sure to please.

The schoolboy's joy, she says, is a great tin filler and a general favourite. The pink raspberry delights are attractive and tasty biscuits to grace any tea tray or picnic basket.

Another excellent recipe which came from Te Puke suggests a way to take advantage of the apples or pears which are so plentiful on the market at present.

First prize this time has gone to Mrs. J. Dooley, Main North Road, Oamaru, for her promising recipe for velvet cake. I do think that cakes flavoured with good, old-fashioned cream of tartar and baking soda are somehow different and so very nice. Anyway, this velvet cake should satisfy, since the recipe was handed down to Mrs. Dooley from her great-grandmother. If made properly it should melt in the mouth.

Schoolboy's Joy

INGREDIENTS: 2 cups flour, 1 cup sugar, 3 tablespoons beef dripping, 1 tablespoon butter, a little flavouring essence or nutmeg or spice. Rub all well together. Add 1 cup fruit, sultanas and currants, 1 teaspoon baking powder. Mix with one beaten egg and milk (or 1 tablespoon custard powder, mixed with milk). Mix well with knife, then roll thin and cut with round cutter. Bake in moderate oven until golden brown.—Mrs. J.M.S. (Hastings).

Raspberry Delights

CREAM together 4oz. butter, 1 packet of raspberry jelly crystals, 1 small cup of sugar. Add 1 egg unbeaten, 1 teaspoon vanilla essence, 8oz. sifted flour, 1 teaspoon baking powder. Roll thin, cut in rounds. Bake on cool tray in moderate oven, not browning. When cooked put two together with vanilla butter icing. Icing: 2oz. butter, 4oz. icing sugar and vanilla essence.—Mrs. J.M.S. (Hastings).

Pear Ginger

USE 4lb. apples (or 4lb. pears), 3½lb. sugar, 3 lemons, 1½ pints water, 1lb. preserved ginger. Cut apples (or pears) in quarters and cover with sugar and the juice of lemons. Allow this to stand all night. Bring water (1½ pints) to the boil, then add apples (or pears) and preserved ginger cut into cubes. Simmer slowly till the fruit is quite clear and not broken. Then put fruit into jars, pouring syrup over. Cover down while hot.—Mrs. P.S. (Te Puke).

Tomato Honey

FOR this recipe you require some fair-sized tomatoes, lemon juice, rind and sugar. To each pound of tomatoes allow the grated rind of one

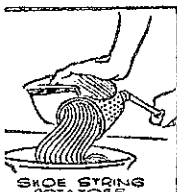
lemon. Cut up tomatoes, add lemon rind and cook till there is little juice left. Strain through a sieve and return to saucepan. Allow one pound sugar and juice of one lemon to each pint of pulp. Boil quickly till thick, place in small jars and cover well.—Mrs. E.E.W. (Timaru).

Semolina Caramel

PUT 2oz. of semolina in small saucepan (that has been rinsed with cold water) with pint of milk. Bring it to the boil, then add pinch of salt and leave it to simmer till the semolina is cooked. Remove from fire, add 2 well-beaten eggs, a few drops of lemon essence and 1oz. of sugar. Mix well and set aside. Put into a pan 2oz. loaf sugar, ½-cup water and a squeeze of lemon juice. Boil till the mixture

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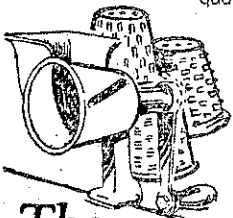
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is a golden brown, then pour it into a plain mould and swirl mould so that the mixture coats the sides and bottom. Allow to cool for a few minutes, then pour in semolina mixture and cover with greased paper. Steam for ¾ of an hour. Turn out carefully. This pudding can be served hot or cold and is really delicious.—Miss J.M. (Napier).

Coconut Potato

TAKE ½lb. floury potatoes, 3oz. coconut, 2 tablespoons ground rice, 2oz. butter or margarine, 1 tablespoon golden syrup, 1 teaspoon baking powder, 1 egg, ½ lemon. Steam potatoes, rub them through a sieve and mix well with the rice, coconut, baking powder, the melted fat and grated lemon rind. Add the strained lemon juice, golden syrup, and well-beaten egg. Turn into

a well-greased basin and steam for 1½ hours. Turn out and sprinkle with coconut and serve.—Mrs. M.H.M. (Hamilton).

Pear Puffs

PEEL as many pears as required, cut off blossom ends and cook in a syrup made with 2 cups sugar and 1 cup water. Add juice and grated rind of 1 lemon. When tender remove and add to the juice a few chopped almonds and ½-cup chopped raisins. Cook slowly until mixture is thick. Have ready some nice puff pastry, roll out thinly and cut into squares. On each square place 1 pear and some raisin mixture. Fold up pastry all round pear, pinch edges well together and

HALF-GUINEA FOR

Old Velvet Cake

CREAM 1 cup of butter, add 4 eggs, one at a time without previously beating them. Whisk well; add 2 cups sugar and grated rind of 1 lemon, whisk again. Lastly, beat in 1½ cups of flour, mixed with 1 teaspoon cream tartar and ½ teaspoon carbonate soda; spread in a greased dish. Mix full ¼lb. chopped, blanched almonds with cinnamon and sugar, and strew this mixture over cake. Bake about ½ hour in a moderate oven. The butter, eggs and sugar must be very well beaten.—Mrs. J.D. (Oamaru).

bake in quick oven till nearly browned. Serve with custard or cream.—Mrs. E.J. (Motueka).

Billy Loaf

INGREDIENTS: 2 cups wholemeal, 1 cup flour, 3 teaspoons baking powder, 1½ teaspoons salt, 1 tablespoon butter, 1 tablespoon honey, 1 cup dates, 1 cup milk. Mix dry ingredients. Warm milk, honey and butter. Mix to a moist dough. Put in a well-greased billy, cover and bake in moderate oven for about 2 hours. Raisins or any fruit may be used.—Miss W. (North Auckland).

Cheese Squares

GRATE about 2oz. cheese and roll thinly ¼lb. of flaky pastry. Cut into small squares and brush over evenly with white of egg (beaten). Sprinkle over these, grated cheese, seasoned with salt and pepper. Place on top another pastry square, sandwich fashion, press down lightly and brush over with egg white as previously. Sprinkle with cheese, covering again with pastry square and egg white. Bake in quick oven 15 minutes. These squares are excellent for bridge parties or suppers.—Mrs. E.E.W. (Timaru).

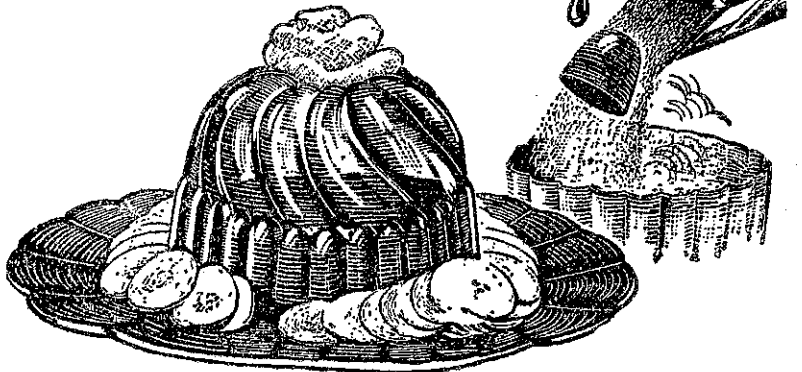
Cinnamon Rollettes

BEAT ½ cup sugar with 3 eggs and pinch of salt for 20 minutes. Add ½-cup arrowroot, 2 teaspoons plain flour, 1 teaspoon cocoa, 2 teaspoons cinnamon, 1 teaspoon cream of tartar, 1 teaspoon baking soda and, lastly, 1 tablespoon hot golden syrup. Just (Continued on page 37.)

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A FINE, clear skin, beautifully smooth shoulders, and sparkling unlined eyes—nearly every girl in her late teens or early twenties possesses these.

But most of these very young ladies are not completely appreciative of how lucky they are in their possession of such youthful charms. They seem to think that they need not worry about such matters, because they are all right as they are—and so why worry?

They overlook the fact that, regardless of how perfect they are at the moment, these natural requisites of charm and beauty will not last very long unless something is done to preserve them.

Important Surfaces

THE skin surfaces of the neck and shoulders, and those surrounding the eyes are all exceptionally important items in the composition of feminine loveliness. Wrinkle-bordered eyes, leathery cheeks, and roughened neck and shoulders are essentially deglamourising features.

The skin around the eyes is particularly susceptible. Laughing will wrinkle it. So will crying. Squinting, from lack of needed glasses or eye treatments, will do the same thing. So will windburn or sunburn.

For this very sensitive area I recommend the regularly nightly application of skin and tissue cream, under and over the eyes. Such lubrication provides the best insurance one can possibly have against wrinkles around the eyes.

And this same treatment, if extended to cover the entire face, will naturally help to prevent the widespread appearance of wrinkles there, and will assist in erasing those which may have already been formed.

Dark Circles

AS long as I am on the subject of caring for the skin surfaces which surround the eyes—there seems to come a morning in every person's life when the eyes have dark circles beneath them.

Nature and time are the only forces which can effectively remove these dark circles, but there is a make-up procedure which will at least make

them much less noticeable, and that is to apply make-up blender over the dark circles, then powder the surface generously. All surplus powder may be removed with a powder brush.

This same practice is equally effective in making scars or skin discolorations less noticeable.

Anne Shirley

IN the beginning of this article I stressed the point that young ladies should not take their possession of a clear and smooth skin on the face, neck, and shoulders in a too matter-of-fact

fashion, and that they should aid in their continued preservation of these features in every possible way

A young person who comes to my mind in connection with this subject is Anne Shirley. This youthful star naturally possesses one of the most lovely complexions I have ever seen. And, in spite of all the outdoor activities which Anne enthuses over, her neck, arms and shoulders are always velvety smooth.

While Anne's lovely complexion is natural enough, its preservation against the ravages of the outdoor life is not left to Nature and chance. Anne appreciates the fact that while sun and wind are the friends of general health, they are still the foes of an attractively soft skin.

Conscientious

SO, Anne very faithfully follows the preservation procedure which I have mentioned. The natural oils which the weather has dried from her skin are straightway replaced by those in skin and tissue cream which should always be patted smartly into the skin of the face, neck and shoulders.

I know, therefore, that as the years pass, Anne Shirley will retain the youthful loveliness of her skin. She is not leaving the matter to undependable chances, but is aggressively working toward just that goal by taking commonsense preservative measures now.

Time-and-weather wrinkled skins would soon become freakishly rare if every woman consistently followed the same procedure.



Anne Shirley, whom Max Factor declares is one of the very wise young ladies who carefully safeguard and preserve those extra-important complexion areas—around the neck, shoulders and eyes.

Swing Jargon

BENNY GOODMAN, prophet of swing music, who leads his band in scenes of Warner Bros.' new film, "Hollywood Hotel," has compiled a glossary of swing jargon.

Excerpts are:—

Sender, hot star or rideman: The musician who sets the pace or style for the rest of the band.

In the groove: Musician's condition when he is feeling right as he plays.

Cats: Swing musicians.

Ichy: Music that is too sweet.

Spots: The musical scoring.

Papermen: Musicians who cannot

improvise, as swing music demands, but can only read the notes.

Jive or swing: The music of hot bands.

Hot: True jazz music as differentiated from the sweet music stylised by Paul Whiteman.

Whacky: Hottest music.

Piston: A trumpet.

Agony pipe: Clarinet.

Suitcase: The drums.

Gobble pipe: The saxophone.

Push pipe: The trombone.

Dog house: The bass 'cello.

Grunt iron: The tuba.

Jam or jam session: A private gathering of swing musicians to play for their own amusement.

No Late Dance Music

From the end of last month no complaints have been made by dance bands against under-payments for late night broadcasts of dance music by bands from British studios. For the admirable reason that there are no more late night broadcasts of dance music from studios. The late dance music now comes entirely from outside broadcast sources . . . hotels, clubs of the night, the local Palais de Danse, or from that fascinating little restaurant round the corner.

**"Who said
I didn't have
Straight Legs?"**

"Look at my head — Doctor says it's well shaped — Nurse says I have a fine, full chest — Grandpa says I've a strong back and straight legs — Mummy says I'm a darling. But then I'm a little **MALTEXO** Man! Made strong in body and beautiful by the rich nourishment in that lovely flavoured **MALTEXO**. I never catch a cold or any of those nasty, infectious ailments, because **MALTEXO** is my body-guard to build resistance and kill germs. **WILSON'S MALTEXO** is the very best in the land, as Gold Medal awards prove, and it's good for young and old alike.

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New Weekly Feature—

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RECENT scientific tests made show that light fair-haired girls have 47% more sex-appeal than dark "fairs." But how many fair-haired girls know how to keep their hair beautifully light—prevent its going dark.

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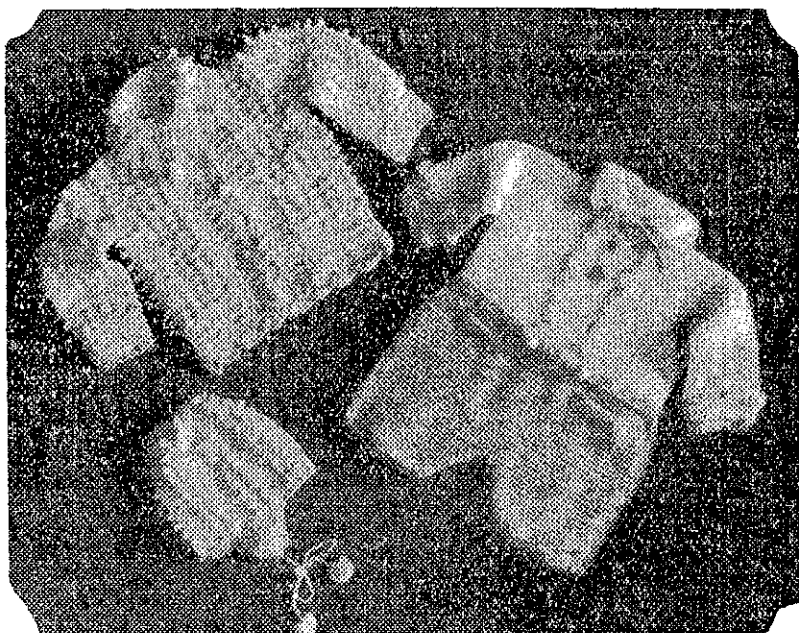
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Nothing is more interesting to work than a set of crocheted baby clothes; and nothing makes a more acceptable gift. The set in the illustration comprises jacket, suit and cap with ear-flaps for a small boy; the jacket alone for a small girl. The colours recommended by the designer of the set are palest blue and cream the blue, for the trousers of the suit.

Pattern No. K9 contains illustration, material requirements, measurements, and full instructions for knitting and make-up of the jumper.

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Write plain pattern number K9, your name and address.

New Transmitter

A new national transmitter at Liverpool, New South Wales, will replace the existing 2FC transmitter at Pen-
nant Hills, operated by A.W.A. under contract to the P.M.G.'s Department. The new transmitter will be owned and operated by the P.M.G.'s Department for the Australian Broadcasting Commission.

The site covers approximately 120 acres, and is situated about three miles south of Liverpool. It is large enough to accommodate additional transmitters and aerials if necessary. The transmitter building is an attractive single-story brick building, with accommodation for two 10k.w. transmitters, only one of which is being installed at present.

The new transmitter will deliver 10k.w. to the aerial, which is about three times that delivered by the present 2FC transmitter. It is expected to be in operation by July 1. The response of the new equipment will be in accordance with the Department's standard of

— 3db 35 cycles to 10,000 cycles. The radiating system will comprise a vertical mast-radiator 730 feet high, together with buried earth system. This mast will be the highest so far erected in Australia, and probably the highest in the Southern Hemisphere. Erection of the mast will commence in approximately a fortnight's time.

USUALLY the tiny tot climbs joyously out of his cot in the small hours of morning before parents are on hand to save an accident. Get your husband to make a sparred top to fit the four sides of the cot. Make the spacings between the spars fairly close. Bore a hole in each corner and tie down into position. Do not nail, as the lid may need to be moved some day. The sliding side, which is the usual opening for the cot, is quite sufficient to allow for making the bed. But the lid will also prevent the little sleeper from standing up in bed, and so save those numerous little chills which result. Mother will enjoy a much more restful sleep when she is sure baby is safe and warm.

MAINLY ABOUT FOOD

(Continued from page 33.)

cover the bottom of baking sheet with mixture, and bake a few minutes. Turn out, cut into pieces 2 inches by 4 inches. Roll up quickly into rollettes. When cold, unroll and spread generously with the following cream: One tablespoon butter, with 2 tablespoons sugar. Add sugar slowly, beating all the time, then 2 tablespoons milk, and lastly, also little by little, 1 tablespoon hot water. Again roll.—Mrs. A.E. (Christchurch).

Mushroom Rabbit

BOIL till tender one young rabbit with 1 large sliced onion and a little sweet herbs. When cold take out rabbit, cut into dice and add $\frac{1}{2}$ lb. cold cooked ham. Wet a large jam-jar. line with slices of hard-boiled egg and chopped parsley. Fill with rabbit mixed with ham, sprinkling thoroughly with salt, pepper and allspice. Heat some of strained liquid, add pepper and salt, and dissolve in it a little gelatine. While hot, pour over rabbit, press and put weight on top. When cold turn out and garnish with mushroom salad. Salad: Simmer $\frac{1}{2}$ lb. minced mushrooms in $\frac{1}{2}$ cup of olive oil for $\frac{1}{2}$ hour, squeeze a few drops of lemon juice on and when cold season with salt, pepper, chopped parsley and mayonnaise.—Miss D.W. (Kumara).

Fig Tea-Cake

CUT up 3oz. of figs into small pieces and chop finely 3oz. walnuts. Sift 3oz. flour with two teaspoons baking powder and a pinch of salt. Mix it with figs and nuts. Whisk 1 egg with 3oz. sugar until creamy, and mix in dry ingredients, adding 1oz. of butter melted, and one teacup of milk. Beat all well together, and put into a greased cake tin. Bake in moderate oven for about an hour. When cooked, brush top lightly with glaze made by dissolving teaspoon of sugar in teaspoon of milk. Return to the oven for a few minutes to dry.—Mrs. M. (Napier).

Coconut-Prune Scones

REQUIRED are stewed prunes, 2oz. butter, 2 cups flour, 3 teaspoons baking powder, 1oz. sugar, salt, 1 egg and milk to mix, 2oz. coconut. Stone prunes, rub butter into dry ingredients, then cut prunes into flour same way as butter. Mix to dough with beaten egg and milk. Cut into scones and bake in hot oven for 10 to 12 minutes.—Mrs E.J. (Motueka).

Mock Lobster Soup

TAKE 6 or 7 tomatoes, rub through a sieve, stir in one small teaspoon of carbonate of soda and let this stand for half an hour. Take 2oz. butter, 2oz. cornflour, $1\frac{1}{2}$ pints milk; make into a sauce and whisk well with an egg-whisk while it is cooking. Then add tomato puree, boil gently, stirring most of the time. Season to taste.—Miss N.W. (Tinakau).

To Cook Fish

PUT six pieces of fresh fish in casserole with little pepper, salt and knob of butter. Now beat up one egg in a cup, and fill with milk. Pour over fish and bake $\frac{1}{2}$ hour in moderate oven with lid on if liked. Brown, and take lid off for 5 minutes. Another method

of baking fish is to soak some bread in cold water. Squeeze out, and add pepper, salt, parsley, little butter and 1 egg. Mix all together, and put between 2 large pieces of fish or whole fish. Bake half an hour in moderate oven with lid on. Add a knob of butter and 2 tablespoons of water.—Mrs. C.H. (Waihi).

Walnut & Eschallot Pickle

REQUIRED: 50 walnuts, 6 eschallots, $1\frac{1}{2}$ pints vinegar, $1\frac{1}{2}$ oz. black pepper, $\frac{1}{2}$ oz. allspice, $\frac{1}{2}$ bruised ginger. Choose young walnuts, prick them well with a fork and put them into a solution of salt and water (1lb. salt to a quart of water). Leave them for one week, changing the brine after 3 days. Drain off brine, put the walnuts on a dish and leave in the sun until black, then put into clean, dry jars. Boil the vinegar 15 minutes with the spices and peeled eschallots. Pour while hot over the walnuts, tie down and keep in a dry place for one month.—Mrs. E.J. (Motueka).

Green Tomato Jam

STEAM one cup seeded raisins for 30 minutes and add to 4 cups of cut-up green tomatoes and thinly-sliced lemon. Stir in 4 cups sugar and $\frac{1}{2}$ cup chopped walnuts. Cook carefully till thick. Bottle and seal.—Mrs. E.J. (Motueka).

Baked Bean Loaf

MIX all together, 1 medium-size tin baked beans well mashed, 2 cups breadcrumbs, 2 tablespoons melted butter, 2 well-beaten eggs, with a few drops of Hansell's cloudy onion flavouring, and $\frac{1}{2}$ teaspoon Hansell's cloudy celery food flavouring beaten in, 2 tablespoons peanut butter, 1 tablespoon finely-chopped parsley, 3oz. grated cheese. Put into a well-greased oblong tin. Bake in a fairly hot oven for 20 to 30 minutes. Cut into slices and serve on hot buttered toast. This makes a very tasty and nourishing dish.—Mrs. P.W. (Onchunga).

Chili Sauce

A GREAT success for three generations. 2lb. fresh tomatoes, 3 or 4 medium-sized onions, chopped, 1 apple, diced, about 4 stalks of celery, cut small, $\frac{1}{2}$ cupful seedless raisins, $1\frac{1}{2}$ teaspoonfuls salt, $\frac{1}{2}$ teaspoon pepper, 1 teaspoonful ground allspice, 1 teaspoonful ground cinnamon, 1 teaspoonful ground cloves, $\frac{1}{2}$ teaspoonful chili powder, dash of cayenne pepper, $\frac{1}{2}$ cupful brown sugar, $1\frac{1}{2}$ cupfuls vinegar.

Combine all these ingredients in a large preserving pan and simmer slowly about an hour and a half, or until of the consistency you like. Stir often to prevent burning. This is delicious with hot or cold meats, and is mighty good as a spread on bread and butter!—Miss V.A.O. (Hokianga).

Apple Snowballs

BOIL two cups of rice in water till nearly cooked. Peel and core some apples without breaking. Fill the cavity with brown sugar and put one clove in each. Surround each apple with rice, tie in individual cloths, and boil till apples are tender, about $\frac{1}{2}$ hour.—Mrs. D.M.J. (Gomare).

GOT FAT AFTER HER OPERATION

**Hips Increased 7 Inches,
Bust And Waist 6 Inches**

Kruschen Restored Normal Figure

It is quite common to put on flesh after an operation—especially if you are middle-aged. That is what happened with this woman, who decided to throw it off again. Read her story of how she did it:—

"Three years ago, I had a very serious operation," she writes. "The operation was successful, but I began to put on a great deal of weight. I tried several 'fat reducers,' but they did not do me any good. A year ago I started taking Kruschen. To-day my weight is normal, and people remark how much better I look. As a matter of fact, besides reducing me, Kruschen has improved my health considerably. Here are my former measurement and weight figures—bust 36ins., waist 32ins., hips 43in., weight 12st. 8lbs. To-day at the age of 44, they are—bust 30ins., waist 26ins., hips 36ins., weight 9st. 3lbs. I took no special diet or exercise—just half a teaspoonful of Kruschen Salts every morning."—(Mrs) M.B.

Kruschen combats the cause of fat by assisting the internal organs to perform their functions properly—that is, to eliminate regularly and thoroughly the waste products of digestion and the poisons that are filtered from the bloodstream. When these waste products and poisons are allowed to accumulate, they are transformed by the body's chemistry into fatty tissue.

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

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

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

(Signed) B. BILSKI."

Reliable Home Treatment speedily dispels all trace of painful gall-stones and bladder discomfort.

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

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Attacks do not recur after this treatment. It clears the gall bladder and system of the forces that lead to gall-stones. Bladder and urinary acid is overcome. New health, vitality and strength is enjoyed from the first day.

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St. Kilda Will Come

BANDS ON THE AIR

(Continued from page 9.)

not shape too well.

Toward the close of the year Mr. James Dixon was appointed bandmaster. Mr. Dixon was a born musician, and was practically self-taught. He had received help and advice from Orde Hume and other great men of the band world during the war, and had served with the Rifle Brigade Band in France. Under his control the band was placed second in a contest in which 23 bands participated.

AFTER several months' training the St. Kilda Band showed an astounding improvement. Mr. Dixon had a fine personality and he knew what he wanted. But he knew, more than anything else, how to get what he wanted. In 1924, and again in 1925, the band was only moderately successful, though individual instrumentalists, as always, collected their share of medals.

Mr. Dixon kept the band at practice, and in 1926, when the contest was staged at the Dunedin Exhibition and was judged by Mr. F. J. Ricketts (Major Alford), conductor of the famous Argyll and Sutherland Highlanders' Band, it gained the Exhibition Shield, the highest points in the aggregate, and secured second place in the quickstep competition with a total of 263½ points. Individual performers were successful in no fewer than eight competitions.

St. Kilda now entered the greatest period of its career. Its successes during the next few years, particularly in the quickstep field, were phenomenal. Whenever a contest was held and the St. Kilda Band was known to be participating, it was instantly nominated by the public as the winner of the quickstep competition. The prophecy was nearly always justified.

In 1926 the band was second; in 1927, first; in 1929, first; in 1930, first; in 1932, first; in 1933, second; in 1934, first; and in 1935, first. In eight contests six wins, two seconds, and other less important placings. . . . Twice during this brilliant period the band did not compete, otherwise there might well have been two more firsts to add to the list!

MUCH as Conductor Dixon was entitled to credit, credit was also due to Drum-Major Donaldson. Yet, even he, great drum-major though he was, and frequent winner of medals, could have done little if he had not had the right men associated with him. The band was a band—a perfect combination of musicians, eager, enthusiastic, hard-working.

In 1929 and in 1935 when the contests were staged at Wanganui and Timaru respectively, the band walked off with every worth-while trophy. At Wanganui it won the first and second test, the quickstep, scoring 273½ points, and was placed third in the hymn tests. Seven instrumentalists won outright in their sections. It took the Besson Shield, the Conn Shield, the Hawke Shield, the Boosey Shield, and the Champion Thacker Shield; £215 in prize money and innumerable medals. An incredible record.

If the 1935 performance was not quite so good it was still magnificent. The "medal and shield band" returned

with £65 prize money, the gold cup for the aggregate, and Drum-major Donaldson collected the Harrison medal and the gold medal for the winning band. Individual performers were again to the fore.

IN 1935, immediately after that triumphant innings at Timaru, the band suffered a setback from which it has not yet fully recovered. Mr. Dixon retired. He retired simply because other musical demands were too great for him. He had insufficient time to spare, fairly, for the band and he knew his own limitations. He retired and to-day devotes most of his time to conducting the 4YA studio orchestra, a finely-balanced combination which, under his baton, retains the standard to which it was brought under Mr. Gil Dech's temporary leadership.

After Mr. Dixon's retirement several older members of the band also retired. It became a shadow of its former self. The Timaru victories seemed as if they might be the St. Kilda Band's swan song.

IN June, 1935, Mr. A. W. E. Webb wielded the baton, and continued until December 9, 1936, when Mr. L. Francis, the present conductor, was appointed. Mr. Francis had been a member of the band in 1926, but left it to go to Wanganui. Later he conducted the Greymouth and Westport Bands, and obtained B grade championship victories while in charge of them.

Mr. Francis is a comparatively young man and very keen. Under his guidance the future of the St. Kilda Band seems assured. He has many young players all of whom are as keen as the leader, and there is no doubt it will be only a matter of time before the band "comes again."

At the 1938 contest, at Palmerston North, the quality of the younger players was proved by the successes gained by them. R. Francis, son of the conductor, won the open boys' solo contest under 17, and D. Christensen, an 11-year-old lad, was second. In the tenor horn selection Francis was first, and in the open boys' amateur cornet solo, the youthful Christensen was the winner. All were excellent performances.

A DEFINITE improvement has been noticed lately in public performances, and in the broadcasts given periodically from 4YA.

Behind the scenes, Mr. A. G. Homer, as secretary, has given loyal service for 11 years, having been elected in 1927. He takes his band work seriously, and the success of the band is a personal success. He himself joined as a player on October 29, 1923, and has had successes with the E flat bass, winning in 1927, coming second in 1923, and third in 1929.

Though his lustre is a little dimmed at the moment St. Kilda's star will shine again. Mr. Francis has much to do to bring the band to the high standard it held a few years ago, but he is confident—and his confidence means a great deal.

CONVINCED Tory as I am, I have never felt happy at the sight of the Union Jack as a tablecloth at Conservative meetings.—Sir Charles Petrie.

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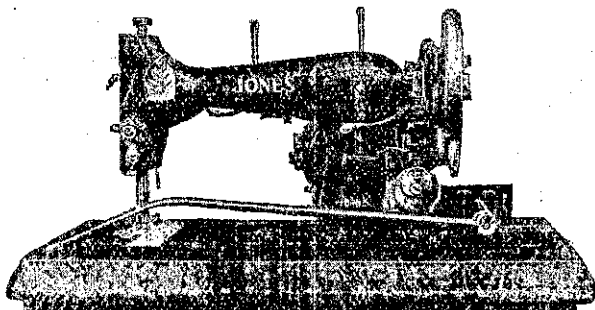
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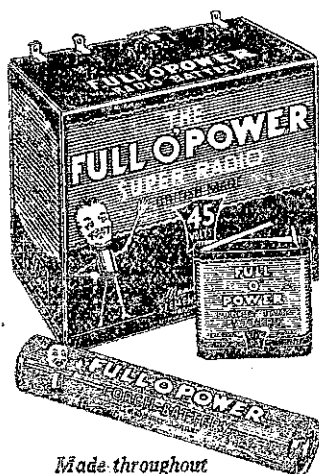
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House of Crosby

CROONER'S CHEQUE BOOK

(Continued from page 15.)

The agency not only sells the services of Bing Crosby but of other outstanding stars as well. Under contract to the Crosby agency are Josephine Tumminia, San Francisco coloratura soprano; Bob Crosby, Bing's orchestra-leading brother; Dixie Lee, the crooner's wife, and Genevieve Tobin, actress.

Significant are the contracts the agency holds with Mary Carlisle, actress, and Arthur Johnston and Johnny Burke, song writers. Bing Crosby, as a top-flight star, has much to say about the pictures in which he appears, and it is worth noting that the Crosby-controlled agency holds the contract of an actress who appears in many Crosby pictures and of a song-writing team that prepares much of the scoring for the crooner's pictures. Examples are Miss Carlisle's leading role with Crosby in their recent picture, "Double or Nothing," and the musical scoring of "Pennies from Heaven," in which Johnston and Burke did all of the composing, and "Double or Nothing," in which they did most of it. Additionally, the Select Music Company releases the Johnston and Burke songs.

Another investing activity of the Crosby interests is Bing Crosby himself. The actor's Paramount contract calls for three pictures annually, allowing Crosby the option of making one production independently each year. During 1938 Crosby exercised this contractual privilege to invest 200,000 dollars in his own "outside" picture, "Pennies from Heaven," which he made for Producer Emmanuel Cohen.

LEFT to himself, Bing Crosby might be inclined to give liberal financial vent to his sporting interests, but whatever tendency he has along this line are held in check by the shrewd-minded Everett. Crosby's turf activities have been exploited somewhat for publicity purposes. His stable at present consists of six racing horses at Del Mar and ten foaling mares on his nearby estate at Rancho Santa Fe. Experienced turfmen give his stable a low valuation and estimate that it is not costing him more than twenty or twenty-five thousand dollars a year to support his horses.

Racing men often wonder why a man with Crosby's financial capacity has not gone into raising an expensive stable such as his income would warrant. Crosby's studio will tell you that their actor's ambition is eventually to raise a Kentucky Derby winner. Track authorities, however, state that if Brother Everett continues to keep Bing's cheque-book under padlock the Crosby stable never will produce a threat even for the Santa Anita Derby.

CROSBY'S sporting interests also run to fighters. His outstanding fighter to-day is Freddie Steele, world's middleweight champion. The actor owes a half interest in Steele.

Crosby interests have looked into the future and made arrangements to be on the ground floor if and when television develops into a practical commercial enterprise.

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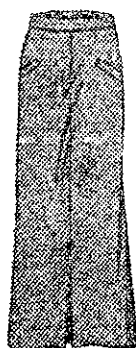
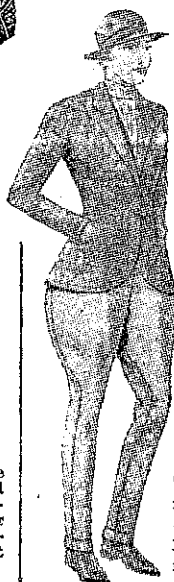
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Lined with art silk, made to fit you perfectly, and the comfortable fur collar can be worn up or down. Let us send patterns, measurement chart and all particulars.



Made Microphone

DAVID HUGHES' STORY

(Continued from page 8).

not satisfied. Eventually he constructed an instrument so delicate that, with its aid, it was possible to hear the sound of air waves disturbed when extra current was given an induction coil.

After further extensive tests, London policemen on beat in the early hours of the morning saw the strange spectacle of a distinguished scientist wandering round Langham Place endeavouring to pick up the signals from the microphone in his house.

HUGHES eventually presented the result of his researches to the Royal Society, who laughed derisively at his theories and declared that electrical impulses had nothing whatsoever to do with the sounds he heard on his receiver!

That experience of organised savant-try was by no means exceptional. The history of science is full of such similar amazing occurrences, despite the fact that the "rebels" are always 90 per cent. right.

But Hughes was far too big a man to bear malice. When, at last, he gained scientific recognition of the success of his instrument he did not turn on the Royal Society; nor did he smother his inventions with greedy patents. He made not one farthing. The microphone was his gift to the world.

When, in 1900, he died worth nearly £500,000, he left the greater part of his fortune to the "Hughes Hospital Trust Fund" for four London hospitals.

Is it a truism that no Englishman need expect England to honour him?

Voices Of The Dead

RECORD MORGUE

(Continued from page 11).

Ocean, but it spoke again in the small room, recorded in 1909, telling of how his party left New Zealand in 1908, landed near the Antarctic volcano, Mount Erebus, and climbed its 13,350 feet for the first time in human history.

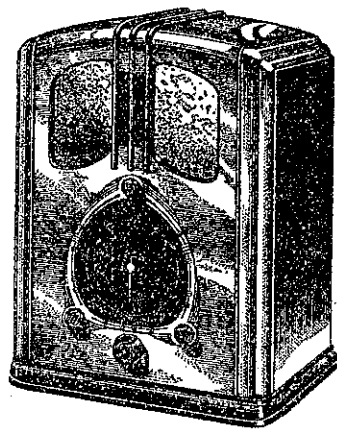
Theodore Roosevelt speaks again and the late President Harding. One can hear the voice of the present King George VI speaking at one of his open-air camps for English boys when he was Duke of York. The voice of President Wilson survives the death of himself and of many of his ideals. Fittingly, there is a recording of the voice of Marconi, broadcasting to Australia from his yacht in 1933.

In the museum of living voices I heard the voice of Lord Galway, Governor-General, in a recording of "Hunting Cries," and the voice of Frank Buchanan, leader of the Oxford Group.

THERE is stuff for a philosophising Hamlet in this museum.

Even more important, there are voices and songs that will wake the memories of many listeners and stir

"OF COURSE
WE'VE
CHANGED
TO
ZENITH"



Their other set was only a year or so old — it was their delight, their pride — until they heard everybody was changing to ZENITH. They went and heard the new ZENITH that brings out all the finer shades of tone — as no other set can do. They tried the exclusive ZENITH features that mean simplified control — almost human "Robot Dial" and Miracle Switch, etc. They lost no time in changing to ZENITH. Hear the new ZENITH and realize why —

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old scenes and recollections into life, enriching their present days with these reminders of the past.

TWO commercial travellers were swapping tall wireless stories in the presence of an old countryman whom they were trying to impress.

"You got a radio set?" asked one of the travellers.

"Yes, sorr," said the countryman. "I got a very good one."

"Has it good selectivity?" asked the traveller, with a knowing wink at his companion.

"Well, yes," said the old fellow, "it has. The other night I was listening to a quartet, and I didn't like the

tenor, so I just turned him out and listened to the other three."

ONCE again the winter wrestling

season is here, and once again the service of Australia's commercial station, 2UW, is to the fore in broadcasting the struggles of the men of the ring. The descriptions are put on the air by the ace of sporting commentators, Cyril Angles, whose graphic descriptions thrill thousands upon thousands of listeners every Monday evening. A novel touch is introduced into the broadcast by the introduction to listeners of the wrestlers themselves. The broadcasts come over at approximately 10.45 p.m. (New Zealand time).

The Home Forum

Elgar And Satire.

Cambria (Nelson).—In the current number of the "Record" I was disagreeably surprised to find a scathing reference to that widely-known and stirring British anthem, "Land of Hope and Glory."

The perpetrator of this unseemly criticism, Mr. Gordon Mirams, usually devotes his activities to reviews of current films and to matters pertaining to the motion picture industry generally, this being presumably the work to which he has been assigned. That his capabilities in this respect are recognised to the full by your readers, I have no doubt. His talents in this direction, however, do not in my opinion, allow him licence to pen such phrases as "That accursed jingoistic tune" and "treating Land of Hope and Glory with the disrespect it deserves"; neither will his "chortlings of joy" and

expressions Caloo! Calay! etc., in evidence of his pleasure at hearing the late Sir Edward Elgar's immortal composition played in "Swing Time" gain him a great deal of prestige with his readers.

Possibly Mr. Mirams does not realise that his remarks infer a denunciation of one of England's most illustrious musicians. Sir Edward Elgar's reputation was firmly established by his composition, "The Dream of Gerontius." His other works include two orchestral symphonies and the opera "Falstaff." The composition in question was produced in 1902. As a culmination of the honours bestowed upon him the composer became Master of the King's Musick in 1924.

It will thus be seen that the subject of Mr. Mirams's ill-advised rantings has an eminent origin, and despite his avowed dislike, it seems safe to assert that it will be sung with patriotic fervour, as in the past, long after the swing music of which he seems so enamoured has been forgotten.

The foregoing remarks are written in order to act as a possible deterrent upon Mr. Mirams's inclinations, if any, which might ultimately lead him to make, for example, the sentiments expressed in "God Save the King" the object of his further vituperations.

Gordon Mirams Replies.

"The writer apparently failed to recognise that my remarks were satirical, in keeping with a review of a highly satirical picture. In fairness, I think he should also write in protest to the producer of "Nothing Sacred" who, after all, was the first to treat "Land of Hope and Glory" with the disrespect I still think it deserves. And I think that, not because Sir Edgar Elgar wrote it (I have full admiration for his reputation as a composer) but because this particular composition, in itself very stirring, has become hackneyed by being played from the screen—and elsewhere—nearly every time there is a reference to anything particularly British. That was the point of the joke in this picture. By the way, has "Cambria" seen it yet? If not, mightn't it have been fairer to have controlled his patriotic urge until he had? Nor do I think he has given me enough credit for having used the phrase "jingoistic tune" instead of "patriotic tune"—there is a world of difference, which "Cambria," however, could perhaps not be expected to recognise. Have another look, my friend, at the words of "Land of Hope and Glory"—particularly those about "wider still and wider shall her bounds be set"—and then tell me if they aren't a trifle too rampantly Imperialistic for this modern age? It is suggested that this subject is outside my sphere, but I hasten to point out that, to a conscientious critic, there is nothing sacred.

Negro Singer Who Is Against Fascism

PAUL ROBESON, the great American negro singer, made a stay of 24 hours in Barcelona on his return journey from Madrid. He was visited by the Commissioner of Information of the Generalitat (Government) of Catalonia, Jaume Miravittles, and by the well-known folklorist and musician, Joan Gols i Soler, with both of whom he discussed the music of Catalonia, both ancient and modern.

A number of songs collected by Senor Gols are already in Mr. Robeson's repertoire, and arrangements were made for him to obtain others.

"Spain," said Mr. Robeson, in an interview with the "Manchester Guardian," "is fighting the cause of all the human race. As an anti-Fascist I think any other political distinctions should be sunk, as they are being sunk here in Spain, while the common enemy of all liberty is attacking us all."

"My own case is an example. Because of my race, and for no other reason, I should never have been permitted to develop my voice and create my career in any country under Fascist rule."

"In the democracies the negro has to struggle against prejudices, but not against an actual crushing law."

ITALIAN OPERA

Impresario Will Choose N.Z. Singers For Chorus

OF special interest to choral societies is the news that Signor Franco Izal, noted Italian opera singer and impresario, will be arriving in New Zealand early next month for the purpose of holding auditions and selecting singers for use in the chorus of the Dal Verme-Moretini Italian Grand Opera Company, which will be presented under the direction of Sir Benjamin Fuller in this country later in the year.

The company will begin a tour of Australia early in June, and it is proposed to pick the chorus from among Australian and New Zealand singers.

Signor Izal will be remembered for his association with the Imperial Grand Opera Company which toured New Zealand about five years ago.

There is a romantic flavour to his coming visit to the Dominion, for not only will he be choosing singers and arranging the New Zealand end of the tour, but he will also be on his honeymoon. Just before he comes here he is marrying—in Sydney—Evelyn Hall, the contralto who took the place of Evelyn Gardner in the J. C. Williamson Gilbert and Sullivan Company when Miss Gardner left in the middle of the season to take up a contract in New York.

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HIGHLIGHTS OF THE WEEK

From the New Zealand Nationals

Concerts and Recitals

Sunday, April 24:

Recital by May Lander (soprano), from 2YA WELLINGTON, at 8.30 p.m.

Monday (Anzac Day):

Band programme, featuring Marches used by N.Z. units in Great War, from 1YA AUCKLAND, at 8.30 p.m.

Programme of Popular Soldier Songs, from 2YA WELLINGTON, at 8.0 p.m.

Tuesday, April 26:

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

Recital of Moussorgsky's Russian songs by Carl Nicls (tenor), from 2YA WELLINGTON, at 9.5 p.m.

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

Wednesday, April 27:

Concert by Auckland Chamber Music Society, at Lewis Eady Hall, from 1YA AUCKLAND, at 8.0 p.m.

Organ recital by Alfred Worsley, at St. Mary's Church, Merivale, from 3YA CHRISTCHURCH, at 8.0 p.m.

Thursday, April 28:

Concert by Regimental Band of 1st Battalion Auckland Regiment, interludes by Phoebe Melrose (Scottish soprano), from 1YA AUCKLAND, at 9.20 p.m.

Programme by Tudor Singers, from 2YA WELLINGTON, at 9.5 p.m.

Organ recital by Dr. V. E. Galway, Dunedin city organist, with 4YA Orchestra, from 4YA DUNEDIN, at 9.5 p.m.

Friday, April 29:

Two recitals by Mrs. Tristram Willeox (contralto) and Ernest Rogers (tenor), from 3YA CHRISTCHURCH, at 8.14 and 8.30 p.m.

3YA Orchestra in recital, from 3YA CHRISTCHURCH, at 9.20 p.m.

Dora Lindsay, Scottish character artist, from 3YA CHRISTCHURCH, at 8.32 p.m.

Chamber music concert by Max Scherek Trio, from 4YA DUNEDIN, at 9.5 p.m.

Saturday, April 30:

1YA Orchestra in concert programme, with National Four (mixed quartet), Constance Piper (soprano), Edgar Middleton (baritone), from 1YA AUCKLAND, at 8.0 p.m.

The Accordeoneers, from 1YA AUCKLAND, at 9.21 p.m.

Cornet programme by members of Timaru Municipal Band, from 3YA CHRISTCHURCH, at 9.5 p.m.

Dora Lindsay, Scottish character artist, from 4YA DUNEDIN, at 8.32 p.m.

Opera

Sunday, April 24:

Recorded presentation of Mozart's opera, "Così Fan Tutte," from 1YA AUCKLAND, at 8.30 p.m.

Recorded presentation of Gilbert and Sullivan opera,

Joan used to 'leave' her lunch

IT'S WASTE LEAVING ALL THAT, JOAN. WHY DID YOU ORDER IT?

I DON'T KNOW - I'VE NO APPETITE AGAIN!

SHE WORKS SO HARD, SHE'LL HAVE A BREAKDOWN IF SHE DOESN'T EAT BETTER.

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MEAT needs MUSTARD

"The Yeomen of the Guard,"
from 3YA, CHRISTCHURCH,
at 8.30 p.m.

Operatic programme of excerpts
from the works of LOETZING and
WAGNER, from 4YA, DUNEDIN,
at 8.30 p.m.

Monday, Anzac Day:

Abridged recording of
"Hansel and Gretel," Hum-
perdinck's opera in three acts,
from 4YA, DUNEDIN, at 9.5
p.m.

Plays

Sunday, April 24:

"Hamlet," Shakespeare
commemoration play (NBS
production), from 2YA, WEL-
LINGTON, at 9.5 p.m.

Monday, Anzac Day:

"The Boarders," recorded play
(George Edwards and Co.), from
1YA, AUCKLAND, at 8 p.m.

"Twenty-four Hours," dramatic
epitome of hours before declaration
of war, August 4, 1914 (NBS pro-
duction), from 3YA, CHRIST-
CHURCH, at 9.5 p.m.

Wednesday, April 27:

"The Fatal Step," problem play
for radio, by Grice-Hutchinson and
Gardiner (NBS production), from
2YA, WELLINGTON, at 9.5 p.m.

Talks

Tuesday, April 26:

Rev. John Flynn, O.B.E., of In-
land Mission, on "Australia and New
Zealand: Resemblances and Com-
parisons," from 1YA, AUCKLAND, at
9.5 p.m.

Captain W. J. Melville on "With
the Australians in Palestine," from
2YA, WELLINGTON, at 8.40 p.m.

Mr. Arthur Harrison on "In a For-
gotten Corner: Reminiscences of
Southland," from 3YA, CHRIST-
CHURCH, at 9.5 p.m.

Hon. W. Downie Stewart in
"Whirligig of Time" series on "The
History of War and Peace: Present
World Dangers," from 4YA, DUN-
EDIN, at 7.30 p.m.

Thursday, April 28:

Friday, April 29:

Rev. W. S. Rollings on "Czecho-
slovakia: Ancient Home of Free-
dom," from 2YA, WELLINGTON, at
8.40 p.m.

Sports

Wednesday, April 27:

Running commentary of Avondale
Jockey Club's meeting, from 1YA,
AUCKLAND, from 12 noon.

Professional wrestling bout be-
tween Lofty Blomfield and Joe Toni,
from 3YA CHRISTCHURCH, at 9.5
p.m.

Thursday, April 28:

Recorded Sports Club series: T.
R. George, trainer of Cuddle, from
1YA, AUCKLAND, at 8.45 p.m.

Saturday, April 30:

Running commentary on Auckland
Trotting Club's meeting at Alex-
andra Park, from 1YA, AUCKLAND,
from 12 noon.

Features

Thursday, April 28:

Inter-University debate between
Otago Society and Canterbury Dia-
lectic Society on "Humour is a Pass-
port to Fame," from 3YA, CHRIST-
CHURCH, and 4YA, DUNEDIN, at
8 p.m.

Anzac Day Services.

Monday, April 25:

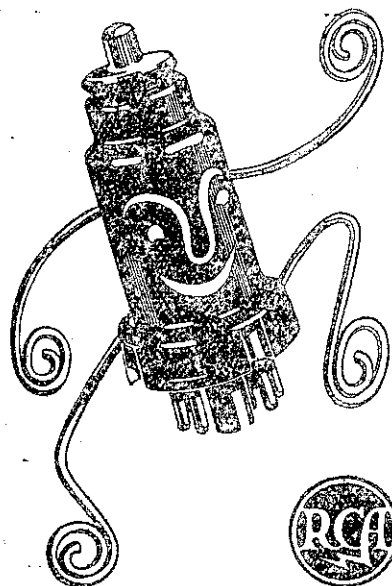
Commemoration service at Museum
Cenotaph, from 1YA, AUCKLAND,
at 11 a.m.

Memorial service at Lambton Quay
Memorial, from 2YA, WELLING-
TON, at 2.30 p.m.

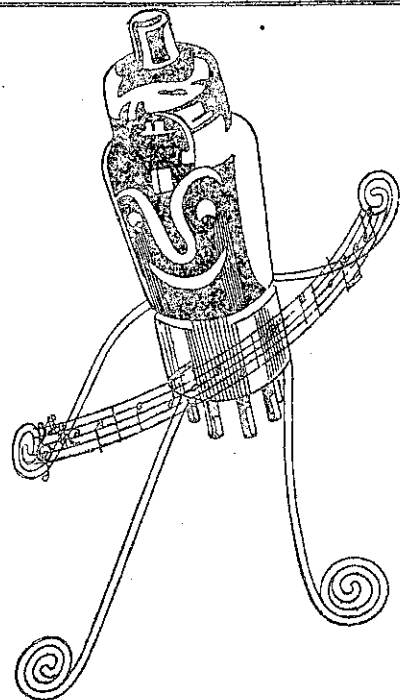
Anzac service from Cenotaph, New
Brighton, from 3YA, CHRIST-
CHURCH, at 10.30 a.m.

Citizens' memorial service at King
Edward Barracks, from 3YA,
CHRISTCHURCH, at 2.30 p.m.

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Anzac service at Anglican Cathedral, from 3YA, CHRISTCHURCH, at 7.30 p.m.

Returned Soldiers' ceremony at Cenotaph, Queen's Gardens, from 4YA, DUNEDIN, at 2 p.m.

R.S.A. annual service at Dunedin Town Hall, from 4YA, DUNEDIN, at 3 p.m.

Anzac service at St. Paul's Cathedral, from 4YA, DUNEDIN, at 7.30 p.m.

Dance Features

Tuesday, April 26:

Hour of Jay Wilbur and band, with interludes, from 3YA, CHRISTCHURCH, at 10 p.m.

Wednesday, April 27:

Tut Coltman and his swing rhythm at New Majestic Cabaret, from 2YA, WELLINGTON, at 10 p.m.

Dick Colvin and his music, from 4YA, DUNEDIN, at 10.5 p.m.

Thursday, April 28:

Edgar Hayes and orchestra, and Andy Kirk and his Clouds of Joy, with interludes, from 1YA AUCKLAND, at 10 p.m.

Friday, April 29:

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

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

Nationals Every Day

SUNDAY, APRIL 24

1YA AUCKLAND
650 k.c. 461.3 m.

9.0: Recordings.

11.0: Morning service from St. Patrick's Roman Catholic Cathedral. Preacher: His Lordship Bishop Liston. Choirmaster: Prof. Moor Karoly. Organist: Miss Nell Ormond.

12.15 (approx.): Close down.

1.0: Dinner music.

2.0: Recordings.

3.30: (R) Concerto in D Major, Op. 77 (Brahms), by Fritz Kreisler (violinist), and London Philharmonic Orchestra.

4.8: Recordings.

4.30: Close down.

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

7.0: Evening service from Baptist Tabernacle. Preacher: Rev. Dr. Alexander Hodge. Organist: Mr. Arthur E. Wilson.

8.15: Recordings.

8.30: Recorded presentation of opera, "Cosi Fan Tutte" (Mozart).

10.0: Close down.

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

6.0: Recordings.

8.30: Band programme, vocal interludes.

9.0: Light recitals, featuring John McCormack (tenor), and Fritz Kreisler (violin).

9.45: "Twilight Serenaders."

10.0: Close down.

1ZM AUCKLAND
12,500 k.c. 249 m.

10.0: Recordings.

12.0: Dinner music.

2.0: Musical comedy.

6.0: Close down.

7.0: Recordings.

8.0: Scottish programme.

9.0: A century of ballads.

10.0: Close down.

2YA WELLINGTON
570 k.c. 526 m.

9.0: Recordings.

10.0: Weather for aviators.

10.30: Time signals from Dominion Observatory.

11.0: Morning service from Salvation Army Citadel. Preacher: Captain George Thompson.

12.15 (approx.): Close down.

1.0: Dinner session.

2.0: (R) Piano Concerto No. 1 in B Flat Minor, Op. 23, by Arthur Rubinstein and London Symphony Orchestra (Tschaiikowsky).

2.32: Recordings.

3.30: Time signals.

4.30: Close down.

6.0: Children's song service (Uncle William and children from Brooklyn Anglican Church).

7.0: Evening service from St. Peter's Anglican Church. Preacher: Ven. Archdeacon Bullock. Organist and choir-

master: Mr. S. B. Shortt.

8.15 (approx.): Recordings.

8.30: Recital programme.

May Lander (soprano). "Pearl Not Mortal" (Arne); "A River Dream" (Goring Thomas); "Up There on the Hill" (Mahler); "Solveig's Song" (Grieg).

8.42: (R) Vladimir Horowitz (pianist). Scherzo No. 4 in E Major, Op. 54 (Chopin); Arabesque, Op. 18 (Schumann); Prelude in G Minor, Op. 23, No. 5 (Rachmaninoff).

9.0: Weather. Station notices.

9.5: Shakespeare Commemoration Play, "Hamlet." (NBS production).

10.45: Close down.

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

6.0: Recordings.

8.30: "Around the Bandstand."

9.0: Stephen Foster revivals.

10.0: Close down.

3YA CHRISTCHURCH
720 k.c. 416.4 m.

9.0: Recordings.

11.0: Morning service from St. Mary's Anglican Church. Preacher: Rev. C. E. B. Muschamp. Organist and choirmaster: Mr. Alfred Worsley.

12.15 (approx.): Close down.

1.0: Dinner music.

2.0: Recordings.

3.0: Ballet Music, "Les Sylphides" (Chopin), by London Philharmonic Orchestra.

3.25: Recordings.

4.0: Time signal.

4.30: Close down.

5.30: Children's song service (Rev. A. O. Harris and children from Riccarton Methodist Sunday school).

6.15: Recordings.

6.30: Evening service from Knox Presbyterian Church. Preacher: Rev. T. W. Armour. Organist: Miss V. Butler. Choirmaster: Mr. A. G. Thompson.

8.15: Recordings.

8.30: Complete recorded presentation of Gilbert and Sullivan opera, "The Yeomen of the Guard."

10.5 (approx.): Close down.

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

6.0: Recordings.

8.30: "Neil Gwynn" Dances.

8.29: Hubert Eisdell (tenor).

8.47: Two cello solos.

8.52: Suite of serenades.

9.0: "The Lightship," an epic of the sea.

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SUNDAY, APRIL 24 . . . CONTINUED

9.30: Virtuoso String Quartet.
9.35: "Alice, Where Art Thou?"
and Barcarolle.
9.43: "At Mother's Knee."
9.51: "Chopiana."
10.0: Close down.

4YA

DUNEDIN

790 k.c. 379.5 m.

9.0: Chimes. Recordings.
11.0: Morning service from
Moray Place Congregational
Church. Preacher: Rev. A.
Mead, M.A. Organist: Mrs.
H. C. Campbell.
12.15: Close down.
1.0: Dinner music.
2.0: Recordings.
2.31: (R) "Suite Algerienne"
(Saint Saens), by Grand
Symphony Orchestra of Paris.
2.55: Recordings.
4.30: Close down.
5.30: Children's song service.
6.15: Recordings.
7.0: Evening service from St.
Joseph's Cathedral. Organist:

Dr. T. Vernon Griffiths.
Choirmaster: Mr. Poppelwell.
8.30: Operatic programme: Ex-
cerpts from works of LORT-
ZING.

Julius Pruwer and Phil-
harmonic Orchestra, Berlin,
"The Armourer" Overture.
8.38: Emanuel List (bass), "I,
Too, Was a Youth Once With
Fair Curly Hair."
8.42: Dr. Karl Bohm and Dres-
den State Opera Orchestra,
Ballet music from "Undine."
8.46: Emmy Bettendorf (so-
prano), "I Part Now from
Amongst You."
8.50: Gerhard Husch (bari-
tone), "In Childhood, I Play-
ed with a Sceptre."
8.54: Manfred Garlitt and Sym-
phony Orchestra, "Czar and
Carpenter" Fantasia.
9.2: Weather. Station notices.
9.7: Excerpts from "Lohengrin"
by WAGNER.
Arturo Toscanini and Phil-
harmonic Symphony Orches-

tra of New York, Prelude to
Act 1.

9.15: Kirsten Flagstad (so-
prano), "Elsa's Dream."
9.19: M. Wittrisch, K. Heiders-
bach, W. Domgraf-fessbaen-
der with Berlin State Opera
Orchestra and Chorus,
"Lohengrin's Arrival."
9.27: Alexander Kipnis (bass),
"King's Prayer."
9.31: Miriam Licette, Muriel
Brunskill, Frank Mullings,
Kingsley Lark, Thorpe Bates,
Chorus and Orchestra, Finale,
Act 1.
9.35: Arturo Toscanini and
Philharmonic Symphony Or-
chestra of New York, Prelude
to Act 3.
9.39: Berlin State Opera Or-
chestra and Chorus, "Bridal
March."
9.42: Maria Muller (soprano),
and Frank Volker (tenor),
"Love Duet."
9.50: Ivar Andersen (bass),
with Chorus and Orchestra

of Berlin State Opera House,
"Hail, King Henry."
9.58: H. Gottlieb (soprano), F.
Wolff (tenor), O. Helgers
(bass), with Orchestra of
State Opera, Berlin, "Lohen-
grin's Farewell."
10.2: Close down.

4YO

DUNEDIN

1140 k.c. 263.1 m.

(Alternative Station)

6.0: Recordings.
8.30: Musical comedy requests.
8.36: "Dancing Dolls" Medley.
8.42: "Winick's Melody" Med-
ley, No. 2.
8.48: "The Hawaiian Club."
8.54: "I Want To Be Snappy,"
Sidney Torch.
9.0: Richelieu—Cardinal or
King?
9.28: "The Lights are Low, the
Music is Sweet."
10.0: Close down.

MONDAY, APRIL 25

1YA

AUCKLAND

650 k.c. 461.3 m.

9.0: Recordings.
11.0: Anzac Day commemora-
tion service from Cenotaph,
War Memorial Museum.
12.0: Close down.
1.0: Recordings.
4.30: Close down.
5.0: Children's session (Cinder-
ella).
6.0: Dinner music.
Berlin State Opera Orches-
tra, "William Tell" Overture:
(1) Dawn; (2) The Storm;
(3) The Calm; (4) Finale
(Rossini).

6.14: Ferenc Vecsey (violin),
Caprice No. 13 (Paganini).
Grand Symphony Orchestra.
"Marche Militaire" (Schu-
bert). Troise and Mando-
liers, Serenade (Heykens).
Lothar Perl (piano), "Flying
Fish." Czech Philharmonic
Orchestra, Slavonic Dance,
No. 14, in B Flat Major
(Dvorak).

6.30: Lothar Perl (piano),
"Hollywood Stars." Otto
Dobrinadt Dance Orchestra,
"Cathedral Chimes" (charac-
teristic). Alfredo Campoli
and Salon Orchestra, "Waltz
Serenade" (Tichy). Albert
Sandler (violin), J. Sameh-
tini (cello) and J. Byfield
(piano), "The Child and His

Dancing Doll."

6.42: J. H. Squire Celeste
Octet, "Down Memory Lane."
Salon Orchestra, "Zigeuner,"
from "Bitter Sweet"
(Coward). Alfredo Campoli
and Salon Orchestra, "Little
Valley in the Mountains."

7.0: Recordings.

8.0: Concert programme.
Recorded play: "The
Boarder" (George Edwards
and Co.).

8.30: Band programme, featur-
ing regimental marches used
by New Zealand units in the
Great War, with characteris-
tic interludes.

(R) Woolston Brass Band,
"Dunedin" March (Alford);

"Invercargill" Quickstep
(Lithgow).

8.36: Jack Hylton and Orches-
tra, "Tommie's War-time
Memories."

8.40: Massed Bands of British
Legion, "Colonel Bogey"
March (Alford).

8.43: Jack Hylton and Band,
"Songs of the Officers' Mess."

8.47: Tommy Handley and Co.,
"The Disorderly Room"
(Blore).

8.53: Massed Military Bands,
"Wellington" March (Ziehe).
Australian Commonwealth
Band, "Australia Forever"
(Betteridge).

9.0: Weather. Station notices.

9.5: Recorded presentation,
"Celebrity Concert," featur-

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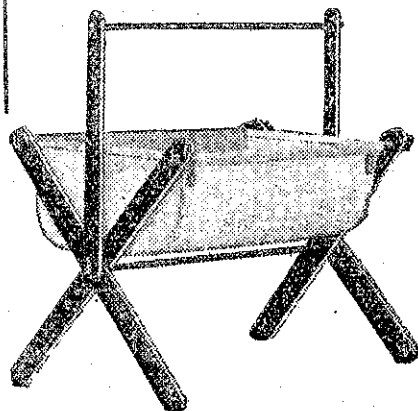
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MONDAY, APRIL 25 . . . CONTINUED

ing Apollo Granforte (bass), Lotte Lehmann (soprano), Ben Davies (tenor), Sophie Braslau (contralto).

9.34: (R) Fritz Kreisler (violin), "The Maid with the Flaxen Hair"; "Boating" (Debussy).

9.40: (R) Conchita Supervia (mezzo-soprano), two popular Spanish songs, "El Pano Moruno"; "Seguidilla Murciana" (de Falla).

9.46: (R) Heinrich Schlusnus (baritone), "God Keep You" (Nessler); "The Three Wanderers" (Hermann).

9.54: (R) Wilhelm Backhaus (pianist), "Don Juan" Serenade (Mozart); "Dedication" (Schumann, Liszt).

10.0: Favourites, old and new.

11.0: Close down.

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

5.0: Light music.

6.0: Close down.

7.0: After-dinner music.

8.0: Ormandy Orchestra.

8.15: Paul Robeson in songs from his last film.

8.28: "Cecil Johnson broadcasting" (humorous sketch).

8.34: Hildegarde's latest feature.

8.40: Band interlude: "Dominion" Medley and "Memories of Silver Jubilee."

8.52: June Barson, New Zealand's Deanna Durbin.

9.5: Variety, featuring Sandy Powell.

10.0: Light music.

10.30: Close down.

1ZM AUCKLAND 12,500 k.c. 240 m.

5.0: Anzac Day programme.

6.0: Recordings.

7.30: Racing review.

8.0: Reserved.

10.0: Close down.

2YA WELLINGTON 570 k.c. 526 m.

9.0: Recordings.

10.0: Weather for aviators. Devotional service.

10.30: Time signals.

12.0: Lunch music.

1.0: Weather for aviators. Recordings.

2.30: Anzac Day Memorial Service, arranged Wellington Returned Soldiers' Association (from Citizens' National War Memorial, Lambton Quay).

3.0 (approx.): Recordings.

3.30: Time signals.

4.30: Close down.

5.0: Children's hour.

6.0: Dinner music.

Edith Lorand and Viennese Orchestra, "L'Africana" Selection (Meyerbeer). Ilja Livschakoff Orchestra, Negro Lullaby, "Ma Curly-Headed Babbie." Julius Klengel (cello), Tarantelle in A Major (Cossmann). Barnabas von Gezey and Orchestra, "The Pink Lady" Waltz.

Edith Lorand Orchestra, "Indra" Waltz.

6.21: Boheme Orchestra, "Zigeunerliedchen" ("Gipsies' Life").

Walter Rehberg (piano), "Soiree de Vienne," No. 6 (Schubert, Liszt). Boheme Orchestra, "Kaiser" Waltz.

6.34: Orchestra Mascotte, "Bavarian" Waltz Medley.

William Primrose (violin), Valse "Bluettes." Edith Lorand and Orchestra, "You Are My Heart's Delight." Orchestra Mascotte, "Night Revelers" Waltz.

6.46: Ernest Leggett London Octet, Valse "Bleue." Julius Klengel (cello), Mazurka in G Minor (Popper). Ernest Leggett London Octet, "Rose Mousse." Horst Schimmelpfennig (organ), Volga Song, "Czarewitsch" (Lehar).

7.0: Recordings.

8.0: Chimes.

"Happy War-Time Memories." Programme introducing popular soldier songs.

9.0: Weather. Station notices.

9.5: Recorded band programme, interludes by Peter Dawson (bass-baritone), and Essie Ackland (contralto).

Band of H.M. Coldstream Guards, "Wipers" March (Darewski).

Regimental Band of H.M. Grenadier Guards, "W. H. Squire's Popular Songs" (Squire).

9.16: Peter Dawson (bass-baritone), "Rudyard Kipling's Barrack Room Ballads" (Kipling, Cobb).

9.24: St. Hilda Colliery Prize Band, "Ballet Egyptien" Suite (Luigini).

9.36: Essie Ackland (contralto), "Song of Sleep" (Somerset); "Danny Boy" (Weatherly).

9.42: Owen Bottomley (cornet solo), with Black Dyke Mills Band, "Fire Star" (Carter).

Grand Massed Brass Bands at Leicester Brass Band Festival, 1936, "Milestones of Melody" (arr. Wright).

9.51: Peter Dawson (bass-baritone), "The Air Pilot" (Garratt); "Song of the Thames" (Murray).

9.57: Amington Band, "El Abanico" (Javaloyes).

10.0: Favourites, old and new.

11.0: Close down.

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

5.0: Recordings.

6.0: Close down.

7.0: After-dinner music.

8.0: Classical programme, featuring at 8.40 p.m. "Brandenburg" Concerto No. 1 (Bach), by Berlin Philharmonic Orchestra.

9.0: Choral programme, with instrumental interludes.

10.0: Thirty bright minutes.

10.30: Close down.

3YA CHRISTCHURCH
720 k.c. 416.4 m.

9.0: Recordings.

10.30: Anzac Service from the Cenotaph, New Brighton. Speaker: Rev. Gardner Brown.

11.30 (approx.): Recordings.

12.0: Close down.

1.0: Recordings.

2.30: Relay from King Edward

Barracks of Citizens' Memorial Service, under auspices of Christchurch Returned Soldiers' Association. Address by Rev. L. B. Neale. Instrumental music by Returned Soldiers' Orchestra (conductor, Mr. H. G. Glaysher), Royal Christchurch Musical Society (conductor, Mr. Ernest Jenner); massed bugles, "Last Post" and "Reveille."

4.0 (approx.): Recordings.

4.30: Close down.

5.0: Children's hour. Anzac Day programme (Rajah and the Stamp Man).

6.0: Dinner music.

Berlin Philharmonic Orchestra, "Carnaval Romain" Overture (Berlioz). Cedric Sharpe (cello), "Air" (Pergolesi). National Symphony Orchestra, "Irish Rhapsody."

6.22: Albert Sandler and Orchestra, "Love Me Forever." Patricia Rossborough (pianoforte), "Anything Goes" Selection. Plaza Theatre Orchestra, "A La Gavotte."

Debroy Somers Band, "Mr. Cinders" Selection. Jesse Crawford (organ), "I Loved You Then as I Love You Now."

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

7.0: Recordings.

7.30: Relay from Christchurch Anglican Cathedral of Anzac Service, under auspices of Toc H Movement and Returned Soldiers' Association.

8.50 (approx.): (R) Essie Ackland (contralto), (a) "There is no Death" (O'Hara); (b) "Bless This House" (Brahe); (c) "A Song of Thanksgiving" (Allitsen).

9.0: Weather. Station notices.

9.5: Recorded play: "Twenty-Four Hours." Dramatic epitome of twenty-four hours before the declaration of war on August 4, 1914. (NBS production).

10.0: Favourites, old and new.

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: Dance music (Joe Loss Orchestra).

8.30: "The Verdict," a thriller.

8.34: "Hawaiian Happiness."

8.46: Piano interlude.

8.52: "Snapshots."

9.30: "Along the Volga."

10.0: Favourite artists.

10.30: Close down.

4YA DUNEDIN
790 k.c. 379.5 m.

9.0: Chimes, Recordings.

10.15: Devotional service.

10.30: Recordings.

12.0: Close down.

1.0: Recordings.

2.0: Relay from the Cenotaph (Queen's Gardens) Returned Soldiers' Anzac Day ceremony.

2.30: Recordings.

3.0: Relay of Returned Soldiers' Association's Annual Anzac Service from Dunedin Town Hall.

4.30: Close down.

5.0: Children's hour (Travel Man); with, at 5.30 p.m., recorded talk by Rev. B. Dudley, "A Day in the Moon" (pt. 2).

6.0: Dinner music.

Bournemouth Municipal Orchestra, "Gee Whiz." Palladium Orchestra, "La Siesta" (Barcarolle). Robert Renard Dance Orchestra, "Serenading Under the Balcony." Victoria Orchestra, "Espanita."

6.15: Paul Godwin Orchestra, "Entrance of the Queen of Roses." Ferdy Kauffman and Orchestra, "The Gipsy Baron" Selection. Robert Renard Dance Orchestra, "Lovely Argentina" ("Paso Doble").

6.28: Palladium Orchestra, "The Grasshopper's Dance." Ania Dorfmann (piano), "Echoes of Vienna." Hermann von Stachow Orchestra, "Serenade di Baci."

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

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

7.0: Recordings.

7.30: Relay of Anzac Service from St. Paul's Cathedral.

8.30: (R) New Queen's Hall Light Orchestra, "Britannia" Overture (Mackenzie).

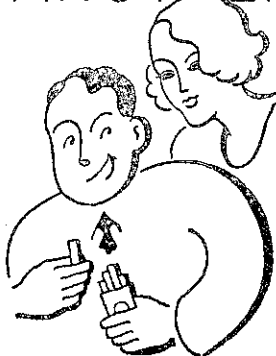
8.38: (R) Peter Dawson (bass), "Glory of the Motherland" (McCall); "The Veteran's Song" (Adams).

8.45: (R) London Symphony Orchestra, "Marching Song" (Holst).

8.49: (R) Esther Coleman (contralto), "There's a Land" (Allitsen).

8.53: (R) Serge Krish Instrumental Septet, "Old England" (arr. Krish).

TIME FOR
ANOTHER



MYRTLE
GROVE

MONDAY, APRIL 25 . . . CONTINUED

- 8.58: (R) Eric Coates and Symphony Orchestra, "Song of Loyalty" (Coates).
 9.0: Weather. Station notices.
 9.5: Recorded abridged presentation of "Hansel and Gretel," opera in three acts by Engelbert Humperdinck.
 9.45: (R) Abram Chasins (piano), "Fairy Tale" (Chasins).
 9.48: (R) John McCormack (tenor), "A Fairy Story by the Fire" (Merikanto).
 9.52: (R) London Symphony Orchestra, "The Miracle" (Humperdinck).
 10.0: Favourites, old and new.
 11.0: Close down.
 9.54: Fred Hartley and Quintet, Two New Versions of Old Favourites.
 9.0: "When East Meets West" Selection.
 9.6: Two sketches from "Seeing Stars" and "Swing Along."
 9.14: Fred Astaire, with Ray Noble and Orchestra.
 9.17: "Hollywood Bridge Game."
 9.24: Larry Adler (mouth organ).
 9.27: "The Firefly" Selection, played by Geraldo and Orchestra.
 9.36: Bobbie Comber sings.
 9.42: Billy Reid and Accordion Band.
 9.48: "Horses for Courses," sketch.
 9.54: Sydney Lipton and Grosvenor House Band.
 10.0: Light recital programme, featuring Rawicz and Landauer (piano duettists), Grace Moore (soprano), and La Argentina (castanets with orchestra).
 10.30: Close down.

TUESDAY, APRIL 26

- 1YA AUCKLAND** 650 k.c. 461.3 m.
 7.0: Breakfast session.
 9.0: Close down.
 10.0: Devotional service. (Rev. T. N. Cuttle).
 10.15: Recordings.
 12.0: Lunch music.
 1.30: Educational session, from Teachers' Training College. Mr. B. M. Kibblewhite, "To-morrow's History," third talk.
 1.50: Mr. R. Howie, "Music," eighth lesson.
 2.10: Mr. C. L. Gillies, "Agriculture (2): Agricultural Research in New Zealand."
 2.30: Classical hour.
 3.15: Sports results.
 3.30: Talk, prepared by A.C.E., Home Science Tutorial Section: "The Charm of Hospitality."
 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 Palladium Orchestra, "Verdi Memories." Dajos Bela and Orchestra, "Dona Conchita"—Java Espagnole. Joseph Muscant and Troxy Broadcasting Orchestra, "An Hour With You." Edith Lorand and Viennese Orchestra, "Autumn Murmurs." Orchestra Mascotte, "Lagoon" Waltz.
 6.23: Carroll Gibbons (piano) and Boy Friends, "We're Not Dressing" Selection. Orchestre Raymonde, "Electric Girl." Alfredo and Orchestra, Russian Gipsy Sketch. Dajos Bela and Orchestra, "Tango de Marilou" Tango.
 6.49: Maurice Igor and Nomad Orchestra, "Gipsy Longing." Orchestra Mascotte, "Where the Lemons Bloom." Orchestre Raymonde, "A Night on the Waves," Finnish Waltz.
 6.49: Dajos Bela Orchestra, "The Bird Catcher" Pot-pourri. Reginald Dixon (organ), "Blaze Away."
 7.0: Government and overseas news (from 2YA).
 7.10 (approx.): News and reports.
 7.30: Talk, Gardening Expert.
 8.0: Recorded concert programme. International Radio Orchestra, two cameos, "Amaryllis" (Ketelbey); "The Flirt" (Englemann).
 8.5: "Matter of Translation" (Japanese houseboy).
 8.18: Variety Kings entertain, "It's the Natural Thing to Do" (Johnson); "The One Rose" Waltz (Lyon); "The Knave of Diamonds," radio solo by Jack Thompson (Steele).
 8.24: Jessie Matthews (light vocal), "Everything in Rhythm with My Heart"; "The Little Silkworm" (Goodhart and Hoffman).
 8.30: "Eb and Zeb" (country storekeepers).
 8.39: Melodies by Buccaneers of Pirate Ship Vulture.
 8.52: Variety Kings entertain, "I'm Feelin' Like a Million" (Brown); "Rose of Tralee," sung by Johnny Madden

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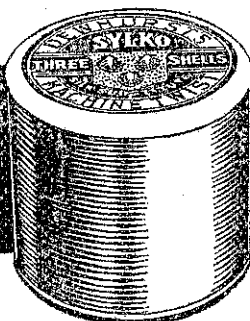
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TUESDAY, APRIL 26 . . . CONTINUED

(Glover): "Alice Blue Gown" (Tierney).
 9.0: Weather. Station notices.
 9.5: Talk, Rev. John Flynn. O.B.E., Head of the Inland Mission: "Australia and New Zealand: Resemblances and Contrasts."
 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: Vienna Philharmonic Orchestra, Symphony in D Major (Mozart).
 8.24: Basilica Choir, "Ave Verum Corpus" (Mozart).
 8.28: Laszlo Szentgyorgyi (violin), and Berlin State Opera Orchestra, Concerto No. 1 (Paganini).
 8.45: Enrico Caruso (tenor), "La Procession" (Cesar Franck).
 8.50: Minneapolis Symphony Orchestra, "Transfigured Night" (Schonberg).
 9.22: Elisabeth Reihberg (soprano), and Oenraad V. Bos (piano), in group of songs from Italian song book (Wolff).
 9.30: Mitja Nikisch (soloist), and Berlin Philharmonic Orchestra, Piano Concerto in D Minor (Mozart).
 10.0: Variety.
 10.30: Close down.

1ZM AUCKLAND

12,500 k.c. 240 m.

5.0: Light orchestral selections. Young folks' session.
 6.45: News session.
 7.0: DX session.
 8.0: Concert session.
 9.0: Youth and beauty session.
 10.0: Close down.

2YA WELLINGTON

570 k.c. 526 m.

6.50: Weather for aviators.
 7.0: Breakfast session.
 9.0: Close down.
 9.30: Educational session for pupils of Correspondence School.
 10.0: Weather for aviators. Devotional service.
 10.30: Time signals.
 12.0: Lunch music.
 1.0: Weather for aviators.
 2.0: Classical hour.
 3.0: Sports results.
 Talk by A.C.E., "The Charm of Hospitality."
 3.30: Time signals. Weather for farmers. Frost for Canterbury and Otago.
 4.0: Sports results.
 5.0: Children's session (Jumbo), with at 5.30, "Paradise Plumes and Head-Hunters" (Episode 12).
 6.0: Dinner session.
 Debroy Somers Band, "The Desert Song" Selection. Edith Lorand Orchestra, "Liebesfeier." Louis Katzman and Orchestra, "A Thousand Kisses" Waltz. Alfredo Campoli and Orchestra, "Tango Habanera."

6.19: Edith Lorand Orchestra, Prelude in C Sharp Minor (Rachmaninoff). Albert Sandler and Orchestra, "Love's Last Word is Spoken Cherie." Dou Sesta Gaucho Tango Band, "Santiago" Valse. Herbert Kuster Piano Orchestra, "Do You Love Me?" Orchestra Mascotte, "Secrets of the Adige."

6.36: Alfredo Campoli Orchestra, "Obstination." Louis Katzman and Orchestra, "L'Amour Toujours l'Amour." Alexander Brailowsky (piano), Serenade—B Flat Major (Liszt). Paul Godwin Dance Orchestra, "Little Butterflies."

6.49: Commodore Grand Orchestra, "The Musical Clock of Madame de Pompadour." Albert Sandler's Orchestra, "Raphaelito." Paul Godwin Dance Orchestra, "Liliputians' Wedding."

7.0: Government and overseas news.
 7.10 (approx.): News and reports.
 7.30: Time signals.
 7.40: Talk: Motoring Expert. "This Automobile Age."

8.0: Chimes.
 Programme by Hamilton Dickson String Orchestra.

String Orchestra, "Kol Nidrei" (Bruch). (Solo 'cellist: Joan Paton).

8.12: (R) Herbert Jansen (baritone), "Verborgtheit" ("Seclusion"): (a) "Dank Es O Seele" ("Consider O Soul"); (b) "Bei Einer Trauung" ("At a Wedding") (Hugo Wolff).

8.20: The Orchestra, "Lyric" Suite: (1) Vivace grazioso; (2) lied; (3) molto vivace; (4) minuet (d'Albert).

8.30: (R) Ninon Vallin (soprano), "L'Air"; "d'Une Prison" (Reynaldo Hahn).

8.36: The Orchestra, "Danse des Auvergnats" (Exaudet).

8.40: Recorded talk: Captain W. J. Melville, "With the Australians in Palestine."

9.0: Weather. Station notices. A programme featuring Rimsky Korsakov's Symphonic Suite, "Scheherazade."

9.5: Recital by Carl Neis (tenor), in classical Russian songs by Moussorgsky, "Tell Me Why"; "Trepak" (from cycle: "Songs and Dances of Death"); "King Saul"; "Hopak."

9.20: (R) Leopold Stokowski and Philadelphia Orchestra, "Scheherazade" Symphonic Suite (Op. 35) (Rimsky Korsakov).

10.8: Music, mirth and melody.
 11.8: 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 revue.
 10.0: Light recital programme, featuring Herschel Henlere (piano); Joseph Schmidt (tenor). Vienna Schrammel Quartet.
 10.30: Close down.

3YA CHRISTCHURCH

720 k.c. 416.4 m.

7.0: Breakfast session.
 9.0: Close down.
 10.0: Recordings.
 10.30: Devotional service.
 10.45: Recordings.
 11.0: Time signals. Talk, Mrs. E. Early, "Fashions."
 11.15: Recordings.
 12.0: Lunch music.
 2.0: Recordings.
 2.30: Talk by A.C.E., "The Charm of Hospitality."

3.0: Classical music.
 4.0: Time signals. Frost. Weather. Light music.
 4.30: Sports results.

5.0: Children's hour (Skipper, with the Harmonica Band).

6.0: Dinner music.
 Grand Symphony Orchestra, "Raymond" Overture. J. H. Squire Celeste Octet, Minuet "Sicilienne." Berlin State Opera Orchestra, Polonaise No. 2 (Liszt). New Mayfair Orchestra, "Folly to be Wise" Selection.

6.25: Orchestra of Opera Comique (Paris), "Scenes Pittoresques": (1) "Fete Boheme"; (2) Marche (Massenet). Virtuoso String Quartet, "Londonderry Air." Berlin State Opera House Orchestra, "La Ferie" Spanish Suite.

6.45: Marcel Palotti (organ), "Serenata" (Moszkowski). J. H. Squire Celeste Octet, "Operatica." Symphony Orchestra, "La Vida Breve" Spanish Dance.

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

7.10 (approx.): News and reports.

7.30: Time signals.
 7.35: Book review, Mr. H. Winston Rhodes, M.A.

8.0: Chimes.
 (R) Debro' Somers Band, "American" Medley (arr. Somers).

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

8.15: "Music Round the Campfire," with "They Cut Down the Old Pine Tree" and "Sleepy Rio Grande."

8.30: (R) Geraldo and Sweet Music, "A World of Romance."

8.38: "Life of Empress Josephine," episode 6.

8.52: (R) New Mayfair Orchestra, Selection of Celebrated Love Songs (arr. Hall).

9.0: Weather. Station notices.
 9.5: Talk, Mr. Arthur Harrison: "In a Forgotten Corner: Reminiscences of Southland."

9.20: Dora Lindsay, Scottish character artist.

9.35: Allen Wellbrock in piano-forte novelties, (a) "Mayfair Blues" (Pola); (b) "Smoke Rings" (Gifford); (c) "Shall I See You Again?" (Moore); (d) "Simple Little Melody" (Strauss).

9.45: "An Easy Way" (Japanese houseboy).

10.0: Dance music. Hour with Jay Wilbur and Dance Band, interludes by Hildegarde.

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 in E Flat Major, Op. 44 (Schumann), by Ossip Gabrilowitsch and Flonzaley String Quartet; and at 9.20 p.m. Sonata in B Minor, Op. 58 (Chopin), by Alfred Cortot (pianist).
 10.0: Popular potpourri.
 10.30: Close down.

4YA DUNEDIN

790 k.c. 379.5 m.

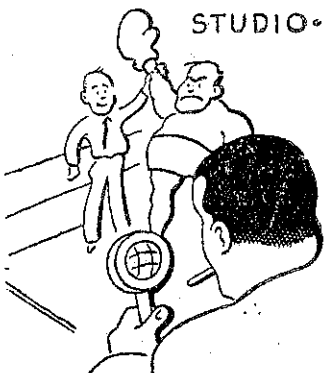
7.0: Chimes. Breakfast session.
 9.0: Close down.
 10.0: Recordings.
 10.15: Devotional service.
 12.0: Lunch music.
 1.0: Weather.
 2.0: Recordings.
 3.30: Sports results. Classical music.
 4.0: Weather. Frost forecast.
 4.30: Light music.
 4.45: Sports results.

5.0: Children's session (Aunt Anita).
 6.0: Dinner music.
 Edith Lorand Orchestra, "Vienna by Night." Orchestra Mascotte, "Whirl of the Waltz." Novelty Players, "Way to the Heart." Don Ilico and Gipsy Girls Orchestra, "Sweetheart Czardas." Marek Weber and Orchestra, Fantasia on the song "Long Ago."

6.22: Orchestra Mascotte, "Vienna, Town of My Dreams" Waltz. Marek Weber and Orchestra, Spanish Gipsy Dance. Edith Lorand and Viennese Orchestra, "Autumn Melodies" Waltz. Orchestra Mascotte, "Velvet and Silk" Waltz.

6.35: Marek Weber and Orchestra, "Spring Song." Dajos Bela Dance Orchestra, "Flattergiester" Waltz. Alfredo Campoli and Salon Orchestra, "Under Heaven's Blue." Da-

RETURNING TO THE STUDIO



NOW FOR A
MYRTLE GROVE

TUESDAY, APRIL 26 . . . CONTINUED

- jos, Bela Dance Orchestra, "How Lovely, Darling" Waltz. Marek Weber and Orchestra, "Village Swallows from Austria" (Strauss).
- 6.52: Orchestra Mascotte, "Under the Bridges of Paris." Novelty Players, "Serenade d'Amour." Horst Schimmelpfennig (organ), "Darling, Be Good."
- 7.0: Government and overseas news (from 2YA).
- 7.10 (approx.): News and reports.
- 7.30: "The Whirligig of Time: The History of War and Peace—Present World Dangers." Talk. Hon. W. Downie Stewart.
- 8.0: Chimes. Programme of miscellaneous recordings.
- 8.13: Maria Valente (xylophone), Prelude to Act 4, "Carmen" (Bizet).
- 8.16: Humorous sketch, "Stanelli's Stag Party."
- 8.22: Roy Smeek and Serenaders, "On With the Dance" (Mercer).
- 8.25: The Street Singer, "Tavern Ditties."
- 8.31: Billy Reid and Accordion Band, "Kiss Me Good-night" (Reid).
- 8.34: Berlin Liedertafel, "Captain and Lieutenant" (old soldier song, arr. Heinrichs).
- 8.37: Geraldo and Gaucho Tango Orchestra, "Ave Sin Rumbó" (Gruciani).
- 8.40: Talk, "Historical Trials."
- 9.0: Weather. Station notices.
- 9.5: Concert by St. Kilda Band, conducted by L. Francis, vocal and humorous interludes.
- The Band: March, "Collingwood"; (Petite); "Your Tiny Hand is Frozen" ("La Bohème") (Puccini) (horn solo by R. Francis).
- 9.14: N. F. Sansom (baritone), "The Drums of Life" (Loehr); "The Carpet" (Sanderson).
- 9.20: The Band, "Labour and Love" Tone Poem (Fletcher).
- 9.29: "Eb and Zeb" (country storekeepers).
- 9.38: The Band, "Martha" Overture (Flotow).
- 9.47: N. F. Sansom (baritone), "Tartary" (Wedder); "Tally Ho" (Leoni).
- 9.53: The Band, Hymn, "Ari-zona" (Earnshaw); March, "Fighting Strength" (Jordan).
- 10.0: Music, mirth, melody.
- 11.0: Close down.
- 7.0: After-dinner music.
- 8.0: Sonata hour, featuring at 8 p.m. Mozart's Sonata in C Minor, by Walter Giesecking (piano); and at 8.38 p.m. Beethoven's Sonata No. 4 in A Minor, Op. 23, by Fritz Kreisler (violin) and Franz Rupp (piano).
- 9.0: Chamber music hour, featuring at 9 p.m. Quintet in E Flat for Wind Instruments and Piano (Mozart), by Societe (Taffanel) des Instruments a Vent, with Edwin Schulhoff (piano); and at 9.38 p.m. Beethoven's Quartet in C Minor, Op. 18, No. 4, by the Rose Quartet.
- 10.0: In order of appearance: Beryl Newell (piano), Hulda Lashanska (soprano), Major Bowes Capital Theatre Trio.
- 10.30: Close down.

4YO DUNEDIN

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

- 5.0: Recordings.
6.0: Close down.

WEDNESDAY, APRIL 27

1YA AUCKLAND

650 k.c. 461.3 m.

- 7.0 to 9.0: Breakfast session.
- 10.0: Devotional service (Rev. Eric Hames).
- 10.15: Recordings.
- 12.0: Running commentary on Avondale Racing Club's meeting at Avondale Race-course. (Last race from Station 12M).
- 12.0-1.30: See 12M.
- 2.0: Recordings.
- 3.15: Sports results.
- 3.30: Light music.
- 4.0: Weather for farmers.
- 4.30: Sports results.
- 5.0: Children's hour (Cinderella and Peter), with at 5.30 p.m., continuity programme, "The Constant Tin Soldier."
- 6.0: Dinner music.
- Albert Sandler and Orchestra, "Rigoletto" Selection (Verdi). Alfredo and Orchestra, "Two Guitars," Howard Jacobs (saxophone), with string quartet and harp, "I Love the Moon." Marek

- Weber and Orchestra, "The Quaker Girl" Waltz.
- 6.19: Alfredo Campoli and Salon Orchestra, "The Musical Box." Arthur Young and Reginald Foresythe (two pianos), "Cheek to Cheek." Hermann von Stachow Orchestra, "The Maid Under the Lime Tree" ("Jungfrau unter der Linde"). Dajos Bela Orchestra, "A Supper with Suppe."
- 6.35: Orchestra Mascotte, "Ballgeflushter" Waltz ("Ballroom Whispers") (Helmund). Howard Jacobs (saxophone), "From the Land of the Sky Blue Water." Marek Weber and Orchestra, "Sweetheart" Waltz. Orchestra Mascotte, "Songe d'Amour Apres le Bal."
- 6.48: Paul Godwin's Orchestra, "First Love." Hermann von Stachow Orchestra, "La Paloma" ("The Dove"). Alfredo Campoli and Salon Orchestra, Serenade (Elgar). Paul Godwin's Orchestra, "Song of My Dreams."
- 7.0: Government and overseas news (from 2YA).
- 7.10 (approx.): News and reports.
- 7.30: Book review.
- 8.0: Concert programme.
- Concert by Auckland Chamber Music Society at Lewis Eady Hall.
- Performers: Marjorie Gully (piano), Isobel Langlands (violin), Trevor de Olive Lowe (cello).
- Trio, Op. 15 (Gustav Hagg); Sonata for Cello and Piano, Op. 19 (Rachmaninoff).
- 9.0: Weather. Station notices.
- 9.5: Recorded feature, "Coronets of England: Queen Elizabeth."
- 9.35: (R) New Mayfair Orchestra, "The Gay Nineties" Waltz Medley.
- 9.41: (R) Richard Crooks (tenor), "My Sunshine Is You" (Stolz); "Springtime Reminds Me of You" (Jermann).
- 9.47: (R) Patricia Rosborough (piano), "Thanks a Million"; "Coronado."
- 9.53: (R) Vocal Medley, "A

1YX AUCKLAND

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

- 5.0: Light music.
- 6.0: Close down.
- 7.0: After-dinner music.
- 8.0: International Singers.
- 8.15: Snapshots.
- 8.40: "By the Light of Western Stars," prairie at night.
- 9.20: Edward German Selection.
- 9.26: "Fourth Form at St. Michael's," humorous sketch.
- 9.34: Modern dance music.
- 10.0: Light music by Street Singer, Charlie Kunz (piano) and Hildegard (vocal).
- 10.30: Close down.

- 1.30: Educational session for Infant Classes (rebroadcast from 3YA Christchurch).
- 1.50: Lunch music (cont.).
- 2.0: Classical hour.
- 3.0: Sports results.
- 3.30: Time signals. Weather for farmers. Frost for Canterbury and Otago.
- 4.0: Sports results.
- 5.0: Children's session (Uncle Tony).
- 6.0: Dinner session.
- Illa Livschakoff Orchestra, "Melodies of Mexico." Hermann von Stachow Orchestra, "Extase." Hans Bottemund (cello), "Serenade" (Leoncavallo). Sandor Joszi Orchestra, "March of the Marionettes." Serge Krish Instrumental Septet, "The Canary."
- 6.19: Illa Livschakoff Dance Orchestra, "There Comes the Guard." Dorothy Alwynne (violin), "Scottish Airs" Selection. Illa Livschakoff Dance Orchestra, "The Lime Tree of Potsdam."
- 6.33: Fred Hartley's Quintet, "Marigold." Marek Weber and Orchestra, "From Meyerbeer's Treasure House." Fred Hartley's Quintet, "Musette."
- 6.48: Marcel Palotti (organ), "Give Me Your Heart, Tonight." Polydor String Orchestra, "Neptune" March. Georg Kulenkampff (violin), Dance in A Major, No. 7 (Joachim). Pavillon Lescant Orchestra, "I Drive Out in My Little Limousine." Marcel Palotti (organ), "Love's Wonder" Waltz fantasy.
- 7.0: Government and overseas news.
- 7.10 (approx.): News and reports.
- 7.30: Time signals.
- Talk: Gardening Expert, "For the Home Gardener."
- 8.0: Chimes. Light orchestral and ballad programme.
- (R) The London Palladium Orchestra, "Peter Pan" Selection (Crook).
- 8.10 (R) Helen Gardner and Co. present song cycle, "Fair Dreams" (Leoni).

12M AUCKLAND

12,500 k.c. 240 m.

- 12.0: Community singing, from Mayfair Theatre (see 1YA).
- 1.30: Close down.
- 3.0: Light orchestral and vocal selections.
- 6.0: Young folks' session.
- 6.45: News session.
- 7.0: Orchestral selections.
- 8.0: Film and session.
- 9.30: Celebrity half hour.
- 10.0: 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.
- 10.30: Time signals.
- 12.0: Lunch music.
- 1.0: Weather for aviators.

- 7.0: Government and overseas news.
- 7.10 (approx.): News and reports.
- 7.30: Time signals.
- Talk: Gardening Expert, "For the Home Gardener."
- 8.0: Chimes. Light orchestral and ballad programme.
- (R) The London Palladium Orchestra, "Peter Pan" Selection (Crook).
- 8.10 (R) Helen Gardner and Co. present song cycle, "Fair Dreams" (Leoni).

POPULAR FEATURE IN THE WOMEN'S SESSION



MYRTLE GROVE

WEDNESDAY, APRIL 27 . . CONTINUED

8.25: (R) The Boston Promenade Orchestra. (a) "Cradle Song"; (b) Waltz in A Flat, Op. 39, No. 15 (Brahms); "At Dawning" (Cadman).

8.31: (R) Nelson Eddy (baritone), "The Hills of Home" (Calhoun, Fox); "Deep River" (arr. Burleigh).

8.37: (R) Blue Hungarian Band, "My Hero" Waltz (from "The Chocolate Soldier") (Strauss).

8.40: Talk: Dr. Guy H. Scholefield, "Foreign Affairs."

9.0: Weather. Station notices.

9.5: "The Fatal Step." Problem play for radio, by R. E. Grace-Hutchinson and Charles Gardiner. (NBS production).

9.45: (R) "Drama in Cameo: —The Apothecary." (George Edwards production).

10.0: Dance music by Tuf Colman's Swing Rhythm (at New Majestic Cabaret).

11.0: Close down.

2YC WELLINGTON

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

5.0: Light music.

6.0: Close down.

7.0: After-dinner music.

8.0: Classical programme of vocal and instrumental items.

8.40: Symphonic programme, featuring at 9.0, Symphony in A Major, Op. 92, No. 4 (Beethoven); and at 9.43, "Mazepa" Tone Poem (Liszt).

10.0: Thirty bright minutes.

10.30: Close down.

3YA CHRISTCHURCH

720 k.c. 416.4 m.

7.0: Breakfast session.

9.0: Close down.

10.0: Recordings.

10.30: Devotional service.

10.45: Recordings.

11.0: Time signal. Women's session (Mrs. L. E. Rowlett).

11.30: Recordings.

12.0: Lunch music.

1.30: Educational session.

Miss Dorothy Grace Baster, "Percussion Band" for Infants and Stds. 1 and 2.

1.55: Mr. Jas. A. Masterton, "Art in China" (for Stds. 3 and 4, and Forms 1 and 2).

2.20: Mr. W. B. Harris, M.A., Dip. Ed., Dip. Soc. Sci., "Food, Clothing and Shelter in China" (for Forms 1 and 2).

2.40: Recordings.

3.0: Classical music.

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

4.30: Sports results.

5.0: Children's hour (Uncle Alan), with at 5.40 p.m., recorded serial, "Paradise Plumes and Head-Hunters," episode 1.

6.0: Dinner music.

Albert Ketelbey's Concert Orchestra, "Chal Romano" Gipsy Overture. National Symphony Orchestra, Bolero in D Major (Mozzkowski). Yehudi Menuhin (violin), Allegro (Flocc). Salon Orchestra, "Chanson Bohemienne." Berlin State Opera House Orchestra, Slavonic Dances, Nos. 8 and 16 (Dvorak).

6.25: Dinien and Orchestra, "Hora Staccato." Cedric Sharpe Sextet, Intermezzo (Cedric Taylor). Novelty Orchestra, "Passion Rose" (Lehar).

6.37: Orchestra Mascotte, with Dajos Bela, "The Faithful Hussar." De Groot (violin), and Terence Casey (organ), "Cavatina" (Raff). Sandor Joszi Orchestra, "An Eastern Wedding."

6.47: Royal Opera House Orchestra, Stockholm, "In a Country Lane" (Coates). Frank Westfield's Orchestra, "Lilac Time" Selection. Patricia Rossborough (piano), "Rose Marie" Selection.

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

7.10: News and reports.

7.20: Addington stock market reports.

7.30: Time signal. "The Whirligig of Time: Justinian," talk by Mr. L. W. Gee.

8.0: Chimes.

Organ recital by Alfred Worsley (at St. Mary's Church, Merivale), (a) Second Short Prelude in C Minor (Worsley); (b) "Scenes on the Downs" (suite for organ); (1) Sunrise on Stonehenge; (2) A Downs Morris Dance; (3) Evening on the Downs; (4) Morning on the Downs (Frederic H. Wood).

8.18: Rex Harrison (baritone), "To the Distant Beloved" ("An Die Ferne Geliebte"), song cycle (Beethoven).

8.32: (R) Philadelphia Symphony Orchestra, conducted by Leopold Stokowski, "Brandenburg" Concerto No. 2 in F Major (Bach).

8.50: (R) Emmy Bettendorf (soprano), (a) "It's a Wonderful Sympathy"; (b) "How

Like a Flower Thou Bloomest" (Liszt).

8.56: (R) Leopold Stokowski and Philadelphia Orchestra, "Japanese Nocturne" (Eichheim).

9.0: Weather. Station notices.

9.5: Professional wrestling bout: Lofly Blomfield v. Joe Tonti (at Theatre Royal).

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: "The Last Trail," dramatic sketch.

8.19: Organ music.

8.25: Olive Groves (soprano).

8.34: Violin solos (Kreisler).

8.40: Orchestral interlude.

8.44: Raymond Newell (baritone).

8.50: Valse "Bleue."

8.53: "Side by Side," Fantasy.

9.0: "Dancing Time."

10.0: "Melodia."

10.30: Close down.

4YA DUNEDIN

790 k.c. 379.5 m.

7.0: Chimes. Breakfast session.

9.0: Close down.

10.0: Recordings.

10.15: Devotional service.

10.45: Talk, "Electricity in the Home."

12.0: Lunch music.

1.0: Weather forecast.

2.0: Recordings.

3.15: Talk by A.C.E., "The Balanced Diet."

3.30: Sports results. Classical music.

4.0: Weather. Frost forecast.

4.30: Light music.

4.45: Sports results.

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

6.0: Dinner music.

Grand Symphony Orchestra, "Zampa" Overture. Alfredo Campoli and his Orchestra, "Shadow" Waltz. Orchestra Raymonde, "The Dancing Clock." Marek Weber and Orchestra, "St. Mary's Chimes." New Light Symphony Orchestra, Spanish Dance, No. 1 (Mozzkowski).

6.20: New Mayfair Orchestra,

"Wake Up and Dream." Parlophone Salon Orchestra, "La Source" Ballet Suite. Sandor Joszi Orchestra, "The Hobgoblin's Story."

6.35: Harry Chapman (harp), and Music Lovers, "Waltz Medley." Orchestra Symphonique, "Saltarella" (Vieuxtemps). Harry Chapman (harp), and Music Lovers, "Cocktail."

6.46: Paul Godwin's Orchestra, Suite "Algerienne" (Saint Saens). Mandolin Concert Society, "Echoes of the Volga." Marek Weber and Orchestra, "A Summer Evening" Waltz.

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

7.10 (approx.): News and reports.

7.30: Book talk. Mrs. H. Thompson.

8.0: Chimes. Variety concert. (R) Debroy Somers Band with chorus, "Theatre Memories: Dallye."

8.10: Symposians Trio, "Trust in Me" (Ageri); "Japanese Sandman" (Whiting); "So Hare" (Hersi).

8.18: (R) Horst Schimmelpfennig (organ), "Tanzreigen," a potpourri of dances.

8.24: (R) Billy Plonkit and his Band, "Billy Plonkit's Big Job."

8.30: (R) Bernie Ladd (ocarina solo), "Potato Salad" (Ladd).

8.35: Symposians Trio, "Can I Forget You" (Kern); "Under a Blanket of Blue" (Young); "Where Are You?" (McHugh).

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

9.0: Weather. Station notices.

9.5: Continuity programme, "Eight Favourites — And Why."

9.45: "Music Round the Campfire."

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: "Tschalkowskiana" symphonic programme, featuring at 8 p.m., Symphony No. 3 in D Major, Op. 29, by London Symphony Orchestra.

9.20: Miscellaneous classical programme.

10.0: Comedy and light music

10.30: Close down.

THURSDAY, APRIL 28

1YA AUCKLAND

650 k.c. 461.3 m.

7.0: Breakfast session.

9.0: Close down.

10.0: Devotional service.

10.15: Recordings.

12.0: Lunch music.

2.0: Recordings.

2.30: Classical hour.

3.15: Sports results.

3.30: Talk by A.C.E., "Good Food Combination and Why."

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.

Orchestre Raymonde, "From the Welsh Hills" Selection. Alfredo Campoli (violin), "Paraphrase on Paderewski's Minuet" (arr. Kreisler). Celebrity Trio,

"Berceuse de Jocelyn" (Godard). Eileen Joyce (piano), Intermezzo, Op. 118, No. 2 (Brahms). Orchestra Mascotte, "Memories of Sweden."

6.22: Fred Hartley and Quintet, "No More Heartaches, No More Tears." Orchestra Mascotte, "April Smiles" ("Sourire d'Avril"). Celebrity Trio, "Serenade" (Schubert). Gaumont Orchestra, "Chu Chin Chow" Selection.

6.41: Alfredo and Orchestra,

"The Wedding" Waltz. Fred Hartley and Quintet, "Midnight, the Stars and You." Eileen Joyce (piano), Ballade in G Minor, Op. 118, No. 3 (Brahms). Orchestra Mascotte, "Lysistrata" Waltz (Lincke). Alfredo Campoli (violin), "Aloha Oe" Hawaiian Serenade. Orchestra Mascotte, "Sweet Waltz Memories" (Lumbye).

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

THURSDAY, APRIL 28 . . . CONTINUED

- 7.10 (approx.): News and reports.
 7.30: "The Whirligig of Time: The Home (8): The House of To-day." Speaker: Miss Jane Mauder.
 8.0: Concert programme.
 Recorded serial: "Westward Ho!"
 8.15: "Wandering with the West Wind."
 8.45: Recorded Sports Club, bringing to the microphone, T. R. George, trainer of "Cuddle."
 9.0: Weather. Station notices.
 9.5: Talk: Mr. L. K. Munro, "World Affairs."
 9.20: Programme by Regimental Band of 1st Battalion Auckland Regiment (C.R.O.). Conductor, Lieut. G. Bowes. Vocal interludes by Phoebe Melrose (Scottish soprano).
 The Band, "Mephistopheles" March (Shipley Douglas); "Air Varié: Edwinstone" Hymn (Hume).
 9.29: Phoebe Melrose (Scottish soprano), "My Heart is Sair" (Trdtl.); "The Spinning Wheel" (Stella).
 9.35: The Band, "Mercadante" Selection (Round); "Badinage" Cornet Duet (Rimmer).
 9.46: Phoebe Melrose (Scottish soprano), "Turn Ye To Me"; "My Aja Fireside" (Trdtl.).
 9.52: The Band, "Melinda's Fairy Bower" Hawaiian intermezzo (Hume); "Under the Banner of Victory" March (Von Blon).
 10.0: Hour of dance music by Edgar Hayes and Orchestra, and Andy Kirk and his Clouds of Joy. Interludes by Elisabeth Welch and Phil Harris.
 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: Beethoven Sonata hour: Alfred Cortot (piano), and Jacques Thibaud (violin), Sonata in A Major ("Kreutzer") (Beethoven).
 8.30: Interlude: Kirsten Flagstad (soprano), "A Swan"; "In the Boat" (Grieg).
 8.36: Artur Schnabel (pianist), Sonata in D Major, Op. 28 (Beethoven).
 9.0: Classical recitals.
 10.0: Variety.
 10.30: Close down.

1ZM AUCKLAND 12,500 k.c. 240 m.

- 5.0: Light orchestral selections.
 6.0: Young folks' session.
 6.45: News session.
 7.0: Sports session.
 8.0: Cowboy session.
 9.0: Ex-Servicemen's session.
 10.0: 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.
 10.30: Time signals.
 12.0: Lunch music.
 1.0: Weather for aviators.
 1.30: Educational session, "The Changing World."
 1.42: "Literature for Juniors" (4)—Miss K. E. Harvey.
 1.57: "Travel (4): Rhineland"—Dr. D. McElwain.

- 2.15: "Some Great Men of Europe (4): President Masaryk"—Mr. A. H. Scotney.
 2.30: Classical music.
 3.0: Sports results.
 3.30: Time signals. Weather for farmers. Frost for Canterbury and Otago.

- 4.0: Sports results.
 5.0: Children's session (Uncle Pat).
 6.0: Dinner session.
 London Novelty Orchestra, "Amina" Egyptian Serenade. Cedric Sharpe Sextet, "By the Sleepy Lagoon." Max Ladscheck (violin), Minuet in D (Mozart). Cedric Sharpe Sextet, "Lazy Night" Valse Romance. London Novelty Orchestra, "Love in Idleness."

- 6.18: London Palladium Orchestra, "Longing" (Haydn Wood). Dajos Bela Orchestra, "Pique Dame" Fantasia (Tchaikowsky). London Palladium Orchestra, "Vivienne."

- 6.32: Alfredo Campoli and Novelty Orchestra, "Poppies." Karol Szreter (piano), "Vienna Blood" (Strauss). Alfredo Campoli and Novelty Orchestra, "La Petite Tonkinoise" ("My Chin Chin Lou").

- 6.46: Viennese Concert Soloists, "Amoureuse." Dajos Bela Orchestra, "Fantasie Orientale." Viennese Concert Soloists, "The Love Letter" Waltz. Horst Schimmelpfennig (organ), "Under the Starlit Sky."

- 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."
 8.0: Chimes. Concert programme.
 Four Kings of Rhythm entertain.

- 8.12: "The Nitchi Nitchi Banzai Mine" (Japanese house-boy).
 8.26: "The Adventures of Mr. Penny." (Episode No. 12. "Mr. Penny's Strangest Adventure").
 8.40: Talk: Mrs. F. Thouless, "Uncovering an Ancient Past: Spade Work in Egypt" (1).

- 9.0: Weather. Station notices.
 9.5: Programme by Tudor Singers.
 Unaccompanied madrigals, "April is in My Mistress's Face" (Morley); "Lady, Your Eye" (Weelkes).

- 9.9: (R) Virtuoso String Quartet, Idyll No. 1 (from "Three Idylls") (Bridge).
 9.17: Tudor Singers, Bridal Dance, "The Merry Wedding" (Percy Grainger).
 9.25: (R) Beatrice Tange (piano), (a) Prelude; (b) Reel; (c) Minuet (Pitfield).

- 9.30: Tudor Singers, Song cycle, "Dorothy's Wedding Day" (Jane Wilson).
 9.48: (R) New Light Symphony Orchestra, "Drink to Me Only with Thine Eyes" (arr. Quilter); "Three English Dances" (Quilter).
 10.0: Music, mirth and melody.
 11.0: Close down.

- 5.0: Light music.
 6.0: Close down.
 7.0: After-dinner music.
 8.0: Chamber music hour, featuring at 8 p.m., Quartet in B Flat Major, Op. 71, No. 1, by Pro Arte Quartet; and at 8.27, Quintet in G Minor (K516) (Mozart), by Lener String Quartet and d'Oliveira (2nd viola).
 9.0: "Stars of the Air."
 10.0: In order of appearance: Two Octaves (piano duet-tists); M. Tino Rossi (tenor); Winter Garden Orchestra.
 10.30: Close down.

- 5.0: Light music.
 6.0: Close down.
 7.0: After-dinner music.
 8.0: Excerpts from French operetta.
 8.30: Pianoforte recital.
 8.40: "Radio Melody Cruise."
 10.0: "Merry Moments."
 10.30: Close down.

- 5.0: Light music.
 6.0: Close down.
 7.0: After-dinner music.
 8.0: Excerpts from French operetta.
 8.30: Pianoforte recital.
 8.40: "Radio Melody Cruise."
 10.0: "Merry Moments."
 10.30: Close down.

- 5.0: Light music.
 6.0: Close down.
 7.0: After-dinner music.
 8.0: Excerpts from French operetta.
 8.30: Pianoforte recital.
 8.40: "Radio Melody Cruise."
 10.0: "Merry Moments."
 10.30: Close down.

- 5.0: Light music.
 6.0: Close down.
 7.0: After-dinner music.
 8.0: Excerpts from French operetta.
 8.30: Pianoforte recital.
 8.40: "Radio Melody Cruise."
 10.0: "Merry Moments."
 10.30: Close down.

- 5.0: Light music.
 6.0: Close down.
 7.0: After-dinner music.
 8.0: Excerpts from French operetta.
 8.30: Pianoforte recital.
 8.40: "Radio Melody Cruise."
 10.0: "Merry Moments."
 10.30: Close down.

- 5.0: Light music.
 6.0: Close down.
 7.0: After-dinner music.
 8.0: Excerpts from French operetta.
 8.30: Pianoforte recital.
 8.40: "Radio Melody Cruise."
 10.0: "Merry Moments."
 10.30: Close down.

- 5.0: Light music.
 6.0: Close down.
 7.0: After-dinner music.
 8.0: Excerpts from French operetta.
 8.30: Pianoforte recital.
 8.40: "Radio Melody Cruise."
 10.0: "Merry Moments."
 10.30: Close down.

- 5.0: Light music.
 6.0: Close down.
 7.0: After-dinner music.
 8.0: Excerpts from French operetta.
 8.30: Pianoforte recital.
 8.40: "Radio Melody Cruise."
 10.0: "Merry Moments."
 10.30: Close down.

- 5.0: Light music.
 6.0: Close down.
 7.0: After-dinner music.
 8.0: Excerpts from French operetta.
 8.30: Pianoforte recital.
 8.40: "Radio Melody Cruise."
 10.0: "Merry Moments."
 10.30: Close down.

- 5.0: Light music.
 6.0: Close down.
 7.0: After-dinner music.
 8.0: Excerpts from French operetta.
 8.30: Pianoforte recital.
 8.40: "Radio Melody Cruise."
 10.0: "Merry Moments."
 10.30: Close down.

- 5.0: Light music.
 6.0: Close down.
 7.0: After-dinner music.
 8.0: Excerpts from French operetta.
 8.30: Pianoforte recital.
 8.40: "Radio Melody Cruise."
 10.0: "Merry Moments."
 10.30: Close down.

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

- 5.0: Light music.
 6.0: Close down.
 7.0: After-dinner music.
 8.0: Chamber music hour, featuring at 8 p.m., Quartet in B Flat Major, Op. 71, No. 1, by Pro Arte Quartet; and at 8.27, Quintet in G Minor (K516) (Mozart), by Lener String Quartet and d'Oliveira (2nd viola).
 9.0: "Stars of the Air."
 10.0: In order of appearance: Two Octaves (piano duet-tists); M. Tino Rossi (tenor); Winter Garden Orchestra.
 10.30: Close down.

- 5.0: Light music.
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 10.30: Close down.

- Garden Orchestra, "Thunder and Lightning."

- 7.0: Government and overseas news.
 7.10 (approx.): News and reports.
 7.30: Time signals.
 8.0: Chimes.

- Inter-Varsity debate between Otago University Union Society (affirmative)—K. W. Stewart (leader), E. Hefford, Miss L. McKenzie—and Canterbury University College Dialectic Society (negative)—Mr. B. J. Wilson (leader), Miss B. Freeman, Mr. J. MacLean.

- Subject: "That Humour is a Passport to Fame." Judge: Mr. J. H. E. Schreder.

- 9.0: Weather. Station notices.
 9.5: Talk: Mr. Leicester Webb, "World Affairs."
 9.20: Dance music.
 11.0: Close down.

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THURSDAY, APRIL 28 . . . CONTINUED

- Opera Orchestra. German Dances (Mozart).
 7.0: Government and overseas news (from 2YA).
 7.10 (approx.): News and reports.
 7.30: Gardening talk.
 8.0: Chimes.
 Inter-Varsity Debate (see 3YA).
 9.0: Weather. Station notices.
 9.5: Studio recital on Hammond organ by Dr. V. E. Galway, Dunedin City Organist. With 4YA Concert Orchestra, conducted by Mr. Jas. Dixon. Concerto in G Minor for Organ and Orchestra (Allegro) (Handel); "Solemn Melody" (Walford Davies).
 9.17: (R) Elisabeth Schumann (soprano), "Des Fischers Liebesgluck"; "The Poet" (Schubert).
 9.23: Dr. Galway at organ, Intermezzo in D Flat (Hollins); Finale in B Flat (Wolstenholme).
 9.30: "Masterpieces of Music" by Dr. T. Vernon Griffiths, Superintendent of Music at King Edward Technical College.
 Music by Percy Grainger. "Shepherd's Hey"; "Country Gardens," by Minneapolis Symphony Orchestra; "Mock Morris," by Queen's Hall Orchestra; "Londonderry Air"; "Molly on the Shore," by Minneapolis Symphony Orchestra; "Handel in the Strand," by Queen's Hall Orchestra.
 10.0: Music, mirth, melody, featuring, at 10.16 p.m., "The Blue Danube," theme programme.
 11.0: Close down.
 8.0: "Spice of Life," variety programme.
 9.0: Mystery of Chinatown, "Daughter of Huang Chow."
 9.36: "Classics of Jazz," Jack Simpson (xylophone).
 9.39: Spot of Humour, "Albert and the Eadman."
 9.43: Two popular numbers, Mills Brothers.
 9.49: Ronald Chesney (mouth-organ).
 9.52: "Any Old Rags."
 10.0: In order of appearance: Troise and his Mandoliers (mandolin); Jan Kiepara (tenor); Terence Casey (organist).
 10.30: Close down.

4YO DUNEDIN

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

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

FRIDAY, APRIL 29

1YA AUCKLAND

650 k.c. 461.3 m.

- 7.0: Breakfast session.
 9.0: Close down.
 10.0: Devotional service.
 10.15: Recordings.
 12.0: Lunch music.
 2.0: Recordings.
 2.30: Classical hour.
 2.15: 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.
 Reginald Foort (organ), "Reminiscences of Chopin," Paul Godwin Trio, "For You," Patricia Rossborough (piano), "Yes Madame" Selection. Carpi Trio, "Venetian Gondola Song" (Mendelssohn, Bartholdy). The Bohemians, "Bohemian Polka" from "Schwanda the Bagpipe Player" (Weinberger).
 6.22: Vienna Philharmonic Orchestra, "Die Romantiker" Waltz. Paul Godwin Trio, "Melodie" (Denza). Orchestra Mascotte, "To You" Waltz. Debroy Somers Band, "Rhapsodiana."
 6.43: Ilja Livschakoff Orchestra, "Down in the Lobau," Alfredo and Orchestra, "Sevillana" (Ferraris). Orchestra Mascotte, "I Love You" Waltz. Ilja Livschakoff Orchestra, "Kisses in the Dark." The Bohemians, "Circus" March from "The Bartered Bride" (Smetana).
 7.0: Government and overseas news (from 2YA).
 7.10: News and reports.
 8.0: Concert programme.
 Readings by Mr. D'Arcy Cresswell, from Livy's "History of Rome," with music from Bach's Concerto in C Major for three pianos.
 8.42: Erin Power (piano), "Wiener Tanze" (Friedman, Gartner); "Arabesque" Op. 18 (Schumann); Fantasia Impromptu, Op. 66 (Chopin).
 8.54: (R) Robert Couzinou (baritone), with choir, piano and organ, "Charity" (Faure).
 9.0: Weather. Station notices.
 9.5: Reserved.
 9.20: Dawn Harding (mezzo-

- soprano), "Gipsy Songs" (Brahms).
 9.32: (R) Orchestra Pasdeloup, Symphony Drama, "A Poet's Life" (Charpentier).
 10.0: Music, mirth and melody.
 11.0: Close down.

1YX AUCKLAND

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

- 5.0: Light music.
 6.0: Close down.
 7.0: After-dinner music.
 8.0: Snapshots.
 8.40: "Songs About Money."
 9.0: Modern dance music.
 9.30: Richard Crooks with male quartet, piano and banjo, in group of Stephen Foster songs.
 9.45: "Love Me Forever" Memories, told by Frances Clare.
 9.54: Harry Roy's Tiger Ragamuffins on two pianos.
 10.0: Light music.
 10.30: Close down.

1ZM AUCKLAND

12,500 k.c. 240 m.

- 5.0: Light orchestral music.
 6.0: Young folks' session.
 6.45: News session.
 7.0: Talk for farmers.
 7.30: Racing review.
 8.0: Popular programme.
 9.0: Hints for women.
 9.30: Vocal and instrumental selections.
 9.45: Pamela's weekly chat.
 10.0: 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.
 10.30: Time signals.
 12.0: Lunch music.
 1.0: Weather for aviators.
 2.0: Classical hour.
 3.0: Talk by A.C.E., "Good Food Combinations and Why?" Sports results.
 3.30: Time signals. Weather for farmers. Frost for Canterbury and Otago.
 4.0: Sports results.

- 5.0: Children's session (Aunt Molly), with at 5.30, "Paradise Plumes and Head-Hunters" (Episode 13).
 6.0: Dinner session.
 London Palladium Orchestra, "The Leek" Selection. Edith Lorand Orchestra, "Underneath the Lilac Tree." Carroll Gibbons and Boy Friends, "Born to Dance" Film Selection. Troise and Mandoliers, "El Relicario."

- 6.22: International Concert Orchestra, "Love and Spring" Waltz. London Palladium Orchestra, "Charm of the Valse." Sandor Joszi Orchestra, "Love's Call."
 6.39: Grand Symphony Orchestra, "Tritsch Tratsch" Polka. William Murdoch (piano), Songs Without Words, Nos. 22 and 47 (Mendelssohn). Grand Symphony Orchestra, "Intermezzo: 1001 Nights" (Strauss).
 6.49: Orlando and Orchestra, "Flatterer." Hermann Finck and Orchestra, "Offenbachiana."

- 7.0: Government and overseas news.
 7.10 (approx.): News and reports.
 7.30: Time signals.
 8.0: Chimes. Programme of recordings.
 Czech Philharmonic Orchestra, Slavonic Dance No. 16 in A Flat Major (Dvorak).
 8.8: Paul Robeson (bass), "The Wanderer" (arr. Palmgren): (a) "Sometimes I Feel Like a Motherless Child" (arr. Brown); (b) "Poem" ("Minstrel Man") (Hughes).
 8.14: Reginald Foort (at BBC Theatre organ), "Cloister Shadows" (Hope); "The Lost Chord" (Sullivan).
 8.20: Joseph Schmidt (tenor), with Orchestra, conducted by Richard Tauber, "You Mean the World to Me" (Marischka, Tauber); "My Beautiful Dream" (Rotter, Tauber).
 8.24: Roy Smeck and Sereaders, "Moonlight on the Highway" (Leslie, Burke, Sherman); "Remember Me" (Waggen, Dubin).
 8.32: Hildegarda (light vocal), "It's the Natural Thing to Do" (Burke, Johnston).
 8.35: Dejos Bela Dance Orchestra, "Brigitte" Waltz (Morotti).
 8.40: Talk: Rev. W. S. Rolings, "Czechoslovakia: An

- Ancient Home of Freedom."
 9.0: Weather. Station notices.
 9.5: "Eb and Zeb" (country storekeepers).
 9.15: Programme by Garde Republicaine Band of France.
 (R) Garde Republicaine Band of France, "Tannhauser" Grand March (Wagner); "Fidelio" Overture (Beethoven).
 9.27: Jeanette Briggs (soprano), "The Enchanted Garden" (Katherine Berry); "Carmena" (Lane Wilson).
 9.33: (R) The Band, Clarinet Concerto (Weber); "Lohengrin" Prelude to Act 3 (Wagner).
 9.45: Jeanette Briggs (soprano), "Oh That It Were So" (Frank Bridge); "Sing Sweet Bird" (Ganz).
 9.51: (R) The Band, Hungarian Rhapsody No. 2 (Liszt).
 10.0: Dance programme of new recordings with swing session, compered by Arthur Pearce.
 11.0: Close down.

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 8.35: Dejos Bela Dance Orchestra, "Brigitte" Waltz (Morotti).
 8.40: Talk: Rev. W. S. Rolings, "Czechoslovakia: An

- 9.0: Weather. Station notices.
 9.5: "Eb and Zeb" (country storekeepers).
 9.15: Programme by Garde Republicaine Band of France.
 (R) Garde Republicaine Band of France, "Tannhauser" Grand March (Wagner); "Fidelio" Overture (Beethoven).
 9.27: Jeanette Briggs (soprano), "The Enchanted Garden" (Katherine Berry); "Carmena" (Lane Wilson).
 9.33: (R) The Band, Clarinet Concerto (Weber); "Lohengrin" Prelude to Act 3 (Wagner).
 9.45: Jeanette Briggs (soprano), "Oh That It Were So" (Frank Bridge); "Sing Sweet Bird" (Ganz).
 9.51: (R) The Band, Hungarian Rhapsody No. 2 (Liszt).
 10.0: Dance programme of new recordings with swing session, compered by Arthur Pearce.
 11.0: Close down.

- 7.0: Government and overseas news.
 7.10 (approx.): News and reports.
 7.30: Time signals.
 8.0: Chimes. Programme of recordings.
 Czech Philharmonic Orchestra, Slavonic Dance No. 16 in A Flat Major (Dvorak).
 8.8: Paul Robeson (bass), "The Wanderer" (arr. Palmgren): (a) "Sometimes I Feel Like a Motherless Child" (arr. Brown); (b) "Poem" ("Minstrel Man") (Hughes).
 8.14: Reginald Foort (at BBC Theatre organ), "Cloister Shadows" (Hope); "The Lost Chord" (Sullivan).
 8.20: Joseph Schmidt (tenor), with Orchestra, conducted by Richard Tauber, "You Mean the World to Me" (Marischka, Tauber); "My Beautiful Dream" (Rotter, Tauber).
 8.24: Roy Smeck and Sereaders, "Moonlight on the Highway" (Leslie, Burke, Sherman); "Remember Me" (Waggen, Dubin).
 8.32: Hildegarda (light vocal), "It's the Natural Thing to Do" (Burke, Johnston).
 8.35: Dejos Bela Dance Orchestra, "Brigitte" Waltz (Morotti).
 8.40: Talk: Rev. W. S. Rolings, "Czechoslovakia: An

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: Descriptive ballads, instrumental interludes.
 9.0: Light recital programme, featuring Sydney Gustard (organist); Jean and Pierre Gennin (flautists); James McCafferty (baritone); Victorian Quartette (vocal).
 10.0: "Comedia."
 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.

FRIDAY, APRIL 29 CONTINUED

5.0: Children's hour (Friday).

6.0: Dinner music.

Band of H.M. Coldstream Guards, "Les Cloches de Cornéville" Selection. Paul Whiteman and Orchestra, "Song of India" (Rimsky Korsakov). J. H. Squire Celeste Octet, "The Butterfly." Sigmundo del Oro (organ), "Mexicali Rose."

6.20: Cordoba Philharmonic Orchestra, "La Habanera." Dajos Bela Orchestra, "The Zarewitsch" Potpourri. Light Symphony Orchestra, "Joyousness" Concert Waltz (Haydn Wood). Johann Strauss and Symphony Orchestra, "Doctrinen" (Strauss).

6.41: Dajos Bela Orchestra, "Be Embraced, Ye Millions" Waltz (Strauss). London Palladium Orchestra, "Lightning

Switch." London Novelty Orchestra, "A Coon Band Contest." J. H. Squire Celeste Octet, "Hungarian" Dance in D (Brahms). Winter Garden Orchestra, "Storm" Galop.

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

7.10 (approx.): News and reports.

7.30: Time signals.

8.0: Chimes.

(R) Sir Henry J. Wood, conducting London Symphony Orchestra, "A Children's Overture" (Quilter).

8.14: Mrs. Tristram Willcox (contralto recital), (a) "Maureen" (Hugh Robertson); (b) "Lullaby" (Cyril Scott); (c) "Brittany" (Bullock); (d) "When Rooks Fly Homeward" (Alex Rowley).

8.25: (R) Yehudi Menuhin (violin recital), (a) "Perpetuum Mobile" (Novacek);

(b) "The Girl With the Flaxen Hair" (Debussy); (c) "Songs My Mother Taught Me" (Dvorak); (b) "Guitarre" (Moszkowski).

8.36: Ernest Rogers (tenor recital), (a) "Awake, My Heart"; (b) "Sweet and Low" (C. I. Cook); (c) "You Shall Not Go A-Maying" (Michael Head); (d) "London Girl" (Snodgrass).

8.49: (R) Vladimir Horowitz (pianoforte recital), (a) "Traumes" "Dream Visions" (Schumann); (b) Mazurka in C Sharp Minor; (c) Mazurka in E Minor (Chopin); (b) Variations on Theme from "Carmen" (Bizet).

9.0: Weather. Station notices.

9.5: Recorded talk, Leon Gotz, "Leaves From a Planter's Notebook," No. 2.

9.20: 3YA Orchestra, conduct-

ed by Gil Dech, "Zampa" Overture (Berold).

9.28: (R) Doris Vane (soprano), "The Kerry Dance" (Molloy).

9.32: 3YA Orchestra, "Heart's Desire" Selection (Clutsam).

9.39: (R) Paul Robeson (bass), (a) "Mighty Lak' a Rose" (Nevin); (b) "Just Keepin' On" (Phillips).

9.45: 3YA Orchestra, "London Again" Suite: (a) Oxford Street; (b) Langham Place; (c) Mayfair (Coates).

10.0: Music, mirth, melody.

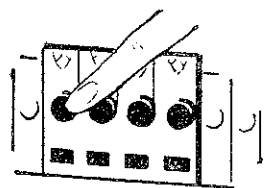
11.0: Close down.

3YL CHRISTCHURCH
1200 k.c. 250 m.

(Alternative Station)

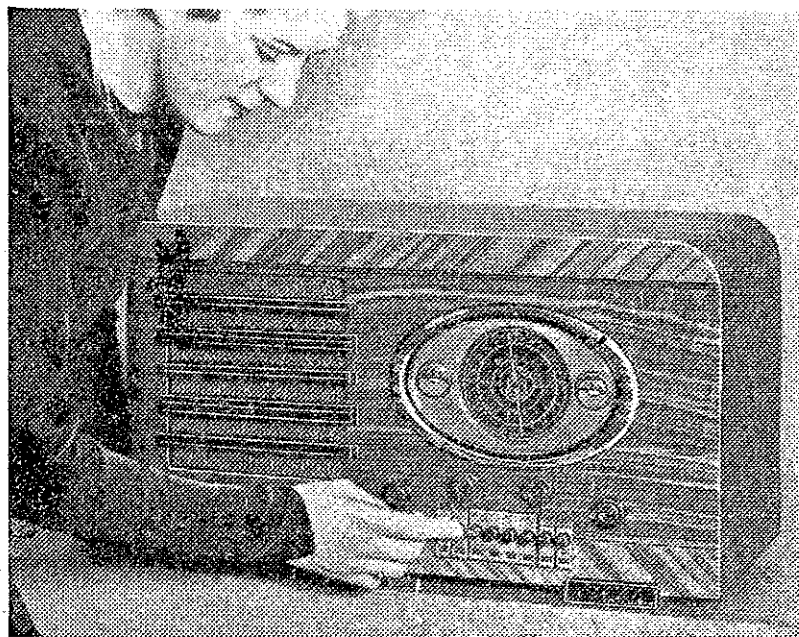
5.0: Recordings.

6.0: Close down.



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**DEALERS ALL OVER
NEW ZEALAND**

CROMWELL

FRIDAY, APRIL 29 CONTINUED

7.0: After-dinner music.
8.0: Sixty-minute variety show, starring Stars of Radio.
9.0: Artists of Metropolitan Opera House in operatic selections.
9.30: Band programme.
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.
10.45: Talk, Miss I. Findlay. "Cooking and Recipes."
12.0: Lunch music.
1.0: Weather forecast.
2.0: Recordings.
3.15: Talk by A.C.E., "Making the Most of the Winter."
3.30: Sports results. Classical music.
4.0: Weather. Frost forecast.
4.30: Light music.

4.45: Sports results.
5.0: Children's session (Travel Man), with at 5.35, "The Lolly Kitchen" (Aunt Jean).
6.0: Dinner music.
Halle Orchestra, "Cossack Dance" (Tchaikowsky). Paul Godwin Orchestra, "The Spider" Intermezzo. New Mayfair Orchestra, "The White Horse Inn" Selection. Paul Godwin Orchestra, "Siciliano."
6.19: Edith Lorand Orchestra, "The Flowering Dream" Valse (Intermezzo). Fred Mele and Orchestra, "Moin-eau" Selection. Wayne King and Orchestra, "I'm Forever Blowing Bubbles."
6.34: Fred Hartley and Novelty Quintet, "Noia." Marcel Palletti (organ), "Queen of Love" Waltz Fantasy. Fred Hartley and Novelty Quintet, "Waltz Medley."
6.43: Jean Ibos Quintet, "Fascination." Arthur Rubinstein (piano), Scherzo No. 2 in B Flat Minor, Op. 31

(Chopin). Boyd Neel String Orchestra, "Moto Perpetuo."
7.0: Government and overseas news (from 2YA).
7.10 (approx.): News and reports.
8.0: Chimes. Variety concert. (R) Sydney Kyte and Piccadilly Hotel Band, "Stars Over Broadway" Selection.
8.8: Humorous serial feature, "Dad and Dave from Suake Gully."
8.20: "An Appeal to the Spirits." (Japanese house-boy).
8.32: Dora Lindsay. Scottish character artist.
8.45: Reserved.
9.0: Weather. Station notices.
9.5: Chamber music concert by Max Scherek Trio.
The Trio, Trio in G Minor (Beethoven).
9.34: (R) Rauta Waara (soprano), "The First Kiss"; "The Maiden Coming from the Rendezvous" (Sibelius); "Sol-veig's Song" (from "Peer

Gynt"); "Solweig's Cradle Song" (Grieg).
9.48: The Trio, "Humoreske"; "Tempo di Marcia" (Schumann).
10.0: Dance music by Savoy Dance Band (at Savoy Restaurant).
11.0: Close down.

4YO DUNEDIN

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

5.0: Recordings.
6.0: Close down.
7.0: After-dinner music.
8.0: Miscellaneous classical programme.
9.0: "The Music Wranglers," studies in musical tastes.
9.40: "Sandy's Happy Home" sketch.
9.52: Two comedy numbers, Billy Cotton and Band.
10.0: Comedy and light music.
10.30: Close down.

SATURDAY, APRIL 30

1YA AUCKLAND

650 k.c. 461.3 m.

7.0: Breakfast session.
9.0: Close down.
10.0: Devotional service (Major Hildreth).
10.15: Recordings.
12.0: Running commentary on Auckland Trotting Club's meeting at Alexandra Park.
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.
Band of H.M. Coldstream Guards, "Accession Memories." De Groot (violin), David Bor (piano) and Reginald Kilbey (cello), "Frasquita" (Lehar). Patricia Rossborough (piano), "Ho-ray for Love." De Groot (violin), David Bor (piano), and Reginald Kilbey (cello) "Loin du Bul." Walford Hyden and Magyar Orchestra, "Moonshine."
6.19: Albert Sandler and Orchestra, "Illusions." Trio Rosenthal. Serenade (Salut Suens). Vasa Prihoda (violin), "Ay Ay Ay." Carpi Trio, "Erotik" (Grieg). Alfredo Campoli and Salon Orchestra, "Smilin' Through."
6.36: Viennese Concert Soloists, "The Army Chaplain" Dream Waltz. Carpi Trio, "I Love You" (Grieg). Viennese Concert Soloists, "Mary" Waltz.
6.47: Walford Hyden and Magyar Orchestra, "Autumn Leaves." Hans Bottermund (cello), "At the Fountain." Edith Lorand and Viennese Orchestra, "Acceleration" Waltz.
7.0: Government and overseas news (from 2YA).
7.10 (approx.): News and reports.
8.0: Concert programme. Studio Orchestra, conducted by Harold Baxter, "The Vaga-

bond Kipg" Selection (Friml).
8.10: National Four (mixed quartet), "Melisande in the Wood" (Goetz); "Fat Lil' Feller Wid His Mammy's Eyes" (arr. Lucas); "Goin' Home" (Dvorak); "The World is Waiting for the Sunrise" (Seitz).
8.22: The Orchestra, "Two Little Dances": Minuet; Gavotte (Finck).
8.27: Constance Piper (soprano), "Over the Rim of the Moon" Song Cycle, "Ships of Arcady"; "Beloved"; "A Blackbird Singing"; "Nocturne" (Michael Head).
8.39: The Orchestra, Intermezzo, "Baby's Sweetheart" (Corrie).
8.42: Edgar Middleton (baritone), "A Ballad of Gretna Green" (May Brahe); "The Devonshire Wedding" (Lyall Phillips); "Little Michael John O'Shea" (Sterndale Bennett); "Don't Talk So Daft" (Lois Barker).
8.54: The Orchestra, "Venus on Earth" (Lincke).
9.0: Weather. Station notices.
9.5: (R) New Mayfair Ensemble, "Melody in Spring" Vocal Gems.
9.9: Archie Mac, Scottish singing story-teller, in "Highland News Reel."
9.21: The Accordioners, "Is it True What They Say About Dixie?" (Marks); "Serenade in the Night" (Kennedy); "Blue Hawaii" (Rainger); "One, Two, Button Your Shoe" (Johnston).
9.27: (R) Humoresk Melodies, "The Spring" (Hildach).
9.30: Recorded feature, "Hotel Revue."
9.42: The Accordioners, "Chapel in the Moonlight" (Hill); "To You, Sweetheart, Aloha" (Owens); "Spanish Sweetheart" (Hargreaves).
9.49: (R) Humoresk Melodies, "Speak to Me of Love" (Lenoir).
9.51: (R) Raie da Costa (pi-

ano), "Sweetheart" (Clare).
9.54: (R) New Mayfair Ensemble, "We're Not Dressing" Vocal Gems.
10.0: Sports summary.
10.10: Dance music.
11.15: Close down.

1YX AUCKLAND

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

5.0: Light music.
6.0: Close down.
7.0: After-dinner music.
8.0: "The Music Wranglers."
8.40: "Once Upon a Time." Toyland Fantasy.
9.0: Variety.
10.0: "Canine Capers." mainly about dogs.
10.30: Close down.

1ZM AUCKLAND

12,500 k.c. 240 m.

1.0: Light orchestral and vocal selections.
4.0: Close down.
5.0: Orchestral selections.
6.0: Young folks' session.
7.0: Sports session.
8.0: Dance music.
12.0: 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.
10.30: Time signals.
12.0: Lunch music.
1.0: Weather for aviators. Week-end weather. Frost for Canterbury and Otago.
2.0: Light music.
3.0: Sports results (including running commentary on Rugby at Athletic Park).

3.30: Time signals.
4.0: Sports results.
5.0: Children's session (Uncle Jasper).
6.0: Dinner session.
National Symphony Orchestra, "Light Cavalry" Overture. Bela and his Orchestra, "Apple Blossom" Intermezzo. Patricia Rossborough (piano), "Liebes-traum" Fantasy (Liszt). New Light Symphony Orchestra, "March of the Toys."
6.19: Alfredo Campoli and Salon Orchestra, "Si Petite." Iija Livschakoff Kunstler Orchestra, "Johann Strauss" Potpourri. Alfredo Campoli Salon Orchestra, "Made-moiselle."
6.32: Mitja Nikisch Symphony Orchestra, "Madelon" Dream Waltz. Bernard Ette and Orchestra, "My Heart is Always Calling You." Patricia Rossborough (piano), Melody in F (Rubinstein). New Symphony Orchestra, "Nell Gwynn" Dance No. 2: Pastoral Dance (German).
6.47: Marek Weber and Orchestra, "My Dream" Waltz. Novelty Players, "Melodie Caprice." Harry Chapman (harp) and Music Lovers, "Tell Me Again." Jesse Crawford (organ), Serenade (Romberg).
7.0: Government and overseas news.
7.10 (approx.): News and reports.
7.30: Time signals.
8.0: Chimes. Concert programme. Masked Masqueraders and Jesters in half-hour of sketches, songs and jokes.
8.30: "Ports of Call: A Visit to Switzerland."
9.0: Weather. Station notices.
9.5: Dance programme.
10.0: Sports summary.
10.10: Dance programme (cont.).
11.15: Close down.

SATURDAY, APRIL 30 . . . CONTINUED

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

5.0: Light music.
6.0: Close down.
7.0: After-dinner music.
8.0: Light classical programme of instrumental solos, concerted and solo vocal items.
9.0: Melody and humour.
10.0: Happy half-hour.

3YA CHRISTCHURCH
720 k.c. 416.4 m.

7.0: Breakfast session.
9.0: Close down.
10.0: Recordings.
10.30: Devotional service.
10.45: Recordings.
11.0: Time signal. Recordings.
12.0: Lunch music.
2.0: Recordings.
3.30: Sports results.
4.0: Time signal.
4.30: Sports results.
5.0: Children's hour (Cousin Nessie, with the Musical Box), and at 5.45 p.m., "Paradise Plumes and Head-Hunters," Episode 2.
6.0: Dinner music.
State Opera Orchestra. Berlin, "Old Marches for Ever," Annie Steiger-Betzak (violin), "Fiddlin' the Fiddle," Wilhelm Backhaus (piano), "Triana" (Albeniz), Debroy Somers Band, "Stealin' Through the Classics" No. 1.
6.24: Dajos Bela Orchestra, "The Swallows" (Strauss), Orlando and Orchestra, "A Kiss in Spring" Selection, Alfredo Campoli and Salon Orchestra, "Zigeuner You Have Stolen My Heart."
6.39: Ija Livschakoff Dance Orchestra, "I Live for Love," Anne Steiger-Betzak (violin), "The Dancing Violin," Philharmonic Orchestra, Berlin, "Flight of the Bumble Bee" (Rimsky Korsakov).
6.50: Renara (pianoforte), "Sweet Adeline" Medley, Sir Dan Godfrey and Bourne-mouth Municipal Orchestra, "Zip-Zip."
7.0: Government and overseas news (from 2YA).
7.10: News and reports.

7.30: Time signal.

8.0: Chimes.

(R) Boston Promenade Orchestra, "In a Persian Market" (Ketelbey).

8.8: (R) Paul Robeson (bass), (a) "Deep Desert" (Carr); (b) "Roll Up, Sailorman" (Ansely).

8.14 (R) Quentin M. Maclean (organ), "A Garland of Roses."

8.23 (R) Angela Parselles (soprano), (a) "The Nightingale Song" (Zeller); (b) "The Piper from Over the Way" (Brabe).

8.29: (R) London Chamber Orchestra, (a) "Sally in Our Alley"; (b) "Cherry Ripe" (arr. Bridge).

8.35: "Coronets of England: Queen Elizabeth." (Ep. 1).

9.0: Weather. Station notices.

9.5: Cornet programme by members of Timaru Municipal Band. Conductor: Lieut. R. J. Simpson, Leader: Bandmaster R. Milligan. Accompanist: Miss Beruadette Mangos. L.T.C.L., L.R.S.M. Cornet Ensemble, "American Airs"; cornet quartette (unaccompanied), "Sweet and Low" (arr. Simpson); cornet quartette, "The Bells of St. Mary's" (Adams).

9.17: (R) Interlude, "The Fourth Form at St. Percy's," Episode 1.

9.30: Solo and Tutti. Soloist, Lieut. R. J. Simpson, "My Lodging is on the Cold Ground" (arr. Simpson). Cornet quartette, "Where My Caravan Has Rested" (Lohr). Duet and tutti: Soloists, Bandmaster R. Milligan and F. White, "Side Partners" (Clarke).

9.43: (R) Interlude: "Cavalcade of 1937." Compered by Grace Fields and Sandy Powell.

9.49: Descriptive solo, Lieut. R. J. Simpson, "The Post Horn" Galop (Koenig). Cornet quartette (unaccompanied), "Traumerei" (arr. Simpson). Novelty Ensemble, "Troublesome Trumpet" (Carr).

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 19th century: National composers, featuring, at 8.35 p.m., Symphony No. 4 in F Minor, Op. 36 (Tschai-kowsky), by Leopold Stokowski and Philadelphia Orchestra; and, at 9.39 p.m., Concerto No. 2 in A Major (Liszt), by Arthur de Greef and London Symphony Orchestra, conducted by Sir Landon Ronald.
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 forecast.
2.0: Recordings.
3.30: Sports results.
4.45: Sports results.
5.0: Children's session (Cousin Molly).
6.0: Dinner music.

Milan Symphony Orchestra, "The Sicilian Vespers" Overture (Verdi). Orchestra Mascotte, "Dream" Waltz. De Groot and his Orchestra, "Zinetta."

6.14: Victoria Orchestra, "La Serenade" Waltz. Alfredo Campoli (violin), "Serenade Espagnole." Royal Opera Orchestra, "Faust" Ballet Music (Gounod).

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

6.49: Translauteur and Viennese Orchestra, "A Dream After the Ball" (Translauteur). London Symphony Orchestra, "Chanson de Nuit" (Elgar). Translauteur and Viennese Orchestra, "Viennese Birds of Passage" Waltz (Translauteur).

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

7.10 (approx.): News and reports.

8.0: Chimes. Programmes of light orchestral and ballad numbers.

(R) Jack Hylton and Orchestra, "Anything Goes" Selection; "Oh, Rosalita" (Zlossas); "A Room With a View" (Coward).

8.16: (R) Fraser Gange (baritone), "The Promise of Life" (Bingham); "The Little Irish Girl" (Lohr); "On the Road to Mandalay" (Speaks).

8.27: (R) Bournemouth Municipal Orchestra, "Idylle Bretonne" (Gemini); "Intermezzo Pizzicato" (Birch); "A Fairy Ballet" (White).

8.38: Dora Lindsay (Scottish character artist).

8.51: (R) Alfredo Campoli and Orchestra, "Love in Idleness" (Macbeth); "The Fiddler's at the Forge" (Ives); "Penny in the Slot."

9.0: Weather. Station notices.
9.5: Dance music.
10.0: Sports summary.
10.10: Dance music.
11.15: Close down.**4YO DUNEDIN**
1140 k.c. 263.1 m.
(Alternative Station)

5.0: Recordings.
6.0: Close down.
7.0: After-dinner music.
8.0: "Jessie Matthews Memories."
8.8: "Organ Reveries."
8.24: "Tunes of the Times" by Lew Stone and his Band.
8.36: "The Mills Brothers."
8.42: "The Company Promoter," humorous monologue by John Tilley.
8.50: "Fifty Years of Operetta."
9.0: "Leaves from Diary of a Film Fan."
9.30: "Childhood Memories" Selection, by London Palladium Orchestra.
9.38: "Crazy Night at the Opera" or "Faust Gone Barmy," musical burlesque.
9.44: "On the Avenue" Selection.
9.47: Norman Long entertains.
9.53: Roy Smeck and Hawaiian Serenaders.
10.0: Comedy and light music.
10.30: Close down.

Radio Round the World

ALEXANDER KIPNIS, the Russian basso, who opened his Australian tour in April at the Sydney Town Hall, has been a principal of the Chicago Opera House for a number of years, and has also given numerous recitals in the United States. He has just concluded an altogether novel tour of America. An enterprising entrepreneur had the happy inspiration of engaging five Wagnerian singers—tenor, soprano, basso, contralto and baritone—in order to present concert programmes featuring Wagnerian music. Alexander Kipnis was the basso of this combination, which toured throughout the States as "The Wagnerian Festival Singers," and which was described by the New York "Musical

Courier" as "the luminous quintet."

MOST artists have their pet superstition and with Alexander Kipnis, celebrated Russian bass, now touring Australia, it is a watch. Incidentally, one of his hobbies is collecting watches. He has eight in all, three of which he has brought out with him, including, of course, the watch which he regards as his lucky charm. It is of Russian gold inscribed with the Czar's eagle worked out in gold engraving and precious stones and was bestowed on him by the Czar when he graduated with outstanding honours from the Warsaw Conservatorium. The honour is a very rare one and only a few artists possess a similar watch. Kipnis always has it with him on the concert platform and when he is studying new roles and making important decisions.

Another of his collection is a stop and wristlet watch which he uses for timing his songs.

LOUELLA PARSONS, famed Hollywood reporter, takes strong precautions not to miss the broadcasts of her daughter, Harriet, who reports on Hollywood doings over the NBC-Blue Network each Thursday at 1.0 p.m. New Zealand standard time. First of all, in the afternoon she turns the radio at her home to the Los Angeles station carrying the programme with a note on the dial: "Do not move." Then she has her chauffeur turn the car radio to this station. Before setting out to make a round of visits she phones ahead to make sure the people have radios if she is going to be there near the time of the broadcast.

National Commercial Broadcasting Service

Stations 1ZB, 2ZB, 3ZB and 4ZB

1ZB AUCKLAND

1090 k.c., 275.1 m.
(C Class Station)

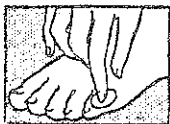
Any alterations in these programmes will be broadcast at 8 a.m., 11.55 a.m., 4.55 p.m.

SUNDAY, APRIL 24.

- 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: Musical gems.
- 3.30: Songs of the countryside.
- 3.45: Sentimental music.
- 4.30: Talk, Mrs. J. A. Lee.
- 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.

ANZAC DAY, APRIL 25.

- 6.0: Breakfast music.
- 9.0: Recordings.
- 10.15: Friendly Road Devotional service.
- 10.50: Anzac relay.
- 12.0: Lunch music.
- 3.3: Anzac programmes.
- 4.30: "Wurlitzer Wizards."
- 6.0: Dinner music.
- 7.0: "Evening with the Diggers" (studio presentation).
- 10.0: Varieties.
- 10.30: "The Witching Hour."
- 10.45: Bright music.
- 12.0: Close down.



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Zino Pads

TUESDAY, APRIL 26.

- 6.0: Morning session.
- 7.30: Weather report.
- 8.0: Mails, shipping and highlights. Dorothy's session.
- 9.0: Gran's session.
- 9.55: Marina's book talk.
- 10.15: Friendly Road session.
- 10.34: "Women's Home Journal of the Air."
- 11.15: Aunt Daisy.
- 11.30: Hospital session by Jeff and Doug.
- 12.0: Filmland session.
- 1.30: "Happiness Club."
- 2.0: Otahuhu hour.
- 2.30: Gran's session.
- 3.0: Celebrity recordings.
- 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 on 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 Szigetvary).
- 10.0: "The Dark Invader."
- 10.15: Engagement session.
- 10.30: "The Witching Hour."
- 10.45: Dance music.
- 12.0: Close down.

WEDNESDAY, APRIL 27.

- 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: Filmland 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: "Pianosities."
- 10.30: Swing session.
- 11.0: Dance programme.
- 12.0: Close down.

THURSDAY, APRIL 28.

- 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: Filmland 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," ("Clifton's Scented Letter.")
- 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 29.

- 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: "Toni's Tonic Tunes."
- 12.0: Filmland music.
- 2.30: Gran's session.
- 3.30: Rhythm session.
- 4.0: "Between Ourselves," by Arthur Collins.
- 5.0: Children's magazine.
- 6.15: "Mo." Humour.
- 6.30: Uncle Tom and children's choir.
- 7.0: Tonic session.
- 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" (Szigetvary).
- 10.15: Orchestral music.
- 10.30: "The Witching Hour."
- 10.45: Dance music.
- 12.0: Close down.

SATURDAY, APRIL 30.

- 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 24.

- 6.0: "Happy Morning" session.
- 8.45: Uncle Tom's Choir.
- 9.0: Sports review.
- 9.15: Popular songs.
- 9.30: Band programme (Aggie).
- 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 Serim's session.
- 8.0: Oriwa's Maori session.
- 8.30: Mulum and Parvo.
- 10.0: Recordings.
- 11.50: "Dream Boat" Reverie.
- 12.0: Close down.

ANZAC DAY, APRIL 25.

- 6.0: Early morning music.
- 7.30: Weather report.
- 9.0: Programme of vocal music, instrumental interludes.
- 9.30: Piano recital.
- 9.45: Recordings.
- 10.15: "Lest We Forget"—15.

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COMMERCIAL STATIONS . . CONTINUED

minute cameo commemorating the landing on Gallipoli.
 10.30: Orchestral half-hour.
 11.0: Recordings.
 12.0: Luncheon music.
 2.30: Relay from War Memorial of Anzac Day Memorial Service, followed by appropriate musical programme.
 5.0: "Young New Zealand's Radio Journal," edited by Bryan O'Brian.
 6.0: Early evening music.
 7.0: Masterpieces of recorded music.
 7.30: "Mutiny on the Bounty."
 8.0: Special Anzac Night programme, including relay from St. James's Theatre of Wellington Returned Soldiers' Anzac Night Concert.
 8.15: "Easy Aces."
 10.0: Recordings.
 12.0: Close down.

TUESDAY, APRIL 26.

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: "Everyman's Music."
 9.0: "The Mad Doctor."
 9.30: "Proverbially Speaking."
 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 27.

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.



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ARCH SUPPORTS

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: "Cavalcade of Memories."
 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 28.

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
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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" ("Sunday Afternoon at the Barbours").
 10.0: "The Dark Invader."
 10.15: Sports session.
 11.0: Dance programme.
 12.0: Lights out.

FRIDAY, APRIL 29.

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."
 6.0: Dinner music.
 6.15: News behind the news.
 6.22: Popular bits.
 6.37: 2ZB sports session.
 7.0: Tonic session.
 7.15: "Romance of Transport."
 7.45: Bright recordings.
 8.15: "Easy Aces."
 8.30: Wide-range music.
 8.45: Recordings.
 9.15: Diggers' session.
 9.45: Variety programme.
 11.0: Dance music.
 12.0: Lights out.

SATURDAY, APRIL 30.

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: "Proverbially Speaking."
 9.37: Variety programme.
 10.45: Dance music.
 12.0: Lights out.

3ZB CHRISTCHURCH
 1430 k.c.
 (C Class Station)

SUNDAY, APRIL 24.

6.0: Sunday's sunny session.
 8.14: Highlights and weather.
 8.15: Breakfast session.
 8.30: Motorists' session.
 8.40: Recordings.
 9.10: Sports talk.
 9.30: Band music.
 10.0: Hospital cheerio session, conducted by Bob Spiers.
 11.0: "Church of Hollywood."
 11.30: Rhythm and romance.
 12.0: Country request programme.
 2.0: 3ZB's Variety Show.
 4.0: Maori session, conducted by Te Ari Pitama.
 4.20: Recordings.
 4.45: "Sky Riders of the Desert."
 5.30: Young people's session (Uncle Fred).
 5.45: Talk, Mrs. J. A. Lee.
 5.59: Highlights and weather.
 6.0: 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.

ANZAC DAY, APRIL 25.

6.0: Early morning session.
 8.14: Highlights and weather.
 8.15: Breakfast session.
 10.0: Reserved.
 10.30: Recordings.
 11.0: Wide-range.
 11.30: Recordings.
 12.0: Luncheon music.
 2.0: "Musical Parade."
 4.0: "Looking Back."
 5.0: Gracie and Jacko's children's session.
 5.59: Highlights and weather.
 6.0: Recordings.
 6.30: Wide-range presentation.
 7.0: Recordings.
 7.30: "Mutiny on the Bounty."
 7.45: Recordings.
 8.0: Concert session.
 8.15: "Easy Aces."
 10.0: "Tunes We Love."
 11.50: Reverie.
 12.0: Close down.

TUESDAY, APRIL 26.

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 children's session.
 5.59: Highlights and weather.
 6.0: Recordings.
 6.30: Wide-range.
 7.0: "Fred and Maggie Everybody."
 7.15: Recordings.
 7.22: "Innocents Abroad."
 7.30: "Mutiny on the Bounty."
 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 27.

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.

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COMMERCIAL STATIONS . . CONTINUED

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 children's session.
5.30: Neddo and Thea.
5.37: "Peter, the Pilot."
6.0: Recordings.
6.30: Andy Shaw 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 28.

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."
("Proposals and Party clothes.")
9.30: Wide-range.
10.0: "The Dark Invader."
10.15: Swing music.
10.30: Dance music.
12.0: Close down.

FRIDAY, APRIL 29.

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: Tonic session.
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 30.

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.
2.0: Gardeners' session (Dave Cambridge).
2.30: Bright musical programme till 5 p.m., interspersed with flashes of important events.
5.0: Gracie and Jacko's children's session.
5.37: Peter the Pilot.
5.59: Highlights and weather.
6.0: Sports summary.
6.45: Wide-range.
7.0: Congo Bartlett.
7.15: "Crashed in the Jungle."
7.45: "Just Supposing" (Pt. 1).
8.0: "The Fatal Tenth."
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 24.

6.0: Morning session.
8.15: Programme highlights.
8.43: Week-end weather.
8.45: Bright recordings.
9.30: Weather for motorists.
10.0: "Record Library."
10.15: "Pep and popularity."
10.30: Football notes by "Goal-post."
11.0: Church of Hollywood.
11.15: Orchestral session.
11.30: "Round the Rotunda."
11.45: Random wide range.
12.0: Luncheon programme.

2-4.15: 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: "Continental Nights."
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.

ANZAC DAY, APRIL 25.

6.0: Bright recordings.
9.0: "A Nautical Cruise."
9.30: Musical programme.
10.30: "Pianists on Parade."
10.45: An Anzac cameo.
11.0: Wide-range music.
11.30: "With the Anzacs on Parade."
12.0: Musical digest.
2.0: Relay from the Cenotaph.
2.15: "Hawaiians in Harmony."
2.30: "Rhythm and Romance."
2.45: More variety.
3.0: St. Joseph's Orphanage Band.
3.15: "The Rocky Mountaineers."
3.30: "Tunes from the Talkies."
4.0: St. Joseph's Orphanage Band.
4.15: Bright music.
5.30: Children's session.
6.0: Dinner music.
7.0: "The Empire on Parade."
7.30: "Easy Aces."
8.0: Studio presentation.
8.15: "The Pop Show."
8.45: Studio presentation.
9.0: "Meet the Boys."
9.30: "Gaslight Harmonies."
9.45: "In Lighter Vein."
10.0: Bright recordings.
10.45: "Gems of Melody."
11.0: "Radio Rhythm."
11.50: Reverie.
12.0: Lights out

TUESDAY, APRIL 26.

6.0: Morning session.
6.30: Shipping report.
7.30: Mails, weather, shipping.
7.32: Recordings.
8.0: Musical comedy.
8.14: Programme highlights.
8.16: Music.
8.45: Women's session.
9.30: Music.
10.0: "Home Journal."
10.30: Variety.
10.45: "Reflections."
11.15: Aunt Daisy.
11.30: Home session.
12.0: Luncheon music.
1.0: Oamaru hour.
2.0: Programme highlights.
2.1: Serial story.
2.15: Music.
2.30: Recipe session.
3.0: Afternoon tea.
4.45: Wide-range.
5.0: Children's session.
6.0: Recordings.
6.15: Operatic highlights.
6.30: Wide-range.
7.0: "Fred and Maggie Everybody."
7.15: Music.
7.22: "Innocents Abroad."
7.30: Music.
8.0: "In Foreign Lands."
8.15: Singers you know.

8.30: Recordings.
8.45: "Pioneers of Progress."
8.52: Real-life thrills.
9.0: "The Mad Doctor."
9.30: Wide-range.
9.45: Recordings.
10.0: "The Dark Invader."
10.15: Popular modern tunes.
10.30: Wide-range.
11.0: Request session.
12.0: Lights out.

WEDNESDAY, APRIL 27.

6.0: Morning session.
6.30: Shipping report.
7.30: Weather, mails, shipping.
7.32: Recordings.
8.0: Musical comedy.
8.14: Programme highlights.
8.17: Music.
8.45: "House on the Hill."
9.0: Morning recipes.
9.30: Music.
10.0: Shopping Reporter.
10.30: Music.
10.45: "Reflections."
11.0: "Music of the Moment."
11.15: Aunt Daisy.
12.0: Luncheon music.
1.30: "Savoy Melodies."
1.45: Recordings.
2.0: Serial story.
3.15: "House of Dreams."
2.30: Recipe session.
3.0: Music.
4.0: Recordings.
4.45: Wide-range.
5.0: Children's session.
5.30: Neddo and Thea.
5.45: "Peter the Pilot."
6.0: "Fashions and Fancies."
6.15: "The Romance of Music."
6.30: Andy Shaw on the links.
6.45: "Something to Suit."
7.0: "Popeye."
7.15: "Old Music House."
7.30: Music.
7.45: Orchestral.
8.0: Antique Shop.
8.15: "Easy Aces."
8.30: Music.
8.45: "Airmail Mystery."
9.0: Celebrity concert.
9.30: "Hollywood Spotlight."
10.0: Wide-range music.
10.15: Dance rhythm.
10.30: Mirth and melody.
11.0: Listeners' request session.
12.0: Lights out.

THURSDAY, APRIL 28.

6.0: Morning session.
6.30: Shipping report.
7.30: Weather, shipping, mails.
8.0: Musical comedy.
8.14: Highlights.
8.16: Recordings.
8.45: Recipe session.
9.30: Music.
10.0: Home Journal.
10.45: "Reflections."
11.15: Aunt Daisy.
12.0: Luncheon music.
1.0: South Dunedin shopping session.
2.0: Serial story.
2.15: Music.



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NOVIS**

**THE FIRESTONE
FEATURE**

Every Thursday

At 7.30 p.m. from
1ZB : 2ZB : 3ZB : 4ZB

COMMERCIAL STATIONS . . CONTINUED

2.30: Jill's recipe session.
3.0: Afternoon tea.
4.45: Wide-range.
5.0: Children's session.
5.45: "Tarzan and Fires of Tohr."
6.0: Dinner music.
6.7: "Reporter of Odd Facts."
6.15: "Strange Adventures."
6.30: Film music.
6.45: Recordings.
7.0: "Popeye, the Sailor Man."
7.15: Music.
7.30: Donald Novis, tenor, sings for "Firestone."
7.45: "Early Otago." Lionel Sceats.
8.0: "Music from the Stars."
8.15: Music.
8.45: Studio presentation by the Melody Travellers.
9.0: "One Man's Family ("Would it be a Church Wedding?")
9.30: Wide-range.
9.45: Recordings.
10.0: "The Dark Invader."
10.15: "Harmony Home."
10.30: 4ZB Rhythm Club.
10.45: Bright recordings.

11.0: "New Guinea Patrol."
11.15: "On with the Dance."
12.0: Lights out.

FRIDAY, APRIL 29.

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: "House on the Hill."
9.0: Recipes.
9.22: Recordings.
10.0: Shopping reporter.
10.15: 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: "The Man on the Land."
12.45: Luncheon music (cont.).
1.0: Oamaru hour.
2.0: Serial story.
2.15: Music.
2.30: Recipe session.
3.0: Recordings.
4.45: Wide-range.

5.0: Children's session.
6.0: Music.
6.15: "Comedy Capers"
6.30: Wide-range music.
6.45: "Famous Dance Bands and Leaders."
7.0: Tonic session.
7.15: Romance of Transport.
7.30: Music.
7.45: Wide-range music.
8.15: "Easy Aces."
8.30: "Pianists on Parade."
8.45: Wide-range.
9.0: "Studio Magazine."
9.30: Recordings.
10.0: General sports summary.
10.15: "Tunes and Taxis."
10.30: Recordings.
10.45: Wide-range.
11.0: Request session.
12.0: Close down.

SATURDAY, APRIL 30.

6.0: Morning session.
6.30: Special shipping report.
7.30: Weather, mails, shipping
8.0: Musical comedy.
8.14: Programme highlights.
8.15: Music.

9.0: Recipe session.
9.30: Recordings.
10.0: Joan's home session.
10.45: "Reflections."
11.0: Various and varied.
11.15: Aunt Daisy.
12.0: Luncheon programme.
1.5: Recordings, interspersed with sports flashes.
5.0: Children's session.
5.15: "Peter the Pilot."
6.0: Dinner music.
6.15: "Garden Club of the Air."
6.30: Andy Shaw on the links.
7.0: "Congo Bartlett."
7.15: "Crashed in the Jungle."
7.30: Wide-range.
7.45: Late sports session.
8.0: "Music from the Stars."
8.15: "Music of the Masters."
8.30: Wide-range.
8.45: "Pioneers of Progress."
8.52: Music.
9.0: Dulux amateur trials.
9.30: Recordings.
10.0: Listeners' request session.
10.30: Swing music.
10.45: "On with the Dance."
12.0: Close down.

Australian Programmes

Presentation of items on these pages is copyright. New Zealand standard time is given in all cases.

2FC SYDNEY
610k.c. 491.8 m.
(National Station)

SUNDAY, APRIL 24.

8.30 p.m.: Evening service (Congregational).
10.0: Lecture recital by Harold Browning.
10.15: News. Weather.
10.30: Programme by winners in Sydney Eisteddfod.

MONDAY, APRIL 25.

12.0 noon: Anzac Day March.
12.30 p.m.: R.S.A. United Service.
8.30: Anzac Day Concert.
9.0: Anzac Military Tattoo.
10.20 (Every week-night): News. Weather.
10.30: Anzac Military Tattoo.

TUESDAY, APRIL 26.

9.30 p.m.: Community sing concert.
10.40: Desmond Tanner at electric organ.
10.55: Talk.
11.10: Bonnie Surridge (pianist).

WEDNESDAY, APRIL 27.

9.30 p.m.: National Military Band.
10.0: "First Appearance Here." Programme by artists new to microphone.
10.40: Virginia Bassetti (contralto).
10.50: Interviewed personalities.
11.10: "Feminine Frivolities" (revue).
11.40: Desmond Tanner at electric organ.

THURSDAY, APRIL 28.

9.30 p.m.: "Melodious Vagabonds."
10.0: Mastersingers Quartet.
10.45: "We Await Your Verdict."
11.15: "The Cecilia" Vocal and Instrumental Ensemble.

FRIDAY, APRIL 29.

9.30 p.m.: "Celebrity Recreations."
11.20: Sporting previews.

SATURDAY, APRIL 30.

9.30 p.m.: National Military Band.
10.5: "The Singing Pierrots."
10.30: Jim Davidson's ABC Dance Band.

2GB SYDNEY
870 k.c. 344.8 m.
(B Class Station)

SUNDAY, APRIL 24.

7.40 p.m.: Norwegian Light Orchestra, with Helen Jepson (soprano).
7.55: Music.
8.0: "Book Reviews."
8.15: "Musical Moments."
Wide-range orchestras and vocalists.
8.30: Mr. Fred Houstons, "Reincarnation and History."
8.45: "Mutiny on the Bounty."
9.0: "Famous Escapes: Harvey Jones."
9.15: Gems of musical comedy.
9.30: "House of Dreams."
9.45: "The Shell Show."
10.30: "World's Famous Tenors."
11.0: "Music As You Like It."
11.10: "Memoirs of a Concert Master."

MONDAY, APRIL 25.

7.30 p.m.: "Amateur Adventurers."
7.45: "The Band Wagon."
8.0: Dinner music.
8.15: "Musical Moments."
8.30: "Shadows Over Europe."
8.45: "Rhythm Round-up" (Jack Davey).
9.0: "Girl in a Million."
9.15: Music.
9.20: "Synchronomatics."
9.30: Song-writer search.
9.45: "Frank and Archie."
10.0: "House of Dreams."
10.15: "Continental Nights."
10.30: "Swing Your Partner."

TUESDAY, APRIL 26.

7.30 p.m.: "Amateur Adventurers."
7.45: "The Band Wagon."
8.0: Dinner music.
8.15: Favourite melodies.
8.30: "Shadows Over Europe."
8.45: Musical interlude.
9.0: "Girl in a Million."
9.15: Music.
9.20: "Wings of Gold."
9.30: "Jack and Suzy."
9.45: "Lady of Millions."
10.0: "House of Dreams."
10.15: Donald Novis sings.
10.30: "Footlight Echoes."

WEDNESDAY, APRIL 27.

7.30 p.m.: "Amateur Adventurers."
7.45: "The Band Wagon."
8.0: Jack Lumsdaine at piano.
8.15: "Musical Moments."
8.30: "Shadows Over Europe."
8.45: "Rhythm Round-up."
9.0: "Girl in a Million."
9.15: Music.
9.20: "Synchronomatics."
9.30: Gems of musical comedy.
9.45: "Frank and Archie."
10.0: "House of Dreams."
10.15: Talk, Mr. A. M. Pooley.

THURSDAY, APRIL 28.

7.30 p.m.: "Amateur Adventurers."
7.45: "The Band Wagon."
8.0: "Snapshots of Sport."
8.15: Favourite melodies.
8.30: "Shadows Over Europe."
8.45: Music.
9.0: "Girl in a Million."
9.15: Music.
9.20: "Wings of Gold."
9.30: Music.
9.45: "Lady of Millions."
10.0: "House of Dreams."

FRIDAY, APRIL 29.

7.30 p.m.: "Amateur Adventurers."
7.45: "The Band Wagon."
8.0: Dinner music.
8.15: Sentimental music.
8.30: "Shadows Over Europe."
8.45: Best in music.
9.0: "Wax Impressions."
9.15: "Organ Treasures."
9.30: Popular varieties.
9.45: "Frank and Archie."
10.0: Recordings.
10.15: Talk, Mr. A. M. Pooley.
10.30: Australian song medley.

SATURDAY, APRIL 30.

7.30 p.m.: "Australian Air League."
7.45: "The Band Wagon."
8.0: Sporting resume.
8.15: "Musical Moments."
8.30: "Shadows Over Europe."
8.45: Theo Walters and Band.
9.15: "The Music Box."
9.30: "Keyboard Kapers."
9.40: Music.
9.45: "Lady of Millions."
10.0: Music.
10.15: Wide-range dance music.
10.30: "Radio Pie."

AUSTRALIAN STATIONS . . CONTINUED

2UE SYDNEY
950 k.c. 316 m.
(B Class Station)

SUNDAY, APRIL 24.

9.0 p.m.: "Famous Escapes—
"Harvey Jones."
9.15: "Musical Medico."
9.30: "The Music Mixer."
10.0: Special presentation.
10.30: "So Sweet the Song."

MONDAY, APRIL 25.

9.10 p.m.: News service.
9.15: "Romance in Rhythm."
9.30: "Dances of the World."
9.45: Celebrity recital.
10.0: "Hollywood Spotlight."
10.15: Mr. E. C. S. Marshall,
foreign commentator.
10.30: Musical popularities.

TUESDAY, APRIL 26.

9.0 p.m.: "Nothing Ever Happens."
9.15: News.
9.20: Radio Library stars.
9.30: "The Kingsmen."
9.45: New releases.
10.0: Light music.
10.15: Racing talk.
10.30: New releases.

WEDNESDAY, APRIL 27.

9.0 p.m.: "Nothing Ever Happens."
9.15: "Wings of Gold," drama.
9.25: News.
9.30: Music.
9.45: "Master's Music Room."
10.0: Light music.
10.15: Latest recordings.

THURSDAY, APRIL 28.

9.0 p.m.: "Nothing Ever Happens."
9.15: News.
9.20: Radio Library.
9.45: "Hollywood Hotel."
10.0: Light music.
10.15: "Stars of the Air."
10.30: "The Kingsmen."

FRIDAY, APRIL 29.

9.0 p.m.: Light music.
9.15: Modern love songs.
9.30: News service.
9.35: "The Musician's Library."
9.50: Sports card.
10.0: Light music.
10.5: Turf topics.
10.30: Music.

SATURDAY, APRIL 30.

9.0 p.m.: Harold Park box positions.
9.5: Description of Harold Park Coursing (and during the evening).

2UW SYDNEY
1110 k.c. 270.3 m.
(B Class Station)

SUNDAY, APRIL 24.

5.30 a.m.: N.Z. breakfast session.
7.0 p.m.: "Destiny of the British Empire."
7.20: Pianoforte recital.
8.15: "Vanity Fair."
9.0: "Time Marches On."
9.20: "Happiness Ahead."
9.30: "Diamondpoint" feature.
9.45: "Hot Spots from History."
10.0: "We Shall Have Music."

MONDAY, APRIL 25.

5.30 a.m.: N.Z. breakfast session.
8.20 p.m.: Music.
8.30: "Dad and Dave."
8.50: "Mrs. 'Arris and Mrs. 'Iggs."
9.0: "Extra! Extra!"
9.15: Lehar favourites.
9.30: "Magnificent Heritage."
9.45: "World in a Wineglass."
10.0: "Famous Men."
10.15: "Silken Strings."
10.30: "Mystery Club."
11.0: Wrestling at Rusheatters Bay Stadium.

TUESDAY, APRIL 26.

5.30 a.m.: N.Z. breakfast session.
8.30 p.m.: "Dad and Dave."
8.45: "Mr. Hardie and Mr. Rubber."
8.50: "Mrs. 'Arris and Mrs. 'Iggs."
9.0: Shopping notes.
9.15: "Shamrocks."
9.30: "Great Artists."
9.45: "We Shall Have Music."

New Zealand Standard Time

New Zealand Summer Time ends on Sunday, April 24, at 2 a.m., when clocks will be put back half an hour. All Australian and short-wave programmes here printed are given in New Zealand Standard Time.

WEDNESDAY, APRIL 27.

5.30 a.m.: N.Z. Breakfast session.
8.20: Music.
8.30: "Dad and Dave."
8.50: "Mrs. 'Arris and Mrs. 'Iggs."
9.0: Wilfred Sanderson's songs.
9.15: "Say It With Music."
9.30: "Get Your Man."
9.45: "Synchronomatics."
10.0: "Scott of Scotland Yard."
10.15: "Melodies of Yesterday."
10.30: "London Again" Suite (Coates).

THURSDAY, APRIL 28.

5.30 a.m.: N.Z. breakfast session.
8.0 p.m.: Interviews with wrestlers.
8.20: Music.
8.30: "Dad and Dave."
8.45: "Mr. Hardie and Mr. Rubber."
8.50: "Mrs. 'Arris and Mrs. 'Iggs."
9.0: "Make-up and Romance."
9.15: "Shamrocks."
9.30: "Hot Shots of Harmony."
9.45: "Synchronomatics."
10.0: "Scott of Scotland Yard."
10.15: John Hendrik (tenor).

FRIDAY, APRIL 29.

5.30 a.m.: N.Z. breakfast session.
8.20 p.m.: Sporting session.
8.45: Jack Buchanan and Elsie Randolph.
9.0: Something for everyone.
9.15: Trade music.
9.30: "Glorious Adventure."
9.45: Trade music.
10.0: Personality series, No. 84: John Barbirolli.
10.15: From the console.
10.30: Music from films.
11.0: "Dancing to Diamondpoint."

SATURDAY, APRIL 30.

5.30 a.m.: N.Z. breakfast session.
8.20 p.m.: Sporting results.

8.30: Orchestral selections.
8.45: "Darby and Joan."
9.0: Box positions, greyhound races.
9.5: Light music.
9.15: Greyhound races at Harold Park.
9.45: Cycling from Sports Arena.
10.0: Greyhound races.
10.5: Dance music.

3AR MELBOURNE
630 k.c. 476.2 m.
(National Station)

SUNDAY, APRIL 24.

7.30 p.m.: "In Quires and Places Where They Sing."
8.0: Talk, "International Affairs."
8.25: National news.
8.30: "Alice in Orchestralia," episode 17.

8.50: Celebrity recordings.
10.0: This week's story.
10.15: New Note Octet.
10.45: Film broadcast, "Mannequin," with Joan Crawford and Spencer Tracy.

MONDAY, APRIL 25.

9.30 p.m.: Readings from Masfield's "Gallipoli."
10.0: Soldier songs.
10.30: Play, "The Man With the Donkey."
11.0: ABC (Sydney) Symphony Orchestra and Chorus, "Gateway of Dreams."

TUESDAY, APRIL 26.

9.30 p.m.: Musical reproductions.
9.40: Alexander Kipnis (basso).
10.30: Topical talk.
10.45: "Everyman's Music."
11.30: Jim Davidson's ABC Dance Band

WEDNESDAY, APRIL 27.

9.30 p.m.: "As You Like It," with Stella Power, Browning Mumery and ABC (Melbourne) String Ensemble.
10.10: "Emma and Erbert."
10.20: Interlude.
10.30: National Military Band.
11.0: Pianoforte recital, Beatrice Tange.

THURSDAY, APRIL 28.

9.30 p.m.: Play, "Farewell to the Boss."
10.30: Hal Yates, American radio star.
10.45: Silver Sextet String Ensemble.
11.15: "Chorus, Gentlemen!"

FRIDAY, APRIL 29.

7.30 p.m.: Jim Davidson's ABC Dance Band.

10.0: Desmond Tanner at electric organ.
10.30: ABC (Brisbane) Concert Orchestra and Chorus, with Jan Martin (baritone).
11.15: Recital by Irene Bennett (soprano).

SATURDAY, APRIL 30.

9.30 p.m.: "For the Music-Lover," featuring "Violin Concerto Through the Ages," with Tossy Spivakovsky (violin).
10.40: Alexander Kipnis (bass).
11.30: "In Honour of Lehar."

2BL SYDNEY
740 k.c. 405.4 m.
(National Station)

See 3AR, Melbourne.

3LO MELBOURNE
770 k.c. 389.6 m.
(National Station)

SUNDAY, APRIL 24.

10.0 p.m.: Chopin recital by Roy Shepherd (pianist).
10.15: "Travellers' Tales: U 21."
10.30: "Around the Organ with Sankey."
10.50: Harry Bloom's Tango Band.

MONDAY, APRIL 25.

9.30 p.m.: ABC (Melbourne) Concert Orchestra, with Colin Crane (baritone).
10.15: Talk, "Learn From the Americans."
10.30 (every week night): News, Weather.
10.45: International celebrities, with Charles Kullman (tenor) and Kerstin Thorborg (contralto).

TUESDAY, APRIL 26.

9.30 p.m.: "Near and Far."
10.0: "Films and Theatre."
10.15: Neapolitan Trio (novelty instrumental).
10.45: ABC Chorus.
11.10: "Work," mosaic in sound on theme of Labour.

WEDNESDAY, APRIL 27.

9.30 p.m.: "Dead Reckoning," episode 1. Serial thriller.
10.0: Harry Bloom's Dance Band.
10.45: Pianoforte recital, Mary Radden.
11.0: "In Old Champagne."
11.15: "Tunes of the Coloured Folk," by Austral Harmonists.

THURSDAY, APRIL 28.

9.30 p.m.: ABC (Melbourne) Musical Comedy Company, "A Rose in the Rain," radio novelette.
10.15: Talk, "Life in Modern Emigrant Ship."
10.45: Shakespearean recital, Michael Sherbrooke.
11.15: ABC (Melbourne) Orchestra.

FRIDAY, APRIL 29.

9.30 p.m.: "Richelieu, Cardinal or King?" episode 32. Radio serial.
10.0: Humorous recital, Michael Sherbrooke.
10.15: ABC (Melbourne) Chorus.
10.45: Community singing.
11.30: Harry Bloom's Dance Band.

SATURDAY, APRIL 30.

9.30 p.m.: Old-Time Dance night.

Empire Stations Calling

Below are the details of the programmes to be broadcast in Transmission 1 (for Australia and New Zealand) from the BBC shortwave station at Davenport next week. New Zealand standard time is given.

SUNDAY, APRIL 24.

5.30 p.m.: Big Ben. Mozart Arias.
5.45: Talk.
6.0: Eugene Pini and Tango Orchestra, with Diana Clare.
6.30: "Made in Great Britain—7: Fenland Industries."
7.0: Short religious service from the studio.
7.15: Weekly newsletter and sports summary.
8.15: Close down.

MONDAY, APRIL 25.

5.30 p.m.: Big Ben. "In Town To-night."
6.0: Orchestral music of Elgar.
6.10: "Gullipoli," by John Maude.
6.30: BBC Empire Orchestra.
7.20: News and announcements.
7.45: Close down.

TUESDAY, APRIL 26.

5.30 p.m.: Big Ben. "Empire Exchange." Points of view by travellers from Dominions and Colonies.
5.45: Music Hall, including Lily Morris (comediennes), with BBC Variety Orchestra.
6.45: To be announced.
7.10: Orchestral interlude.
7.20: News and announcements.
7.45: Close down.

WEDNESDAY, APRIL 27.

5.30 p.m.: Big Ben. "Green Fields and Pavements." Talk.
5.45: Musical interlude.
5.50: "The Gang Smasher" (episode 4). Radio serial.
6.10: Music of Cesar Franck—1. The Shadwick String Quartet; Joseph Shadwick (violin), James Soutter (vio-

The programmes on this page may be heard from the following short-wave stations:—

GSC		16.86m. or 17.79m.c.
GSO		19.76m. or 15.18m.c.
GSF		19.82m. or 15.14m.c.
GSD		25.53m. or 11.75m.c.
GSB		31.55m. or 9.51m.c.

lin), Frederick Riddle (violin), Frederick Alexander (violin-cello).
7.0: "Cards on the Table." An Australian (R. W. G. Mackay) and an Englishman (John Maude) discuss news from London.
7.20: News and announcements.
7.45: Close down.

THURSDAY, APRIL 28.

5.30 p.m.: Big Ben. "Take Your Choice," weekly entertainment feature.
6.15: "World Affairs." Talk by H. V. Hodson.
6.30: BBC Empire Orchestra.
7.10: "The Two Thousand Guinea." commentary on the race from Newmarket Race-course.
7.20: News and announcements.
7.45: Close down.

FRIDAY, APRIL 29.

5.30 p.m.: Big Ben. "Waltzing Matilda—3: Some Reflections on Travel in the British Empire." Talk by Thomas Wood.
5.45: "The Adventures of Jack and Jill" (episode 1): "Jack and Jill Go Up the Hill." Series of musical plays.
6.25: "America Speaks"—10. Series of talks broadcast from U.S.A. to British Empire.
6.45: Recital by Eileen Joyce (Australian pianist).
7.10: Next week's programmes.
7.20: News and announcements.
7.45: Close down.

SATURDAY, APRIL 30.

5.30 p.m.: Big Ben. Mr. Wilkes at home in his own bar-parlour.
6.0: "The Road to Wembley." Programme for football enthusiasts on eve of Cup final.
6.20: Musical interlude.
6.25: "London Log."
6.35: "Rhythm Express." Benny Frankel and Orchestra.
7.20: News and announcements.
7.45: Close down.

THIS WEEK

ON THE SHORT WAVES

BERLIN.

DJA, DJB, DJS, DJE, DJQ.

Wavelengths: 31.38 m., 19.74 m., 13.99 m., 16.89 m., 19.63 m.

4.35 p.m.: Call (German, English). Folk song.
4.40: Light music.
5.30: News in German.
5.45: Light music (Continued).
6.20: Greetings to listeners.
6.45: "To-day in Germany," sound pictures.
7.0: Concert session.
9.0: News and economic review in German.
9.15: Talk, or light music.
9.30: Concert.
11.30: News in English.
11.45: Music.
12.20: Greetings to listeners.
12.30: News and economic review in German.
12.45: Music.
1.30: News and economic review in English and Dutch.
1.45: "To-day in Germany," sound pictures.
2.0: Music.
3.15: German events (English). Music.
3.30: Sign off (German, English).

HIGHLIGHTS.

Sunday, April 24.

6.45 p.m.: Symphony concert.
7.30: Brass band.
8.0: Piano Quintet (Cesar Frank), Lutz Quartet and Claudio Arrau.
8.30: Folk music.
9.15: German singing plays and grand operas.

Monday, April 25.

6.20 p.m.: Greetings to Australia.
7.0: "Dollie's Dairy or German Girl Life."
7.15: Franz Schubert, "The Trout" Quintet.
8.0: "Young Germany To-day" (English).
8.15: Chamber music by Mozart.

Tuesday, April 26.

6.20 p.m.: Greetings to New Zealand.
7.0: Songs from Styria, Bavaria, Carinthia and Tyrol.
8.0: Lively non-stop entertainment.
9.15: Meditative comments (English).
9.30: "Bewitched Instruments."
9.45: Contemporary German light music.

Wednesday, April 27.

7.0 p.m.: Solo concert, Irma Beilke (soprano).
7.30: Variety song play of spring.
8.30: Sonata for Cello and Piano (Haydn).
9.30: Singing, laughing, dancing.

Thursday, April 28.

6.20 p.m.: Greetings to Australia.
7.0: Bavarian folk songs.
7.15: Andres Segovia, virtuoso of the guitar.
7.45: German and Dutch songs.
8.0: Military concert.
9.15: Topical talk in English.
9.30: Radio skit.

Friday, April 29.

6.20 p.m.: Greetings to New Zealand.
7.0: Old and modern craftsmen's songs.
7.45: "Sailor, Ahoy!" comrades circle the globe.
8.45: Juan Manen (violin recital).
9.15: English orchestral music.

Saturday, April 30.

7.0 p.m.: Musical treasures.
7.45: Dance music.
9.30: Folk music.
9.45: Play about Thomas Murner.

PCJ and PHI, HOLLAND.

Wavelengths: PCJ, 31.28 m. and 19.71 m.; PHI, 16.88 m. and 25.57 m.

Sunday, April 24 (16.88 m.).

12.55 a.m.: Announcements. For Dutch Indies.
1.0: PHOHI Variety Ensemble.
1.55: Talk.
2.10: Dance music.
2.45: News.
3.0: Close down.

Monday, April 25 (16.88 m.).

1.55 p.m.—12.55 a.m.: For Asia. Music, political talk and mission news in Roman Catholic session.
12.55: Announcements. For Dutch Indies.
1.30: PHOHI Symphony Orchestra.
1.50: News.
2.0: R.C. session.
3.0: Close down.

Tuesdays (19.71 m.).

8-9.30 p.m.: Experimental broadcast for Australia, New Zealand, Fiji Islands. (Reports about the reception to be sent to PHOHI-PCJ Studio, Hilversum, Holland.)

Tuesdays, Wednesdays, Fridays and Saturdays (16.88 m.).

12.55 a.m.: Opening announcements, etc.
1.0-2.45: Music, talks and news. For Dutch East Indies.
2.45: News.
3.0: Close down.

"RADIO PRAGUE."

EXPERIMENTAL TRANSMISSIONS.

OLR5A, Wavelength, 19.70 m.

Every day; 10.30-12 midnight.

2RO, ROME.

Wavelength: 31.13 m.

Daily: 5 a.m.—1.30 p.m.

OLR3A, Wavelength 31.39 m.

Every day: 5.25-9.10 a.m.
Every day, except Mondays and holidays:
1.55-2.40 a.m.
Monday: 10.55 a.m.-1.25 p.m.
Tuesday, Thursday, Saturday: 12.30-3.5 p.m.

"RADIO-COLONIAL."

(Daily.)

Wavelength: 25.24 m., 11.885 k.c.

6.30 p.m.: French news.
7.0: Gramophone records.
7.30: Talk on French events.
7.45: Gramophone records.
8.0: Leading Press articles.
8.15: Gramophone records.
8.30: News in French.
9.0: Gramophone records.
9.10: News in English.
9.20: News in Italian.
9.30: Close down.

Wavelength: 19.68 m., 15.243 k.c.

10.30 p.m.: Gramophone records.
11.15: Foreign talk on French events.
11.30: News in English.
11.45: Concert relay.
12.15 a.m.: Topical talk, or music.
12.30: Concert relay.
1.0: News in French.
1.30: Talk in French.
1.40: Topical events.
1.50: Gramophone records.
2.0: Concert programme.
3.30: Close down.

Wavelength: 25.24 m., 11.885 k.c.

3.45 a.m.: News in French.
4.15: News in Arabic.
4.30: Concert relay.
6.0: Concert relay.
6.20: Talk.
6.30: French news.
7.0: News in French.
7.40: News in English.
7.50: News in Italian.
8.0: Relay.
10.0: Colonial market prices.
10.15: News in Portuguese.
10.30: Close down.

Wavelength: 25.60 m., 11.730 k.c.

10.45 a.m.: Gramophone records.
11.45: News in French.
12.10 p.m.: News in Spanish.
12.20: News in Portuguese.
12.30: Recordings, or English talk.
12.45: Close down.
2.30: Gramophone records.
3.30: News in French.
4.0: News in English.
4.15: Gramophone records.
5.15: News in German.
5.30: Close down.

RNE, MOSCOW.

Wavelength: 25 m.

Daily: 4.45-5.30 a.m., 1.0-3.30 p.m., 10.30-11.30 p.m.
Sundays: 10.30 p.m.-5.30 a.m.

Wavelength: 31.25 m. and 39.89 m.
12 noon every day.

VLR, MELBOURNE.

Wavelength, 31.34 m.

SUNDAY PROGRAMMES.

7.30 p.m.: "In Quires and Places Where They Sing," presented by ABC Wireless Chorus.
8.0: Talk on international affairs.
8.20: News bulletin.
8.30: "Alice in Orchestralia."
8.50: Celebrity recordings.
9.0: This week's story.
10.15: Musical programme.
10.45: Play.
11.45: News.
11.50: Epilogue. Close down at 12.0.

WEEKDAY PROGRAMMES.

2.5 p.m.: "At Home and Abroad"—"Watchman."
2.20: Music.
2.30: Time. Victorian news bulletin.
2.35: Interstate weather notes.
2.45: Lunch music.
3.0: Afternoon musical programme.
6.45 (approx.): Close down.
8 p.: Popular music, or news.

8.15: Sporting news and notes.
8.30: News, markets and weather.
8.50: Overseas news service.
9.0: Australian news.
9.10: Talk.
9.25: Musical interlude.
9.30: Evening concert programme.
11.30: Musical recital or talk.
12.0: Late news.
12.20: Dance music and recordings.
12.50: News brevities.
1.0: Close down.

HIGHLIGHTS.

Sunday, April 24.

9.0 p.m.: Celebrity recordings.
10.0: This week's story.
10.15: New Note Oetel.
10.45: Radio presentation of recent film release.

Anzac Day, April 25.

9.30 p.m.: Readings from "Gallipoli" (John Masefield).
10.0: Special programme by ex-members of A.I.F.
10.30: Play, "The Man with the Donkey."
11.0: Presentation by ABC (Sydney) Symphony Orchestra and Chorus, incorporating talk by the Rt. Hon. W. M. Hughes.

Tuesday, April 26.

9.30 p.m.: Recorded interlude.
9.40: Alexander Kipnis, Russian bass.
10.20: Recorded interlude.
10.30: Talk.
10.45: "Everyman's Music."
11.30: Dance music.

Wednesday, April 27.

9.30 p.m.: "As You Like It."
10.10: "Emma and Herbert."
10.20: Musical interlude.
10.30: National Military Band.
11.0: "We Present"—Beatrice Tange, pianist.
11.20: Instrumental Ensemble.

Thursday, April 28.

9.30 p.m.: Play, "Farewell to the Boss."
10.20: Musical interlude.
10.30: Ballad recital by Eileen Boyd, contralto.
10.45: The Silver Sextet.
11.15: "Chorus, Gentlemen, Please!"
11.30: Talk on "World Affairs," rebroadcast from Empire station.

Friday, April 29.

9.30 p.m.: Jim Davidson's ABC Dance Band.
10.15: Recorded interlude.
10.30: Light orchestral programme by Brisbane Studio Orchestra.
11.15: Recital by Irene Bennett, soprano.

Saturday, April 30.

9.30 p.m.: Symphony hour.
10.40: Alexander Kipnis, bass.
11.30: "Everyman's Music."

APRIL, 1938.**VK2ME, SYDNEY, 31.28 m.**

Sundays: 5.30-7.30 p.m., 9.30 p.m.-1.30 a.m.
Mondays: 2.0-4.0 a.m.

VK3ME, MELBOURNE, 31.5 m.

Monday to Saturday (inclusive): 8.30-11.30 p.m.

VK6ME, PERTH, 31.28 m.

Monday to Saturday (inclusive): 10.30 p.m.-12.30 a.m.

W3XAF, NEW YORK.

Wavelength: 16.87 m.

Monday Programmes.

4.50 a.m.: Announcements (Eng. and Fr.).
5.0: Music, orchestral and vocal. English and French announcements.
6.30: "RCA Magic Key."
7.30: Network features or recordings.
8.30: Music. (Eng. and Fr. announcements.)
9.0: "The World is Yours."
9.30: Metropolitan auditions (Eng.).
10.0: Press news (English).

Sunday and Week-day Programmes.

1.30 a.m.: Music. Announcements (Eng.).
2.25: Press radio news in English.
2.30: Music. Announcements in English.
3.15: "Women in the News" (Eng.).
3.30: Italian hour. News, music talk, music.
4.30: Press news in English.
4.45: Music, orchestral and vocal. (English announcements.)
5.30: French hour. Press news and music.
6.30: German hour. Press news and music.

7.30: French hour. Press news, talk, music.
8.30: German hour. News, music talk, music.
9.30: Spanish hour.
10.30: Music.
11.0: News in English.

Special events, presidential and other important speeches are rebroadcast from 11.30 a.m. N.Z.T. till closing time for the benefit of listeners in New Zealand, Australia and the Far East, as well as Central and South America.

W2XAF, NEW YORK.

Wavelength: 31.48 m.

3.30 a.m.-5.30 p.m.: General Broadcast. For Africa, Australia and Far East.

W2XE, NEW YORK.

Wavelength: 13.94 m.

12 midnight-2.30 a.m.: Except Sunday and Monday.

Sunday and Monday: 12.30-5.30 a.m.
19.6 m. or 15,270 kcs.

5.30-6.45 a.m.: Except Sunday and Monday.
Sunday and Monday: 7.0-10.30 a.m.

W9XF, CHICAGO.

Wavelength: 49.15 m.

12.30-1.40 p.m., 4.35-6.30 p.m.
5.5 p.m.-7.0 p.m.

W8XAL, CINCINNATI.

Wavelength: 49.48 m.

Daily: 3.30-6.30 p.m., 11 p.m.-12.30 a.m.

W3XAU, PHILADELPHIA.

Wavelength: 31.26 m.

Monday, Wednesday, Thursday, Friday:
4.30-11.30 a.m.
Other days: Till 12 noon.

W8XK, PITTSBURGH.

Wavelength: 13.93 m.

Daily, except Sunday: 11.15 p.m.-1.30 a.m.

W1XX, BOSTON.

Wavelength: 31.33 m.

Daily: 11.30 p.m.-5.30 p.m.
Monday: 12.30 a.m.-5.30 p.m.

W1XAL, BOSTON.

Wavelength: 10.67 m.

Daily: 6.45-8.30 a.m.
Monday: 2.45-4.30 a.m.

COMING back from Oxford in the train last week the only other occupant of the compartment, a middle-aged woman, asked me when we were due at Victoria. I told her I hadn't the faintest idea—had never travelled on the line before.

"You're a New Zealander," she said. I asked her how she knew.

"Well, I know Jean Batten, and you both have exactly the same inflection in your voices."

Someone else, less kind, said that English people liked the New Zealand accent—"when we get over the shock of your Cockney A."—T.L.

I NEVER met a playwright of any originality who had confidence that the Censor cared a straw about his art.—*St. John Ervine.*

AT this moment if any advice can be given to the general public it is "Hold your tongue."—*Lord Derby.*

AROUND AND BEHIND THE DIALS.

Shortwave Notes and News

THE 10 m. band is at present fairly active, and during the last few days several "W" phones and also VK's have been logged. The best time to hear the "W's" is from noon till 3.30 p.m. The signals are not strong, but very clear. It is fairly certain that if "W's" are logged on 10 m. they will verify.

The Empire station GSH. on 13.9 m., can be heard very well in the late evenings round 11.30 p.m., signals being fairly strong and clear.

The 20m. "ham" band is much improved and stations can be heard very early in the afternoon now. Don't forget, when reporting to "W's," to include return postage, or the chances of receiving a card will be very small indeed.

A new station that has recently come on the air, VR6G at Pitcairn Island, has been heard in Sydney with good strength lately. They use both telephony and Morse, and are said to be on 14,100 k.c. (21.28 m.). Station is testing at present and has no fixed times for transmissions.

EAJ43, Canary Islands, on 10,370 k.c. (28.93 m.), has been heard very well during the last few mornings. News in English is given by a woman before closing down at 8.30 a.m.

I have now been living in Nelson for the past five months, and have found reception on the shortwave bands to be much better than when I was in Wanganui. The altitude is 225ft. and is half a mile from the sea. QRN and QRM are just about nil. My set is a four-valve battery operated with a "B" eliminator. The earth is of the multiple pipe system and gives excellent results. Should any dxer wish to know the details of the earth system, I shall only be too pleased to supply same. Address: Mount Pleasant Avenue, Nelson.—H. I. Johns (Nelson).

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Answers To Correspondents

"Savali" (Auckland): Many thanks for your offer, but we do not think any good purpose would be served by reopening discussion on the subject you mention.

Stations Identified

"Repat" (Frankton): The station on 31 metres was probably ZBW3, on 31.49 metres (9.52 m.c.), which transmits from 4 to 5.30 p.m., 8.30 p.m. to 2.30 a.m. on week-days, and from 1.30 to 5.30 p.m., 7.30 p.m. to 2 a.m. on Sundays. The address is Box 200, Hong-Kong, China. ZBW is the broadcast band station.

DX Topics

EAQ, Madrid.

EAQ, "La Voz de Espana," can be heard at 7 p.m., N.Z. time, on 30.43 metres. News is given in English with sigs, usually R7, QSA4-5.—246MC (Christchurch).

Loggings and Verifications.

LATEST cards back are from VK6ME, VK4PC, VK2VA, VK4SA, VK3LI, and W2GIZ. My latest reports out are to VK5JS, VK4LK, VK2NY, TI2FG, HC2HP, W4DLH, K6CGK, K6BNR, KA1AF, KA1AP, W6BKY, XUSRB, XUSMC, K6BAZ, W2IKV, NY2AE, K6BJJ, LU5ZA, CE3AC, and W6JP.—"Repat" (Frankton).

Exchange of QSL Cards.

THE following dxers would like to exchange QSL cards with other dxers:—

T. J. Wimsett, Scott Street, Blenheim.

COCM Does Verify.

IN recent issues of the "R.R." several members have stated that radio station COCM, of Havana, Cuba, will not QSL, despite the fact that he asks for reports at the end of his transmissions, but on April 5 I received a QSL from him confirming a report on January 1. It is a very good card with a photo of Havana on the front. On the back is written: "Your report is correct. Thank you." This is written in English, Spanish and French. There is also written: "CMCM, Onda Larga. (Longwave) 850 k.c. And COCM, Onda Corta (Shortwave) 9833 k.c." The QRA of this station is: "Calle 23, No. 482, Vedado, Apartado (P.O. Box) 33, Havana, Cuba."

If there are any SWL's who would like to exchange QSL's with dxers overseas they may send their addresses

to me, and I will send them on to a dxer in America, who will send them on to other dxers who wish to exchange QSL's. My QRA is: Frank Howe, P.O. Box 39, Frankton Junction.

Latest QSL's are: COCM; K6KGA, Honolulu, who would take reports; a card from XE1LK, confirming a report I sent to TI2HP; the book PCJ sent to all dxers who reported them on their special tenth jubilee programme; and W6CQS, who is a very quick QSL.—551A. (Frankton).

Spanish War News.

EHZ, on 28.93 metres, is coming in with a good signal around 8 a.m. Readability is bad owing to it being blurry. The only words that can be clearly understood are those that are said slowly or emphasised. A lady gives news in English at 8.10 a.m., calling different English-speaking countries, and then announces the wavelengths on which the station is transmitting. The call is pronounced "EHZee."

EAQ broadcasts Spanish war news daily at 6.15 p.m. and 7.40 a.m. N.Z.S.T. News in English is given about half an hour after the commencement of the transmission.—R.M. (Auckland).

Nine Months' Dxing.

I HAVE been dxing for nine months, and I think it is about time I gave an account of myself. The following is a list of stations logged to date:—B.C.: 72 Australians, ZJV, KNX, KGU, KOA, KSL, KGMB, KPO, KFBK, KGA, KJR, KDB (100 w.), KGO, WHO, KHJ, KFWB, WBBM, KDYL, KMPC, KPSD, KPNC, KLLX, WIRE, KMO, KSTP, WBT, XEPN, XENT, XEAW, XERA, XEMO, WLW, JBCK, JOAK-1, JOAK-2, JOHK, JOIK, RW54, LR3, LS11. Shortwave: VPD2, DJB, DJA, DJE, DJQ, DJO, W9XF, KZRM, COCQ, COBC, COCM, COCX, COBZ, COCH, W2XAF, RV15, TGWA (31 m.), TGWA (25 m.), CXAS, RNE, W2XG (19 and 25 m.), XEWV, PCJ, TPA4, WSXK, W8XAL, PMH, W3XAL, ZM-BJ, WIXK, HJ1ABP, HP5J, OLR2A, CSW, HBJ, HVJ, H80, EA9AH, VK-2ME (18.37 m.), LRX, JVN, W1XAL, TIPG, OLR2A, VK3ME, VK3LR, VK-6ME. S.W. amateur: K6BNR, K6NZQ, LU1HI, XUSMC, TI2RC, HI5X, W2I-

N.Z. DX Club Meetings

HAWKE'S BAY.

In the Club Room, above Wood's Tearooms, Waiapukurau, 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, May 2.

R. A. ROYCROFT (2H4),
Branch Secretary.

AUCKLAND.

In the Society of Arts Hall, Kitchener Street, at 8 p.m. on Wednesday, April 20.

F. NEWING (316A.),
Branch Secretary.

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KV, W1JWW, NY2AE, K6KGA, W9DNP, J2NPF, VK8XT (the Flying Doctor), XE1GK, LU9BV, G2XY, G6WX, G5BJ, G5ML, VE5HI, VE1EC, VE5VO, VE5EF, VE3KX, VE5GJ, VE5ER, VE9BW, VE5JK, K7EWG, K7FBE, VR6A (Pitcairn Island), KA1BH, VK's 2TC, 2NY, 2VV, 2ADE, 2HS, 2AP, 2FY, 2XC, 2AGU, 2RJ, 2IQ, 2UC, 3IW, 3MX, 3ZJ, 4RJ, 4AX, 5GM, 5AW, 5AI, 5ME, 5WD, 4GG, 6WZ, 5BF, 4TY.

B.C. verifications: KXX, KGU, KOA, WLW, XERA, KGMB, KPO, ZJV, KGA, KGO, 63 Australians and 23 N.Z. S.W.: VPD2, DJB, W9XF, KZRM, W2XAF, TGWA (31 m.), 9MI, W2XTE, TPA4, W3XAL, ZMBJ, W1XK, COBC, DJA, K6BNR, LU1HI, TI2RC, W2IKV, W1JWW, KA1BH, NY2AE, K6KGA, XE1GK, VK3ME, VK6ME, VK3LR, VK's 3AL, 2AP, 5GM, 2FY, 2AGU, 3IW, 6WZ, 2RJ, 2IQ, 2UC, 5AI, 4RJ, 3MX, 4AX, 5WK, 4GG. I have also logged 5 B.C. Europeans—Prague, Breslau, Königsberg, Bologna, Odessa.

I find the DX notes in the "Record" very helpful.—565A. (Thames).

Verifications Received.

HERE is a list of the stations I have received verifications from lately: XE1G, XEAW, NENT, W6BKY, W3FAM, W3FGJ, W3XAL, W2XAF, W5XK, WHO, XUSRB, COCH, COCC, KXX, CRCT, KSL, E1AR, OLR, ZJV, VPD2, ZBW, DJQ, KLS, TGWA, TIPG, OAN4G, VK's 4TY, 7AB, 2IQ, 4RJ, 2AVD, 2CE, 5AW, 2NY, 2HX, 3KR, 2OB, 2JU, 5CB, 2ACO, 2HP, 3MX, 4GJ, 3WD, 2VA, 2AGU, 2ADR, 3XJ, 3WA, 2ZB, 4BH, 2GN, 2UE, 2TM, 5CL, 5CK, 2KO, 4MB, 2BS, 4GR, 3UZ, 2SM, 2AD, 4BC, 2RG, 2AY, 2MO, 2NR, 2GZ, 2GB, 2CR, 2LM, 3ME, 2ME, 2UW, 2BL, 2CH, 2FC, 7IA, 3HA, 2HO, 2BH, 2CA, 2QN, 3TR, 4RO, 3WV, 4QG.

My receiver is a six-valve dualwave.—529W (Wellington).

DX On the 20-metre Band.

DX on 20 m. has been excellent for the last month. My latest loggings being K6BJJ, K6KGA, K6LKN, K6MVA, K6KRG, K6OFW, VE5ACN, VE3ER, VE5VO, VE5ABD, VE3AHD, VE3AH, VE3ASD, VE3CK, VE4OF, LU9BV, LU1HI, LU1DI, LU7AG, LU2BG, LU5AIV, K7FBE, ZS2X, ZE1JF, OZ5BW, HB9J, SM7YA, PY4BI, PY3BP, VR6A, G5XT, ON4BG, ON4VK, SU1CH, GI2CC, EI8M, YR5AA, VP4GA, YN1OP.

VR6A and VR6AY are one and the same station, so send your reports to him before he leaves, which he is going to do soon.

YV5AA is in Rumania, and puts in an R7, QSA3 signal here.

I logged YN1OP, ZE1JF, ZS2X, EI8M, SU1CH, and GI2CC between 7 p.m. and 9 a.m.

Verifications back are from HC1JW, XE1LK, O7CX, G6CL, PAOUN, XE2JK, G6DT, ZE1JR, KZRM, XE1LK, FSK1, F8II, F300, G5JL.—"Kiwi" (Auckland).

Loggings and Verifications.

MY latest reports out are to G2TR, G2AK, G5ML, G2BJ, G6DL, YN1OP, K4SA, LU5AN, LU6KE, HH5PA, FSK1, YR5AA, O2LY, PAOMQ, TI2AV, TI2FG, VE9AL, CO2RH.

Verifications have been received from HC1FG, J2KJ, VK4HN (Papua); K6MXM, CE3CO, W6CQG, PK3WI, OA4AI, W2IXY, VK6AW, VK3WA, W6ITH.—507W. (Wanganui).

Foreign Amateurs.

I HAVE reported to the following amateur stations lately: YV5AA (Rumania); HB9BR (Switzerland); ON4PA, ON4ZA (Belgium); F8QD, F8EL, F3KH (England); G2NA, G2AK, G5ML, G5DT, G6IF, G6BY, G6DL, G6DT, G8NJ (England); CT1CE (Portugal); VU2CA (India); VR6AY (Pitcairn Island).

Some that "got away" were: LY1AA (Lithuania); PAOMZ, PAOMQ, PAOWK (Holland); ON4BG (Belgium); CT1QG (Portugal); F8VC, FSK1 (France); G5OV, G5LU, G5BJ, G6CL, G8IT, G8LP, G5YB (England).—224 M.C. (Ashburton).

Questions and Answers

"PHIL" (Auckland): There are many factors which affect the exact size of an aerial for shortwave work—too many to relate here. However, as there is a variation in the frequencies to be received on the usual commercial receivers some compromise must be made. By careful design of two coupling transformers and the connecting link between them, manufacturers have been able to produce an aerial which will give excellent reception over all the shortwave bands in addition to the broadcast band.

A doublet aerial has a certain amount of directivity, so that it has to be erected in a certain direction in regard to the stations to be received, and if properly designed gives a great signal strength for frequencies around its own resonant frequency. Hence such an aerial will not respond equally well over much of a frequency range. We

note the make of your receiver, and suggest that you investigate the aerial made by these people, as it is good.

"PERPLEXED" (Blenheim): Your arrangement of two aeriols cannot be made to give better reception of say, the Americans, as the directions of the two, for one thing, are at right angles, so that whatever directional properties each may have, the combination is practically non-directional. Each aerial is about the correct length to obtain the best results with your particular receiver, and candidly, we feel that either aerial alone will be best for your set. The region of 200 to 205 metres gives a better reception, as just about here is the resonant frequency of the combined aeriols and aerial coil.

You could try using one aerial as earth and the other as aerial—there might be an advantage, but otherwise use the NW-SE aerial for NE-SW reception, and the NE-SW for NW-SE reception.

Radio Round The World

PAUL ROBESON is the most completely sincere musician I have ever met. Men who sing and play before the public may have started their musical careers with the most immaculate purity of ambition, but constant adulation and the egotism which is inherent to every human usually alters that outlook, and in some measure they become materially minded. Paul Robeson could make an enormous income by consenting to tour the country, the world, singing his fine choice of songs with that splendid voice of his. For him it would be the line of least resistance, the simplest, the wisest thing he could do if the accumulation of a fortune were his ambition. But he is the kind of man who would sacrifice any money to stop and study a form of musical expression which interests him.—Radio Reporter of "Daily Mail."

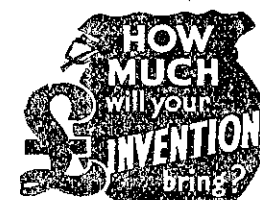
THE British Malayan Broadcasting Corporation has started to build a new shortwave station, which, it is hoped, will commence its first transmissions this month. At present, apart from foreign stations, amateur transmitters are the mainstay of Malayan listeners.

IN Athens a studio is being set up, to be connected with a new transmitting station in the suburbs, at Lissia. This station will be called Radio-Athens, and should be on the air soon with a power of 15 kilowatts or so. Provision has been made whereby this relatively moderate power can be raised quickly and easily to 100 kilowatts, thereby admitting Athens to the rank of Europe's high-powered radio stations. The existing Radio-Thessalonika station is to be "pepped-up" and the government has also decided to construct a shortwave station.

SPECIAL BROADCASTS AND DX TIP PERIODS

News of the following special broadcasts and DX tip periods is by courtesy of the Universal Radio DX Club:—

Call.	Location.	K.C.	Watts.	Time. (N.Z.S.T.)
KLS	Oaklands, California	1280	150	Daily, 9.30 to 9.45 p.m.
CKWX	Vancouver, B.C.	1010	100	Sundays, 7 to 9 p.m.
CFCT	Victoria, B.C.	1450	500	Sundays, 7.30 p.m. on.
CKMO	Vancouver, B.C.	1410	100	Sundays, 7.30 to 8.30 p.m.
XEAA	Mexicali, Mexico	750	200	Sundays, 7.30 to 8.30 p.m.
CKMO	Vancouver, B.C.	1410	100	Tuesdays, 7.30 to 8.30 p.m.
CKMO	Vancouver, B.C.	1410	100	Thursdays, 7.30 to 8.30 p.m.
KAWM	Gallup, New Mexico	1500	100	Thursdays, 8.30 to 9.30 p.m.
XED	Guadalajara, Mexico	1160	500	Saturdays, 5.30 to 7.30 p.m.
KDB	Santa Barbara, Calif.	1506	100	Saturdays, 7.30 to 8.15 p.m.
KRLC	Lewiston, Idaho	1390	250	Saturdays, 7.30 to 8.30 p.m.
WTAR	Norfolk, Vancouver	780	1000	Thursdays, 2.15 to 2.30 a.m.
KLS	Oakland, California	1280	250	Saturdays, 4 to 4.15 p.m.
WEEU	Reading, Penn.	830	1000	Tuesdays, 3.30 to 3.45 a.m.



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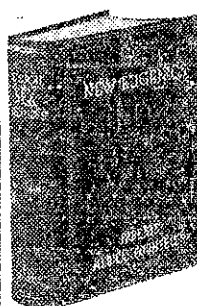
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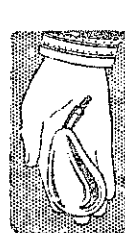
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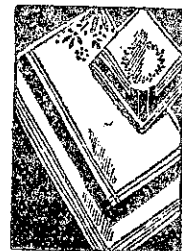


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