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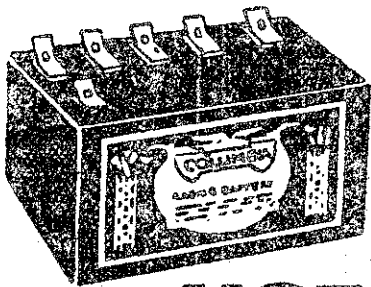
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This Week's Special Article

Human Interests and The Radio Reporter

66 GOOD evening, Mr. Puffin."

"Good evening."

"You are an engine-driver?"

"That's so."

"What is it like being an engine-driver?"

"Oh, so-so; depends how you look on it."

And so on.

And they call it a radio interview!

Interviewing is an art. And radio interviewing is doubly an art. Any experienced newspaper man will tell you his "chief" prizes a good interviewer beyond rubies. What everybody wants to hear, is the details of the inner life of somebody else—and it takes a good man to get to them.

It must be admitted, however, that the newspaper interviewer has an advantage over his wireless cousin, for he can sit back over his typewriter and frame his sentences with care, more or less at leisure. The radio man must have his wits very much in the "present tense," with no happy background of reflection. Still, that is no excuse for the kind of radio interview heard over the air so often lately.

A successful interviewer is not concerned so much with bringing out a celebrity's attitude towards some question of the moment, as with bringing out the great one's personality itself.

Granted that the interviewee may be reporter-shy,

THOSE who listen to radio interviews and those who arrange them should find considerable interest in this article by E.R.B. who claims that listeners want personality rather than philosophy from the "great ones."

microphone-shy and camera-shy, but the interviewer's job is, at all costs, to set him at ease and to induce him to talk naturally in the club-chair or fire-side manner.

It is, as I say, the personal touch that is open to enter-

taining exploitation. And here thorough preparation plays a big part. What's the use of dragging a man into a studio, firing questions and expecting up-to-the-minute, snappy answers? It can't be done. Again, when the "intimate" type of interview is sought, say over a dinner-table in a hotel, it is fatal simply to barge in with a list of questions that the second party has not had time to study.

Time, of course, is the essence of the contract in radio work, but a word to the wise: Once the interviewee is launched on a subject, you may be sure it is interesting to listeners. If, by ill luck he becomes "un-broadcastable," the remedy lies in the switch-off.

The greatest virtue an interviewer can possess is tact. He must remember that he is a nonentity compared with the interviewee, although he may have his public and his fan mail.

Most of the New Zealand radio stations have tried their hand at relayed interviews, from the man who works in a sewer to the exalted gentleman who sits on the judges' box at a high-class race meeting; from the visiting prima donna to the secretary of the mouth-organ band, and from the traffic cop to the lady who recently toured New Zealand with the signatures of all the mayors in the world inscribed

(Continued on next page.)

In the Wake of the Week's Broadcasts

If ever there was need for a leisurely delivery in radio talks it is in the NBS "Whirrigig of Time" series now on the air from the main stations. For thousands of listeners the facts are

new and strange, or half-forgotten with time. And if these facts are given with speed, the poor

listener is led over continents and through past centuries at a pace that is exhausting. This is my complaint against more than one speaker, and the latest offender was Dr. A. C. Keys speaking from 2YA last week. He fired off his good material like a human machine-gun, and left at least one listener almost lifeless in his chair. Listeners like to be coaxed and wheedled and treated gently in radio talks. After all, radio talks are like conver-

sation. One talker I know has a good system. When he speaks into the microphone he has a picture in his mind of his wife. He gives his radio talks to her.

Last week Mr. L. D. Austin's informative talk at 2YA on the Lyceum first night of Tennyson's "Becket" stirred many memories of Sir Henry Irving. As Mr. Austin reminded listeners, it was in

MEMORIES OF IRVING AND TENNYSON. this role that the great actor suddenly received his last call. This was at the Theatre Royal, Bradford, on October 13, 1905. As he fell beneath the strokes of the four knights in the last act of this spectacular tragedy, Sir Henry uttered the words, "Into Thy Hands, O Lord—into Thy Hands!"

They were the last lines ever spoken by the great actor. The talk reminded one listener of a remarkable thing that took place on the day after Tennyson's death in 1892. Immediately after the poet's death was announced, there was a sudden appearance in the streets of one big English town of dozens of men selling pirated versions of a musical setting of Tennyson's "Crossing the Bar." The hawkers did a thriving business. Nearly every passer-by had two penn'orth of Tennyson's very popular short poem. The Poet Laureate was buried in Westminster Abbey thirteen years within a day, before Sir Henry Irving's dramatic exit.

I made up my mind that I would listen to A. G. Fleming's studio presentation of John Harvey's play, "Peace

by the Derwent," from 4YA last Monday in a strictly non-critical frame of mind. I had begun

NOT MUCH ROOM FOR SENTIMENT.

to wonder if listening critically had destroyed my appreciation of recent plays. I haven't solved the problem yet, because, whether or not it was because of my attitude, I found the play enjoyable. It was sketchy, being broken up into six sequences, spread over the years 1913-1937, but the sketches seemed to hang together quite well. The theme was idealistic, and really concerned one man's intense desires for a grand and glorious peace, his first hopes being bitterly crushed when the war broke out. After the war he found things no better, for, as we all know, the last 20 years have not been exactly a peaceful peace. The story switched from Tasmania to England and back to Tasmania, where the idealist found his peace by the Derwent River in company, with a pre-war love. I liked the sentiment, I liked the way it was handled, and I certainly did like the voice of the man taking the part of Leonard Henderson, the idealist. Possibly all these likes came about because I had made up my mind not to be critical. I don't know. I do know that other people I've spoken to considered the play sentimental rubbish. I suspect the idealistic theme did not appeal; there isn't much place for sentiment and idealism in the world to-day.



All too often in the "concert halls" of New Zealand one finds a stock piano that tonally is far from up to the mark. The keys are hammered by all and sundry, and, although there is no lack of tuning experts, their services are called upon only for special occasions. And so when

APPALLING PIANOS IN CONCERT HALLS.

Miss Cara Hall, winner of the 1937 Royal Academy of Music scholarship, and a welcome performer over the YA stations, presented a pianoforte recital in the Jellicoe Hall, Christchurch, the other night, she was very much "up against it." But the very fact that she had to play on a poor piano redounded to her credit. From this instrument she drew tonal qualities that were amazing. Radio listeners know already what Miss Hall can do

(Continued from previous page.)

on the body work of her car.

But in no case has an interviewer attempted the really personal touch. It is "human interest" that gets the public. Listeners want to know what the man (or woman) eats, drinks, the type of house he lives in, what he does with his spare time, the books he reads, and the music that he enjoys. Women, especially, love this kind of thing. And women make up a great bulk of the listening public.

Speaking from experience, I would say to the would-be radio reporter in New Zealand: Get you man to confess that he has low-brow tastes and your fan-mail will increase ten-fold. When interviewing the "great," however cynically you may view the job, ask him to own up to his weak points. That kind of thing does not dorp a man from his pedestal to the floor; it makes him human.

with a piano in first-class condition. Brahms, Bach, Schumann and some modern arrangements were on her programme, which was altogether delightful



Week in, week out, year in, year out, J. T. Paul sits himself before 4YA's microphone and proceeds to discourse for 20 minutes on "World Affairs." Mr. Paul has a pleasant, unhurried style of speaking,

HE MUST BE A STUDIOUS MAN.

yet he always carries conviction, and seems to be an unquestioned authority on world affairs. It doesn't matter what happens in Europe or elsewhere; no matter how confusing and conflicting cable messages may be, Mr. Paul quietly elucidates things for the listener. I admire Mr. Paul and his dissertations, but I admire him most of all in those quiet weeks when the most exciting cable news is a Hollywood romance; for, unperturbed, Mr. Paul delivers something instructive on the domestic affairs of European countries. I don't know, of course, but I strongly suspect Mr. Paul eats his meals with encyclopedias and cables propped all about him, and spends half his time with his head wrapped in wet cloths and drinking caffeine and aspirins as he struggles to make order out of chaos and present facts in such a manner that even the dullest of listeners can fully understand "World Affairs."



Time and time again critics have castigated the commercial stations for their "low-brow" presentations. After all, the very term means only a flick of the lines that grace or mar the forehead of the average human being. That it has its high-brow moments more frequently than the critics know, has been demonstrated recently by 3ZB. Granted, this station goes in for a good deal of dramatisation, but it enters that field with a due sense of responsibility and the fitness of things. There has been a very noticeable improvement lately, both in the choice of music, as a background for serious matters, and in the writing of script which, to-day, is excellent. When this station sets itself out to do a dramatised job, it can be relied upon to turn out a really artistic effort, in spite of its youthfulness on the air.

OFF-SETTING THE LOWBROW

What I want to know is: Why do NBS announcers attempt to thrust upon listeners the strictly correct pronunciation of Maori words when referring to places or to steamers. It's being pedantic to say the least. Authorities generally agree that what common usage decrees is correct. Why should NBS announcers say what is very nearly Mahono, when everybody else says Maheno, with emphasis on the "he." Wakari, in Dunedin, is Wa-karry to everybody excepting the 4YA announcers who make it Wa-ka-ri. No doubt the latter is more strictly correct in Maori, but ninety-nine per



cent. of Maori names are uttered in an Anglicised form, and that Anglicised form should be good enough for announcers. I have even known people wonder just what place is meant because an unfamiliar pronunciation had made it sound like something else. I agree it is a matter for argument, yet I insist that common usage makes a place-name correct. Not that NBS announcers are consistent. Everyone says Timaru with emphasis on the "Tim," but I haven't yet heard an NBS announcer say Tee-ma-ru, which should be more nearly correct.

JUST TO START AN ARGUMENT.

Occasionally, very occasionally, Mr. Gil Dech, conductor of 3YA Orchestra, appears nowadays in public, for his duties keep him busy at the studio. Recently, however, he was guest conductor for the Christchurch Laurian Club. Undoubtedly he and his orchestra set Christchurch by the ears, for the playing was of the finest heard here for many years. Mr. Dech, as well as being a fine musician, is a man of very genial personality and his orchestra supports him to a man. Several of the members were with him at the Laurian Club's recital, which was all to the good for the club.

Announcers at 4ZB have been pilloried lately by newspaper correspondents objecting to the too familiar manner of making announcements. The protests have been rather emphatic, but it is a question whether they are fully deserved. NBS announcers are too formal and unbending in their manner of speech, and there is room to-day for brighter announcing. NCBS announcers provide this, but admittedly, there are times when they do go too far. Lately, in announcing election meetings candidates have been freely referred to by their Christian names, and such broadcasting familiarity does jar a little. Freedom in announcing is welcome, but, please, 4ZB, do not overdo it.

Listeners who liked the traditional Maori numbers given from 1YA by Rangī and Hine early last week will be interested to know that these two fine harmonisers are not Maoris, but pakehas. You would never tell it, because they have the correct Maori intonation, and present their songs in the proper Maori style. These two young ladies some time ago made a tour of the North Auckland province and collected all their material on the spot from the kiangas. So fine was their broadcast that many people telephoned the station to ask who the Maori singers were. One man, obviously a Maori, telephoned, "What the name of these girls?" Knowing that the duo were supposed to be anonymous the operator stalled and said he was unable to find out at the moment. "Orright," said the Maori at the other end of the phone, "but I think I know them." As a fact he did not know the singers. But he had heard the same songs sung by maidens in his own pa.

HAS SET THE CITY BY THE EARS

PLEASE, NOT BY THEIR CHRISTIAN NAMES.

MAORI SINGERS WHO ARE PAKEHAS.

Announcers at 4ZB have been pilloried lately by newspaper correspondents objecting to the too familiar manner of making announcements. The protests have been rather emphatic, but it is a question whether they are fully deserved. NBS announcers are too formal and unbending in their manner of speech, and there is room to-day for brighter announcing. NCBS announcers provide this, but admittedly, there are times when they do go too far. Lately, in announcing election meetings candidates have been freely referred to by their Christian names, and such broadcasting familiarity does jar a little. Freedom in announcing is welcome, but, please, 4ZB, do not overdo it.

The Shape of Wells to Come

Great Radical May Lecture
in New Zealand Round
About Election Time

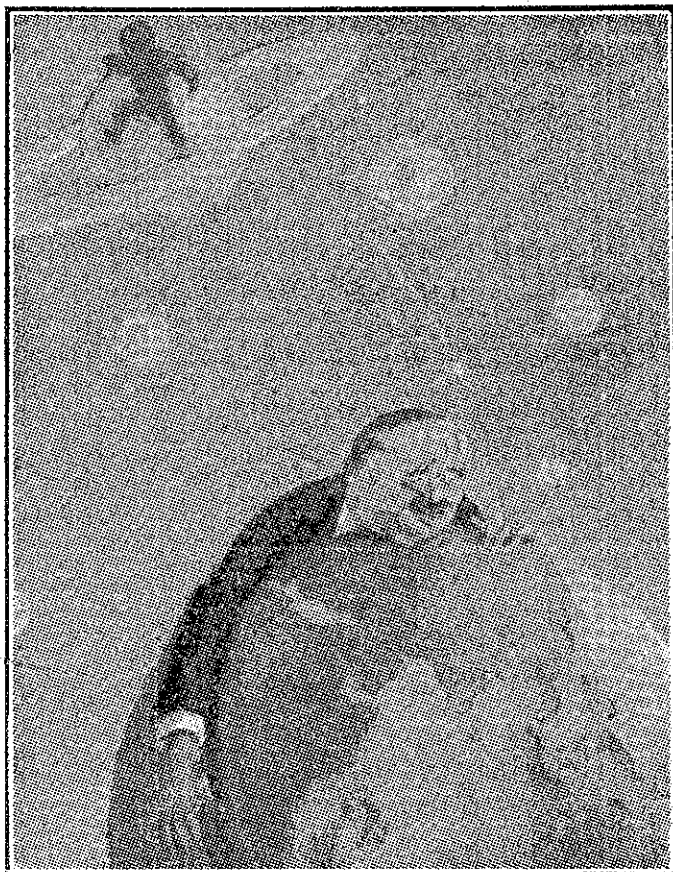
Exclusive To The "Record"

by

A. D. M.

H. G. Wells, whose forthright pen smites hypocrites and creeds with equal vigour, who says, "All that is of value in religion to humanity could be written on a postcard," will probably visit New Zealand after he has seen Australia.

Wells, literary prophet and radical sociologist, recently wrote to Henry J. Hayward, Auckland, one of the best-known motion picture men in the Dominion, about his visit.



IN a communication to the New Zealand Rationalist Association a few months ago, H. G. Wells bewailed the fact that he had reached the allotted span of life, and feared that he would not live long enough to do all the work he wanted to.

As president of the New Zealand Rationalists, Mr. Hayward replied suggesting that, as Auckland's citizens were the longest-lived people in any town in the world, Mr. Wells should forthwith take up his abode in "the last, loveliest and loneliest city."

Said Mr. Hayward: "Whereas in London the expectation of life to the newly-born is 48 years—in Auckland it is 68 to a baby girl and 65 to a baby boy. In Auckland we have an annual bowling tournament for young-old men, and this year the average age of the contestants was 93.4 years. So now, Mr. Wells, if you come to live with us it will be twenty years before you will be eligible to play in this tournament."

And Then N.Z.?

ANSWERING what he described as "this charming letter," Mr. Wells wrote: "I have enough work in America and England to occupy me until the end of 1938—then, why not New Zealand?"

And now—comes a cable from London stating that Mr. Wells told the Australian Attorney-General and Minister of Industry, Mr. R. G. Menzies, that he was flying to Australia in the New Year. After remaining at Canberra for a week, he would attend the meeting of the Australian and New Zealand Association for the Advancement of Science. And then, perhaps, go on to New Zealand.

So New Zealand may expect to listen to the voice and wisdom of a brilliant author and thinker, for it is suggested that he may be induced to lecture in the major cities of Australasia. Sir Benjamin Fuller has offered to pilot Mr. Wells upon such a tour, and the radio stations will welcome such a distinguished visitor. At about the time when New Zealand will be in the throes of a general election that promises to be the hottest in our history, we may find time to welcome the clarion voice of a great radical whose reputation is world-wide.

BORN at Bromley, Kent, in September, 1866, Herbert

George Wells was the son of a professional cricketer who kept a greengrocer's shop. His mother was the daughter of a Midhurst innkeeper. Wells peré was not the Bradman or Hobbs of his day, neither was he a good greengrocer, for this venture failed. Mrs. Wells got a position as a housekeeper, and H.G., at the age of twelve, was put into a draper's shop at Windsor. He didn't take kindly to this life, and was sent as a pupil-teacher to a schoolmaster relative of the family at Wookey. Then he was afterwards taken into a chemist's shop on trial, but did not stay there, so he started the life of a draper's apprentice again. Two years later he broke his indentures to continue his education as assistant master at Midhurst Grammar School. Winning a scholarship, he studied at the Royal College of Science, South Kensington, until 1886, when he went as a master to a school at Holt near Wareham.

Injured at football, he was incapacitated for one year, and in 1887 he got an assistant mastership at Henley House School, and obtained his B.Sc. degree with first-class honours in zoology.

In Journalism

EDITING a school magazine was his first step in journalism. Again his health broke down and, during his convalescence, he read Barrie's "When A Man's Single." Aided by hints from it, he began to write humorous articles, which were accepted by the "Pall Mall Gazette." Wells's first works were in educational papers, but he had also written biological text-books. Some years later he deserted journalism for authorship, and wrote many scientific fantasies in which he gave vein to an exuberant but shrewd imagination.

This many-sided genius regarded his fellow creatures as raw material to work upon, and felt that his task was "to take some part in the establishment of a new order of things."

Essentially a propagandist, he has never curbed the urge to teach and preach. At the beginning of the century he experimented with the fantastic.

(Continued on p. 37.)

A young Wellington man, the son of a well-known city doctor, added last year to a remarkable career as film producer, scenarist, broadcaster and one-time apprentice to the Spanish bull-ring, the experience of fighting for Franco on the Catalan front. The Catalans captured him and condemned him to death by shooting—"a Fascist traitor" and "tool of the Dictatorships."

But, when dawn comes on the morning of one's execution day, the face of Death seems the same to Bolshevik and Fascist alike. For both are men, differing only in paltry political viewpoint. In this remarkable article written exclusively for the "Record," Franco's soldier tells what it feels like to wait for the firing squad. . . .

A "Record" Special
by
PHILIP CROSS

WE stood huddled together for warmth, listening to the movements of assembling troops outside. It was too dark to shoot as yet. And we knew that the "Reds" were busy counter-attacking in Russian style—led by Russians against Yague and his forces of legionares and regulares. We were prisoners, sixteen of us, captured during the afternoon's offensive.

My head ached, my teeth chattered with cold and fear—although both feelings were so intense that one almost drove out the other. I had seen men die—had seen men executed, had fought, hot blood and excitement giving me courage—but now, at night in pitch black, cold darkness, dazed and sore from a shell burst, all my courage was gone, leaving only a desperate fear—fear of death in the abstract and a more living, real fear—a nearer, closer fear—of being hurt. I thought of bullets; how they ripped and tore, how small the hole where they entered, and how enormous the hole where they came out!

To be shot standing in the half-light, trying to be grave and defiant, numb with cold, and the awful fear of coming bullets. . . . They did it by machine-gun burst sometimes—often the man who fired aimed too high, then another burst would come, lower this time—waist high—then the revolver shots at close quarters to end it.

Que passa Felipe?

ROBERTO NADA! Roberto sidled closer, his voice high and cracked with emotion; he spoke quickly in pure Castilian—his cradle teachings at the last moment washed out the assumed patois of the soldier and the camp. He was an aristocrat, finely bred, intelligent, sensitive, and had the cold, desperate valour of the Castilian. He knew—as all his forbears did—how to die. For a little while we talked, the Moors and regulares with us were silent, or spoke softly to each other. They, like us, knew what was to come.

We knew that in a little while now—at once almost—we would be led out and shot. In the cold December dawn we'd be soon grotesquely limp, bloody and torn; then, in a few days, our stinking, swollen bodies would be hauled in



In the trenches before Madrid.

large graves dug by Franco's men as they advanced, defeating and driving back the "Reds," clearing the dead as they came.

The two sentries outside were changed; we heard them challenge each other. In guttural Catalan they gave instructions. We *saw* a faint glint of light under the door. Then nothing.

Thoughts racing madly through my fuddled head prompted laughter—it suddenly seemed so funny that I, who had many times alone, on the golden sands of the bull-rings of the South, played with death—invited it each time I sighted the bull, and at the last second evaded death with the swirling folds of the scarlet cloth. . . . Now I was a coward, frightened to die.

"Que tal rino!"—softly. Jacinto Guerrora spoke.

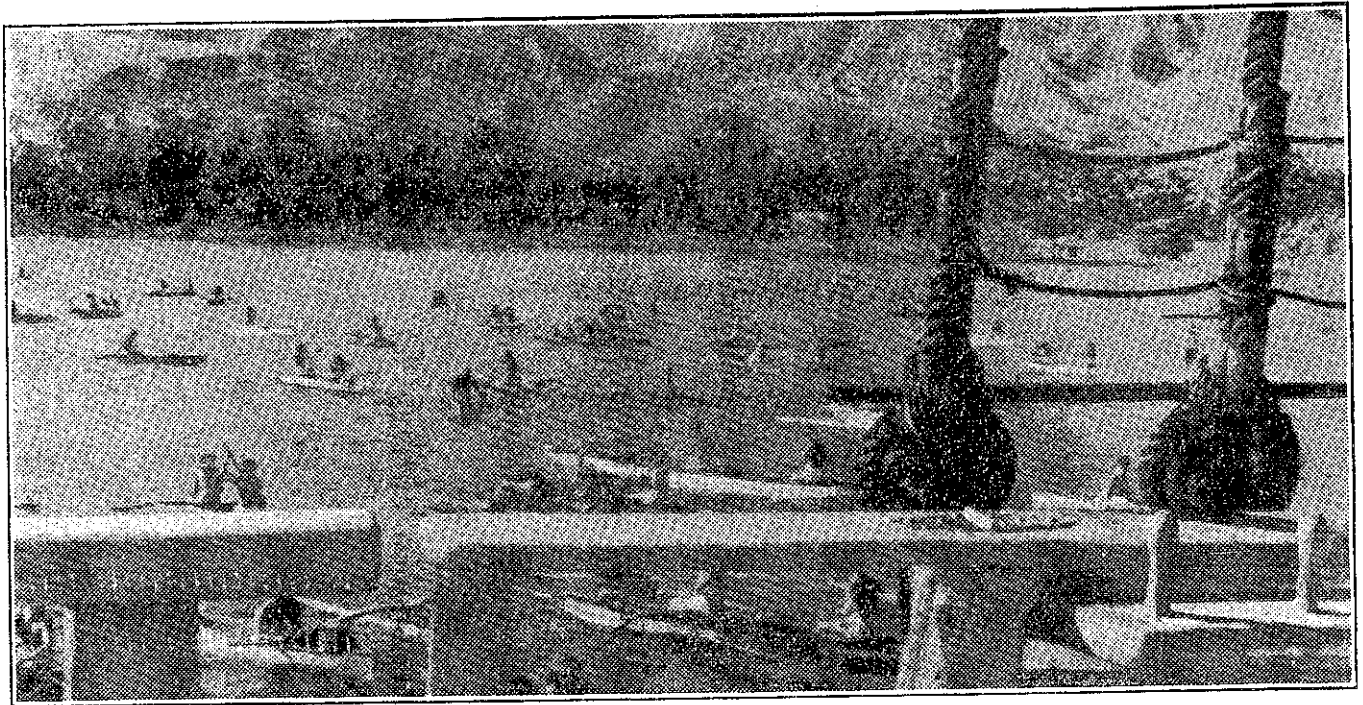
I pressed his hand laid on my arm; I could see him smiling—I knew his face so well that in the gloom and blackness I felt the sight rather than saw it with my eyes. He, too, was an "aristo," a scholar—thoughtful, ever patient (unusual in a Spaniard), one of the new Spaniards—the aristocrats—who thought of other things than money and themselves. He was older than Roberto and I—nearly forty.

The time dragged on. Always I tried to see if it got lighter. Vainly I hoped for reprieve; for someone to help me—someone to let me go. I found myself trying to listen for an English voice, for some Englishman, authoritative and determined, who would, in crisp tones, order the door opened and my release. No one came. My thoughts went back to the day before.

FOR four days we had been trying to capture Boadilla—the "Reds" had defended it with an unparalleled bravery—beating back our attacks. I had, with Jacinto and Roberto, driven an armoured car to a strong farm we had captured between Boadilla and Poguelo. There, with a detachment of
(Continued on page 41.)

. . . I Listened
for the
Firing Squad

They Sought Their



WHERE TAHITIAN NATIVES MET THE MUTINEERS

THE STORY of H. M. S. Bounty's dramatic and ill-fated voyage to the South Seas has become world famous. Few incidents in British history have raised greater controversy. Was Captain Bligh a villain or a hero? Was Fletcher Christian idealist or treacherous mutineer?

Although I appeared in the American film version, and in the B.A.P. radio presentation now being heard over New Zealand Commercial stations, the study I have made of the history of the Bounty does not permit me to lay down any forthright opinion one way or the other.

Truth Buried With Ship

THE ship which has given rise to this controversy now lies at the bottom of the sea close by Pitcairn Island's rocky coast, which has been her grave for nearly 150 years. Personally, I should say that her commander, Captain Bligh, was not the tyrant he has frequently been made out to be. At any rate, he was no worse than any other sea captain of his day. The quarrel between him and Christian, too, was principally a matter of clashing temperaments.

Certainly I don't feel inclined to commit myself to a definite opinion, despite the fact that I knew Charles Nordhoff and Norman Hall, the authors of the book, which M-G-M subsequently filmed. In this book they have wisely presented the facts and left the reader to draw his own conclusions.

THE American film, however, took a number of liberties with history. . . . Hollywood never scruples to do this in the cause of romance and love interest. Frank Lloyd, who directed the picture, told me himself that he had protested against this distortion of the true story, but he was overruled. As a result of the criticism which followed the release of the film, he resigned from the M-G-M studios. . . . In their radio version, B.A.P., on the other hand have gone out of their way to avoid the mistakes in the film, and, after much detailed research, they produced a feature which

PITCAIRN, the world's loneliest island, forgotten in the 18th and 19th centuries, has become the news highlight of the 20th century. The strange tale of Captain Bligh's mutineers, who sought their Shangri-la in the solitude of the Pacific, found Paradise there and lost it and years later found it again, has thrilled the world in book, on the screen and on the radio. And, to-day, the islanders—through the installation of radio—are coming again into touch with the world on which they turned their backs so long ago.

adheres rigidly to fact. Incidentally, I learn that quite apart from its success on the Dominion ZB stations, "The Mutiny of the Bounty" is now playing on 39 commercial stations, which must be a record for any Australian-created transcription.

PITCAIRN ISLAND, a tiny point of land breaking the surface of the great Pacific, is to-day a living memorial to those bygone mutineers. The inhabitants are all direct descendants of the Bounty's crew. Totally isolated from the outer world, self-dependent by force of circumstances, without any new strain in their blood, they have developed their own individual mode of life.

The Pitcairners, speaking a language of their own—a queer mixture of Tahitian and Biblical English—have founded a picturesque colony which has no parallel anywhere in the world.

The Link Re-welded

FLETCHER CHRISTIAN and his fellow mutineers disappeared from the face of the world in 1790. And from that date their descendants have lived in complete isolation until to-day. In the register of Births, Marriages, Deaths and Remarkable Family Events, the following entry is to be seen:

"Jan. 23, 1790, H.M.S. Bounty burned at Pitcairn Island."

It commemorated the destruction of the last link with civilisation. And now, after a lapse of 150 years, this link is to be re-welded. A shortwave radio station is being installed.

Probably the next historical entry in the Register of Births, Marriages, Deaths and Remarkable Family Events will read:

"Pitcairn is once more in contact with the world. A radio station is now in operation."

Shangri-La

Specially Written For The "Record"

By George Farwell

THE islanders became radio-conscious last year, when an American schooner, Yankee, anchored off their little domain and sent their radio operator ashore. He discovered that Pitcairn had a tiny receiver, donated in 1920 by a British Company, on condition that Andrew Young, descendant of a mutineer, would learn the morse code.

Young did so, and, in 1928, an amateur operator from New Zealand installed an ancient transmitting set, which drew its power from a petrol engine designed to keep the batteries charged. Unfortunately, the New Zealander forgot to bring a petrol pump with him, and the transmitter rarely went on the air.

What a Scoop!

Occasionally Andrew Young could "borrow" a few gallons of juice from one of the very rare ships that call, and for a few hours "Pitcairn Island" was able to splutter out a few dots and dashes. As a rule, the petrol was wholly used up in transmitting a message of thanks to those who donated it.

NOW an American business group has donated a modern shortwave transmitter, operated entirely from storage batteries, and the NBC of America have arranged to pick up Pitcairn Island programmes and relay them throughout the United States.

Negotiations are now under way which will enable the NBC to broadcast the "Mutiny of the Bounty" direct from Pitcairn Island. What a scoop! Identical records such as those now being heard from all New Zealand stations will be sent by B.A.P. to Pitcairn Island, and further radio history will be made.

For The Glory of England

IN a splendid resume of the history of the Bounty, James Street, a well-known American writer, says: "It was one hundred and fifty years ago that pig-headed old George the Third commissioned Capt. Jonathan Bligh to sail the stout little warship Bounty to the South Seas, gather breadfruit trees and take them to the West Indies and plant them, so that the slaves would have cheap food, and could work harder in human bondage for the power and glory of England." (Did we mention that the gentleman was an American?)

"A crew was got, mostly from the slums, and the Bounty sailed from Spithead in 1787, and in October of 1788 hove to at Tahiti, almost around the world from England. . . . The voyage had been tortuous. There had been calms and storms and other things that try men's hearts. Bligh was a driver. He had orders to get breadfruit for His Majesty's slaves, and nothing was going to defeat him . . . not even the sea. But he reckoned not with the courage of men.

THE crew had taken almost inhuman punishment, and when the Bounty sailed from Tahiti after a twenty-three weeks' stay, she had a hold full of breadfruit trees for slaves, and a fore-castle full of grim Englishmen who would not be slaves.

"Fletcher Christian, his spirit rebelling because Bligh was beating and driving his crew, could stand it no longer, and planned to desert the ship alone. But a seaman saw him attempt to get a boat away, and told him that several of his comrades would mutiny.

"The next day Christian and twenty-four seamen



AS THE FILM SAW THEM

. . . Bounty mutineers with their wives.

—M.-G.-M. photo.

mutinied and cast Bligh and twenty-one loyal seamen adrift in an open boat, with ample provisions. Bligh, one of the greatest sailors the world has ever known, sailed the little craft three thousand miles to safety. He had vowed to bring the mutineers before an admiralty court, but while he was battling the sea, Christian sailed the Bounty back to Tahiti.

"Realising that England would hunt him down, Christian attempted to persuade the mutineers to go with him to an undetermined destination. Only nine would venture back aboard the Bounty, but these took with them nine Tahitian wives. Six other Tahitians—three with wives—went with them.

"Christian, if he ever knew, never told his companions where they were going. They sailed 1400 miles north-west and came eventually to tiny Pitcairn Island, which had been discovered in 1767. The world soon forgot about them, and no wonder, for their new home was 4600 miles from San Francisco, 5300 miles from Australia, and 3800 east of New Zealand.

Plotted Murder

"DISSENSION cropped up soon after the Paradise was founded, and the women got the blame. In 1793 John William's wife, Fasto, died, and the Englishman took unto himself, without permission, the wife of one of the natives. The native men, all six of them, plotted murder, but the wives of the white men got word of the plan and warned their husbands by sing-a-song: 'Why do the black men sharpen their axes? To kill the white men.'

"There was war in Paradise, and five of the original mutineers, including Christian, (Continued on page 40).



GEORGE FARWELL.

. . . The Author, at Pitcairn Island.

BBC FOREVER ENGLAND

How Radio Reflects The National Character

Interview

By

JACK DAW



ACTOR ARTHUR BRISCOE.

... Has been temporarily assisting in NBS productions.

S LIGHTLY dull and on the formal side.

That was the impression people from the Dominions had when they first heard the radio programmes of the BBC, Mr. Arthur Briscoe, of Melbourne, told me last week.

As a fact, this is more or less the way in which the people of other countries have been seeing the Englishman himself for generations.

But, said Mr. Briscoe, when you got down to it, you found that the programmes were not dull really. They were full of a wide variety of interest and of a very high standard.

Which is very much what the other nations have discovered about the Englishman himself, when they got down to studying him.

Radio To Suit

IT is Mr. Briscoe's theory that the radio in Britain, Australia and New Zealand has slight divergencies in every country. It reflects the national outlook. And in each place it has a high standard.

He should know, because he has worked in radio in all three countries. He has just spent a year in England, doing much work for the BBC, and is on his way back to his home in Melbourne, via Sydney. On his way back he was staying in Wellington for a week or two, and taking part in the production of some NBS plays.

Three times he has been through New Zealand before, first with Oscar Ashe, a number of years ago, in "Kismet" and Shakespeare, then with Hugh Buckler in Pinero's "His House in Order," and then with Julius Knight in "Under the Fire."

WHEN they produce a play at the BBC, says Mr. Briscoe, they never hurry over it. Of course, they have the pick of the radio artists in the world, and they use them.

For their plays they have men like Howard Rose (producer with Sir Herbert Beer-

bohm Tree), Robert Farquharson, Leon M. Lion, Leon Quartermaine and Carleton Hobbs.

Often the one play is made with actors in several different studios, and other studios are used for certain stage effects.

One of them is used for an outdoor echo effect, and another for the effect of sounds coming from a great distance.

"The last," said Mr. Briscoe, "is most effective for the production of nativity plays. It gives a wonderful effect of voices coming from the heavens."

Purely English

THEY have a purely English method of producing their plays at Broadcasting House. There is little of the haste that one sometimes finds in Australia and New Zealand.

When they start rehearsal, they are never so well prepared as we are. They gather together in the studio and chat round it, and so on. But they get there on the night with a very perfect production.

This leisurely touch, peculiar to the Englishman, extends even to the announcers. They are very natural. They are not formal and not aggressive.

I GATHERED that if they make a slip in a word while announcing, they do not become rigid with tension as some of our national announcers do, nor do they try to bluff it out, as some of our commercial announcers do. They make a pleasant apology—just as one would do in ordinary conversation—and go serenely on.

In other words, they have what is inborn in the Englishman. Simply, poise.



—By Courtesy BBC.

"THEY HAVE THE PICK OF THE WORLD."

... Ian Hay, novelist (left) meets Will Hay (radio headmaster) in the studios of the BBC.

OVER THE WALL . . .

*Knowing the Best People
Won't Get You Into
Hollywood*

THE wall was 25 feet high and armed policemen guarded it . . .

It was said that two tipsy sailors had scaled that wall eight times in one year—but Doug. Snelling, New Zealand commercial artist, did not feel like emulating them.

Yet that wall surrounded a Hollywood film studio, a goal which Doug. Snelling had come a long way to reach . . .

This, among other things, is the story of how he got inside.

A "Record" Interview by
GORDON MIRAMS

IF you are setting out to break into Hollywood, it isn't sufficient to know someone who knows someone else who knows a film producer.

That, at least, was the experience of Doug. Snelling, a young artist who once ran commercial art studios in Wanganui and who was educated at Hamilton High School. He recently returned from a seven months' visit to the Modern Mecca, and you may have heard him talking from 2ZB about "Hollywood As It Really Is." He was given the chance to find out, for he sketched many of the most famous stars, and was given a "build-up" by the publicity departments of the studios as a very famous New Zealand artist.

But that is to anticipate.

FROM New Zealand, Doug. Snelling sent some of his work to Walt Disney. He had met an American who knew Disney's niece, and she suggested it.

Disney was interested; offered him a job if he came to America.

As it happened that job didn't eventuate. Doug. Snelling is rather glad now that it didn't. If it had, he probably would not have got the "lucky break" which enabled him to crash the gates of Hollywood.

He arrived in Canada, and was held up for three weeks before the American immigration authorities would let him cross the border. At last he was allowed into the Promised Land, leaving behind a bond of 500



*JACK OAKIE, as drawn by Doug. Snelling.
. . . After that, the going was fairly easy.*

dollars and an undertaking not to accept a permanent job.

Exit hopes of Disney.

They Shall Not Pass

IN California, he made some influential acquaintances.

He met Adolph Zukor, head of Paramount Pictures, and the scarcely less notable Jesse Lasky. But he gained nothing from these men except the pleasure of meeting them.

"Breaking into Hollywood is one of the toughest things in the world to do," says Doug. Snelling.

Like many another aspirant for employment and fame in the studios, he circled the walls of his Jericho; but found that the only thing which will cause those walls to fall down is not a trumpet blast but the production of a pass signed and stamped by someone in authority.

For no special reason, Doug. Snelling chose the studios of RKO Radio, which are right in Hollywood itself, as his particular Jericho. He stepped into the reception office, and for 30 minutes he studied the procedure.

He saw that every person without a pass who wanted to get inside was ruthlessly cross-examined by the reception clerk.

If the applicant could not mention any special business, the clerk would say: "Sorry, the person you want is out." They (Cont'd. on page 38).



*Doug. Snelling chats with the N.Z. starlet,
Ra Hould.*

Bands on the Air

Series No. 5

Even Champions Have Ups And Downs

Written For The "Record"

By
"EMILE"



CONDUCTOR J. J. DREW.

... Bandsman since his school days.

THE life of a band is very much like the life of a human being. It has moments of great happiness and moments equally depressing. It has a win here and a loss there. It is sometimes arrested for debt. It makes friends and loses them, and makes them again.

In fact, it runs up and down the whole scale of emotions with as much variety as a cornetist playing in a test piece championship.

And, like most human beings, it just keeps going on.

THIS, at least, was the impression I got when I was told something of the history of the present holders of the New Zealand Brass Bands championship.

The Port Nicholson Band, which began life as the Wellington Watersiders' Band, has had its ups and downs. At the moment it is on top of the brass band world of New Zealand, but at times it has been on the bottom.

And though never actually arrested for debt, the band once had its instruments seized by bailiffs in the middle of an important contest—through no fault of its own.

IT has one other distinction, too, that will appeal to radio listeners. It was the first band in New Zealand to give a public broadcast.

That was nearly 18 years ago.

when a private company was broadcasting from the top of the Ford Building in Courtenay place, Wellington.

The band broadcast

through only one

microphone

hanging from the ceiling, but

its music went

over the air

well. It was

received as far

away as Dun-

edin.

THE band

was first

formed in 1912

as the Well-

ington Water-

siders' Band.

The present

conductor, Mr.

J. J. Drew,

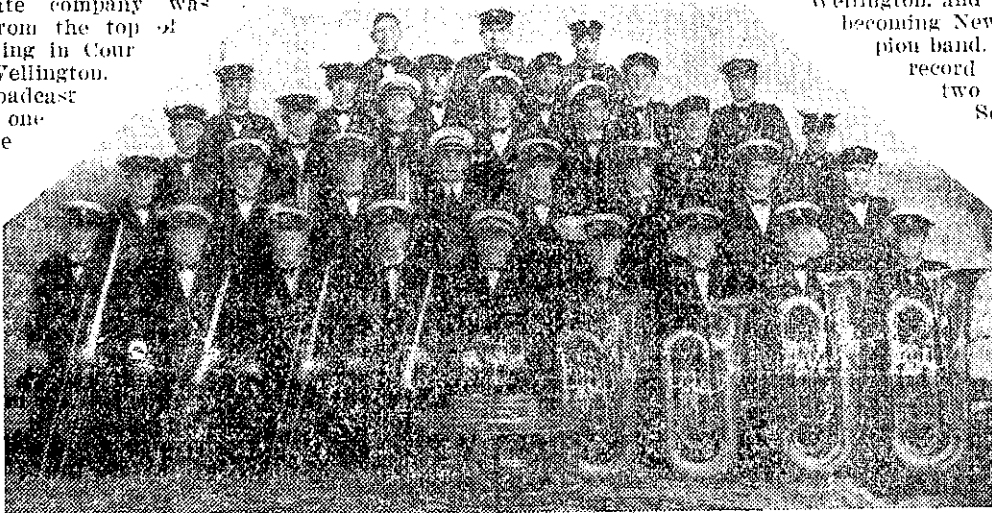
was appointed

in 1916, and

has been with

the band ever

since.



—Photo, by Crown Studios, Wellington.

CHAMPION BANDSMEN OF 1938

... Port Nicholson Silver Band is heard on the air on the first Friday of every month from 2Y.A.

Australian born, Mr. Drew first played the cornet in the school band of St. Benedict's, in Sydney, and joined the famous Newtown Band, the crack band of Australia, at the age of 18.

In this band he played under George O'Shea, Professor of Music at King's School, Sydney, and T. Mellor. Later he was professional cornet to the New South Wales Government Tramways Band in Sydney, and to the Australian Light Horse Band at Goulburn. He moved on to Hobart.

There, he was simultaneously conductor of three bands. Once he conducted two of them in competitions. One came first and the other second.

THEN he decided to go to New Zealand, but he could not make up his mind whether to go to Auckland or to Wellington. He said to his wife: "Heads, Wellington; tails, Auckland." The coin came up heads, and Mr. Drew came to Wellington and soon became conductor of what is now the Port Nicholson Band.

UNDER Mr. Drew the band went for its first contest to Dunedin and won the B Grade championship by 27 points. The adjudicator, Mr. Percy Jones, said that the band's playing of "Lurline" was the outstanding event of the contest.

In its next contest, two years later, the band entered for the A Grade championship at Wellington, and had the honour of becoming New Zealand's champion band. It had set a fine record of two wins in two starts.

So far the upgrade, but next the down.

When the band left next year for the contest in Dunedin, the Wellington Watersiders' Union was having trouble. It had been sued for a sum of money, and the plaintiffs had won.

The plaintiffs sent the bailiffs down to the contest at Dunedin. (C. on p. 31.)

"Record" Special

By ERIC BAKER



The Man Who Comes Back

SAD it is, but true, that the New Zealand artist, writer or musician who hopes to keep abreast of the times in his profession, must spend a considerable portion of his working time overseas.

And there's the rub.

Once overseas, art, writing, or music assumes in their eyes a greater stature than it ever seemed to have in that hearty, healthy, pioneer-ridden country where it is more profitable to work for that doyen of departments, the P.W.D., than to wield the brush of a Whistler or the pen of a Huxley.

So they don't come back.

At least some of them don't. Some, in generosity, or because old associations are strong, do come back—with information and enthusiasm that means much to the army of those performers who cannot get away, or have yet to "manage" it.

One of the ones who comes back is Mr. Victor C. Peters, conductor of the Christchurch Harmonic Society. A few years ago musical Christchurch felt the benefit of one of his periodical visits to Europe. Now he is in the midst of another English and Continental study tour.

In a letter to me last week he told how many of the scores of young New Zealand musicians now overseas are getting on with their work.

Abroad

EARLY last month he met Merle and Malcolm Miller of Lyttelton, Mrs. Vaughan and Terence Vaughan, Hubert Carter, Nancy Bowden and Nelle Scanlon, all New Zealanders who are doing well in the English world of music and art.

Terence Vaughan, who won a scholarship for piano-forte at the Royal Academy of Music, has blossomed out as a composer, and recently won the Agnew Prize for composition at the Royal Academy of Music. He has successfully conducted a choir at the London School of Economics.

Malcolm Miller is in St. Paul's Cathedral Choir and the London Madrigal Group, consisting of six professional singers. His sister Merle has just returned from a tour of the Continent as professional soloist with the famous Fleet Street Choir. While there she contracted scarlet fever, but has fully recovered. She has done a lot of work for the BBC, and at her own recital received unusually high praise from the leading critics of London.

Representing Otago nobly is Dennis Dowling. He is doing good work at the Royal College of Music, and has had a number of professional engagements in different parts of England.

The Blamires sisters, of Wellington (piano, singing and violin), recently gave a successful recital at the Royal College of Music. Their father is a member of the well-known family of cricketing parsons.

Douglas Lilburn, of Christchurch, is studying composition with Vaughan Williams, and there are good reports about his work. Edith Astall (Wairoa) has earned distinction by winning the Chappell Gold Medal for piano, Royal College of Music.

Cecilia Keating (West Coast) has just given a successful recital in Ireland.

Many Christchurch people will remember Grace Wilkinson, who toured with the YA stations recently. She is at present studying at the R.C.M. with Dawson Freer, Mr. Peters's old teacher.

Incidentally Dennis Dowling is with him, and the Millers studied with Freer, too.

While in Germany, says Mr. Peters, he had the pleasure of hearing opera in Berlin—Sir Thomas Beecham conducting twice during his visit. He visited Bach's birthplace, Eisenach, and played on some of his old instruments.

In The Schools

"MOST of my time," Mr. Peters wrote, "is spent in studying school and orchestral music as requested by the Carnegie Corporation. I have visited schools in the Midlands, Yorkshire, Edinburgh and Glasgow, as well as in and around London. The thorough work of the schools explains why the British adult singers are so much ahead of ours in sight reading—though our voices are as good.

"In Birmingham there is a first-rate choir composed of school teachers; 900 applied and 300 were selected. All are expert sight-readers. They practise out of school hours and do difficult works, mostly by living British composers.

"I visited Leeds for a rather unique concert. The choir consisted of 400 men from the London North-Eastern Railways—all working men. A full orchestra of about 90 players accompanied the choir, and these were also employees.

"I attended a rehearsal of the famous Huddersfield Choral Union and heard a wonderful choir of highly competent sight-readers. While there I stayed with Mrs. Pullon, mother of Dr. E. D. Pullon, of Christchurch. Dr. Pullon's two sisters sing in the choir. Another most interesting musical combination which I had the good fortune to hear was the Scottish Fisherwomen's Choir, with all the members in the traditional costumes similar to those worn by the fisherwomen of 400 years ago."

SCHOOL music in Scotland, says Mr. Peters, is on a very high plane, particularly in the secondary schools. Most, if not all, the large secondary schools have a full-time music master. He attended school festivals in London and suburbs. The bamboo pipe bands he found particularly pleasing, and he hopes to stimulate interest in that type of playing in New Zealand. The children make their own pipes and the sound is like that of many flutes played on the middle notes, and is very-mellow. Children themselves conduct; there being a different director for each item.

Naturally, he has been spending a lot of time at the BBC, listening to rehearsals—every one being an education in itself. He particularly enjoyed being with Sir Walford Davies and the professional BBC singers. Sir Walford is kindness itself, and very easy to talk to. "I have found the men at the top of the tree the most generous with advice and kindly

(Continued on page 37.)

NEW ZEALANDERS who go overseas have a habit of making their own way, particularly in the world of music. In this article, based on a letter received by the "Record's" Christchurch correspondent, "Record" readers will find much interesting gossip about home-town boys and girls who are preparing to show the world that frozen mutton isn't all the Dominion exports.

PERSONALITIES

ON THE AIR

ON his recent eightieth birthday, the famous piano teacher, Tobias Matthay, was presented with a grand piano. A Wellington listener received last week a letter in which the birthday of this remarkable old maestro was described. As many listeners know, Mr. Matthay was responsible for more famous British pianists than any man of his generation. His birthday gathering was attended by many of these celebrities. Among Mr. Matthay's pupils are Myra Hess, Irene Scharrer, York Bowen, Harriet Cohen, Arnold Bax, the Rae Robertsons, and other distinguished musicians. His New Zealand pupil, Miss Valerie Corliss, founder and organiser of the British Music Society in this country, is Mr. Matthay's representative in the Dominion. At the age of 76, Mr. Matthay underwent a serious operation, but soon found himself fit again for the fray. His eightieth birthday was the occasion of a special broadcast by the BBC, in which recordings by Mr. Matthay and some of his more famous pupils were presented.

During its afternoon session last Sunday week, station 2YA broadcast some piano solos composed, played and recorded by Tobias Matthay.

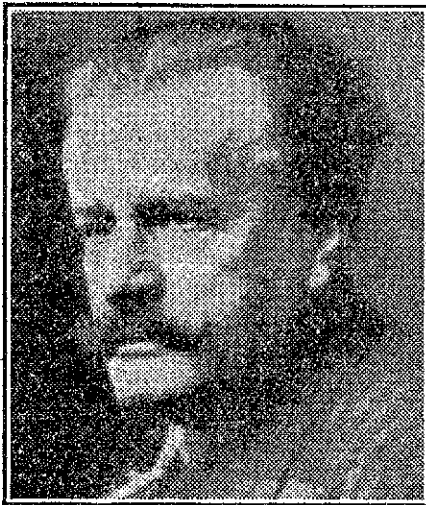


ANNA NEAGLE.

... Is blue-eyed blonde.

ONCE FINALIST IN DANCE CONTEST. The real name of Anna Neagle is Marjorie Robertson; she is Stuart Robertson's sister. In fact she and the popular baritone acted together on the films in "Bitter Sweet." Anna Neagle was born at Forest Gate, London, on October 20, 1904, and one who should know tells us that she is a blue-eyed blonde. She was educated at St. Alban's High School. Beginning

Conjurer Of The Piano



ROSENTHAL.

... Was a pupil of Liszt.

"I NEVER knew what technique was until I heard Rosenthal," exclaimed Anton Rubinstein. The famous German critic, Hanslick, called him a "pianoforte conjuror."

That was many years ago. Rosenthal no longer claims a foremost place among the young pianists, because he is past the three-quarters of a century mark.

Liszt first heard Rosenthal at the age of fourteen, and said to the boy he took as a pupil: "There is within you a great pianist who will surely work his way out."

On Sunday afternoon, May 15, Moritz Rosenthal, pianist, will be heard at 4YA.

her career as a teacher of gymnastics and ballroom dancing, she progressed to such a degree in this profession that she became a finalist in the world's ballroom dancing championship. Her stage debut was in 1926, and films first knew her four years later.

Associated with Trefor Jones, she will be heard in 3YA's music, mirth and melody session on Monday, May 16.

HOW WILLIAM TOOK POSSESSION. On September 28, 1066, William the Conqueror landed on the Sussex shore, and slipped face foremost as he sprang from the beaked prow of his ship. "Evil omen!" said his nobles, who had left with a bad grace and many forebodings their stout Norman

castles to come on this fool's errand in open boats to a savage, sea-girt isle. But William rose with his favourite crashing oath, the Sussex sand oozing through his fingers. "By the splendour of God!" he roared, "I have taken seisin" (possession) "of this land with my hands, and it is mine."

The first episode of a new recorded radio serial, "William the Conqueror," will be heard at 3YA on Tuesday, May 17.

SON OF STRANGE MAN IN PLAGUE DAYS. All schoolboys have read of that curious character Solomon Eccles, or Eagle.

This was the man who ran about London during the Plague of 1666 in a state of nudity, with a brazier of burning brimstone on his head, exhorting people to repent. As a fact, Solomon was a musician of parts, although always an eccentric. The time came when Solomon developed a conscience and made a public bonfire of his books and instruments on Tower Hill. His two sons were musical, the second one, Henry, a fine composer and violinist, and a member of the Band of the King of France.

One of Henry Eccles's sonatas will be played at 3YA on Monday, May 16, by Valmai Moffat (cellist) and Ernest Jenner (pianist).



JACK BUCHANAN.

... Is at the dangerous age.

DARLING OF LADIES STILL SINGLE. The best light comedian that ever Glasgow turned out, Jack Buchanan, at the critical age of two-score years and seven, seems destined to hold his own. He is six-foot two and the darling of the ladies, and what's more important he is still single—a state of things that surprises Jack's closest friends. He was nearly captured by Hollywood for its own, but now seems

to stick to British films, which is something to be thankful for. The hit of Jack's career so far, is "Yes, Mr. Brown."

In 4YA's music, mirth and melody session on Thursday, May 19, Jack Buchanan's cheery voice will be heard.

SHAW FOUGHT BERNARD SHAW FOR THE PLACE IN SUN. Bernard Shaw wrote five long novels (all refused by the publishers),

between 1879 and 1883, and made precisely £5/15/6 by his pen, fifteen shillings of which was for an article on Christian Names, and £5 for an article on Patent Medicines! Shaw the unsuccessful novelist, Shaw the street corner preacher of Socialism. Shaw the daringly violent critic of music and letters—these were the beginnings of the most successful British dramatist of this century.

Something of a radio dramatic event is promised by 2YA on Wednesday, May 18, when Shaw's play "The Man of Destiny" will be presented.

"THE PAGANINI OF THE MANDOLIN." Despite the aphorism of St. Matthew that a prophet is not without honour

save in his own country, it was Naples, his native city, that honoured Mario di Pietro with the title "The Paganini of the Mandolin." A child prodigy on the violin at seven years of age, di Pietro became fascinated by the instruments forming the so-called "Plectrum Quartet"—the mandolin, mandola, guitar and lute—and learnt to play them with equal skill and dexterity, in addition to the tenor banjo and ukulele.

Mario di Pietro is a member of Stanelli's Stag Band which will be featured in the Music, Mirth and Melody session at 2YA on Tuesday, May 17.

ESTATE LEFT BY EMILIO COLOMBO. The famous violinist and orchestral leader, Emilio Colombo, who died

in London last November, left estate in England of the gross value of £9462. (This looks comparatively small alongside the £191,000 left by Graham Peel, song composer, who died at Bourne-mouth in October last. A possible explanation may be that Graham Peel's father was a wealthy Lancashire cotton spinner). Colombo, a native of Magenta, Italy, was so talented that Tschalkovsky placed him under the famous Caesar Thompson to study violin, after which he ultimately became Court violinist to the Czar. He escaped from Russia by the skin of his teeth during the revolution, and finally in 1920 settled in London.

His output of records was not heavy, but his Tzigane Orchestra, heard on the air from national stations, presents such novel entertainments that it is very popular with New Zealand radio fans.

KEEPING UP THE OLD TRADITIONS. Harry Engleman carried on the musical tradition of his family. His

father, Joseph Engleman, is a composer, and his grandfather was a trombonist in the old Birmingham Grand Theatre Orchestra. He has broadcast frequently for the BBC since 1931, when he played some of his own compositions in the children's hour, with Bert Lamb on the xylophone. His quintet, with himself in the role of pianist, was formed later. It is noted for its polished performance of light

music, much of which has been arranged by Engleman himself.

Harry Engleman's Quintet will be heard in the Music, Mirth and Melody session at 3YA on Monday, May 16.

T. E. LAWRENCE, THE ENGLISH ENIGMA. In his book, "Portrait of T. E. Lawrence," Vyvyan Richards sums up that enigmatic genius: "Take the heart of St. Francis or Lincoln, join it to the mind of Leonardo da Vinci and the driving will of Stonewall Jackson; set them in the body of an anchorite or a



T. E. LAWRENCE.

... "The wiles of Odysseus."

Stefanson; add the artful resource of all men of wiles from Odysseus to Sven Hedin and the tongue of a Shakespearean Conrad; stir all this into a wild old desert people on the warpath, and then you might get "Revolt in the Desert."

A dramatic study in personality entitled, "Lawrence of Arabia," will be presented by the Civic Players at 3YA on Thursday, May 19.

"THE DOCTOR OF THE BRASS BAND WORLD." The man who trained Foden's Band to victory in 1909 was

William Rimmer (1861-1936), the one-time Grand Old Man of the brass band world. His influence in England was at least as great as Sousa's in America. Besides being a composer and arranger, Rimmer was a famous coach—he earned the title of "The Doctor of the Brass Band World." This Lancashire-born musician was closely associated in this capacity with the Wingates, Irwell Springs, Black Dyke and Hebden Bridge bands. In listening to the efficiently performed music by these bands on the records one should not forget the coach.

Listeners to 3YA will hear Foden's Motor Works Band on Friday, May 20.

WASHINGTON AND HIS OLD FLUTE. No one claims to have seen George

Washington's hat-chet, but anyone who visits Mount Vernon in the United States may see his flute. After Washington's strenuous public life, he retired to his beautiful farm home and there enjoyed a well-earned rest. One of his pastimes during his country retirement was playing old English, Irish

and Scottish airs. Incidentally, the flute, still kept at the Washington shrine is one of the best instruments of his day, a Meyer model, with an ivory head. The old flute, however, needs repairing.

From 4YA the London Flute Quartet will be heard on Sunday afternoon, May 15.

PARISH ORGANIST AT AGE OF NINE. The beginnings of the career of that sound cinema organist, "Bobby"

(Robinson) Cleaver, is the familiar tale of infant precocity, for he was a parish church organist at nine years of age, and a choirmaster two years later. Known as "the boy organist," he toured the North of England when eleven years old, giving recitals in Manchester, Sheffield, Pontefract and several Cumberland churches. He studied at the Royal Manchester College of Music, gaining his A.R.C.O. when 21 years old. Married to an organist, "Bobby" says his wife is his best critic.

Robinson Cleaver will be heard in 3YA's programme on Tuesday, May 17.

PLAYED 145 TUNES IN AN HOUR. When the BBC variety director heard some medley records made by

Geraldo and his Orchestra, such as "Geraldo Land" and "Geraldo Nights," he suggested that Geraldo play an hour's non-stop potpourri of popular tunes. It was to be an hour's complete entertainment without announcement. The music was, for once, to be allowed to speak for itself, calling on all the reserves of reminiscence and association that people have for popular tunes. Taking three months to compile and re-orchestrate, the result was eight hundred sheets of manuscript of 145 tunes from 1918 onwards.

Listeners to 1YA will hear Geraldo and his Orchestra in the music, mirth and melody session on Monday, May 16.

FOUNDER OF AN ENGLISH CHOIR. Charles Kennedy Scott (not content with his shining

success with the Oriana Madrigal Society) established the Philharmonic Choir in 1919, a remarkable chorus of 250 voices which has since given many memorable performances of modern choral masterpieces. In his work Kennedy Scott has achieved real fame, and certainly removed the reproach that in England the finest choirs are only to be found in the northern counties. Like the late Sir Richard Terry, this great conductor cultivated the best music of the English schools.

On Tuesday, May 17, the Philharmonic Choir, under Charles Kennedy Scott, will be heard from 2YA.

CHAMPAGNE WAS AN INSPIRATION. Featured at 2YA on a recent Monday was a continuity programme, "Some

Musical Curiosities." Nothing is more curious in musical history than the devices resorted to by famous composers to induce the muse to "stand by." Haydn, solitary and sober as Newton, could neither compose nor extemporise unless he wore the diamond ring which Frederick the Great presented to him. Rossini swilled champagne ere he sat down to compose. Paisiello could only write music between the warm sheets.

AROUND THE STUDIOS

BROADCAST OF M.C.C. GAME

Relay of Eye-Witness Account of Play—N.Z. Grand Opera Society Programme—Re-Broadcast of Anzac Day Service—Whirligig of Time Series—News From The Commercials

THE NBS has made arrangements to rebroadcast from Davenport an eye-witness account by P. G. H. Fender of play in the cricket match between Australia and M.C.C.

The YA stations in each main centre will relay this event to cricket enthusiasts between 9 and 9.15 a.m., N.Z. time, on May 15, and between 8.10 and 8.30 a.m. on May 17 and 18.

DIRECTED by Signor Lucien Cesaroni, the New Zealand Grand Opera Society present concerted vocal gems from Italian and French opera from 2YA on Sunday, May 15. The programme is a comprehensive one, consisting of excerpts from "Africana," "Lucia di Lammermoor," "Stabat Mater," "Faust," "La Boheme," "Il Trovatore," and "Force of Destiny."

SO impressive was the dawn memorial service at Sydney on Anzac Day that the occasion is to be re-lived from 3YA on May 15 when that station will take a re-broadcast from 2YA. Returned soldiers from New Zealand who took part in the Sydney gathering will thus have the opportunity of hearing the broadcast.

NEW recording of Mozart's Concerto No. 3 in G Major by Yehudi Menuhin with the Paris Symphony Orchestra, conducted by Georges Enesco, will be heard from 2YA at 9.15 p.m. on May 10. This brilliant vio-

linist has developed his artistry during his self-enforced retirement.

"WHIRLIGIG OF TIME" series is going along merrily at 3YA. Subjects for this month, every Wednesday evening at 7.30, will be "Cecil Rhodes," by Dr. A. L. Haslam, prominent young Christchurch lawyer.



MISS ETHEL WALLACE.

... Leader of 4YA Orchestra, who will be heard in the Chamber Music session from 4YA on Friday, May 13.

"St. Thomas Aquinas," by Dr. James Kennedy, a learned priest of the southern capital, and "Thomas Hobbes," by Mr. N. C. Phillips.

STATION 2YA's weekly feature "Ports of Call," the radio travelogue, is presented each Saturday evening. At 8.30 on May 14, "A Visit to Hawaii" will be broadcast.

PROMISING young contralto, Miss Jessie Shaw, of Kihikihi, will be featured on 1YA's concert programme on Saturday, May 21. Gifted with a fine voice, she has already broadcast from the same station. She contemplates going abroad for musical study.

NEXT Saturday night the 4YA Orchestra will again entertain in bright and tuneful selections. Mr. James Dixon conducts this little band very nicely and, with such an excellent leader as Miss Ethel Wallace, it should never go back. Interspersed will be vocal numbers by Mr. James Simpson

(tenor), and Miss Marjorie Wallace (soprano).

Ruling States

GOVERNMENTS the world over are a source of considerable argument to-day, so it is, perhaps, fitting that the next "Whirligig of Time" series of talks from 4YA should be entitled "Systems of Government." There are only three talks in this series, two of them being given by Mr. Angus Ross, an old performer before the 4YA microphone. The first of the new talks will be given on Tuesday next, when Mr. W. Lang will discuss "The Tyrant and Ancient Democracies." On May 24, Mr. Angus Ross will give his first address, "Oligarchies and Monarchy and Republic." Mr. Ross's second address will conclude "Systems of Government" on May 31. It will deal with "Modern Democracies and Modern Absolutism."

Variety Talks

FROM her vast store of knowledge of the old days of New Zealand—she has travelled thousands of miles in search of "copy"—Mrs. Mona Tracy will give a talk at 3YA on May 16 on "Back Country Magic." Mrs. Tracy is no newcomer to the microphone, and her instructive chats, pleasantly delivered, have given pleasure to hosts of listeners. The following evening Mr. Denis Glover will have something to say under the somewhat obscure title, "Believe it or Not," and then, on May 19 Mr. L. C. Walker, recently back from a trip abroad, will give listeners

DID HE?

VOICE LEFT ANNOUNCER WORRIED

MANY strange questions and requests are received over the telephone by those on duty at radio stations. Recently a male voice asked a certain official in one of the YA stations what time the tide would be high.

"At 4 p.m.," was the answer.

"Thanks," said the man who hesitated for a moment. "Suppose I drown myself in the harbour at 4.10 p.m.—there's an ebb tide then, isn't there—where do you think my body would go? Which side of the harbour and how far away?"

Completely surprised with this questioning, the official replied that he was sorry but he did not know. After replacing the receiver he wished he had carried the conversation a little further.

"RADIO ROMEO"

LETTER BEGAN WITH
"DEAREST"

SOME of his friends at 1YA have have given Gordon Hutter the name of "Radio Romeo"—all because of an unsigned letter which he received last week, presumably from a lady, for the writing and the hand-made note-paper and envelope would suggest that it was one of the fair sex.

"Dearest," started the epistle, "the whole world seems happier since last week, and it was just delightful to be so near you at Epsom!"

The writer had evidently sat near the expert sports announcer at the trots last Saturday week when the noted announcer was broadcasting the races.

a description of faces seen in London's streets. Number 5 of Leon Gotz's talks on "Leaves from a Planter's Notebook" will be presented on May 20.

In Japan

GIACOMO PUCCINI wrote many operas, and though "La Boheme" and "Tosca" are quite well known, his greatest fame was derived from an opera that broke away from the Italian atmosphere and gave us a glimpse of the East. That was "Madame Butterfly," a favourite of both stage and screen. Possibly the fact that it dared to be different gave it that aura of attraction to performers and public that it has always possessed. A recorded presentation will be presented from 4YA on Sunday next at 8.30 p.m.

Male Voices

CONCERT by the Wellington Apollo Male Voice Choir will be relayed by 2YA on May 19. Conducted by H. Temple White, the choir will feature part songs by Elgar in their programme. Liszt and Bach will be represented by pianoforte solos in the hands of Mrs. Audrey Gibson-Foster. Included in the broadcast will be a composition by Mr. Temple White which he has named "To Daisies."

"Interference"

ELECTIONS are upsetting things, and the municipal elections interfered with 4YA's plans this week. With so many announcements going over the air almost in a string, it was impossible to present "The Masked Masqueraders" or the first instalment of the new serial, "The Hunchback of Notre Dame." A postponement of one week was inevitable, and so these items will now be heard next Wednesday night.

An Ageing Race

THREE talks of first-rate importance touching on population, really the greatest issue affecting New Zealand to-day, are to be given at 1YA by Dr. E. P. Neale, secretary of the Auckland Chamber of Commerce, on "Population and Immigration." Dr. Neale is an economist of standing who has made a special study of the question. He is to tell listeners what the posi-



tion of the population is to-day, that it is an aging population; that is, the proportion of middle-aged and old people is increasing. He is to touch briefly on the economic consequences of this, and then to give a short history of immigration into New Zealand, and finally to consider the prospects and consequences of resumption of a policy of organised immigration.

For Scots

ONE of the features which have made 12M Auckland well liked by Scottish listeners is a series of monthly "Scottish Talks," given by Mr. A. J. Sinclair, of Te Awamutu, during the past two years. Mr. Sinclair is a

In The Dusk Of The Organ Loft

MUSICIAN WHO GAVE UP THE WORLD TO FIND HIMSELF

"THE history of music," says Harvey Grace, "is largely the story of conflict between the genius and the parent." The parent is usually father, of course, and he says: "Be a lawyer, or a doctor, or a schoolmaster," as the case may be, anything but a musician—and the genius goes his own way.

Yet in this matter Cesar Franck's experience was unusual. His father was a banker, and ought to have said "Be a banker!" But he was also interested in art, so the banker and the dilettante made a duet of it, and bade the boy become a piano virtuoso.

There was money in that. That's how Franck was set to piano-playing, and did so well that he made his first tour when barely eleven.

For the next ten years the virtuoso pian was pursued, young Cesar being compelled also to compose showy pieces for his own concert use. Then both taste and temperament rebelled, and the projected "star" became a church organist, drudging piano teacher, and composer of serious, un lucrative music. And the longer he lived the more he drudged and withdrew into the organ loft.

To all "too old at forty" go-getters Cesar Franck should be an object lesson. With scarcely an exception, all the music on which his fame rests was written after his fiftieth year. He never really found himself as a composer till he lost himself in the dusk of the organ loft.

The plodding drudge was unexpectedly adventurous, too. He flew in the faces of his family by marrying an actress.

To make ends meet Cesar Franck had to start off on his teaching rounds by 7.30 in the morning—his work took him well into the evening hours. So that to get time to compose he rose winter and summer at 5.30. The result of this unselfish industry is a handful

of superb works that have become classics.

In his sixty-third year (the year he was awarded the ribbon of a Chevalier



CESAR FRANCK.

... His disciples called him "Father" Franck.

of the Legion of Honour for his organ work) he gave to the world his glorious Symphonic Variations for piano and orchestra.

The Symphonic Variations do not form a series of different presentations of a tune, as we expect of variations. They are rather like a long, smooth-flowing improvisation.

They begin with a full-sized introduction, in which hints of the coming tune can be heard. The theme itself when it comes is simple and expressive, and then the variations follow on it without breaks, and very naturally.

This popular work will be played by Walter Gieseking, pianist, and the London Philharmonic Orchestra, under Sir Henry Wood, at 2YA on Tuesday, May 17.

Lanarkshire man, a life-long student of the history and customs of his native land. He is well known among the Scottish societies of the North Island as an authority on the Scottish Bard. On Sunday, May 22, at 9 p.m., he will be heard in his twentieth talk in this series, entitled, "Kirk Alloway: A Reminiscence of the Burns Country." This is an arrangement which Mr. Sinclair has written for broadcasting of Burns's famous poem, "Tam o' Shanter."

Weather, or Not

FOR long enough Otago residents have criticised the existing Government weather forecasts put over by 4YA. Tune in to any station you like, and the report is always the same. "How on earth," your conscientious Otago man wishes to know, "can an Auckland forecast

be expected to hold good down here?" It has been a reasonable grievance, especially as 99 times out of 100 the forecast has been sadly astray, so far as Otago is concerned. The matter is at last going to be rectified. From Monday next a special Otago forecast will be broadcast nightly, immediately following the regular Government notices.

All British

WILLIAM WALTON'S Concerto for Viola and Orchestra will be broadcast for the first time, on Tuesday, May 17, from 2YA. Frederick Riddle plays the solo instrumental part, and is supported by the London Symphony Orchestra, conducted by the composer. The remainder of this programme is taken up by modern British composers, consisting of works by Roger Quilter

and Gustav Holst, and a further composition of William Walton's, "Portsmouth Point" Overture.

£200,000 Studios

THROUGH passenger by the *Matson* liner *Mariposa* on his way from Australia to the United States, Mr. Herbert Brookes, vice-chairman of the Australian Broadcasting Commission, of Melbourne, stepped ashore at Auckland last week and inspected the studios and offices of 1YA, in Shortland Street. Mr. Brookes, agreeably surprised at the modern premises, was particularly impressed with the main concert hall. He mentioned that the ABC was at present budgeting for new studios in Sydney to cost in the vicinity of £200,000.

Piano Recital

RECENTLY arrived from England, where she has done a considerable amount of concert work, Miss Bernardine Currey broadcasts an exceptionally interesting pianoforte recital from 2YA on Thursday, May 19, at 9.5 p.m. Five compositions constitute her programme, the selected composers being Dohnanyi, Granados, Albeniz, Vogrich and Smetana. Miss Currey brings from England a fine reputation as a pianist, and at present fulfils an appointment as music teacher at Woodford House, Havelock North.

First Nights

"FIRST" nights are the radio specialty of Mr. L. D. Austin, Wellington, and on May 16 he is to talk on the first night of the "Second Mrs. Tanqueray." This follows naturally on the first night of Ibsen's "Doll's House." The "Doll's House" opened the door to the revolt of women, and the other plays pushed it wide. The "Second Mrs. Tanqueray" is ob-fashioned now, but in its time it was

daring enough to mark a new epoch. It is further notable for the way in which it made the reputation, literally overnight, of Mrs. Pat. Campbell.

"Sally" Of 3ZB

ONE of the first, if not the first woman announcer in New Zealand to do women's sessions regularly was Miss Millicent Jennings, who was with the old station, 3ZC, Christchurch, when Mr. Les. Strachan, now at 2ZB, was in charge. To-day she is "Sally" of 3ZB and adding to her hosts of radio admirers. She has visited America, Bel-



MISS MILLICENT JENNINGS.
... "A Roving Life."

gium, France and Germany, and spent to use her own words, a "roving life." Some time ago she devoted a considerable amount of time to the science of herbs and transformed her private garden into a place where the visitor could procure practically anything from the fragrant camomile to the indispensable parsley. She is a singer and a pianist and a valuable person in the radio life in Christchurch.

Nelson Soprano

MISS LEIGHTON MACFARLANE comes from Nelson to sing a bracket of soprano songs from 2YA on May 18. Her items will be "Spring Comes Daunting," "The Piper of Love," "Love Came Across the Meadows," and "The Thrush's Love Song."

2ZB Programming

STATION 2ZB's Programme Department advises the following time changes in current features, and replacement of others, as follows: "Peter the Pilot," 5.45 p.m. Wednesdays and Fridays; "Words and Music," 3.30 p.m. Wednesdays; "The Crystal Hour," replaced with "As Clear as Crystal," 6.22 p.m. Mondays; "The Pioneers of Progress," replaced with "Proverbially Speaking," 9.30 p.m., Tuesdays; "Spell of the East," 7 p.m. Saturdays, as from May 21.

Storm Centre

NBS LISTENERS were recently given a line on the storm centre of Czechoslovakia from an outside English point of view and now at 1YA on May 17. Dr. Gerda Eichbaum, German University graduate now at Woodford House, who has done several talks for

the service, is to talk of Prague, the capital of Czechoslovakia from the European angle.

Good As Himself

REGULAR Wednesday night dance programme from 4YA is contributed by Dick Colvin and his Music. If you haven't tuned into this group of eight players, do so next Wednesday night. They are excellent exponents of modern dance music and their balance and rhythm are equal to anything recorded. You will probably turn round and say that the Savoy Dance band from 4YA on Friday nights is better, or at any rate, as good. Well we won't argue the point. That band is just as good, because, you see, the Savoy Dance Band and Dick Colvin and his Music are one and the same.

Recitals At 3YA

NO doubt about it, Christchurch has its fair share of young musicians who are able to take their places in the broadcasting studios with credit to themselves and their city. Listeners to 3YA on May 15 will hear a recital by Mr. Noel Newson, pianist, and Miss Ailsa Nicol, soprano. Both these

N.Z. CHORUS

NEEDS OF TOURING ITALIANS

WILL there be New Zealand choruses to participate in genuine Italian grand opera?

That remains to be seen, but Mr. John Hamer, manager of the Fuller-Hayward St. James Theatre, Dunedin, who has just returned from a business trip to Sydney, told the "Record's" representative that there was a possibility of this happening.

Sir Benjamin Fuller has completed arrangements for a comprehensive tour of Australia and New Zealand of an Italian operatic company, the tour to commence at Melbourne on June 30. The company is not travelling with its own chorus, but will select suitable voices in leading centres.

"Members of the Melbourne Conservatorium of Music are training very hard," said Mr. Hamer. "I heard them, and I thought they were really wonderful in operatic work. There is no doubt that in Melbourne at least the company will be able to find just the right chorus."

The Melbourne chorus would not travel to Sydney with the company, but a chorus would be selected there.

As for the New Zealand tour, Mr. Hamer was unable to advance any definite opinion. It seemed likely that the company would come over without a chorus and would attempt to find one in the Dominion. "But I doubt very much if we have the right voices here for that sort of work," he suggested.

Possibly later on, when the difficulties are realised, the company will bring with it an Australian chorus; or perhaps part of one, and augment it here.

Experience.

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artists have been frequently heard on YA stations. The following evening Valmai Moffett and Mr. Ernest Jenner will be heard in a 'cello and piano presentation of Eccles Sonata in G Minor. and Handel's Sonata in G Minor Cynthia Herbert-Smith, Wanganui pianist, of the staff of the Wanganui Girls' College, will broadcast from 3YA on May 18, and Anifa Ledsham, mezzo-contraalto soloist, will be heard the same evening. In addition to solo work on May 20, Rex Harrison and Daisy Perry will be heard in vocal duets during the ballad section of the programme.

His P.W.D. Session

RECEIVED with pleasure by lonely P.W.D. camp workers recently was Controller C. G. Scrimgeour's promise of special weekly sessions from 2ZB. Begun a week ago, they brought an im-



J. INGLEY.

... Five years official paymaster.

mediate response. Talks are given by Mr. J. Ingley, who has a cyclopaedic knowledge of such institutions and the men that make them pleasant to live in, gained over five years as official paymaster to all camps. Mr. Ingley discusses his people: Mondays, 6.45 p.m.-7 p.m.

Leave Of Absence

NEXT Thursday there will be no "Masterpieces of Music" session from 4YA. The break does not mean that the public is growing tired of the weekly presentation. Indeed, it is very likely a large section will be concerned about its absence on this occasion. Both Dr. Griffiths and Dr. Galway will be absent from Dunedin, and the session simply cannot be carried on without either of these commentators.

Maori Tales

STATION 1ZB Maori personality, Otene Paora, and his 3ZB contemporary, Te Ari Pitama, last week gave 4ZB listeners the finest Maori radio fare yet heard in the south. Otene, who has a bass-baritone voice of unusual vocal range, contributed the singing side of the entertainments, while Ari covered items of Maori history and legend. In addition to studio presentations each evening, Otene and Ari took control of the microphone between four and five p.m., during which Ari gave short, colourful talks on the Maori of

Why Brahms Dodged The Festival

CONCERTO THAT WAS WRITTEN FOR JOACHIM'S VIOLIN

BRAHMS undertook a tour of the Italian cities in 1878, although in the same year a festival was held at Dusseldorf at which Brahms should have been present. He made an excuse, however—a rather foolish one, concerning the unsuitability of his clothes.

This was probably made to hide a more serious reason, namely, the fact that he was working at his violin concerto. The work is a tribute of gratitude from Brahms to the great violinist, Joachim.

Joachim produced the work on New Year's Day, 1879, at a Gewandhaus concert in Leipzig. For some time before that things had not been going happily in the Joachim household. The violinist and his wife had had a serious difference. Brahms had tried to steer the difficult course of continuing to be good friends with both, and Joachim had, unfortunately, taken that as a want of loyalty to himself.

Not until Brahms entrusted Joachim with the production of his Second Symphony was the reconciliation complete. Joachim accepted the tribute in the generous spirit in which it was offered,

and the friendship was once more firmly established.

But while this Concerto was on the stocks, Brahms could not consult Joachim about it with the confident freedom he would otherwise have had. Nonetheless, Joachim always regarded it as his own, and played it constantly for many years. His interpretation of it was very bold and big, as Brahms no doubt intended.

Edited by the violinist, and adorned by a few cadenzas of Joachim's own composing, the success of the premiere of the work promised well for a Happy New Year. At first the Concerto was misunderstood by the critics, and, in view of its great technical difficulties, one of the writers dubbed it a "Concerto Against the Violin."

Later, however, it came gradually into favour until, to-day, it ranks as one of the most popular concertos in the violinist's repertoire. There are three movements; a fully-developed quick one, a serene slow one, and an energetic finale, in which we find some gay Hungarian colour.

Joseph Szigeti, violinist, and the Halle Orchestra, under Sir Hamilton Harty, play the work at 4YA on Thursday, May 19.

yesterday and to-day, under the heading, "Little Journeys to the Home of the Maori." On Sunday Otene and Ari combined in a relayed description of the East Taieri Presbyterian Church. There was real beauty in this fragment of rustic serenity.

For Old Timers

LATELY station 3YA has received many requests for a continuation of the broadcasts of old-time dances. Jazz, swing and "rhythm" are rigidly barred from these presentations for the performers believe in "real" dancing as it was many years ago. There will be a broadcast of an old-time dance programme on May 21 with Hughie Evan's band on the dais.

Poneke Maoris

ENTERTAINING, well-chosen Ngati Poneke Maori Concert Party will be heard on 2ZB relay from Wellington Town Hall on Thursday, May 21, at 8.30 p.m. This group consists wholly of Wellington provincial Maoris, and is led by scholarly Kingi Tahiwai, senr., who fights hard to stop European and American influences in Maori singing.

Capping

IF there is one day in the year when Dunedin ceases business—during business hours—for the purpose of sheer enjoyment, that day is capping day, when the students of Otago University convert the city into their own particular playground. It is also the one day of the year when all Dunedin goes to town, and makes confusion in the streets worse confounded. This year, however, those who dread the crowds may stay at home safe in the knowledge that very little fun will be de-

prived them, for 4ZB intends to broadcast a comprehensive relay of the students' frolics, on Thursday, May 12.

2ZB Featurettes

PROMISING new 2ZB feature is "The Family Doctor," set for 7.45 p.m. Tuesdays, beginning May 10.

Leon Gotz's 2ZB luncheon session now includes a special Farm and Home session from 12.30 p.m. to 1.30 p.m., Mondays.

Housewives looking for week-end market prices should listen to 2ZB at 10.30 a.m. to 11.30 a.m., Fridays. Information is given on up-to-the-second prices of all vegetable produce.

Novel session for lighthouse-keepers is now ready for presentation, and should be heard within the next fortnight. Every lighthouse off the New Zealand coast will be featured.

Children's Serial

IT is some time since 4YA's children's hour has been broken into through the presentation of a serial. "Paradise Plumes and Head-Hunters" has been thrilling youngsters up north for long enough, and from next Tuesday this serial will make an appearance regularly at 5.30.

4ZB Concert

THE other Sunday a promise made by Controller C. G. Scrimgeour, that an entertainment would be given for the Otago Mounted Rifles Band, Oamaru, was fulfilled, when a 4ZB personality concert was held in the Oamaru Opera House. Fully 1000 people were unable to obtain admission. The band opened the programme with three bracketed numbers, following which 4ZB artists held the stage. Those who assisted were Peter and Jill,

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Uncle Percy, Misses Jupp and Gillies, Mrs. and Miss Asquith, and Messrs. Asquith, Tozer and Arthur. Uncle Percy carried on the role of stage manager very well indeed. As the proceedings were relayed from Oamaru, Dunedin people were enabled to participate.

Total Listeners

GRAND total of radio licences in New Zealand in force as at March 31, 1938, is 287,389, according to the latest report of the Director-General of the P. and T. Department. Private licences numbered 101,451 in Wellington, 91,958 in Auckland, 52,349 in Canterbury, and 38,426 in Otago.

IYA FIND

MAN WITH THE MOUTH ORGAN

A FEW days ago a bright-looking young man walked into IYA and said he would like to play the mouth-organ. Did the station want a good turn?

"We do," said the official, "come this way for an audition. Do you want an accompanist?"



BUT THERE WERE NO RIDES ON IT.

... Sea elephant cast up near Dunedin is visited by Don Donaldson, of 4ZB, and an interested audience.

The Grand Canal

ONE of the latest Australian radio productions is "The Antique Shop by the Grand Canal," which will get an airing through 2ZB as from Monday, May 16, at 8 p.m. Close co-operation between the producer, Ward Leopold, and the writer of the scripts, Leon de Guy, has led to a series of good transcriptions, in which actor Ceell Perry makes an excellent impression. A desire for a show skilfully combining music and drama with unlimited scope for setting and period brought about the idea of "The Antique Shop by the Grand Canal."

"No thanks, I play my own," replied the applicant. "The official was amazed."

The young man's mouth-organ—a chromatic harmonica—was held in a frame which he invented himself, and which is somehow fitted around his neck and he worked a semi-tone slide with his foot. To a pedal is fitted a Bowden wire.

The young man accompanied himself with a tenor guitar.

The station engaged him on the spot, and listeners will hear him on May 31.

Novelty Orchestra

FOR those who like "snap" in their musical recreation, Jack Maybury's 3ZB Novelty Orchestra is on the air again. This bright group knows more than a thing or two about the art of "doubling," for each member can do the next man's job if called upon. There are a piano, two violins, saxophone, guitar, electric guitar, piano-accordion, and vocalists.

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Leaves N.Z. April Next.
Great Britain, France, Switzerland, Holland, Belgium, Germany, Denmark, from a Farmer's point of view.
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SAILED AWAY

ADVENTURE OF TWO ANNOUNCERS

SEVENTY-TWO hours after breaking the news to their friends, Colin Moore and Michael Huti, of 1ZB, left New Zealand with Count Von Luckner.

They expect to be away for two years—visiting Australia, Malaya, the Far East, the Mediterranean and Europe, going eventually to Germany.

Colin was in his twelfth month at the station; Michael had been there a month less. For many months they had conducted the breakfast session together—one of the most harmonious and sparkling duos on the air. Even their farewell broadcast convulsed their listeners with laughter.

They leave their mark in New Zealand broadcasting—their novelty broadcasts, some even epic stunts will be remembered for a long time.

Colin worked long and hard to make many Maori broadcasts a success. He did yeoman's work—in his own time, too—to make his job as "contact-officer" for visiting ships a great success. Station 1ZB people still laugh at the resource he showed in beguiling visitors to the station microphone—his boarding of the *Mariposa* through the kitchen-chute is one—his adroit capture of Beryl Markham, another.

Discreetly mentioning the departure of "two radio announcers in Auckland," an Auckland morning paper said that Michael had travelled extensively in many countries, and gave New Guinea as one. Now, New Guinea, and Michael Huti really don't know each other very well. This is the true story of his visit.

He had been seeing a good deal of Australia—"jumping" trains, etc.—and decided to go to New Guinea. He stowed away on a coastal steamer at Townsville, but was discovered en route. At Port Moresby he was put straight into the local prison as a stowaway, and remained there until the next steamer brought him back to Queensland.

"Anyway," as Michael says with a grin, "I had a great view of the port from the jail."

Neither is a stranger to the sea, for Colin sailed the Pacific for several years on trading vessels and Michael went Home and back as a seaman.

Appropriate music was not lacking when the two sailed away in Count von Luckner's "Seeteufel." But the programme department had the last word; the duo left the studio with the song, "What Shall We Do With a Drunken Sailor," ringing in their ears.

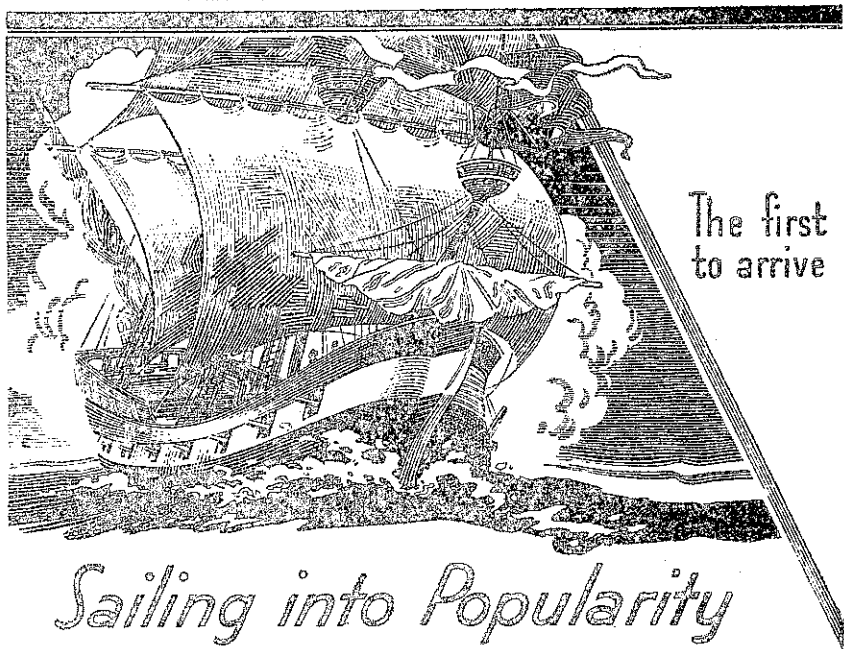
All Smiles

POPULAR children's session in the south is that run by 4ZD and is known as the "Smile Family" session. The personnel of the "family" is an ever-changing one, for, as soon as a child reaches the age of 14 it drops out. At the present time, the family consists of children ranging from the ages of two to 14, and nearly every one performs before the microphone in either song or instrumental—and even sometimes dancing—numbers. The

keenness of these youngsters to perform is pleasing to see and the sponsors of the session do their utmost to keep the interest alive. Many of these youthful performers have developed into prize winners at various competition festivals. Not a few such winners have stated that had it not been for the encouragement given by the station, they would never have considered themselves in the light of performers.

BBC Serial

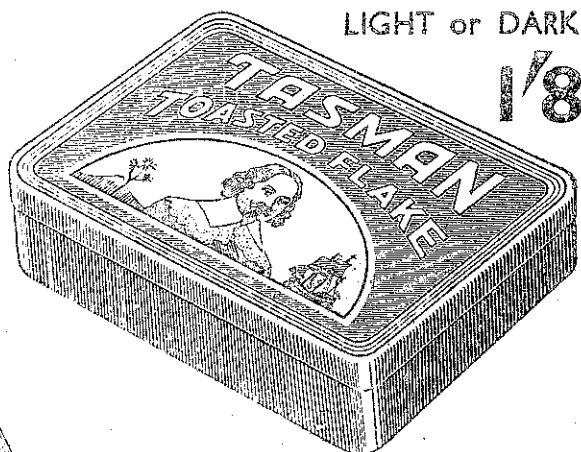
"INSPECTOR Hornleigh Investigates," which ran in serial form for more than a year at the BBC, will come to 2ZB Wellington, on Thursday, May 19, at 8.15 p.m. Produced also as a play in the English provinces and the West End of London, it is claimed to have produced the biggest listener mail of anything of its type yet produced in England.



The first to arrive

Sailing into Popularity

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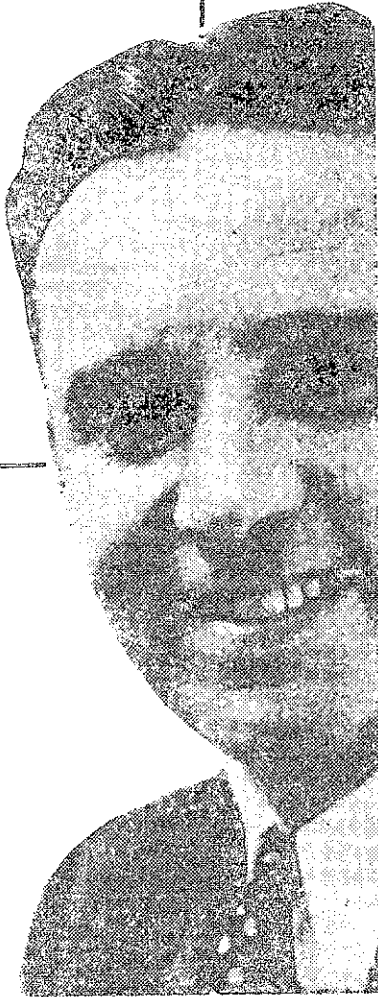
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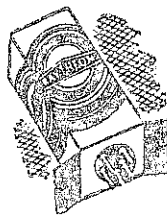
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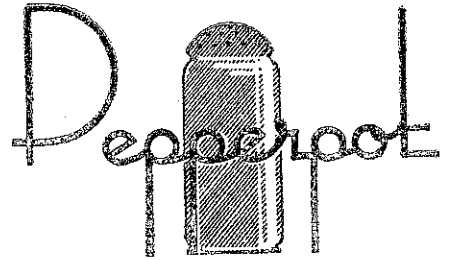


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ANNOUNCER 2ZB, 4.55 p.m.
 May 3: "We are coming to the end of the Hawera hour—and the little pig got up and slowly walked away."

What a Neck!

BIRD MAN, 2ZB, children's hour,
 May 4, 5.42 p.m., commenting on trip on the Makura: "I went to the bow and looked over the stern."
 (Seven entries.)

Only Three!

UNCLE MICK, 3ZR, 7.45 a.m., April 27: "There are, however, three candidates for the morality."

No!

WOMAN speaker, 4ZB, 7.37 p.m., April 29: "She was born a child in Somerset."

Drive!

MARGOT, 2ZB, 11.35 a.m., May 2:
 "Those beautiful ethereal evening gowns—they do make one's mouth water."

A Heavy Heart.

ANNOUNCER, 2YA, April 25, 4.37 p.m., describing drum-major as kiddies parade: "He has a chest full of medals."

Wham!

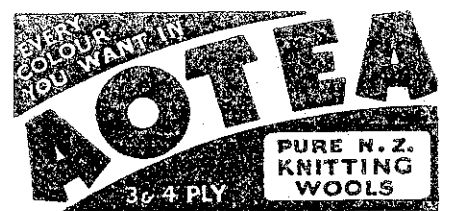
WRESTLING Announcer 4YA, 10.3 p.m., April 23: "That is the end of the gong."

A Build-up.

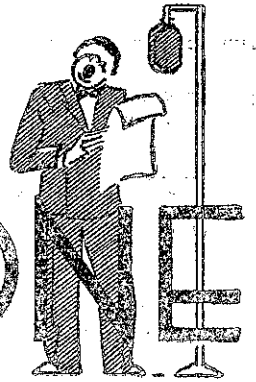
ANNOUNCER, 2ZB, 1.55 p.m., May 4: "The gentleman who was elected president of the Rugby Union."

Lucky Fellows.

ANNOUNCER, 4ZB, 2 p.m., April 25 (Anzac Memorial Service at Cenotaph): "A worthy memorial to those who lost their wives in the Great War."



Your Side of the MICROPHONE



MANY suggestions are sent in from week to week for improvements or additions to our radio fare. But rarely does anybody suggest items we could do without. Now it certainly sounds unkind to say we would be better without "God's s-creechers" — in other words sopranos—and our very regular Sunday operas, more especially those entirely sung in a foreign language. Another unwanted item is that overworked instrument the "Wurlitzer organ," and last, but not least, the "crooner." The female of the species

This week's prize-winners are: "Nicodemus," Tauranga (7/6); "Tui," Timaru; "One of Them," Hikurangi; "M.M.," Murchison; "The Duck Lady," Hawera (2/6) each. Send 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 each month.

crippled bodies or death if their mothers were "made to think."—"The Duck Lady," Hawera.

More Home Life

POST-WAR years witnessed a changed aspect toward the home and home life. Sons and daughters

country people, as Saturday is the evening when most people can allow themselves a good listen-in, not having to think of early rising the next morning.—"One of Them," Hikurangi.

from their early teens, father, and even mother, declared a "stay-out-of-the-home-as-much-as-possible" strike. The home became a place in which to eat and sleep; evenings found the home left to itself. Broadcasting has brought a farewell to all that, and the reason? . . . serial stories (not one instalment must be missed), favoured artists, talks, dramatists, and a host of sundry broadcasting items, including crooners. Again, music suitable for home dances has meant overtime for the family furniture, linos, carpets, and floor boards. Back into popularity has swept the home, borne forward on the crest of the broadcasting wave. The family, it is estimated, now spends at least 50 per cent. more of its time in the home in comparison with a decade ago, and it's all to the national good—thanks to broadcasting!—"Domestic," Auckland.

TELL THE STORY

Make Opera Music More Interesting

WOULD "Tales From Operas" make a suitable session for Mr. D'Arcy Cresswell to give us? In my schooldays, when we were too lazy to work but not too tired to be entertained, our teacher would take from his desk a book of "Stories From Wagner" and read us into wonderland.

I had forgotten these Friday afternoons until recently, after 20 years, I heard the music from Wagner's Operas come over the air. I often listen to classical music and enjoy it, but it leaves me strained and tired. Then it dawned on me that whenever any of Wagner's music came over I could listen easily and with more pleasure. I think it must be because I know the story behind the music.

—"Nicodemus" (Tauranga).

Classical Music

WHY oh why must classical items be announced in so uninteresting—I almost wrote revolting—a manner? We are told that we will hear Quintet in E flat major, Opus 44, or some such thing; that the movements are allegretto, molto vivace, etc.

Personally I like listening to classical music, but this announcement conveys nothing to me—it merely annoys. Many people of my acquaintance turn to another station as soon as the announcer begins, whereas if they listened a little longer they could scarcely help being captivated by the grand singing tones of an orchestra performing a masterpiece.

Need we have these technical terms which do not help the ordinary listeners at all? Would not a simple explanation of the arrangement of the work and its theme help to make the great music of all time more attractive?—"M.M.," Murchison.

Careless Mothers

WHAT a wealth of tragedy there is in the simple notices in the daily papers, "Baby pulls boiling water over and dies from burns," "Child swallows plum stone and chokes to death," "Woman fractures leg slipping on too highly polished floors," "Child drowned in trough in two feet of water." Couldn't we have a short talk a couple of times a week giving simple stories of these happenings and how easily they could be avoided? So many of us listen in all day while we are doing our work and many of the accidents that happen in the home could be avoided with a little thought. Many a thoughtless woman would push that knife back out of the reach of clutching baby fingers or would see that that teapot of boiling tea or that kettle of boiling water is well back on the stove if a quiet voice over the radio warned her of the consequences of carelessness. Undoubtedly many children would be saved

sounds the most unpleasant. The time occupied by these unwelcome items could be used to better advantage and only very few listeners would miss them.—"Tui," Timaru.

Plays On Saturday

THERE are radio listeners in the country who do not have the chance to go to the pictures or some other place of amusement on Saturday evening and so look to their sets to supply this lack. For the sake of these listeners could not one of the main stations put on a good play? I am sure this would be appreciated by many

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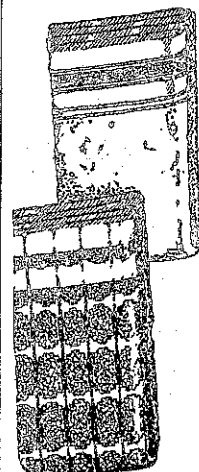
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MUSIC OF THE WEEK

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

THE Christchurch Harmonic Society concert was relayed by the local National station last week. Only one hour of the performance was broadcast, and the presentation was, chorally, satisfactory. The opening cantata was sung in vigorous style, but it would have been much better had a work of this form ended the first part of the programme, or, better still, have been included at the beginning of the second.

It is far too much to expect a choir to sing a major work at the beginning of any concert in which the programme is of a miscellaneous nature.

The greatest fault appeared to be with the tenors. This section of the choir was by no means satisfactory in the higher register. When will tenor chorists learn that forcing not only has a detrimental effect on quality but is also the first step in faulty intonation?

At the same concert Clarice Inglis sang "One Fine Day." It was not a good attempt. For one thing, the solo is hackneyed and for another it was taken far too slowly and it dragged.

There is really no excuse for inconsistent tempo in operatic work. "Madame Butterfly," together with most of the other operas are broadcast frequently from various stations. I know of at least five different renderings of the Puccini aria sung by Miss Inglis last week. All these records are useful to artists who intend giving public performances.

ALAN LOVEDAY was on the same programme. He amazed me with his technique: I do hope he goes overseas to a good teacher. There is a danger of all young players getting into bad habits unless quickly corrected. I refer particularly to the first theme of the Tartini-Kreisler variation he played last week and to the Viennese melody. The bowing was not traditional in the Tartini and some of the four-note chords were omitted in the final variation. Just an occasional fault in intonation was noticeable in the double-stopping of the Viennese melody.

Still, notwithstanding these faults, I consider the boy amazingly talented. I only mention these inconsistencies with a view to giving him an opportunity to correct these minor faults before he leaves New Zealand. With Jocelyn Walker, Cara Hall and Master Loveday New Zealanders should feel proud of their youthful prodigies.

JOAN MOODY, an Auckland soprano, presented a group from 1YA during the same week. I fail to see why Miss Moody included "The Monotone," by Cornelius, in the programme. It had no entertainment value. Vocally, the recital was fair but a little lifeless. Why must sopranos select so many slow-moving melodies in the same group? They only become uninteresting as a recital wears on. Some day I intend writing an article on "This Rhythm"—I hope sopranos will read it.



ALAN LOVEDAY
... His technique amazed me.

LAWRENCE TIBBETT is in Australia and will be shortly visiting New Zealand. His vocal quality and phrasing are superb and he sings with incredible ease the most difficult passages. I sincerely trust the impresarios do not get at Tibbett and compel him to sing the rubbish he presents on the screen. The voice is far too good for that. It is understood this artist completely spoilt some of his Australian programmes by bracketing with Lieder a topical ballad. I cannot conceive such is the case—however, we shall see if this is true when Tibbett arrives in New Zealand.

A BROADCAST of the much-overrated Beethoven violin concerto played by Fritz Kreisler with the London Philharmonic orchestra was clearly heard last week. The performance was much better than the earlier renderings of the same artist when he played the concerto with the Berlin

State Opera House; although I still consider the Scigeti performance far better than the Kreisler.

John Barbirolli, who conducted last week's performance puts plenty of vigour into the finale. The recordings are worth hearing.

DR. BRADSHAW and Miss Croucher played Beethoven's "Spring Sonata" from 3YA last Wednesday evening. Technically, the players were sound. The piano, however, consistently overpowered the violinist—this was most noticeable in the coda of the first movement and again in the opening of the slow movement where the violinist takes over the subject. The players kept well together, but occasionally the interpretation sounded a little "sugary."

I do not think there should be an over-abundance of rubato in Beethoven—this is more preferable in Chopin. I have yet to hear an ideal presentation of a violin and piano or a piano and violin sonata in this country. It would be nice to hear a performance in which the important sections of a work are emphasised with discretion.

NEXT Saturday at 8.15 p.m. the commercial stations have scheduled "Music of the Masters" again. It is sincerely hoped that this session will be conducted on authentically informative lines and that the "masters" are represented by their best works. It is something new and good to see the commercials branching out in the field of artistic merit.

IT is pleasing to read in an American quarterly that Vladimir Horowitz, the well-known pianist, is to resume his career in June. Horowitz, who is Toscanini's son-in-law, underwent an appendix operation in 1935 which resulted in complications that have prevented his appearance on the concert platform for two years. Horowitz is to make recordings with the BBC Symphony Orchestra under the direction of his famous father-in-law.

MR. W. DEARDEN-JACKSON made his pianistic debut last Thursday evening at 2YA. Candidly, the recital was disappointing in so far as the selection of items was concerned. There was nothing very difficult to play selected and there was not sufficient contrast in tempo to arrest the attention of the listener. Mr. Jackson has a sympathetic touch, but occasionally allowed technical inaccuracies to make their appearance in last week's recital. I do wish pianists would give us at least one bright number in a group.

I am looking forward to a bassoon recital by Mr. Dearden-Jackson as I understand he is a most accomplished performer on this instrument.

BY "SCHERZO"

Film Record—by Gordon Mirams

A BREATH of FRESH AIR

*"Tom Sawyer" Has What
Hollywood Cannot Spoil—
—Youthful Spirits*



Tommy Kelly and Ann Gillis, as Tom Sawyer and Becky Thatcher in David O. Selznick's remarkably successful screen version of the Mark Twain classic. Master Kelly, son of an unemployed New York sexton, was selected from among 25,000 aspirants for the role.

EVERYONE who reads a book visualises it differently. Therefore, the more popular a book is and the more it has become wrapped in lavender-scented memories with each passing year, the more difficult becomes the problem of the producer who sets out to make a film version of it. All around him are self-appointed critics—ardent and uncompromising—each one of whom is ready to pounce on anything that deviates from his own conception of the characters and action.

So, when I took with me to the preview of Selznick's "The Adventures of Tom Sawyer" a friend who is so enamoured of the Mark Twain classic that he has read it almost once a year since boyhood, I realised that I was setting the picture the severest test it could face.

My friend's unbounded enjoyment of "Tom Sawyer" was proof to me that Selznick has done again with this picture what he did just recently with "The Prisoner of Zenda"—made as

nearly perfect an adaptation of a literary favourite as seems humanly possible. This was borne out by the comments of other Twain-lovers whom I saw after the screening. They had their quibbles on this and that, of course, but they themselves were prepared to admit that they were no more than quibbles.

Adults Come First

I DID not, however, require all this enthusiasm to fire my own. Having read "Tom Sawyer" only once, and that too long ago to remember it clearly, I went to the preview with a more or less open mind—and came away feeling that I could do humanity no greater immediate service than recommend this film in the strongest terms possible.

Between then and writing this, several days have passed, and I have had time to sleep on it and chew it over; but although the first rosy glow of enthusiasm has naturally faded a little, I hope that enough remains to warm this review and dispel the common illusion that candid film critics(sic)

are cold, impersonal creatures who are always more ready to damn than to praise.

The story is American? Yes, but Tom Sawyer was a little boy first, and an American little boy second.

However, this is certainly not exclusively a film for children. It is not even primarily a film for them, any more than the cartoons of Walt Disney are. Disney says that he makes his pictures to appeal to the childishness that remains in every adult. Selznick must have been guided by the same principle in "Tom Sawyer."

Clear The Decks

WHAT shall I praise first?

Yet, perhaps it would be better if I cleared the decks for a good, hearty broadside of appreciation by saying that the picture is not faultless. For instance, one feels that Mark Twain's Tom Sawyer was not quite the little gentleman that Selznick has made him. Furthermore, the picture is inclined to be episodic, to lack continuity, because so much emphasis has been placed on action. One adventure ends; another



A grim moment from Columbia's drama, "Penitentiary," in which the stars are Walter Connolly, John Howard and Jean Parker. The same story was filmed some years ago as "The Criminal Code."

begins. In between there is little of that sense of repose, of dreamy Mississippi days, which I seem to recollect in the book, and which would have been so useful as a connecting link in the film. And I must admit that the show was a few thousand feet advanced before I was fully under its sway.

Unspoiled Youth

WITH that, my fault-finding is practically exhausted. All that remain on the debit side are a few quibbles unworthy of mention. On the credit side, however, the score is impressive, being headed, in my ledger at least, by the superbly natural performances of Tommy Kelly, as Tom Sawyer, and Ann Gillis as Becky Thatcher.

I know of no more depressing screen experience than watching fledgling players trying to act; but when, as here, they can act without trying, I know of none more delightful. We suffer much from infant prodigies on the screen to-day: I recommend Tommy Kelly, Ann Gillis, Jackie Moran (Huckleberry Finn), and most of the other children in "Tom Sawyer," to your notice as examples of genuine natural talent. See them now, before Hollywood has any chance to spoil them.

Ann Gillis particularly. That display of hysterics in the cave after the horrible death of Injun Joe should be envied by every adult star who claims to be an emotional actress. Incidentally, the scene of the chase between Indian Joe and Tom provides some of the finest moments of unalloyed suspense I can remember.

Calf-Love

THE treatment by Norman Taurog, the director, of the calf-love between Tom and Becky, which is such

WOODS' GREAT PEPPERMINT CURE
For Influenza Colds.

an important part of the story, appeals to me as being particularly significant.

Hollywood these days is increasingly occupied with the dangerous subject of adolescent romance—dangerous because it can be so thoroughly obnoxious if handled precociously. Comparisons being odious, I shall mention three films in which the subject is treated with complete success and real enjoy-

AMBITIOUS

Entire Bible To Be Filmed

A SCREEN version of the entire Bible, in colour, to cost £400,000, is now being prepared by Vogue Film Productions, England.

It is proposed to produce the Bible story, Old Testament and New, in three separate parts, each under the control of a world-famous director.

No names are yet available, however.

The promise is given that the most reverential treatment will be maintained by the scenarists, who will follow the Bible "in its original form throughout."

Vogue Film Productions made a £60,000 musical film, "Kicking the Moon Around," at Pinewood recently.

ment to the onlooker—in "Mad About Music," in a new M-G-M film called "You're Only Young Once," and in "Tom Sawyer."

Yet one feels that the callow canoodling between Tom and Becky, and the flirtatious advances of Amy Lawrence (Cora Sue Collins) are thoroughly acceptable only because the characters

are decked out in the dresses of another and more innocent age.

Pervading Charm

FOR saying that I shall probably incur the charge of being a very superior and "precious" person; but undoubtedly a great deal of the charm of "Tom Sawyer" rests in its atmosphere of old-fashioned, wholesome sentiment. Old May Robson is made the channel through which much of this sentiment flows, in the role of Aunt Polly—a warmly endearing, richly human characterisation.

Coupled with the sentiment is the humour. Spontaneous and gay with youth, it comes like a breath of fresh air after the artificial, brittle wisecracking to which we are accustomed.

Oh, yes, before I forget it, the film is in colour. The fact that it almost escaped my notice is the best proof I can give that the colour is good.

Don't Miss It!

MY own enthusiasm for this picture would seem to suggest that—unlike the friend who accompanied me to the preview—one does not need to be a Tom Sawyer addict or a Huckleberry fan by upbringing to appreciate it. This, in turn, ought to mean that it will prove popular with the average New Zealand audience. Yet theatre men tell me that this will be a particularly hard show to "sell" to the public, though they feel that most people will enjoy it if only they can be coaxed inside the theatre. I am not sure about the first point, but I am reasonably certain about the second. Which is why I hope I have succeeded with this review in doing my small share of the coaxing.

["The Adventures of Tom Sawyer," Selznick-United Artists. Directed by Norman Taurog. Starring Tommy Kelly, Ann Gillis, May Robson. First release; Wellington, May 20.]

Powell And Loy

THE last ten minutes or so of M-G-M's "Double Wedding" prevent it being just another crazy comedy and turn it into a show from which you should come away feeling very happy. I suppose one should also acknowledge the debt to William Powell and Myrna Loy, who would make any film interesting, though they have made some others much more interesting than "Double Wedding."

There is not the suave light comedy that we have come to expect from the "Thin Man" combination. Instead, they fall in with the prevailing knock-about fashion and go completely nutty, ending up by knocking each other unconscious. A line from the dialogue provides a clue to the type of picture this is. Myrna Loy asks for advice on how to handle William Powell, and is advised to "try and make up her mind that she is in a lunatic asylum and married to the head warder."

So This Is Art!

IN point of fact, Powell is supposed to be an artist, and if you think artists are eccentric and Bohemian you haven't seen anything yet.

He wanders round in striped underwear, or, alternatively, a fur coat and beret. He lives in a motor-trailer

parked in a "No Parking" area of a city street. He paints pictures, but can't bear to part with them. His closest friend seems to be a pub-keeper called Spike, who calls him to the telephone by the simple expedient of firing an air-rifle at a gong hanging in the trailer window. He has been a soldier of the Foreign Legion, a tourist in Paris, and somebody's husband; and when the story of "Double Wedding" opens he is pretending to be a film director.

Quite frankly Mr. Powell admits to Myrna Loy that he is what he supposes most people would call a cad. But so far as the eye of the audience can see, his caddishness merely consists of

BAD FOR BUSINESS

He Didn't Want Any More Horrors

THIS is the story of a film salesman who was peddling his company's product in an out-of-the-way part of the North Island the other week. He approached the manager of the theatre in a small town where the population was largely Maori.

"First of all," said the manager, "are you trying to sell me any horror pictures?"

"Well, as it happens I'm not," replied the salesman. "But why?"

"Because the last horror picture we showed here was 'Frankenstein,' and there were two Maoris who were so frightened by it that they wouldn't come out at night to go to the pictures for three weeks afterward. No more horror films for me, if you please."

knocking some starch and stuffiness out of Miss Loy, who is called on to portray a smug and severely practical business woman.

Miss Manager

MISS LOY is very much the managing type. She manages a dress-shop and the lives of everyone around her, including her sister (Florence Rice), and her sister's spineless finance (John Beal). But she cannot manage the eccentricities of Mr. Powell, who nearly wrecks the romance of Miss Rice and Beal, besides shocking Miss Loy to her deepest depths. Believe it or not, Miss Loy smiles only once during the whole picture, and then rather frigidly. And she has such a nice smile, too!

The trouble with "Double Wedding," as with most crazy comedies, is that everybody has to try terribly hard to be funny. Mind you, they succeed more often than not; but once Powell and Miss Loy have been established as direct opposites you know that they will quarrel heartily until the final scene, when they will end in one another's arms. The main interest, therefore, lies in wondering what sort of a glorious mess they can get themselves into for the finale.

Loud Laughs

AS I said at the beginning, it is the finale which makes "Double Wedding" worth your time and money. The wedding staged in Powell's car-

van produced some of the heartiest laughter I've ever heard from a hardened bunch of previewers, and I rejoice to think what it will do in a full theatre. In a way, it's not unlike the finale of "Big City," only crazier—and completely in keeping with the general tone of the picture, which the finish of "Big City" certainly wasn't.

I didn't collect any of the wise-cracks, which aren't quite up to "Thin Man" standard; but here are three pronunciations of Christian names which struck me as quaint (only may be I'm old-fashioned).

"Irene," pronounced "Treen," to rhyme with "seen."

"Hermione," pronounced "Hermoïn."

"Margot" with the "t" sounded.

["Double Wedding." M.G.M. Directed by Richard Thorpe. Starring William Powell, Myrna Loy. First release: Wellington, May 13.]

True Confession

PORTRAYING a congenital liar in her latest film, Carole Lombard pokes her tongue into her cheek as a sign to the audience whenever she is preparing to tell a tall one. If I were a less conscientious critic, that is where my own tongue would have to be while I write this review. But the title of the film is "True Confession," and I regard that as a challenge. A true confession? So be it.

There was a time—how long ago!—when I thought the "fey" performances of Carole Lombard were extremely clever. So they were—then. That was before she had acted the identical giddy

hasn't been paid for, she stalls him off with the tale that her husband has gone off his head with grief and thinks the machine is his dead baby. Naturally, her husband (Fred McMurray), an honest and struggling young lawyer, is annoyed when he hears about it.

The heroine's passion for falsehood leads her into more serious trouble when she becomes involved in a murder, and, by a rather curious mental process, decides that the best thing to do is plead guilty. Her husband defends her, gets her off, and the publicity makes them famous and wealthy as authoress and lawyer. Then the truth rears its ugly head in the person of another lunatic—a genuine one this time—who knows that the girl didn't commit the crime and is out for blackmail.

The trial scene is correctly described by the prosecutor (Porter Hall) as resembling a three-ring circus. When the farce is at its wildest, he shouts: "With every ounce of decency in me, I protest!"—a sentiment I very nearly applauded audibly.

Gleams Of Sense

TREATED with more sanity, this "tale told by an idiot" might have been effective, rather macabre, comic melodrama, for even the manner in which Miss Lombard and McMurray behave throughout like a couple of silly, spoiled kids, does not quite obscure the sinister, nightmarish feeling of two humans who are in a horrible mess, and at the mercy of a madman's whim. There is, I suppose, nothing



Charles Boyer and Claudette Colbert seem off their food in this scene from the Warner Bros.' film "Tovarich."

goat six or seven times running. Yet to-day Miss Lombard receives the highest salary per picture (150,000 dollars) of any female star. So may be I'm the crazy one.

As a would-be authoress in "True Confession," Carole complains: "My stories aren't selling." Replies Una Merkel, "Of course they aren't—the people in them are crazy."

If it weren't for cold, hard monetary fact—150,000 cold, hard facts—I'd say that Hollywood, through Miss Merkel, had never uttered a truer word.

Three-Ring Circus

CAROLE plays the role of a young wife who tells picturesque lies because she can't help herself. They just pop out. For instance, when the man comes to collect the typewriter that

inherently wrong in making fun of murder, deliberate falsehood, and "trying" in the electric chair, but the humour of "True Confession" lacks the spontaneity which would have made such jesting palatable.

It is only fair to point out that the general lunacy is occasionally redeemed by some very clever touches of direction and acting. It's a bright moment when Porter Hall, as the jack-rabbit of a prosecutor, warmly railing in his shirt sleeves against the buffoonery of the defence, calls for his coat to be brought him—and laughs down the sleeve!

Meat Or Poison?

WHEN John Barrymore first appeared on the scene as a man who has come down in the world, I thought it a rather appropriate role; but when

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he really became warmed up to his enthusiastic caricature of a maudlin barfly and crazy blackmailer, he stole practically all there ever was of the picture.

Of Edgar Kennedy, acting like a big bag of lard as the dumb detective, I propose—as another critic once said—to take no notice except of a hostile nature.

Yet recently, in reviewing "The Buccaneer," I pointed out that what was my meat might very easily be your poison. In the case of "True Confession," what was a dose of arsenic to me may quite possibly give you a nourishing meal. I am led to this generous conclusion by the news that "True Confession" has done excellent business in Australia, and that many of the critics over there seemed to like it very much indeed.

["True Confession." Paramount. Directed by Wesley Ruggles, starring Carole Lombard, Fred Mc-Murray. Just released.]

Off To Hollywood

WHEN the Aorangi leaves Auckland on May 17 for Los Angeles, via Honolulu, E. L. Rutledge, managing director of the 20th Century-Fox Film Corporation (N.Z.), Ltd., will be among the passengers. He is going to visit the studios of his company in Beverley Hills, Hollywood, and from there he will go on to the head offices in New York.

It is possible that, after visiting America, Mr. Rutledge will continue on to London.

"Beau" Smith

IT might be said that a very important chapter in the history of motion picture entertainment in New Zealand came to an end with the retirement last week of Beaumont Smith from the position of managing director of the J. C. Williamson Picture Corporation, Ltd. Mr. Smith, who has disposed of his personal holdings in the company, will be succeeded as managing director by John H. Mason, who is already managing director of New Zealand Theatres. Mr. Smith will, however, still be the largest debenture-holder, and at the special request of the directors will remain in an advisory capacity for some time to come.

Mr. Smith was the founder of the company and had been its managing director for 12 years—a comparatively short period, but one during which revolutionary changes occurred in the movie industry. Through Mr. Smith's foresight and generalship, the J. C. Williamson Picture Corporation reached a foremost position.

The Regents

IT was in 1926 that the J. C. Williamson Picture Company was incorporated, its first venture being the opening of the Regent Theatre, Wellington (formerly Everybodys). The Regent, Auckland, was opened some two weeks later. The building of these two theatres may be said to have begun a new era of film entertainment in this country. They were the first modern picture theatres, offering an atmosphere of luxury and comfort hitherto unknown. In fact, these buildings marked an advance in keeping with the advance of movie entertainment itself.

A Profitable Duty Saving for Holidays

In the old days a holiday of a week or more was regarded as a kind of privilege, but in the rational belief of to-day it is a duty for the maintenance of physical and mental health.

Mothers and fathers, as well as children, must have holidays for the refreshment of bodies and minds—proper holidays with pleasant changes of scene.

Well, the Railways help their owners, the general public, to take that necessary tonic by giving 5 per cent. interest on savings for travel by rail.

Travel Stamps (1/-, 2/-, 2/6, 5/-) and 10/- vouchers are obtainable at any officered railway station.

BOOK RECORD

Conducted by ANTAR

How To Smash A Unionist!

An American "Labour Spy" Describes
The Art Of Keeping The Under
Dogs Down Under . . .

Specially Written For The "Record"

FOR long enough I have had a healthy contempt for anonymous spy stories purporting to relate fact rather than fiction. They may be idly enjoyable, but rarely indeed are they convincing. However, last week's English mail brought a "true spy story" that is the exception rather than the rule. "Labour Spy"—signed by an author calling himself "G.T.-99" and published by the enterprising English firm of T. Werner Laurie, is definitely convincing and definitely not enjoyable.

"Labour Spy" can, however, claim the distinction of being one of the most original spy stories ever written. If you are looking for tales of machievellian cunning and cold-blooded nerve don't bother to read it, for G.T.-99's story is far too authentic to concern itself with cheap thrills.

Revealing and Damning

If, on the other hand, you are interested in current American politics and in the peculiarities of the American industrial system, here is the book for you. In its own way it is as revealing and damning as Upton Sinclair's biography of Henry Ford, "The Flivver King." It is a book to drive good unionists mad with rage, and if, by any queer chance, it is read extensively by the American industrial classes it is surely a book to make them blush for their own simplicity!

"LABOUR SPY" is not the story of a clean-limbed young Englishman parachuting to hair-brained adventure behind the enemy lines, but the story of a conscienceless American machinist wheedling his way into big money by a systematic betrayal of organised labour to the "bosses."

G.T.-99 was for 20 years an operative hired by an industrial detective agency to keep his finger on the pulse of labour—and during that time he established a record that makes Judas look like a nervous amateur! It is incidental, but perhaps significant, that during those 20 years he also lied and wheedled his way into a position from which he could control the reactions of organised labour in an entire industrial State—and presumably made a fortune on the side doing it.

At last, after reading "Labour Spy," one realises why American industry has never been bothered by humanitarian legislation until Roosevelt's N.I.A.—why tear-gas, hand grenades and machine guns are legitimate anti-strike weapons, and why, if revolution

ever does overthrow the glorious American Democracy the Civil War will be a gentleman's disagreement by comparison.

G.T.-99 does not bother to make excuses for his occupation. He merely states lucidly and simply the employer's point of view in hiring men to defeat unionism from within. At times, in an off-hand manner, he quite convinces the reader that it was all to the good of the worker that unionism should, in certain instances, be defeated. But, all the while, he builds up a picture of labour bulldozed and beaten and betrayed into submission that would surely be repugnant even to a Nelson tory!

"Labour Spy," as I said, is a book calculated to drive any good unionist mad with rage—and no good unionist, for the sake of his soul, should shirk reading it.

As pure entertainment I have my doubts about it. It deals with people and with politics that cannot be fully comprehended by the average New Zealander. It is never really exciting except in its rare, restrained descriptions of brutality. And above all, it is disturbing in the contemptuous picture it paints of the mind and the gullibility of the "sucker"—a species not solely confined in its habitat to the United States of America.

"Labour Spy," by G.T.-99 (T. Werner Laurie). Our copy from the publishers.

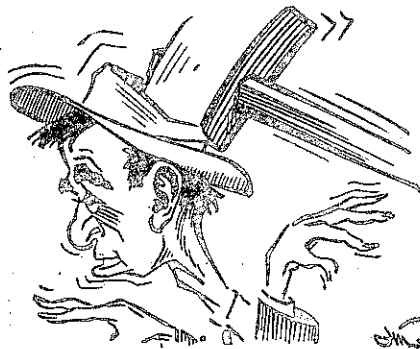
Blood Splashed But Very Good Fun!

IN an entirely different category is Bernard Newman's "Death Under Gibraltar." Despite Mr Newman's amusing little habit of making out it is all true, no one is in the least likely to believe him.

"Death Under Gibraltar" is, however, a singularly exciting thriller, spiced with enough realism to give it grip, and splashed with enough blood to make the reader slip off the critical pedestal and enjoy the whole business of scotching a Fascist plot to capture Gibraltar by way of that mythical tunnel under the straits every visitor to the Rock hears so much about.

Mr. Newman writes with a masterly pen. The narrative flows easily along from thrill to thrill, and he has the tricky knack of making his sex-interest hot but not reeking.

I liked his unmoral gipsy girl in "Death Under Gibraltar" as much as any improbable character I have met in a thriller for many moons.



The publishers Messrs. Victor Gollancz, certainly have a keen eye for thrillers. In the last year or so I have not read a Gollancz thriller that is a "flop." You might remember that next time you are in the circulating library.

"Death Under Gibraltar" will beguile many a tedious railway journey and burn many an inch of candle or unit of power at midnight. It is one of those spy stories that are not altogether an insult to the intelligence.

"Death Under Gibraltar," by Bernard Newman, Victor Gollancz (London). Our copy from the publishers.



for
every-
body

in 'Viyella' Yarn of course! This beautiful yarn makes your labour so well worth while with its smooth finish and lovely fast colours... and it can't shrink. For everything that can be knitted for men, women, children and infants, use 'Viyella' this year in cream, pastel or gay colours.

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Makin' about Food

BY "CHEF"

THANK you, everybody, for the thoughtful inquiries about my health. I am glad to say that I have fully recovered. My letters seem to come in cycles, for this week I have many appreciative notes from new sister homecooks complimenting the "Record" for its variety and economic recipes. It gives me much encouragement.

Apples are plentiful just now, so the large, juicy Wolsleys will be just ideal for the two recipes given this week for different ways of baking them. When making the custard, if the milk be warmed, the custard will not curdle.

I wonder how many of you tried out the Easter simnel cake? I have several letters telling me of its great success. Of course, you need not wait for Easter, any special occasion would warrant its appearance, as long as it is made six weeks beforehand. I also want to thank my sister homecooks for the way in which they have come to the rescue by sending in eggless or one-egg recipes. Candidly, I have to keep a very watchful eye in dealing with my entries. Isn't it marvellous what we can do without eggs when we have to?

In the "economic vegetable pie" recipe, try and make one of your layers—the bottom for preference—of leeks for, of all vegetables, this one contains most vitamins, and the process of slow

cooking is just what leeks require. I had three melon jam recipes from a Hikurangi sister homecook, but I have chosen the dried apricot first, for perhaps there are many—like myself—who considered the price of apricots last season too high (in Wellington at any rate) to consider making jam. With this recipe, the dried apricots will go much further.

The prize this week has gone to Mrs. O. M. Muir, Brockville Road, Dunedin, W.2, for her eggless "three-in-one" cake recipe. Having tried this out, I can recommend it. The coconut and walnut mixture is the most fancy, but the men love the fruit cake. They all keep beautifully, and to use my correspondent's own words, "they really are a busy housekeeper's dream come true."

Mrs. M. W. (Geraldine): Thank you; yes, send it in.

Mrs. M. S. (Hastings): Appreciate your letter. Thank you for recipes.

Mrs. E. J. (Motueka) and Mrs. G. M. W. (Otorohanga): Many thanks; appreciate your kind wishes.

HALF-GUINEA FOR

Three-In-One Cake

SIFT together $1\frac{1}{2}$ cups flour, 3 teaspoons cocoa, 1 teaspoon baking powder, 1 teaspoon cinnamon. Melt together $\frac{1}{2}$ cup milk, 2 dessertspoons syrup, $\frac{1}{2}$ cup sugar, 3 ozs. butter.

Stir this into flour, etc., then add $\frac{1}{2}$ cup milk in which 1 teaspoon of baking soda has been dissolved.

No. 1.—Bake in sandwich tins and fill with whipped cream.

No. 2.—Add $\frac{1}{2}$ or $\frac{1}{4}$ lb. sultanas and some peel. Bake in a deep tin 1 hour or more.

No. 3.—Add $\frac{1}{2}$ cup coconut and $\frac{1}{2}$ cup walnuts. Ice with chocolate icing and decorate with walnuts. Bake 1 hour. Moderate oven.

—Mrs. O.M. (Dunedin).

Baked Apples

FIRST wipe and core as many Wolsley apples as you require, then make a custard, the same as for a baked custard. One egg would be sufficient, with one cup of milk, a little

I shan't be without it again!

MEAT needs MUSTARD

FRESH! Mixed fresh every day, Mustard, taken with meat, adds to the enjoyment of *all* the food. Its keen, fresh tang makes the mouth water, starts the salivary action necessary to complete digestion.

FREE: Write to Colman-Keen (N.Z.) Ltd. (Dept. 25), Box 422, Wellington, for a copy (free and post-free) of the amusingly-written and illustrated book, "Mustard Uses Mustered." It contains a wealth of valuable information on many subjects—household management, health hints, cookery recipes, etc.

Comic Strip:

HALLO, DEAR! WHAT A LOVELY LITTLE PLACE YOU'VE GOT—THE SWEETEST HALL. HOW ARE YOU BOTH?

I'M FINE. THANKS... FRANK'S NOT SO WELL THESE DAYS. EATS WELL, BUT ISN'T VERY FIT.

OH SORRY, MARY, I DIDN'T MIX ANY MUSTARD—WE DON'T TAKE IT MUCH.

WE USED NOT TO, BUT IT MADE SUCH A DIFFERENCE TO HARRY'S DIGESTION, WE ALWAYS DO NOW.

FRESH MUSTARD AGAIN TODAY, FRANK—MARY WAS RIGHT.

YES, MY FOOD'S DOING ME GOOD ALL RIGHT. MUSTARD DOES HELP DIGESTION AND MAKE YOU ENJOY EATING MORE!

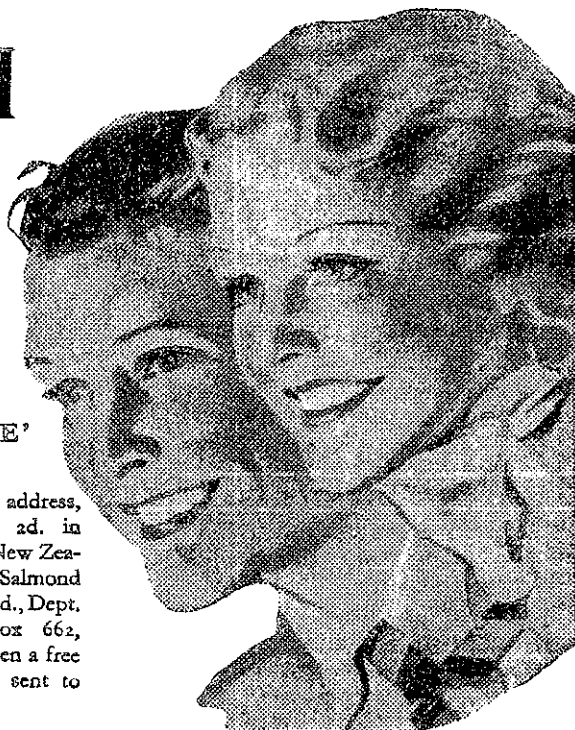
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'OVALTINE' definitely gives you the maximum of health-giving nourishment of the highest quality at the lowest possible price.

'Ovaltine' is prepared by exclusive scientific processes from the choicest and best of Nature's protective and restorative foods. Owing to its unique composition, 'Ovaltine' contains an unequalled abundance of the protective vitamins and other important nutritive elements. Remember that there is definitely nothing 'just as good' as 'Ovaltine.' Reject substitutes.

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'OVALTINE'
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OVALTINE

Sold by all Chemists and Stores, in three sizes. The large size is the most economical.

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sugar, and flavouring. Pour the custard in the hollow made by the core, being removed, and sprinkle with a little sugar and a little knob of butter, and cook slowly.

Now prepare apples the same as above, and make a meringue this time instead of the custard. One egg white would be enough for six apples. Cook very slowly, and serve with cream. These are delicious and quite a change from the ordinary baked apples.—Mrs. W. H. (Spraydon).

Economy Vegetable Pie

THIS pie can be made any size, with any kind of vegetables. Put the first layer of vegetables sliced in the bottom of a buttered dish. It isn't necessary to slice them very small. Cover with a thick white sauce or milk, whichever one likes, then a layer of breadcrumbs. Repeat these alternate layers until dish is full and finish off with breadcrumbs dotted with pieces of butter. Bake in a slow oven. It takes about two hours. It is a very nourishing pie and with a variety of vegetables has such a lovely flavour. I've made it often with just milk between the layers instead of white sauce. It's a good dish when the vegetable box is getting down to one or two of each variety.—"The Duck Lady" (Hawera).

Worcestershire Sauce

TAKE half-gallon vinegar, 3lb. apples, 2lb. dark brown sugar, 3lb. salt, two heads of garlic, one teaspoon cayenne, two tablespoons ground sugar, two tablespoons ground cloves, two tablespoons lemonpeel, one orangepeel, and put in whole peel, core and mince apples; boil all together for three hours. Strain through a colander, bottle while hot. This sauce is simply beautiful and keeps well.—Mrs. M. W. (Geraldine).

Melon and Apricot Jam

TAKE 8lb. melon, 1lb. dried apricots, 3lb. sugar for each 1lb. melon, 3lb. sugar for each 1lb. apricots. Cut up

melon and cover with half its own allowance of sugar. Place apricots in separate basin and add enough water to just cover. Allow both lots to stand over night. In the morning put all together in pan, including water apricots were soaked in. Boil until fruit is tender. Add remainder of sugar and boil until it sets when tried. This jam has a nice, unusual flavour.—Mrs. A. C. (Hikurangi).

FREE

Sample of

HANSELL'S MILKO

For Home-made Milk Shakes

SIMPLY send your name and address and enclose 3d. in stamps to cover cost of packing and postage, to:

HANSELL LABORATORIES,
(Dept. 1.), Box 199, Masterton.

And you will receive a Free Sample of Hansell's delicious "MILKO."

Ginger Oat Scrimpy

INGREDIENTS: Two teaspoonfuls of ground ginger, 6oz. of flour, 2oz. of lard, 1lb. of rolled oats, 4oz. of Demerara sugar, 4oz. of butter, 2 tablespoonfuls of golden syrup. **Method:** Mix flour and lard together, and make into a paste with cold water. Cover the bottom of a flat greased tin with this paste. Mix together the oats, sugar and ginger, then mix in the butter and syrup, which should have been slightly warmed. Blend this mixture well until it looks crumbly. Spread over the paste and bake in a hot oven

until golden brown and crisp. Leave for five minutes, then mark it out into fingers with a knife.—Mrs. J.H.M. (Hamilton East).

Eggless Fruit Cake

TAKE 1 cup sugar, 1 cup water, 2 large cups of mixed fruit, a few walnuts, 4oz. butter, 2 large cups of flour, 1/2-teaspoon salt, 1/2-teaspoon spice, 1/2-teaspoon ginger, 1/2-teaspoon vanilla, 1 teaspoon carbonate of soda. Boil water, sugar and fruit for about three minutes, then add butter and allow to cool, mix with flour, etc., bake in a moderate oven in flat baking dish for one hour. This is a beautiful cake.—Mrs. M.E.W. (Geraldine).

Butterscotch Tart

LINE a dish with short crust and bake in a hot oven until cooked. Mix together 2 tablespoons flour, 1/2-cup brown sugar, 3 tablespoons water, mix until smooth. Add 1 cup cold water, put mixture in saucepan, stir over fire until it thickens and boils. Cook 3 minutes. Remove from fire, add 2 teaspoons butter, 1 dessertspoon honey, squeeze lemon juice. Pour on to pastry crust. If liked meringue can be put on top, and browned in the oven. Delicious hot or cold.—Mrs. C.H.H. (Nelson).

Tripe and Pumpkin Pie

TAKE 1lb. cooked tripe, 2 cups diced raw pumpkin, 1 tablespoon butter, 1/2-cup breadcrumbs, 1 teaspoon chopped parsley, 1 pint milk, 1 egg, salt and pepper. Cut the tripe (which has been well cooked) into small pieces. Butter a piedish, sprinkle in breadcrumbs and parsley, then put a layer of tripe and with some pumpkin and season. Repeat layers until dish is nearly full. Make a top layer of breadcrumbs and parsley. Beat up egg, add milk, and pour over pie, put small pieces of butter on top, and bake 30 minutes, moderate oven.—Mrs. E.J. (Motueka)

Champion Band

IT HAD UPS AND DOWNS

(Continued from Page 14.)

edin to seize the instruments of the band.

The bailiffs took possession of the instruments when the contest was half through. The band, in no way responsible for the debt, found itself paying the piper.

THE Redfern Band, of Australia, now the City of Sydney Band, had come over specially to meet the Port Nicholson Band in the contest. In the first test at this championship the Redfern Band had come first and the Port Nicholson third. In the second test, the Port Nicholson had come first. On the following day the bailiffs took all the instruments.

Five bands, including the Redfern, offered the Port Nicholson their instruments, but the offers had to be declined. The mouthpieces were different in many instances, the instruments were strange.

The bailiffs had won.

THE Port Nicholson returned to Wellington with the loss of the contest and five instruments (besides the ones belonging to the union) worth £260, that they had bought themselves, but which, in law, were the property of the Watersiders' Union.

Well, you can't keep a good band down. The band set out to build up again. Under the auspices of the Wellington Harbour Board, it began again as the Port Nicholson Silver Band.

SOON it became famous for its Sunday night concerts, heard from the Opera House in Wellington, on the air in national hook-ups in the days of the Broadcasting Company. Leading singers visiting New Zealand, such as Gladys Moncrieff, Marie Burke, Colin Crane, and Eve Lynn, sang at these concerts to help the band. They gave the band their services free. In 1932 the band again became the New Zealand champions.

Then the depression hit the band. Films replaced the broadcast concerts at the theatre and funds were low. But again the band hung on, and in the last two years has improved its position, until to-day it is again on a sound financial footing and again the champion band of New Zealand.

Among its individual players must be mentioned Mr. T. Goodall, one of the best cornetists in Australasia. Besides being several times New Zealand champion, he has held the championships of Australia and New South Wales. At the moment he has resigned, for health reasons, but the band hopes to have him back.

"He is the kind of player," says the conductor, "who places confidence in every man in the band."

Down and out! Without shelter and feed. Facing foul fortune in scornful mood. Searching for "bumpers" where strown about. Nothing much matters when "down and out." Breathing the vapours of stub and fag. Comforts a vagrant where night-hous drag; Dreaming of banquets and rapture pure, And soothing Woods' Great Peppermint Cure.

"IT'S WONDERFUL HOW QUICK LISTERINE STOPS THAT AWFUL SCALING, ITCHING AND BURNING!"



ARE you troubled with Dandruff? Itching, burning scalp? Lifeless or falling hair? If so, remember: Instead of merely treating the SYMPTOMS of Dandruff, you can now attack the CAUSE with Listerine Antiseptic. Listerine kills the germs that cause dandruff, promotes scalp health and stimulates hair growth. Douse full strength Listerine on the scalp and massage vigorously... immediately your head feels cool, clean and stimulated. Shampoo regularly with Listerine.



Buy a bottle of Listerine to-day. Three sizes: 1/6, 3/- and 5/6.

LISTERINE
Antiseptic **CORRECTS DANDRUFF**
Kills 200,000,000 Germs in 15 Seconds

DEAF : HEAR

Through the BONE of your HEAD. Test it free in your own home. 10 days' FREE TRIAL. INGENIOUS. MARVELLOUS. IMPOSSIBLE?

And yet—every day we are making even the so-called stone-deaf hear.

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in some exceptional cases really advisable—but never on a wholesale scale.

Correct Copying

THERE are, however, some make-up practices of the screen stars which should be fully copied—

There is hardly a great screen figure to-day who does not appreciate the mathematical assurance afforded beauty grooming by the rules of colour harmony. None of these personages, no matter how much of a "rugged individualist" they may be in every other way, ever defy these make-up colour rules. Any such defiance immediately would result in the much dreaded "freakishness" and a definite detriment to personal appearance.

No star ever omits the application of a melting cleansing cream before retiring at night, the use of a skin freshener before putting on make-up in the morning, nor do they neglect to make-up completely and properly for every daytime and nighttime appearance.

And these make-up practices, let me assure you, may well be copied by any woman in the world, with no fear of any loss of individuality, or the undesired acquisition of "freakishness."

WHAT is the dividing line between "individuality" and "freakishness?"

I have been asked this question very many times, and am always compelled to deliver the same generally unsatisfactory answer:

"It's all a matter of restraint, good taste—and personal suitability."

On this subject I can illustrate my point by example much better than I can sum it up in a definition.

For instance—

Joan Crawford's extraordinarily generous lipstick pattern is entirely in good taste and is personally suitable—for Joan Crawford.

And Joan Crawford's personal adaptation of the page boy bob coiffure is also suitable and in good taste—for Joan Crawford.

Luise Rainer's almost perpetually tousled hair is eminently suitable for Luise Rainer.

Carole Lombard's several coiffure patterns have all been charming fixtures on Carole.

Careful Planning

SUCH fixtures of personal appearance on these stars have been the result of careful study and planning—never the product of haphazard luck. It is small wonder then, that they suit these persons so beautifully.

Now, I must admit that there is occasionally a person with a dramatically angular face who can add to her appearance by duplicating the Joan Crawford-style lips. If trial convinces a lady that such a lip pattern constitutes an asset to the ensemble of her features, well and good. She has discovered a suitable individuality in make-up.

But, if a woman with the rolling-curve features of a Mae West seeks to assume the Crawford mouth, her attempt is foredoomed to failure, and her efforts at individuality take on the aspect of freakishness.

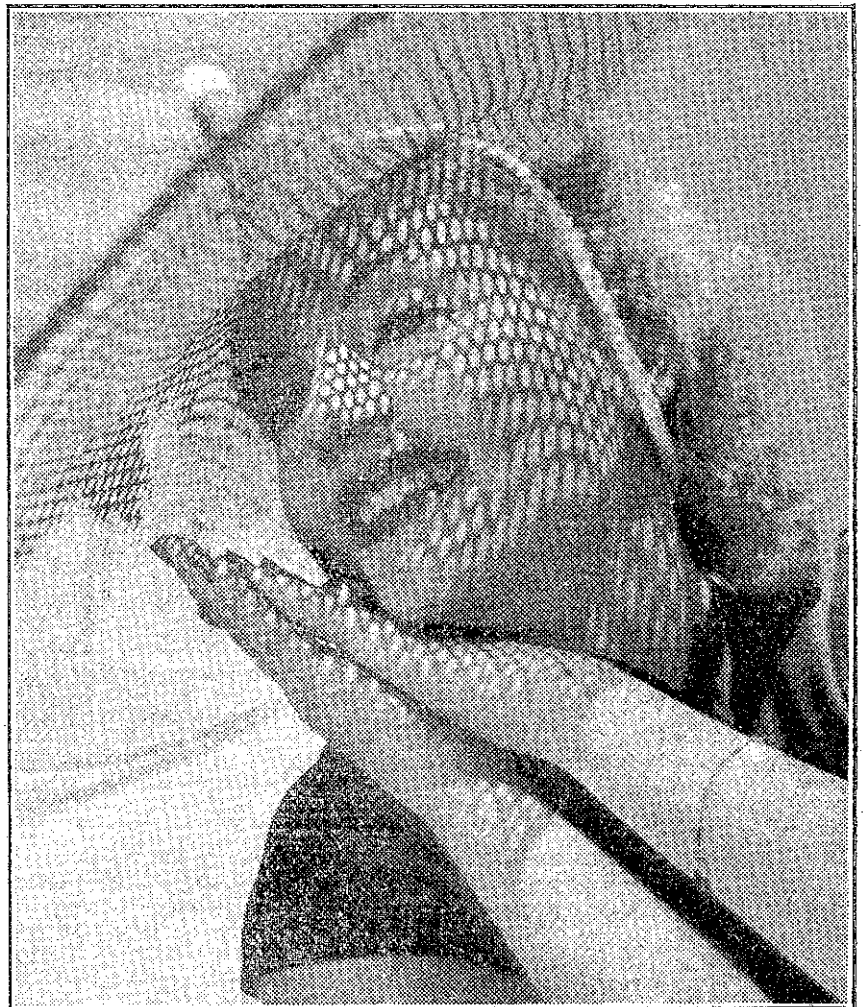
Double Borrowing

BUT, above all things, the lady who borrows the Joan Crawford lip-pattern should not also borrow Joan's coiffure. Her appearance would, by

this double borrowing process, straightway become the most undistinguished of all—she would simply be one of the too many unimaginative persons seeking to ape the entire appearance of that star.

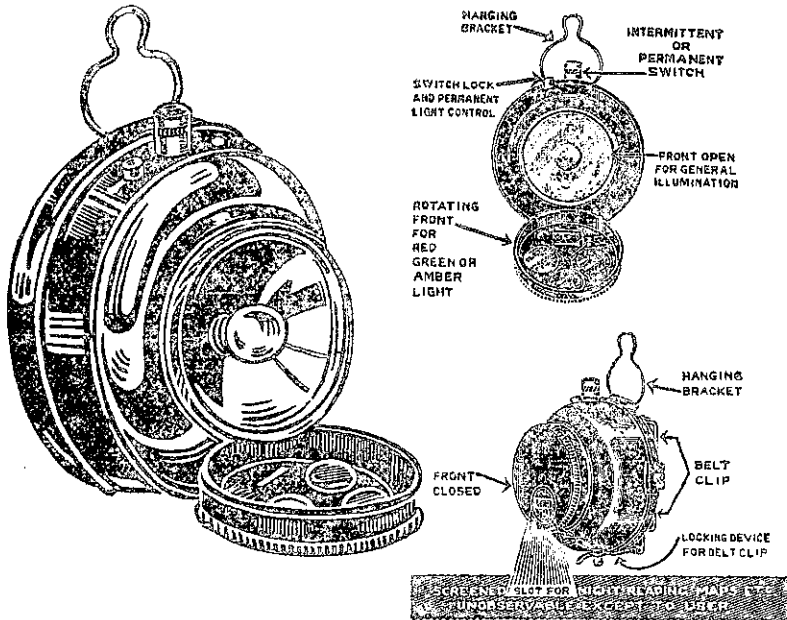
By the same token the person who finds it advisable to emulate Miss Lombard's coiffures should not seek to achieve the further likeness presented by this popular star's high cheekbones and hollow-effect cheeks. One item of copying may be largely forgiven, and is

TEACH children early to gargle with plain warm water so that, when ill, they will be able to gargle without fuss or bother.



Make-up Artist Max Factor advises glamour-seeking women that individual items of some screen beauty's make-up—the coiffure of Carole Lombard, for example—may occasionally be copied to advantage.

SANE SAVINGS from the LAMPHOUSE!



PORTABLE COMBINATION LAMP

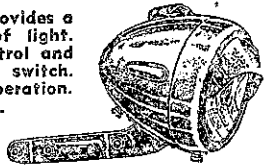
Combination Table, Wall and Hanging Lamp, black finished. Fitted with hanger for attaching to buttons, tent poles, etc. Suitable for Railwaymen, Police and Scout use. Complete with standard size, 3-cell pocket lamp battery, and globe. Cat. No. R.T. 915 **7/6** Postage 4d.

"ESMA" CYCLE LAMPS bring DE LUXE LIGHTING within the reach of all!

THE BIG FELLOW!

Silver-plated reflector provides a wide, powerful beam of light. Torpedo shape with control and side-light. 4-way switch. Battery for standing operation. Chromium plated finish.

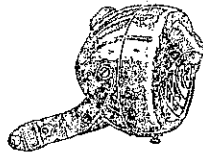
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Post Free. **20/-**



THE "PREMIER"

Chromium-plated, 4-way switch, 2 bulbs. Provides a brilliant beam of light which gives good visibility and assures steady road illumination. 4½-volt standard battery provides a light when not riding.

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"NIGHTLITE" HEAD LAMP

Another powerful Head Lamp with Chrome trim. Has 4½-volt battery for emergency lighting.

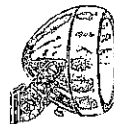
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"JUNIOR" HEAD LAMP

An efficient Head Lamp that has been built for long service. Heavy gauge metal body. Black Japanned.

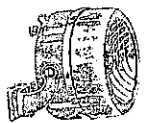
Cat. No. R.T. 870 **7/6**
Postage 6d.



THE "WONDER"

Although low-priced, this Lamp retains many advantages which the other Head Lamps offer. Throws a powerful long distance beam. Has battery for emergency lighting. Postage **6/-**

Cat. No. R.T. 868. **6d.**



REAR LIGHT

Chromium plated. Complete with bulb and cable.

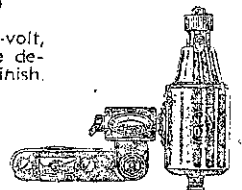
Cat. No. R.T. 873 **3/-**
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Chrome plate d. Output, 6-volt, 0.5 amp., 3 watt, exclusive design. Chromium plated finish. Water-proof!

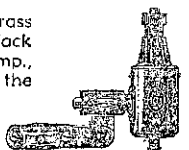
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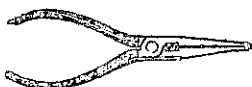
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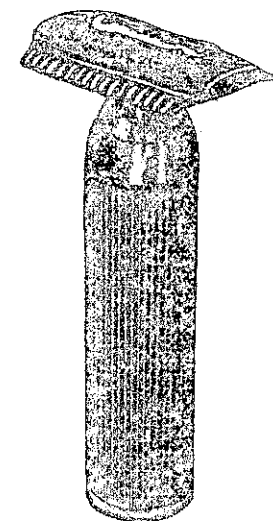
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LISTENERS to New Zealand Commercial stations have in all probability already heard the first instalment of "The Witch's Tale." So great was the response to this series through the U.S.A. that they ran for six years



MARIE O'FLYNN.

... Noted Actress in "Witchcraft."

and were acclaimed by foremost critics, and many of the daily papers as outstanding. The N.Y. University Bulletin is worthy of quotation, for it describes this series as "The finest dramatic presentation on radio," and the Jersey Journal, in commenting upon the "Witch's Tale," states: "One of radio's finest demonstrations of how effective radio dramatic acting can be, when a capable actor and real story

meet in front of the microphone . . . the "Witch's Tale" rose to heights seldom achieved in any programme."

Written by Alonzo Deen Cole, one of the greatest dramatic script writers in America, "The Witch's Tale" brings to the audience uncanny tales of witchcraft which flourished in the days of our great-grandfathers.

The broadcasts are made at 10 p.m. on Wednesdays and Fridays.

Here are the titles of episodes to be released shortly, and a brief description of their subject:—

- (1) "Frankenstein": A new and different version of Mrs. Shelley's literary masterpiece.
- (2) "House of the Bridegroom": The stirring story of a young American and his bride in a house inherited from the bitter victim of unrequited love.
- (3) "The Bronze Venus": A modern bridegroom awakens love which lay dormant in two thousand-year-old crypt.
- (4) "Spirits of the Lake": An American Indian legend brings retribution to one who murdered on the placid bosom of Minnesota Lake.
- (5) "The Gypsy's Hand": A gypsy violinist who loses his hand, and his mother curses those who carried out the operation.
- (6) "Grave Yard Mansion": A vampire woman, dead two hundred years, comes back amid canebrakes and bayous of Louisiana.
- (7) "The Flying Dutchman": A weird, modern treatment of the ancient legend.
- (8) "The Hairy Monster": From mysterious Tibet comes this story of life held in suspense.
- (9) "The Werewolf": Strangest of all mysteries in human life—the human who turns into fanged animal.
- (10) "The Wonderful Bottle": Here is Aladdin's Lamp in modern setting, granting every wish to its possessor, but with a curse that follows from Argentine through the Far East.
- (11) "The Entomologist": The strange drama of scientist who sought to create gargantuan monstrosities in the dark fastness of African Jungle.
- (12) "A Happy Ending": A tale of two warring houses of the South.
- (13) "Honeymoon Cottage": The stirring story of a young honeymoon couple who lease a haunted house.

Shape of Wells To Come

(Continued from page 8).

He sowed his "wild oats" in the strange regions outside Time and Space, yet he never permitted the wealth of his inventive imagination, even in its wildest flights, to obscure the humanity of his men and women.

It was Lacon who said to Wells: "There is a good deal of the school-master about you even now. They say it is extraordinarily difficult to get rid of the stigmata of this profession. Your conversation is apt to be didactic. A friend of mine once complained that you did not argue; you delivered opinions. It is not easy to arouse your curiosity; you are more interested in your own thoughts than in your companion's. You do not speak as well as you write. But it must be admitted that you write very well indeed."

Man Who Comes Back

(Continued from page 15.)

criticism," Mr. Peters declares. Another one of the great men who has been of vast help to the New Zealand musician is Dr. Malcolm Sargent.

As to his own personal activities in music the Christchurch conductor says he goes to London every possible weekend for private tuition in singing with Dawson Freer and string orchestral conducting with Reginald Jacques, conductor of the London String Players, and the Bach Choir. Jacques is also director of music for the London County Council schools and director of the Reading University, in music.

"I have heard all the English and foreign conductors and, while in Glasgow, interviewed the official in charge of entertainment for the Exhibition. They know how to cater for all tastes. I hope our Wellington committee will be as wise," concluded the Man Who Comes Back.

SHE HAD BLINDING HEADACHES

Tablets And Pills Had No Effect, But—

Kruschen Got At The Cause

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Blinding headaches can nearly always be traced to sluggishness of the kidneys, liver and intestines, and to the unsuspected retention in the system of stagnating waste material which poisons the blood. The six salts in Kruschen stimulate the internal organs to healthy, regular action, so that no clogging waste is allowed to collect and contaminate the bloodstream. Your inside is kept clean and serene. Result—good-bye to headaches, to that sal-low complexion, to that lack-lustre eye.

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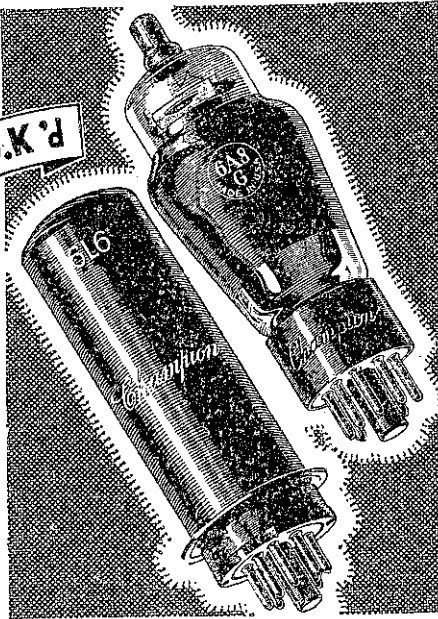


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Over The Wall

SECURING MAGIC PASS

(Continued from page 13.)

paid her 25 dollars a week for saying that.)

"Call again or make a written application" was the formula for dealing with visitors who persisted.

If one really did have legitimate business inside the studio there was a form to be filled in and considered "in due course."

From the reception room a locked steel door led into the interior of the studio. It could only be opened by the reception clerk pressing a button. When the door opened, a buzzer sounded to put the studio police on the alert.

AFTER observing this procedure for 30 minutes, Doug Snelling realised that his chances of being passed by the clerk were remote enough to be considered non-existent. He tried elsewhere.

He went to the office of RKO's publicity director in Hollywood, Nick Ermolieff. Gaining an audience with Mr. Ermolieff was not easy, but at last he managed it.

The visitor mentioned that he knew some RKO executives in New Zealand.

"Oh, yes, let's see now," said Mr. Ermolieff. "That would be So-and-So and So-and-So" (stringing off some fictitious names).

Mr. Snelling intimated that he had never had the pleasure of meeting these gentlemen.

"Of course not. I remember now. They're in India," said the wily Mr. Ermolieff. "But of course you know So-and-So?"

No, he didn't even know that So-and-So, replied the visitor.

"What am I talking about?" said Mr. Ermolieff. "Why, of course, he's our man in China."

Whereupon Mr. Snelling mentioned the names of several people who really did work for RKO in New Zealand.

Mr. Ermolieff seemed satisfied. He intimated that he would like to see some of Mr. Snelling's sketches.

And then, says Mr. Snelling, you could almost see something go click in Mr. Ermolieff's brain as the idea came into it. Almost in a flash it seemed he had a campaign worked out to build up Doug Snelling as a famous New Zealand artist and get him to do sketches of the stars for publicity purposes.

The first assignment was Jack Oakie. You can see a reproduction of the result at the beginning of this article.

"I suppose only one person in two or three million would have got the lucky chance I did," says Mr. Snelling. "And I'd have been thrown out quick and lively if I hadn't been able to sketch fairly well."

AFTER that, the going was fairly easy. Mr. Snelling was able to secure the magic passes which enabled him to pass within the zealously-guarded walls of the studios—not only those of RKO. He hitched his easel to the stars and sketched many famous people—including Paul Muul, Spencer Tracy, Joan Crawford, Errol Flynn, Myrna Loy, Clark Gable, and New Zealand's own Ra Hould, now known as Ronnie Sinclair. He sold his sketches to the stars, and secured copyright over them for reproduction in magazines.

Even when you get inside a studio you can't just stroll about as you wish. A visitor has to be going somewhere to see someone or do something specified—and if they find him wandering off his course, they promptly put him on it again. One might be inside the studio walls all day and not see a single film star, or a single picture being made, says Mr. Snelling.

This is the reason, he thinks, for the widely-spread story that film stars in real life look quite different from what they do on the screen. Visitors go to Hollywood expecting to find the place teeming with famous familiar faces. Actually, the inhabitants of Hollywood see very few stars, he says. Paramount RKO and Columbia are the only studios in Hollywood itself—the others are miles away.

Consequently, according to Mr. Snelling, the average visitor to Hollywood—disappointed in his star-hunting—makes up the story about the stars being different in real life and on the screen—more or less in self-protection.

BEFORE he went to Hollywood, Mr

Snelling had also heard many times the story about how hideous film players have to make themselves with make-up when acting before the cameras. This likewise, he says, is fallacious. Certainly the make-up is very thickly applied, the idea being to fill up the pores of the skin in order to present a perfect surface. Except in colour films, the shade of make-up used doesn't matter much. Usually it is a deep orange. Actors before the cameras may look unnatural, but they don't look ghastly.

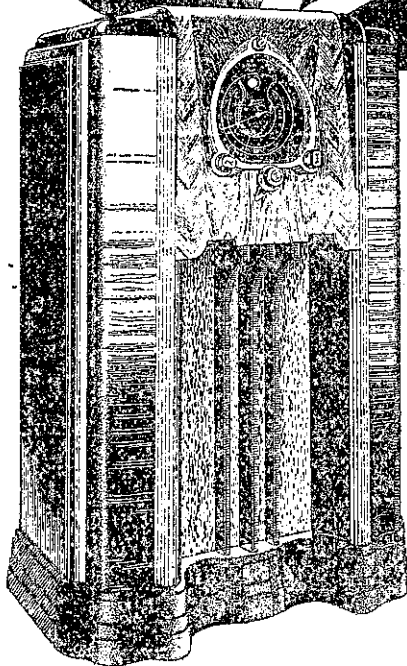
ALTHOUGH there is plenty to write about, journalists in Hollywood have a hard time, says Mr. Snelling. To secure entry into the studios, a journalist must be the accredited representative of a paper, and the paper must be considered important enough to have a representative. Correspondents must visit the studios a certain number of times each year; their tours must be conducted; and they must produce satisfactory results. There are only one or two correspondents representing each country, and their work is syndicated.

Mr. Snelling found that it costs a lot of money to live properly in Hollywood—at least £13 a week is needed, he says. But most wages are in proportion to the high cost of living. Motor-cars are cheaper to buy, but much more expensive to run, because distances are so much greater. One hundred miles a day is considered nothing. Anything less than that and you haven't been anywhere. It is quite the regular thing to go to a show somewhere and then travel 20 miles just for supper.

WHILE in Hollywood, Mr. Snelling met Deanna Durbin and her parents and came to know them fairly well. He also met Herbert Marshall—and discovered that the peculiar slant of his shoulders, which you may have noticed on the screen, is due to his efforts to disguise his wooden leg. And he met the man who was the voice of the Big Bad Wolf. He is a Cuban, much in demand for parties.

Some day, in spite of the high cost of living, Douglas Snelling wants to return to Hollywood and draw some more stars. But next time he hopes that the walls round the studios will be less of an obstacle.

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Here's new hope and encouragement for thousands of ill, even "Naturally" thin, weak, worn-out, haggard-looking men and women whose energy and strength have been sapped by overwork and worry, who are nervous, irritable, always half sick and ailing. Science says the principal cause of these conditions is "SYSTEM STARVING FOR FOOD IODINE AND MINERALS." When the body is starving for these essential minerals, all the food in the world can't help you. It just isn't turned into flesh. The result is you stay "too thin," pale, tired out, ill and run-down.

To gain body weight and strength you need a definite evenly balanced ration of the 12 essential **MINERALS** plus **NATURAL FOOD IODINE** all the time—not to be confused with chemical iodides which often prove toxic, or mere iodine fumes. Only when the system gets an adequate supply of **FOOD IODINE** and **MINERALS** can you regulate metabolism—the body's process of converting digested food into firm flesh, new strength, health and energy.

To get an adequate supply of these 12 essential life-giving **MINERALS** (Chlorine, Potassium, Sodium, Calcium, Sulphur, Magnesium, Phosphorus, Iron, Manganese, Copper, etc.) and **FOOD IODINE** so lacking in our daily cooked foods, take "VIKELP" Tablets—made of an amazing Pacific Ocean Plant—now recognised as the world's richest source of these precious substances. Contains 1,200 times more iodine than oysters, once considered the best source. 6 tablets alone contain more **FOOD IODINE** than 480 lbs. of spinach or 1,378 lbs. of lettuce. After eating "VIKELP" Tablets for a few days the food you eat no longer clogs the system but turns to solid flesh: faulty metabolism, constipation, gastritis, rheumatism and other systemic illnesses are corrected or disappear entirely. Try them for only 10 days and if after taking them you do not feel wonderful, eat, sleep and work better and have not gained at least 5 lbs. (20-40 lbs. a month not uncommon) the trial is free. Obtainable everywhere.

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AOTEA 3&4 Ply
Wools
FOR PERFECT RESULTS

Sought Shangri-La

(Continued from page 11.)

were butchered. Another, Alexander Smith, was seriously wounded, but, together with three others, managed to escape. They, in turn, aided by the womenfolk, slew the six Tahitians. That left only four men and eleven women.

After more killing, Smith had Paradise to himself, except for a lot of women and half-caste children.

"HE managed to get along in spite of this handicap, and everything was going pretty well on Pitcairn

Island when Mathew Folger, an American skipper, hove to off Pitcairn Island, and came ashore for water.

"The American told Smith such glowing tales of the United States that he decided that Pitcairn should also have a democratic government, and he there and then appointed himself Governor, and renamed himself John Adams, after the then President of the United States. The good skipper sailed away and so the tale of the 'Mutiny of the Bounty' reached the outside world.

And now, thanks to radio, a new life opens up for them. Happy listening, you islanders!

New Weekly Feature—

"RECORD" PATTERN SERVICE



Golf has never been more popular in New Zealand than it is this year, with the result that most men to-day need an over-garment that is snug and comfortable for cold days on the links. An ideal choice is this Raglan cardigan in thick wool, with sensible turn-down collar and body knitted in an unusual rib. The zipp fastener gives it the neatness of the pullover with the convenience of the true cardigan.

Pattern No. K12 contains illustration, material requirements, measurements and full instructions for knitting and make-up of the "man's golf" jumper.

Send sevenpence in stamps for this pattern to:---

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

Write plain pattern number K12, your name and address.

Waiting For The Firing Squad

(Continued from Page 9.)

Moros, we had defended it for 11 hours against a counter-attack. Then Jacinto, "teyicente" of Moros, had said that we must evacuate it and go further down the road to another house. These houses, old farms, with walls six or seven feet thick, were standing like sentinels among the red trenches which honeycombed the district. We filed on to our car—a Buick—roughly armoured, three of us and five Moros, all that remained of the little garrison.

Out on the road amid the barrage from our own forces we felt more secure, felt we could dodge the shells and machine-gun fire. We had a machine-gun, too, and the crew to work it.

I swung the car out of the farm on to the road and down it—the crackling whine of machine-guns louder than the roar of the hard-pressed engine in low gear. Then, for a moment, oblivion—the crash and the light from the high explosive came often. Jacinto, who had been lying on the footboard and front wing, dragged Roberto over to where I lay, then, with the help of the one uninjured Moros, he dragged us to the shelter of a wall.

Dazed still, we got up and tried to run from the Reds who covered us. The hazy details of the lightmarish hour that followed were but faintly imprinted on my mind. The dragging, weary, stumbling journey (aided by the wrists to an ammunition lorry) into Boadilla—the chafed, raw wrists—the wrenched shoulders, as you fell and were dragged.

The curt sentence of death at dawn. The cold, stifling fuz of the freezing garage.

MY thoughts came back with a jerk to the moment. The door was being opened. I heard and sensed the file of waiting soldiers—I stumbled out with the others, Jacinto and Robert, and I in the lead, Moros behind with the other Regulars. We formed roughly into the gap left for us by the lines of soldiers. No cords, no dragging lorry now. I swung my arms and got warm, but in a few hundred yards we had to halt. The barrage was deafening, day was breaking—the fifth day of the battle of Boadilla. We heard the hum of motors, the drone of aeroplanes, then all of us crouching in the shadow of the wall, prisoners and guard, we saw them, three of them, saw the first bombers drop bombs over Boadilla de Monte.

For us they spell reprieve. For the Reds they spell defeat.

We were marched a short way to the church, flung in with the others, and left wondering what was to be our fate. Here, locked in this prison, guarded from the outside, we stayed. Dawn lightened into daylight, and, with the fullness of the morning the awe-full rain of leader death ceased. Only sporadic bursts of firing rent the stillness.

We forced the door—the guards had fled, and there, rising like ghosts, tall and unearthly in the morning mists, was the first band of Moros who entered Boadilla, climbing wearily out of the Red trenches, which for so long had withstood the battering of artillery and machine-gun, but which, in the faint morning light, had fallen to the bayonet and Spanish "navaja"—the knife.

JONES SEWING MACHINES

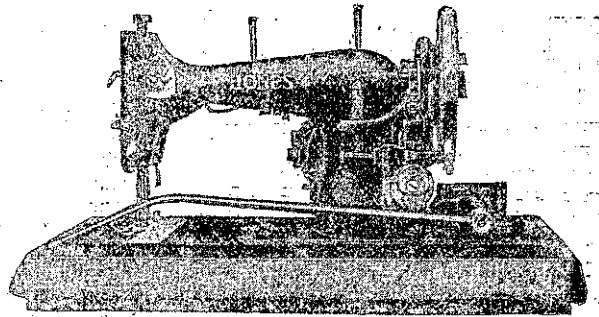
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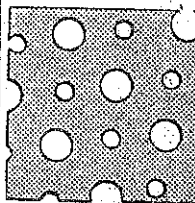
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The perforated Latex Girdle is constructed so that the large perforations form minute suction cups which work constantly while you walk, work, or sit. Its message-like action gently and surely eliminates fat with every move you make.

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Does't it show why? Reduce the Way Doctors Recommend. Prove without cost to yourself, quickly and definitely in 10 days, that our very efficient girdle will do all we say. Try it for 10 days. You will be the sole judge.

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The Home Forum

Miram's Insurance

E. S. Andrews (Wellington): As one of "nearly a quarter of a million readers" who pay fourpence a week, partly for 60-odd pages of the brightest journalism in the country and partly for the famous "Miram's Insurance against Picture Flops," I crave space to defend a profitable investment.

If I buy books or bootlaces or perambulators or anything else, I can look the goods over before any cash changes hands. Not so with the pictures. If a picture is a flop, that's just too bad—for me.

I can go on year after year paying out innumerable one-and-sixpences, spurred on by an occasional "Dead End" or "Nothing Sacred," but on the whole getting nothing but mental and

moral indigestion in return for the expense.

That is why I regard the share that Mr. Miram's gets of my weekly fourpence as a kind of social and aesthetic insurance. His critical mind stands guard between me and a host of fatuous films.

It must be quite unprecedented for a New Zealand paper to stand so uncompromisingly firm behind a member of the staff who, using his technical and literary ability in his daily work, has run foul of a powerful vested interest. I liked the "Radio Record" before; I respect it now.

The candid critics like Mr. Miram's have shown over and over again that the movie magnates do not know their own job, that only once or twice in 100 tries can they make a picture that hangs together as a smooth and finished piece. They are so obsessed with their billions of dollars, their galaxies of stars, their super-superlative ballyhoo, that they can't produce the goods: they still have to learn that it takes more than a million dollars, a handful of expensive stars, and 8000 feet of flickering colour-film to make a convincing picture.

The movie people retort that they give the great big-hearted public what it wants. But do they? They flood the theatres with banal nonsense, they soak a ready-made audience in an expensive and platitudinous display of "spectacles" and "heart-throbs" for a generation, till perception and taste are deadened, and then call the cause the effect. The truth is that the public has never been given enough good pictures to get used to them. And by good pictures I do not mean "goody-goody" or "pure" or "educational" films, but films that, no matter what aspect of life they portray, have some sort of artistic integrity and completeness.

There are only two solutions. The film business can reorganise itself to serve the community instead of doping it; or the Press, by honest, impartial and capable reviewing, can so stimulate the critical faculties of the public that audiences will demand better films, and get them. The first, if the action of Columbia Pictures is any guide, is impossible; the second, which the "Radio Record" is attempting so well, is more likely to be successful.

So here are my congratulations to Gordon Miram's and to you on your strong bid for better pictures. More power to your pens!

P.S.—Somewhere about the middle of this effusion, in honour of Mr. Miram's, readers will stand and sing "Land of Hope and Glory." Or, better still, they could play it on the gramophone.

Good Luck!

"Filngoer" (Wellington): Until Gordon Miram's become the New Zealand "Radio Record's" film critic, I always imagined all such folk

to be insincere animals who fed a dozing public on yards of boloney, fresh from the ovens of the film magnates. I pictured them as doing this work in between lighting one cigarette from the stump of another, or after coming from bluffing their way into a free show. But I found one exception in Mr. Miram's!

Until this young man came into prominence, New Zealand had never known a real film critic. Why? I suppose there were many reasons. I suppose, again, that most newspapers were too "lousy"—that's a good word, isn't it?—to spend a few pounds on employing a reliable man when a youth would do. If the "film critic" wanted some reviews he just trotted over to the office of the film company with the biggest advertising budget and behold! he had tons of film matter shoved into his hands!

Continue your good work, Mr. Miram's, and don't think that the public is surveying it with apathy. You've got the filmgoers behind you in your struggle to present reviews as they should be presented. We're so tired of all these "stupendous," "colossal," "magnificent" film pages in other publications. Good luck to you. Good luck to your editor and general staff in being courageous enough to set alight to a "bonza" conflagration.

Not Written By Money

"Truth in Journalism (Wellington): Somebody should give you a slap on the back for having what it takes to back up your film writer, and letting your readers in on the reason.

Daily newspapers do not like falling out with the film interests: it means the loss of nearly a page of advertising every day, so the public gets its film news on the "you-give-us-a-good-ad., and we'll-give-you-a-good-writeup" idea, said writeup, incidentally, being provided by the theatre manager. That, and his ad., is his big job for the day, except when he has to come to the rescue of somebody with a weak picture, by writing a nice letter about it to the Press, or to his Wellington boss, whose "pull" is usually strong enough to have it published.

May I say how pleasant it has been to find that there is at least one journal in New Zealand which does not let money write its film news.

Protest

"Typistes" (Wanganui): We wish to place on record our protest against the banning of your film critic, Gordon Miram's.

The reviews in the "Record" are an unbiased guide for filmgoers and if Mr. Miram's is expected to write the type of "criticism" which we find in the columns of newspapers, the intelligent filmgoer will have no standard by which to judge the picture he wishes to see.

Unbiased criticism of current pictures is so very rare that we feel that there would be a real loss to the "Record" if Mr. Miram's departed from his present film policy.

We wish to congratulate Mr. Miram's on his articles, which we greatly appreciate.

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HIGHLIGHTS OF THE WEEK

From the New Zealand Nationals

Concerts and Recitals

Sunday, May 15:

Auckland Municipal Band concert, with pianoforte interludes, from 1YA AUCKLAND, at 8.30 p.m.

Noel Newson (piano), from 3YA CHRISTCHURCH, at 8.45 p.m.

Ailsa Nicol (soprano), in recital, from 3YA CHRISTCHURCH, at 9.9 p.m.

Monday, May 16:

Woolston Brass Band concert, with bass-baritone interludes, from 3YA CHRISTCHURCH, at 8.0 p.m.

Valmai Moffatt (cello) and Ernest Jenner (piano), from 3YA CHRISTCHURCH, at 9.20 p.m.

Dunedin Glee Singers, from 4YA DUNEDIN, at 8.0 p.m.

Tuesday, May 17:

"Cesar Franck Cameo," at 8.0 p.m., and works of modern British composers, from 2YA WELLINGTON, at 9.5 p.m.

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

Wednesday, May 18:

Phyllis Raudon (mezzo-contralto), from 1YA AUCKLAND, at 8.28 p.m.

Princess Takau Kio and party in "Songs of Rarotonga and Tahiti," from 1YA AUCKLAND, at 9.35 p.m.

2YA Orchestra, interludes by Leighton Macfarlane (soprano), from 2YA WELLINGTON, at 8.0 p.m.

Cynthia Herbert-Smith (piano) and Anlia Ledsham (mezzo-contralto) in two recitals, from 3YA CHRISTCHURCH, at 8.19 p.m.

Thursday, May 19:

Auckland Military Band, from 2YA AUCKLAND, at 9.20 p.m.

Bernardine Currey (English pianist) in recital, from 2YA WELLINGTON, at 9.5 p.m.

Wellington Apollo Male Voice Choir concert, from 2YA WELLINGTON, at 9.25 p.m.

Recorded Orchestral concert conducted by Sir Hamilton Harty, from 4YA DUNEDIN, at 8.0 p.m.

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Recordings are indicated throughout these programmes by the letter "R" beside the items.

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Friday, May 20:

Norma B. Joll (contralto) and Helen Gray (violin), in two recitals, from 1YA AUCKLAND, at 8.42 p.m.

Audrey Holdgate (soprano), from 3YA CHRISTCHURCH, at 8.9 p.m.

Ballad programme by Daisy Perry (contralto) and Rex Harrison (baritone), from 3YA CHRISTCHURCH, at 9.30 p.m.

Saturday, May 21:

1YA Orchestra, with vocal interludes, from 1YA AUCKLAND, at 8.0 p.m.

4YA Orchestra, interludes by James Simpson (tenor) and Marjorie Wallace (soprano), from 4YA DUNEDIN, at 8.0 p.m.

Opera

Sunday, May 15:

Miscellaneous operatic programme, including, at 9.5 p.m., N.Z. Grand Opera Society, directed by Signor Lucien Cesaroni, in Italian and French excerpts, from 2YA WELLINGTON, at 8.30 p.m.

Complete presentation of "MADAME BUTTERFLY,"

Puccini opera in two acts, from 4YA DUNEDIN, at 8.30 p.m.

Plays

Monday, May 16:

"The Footsteps After," by Charles Porter, studio presentation by Susan McCallum and Players, from 1YA AUCKLAND, at 8.0 p.m.

"The Boomerang," recorded play, from 1YA AUCKLAND, at 8.45 p.m.

"The Wedding Ghost," recorded play, from 4YA DUNEDIN, at 9.5 p.m.

Wednesday, May 18:

"Lady Windermere's Fan," by Oscar Wilde, studio presentation by Leo du Chateau and Company, from 2YA WELLINGTON, at 9.5 p.m.

Thursday, May 19:

"Lawrence of Arabia," dramatic study in personality by Edmund Barclay, presented by Civic Players, from 3YA CHRISTCHURCH, at 8.0 p.m.

Talks

Monday, May 16:

Mona Tracy on "Back Country Magic," from 3YA CHRISTCHURCH, at 9.5 p.m.

Tuesday, May 17:

Dr. Gerda Eichbaum on "Prague: A Democracy's Capital," from 1YA AUCKLAND, at 9.5 p.m.

Mr. Cecil Sweet Allen on "Water Temperatures: Facts and Fallacies," from 2YA WELLINGTON, at 8.40 p.m.

Mr. Denis Glover in "Believe It or Not" story, from 3YA CHRISTCHURCH, at 9.5 p.m.

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HIGHLIGHTS OF WEEK . . . CONTINUED

Thursday, May 19:

Rev. John Flynn, O.B.E., recorded talk on "The Flying Doctor of Australia," from 2YA WELLINGTON, at 8.40 p.m.

Mr. L. C. Walker on "Faces Seen in London Streets," from 3YA CHRISTCHURCH, at 9.5 p.m.

Sports

Sunday, May 15:

P. G. H. Fender describes cricket match, M.C.C. v. Australia (Empire rebroadcast), from all main stations at 9.0 a.m.

Monday, May 16:

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

Ringside description of wrestling match at Wellington Town Hall, from 2YA WELLINGTON, at 9.5 p.m.

Tuesday, May 17:

P. G. H. Fender describes cricket M.C.C. v. Australia (Empire rebroadcast) from all main stations, at 8.10 a.m.

Wednesday, May 18:

P. G. H. Fender describes cricket. M.C.C. v. Australia (Empire rebroadcast), from all main stations, at 8.10 a.m.

Friday, May 20:

Mr. Alan Maxwell in talk, "Random Shots from Boxing Ring," from 2YA WELLINGTON, at 8.40 p.m.

Saturday, May 21:

Running commentary on Rugby football at Eden Park, from 1YA AUCKLAND, at 3.0 p.m.

Running commentary on Rugby football at Athletic Park, from 2YA WELLINGTON, at 3.0 p.m.

Commentary on Rugby match at Rugby Park, from 3YA CHRISTCHURCH, at 2.45 p.m.

Running commentary on senior Rugby match at Carisbrook, from 4YA DUNEDIN, at 3.0 p.m.

Ringside commentary on professional wrestling match, from 4YA DUNEDIN, at 9.5 p.m.

Features

Sunday, May 15:

Recording of the Dawn Memorial Service at Sydney on Anzac Day, from ALL MAIN STATIONS, at 4.30 p.m.

Thursday, May 19:

Dora Lindsay, Scottish character artist, from 1YA AUCKLAND, at 8.15 p.m.

Saturday, May 21:

Dora Lindsay, Scottish character artist, from 1YA AUCKLAND, at 9.5 p.m.

Dance Features

Monday, May 16:

Edgar Hayes and orchestra, and Andy Kirk and his Clouds of Joy, from 4YA DUNEDIN, at 10.15 p.m.

Tuesday, May 16:

Tour with Jimmie Dorsey and orchestra, interludes by Bing Crosby, from 3YA CHRISTCHURCH, at 10 p.m.

Wednesday, May 18:

Tut Coltman's Swing Rhythm at Majestic Cabaret, from 2YA WELLINGTON, at 10.30 p.m.

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

Thursday, May 19:

"Travelling the World in Rhythm," from 1YA AUCKLAND at 10 p.m.

Friday, May 20:

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.

Saturday, May 20:

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

Hughie Evans' dance band in old-time music, from 3YA CHRISTCHURCH at 9.5 p.m.

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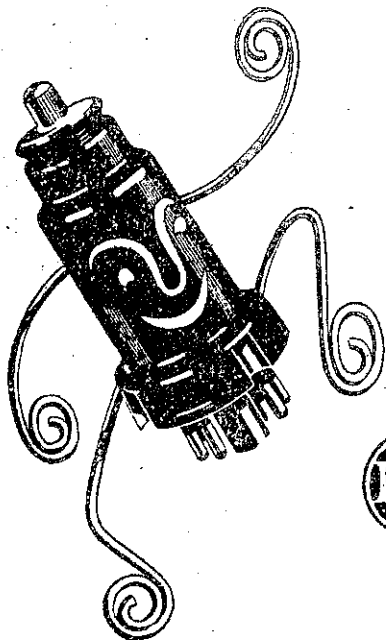
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Nationals Every Day

SUNDAY, MAY 15

IYA AUCKLAND

650 k.c. 461.3 m.

- 9.0: Cricket, M.C.C. versus Australia (see 2YA).
- 9.15: Recordings.
- 11.0: Morning service from Salvation Army, Newton Hall. Preacher: Adjutant Clarence Lee. Bandmaster: Reg. Davies.
- 12.15 (approx.): Close down.
- 1.0: Dinner music.
- 2.0: Recordings.
- 3.30: Symphony by William Walton (born 1902), Sir Hamilton Harty with London Symphony Orchestra.
- 4.16: Recordings.
- 4.30: Anzac Day at Sydney (see 2YA).
- 5.0 (approx.): Close down.
- 6.0: Children's song service.
- 7.0: Evening service from Pitt Street Methodist Church. Preacher: Rev. E. T. Olds. Organist: Mr. Albert Bryant.
- 8.15: Recordings.
- 8.30 to 10: The Auckland Municipal Band, conducted by Mr. T. J. O'Connor, at Concert Chamber, Town Hall. The Band, "On the March" March (Woitschach); "Rigoletto" Selection (Verdi). Mrs. Reg. Richards, F.T.C.L., L.R.S.M. (pianist), "The Clock and the Dresden Figures" (Kerelbey). The Band, "Morning, Noon and Night" (Suppe). Euphonium solo (Mr. J. Purchase), "Song of the Clock" (Parcell). The Band, "The Brighton Camp" Military Patrol (Kenneth). Mrs. Reg. Richards (piano), Hungarian Rhapsody, No. 12 (Liszt). The Band, "Reminiscences of the Plantation" Fantasia (as played by Sousa's Band at Command performance for King George V) (Chambers); "Independencia" (March (Hall)).

IYX AUCKLAND

880 k.c. 340.7 m.

(Alternative Station)

- 6.0: Recordings.
- 8.30: Symphony Orchestra, Symphony No. 1 in E Minor (Sibelius).
- 9.8: Heinrich Schlusnus (baritone), "The Three Gipsies"; "Come in, My Dreams" (Liszt).
- 9.16: Jan Dahmen (violin), Prelude and Fugue from the G Minor Sonata (Bach).
- 9.24: Alfred Cortot (pianist) and London Symphony Orchestra, Concerto in A Minor (Schumann).
- 10.0: Close down.

I2M AUCKLAND

12,500 k.c. 240 m.

- 10.0: Sacred selection.
- 10.30: Orchestral and vocal.
- 12.0: Dinner music.
- 2.0: Musical comedies and the shows.

- 3.20: Light orchestral and vocal.
- 4.0: Humour.
- 4.40: Organ selections.
- 5.15: Light orchestral.
- 5.30: Children's Birthdays, announcements and miscellaneous.
- 6.0: Close down.
- 7.0: Orchestral selections.
- 8.0: Concert session.
- 9.0 to 10.0: Century of ballads.

2YA WELLINGTON

570 k.c. 526 m.

- 9.0: P. G. H. Fender gives eyewitness account of cricket match, M.C.C. versus Australia, played at Lords. (Recording of Empire station broadcast).
- 9.15: Recordings.
- 10.0: Weather for aviators.
- 10.30: Time signals.
- 11.0: Morning service from St. Peter's Anglican Church. Preacher: Ven. Archdeacon Bullock. Organist and choir-master: Mr. S. B. Shortt.
- 12.15 (approx.): Close down.
- 1.0: Weather for aviators. Dinner session.
- 2.0: Music by Johann Sebastian Bach (No. 3), Suite No. 2 in B Minor, by Adolf Busch Chamber Orchestra.
- 2.24: Recordings.
- 3.30: Time signals.
- 4.30: (R) Dawn Memorial Service held at Sydney on Anzac Day.
- 5.0 (approx.): Close down.
- 6.0: Children's song service

- (Uncle William and children from St. Aidan's Anglican Sunday school).
- 7.0: Evening service from the Salvation Army Citadel. Preacher: Captain George Thompson.
- 8.15 (approx.): Recordings.
- 8.30: Miscellaneous operatic programme. (R) Symphony Orchestra, conducted by Clarence Raybould, "Dylan — Prelude" (Holbrooke).
- 8.42: Norman Walker (tenor), "Sea King's Song"; "Noden's Song" (Holbrooke).
- 8.50: Members of Berlin State Opera House Orchestra, "Manon" Fantasia (Thomas).
- 9.0: Weather. Station notices.
- 9.3: The N.Z. Grand Opera Society, directed by Signor Lucien Cesaroni, Concerted Vocal Gems from Italian and French Opera. Opera Society, chorus for baritones and basses, "Hymn to God" (Meyerbeer). Chorus: "With Warlike Minstrels" (Donizetti). Soprano and Chorus: "Inflammatus" (Rossini). Bass and Chorus: "Save, O Lord, Thy People" (Rossini). Vocal Trio: "Holy Angels" (Gounod).
- 9.28: (R) State Opera House Orchestra, Berlin, "Madame Butterfly" Fantasia (Puccini).
- 9.36: Opera Society. Vocal duet: "O Mimì Tu Più Non Torni" ("Ah Mimì, You Will Never Come Back to Me")

- (Puccini). Chorus: "Pilgrims' Chorus" (Wagner); "Anvil Chorus"; and Azucena's solo, "Stride La Vampa" ("Fierce Flames are Soaring") (Verdi). Duet: "Solemn in Quest Ora" ("In This Solemn Hour") (Verdi).
- 9.54: (R) Boston Promenade Orchestra, "Aida" Ballet Suite (Verdi).
- 10.2: Close down.

2YC WELLINGTON

840 k.c. 356.9 m.

(Alternative Station)

- 6.0: Recordings.
- 8.30: Rudolf Friml cameo.
- 9.0 to 10.0: Sunday band concert, vocal and instrumental interludes.

3YA CHRISTCHURCH

720 k.c. 416.4 m.

- 9.0: Cricket, M.C.C. versus Australia (see 2YA).
- 9.15: Recordings.
- 11.0: Morning service from Church of Christ, Moorhouse Avenue. Preacher: Pastor James Crawford. Organist: Mr. M. Adcock. Choirmaster: Mr. H. E. Ames.
- 12.15 (approx.): Close down.
- 1.0: Dinner music.
- 2.0: Recordings.
- 3.0: Elgar's Concerto for Violoncello and Orchestra (soloist, Beatrice Harrison). Recordings.
- 4.30: Anzac Day Service at Sydney (see 2YA).
- 5.0 (approx.): Close down.
- 5.30: Children's song service (Mr. J. Logie and children from Knox Sunday school).
- 6.15: Recordings.
- 6.30: Evening service from St. Paul's Presbyterian Church. Preacher: Rev. A. C. Watson, M.A. Organist and choir-master: Mr. A. Lilly, A.R.C.O.
- 8.0: Recordings.
- 8.30: (R) Minneapolis Symphony Orchestra, "The Gipsy Baron" Overture (Strauss).
- 8.39: (R) Alexander Kipnis (bass), with Berlin State Opera Orchestra, (a) "If a Sweetheart One Has Met With"; (b) "O, Isis und Ostiris" (Mozart).
- 8.45: Noel Newson, L.R.A.M., A.R.C.M., pianoforte recital, (a) Sonata in A Major (Scazzatti); (b) "Italian" Concerto (Bach).
- 9.0: Weather. Station notices.
- 9.5: (R) Eugene Ormandy and Minneapolis Symphony Orchestra, "Moto Perpetuo" (Paganini).
- 9.9: Ailsa Nicol (soprano), (a) "Dedication" ("Widmung"); (b) "Ah! No, I Cannot Believe It" (Schumann); (c) "The May Night" (Brahms); (d) "Morgen" ("Morning"); (e) "Devotion" ("Zueignung") (R. Strauss).
- 9.21: (R) Sir Thomas Beecham conducting London Philhar-

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SUNDAY, MAY 15 CONTINUED

monic Orchestra, Symphony No. 2 in D Major, Op. 73 (Brahms).
10.0: Close down.

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

8.0: Recordings.
8.30: "Gipsy" Suite.
8.44: Impression of changing of the guard at Buckingham Palace.
8.50: "Simple Aven."
8.53: Rotorua Maori Choir.
8.59: Violin solo by Vasa Prihoda.
9.5: Orchestral waltz.

9.13: Two vocal waltzes.
9.21: Pianoforte recital.
9.31: John McCormack.
9.40: Two duets.
9.53: Boheme Orchestra plays gipsy music.
10.0: Close down.

4YA DUNEDIN
790 k.c. 379.5 m.

9.0: P. G. H. Fender on cricket match, M.C.C. versus Australia (see 2YA).
9.15: Recordings.
11.0: Morning service from Moray Place Congregational Church. Preacher: Rev. A. Mead, M.A. Organist: Mrs. H. C. Campbell.

12.15: (approx.): Close down.
1.0: Dinner music.
2.0: Recordings.
2.30: Fantastic Dances by "Turina (born Seville, 1882)."
2.47: Recordings.
4.30: Anzac Day at Sydney (see 2YA).

5.0 (approx.): Close down.
5.30: Children's song service (Big Brother Bill).

6.15: Recordings.
7.0: Evening service from St. Joseph's Cathedral. Organist: Dr. T. Vernon Griffiths. Choirmaster: Mr. Poppelwell.
8.30: Complete presentation of "Madame Butterfly." Opera in two Acts by Puccini.

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

10.38: Close down.
8.0: Recordings.
8.30: "Globe Trotting with the Tiger."
8.38: "Presenting All Stars," sketch.
8.43: "Geraldoland," medley of past successes.
8.48: Les Allen and Canadian Bachelors.
9.0: "Richelieu—Cardinal or King?"
9.30: "Noel Coward," excerpts from popular musical plays.
10.0: Close down.

MONDAY, MAY 16

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.F., "Care of the Sick Room."
2.45: Light music.
4.0: Weather for farmers.
4.30: Sports results.
5.0: Children's hour (Cinderella); with, at 5.45 p.m., recorded feature, "Paradise Plumes and Head-Hunters."
6.0: Dinner music.
Edith Lorand and Viennese Orchestra, "l'Africana" Selection, Iija Livschakoff Orchestra, Negro Lullaby, "Ma Curly-Headed Baby," Julius Klengel (cello), Tarantelle in A Major (Cossmann).

Barnabas von Gezy and Orchestra, "The Pink Lady" Waltz, Edith Lorand Orchestra, "Indra" Waltz.

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

6.34: Orchestra Mascotte, "Bavarian Waltz" Medley, William Primrose (violin), Valse "Bluette," 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 Schimmelfennig (organ), "Volga Song" from "Czarewitch" (Lehar).

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

7.10 (approx.): News and reports.

7.30: Agricultural talk, Mr. C. E. Ballinger, Ruakura Farm, Hamilton, "Winter Feeding of Pigs."

8.0: Concert programme.
Studio presentation of play, "The Footsteps After," by Charles Porter.

Actors: Stuart Garland, Susan McCallum, Fred Gaudin, Dawn Collier, Rex Thomas, Mabel Malcolm, Ethel Rae, Jack Parsons. Producer: Susan McCallum.

8.30: Will J. Rowe (recitalist), "Gems from Treasure House of Literature: Three Excerpts From Dickens."

8.45: Recorded play, "The Boomerang."

9.0: Weather, Station notices.

9.5: Ringside commentary on professional wrestling match at Auckland Town Hall.

10.0: Music, mirth, melody.
11.0: Close down.

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

5.0: Light music.
6.0: Close down.
7.0: After-dinner music.
8.0: International singers.
8.15: Mayfair Symphony Orchestra, "The British Empire" Fantasia.
8.24: Hawaiian Club entertainers.
8.36: Ranch boys.
8.50: Juan de Dios Filiberto and Orchestra, in South American Tangos.
9.0: Nino Martini (tenor), in songs from "Here's to Romance."
9.12: "The Instrument Speaks." Music about instruments of the orchestra.
9.40: Modern dance music.
10.0: Light recitals.
10.30: Close down.



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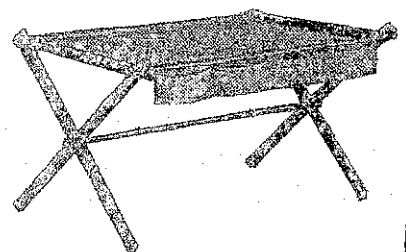
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MONDAY, MAY 16 CONTINUED

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

- 5.0: Light orchestral selections.
- 5.20: Light vocal selections.
- 5.30: Light popular selections.
- 6.0: Young folks' session.
- 6.45: News session.
- 7.0: Orchestral selections.
- 7.30: Garden talk.
- 8.0: Melody hour.
- 9.0: Humorous selections.
- 9.20: Dramatic sketches.
- 9.30: Popular medleys.
- 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.: "Care of the Sick Room." Sports results.

- 3.30: Time signals. Weather for farmers. Frost for Canterbury and Otago.

- 4.0: Sports results.
- 5.0: Children's session (Andy Man).

- 6.0: Dinner session. Milan Symphony Orchestra, "The Sicilian Vespers" Overture (Verdi). Orchestra Mascotte, "Dream" Waltz. De Groot and Orchestra, "Zinetta."

- 6.14: Victoria Orchestra, "La Serenade" Waltz (Metra). Alfredo Campoli (violin), "Serenade Espagnole" (Chaminade, Kreisler). Royal Opera Orchestra, "Faust" Ballet Music (Gounod).

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

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

- 7.0: Government and overseas news.
- 7.10 (approx.): News and reports.

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

- 7.30: Time signals. "The Whirligig of Time." "Revolutions — Post-War Convulsions in Germany." Speaker: Dr. R. A. Lochore, M.A., Ph.D.

- 8.0: Chimes. Chamber music programme. (R) Budapest String Quartet, Quartet in D Minor, Op. 56 ("Voces Intimate") (Sibelius).

- 8.34: (R) Rautu Waava (soprano), "Madchen Kam Vom Stelldichein" ("The Maiden Came Back from the Trysting Place"); "Der Erste Kuss" (Sibelius).

- 8.40: Talk, Mr. L. D. Austin: "Memorable Nights in the Theatre" (3).
- 9.0: Weather. Station notices.

- 9.5: Ringside description of wrestling match at Town Hall).

- 10.0 (approx.): Dance programme.
- 11.0 (approx.): 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: "Fall In and Follow the Band," humorous interludes.

- 9.0: Light orchestral and ballad programme, featuring at 9.22 "Gipsy" Suite (German), Plaza Theatre Orchestra.

- 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.
- 11.0: Time signal. Recordings.
- 12.0: Lunch music.

- 2.0: Recordings.
- 2.30: Talk by A.C.E., "Care of the Sick Room."
- 3.0: Classical music.

- 4.0: Time signal. Frost and weather. Light music.
- 4.30: Sports results.

- 5.0: Children's hour, (Rajah and Stamp Man).
- 6.0: Dinner music.

- Band of H.M. Coldstream Guards, "Marche Hongroise de Szabady" (Massenet). Orchestra Mascotte, "Evening Stars" Waltz. Carroll Gibbons (piano) and Boy Friends, "Judy." Victor Olof Salon Orchestra, "Bavarian Dance No. 2 (Hammerbach). Orchestra Mascotte, "Castles in the Moon."

- 6.18: Dajos Bela Orchestra, "Love's Hour" Intermezzo. Edith Lorand and Viennese Orchestra, Brahms's Waltzes. Dajos Bela Orchestra, "Baby Parade" Intermezzo.

- 6.31: Commodore Grand Orchestra, "The Golden Musical Box." Grand Hotel Orchestra, "Dance of the Icicles." Carroll Gibbons (piano) and Boy Friends, "Stars Fell on Alabama." Boheme Orchestra, "Impromptu as Dur." Victor Olof Salon Orchestra, Norwegian Dance No. 2 (Grieg).

- 6.46: Boheme Orchestra, "Mon Coeur." Grand Hotel Orchestra, "The Balkan Princess." Victor Olof Salon Orchestra, "Callirhoe."
- 7.0: Government and overseas news (from 2YA).
- 7.10: News and reports.
- 7.30: Time signal.
- 7.35: Garden expert, "Winter Programme."
- 8.0: Chimes.

- Woolston Brass Band, conducted by R. J. Estall. (a) "Mephistopheles" March (Douglas); (b) "Anna Bolini" Overture (Donizetti).
- 8.16: Albert T. Ziegler (bass-baritone), "Wandering the Klip's Highway" (Coward).
- 8.29: Cornet with band, Cornet solo, W. Stevenson, soloist.

- "Hailstorm." The Band, "Harbour Lights" (McKenzie).

- 8.29: (R) "Eb and Zeb" (country storekeepers).

- 8.38: The Band, (a) "The Lonely Mice" (Lancaster); (b) "Perpetuum Mobile" (Winter).

- 8.47: Albert T. Ziegler (bass-baritone), (a) "Five and Twenty Sailormen" (Coleridge Taylor); (b) "The Fishermen of England" (Montague Phillips).

- 8.54: The Band, "Cavalry of the Clouds" March (Alford).
- 9.0: Weather. Station notices.
- 9.5: Talk: Mona Tracy, "Back Country Magic."

- 9.20: Valmai Moffatt (cello), and Ernest Jenner (pianoforte), Sonata in G Minor (Eccles).

- 9.34: (R) Keith Falkner (baritone) with cello and harpsichord, (a) "The Aspiration—How Long, Great God"; (b) "If Music be the Food of Love"; (c) "I Love and I Must" (Henry Purcell).

- 9.46: Moffatt (cello) and Jenner (pianoforte), Sonata in G Minor (Handel).
- 10.0 to 11.0: Mirth, melody.

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

- 5.0: to 6.0: Recordings.
- 7.0: After-dinner music.
- 8.0: Roy Fox and Band.
- 8.30: "House of Golden Joss."
- 8.54: Harry Robins (xylophonist).
- 9.0: "Cafe Continental," ep. 1.
- 9.30: Country scene.
- 10.0 to 11.30: Light music.

4YA DUNEDIN
790 k.c. 379.5 m.

- 7.0 to 9.0: Breakfast session.
- 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.
- 5.0: Children's hour (Big Brother Bill).
- 6.0: Dinner music.

- Vienna Philharmonic Orchestra, "Il Seraglio" Overture (Mozart). Leopold Stokowski and Philadelphia Symphony Orchestra, Hungarian Dance, No. 1 (Brahms). New Light Symphony Orchestra, "Madame Butterfly" Fantasia (Puccini).

- 6.17: String Orchestra, Overture to "Arundel" Suite (Sebastian, Brown). Salon Orchestra, "Where the Rainbow Ends" Selection (Quilter). Royal Opera Orchestra, Covent Garden, "Berceuse" (Jarnefeldt). Edward O'Henry (organ), "Ca O'Est Madrid."

- 6.35: Grand Symphony Orchestra, "Tales of Hoffman" Entr'acte and Minuet (Offenbach). Bernardo Gallico and Orchestra, "The Dance of the Dwarfs." Grand Symphony Orchestra, "In the Moonlight." Leopold Stokowski and Philadelphia Symphony Orchestra, "Yablachko" (Rus-

- sian Sailors' Dance).
- 6.48: Band of H.M. Coldstream Guards, Selection of Wilfred Sanderson's Songs. Winter Garden Orchestra, "Thunder and Lightning."

- 7.0: Government and overseas news (from 2YA).
- 7.10 (approx.): News and reports.

- 7.30: Talk for Young Farmers' Clubs, arranged by Department of Agriculture by Mr. A. C. Cameron, "Problems for the Young Farmer."

- 8.0: Concert by Dunedin Glee Singers, conducted by H. P. Desmoulin, instrumental interludes.

- Glee Singers, "Come, Let Us Join the Roundelay" (Beal); "Ossianic Processional" (Robertson); "It's O To Be a Wild Wind" (Elgar).

- 8.12: (R) Victor Olof Sextet, "Au Bord de la Mer" (Dunkler); "Down in the Forest" (Ronald).

- 8.18: Glee Singers, "Come Again, Sweet Love" (Dowland); "The Shepherdess" (Galway); "The Old Woman" (Robertson).

- 8.28: (R) Eileen Joyce (piano), "Lotus Land"; Danse "Negre" (Scott).

- 8.32: Glee Singers, "Sing a Song of Sixpence" (Barnet); "A Celtic Lullaby" (Robertson); "O, Peaceful Night" (German).

- 8.40: Talk, Mr. J. T. Paul, "World Affairs."
- 9.0: Weather. Station notices.
- 9.5: Recorded play, "The Wedding Ghost."

- 10.15: Dance music by Edgar Hayes and Orchestra, and Andy Kirk and his Clouds of Joy, interludes by Elisabeth Welch and Phil Harris.
- 11.15: Close down.

4YO DUNEDIN
1140 k.c. 263.1 m.

- (Alternative Station)

- 5.0 to 6.0: Recordings.
- 7.0: After-dinner music.
- 8.0: "Melodies of the Moment."
- 8.22: "Snapshots."
- 9.0: "Your Favourite Artists."
- 9.30: Light opera and musical comedy programme.
- 10.0 to 10.30: Light music.

WHAT ARE YOU DOING NOW?



SMOKING A
MYRTLE GROVE

MG 57

TUESDAY, MAY 17

IYA AUCKLAND 650 k.c. 461.3 m.

- 7.0: Breakfast session.
 - 8.10: Cricket match, M.C.C. v. Australia (rebroadcast from Empire station).
 - 8.30: Breakfast session (continued).
 - 9.0: Close down.
 - 10.0: Devotional service (Rev. Morgan Richards).
 - 10.15: Recordings.
 - 12.0: Lunch music.
 - 2.0: Recordings.
 - 2.30: Classical hour.
 - 3.15: Sports results.
 - 3.30: Light music.
 - 4.0: Weather for farmers.
 - 4.30: Sports results.
 - 5.0: Children's session (Cinderella, with Uncle Dave).
 - 6.0: Dinner music.
- Debrov Somers Band, "The Desert Song." Edith Lorand Orchestra, "Liebesfeier." Louis Katzmann and Orchestra, "A Thousand Kisses" Waltz. Alfredo Campoli and Orchestra, "Tango Habanera."

- 6.19: Edith Lorand Orchestra, Prelude in C Sharp Minor. Albert Sandler and Orchestra, "Love's Last Word is Spoken, Cherie." Don Sesta Gaucho Tango Band, "Santiago" Valse. Herbert Kuster Piano Orchestra, "Do You Love Me?" Orchestra Mascotte, "Secrets of the Adige."
- 6.36: Alfredo Campoli and Orchestra, "Obstination." Louis Katzman and Orchestra, "L'Amour Toujours l'Amour." Alexander Brailowsky (piano), Liszt's Serenade in B Flat Major ("Hark, Hark, the Lark"). Paul Godwin Dance Orchestra, "Little Butterflies."
- 6.49: Commodore Grand Orchestra, "The Musical Clock of Madame de Pompadour." Albert Sandler's Orchestra, "Raphaellito." Paul Godwin Dance Orchestra, "Liliputians' Wedding."
- 7.0: Government and overseas news (from 2YA).
- 7.10: News and reports.

- 7.30: Talk, Gardening Expert: "Trees and Shrubs."
- 8.0: Concert programme. (R) Anton and Paramount Theatre Orchestra, "Echoes of the Orient."
- 8.5: (R) "Division of Profits" (Japanese houseboy).
- 8.18: (R) Andy Iona and Islanders, "South Sea Lullabies"; "At Night by the Ocean" (Tomerlin).
- 8.24: (R) Freddy Dosh, "Impressions."
- 8.30: (R) "Eb and Zeb" (country storekeepers).
- 8.39: (R) Melody by Buccaneers of Pirate Ship Vulture.
- 8.52: (R) Minna Reverelli (yodelling prima donna), "Old Vienna Yodelling Dance" (Reverelli).
- 8.55: (R) Anton and Paramount Theatre Orchestra, "More Echoes from the Orient."
- 9.0: Weather. Station notices.
- 9.5: Talk, Dr. Gerda Eichbaum: "Prague: A Democracy's Capital."
- 9.20: Dance music.
- 11.0: Close down.

IYX AUCKLAND 680 k.c. 340.7 m. (Alternative Station)

- 5.0: Light music.
- 6.0: Close down.
- 7.0: After-dinner music.
- 8.0: Fritz Kreisler and London Philharmonic Orchestra, Concerto in D Major (Beethoven).
- 8.44: Sigrid Onegin (contralto), with Berlin State Opera Orchestra, "Alto Rhapsody" (Brahms).
- 9.0: Alfred Cortot (pianist), Prelude, Chorale and Fugue (Cesar Franck).
- 9.16: Felix Weingartner, conducting Vienna Philharmonic Orchestra, Symphony No. 8 in F Major (Beethoven).
- 9.40: Vocal recital by Gerhard Husch (baritone), with Hauns Udo Muller (piano) and Hauta Waara (soprano).
- 10.9: Variety.
- 10.30: Close down.

IZM AUCKLAND 12,500 k.c. 240 m.

- 5.0: Light orchestral and vocal selections.
- 5.40: Popular light selections.
- 6.0: Young folks' session.
- 6.45: News session.
- 7.9: Orchestral selections.
- 7.10: "Birds and Their Management."
- 7.39: Rose Quintet, "The Trout" (Quintet in A) (Schubert).
- 8.0: Concert session.
- 9.0: "Youth and Beauty" session.
- 9.30: Miscellaneous.
- 10.0: Close down.

2YA WELLINGTON 570 k.c. 526 m.

- 6.50: Weather for aviators.
- 7.0: Breakfast session.
- 8.10: P. G. H. Fender on cricket, M.C.C. versus Australia (from Empire station).
- 8.30: Breakfast session (contd.)
- 9.0: Close down.

- 10.0: Weather for aviators. Devotional service.
- 10.30: Time signals.
- 11.30: Talk, representative of St. John Ambulance, "Treatment of Shock and Fractures."
- 12.0: Lunch music.
- 1.0: Weather for aviators.
- 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 hour Jumbo; with, at 5.30 p.m., "Paradise Plumes and Head-Hunters," episode 18.
- 6.0: Dinner music.

- Mantovani and Tipica Orchestra, "Round a Gipsy Campfire." Edith Lorand and Viennese Orchestra, "Vivat Hungaria." Alfredo Campoli (violin), "Guitarra." Paul Godwin Orchestra, "Swabian mideale," Op. 69 (Fucik).
- 6.17: Orchestra Mascotte, "Vibraphone" Waltz. J. H. Squire Celeste Octet, "Memories of Mendelssohn." Dajos Bela Orchestra, "Traumideale," Op. 69 (Fucik).
- 6.33: Wayne King and Orchestra, "Sweethearts." Salon Orchestra, "Tartar" Dance. Ferdy Kaufman and Orchestra, "Stephanie Gavotte." International Concert Orchestra, "Spring, Beautiful Spring." Geralko and Orchestra, "Mardi Gras."
- 6.49: Vienna Philharmonic Orchestra, "Die Kosenden" Waltz. Alfredo Campoli and Salon Orchestra, "The Kuave of Diamonds." Ambrose and Orchestra, "Escapada."
- 7.0: Government and overseas news.
- 7.10 (approx.): News and reports.
- 7.30: Time signals.
- 7.40: Talk, Mr. E. Philpott-Crowther, "Interesting News For Stamp Collectors."
- 8.0: Chimes.

CESAR FRANK CAMEO

- (R) Royal Opera Orchestra, Covent Garden, "Le Chasseur Maudit" ("The Accursed Hunter") Tone Poem.
- (R) Beniamino Gigli (tenor), with chorus and orchestra, "Panis Angelicus."
- (R) Germaine Martinelli (soprano), "Nocturne, "O, Cool Night."
- (R) Walter Gieseking (pianist), and London Philharmonic Orchestra, conducted by Sir Henry J. Wood, Symphonic Variations.
- 8.40: Talk, Mr. Cecil Sweet Allen, "Water Temperatures: Facts and Fallacies."
- 9.0: Weather. Station notices.
- 9.5: MODERN BRITISH COMPOSERS.
- (R) Frederick Riddle (viola), with London Symphony Orchestra, conducted by composer, Concerto for Viola and Orchestra (William Walton).
- 9.29: Mark Raphael (baritone), "Come Away, Death"; "It Was a Lover and His Lass" (Quiller).
- 9.35: BBC Symphony Orchestra, "Portsmouth Point" Overture (Walton).
- 9.41: Philharmonic Choir, conducted by C. Kennedy Scott, "Psalm 96" (Holst).

- 9.49: Boyd Neel String Orchestra, conducted by Boyd Neel, "St. Paul's" Suite; Jig; ostinato; intermezzo; finale ("The Dargason") (Holst).
- 10.1: Music, mirth, melody.
- 11.1: Close down.

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

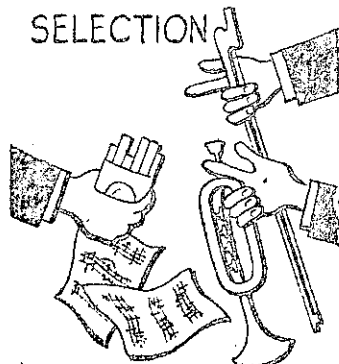
- 5.0: Light music.
- 6.0: Close down.
- 7.0: After-dinner music.
- 8.0: "Stars of the Air," popular entertainment.
- 10.0: In order of appearance: Raymond Baird (saxophonist), Mr. Flotsam and Mr. Jetsam (vocal duettists), Don Rico and Gipsy Girls' Orchestra.
- 10.30: Close down.

3YA CHRISTCHURCH 720 k.c. 416.4 m.

- 7.0: Breakfast session.
- 8.10: P. G. H. Fender on cricket, M.C.C. v. Australia (from Empire station).
- 8.30: Breakfast session (cont.).
- 9.0: Close down.
- 10.0: Recordings.
- 10.30: Devotional service.
- 10.45: Recordings.
- 11.0: Time signal.
- Talk: Mrs. E. Early, "Fashions."
- 11.15: Recordings.
- 12.0: Lunch music.
- 2.0: Recordings.
- 3.0: Classical music.
- 4.0: Time signal. Frost. Weather. Light music.
- 4.30: Sports results.
- 5.0: Children's hour (Skipper and Harmonica Band).
- 6.0: Dinner music.

- Marek Weber and Orchestra, "Czardas" (Grossman). Paul Godwin Dance Orchestra, "Little Birds' Evening Song." Professor Sigfrid Grandeis (piano), "Legend of St. Francis of Assisi" (Liszt). John Barbirolli and Orchestra, "Praeludium" (Jarnefeldt). New Light Symphony Orchestra, "Roses of Picardy."
- 6.20: Albert Sandler and Orchestra, "Maruschka." Egon Kaiser Dance Orchestra, "Lulu" Waltz. Marek Weber and Orchestra, "La Czarine" Mazurka. Paul Godwin String Quartet, "A Fragile Spring has Blossomed Forth." Albert Sandler and Orchestra, "Cuban Serenade."
- 6.38: New Light Symphony Orchestra, "A Brown Bird Singing." Eric Harden Novelty Orchestra, "Before an Old Musical Clock." Albert Sandler (violin), "The Phantom Melody." Paul Godwin Quartet, "Adoration." Eron Kaiser Dance Orchestra, "Cheerful Vienna" Waltz. Paul Godwin Dance Orchestra, "Calm as the Night."
- 7.0: Government and overseas news (from 2YA).
- 7.10: News and reports.
- 7.20: Talk: Miss Phyllis Huddle, "Place of the V.W. C.A. in the Community."
- 7.30: Time signal.
- 7.35: Book Review, Mr. E. J. Bell.

ORCHESTRAL SELECTION



MYRTLE GROVE

TUESDAY, MAY 17 CONTINUED

- 8.0: Chimes. "Strange Adventures of Mr. Penny: Mr. Penny Goes Shopping."
- 8.18: (R) De Groot and New Victoria Orchestra, "Other Days" Selection of popular melodies (arr. Finck).
- 8.26: "William the Conqueror." Serial feature. (George Edwards and Company).
- 8.39: Midnight Revellers with Vocal, "The Open Road" Hiking Medley (arr. Somers).
- 8.47: "Hotel Revue" ep. 2, musical serial.
- 9.0: Weather. Station notices.
- 9.5: Talk: Denis Glover, "Believe It or Not." A story.
- 9.20: (R) Sydney Gustard (cinema organ), "Nola" (Arndt).
- 9.23: Wellbrock Brothers, in popular songs, (a) "My Secret Love Affair" (Pollack); (b) "My Fine Feathered Friend" (McHugh).
- 9.31: (R) "An Appeal to the Spirits" (Japanese house-boy).
- 9.46: Wellbrock Brothers, (a) "I'll Settle For Love" (Akst); (b) "Across the Great Divide" (Roberts).
- 9.54: (R) Robinson Cleaver (cinema organ), (a) "Frasquita Serenade" (Lehar); (b) "The Whistler and his Dog" (Pryor).
- 10.0: Hour with Jimmie Dorsey and Orchestra, interludes by Bing Crosby.
- 11.0: Close down.

at piano, playing Quintet in A Major, Op. 81 (Dvorak); and at 9.34 Jacques Thibaud (violin) and Alfred Cortot (piano), playing Sonata in A Major (Cesar Franck).

10.0: Comedia.
10.30: Close down.

4YA DUNEDIN
790 k.c. 379.5 m.

- 7.0: Breakfast session.
- 8.10: P. G. H. Fender on match, M.C.C. v. Australia (from Empire station).
- 8.30: Breakfast session (continued).
- 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), with, at 5.30, "Paradise Plumes and Head-Hunters."
- 6.0: Dinner music. Band of H.M. Coldstream Guards, "Les Cloches de Corneville" Selection (Planquette). Paul Whiteman and Orchestra, "Song of India" (Rimsky Korsakov). J. H. Squire Celeste Octet, "The Butterfly." Sigmundo del Oro (organ), "Mexicali Rosa."
- 6.20: Cordoba Philharmonic Orchestra, "La Habanera." Dajos Bela Orchestra, "The Zarewitsch" Potpourri. Light Symphony Orchestra, "Joyousness" (Haydn Wood). Johann Strauss and Symphony Orchestra, "Doctrinen" (Strauss).
- 6.41: Dajos Bela Orchestra, "Be Embraced, Ye Millions"

- Waltz. London Palladium Orchestra, "Lightning Switch." The London Novelty Orchestra, "A Coon Band Contest." J. H. Squire Celeste Octet, Hungarian Dance in D (Brahms). Winter Garden Orchestra, "Storm Galop."
- 7.0: Government and overseas news (from 2YA).
- 7.10 (approx.): News and reports.
- 7.30: "The Whirligig of Time." Talk, Mr. W. Lang: "Systems of Government—The Tyrant and Ancient Democracies."
- 8.0: Chimes. Programme of miscellaneous recordings. Nat Star and Orchestra, "Old Music Hall Memories" (arr. Pecorini).
- 8.8: Nelson Eddy (baritone), "The Hills of Home" (Fox); "Deep River" (arr. Burleigh).
- 8.14: Robinson Cleaver (organ), "Frasquita" Serenade (Lehar).
- 8.17: Sketch Ensemble, "Stanzelli's Stag Party."
- 8.23: The Hawaiian Club, "Little Heaven of the Seven Seas."
- 8.26: Turner Layton (baritone), Hill Billy Songs Medley.
- 8.32: Primo Scala's Accordion Band, "Take Your Partners."
- 8.38: Cecil Johnson (humour), "Running Commentary on a Film Premiere."
- 8.41: Patricia Rossborough (piano), with orchestra, Nocturne in E Flat (Chopin).
- 8.45: (R) Talk, Dr. G. D. Osborne, Lecturer in Geology at Sydney University: "Off the Track in Western Ireland" (No. 2).
- 9.0: Weather. Station notices.
- 9.5: Concert by St. Kilda Band, conducted by L. Francis,

- vocal and humorous interludes. The Band, "North Star" March (Rimmer); "Firefly" (Moss). (Trombone solo by T. Stalker).
- 9.15: (R) Paul Robeson (bass), "Roll Up, Sailorman" (Ansell); "Deep Desert" (Carr).
- 9.21: The Band, "William Tell" Selection (Rossini).
- 9.30: "Ebb and Zeb" (country storekeepers).
- 9.39: The Band, "White Knight" Overture (Greenwood).
- 9.47: (R) Gracie Fields (soprano), "Little Old Lady" (Car-michael); "Gipsy Lullaby" (Harper).
- 9.53: The Band, "Heavenward" Hymn (Davies); "Tregarthton" March (Greenwood).
- 10.0: Music, mirth, melody.
- 11.0: Close down.

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

- 5.0: Recordings.
- 6.0: Close down.
- 7.0: After-dinner music.
- 8.0: Sonata Hour, featuring at 8.0 p.m., Grieg's Sonata in G Major, Paul Godwin (violin) with piano; and at 8.38 p.m., Beethoven's Sonata in D Minor, Op. 31, No. 2, Artur Schnabel (piano).
- 9.0: Chamber Music Hour, featuring at 9 p.m., Ravel's Quartet in F Major, "Quatuor a Cordes Galimir"; and at 9.42 p.m., Trio for Piano, Oboe and Bassoon (Poulenc), F. Poulenc (piano), M. Lamorlette (oboe), and G. Dhorin (bassoon).
- 10.0: In order of appearance: Lee Sims (piano); Charles Kullman (tenor). International Novelty Orchestra.
- 10.30: Close down.

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

- 5.0: Recordings.
- 6.0: Close down.
- 7.0: After-dinner session.
- 8.0: Chamber music, featuring at 8.20 Lener String Quartet and Mrs. Olga Loeser-Lebert

WEDNESDAY, MAY 18

1YA AUCKLAND
650 k.c. 461.3 m.

- 7.0: Breakfast session.
- 8.10: Cricket match, M.C.C. versus Australia.
- 8.30: Breakfast session (contd.)
- 9.0: Close down.
- 10.0: Devotional service (Rev. E. S. Emmett).
- 10.15: Recordings.
- 12.0: Community singing at Mayfair Theatre.
- 1.30: Lunch music.
- 2.0: Recordings.
- 2.30: Classical hour.
- 3.15: Sports results.
- 3.30: Light music.
- 4.0: Weather for farmers.
- 4.30: Sports results.
- 5.0: Children's hour (Cinderella and Peter).
- 6.0: Dinner music. Ilya Livschakoff Orchestra, "Melodies of Mexico." Hermann von Stachow Orchestra, "Extase." Hans Bottermund (cello), Serenade (Leoncavallo). Sandor Joszi Orchestra, "March of the Marionettes." Serge Krish Instrumental Septet, "The Canary."

- 6.19: Ilya Livschakoff Dance Orchestra, "There Comes the Guard." Dorothy Alywne (violin), "Scottish Airs" Selection. Ilya Livschakoff Dance Orchestra, "The Lime Tree of Potsdam."
- 6.35: 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). Pavilion Lescout Orchestra, "I Drive Out in My Little Limousine." Marcel Palotti (organ), "Love's Wonder" Waltz Fantasy.
- 7.0: Government and overseas news (from 2YA).
- 7.10 (approx.): News and reports.
- 8.0: Concert programme. (R) Beatrice Harrison (cello), and Gerald Moore (piano), Sonata in E Minor, Op. 38, for Cello and Piano (Brahms).
- 8.28: Phyllis Raudon (mezzo-

- contralto), "Rest Thee, My Spirit"; "To-morrow"; "Dream in the Twilight"; "Devotion" (Richard Strauss).
- 8.40: Vincent Aspey and Haydn Murray (violins), Dorothea Ryan (piano), Suite in C for two Violins and Piano (J. S. Bach).
- 8.54: (R) Heinrich Rehkemper (baritone), "St. John's Day"; "Drifting" (Grieg).
- 9.0: Weather. Station notices.
- 9.5: (R) "Coronets of England: The Life of Queen Elizabeth."
- 9.35: Studio presentation, "Songs of Rarotonga and Tahiti," by Princess Takau Rio and Party.
- 10.0: Music, mirth, melody.
- 11.0: Close down.

- 8.0: "Darby and Joan" episode 3: "A Driving Lesson."
- 8.14: Selection by Irish Army Band.
- 8.18: "The Three Musketeers," episode 2.
- 8.40: "Lander und Lieder." Songs of the nations, Berlin State Opera Choir and Orchestra.
- 8.50: "Music Wranglers," study in musical likes and dislikes.
- 9.30: "Italian Carnival," Italy visited in music.
- 10.0: Light recitals.
- 10.30: Close down.

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

- 5.0: Light orchestral selections.
- 5.20: Light vocal selections.
- 5.40: Popular light selections.
- 6.0: Young folks' session.
- 6.45: News session.
- 7.0: Orchestral selections.
- 7.30: Coconut Grove Ambassadors.
- 8.0: "Peep Into Filmiland."
- 9.0: Miscellaneous.
- 9.30: Half-hour with celebrities.
- 10.0: Close down.

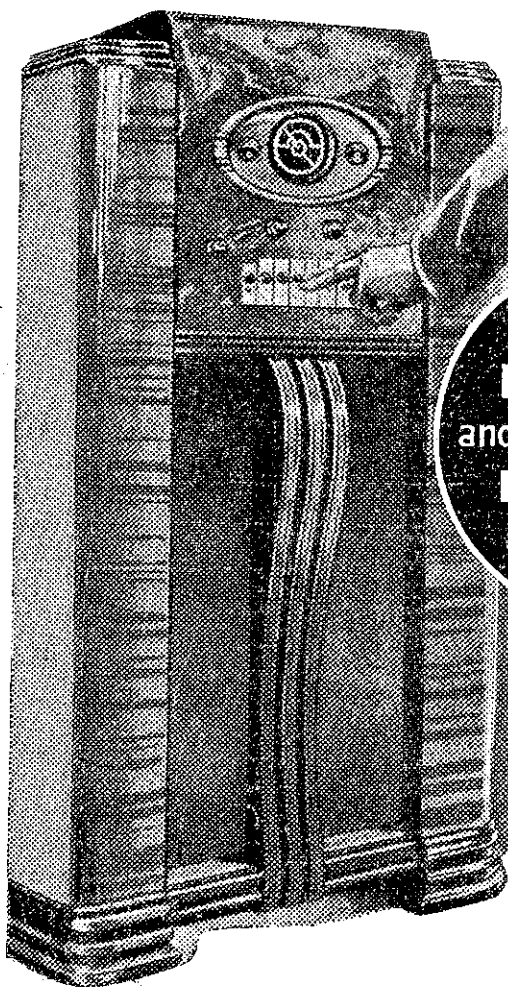
1YX AUCKLAND
880 k.c. 340.7 m.
(Alternative Station)

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

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WEDNESDAY, MAY 18 . . . CONTINUED

2YA WELLINGTON
570 k.c. 526 m.

- 6.50: Weather for aviators.
- 7.0: Breakfast session.
- 8.10: P. G. H. Fender, cricket match, M.C.C. v. Australia (from Empire station).
- 8.30: Breakfast session (cont.).
- 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.
- 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. Berlin State Opera Orchestra, "Oberon" Overture (Weber). Philadelphia Symphony Orchestra, "March of the Caucasian Chiefs," J. H. Squire Celeste Octet, "Albumblatt" (Wagner). Grand Symphony Orchestra, "Chinese Street Serenade."
- 6.20: Marek Weber and Orchestra, "Faithful Jumping Jack." Symphony Orchestra, "Coppelia": (a) Waltz of the Hours; (b) Variations. Marek Weber and Orchestra, "Standchen."
- 6.35: Albert Sandler and Orchestra, "Hassan" Serenade (Delius). Boyd Neel String Orchestra, "Slavonic Scherzo." Paul Godwin Orchestra, "Serenade Espagnole" (Bizet).
- 6.45: Wayne King and Orchestra, "Three O'Clock in the Morning." San Francisco Symphony Orchestra, "Valse de Concert." National Symphony Orchestra, Spanish Dance in G Minor (Moszkowski).
- 7.0: Government and overseas news.
- 7.10 (approx.): News and reports.
- 7.30: Goodwill message from boys and girls of Wales, and New Zealand's reply. Speaker: Mr. J. W. McIlraith.
- 7.40: Talk, gardening expert, "For the Home Gardener."
- 8.0: Chimes. Light orchestral and ballad programme. **2YA Concert Orchestra**, conducted by Leon de Mauny. "Plymouth Hoe" Overture (Ansell).
- 8.9: Leighton Macfarlane (soprano), "Spring Comes Dancing" (Phillips); "The Piper of Love" (Carew).
- 8.13: The Orchestra, "West Country" Suite: (1) Country (Merry Dance); (2) River (Siesta); (3) Town (Turmoil) (Hermann Lohr).
- 8.23: (R) Norman Allin (bass), "A West Country Courting" (Sanderson); "Richard of Taunton Dene" (Trdl.).
- 8.29: L. Macfarlane (soprano), "Love Came Across the Meadows" (Baron); "The Thrush's Love Song" (Travers).
- 8.34: The Orchestra Concert Waltz, "Where the Pines Flow" (Lohr, Huber).
- 8.40: Talk: Dr. Guy H. Schofield, "World Affairs."
- 9.0: Weather. Station notices.
- 9.5: "Lady Windermere's Fan." Play by Oscar Wilde, pre-

sented by Leo du Chateau and Company.
10.30: Dance music by Tut Coltman's Swing Rhythm (at Majestic Cabaret).
11.30: Close down.

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

- 5.0: Light music.
- 7.0: After-dinner music.
- 8.0: Miscellaneous classical programme, featuring at 8.7 p.m. Suite in D Minor, No. 10 (Handel), Wanda Landowska (harpsichord).
- 8.40: Excerpts from modern English symphonic compositions, interludes from Vaughan Williams's song cycle, "On Wenlock Edge."
- 10. to 10.30: Happy half-hour.

3YA CHRISTCHURCH
720 k.c. 416.4 m.

- 7.0: Breakfast session.
- 8.10: Cricket match, M.C.C. v. Australia (from Empire station).
- 8.30: Breakfast session (cont.).
- 10.0: Recordings.
- 10.30: Devotional service.
- 10.45: Recordings.
- 11.0: Time signal. Women's session (by Mrs. L. E. Rowlett).
- 11.30: Recordings.
- 12.0: Lunch music.
- 12.0: Recordings.
- 3.0: Classical music.
- 4.0: Time signal. Frost. Weather. Light music.
- 4.30: Sports results.
- 5.0: Children's hour (Major and Kay), with, at 5.45 p.m., recorded serial, "Paradise Plumes and Head-Hunters," episode 7.
- 6.0: Dinner music. Edith Lorand's Viennese Orchestra, "Doll" Waltz. Ferdy Kaufman and Orchestra, "Doil and Showman." Allan Grant (piano), "Serenity." Edith Lorand (violin), "Old folks at Home." Dajos Bela Orchestra, "Husarenliebe" Waltz. Edith Lorand's Viennese Orchestra, "Shadow Dance."
- 6.20: Dajos Bela Dance Orchestra, "Griegli." Renara (piano), "Two for To-night" Medley. Egon Kaiser Dance Orchestra, "The Danube and the Wine."
- 6.33: Albert Sandler and Orchestra, "Down in the Forest." Edith Lorand (violin), "Danse Espagnole." Spanish Dance. Ferdy Kaufman and Orchestra, "The Merry Teddy." Albert Sandler and Orchestra, "La Tosca" Potpourri (Puccini, Tavan).
- 6.48: Viennese Concert Soloists, "The Cradle" Intermezzo. Eileen Joyce (piano), Serenade. Alfredo Campoli and Salon Orchestra, "Poeme." Viennese Concert Soloists, "Dreaming Bells" Intermezzo.
- 7.0: Government and overseas news (from 2YA).
- 7.10: News and reports.
- 7.20: Addington stock market reports.
- 7.30: "The Whirligig of Time." Talk, Dr. J. Kennedy; "St. Thomas Aquinas."

- 8.0: Chimes. (R) Grand Symphony Orchestra, conducted by Victor Alix, "Masaniello" Overture (Auber).
- 8.10: (R) Alexander Kipnis (bass), (a) "Eternal Love"; (b) "Remembrance"; (c) "Treachery" (Brahms).
- 8.19: Cynthia Herbert-Smith (pianoforte recital), (a) Prelude No. 10, Op. 11; (b) Prelude No. 9, Op. 11; (c) Study in C Sharp Minor (Scriabine); (d) Intermezzo, Op. 117, No. 1 (Brahms); (e) Nocturne (Grieg).
- 8.36: Anita Ledsham (mezzo-soprano), (a) "In Summer Fields" (Brahms); (b) "Cradle Song" (Mozart); (c) "The Lotus Flower" (Schumann).
- 8.47: (R) London Symphony Orchestra, "In a Summer Garden" (Delius).
- 9.0: Weather. Station notices.
- 9.5: Reserved.
- 9.20: (R) Philadelphia Symphony Orchestra, conducted by Leopold Stokowski, "Invitation to the Waltz" (Weber).
- 9.28: Emmy Bettendorf (soprano), (a) "It is a Wondrous Sympathy"; (b) "How Like a Flower Thou Bloomest" (Liszt).
- 9.35: Yehudi Menuhin (violin) and Paris Symphony Orchestra, Concerto No. 3 in G Major (Mozart).
- 10.0 to 11.0: Mirh, melody.

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

- 5.0: Recordings.
- 7.0: After-dinner music.
- 8.0: "Talkie Trumps."
- 8.15: Cornet duets.
- 8.21: Grock in music hall sketch.
- 8.32: Novelty Trio.
- 8.38: Humoresk melodies.
- 8.44: "Sweethearts of Yesterday."
- 8.51: "Jack Hylton Throws a Party."
- 9.0: Everybody dance!
- 10.0 to 11.0: Light music.

4YA DUNEDIN
790 k.c. 379.5 m.

- 7.0: Breakfast session.
- 8.10: P. G. H. Fender on the cricket match, M.C.C. versus Australia.
- 8.30: Breakfast session (cont.).
- 10.0: Recordings.
- 10.15: Devotional service.
- 10.45: Recordings.
- 12.0: Lunch music.
- 1.0: Weather.
- 2.0: Recordings.
- 3.15: Talk by A.C.E., "Blood-Building Foods."
- 3.30: Sports results. Classical music.
- 4.0: Weather. Frost forecast.
- 4.30: Light music.
- 4.45: Sports results.
- 5.0: Children's hour (Big Brother Bill and the Travel Man).
- 6.0: Dinner music. State Opera Orchestra, Berlin, "The Old Marches Forever." Annie Steiger-Betzak

- (violin), "Fiddlin' the Fiddle," Wilhelm Backhaus (piano), "Triana" from "Iberia" (Albeniz). Debroy Somers Band, "Stealing Through the Classics," No. 1.
- 6.24: Dajos Bela Orchestra, "The Swallows." Orlando and Orchestra, "A Kiss in Spring" Selection. Alfredo Campoli and Salon Orchestra, "Zigeuner, You Have Stolen My Heart."
- 6.39: Ilja Livschakoff Dance Orchestra, "I Live for Love." Anne Steiger-Betzak (violin), "The Dancing Violin." Philharmonic Orchestra, Berlin, "The Flight of the Bumble Bee" (Rimsky Korsakov).
- 6.50: Renara (piano), "Sweet Adeline" Selection (Kern). Sir Dan Godfrey and Bournemouth Municipal Orchestra, "Zip-Zip."
- 7.0: Government and overseas news (from 2YA).
- 7.10 (approx.): News and reports.
- 7.30: Motor Expert, "Helpful Hints to Motorists."
- 8.0: Recorded variety concert. (R) Mantovani and Tipica Orchestra, "In a Vienna Beer Garden."
- 8.7: Clapham and Dwyer (comedians), "The Boat Race" (Clapham and Dwyer).
- 8.13: Harry Robbins and his Redbreasts (xylophone), "Chicken Reel" (Daly).
- 8.16: Ronald Gourley (comedian), Dog Version of "Lazybones" (Carmichael).
- 8.19: Roy Smeck and Hawaiian Serenaders, "Honolulu Stars and Hawaiian Guitars" (Shand).
- 8.23: Aileen Stanley, "Aileen Stanley Song Successes."
- 8.29: Rawicz and Landauer (piano), "I Give My Heart" (Millocker).
- 8.33: Leslie Hensen and Sydney Howard (comedians), "A Few Drinks."
- 8.37: West-End Celebrity Orchestra, "Frog King's Parade" (Marriott).
- 8.40: Talk by Unedin Barrierter, "Miscellaneous Trials."
- 9.0: Weather. Station notices.
- 9.5: (R) Masked Masqueraders in harmony and hilarity.
- 9.32: (R) Ray Ventura and Orchestra, "Songs of Gershwin" (arr. Gouday).
- 9.40: "The Hunchback of Notre Dame." Recorded serial, produced by George Edwards.
- 9.53: (R) Reginald Dixon (organ), "Dixieland" (arr. Stadon).
- 10.0 to 11.0: Dance music by Dick Colvin and his Music.

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

- 5.0: Recordings.
- 7.0: After-dinner music.
- 8.0: Programme of symphonic music by famous American orchestras, featuring at 8.0 p.m., "Prelude a l'Après-Midi d'Un Faune" (Debussy), Leopold Stokowski and Philadelphia Orchestra; and at 8.34, Capriccio Espagnol, Op. 34 (Rimsky Korsakov), Boston Orchestra.
- 9.0: Concerto No. 4 in D Minor, Op. 31, Heifetz (violin) and London Philharmonic Orchestra.
- 9.25: Highlights from Operas.
- 10.0-10.30: Comedy, light music.

THURSDAY, MAY 19

IYA AUCKLAND

650 k.c. 461.3 m.

- 7.0: Breakfast session.
9.0: Close down.
10.0: Devotional service.
10.15: Recordings.
12.0: Lunch music.
12.30: Midweek service from St. Matthew's Anglican Church. Speaker, Mr. E. M. Danks: "Education."
12.50: Lunch music (contd.).
2.0: Recordings.
2.30: Classical hour.
3.15: Sports results.
3.30: Talk by A.C.E.: "All Types of Chocolate Cake."
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.
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 (Coates). London Novelty Orchestra, "Love in Idleness."

- 6.18: London Palladium Orchestra, "Longing" (Haydn Wood). Dajos Bela Orchestra, "Pique Dame" Fantasia (Tschalkowsky). London Palladium Orchestra, "Viennese."
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 Lu").

- 6.46: Viennese Concert Soloists, "Amoureuse." Dajos Bela Orchestra, "Fantasie Orientale." Viennese Concert Soloists, "The Love Letter" Waltz. Horst Schimmelpfennig (organ), "Under the Starlight Sky."

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

- 7.10 (approx.): News and reports.

- 7.30: "The Whirligig of Time: Amusements (11): Amusements in the Middle Ages (Intellectual and Physical)." Speaker: Professor Fitt.

- 8.0: Concert programme. (R) "Westward Ho!" (George Edwards and Company).

- 8.15: Dora Lindsay (Scottish character artist).

- 8.30: (R) "Wandering With the West Wind."

- 9.0: Weather. Station notices.

- 9.5: Talk, Dr. E. P. Neale: "Population and Migration in New Zealand" (2).

- 9.20: Studio concert by Auckland Artillery Band, conducted by Capt. George Buckley. The Band, "Tancredi" Overture (Rossini); "Humoresque" (Dvorak).

- 9.31: Recorded serial, "Dad and Dave from Snake Valley."

- 9.44: The Band, American sketch, "By the Swanee River" (a coon's dream of the past) (Myddleton); Hymn, "Lux Tenebris" (Sullivan); descriptive sketch, "Macgregor's Patrol" (Campbell).

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

- 11.0: Close down.

IYX AUCKLAND

880 k.c. 340.7 m.

(Alternative Station)

- 5.0: Light music.

- 6.0: Close down.

- 7.0: After-dinner music.

- 8.0: Fritz Kreisler (violin) and Franz Rupp (piano), Sonata No. 6 in A Major (Beethoven).

- 8.36: Lener String Quartet, Quartet in F Major, Op. 135 (Beethoven).

- 9.0: Classical recitals.

- 10.0: Variety.

- 10.30: Close down.

IYM AUCKLAND

12,500 k.c. 240 m.

- 5.0: Light orchestral selections.

- 5.20: Light vocal selections.

- 5.40: Popular light selections.

- 6.0: Young folks' session.

- 6.45: News items.

- 7.0: Sports session ("Bill" Hendy).

- 7.45: Orchestral selections.

- 8.0: Concert session.

- 9.0: "Theatre Memories."

- 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: 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.

- Grand Symphony Orchestra, "Fra Diavolo" Overture. Patricia Rossborough (piano), "You're All I Need." Marek Weber and Orchestra, "Mikado" Selection.

- 6.18: Orchestre Raymonde, "Song of the Vagabonds." Polydor String Orchestra, "The Good Old Days" Medley. De Groot and Orchestra, "Tina."

- 6.35: London Palladium Orchestra, "Nautical Moments" Medley. Lener String Quartet, Etude No. 7 Transcription (Chopin). Classic Symphony Orchestra, "La Cimarosiana." Johann Strauss and Symphony Orchestra, "Radetzky" March (Johann Strauss).

- 7.0: Government and overseas news.

- 7.10 (approx.): News and reports.

- 7.30: Time signals.

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

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

- 8.0: Chimes. Concert programme.

- Four Kings of Rhythm Entertain.

- 8.14: (R) "The Thomas Flier" (Japanese houseboy).

- 8.28: Swing Time Harmonists, in popular hits.

- 8.30: (R) Talk: Rev. John Flynn, O.B.E., Head of the Australian Inland Mission, "The Mantle of Safety: The Story of the Flying Doctor's in Australia."

- 9.0: Weather. Station notices.

- 9.5: Recital by Bernardine Currey (English pianist). Third Rhapsodie (Dohnanyi); "Villanesca" (Granados); "Sequidillas" (Albeniz); Staccato Caprice (Vogrich); Bohemian Dance (Smetana).

- 9.25: Concert by Wellington Apollo Male Voice Choir. Conductor: H. Temple White. Assisting artist: Mrs. Audrey Gibson-Foster.

- 10.0: Music, mirth, melody.

- 11.0: Close down.

2YC WELLINGTON

840 k.c. 356.9 m.

(Alternative Station)

- 5.0: Light music.

- 6.0: Close down.

- 7.0: After-dinner music.

- 8.0: Chamber music hour, featuring at 8 p.m. Suite for Violin, Viola, Cello and Harp (Indy); and at 8.32 Quartet in G Minor (Debussy), by the Lener String Quartet.

- 9.0: Hour of bright melodies, humorous items interspersed.

- 10.0: In order of appearance: Peggy Cochrane (pianist), Sam Carson (baritone), Green Brothers' Marimba Orchestra.

- 10.30: Close down

3YA CHRISTCHURCH

720 k.c. 416.4 m.

- 7.0: Breakfast session.

- 9.0: Close down.

- 10.0: Recordings.

- 10.30: Devotional service.

- 10.45: Recordings.

- 11.0: Time signal. Talk, under auspices of Christchurch Branch of National Council of Women.

- 11.15: Recordings.

- 12.0: Lunch music.

- 2.0: Recordings.

- 2.30: Talk by A.C.E.: "All Types of Chocolate Cake."

- 3.0: Classical music.

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

- 4.30: Sports results.

- 5.0: Children's hour (Rainbow Man), "Prehistoric Times," part 1.

- 6.0: Dinner music. Symphony Orchestra, Berlin. "Itip Van Winkle" Fantasia (Planquette). Ilja Livschakoff Orchestra, "The Little Company." Alfred Cortot (piano), "Malaguena." Grand Hotel Orchestra, "Springtime Serenade." Lilly Gyenes and Twenty Hungarian Gipsy Girls, "The Great Bercsenyi Miklos."

- 6.20: Ilja Livschakoff Dance Orchestra, "The Enchanted Forest." Bravoura Dance Orchestra, "The Cockchafer's Tea Party." Virtuoso String Quartet, "Widdicombe Fair." Grand Hotel Orchestra, "Denia" Tango Serenade.

- 6.33: Marcel Palotti (organ), "Song of the Volga Boatmen"; "Stenka Rasin" (Russian folk songs). Dajos Bela Orchestra, "Eldgaffeln." Alfred Cortot (piano), "Sequidillas." Edith Lorand Orchestra, "Ever or Never." Marcel Palotti (organ), "O Sole Mio."

- 6.50: Alfredo Campoli and Orchestra, "Fairies' Gavotte." Dajos Bela Orchestra, "Narcissus." Milan Symphony Orchestra, "Scene Poetique," Op. 46, No. 4 (Godard).

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

- 7.10: News and reports.

- 7.30: Time signal.

- 7.35: Talk, under auspices of Canterbury Agricultural College, Mr. L. Morrison: "Pests of the Wheat Crop."

- 8.0: Chimes.

- Studio presentation of "Lawrence of Arabia," dramatic radio study in personality, by Edmund Barclay. Performed by the Civic Players.

- 8.52: (R) J. H. Squire Celeste Octet, "Classica" Selection (arr. Ewing).

- 9.0: Weather. Station notices.

- 9.5: Talk, Mr. L. C. Walker: "Faces Seen in the London Streets."

- 9.20: Dance music.

- 11.0: Close down.



THURSDAY, MAY 19 . . . CONTINUED

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

- 5.0: Recordings.
6.0: Close down.
7.0: After-dinner music.
8.0: Review of revues.
8.30: Raie da Costa plays.
8.39: Bouquet of Spanish songs.
8.49: Two little dances.
8.55: "Radio Melody Cruise," No. 13.
10.0: "Comedy Capers."
10.30: Close down.

4YA DUNEDIN
790 k.c. 379.5 m.

- 7.0: Chimes. Breakfast session.
9.0: Close down.
10.0: Recordings.
10.15: Devotional service.
12.0: Lunch music.
1.0: Weather.
2.0: Recordings.
3.30: Sports results. Classical music.
4.0: Weather. Frost forecast.
4.30: Light music.
4.45: Sports results.
5.0: Children's hour (Big Brother Bill).

6.0: Dinner music.
Band of F.M. Coldstream Guards. "Dorothy" Selection. Jack Mackintosh (cornet), "Until," Mased Military Band, "Birthday" March.

6.16: Alfredo Campoli and Salon Orchestra, "Where the Woods Are Green." International Novelty Quartet, "Black and Tan" Polka. Eight Musical Notes, "Cuckoo in the Clock." International Novelty Quartet, "Funiculi, Funicula" (Denza). Dajos Bela Orchestra, "The Sphinx."

6.32: International Concert Orchestra, "Parade of the Wooden Soldiers." Berlin State Opera House Orchestra, "From Opera to Opera." London Novelty Orchestra, "My Chin Chin Lu."

6.47: Frank Westfield's Orchestra, "The Cabaret Girl" Selection. Wilhelm Backhaus (piano), "Military" March in E Flat (Schubert). Ilja Livschakoff's Dance Orchestra, "A Girl Like Nina."

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

7.10 (approx.): News and reports.

7.30: Gardening talk.

8.0: Chimes.

Recorded orchestral concert, conducted by Sir Hamilton Harty. Soloists: Elisabeth Schumann (soprano), Vladimir Horowitz (piano), Alexander Kipnis (bass).

Joseph Sziget and Halle Orchestra, Concerto in D for Violin and Orchestra, Op. 77 (Brahms).

8.28: Elisabeth Schumann (soprano), "Nightingale"; "The Huntsman" (Brahms); "Bad Weather"; Serenade; "A Mother's Dallying" (Richard Strauss).

8.49: (R) Talk. Professor Arnold Wall, late Professor of English at Canterbury College, "Plain Man's English" (5).

9.0: Weather. Station notices.

9.5: London Philharmonic Orchestra, "Royal Fireworks" Music (Handel).

9.21: Vladimir Horowitz (piano), Scherzo No. 4 in E Major, Op. 54 (Chopin).

9.29: Halle Orchestra, Hungarian Rhapsody, No. 12 (Liszt).

9.37: Alexander Kipnis (bass), "Remembrance"; "A Sonnet"; "Sunday" (Brahms).

9.45: Halle Orchestra, "Capriccio

cio Espagnole" (Rimsky Korsakov).

10.0: Music, mirth, melody, with, at 10.16 p.m., "The Blue Danube," theme programme.
11.0: Close down.

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

- 5.0: Recordings.
6.0: Close down.
7.0: After-dinner music.
8.0: "The Hit Parade," No. 4.
8.8: Dick Foran sings.

8.15: "The Memory Box of Runjit Singh; The Ghost of Gobind Lal."

8.30: Vaudeville and variety.
9.0: Radio play, "The Trail of Jean Vaquier."

9.30: Minute marches.

9.36: Spot of humour.

9.40: Ruth Etting sings.

9.46: "Tuning In," radio station tour.

9.52: "Tunes with Pep" (No. 1).

10.0: In order of appearance: Fritz Kroeger (xylophone); Gladys Moncrieff (soprano); Cedric Sharpe Sextet (instrumental).

10.30: Close down.

FRIDAY, MAY 20

1YA AUCKLAND
650 k.c. 461.3 m.

- 7.0: Breakfast session.
9.0: Close down.
10.0: Devotional service (Adj. Lee).
10.15: Recordings.
12.0: Lunch music.
2.0: Recordings.
2.30: Classical hour.
3.15: Sports results.
3.30: Light music.
4.0: Weather for farmers.
4.30: Sports results.
5.0: Children's session (Cinderella, with Aunt Jean and Ned).

6.0: Dinner music.
London Palladium Orchestra, "The Leek" Selection. Edith Lorand Orchestra, "Underneath the Lilac Tree" (Schubert). Carroll Gibbons and Boy Friends, "Born to Dance" 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").

6.40: Orlando and Orchestra, "Little Flatterer." Herman Fine and Orchestra, "Offenbachiana."

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

7.10 (approx.): News and reports.

7.30: Sports talk. Gordon Hunter.

8.0: Concert programme.
Reading by Mr. D'Arcy Cresswell, from Boswell's "Johnson" (cont.) with music from Bach's Suite No. 2 in B Minor.

8.42: Norma B. Joll (contralto), "I'll Rock Thee to Rest" (C. Villiers Stanford); "When Childher Plays" (H. Walford Davies); "A Pleating" (Tschaiakowsky); "Tune Thy Fiddle, Gipsy" (Dvorak).

8.54: Philharmonic Symphony Orchestra of New York, "Dance of the Blessed Spirits" (Gluck).

9.0: Weather. Station notices.

9.5: Reserved.

9.20: (R) Alexander Kipnis (bass), Serenade; "The Vain Suit"; "To the Nightingale" (Brahms).

9.29: Helen Gray (violin), "Arioso" (Bach); Gavotte in E (Bach, Kreisler); Serenade (Debussy); Slavonic Dance in E Minor (Dvorak, Kreisler).

9.43: (R) London Symphony Orchestra, Teue Poem, "Don Juan" (Richard Strauss).

10.0: Music, mirth, melody.

11.0: Close down.

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

5.0: Light music.

6.0: Close down.

7.0: After-dinner music.

8.0: Light vocal and instrumental music.

8.35: Dance music.

9.0: Variety.

10.0: Light recitals.

10.30: Close down.

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

5.0: Light orchestral selections.

5.20: Light vocal selections.

5.40: Popular light selections.

6.0: Young folks' session.

6.45: News session.

7.0: Talk for farmers.

7.30: Orchestral selection.

8.0: Maori selections.

8.30: "Tit Bits," Maoriland.

8.50: Miscellaneous.

9.0: "Hints to Women."

9.20: Instrumental music.

9.35: 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., "All Types of Chocolate Cake." 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 19).

6.0: Dinner session.
Berlin State Opera House Orchestra, "Aida" Selection (Verdi, Tavan). Orchestre Symphonique, Nocturne from "Les Ailes" (Ganne). Philharmonic Orchestra, Berlin, "O Beautiful Maytime." Lon-

don Palladium Orchestra, "Dawn."

6.24: London Theatre Orchestra, "A Country Girl" Selection. J. H. Squire Celeste Octet, "Collette" Valse. Berlin State Opera Orchestra, Slavonic Dances Nos. 1 and 2 (Dvorak).

6.44: Herman Finck and Orchestra, "Melodious Memories" (Finck). Berlin State Opera Orchestra, "Der Rosenkavalier" Waltz.

7.0: Government and overseas news.

7.10 (approx.): News and reports.

7.30: Time signals.

7.40: Talk. Representative of Young Farmers' Clubs.

8.0: Chimes. Concert programme.

(R) Grand Symphony Orchestra, "Czar and Carpenter" Overture (Lortzing).

8.10: (R) Brian Lawrence with Three Ginx and Rhythm Accompaniment, "Waterlilies in the Moonlight" (Pease, Rose, Stock).

8.13: (R) Herbert Kuster and Piano, Orchestra, "Quick-silver" (Caphat); "Cat and Mouse" (Kuster).

8.19: (R) Major and Minor (Alex McGill and Fred Yule in vocal duet), "A More or Less Volga Boat Song" (McGill).

8.22: (R) Lani McIntire and Hawaiians, "In a Little Hula Heaven" (Robin, Rainger); "I'd Like to See Samoa of Samoa" (Spina, Bullock).

8.28: (R) Greta Keller (light vocal), "Bei Mir Bist Du Schon" ("Means That You're Grand") (Chaolin); "Roses in December" (Magidson, Jessel).

8.34: (R) Primo Scala's Accordion Band, "Six Hits of the Day" No. 16.

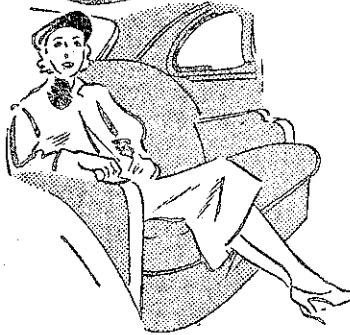
OUT IN FRONT

THE

Style-leader

FOR

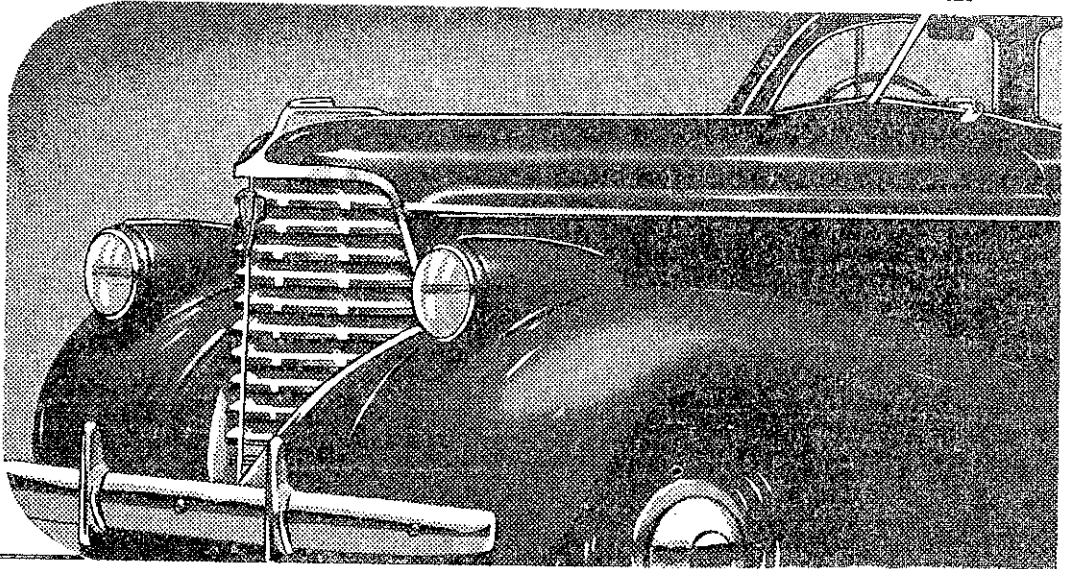
1938



NO other car at any price matches Oldsmobile in distinction, for again in 1938, Oldsmobile has set the style for other cars to follow . . . truly individual, strikingly beautiful. You have to pay many pounds more before you can buy such a combination of features as No-Draught Ventilation, Unisteel Turret Top Body insulated from noise, heat and cold, Safety Plate Glass all round, Safety Styled Interior, a 3-passenger, adjustable front seat over 53" wide and Knee-Action Wheels. At your toe is the hushed power of an

engine capable of over 85 mile-an-hour speed—and the sureness of Super-Hydraulic Brakes for swift stopping. Synchro-Mesh Gears and Centre-Control Steering give you responsive control without effort. In 1938, Oldsmobile has added further lustre to a name made already famous by 40 years of building fine motor-cars.

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O.5.27

IN "Dog Heroes," which commenced from 2UE Wednesday, May 4, at 8.45 p.m., N.Z.T., and continued every Wednesday at the same time, a new type of radio entertainment is presented. "Dog Heroes" is a series of true tales taken from the personal recollections of the internationally famous judge and authority on all breeds of dogs, Frank Foster Davis. All dog lovers will thrill to the heroism

of the stories, which are excellently presented by a cast of well-chosen characters. Non-dog enthusiasts will find the stories, told in specially dramatised form, are full of excitement and interest.

"THERE isn't room for temperament in any radio show," says Barbara Luddy, popular American radio star. "Temperament is especially out of place in a daily serial, since the plot

of such a serial frequently calls for comparatively minor members of the cast to hold the spotlight for one, two or three days at a time. During such a period, the star of the show may be completely eliminated from certain scripts or may be relegated to a few lines of dialogue. You can see what this would mean to a player who insists always on being the centre of attention—the kind known in the profession as a 'mike hog.'"

FRIDAY, MAY 20 CONTINUED

8.40: Talk: Mr. Alan Maxwell, "Random Shots from the Boxing Ring."
 9.0: Weather, Station notices.
 9.5: (R) "Eb and Zeb" (country storekeepers).
 9.15: Brass band programme. (R) Massed Brass Bands, comprising Luton, Camberwell Silver and Wood Green Excelsior, "Under the Double Eagle" March (Wagner), Black Dyke Mills Band, "Shylock" Polka Brillante (Leopold) (cornet soloist: Owen Bottomley); "Musical Memories" (arr. Trenchard).
 9.24: Lionel Bent (baritone), "Invictus" (Huhn); "Lascia il d'Er" ("Let Them Speak") (Tosti).
 9.30: (R) Munn and Felton's Works Band, "Slavonic Rhapsody" (Friedmann), Massed Bands of the Champions; Foden's Motor Works Band, 1936, and Munn and Felton's Works Band, 1935, "Abide With Me" (Monk). (R) Foden's Motor Works Band, "Kenilworth" (Crystal Palace Test Piece, 1936); "At the Castle Gates"; "Serenade on the Lake"; "March Kenilworth" (Homage to Queen Elizabeth) (Arthur Bliss).
 9.45: Lionel Bent (baritone), "Beauty's Eyes" (Tosti); "Matinata" ("Tis the Day") (Leoncavallo).
 9.51: (R) Wingate's Temperance Band, "The Fox and Hounds" Descriptive Fantasia (Hawkins); "The Kiltie's Courtship" (Mackenzie). (R) Massed Brass Bands, comprising Luton, Camberwell Silver and Wood Green Excelsior, "Sentry! Go By" (Atkinson).
 10.0: Dance programme of new recordings with swing session, compered by Arthur Pearce.
 11.0: Close down.

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

5.0: Light music.
 6.0: Close down.
 7.0: After-dinner music.
 8.0: "Visitors to New Zealand," continuity programme, featuring recordings by celebrity artists who have performed in New Zealand recently.
 9.0: George Frederick Handel (1685-1759), programme of concerted and solo vocal items from Handel's oratorios.
 10.0: "In Lighter Vein."
 10.30: Close down.

3YA CHRISTCHURCH
 720 k.c. 416.4 m.

7.0: Breakfast session.
 9.0: Close down.
 10.0: Recordings.
 10.30: Devotional service.
 10.45: Recordings.
 11.0: Time signals, Talk, Miss Janet H. Shaw, "Help for the Home Cook."
 11.15: Recordings.
 12.0: Lunch music.
 2.0: Recordings.
 3.0: Classical music.
 4.0: Time signals, Frost, Weather, Light music.
 4.30: Sports results.
 5.0: Children's hour (Aunt Pat); with, at 5.55 p.m., re-

cordings, "The Constant Tin Soldier," a story in music.
 6.0: Dinner music, Dajos Bela Orchestra, "Rhapsodi Russe" (Nussbaum), Polydor Orchestra, "Manoeuvres in Liliput" Intermezzo (Charlier), Patricia Rossborough (piano), "I'm in Love All Over Again," Ferdy Kauffman and Orchestra, "Danube Legends" Waltz, Paul Godwin Orchestra, "In the Rosary."
 6.19: Alfredo Campoli and Salon Orchestra, "The Danc-ing Doll," Marek Weber and Orchestra, "Morgen Blatter" (Strauss), Orchestre Ray-monde, "Romantique" Waltz, Paul Godwin Kunstler Or-chestra, "Die Dubarry."
 6.32: Castilians, "Fascination" Tango, Ferdy Kauffman and Orchestra, "Danube Waves" Waltz, The Castilians, "Juanita" Waltz.
 6.44: Tom Jones and Orches-tra, "In the Shadows," Paul Godwin Dance Orchestra, "Fairy Doll" Waltz, Patricia Rossborough (piano), "In the Middle of a Kiss," Orches-tre Mascotte, "Starlight Sky" Waltz, Tom Jones and Orchestra, "Fairy Tale."
 7.0: Government and overseas news (from 2YA).
 7.10 (approx.): News and re-ports.
 7.30: Time signals.
 8.0: Chimes. (R) Milan Symphony Or-chestra, "La Genereentola" Overture ("Cinderella") (Rossini).
 8.9: Audrey Holdgate (soprano recital), (a) "Foxgloves"; (b) "Why Have You Stolen My Delight?"; (c) "A Piper"; (d) "The Three Mummings" (Michael Head).
 8.21: (R) Eileen Joyce (piano-forte), (a) "Si Oiseau l'Etait, a Toi je Volerai" (Henselt); (b) "Eu Route" Concert Study (Palmgren); (c) "The Lover and the Nightingale" (Granados); (d) "La Danse d'Olah" (Mangiagalli); (e) Menuetto Scherzando (Stavenhagen).
 8.35: (R) Enrico Caruso (tenor recital), (a) "Les Rameaux" (Faure); (b) "A Vague Resemblance" (Don-audy); (c) "Hosanna" (Granier); (d) "Only For You" (Pucito).
 8.48: (R) Reginald Foort (theatre organ), Ballet "Egyptian" (Luigini).
 9.0: Weather, Station notices.
 9.5: (R) Talk, Leon Gotz, "Leaves From a Planter's Notebook" (5).
 9.23: 3YA Orchestra, conducted by Gil Dech, "A May Day" Overture (Haydn Wood).
 9.30: Programme of ballads by Daisy Perry (contralto), and Rex Harrison (baritone). Contralto, "The Bird With a Broken Wing" (Gobson), Duet, "Still As the Night" (Bohm), Baritone, "The Crown of the Year" (East-bone Martin), Duet, "Break Diviner Light" (Allitsen).
 9.44: 3YA Orchestra, Three Woodland Dances, (a) "Dance of the Dryads"; (b) "A Woodland Serenade"; (c) "Fauns in the Forest" (Haines).
 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: Three silhouettes.
 8.9: Musical evening.
 8.15: Xylophone soli.
 8.21: Squire Celeste Octet.
 8.27: "White Blackbirds."
 8.45: Waltzing to Irving Ber-lin.
 8.53: Saw player.
 9.0: Italian artists in opera.
 9.30: Programme by British bands.
 10.0: Melody.
 10.30: Close down.

4YA DUNEDIN
 790 k.c. 379.5 m.

7.0: Chimes. Breakfast session.
 9.0: Close down.
 10.0: Recordings.
 10.15: Devotional service.
 10.45: Talk, Miss I. Findlay: "Cooking and Recipes."
 12.0: Lunch music.
 1.0: Weather.
 2.0: Recordings.
 3.15: Talk by A.C.E.: "When a Child is Sick."
 3.30: Sports results. Classi-cal music.
 4.0: Weather. Frost forecast.
 4.30: Light music.
 4.45: Sports results.
 5.0: Children's session (Big Brother Bill), with, at 5.30 p.m., "Paradise Plumes and Head-Hunters."
 6.0: Diuner music, BBC Military Band, "Vanity Fair" Overture, Patricia Rossborough (piano), "Mississippi" Selection, Jacob Gade and Orches-tra, "Because," Albert Sand-ler and Orchestra, "Sandler Serenades."
 6.23: Oskar Joost Dance Or-chestra, "Song of Songs" Fan-tasia, Albert Sandler (vio-lin), with piano and cello, "L'Heure Exquise" (Hahn), Edith Lorand and Viennese Orchestra, "Zigeunerweisen," Op. 20 (Pablo de Sarasate).
 6.37: Marcel Palotti (organ), "Coppelia" Fantasy (Delibe), Patricia Rossborough (piano), "The Flying Tra-peze" Selection, Edith Lo-rand and her Viennese Or-chestra, "Die Schonbrunner" Waltz (Lanner), Albert Sandler (violin), assisted by piano and cello, "The Violin Song" (Rubens), William Mengelberg and Concertge-bouw Orchestra, "Perpetuum Mobile" (Strauss).
 7.0: Government and overseas news (from 2YA).
 7.10 (approx.): News and re-ports.
 8.0: Chimes. (R) Rhythim Maniaes, "Johann Strauss Up-to-Date" (Mackeben).
 8.10: (R) Humorous serial fea-ture, "Dad and Dave from Snake Gully."
 8.22: (R) Wolsey Charles (piano), "Impressions of Famous Composers."
 8.28: (R) "A Bird in the Hand" (Japanese houseboy).
 8.40: Talk, Mr. B. B. Black-more, "Down the Columbia."
 9.0: Weather. Station notices.

9.5: Chamber music concert. (R) Alfred Cortot, Jacques Thibaud and Pablo Casals, Trio No. 1 in B Flat, Op. 99 (Schubert).
 9.37: (R) Hermann Jadlowker (tenor), "Pur Dicesi" (Lot-ti); "Vittoria Mio Core" (Carissimi).
 9.44: (R) Pro Arte Quartet, Quartet in A Major, Op. 55, No. 1 (Haydn).
 10.0: Dance music by Savoy Dance Band (at Savoy Res-taurant).
 11.0: Close down.

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

6.0: Recordings.
 6.0: Close down.
 7.0: After-dinner music.
 8.0: Miscellaneous classical pro-gramme.
 9.0: The music wranglers, studies in musical tastes.
 9.36: Andrews Sisters in two numbers from "Script Girl."
 9.52: "Broadway Melody of 1936" Selection, Jack Payne and Band.
 10.0: Comedy and light music.
 10.30: Close down.

"I knew her when she was five—getting on for six."
 "Well, now she's twenty-four—getting on for twenty-three!"

The landlady observed one of her younger boarders busily en-gaged in cleaning his silver be-fore eating and immediately pounced upon him.
 "In the first place," she said, "it is bad manners; and in the second, it soils he linen."

Husband.—But, darling, I've told you before that it is very foolish to spend your money be-fore you get it.
 Wife.—Oh, I don't know, dear. If you don't get it—at least you've had something for your money.

Watts—I understand that you think I am a fool?
 Potts—I never said so, but perhaps you are a mind-read-er.

Small Boy.—Pa!
 Father.—What now?
 Small Boy.—Why didn't Noah swat both the flies when he had such a good chance?

"Remember, my boy," said the elderly relative, sententious-ly, "that wealth does not bring happiness."
 "I don't expect it to," answer-ed the young man "I merely want it so that I can choose the kind of misery that is most agreeable to me."

A woman driver had just knocked a man down.
 "It was entirely your own fault," she said to the victim severely. "I have been driving a car for 10 years, and I am thoroughly experienced."
 "I am not a beginner, either, madam," retorted the man on the ground. "I've been walking for 50 years."

SATURDAY, MAY 21

IYA AUCKLAND

650 k.c. 461.3 m.

- 7.0: Breakfast session.
 9.0: Close down.
 10.0: Devotional service (Rev. W. Barry).
 10.15: Recordings.
 12.0: Lunch music.
 1.0: District week-end weather.
 2.0: Recordings.
 3.0: Running commentary on Rugby football match at Eden Park.
 3.15-4.30: Sports results.
 5.0: Children's hour (Cinderella).
 6.0: Dinner music.
 National Symphony Orchestra, "Light Cavalry" Overture. Bela and Orchestra, "Apple Blossom" Intermezzo. Patricia Rossborough (piano), "A Liebestraum Fantasy" (Liszt). New Light Symphony Orchestra, "March of the Toys."
 6.19: Alfredo Campoli and Salon Orchestra, "Si Petite." Ilja Livschakoff Kunster Orchestra, "Johann Strauss" Potpourri. Alfredo Campoli and Salon Orchestra, "Made-moiselle."
 6.32: Mitja Nikisch Symphony Orchestra, "Madelon" Dream Waltz (Nikisch). 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 (Waldteufel). Novelty Players, "Melodie Caprice" (Squire). Harry Chapman (harp), and Music Lovers, "Tell Me Again." Jesse Crawford (organ), Serenade (Romberg).
 7.0: Government and overseas news (from 2YA).
 7.10 (approx.): News and reports.
 8.0: Concert programme. Studio Orchestra, conducted by Harold Baxter, "Dream" Waltz Selection (Strauss).
 8.10: Jessie Shaw (contralto), "The Enchantress" (Hatton); "The Fuchsia Tree" (Quilter); "Four Ducks on a Pond" (Needham); "The Road to the Isles" (Kennedy Fraser).
 8.22: The Orchestra, "Secrets" (Ancliffe); "Japanese Carnival" (Basque).
 8.27: (R) Choir of the Russian Opera, "Introduction"; "Dance of the Young Girls"; "Dance of the Men" from "Prince Igor" (Borodin).
 8.35: Freda Cunningham (piano), "Variations Brillantes and Ecossaises" (Chopin).
 8.47: (R) Choir of the Russian Opera, "Chorus of the Young Polovtsi Girls"; "General Dance" from "Prince Igor" (Borodin).
 8.55: The Orchestra, Gavotte from "Mignon" (Thomas); "Bal Masque" (Fletcher).
 9.0: Weather. Station notices.
 9.5: Dora Lindsay (Scottish character artist).
 9.20: Ossie Cheeseman (piano-accordion), "Rhapsody in Blue" (Gershwin).
 9.26: (R) Fred Astaire (light

- vocal), "Let's Call the Whole Thing Off" (Gershwin).
 9.29: Recorded feature, "Hotel Revue."
 9.41: Ossie Cheeseman (piano-accordion), "Il Bacio" (Arditi); "Schon Rosmarin" (Kreisler).
 9.47: (R) Fred Astaire (light vocal), "Shall We Dance?" (Gershwin).
 9.50: (R) George Elliott's Hawaiian Novelty Quartet, "Sundown in Old Waikiki" (Ritz); "All My Life" (Stept).
 9.56: (R) Phil Green and Orchestra, "Two for To-night" (Revel).
 10.0: Sports summary.
 10.10: Dance music by Lauri Paddi's Band at Peter Pan Cabaret.
 11.15: Close down.

IYX AUCKLAND

880 k.c. 340.7 m.

(Alternative Station)

- 5.0: Light music.
 6.0: Close down.
 7.0: After-dinner music.
 8.0: Musical comedy, with instrumental interludes.
 9.0: Band programme.
 10.0: Variety.
 10.30: Close down.

IYM AUCKLAND

12,500 k.c. 240 m.

- 1.0: Band music.
 1.20: Vocal gems.
 1.40: Orchestral selections.
 2.0: Light vocal selections.
 2.40: Light orchestral selections.
 3.0: Humorous selections.
 3.40: Organ selections.
 4.0: Close down.
 5.0: Light orchestral selections.
 5.20: Light vocal and instrumental.
 6.0: Young folks' session.
 6.45: News session.
 7.0: Sporting session.
 8.0: Dance session.
 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: Running commentary on the Rugby football match at Athletic Park.
 3.30: Time signals.
 4.0: Sports results.
 5.0: Children's session (Uncle Jasper).
 6.0: Dinner session. Berlin State Opera House Orchestra, "La Traviata" Prelude, Act 1 (Verdi). Poly-dor String Orchestra, "Metropolisiana." Plaza Theatre Orchestra, Minuet.
 6.16: Marek Weber and Orchestra, "Blumenlied" Op. 39 (Lange). W. H. Squire (cello), "Andante Religioso" (Thome). Orchestra de

- Opera Comique (Paris), "Manon" Ballet Music (Massenet), Terence Casey (organ), "The Irish Organist" Medley.
 6.41: New Mayfair Orchestra, "Love Lies" Selection. New Queen's Hall Orchestra, "Summer Days" Suite: (a) "In a Country Lane"; (b) "Edge of the Lake"; (c) "At the Dance" (Coates). J. H. Squire Celeste Octet, "Memories of Devon."
 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 sketches, songs and jokes.
 8.30: "Ports of Call: A Visit to Hawaii."
 9.0: Weather. Station notices.
 9.5: Dance music.
 10.0: Sports summary.
 10.10: Dance programme (continued).
 11.35: Close down.

2YC WELLINGTON

840 k.c. 356.9 m.

(Alternative Station)

- 3.0: Recordings.
 4.45: Close down.
 5.0: Light music.
 6.0: Close down.
 7.0: After-dinner music.
 8.0: Popular classics, programme of concerted and vocal items, instrumental interludes, featuring two compositions by Johann Strauss: at 8.8 p.m. "Roses of the South," Sieber Choir; and at 8.35 p.m. "Morgenblatter," BBC Wireless Chorus.
 9.0: "In Merry Mood."
 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 signal. Recordings.
 12.0: Lunch music.
 1.0: Week-end weather.
 2.0: Recordings.
 2.45: Commentary on Rugby fixture at Rugby Park.
 3.30: Sports results.
 4.0: Time signal.
 4.30: Sports results.
 5.0: Children's hour (Riddleman), with at 5.45 p.m., recorded serial, "Paradise Plumes and Head-Hunters," episode 8.
 6.0: Dinner music.

- Ilja Livschakoff Orchestra, "Bagatelle" Overture. Kiss Lajos (original gypsy band), "Fluster Mir Ins Ohr." Paul Godwin Orchestra, "Pritzel Dolls." New Light Symphony Orchestra, "Drink to Me Only with Thine Eyes."
 6.17: Marek Weber and Orchestra, "My Treasure" Waltz. Albert Sandler and Orchestra, Prelude (Haydn Wood). Carroll Gibbons and John Green (piano duet), "Terence's Farewell to

- Kathleen." Marek Weber and Orchestra, "Forest Idyll."
 6.31: Kiss Lajos (original Hungarian gypsy band), "Unter Papeln in Badacsony." Albert Sandler and Orchestra, "For Love of You." Orchestra Mascotte, "From Near and Far" Waltz Melodies. Paul Godwin's Orchestra, "Frog Parade" (Heykens).
 6.47: Horst Schimmelpfennig (organ), "Love Was Born Like a Wonder." Marek Weber and Orchestra, "The Hermit." Milan Radio Orchestra, "The Frog's Wedding." Horst Schimmelpfennig (organ), "When Autumn Will Slowly Come Again."

- 7.0: Government and overseas news (from 2YA).
 7.10: News and reports.
 7.30: Time signal.
 8.0: Chimes.
 (R) Jack Hylton and Orchestra (with vocal), "Shamrock Land" (arr. Williams).
 8.10: (R) "Fourth Form at St. Percy's." Episode 4.
 8.22: (R) Nelson Eddy (baritone), (a) "A Dream" (Bartlett); (b) "Smilin' Through" (Penn).
 8.28: (R) Orchestre Raymonde, "Merrie England" Dances: (a) Hornpipe; (b) Minuet; (c) Rustic Dance; (d) Jig (German).
 8.35: (R) "Coronets of England: Queen Elizabeth." Episode 4.

- 9.0: Weather. Station notices.
 9.5: Old-time dance programme by Hughie Evans Dance Band (at St. John Ambulance Hall).
 10.0: Sports summary.
 10.15: Old-time dances (cont.).
 11.30: Close down.

3YL CHRISTCHURCH

1200 k.c. 250 m.

(Alternative Station)

- 2.45: Recordings.
 4.30: Close down.
 5.0: Recordings.
 6.0: Close down.
 7.0: After-dinner music.
 8.0: Symphonic programme, featuring at 8.22 Sir Hamilton Harty, conducting the Halle Orchestra, playing Symphony No. 4 in A Major ("Italian") (Mendelssohn); and at 9.27 Mark Hambourg (pianist) and Royal Albert Hall Orchestra, conducted by Sir Landon Ronald, playing Concerto No. 1 in B Flat Minor (Tschaikowsky).
 10.0: Favourite entertainers.
 10.30: Close down.

4YA DUNEDIN

790 k.c. 379.5 m.

- 7.0: Chimes. Breakfast session.
 9.0: Close down.
 10.0: Chimes. Recordings.
 12.0: Lunch music.
 1.0: Weather.
 2.0: Recordings.
 3.0: Running commentary on senior Rugby match at Carisbrook.
 3.30: Sports results.
 4.45: Sports results
 5.0: Children's session.

SATURDAY, MAY 21 CONTINUED

- 6.0: Dinner music.
London Symphony Orchestra, "Di Ballo" Overture (Sullivan). Arnold Foldes (cello), "Spinnlied" (Popper). Light Symphony Orchestra, "Miniature Suite": (1) Children's Dance; (2) Intermezzo; (3) Scene du Bal (Coates).
- 6.23: Paul Godwin's Orchestra. "Lake of Como." Ania Dorfmann (piano), Songs Without Words, No. 5, in F Sharp Minor (Mendelssohn). Dajos-Bela Orchestra, "Vindabona" (Vienna folk song fantasy). Howard Jacobs (saxophone). "Schon Rosmarin" (Kreisler). Poulet Orchestra of Paris, "Petrushka"—Dance of the Coachmen (Stravinsky).
- 6.47: Hastings Municipal Orchestra, "Henry VIII Dances": (1) Morris Dance; (2) Shepherds' Dance; (3) Torch Dance (German). Paul Godwin Quintet with Harp, "Popular Song"; "Tale" (Komzak). Quentin M. Maclean (organ), "Just Humming Along."
- 7.0: Government and overseas news (from 2YA).
- 7.10 (approx.): News and reports.
- 8.0: Chimes. Light orchestral and ballad concert.
- 4YA Orchestra, conducted by Jas. Dixon, "La Boutique Fantasque" Overture (Rossini, Respighi); "Coronach" (a Highland lament) (Bartratt); "Dream Castles" (Briau Hope).
- 8.11: James Simpson (tenor), "All Joy Be Thine" (Sanderson); "Beyond the Hills of Time" (Elliott).
- 8.17: The Orchestra, "The Geisha" Selection (Jones).
- 8.25: Marjorie Wallace (soprano), "Youth and Spring" (Steinel); "An Unfinished Picture" (Worslev); "Derry Down" (Lambelett).
- 8.34: The Orchestra, "The Way You Look To-night" (Kern); "The Little Guard's Arrival" (Golwyn).
- 8.43: James Simpson (tenor), "The Battle of Stirling" (Chisholm); "The Auld Hoose" (arr. Moffat).
- 8.50: The Orchestra, "From the Countryside" Suite: (1) Early Morning—In the Meadows; (2) Afternoon—Among the Poppies; (3) Evening—At the Fair (Coates).
- 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)

- 3.0: Recordings (during football match through 4YA).
- 4.30: Close down.
- 5.0: Recordings.
- 6.0: Close down.
- 7.0: After-dinner music.
- 8.0: "Trip to Brighton," comedy sketch.
- 8.8: "Organ Reveries."
- 8.24: "Leaves from the Diary of a Film Fan."
- 9.0: Band music.
- 10.0: Comedy and light music.
- 10.30: Close down.

National Commercial Broadcasting Service

Stations 1ZB, 2ZB, 3ZB and 4ZB

1ZB AUCKLAND
1090 k.c. 275.1 m.
(C Class Station)

Any alterations in these programmes will be broadcast at 8 a.m., 11.55 a.m., 4.55 p.m.

SUNDAY, MAY 15.

- 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: "The Musical Book."
- 5.0: Diggers' session.
- 6.0: Kim's session.
- 6.30: Uncle Tom and Children's Choir.
- 7.0: "Man in the Street," with "Home Folks."
- 8.0: "I Travel the Road," by the Wanderer.
- 8.30: Wide-range.
- 8.45: "Social Justice" session
- 9.0: Wide-range personality programme.
- 10.0: 1ZB's Salon Quartet.
- 10.30: "Pathways."
- 10.45: Variety.
- 11.45: "The Sandman Comes."
- 12.0: Close down.

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At all chemists, hairdressers, salons—2/6, or from manufacturers.
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P.O. Box 1120 :: Auckland.

MONDAY, MAY 16.

- 6.0: "Smile" session, Colin and Michael.
- 7.30: Weather. News.
- 8.0: Mails, shipping, Dorothy's session.
- 9.0: Gran's session.
- 9.45: Marina's home life session.
- 10.15: Friendly Road devotional service.
- 10.30: Ann Stewart.
- 11.15: Aunt Daisy.
- 12.15: Filmland session.
- 1.30: "Happiness Club" (Dorothy).
- 2.30: Gran's session.
- 3.30: Tea music.
- 4.0: Arthur Collyns' "Between Ourselves."
- 5.0: "Children's Magazine."
- 6.0: "Variety Show of the Air."
- 6.15: Betty Spiro, Thea at the piano.
- 6.30: Organ music.
- 6.52: Friendly Road lullaby time.
- 7.0: "Fred and Maggie."
- 7.15: "Nothing Ever Happens."
- 7.30: "Mutiny on the Bounty."
- 7.45: "The Coconut Grove."
- 8.0: "The Fatal Tenth."
- 8.15: "Easy Aces."
- 8.45: "History Behind the Headlines," Town Crier.
- 9.0: "Concert Hall of the Air."
- 9.30: Musical competition.
- 9.37: "Strollin' Tom."
- 10.30: "The Witching Hour."
- 10.45: Dance music.
- 12.0: Close down.

TUESDAY, MAY 17.

- 6.0: Morning session.
- 7.30: Weather report.
- 8.0: Mails, shipping and high lights, Dorothy's session.
- 9.0: Gran's session.
- 9.45: 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.
- 12.15: 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 Collyns.
- 5.0: "Children's Magazine of the Air."
- 5.10: John Batten.
- 6.0: Dinner music.
- 6.7: "Mo" (humour).
- 6.15: "Reporter of Odd Facts."
- 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: "Songs of the Highway."
- 8.30: New releases.
- 8.45: "Drums."
- 9.0: "Robin Hood."
- 10.0: "The Dark Invader."
- 10.15: Engagement session.
- 10.30: "The Witching Hour."
- 10.45: Dance music.
- 12.0: Close down.

WEDNESDAY, MAY 18.

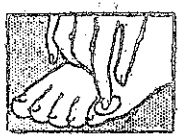
- 6.0: Early morning session. Colin and Michael.
- 7.30: Weather. News.
- 8.0: Mails, shipping and high lights, Dorothy's session.
- 8.45: "House on the Hill."
- 9.0: Gran's session.
- 9.45: Home life session.
- 10.15: Friendly Road Devotional session (Uncle Tom).
- 10.30: Ann Stewart.
- 11.7: Melodies of the Moment.
- 11.15: Aunt Daisy.
- 12.15: Filmland session.

1.30: "Happiness Club."

- 2.0: Pukekohe session.
- 2.30: Gran's session.
- 3.0: Light music.
- 3.45: Beauty topics.
- 4.0: "Between Ourselves."
- 5.0: Children's session.
- 5.30: Uncle Tom and his little friends.
- 6.0: Dinner music.
- 6.30: Music.
- 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: "The Fatal Tenth."
- 8.15: "Easy Aces."
- 8.45: "Drums."
- 9.0: Celebrity wide-range.
- 9.30: "Hollywood Spotlight."
- 10.0: "The Witch's Tale."
- 10.15: "Pianosities."
- 10.30: Swing session.
- 11.0: Dance programme.
- 12.0: Close down.

THURSDAY, MAY 19.

- 6.0: Colin and Michael.
- 7.30: Weather report.



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10 p.m. Every Wednesday and Friday

1ZB

2ZB

3ZB

4ZB

COMMERCIAL STATIONS . . CONTINUED

8.0: Mails, shipping and high-lights. Dorothy's session.
 9.0: Gran's session.
 9.45: Home life session.
 10.15: Friendly Road service.
 10.30: Women's Home Journal.
 11.15: Aunt Daisy.
 12.15: Filmland session.
 1.30: "Happiness Club."
 2.30: Gran's session.
 3.30: "Radio Pie."
 4.0: "Between Ourselves," by Arthur Collyns.
 5.0: Children's magazine.
 6.0: Veteran of Variety.
 6.22: "Pioneers of Progress."
 6.52: Lullaby time.
 7.0: "Popeye."
 7.30: Donald Novis (tenor), singing for "Firestone."
 7.45: "Daredevils of Hollywood."
 8.0: "The Hillbillies."
 8.15: "Inspector Hornleigh Investigates."
 8.30: "Two of a Kind."
 8.45: Pageant of Sport.
 9.30: Real life thrills.
 10.0: "The Dark Invader."
 10.15: Frivolities.
 10.30: Dance music.
 12.0: Close down.

FRIDAY, MAY 20.

6.0: Music, bright and early
 7.30: Weather. "News Behind the News."
 8.0: Mails, shipping and high-lights. Music and humour.
 8.45: "House on the Hill."
 9.0: Gran's session.
 9.45: Home life session.
 10.15: Friendly Road.
 10.34: Ann Stewart
 11.7: Melodies of the Moment
 11.15: Aunt Daisy.
 11.30: "Tom's Tonic Tunes."
 12.0: Filmland music.
 2.30: Gran's session.
 3.0: Light music.
 4.0: "Between Ourselves," by Arthur Collyns.
 5.0: Children's magazine
 5.45: "Peter the Pilot."
 6.15: "Mo." Humour.
 6.30: Uncle Tom and children's choir.
 7.0: "Tonic Tunes."
 7.15: "Romance of the Rail."
 7.50: Ringside session.
 8.0: Songs of the Range.
 8.15: "Easy Aces."
 8.45: "Drums."
 9.0: Placement officer.
 9.5: "Slaps and Claps."
 9.45: "World Affairs" (Szigetvary).
 10.0: "The Witch's Tale."
 10.15: Orchestral music.
 10.30: "The Witching Hour."
 10.45: Dance music.
 12.0: Close down.

SATURDAY, MAY 21.

6.0: Early breakfast session.
 7.30: Weather, news

8.0: Mails, shipping, highlights. Dorothy's session.
 9.0: Gran's session.
 9.30: Physical culture session.
 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.
 6.0: Dinner music.
 6.22: "Pioneers of Progress."
 7.0: "Spell of the East."
 7.15: "Crashed in the Jungle."
 7.45: "Cavalcade of Memories."
 8.0: The Hillbillies.
 8.15: "Music of the Masters."
 8.45: "Drums."
 9.0: Delux amateur trials.
 9.30: Beauty topics.
 10.15: Dance programme.
 12.0: Close down.

2ZB WELLINGTON
 1130 k.c., 265.5 m.
 (C Class Station)

SUNDAY MAY 15.

6.0: "Happy Morning" session
 8.15: 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 Scrim's session.
 8.0: Oriwa's Maori session
 8.30: Mutton and Parvo.
 10.0: Recordings.
 11.50: "Dream Boat" Reverie.
 12.0: Close down.

MONDAY, MAY 16.

6.0: "Merry and Bright" (Aggie).
 7.0: "Musical Moments."
 7.30: Weather. Mail notices
 7.45: Morning melodies.
 8.15: Programme highlights.
 9.0: Sylvia's morning recipes.
 9.30: "Musical Hotpot" (Peter and Kingi).
 10.7: "Interior Decorating," Ann Stewart.
 10.15: Uncle Scrim.
 10.30: Morning tea session (Jay McNamara).
 10.45: Madame Bettini.
 11.15: Aunt Daisy.
 11.30: Shopping with Margot.
 12.0: Luncheon (Leon Gotz).
 12.30: Farm and home session.
 2.0: Palmerston North session (Aggie).
 2.30: Sylvia's homecraft chats.
 3.0: Cinema organ recital (Michael and Phil).
 3.22: "Marriage a la Mode."
 3.30: Light orchestral cameo.
 3.45: Piano recital.
 4.0: Waunganui hour (Michael Forlong).
 5.0: "Young N.Z. Radio Journal."
 5.30: Music.
 5.45: "Adventure Bound."
 6.0: "Continental Travelogue."
 6.15: "News Behind the News."
 6.22: "The Crystal Bowl."
 6.45: "Down Memory Lane."
 7.0: "Fred and Maggie."
 7.15: "Nothing Ever Happens."
 7.30: "Mutiny on the Bounty."

7.45: "Cavalcade of Memories."
 8.0: "Antique Shop by the Grand Canal."
 8.15: "Easy Aces."
 8.30: Wide-range music.
 9.0: "Concert Hall of the Air."
 9.30: "True Confessions."
 10.0: Variety programme.
 11.0: Dance music.
 12.0: Lights out.

TUESDAY, MAY 17.

6.0: "Rise and Shine" session.
 7.30: Weather report. Mails.
 8.15: Highlights.
 9.0: Morning recipes.
 9.30: "Musical Hotpot" (Peter and Kingi).
 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 Leon Gotz.
 12.45: "Twinkling Stars."
 2.0: Palmerston North session (Aggie).
 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: Sports talk, Len Aldridge.
 7.0: "Fred and Maggie."
 7.22: "Innocents Abroad."
 7.30: "Mutiny on the Bounty."
 7.45: "Family Doctor."
 8.0: "In Foreign Lands."
 8.15: "Songs of the Highway."
 8.30: Wide-range music
 8.55: "Everyman's Music."
 9.0: "Robin Hood."
 9.30: "Proverbially Speaking."
 9.37: "The Question Box."
 10.0: "The Dark Invader."
 10.15: Variety programme.
 11.0: Dance music.
 12.0: Lights out.

WEDNESDAY, MAY 18.

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.
 11.15: Aunt Daisy.
 11.30: Shopping with Margot.
 12.0: Luncheon (Leon Gotz).
 1.0: Feilding hour.
 2.0: Palmerston North session (Aggie).
 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."
 6.0: Continental travelogue.
 6.15: News behind the news.
 6.45: Mr. Handyman.
 7.0: "Popeye the Sailor."
 7.30: "Mutiny on the Bounty."
 7.45: "Cavalcade of Memories."
 8.0: "Antique Shop."
 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: "The Witch's Tale."
 10.15: Variety programme.

11.0: Dance music.
 12.0: Lights out.

THURSDAY, MAY 19.

6.0: Aggie's cheery session.
 7.30: Weather report. Mails.
 8.15: Programme highlights.
 9.0: 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: Palmerston North session.
 2.30: Sylvia's session.
 3.0: Irish cameo.
 3.15: Tea-cup Reading Hints.
 3.30: Violin recital.
 3.45: Madame Bettini.
 4.0: Masterton hour.
 5.0: "Young N.Z.'s Radio Journal."
 5.30: Radio League.
 6.0: "Real Life Thrills."
 6.7: The gardeners' session.

6.7½ p.m.

EVERY THURSDAY.

The Gardener's Session

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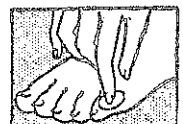
"SEEDSMEN"

222 Lambton Quay, Wellington.

6.15: News behind the news.
 6.37: Weekly film news.
 7.0: "Popeye, the Sailor Man."
 7.30: Donald Novis (tenor), singing for "Firestone."
 7.45: Highlights from opera.
 8.0: The Hillbillies.
 8.15: "Inspector Hornleigh Investigates."
 8.30: Wide-range.
 8.45: Snelling bee.
 10.0: "The Dark Invader."
 10.15: Sports session.
 11.0: Dance programme.
 12.0: Lights out.

FRIDAY, MAY 20.

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."
 10.7: "Interior Decoration." Talk by Ann Stewart.
 10.15: Uncle Scrim.
 10.30: Week-end shopping guide.
 11.0: Morning tea.
 11.15: Aunt Daisy.
 11.30: Shopping with Margot.



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THE FIRESTONE FEATURE
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 Every Thursday
 At 7.30 p.m. from
 1ZB : 2ZB : 3ZB : 4ZB

COMMERCIAL STATIONS . . CONTINUED

12.0: Luncheon (Leon Gotz).
 2.0: Palmerston North session.
 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."
 5.45: "Peter the Pilot."
 6.0: Dinner music.
 6.15: News behind the news.
 6.22: Popular hits.
 6.37: Sports talk.
 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.
 10.0: "The Witch's Tale."
 10.15: Variety programme.
 11.0: Dance music.
 12.0: Lights out.

SATURDAY, MAY 21.

6.0: "Sunshine" session (Kingi Tahiri).
 7.0: "Synchromatics."
 7.30: Weather report. Mails.
 7.45: Sports talk.
 8.15: Highlights.
 9.0: Morning recipes.
 9.30: Bright music (Phil Schone).
 11.15: Aunt Daisy.
 12.0: Luncheon music.
 Throughout the afternoon recordings, with 2ZB's sports flashes, with all results.
 5.0: Recordings.
 6.0: Sports summary.
 6.15: "News Behind the News."
 7.0: "Spell of the East."
 7.15: Bright recordings.
 7.45: Happy Hill and Raunch 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.
 11.0: Sports summary.
 11.15: Dance music (contd.).
 12.0: Lights out.

3ZB CHRISTCHURCH
 1430 k.c.
 (C Class Station)

SUNDAY, MAY 15.

6.0: Sunday's sunny session.
 8.14: Highlights and weather.
 8.15: Breakfast session.
 8.30: Motorists' session.



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Dr. Scholl's
ARCH SUPPORTS

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
 8.20: 3ZB Novelty Orchestra.
 8.45: "Home Folks."
 9.0: Reserved.
 9.15: "International Affairs."
 9.30: Teddy Grundy's musical travelogue.
 10.0: Melody and Rhythm.
 11.53: Reverie.
 12.0: Close down.

MONDAY, MAY 16.

6.0: Popular melodies.
 6.45: Wide-range.
 7.14: Weather mails, shipping.
 7.30: Recordings.
 7.45: Wide-range.
 8.0: "Fashion's Fancies."
 8.15: Programme highlights.
 9.0: Gracie's Sunshine session.
 9.30: "Saucy Melodies."
 10.0: Morning-tea time.
 10.15: Reserved.
 10.30: Instrumental and vocal selections.
 11.15: Aunt Daisy.
 12.0: Jack Maybury in luncheon session.
 1.0: Jack Maybury in Rangiora session.
 2.0: Recordings.
 2.30: Sally's session.
 3.0: Recordings.
 3.15: Chiropractic talk.
 3.30: "Over the Teacups."
 3.45: "Jack Bremner's Dispensary."
 5.0: Gracie and Jacko's children's session.
 5.59: Highlights Weather.
 6.30: Wide-range.
 7.0: "Fred and Maggie."
 7.15: "Nothing Ever Happens."
 7.30: "The Mutiny on the Bounty."
 8.0: "The Fatal Tenth."
 8.14: "Easy Aces."
 8.30: Wide-range.
 9.0: "Concert Hall of the Air."
 9.30: "Newspaper Adventures."
 10.15: Dance music.
 12.0: Close down.

TUESDAY, MAY 17.

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: "Hawaiian Reflections."
 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).
 1.0: Rangiora session.
 2.30: Sally's session.
 3.0: Recordings.
 3.45: Off the beaten track.
 5.0: Gracie and Jacko's chil-

dren's session.
 5.59: Highlights and weather.
 6.0: Recordings.
 6.30: Wide-range.
 7.0: "Fred and Maggie Every-body."
 7.15: Recordings.
 7.22: "Innocents Abroad."
 7.30: "Mutiny on the Bounty."
 8.0: "In Foreign Lands."
 8.15: "Songs of the Highway."
 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, MAY 18.

6.0: Sparkling tunes.
 7.14: Weather, mails, shipping.
 7.15: Wide-range.
 8.0: "Fashion's Fancies."
 8.15: Programme highlights.
 8.16: Wide-range.
 8.45: "House on the Hill."
 9.0: Gracie's session.
 9.30: "Saucy Melodies."
 10.0: Children's amateur hour.
 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.
 5.59: Highlights and weather.
 6.0: Recordings.
 6.45: Excerpts from Gilbert and Sullivan.
 7.0: "Popeye."
 7.15: "Music-house Melodies."
 7.30: "Mutiny on the Bounty."
 7.45: "Music from the Far Lands."
 8.0: "The Fatal Tenth."
 8.15: "Easy Aces."
 8.45: "Comedy Capers."
 9.0: Wide-range presentation.
 9.30: "Hollywood Spotlight."
 10.0: "The Witch's Tale."
 10.30: Dance music.
 12.0: Close down.

THURSDAY, MAY 19.

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 From the Stars."
 8.15: "Inspector Hornleigh."
 8.30: Wide-range.

8.45: Spelling Bee.
 9.0: Music.
 9.30: Wide-range.
 10.0: "The Dark Invader."
 10.30: Dance music.
 12.0: Close down.

FRIDAY, MAY 20.

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.
 5.45: "Peter the Pilot."
 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.
 8.45: Diggers session.
 9.30: Sidelights of Christchurch.
 9.45: Recordings.
 10.0: "The Witch's Tale."
 10.15: Swing session.
 10.30: Dance music.
 12.0: Close down.

SATURDAY, MAY 21.

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."
 10.0: Children's amateur hour.
 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.
 5.59: Highlights and weather.
 6.0: Sports summary.
 6.45: Wide-range.
 7.0: Congo Bartlett.
 7.15: Music.
 7.45: "Just Supposing" (Pt 1).
 8.0: Hill Billies' session.
 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.
 10.15: "Motoring."
 10.45: Dance music.
 12.0: Close down.

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COMMERCIAL STATIONS . . CONTINUED.

4ZB DUNEDIN
1220 k.c.
(C Class Station)

11.0: "Supper Club of the Air."
11.30: Dance music.
12.0: Lights out.

10.15: Tonic tunes.
10.30: For men only.
11.0: Recordings.
12.0: Lights out.

SATURDAY, MAY 21.

6.0: Morning session.
7.0: Shipping. Recordings.
8.10: Weather. Mails.
8.14: Programme highlights
8.15: Music.
9.0: Recipe session.
9.30: Recordings.
10.45: "Reflections."
11.0: Musical programme.
11.15: Aunt Daisy.
12.0: Wide-range.
12.15: Luncheon programme.
1.5: Recordings, interspersed with sports flashes.
5.0: Children's session.
6.0: Dinner music.
6.15: "Garden Club of the Air."
6.30: Music.
6.45: Sports results.
7.0: "Congo Bartlett."
7.15: "Crashed in the Jungle."
7.30: Music.
7.45: Spelling Bee.
8.0: "Hill Billies."
8.15: "Music of the Masters."
8.30: Wide-range.
8.36: "News Behind the News."
8.45: "Pioneers of Progress."
8.52: Music.
9.0: Dulux amateur trials.
9.30: "Rhythm and Romance."
11.0: Listeners' request session.
12.0: Close down.

Skinflint.—"Sixpence for that coat-hanger? Too much! Haven't you something cheaper?"
Shop Assistant.—"How about a nail, sir?"

"Yes, my brother had very bad luck. Just as his business was turning the corner the crash came."

"What was his business?"
"Taxi-driver."

Joan, aged five, was speaking to her father on the telephone for the first time. As it was a little above her reach, her mother tipped the mouthpiece down toward her.

"Oh, don't do that, mummy," she exclaimed, "daddy might fall out."

He: "I prefer the English to the American mode of spelling."
She: "Indeed!"

He: "Yes. Take 'parlour,' for instance. Having 'U' in it makes all the difference in the world."

"Mary," said the mistress, "the window of your room is so dirty that one cannot see out of it."

"Yes, ma'am," replied the maid, "but I always open the window when I want to see out."

Jinks—I think a sharp nose usually indicates curiosity.
Bowles—And a flattened one may indicate too much.

How can a confectioner hope to sell his wares when a card in his window states: "Try our cakes. None like them!" Or the butcher who advertises: "Prime sausages. Made for nearly forty years."

"The dentist wasn't painless, mummy," said little Betty.
"Why, dear, did he hurt you?" asked her mother.
"No. But he yelled when I bit his finger."

TUESDAY, MAY 17.

THURSDAY, MAY 19.

SUNDAY, MAY 15.

6.0: Morning session.
8.14: Programme highlights.
8.30: Week-end weather.
8.45: Sports session.
9.30: Weather for motorists.
10.0: "Round the Rotunda."
10.30: Football notes by "Goal-post."
10.40: Music.
11.0: Church of Hollywood.
11.15: Orchestral session.
11.30: Record Library.
11.45: Random wide range.
12.0: Luncheon programme.
2.0: Programme highlights.
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: Musical programme.
9.30: "Cruse through the Classics."
9.45: "Musical Fannybone."
10.0: Bright recordings.
10.15: Rhythm and Romance.
11.0: "The Witching Hour."
11.15: Popular music.
11.30: Reverie.
12.0: Close down.

6.0: Morning session.
7.0: Shipping. Recordings.
8.0: Musical comedy.
8.10: Weather. Mails.
8.14: Programme highlights.
8.16: Music.
9.0: Joyce's recipes.
9.30: Music.
10.0: "Home Journal."
10.30: Variety.
10.45: "Reflections."
11.15: Aunt Daisy.
11.30: Music.
12.0: Wide-range.
12.15: 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.
4.15: Request session.
4.45: Wide-range.
5.0: Children's session.
6.0: Recordings
6.15: Operatic highlights.
6.30: Music.
7.0: "Fred and Maggie Every-body."
7.15: Music.
7.22: "Innocents Abroad."
7.30: "Mutiny on the Bounty."
8.0: "In Foreign Lands."
8.15: "Songs of the Highway."
8.30: Wide-range.
8.36: News behind the news.
8.45: "Pioneers of Progress."
8.52: Real-life thrills.
9.0: "The Mad Doctor."
9.36: Sports session.
9.45: Recordings.
10.0: "The Dark Invader."
10.15: Popular modern tunes.
10.30: Gems of melody.
11.0: Request session.
12.0: Lights out.

6.0: Morning session.
7.0: Shipping. Recordings.
8.10: Weather, mails.
8.14: Highlights.
8.16: Recordings.
9.0: Recipe session.
9.30: Music.
10.0: Home Journal.
10.45: "Reflections."
11.15: Aunt Daisy.
11.30: Musical programme.
12.15: Luncheon music.
1.0: South Dunedin shopping session.
2.0: Highlights. Serial story.
2.15: Music.
2.30: Jill's recipe session.
3.0: Afternoon tea.
4.15: Request session.
4.45: Wide-range.
5.0: Children's session
5.38: "Tarzan and Fires of Tohr."
6.0: Dinner music.
6.7: "Reporter of Odd Facts."
6.15: "Strange Adventures."
6.30: Music.
7.0: "Popeye, the Sailor Man."
7.15: Music.
7.30: Donald Novis, tenor, sings for "Prestone."
7.45: "Early Otago." Lionel Secais.
8.0: "Hill Billies."
8.15: "Inspector Hornleigh Investigates."
8.36: "News Behind the News."
8.45: Musical programme.
9.36: Sports session.
9.45: Recordings.
10.0: "The Dark Invader."
10.15: Music.
10.30: 4ZB Rhythm Club.
10.45: Bright recordings.
11.0: "New Guinea Patrol."
11.15: "On with the Dance."
12.0: Lights out.

MONDAY, MAY 16.

WEDNESDAY, MAY 18.

FRIDAY, MAY 20.

6.0: Morning session.
7.0: Shipping. Music.
8.10: Weather. Mails.
8.14: Programme highlights
Music.
9.0: Joyce's morning recipes.
9.30: Music.
10.30: Morning tea melodies
10.45: Reflections.
11.15: Aunt Daisy.
11.30: Musical programme.
12.0: Wide range presentation.
12.15: Luncheon music.
12.30: "Man on the Land."
1.0: "South Dunedin Shopping Session."
1.30: "Savoy Melodies."
1.45: Appeasing the appetite.
2.0: Programme highlights.
Serial story.
2.30: Jill's afternoon recipes.
3.0: Musical programme.
3.15: "Sidelights of Dunedin."
3.30: "Tunes for Tea."
4.15: Request session.
4.45: Wide-range music.
5.0: Children's session.
6.0: Musical programme.
6.22: "Reporter of Odd Facts."
6.30: Recordings.
7.0: "Fred and Maggie."
7.15: "Nothing Ever Happens."
7.30: "Mutiny on the Bounty."
8.0: "Antique Shop."
8.15: "Easy Aces."
8.30: Wide-range music.
8.36: "News Behind the News."
8.45: Studio presentation.
"Melody Travellers."
9.0: "Concert Hall of the Air."
9.30: "Newspaper Adventures."
9.45: Height of humour.
10.0: Musical programme.
10.30: Sentimental music.
10.45: Light and bright.

6.0: Morning session.
7.0: Shipping. Recordings.
8.10: Weather. Mails.
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: Sidelights of Dunedin.
10.45: "Reflections."
11.0: "Music of the Moment."
11.15: Aunt Daisy.
11.30: Music.
12.0: Wide-range.
12.15: Luncheon music.
1.30: "Savoy Melodies."
1.45: Musical programme.
1.59: Programme highlights.
2.1: Serial story.
2.15: "House of Dreams."
2.30: Recipe session
3.0: Music.
4.15: Request session.
4.45: Wide-range.
5.0: Children's session.
6.0: "Fashionable and Favourite."
6.15: "The Romance of Music."
6.30: Musical programme.
6.45: "Something to Suit."
7.0: "Popeye."
7.15: "Old Music House."
7.30: "Mutiny on the Bounty."
8.0: Antique Shop.
8.15: "Easy Aces."
8.30: Music.
8.36: News behind the news
8.45: Musical programme.
9.0: Celebrity concert.
9.30: "Hollywood Spotlight."
10.0: "The Witch's Tale."

6.0: Morning session.
7.0: Shipping. Recordings.
8.10: Weather, mails.
8.14: Programme highlights.
8.15: Music.
8.45: "House on the Hill."
9.0: Recipes.
9.30: 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: Wide-range.
12.15: 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.
4.15: Request session.
4.45: Wide-range.
5.0: Children's session.
5.45: "Peter, the Pilot."
6.0: Dinner music.
6.15: "Comedy Capers"
6.30: Music.
7.0: Topic session.
7.15: Romance of Transport.
7.30: Music.
8.15: "Easy Aces."
9.30: Wide-range music.
8.36: "News Behind the News."
9.0: Musical programme.
9.30: "Sidelights of Dunedin."
10.0: "The Witch's Tale."
10.15: Recordings.
10.45: Hits and encores
11.0: Musical session,
12.0: Close down.

Australian Programmes

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2BL SYDNEY
740 k.c. 405.4 m.
(National Station)

SUNDAY, MAY 15.

- 7.30 p.m.: "In Quires and Places Where They Sing."
8.0: "Science in the News." Talk.
8.30: "Alice in Orchestralia." episode 21.
9.0: Celebrity orchestral concert, Melbourne Symphony Orchestra, under conductor Georg Szell.
10.0: "International Affairs."
10.20: Recital, J. Alexander Browne (baritone).
10.30: "Antony and Cleopatra." Play by Shakespeare.

MONDAY, MAY 16.

- 9.30 p.m.: "Into the Light," episode 14. Serial romance.
10.0: "At the Sign of the Mailson Rouge." No. 4.
10.30: Topical song and story.
11.0: "The History of Jazz." No. 3, illustrated talk series.
11.30: "Bachelor Travels."

TUESDAY, MAY 17.

- 9.35 p.m.: Recital by Alexander Kipnis (basso).
10.30: "Everyman's Music." Studio Symphony Orchestra.
11.30: Topical talk.

WEDNESDAY, MAY 18.

- 9.30 p.m.: "As You Like It." with Stella Power and Browning Mummery, organ and string ensemble.
10.10: "Enma and Erbert."
10.20: Recital by Eight-Piano Symphony (novelty pianists).
10.30: National Military Band.
11.0: "Young New Zealand and Young Australia," recitals by Cara Hall (pianist), and Vaughan Hanley (violinist).
11.30: "Gateway of Dreams."

THURSDAY, MAY 19.

- 9.30 p.m.: Play, "The Lady With the Lamp."
10.45: Silver Sextet Instrumentalists.
11.15: "Chorus, Gentlemen!" Hurlstone Park Choral Society.
11.30: "Foreign Affairs." Talk from Daventry.
11.45: Jim Davidson's ABC Dance Band.

FRIDAY, MAY 20.

- 9.30 p.m.: Jim Davidson and ABC Dance Band.
10.0: Desmond Tanner at organ.
10.30: "Les Cloches de Corneville." Comic opera, ABC (Christians), Concert Orchestra.

SATURDAY, MAY 21.

- 9.30 p.m.: Melbourne Symphony Orchestra, with Lionel Lawson (violin). Guest conductor: Georg Szell.
10.30: "Guess This One?" Three short sketches with "snap" endings.
10.50: John Morley's Quintet, with Arthur Lee (vocalist).
11.30: Special programme.
11.50: Recital by unfamiliar artists, featuring Wilhelm Kempff (piano), Lulu Mynz Gueiner (contralto).

2FC SYDNEY
610 k.c. 491.8 m.
(National Station)

SUNDAY, MAY 15.

- 8.30 p.m.: Evening service (Church of England).
10.0: Grace Sharpe (contralto).
10.15 (Every week-night): News, Weather.
10.30: Desmond Tanner at organ, with Paul Kain (tenor).
11.0: New Note Outlet.

MONDAY, MAY 16.

- 9.30 p.m.: National Military Band, with Frederick Collier (bass).
10.0: "Films of the Week."
10.40: Programme of rare recordings.

TUESDAY, MAY 17.

- 9.30 p.m.: Community singing concert.
10.40: Valmai Sullivan (pianist).
10.50: Talk.
11.5: The Eventide Quartet.
11.20: Desmond Tanner at organ.

WEDNESDAY, MAY 18.

- 9.30 p.m.: "Everyman's Music." Studio Symphony Orchestra.
10.0: ABC Wireless Chorus.
10.45: Personalities interviewed.
11.10: Gladys Verona (soprano).
11.30: Ravel's music, by Laurence Godfrey-Smith (pianist) and Ernest Lewellyn (violinist).

THURSDAY, MAY 19.

- 9.30 p.m.: Jim Davidson's ABC Dance Band.
10.5: Frederick Collier (bass).
10.30: Recital by Cara Hall (pianist).
10.50: Talk.
11.5: Ronald Wilkinson (violinist), Dagmar Roberts (pianist), Kathleen Touhy (cellist).

FRIDAY, MAY 20.

- 9.30 p.m.: "Celebrity Re-creations."
10.45: "We Await Your Verdict." Case 1.
11.20: Sporting previews.

SATURDAY, MAY 21.

- 9.30 p.m.: National Military Band.
10.10: "Black and White Velvets" (instrumental ensemble).
10.30: Jim Davidson's ABC Dance Band.

2UE SYDNEY
950 k.c. 316 m.
(B Class Station)

SUNDAY, MAY 15.

- 9.0 p.m.: "Famous Escapes—Curtis and Armstrong from a Turkish Prison."
9.15: "Musical Medico."
9.30: "The Music Mixer."
10.0: Rod Gainsford's Musical Scrap-book.
10.30: "So Sweet the Song."
10.45: "Screen Successes."

MONDAY, MAY 16.

- 9.0 p.m.: Light music.
9.15: News.
9.20: "Romance in Rhythm."
9.30: "Musical Jewels."
9.45: Celebrity recital.
10.0: "Hollywood Spotlight."
10.15: "Our Cricketers Abroad," talk.
10.30: Musical popularities.
10.45: Foreign commentator.

TUESDAY, MAY 17.

- 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.
10.7: "Our Cricketers Abroad," talk.
10.15: Racing talk.
10.30: Al Hammett's Dance Band.

WEDNESDAY, MAY 18.

- 9.0 p.m.: "Nothing Ever Happens."
9.15: "Wings of Gold." drama.
9.22: Light music.
9.30: "Happy Days."
9.45: "Master's Music Room."
10.0: Light music.
10.7: "Our Cricketers Abroad," talk.
10.15: Latest recordings.
10.30: "Theatre Memories."
10.45: "Hawaiian Shadows."

THURSDAY, MAY 19.

- 9.0 p.m.: "Nothing Ever Happens."

- 9.15: News.
9.20: Radio Library.
9.45: "Hollywood Hotel."
10.0: Light music.
10.7: "Our Cricketers Abroad," talk.
10.15: "Stars of the Air."
10.30: "The Kingsmen."
10.45: Variety music.

FRIDAY, MAY 20.

- 9.0 p.m.: "Destiny of British Empire."
9.15: Modern love songs.
9.30: News service.
9.35: "The Musician's Library."
9.50: Sportscast.
10.0: Light music.
10.7: "Our Cricketers Abroad," talk.
10.15: Turf topics.
10.30: The Honolulu Club.
10.45: Dance melody.

SATURDAY, MAY 21.

- 9.0 p.m.: Harold Park box positions.
9.5: Description of Harold Park Coursing (and during the evening, with music).
10.7: "Our Cricketers Abroad," talk.
10.15: Coursing and music.

2UW SYDNEY
1110 k.c. 270.3 m.
(B Class Station)

SUNDAY, MAY 15.

- 5.30 a.m.: N.Z. breakfast session.
7.0 p.m.: "Destiny of the British Empire."
7.20: Pianoforte recital.
8.0: Vocal and orchestral selections.
8.15: "Vanity Fair."
9.0: "Time Marches On."
9.20: "Happiness Ahead."
9.30: "Hotel Pacific Nights."
9.45: "Hot Spots from History."
10.0: "We Shall Have Music."

MONDAY, MAY 16.

- 5 a.m.: N.Z. breakfast session.
8.30 p.m.: "Dad and Dave."
8.50: "Mrs. Arris and Mrs. Iggs."
9.0: "Extra! Extra!"
9.15: "Spice of Life" Variety.
9.30: "Magnificent Heritage."
9.45: "Your Music and Mine."
10.0: "Famous Men."
10.15: Crochets Quavers and Syncopation.
10.30: Town Hall Memories.
11.0: Wrestling descriptions.
12.15: Australia v. M.C.C., cricket commentary.

TUESDAY, MAY 17.

- 5.30 a.m.: N.Z. breakfast session.
8.30 p.m.: "Dad and Dave."

AUSTRALIAN STATIONS . . . CONTINUED

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."
 12.15: Australia v. M.C.C., cricket commentary.

WEDNESDAY, MAY 18.

5.30 a.m.: N.Z. Breakfast session.
 8.30 p.m.: "Dad and Dave."
 8.50: "Mrs. 'Arris and Mrs. 'Iggs."
 9.0: Dance music.
 9.15: Musical light and shade.
 9.30: "Get Your Man."
 9.45: "Synchronomatics."
 10.0: "Scott of Scotland Yard."
 10.15: "Famous Artists."
 11.0: Dance music.
 12.15: Australia v. Northamptonshire, cricket.

THURSDAY, MAY 19.

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: "Masters in Miniature."
 12.15: Australia v. Northamptonshire, cricket.

FRIDAY, MAY 20.

5.30 a.m.: N.Z. breakfast session.
 8.20 p.m.: Sporting session.
 8.45: "Gilbert and Sullivan Memories."
 9.0: Something for everyone.
 9.15: Trade music.
 9.30: "Glorious Adventure."
 9.45: Trade music.
 10.0: Personality series, No. 37: Heddie Nash.
 10.15: Pianoforte recital.
 10.30: Music from films.
 12.15: Australia v. Northamptonshire, cricket.

SATURDAY, MAY 21.

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.
 10.5: Dance music.
 12.15: Australia v. Surrey, cricket.

3LO MELBOURNE
 770 k.c. 389.6 m.
 (National Station)

SUNDAY, MAY 15.

10.0 p.m.: Song recital, Norman Cummins (bass).
 10.15: "Little Ships," Mr. Basil Hall.
 10.30: Desmond Tanner, with Paul Kain (tenor).
 11.0: Harry Bloom's Tango Band.

MONDAY, MAY 16.

9.30 p.m.: Recital, Jascha Spivakovsky (piano), and Tossy Spivakovsky (violin).
 10.5: Talk, "Learn From the Japanese."
 10.20 (Every week-night): News. Weather. Shipping.
 10.40: International celebrities.

TUESDAY, MAY 17.

9.30 p.m.: "Old Cronies."
 10.0: "Films and the Theatre."
 10.40: ABC (Melbourne) Wireless Chorus.
 11.0: Harry Bloom's Tango Orchestra.
 11.30: "Music of Old Spain."

WEDNESDAY, MAY 18.

9.30 p.m.: "According to Cocker," Margaret Adams and William Tainsh.

10.0: Talk, "New Guinea and People" (2).
 10.40: Lauri Kennedy ('cello), and Dorothy Kennedy (piano).
 11.0: "Dead Reckoning," episode 4. Serial thriller.
 11.30: Rachmaninoff songs, sung by Rita Miller.

THURSDAY, MAY 19.

9.30 p.m.: "Sawdust and Spangles." Comedy with music.
 10.40: Talk, "Tales of a Scottish Village."
 10.55: Programme of works of Cyril Jenkins, ABC (Melbourne) Chorus.
 11.10: Lauri Kennedy ('cello), and Dorothy Kennedy (piano).

FRIDAY, MAY 20.

9.30 p.m.: "Richelieu, Cardinal or King?" episode 35. Radio serial.
 10.0: Ballad recital by Elva Blair (soprano).
 10.40: Community singing.
 11.30: Sporting talk.
 11.45: Songs of Chopin.

SATURDAY, MAY 21.

9.30 p.m.: Old-time dance night.

3AR MELBOURNE
 630 k.c. 476.2 m.
 (National Station)

See 2BL, Sydney.

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 Doveney next week. New Zealand standard time is given.

SUNDAY, MAY 15.

4.30 p.m.: Big Ben. Sailor songs. BBC Men's Chorus; William Barrand (bass).
 4.55: Bells, and Empire service, from St. Paul's Cathedral, London. Missionary address.
 5.45: Scots concert. Jenny Black (contralto), Florence Bride (violin), and Matthew Nisbet (baritone).
 6.15: Weekly newsletter. Sports.
 6.45: Close down.

MONDAY, MAY 16.

4.30 p.m.: Big Ben. "In Town Tonight."
 5.0: British Light Music—3. BBC Empire Orchestra; Webster Booth (tenor).
 5.45: "Waltzing Matilda—6: Reflections on Travel in the British Empire." Talk.
 6.0: Violoncello recital, Florence Hooton.
 6.20: News and announcements.
 6.45: Close down.

The programmes on this page may be heard from the following short-wave stations:—

GSG	16.86m. or 17.79m.c.
GSO	19.76m. or 15.18m.c.
GSF	19.82m. or 15.14m.c.
GSD	25.53m. or 11.75m.c.
GSB	31.55m. or 9.51m.c.

TUESDAY, MAY 17.

4.30 p.m.: Big Ben. "Escape: First-hand Accounts by Prisoners of War—3: Through the Camp Sewer," Ernest Pearce.
 5.0: "Palace of Varieties."
 6.0: "Empire Exchange." Points of view by travellers from Dominions and Colonies.
 6.20: News and announcements.
 6.45: Close down.

WEDNESDAY, MAY 18.

4.30 p.m.: Big Ben. "Green Fields and Pavements."
 4.45: Phil Finch, at BBC Theatre organ.
 5.20: "The Gang Smasher" (episode 7). Radio serial.
 5.40: "Over the Farm Gate." Talk by Professor of Rural Economy, University of Oxford.

5.55: The Music of Cesar Franck—4. Alan Richardson (pianoforte).
 6.20: News and announcements.
 6.45: Close down.

THURSDAY, MAY 19.

4.30 p.m.: Big Ben. "Take Your Choice." Weekly entertainment feature.
 5.15: "World Affairs." Talk.
 5.30: Light classical programme. BBC Empire Orchestra.
 6.20: News and announcements.
 6.45: Close down.

FRIDAY, MAY 20.

4.30 p.m.: Big Ben. BBC Empire Symphony Concerts—3. BBC Empire Orchestra; Solomon (pianoforte).

5.50: "My Best News Story—1: Heavier than Air." Talk by Tom Clarke.
 6.10: Next week's programmes.
 6.20: News and announcements.
 6.45: Close down.

SATURDAY, MAY 21.

4.30 p.m.: Big Ben. "At the Black Dog." Mr. Wilkes at home in his own bar-parlour.
 5.0: Dance music.
 5.10: "Eight Bells": World Cruise. Port of call: Sydney, Australia. BBC Variety Orchestra and Male-voice Chorus.
 6.10: "London Fog."
 6.20: News and announcements.
 6.45: Close down.

At breakfast a Scot suddenly exclaimed in horror. "Jean, Jean! Can I believe my own eyes? Such extravagance I never saw in a' my life!"
 "Tloofs, Jock, what's the matter?" asked Jean.
 "Two pinches of salt on wee Jamie's porridge!"
 "Well, never mind. Ha'e ye forgotten it's his birthday?"

AROUND AND BEHIND THE DIALS.

Club Advisory Board Election

UP till April 27, when nominations closed for the New Zealand DX Club Advisory Board, five nominations had been received at H.Q., so it will be necessary to hold two ballots—one to elect the board, and one to elect a president. Three of the nominees are members of the present Advisory Board, and the other two, while they have not previously served on the board, are well known to club members for their work on behalf of the N.Z. DX Club and its members.

Those nominated for election to the Advisory Board which will hold office from July 1, 1938, till June 30, 1939, are Messrs. C. A. Cox, F. Hutchings, L. W. Mathie, A. J. Maule and R. A. Roycroft.

A voting coupon appears on this page, with full instructions for voting, and a similar coupon will appear in several issues of the "N.Z. Radio Record" during May. Votes must reach the Secretary, N.Z. DX Club, P.O. Box 1680, Wellington, by Thursday, June 2, 1938.

The result of the ballot will be published in June, as also will a voting coupon for the presidential election, the result of which will be published in July.

The following is a resume of the activities of the nominees:—

C. A. Cox (DX275A.) has been a member of the N.Z. DX Club for nearly five years; was elected president of the club in 1937; attended the first Advisory Board meeting, held in Auckland

in August, 1937; has a verified log of over 500 broadcast band stations with which he has won many certificates and trophies in headquarters and Auckland branch competitions; is vice-president of the Auckland branch; frequently contributes articles to the "Radio Times" and "Radio Record."

F. Hutchings (DX538A.) is a comparatively new member, but, nevertheless, a keen and enthusiastic one; is a member of the Auckland branch, and has been well placed in local competitions; is Auckland district representative of the N.Z. DX Club Stamp Supply Bureau; a contributor to the "Radio Times" and "Radio Record."

L. W. Mathie (DX652A.) is now a member of the Waikato branch; was first member in Hawke's Bay; formed the Hawke's Bay branch, of which he was secretary for several years; was elected to the Advisory Board in 1935, and again in 1936 and 1937; attended the first meeting of the Advisory Board held in Auckland in August, 1937; proposed the idea of having club blazers and monograms; was an ardent advocate of the new-type club report form, and has made many other suggestions which have been of benefit to the club and its members; has been well placed in headquarters competitions on several occasions; is a frequent contributor to the "N.Z. Radio Times."

A. J. Maule (DX37T.) has been a member of the N.Z. DX Club since 1931; became secretary of the Taranaki branch in 1934; has a log of well over 400 verified overseas broadcast band stations; won the "Radio Times" Battery Cup four times, and the "Radio Record" DX Challenge Cup once; has also won other H.Q. competitions; frequent contributor to the "N.Z. Radio Times."

R. A. Roycroft (DX222A.) joined the N.Z. DX Club in 1933; formed the Whangarei branch, which later became the Northland branch; has been secretary of the branch since its inception; was elected to the Advisory Board in 1937; attended first meeting of Advisory Board, held in Auckland in August, 1937; a frequent contributor to the "Radio Times" under his own name, his club number, and his nom-de-plume of "Bluegum"; has twice been successful in H.Q. competitions.

Answers To Correspondents

41N (Nelson): Thanks very much for information on GSNJ.—224M.C. (Ashburton).

370 A. (Te Pahu): About the middle of November, 1937, I asked you, through

this paper, if a station I had heard was ZHO, of Singapore, and you replied that the details seemed like those of ZHL and advised me to write to this station. Well, I did, and have received a reply which you may be interested to hear about. When I wrote I sent them the report and a letter saying I was not sure of the call, etc., and an Imp. R.C. ZHL, on receiving my letter, sent it on to ZHJ, as ZHO was not even on the air, so it could not be them. ZHJ say they have looked up their log but fail to find any similarity, and so they have sent me back everything—the report, the letter, the I.R.C., and the letter which ZHL sent them when they sent on my report. They say that they are sorry but they don't know who else it could be or they would have sent it on for me. This shows that stations will do their best for you if you ask them, politely enough, to help you. I thought it very good of them both, anyway.—551A. (Frankton).

Stations Identified

"Mudlark" (Greytown): The station on 4.25 m.c. is RV15, Khabarovsk, U.S.S.R. They do not verify.—524W (Masterton).

Addresses Wanted

CAN any dxer supply me with the address of YR5MB. This station was heard on the 14-metre band from 9 to 9.40 p.m. on Tuesday, April 19. A woman spoke in English.—C.O.P. (Rahotu).

VOTING COUPON

N.Z. DX CLUB ADVISORY BOARD ELECTION

C. A. COX

F. HUTCHINGS

L. W. MATHIE

A. J. MAULE

R. A. ROYCROFT

(CROSS OUT ONE NAME)

My club number is

Signature

When this coupon has been completed it should be posted to reach the secretary, N.Z. DX Club, P.O. Box 1680, Wellington, by Thursday, June 2.

Members who do not wish to mutilate their copies of the "Radio Record" may vote by sending in a copy of this coupon.

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DJA, DJB, DJS, DJE, DJQ.

Wavelengths: 31.38 m., 19.74 m., 13.99 m., 16.89 m., 19.63 m.

HIGHLIGHTS.

Sunday, May 15.

6.45 p.m.: Young girls greet Mothers' Day.
7.0: Mozart piano concert in C minor.
7.30: Military concert.
8.30: "In My Mother's Garden."
9.15: Symphony concert.

Monday, May 16.

6.20 p.m.: Greetings to Australia.
7.0: Choir songs.
7.30: Big dance evening (part 1).
8.30: Concert by an army band.
9.15: Topical talk.
9.30: Non-stop entertainment.

Tuesday, May 17.

6.20 p.m.: Greetings to New Zealand.
7.0: "Young Germany To-day" (Eng.).
7.15: Songs of English landscape.
8.0: Orchestral concert.
9.15: Concert of light music.

Wednesday, May 18.

7.0 p.m.: "Taking the Dolls Walking" (Happy Family).
7.15: "The Bird Dealer," operetta by Zeller.
8.45: Beethoven Sonata in E Minor (piano).
9.30: Dance music.

Thursday, May 19.

6.20 p.m.: Greetings to Australia.
7.0: Music from film, "Reich's Party Con-

vention of Work, 1937."
7.0: Solo clarinet concert.
8.30: Chopin Fantasy Polonaise (piano).
8.45: Josef Maria Hauschild in Schubert songs.
9.15: "Tasks and Aims of German Chemistry" (Eng.).
9.30: Variety evening.

Friday, May 20.

6.20 p.m.: Greetings to New Zealand.
7.0: "I Know a Maid Who is Rich," from "The Auctioned Bride" (Smetana).
7.45: Military concert.
8.45: Beautiful voices (records).
9.15: Gay tones.

Saturday, May 21.

7.0 p.m.: Folk music.
7.30: Variety dance evening.
9.30: "The Schmidts at Home" (Eng.).
9.45: Radio sketch.

VLR, MELBOURNE.

Wavelength, 31.34 m.

SUNDAY PROGRAMMES.

HIGHLIGHTS.

Sunday, May 15.

10.30 p.m.: Organ recital, Desmond Tanner.
11.0: "Around the Organ with Sankey."

Monday, May 16.

9.30 p.m.: Serial, "Into the Light."
10.0: "At the Sign of the Maisin Rouge."
10.30: Topical revue.
11.0: Ballad recital, Clem Williams (baritone).

11.10: Travel letter from Denzil Batchelor.
11.30: Special half-hour programme.

Tuesday, May 17.

9.35 p.m.: Alexander Kipnis (Russian bass).
10.30: Everyman's music.
11.30: Topical talk.

Wednesday, May 18.

9.30 p.m.: "As You Like It," items chosen by listeners.
10.10: "Emma and 'Erbert."
10.30: National Military Band.
11.0: Lionel Lawson and Bessie Coleman.

Thursday, May 19.

9.30 p.m.: Play, "The Lady With a Lamp."
10.45: The Silver Sextet.
11.15: "Chorus, Gentlemen, Please."
11.30: Talk on world affairs (from Daventry).
11.45: Dance music.

Friday, May 20.

9.30 p.m.: Jim Davidson and ABC Dance Band.
10.0: Recital on electric organ, Desmond Tanner.
10.30: Performance of light opera, "Les Cloches de Corneville," by ABC (Brisbane) Chorus and Orchestra and assisting artists.

Saturday, May 21.

9.30 p.m.: ABC (Melbourne) Symphony Orchestra; guest conductor, George Szell.
10.30: Play, "Guess This One."
10.50: John Morley Quintet.
11.30: Special programme.

1650t. (Milburn): The addresses you require are: WICND: C. N. De Rose, 289 Elm Street, Northampton, Mass.; W2JT: E. F. Lucas, Faner Road, Midland Park, New Jersey; W6LYP: W. Powell, 2030 Golden, Long Beach, California.—524W.. (Master-ton).

DX Topics

News In English.

THERE have been notes in the "Radio Record" lately saying that EAQ

can be heard in the evenings in English. Well, I have heard this station at very good volume in the mornings at about 8.23 a.m., broadcasting news in English. This concludes at 8.30 a.m., N.Z.S.T. They announce as follows: "This is 'The Voice of Republican Spain.'" They state they are on the air from 9.40 p.m., Spanish summer time, and from 8.45 a.m., S.S.T. They have been asking for reports.

Latest QSL's are: VE9BW, VK2AHP (both of these stations want reports), VK4RJ, NZ2DY, of Burma, JZK, JZJ, and F3KH, France. Latest reports are to: EAQ, CSW (on its new frequency), VE4SS, VE5CD, VE9BW, PA0AA, and TI4NRH, of Costa Rica.—551A. (Frankton).

Special Broadcast.

AT 11 p.m., N.Z.T., on Saturday, May 14, 7HQ, Hobart, Tasmania, will broadcast a special DX programme on which they are very anxious to receive reports. This station operates on 860 k.c. with a power of 500 w.—224MLC. (Ashburton).

2ZB On Shortwave.

DURING the past few weeks several readers of the "Radio Record" have mentioned hearing 2ZB on shortwave. These listeners will probably be interested in the following letter which I recently received from the acting-station director of 2ZB. It reads:—

"We wish to advise that the transmissions you heard were from an experimental shortwave transmitter which is operating on 43 and 85 metres and rebroadcasting 2ZB for purposes of tests. Thanking you for your reports, which have been carefully noted."—538A (Auckland).

Questions and Answers

"J. F." (Christchurch): The hole in the baffle for a speaker should be as large as it can be, while allowing the speaker to be screwed to the board. Smaller holes will choke the air waves too much.

The baffle board itself should be large enough to cover the whole fret opening in the cabinet and if the fret opening is near the bottom of the cabinet it would be well to have a floor to the cabinet.

The oscillation trouble you have experienced may be due to faulty by-pass condensers or faulty shielding, and if the voltages on the valves have to be lowered much the output of the receiver as a whole will be lowered.

"CATSWHISKER" (Wellington):

Your reasoning, concerning the noise, is fairly accurate, but there are other places in the receiver where such symptoms could arise. Get a good serviceman to have a look at the receiver as, by a systematic search and testing, he will be able to locate the real seat of the trouble and cure it. Unless you have had considerable experience yourself in servicing it would not be wise to try to effect repairs at home.

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N.Z. DX Club Meetings

HAWKE'S BAY.

In the Club Room, above Wood's Tearooms, Waipukurau, at 7.15 p.m. on Wednesday, May 18.

V. L. KING (119H.B.).

Branch Secretary.

NORTHLAND.

At 21 Anzac Road, Whangarei, at 7.30 p.m. on Monday, May 16.

R. A. ROYCROFT (2HQ).

Branch Secretary.

AUCKLAND.

In the Society of Arts Hall, Kitchener Street, at 8 p.m. on Wednesday, May 18.

F. NEWING (316A).

Branch Secretary.

WELLINGTON.

In the "Times" Building, Kelburn Avenue, at 8 p.m. on Monday, June 13. Members are asked to meet at the bottom of Kelburn Avenue (off Lambton Quay).

A. BAILEY (44W).

Branch Secretary.

SOUTHLAND.

At 5 Dublin Street, Invercargill, at 7.30 p.m. on Saturday, May 11.

C. F. LUDLOW (378).

Branch Secretary.

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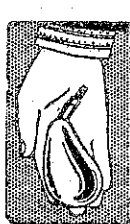
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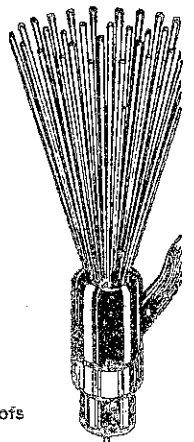
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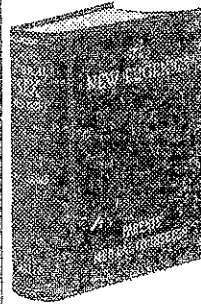
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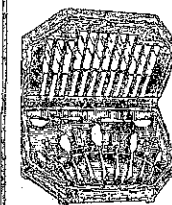
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