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In This Week's Issue

Special Features

THIS WEEK'S SPECIAL ARTICLE—Broadcasting and the Demagogues	6
JUTLAND RECAPTURED—By Will Grave	8
DOWN TO THE SEA IN SHIPS.—By Jack Daw ...	9
12 EXCITING MONTHS—Commercial side of Broadcasting, by Wilton Baird ...	11
DUNEDIN AND THE BARD—The Oldest Shakespeare Club, by C. H. Fortune	12
BITING THE BITERS—A Homily On Radio Critics, by "Emile"	13
THE BICYCLE BAND—Its Soul Goes Pedalling On—By Eric Baker	14
PRESS SHEET—Tabloid Extravaganza, by Gordon Mirams	15
MUSIC OF THE WEEK.—By Scherzo	26

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Regular Features

POPEYE THE SAILOR	2
IN THE WAKE OF THE WEEK'S BROADCASTS ..	6
PERSONALITIES ON THE AIR	16
AROUND THE STUDIOS	18
THE PEPPERPOT	24
YOUR SIDE OF THE MICROPHONE	25
FILM RECORD—By Gordon Mirams	27
BOOK RECORD—Conducted by "Antar"	33
MAINLY ABOUT FOOD.—By "Chef"	36
HOME FORUM	46
PROGRAMME SECTION	47
AROUND AND BEHIND THE DIALS	70
THIS WORLD OF OURS	75

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This Week's Special Article

Broadcasting May Ring the Death-Knell of the Demagogue

LATELY we have heard a great deal about the use of radio broadcasting for political purposes. Some hold that broadcasting is a legitimate and inevitable ally of democracy in practice—a means by which everyone with a sense of civic and national responsibility can make himself familiar with the pros and cons of opposed policies and vote according to the dictates of his conscience and intelligence. Others hold that, in its political uses at least, the air is merely a stamping ground for conflicting propaganda and private electioneering.

For my own part I take a more optimistic view than either of these. I think that, even if they who so eagerly use it now do not realise it, the air will prove the graveyard of the demagogue.

The mass meeting strained through the microphone loses its magic. A vast number of listeners is relatively unaffected by the tension of the crowd gathered in a hall. A crowd, as a crowd, is easily stirred, its power of intellectual analysis dulled. But the man at the listener's end of the radio is more mentally alert and more emotionally quiet. That remote and unexcited view of party politics given by broadcasting emphasises mercilessly the logical weaknesses of the party system.

Too often it provides us with a spectacle of adult men outvying one another in a vote-catching

WHETHER or not you agree with him, W. Philip Carman in this unusual article brings a new light to bear on broadcast electioneering. The laws of mob psychology, he says, do not apply to the elector sitting quietly in his home. And one day the world may be a better place for it.

competition. One leader addresses us with earnestness, sincerity and idealism. Yet, to satisfy the disinterested and intelligent listener there is in his speech too much sentimentality, too many half-truths, and too blatant a spirit of myopic disparagement of his

opponents. His political opponent replies soundly and high-mindedly, but again this myopic viewpoint discloses a thinly-veiled appeal to man's materialistic self-interest.

Intent upon scoring a point off the other party; painting themselves white and their opponents black, it is still apparent that both are really a mixture of various shades of grey! Like schoolboys, "our gang" is always the "goodies"; the other gang is the "baddies"!

We shall not grow up so long as we cling fearfully to the type of democracy in which all parties have one eye on the votes and one on the affairs of the country.

If the democratic principle is to survive, a Parliament must legislate fearlessly, resolutely, justly, without fear of alienating the electors!

We must face the fact, and face it clearly, that humankind is not yet mature enough to inherit the promised land. It has not wandered long enough in the wilderness. It has not yet learned the lessons of experience. It has not yet learned not to put its trust in princes—even though the princes may be elected to power by a democracy.

But science, it seems, is making it possible for us to examine ourselves and our "princes" a little more clearly. (Continued on next page.)

In the Wake of the Week's Broadcasts

Good piece of recording was the NBS wax impression of the voice of John Flynn, in his talk on the Australian Inland Mission from 2YA last week, under the title "The Flying Mantle." Had I not

**RECORDING
WAS
WELL MADE.**

known it was a recorded talk, I would certainly have imagined that the quiet, modest, impressive voice of the famous preacher who believed in practice, was coming to my ears directly through the microphone instead of first on to a recording. The voice, although so quiet, gave a vivid picture of the growth of the mission and listeners formed a remarkable im-

pression of how the great spaces of inland Australia were studded with wireless beacons for the hospital ships of the air.

Dr. J. Kennedy's talk on St. Thomas Aquinas in the "Whirligig of Time" series from 3YA last Wednesday evening was, to my mind, hardly a success. When an expert treats a subject like this, he often seems to think only of the serious student and forget the layman. Admittedly, it is

difficult, but need the life and work of St. Thomas have been treated so academically? The trouble seemed to me to be not so much with the subject mat-

ter as with the method of presentation. The sentences were long and involved, and were delivered in what someone described as "the typical pulpit voice." But, worse than this, the speaker had over-written his subject (a common fault). One could imagine him, every now and then, catching sight of the studio clock and putting on speed. If the delivery was lacking in tonal contrast, it was distinctly not lacking in contrast of tempo. Toward the close, the talk became quite an exciting race against time. A long excerpt of Latin verse was squeezed in (rather novel this), and then—boom! went the eight o'clock chimes, and that was the last we heard of St. Thomas Aquinas, cut short in full flight.

The other Friday night a reserved session of 4YA's programme was taken up by a talk on sunspots by Mr. M. Geddes, director of the Aurorae and Zodiacal Light Section of the N.Z.A.S.

Hardly sounded thrilling, but once again it proved that so much depends upon the speaker when it comes to giving radio talks. Possessed of an excellent radio voice and a true sense of proportion in assessing relative values, Mr. Geddes gave one of the most interesting talks heard from 4YA for a long time. Technicalities were avoided wherever possible. The speaker exploded the belief that sunspots affect the weather, which must have come as a blow to those "weatherwise" ones who foretell violent changes whenever sunspots are discovered. Mr. Geddes led up to aurorae and how they were created by the influence of the sun. As the present is a period of maximum sunspot activity, aurorae are likely to be frequent for some while, and as these phenomena have a definitely adverse effect on shortwave broadcasting the speaker dampened listeners by telling them that shortwave reception was liable to interference for some time to come.



Momentary dissatisfaction with New Zealand programmes led me to make three or four interesting discoveries on shortwave last week. The first was when I switched across about 8.30 one morning and found

EXPLORING ON THE SHORT WAVES. myself listening to the "Voice of Republican Spain" broadcasting in

English from Madrid. It was a cheerful, clear and confident voice, telling of victories against the Fascists, and, although it was obviously talking propaganda as hard as it could go, one left it with the feeling that Franco is still a long way from being master of Spain. On Saturday afternoon, being uninterested in recitals of race results, I turn-

(Continued from previous page.)

We are all bound by the cruel prejudices of the herd—and as cruelly bound by the irrational conviction that we must be unconventional. As D. H. Lawrence said, we run round like the ass, either in one direction or another, treading round and round in the treadmill. "The ass goes one way and threshes out the corn from the chaff. The ass goes the other way round and kicks the corn into the mud."

What are we going to do about it? Well, perhaps the first thing is to let the object lesson of radio electioneering sink in—and realise from it that parties, factions, classes, pulling one against the other will never make our country truly prosperous and truly happy. So long as we think exclusively in terms of capitalist, communist, socialist, nationalist, atheist, pacifist, militarist "ideology" we can never learn to pull together. Perhaps one day soon we shall transcend the haltered conceptions of life to which we have hitherto been bound by lack of detachment and start to learn the art of living together, in the way that rational human beings certainly will do when the human race has reached maturity

ed the switch and found myself in Moscow for the English session, where Commissar Molotov (translated) was giving a glowing account of education in the U.S.S.R. for the benefit of the Soviet Congress of School Teachers. Exploring again on Sunday afternoon, I arrived at America in time to hear Congressman Herman Fish, of New York, urging all good Republicans to support the Wages and Hours Bill. And so back, via Guatemala, to the more orthodox diversion of 2YA. A little of this shortwave touring goes a long way, but it's nice to fall back on, especially when the reception is good, as it was last week.



Is it really imperative that a station should keep to the split second in presenting its programmes? Perhaps the NCBS have to be more precise than the NBS stations in keeping up to time

TOO MUCH OF A TIME COMPLEX. where advertising contracts are involved, but on Sunday such considerations do not matter,

as advertisements (fortunately) are not put across. 4ZB apparently got a few seconds behind last Sunday, which was serious. So serious indeed, that a record to which I was listening was clipped short. No sooner had it been cut off in its dying moments, so to speak, than a man started speaking. half-way through a sentence. It was John Stannage giving the last of his radio-operator talks. No introduction, no nothing—just a hasty scamper to make up those lost seconds. A small thing, but extremely irritating to listeners.



It has often, quite properly, been said that a singer, a pianist, or an instrumentalist may be a very fine performer on the concert stage, yet lack something when it comes to facing a microphone. I was inclined to think that an instance bearing out this statement was supplied by

CONCERT STAGE AND MICROPHONE.

3YA the other night when Cynthia Herbert-Smith gave listeners a choice of Brahms. She began extremely well, but there was a recurrence in some of her work of a slight fumbling with the keys, particularly in the right hand. She played strongly and faithfully, but appeared to lack confidence. I am not aware that she has had any extensive experience of broadcasting, so possibly more microphone work will eliminate the fault.



I thought the performance of the Dunedin Glee Singers (conductor, Mr. H. P. Desmoulins), broadcast by 4YO the other Monday night, was not so good as others. Their liveliest number was the popular "Sing a Song of Sixpence," but it was not their happiest, for there was a prevailing tendency to get out of tune. I liked the Celtic funeral number, "Ossianic Procession," even though it got off to a bad start; the

rise and fall of volume were well maintained. Of special interest was "The Shepherdess," Dr. Galway's musical interpretation of Alice Meynell's poem. Dr. Galway, Dunedin's city organist, wrote the music specially for Alfred Walmsley's Madrigal Club. It has now been published by the Oxford University Press, and, inspired by the Madrigal Club's success, the Glee Singers attempted it, with satisfactory results. It is a slow number, with contrasting pace in the body. If anything, the Singers were inclined to over-accentuate the more rapid movement.



After hauling a microphone and sundry other pieces of radio gear up the spiral stone steps of the Christchurch Cathedral tower the other night, to let 3ZB listeners know something more

WORKING UP IN THE SKY. about the Cathedral bells than their mere sound, Ian MacKay went

through a very unhappy quarter of an hour. First of all, under the direction of the bell-master, Mr. G. Claydon, he tried his hand at ringing and, through not letting the rope of the big bell slip through his fingers at the right time, he shot, with all his 14 stone, 12ft. into the air. So far so bad. Then came a ladder-climb up to the balconies. One hand was on the rope and the other held the microphone, and an electric torch was tucked under one arm. All the bells in the tower were rung and the swaying of the whole of the upper works was not very pleasant for the man from the earthquake district of New Zealand. MacKay carried off the relay very well, however. He told listeners that if they heard a strange thumping sound coming through their sets, it would undoubtedly be the rapid beating of his heart, as the stone work on which he was standing moved and creaked. But it's not so bad as it sounds, for all stone towers carrying heavy bells are so constructed that they "give" with the swing of the bells. And so the cathedral tower, passed scores of times a day by many thousands of people, took on quite a different angle as 3ZB presented it, per microphone.

My first hearing of a George Edwards production came to me last week through courtesy of 2YD. It was called "Knights of the Round Table—Tristan and Isolde," and was the "amateur" version in 10

GEORGE EDWARDS minutes of the WAS great love stories

DISAPPOINTING. of the ages, ranking with Antony and Cleopatra, Aucassin and Nicolette, and the late King and Mrs. Simpson. Frankly, however, as George Edwards produced it, the story left me extremely cold. Most of it was in the Elizabethan "death and odds-bodkins" style, the tale had no subtlety, and was merely bald narrative, and the sentiments expressed by the chief actors were so banal as to be boring. This, of course, was not the fault of 2YD, which is rapidly winning a wide public as a station with the brightness of the commercials without the tedium of advertisements.

JUTLAND RECAPTURED



WORLD'S FINEST SHIPS FOUGHT ON JUTLAND EVE

Told by WILL GRAVE

THERE is a theory, fantastic as it sounds, that some day man with his radio set may pick up the sound vibrations of past ages.

Turning the dial of his set, he may pick up a message out of the centuries of the past.

He might hear the voice of a Roman Governor saying 2000 years ago: "What is truth?"

It is fantastic, certainly. Impossible? So were aeroplanes, so was electric light, so was wireless itself, to the earlier generations.

I WONDERED if he felt something like this, the ex-naval officer who sat beside me one morning last week in the 2YA studios while we heard a radio preview of the NBS production of "Jutland."

The swish of the sea's waves, those messages in Morse, the echo of great guns firing in the greatest naval engagement the world has ever known, meant more to him than to most listeners.

He had been in the Battle of Jutland.

THE whole production means much to New Zealanders, too. The man who held the responsibility of an Empire in the hollow of his hand on the fateful night of May 31, 1916, was later to become a well-loved figure

AT 8 p.m. on May 31, 2YA will broadcast an anniversary programme entitled, "Jutland—May 31, 1916." This recorded programme is written by Captain Tafrell Darling, D.S.O., F.R.Hist.S., R.N., better known to the public as "Taffrail," the author of many seafaring stories. He himself took part in the Battle of Jutland. The recording will be broadcast later at the main National stations.

in New Zealand.

New Zealanders remember the way he fitted into colonial life, his natural and unaffected ways, his strength and friendly nature. . . .

Remembering him like this, listeners will find, as I did, perhaps, a tenser interest in a production that gives a glimpse of the tremendous issues that had to be fought out in that man's brain.

HE was criticised afterward.

There was—and there are still echoes of the affair—a hot controversy over Jutland. There was a wild popular conception at the time that Jellicoe had turned aside from a decisive action that would have smashed the German High Seas Fleet to smithereens.

In the light of all the facts, the theory seems absurd. The ex-naval officer who listened with me to the broadcast had no doubt about the brilliancy of Jellicoe's handling of that mighty fleet of 154 vessels of war.

"THE broadcast is a fine production," he said afterward. "It is exciting and stirring. It gives a good idea of the phases of the action, but it has one fault. It lies in the script. The brilliance of Jellicoe's manoeuvring is not made plain enough, so that listeners could understand it."

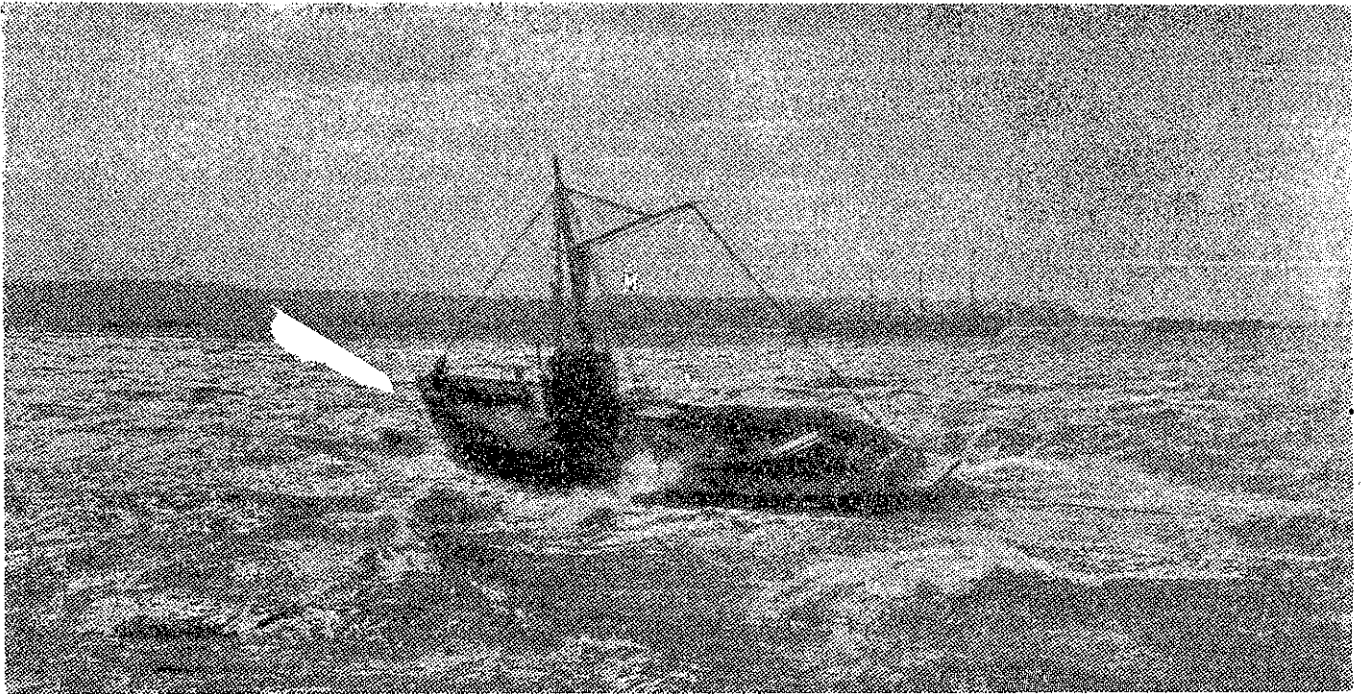
We were in the (Contd. on p. 42.)



CAPTAIN TAFRELL DORLING

. . . Wrote the script.

DOWN TO THE SEA



Off The American Coast In Water Like Molten Iron

IT is a shock when you go to interview what you think will be a tarry old salt drawing away at a short clay and he turns out to be a lively young city business man.

You feel cheated a bit at first; it seems just another of Life's dirty tricks in destroying one's boyhood illusions.

UNTIL he begins to talk about his days under sail. Then it starts to become real. You begin to see a ship taking shape in your mind's eye, and on board it a youngster, about 14 years old.

The ship goes spinning sweetly along through the lazy Pacific; she hits a cyclone off the Horn that comes from the interior, bringing a black, blinding cloud of dust and living insects and rain that is so heavy it suffocates. . . .

The ship goes on her journey to the North Atlantic, where she ships a green sea of water in a great wall. The boy goes floating away up to the bows of the ship and then aft. The water brings him to an iron door in the bulwarks that opens to let heavy seas out.

The youngster is swept halfway through the door, but the ship lurches upright again and the door slams against his back. His mates grab him in time. . . .

Seven Years Under Sail

GRADUALLY, as the man in a Wellington office talks, you begin to forget your childish regret that he is not the traditional salt. You forget about his dark-grey business-like suit and his small toothbrush moustache.

UNTIL the end of the interview, when he brings you back from his seven years of journeyings under sail, back to the office room and the papers on the desk and the toothbrush moustache.

"It's a fine thing," he said, "the sea in a sailing ship. It's a fine thing to have been on it, and I like telling listeners about it on the radio.

IN a Wellington business office a youngish man in typical city clothes took me, one morning last week, for a fascinating journey. We crossed many seas, called at foreign ports, ate queer foods. Sixty minutes later we were home again, in the business office. It is a journey that he often makes with listeners in his radio talks for the NBS. He is Francis M. Renner, one of the men who have been down to the sea in ships in the days of sail. . . .

Interview by JACK DAW

"WHENEVER I feel restless, I've just got to sit down in the evening and begin to write out a radio talk or a play on the sea and I get cured. I've been back there again in my mind."

LISTENERS seem to enjoy it, too, when

Mr. Francis M. Renner gives his tales of the sea in talks for the NBS. He has given 40 so far, and written a number of radio plays of the sea. "Barenetha" and "Flying Horse Clipper" are two of them, and another has just been accepted.

"My object in doing radio work," he says, "is that I believe there is a tremendous amount of valuable history in the story of endeavour in sail, and there is so little done to-day to perpetuate the memory of what was done by these ships to make the way easy for the luxury liners of these times. I want to do my share to perpetuate that memory."

But Not Tattooed!

We were on our way back from the voyaging at this stage.

"There's just one thing about seagoing," he said. "I'm glad that I managed to restrain myself from getting tattooed all over with mermaids and anchors. It was hard to resist at times. But it wouldn't have been much good in business, signing things with an anchor tattooed on your hand between thumb and forefinger."

Yes, we were right back in the office now.

WHEN I asked him how he first went to sea, Mr. Renner very properly took no notice of me and began to tell me all about a ship.

For, after all, it is the ship that is important to the sailor. It is as important as the home to the mother, the train to the engine-driver and the bank balance to the business man. It was the ship for which the sailor of old days, at least, lived, and for which quite often he died.

MEN WHO GO DOWN TO THE SEA

SHE was called Antiope and she was built in 1865 for Joseph Heap and Sons, of Liverpool, for the rice trade. She made her first voyage to Melbourne in 65 days, under Captain Withers, after being becalmed on the Line for 10 days.

"Which shows what she could do," said Mr. Renner, "when you think that the Thermopylae, the ship that held the record from London to Melbourne, took 63 days.

SHE had a variety of experiences. She was captured by the Japanese when under the Russian flag in the Russo-Japanese War.

When she was bound for Bluff from Newcastle in 1913 she went ashore at Port Chalmers and lay on the rocks for two years, until an inquisitive reporter was out seeing her one day and found out where the hole was. Largely through his observation, she was refloated, and recommissioned again in 1915 for the Otago Rolling Mills.

One of Her Apprentices

FRANCIS M. RENNER, aged 14, went with her as one of the apprentices.

"Why?" I asked again.

"Well," said Mr. Renner, "my father was the first oldest son in our family who hadn't gone to sea for something like seven or eight generations."

The tug of the generations.

IT would have been queer if he hadn't gone to sea. He left Wellington under Captain James Broadhouse bound for Suva in ballast. They loaded copra there and went Home round the Horn.

It wasn't luxury touring on those journeys round the Horn. There was that time they struck the black cyclone off Rio, the pampero cyclone, bred inland, that swept dust, sand and insects out to the ship and blew a really dangerous wind.

"We had shortened sail, but she threw the ship on to her beam-ends so fiercely that we were thrown out of our bunks."

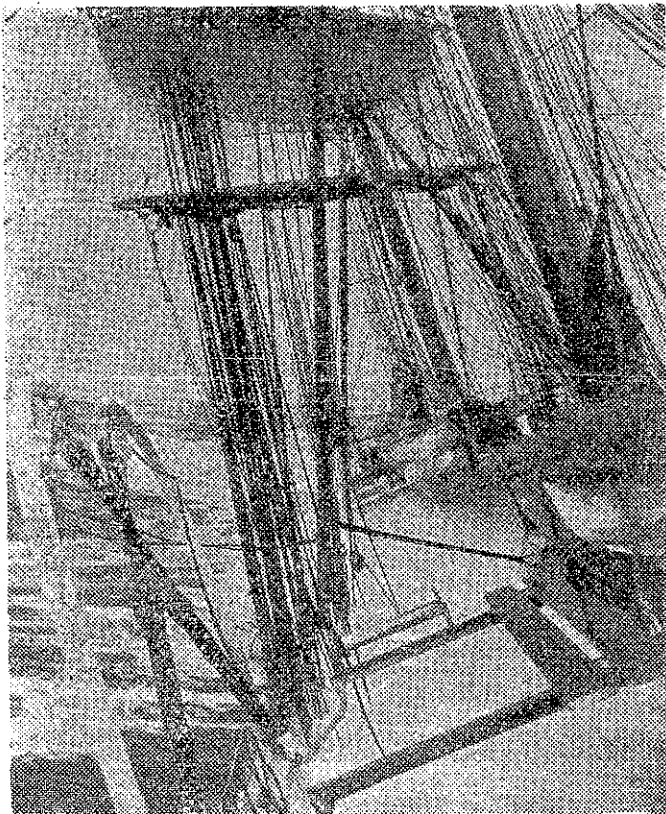
There was that time they ran out of potatoes between Suva and the Horn, and all they had for 70 days was pork and beans. Hashed for breakfast, boiled for dinner, baked for tea.

THE Antiope arrived in the English Channel and was taken in tow to Rotterdam. She was put in dry dock there, and the youngster Renner saw the remarkable durability of iron as against steel. The ship had been built for over 50 years, and her bottom plates right up to the water-line were absolutely solid. They showed no sign of rust or erosion.

The youngster took a boat and paddled round the ship to study her. The hull was sound, but on the water-line he saw a number of small holes, particularly at the bow of the vessel. Going round the ship he twice put the boathook through the ship's plates between the wind and water-line.

THEY left Rotterdam for Viborg in Finland, sailing up into the Baltic. But at Stockholm the ship was advised that the Gulf of Finland was full of mines and that they would have to tow from there to Viborg. This was in 1917, the year of war. From Viborg they sailed off for Delagoa Bay, and while there the youngster deserted and stowed away with a friend on the American ship Lake Gratis.

"An extraordinarily cranky vessel," said Mr. Renner, "built by the mile and cut off by the yard. She was one of those built by the U.S.A. to capture world trade during the war."



—Photo by Spencer Digby.

FRANCIS M. RENNER.

... One expected a tarry old salt.

THE phrase, "a cranky" ship, reminded me of something that I wanted to ask him. Did ships really have those human, and sometimes inhuman, traits? The former sailor had no doubt about it.

There was one ship that would balk, he remembered. The skipper was trying to get the ship to come about going up a narrow sound in the face of a head wind. She refused to come about, she missed her stays every time. Until by chance when a young apprentice took the wheel, the ship went round. Every time the boy went to the wheel there was no chance of the ship missing her stays.

And there were some ships well known as man-killers. Others never lost a man. The Thermopylae never lost one, and the Cutty Sark only one, and that through no fault of hers.

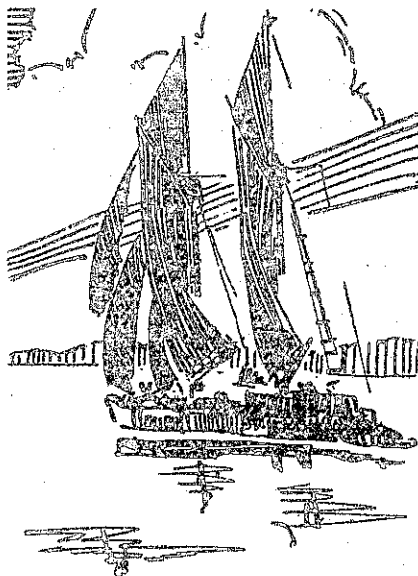
Ships had their ways, all right.

Stowaways

THE Lake Gratis had a cargo of pit-props for the mines in Sunderland. While the two young stowaways were in hiding on deck the ship took a toss in the North Sea and fell to a list of 37 degrees. All the deck cargo went overboard and the stowaways quickly came out of their hiding-place.

They avoided jail at Sunderland for stowing away and were offered jobs by the skipper of the Gratis at £20 a month. Luxury, indeed, for on the Antiope, as apprentices, they had got only 13/4 a month.

THEN began a series of voyages all over the world for Francis Renner. He was in the States for a time, including seven days "on the beach" (out of work) in New York; trips to the East in the City of Hankow; and a call at Delagoa Bay, in which he saw again the old (Contd. on p. 43.)



... Vanishing Days of Sail.

12 EXCITING MONTHS

By
WILTON BAIRD

*Man Who Once Asked What
Is 1ZB And Soon Found Out*

ALMOST out of the blue, commercial broadcasting came to New Zealand. How it arrived is now history, but the facts are worth briefly recalling.

There was a station in Auckland called "The Friendly Road," run by a man, Mr. C. G. Scrimgeour, who had the biggest personal following in New Zealand of anyone outside the Prime Minister.

On October 2, 1936, "The Friendly Road" was taken over by the Government as 1ZB, the first unit of a commercial broadcasting service in New Zealand.

Early in October the Prime Minister said: "The commercial service in New Zealand will be on the air on October 28."

It was on the air on October 28.

ONLY six months later Station 2ZB was on the air . . . the headquarters of the service were established . . . Station 3ZB was opened. . . Station 4ZB.

All this in the space of twelve months.

It amounted to this: that in twelve months a new Dominion-wide industry had been set up; in eighteen months a revolutionary change, liked by some and disliked by others, had been made in the lives of every person in the Dominion.

Whether liked or disliked, there is one thing that is beyond dispute. The speed of the whole operation had been unparalleled in any other Government service in the country before.

THE problems to be faced were entirely new; there were

no precedents in New Zealand to which the officials in charge could refer. It was a moment for quick thinking and accurate thinking, and long term thinking.

Each problem had to be solved not only in the light of to-day but in the light of things a year ahead. For the service was building just as much for to-morrow as for to-day.

Last week I got some idea of the hectic days of eighteen months ago, on the accounting side, from the business manager of the Commercial Service, Mr. W. J. Crowther.

EIGHTEEN months ago Mr. Crowther, member of the Treasury Department in New Zealand, had just come back from three

THIS is the story of the men who looked after the pounds, shillings and pence side of commercial broadcasting. They found themselves in a strange position for Government officials. But they too, on the accounting side, helped to play a part in the gigantic task set the Controller and his officers of establishing a Dominion commercial network in the astonishing space of 12 exciting months.

years' service in Samoa. He took a New Zealand magazine while over there.

In it he remembers he once saw an article about the jamming of "The Friendly Road" and a photograph of

Mr. Scrimgeour. That was all he knew about this side of radio in New Zealand at that stage.

He was very soon to know a lot more.

MR. CROWTHER came back to the Treasury Department early in 1937, and one day he was called in to a conference.

"We want you to go to 1ZB," they told him.

"What is 1ZB?" asked Mr. Crowther, in all innocence.

He found out in the first fortnight he was up there. 1ZB was the embryo out of which was evolving the first Commercial station of the new Commercial service.

THE new business manager found himself plunged into a whirlpool of activity, in which there was little time to come up for breath.

He was a trained accountant and a Treasury official. He was used to careful planning before equally careful acting. He found himself in a situation in which there were accounting problems that had to be dealt with at once, and on the spot.

In all Treasury undertakings organisation comes first and institution comes second. In Commercial broadcasting, institution had come first and organisation had to follow.

He saved himself, so he says, by adopting one strong line of procedure. He argued against everything. When anyone came to him with a suggestion that came under the jurisdiction of his department, he immediately took the negative.

And when they could bring an idea to him and prove in the face of his opposition that it was good, he untied his moneybags.

WITH the other responsible officers in the service, from the Controller down, he worked hard. He worked harder than ever before, but such was the stimulation of the work—the battling with new problems and the joy of finding out how to overcome them—that his health was good (Continued on p. 44.)



W. J. CROWTHER.

... Business Manager to the Commercial Service.

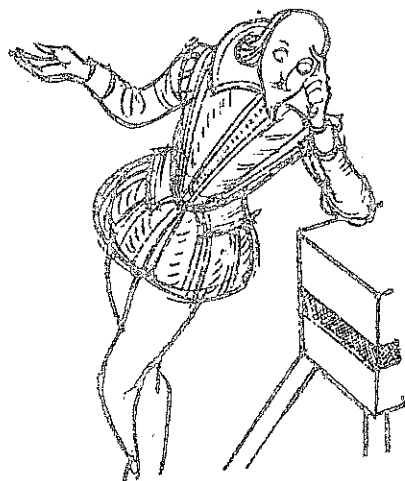
DUNEDIN AND THE BARD



*The Tuatara and a
Shakespeare Club Are
N.Z. Contribution To
World Antiquities . . .*

by

C. H. FORTUNE



COMPILING a list of the oldest things in the world to be found in New Zealand, most people would probably start off hopefully with the tuatara lizard, and then begin to look blank. Few would be likely to consider New Zealand as possessing anything in the theatre world that could be included under such a heading.

Yet the Dunedin Shakespeare Club, with 61 years of life, is the oldest organisation of its kind in the world. The discovery was made when the Dunedin club affiliated with the British Empire Shakespeare Society in 1932. It is an enviable record—a remarkable record. For the club has never at any time read plays by any other than Shakespeare. Despite the thousand and one counter-attractions of recent years, the Dunedin Shakespeare Club has gone only from strength to strength. It is stronger to-day than it has ever been.

Up curtain on the past. . . .

THE scene, the Dunedin Athenaeum. The time, Wednesday, October 17, 1877.

Eight men are present, founders of the Shakespeare Reading Club. Twelve rules were drawn up, the most important being "The object of the club is the promotion of the study of Shakespeare, and the cultivation of the art of reading aloud." (That is still the most important rule of the club.) Mr. Justice H. S. Chapman is elected president, and it is decided to study "Hamlet," the proceeds obtained from a public reading to be devoted to the Indian Famine Relief Fund. But the proceeds go to the Benevolent Institution; £30 being collected.

Keeping in mind the traditions of the Shakespearean stage, in the early years all parts were read by men, and women were debarred from membership. At the first public reading of "Much Ado About Nothing," the part of Beatrice was taken by Mr. Alfred Burton, one of the club's founders, and a man six feet tall! Still the club flourished.

Mr. Burton was a prominent figure in the history of the club. He was popular with audiences, acting his parts with conviction. There were times when the club was threatened with dissolution, but Mr. Burton's enthusiasm held things together. He was responsible for the inclusion in the club's repertoire of plays that were deemed too hard for reading, himself taking the leading parts in plays considered "impossible," and proving they were possible. He was given a complimentary benefit performance in May, 1904.

TRIBUTE must also go to Mr. T. W. Whitson, yet another foundation member, who was as enthusiastic as Mr. Burton. He served 45 years in all, and his influence was marked. He was president from 1906 until 1922, the year of his death.

Then there was Alexander Wilson, M.A., president from 1899 until 1906. He enjoyed a reputation for scholarliness that was justified. He aided the club's prestige through the publication of a volume, "Short Studies in Shakespeare," based on addresses given prior to a reading, in which explanations and comments on the work were made.

WITHOUT public support the club must have died between 1887 and 1890. Those were lean years generally, and Dunedin was in the deepest of the doldrums. Financial support was scanty, and in March, 1887, an appeal for support had to be made through the city Press. By 1890 conditions had become so bad that the records of one meeting state that the suggestion arose "that the propriety of closing the club be seriously debated." Rather unexpectedly 20 new active and several honorary members stepped forward, and the club was saved—saved, not temporarily, but for all time.

It is impossible in an article that must be as brief as this one to refer to all those citizens who took an active interest in this remarkable organisation. The list of presidents, chairmen and lecturers reads like something out of Debrett.

Commencing with Mr. Justice Chapman, there were Chief Justice Prendergast, Mr. Justice Johnston, Mr. Justice Williams, Sir Robert Stout, Dean Fitchett, Professors Mainwaring, Brown, Salmond, Gilray, and the Revs. R. W. Fairclough, and Saunders. Active members included Sir Frederick Chapman, Sir William Sim, Mr. Richard Hudson, Dr. William Brown, Mr. G. C. Israel, Mr. J. B. Callan, Mr. Justice Callan, Mr. Fred. Calvert, Mr. J. C. Stephens, and Mr. A. C. Hanlon, who has been regarded as one of the greatest barristers New Zealand has ever known.

FROM the time Mr. Hanlon was elected an active member in 1890, it might truly be said that Mr. Hanlon was the Dunedin Shakespeare Club. He was a "draw," a born actor, a born reader, an enthusiast. A Shakespeare reading was not complete unless Mr. Hanlon was playing the lead, and he was at home in any part, but (Contd. on page 46.)

THIS is what that outstanding K.C., Mr. A. C. Hanlon, says about the Dunedin Shakespeare Club: "I consider that any success I have had in swaying opinion as I wished it swayed, whether addressing a jury or any other audience, has been derived from the experience I obtained in reading aloud the works of Shakespeare. I would strongly recommend any young barrister to gain experience that way."

BITING at the BITERS



"Record" Critic Sits
Up To Take A
Little Of His
Own Medicine

By
"EMILE"



SINCE there is a critic lurking in every listener to a radio set in New Zealand, this little homily of the Radio Man means as much to you as to me.

Criticism of radio programmes, says the Radio Man, can have a twofold object. First the guidance of public taste, and secondly the guidance of programme arrangers.

All this provided the critic does not allow himself to become dogmatic and governed by private prejudices.

THERE is a difference between the radio critic and the theatre critic, says the Radio Man. The theatre critic listens to the play in company with many other people. To some extent his opinion is formed by the reactions of these others.

At least he is well aware, as he goes away from the theatre, if his opinion has been endorsed or not by his audience.

But the radio critic has been listening alone, cut off from the thousands of other listeners. He can give only his own opinion.

But, to the programme organiser, says the Radio Man, the consensus of opinion is what is important. The opinion of all the people with whom the critic has lunch would be more valuable than his own to the programme organiser.

So many things affect the solitary radio critic—his home life, his digestion, his wife—all of which may have some influence on his frame of mind toward a certain item. And there is no mass-consciousness, as there is in a theatre to rouse him out of this condition.

"DON'T think that programme arrangers dislike criticism," said the Radio Man. "They welcome it, so long as it is honest and unbiased. How else could they learn their faults. In fact, they much prefer honest criticism to fulsome praise."

There is a difference, however, between the art of radio and the arts of the films and the theatre. It comes about through the nature of the services given.

RADIO is, as it were, a co-operative concern in which every listener is a small shareholder, through the fact that he pays his licence fee. He feels he has a personal interest in the fare provided and a distinct right to voice his critical views. He is much more vocal about the material presented than he is about what he sees in the films and in the theatre.

It is this way, says the Radio Man. If you go into a private restaurant and order lamb and you get mutton, you may be annoyed when you pick up your hat and go, but you don't often kick up a fuss.

But if you belong to a staff cafeteria—a co-operative concern—and the same thing happens to you, it would be extremely queer if you didn't chip the cashier about it on your way out.

Just as the criticism in the cafeteria, if well directed and free from personal bias, is useful, so it is most useful in radio.

THE radio critic, however, should realise that he has tremendous power. To start with, if he strongly criticises a production, he may be jeopardising someone's livelihood, the livelihood of a producer, an actor or a performer. If he is unfitted for his job, if he is weak enough to yield to the temptation to sacrifice truth for the sake of being facetious and making a "wisecrack," he can do a great amount of harm.

Then, too, he should consider the effect of his criticism on the artist. The artistic temperament flourishes on praise and gets strongly set back very often by criticism. So the critic should remember to praise where he justly can as heartily as he damns.

THERE is one kind of praise, however, that the Radio Man deprecates.

Sometimes, he says, through having a keen sense of publicity and a knowledge of the art of pushing his wares, one artist may prevail on periodicals to puff up his work and himself in its pages out of proportion to its merits.

This can do incalculable harm. The other artists, quieter by nature and not of the pushing type, who perhaps give a finer kind of work to the public, see the response that is apparently won by the work of the showman.

They say, "This man's work is poorer stuff than mine, but it seems to go over better. He gets publicity for it and praise. It seems to be what the public wants. I had better go in for it, too."

This means, often, that the artist will be tempted to debase his art and give work of a much lower standard, simply because of injudicious praise or publicity to a man whose art was actually much inferior to his own.

THEN again, says the Radio Man, the critic should always try to keep the thing he is criticising in its proper perspective. If he goes to a

(Continued on page 40.)

FOR 364 days out of the year the radio critic has a free hand at criticising radio programme organisers. But on the 365th day, the radio programme organiser criticises the radio critic.

The critic growls at him on most days; to-day he growls at the critic. . . .

NOT ON THE AIRBAND SERIES No. 7

Their Moving Music..

A Bicycle Band That Died
in 1910 — But Its Soul
Goes Pedalling On

Special to the "Record" by

ERIC BAKER

THOUGH they pedalled along bumpy roads they always hit the note—those bicycle bandsmen of Christchurch thirty years ago. Very literally they played moving music, and here is their story.

The famous Bicycle Band—there was nothing else like it in the world—was an offshoot of the Christchurch Professional Brass Band, which was formed in 1892 by Mr. Fred Painter and Mr. Thomas Dalton. Mr. Painter organised the Bicycle Band about 1895. He was a well-known distance rider, and the holder of more than one record for the "high bike." He was also a skilled trick rider.

The older generation in Christchurch will remember the time when the announcement, "The bicycle band is coming," was the signal for everybody to rush into the street. Naturally, even to-day, when cycles are fitted with every mod-con., one might reasonably ask how the men could play while riding.

They could, and they did. They held their instruments with one hand and steered with the other.

The big drum was slung from the handle-bars of one cycle and the drummer played with one hand. The side-drum needed two hands, so the man who played it rode tandem behind another rider. Concrete or bitumen roads did not exist, and a player was ever liable to encounter a bump or a rut in the middle of an intricate pianissimo passage. But nobody cared, and the band got along "very nicely, thank you."

OCCASIONALLY the band made a distance trip, as far as Kaiapoi, or even Amberley. Hotels showered hospitality on the players and few hostilities were passed without a visit.

Brave old days! Like the troubadours of old, the players were welcomed for the music they brought.

For some time before taking to the road the members practised mounting and dismounting, and, before they achieved perfection, many a fine piece of brass and many a head took a dent or two. When the band first took to the road on a Sunday, a woman cyclist rode out of a gateway in Caledonian Road, just scraped the back wheel of a cycle in the front row, and came a cropper. The man in front of



whom she fell, so the story goes, kept his balance. The gallants stopped to see if any damage had been done to the lady, but all was well, and off went the band again.

After several creditable trips into country districts, during which the bandsmen met head winds, storms and punctures, it was decided to go in for a little publicity, so parades were held in the city streets. They caused a sensation! The crowds took to them, in a kindly way, and their success as a two-wheeled musical combination was assured.

EVEN if, strictly speaking, this story is out of order in a series devoted to the history of broadcasting bands, we can't resist the temptation to print it. If Christchurch's bicycle band had been alive to-day it certainly **WOULD** have broadcast. . . .

HABITUES of the old Opera House, now the St. James Theatre, Christchurch, will remember the band's first appearance on the stage. The players rode on from the wings, did a figure-of-eight, and then repeated the stunt, but this time with their instruments. Which serves to indicate that stunt publicity is no new thing.

A trip to Rakai was so strenuous that one member collapsed on the way home. He rested for a while and then sought out a farmhouse, where the farmer's wife cooked him a fine large steak. He returned to the ranks a new man and they say, the other bandsmen could hardly keep up with him on the way home.

Naturally, many people outside Christchurch were sceptical when they heard of the bicycle band. One man wrote down from Wellington asking for a photograph. He had had a wager about it, and wanted definite proof. He got it, and won the wager.

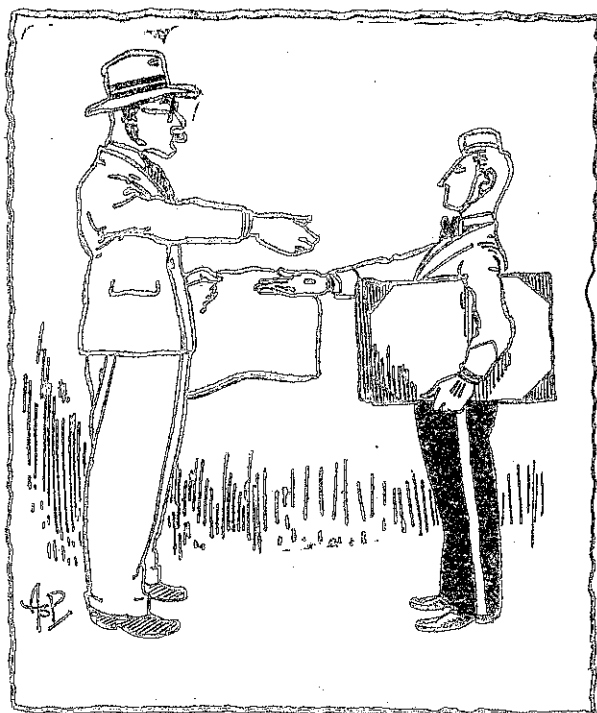
On another occasion a man who was walking round the world—they still do this sort of thing now and then—arrived in Christchurch. He was told about the band but did not believe a word of it. The next Sunday morning the band took him out with them. Photographs of the stunt were used by Australian and English newspapers, and one picture won a prize in a novelty competition. (C. on p. 44.)

GORDON MIRAMS
PRESENTS THE
PROSPECTUS
OF



PRESS SHEET!

A TABLOID
NEWSPAPER OF
GIGANTIC PROPORTIONS



A "Press Sheet" circulationist contacting a subscriber.

TO the Gentlemen of the Stupendous Motion Picture Industry:—Stupendous Gentlemen:—This is the finest, most unique, most unusual, most smashing epic of a proposition that famous company promoter, Mirams, has ever put across you. It's a wow, a scream, a thrill, a mile-a-minute money-maker destined to crash on to the pinnacle of fame and success. It will tear at your purse-strings and your heart-strings with irresistible human appeal. Thousands have been waiting for it from the far-flung, far-fetched shores of India to the prairies of Peru.

I ask you to send 10 cents by return mail toward the cost of producing the first issue of the first newspaper ever printed in your own language:—

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For One Issue Only
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The ONLY newspaper ever printed in the Cinemas Language.

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PRESS SHEET ! ! !

It's Trained Super Staff of Colossal Reporters will take you into the secret places of the Great. Its Special Correspondents, all graduated G-Men, will give you the Amazing Low Down on High Life.

Herewith please find specimen articles, Mats 15c. Manuscript of originals, 1 dollar 20 cents (plus sales tax)!

POLITICIANS, SELL YOURSELF!

(Editorial).

POLITICIANS—you must put pep into the self-selling campaign! Try these ones. Contact your local milkman and hire a cow. Contact your local tatoost and have him tatoo the word "Guaranteed" on cow's udder. Parade cow through main streets on Saturday night with Watersiders' Band, and charge 10c. for close-up of cow's udder. Take care the cow is not a Savage one. Use this stunt. There's money in milk. Look at the fortunes some producers have made from exploiting Bali-water!

Contact Old Men's Home and arrange with photographer to photograph abdomens of thinnest and fattest. Display prints on notice boards of local churches labelled "Before" and "After" respectively (or vice versa), with banner caption, "Look What Honest Michael Did!"—or (as the case may be), "Look What Old Adam Would

Like to Do!"

Contact local killers and have them bump off all newspaper proprietors.

Remember: Savage is as Savage does!

Or: It's the Old Adam in us makes us want Old Adam for us! Each of these slogans is a natural. Sell them!

ROMAN SCANDAL!

Newsreelers Score Scorp.

Rome, To-morrow.

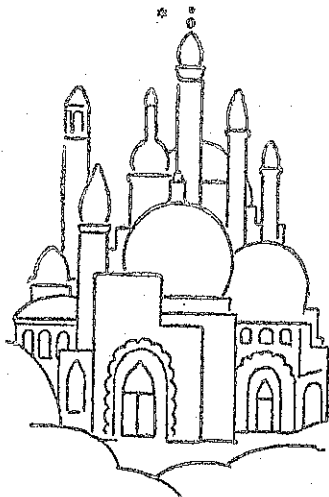
COMPLAINING that his name was billed under Hitler's in "Giornale d'Italia," Benito Mussolini, Europe's Al Capone on a big scale, gave newsreel men the shot of their lives to-night when he cancelled his contract with Germany and moved troops over the border. Cameramen are covering all angles in this mightiest reel drama of modern times, but there are fears of a censorship. Representations have been made to the Italian Government to delay the first bloodshed until technicolour supplies can be rushed to the front.

NEW BATHROOM

De Mille Lifts Taj Mahal to House
Cast of 25,000 Bathing Beauties

Agra Caliente, The Day After.

FOILED by Sam Goldwyn in an attempt to sign up the Sphinx for a publicity campaign, Cecil B. de Mille to-day secured screen rights to the Taj Mahal, old Indian showplace. This will serve as night club setting for Ces de Mille's new super-musical-spectacle of Mysterious Asia, "Harem-Scarem." Leopold Stokowski has been signed up to set Omar Khayyam's well-known lyrics to swing music. Thousands of bathing beauties will frolic in the Ces pool. Mahatma Ghandi, India's ace strip-tease artist, is scheduled to star. (Continued on page 45.)



VIEW OF EDITORIAL OFFICES.

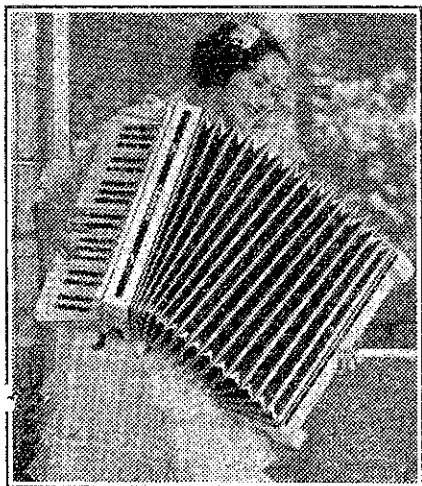
Provision is made for extensions.
The asterisk marks Mirams' office.

PERSONALITIES

ON THE AIR

RESIDENT in Australia is Mary Brett, the New Zealand song composer, late of Auckland. She is well known by her songs "Horses of the Dawn," and "Eily Aroon." She was one of the official pianists at the recent Elsteddof at Sydney, and was winner of the "Sydney Sun" Song Competition. Out of over five hundred competitors, Mary Brett won the prize of £100. Aucklanders will recall the sterling musical criticisms of Mary Brett's brother, Jasper, on the short-lived "Auckland Sun." In her song "Eily Aroon," heard from time to time on the radio, Mary Brett composed a song which may yet bring her a wider fame, and, let us hope, more fortune.

RADIO PIONEERS Organiser of the **ARE** first ukulele trio to **STILL YOUNG** play in Christchurch—when that dainty instrument had won the lassies and lads of the Dominion—Miss Elaine Moody found success, and wisely decided to extend her activities. So she introduced the guitar, Spanish and steel, and then took up piano-accordion playing. Miss Moody was one of the first soloists with guitar to become microphonic at the first Christchurch station in Hereford Street; then she was one of the few artists to play on the night of the change-over to the A. R. Harris Company, then she performed for the New Zealand Broadcasting Board, and latterly she has played at



ELAINE MOODY

... *First In With The Guitar*

3YA for the NBS. And so, strangely enough, this young girl can be called a pioneer.

To-day she appears on 3ZB's programmes and, although engaged to be married to one of the members of her trio, Mr. Len Archer, she does not intend, she says, to give up playing or teaching.

Elgar Loved His Radio



SIR EDWARD ELGAR

... *"I Call That Music"*

IN Basil Maine's "Elgar, His Life and Works," there is a very human passage that shows how Elgar enjoyed his radio.

He used to love following a relayed or a recorded performance with the score. Meanwhile, not content with having conducted the performances for the records, he proceeded to control the gramophone version of that performance.

By continually twisting the controls he obtained sharper and more sudden contrasts than are possible in the concert hall, and was delighted with the discoveries he made in the heightening of effects.

Once, in one of his own works, he turned the control so that the music appeared to recede from a dream environment. Wonder and awe were in his eyes as he listened to the unreal effect.

As if he had forgotten that was a work of his own imagining, he quietly said, "That is what I call music."

A talk on "Elgar, The Man," by Mr. Clement Howe, will be given at 3YA on Thursday, June 2, Elgar's birthday.

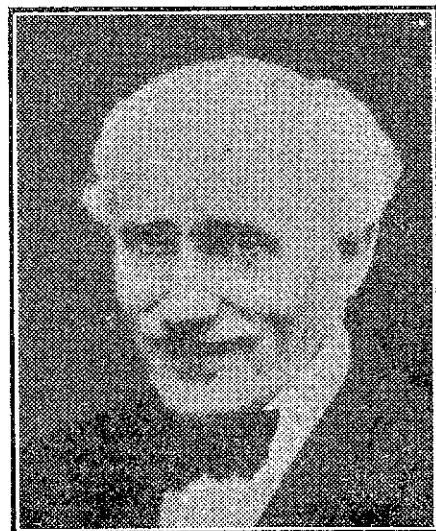
RADIO RHYTHM The Radio Rhythm **IN** Boys, a trio of instrumentalists **THE CLASSICS** heard over 3YA regularly for some time, has put modern rhythm into the classics, naughty though it sounds. But this

trio is unusual. Its leader, Mr. Allen Wellbrock, launched his pianistic career in orthodox fashion, became an A.R.C.M., and then decided that "rhythm" was his forte. He gathered in two more artists, and behold—a combination that, with piano, voice and instrumental work, makes 3YA listeners sit up and listen. Mr. Wellbrock confesses that he is a keen admirer of Victor Sylvester, Duke Ellington (of course), Benny Goodman in three-piece work, and other overseas instrumentalists whose presentations have been brought to New Zealand per recordings. In the trio Allen takes the piano; Les Browne does the drums and effects, and Martin Winiata sings as well as playing through the reed of a top-price saxophone, clarinet or what you will. Each member of the trio has had a good deal of experience in dance work, and the art of "doubling" is nothing new for the purpose of giving a new twist to a popular melody.

The Radio Rhythm Boys will be heard over 3YA again on May 31.

CARRIED FULL SCORE Conducting without a score always seems to savour of bravado. But one

must admire the conductor who can carry a full orchestral score in his head. There is an interesting story about Toscanini bearing on this faculty of memorising. During the interval in a performance a double-bass player



TOSCANINI

... *Just Thought For A Moment*

came to him and said his A string had broken and he had no means of replacing it. What on earth was he to do? Toscanini said nothing, but looked rather far away, so the player asked him again. "It's all right," said Toscanini, "I have just been going

through your part. You don't need that string any more to-night."

On Sunday, May 29, the Philharmonic Symphony Orchestra of New York, under Arturo Toscanini, will be heard from 4YA.

SAYS HE IS ALMOST A GENTLEMAN Although Billy Bennett was put into a marine insurance broker's

office, he soon threw it up to turn acrobat. Perhaps a strong reason was the fact that he came of music-hall stock. He soon discovered that acrobatics were not all they were cracked up to be, so he gave that up to join the Lancers. He soon made a wonderful name for himself with his comic turns, but his career as a comedian was nipped in the bud through the war. He served his four years without losing his sense of humour. Billy swims, plays golf, motors, and is—"almost a gentleman."

The funniness of Billy Bennett will entertain listeners to 1YA's Music, Mirth and Melody Session, on Wednesday, June 1.

SOLOIST UNDER SIR CHARLES SANTLEY Among the valuable experiences of G. Thompson, the Christchurch

baritone, was a term as soloist under the late Sir Charles Santley, at the Pro-Cathedral, South Kensington. Having learned to read music well-nigh perfectly at sight, he was able to give exceptional service in this and other London churches. At the age of eight Mr. Thompson was already a chorister, and at ten was solo boy at St. James's Church, West Hampstead, later holding other church posts. Besides being a choir conductor, Mr. Thompson has a more than passing interest in orchestral matters.

A. G. Thompson, baritone, will appear at 3YA on Wednesday, June 1.

FROM THE LAND OF THE VIOLINISTS From Hungary, the country of origin of Joachim, Hubay, Szigeti and a hundred other brilliant violinists, comes

Emil Telmányi (born 1892). Although he showed extraordinary musical gifts at an early age, he was not exploited as a prodigy, but was sent to the Royal Academy of Music at Budapest, to receive an all-round musical education, which, although he was a violinist, included composition, conducting and piano. In 1911 Telmányi took his degree as virtuoso, composer and teacher. In the same year he made his debut in Berlin with the Philharmonic Orchestra, on which occasion he gave the first performance in Germany of Elgar's Violin Concerto. He is also a competent conductor.

Emil Telmányi, violinist, will be heard at 4YA on Sunday, May 29.

IN THE MIDDLE OF A SONG Early this month Lotte Lehmann, standing on the Covent Garden

stage alone in the first act of "Der Rosenkavalier," broke off her song, threw up her hands and cried, "I can't go on." Suffering from a chill, the strain of sustaining an exacting operatic role proved too much for her. Some singers never suffer from colds—they are the lucky ones. At the eightieth birthday dinner given by the Musicians' Club to Ben Davies, the Welsh tenor, it was divulged he never

Harbottle Was Just An Accident



WILL HAY

... Had An Inspiration

IT may be news to thousands who laugh so heartily at Will Hay and his Scholars, that the St. Michael's sketch was first played by Will Hay alone, with an imaginary class. Then one boy was added. Harbottle, the ancient, was just a brilliant accident. Another boy was wanted in a hurry. Will could not get one for love nor money. He decided on the spur of the moment to create instead the character of an old man who had never left school, and let him drool of shoes and ships and sealing-wax, and cabbages and kings.

1YA listeners will hear Will Hay and His Scholars in the Music, Mirth and Melody Session on Friday, June 3.

had a cold all through his life. The reasons for this remarkable record might be attributed to three reasons—he never coddled himself, he was never fearful of colds, and he never ran himself into a state of weakness. Colds are certainly the bugbear of the singing profession. In Lotte Lehmann's records no colds are evident.

She will be heard from 3YA on Wednesday, June 1.

WAGNER'S FIGHT FOR RECOGNITION Possibly no composer had a harder struggle to achieve fame than did Wagner.

For Wagner was one who desired to break away from the commonplace. He wished to compose operas that went beyond the principles of the Italian operas, which were largely one song after another, with no action between. Wagner wanted action, the music and the words to be a necessary part of both. His path to fame was a thorny one. His work received the contempt of critics and contemporary composers. "Tannhauser" was jeered and hissed on its first public performance. There seems little doubt that the antagonistic reception which greeted its presentation in Paris, and which resulted in its complete failure, was an organised one. Partly, perhaps, a political grudge

that was then held against Wagner had something to do with the opposition aroused. Others of his works suffered similarly. Wagner struggled on. He died famous, and in Bayreuth a Festival Playhouse in his honour has been built; he came into his own after a long, long struggle for recognition.

Prelude to Act III, "Lohengrin," will be discussed by Dr. V. E. Galloway, next Thursday night, during the "Masterpieces of Music" session, from 4YA.

HIS FIDDLE NOT HIS SWEETHEART When one said in these columns recently (April 8) that the coming-off-age of Yehudi Menuhin was no routine affair, one never thought that in little over a month his engagement would be announced. Yehudi is affianced to Miss Nola Nicholas, a Melbourne girl of 20, and the wedding takes place at a registrar's office before May is out. More than one popular vocalist has proclaimed "My Fiddle is My Sweetheart," but we hardly think this to be Yehudi's or Nola's feeling at the moment. His many friends in New Zealand wish him "all the best" for the future.

Yehudi Menuhin, violinist, will be heard in 2YA's programme on Sunday, May 29.

"MARRY WHEN YOU'RE BOTH YOUNG" The approaching marriage of Yehudi Menuhin (21) and Nola Nicholas (20), of Melbourne, lends additional interest to the recently-expressed views in Sydney of Lawrence Tibbett on early marriage. On his own successful experience he recommends it. "Early marriage," he says, "should give young men what it gave me—more incentive to work, and a greater pleasure in sharing what that incentive has brought. One of the great advantages is that it can mean children early. They grow up not far behind you, with no great gap in tastes and enthusiasms. It also places responsibility on a man at a time when it is good for him; the economic necessity of providing for two, or maybe three, is a spur which usually brings out the best."

The glorious voice of Tibbett, already known on the radio through his superb recordings, will soon be heard in New Zealand at first hand.

WHEN GEORGE MADE HIS DEBUT The very first night George Grossmith walked on to a platform to do his spot of society entertaining was at Southsea, the date, September 3, 1889. The hall was crammed with a fashionable audience, which included H.R.H. the Duke of York (later King George V). Such a reception would have heartened the most timid of humorists, and in "Gee-Gee's" case the excitement prevented him from sleeping for nights. On this historic occasion Grossmith had to wait some little time at the start because some person had taken the Duke of York's seat. The story of Grossmith's successful entertaining career is most delightfully set forth in his book, "Piano and I."

2YA listeners will renew their acquaintance with a popular modern entertainer at the piano on Thursday, June 2. Almost needless to announce, the title act is "A Piano and Will Bishop."

WOODS' GREAT PEPPERMINT CURE
For Influenza Colds.

AROUND THE STUDIOS.

SIX PIP TIME SIGNAL SOON

Alteration Next Month—Women's Sessions At NBS—Re-Broadcast Of The English Derby—Classical Readings From Station 4YA—News From The Commercials

AFTER June 1 a new form of time-signal will be broadcast from the Dominion Observatory. These will take the form of six dots at intervals of one second, the last dot being the exact minute. The series of dots will be given every morning at 10.28, 10.29 and 10.30; in the afternoons at 3.28, 3.29 and 3.30; and during each evening at 7.28, 7.29, 7.30, 10.28, 10.29 and 10.30. The 7.30 p.m. and 10.30 p.m. signals will not be broadcast on Sundays, and in every case the signals will be superimposed upon the programmes.

REGULAR morning session for women at all stations is to be introduced shortly by the NBS. "Margaret," as the speaker will be called, will be heard at first from 2YA, where she will begin her talks on Monday, May 30, at 10.45 a.m. The talks will later be heard from the other stations in turn. "Margaret" is a woman with long experience of town and country life in New Zealand. She knows all the ins and outs of housekeeping, has done her own cooking, and has mixed with all classes. She will tell women how to cook a plain dinner, how to make emergency dishes, how to spring-clean the house, how to furnish a kitchen, what is the best food to give children, hints on cleaning and decorating, advice about home nursing, and the choice of clothes. "Margaret" plans to make her daily talks pleasant, informal chats about all sorts of questions affecting women and their households. She will give a guaranteed recipe every day.

FROM all YA stations on Thursday, June 2, there will be a Daventry rebroadcast during the breakfast session of a running commentary on the English Derby—the 155th race for this greatest event on the English turf. The rebroadcast will start at approximately 8.5 a.m., and if it comes through as clearly as the Daventry rebroadcasts of the cricket, it will be well worth hearing.

TALK on "Derby Day on the Epsom Downs," is to be given by Mr. A. L. M. Perry, on May 31, from 3YA.

Mr. Perry has given several good talks for the NBS on his recent experiences abroad.

WIDELY believed to possess the most perfect "radio voice" in New Zealand, Professor T. D. Adams, of Dunedin, makes too few appearances before the microphone. But for some time to



JUNE BENNETT

... From 2ZB in Hawaiian sessions.

come he will be heard regularly on Friday night from 4YA. Classical readings, like those given by Mr. D'Arcy Cresswell from 1YA, will be broadcast between 9.20 and 10 p.m. The readings next Friday will be selected from the works of Dickens, Shakespeare and Wordsworth, and will be interspersed with appropriate musical interludes. There is room on any national programme for features of this nature.

Cricket

W. A. OLDFIELD, famous Australian cricketer, will be heard broadcasting an eye-witness account of the match between Australia and Middlesex, at 9 a.m. on May 29, from 2YA. He will also give a description of the second and third day's play at 7.30 a.m. and 8.15 a.m. respectively on May 30 and 31.

Negro Debaters

TO arrive in New Zealand shortly on a tour of the Dominion is a negro debating team, all the way from Le Moyne University, U.S.A. Advance reports credit them with being outstanding speakers. Listeners to 1YA will hear them in debate with the Auckland University team on Wednesday, June 29, arguing "That Peace is Both Impossible and Undesirable." The debate

is to be broadcast on relay by the station between 8 and 9 p.m.

Aerial Display

FOR some weeks Rongotai Aerodrome has been the scene of new activities. Pilots of the Wellington Squadron of the R.A.F. have been busy practising for the aerial display to be given on the afternoon of June 4. Wellingtonians have by now grown accustomed to seeing the squadron at work in the Blackburn Baffins, but Rongotai is not the only centre where practice goes on. The air force unit at Wigram Aerodrome are also preparing for this spectacular event. 2YA will relay a description of the afternoon, and the broadcast of Rugby football will be taken over by 2YC.

Kipnis

ALEXANDER KIPNIS, whose appearance in New Zealand is eagerly awaited, arrives in Wellington on June 21, and is to make his first public appearance in the Wellington Town Hall on June 25. He is under contract to the N.B.S., and will give two public concerts in each centre, which the YA stations will broadcast on relay.

Plays

THE average run of plays, from 4YA at least, seems to be no more than half an hour, nowadays. Considering the somewhat indifferent quality that has characterised recent offerings, even half an hour is rather long. Next week Sheila Neilson, one of the better producers, will be responsible for Russell Moss's short play, "The King Bolt." The "play hour"—as Dunedin

FIRST AID

ACHIEVEMENT OF STATION

ON the Indian Ocean, en route to health and happiness and the home of her grandmother in England, is a girl who will always remember "Uncle Tom" (Mr. T. T. Garland), of 1ZB, and New Zealand listeners with gratitude.

She is 21 years of age, and has been ill for a very long time. Her grandmother in England offered her a good home, but she could not find the fare. "Uncle Tom" appealed twice only for listeners to send in to 1ZB half a crown each to defray the cost of the journey. The result was a total of £65—£5 more than the fare.

And so "Uncle Tom" booked her passage for home, and she sailed on Friday, April 13.

calls the period between 9 and 10 p.m. on Monday nights—will not be out short, for a recorded play, "The Woman Called Ruth," will support the studio presentation.

Missionary Marsden

CENTENARY of the death of Samuel Marsden, which falls this month, is to be marked by the NBS in a talk by the Rt. Rev. F. A. Bennett, Bishop of Aotearoa. The talk is all the more interesting because Marsden's mission was to the Maoris, who now themselves have a Bishop for the Maori race. Marsden was more than a missionary, and what he did in the importation of stock in helping the pioneers was very important. Bishop Bennett's talk will be given at 8.40 on May 27 from 2YA.

Revenge

"RED MAN'S REVENGE"—Developments in Modern Mexico," will be the subject of a talk to be given from 1YA at 9.5 p.m. next Thursday by the Rev. A. M. Richards. Mr. Richards, who is on holiday at Auckland, has a parish in the Grey Valley, West Coast. He will be remembered as



the young man who, after concluding his studies in England some time ago, travelled the world, mostly on push bike. He spent some time in Mexico, so that his talk is eagerly awaited, especially as he intends to comment on the recent expropriation by the Mexican Government of foreign interests in the oil wells.

Among The Ladies

THE relay end of radio work in 1938 finds the operatives sometimes in queer situations. When Ian MacKay, of 3ZB, set out to "do" a mannequin parade from a big hall last week, he had no idea that he would become, unconsciously, comedian for an audience of women. He walked on to the stage with his equipment and exchanged bright badinage with the lady running the show. This went on during the preparations. First there was a titter, then a giggle, and then a roar from the spectators—if ladies do roar—because Mac had quite forgotten that the public address system alongside him was "alive" and carrying every whisper right into the body of the hall. His Scottish sense of humour came to the rescue.

Holiday Sing

THE big Auckland Town Hall was booked out long before Uncle Tom's children's community sing during the school holidays. Three thousand seats were sold. About 250 children took part in the three choirs, and soloists and ensembles sung. The community sing has become one of the features of the May holidays, and Uncle Tom can be congratulated on the fine showing of the children every year.

FIRE DEVASTATES 3ZB

STATION TAKES THE AIR AGAIN ONLY TWO HOURS LATER

HANDSOMELY appointed 3ZB studios and offices were destroyed by a devastating fire at 4 o'clock on Sunday morning. By 6 a.m., slick organisation had enabled the station to carry on as usual from a point seven miles distant.

THE fire completely destroyed the Colombo Street studios. When the Controller of the Commercial Broadcasting Service, Mr. C. G. Scrimgeour, arrived by plane a few hours later, the station was little more than a pile of smouldering ruins. By a feat of quick organisation, probably unparalleled in radio, the station was on the air at another point at 6 a.m., with its early morning announcers delivering a full programme, which was carried through, under strain, throughout the day.

In the evening a first-class studio presentation by Mr. Jack Maybury and his orchestra of eight performers was given as programmed.

Station 3ZB is situated in Colombo Street, over premises used by Macduff's Stores, and because of its ornate design and furnishing, was regarded as the best-appointed station in New Zealand or Australia.

The outbreak quickly spread to all parts of the building. In the absence of the Station Director, Mr. F. W. Simpson, who was on an official visit to Wellington, the acting-Station Director, Mr. Merton Bullivant (advertising manager), gained entrance to the building and was able to save portions of the programme and advertising schedules, which, along with a few records borrowed hurriedly by the programme organiser, Mr. Hunter, were rushed to the transmitter building at New Brighton.

Here a room was rigged up as a studio, and with practically the full staff standing by, the station went

on the air at 6 a.m. to the minute, with the early-morning announcers sending out their usual cheery greetings to the farming community.

From Auckland was urgently rushed the studio equipment of the old Friendly Road, 1ZB station. Arrangements were put in train for office accommodation, and it is expected that in the course of a week organisation will again be functioning as normal.

The Controller of the Commercial Broadcasting Service, Mr. C. G. Scrimgeour, accompanied by Mr. W. J. Crowther, business manager, Mr. Eric Grainger, chief engineer, and Mr. F. W. Simpson, director of 3ZB, left by the first available plane for Christchurch, after arranging by telephone as far as was possible to secure the necessary accommodation for the continuance of 3ZB in the southern centre. The National Advertising Manager, Mr. B. T. Shell, arrived from Dunedin at 11 a.m.

Interviewed by the "Record," Mr. Scrimgeour said that the fact that the station was able to continue as usual at 6 a.m. was one of the most remarkable examples of efficiency and flexibility of organisation, that it had ever been his privilege to encounter.

"While the ashes of the studio and offices were still hot," he said, "the advertising manager, assisted by the police, found his way into the building, and, from the scattered debris, was able to save part of the advertising and programming schedules, and organise the necessary staff, with the result that two hours later the business of the station was continued as usual, from a point some miles distant, in such a manner as to convey the impression to the public at large that nothing out of the ordinary had happened. It was really a magnificent effort on the part of the 3ZB staff, and, I should say, unprecedented in the annals of radio."

The contents of the building were insured.

The fire brigade, driven back by intense heat, was practically powerless, and was compelled to concentrate on preventing the spread of the conflagration to adjoining premises.

3YA Change

MR. A. RYLAND, of the technical staff of 3YA, has gone south on promotion to Dacre, near Invercargill, where he will play a large part in installing gear at the new station. Mr. Ryland is the youngest senior technician in the service and has been at Cobble's Pass for 3YA for some years. He was fawelled by the NBS Guild and at a more formal function, when, in the studio, the staff gave Mr. Ryland a set of drawing instruments.

Station 3YA has produced some notable staff men—thorough experts at their particular job—and lost them on account of promotion which naturally follows outstanding merit. And the curious thing is that one trio of them

has come to be known as the "Three R's"—M. Rickard, H. A. S. Rollinson, and A. Ryland. Each of these three men made his radio start at 3YA.

Peter Whitchurch

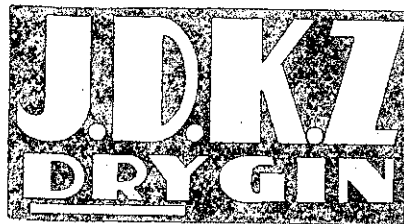
DESERVEDLY popular with 2ZB listeners is the cheery-voiced Peter Whitchurch, who lately has been partnering Kingi Tahiw. Peter is a man of Kent, whose love of the sea took him to the Thames Nautical Training College at the age of 14. Service in the seven seas finally gained him the post of third officer to the Awatea on her maiden trip to New Zealand. So well did he like the country that, after a spell round the coast in traders, he decided that it was the right place in which to live.



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Family Estates

ADDITION to this week's programme from 4YA is a recorded talk by Douglas Cresswell to be given on Friday night. This, first of a series on "Famous New Zealand Estates," discusses the "Deans of Riccarton." On June 3, Mr. Cresswell will talk on "John Grigg of Longbeach," and on June 10 "The Rhodes Family" will complete the group. Listeners who have liked hearing these fascinating accounts of pioneering life in New Zealand will be pleased to learn that Mr. Cresswell is now in the Wairarapa and Hawke's Bay gathering material for North Island talks on the same lines.

Care Of Pets

NEW session of interest to young listeners is being instituted by Aunt Pat. It is a series of talks on pets and their care. Mrs. White, sec-



BISHOP BENNETT

... Will talk on Marsden from 2YA on May 27.

retary of the Junior Society for the Prevention of Cruelty to Animals, is to give the talks on the third Monday of the month.

English As Spoke

THERE is no excuse for slipshod English now, if you have been listening in to 4YA regularly. In his series of talks, "Plain Man's English," Professor Arnold Wall, late professor of English at Canterbury College, has been doing his best to help listeners out of little grammatical difficulties. The talks have been as entertaining as they have been instructive, and it is a pity the end must come. Final talk in the series will be given from 4YA next Thursday night.

In Town

"IN TOWN TO-NIGHT," 2ZB's modified BBC feature heard on alternate Fridays, will, in future, be broadcast on alternate Sundays, probably at 9.30 p.m.

Had A Voice?

SOME people think there is some sort of mystical power that makes singers of them—that you call in at a radio station to have an audition, just as you are vaccinated or inoculat-

BAGPIPE GIRLS

RUMOUR IN CHRISTCHURCH CITY

ARE women physically fitted to play the bagpipes, and, if so, should they? All Christchurch, at least the Scottish part of it, has been awaiting an answer to the first portion of this question for a long time.

It was rumoured in the city on two or three occasions that some of the "bright young things" were seriously considering forming a pipe band, but that is as far as it went.

There was another whisper abroad last week, and it came from a reliable source; but, try as I might, I was unable to secure official confirmation that the city streets would ever see the bonnie lassies skirling their way through long lanes of Highland admirers. However, stranger things have happened in New Zealand before to-day.

This question of whether women, in general, are physically strong enough to blow the pipes was keenly debated at the beginning of this year by the Scottish Piping Society of London, which assisted in making arrangements for a national piping contest to be held.

One of the Scottish officials in the piping world is reported to have remarked, trenchantly, "It's no' the thing for a woman to blow the pipes, and it's unheard of for her to belong to a society."

Another, even less gallant, expressed the view that women were "making plenty of noise in the world to-day without taking up the pipes and squeezing a bag to supplement their lung-power."

And this same Scot became a trifle grim when he remarked, in passing, that there was a time, following the '45 Rebellion, when the playing of the pipes by women was made punishable by death, even in Scotland.

ed, and lo, you are a singer. Last week a young woman entered a New Zealand radio station and requested an audition. "What type of work do you specialise in? Are you a musician or a vocalist?" she was asked. "Well, my friends tell me I've got a good voice," she replied, "but, of course, I've never had a lesson." Such people fail to realise that stations must present experienced, case-hardened artists, used to singing to an audience.

Cowboy

2ZB's real live cowboy, Happy Hill, with his hill-billies and tales of the Golden West, is back at 2ZB again, and appears in the new Sunday afternoon music, mirth and melody programme. The ex-rancher will be heard regularly at 2.45 p.m. approximately.

Women's Work

ALTHOUGH the Male Voice Choir of Christchurch is now many years old, feminine influence is allowed in the choir's vocal efforts only when a soprano or contralto soloist or a visit-

ing artist is required. Believing that they should be allowed to do musical things on their own, a group of Christchurch women three or four years ago formed the Liederkrantschen—a choir of women only—conducted by Mr. Alfred Worsley. Just to show they can present a programme of lieder and other musical attractions as well as the men, the Liederkrantschen is to broadcast from the 3YA studios on June 3. The choice of works promises an excellent programme.

For Nothing

WAS it Mark Twain who complained sardonically about the farmer who thought a couple of pumpkins would get him a half-column of free publicity in the paper? I think it was. Now, years after, in a somewhat dif-



PETER WHITCHURCH

... Is heard on the air from 2ZB.

ferent sense, Station 3ZB is meeting with a similar experience as regards sports. There has been a growing impression in certain quarters that this station's excellent sports session is a vehicle for free publicity for anything from baseball to snakes and ladders. While the station is ready to help along sports in general, it does not seek to represent any particular branch. It remains entirely impartial.

Pitcairn Request

PITCAIRN ISLANDERS will hear their first request radio session from 2ZB on June 26. Time will depend on reception conditions.

Band Broadcast

ON Sunday next, Wellington's Salvation Army Band will broadcast the first of a series of monthly programmes—time, 9.30 p.m. Contest-winning Wellington Boys' Institute Silver Band will be heard on the first Sunday in June.

In A Piggery

SCHEDULED for presentation by 3ZB last week-end was a trip through a pig farm. But this farm was no ordinary establishment for the production of bacon. The owner, Mr. James Simpson, of Southbridge, is the winner of the Bledisloe Cup, valued at £75, for the best bacon judged at Smithfield, and Mr. Simpson's hundred pigs of aristocratic lineage struck 3ZB as being just the thing for an unusual

sidelight. Arrangements were made, even, for one of the porkers to give voice to the wide world.

Opera

OCCASIONALLY the NBS presents listeners with excellent artists in excerpts from famous operas. Occasionally, too, a complete work is given. But the musical vehicles are generally favourite pieces divorced from the whole, and so well-known that they elay a trifle. It is therefore pleasing that 3YA will stage recordings of a very seldom-heard work, "The Marriage of Figaro," on June 5.

Autograph Craze

SOME years ago George Bernard Shaw's signature was worth £20. Now it is difficult to sell for £2, because of the many postcards he is in the habit of writing. This autograph-hunting business is one, however, which can be very remunerative. In Britain alone, there are said to be over 1000 people who make a good living as autograph collectors. In America it is estimated there are 50,000 men and women professionally engaged in the autograph market. One Christchurch woman who knows the habits of autograph-hunters too well is Aunt Pat, Miss Maynard Hall, of 3YA. Every week child listeners and grown-ups send her approximately 20 books for the signatures of herself and the various "uncles" attached to the station.

2YA Play

STAYERS-AT-HOME on Wednesday, June 1, will be able to enjoy a play by Edmund Barclay, called "The Girl with the Tattered Glove." The band of Wellington performers presenting this play are known as the Co-Operators. 2YA will broadcast at 9.5 p.m.

Talented Family

UNUSUALLY talented are Wynne (piano), Claire (violin), and Lois (cello) Simpson, daughters of Mr. and Mrs. F. W. Simpson, of Christchurch. Wynne, at the age of 13, brilliantly played the Liszt E Flat Concerto with the Dunedin Symphony Orchestra at 4YA, and two years ago won the national pianoforte championship at Wellington Elsteddod, embracing all classes under 21 years. Claire has won praise from Szigeti, and her section in the recent Christchurch competitions, and Lois came through a Royal Academy examination with honours. Mrs. Simpson was a well-known Auckland pianist, whilst Mr. Simpson is director of Christchurch's 3ZB.

"Locals"

FOUR very well-known Christchurch artists will entertain 3YA listeners on May 29 in a well-balanced programme. Miss Nancy Estall, fine 'cellist, and Mr. H. G. Glaysher, harpist, will give a combined recital. They will be followed by Miss Cecily Audibert, noted soprano, whose experience on both the professional and amateur concert stage is apparent in all her work, and Miss Althea Harley-Slack,

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Whatever you have tried before make this test with "VIKELP." First weigh yourself and see how long you can work or how far you can walk without tiring. Then take 3 "VIKELP" Tablets with each meal for 10 days and again weigh yourself and notice how much longer you can work without tiring, how much farther you can walk. Notice how much better you feel, sleep and eat—watch flattering pounds appear in place of scrawny hollows, and if you don't increase your strength and energy—have freedom from nervousness, and gain at least 5 lbs. in 10 days (20-40 lbs. a month not uncommon), the trial is free, Obtainable everywhere.

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FOR HIS OWN FINGERS

MOZART WAS PIONEER OF THE CLASSICAL CONCERTO

AS a boy, Mozart began to learn his trade by arranging other people's music in the form of concertos, and then, feeling sure of the ropes, he embarked on his own.

The majority of his concertos were written between 1782, the year of his

notable operas, "The Seraglio," "Figaro," "Don Giovanni," "Cosi Fan Tutti," and "The Magic Flute"; the great string quartets and quintets, the "Haffner" and "Jupiter" and "Prague" symphonies, the symphonies in E flat major and G minor, and the clarinet quintet.

The classical concerto began with Mozart. He wrote 25, and modern pianists are only now discovering them. Among the slow movements of the concertos are to be found some of the finest imperishable gems of musical art.

It must be remembered that Mozart's was an age when composers were not content merely to cover sheets of manuscript paper, but regarded it as perfectly natural to perform in public as well. The musician's trade was comprehensive.

Mozart's concertos were practically all written for his own fingers, and hence not only contain passages of considerable difficulty, but also employ in places a kind of musical shorthand—a mere skeleton of the complete thing.

If one could have three wishes, as in the old fairy tales, one of them would be to call back again the actual sound of Mozart's concertos as the composer played them.

This wish may be, in part, gratified at 2YA on Tuesday, May 31, when Arthur Schnabel, pianist, with the London Symphony Orchestra, under Dr. Malcolm Sargent, plays Mozart's "Concerto in F major."



MOZART

... Used musical shorthand.

marriage, and 1791, the year of his death. It is probably no accident that the beginning of his short-lived maturity coincides with his marriage, particularly when we remember that he embarked upon it in the face of parental opposition.

To these 10 years belong the five

pianist, not long back from a trip to Australia.

Farewell

PLEASANT little function took place in 4YA studios recently, when Mr. R. B. Allan was farewelled. Mr. Allan has been technician to the Dunedin NBS station for many years, having previously done service under the old Broadcasting Board since its inception. He is a very popular young man, and on the occasion of his transfer to 3YA glowing tributes were paid by Mr. H. Ninnis, station director, and others. Mr. Allan was presented with an electric jug and a reading lamp.

Experienced

DOING the sports editing for 3ZB very capably is Les Edwards, whose newspaper experience comes in well for this exacting job. Covering sports for a metropolitan newspaper obviously has taught him just which is the most important event.

Ion Idriess

NO doubt you have all heard of that young Australian adventurer and author, Ion Idriess, most successful as far as sales go, who has made a name for himself for his fine descriptions of unknown parts of Australia and New Guinea. In case you don't know much about him it might be a good idea to

tune in to 1YA on Friday, June 3, when Ethel Wilson, M.A., will inform you.

Bound For Bali

LINER Mariposa will carry another popular radio personality out of New Zealand on June 10. Miss Ruby Palmer, better known to thousands of young listeners as "Cinderella" of 1YA, is to leave for an extended trip to the Dutch East Indies and Australia.

New Voices

TWO new voices are heard from 1ZB. One, slightly English in accent, with round tones, belongs to Brian Fergus, and it is Gil Cook who shares the breakfast watch with Des Lock. Both are new to broadcasting. They replace Colin and Michael, who shook the dust of New Zealand from their feet to go cruising with Count Felix von Luckner in the Seeteufel.

Of Hawaii

YOUNGEST daughter of Mr. and Mrs. H. D. Bennett, and a niece of Bishop Bennett of Aotearoa, is Miss June Bennett, whose soft, well modulated voice is heard from 2ZB on Sunday afternoons in Hawaiian sessions. An old girl of Queen Margaret College and Marsden Girls' College, Miss Bennett made an intensive study of Polynesian music and lore on a recent visit to the islands of the South Seas. Her radio name is Te Rangī.



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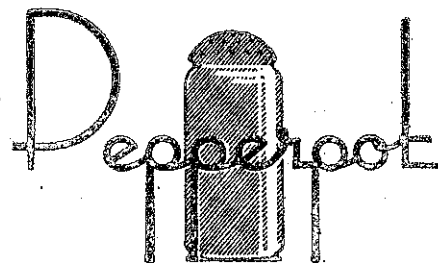


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DEALERS ALL OVER
NEW ZEALAND.



ANNOUNCER, 22B, May 16.
5.40 p.m.: "The Arab boys
brought him a succession of iced
drinks, and he bathed, and bathed,
and bathed."

The Devils!

KINGI TAHIWI, 22B, 8.55 p.m., May
16: "Smarter men are wearing
tails this season."

True, Brother, True.

SHOPPING Reporter, 42B, 10.10
a.m., May 16: "Tooth brushes,
were 2/-, now 1/-. I know they're good
because I'm using one at present. So
buy one: they won't last long at this
price."

Wah—Hoo!

NEDDO, 12B, 5.30, April 30: "Yes,
the cow boys are great boys and
the cow girls, too."

Stampede.

ANNOUNCER, 4YA, between 1-2
o'clock, May 14: "The next race
will be luncheon."

Above Himself.

JOHN STANNAGE, Station 42B, 6.25
p.m., May 1 (speaking of Smithy's
exploits): "They, at last, were sure to
notice my presence above me."

They Are!

ROD TALBOT, 12B, 6 p.m., Sunday,
May 1: And now, boys, we hope
things will be better for you in the
past."

OUR VOICES

THE "Record" of April 22 car-
ried an article which an-
nounced that Signor Franco Izal,
noted Italian opera singer and im-
presario, would arrive in New Zea-
land shortly to hold auditions and
select singers for use in the chorus of
the Dal Verme-Moretini Italian Grand
Opera Company.

Then, in the "Record" of May 13 was
a statement by Mr. John Hamer, man-
ager of the Fuller-Hayward St. James
Theatre, Dunedin, just back from Syd-
ney, to the effect that the right voices
for operatic choral work might not be
available in the Dominion.

Here are Mr. Hamer's reported
words: "I doubt very much if we have
the right voices here for that sort of
work."

Last week, Mr. Carl Nicis, Russian
tenor, who has sung with Chaliapin,
and is now on contract with 32B,
called on the "Record's" Christchurch
reporter.

During his comparatively short stay
in the Dominion he had heard a num-
ber of voices which would suit admir-
ably for principal parts in opera, to
say nothing of chorus work, declared
Mr. Nicis.

A Profitable Duty Saving for Holidays

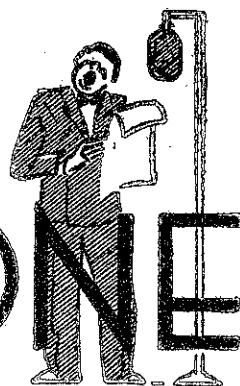
In the old days a holiday of a week or more was regarded
as a kind of privilege, but in the rational belief of to-day
it is a duty for the maintenance of physical and mental
health.

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.

Your Side of the MICROPHONE



A CHIRPING sparrow calling himself (?) "Tui" has written disrating opera.

Now, I work in a P.W.D. camp, where there is no wireless, and what would I not give to be able to stay at home on a Sunday night and listen-in to those wonderful programmes. I have met people like "Tui" before, and, after explaining "the Story of Opera" to them, a new picture, alive with human interest, is presented to them when they hear the "world's best music." I thoroughly agree with "Nicodemus"—learn the story first.

OPERA STARS

Should Speak Their Own Language

THE presentation of Gounod's "Faust" from 2YA on a recent Sunday lost much of its appeal by being translated into English, which robbed it of the natural fire of the Continental languages, more particularly as the singers were English themselves.

Compared with the Latin races, the English, hedged in by reserve and inhibitions, lack expression and spontaneity; there is a coldness and absence of emotion.

A great lover of grand opera, I enjoyed the rendering in English less than usual. It failed to touch the depths of appreciation, or rouse me to the heights of intense feeling which operas sung in their original language always do. So many of the little subtleties, richnesses of tone, and shades of expression are lost in translation.

Please, NBS, let us have our operas in the language in which they were composed. Tell us the story before each act opens as is your custom, and then if a listener cannot follow the passionate expressiveness of grand opera stars, he should turn instead to "The Japanese Houseboy," or Eb and Zeb.—**Leith Tulloch (Gisborne).**

I am confident that in these days of increased leisure, the man in the street (sparrows included) will in the years to come, learn to appreciate opera. Until that happy day, we must cater for all classes, and give them "The Japanese House Boy" and Scotland Yard mysteries.

After this issue "Safety Valve" will be closed in the meantime, and no further contributions should be sent in until requested. Final prize-winners are: Leith Tulloch, Gisborne (7/6); "Mephistopheles," Invercargill, Mrs. T. O'Brien, Southland. "1938," New Plymouth, "Listeners," Lower Hutt (2/6 each).

However, "Long live opera":—"Mephistopheles," Invercargill.

Points Of Law

I HAVE often heard the wish expressed for a "Law Session." What an interest this would have for farmers and others who do not know many simple points. For instance, I listened to a drover and a farmer one evening. Both knew the law was "stock must be put in a paddock at dusk," but neither knew if the drover could demand a paddock from the farmer he happened to reach at dusk.

It seemed unreasonable for 50 bullocks to be turned into the only paddock the farmer was saving for a little winter feed, but the drover believed he could demand a paddock for the night. It was going to cost 10/6 to have the point decided.

What a lot of questions could be asked and answered in, say, 10 minutes over the air.—**Mrs. T. O'Brien, Southland.**

Why Home-Made?

I CONSIDER that the NBS could render valuable assistance to the secondary industries of the Dominion by presenting a series of talks upon the subject of "Modern Thrift," these to be delivered by our own able economists.

Visitors to this country often say our womenfolk work hard, but the truth is that many of them spend far too much time indoors "keeping up the old tradition" of having things home-made. Seldom is it necessary these days for a housewife to turn her home into a miniature factory, or even a bakehouse. Rather should she take a share of the new leisure, and, incidentally, create employment for others.

Descriptions of various industries, followed by logical reasons for not infringing on them in the home, would prove interesting, and, furthermore, would illustrate the commendable form of patriotism which prompted a woman to remark, "I buy all my jam, pickles and sauces. It helps to keep somebody in a job."—"1938," New Plymouth.

Overlapping

IN a recent issue "Madame Butterfly," was listed for 8.30 p.m. at 4YA on Sunday, and another "high-light" operatic programme was be-

ing broadcast from 2YA at the same time.

Many of us wanted to hear both entertainments, but could not do so.

In recent issues of your paper unfavourable remarks were made (rightly) about the absolute "tripe" from all stations on Saturdays. Why not divide the operas and give us one on Saturday nights?

Now, regarding Talks: Most of these are very interesting, but as in the case of operas (but not so frequently) they overlap. Surely this could be avoided?—"Listeners," Lower Hutt.

Too Hard To Please

I SEE many people seem to complain in "Your Side of the Microphone," but rarely is there a paragraph praising our radio programmes. Certainly some of the suggestions are very good; but I think that people like "Tui," of Timau, are very selfish in their views! She suggests omitting from programmes sopranos, operas, Wurlitzer organs and crooners. Even though I have a small circle of friends, I can truthfully say that each one of those items is appreciated by most of them. I think that the programme organiser really tries to please all, and I challenge anyone on any one night to look through the programmes and not find a large selection to pick from. The trouble is that many people are too lazy (mentally) to try to find what they really like, or else they have not much idea of what they want.—**"M.W.H.," Wyndham.**

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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 controversy.*—Frank Rutter.

VISITING Auckland last week I found reception not as good as might have been. It was disappointing because I expected to hear some good things from the Auckland national. The best of the week was undoubtedly a performance of a Bach Suite for two violins and piano performed by Vincent Aspey and Haydn Murray (violins) with Dorothea Ryan at the piano. The playing was clean and the intonation good. The combination played with great care. Just one quibble—a slight difference in the graduation of tonal colour adds interest to any work and in this department alone the performers were not quite at their best. Still, it was a good show and the ensemble was fine listening.

THERE was delightful entertainment in the performance of "Madame Butterfly" presented by an alternative station during the week. The version was, of course, recorded, but none the less notable. It seems remarkable that "Butterfly" was hissed off the stage and had to be withdrawn after one performance in Milan—that was in 1904—yet thirty-four years later we find the opera as attractive as when it first really gripped the public imagination.

Who does not know the splendid soprano aria "One Fine Day?" Last week I had occasion to complain about a local artist who did not please in the number, so I do hope she heard the recording, and has no hard feelings.

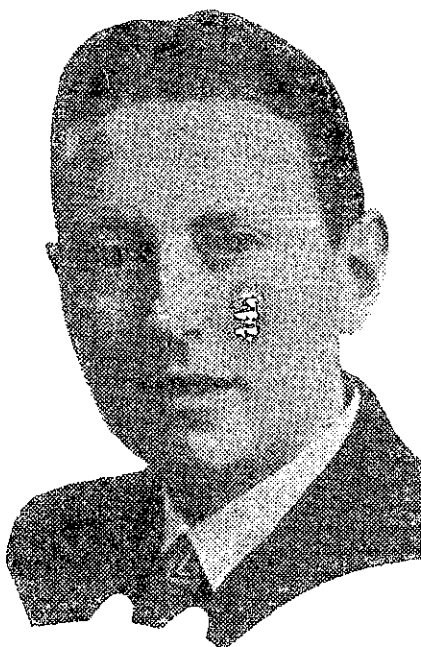
Puccini has retained a most suitable musical atmosphere for his plot and the originality of the score no doubt accounted for the mixed receptions the opera received when first produced. The composer is full of melodic ideas, but Puccini may well be forgotten within the third generation, so rapidly are musical ideas changing these days.

AFTER the Dunedin operatic programme I switched over to the 60 kilowatt station to hear the New Zealand Grand Opera Society. Surely this is not a Dominion-wide body? The name implies as much, but the performance was frankly unsatisfactory.

The chorus work was not together and at least some of the soloists were either very much out of form or totally incapable of fulfilling the roles allotted them. The performance dragged dreadfully and sounded to me as if the small chorus had not been able to get sufficient time to rehearse properly. It is no use whatever attempting grand

opera choruses without diligent practice. In the first place the choir must be well balanced—there was a distinct lack of this necessity in last Sunday's performance. Then the singers must sing with perfect cohesion—anticipation by any one voice completely spoils the general effect.

Good choral singing is one of the most attractive forms of musical en-



NOEL NEWSON.

... Played Delightfully.

tertainment, but poor concerted work is foul...

For a combination to carry such an imposing name as the New Zealand Grand Opera Society, rather suggests it should possess something of a real credit to the country.

The idea of a Grand Opera Society in New Zealand is splendid, but if the members of the combination I heard have been drawn from all parts of the Dominion then I can only suggest that there was not a great deal of time spent in the selection of blending voices. If the chorus was selected in the principal city only, then there may be some excuse. It is not always easy to obtain operatic voices to make a satisfactory chorus from a restricted area. The New Zealand Grand Opera Society should do much better in lighter work, providing the general ensemble singing is touched up a bit.

NOEL Newson, a pianist I heard in Christchurch recently, played delightfully from 3YA on June 15.

The Bach Italian Concerto was

delightful and the Canterbury capital should be proud of its pianist's capabilities. The Scarlatti went well also. What I liked most about Mr. Newson's playing was the manner in which he phrased the works—there was just sufficient contrast at the beginning and ending of each phrase to give complete musical sense. It was a tip for young pianists too, who, after hearing that performance would surely appreciate the fact that correct phrasing is one of the most important factors in polished performances.

THERE was some singing by a Miss Leighton MacFarlane on Wednesday from the Wellington main National Station. This artist does not sound sufficiently matured yet for much work. The voice is small and tuneful but minor musical deficiencies were apparent. However she should improve rapidly, provided attention is paid to exercises which have a beneficial effect on general vocal quality. The recital was at least interesting. The same station presented a splendid French programme the previous evening—the Cesar Franck variations being included. Next week I will write something about Franck music providing space is available.

A CORRESPONDENT has taken me to task regarding a comparison I recently made between modern musicians and those of the earlier school. I hope shortly to contribute to this page a short article on modern composers. Here's hoping my friendly critic will be convinced.

MOLLY HAYRES, a new vocalist, was heard in a short group on Tuesday from 2YA. Miss Hayres has a good voice, but does not always use it with discretion, but there is one fortunate factor in her favour—the voice is steady and even throughout its entire range. But I do like expression in music. Colour is equally as important as in painting. Miss Hayres did not broadcast as well as one could wish, but she did display splendid musicianship.

A VISIT to the "Master's Music Room" from 2UE every Wednesday at 9.45 p.m. New Zealand standard time, will be found a delightful recreation. "The Master's Music Room" contains the better class of light, soft and sweet operatic music. In each programme is the kind of music that allows the listener to sit back comfortably, make smoke rings from his pipe, and dream a little.

BY "SCHERZO"

Film Record—by Gordon Mirams

Length Without Strength

A Treatise On The Sepia Blues

THERE are two special aspects of "The Firefly," Jeanette MacDonald's new song carnival for M.-G.-M., which inspire me to address the following open letter to the film producers of Hollywood:—

Dear Movie Men,—

Don't you think you've a tendency to make pictures too long these days? Is it patriotic? I mean, if you made some films only half their present length we wouldn't notice the difference, and all those valuable chemicals which now go on to celluloid would be saved and could probably be used instead for making bombs and poison gas.

Seriously, though, in the past few years, pictures have been getting longer and longer, until sometimes when I go to the theatre at night I wonder if I'll get home in time for breakfast. And except in a few cases I don't see what has been gained. The exceptional cases I would mention are "Emile Zola," "The Good Earth," "Marie Walewska," and perhaps "The Lost Horizon," which deserved their long-running times of between one and three-quarter hours and two hours and a quarter, because their subjects could stand it. But I'm hanged if I think that's the case with "The Firefly." This insect's flight now lasts for 129 minutes (originally it was even longer), but it would have been more entertaining to watch if its wings had been clipped.

Oh, yes, I know, "The Great Ziegfeld" ran for three hours, but do you all have to try and break that record? These long-distance-running contests which you now seem to be conducting are often more in the nature of endurance tests for the poor spectators. And doesn't experience show that the ideal average length for a film is 7500 feet (or one hour and 20 minutes)? I read somewhere that it has been scientifically proved that it is physically impossible to hold the attention beyond that length without putting some strain on the eyes and nerves.

What Does It Mean?

WELL, so much for running-time; but then there's this question of stunting with different tones in photography, which crops up again in "The Firefly." There's been a lot of it going on lately, and I don't like it. Dear Movie Men, if you can't afford to give us technicolour, that's all right with us. Give us black and white instead. We're used to it. But I can't see what useful purpose is served by all this messing about with different tonal values. There was that pale pink inflammation in the May-day scenes of "Maytime." For no apparent reason that I could see some parts of "Heidi of the Alps" were in black and white,



Jeanette MacDonald
Sings Through The
Spanish War (Old Style)

and others broke out into sepia hues. And now we have something called "sepia platinum photography" which bedecks various moments of "The Firefly," more or less at random.

It wasn't so bad in "Ali Baba Goes To Town," where sepia photography was reserved for the dream sequences, and thereby heightened somewhat the effect of contrast. And it didn't worry me much either in "The Bad Man of Brimstone," which is an all-brown production.

But what's the meaning of the indiscriminate splashes of sepia and platinum in "The Firefly"? Dramatically, this chopping and changing with tonal values is surely all wrong. There might, admittedly, be occasions when it would heighten the mood of a scene—but usually it has just the opposite effect. Every time the screen changes colour, it destroys illusion and wrenches one's interest away from the story. It always takes my poor mind a few seconds to get used to the change. So, please, Dear Movie Men, all or nothing!

Spies In Spain

THAT'S off my chest, anyway. And perhaps it's been a bit unkind making "The Firefly" a chopping-block for two general grievances. In spite of the fact that the plot of "The Firefly" has had to be stretched so thin that it snaps in places, and in spite of the colour-stunting (otherwise the photography is brilliant), this musical-romance appealed to me more than "Maytime."

If that seems a trifle indefinite, let me say that, being a romantic soul with a bias toward history, I enjoyed "The Firefly" most for its picturesque setting in Spain at the time when the Duke of Wellington was setting the country free from the tyrant's yoke. In view of what's happening now in Spain, it's ironic to consider that he had all his trouble for nothing.

Jeanette MacDonald is The Firefly, a singing spy of pure Castilian blood, who patriotically wheedles military secrets from the officers of Napoleon's invading armies by performing in a cafe. But she herself falls for the charms of an impudent young man with a fine tenor voice, a wave in his hair and (sometimes) an open-neck shirt. This is Don Diego—just a Peninsular playboy to look at, but in reality a spy of Napoleon. These two sing together, enjoy a light-hearted romantic time together—and all the while there is the usual fierce tug-of-war between Patriotic Duty and True Love going on in their hearts.

DUTY wins the first round, and the heroine—foiled by her lover in her attempt to save the King of Spain from Napoleon's clutches—retires disconsolate. At this point the story seems to come to a full stop, and I was just reaching for my hat, and comforting (Contd. on next page.)



Marco Polo apparently had a way with the women. A scene from the Goldwyn-United Artists' production, "The Adventures of Marco Polo," starring Gary Cooper, which has just been released.

myself with the assurance that the lovers would be reunited when the war was over, when the film got going again. In a way, I wasn't sorry it did, because most of the action, the spectacle and the suspense is in the last part.

Five years having passed, and Wellington having come to the rescue and symbolically blown up an enormous number of fortresses (their names are very conveniently carved on them in huge block capitals so you won't mistake Talavera for Salamanca, and

ably rewarded by a British victory, release from jail, and reunion with Don Diego.

This Don Diego being a French spy, he has to wear disguise most of the picture; and he keeps his secret so well that he never looks like anybody else but that very self-confident young American named Allan Jones. If this seems a quaint disguise for a Napoleonic spy to assume, let me hasten to add that it really is Mr. Jones all the time.

Mr. Jones's acting is distinguished by some very fine singing. In the case of Miss MacDonald there is some vivacious Spanish dancing as well.

KAY TO RETIRE

Five Husbands-No More Films

ACCORDING to a New York correspondent, when Kay Francis marries her fifth husband in September the film studios will see her no more. She is said to have announced this herself.

Husband Number Five will be Baron Eric Barnekow, aviation expert. The wedding bells are scheduled to ring immediately Miss Francis's seven years' contract with Warner Brothers ends.

so on), the Firefly again decides to fly out of the fire into the frying pan and uncover more secrets behind the French lines.

Musical Victory

THIS causes the Battle of Vittoria—or so one gathers. The heroine, having been unmasked, watches it between the bars of her French prison window. While the opposing armies drop high-explosive shells all around her, Miss MacDonald sings for her lover, her voice rising dolefully but triumphantly above the clamour of battle. Such devotion to music is suit-

Donkey's Serenade

PUTTING aside the vast amount of padding, one can discover much good entertainment in "The Firefly." Most of the music by Rudolph Friml is first-rate, and it is done full justice by the beautifully-denticulated voices of Miss MacDonald and Mr. Jones. Charming in the extreme is the "Donkey's Serenade" sequence, in which a melodious number is enhanced by adroit direction.

The plot doesn't call for such an imposing supporting cast as is usually encountered in M.-G.-M. pictures, but Warren William, Billy Gilbert and George Zucco are all worth watching.

["The Firefly," M.-G.-M. directed by Robert Z. Leonard. Starring Jeanette MacDonald, Allan Jones. First release: Wellington, June 3.

Lupin Returns

M.-G.-M have done a good deed by resurrecting Arsene Lupin, the jewel-thieving genius who amused and excited us way back in 1932. Then it was John Barrymore (or was it Lionel? Perhaps both) who broke the law and won our hearts: now it is Melvyn Doug-

las. He stars in "Arsene Lupin Returns," a romantic mystery nearly as polished and sparkling as the emerald which causes all the trouble in the story.

You see, when Arsene Lupin disappeared in the person of Barrymore and became transformed into Douglas, he really meant to go straight, raise pigs and chickens on his French estate, and eventually marry Virginia Bruce. But when somebody started writing his name on pieces of paper and dropping them around for the police to pick up, and when on top of all this an emerald was stolen and someone was murdered—well, obviously Arsene Lupin had to come out of retirement to protect his copyright.

Most Involved

I THINK I'm probably as good as any neighbour when it comes to unravelling the delightful complications of Miss Dorothy Sayers or Mr. Ellery Queen, but in this case the comings and goings of M. Lupin, the switching of the real emerald with the fake one, and all the other tricks of expert jewelers were just a trifle too involved for my thievery were just a trifle too involved for my liking.

However, whenever the detection became too difficult, it was pleasant to relax and just enjoy the acting of Melvyn Douglas (who is so polite and charming that, if I had any emeralds, I'd like him to steal them) and Warren William, who is the superior ex-G-man on



ROSS MEIKLE, manager of the Regent Theatre, Wellington, and formerly of Wanganui's Regent, who is now enjoying a well-deserved six weeks' holiday in Australia.

the trail, and Virginia Bruce, John Halliday, George Zucco and particularly E. E. Clive and Nat Pendleton. Messrs. Clive and Pendleton are Arsene's former henchmen who turn up in France like bloodhounds as soon as there's a whiff of Lupin in the air.

Amusing People

ALL these characters talk and behave most divertingly. The calm way in which the crook and the detective bandy epigrams in the tensest situations is really extraordinary, but then not many crooks have had such a good education as Arsene Lupin. Although most of the characters are French and most of the action takes place in France, everybody is considerate

enough to speak with a faint but easily recognisable American accent.

See this picture if you like the type. It is one of the most entertaining exercises in the higher criminality that Hollywood has turned out for months.

"Arsene Lupin Returns." M-G-M. Directed by George Fitzmaurice. Starring Melvyn Douglas, Warren William, Virginia Bruce. First release, Wellington, May 27.

Thoroughbreds

EVERYBODY who counts at all is a thoroughbred, and everybody keeps their chins up and their upper lips tied.

"DEPLORABLE"

Bad Advertisement For N.Z.

Production of films of the "On Our Selection" type, featuring Dad, Mum and Dave, is to be stopped, presumably on the ground that they are a bad advertisement for Australia. Certainly, overseas audiences seeing these films might be excused for thinking that all Australians are semi-moronic.

It is a pity that something similar was not done about the New Zealand-made film, "Phar Lap's Son," which I see by a recent issue of the English "Kinematograph Weekly," is due for release in England by Columbia Pictures. It is thus described by the reviewer of that paper: "Bankrupt of entertainment, the picture must regretfully be written down as deplorable in every department. . . . It is impossible to find a single favourable factor in this witless and wearisome concoction. . . . One wonders why time and money was spent on making it at all. . . ."

At the time "Phar Lap's Son" was shown in New Zealand it was strongly urged in some quarters that official action should be taken to prevent it leaving the country. We spend thousands of pounds attempting to entice tourists to this country, and then send overseas a film which cannot help but create a shockingly bad impression of New Zealanders.

mendously stiff, in M-G-M's "Thoroughbreds Don't Cry." Quite frankly, my first natural inclination would be to dismiss this racing melodrama with a cynical horse-laugh, were it not for the fact that it is an Important Picture.

From our point of view, it's particularly important. When Freddie Bartholomew, like a P. G. Wodehouse character, was having trouble with his aunt, M-G-M. gave his role in "Thoroughbreds" to New Zealand's own Ronnie Sinclair (ne Ra Hould)—and that's certainly something not to be sneered at. Not only does it make this an Important Picture, but it will also very likely make it "big at the box-office"—so perhaps I'd better be careful what I say.

However, I am going to say that I don't think America is doing right by Master Ronnie. Here New Zealand gets its first big chance to be cinematically famous, and blow me if all the American papers I've seen don't refer to

our Ronnie as an Australian or a Tasmanian. And instead of letting him develop a personality of his own, the studio has gone out of its way to make him a pale reflection of Freddie B. (note the "trailer" of the show—and, incidentally, that Freddie's voice is breaking). The comparison with the more experienced young actor can't help being unfavourable.

But that's not all.

Gross Libel

WHILE there is nothing inherently the matter with Ronnie's acting—except that he badly needs a hair-cut—was it fair to him (or New Zealand) to make him the instrument for the gross-est libel on the English schoolboy ever perpetrated by Hollywood?

Shades of Little Eric! Master Roger Calverton (the character played by Ronnie) is sententious in speech, effeminate in manner and a prig to boot. Oh, very much a prig to boot. My own boot just itched to do it—though ordinarily I despise this method of inculcating manliness.

Its Own Back?

YET you may excuse such a barbarian impulse if I quote a few of the pompous platitudes which drip from Roger's young lips, as follows:—"I say, how spifficating"; "I shall proceed to take boxing instruction immediately and

challenge you at the earliest convenience"; "Unless you treat the Pookah gently—the Pookah being the horse—"I shall crack you over the knuckles with my whip"; "I hope you know exactly what I think of you and your kind"; and "It's going to be rather hard Pookah, to keep our chins up."

Do schoolboys—even English public school boys—talk like that?

Perhaps it were kindest to believe that Hollywood is just getting some of its own back for the libellous nonsense about American children and American speech frequently found in British pictures. One could excuse that.

Much Is Good

WHAT I mustn't overlook, though, is that many people may not look upon "Thoroughbreds" as being a libel at all. They may regard this ineffable young prig as being just too, too sweet and manly. Good luck to them—they'll like this picture, all of it.

Let me say that I did enjoy some of it very much. In his way, C. Aubrey Smith is almost as true-blue British as Master Roger—but he can get away with it. He's Sir Peter Calverton, who takes his thoroughbred grandson and his thoroughbred racehorse (the Pookah) to America to retrieve the family fortunes, and there encounters dirty work involving Master Mickey Rooney, a 100 per cent. American

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Jockey. But Master Rooney turns up there, Marco's father and uncle, who were important merchants in the city of Venice. Thus, as the world's first travelling salesman, Marco set out for distant Cathay—a three years' journey through deserts and mountains, beset every mile or so by brigands and perils unknown to western civilisation. Marco was then 21, skilled in the use of arms, an excellent horseman and athlete, fearless and persevering in the pursuit of trouble, trade and amours. The young Polo served Kublai Khan for 17 continuous years—years of excitement and tremendous danger.

America Wins

THERE'S a tremendous gusto about the narration of this picture that is rather disarming, and the racing scenes can be thoroughly enjoyed for the excitement they provide—they seldom fail, do they? And Mickey Rooney gives a gem of a performance as a tough American "tomayto" (that's his own expression, and apparently means all that is manly—anyway it's the English visitor's chief ambition to be a "tomayto," too).

It may be libellous to assume that Mickey Rooney, and Judy Garland (excellent in too small a part) are any more representative of young America than Ronnie Sinclair is supposed to be representative of English boyhood—but they gave me the impression that they are. And at the risk of seeming deucedly unpatriotic, I'll say that I much prefer tomaytoes to quinces.

["Thoroughbreds Don't Cry," M-G-M, directed by Alfred Green, starring Judy Garland, Mickey Rooney, Ronald Sinclair. First release, Auckland, June 3.]

First Salesman

THE screen has seen many remarkable portraits of characters taken from the past. Few of these historic personalities, however, enjoyed a life more significant and romantic than the Marco Polo so few people seem to know, whom Samuel Goldwyn has chosen as the hero of "The Adventures of Marco Polo," his adventurous romance which stars Gary Cooper and Sigrid Gurie, a newcomer.

Marco Polo's journey to the thirteenth century court of the great Kublai Khan in Kambalu, Peiping, had as its object the extension of private commerce and the development of new trade opportunities for the Polo Bro-

thers, Marco's father and uncle, who were important merchants in the city of Venice. Thus, as the world's first travelling salesman, Marco set out for distant Cathay—a three years' journey through deserts and mountains, beset every mile or so by brigands and perils unknown to western civilisation. Marco was then 21, skilled in the use of arms, an excellent horseman and athlete, fearless and persevering in the pursuit of trouble, trade and amours. The young Polo served Kublai Khan for 17 continuous years—years of excitement and tremendous danger.

Critics Praise "Chicago"

THE New York Press critics unanimously hailed the 20th Century-Fox production, "In Old Chicago," as a spectacular triumph. The following is from the "Daily News": "All the elements that go into the making of great screen entertainment were apparent when the 20th Century-Fox production of 'In Old Chicago' had its premier in New York. It took nearly two years to make 'In Old Chicago' and the cost of the production ran into millions of dollars. But, as the absorbing story and the thrilling spectacle emerged from the screen, it was realised that it was well worth the tremendous effort expended on it in time and money. . . . The story leading up to the burning of the city of Chicago on the night of October 9, 1871, is a powerful tale based on the novel by Edwin Busch entitled, 'We, the O'Learys.' The legend that Mrs. O'Leary's cow kicked over a lamp in the barn behind the cottage on De Koven Street is used to ignite the spark that sets the city aflame and to bring the picture to its sensationally melodramatic climax. . . .

"Alice Brady is magnificent, giving the performance of her life in the role of the hard-working, outspoken Molly O'Leary. Alice Faye proves that she is as fine a dramatic actress as she is an entertainer of song and dance, when, as the glamorous Belle, she sweeps across the screen in the gaudy clothes and stage costumes of the period.

"Tyrone Power handles the slightly heavy role of Dion with ease and conviction. . . ."



You may not recognise him, but it is Sandy Powell who is being threatened by the Black Death in this scene from "Leave It To Me," just released by Action Pictures. It was banned in Australia but approved for universal exhibition in New Zealand.

EYESIGHT SPECIALIST'S Remarkable Discovery

NEW SCIENTIFIC METHOD OF STRENGTHENING WEAK VISION WITHOUT GLASSES

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Eyes whose Sight was Failing for Years
Regain Clear Sight—Elderly People
Obtain the Vision of Youth—Short-
Sighted Obtain Normal Range of Vision
—Railwaymen and other Workers Who
Had Lost Their Employment Through
Defective Sight Now Able to Pass Stiff

Eyesight Tests.

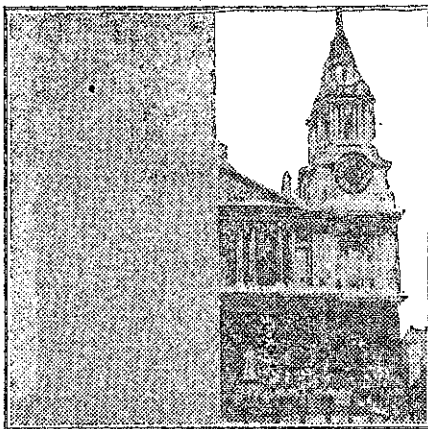
No apology is needed for drawing the attention of readers of "Radio Record" to a remarkable new method of eyesight improvement which does not entail the wearing of glasses and which everyone can carry out at trifling cost at home. Originally discovered some years ago by the well-known eyesight specialist, Mr. Graham Bennett, it has been perfected in the light of considerable experience, so that to-day it is not put before the public untested. On the contrary, it has been "tried out" on no fewer than 30,000 cases, drawn from all classes of the community, including Doctors, Lawyers, Clergymen, Schoolmasters and Mistresses, Military Men, and others of the Professional Classes, as well as Railway Workers, Postmen, Sorters, Sempstresses, and other Workers to whom good eyesight is an absolute necessity.

Astounding Results Reported.

So astounding are the results reported that if the evidence voluntarily given by those who have put the method to a thorough trial had been advanced by Mr. Graham Bennett only, one might think he had been carried away by his enthusiasm. But when Doctors and people making official eyesight tests have put the system to the proof, and declare that it has resulted in an extraordinary improvement in vision, then it becomes apparent that here is a method that deserves the careful and thorough consideration of everyone whose eyesight is below standard or in any way defective.

A Discovery of National Importance.

It is impossible in a brief newspaper article to do adequate justice to Mr. Bennett's discovery which may well claim to be of national importance. The treatment is a simple system of strengthening the eyes that everyone can carry out at home, costs very little to adopt, is fully described in an illustrated book written by Mr. Graham Bennett and arrangements have been made for a free copy to be sent to every reader of "Radio Record." Readers are specially invited to take immediate advantage of this valuable eyesight improvement offer, using the accompanying form.



St. Paul's as indistinctly seen by weak-sighted.

St. Paul's as it should be seen, clear and defined.

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Dear Sir,

Having followed your course of treatment, I must say I am delighted with the results. My sight is much stronger in all respects, and I can read at a distance of three feet the third reading on your Test Card. Headaches are now a thing of the past, and really I cannot express my delight.

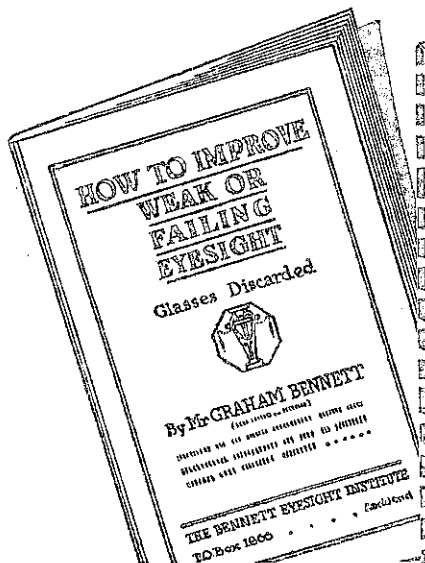
Yours faithfully,
(Signed.) (Mrs.) L. M. BROWN.

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method of Eyesight Improvement described in this announcement.

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The Rev. F.J.M., O.B.E., D.S.O., writes:—"When I commenced your Treatment I had for some time been compelled to use glasses when reading, writing, or typing. I am now able to report that I do not need to use artificial aids to my sight when doing these things; I am able to carry them out with ease and comfort."

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Engine-Driver lost his position through failing sight. After a few weeks' Graham Bennett Treatment writes:—"I 'sat' for the Eyesight Test five weeks ago, and I have been waiting for the result before writing you. I am glad to say I have got back on the footplate against this week."—L.W., of Woodhouse.

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THE Australian Broadcasting Commission's total broadcasting time from all stations for the year 1936-37 amounted to 84,229 hours. This period contained 548,970 programme items, including recordings. The latter items absorbed only 29.1 per centum of the total time as compared with 34.18 per

centum for the previous year. "Live" performances gave employment to no fewer than 22,118 separate people, of whom the vast majority were Australians. Of these, 18,525 were musicians, 2446 soloists and 16,070 associated with one or other of the 662 musical combinations whose performances were

broadcast. Of the remainder, 2938 gave talks and 655 took part in various dramatic productions. In addition, full-time employment was given to 155 Australian orchestral players, and 164 handsomen and choristers, engaged in the Commission's orchestras and other combinations.

BOOK RECORDConducted by **ANTAR****IMAGINATION—AND N.Z. HISTORY****A Book About Cook
Strait That Carries
The Punch Of
Enthusiasm**

LATEST addition to the growing literature of New Zealand history is Stephen Gerard's "Strait of Adventure," published this month by Reed. It tells the tale of Cook Strait and the lands and people about it.

For some years now a trickle of books on local tradition has been coming steadily from various Dominion publishing houses. All, or nearly all, have been sincere, slightly dull, and completely typical specimens of "historical journalism."

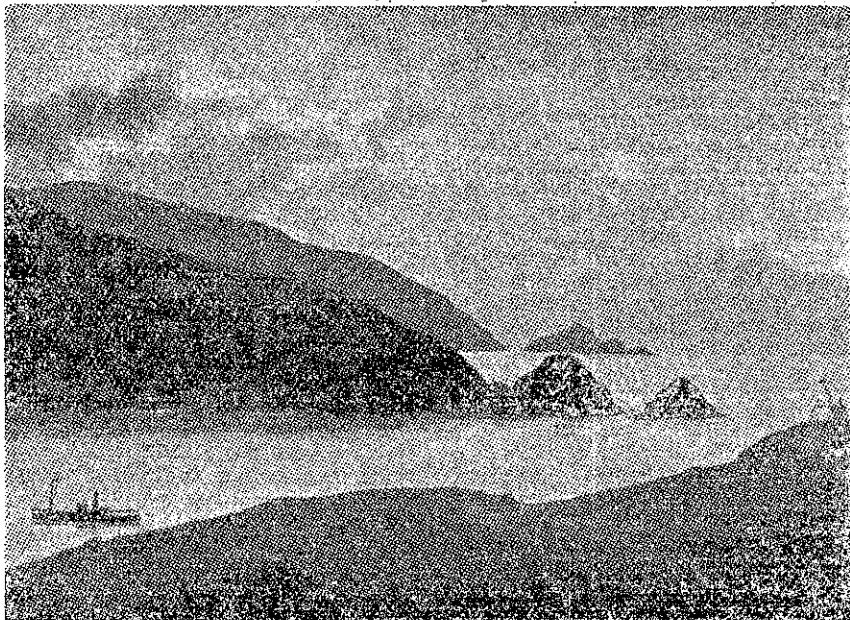
"Strait of Adventure" is different. In its mass of fact there is that vital spark of imagination in treatment which justifies the title and makes it excellent entertainment by any standards. You might "hate history," yet read it avidly. The same virtue has been only too notably absent in other books of the sort.

THE author of "Strait of Adventure" is mighty fond of words—a profitable fault. He has never permitted his enthusiasm for subject matter to squeeze out for want of space a wild and woolly piece of descriptive writing. Not, mark you, that the facts are lacking. There are, to tell the truth, so many facts that much—too much—of significance is lost. For its frequent excitements, the book depends on the baldest and most cavalierly treated sensations—battle, bloodshed, labour and sudden death drawn liberally from the pages of more orthodox histories. Any one of a score of the stories told within Mr. Gerard's modest 175 pages might well have provided the plot of a thriller replete in every page with action and disaster.

FROM all this the reader may have gathered that I think well of "Strait of Adventure." I do; but not without qualification. The book's virtues are its fast pace, its excellent descriptive work—particularly descriptions of the sea—and its keen conviction that New Zealand's history is an adventurous and romantic history judged by whatever standards. Its faults are, frankly, literary faults that detract from the reader's conviction and prevent him completely losing himself among the stirring people and stirring events with which his pages are crowded to overflowing.

There is a certain monotony of approach to each tale. "Now," in effect, says Mr. Gerard, "I will take you to a lookout—fine view, isn't it?—and there's a story behind it... Listen..."

Adequate, this device, but I do not see technicians like Morton and Curle using it.



STRAIT OF ADVENTURE.—Tory Channel.

In Mr. Gerard's style there is, too, a lack of restraint that lowers his highlights. Deletion of several thousand preliminary adjectives would have heightened my enjoyment of those juicy passages in which he really let himself go.

"Strait of Adventure" will make its way in New Zealand when people get to know it, because it is an excellent gift book as well as being an amusing companion for the railway carriage. Such books must find their market in time. In this case I hope the author will write another—and for the market of the great wide world. He has the enthusiasm and, I believe, the pen to convince others about our romantic homeland, even if a second Rider Haggard would not shake us in the conviction it really is a dull little backwater!

**BEST ONE-ACT PLAYS
HAVE PURPOSE**

SIDE by side with the growth of amateur dramatic societies has advanced the popularity of one-act plays, once as despised in literary circles as a punster among men of wit.

Even now, it is doubtful whether the one-act play contributes much of lasting worth—limiting are the demands of the amateur societies alone, which require casts with plenty of women, and situations and dialogue that can be handled effectively by novices. Nevertheless, as the output of plays increases, it is encouraging that the best of them strive for something more than the mere fulfilment of amateur society needs.

In the latest of J. W. Marriott's selections—which have come to be as looked-for as American digests—this general improvement, of theme rather more than technique, is particularly noticeable. Of the twelve plays in

the book, at least half carry a positive message—whether by a trumpet call or in a whisper.

Most powerful is probably Sydney Box's indictment against war, "Bring Me My Bow;" with Avrom Greenbaum's "The Bread of Affliction," a slightly melodramatic plea for the Jews, running it a close second.

Of the remaining plays, Marc Connelly's "Little David," unpublished excerpt from "Green Pastures" needs no comment. "The Holy Crown" by Elise Aylen has an atmosphere and wistful beauty all its own. But "The Bears Nest" by Patricia M. Donahue and "Blessed Above Women," by Vincent Godefroy, are perhaps the finest of all. The former is a comedy of charming simplicity, and the second goes back to the Biblical story of Jael and Sisera for its theme (amateur societies, beware of elocutionary sing-songs when you come to this lyric dialogue).

On the whole, the new Marriott selection may be criticised from the viewpoint of stage performance for a rather too sombre tone. But as dramatic literature it is a hopeful augury for the development and influence of the one-act form.

"The Best One-Act Plays of 1937," selected by J. W. Marriott. (Harrap, London). Our copy from the publishers.

**LOVE STORY READS
LIKE SCENARIO**

FOR circulating library readers who, like Alice, prefer their books with "plenty of conversation," Countess Barcynska's latest novel, "Hearts for Gold," will be a safe and pleasant choice. It is a lightsome trifle, skilfully built round the wholesome, if rather impossible, tale of a world's champion boxer turned evangeli-

cal preacher in the Welsh village of his birth.

There, in a Jeffrey Farnol setting, his romance with a decorative film star whom he had insulted—but who is now also reformed—develops very charmingly and unselfishly on both sides. Naturally, there are troubles and some dirty work is done, but in the end there is general repentance and a moral life is lived by all.

Incidentally, if cunning Hollywood producers could make the religious theme convincing to this naughty world, "Hearts for Gold" would seem excellent fodder for the scenario-writers. The easy-flowing and sometimes humorous dialogue, the simplicity of the motives behind action, above all the alternate play upon laughter and tears, make the book read more often like a shooting script than a literary work. One can imagine boxer Roddy Gwynn being very effectively brought to shadow life by the broad-shouldered Joel McCrea.

All in all, "Hearts for Gold" is a good-hearted and moving little tale, not for a minute to be taken seriously and with plenty of faults, but good company, nevertheless, for an hour or two.

"Hearts for Gold," by Countess Barycynska, (Hutchinson and Co., Ltd., London). Our copy from the publishers.

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Generation

CHILDREN DECRY THE FATHERS

ONE of youth's dearest privileges is to be able to poke out its tongue at the back of its elders. That little surreptitious gesture of independence is a great balm for the pains of mind and body inflicted by people who are bigger and stronger, and say they are wiser

As it is with individuals just so, it seems, is it with generations of individuals. For there was never yet an age of Englishmen that did not despise or pity the manners and thinking of its immediate forbears—no matter how ready at the same time to bow down in worship of a lot of disreputable early ancestors whose chief virtue was the dust of centuries that had made them legendary.

This British trait of character may be partly the reason why, in post-war years, the Victorian age has been the butt of so much scorn. The men and women who were children at the close of Victoria's reign have had no mercy on the stuffiness, the hypocrisy, the infuriating "smuggery" of their parents and grand-parents. In revenge for being repressed in youth, when they grew up they set the whole world laughing at the sex-phobias, the aspidochelons and "vapours" of Victorianism.

No doubt this castigation was healthy and often justified. Nevertheless, those mocking children of the Golden Age have rather made us lose sight of much that was good and sound, or merely human, under the frills of 1900. Silly and hidebound as those people of thirty and fifty years ago may have been, yet at root they were still people, with all the doubts and despairs and leaping hopes of people everywhere, in all the ages.

What literature needs now is not so much about the facade of Victorianism, but a good deal more about the vulnerable heart beneath. It is time the spotlight moved from the Age to the men and women who lived, feared and struggled in it.

Latest author to tackle this immense and difficult subject—and largely to fail—is Phyllis Bentley, whose "Sleep in Peace" is an attempt to portray her own generation: that generation which "made the transition from Victorian England—industrial, expanding, pious, a Great Power and proud of it—to the confused revolts and loyalties of to-day."

In some ways, one might have thought Miss Bentley's distinctive method, with its dependence upon the mass effect of piled detail, would have suited the theme. But Miss Bentley, like so many others before her, is too close to Victorianism to see it wholly. And no amount of literary skill or honesty can overcome that handicap.

"Sleep in Peace" deals with the dissimilar families of Hinchcliffe and Armistead, living in an industrial town in the West Riding, drawn unwillingly together by circumstance and strangely held in union, despite themselves.

The picture we are given of them is complete and no doubt accurate.

But for all that, even 560 pages of close print are not sufficient to bring about a dozen characters to full and vivid life, with the result that everyone in the novel—even Laura Armistead, the mild-hearted potterer in art with whom we spend most time—is insipid and pale-blooded and vaguely unbelievable.

As a picture of an important and strongly-marked era, "Sleep in Peace" is an interesting, painstaking and strikingly honest piece of work. As a novel, it holds interest only in the early stages, and thereafter cries aloud for the presence of at least one character sympathetically drawn or one situation humorously conceived.

"Sleep in Peace," by Phyllis Bentley. (Victor Gollancz, London). Our copy from the publishers.

CHILDREN'S BOOK TO PLEASE PARENTS

IN these days when literature for children is so plentiful that reading paternally-censored novels under the blankets, by torch-light, must be rapidly becoming an almost prehistoric crime, it is only the books of real merit that can expect to win much attention. Elizabeth Foreman Lewis's well-illustrated "China Quest" comes into that category, and should have the approval not only of parents, but of young readers themselves.

The author did mission work in China for some years, and has a profound admiration for Chinese civilization and the Chinese character. She knows what she is talking about, and writes of the Orient with an enthusiasm and understanding that is rare.

"China Quest" is the story of the friendship between an American boy in love with the East who goes to China as an assistant in his father's firm, and of a Chinese country boy who yearns to be an air pilot.

There is good measure of excitement and humour in this book, but the best of it is its unobtrusive schooling in international goodwill. For any child from 11 to 15 years old it would be a happy gift on that next birthday.

"China Quest," by Elizabeth Foreman Lewis. (Harrap, London). Our copy from the publishers.

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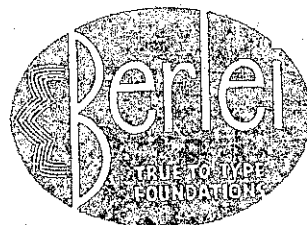
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Main Menu about Food

BY "CHEF"

I REGRET I cannot publish all the splendid recipes which came to hand this week. Winter time fare has a much wider scope, and the house-keeper who studies her family's health in the balancing of food stuffs, the ever increasing use of wholemeal, and many new ways of using cheese, I hope these recipes will appeal. Never neglect the humble rabbit, and the mushroom mayonnaise served with this week's rabbit roll will gladden the hungry on Sunday evening. Mushrooms still continue to make their appearance in the shops.

Your family will rush the cheese dumplings cooked in tomato sauce. The "Mock Duck" recipe has come from North Canterbury, my sister home-cook forwarding this to console those to whom no sportsman has handed the real thing. The sender of the spinach loaf, 'or, to the children, "Popeye the Sailor Loaf," omitted to send her name and although the writing is familiar, I just can't place it.

A recipe for a "chessboard pudding" has won the prize this week and Miss D. Wilson, Church Street, Kumara, West Coast, is the sender. The pudding you will find a change from the boiled variety and the flavour is delicious and only requires one egg.

Chessboard Pudding

PREPARE the tin first, using the following: 3 tablespoons of butter, melted, $\frac{1}{2}$ cup of light brown sugar, 1 cupful of dried apricots (cooked and drained) 1 cupful of stoned prunes (cooked and drained).

Grease the sides of a square tin, size about 7 inches by 7 inches by 2 inches deep. It must be watertight. Melt the butter, add the sugar, mix well together, and spread over bottom of tin. Pour the batter (recipe follows) over the fruit, which has been placed on top of the sugar and butter in alternate pieces, like a chessboard. Bake in a moderate oven about $\frac{1}{2}$ an hour. Turn out upside down and serve warm with cream or custard.

Chessboard Pudding

One egg, 3 tablespoons of melted butter, $\frac{1}{2}$ cupful of white sugar, $\frac{1}{2}$ cup of milk, $1\frac{1}{2}$ cups of flour, $\frac{1}{2}$ teaspoon of baking soda, 1 teaspoon of cream of tartar, 1 teaspoon of vanilla essence.

Beat the egg slightly, add sugar and beat until light and fluffy. Add the butter and beat again. Add milk and the sifted dry ingredients and beat well.--Miss D.W. (Kumara).

Rabbit Roll and Mushrooms

BOIL the tender and young rabbit with some onions and herbs. When cold take out rabbit, cut into dice and add $\frac{1}{2}$ lb. cold chopped ham. Wet a large jam-jar, line with slices of hard-boiled egg and chopped parsley and fill with rabbit mixed with ham, sprinkling with salt, pepper, allspice and chopped parsley. Heat some of the strained liquid, add pepper and salt and dissolve in it a little gelatine. Pour while hot over rabbit, press and put a weight on top. When cold turn out and garnish with mushroom salad, made as follows: simmer $\frac{1}{2}$ lb. of minced mushrooms in olive oil for $\frac{1}{2}$ hour, squeeze a few drops of lemon-juice on and when cold season with salt, pepper, chopped parsley and mayonnaise.--Mrs. A.E. (Christchurch).

Cheese Dumplings

MAKE an ordinary suet dumpling and in the mixing add two cups finely grated cheese and one tablespoon minced onion. Mix the contents of a small tin of tomato soup with $\frac{1}{2}$ -cup water. Put into saucepan and when boiling, drop in the small dumpling balls. Cover with lid. Cook 20 minutes. Serve in the sauce with a green vegetable.--Mrs. K.L.S. (Ponsonby).

Mock Duck

GET your butcher to cut 1/- worth of good stewing steak about one inch thick, with a wide pocket slit in it to form a bag. Beat steak well and lay in a plate containing half teacup vinegar, one teaspoon each sugar and mustard half teaspoon curry and pep-

per and salt. Turn occasionally, smearing well. Make ready stuffing as follows: Two cups breadcrumbs, one large saveloy (chopped), one medium onion, parsley and little sage with thyme, pepper, salt, lemon juice, or milk. Mix with pepper and salt. Add a little milk if necessary. Press into pocket in steak, sew with coarse thread, shaping like a duck. Flour and Bisto should be sprinkled well over this. Place in covered tin in plenty of hot fat till nicely browned. Pour off fat. Add diced vegetables--carrots and celery and onion, $1\frac{1}{2}$ pints water and

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tomato sauce. Cook for 2 to 2 $\frac{1}{2}$ hours. Serve with mashed potatoes and apple sauce. Serve five people well.--Mrs. L.A.B. (Ouruhia).

Ratafia Wafers

CREAM $\frac{1}{2}$ lb. butter with a small cup sugar, add 1 well-beaten egg and 1 small teaspoon Ratafia food flavouring, beat well again, sift in 1 cup flour, 1 teaspoon baking powder, pinch salt; add 4 cups puffed wheat, mix all well together, put in teaspoon lots on cold greased trays, leave room for spreading. Bake in a moderate oven until crisp and pale brown.--Mrs. P.W. (Onehunga).

Wholemeal Pancakes

SERVED with lemon cheese, these are just the health sweet to serve children on cold, winter days. Mix together 4oz. wholemeal flour, 2oz. rice flour, 2oz. self-raising flour, and $\frac{1}{2}$ -teaspoon salt, in a basin. Make a well in the centre, break into it 1 egg, stir, then

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add 2 cups of milk gradually and mix to a smooth batter. Melt a little lard in a frying-pan and when smoking hot pour in half a cup of the batter; when golden brown, turn, allow the other side to brown. Place on a hot dish in the open oven and spread thickly with lemon cheese, cover with the next pancake, spread with lemon cheese and so on until all pancakes have been used. Sprinkle with caster sugar. Serve very hot, cut through in portions.—Mrs. R.C. (Maungaturoto).

Welsh Rarebit

A RECIPE from Wales: Six slices of lean ham, 6 medium onions, $\frac{1}{2}$ lb. cheese, grated. Fry onions until soft, but not quite cooked. Place in a piedish or casserole, ham, onions and grated cheese in alternate layers, finishing with a layer of cheese. This makes a very nice savoury, lunch or supper dish.—Mrs. E.R.E. (Denniston).

Date and Pumpkin Pie

MAKE a light suet crust, with 1 cup of flour, 1 cup of breadcrumbs, 3 tablespoons of grated suet, pinch of salt, cold water to make a stiff dough. Roll out half of this thinly and line a greased basin. Mix together 1 cup raw diced pumpkin, 1 cup stoned sliced dates, 1 tablespoon finely-chopped peel, 2 tablespoons brown sugar, 1 salt-spoon mixed spice. Fill basin, add 1 small cup of milk. Cover with rest of paste; tie a greaseproof paper over and steam three hours. Serve with custard or sauce.—Miss K.H. (Timaru).

Ginger Apples

BUTTER a piedish well and sprinkle it freely with sugar and 1 teaspoon of ground ginger. Peel and core 6 apples and slice into dish with a little chopped candied lemon and orange peel. Make a batter with 2 tablespoons flour, 1 egg and 1 pint milk, pour over the apples, put some small pieces of butter on top and make $\frac{1}{2}$ hour in moderate oven. Serve hot or cold with cream or boiled custard.—Mrs. A.C. (Maungaturoto).

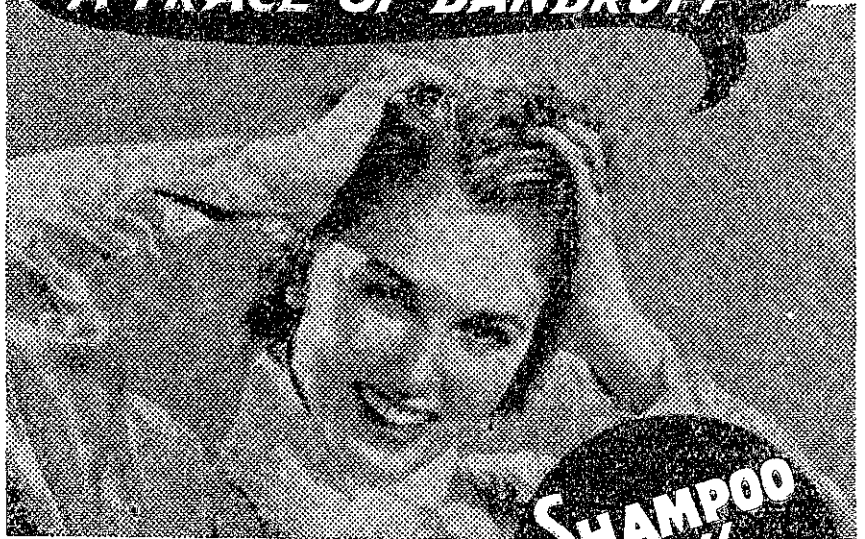
Cabbage Savoury

TWO cups of cooked cabbage, $1\frac{1}{2}$ cups cooked celery, 2 tablespoons butter, 1 tablespoon flour, $\frac{1}{2}$ teaspoon salt, pepper, $1\frac{1}{2}$ cups milk, 1 egg-yolk, 1 teaspoon lemon-juice, $\frac{1}{4}$ cup breadcrumbs. Drain and chop cabbage finely, add celery. Melt butter, add flour, salt and pepper. Mix well and add milk gradually. Bring to boil, stirring well to prevent lumping, and add well-beaten egg-yolk and lemon-juice. Put alternate layers of cabbage and celery and sauce in a greased baking-dish, sprinkle top with breadcrumbs, dot with bits of butter and brown in moderate oven. Sprinkle grated cheese over the top.—Mrs. A.E. (Christchurch).

Pineapple Cider

THIS very economical beverage is made from pineapple peelings. Put the peelings into a large pot, well cover with water and boil 1 hour. Strain, add to each gallon of liquid add $1\frac{1}{2}$ lb. sugar. When cold bottle and tie down with string. Usually ready for use in a days. A little whole ginger may be added when boiling if liked.—Mrs. R.A.C. (Maungaturoto).

"I LOVE THE WAY LISTERINE
KEEPS MY SCALP SWEET, MY
HAIR IMMACULATE... NOT
A TRACE OF DANDRUFF"



SHAMPOO
with
LISTERINE

DANDRUFF is unsightly . . . it is a minor disease caused by germs. It is now established that dandruff can be effectively treated with Listerine Antiseptic. Simply douse full strength Listerine on the hair and scalp and massage vigorously . . . the germs that cause dandruff are destroyed and Listerine loosens and washes away the unsightly scaly flakes. Use Listerine liberally and frequently and rub it well in and dandruff will soon be banished.

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Three sizes: 1/6, 3/- and 5/6.

Buy
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To-day!
Three sizes:
1/6, 3/-
5/6

LISTERINE
Antiseptic
CORRECTS DANDRUFF
SETS A WAVE QUICKLY
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GERMS IN 15 SECONDS

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The year's spectacular hit now comes to you! Old Chicago reborn in all its turbulent glory! The heart-warming, human drama of the magnificent O'Learys...loving tempestuously, hating fiercely... fighting valiantly! A family turned from the lips of alluring Belle Fawcett! But when disaster overtakes the flaming city...once again it is "the O'Learys against the world"!



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DARRYL F. ZANUCK'S

Supreme achievement as
producer of distinguished
entertainment.

OLD CHICAGO



Twentieth Century-Fox presents
DARRYL F. ZANUCK'S
 supreme achievement as a
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IN OLD CHICAGO

TYRONE POWER · with ALICE FAYE · DON AMECHE
 ALICE BRADY · ANDY DEVINE · BRIAN DONLEVY
 Phyllis BROOKS · Tom BROWN · Sidney BLACKMER
 Berton CHURCHILL · June STOREY · Paul HURST

Directed by HENRY KING

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Daily Mail

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 GREATEST
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"BRILLIANTLY
 EXCITING"—
Daily Herald

"SPECTACULAR AND
 THRILLING DRAMA"—
Daily Mirror

"REMARKABLY FINE
 PICTURE"—
Sunday Chronicle

"TREMENDOUS CINE-
 MATIC ACHIEVEMENT"
 —*Sunday Times*

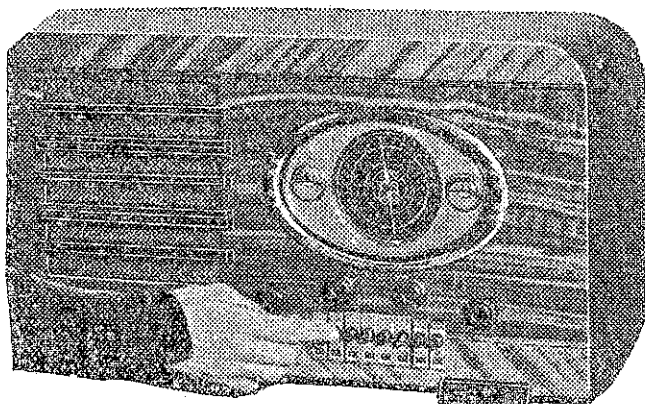
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 REALISM"—
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Send Stamped, addressed Envelope for
Particulars.



Biting The Biters

FAULTS OF THE CRITIC

(Continued from page 13.)

musical comedy, he does not criticise it from the point of view of serious drama. He accepts certain limitations as natural in musical comedy.

He should do the same in radio criticism. When he finds thrillers like "Westward Ho!" or "Inspector Scott" put in the programmes, he should realise that there are put in as general entertainment. They do not pretend to be serious drama.

The programme organiser knows their weaknesses just as well as the critic does. But he also knows that they are what the public wants, and if there is any need for criticism it should be merely to chide the public for having such a taste. It is absurd to write a column of material to show what bad plays they are.

RADIO plays are often like magazine stories, says the Radio Man. No literary critic would seriously consider each story in a popular magazine from the standpoint of literature. In the same way he should not judge each play as serious drama. What the critic should do is to accept the fact that the play caters for a certain taste.

He can then ask himself two questions: "Is it a legitimate taste? And, if so, is the play that caters for this taste good of its type?"

THE Radio Man believes that the greatest critic of all, the public, is growing more tolerant in these days of wider and more varied radio service. It has got out of the way of slamming the radio off and saying, "That's a soprano; she's no good," just because it doesn't happen to care for sopranos. Now the public is learning to say, "I don't care for sopranos—(or tenors or basses)—but as a soprano she seems pretty good to me."

THERE are several ways in which the programme organiser can help himself to find out the opinions of his listeners, says the Radio Man. He has the opinions of recognised critics, newspaper correspondence, the station correspondence, and the opinions of the people he encounters every day.

There is, too, another guide for him in making his selections of items for the air. Radio in New Zealand is in the same position as theatrics in New Zealand. Much of the work is thoroughly tried out overseas—in Britain, America, and Australia—before it comes here. The service has the choice of work that has been proved successful in other countries. And this, though not an entirely reliable test, is an assistance to the programme organiser in choosing productions and transcriptions for playing in New Zealand.

IT is handy to have a rack beside the sink on which to keep tea towels when they are not in use. If they are hung up in this way they dry quickly in the kitchen and are always ready for the next washing-up. An excellent sizer may be obtained with six arms for accommodating tea towels for a small sum.



TOO many women are "carrying the torch."

The "torch" to which I refer is that coldly flaming one which comes from windburn. Roughly chapped, or leathery tough cheeks, lips, and hands, and squint-wrinkled eyes are its products.

There are more people who are aware of the damages which can be wrought by the sunburn of summer than there are who have a full knowledge of the perils of windburn, which can come at any time of the year.

Danger Recognised

IN the final scoring, the workings of windburn and sunburn bear a great resemblance.

Most of Hollywood's stars are by this time well aware of the danger of sunburn. They have had so many object lessons. Betie Davis, Virginia Bruce, Mary Boland, Ginger Rogers, Ina Claire, Alice Faye, and Madeleine Carroll, to mention only a few, have all reaped misery and the loss of studio time and studio money from basking in the sun a little too long.

And I have observed that these same glamorous ladies of the film capital are becoming more and more conscious that the wind can just as surely, although much more slowly, inflict an equal amount of damage upon delicate skins.

I believe that this present day of fast and extended travel is largely responsible for this awakening. The speeding up of travel has in turn, accelerated the progress of wind-burning.

Olivia De Havilland

A TIMELY example of this was afforded me last week by Olivia de Havilland.

Miss de Havilland's newest stellar performance is in the picture "Robin Hood." The entire company for this production was working on location in California's own Sherwood Forest, some 50 miles from Hollywood.

Many of those in the company elected to stay on this location until the picture was completed. Miss de Havilland, however, was among those who wished to enjoy the comforts of

home, and consequently, chose to commute between Hollywood and the forest every morning and evening. So, each day, this beautiful young lady was scheduled to travel more than a hundred miles—and she particularly wished to do it in her favourite motor car, a powerful, chauffeur-driven phaeton.

One day of this swift travelling between Hollywood and the pleasant glades of the forest trod by filmland's Robin Hood—he is Errol Flynn, in case you didn't know—had left Miss de Havilland with smarting, slightly burned cheeks.

What To Do!

"YOU know I can't let this go on, Mr. Factor," the young lady exclaimed to me. "What can I do about it?"

Miss de Havilland was very much surprised at the simplicity of the remedy which I prescribed—one which is applicable to anyone who wishes to preserve the softness of her skin in the face of any unusual weather-beating.

A brunette with dark brown hair and equally dark brown eyes, Miss de Havilland's colour harmony make-up calls for Brunette powder, carmine lipstick, carmine rouge, brown eyeshadow, black eyebrow pencil and eyelash make-up, and Rachel make-up blender.

Protection

NATURALLY, as a base for these make-up materials, she uses a foundation cream—and in this cream lay her protection against the ravages of swift passage in an open motor-car. The only suggestion I made to Miss de Havilland was that she use a little more of this foundation cream than she would for her ordinary street make-up—and that she should be careful not to forget to wear driving glasses as protection for her eyes.

Two days after I had given her this advice I saw this charming player again. She reported that the daily trip no longer left her skin burning, and that it had regained all of its natural elasticity.



Olivia de Havilland, who learnt that windburn is as troublesome as sunburn.

Have you?

Have you changed to ZENITH yet — to enjoy the supreme achievement of radio science — the pure, rich fidelity that only ZENITH brings?



EVERYBODY'S CHANGING TO

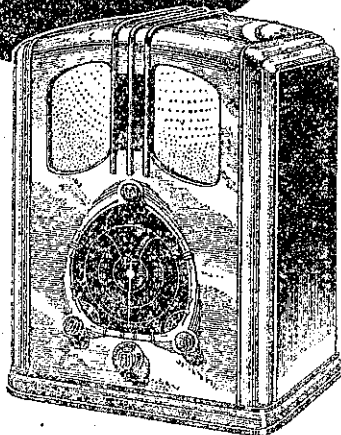
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THERE'S a reason! There are many reasons! Call and see the new ZENITH features. You will marvel at ZENITH achieving so much at so little cost. You will understand why everybody's changing to ZENITH. You won't be content till you have changed to ZENITH.

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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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ACOUSTICON AGENCY, 206 Prudential Buildings, Lambton Quay, WELLINGTON, and 14 Palmerston Buildings, Queen Street, AUCKLAND.

Jutland Recaptured

BRILLIANT MANOEUVRE

(Continued from page 8).

room of the Director of Broadcasting. The ex-naval man took a quick step over to a tin of cigarettes.

"May I?"

He put some cigarettes on the table, side by side.

"BEATTY'S squadron had engaged the German High Seas Fleet," he said. "That was his job. To go and find the enemy, engage them and report."

"Jellicoe got word from Beatty and brought up the British Grand Fleet to attack the enemy. He brought them up like this."

The ex-naval officer's fingers arranged the cigarettes in an even line, side by side, head on to the enemy.

AT a certain moment he was going to come on to a position in which he calculated he would meet the enemy. Just before he got there he must deploy."

The fingers showed the cigarettes deploying. They were moved round sideways so that they came into a long chain, broadside on to the enemy so that they could fire their broadsides into an enemy advancing head on.

"That manoeuvre," said the ex-naval man, "was carried out. It was one of the most brilliant manoeuvres ever made in naval warfare."

The British ships raked the enemy fleet with such deadly fire as they went past that the German fleet was ultimately forced to turn away. In other words, it had to run.

For Jellicoe had got his fleet into such a position that the Germans were visible against the western sun and the British ships were half-hidden in the mist.

That same deployment put the British fleet in the position of cutting the German fleet off from its home ports. The British fleet now lay, as a result of Jellicoe's masterly tactics, directly between the Germans and their home.

THE German fleet then turned away. The German Commander-in-Chief, Admiral Reinold Scheer, was a brave and game fighter, but the withering fire from the British fleet as it deployed, made him turn about and run off into the mist.

Wisely Jellicoe did not risk all the untold dangers of a night battle in pursuit. He was between the Germans and their bases. He had the great hope of engaging them on their way home in daylight next morning and the possibility of annihilating them.

THAT, in the course of events, never happened.

Scheer that night tried to skirt the tail-end of Jellicoe's fleet and found himself trapped by a line of lighter British ships.

Driven to desperate courses, he smashed straight through these British destroyer flotillas astern of the British Grand Fleet in the dark.

None of these ships reported this at the moment to Jellicoe, and the main

(Continued on next page).

A WONDERFUL OFFER

Reduce your Hips, Waist and Bust

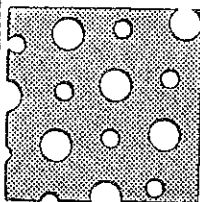
3 inches in 10 days

with the New Wonder Latex Girdle

OR IT WON'T COST YOU A PENNY !



SENT ON
10 DAYS
**FREE
TRIAL**



Actual Size of
Perforations



THE MESSAGE-LIKE ACTION REDUCES QUICKLY

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 massage-like action gently and surely eliminates fat with every move you make.

NO DRUGS OR EXERCISES

The new Latex Girdles are made to individual measurements, are worn like an ordinary corset giving natural balance and support to your figure with perfect liberty of action.

IT MAKES YOU LOOK THIN WHILST GETTING THIN.

WE HAVE SUCH CONFIDENCE IN OUR GIRDLES THAT WE SEND THEM ON 10-DAYS FREE TRIAL. POSTAGE PAID

WE TAKE ALL THE RISK. YOU DO NOT RISK ONE PENNY

The new Latex wonder Girdle banishes figure faults and imparts a charming appearance as soon as wrapped on. After having massaged away the superfluous fat, it leaves your figure shapely and more supple, your health improved. The girdle can then be worn as a foundation garment which clings to your figure as a second skin, giving a most graceful appearance.

Don't Delay! 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.

For sagging muscles the Girdle is unsurpassed.

Write to-day.

SLIMFORM GIRDLE CO.,
703-2, DINGWALL BUILDINGS,
QUEEN ST., AUCKLAND, C.I.

Down To The Sea

HE HAS NO REGRETS

(Continued from page 10).

"Antiope," burned in a fire and abandoned now to the underwriters; a fall of 38 feet down an uncovered hatch and a lucky escape from death through having his fall broken by a heap of rubbish; journeys to Calcutta, Madras and Ceylon; the memory of loading coal by baskets at Perim while the ship lay head to the wind and got blackened with coal dust from stem to stern; return to New York, and at last a voyage home to New Zealand as quartermaster in the City of Chester. Even then, after a short time ashore, the sea called again and he set off as quartermaster in the Port Albany under Captain Fishwick.

Until at last the sea let him alone, and he came back to land.

HE never regrets his seafaring.

"It gives a sense of values to a young man that he never loses in after life," says Francis Renner to-day. "It teaches him the great lesson in the finish that he is after all the master of his own destiny.

"It lets him know that there are few things in this world on which a man can rely other than his own initiative and his own ability and his own perseverance.

"When the boy goes to sea from the background of a good home, kind parents and his friends, he finds it is up to himself to make his own way. If every young man could face life that way early in his existence, it would be much to his good."

(Continued from previous page.)

fleet, five miles away. They fought, but gave him no word.

IT was this failure to report the action, says the ex-naval officer, that let the German High Seas Fleet limp home to their bases from which they did not ever again emerge for battle.

"This," said the officer, "is very briefly the story. In the naval schools they work out the action of the battle with model ships on great tables. It takes three days to work out the details. And each year, more information is gained, more facts become known."

Against this background then, listeners may picture the scene so vividly presented in the NBS production.

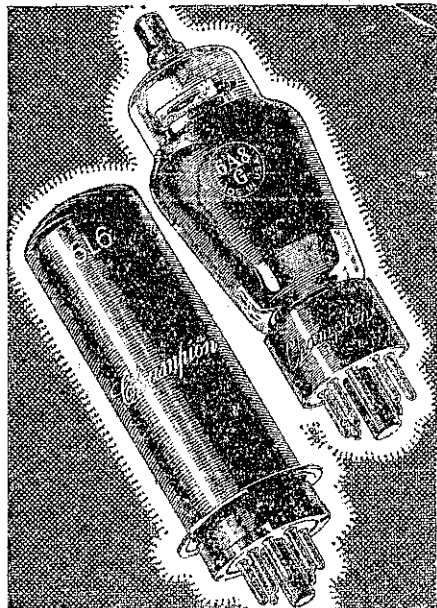
The form of the work is narrative, with several voices taking up the story and swiftly speeding it along. The drama of the battle is brought out by the pace of the voices and by the effects. . . The sound of the sea, the piping of morse, the booming of the guns.

There were difficulties, of course. The shattering detonations of great guns, reproduced too accurately, would have jumped the needle off the recording. But the illusion is there.

It is a production well worth hearing, but it had one curious discrepancy. The voice of Jellicoe seemed to be taken by a different voice at the end from the voice at the beginning.

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*The BRANDY that
made COGNAC famous*



PERFORMANCE

Whether your radio cost five or fifty pounds, its performance is absolutely dependent on the valves—the heart of every radio set.

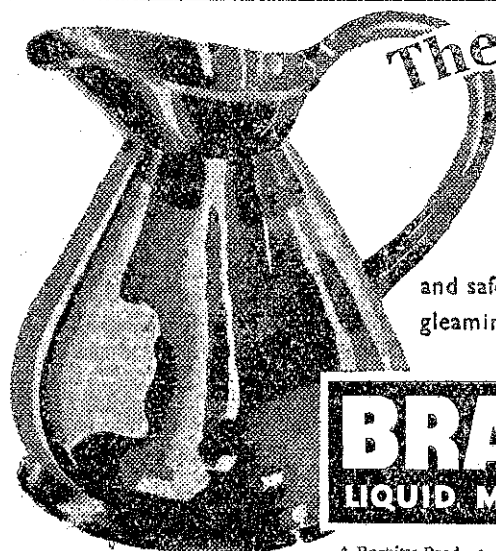
Installed as standard equipment by leading radio manufacturers, Champion Valves have established a world-wide reputation for lasting service and faithful reproduction.

Put power into your radio with Champion—the guaranteed Valve—which undergoes six gruelling efficiency tests and is obtainable in both metal and glass tubes.

Champion

6 WAY TESTED VALVES

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ELLIS & COMPANY, LTD.,
P.O. Box 506, Auckland.



The quality polish

To give your brass a richer quality—all you need is a little Brasso and a soft cloth. Swiftly and safely this quality polish sets brass gleaming—and keeps it bright.

BRASSO

LIQUID METAL POLISH

A Reckitts Product. Made in New Zealand.



B-3

Exciting Months

(Continued from page 11.)

and, I gathered, life was good.

It was the job of his staff of accountants and himself to evolve a new technique to meet the needs of the commercial service, yet based on the recognised principles of accounting.

"We had to construct a system of accounting," he says, "which would accord with commercial principles and at the same time meet the requirements of the Government service."

In his first fortnight with the service he had to make a decision of deep import to the service. He and his staff, working as a team, had to decide whether the accounts side of the service could best be run under a system of centralised control from headquarters, or under a system of decentralised control at each station.

They saw only the one way. Mr. Crowther and his staff packed up all their papers and came down to headquarters. From there they faced the other problems of the service.

There was the question of the adjustment of advertising rates in the middle of operations, without breaking the already existing contracts with advertisers. With the opening of the new stations 3ZB and 4ZB there was the question of readjusting the time of national advertisers so that they would be on the air from all four stations. In every case, care had to be taken to be scrupulously fair to clients, so as not to put them at what they might consider a disadvantage. These problems had to be worked out by the service officers and the accounts section had to do its share.

Every month of this life has had its problems . . . but it must have its compensations. It must be pleasant for a business manager to sit back and listen to a national hook-up and hear the announcer say: "1ZB . . . 2ZB . . . 3ZB . . . 4ZB."

And to remember that only 18 months ago one had asked: "What is 1ZB?"

Their Moving Music

(Continued from page 14.)

THE history of the bicycle band, of course, is bound up with that of the Professional Brass Band, for the two were really the same. The professional band was open to engagement at all functions with "satisfaction guaranteed," according to advertisement. For many years it played at race meetings in and around Christchurch.

The band's function was to keep the people entertained in the evenings. It was a great attraction and exceedingly popular until, on one occasion, it decided to parade through the sleeping quarters at mid-night imitating bagpipes!

The Bicycle Band's next long trip was to Kaikoura, a little township that had never heard a band before. Its popularity was terrific. A sports meeting was held and the band played from the top of a bullock dray.

And so the world's most novel band bumped its way along stony paths for several years, scattering the seeds of music and reaping the benefits of fine publicity. Both bands, however, went out of active work in 1910, or thereabouts.

CAN YOU SKETCH?

Your spare time can be made most profitable by studying Cartooning, Fashion Drawing and Commercial Art at home in your spare time.

The "EVOLUTIONARY SYSTEM OF DRAWING" teaches you how to draw by a wonderful and original method.

When you write to-day for our free book, "How to Become an Artist," send a copy of this sketch for a free, candid criticism to The Principal,



JOSS SCHOOL OF ART

Box 128, AUCKLAND.

PRESS SHEET! PRESS SHEET!

(Continued from page 15).

MARKETS CRASH

Studio Heads Take It On the Chin.

Wall Street, All Day.

MANY of Hollywood's biggest executives face stark, staring, soul-searing ruin as markets flop below zero. Hardest hit is Rube Sourpuss, head of Magna Pictures, who has had to sell two of his yachts and four of his country mansions. Interviewed after the crisis, Rube said: "Say, boy, things are so tough in Hollywood these days

STOP PRESS-SHEET NEWS!

Washington, Sooner or Later.

SENSATION piled on sensation when President Roosevelt asked Congress to pass an emergency Act barring Grace Moore, Columbia's super song-bird, from reading the "Radio Record."

"We must protect our national resources from foreign propaganda," stated the President. "I am going to ask Congress for six new battleships."

ROBESON'S NEW ROLE

Doubles for Ex-Emperor in Political Drama.

Geneva, Weeks Later.

A SUPER-SENSATION occurred when negro star Paul Robeson appeared on the set of the big political drama, "Beleaguered," or "A King Without a Country," just as shooting was due to start to-day, and announced that he had been commissioned to act as stand-in for ex-Emperor Haile Selassie, who was feeling off colour. Selassie's business manager said that the change was strictly leagual.

"Things look black for us now," commented an Italian member of the cast afterward.

EDEN WALKS OUT

Tears Up Contract With Cabinet Productions, Inc.

Whitehall, Now and Then.

ANTHONY EDEN, for many years Britain's biggest heart-throb, tore up his contract to-day with Neville Chamberlain, Czar of Whitehall, and producer of several world-famous farces, including "Non-Intervention," a burlesque of the Spanish War.

"He wouldn't give me the parts I wanted to play," explained Handsome Tony to our representative, but denied he was going to set up in production on his own account.

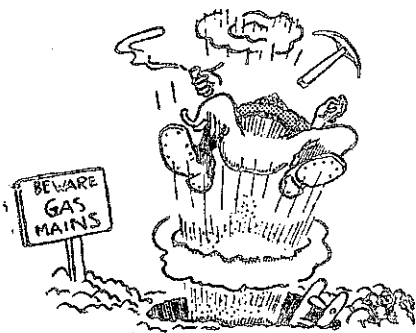
It is reliably reported that Chamberlain has approached Shirley Temple to fill the vacancy, and, failing her, Harpo Marx.

To cement the new friendship with Mussolini, Chamberlain intends making a stupendous Italo-English travelogue entitled "Lands of Pope and Tory."

BY-ELECTION RESULTS.

A SEVERE defeat for the Government was registered at East Dulwich, when Gracie Fields (Independent) topped the box-office popularity poll with a colossal fan mail of 80,000, thus giving the air to Lord Swinton, the other candidate, who received only two fan letters (Mr. Chamberlain wrote both of them). Gracie's sweeping victory is attributed to her theme song, "I've Got a Bomb-Proof Love Nest, But I Can't Keep the Flies Out."

AT Stone-on-the-Henge, Mae West set up an all-time box-office record by grossing 6000 votes in excess of Lady Asquith. It is considered doubtful, however, whether Miss West will be able to keep all her election promises.



Hollywood Tragedy.—Publicity Department blows up!

that Snow White is considering laying off three of the Seven Dwarfs. But this will not affect the production of Magna Pictures. Our schedule for next year will be bigger and brighter than ever before, and will include six super-colossal features, eight road shows, ten side-tracks and eleven steam-rollers, all containing casts of epic proportions. Never before in the history of the world's entertainment, etc., etc."

Gamely facing up to the crisis are the small Blood-and-Thunder Studios which, for the sake of economy, are now producing their Western epics and desert dramas in sand-boxes on the studio golf course. It is impossible to tell the difference, reports state.

NEVER BEFORE!
NEVER AGAIN!

Will You See Such a Soul-Stirring, Heart-Wrenching Display of the Launderer's Art!

Solve Your Clothes Problems—Send Them to the

HOLLYWOOD BAG-WASH
HOLLYWOOD BAG-WASH
HOLLYWOOD BAG-WASH

Pounding, ripping, smashing, tearing. . . . Your shirt tails will be wrenched and torn by the mighty tumult of primeval forces. . . . Your buttons will be smashed and crushed to dust as if by a Giant's Hand. . . . We will cut your singlets to ribbons and tie your pyjamas in knots. . . . Every vestige of form and colour will be drained from your garments by the Cataclysmic climax of this mastadonic maelstrom. . . .

Cascading to glory on a tidal wave of creamy bubbles,

The HOLLYWOOD BAG-WASH

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

SHE COULD NEITHER
WALK NOR SLEEPArms And Feet Swollen
With RheumatismSays "Blessed Relief" Came
With Kruschen

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Dunedin And The Bard

(Continued from page 12.)

possibly he was never better than in the role of Richard III.

Whether or not due to that influence the fact remains that from 1890 the club did not look back. In 1893 the advisability of restricting the number of members was debated, this just three years after the dissolution of the club had been seriously contemplated.

In 1909 the scope of the club widened, and Mrs. Wakefield Holmes, to-day well known on the amateur stage in Dunedin, was cast as Isobel in "Henry V." In 1911 she scored an outstanding success as Lady Macbeth.

IN 1912 yet another milestone was passed. The club up to this time had performed in the Choral Hall or in Burns Hall, but it was now found that these halls were too small to accommodate audiences. So that year "Richard II," with Mr. Hanlon as Richard, was read in His Majesty's Theatre.

The war naturally affected the club a little: there were few organisations unaffected in those days, but most of the members were elderly and the effect was not so pronounced as on many kindred societies.

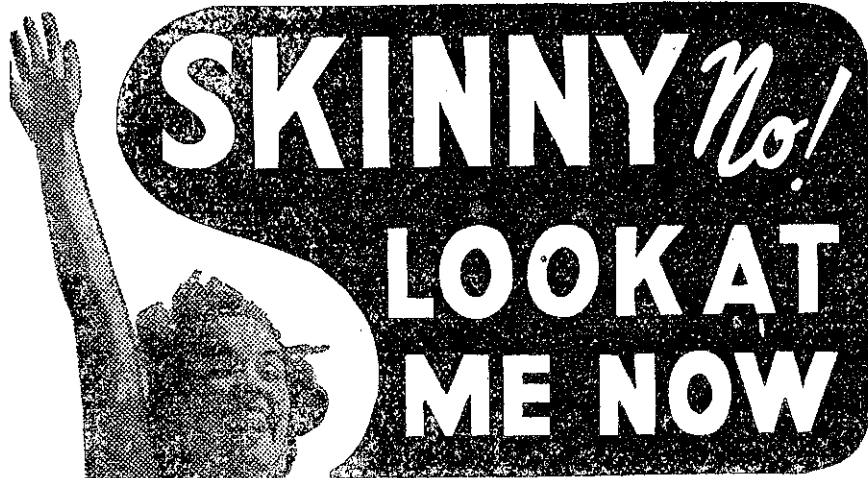
IN 1922 Mr. Hanlon was appointed president, retaining the honour until 1927, when Mr. J. C. Stephens was appointed. The club was very strong at this time, and leading lights in the amateur theatrical world were active members. To-day, the club is as strong as ever, the reading of "As You Like It" given in the Concert Chamber only a week or two ago attracting satisfactory attention. Shakespeare can still hold his own against the combined onslaughts of radio, pictures, literature, and theatre!

THREE readings a year are given, have been given for many years. While the plays are as expertly put across as they are at present the club should last for many years. Mr. S. H. Osborn, the existing president (he has been active since 1906), must be a proud man. It is something to be president of a literary-reading club that last year celebrated its diamond jubilee.

THE secretary, Mr. J. W. Hayward, told me that the club had been responsible for much good in the charitable sense. During the war it gave varying sums to patriotic funds and various other funds that had the welfare of the soldiers at heart. It has often assisted other charities. It mooted the suggestion that a Shakespeare garden be laid out in a corner of the Botanical Gardens, only plants mentioned in Shakespeare's works to be grown. The city council supported the suggestion and accepted the club's donation to the work.

And has this reading of Shakespeare any value, apart from that of entertainment? Turn back and read what Hanlon, K.C., has to say on the first page of this article.

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HOME FORUM

"DISGUSTIPATING"

I cannot congratulate you on your choice of "Popeye" as a suitable subject for your newly instituted children's page. The uneducated speech of "Popeye" is, in my opinion, liable to give wrong ideas of grammar to children of seven or eight years of age, who are the oldest who are likely to enjoy his antics.—E. A. Clowes (Dunedin).

SERVICE APPRECIATED

I suppose there are many more film goers like myself who take the excellent service Mr. Mirams provides just a little for granted, and who only rouse themselves to an appreciation of his work when that service seems threatened, as it does now, by the extraordinary action of Columbia Pictures' executive in forbidding him to attend any more of their previews because of your recent criticism of "I'll Take Romance."

After seeing this picture a few days ago, I think your criticism of it not only fair, but even generous.

From now onwards I shall be more appreciative of his work, now I realise that in doing it honestly he meets with discouragement and antagonism.—Anon (Napier).

WHO ARE THEY?

FOR the past few weeks I have read with much interest Scherzo's page in the "Record." The criticisms, to my mind, have been fair and should have proved instructive and helpful to those concerned.

I am not a performer, but I am intensely interested in music, both vocal and instrumental, and am very anxious not to miss anything that is worth while. This desire for more knowledge has prompted me to take the liberty to write.

The first paragraph in Scherzo's review of April 29 includes these words: "There are more executants and more brilliant composers in the world to-day than there have ever been in the past."

Of course, I realise that what is music to one is not to another, but will you please tell me who are these composers, and where and when is their music to be heard?

I agree there are some very brilliant executants, but who is the composer who can compare with Beethoven, Chopin, Brahms, Mendelssohn, Bach, Verdi, or Schubert, to say nothing of many others?—T.E.W., Wellington.

[Scherzo will write an article on Modern Composers for the "Record" shortly.—Ed.]

BAND CRITICISM

I don't know who is responsible for the article published in the "Record" of April 14 in which the Ashburton Band is criticised.

Was it necessary to say that the band has "a long way to go before it reaches top microphone form"? One does not expect a B grade band to be at top microphone form.

And, anyway, why criticise the Ashburton Band, certainly the best B grade band in New Zealand, when we are asked to listen-in to broadcasts by bands like the Christchurch Municipal and New Brighton, about which no comments are made, and which, in my opinion, are a good deal lower in the standard of playing than Ashburton in its present form.

JONES SEWING MACHINES

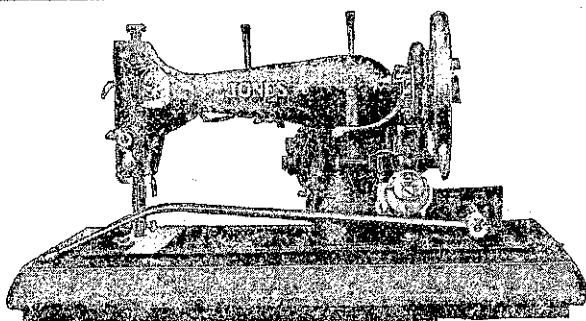
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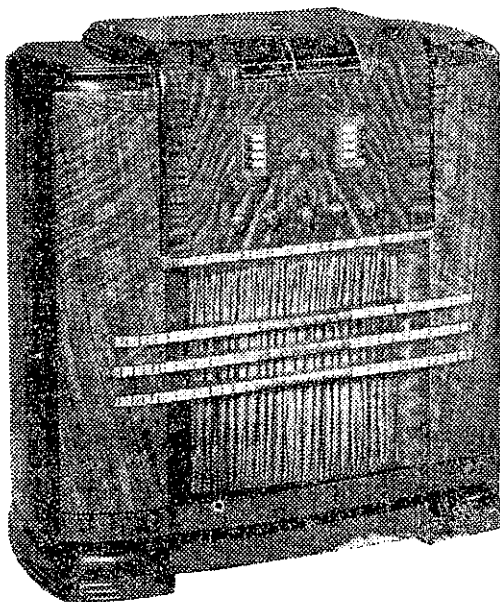


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Result "Puzzle Pie," No. 249.

The winning competitor in this contest is: Mrs. P. Hart, 222 Hazeldene Road, Christchurch. Her solution, containing only one error, was the most nearly correct one received, and the Prize of £25 in Cash is therefore awarded to her. Prize-money will be posted on Monday, June 27.

Solution to "Puzzle Pie," No. 249.

Paragraph from the "Otago Daily Times," June 13, 1912. "A most unique colony is that of the six-toed people in Maine, on the line between Lincoln and Sagadahoc Counties. Starting some generations back, intermarriage was apparently reproduced the deformity until there are few families free of the freak foot."

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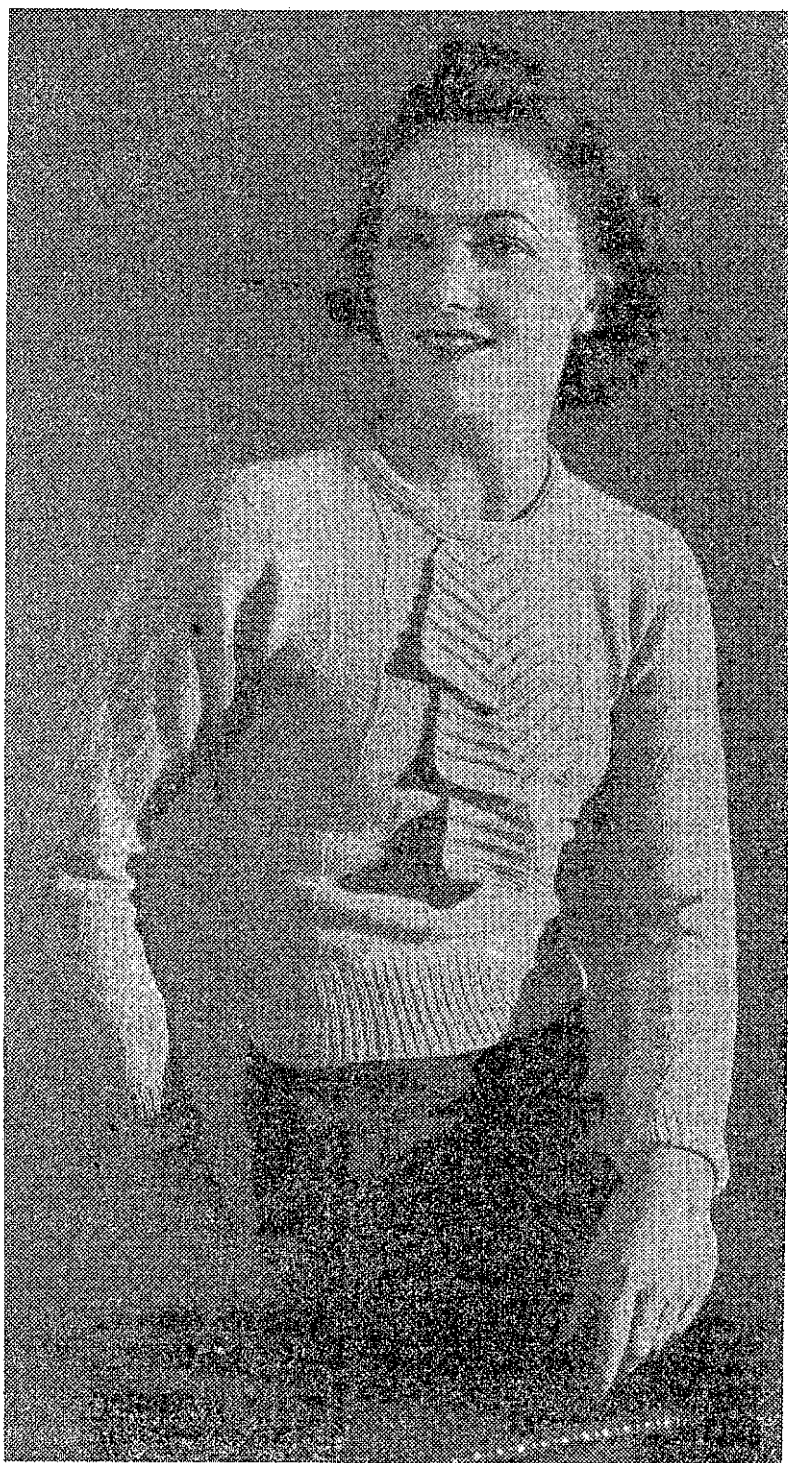
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Write plain pattern number K14, your name and address.

HIGHLIGHTS

OF THE WEEK

From the New Zealand Nationals

Concerts and Recitals

Sunday, May 29:

Oratorio recital by Frederick Collier (Australian bass-baritone), from 2YA WELLINGTON, at 9.5 p.m.

Nancy Estall (cello), Cecily Audibert (soprano), and Althea Harley-Slack (piano), in three following recitals, from 3YA CHRISTCHURCH, at 8.47 p.m., 9.5 p.m., and 9.21 p.m.

Recorded classical concert, comprising three centuries of music, from 4YA DUNEDIN, at 8.30 p.m.

Monday, May 30:

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

Irene Morris (violin), and Frederick Page (piano), from 3YL CHRISTCHURCH, at 9.20 p.m.

Rees McConachy in violin recital, from 4YO DUNEDIN, at 8.23 p.m.

Tuesday, May 31:

Recital by Frederick Collier (Australian bass-baritone), from 2YA WELLINGTON, at 9.5 p.m.

Wednesday, June 1:

Dawn Harding (mezzo-soprano), and Auckland Instrumental Trio, in two following recitals, from 1YA AUCKLAND, at 8.20 p.m.

2YA Orchestra, from 2YA WELLINGTON, at 8.0 p.m.

3YA Orchestra, interlude by A. G. Thompson (baritone), from 3YA CHRISTCHURCH, at 8.0 p.m.

Dunedin Choral Society in "Hine-moa," Maori cantata by Alfred Hill, from 4YA DUNEDIN, at 9.5 p.m.

Thursday, June 2:

Recital of folk songs and dances by Zillah Castle, A.R.C.M. (violin), from 2YA WELLINGTON, at 9.34 p.m.

Dorothy Hanify (pianist), in Debussy works, from 2YA WELLINGTON, at 9.48 p.m.

4YA Orchestra, with baritone interludes, from 4YA DUNEDIN, at 8.0 p.m.

Friday, June 3:

Eva Stern (piano), from 1YA AUCKLAND, at 8.42 p.m.

Port Nicholson Silver Band, with mezzo-soprano interludes, from 2YA WELLINGTON, at 9.15 p.m.

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

Christchurch Liederkränzchen, from 3YA CHRISTCHURCH, at 8.10 p.m.

Frederick Collier, Australian bass-baritone, in recital from 4YA DUNEDIN, at 8.32 p.m.

Saturday, June 4:

1YA Studio Orchestra, in concert, interludes by Carina Vocal Trio, and Walter Brough (baritone), from 1YA AUCKLAND, at 8.0 p.m.

Timaru Municipal Band, baritone and feature interludes, from 3YA CHRISTCHURCH, at 8.0 p.m.

Plays

Sunday, May 29:

"Libel," play by Edward Woolf, studio presentation by J. M. Clark and Players, from 1YA AUCKLAND, at 8.30 p.m.

Monday, May 30:

"The King Bolt," play by H. Russell Moss, studio presentation by

Sheila Neilson, from 4YO DUNEDIN, at 9.5 p.m.

"Woman Called Ruth," recorded play, from 4YO DUNEDIN, at 9.27 p.m.

Wednesday, June 1:

"The Girl with the Tattered Glove," play by Edmund Barclay, presented by the Co-Operators, from 2YA WELLINGTON, at 9.5 p.m.

Thursday, June 2:

"The Un-guilty," drama by Catherine Brownbill, performed by Avon Players, from 3YA CHRISTCHURCH, at 8.0 p.m.

Talks

Monday, May 30:

Political address by Mr. H. Atmore, Independent member for Nelson, from ALL MAIN STATIONS, at 8 p.m.

Thursday, June 2:

Mr. Clement Howe, on "Elgar the Man," from 2YA WELLINGTON, at 8.40 p.m.

Thursday, June 2:

Rev. A. M. Richards on "The Red Man's Revenge—Developments in Modern Mexico," from 1YA AUCKLAND at 9.5 p.m.

Friday, June 3:

Ethel Wilson M.A., on "Ton Idriess—Australian Adventurer and Author," from 1YA AUCKLAND at 9.5 p.m.

Sports

Sunday, May 29:

W. A. Oldfield, in eye-witness description of cricket match, Middlesex v. Australia, from all four main stations, at 9.0 a.m.

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HIGHLIGHTS OF WEEK . . . CONTINUED

Monday, May 30:

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

Ringside description of wrestling match, at Wellington Town Hall, from 2YC WELLINGTON, at 9.0 p.m.

Tuesday, May 31:

W. A. Oldfield on cricket, Middlesex v. Australia, from all four main stations, at 7.50 a.m.

Wednesday, June 1:

W. A. Oldfield on cricket, Middlesex v. Australia, from all four main stations, at 8.15 a.m.

Thursday, June 2:

Description from Epsom Grandstand of 155th English Derby, Daventry rebroadcast, from all main stations at 8.5 a.m., and from 2YA WELLINGTON at 6.50 p.m.

Saturday, June 4:

Running commentary on Auckland Trotting Club's meeting at Alexandra Park, from 1YA AUCKLAND, at 12 noon onward, with last race from 1ZM AUCKLAND.

Commentary on Rugby Football at Eden Park, from 1ZM AUCKLAND at 3.0 p.m.

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

Description of Rugby football match at Lancaster Park, from 3YA CHRISTCHURCH, at 2.45 p.m.

Running commentary on first day of Dunedin Jockey Club meeting, from 4YA DUNEDIN, at 11.30 a.m. and onward.

Running commentary on Senior Rugby match at Carisbrook, from 4YO DUNEDIN at 2.45 p.m.

Features

Tuesday, May 31:

"Jutland—May 31, 1916," anniversary programme (NBS production), from 2YA WELLINGTON, at 8.0 p.m.

Friday, June 3:

Opening of Otago A. and P. Society's Winter Show, from 4YA DUNEDIN, at 2.30 p.m.

Readings from Dickens, Shakespeare and Wordsworth by Prof. T. D. Adams, with incidental music, from 4YA DUNEDIN, at 9.20 p.m.

Saturday, June 4:

Commentary on Royal New Zealand Air Force Display at Rongotai, from 2YA WELLINGTON, at 2.0 p.m. and onward.

Dance Features

Monday, May 30:

"Travelling Round the World in Rhythm," from 4YO DUNEDIN, at 10.0 p.m.

Tuesday, May 31:

Swingtime with Artie Shaw and his New Music, vocal interludes, from 3YA CHRISTCHURCH, at 10.0 p.m.

Wednesday, June 1:

Tut Colman and his Swing Rhythm, from 2YA WELLINGTON, at 10.0 p.m.

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

Thursday, June 2:

Hour with Casa Loma Orchestra, interludes by Bing Crosby, from 1YA AUCKLAND, at 10.0 p.m.

Friday, June 3:

New recordings with Arthur Pearce's swing session, from 2YA WELLINGTON, at 10.0 p.m.

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

Nationals Every Day

SUNDAY, MAY 29

1YA AUCKLAND

650 k.c. 461.3 m.

9.0: W. A. Oldfield on cricket, Middlesex v. Australia (see 2YA).

9.15: Recordings.

11.0: Morning service from St. David's Presbyterian Church. Preacher: Rev. W. Bower Black. Organist: Mr. E. S. Craston.

12.15 (approx.): Close down.

1.0: Dinner music.

2.0: Recordings.

3.30: (R) Roumanian Rhapsody No. 1 in A Major (Enescu), by Minneapolis Symphony Orchestra.

3.42: Recordings.

4.30: Close down.

6.0: Children's song service, Evening service from Beresford Street Congregational Church. Preacher: Rev. A. C. Nelson. Organist: Mr. R. A. Eady.

8.15: Recordings.

8.30: Studio presentation of play, "Libel," by Edward Wooll. Adapted for radio by J. B. Yaldwyn.

Actors: J. M. Clark, Terry Agmen-Smith, H. McKail Geddes, Dr. B. Grieve, George Thomson, Jean Thomson, John Kelsey, Brig Cahill, Percy Wood, Norman Pilcher. Produced by J. M. Clark.

10.0: Close down.

1YX AUCKLAND

880 k.c. 340.7 m.

(Alternative Station)

6.0: Recordings.

8.30: Celebrity concert, presented by "Man in the Gallery."

9.12: Zoltan Szekely (violin), Roumanian Dances (Bela Bartok).

9.16: Peter Dawson, "A Lover in Damascus" Song Cycle (Woodforde Finden).

9.30: Sigurd Rascher (saxophone), with Symphony Orchestra, conducted by composer, "Saxo Rhapsody" (Coates).

9.38: London Philharmonic Orchestra, "La Boutique Fantasque" (Rossini, Respighi).

10.0: Close down.

1ZM AUCKLAND

12,500 k.c. 240 m.

10.0: Sacred selections.

10.40: Orchestral selections.

12.0: Dinner music.

2.0: Gems from musical comedies and shows.

3.40: Organ selections.

4.0: Light orchestral selections.

4.45: Miscellaneous.

5.30: Birthdays.

6.0: Close down.

7.0: Orchestral selections.

7.30: Male entertainers.

9.0: Century of ballads.

10.0: Close down.

2YA WELLINGTON

570 k.c. 526 m.

9.0: W. A. Oldfield in eye-witness account of cricket match, Middlesex v. Australia, played at Lords.

9.15: Recordings.

10.0: Weather for aviators.

10.30: Time signals.

11.0: Morning service from Vivian Street Baptist Church. Preacher: Rev. L. J. Boulton Smith. Organist: Mr. Charles Collins. Choirmaster: Mr. H. E. Wilson.

12.15 (approx.): Close down.

1.0: Weather for aviators. Dinner music.

2.0: (R) Music by Johann Sebastian Bach, No. 5, "O Lamm Gottes Unschuldig" Choral Prelude by Albert Schweitzer (organist).

2.12 (approx.): Recordings.

3.30: Time signals.

4.30: Close down.

6.0: Children's song service (Uncle William and children from Lyall Bay Baptist Church).

7.0: Roman Catholic service from St. Gerard's Redemptorist Church. Organist and choirmaster: Mr. Henry Mount.

8.15 (approx.): Recordings.

8.30: Band programme.

(R) Band of H.M. Coldstream Guards, "Passing of the Regiments" (arr. Aubrey Winter); "Patience", Selection (Sullivan).

8.44: (R) Grete Natzler (soprano), with chorus and orchestra, (a) "There's a Smile in the Skies"; (b) "O, Lassie, Come"; (c) "Marching Along" (Grey, May); (d) "I Lost My Heart in Heidelberg" (Grey, May, Pepper, Raymond).

8.50: (R) Band of H.M. Grenadier Guards, "A Princess of Kensington" Selection (German).

9.0: Weather. Station notices.

9.5: Oratorio recital by Frederick Collier (Australian bass-baritone). Recit.: "I Feel the Deity Within"; Air: "Arm, Arm, Ye Brave" (from "Judas Maccabeanus") (Handel); Air: "O, God, Have Mercy" (from "St. Paul"); Air: "Lord God of Abraham" (from "Elijah") (Mendelssohn); Air: "Honour and Arms" (from "Samson") (Handel).

9.20: (R) Grand Massed Bands at Crystal Palace Contest, 1936, "Elijah" ("Be Not Afraid") (Mendelssohn).

9.26: (R) Massed Bands of the Champions (Foden's Motor Works Band, 1936; Munn and Felton's Works Band, 1935), "1812" Overture

SUNDAY, MAY 29 CONTINUED

Finale (Tchaikowsky); "Wedding of the Rose" Intermezzo (Jessel).
 9.32: (R) Essie Ackland (contralto), with chorus and orchestra, "At Mother's Knee" (some favourite lullabies).
 9.40: (R) Band of H.M. Royal Air Force, "Reminiscences of Scotland" (arr. Godfrey).
 9.48: (R) Richard Crooke (tenor), and Balladeers Male Quartet, "Come, Where My Love Lies Dreaming"; "My Old Kentucky Home" (Foster).
 9.54: (R) Band of H.M. Grenadier Guards, Tarantelle de Concert (Greenwood); "Am-parita Roca" March (Texitdor).
 10.0: Close down.

2YC WELLINGTON

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

6.0: Recordings.
 8.30: Continental light opera.
 10.0: Close down.

3YA CHRISTCHURCH

720 k.c. 416.4 m.

9.0: W. A. Oldfield on cricket match, Middlesex v. Australia (see 2YA).
 9.15: Recordings.
 11.0: Morning service from St. Mary's Roman Catholic Church. Preacher: Very Rev. Dr. Geaney. Organist: Miss Dorothy Blake. Choir conductor: Mr. W. Atwill.
 12.15 (approx.): Close down.
 1.0: Dinner music.
 2.0: Recordings.
 3.0: (R) German folk songs, Richard Tauber.
 3.15: Recordings.
 3.30: Time signal. Recordings.
 4.30: Close down.

5.30: Children's song service (Rev. L. A. North and children from Oxford Terrace Baptist Sunday school).
 6.15: Recordings.
 6.30: Evening service from Oxford Terrace Baptist Church. Preacher: Rev. L. A. North. Organist and choir-master: Mr. George Martin, Mus.Bac.

8.0 (approx.): Recordings.
 8.30: (R) Sir Hamilton Harty, conducting London Philharmonic Orchestra, "The Corsair" Overture (Berlioz).

8.39: (R) Franz Volker (tenor), (a) "All Souls' Day"; (b) "Winter Consecration" (R. Strauss); (c) "The Lotus Flower" (Schumann).

8.47: Nancy Estall (cello recital, with harp accompaniment by H. G. Glaysher): (a) "Prize Song" (Wagner); (b) "Traumerei" (Schumann); (c) "Andaluzia" (Granados); Adagio (Polini); (e) "Oh! Star of Eve" (Wagner).

9.0: Weather. Station notices.
 9.5: Cecily Audibert (soprano), (a) "Oh! That I Might Retrace the Way"; (b) "Like a Blossoming Lilia" (Brahms); (c) "Secrecy" (Wolf); (d) "Dreams" (Wagner).

9.17: (R) Minneapolis Symphony Orchestra, conducted by Eugene Ormandy, "Pizzicato" Polka (J. and J. Strauss).
 9.21: Althea Harley-Slack

(pianoforte recital), (a) Ballade in D Minor, Op. 10 ("Edward"); (b) Romance in F, Op. 118; (c) Scherzo in E Flat Minor, Op. 4 (Brahms).

9.36: (R) Heinrich Schlusnus (baritone), (a) "The Lovers' Pledge" (R. Strauss); (b) "The Poet's Love"; (c) "Missives" (Schumann).

9.47: Minneapolis Symphony Orchestra, Eight German Dances (Mozart).

10.0: Close down.

3YL CHRISTCHURCH

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

6.0: Recordings.
 8.30: "The Damask Rose" Selection.

8.39: Frank Titterton (tenor).
 8.45: Scherzo Tarantelle.
 8.49: At organ, Reginald Foort.
 8.55: "Standing Room Only" (humorous sketch).

9.11: Cyril Scott (piano recital).

9.21: Ninon Vallin (soprano).
 9.30: Orchestral interlude.

9.36: Mazurka.
 9.39: Six Australian Bush songs.

9.47: Harp solo.
 9.50: Austrian Peasant Dances.
 10.0: Close down.

4YA DUNEDIN

790 k.c. 379.5 m.

9.0: W. A. Oldfield on cricket, Middlesex v. Australia (see 2YA).

9.15: Recordings.
 11.0: Matins from St. John's Anglican Church. Preacher: Rev. L. D. C. Groves. Or-

ganist: Mr. G. Wilkinson.
 12.15 (approx.): Close down.

1.0: Dinner music.

2.0: Recordings.

2.30: "Tintagel" Tone Poem (Arnold Bax, born London, 1883).

2.42: Recordings.

4.30: Close down.

5.30: Children's song service (Big Brother Bill).

6.15: Recordings.

8.30: Evening service from Knox Presbyterian Church. Preacher: Mr. H. W. Turner, M.A. Organist: Mr. C. Roy Spackman.

7.45: Recordings.

8.30: Recorded classical concert, comprising Three Centuries of Music.

EIGHTEENTH CENTURY: Mme. Roesgen-Champion (clavacin), with orchestra, Concerto for Clavacin and Orchestra (Handel).

8.39: Elisabeth Schumann (soprano), "Be Thou Near Me" (Bach).

8.42: Vladimir Horowitz (piano), Presto (Scriabin).

8.47: Choir of St. William's, Strasburg, "Lacrymosa" (Requiem Mass) (Mozart).

8.51: Elly Ney Trio, Rondo All' Ongaresco (Haydn).

9.56: Arturo Toscanini and Philharmonic Symphony Orchestra of New York, "Dance of the Blessed Spirits" (Gluck).

9.0: Weather. Station notices.

9.5: NINETEENTH CENTURY: Felix Weingartner conducting Vienna Philharmonic Orchestra, "Prometheus" Overture (Beethoven).

9.9: Lotte Lehmann (soprano), "Impatience"; "Sunset Glow" (Schubert).

9.15: Irene Scharrer (piano), "Revolutionary Study"; Fan-

tasia Impromptu in C Sharp Minor, Op. 66 (Chopin).

9.23: Lener String Quartet, Scherzo, Op. 44, No. 2 (Mendelssohn).

9.27: Heinrich Schlusnus (baritone), "Provencal Song"; "Talismans" (Schumann).

9.33: TWENTIETH CENTURY:

Piero Coppola and Orchestra de la Societe des Concerts du Conservatoire, "Evening in Granada" (Debussy).

9.37: BBC Chorus, "This Have I Done For My True Love"; "Wassail Song" (Holst).

9.45: Emil Telmányi (violin), "Danse Champetre," No. 1; "Romance"; "Danse Champetre," No. 2 (Sibelius).

9.53: Keith Falkner (baritone), "Fate's Discourtesy"; "The Sweepers" (Elgar).

9.59: Sir Henry Wood and Queen's Hall Orchestra, Fantasia on "Greensleeves" (Vaughan Williams).

10.3: Close down.

4YO DUNEDIN

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

6.0: Recordings.

8.30: Henri Leoni Memories.

8.38: "Raphael," wizard of the concertina.

8.44: Melodies of Mexico.

8.51: Donald Stewart in popular songs.

9.0: "Lives of Famous Women: The Story of Cleopatra," part 1.

9.15: "Roy Fox Hits of 1935."

9.23: "Lavender and Old Lace," music recalling memories.

9.51: "Evergreen" Selection.

10.0: Close down.

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Your kidneys are filters. They keep the system healthy. But there are times when, owing to a chill, illness or advancing age, they function badly. They weaken, with the result that your system is poisoned with excess uric acid. That poison in the system is a serious danger to health. It will continue to be so whilst the menace of kidney trouble remains unchecked.

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"It's a good system," said he. "I follow it myself."

* * *

The well-known actor was being extremely quarrelsome at a party. "How can you behave in this way when you weren't even invited?" remonstrated his companion.

"Not only was I invited," said the actor with dignity, "but I declined to attend."

* * *

Two worthies were boasting about their native towns.

"Our Provist wears a chain," declared the one impressively.

"We dinna hae tae keep oors on a chain," retorted the other. "We let him gang loose."

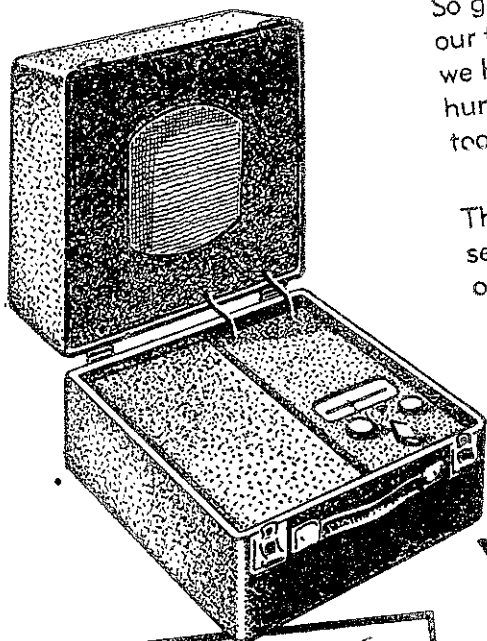
* * *

Visitor, in hotel waiting-room—Pardon me, but would you tell me how to spell "temporarily?"

Jovial-looking Guest—Sure. T-e-m-p-o-r-a-r-i-l-y. And the other word is P-m-b-a-r-r-a-s-e-d.

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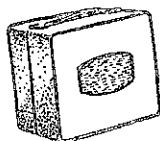
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MONDAY, MAY 30

1YA AUCKLAND

650 k.c. 461.3 m.

7.0: Breakfast session.
9.0: Close down.
10.0: Devotional service (Rev. T. H. Eccersall).
10.15: Recordings.
12.0: Lunch music.
2.0: Recordings.
2.30: Classical hour.
3.15: Sports results.
3.30: Talk, prepared by A.C.E., Home Science Tutorial Section of University of Otago, "When a Child is Sick."

3.45: Light music.
4.0: Weather for farmers.
4.30: Sports results.

5.0: Children's hour (Cinderella); with, at 5.40 p.m., recorded feature, "Paradise Plumes and Head-Hunters."

6.0: Dinner music.
Members of la Scala Orchestra, Milan, "In Memory of Franz Schubert." Major Bowes Capitol Theatre Trio, "My Isle of Golden Dreams." Czech Philharmonic Orchestra, Slavonic Dance No. 15 in C Major (Dvorak). Ilja's Tango Orchestra, "Assumption" Serenade. Marek Weber and Orchestra, "Coeur Brise."

6.20: H. G. Amers and Eastbourne Municipal Orchestra, "Second Serenata" (Toselli). Marek Weber and Orchestra, Menuett No. 1 (Paderewski). H. G. Amers and Eastbourne Municipal Orchestra, Tarantelle for Flute and Clarinet (Saint Saens).

6.31: Orchestre Raymonde, "Manhattan Serenade." Patricia Rossborough (piano), "Street Singer's Serenade" Film Selection. Ilja's Tango Orchestra, "Puszta Fox." Orchestre Raymonde, "Manhattan Moonlight."

6.45: Major Bowes Capitol Theatre Trio, "Pale Moon" (Indian Love Song). Max Ladscheck (violin), "Czardas." Band of H.M. Grenadier Guards, "Old Folks At Home and in Foreign Lands."

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

7.10 (approx.): News and reports.

7.30: Agricultural talk, "Subterranean Clover." Mr. J. E. Bell, Department of Agriculture, Auckland.

8.0: Mr. H. Atmore's address (see 2YA).

10.0: Music, mirth, melody, featuring Carson Robison and Buckaroos.

11.0: Close down.

1YX AUCKLAND

880 k.c. 340.7 m.

(Alternative Station)

5.0: Light music.
6.0: Close down.
7.0: After-dinner music.
8.0: Ormandy Orchestra.
8.15: Deanna Durbin's latest record.
8.21: "C. B. Cochran Presents."
8.30: Austrian Peasant Dances.
8.38: "Our Greatest Successes," Cicely Courtneidge and Jack Hulbert.
8.46: "Classics of Jazz."

9.0: "Dust of the Ages, episode 4: Louise of Prussia."
9.15: Patricia Rossborough (piano), Serenata (Braga, arr. Rossborough); Nocturne in E Flat (Chopin, arr. Rossborough).
9.24: Carson Robison and his Pioneers on the C.R. Ranch.
9.44: 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.
6.0: Young folks' session.
6.45: News session.
7.0: Orchestral selections.
7.15: Garden talk.
7.45: "Every Walk of Life: The Bootmaker."
8.0: Melody hour.

9.0: Ringside commentary on professional wrestling match from Auckland Town Hall.
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.
10.45: Talk for women (Margaret).

12.0: Lunch music.
1.0: Weather for aviators.

2.0: Classical hours.
3.0: Talk by A.C.E.: "When a Child is Sick." 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.

Grand Symphony Orchestra, "Raymond" Overture.

J. H. Squire Celeste Octet, "Minuet Sicilienne." Berlin State Opera Orchestra, Polonaise No. 2 (Liszt). New Mayfair Orchestra, "Folly to Be Wise" Selection.

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

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

7.0: Government and overseas news.

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—Ins and Outs in Latin America." Speaker: Mr. Quentin Pope.

8.0: Address by Mr. H. Atmore (Independent Member for Nelson), at the Theatre Royal, Nelson (National relay).

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: "The Bands of Europe," humorous interludes.

9.0: Ringside description of wrestling match at Town Hall.

10.0: Melody and humour.
10.30: Close down.

3YA CHRISTCHURCH

720 k.c. 416.4 m.

7.0: Breakfast session.
9.0: Close down.

10.0: Recordings.
10.30: Time signals. Devotional service.

10.45: Recordings.
12.0: Lunch music.

2.0: Recordings.
2.30: Talk by A.C.E., "When a Child is Sick."

3.0: Classical music.
3.30: Time signals.

4.0: Weather. Light music.
4.30: Sports results.

5.0: Children's hour (Rajah).
6.0: Dinner music.

Edith Lorand and Viennese Orchestra, "L'Africana" Selection. Ilja Livschakoff Orchestra, Negro Lullaby.

Julius Klengel (cello), Tarantelle in A Major (Cossmann). Barnabas von Geczy and Orchestra, "Pink Lady" Waltz. Edith Lorand Orchestra, "Indra" Waltz.

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

6.45: Orchestra Mascotte, "Bavarian Waltz" Medley. William Primrose (violin), "Valse Bluette." Edith Lorand and her Orchestra, "You Are My Heart's Delight." Orchestra Mascotte, "Night Revellers" Waltz.

6.46: Ernst Leggett London Octet, "Valse Blene." Julius Klengel (cello), Mazurka in G Minor (Popper). Ernst Leggett London Octet, "Rose Mousse." Horst Schimml-pfennig (organ), "Volga Song" from "Czarewitch" (Lehar).

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

7.10 (approx.): News and reports.

7.30: Time signals.

7.35: Talk, Garden Expert. "Literature of the Garden."

8.0: Mr. H. Atmore's address (see 2YA).

10.0: Music, mirth, melody, including Carson Robison and Buckaroos, at 10.30.

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: Chimes.

Woolston Brass Band, conducted by R. J. Estall, (a) "Palace of Varieties," March (Denham); (b) "Egmont" Overture (Beethoven).

8.14: (R) Paul Robeson (bass), "Paul Robeson Medley."

8.22: The Band, "Spanish Chant" (Greenwood).

8.27: (R) "Eb and Zeb" (country storekeepers).

8.36: Euphonium (soloist: H. Roskvist), "Empero" (Code).

The Band, "Jesu, Lover of My Soul" Hymn (Dykes).

8.44: (R) Paul Robeson (bass), "Paul Robeson Medley," No. 2.

8.52: Cornet duet (W. Stevenson and Vic. Aldridge), "Tit Larks" (Ord Hume).

The Band, "Wellington" March (Zehle).

9.0: Weather. Station notices.

9.1: Recorded talk: Dr. C. H. Currey, M.A., LL.D., member of Australasian Science Congress, "An Australian Looks At New Zealand."

9.20: Irene Morris (violin), and Frederick Page (pianoforte), Sonata No. 3 in E Major for Violin and Pianoforte (Bach).

9.37: (R) Lula Myszy-Gmeiner (contralto), "The Echo" (Schubert).

9.40: (R) Musical Art Quartet, Quartet in E Flat, Op. 125, No. 1 (Schubert).

10.0: Light recitals.

10.30: Close down.

4YA DUNEDIN

790 k.c. 379.5 m.

7.0: Chimes. Breakfast session.
9.0: Close down.

10.0: Recordings.
10.15: Devotional service.

12.0: Lunch music.
1.0: Weather report.

2.0: Recordings.
3.30: Sports results. Classical music.

4.0: Weather. Frost forecast.
4.30: Light music.

5.0: Children's session (Big Brother Bill).

6.0: Dinner music.

Orchestra Raymonde, "From the Welsh Hills" Selection. Alfredo Campoli (violin), Paraphrase on Paderewski's Minuet. Celebrity Trio, "Berceuse de Jocelyn." Eileen Joyce (piano), Intermezzo, Op. 118, No. 2. Orchestra Mascotte, "Memories of Sweden."

6.22: Fred Hartley and Quintet, "No More Heartaches, No More Tears." Orchestra Mascotte, "April Smiles" ("Soncire d'Avril"). Celebrity Trio, Serenade (Schubert).

Gaumont Orchestra, "Chin Chin Chow" Selection.

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MONDAY, MAY 30 . . . CONTINUED

- 6.41: Alfredo and Orchestra, "Wedding Dance" Waltz. Fred Hartley and Quintet, "Midnight, the Stars and You." Eileen Joyce (piano), Ballade in G Minor, Op. 118, No. 3 (Brahms). Orchestra Mascotte, "Lysistrata" Waltz. Alfredo Campoli (violin), "Aloha Oe," Hawaiian Serenade. Orchestra Mascotte, "Sweet Waltz Memories."
- 7.0: Government and overseas news.
- 7.10 (approx.): News and reports.
- 7.30: Talk, Mr. C. W. Postgate, "Health and Strength."
- 8.0: Mr. H. Atmore's address (see 2YA).
- 10.0: Dance music, "Travelling"
- 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: Chimes. Recital programme.
(R) Boyd Neel String Orchestra, Divertimento in D (K136) (Mozart).
- 8.14: (R) The Leipzig Male Choir, "Fatherland"; "How It Was At Home"; "Beautiful is Youth" (Wohlgemull).
- 8.23: Studio recital by Rees McConachy (violin), Nocturne in D Major (Chopin, Sarasate); "La Capricieuse" (Elgar); "Polonaise Brillante" (Wienlawski); "Marguerite" (Rachmaninoff, Kreisler).
- 8.40: Talk, Mr. J. T. Paul: "World Affairs."
- 9.0: Weather. Station notices.
- 9.5: "The King Bolt," radio play by H. Russell Moss. Produced in 4YA studios by Sheila Neilson.
- 9.21: (R) Boston Promenade Orchestra, "At Dawning" (Cadman).
- 9.27: "Woman Called Ruth," recorded play. Round the World in Rhythm.
- 10.0: Comedy and light music.
- 10.30: Close down.

TUESDAY, MAY 31

1YA AUCKLAND
650 k.c. 461.3 m.

- 7.0: Breakfast session.
- 7.50: W. A. Oldfield on cricket. Middlesex v. Australia (see 2YA).
- 8.5: Breakfast session (contd.).
- 9.0: Close down.
- 10.0: Devotional service.
- 10.15: Recordings.
- 12.0: Lunch music.
- 2.0: Recordings.
- 2.30: Classical hour.
- 3.15: Sports results.
- 3.30: Light music.
- 4.0: Weather for farmers.
- 4.30: Sports results.
- 5.0: Children's hour (Cinderella and Uncle Dave).
- 6.0: Dinner music.
Reginald Foort (organ), "Poet and Peasant" Overture (Suppe), Major Bowes Capitol Theatre Trio, "The Rosary." Dajos Bela Orchestra, "Reve d'Amour." Major Bowes Capitol Theatre Trio, "Kiss Me Again." Bournemouth Municipal Orchestra, "A Fairy Ballet."
- 6.20: Dr. Ormandy's Trio, "Ah, Sweet Mystery of Life." Orchestra Mascotte, "Ballroom Memories" Waltz Polpourri. Dr. Ormandy's Trio, "A Kiss in the Dark."
- 6.33: Squire Celeste Oetel, "Scene de Ballet." Karol Szreter (piano), "March of the Dwarfs" (Grieg). Dajos Bela Orchestra, "Serenata Sicilliana."
- 6.45: Bournemouth Municipal Orchestra, "Rippling Streams." Karol Szreter (piano), "Peer Gynt." "Anitra's Dance" (Grieg). Bournemouth Municipal Orchestra, "Raindrops" (Pizzicato for Strings). Eric Coates and Symphony Orchestra, "By the Sleepy Lagoon" (Coates).
- 7.0: Government and overseas news (from 2YA).
- 7.10 (approx.): News and reports.
- 7.30: Talk, Gardening Expert, "Rose Growing."
- 8.0: Concert programme.
(R) Ilja Livschakoff Orchestra, "Geigen" Polka (Ritter).
- 8.5: (R) "Explanations" (Japanese houseboy).
- 8.18: Nolan Rafferty (piano-accordion), "Will You Remember?" (Romberg); "The Love Bug" (Tomlin).
- 8.24: (R) George van Dusen (yodeller), "Yodelling Tommy Atkins"; "The Yodelling

- Toreador" (van Dusen).
- 8.30: (R) "Eb and Zeb" (country storekeepers).
- 8.39: (R) Melody by Buccaneers of pirate ship Vulture.
- 8.52: Nolan Rafferty (piano-accordion), "The One Rose" (McIntire); "Boo-Hoo" (Loeb).
- 9.0: Weather. Station notices.
- 9.5: Reserved.
- 9.20: Dance music.
- 11.0: Close down.

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

- 5.0: Light music.
6.0: Close down.
7.0: After-dinner music.
- 8.0: Classical programme, featuring Paderoup Orchestra, with soloists and choir under the direction of composer, "La Vie du Poete" (Charpentier); and Bach's Suite No. 3, by Adolf Busch Chamber Players.
- 10.0: Variety.
- 10.30: Close down.

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

- 5.0: Light orchestral selections.
- 5.20: Light vocal selections.
- 6.0: Young folks session.
- 6.45: News session.
- 7.0: Orchestral selections.
- 7.10: "Birds and Their Management."
- 7.30: Orchestral selections.
- 7.45: "Every Walk of Life: The Bootmaker."
- 8.30: Old-time songs.
- 8.45: Humorous selections.
- 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.
- 7.50: W. A. Oldfield in eye-witness account of cricket match, Middlesex v. Australia, played at Lords (rebroadcast from Empire stations).
- 8.5: Breakfast session (contd.).
- 9.0: Close down.
- 9.30: Education session for pupils of Correspondence School.
- 10.0: Weather for aviators. Devotional service.

- 10.30: Time signals.
- 10.45: Talk to women.
- 11.30: Talk, Representative of St. John Ambulance: "The Respiratory System."
- 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 (Jumbo), with, at 5.30, "Paradise Plumes and Head-Hunters" (episode 22).
- 6.0: Dinner session.

- Albert Ketelhey's Concert Orchestra, "Chal Romano," (Gipsy Overture). National Symphony Orchestra, Bolero in D Major (Moszkowski). Yehudi Menuhin (violin), Allegro. Salon Orchestra, "Chanson Bohemian." Berlin State Opera House Orchestra, Slavonic Dances, Nos. 8 and 16 (Dvorak).
- 6.25: Dinicu and his Orchestra, "Hora Stacato." Cedric Sharpe Sextet, Intermezzo (Coleridge Taylor). Novelty Orchestra, "Passion Rose."
- 6.37: Orchestra Mascotte, with Dajos Bela, "The Faithful Hussar." De Groot (violin) and Terence Casey (organ), "Cavatina." Sandor Joszi Orchestra, "An Eastern Wedding."
- 6.47: Royal Opera House Orchestra, Stockholm, "In a Country Lane." Frank Westfield's Orchestra, "Lilac Time" Selection. Patricia Rosshorough (piano), "Rose Marie" Selection.
- 7.0: Government and overseas news.
- 7.10 (approx.): News and reports.
- 7.30: Time signals.
- 7.40: Talk, Mr. E. Philpot Crowther: "Mail-Boat Postage Stamp Issues."
- 8.0: Chimes.
- "Jutland," May 31, 1916. Anniversary programme, compiled by "Taffrail" (Captain Taprell Darling, D.S.O., F.R.Hist.S., R.N.) (NRS production.)
- 9.0: Weather. Station notices.
- 9.5: Recital by Frederick Collier (Australian bass-baritone): Recit., "I Rage, I Melt, I Burn"; Aria, "O, Ruddier Than the Cherry," from "Acis and Galatea" (Handel); "Vulcan's Song" (Gounod); "I am a Roamer" (Mendelssohn); "The Bell-ringer" (Wallace).

- 9.20: (R) Artur Schnabel (pianist) and London Symphony Orchestra, conducted by Dr. Malcolm Sargent, Concerto in F Minor (K.459) (Mozart).
- 9.18: (R) Lotte Lehmann (soprano), "An Chloe" ("To Chloe"); "Die Verschweigung" ("Secrecy") (Mozart).
- 9.54: (R) Berlin State Opera Orchestra, Divertimento No. 6 (Mozart).
- 10.0: Music, mirth, melody, featuring Carson Robison and Buckaroos.
- 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: "To-night at Eight," variety, featuring at 8.16 Eddie Dunstedter, playing the new Hammond electric organ; at 9.0 Julian Rose, in the monologue "Levinisky at the Wedding"; and at 9.30 dramatic sketch, "The Living Death."
- 10.0: Light recital programme, featuring Albert Ketelhey Orchestra; Reginald Talbot (tenor); and Gerry Moore (pianist).
- 10.30: Close down.

3YA CHRISTCHURCH
720 k.c. 416.4 m.

- 7.0: Breakfast session.
- 7.50: W. A. Oldfield on cricket. Middlesex v. Australia (see 2YA).
- 8.5: Breakfast session (contd.).
- 9.0: Close down.
- 10.0: Recordings. Time signals.
- 10.30: Devotional service.
- 10.45: Recordings.
- 11.0: Talk, Mrs. E. Early, "Fashions."
- 11.15: Recordings.
- 12.0: Lunch music.
- 2.0: Recordings.
- 3.0: Classical music.
- 3.30: Time signals.
- 4.0: Weather. Light music.
- 4.30: Sports results.
- 5.0: Children's hour (Skipper and Boys' Harmonica Band).
- 6.0: Dinner music.
Debroy Somers Band, "The Desert Song" Selection. Edith Lorand Orchestra, "Liebesfeier." Louis Katzman and Orchestra, "A Thou-

TUESDAY, MAY 31 . . . CONTINUED

- sand Kisses" Waltz. Alfredo Campoli and Orchestra, Tango "Habanera."
- 6.19: Edith Lorand Orchestra, Prelude in C Sharp Minor (Rachmaninoff). Albert Sandler and Orchestra, "Love's Last Word is Spoken, Cherie." 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 (pianoforte), Serenade B Flat Major (Liszt). Paul Godwin Dance Orchestra, "Little Butterflies."
- 6.49: Commodore Grand Orchestra, "The Musical Clock of Madame de Pompadour." Albert Sandler's Orchestra, "Raphaellito." Paul Godwin Dance Orchestra, "Liliputians' Wedding."
- 7.0: Government and overseas news (from 2YA).
- 7.10 (approx.): News and reports.
- 7.30: Time signals.
- 7.35: Book review, Mr. H. Winstone Rhodes, M.A.
- 8.0: Chimes.
- "The Strange Adventures of Mr. Penny: Mr. Penny Answers the Door."
- 8.18: (R) London Palladium Orchestra, "The Rose" Selection of English Melodies (arr. Myddleton).
- 8.26: (R) "William the Conqueror," episode 3. George Edwards and Company.
- 8.39: (R) Hastings Municipal Orchestra, "Henry VIII Dances" (German).
- 8.47: (R) "Hotel Revue," episode 4. Musical serial.
- 9.0: Weather. Station notices.
- 9.5: Talk, A. L. M. Perry "Eye-witness series: Derby Day on Epsom Downs."
- 9.26: (R) Jack Hulbert (comedian), "Miss What's Her Name," (Gay).
- 9.23: Radio Rhythm Boys, (a) "Serenade to the Stars" (McHugh); (b) "Will You Remember?" (Romberg).
- 9.32: (R) "El Coyote" (Japanese houseboy).
- 9.47: Radio Rhythm Boys, (a) "Sweet Someone" (Revel); (b) "To-morrow is Another Day" (Bronislaw).
- 9.56: (R) Jack Hulbert (comedian), "My Dancing Lady" (McHugh).
- 10.0: Swingtime with Artie Shaw and his New Music, vocal interludes by Maxine Sullivan.
- 11.0: Close down.
- 3YL CHRISTCHURCH**
1200 k.c. 250 m.
(Alternative Station)
- 5.0: Recordings.
- 6.0: Close down.
- 7.0: After-dinner music.
- 8.0: Chamber music, featuring, at 8.4 p.m., London String Quartet with Horace Britt (cellist), in Quintet in C Major, Op. 163 (Schubert); and, at 9 p.m., Sonata hour, featuring, at 9.31 p.m., Alfred Cortot (pianoforte), and Jacques Thibaud (violin), in Sonata No. 9 in A Major, Op. 47 ("The Kreutzer") (Beethoven).
- 10.0: Popular potpourri.
- 10.30: Close down.
- 4YA DUNEDIN**
790 k.c. 379.5 m.
- 7.0: Breakfast session.
- 7.50: W. A. Oldfield on cricket, Middlesex versus Australia (see 2YA).
- 8.5: Continuation of breakfast session.
- 9.0: Close down.
- 10.0: Recordings.
- 10.15: Devotional service.
- 12.0: Lunch music.
- 1.0: Weather.
- 2.0: Recordings.
- 3.30: Sports results. Classical music.
- 4.0: Weather. Frost forecast.
- 4.30: Light music.
- 4.45: Sports results.
- 5.0: Children's session (Aunt Anita), with, at 5.30, recorded feature, "Paradise Plumes and Head-Hunters."
- 6.0: Dinner music.
- Reginald Foort (organ), "Reminiscences of Chopin."
- Paul Godwin Trio, "For You." Patricia Rossborough (piano), "Yes, Madame" Selection. Carpi Trio, "Venetian Gondola Song" (Mendelssohn Bartholdy). Bohemians, Bohemian Polka from "Schwanda, the Bagpipe Player" (Weinberger).
- 6.22: Vienna Philharmonic Orchestra, "Die Romantiker" Waltz. Paul Godwin Trio, Melodie. Orchestra Mascotte, "To You" Waltz. Debroy Somers Band, "Rhapsodiana."
- 6.43: Ilja Livschakoff Orchestra, "Down in the Lobau." Alfredo and Orchestra, "Sevillana." Orchestra Mascotte, "I Love You" Waltz. Ilja Livschakoff Orchestra, "Kisses in the Dark." Bohemians, Circus March from "The Bartered Bride" (Smetana).
- 7.0: Government and overseas news (from 2YA).
- 7.10 (approx.): News and reports.
- 7.30: "The Whirligig of Time." Talk, Mr. Angus Ross: "Systems of Government—Modern Democracy and Modern Absolutism."
- 8.0: Chimes. A programme of miscellaneous recordings.
- Ilja Livschakoff Orchestra. Ballet Dance (Robrecht).
- 8.5: Michael Bartlett (tenor), "My Heart Will Be Dancing"; "You Are My Love Song" (May).
- 8.11: Herbert Kuster and Peter Volkner (pianos), "Hits" Potpourri (arr. Kuster).
- 8.17: Cecil Johnson (humour), "Cecil Johnson Broadcasting—'Good Health.'"
- 8.20: Mills Brothers (male quartet), "Caravan" (Ellington).
- 8.23: London Piano-Accordion Band, "Was It Rain?" (Handman).
- 8.26: George van Dusen (yodelling), "The Yodelling Working Man" (van Dusen).
- 8.29: Donald Thorne (organ), "The Hit Parade" (No. 4).
- 8.36: Renee Houston, with Pat Aherne, "True to Me," a domestic scene (Kidd).
- 8.39: Charlie Kunz and Orchestra, Waltz Medley.
- 8.45: Recorded talk, Douglas Cresswell: "How West Coast Coal is Won" (No. 2).
- 9.0: Weather. Station notices.
- 9.5: Recorded concert by Continental bands, popular interludes.
- Band of Republicaine Guard of France, "La Pere de la Victoire" (Ganne); "Fidelio" Overture (Beethoven).
- 9.16: Richard Tauber (tenor), "My Romance" (Potter); "Can I Forget You?" (Kern).
- 9.22: Band of Republicaine Guard of France, Claretin Concerto (Weber).
- 9.30: (R) "Eb and Zeb" (country storekeepers).
- 9.39: Polydor Brass Band, "Ghost of the Warrior" (Grossmann).
- 9.45: Jeanette MacDonald and Nelson Eddy, "Will You Remember?"; "Farewell to Dreams" (Romberg).
- 9.51: Royal Netherland Military Band, "España" Waltz (Waldteufel); "Officer of the Day" March (Hall).
- 10.0: Music, mirth, melody.

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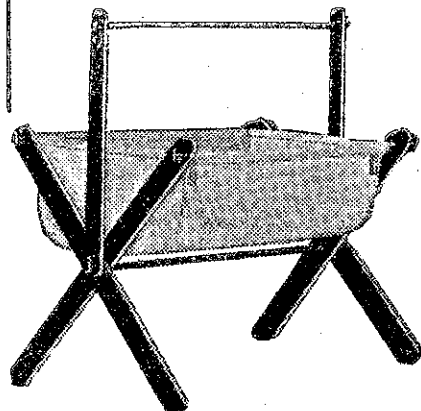
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TUESDAY, MAY 31 CONTINUED

4YO DUNEDIN
1140 k.c. 263.1 m.
(Alternative Station)5.0: Recordings.
6.0: Close down.7.0: After-dinner music.
8.0: Sonata hour, featuring at 8 p.m. Beethoven's Sonata in F Major, Op. 24, by Adolph Busch (violin) and Rudolf Serkin (piano); and at 8.38 p.m. Schubert's Sonata in A Major, by Myra Hess (piano).

9.0: Chamber music hour, featuring at 9 p.m. Beethoven's Serenade in D Major, by Simon Goldberg (violin), Paul Hindemith (viola) and Emanuel Feuermann ('cello); and at 9.34 Dvorak's Quartet

in F ("Nigger"), by London String Quartet.

10.0: In order of appearance: Raie da Costa (piano), Marta Eggerth (soprano), Roy Smeck and his Hawaiian Serenaders (guitar).

10.30: Close down.

WEDNESDAY, JUNE 1

1YA AUCKLAND
650 k.c. 461.3 m.7.0: Breakfast session.
8.15: W. A. Oldfield on cricket, Middlesex versus Australia (see 2YA).8.30: Breakfast session (cont.).
9.0: Close down.

10.0: Devotional service (Rev. F. J. Handy).

10.15: Recordings.
10.45: Talk to women (Margaret).

12.0: Community singing at Mayfair Theatre.

1.30: Lunch music.

2.0: Recordings.

2.30: Classical hour.

3.15: Sports results.

3.30: Light music.

4.0: Weather for farmers.

4.30: Sports results.

5.0: Children's session (Ciudrella and Peter).

6.0: Dinner music.

Bournemouth Municipal Orchestra, "Gee Whiz." Palladium Orchestra, "La Sies-ta" Barcarolle. Robert Renard Dance Orchestra, "Serenading Under the Bal-cony." Victoria Orchestra, "Espanita."

6.15: Paul Godwin Orchestra, "Entrance of the Queen of Roses." Ferdie Kauffman and Orchestra, "The Gipsy Baron" Selection (Strauss).

Robert Renard Dance Orches-tra, "Lovely Argentina"—Paso Doble.

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

6.40: Light Symphony Orches-tra, "Queen Mary's Song." J. H. Squire Celeste Octet, "Romance." Light Sym-phony Orchestra, "Like to the Damask Rose."

8.50: Paul Godwin's Orchestra, "The Bull Fight." Herman von Stachow Orchestra, "La Canzone de Amore" (love song). Marek Weber and Orchestra, "Simple Aveu."

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

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

8.0: Concert programme.

(R) Adolf Busch Chamber Players, Suite No. 4 in D Major: Overture; bourree 1 and 2; gavotte; menuetto and trio; rejouissance (Bach).

8.20: Dawn Harding (mezzo-soprano), "Where Corals Lie"; "In Haven"; "The Swimmer," from "Sea Pieces" (Elgar).

8.30: Instrumenta Trio, Isobel Langlands (violin); Trevor de Clive Lowe ('cello), Mar-jorie Gully (piano), Eric Opus 18 (Saint Saens).

9.0: Weather. Station notices.
9.5: (R) "Coronets of England—Queen Elizabeth."

9.25: (R) Rawicz and Lan-dauer (two pianos), "Car-men" Selection (Bizet); "Faust" Variations (Gou-nod).

9.41: (R) Rosi Seegers (light vocal), "Wunderschön Ist" (Pinelli); "Denkst Du" (Bussmann).

9.47: (R) Donald Thorne (or-gan), "Moon at Sea" (Stock).

9.50: (R) Jack Buchanan (comedian), with Gerald and Orchestra, "Brewster's Mil-lions" Selection (Noble and Furber).

10.0: Music, mirth and melody, featuring Carson Robison and Buckaroos.

11.0: Close down.

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

5.0: Light music.

6.0: Close down.

7.0: After-dinner music.

8.0: "The Viner Pearls." Part 2 of true crime story.

8.15: The International Sing-ers.

8.30: "The Three Musketeers," episode 4.

8.54: Grand Massed Brass Bands, "Minstrel Memories."

9.0: "The Music Wranglers."

9.40: "Winter Sports: Holiday-ing in Switzerland and the Tyrol."

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.

6.0: Young folks' session.

6.45: News session.

7.0: Orchestral selections.

7.30: "Coconut Grove."

7.45: "Every Walk of Life: The Bootmaker."

8.0: "Peep Into Film-land."

9.0: Miscellaneous.

9.30: Celebrity half-hour.

10.0: Close down.

2YA WELLINGTON
570 k.c. 526 m.

6.50: Weather for aviators

7.0: Breakfast session.

8.15: W. A. Oldfield in eye-wit-ness account of cricket match, Middlesex versus Australia, played at Lords (rebroadcast from Empire station).

8.30: Continuation of breakfast session.

9.0: Close down.

10.0: Weather for aviators. De-

votional service.

10.28 to 10.30: Time signals (superimposed on pro-gramme).

12.0: Lunch music.

1.0: Weather for aviators.

1.30: Educational session for Infant Classes (rebroadcast from 3YA).

1.50: Lunch music (contd.).

2.0: Classical hour.

3.0: Sports results.

3.28 to 3.30: Time signals (superimposed on pro-gramme). Weather for farm-ers. Frost for Canterbury and Otago.

4.0: Sports results.

5.0: Children's hour (Uncle Tony).

6.0: Dinner music.

Vienna Philharmonic Or-chestra, "Il Seraglio" Over-ture (Mozart). Leopold Sto-kowski and Philadelphia Sym-phony Orchestra, Hungarian Dance, No. 1 (Brahms). New Light Symphony Orchestra, "Madame Butterfly" Fantasia (Puccini).

6.17: String Orchestra, Over-ture to "Arundel" Suite.

Salon Orchestra, "Where the Rainbow Ends" Selection.

Royal Opera Orchestra, Cov-ent Garden, "Berceuse," Ed-ward O'Henry (organ), "Ca C'est Madrid."

6.35: Grand Symphony Orches-tra, "Tales of Hoffman"—Entr'acte and Minuet (Offen-bach). Bernardo Gallico and Orchestra, "The Dance of the Dwarfs." Grand Symphony Orchestra, "In the Moon-light." Leopold Stokowski and Philadelphia Symphony Orchestra, "Yablochko" (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.

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

7.28 to 7.30: Time signals (superimposed on pro-gramme).

Talk, Gardening Expert, "For the Home Gardener."

8.0: Chimes. Light orchestral and ballad programme.

2YA Concert Orchestra, conducted by Leon de Mauny, Chinese Suite, "The Pagoda of Jade": (1) "March of the Ming Warriors"; (2) "Pekin Love Tale"; (3) "Dance of the Lantern-Bearers"; (4) "In the Forbidden City" (Arlen).

8.12: (R) Sylvia Cecil (so-prano), "Early in the Morn-ing" (Phillips); "I Heard You Singing" (Coates).

8.18: The Orchestra, "Olivia" Concert Waltz (Nettlefold).

8.23: (R) Nelson Eddy (bari-tone), "Sylvia" (Scollard,

Speaks); "The Beaming Eyes" (Gardner, Mac-Dowell).

8.28: The Orchestra, Suite Se-lection, "Tales of Hoffman": (1) Prelude and scena; (2) song and minuet; (3) waltz and duet. (4) romance; (5) barcarolle; (6) trio (Offenbach).

8.40: Talk, Dr. Guy H. Schole-field, "World Affairs."

9.0: Weather. Station notices.

9.5: "The Girl With the Tat-tered Glove." Play by Ed-mund Barclay. Presented by the Co-operators.

10.0: Dance music by Tut Colt-man's Swing Rhythm at Ma-jestic Cabaret).

10.28 to 10.30: Time signals (superimposed on pro-gramme).

11.0: Close down.

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

5.0: Light music.

6.0: Close down.

7.0: After-dinner music.

8.0: Classical programme, fea-turing at 8.22 "Schmucke Dich, O Liebe Seele" Choral Prelude (Bach), by Dr. Al-bert Schweitzer (organist).

8.40: Concerto programme, fea-turing at 9 p.m. Concerto in D Major, Op. 77 (Brahms), by Fritz Kreisler (violinist) and London Philharmonic Orchestra.

10.0: "In Lighter Vein."

10.30: Close down.

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WEDNESDAY, JUNE 1. . . CONTINUED

3YA CHRISTCHURCH
720 k.c. 416.4 m.

7.0: Breakfast session.

8.15: W. A. Oldfield on cricket, Middlesex v. Australia (see 2YA).

8.30: Breakfast session (cont.).

9.0: Close down.

10.0: Recordings.

10.30: Devotional service.

10.45: Recordings.

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

11.30: Recordings.

12.0: Lunch music.

1.30: Educational session.

Mr. G. M. Martin, Mus. Bac., "Rhythm and Musical Appreciation" (2). (For Infants and Stds. 1 and 2.)

1.55: Mr. W. J. Cartwright, B.S., Dip.Ed., "Nomads of the Steppes."

2.20: Mr. A. J. Campbell, M.A., Dip.Ed., "Jenghis Khan."

2.40: Recordings.

3.0: Classical music.

4.0: 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 11.

6.0: Dinner music.

Ilja Livschakoff Orchestra, "Melodies of Mexico." Hermann von Stachow Orchestra, "Extase." Hans Bottermund (cello), Serenade (Leoncavallo). Sándor Jozsi Orchestra, "March of the Marionettes." Serge Krish Instrumental Septet, "The Canary."

6.19: Ilja Livschakoff Dance Orchestra, "There Comes the Guard." Dorothy Alwynne (violin), "Scottish Airs" Selection. Ilja Livschakoff Dance Orchestra, "The Lime Tree of Potsdam."

6.33: Fred Hartley's Quintet, "Marigold." Marek Weber and Orchestra, "From Meyerbeer's Treasure House." Fred Hartley's Quintet, "Musette."

6.48: Marcel Palotti (organ), "Give Me Your Heart Tonight." Polydor String Orchestra, "Neptune" March. George Kulenkampf (violin), Dance in A Major, No. 7 (Joachim). Pavillon Lescaut 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: News and reports.

7.20: Addington stock market reports.

7.30: "The Whirligig of Time." Talk, Dr. I. L. G. Sutherland: "From Max Mueller to Peter Buck."

8.0: Chimes.

3YA Orchestra, conducted by Gil Dech, "The Bohemian Girl" Overture (Balfe).

8.10: (R) Lotte Lehmann (soprano), (a) "Dedication"; (b) "How Like a Flower Thou Bloomest"; (c) "I Do Not Grieve" (Schumann).

8.15: Gil Dech (solo pianist), with orchestra, Will Hutches conducting. Presentation of "Concertstuck" for Piano and Orchestra, Op. 92 (Schumann).

8.32: A. G. Thompson (baritone), (a) "Ah! Weep No More"; (b) "To the Forest"; (c) "A Pleading"; (d) "Oh! But to Hear Thy Voice" (Tchaikowsky).

8.45: 3YA Orchestra, "Enchanted Lake" Ballet: (a) Scene; (b) Dance of the Swans; (c) Dance "Hongroise" (Tchaikowsky).

9.0: Weather. Station notices.

9.5: Reserved.

9.20: (R) Czech Philharmonic Orchestra, Symphony No. 4 in G Major, Op. 88 (Dvorak).

10.0: Music, mirth and melody, including Carson Robison and Buckaroos, at 10.30.

11.0: Close down.

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

5.0: Recordings.

6.0: Close down.

7.0: After-dinner music.

8.0: "Talkie Trumps."

8.15: Guitar soli.

8.21: Recorded play, "The Pig-tail of Hi Wing Ho."

8.46: Six great melodies.

8.52: Three little Irish songs.

8.57: "Napoleon's Last Charge."

9.0: Dance bands play.

10.0: Light music.

10.30: Close down.

4YA DUNEDIN
790 k.c. 379.5 m.

7.0: Breakfast session.

8.15: W. A. Oldfield on cricket, Middlesex versus Australia (see 2YA).

8.30: Breakfast session (contd.).

9.0: Close down.

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., "No More Toothache."

3.30: Sports results. Classical music.

4.0: Weather. Frost forecast.

4.30: Light music.

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

6.0: Dinner music.

Band of H.M. Coldstream Guards, "Accession Memories." De Groot (violin), David Bor (piano), and Reginald Kilbey (cello), "Frasquita." Patricia Rossborough (piano), "Hooray for Love." De Groot (violin), David Bor (piano), and Reginald Kilbey (cello), "Loin du Bal." Walford Hyden and Magyar Orchestra, "Moonshine."

6.19: Albert Sandler and Orchestra, "Illusions." Trio Rosenthal, Serenade (Saint Saens). Vasa Prihoda (violin), "Ay, Ay, Ay." Carpi Trio, "Erotic." Alfredo Campoli and Salon Orchestra, "Smilin' Through."

6.36: Viennese Concert Soloists, "The Army Chaplain." Dream Waltz. Carpi Trio, "I Love You" (Grieg). Viennese Concert Soloists, "Mary" Waltz.

6.47: Walford Hyden and Magyar Orchestra, "Autumn Leaves." Hans Bottermund (cello), "On the Fountain." Edith Lorand and Viennese Orchestra, "Acceleration" Waltz.

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

7.10 (approx.): News and reports.

7.25: Talk, Member of Executive of Territorial Association.

7.35: Motor Expert, "Helpful Hints to Motorists."

8.0: Chimes. Recorded variety programme.

Arthur Salisbury and Savoy Hotel Orchestra, "Tunes of the Times," No. 2.

8.8: Bobby Comber, Robert Fredinnick, Fabia Drake, Fred Douglas and Alec McGill, Fruity Melodrama, "Only a Mill Girl" (Mellishuish).

8.16: London Piano-Accordion Band, "No More You" (Grundland).

8.19: Hans Bund and Georg Haentzschel (piano), "Antelopes" (Uhlemann).

8.22: Carson Robison and Buckaroos.

8.34: Harry Gordon (comedian), "The Village Dominic" (Gordon).

8.37: Ilja Livschakoff Kunster Orchestra, "Kleiner Tanz" (Borschel).

8.40: Talk, Miss Lorna Rowland, "The London Scene: Let's Dine in Soho."

9.0: Weather. Station notices.

9.5: Dunedin Choral Society in "Hinemoa." Maori Cantata by Alfred Hill.

Conductor: Mr. Alfred Walmsley. Soloists: Mrs. N. R. Henderson (soprano), and Mr. James Hinton (tenor). (Relay from Town Hall).

10.0: Dance programme by Dick Colvin and Music.

11.0: Close down.

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

5.0: Recordings.

6.0: Close down.

7.0: After-dinner music.

8.0: "Schubertiana," featuring at 8 p.m. Schubert's Symphony in B Minor ("Unfinished"), by Berlin State Opera Orchestra.

9.0: "Fun in a Music Shop."

9.26: "Tangled Tangos," Don Rinaldo and Tango Orchestra.

9.32: "Play Up and Pay the Dame" (humorous monologue).

9.35: Bobby Breen sings.

9.41: Larry Adler (mouth organ).

9.47: "The Fire Station" (humorous sketch).

9.53: Decca all-star revue, featuring "Way Back Home."

10.0: Comedy and light music.

10.30: Close down.

THURSDAY, JUNE 2

1YA AUCKLAND
650 k.c. 461.3 m.

7.0: Breakfast session.

8.5: Eye-witness account of 155th English Derby (see 2YA).

8.30: Breakfast session (contd.).

9.0: Close down.

10.0: Devotional service.

10.15: Recordings.

12.0: Lunch music.

12.30: Mid-week service from St. Matthew's Anglican Church.

12.50: Lunch music (contd.).

2.0: Recordings.

2.30: Classical hour.

3.15: Sports results.

3.30: Talk, prepared by A.O.E.,

"Recipes Using Whole Grain."

3.45: Light music.

4.0: Weather for farmers.

4.30: Sports results.

5.0: Children's hour (Cinderella); with, at 5.40 p.m., recorded feature, "Paradise Plumes and Head-Hunters."

6.0: Dinner music.

Edith Lorand Orchestra, "Vienna by Night." Orchestra Mascotte, "The Whirl of the Waltz." Novelty Players, "The Way to the Heart." Don Rice and Gipsy Girls Orchestra, "Sweetheart Czardas." Marek Weber and Orchestra, Fantasia on the Song, "Long, Long Ago."

6.22: Orchestra Mascotte "Vienna, Town of My

Dreams" Waltz. Marek Weber and Orchestra, "Spanish Gipsy Dance." Edith Lorand and Viennese Orchestra, "Autumn Melodies" Waltz. Orchestra Mascotte, "Velvet and Silk" Waltz.

6.35: Marek Weber and Orchestra, "Spring Song" (Mendelssohn). Dajos Bela Dance Orchestra, "Flattergeister" Waltz (Strauss). Alfredo Campoli and Salon Orchestra, "Under Heaven's Blue." Dajos Bela Dance Orchestra, "How Lovely, Darling" Waltz. Marek Weber and Orchestra, "Village Swallows From Austria" (Strauss).

6.52: Orchestra Mascotte, "Under the Bridges of Paris." Novelty Players, "Serenade

d'Amour." Horst Schimmelpfennig (organ), "Darling, Be Good" (Schimmelpfennig).

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

7.10 (approx.): News and reports.

7.30: "The Whirligig of Time." Talk 13, "Amusements of Today (2): Physical." Speaker: Dennis A. Neal.

8.0: Concert programme. (R) "Westward Ho!" Dramatisation of Charles Kingsley's novel (George Edwards and Company).

8.15: "Wandering With the West Wind."

8.45: "The Strange Adventures of Mr. Penny," episode 2: "Mr. Penny Takes a Walk."

THURSDAY, JUNE 2 . . . CONTINUED

9.0: Weather. Station notices.
9.5: Talk, Rev. A. M. Richards:
"The Red Man's Revenge—
Developments in Modern
Mexico."

9.20: (R) Australian Common-
wealth Band, "Tit Larks"
(Ord Hume); "Hail Storm"
(Rimmer).

9.26: (R) Jack Mackintosh
(cornet), "The Bride of the
Waves" (Clarke).

9.30: (R) "Dad and Dave
From Snake Gully."

9.43: (R) BBO Wireless Military
Band, "The Rustle of
Spring" (Sinding); "The
Funeral March of a Marion-
ette" (Gounod).

9.51: (R) Band of H.M. Cold-
stream Guards, "Americana"
(Thurban).

10.0: Hour with Casa Loma
Orchestra, interludes by Bing
Crosby.

11.0: Close down.

1YX AUCKLAND

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

5.0: Light music.

7.0: After-dinner music.

8.0: Fritz Kreisler (violin),
and Franz Rupp (piano),
Sonata No. 10 in G Major
(Beethoven).

8.35: Madeleine Grey (so-
prano), with orchestra, "Folk
Songs of Auvergne" (collec-
ted and harmonised by J.
Canteloube).

8.41: Artur Schnabel (piano),
Sonata in D Major (Beet-
hoven).

9.5: Classical recitals.

10.0: Variety.

10.30: Close down.

1ZM AUCKLAND

12,500 k.c. 240 m.

5.0: Light orchestral selections.

5.20: Light vocal selections.

5.40: Light popular selections.

6.0: Young folks' session.

6.45: News session.

7.0: Sports session.

7.45: "Every Walk of Life:
The Bootmaker."

8.0: Concert session.

9.0: Old-time and modern dance
music.

10.0: Close down.



CIGARETTE
SOLO

ON A
MYRTLE
GROVE

2YA WELLINGTON

370 k.c. 526 m.

6.50: Weather for aviators.

7.0: Breakfast session.

8.5: Eye-witness account from
grandstand of Epsom race-
course of 155th English Der-
by (rebroadcast from Empire
station).

8.30 (approx.): Breakfast ses-
sion (continued).

9.0: Close down.

10.0: Weather for aviators.
Devotional service.

10.28 to 10.30: Time signals
(superimposed on pro-
gramme).

10.45: Talk to Women (Mar-
garet).

12.0: Lunch music.

1.0: Weather for aviators.

1.30: Educational session: "The
Changing World."

1.42: "Some Leaders of the
Maori People" (1): Mr. E.
W. G. Perry.

1.57: "Travel" (1): London":
Dr. W. B. Sutch.

2.15: "Music" (1): Mr. T. J.
Young.

2.30: Classical music.

3.0: Sports results.

3.28 to 3.30: Time, signals
(superimposed on pro-
gramme). Weather for far-
mers. Frost for Canterbury
and Otago.

4.0: Sports results.

5.0: Children's session (Uncle
Pat).

6.0: Dinner session.

Band of H.M. Coldstream
Guards, "Les Cloches de Cor-
neville" Selection. Paul
Whiteman and Orchestra,
"Song of India" (Rimsky
Korsakov). J. H. Squire
Celeste Octet, "The Butter-
fly." Sigmundo del Oro (or-
gan), "Mexicali Rose."

6.20: Cordoba Philharmonic
Orchestra, "La Habanera."
Dajos Bela Orchestra, "The
Zarewitch" Potpourri. Light
Symphony Orchestra, "Joy-
ousness" Concert Waltz.
Johann Strauss and Sym-
phony Orchestra, "Doc-
trinen."

6.41: Dajos Bela Orchestra,
"Be Embraced, Ye Millions"
Waltz. London Palladium
Orchestra, "Lightning
Switch."

6.50: Recording of rebroadcast
of commentary on 155th Eng-
lish Derby.

7.0: Government and overseas
news.

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

7.28 to 7.30: Time signals
(superimposed on pro-
gramme). "Who's Who and
What's What?" Ramble in
the news by Coranto.

7.40: Talk, Book Reviewer:
"Books, Grave and Gay."

8.0: Chimes. Popular pro-
gramme.

Four Kings of Rhythm en-
tertain.

8.15: (R) Piano and Will
Bishop.

8.27: (R) "Trouble on the Border"
(Japanese houseboy).

8.40: Talk, Mr. Clement Howe:
"Elgar, the Man."

9.0: Weather. Station notices.

9.5: (R) Philharmonic Choir,
"It Comes from the Misty
Ages" from "The Banner of
St. George" (Elgar).

9.10: (R) BBC Symphony Or-
chestra, with String Quartet,

Introduction and Allegro for
Strings, Op. 47 (Elgar).

9.22: (R) Kirsten Flagstad (so-
prano), "Love Went a-Rid-
ing" (Bridge); "At Parting"
(Rogers); "When I Have
Sung My Songs" (Charles);
"Songs My Mother Taught
Me" (Dvorak).

9.34: Recital of folk songs and
dances by Zillah Castle,
A.R.C.M. (violin): Two Eng-
lish Folk Songs: (a) Ada-
gio; (b) Larghetto (Vaug-
han Williams); "Scottish
Pastorale" (Saenger); "Heb-
ridean Jorram" (A. Moffat);
"The Tenpenny Bit" Irish Jig
(Herbert Hughes).

9.45: (R) George Baker (bari-
tone), "Linden Lea" (Vaug-
han Williams).

9.48: Dorothy Hanify (pianist)
in compositions by Debussy:
"En Bateau"; "Tleux d'Arti-
fice"; "La Plus Que Lente";
Prelude from Suite for Piano.

10.0: Music, mirth and melody,
with Carson Robison and
Buckaroos.

11.0: Close down.

2YC WELLINGTON

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

5.0: Light musical.

6.0: Close down.

7.0: After-dinner music.

8.0: Chamber music hour, fea-
turing at 8 p.m. Quartet in
G Minor, Op. 74, No. 3
(Haydn), by Pro Arte Quar-
tet; and at 8.20 p.m. Trio
No. 7 in B Flat Major, Op.
97 (Beethoven), by Cortot
(piano), Thibaud (violin)
and Casals (cello).

9.0: Stars of the air.

10.0: Light recital programme,
featuring Van Phillips and
Concert Band; Len Fillis
(guitarist); and Stuart
Robertson (baritone), with
Male Chorus.

10.30: Close down.

3YA CHRISTCHURCH

720 k.c. 416.4 m.

7.0: Breakfast session.

8.5: Eye-witness account of
155th English Derby (see
2YA).

8.30 (approx.): Breakfast ses-
sion (contd.).

9.0: Close down.

10.0: Recordings.

10.30: Devotional service.

10.45: Recordings.

11.0: Talk under auspices of
Christchurch Branch of Na-
tional Council of Women.

11.15: Recordings.

12.0: Lunch music.

2.0: Recordings.

2.30: Talk, prepared by A.C.E.,
"Recipes Using Whole
Grain."

3.0: Classical music.

4.0: Weather. Light music.

4.30: Sports results.

5.0: Children's hour (Rainbow
Man and The Imp).

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. London Novelty
Orchestra, "Love in Idle-
ness."

6.18: London Palladium Or-

chestra, "Longing." Dajos
Bela Orchestra, "Pique
Dame" Fantasia (Tchaikow-
sky). London Palladium Or-
chestra, "Vivienne."

6.32: Alfredo Campoli and No-
velty Orchestra, "Poppies,"
Karol Szreter (piano),
"Vienna Blood" (Strauss).
Alfredo Campoli and Novelty
Orchestra, "La Petite Ton-
kinoise" ("My Chin Chin
Lou").

6.46: Viennese Concert Solo-
ists, "Amoureuse." Dajos
Bela Orchestra, Fantasia
"Orientale." Viennese Con-
cert Soloists, "The Love Let-
ter" Waltz. Horst Schimmelp-
fennig (organ). "Under the
Starlit Sky."

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

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

7.20: Talk, Mr. R. A. Falla,
"Agriculture: Birds."

7.35: Review of Journal of
Agriculture.

8.0: Chimes.

Studio presentation of
"The Unguilty," radio drama
by Catherine Brownbill.
Performed by the Avon Play-
ers.

8.30: (R) J. H. Squire Celeste
Octet, (a) "Narcissus"
(Nevin and J. H. Squire);
(b) "Si Mes Vers Avaient des
Ailes" (Hahn and Sear).

8.35: "The Mystery Club: The
Spirit of Easter Island."
(George Edwards and Com-
pany).

9.0: Weather. Station notices.

9.5: Recorded talk, Dowager
Lady Swathland: "Iceland:
Ancient and Cultured Demo-
cracy."

9.20: Dance music.

11.0: Close down.

3YL CHRISTCHURCH

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

5.0: Recordings.

6.0: Close down.

7.0: After-dinner music.

8.0: Bright bits of musical
comedy.

8.30: Piano recital.

8.40: "The Kromarsky Mur-
der."

8.50: New Mayfair Orchestra
in Excuse-Me Dance.

8.54: Saxophone soli.

9.0: "Cafe Continentale" epi-
sode 1.

9.30: "Flowers and Fairies"
(light music).

10.0: "Comedy Capers."

10.30: Close down.

4YA DUNEDIN

790 k.c. 379.5 m.

7.0: Chimes. Breakfast session.

8.5: Eye-witness account of
155th English Derby (see
2YA).

8.30 (approx.): Breakfast ses-
sion (continued).

9.0: Close down.

10.0: Recordings.

10.15: Devotional service.

12.0: Lunch music.

1.0: Weather forecast.

1.30: Educational session (see
2YA).

2.30: Recordings.

3.30: Sports results. Record-
ings.

4.0: Weather. Frost forecast.

4.30: Light music.

4.45: Sports results.

5.0: Children's session

THURSDAY, JUNE 2 . . . CONTINUED

6.0: Dinner music.

Alfredo Campoli and Salon Orchestra, "Ah, Sweet Mystery of Life." De Groot (violin), David Bor (piano) and Reginald Kilbey (cello), "En Sourdene." Horst Schimelpenninck (organ), "Indian Love Call." De Groot (violin), David Bor (piano) and Reginald Kilbey (cello), "Xaila." Alfredo Campoli and Orchestra, "Tell Me Tonight."

6.17: J. H. Squire Celeste Octet, Andante in G (Batiste), Winkler Trio, "Schiebi." Walz. Joe Venuti (violin), "Romantic Joe." Winkler Trio, "Forest Songsters" Walz. J. H. Squire Celeste Octet, Andantino.

6.32: Edith Lorand Orchestra, "Aubade Printaniere," Orchestra Mascotte, "Waltz from Vienna." H. Kuster and K. Remmling (two pianos), "Micky Mouse." Edith Lorand Orchestra, "Il Soldato Valoroso" Walz.

6.47: Albert Sandler and Orchestra, "One Night of Love." Dol Dauber and Orchestra, "Almond Blossom" (Japanese

Intermezzo). Marek Weber and Orchestra, "Old Vienna." Orchestra Mascotte, "The Last Drops" Waltz.

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

7.10 (approx.): News and reports.

7.30: Gardening talk.

8.0: Chimes.

Concert by 4YA Orchestra, conducted by James Dixon. The Orchestra, "Undine" Overture (Lortzing).

8.10: Sir George Henschel (baritone), "Gruppe Aus Dem Tartarus"; "Longing to Wander"; "The Hurdy-Gurdy Man" (Schubert).

8.20: The Orchestra, Suite for Strings and Flute: (1) Prelude; (2) Siciliana; (3) Pastorale; (4) Scherzo (Scur-latti).

8.30: Sir George Henschel (baritone), "By the Waters of Babylon" (Dvorak); "Henry the Fowler" (Loewe).

8.38: The Orchestra, "Liebestraum" (Liszt); March "Polovtsienne" (Borodine).

8.48: Recorded talk, Professor

Arnold Wall, late Professor of English at Canterbury College: "Plain Man's English" (6).

9.0: Weather. Station notices.

9.5: (R) Dr. Fritz Stiedry and Berlin State Opera House Orchestra, "Academic Festival" Overture (Brahms).

9.18: (R) Emmy Bettendorf (soprano), "The Night in May"; "Love Eternal" (Brahms).

9.20: "Masterpieces of Music," with illustrations and comment by Dr. V. E. Galway, Dunedin City Organist and Lecturer in Music at Otago University.

Erich Kleiber and Berlin State Opera Orchestra, Symphony No. 39 in E Flat (Mozart).

Arthur Bodanzky and Berlin State Orchestra, "Lohengrin"—Prelude to Act 3 (Wagner).

10.0: Music, mirth and melody, featuring 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: "Columbia on Parade."

8.8: Harold Ramsay at wurllitzer.

8.15: "The Memory Box of Runjit Singh: The Maharajah's Visitor."

8.30: Harry Roy and Mayfair Hotel Orchestra.

8.33: Spot of humour.

8.39: Ronald Chesney (mouth organ).

8.42: Al and Bob Harvey sing "The King of Julu."

8.45: Roy Smeek and Hawaiian Serenaders.

8.51: Florence Desmond in "More Impersonations."

8.54: "The Ballyhooligans."

9.0: Radio play, "The Ghost Walks."

9.15: Vaudeville and variety.

10.0: In order of appearance: Billy Mayerl (piano), Olive Groves (soprano), Troise and Mandoliers.

10.30: Close down.

FRIDAY, JUNE 3

IYA AUCKLAND
650 k.c. 461.3 m.

7.0: Breakfast session.

9.0: Close down.

10.0: Devotional service (Pastor S. Clark).

10.15: Recordings.

12.0: Lunch music.

2.0: Recordings.

2.30: Classical hour.

3.15: Sports results.

3.30: Light music.

4.0: Weather for farmers.

4.30: Sports results.

5.0: Children's hour (Cinderella, with Aunt Jean and No.1).

6.0: Dinner music.

Grand Symphony Orchestra, "Zampa" Overture. Alfredo Campoli and Orchestra, "Shadow" Waltz. Orchestra Raymond, "The Dancing Clock." Marek Weber and Orchestra, "St. Mary's Chimes" (Strauss). New Light Symphony Orchestra, Spanish Dance, No. 1 (Moszkowski).

6.20: New Mayfair Orchestra, "Wake Up and Dream." Parlophone Salon Orchestra, "La Source" Ballet Suite (Debussy). Sander Joszi Orchestra, "The Hobgoblin's Story."

6.35: Harry Chapman (harp) and Music Lovers, "Waltz Medley." Orchestra Symphonique, "Saltarella." Harry Chapman (harp), and Music Lovers, "Cocktail."

6.46: Paul Godwin's Orchestra, Suite "Algerienne" (Saint Saens). Mandolin Concert Society, "Echoes of the Volga." Marek Weber and Orchestra, "A Summer Evening" Waltz.

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

7.10 (approx.): News and reports.

8.0: Concert programme.

(R) Leopold Stokowski and Philadelphia Orchestra, Symphony No. 5 in E Minor, Op. 95 ("From the New World") (Dvorak).

9.12: Eva Stern (piano), Three Pieces from "Phantaisie-stucke": "Aufschwung"; "Warum"; "Traumeswirren" (Schumann); Nocturne in E Minor (Chopin); "La Campanella" (Paganini, Liszt).

9.0: Weather. Station notices.

9.5: Talk: Ethel Wilson, M.A.

"Ten Idriess—Australian Adventurer and Author."

9.20: (R) Leopold Stokowski and Philadelphia Orchestra, "Siciliano"; "Sarabande" (Bach, Stokowski).

9.28: (R) Sigrid Onegin (contralto), with Berlin State Opera Orchestra and Berlin Doctors' Choir, "Alto Rhapsody" (Brahms).

9.44: Leopold Stokowski and Philadelphia Orchestra, "Dances of the Polovtsian Maidens" (Borodin, Rimsky Korsakov, Glazounov).

10.0: Music, mirth, melody, featuring Carson Robison and Buckaroos.

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: "Snapshots."

8.40: "Cherry Blossom Time in Japan."

9.10: "Music Wranglers."

9.50: London Palladium Orchestra, "March Review" Medley.

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.

6.0: Young folks' session.

6.45: News session.

7.0: Talk for farmers.

7.30: Racing review.

7.50: Orchestral selections.

8.30: Tit-bits, "Maorilandier."

8.50: Instrumental.

9.0: Hints to women.

9.20: Organ selections.

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.

10.28 to 10.30: Time signals (superimposed on programme).

10.45: Talk to women (Margaret).

12.0: Lunch music.

1.0: Weather for aviators.

2.0: Classical hour.

3.0: Talk, prepared by A.G.E.

"Recipes Using Whole Grain." Sports results.

3.28 to 3.30: Time signals (superimposed on programme).

Weather for farmers. Frost for Canterbury and Otago.

5.0: Children's session (Aunt Molly), with, at 5.30, "Paradise Plumes and Head-Hunters" (episode 23).

6.0: Dinner session.

State Opera Orchestra, Berlin, "The Old Marches for Ever." Annie Steiger-Betzak (violin), "Fiddlin' the Fiddle." Wilhelm Backhaus (piano), "Triana" ("Iberia"). Debroy Somers Band, "Steal-

ing Through the Classics" (No. 1) (arr. Somers).

6.24: Dajos Bela Orchestra, "The Swallows" (Strauss). Orlando and Orchestra, "A Kiss in Spring" Selection. Alfredo Campoli and Salon Orchestra, "Zigeuner, You Have Stolen My Heart."

6.39: Ilya 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. Sir Dan Godfrey and Bournemouth Municipal Orchestra, "Zip Zip."

7.0: Government and overseas news.

7.10 (approx.): News and reports.

7.28 to 7.30: Time signals (superimposed on programme).

7.40: Talk, Representative of the Young Farmers' Clubs, Mr. A. McDonald, Pohangina Valley Young Farmers' Club: "Hill Country Management."

8.0: Chimes. Recorded concert programme.

Carson Robison and Buckaroos.

8.16: Harold Ramsay (organ), "Rodeo" March (Ramsay); "St. Louis Blues" (Handy).

8.22: Allan Jones (tenor), "Giannina Mia"; "The Donkey's Serenade" (Friml).

8.28: Harry Karr (alto saxophone solo), "Coppelia" Ballet—Valse Lente (Delibes); "Estilian Caprice" (Paul).

8.34: Rudy Vallee and Male Quartet, with Carroll Gibbons and Orchestra, "Vieni, Vieni" (Koger, Varna, Scott).

8.37: Charles Previn and Orchestra, "Over the Waves" (Rosas).



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The Shanty On The Rise.

"The Merchant"

Wellington Repertory Made
Shakespeare Popular

(Reviewed by G.H.M.)

THE Wellington Repertory Theatre's presentation of "The Merchant of Venice" last week met with the success it deserved. The night I went I had difficulty in getting a seat, and, even allowing for the loyalty of the members to Shakespeare, the society and "flesh-and-blood" in general, such full houses were a worthy tribute to the producer, W. S. Wauchop, and the cast. Such a play, with so many characters, must make heavy demands on any amateur society's acting strength; and there were, not unnaturally, some weaknesses in the minor parts—and in a few of the major ones, too. But for the most part, the production was remarkably even, and in some respects not far short of brilliant. The modern trend of Shakespearean production was exemplified in the simplicity of settings and the reduction of scene changes; but modesty in this direction was offset by the magnificence of the costuming, particularly that of the women.

If the women dominated the sartorial scene, they also, to my mind, dominated the acting. Perhaps this is natural, for "The Merchant of Venice" is, after all, a tale of feminine triumph. Sinclair Ronald's portrayal of Portia was rich but restrained, and she brought out most of the subtleties of her part. Leslie Jackson (Nerissa) and Rosalind Chadwick (Jessica) were no less capable, and their diction was particularly charming. L. J. Maule's Shylock was, in the traditional manner, full of contrast, but (as it should be) more likely to compel sympathy than repulsion. Strange, but I can never see the downfall of Shylock and hear the smug "Christian leniency" of the judgment against him without feeling rather ashamed of being Christian. Mr. Maule sustained the part excellently, especially the voice.

Arthur Heany's performance of Antonio was colourless. The horrible doom hanging over Antonio's head appeared to worry him very little. The audience may know all along that Antonio will be saved by Portia's pleading, but the actor playing the part should not give the impression that he knows too. John Roberts, as Bassanio, was a suitably romantic figure; but on the whole the men in the cast had more difficulty in giving the semblance of reality to Shakespeare's vast improbabilities than did the women.

We often hear the complaint that Shakespeare is not well enough known these days. I am inclined to the opinion that parts of him are too well known. They bring back memories of the school classroom that, in my own case at least, rather interfere with the dramatic effect. When Portia began her "Quality of mercy speech," for instance, I had the momentary feeling that the audience ought to join in and repeat it with her.

Still, as I began by saying, "The Merchant" was a worthwhile venture which put no strain upon the mercy of the audience.

FRIDAY, JUNE 3 CONTINUED

8.40: Recorded talk, Mr. J. M. Denton: "A New Zealand Farmer Makes Sheffield Knives."

9.0: Weather. Station notices.
9.5: (R) "Ebb and Zeb" (country storekeepers).

9.15: Programme by Port Nicholson Silver Band.

The Band, conducted by J. J. Drew, "The Belle of New York" Selection (Kerker).

9.22: Mrs. F. Potter (mezzo-soprano), "My Ships" (Bartlett); "Whatever Is, Is Best" (Lohr).

9.28: The Band, Hymn, "Deep Harmony" (arr. Scotney); horn solo, "The Highlander" (Sutton). (Soloist: Bandsman F. Ormrod.)

9.35: Mrs. F. Potter (mezzo-soprano), "Dawn" (Curran); "Ships of Arcady" (Michael Head).

9.41: The Band, Incidental Music to "The Merchant of Venice"; Prelude; "Portia"; "Dogs" March (Rosse).

9.50: (R) Peter Dawson (bass-baritone), "Fret-Foot" (Baran, McCall).

9.53: The Band, Valse, "Forget Me Not" (Cope); March, "Heroes All" (Bidgood).

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

10.28 to 10.30: Time signals (superimposed on programme).

11.0: Close down.

2YC WELLINGTON

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

5.0: Light music.

6.0: Close down.

7.0: After-dinner music.

8.0: "Garland of Roses," musical bouquet of memories.

9.0: Miscellaneous classical programme, featuring at 9 p.m. Dr. E. Bullock (organist), playing Two Bach Choral Preludes, and at 9.21 Berlin Philharmonic Choir singing Two Choruses from Bach's Cantatas, Nos. 50 and 104.

10.0: Thirty bright minutes.

10.30: Close down.

3YA CHRISTCHURCH

720 k.c. 416.4 m.

7.0: Breakfast session.

9.0: Close down.

10.0: Recordings.

10.30: Devotional service.

10.45: Recordings.

11.0: Talk, Miss M. A. Blackmore, "Help For the Home Cook."

11.15: Recordings.

12.0: Lunch music.

2.0: Recordings.

3.0: Classical music.

4.0: Weather. Light music.

4.30: Sports results.

5.0: Children's hour (Friday).

6.0: Dinner music.

London Palladium Orchestra, "The Leek" Selection. Edith Lorand Orchestra, "Underneath the Lilac Tree." Carroll Gibbons and Boy Friends, "Born to Dance" Film Selection. Troise and Mandoliere, "El Relicario."

6.22: International Concert Orchestra, "Love and Spring" Waltz. London Palladium Orchestra, "Charm of the Valse." Sander 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, "1001 Nights" Intermezzo (Strauss).

6.49: Orlando and Orchestra, "Little Flatterer" (Eilenberg). Hermann Finck and Orchestra, "Offenbachiana" (arr. Finck).

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

7.10 (approx.): News and reports.

8.0: Chimes.

Concert programme, featuring the Christchurch Liederkränzchen. Conductor: Alfred Worsley, interludes by J. H. Squire Celeste Octet. (R) J. H. Squire Celeste Octet, "Operatic" Famous Operatic Melodies (arr. Squire).

8.10: Christchurch Liederkränzchen. Three Hymns from "Pan's Anniversary": (a) "Of Pan We Sing"; (b) "Pan is Our All"; (c) "If Yet Pan's Orgies" (Geoffrey Shaw).

8.18: (R) J. H. Squire Celeste Octet, "A Vision at Christmastide" (Harrison).

8.24: Christchurch Liederkränzchen, (a) "The Blackbird's Song" (Percy Buck); (b) "Golden Slumbers" (Frank Bridge); (c) "Blow, Wind, Blow" (Walford Davies).

8.32: (R) J. H. Squire Celeste, "Andante Cantabile" (Tschai-kowsky).

8.38: Christchurch Liederkränzchen, (a) "And Will He Not Come Again" (Havergal, Brian); (b) "From the Green Heart of the Waters" (Coleridge Taylor); (c) "Fly, Singing Bird" (Edward Elgar).

8.47: (R) J. H. Squire Celeste Octet, (a) "Moment Musical" (Schubert); (b) Serenade (Moszkowski).

8.53: Christchurch Liederkränzchen, (a) "Magic Lutes" (Ethel Boyce); (b) "The Greenfinch" (Leoni Sinigaglia); (c) "Sir Egla-more" (Balfour Gardiner).

9.0: Weather. Station notices.

9.5: Recorded talk, Leon Gotz, "Leaves From a Planter's Notebook" (6).

9.23: (R) Sir Dan Godfrey conducting Bournemouth Municipal Orchestra, "Dance of the Nymphs" (Birch).

9.26: Ruth Royds (contralto), (a) "Nightfall at Sea" (Montague Phillips); (b) "Down Here" (May Brahe); (c) "Green Pastures" (Sander-son).

9.38: (R) Herman Finck and Orchestra, "Finckiana" Fantasia (Finck).

9.46: (R) Norman Allin and Chorus, "Great Bass Rallies."

9.54: (R) Alfredo Campoli and Orchestra, "A Garden of Roses."

10.0: Music, mirth, melody, including Carson Robison and Buckaroos at 10.30.

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: "Memories of Paris."

8.15: Martha Eggerth (soprano).

8.21: String soli.

8.27: "Paul Jones" Medley.

8.35: Lawrence Tibbett sings

8.42: At organ, Quentin M. Maclean.

8.48: Two songs, Angela Par-selles.

8.54: Orchestra Mascotte.

9.0: Vocal combinations in opera.

9.20: Band programme.

10.0: Medley of 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.

2.30: Opening of Otago A. and P. Society's Winter Show at Winter Show Building.

3.15: Talk by A.C.E.: "More About Budgets."

3.30: Sports results. Classical music.

4.0: Weather. Frost forecast.

4.30: Light music.

4.45: Sports results.

5.0: Children's session (Big Brother Bill), with, at 5.30, recorded feature, "Paradise Plumes and Head-Hunters"; then "The Lolly Kitchen" (Aunt Jean).

6.0: Dinner music.

Band of H.M. Coldstream Guards, "Marche Heroique 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" Waltz.

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, "Golden Musical Box." Grand Hotel Orchestra, "Dance of the Icicles." Carroll Gibbons (piano) and Boy Friends, "Stars Fell on Alabama." Boheme Orchestra, Impromptu in A Flat Major (Thiele). Victor Olof Salon Orchestra, Norwegian Dance, No. 2 (Grieg).

4.46: Boheme Orchestra, "Mon Coeur." Grand Hotel Orchestra, "The Balkan Princess" Waltz. Victor Olof Salon Orchestra, "Callirhoe."

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

7.10 (approx.): News and reports.

8.0: Chimes.

(R) Alfredo Campoli and

Orchestra, "Wild Violets" Selection (Stolz).

8.3: (R) Serial feature, "Dad and Dave from Snake Gully."

8.17: (R) Lew Allen and Canadian Bachelors, "A Sunbonnet Blue" (Kahal and Fain).

8.20: (R) "Two Hard-Hearted Men" (Japanese houseboy).

8.32: Frederick Collier (Australian bass-baritone), in studio recital.

8.44: Recorded talk, Mrs. Ida Bension, "A Zionist Looks at Palestine."

9.0: Weather. Station notices.

9.5: (R) BBC Symphony Orchestra, conducted by Sir Edward Elgar, "Cockaigne" Concert Overture (Elgar).

9.17: (R) Robert Gwynn (tenor), "Linden Lea" (Vaughan Williams).

9.20: Selected readings by Professor T. D. Adams, with incidental music. Extracts:

Dickens (our mutual friend; Silas Wegg and Uis Stail. Mr. Wegg's first reading).

Shakespeare (to mark the celebration of the King's birthday on June 6, reading of "Richard II": Gaunt's speech, act 2, scene 1).

Wordsworth (three sonnets).

Musie: Miniature Overture from "The Nutcracker" Suite (Tschai-kowsky); "A Trumpet Voluntary" (Purcell); Adagietto from "Tarl-sienne" Suite (Bizet).

10.0: Dance music by Savoy Dance Band at Savoy Restaurant.

11.0: Close down.

4YO DUNEDIN

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

5.0: Recordings.

6.0: Close down.

7.0: After-dinner music.

8.0: Miscellaneous classical programme.

8.30: "Let's Play and Sing Together."

9.0: "The Music Wranglers," studies in musical tastes.

9.40: Dixon Hits, No. 19.

9.46: "The Channel Swimmer" (sketch).

9.52: Medley of Irish airs.

10.0: Comedy and light music.

10.30: Close down.

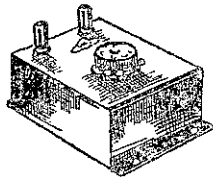
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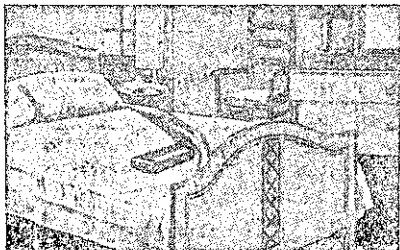
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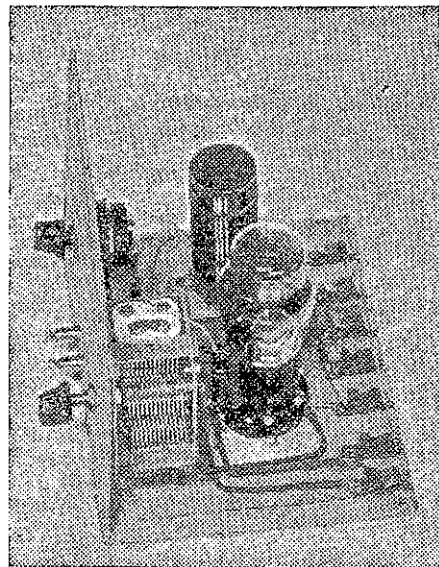
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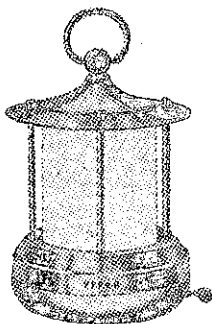
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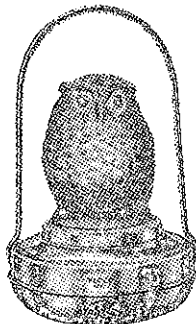
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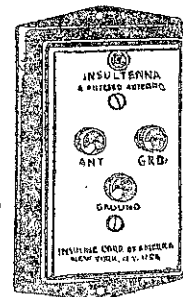


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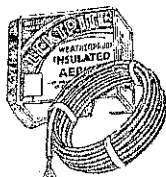
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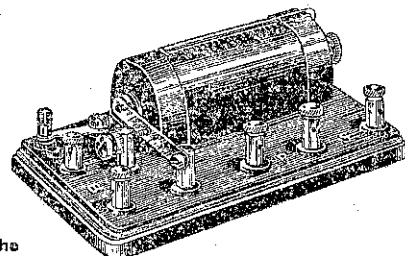
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THE ELECTRIC



27R Manners Street,
WELLINGTON.

SATURDAY, JUNE 4

1YA AUCKLAND
650 k.c. 461.3 m.

- 7.0: Breakfast session.
9.0: Close down.
10.0: Devotional service (Pastor W. Vickery).
10.15: Recordings.
12.0: Running commentary on Auckland Trotting Club's meeting at Alexandra Park. (Last race broadcast by 12M).
1.0: District week-end weather.
2.0: Recordings.
3.0: For Rugby football, see 12M).
3.15-4.30: Sports results.
5.0: Children's hour (Cinderella).
6.0: Dinner music.
6.14: Alfredo Campoli and Salon Orchestra, "Simonetta." New Light Symphony Orchestra, "Peer Gynt" Suite, No. 2, Op. 55: (a) Arabian Dance; (b) Return of Peer Gynt; (c) Solveig's Song (Grieg). Horst Schimmelpennig (organ), "Whenever I Dream of You" Waltz (Schimmelpennig).
6.30: Orchestra Jonescu Gaiina, "Serenade Spaniola," No. 1 (Jonescu Gaiina). Polydor Orchestra, "Vienna Citizen" Waltz, Ilja Livschakoff Orchestra, "Thousand and One Nights" Waltz, Orchestra Jonescu Gaiina, "Si Mes Vers Avaient des Ailes."
6.44: London Palladium Orchestra, "Sunset." Marcel Palotti (organ), Mazurka Waltz Fantasy, Berlin State Opera Orchestra, "German Dances" (Mozart).
7.0: Government and overseas news (from 2YA).
7.10 (approx.): News and reports.
8.0: Concert programme.
Studio Orchestra, conducted by Harold Baxter, Selection from "Chu Chin Chow" (Norton).
8.10: Carina Vocal Trio, "Lullaby" (Brahms); "June Roses" (Schumann).
8.16: Alexander Borowsky (pianist), Hungarian Rhapsody No. 1 (Liszt).
8.28: Carina Vocal Trio, "Lullaby" (Cyril Scott); "Trees" (Rasbach).
8.34: The Orchestra, "La Cinquintaine" (Gabriel Marie); "April's Message" (Ancliffe).
8.39: Walter Brough (baritone), "Tommy Lad" (Margeson); "Nirvana" (Adams); Elegie (with cello obbligato by Lalla Hennes) (Massenet).
8.51: The Orchestra, "Amoretten Dance" (Gungl); "Dance of the Hours" (Ponchielli).
9.0: Weather. Station notices.
9.5: Modern dance music.
10.0: Sports summary.
10.10: Dance music (contd.).
11.30: Close down.

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

- 5.0: Light music.
6.0: Close down.
7.0: After-dinner music.
8.0: "Non-Stop Variety," with England's most popular revue artists.
9.0: "Famous Cities in Song, No. 2: Vienna."

- 9.30: "The Mystery Club: The Missing Pilot." (superimposed on programme).
10.0: "Harmony and Humour."
10.30: Close down.

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

- 1.0: Band selections.
1.20: Vocal gems.
1.40: Piano selections.
2.20: Humorous selections.
2.40: Light popular selections.
3.0: Football relay from Eden Park.
4.0: Close down.
5.0: Light orchestral selections.
5.20: Light vocal selections.
5.40: Organ selections.
6.0: Young folks' session.
6.45: News session.
7.0: Sporting results and racing review.
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.
12.28 to 10.30: Time signals (superimposed on programme).
10.45: Talk to women (Margaret).
12.0: Lunch music.
1.0: Weather for aviators. Week-end weather. Frost for Canterbury and Otago.
2.0: Commentary on New Zealand Air Force Display at Rongotai (interspersed with recordings from studio).
4.0 (approx.): Recordings.
5.0: Children's session.
6.0: Dinner session.
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." 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 Lou."
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.
7.10 (approx.): News and reports.
7.28 to 7.30: Time signals (superimposed on programme).
8.0: Chimes. Concert programme.
Masked Masqueraders and Jesters in sketches, songs and jokes.
8.30: "Ports of Call: A Visit to Argentina."
9.0: Weather. Station notices.
9.5: Dance programme.
10.0: Sports results.
10.10: Dance programme (continued).
10.28 to 10.30: Time signals

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

- 3.0: Running commentary on Rugby football match at Athletic Park (announcer: Mr. C. Lamberg).
4.45 (approx.): Close down.
5.0: Light music.
6.0: Close down.
7.0: After-dinner music.
8.0: "Children's Choirs," light classical programme, featuring recordings by children's choirs, instrumental interludes.
9.0: Variety and revue.
10.0: Happy half-hour.
10.30: Close down.

3YA CHRISTCHURCH
720 k.c. 416.4 m.

- 7.0: Breakfast session.
9.0: Close down.
10.0: Recordings.
10.30: Devotional service.
10.45: Recordings.
12.0: Lunch music.
1.0: Week-end weather.
2.0: Recordings.
2.45 (approx.): Commentary on Rugby fixture at Lancaster Park.
4.30: Sports results.
5.0: Children's hour (Mr. Riddleman); with, at 5.45 p.m., recorded serial, "Paradise Plumes and Head-Hunters," episode 12.
6.0: Dinner music.
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. Bernard Ette and Orchestra, "My Heart is Always Calling You." Patricia Roseborough (pianoforte), Melody in F (Rubinstein). New Symphony Orchestra, "Nell Gwynn" Dance, No. 2 (Pastoral Dance) (German).
6.47: Marek Weber and Orchestra, "My Dream" Waltz. Novelty Players, "Melodie Caprice." Harry Chapman (harp), and his Music Lovers, "Tell Me Again." Jesse Crawford (organ), Serenade.
7.0: Government and overseas news (from 2YA).
7.10 (approx.): News and reports.
8.0: Chimes.
Timaru Municipal Band, conducted by Lieut. R. J. Simpson, (a) "The Viking" March (Gullidge); (b) "The Rochdale" Hymn (arr. Simpson); (c) "The Lonely Mill" Overture (Lancaster).
8.12: J. Deans Ritchie (baritone), (a) "The Sea Road" (Haydn Wood); (b) "Yeomen of England" (German).
8.18: Cornet Solo, "Fleur de Lis" (Greenwood).
The Band, "Lilac Time" Selection (Schubert).
8.30: "The Fourth Form At St. Percy's," episode 6.

- 8.42: Trombone Trio, "Lady of Beauty" (Dominion champions, 1937-1938) (Ord Hume).
The Band, "The Slave Market" Descriptive (Halsey).

- 8.51: J. Deans Ritchie (baritone), (a) "Time To Go" (Sanderson); (b) "Song of the Bow" (Alyward).
8.57: The Band, "Three Blind Mice" (Lotter).
9.0: Weather. Station notices.
9.5: "Coronets of England: Queen Elizabeth," episode 6.
9.30: (R) Frank Westfield's Orchestra, "Merry England" Selection (German).
9.38: (R) George Titchener (comedian), (a) "It's Sl'wly to Be in Love" (Laurier); (b) "Bel, Beautiful Bed" (Cash).
9.48: (R) The Merry-makers, "The Merry-makers' Carnival" (Haenschen).
10.0: Sports summary.
10.15 to 11.15: Dance music.

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

- 2.45 (approx.): Recordings.
4.30 (approx.): Close down.
5.0: Recordings.
6.0: Close down.
7.0: After-dinner music.
8.0: Symphonic programme of modern compositions, featuring, at 8.14 p.m., New Symphony Orchestra in "En Saga" (Sibelius); and, at 9.32 p.m., Alexandre Glazounov and Orchestra in "The Seasons' Ballet," Op. 67: (1) Winter; (2) Spring; (3) Summer; (4) Autumn (Glazounov).
10.5: Favourite entertainers.
10.30: Close down.

4YA DUNEDIN
790 k.c. 379.5 m.

- 7.0: Chimes. Breakfast session.
9.0: Close down.
10.0: Recordings.
11.30, and at intervals: Running commentary on first day's racing at Dunedin Jockey Club's meeting, at Wingatui.
12.0: Lunch music.
1.0: Weather.
2.0: Recordings.
3.30: Sports results.
4.45: Sports results.
5.0: Children's session (Cousin Molly).
6.0: Dinner music.
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." Egon Kaiser Dance Orchestra, "Cheerful Vienna" Waltz. Paul Godwin Dance Orchestra, "Calm as the Night." (Cont. bottom of next page.)

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., 1.55 p.m. daily.

SUNDAY, MAY 29.

- 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: Personality programmes.
- 10.0: 1ZB's Salon Quartet.
- 10.30: "Pathways."
- 10.45: Variety.
- 11.45: "The Sandman Comes."
- 12.0: Close down.

MONDAY, MAY 30.

- 6.0: "Smile" session.
- 7.30: Weather News.
- 8.0: Mails, shipping, Dorothy's session.
- 9.0: Gran's session.
- 9.15: Marina's home life session.
- 10.15: Friendly Road devotion-al service.
- 10.30: Anne Stewart.
- 11.15: Aunt Daisy recording.
- 12.15: Filmland session.
- 1.0: Lunch with Neddo.
- 1.30: "Happiness Club" (Dorothy).
- 2.30: Gran's session.
- 3.30: Tea music.
- 4.0: Arthur Collins' "Between Ourselves."
- 5.0: "Children's Magazine."
- 6.0: "Variety Show of the Air."
- 6.15: Dinner music.

- 6.30: Organ music.
- 6.52: Friendly Road lullaby time.
- 7.0: "Fred and Maggie Every-body."
- 7.15: "Nothing Ever Happens."
- 7.30: "Mutiny of 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: Soliloquy.
- 11.0: Dance music.
- 12.0: Close down.

TUESDAY, MAY 31.

- 6.0: Morning session.
- 7.30: Weather report.
- 8.0: Mails, shipping, 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."
- 11.0: "Tony Won's Scrapbook."
- 11.15: Aunt Daisy.
- 11.30: Hospital session by Jeff and Broady.
- 12.15: Filmland session.
- 1.0: Lunch with Neddo.
- 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 Pic."
- 4.0: "Between Ourselves," by Arthur Collins.
- 5.0: "Children's Magazine of the Air."
- 5.10: John Batten.
- 6.0: Dinner music.
- 6.15: "Reporter of Odd Facts"
- 6.52: Lullaby.
- 7.0: "Fred and Maggie."
- 7.22: "Innocence Abroad."
- 7.30: "Mutiny of the Bounty."
- 7.45: "Tusitala."
- 8.0: "In Foreign Lands."
- 8.15: Singers you know.
- 8.45: "Drums."
- 9.0: "Robin Hood."
- 10.0: "The Dark Invader"
- 10.15: Engagement session.
- 10.30: Soft lights, sweet music.
- 10.45: Dance music.
- 12.0: Close down

- 3.0: Light music.
- 4.0: "Between Ourselves."
- 5.0: Children's session.
- 5.30: Uncle Tom and his little friends.
- 6.0: Dinner music.
- 6.15: Alan Moreton, boy cornetist.
- 6.52: Friendly Road lullaby.
- 7.0: "Popeye the Sailor Man."
- 7.15: "Music You Remember."
- 7.30: "Mutiny of 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, JUNE 2.

- 6.0: Breakfast session.
- 7.30: Weather report.
- 8.0: Mails, shipping, Dorothy's session.
- 9.0: Gran's session.
- 9.45: Home life session.
- 10.15: Friendly Road service.
- 10.30: Women's Home Journal.
- 11.0: "Tony Won's Scrapbook."
- 11.15: Aunt Daisy.
- 12.15: Filmland session.
- 1.0: Lunch with Neddo.
- 1.30: "Happiness Club."
- 2.0: Thames session.
- 2.30: Gran's session.
- 3.30: "Radio Pic."
- 4.0: "Between Ourselves," by Arthur Collins.
- 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.
- 9.0: Sponsored session.
- 9.30: Real life thrills.
- 10.0: "The Dark Invader."
- 10.15: Frivolities.
- 10.30: Dance music.
- 12.0: Close down.

FRIDAY, JUNE 3.

- 6.0: Music, bright and early
- 7.30: Weather. "News Behind the News."
- 8.0: Mails, shipping

National Stations

(Continued on page 65.)

- 7.0: Government and overseas news (from 2YA).
- 7.10 (approx.): News and reports.
- 8.0: Chimes. Light orchestral and ballad concert.
(R) Boston Promenade Orchestra, "Entry of the Boysards" (Halvorsen); "Aida" Ballet Suite (Verdi).
- 8.14: Margaret Beattie (soprano), "Winds in the Trees" (Thomas); "Youth and Spring" (Steinel).
- 8.20: (R) Dajos Bela Orchestra, "Donna Conchita"—Java Espagnole (Fernay); "Love's Hour" Intermezzo (Siede); "Tango de Marillon" (Marino).
- 8.29: (R) Nelson Eddy (baritone), "By the Waters of Minnetonka" (Lieurance); "The Hills of Home" (Fox); "Thy Beaming Eyes" (MacDowell).
- 8.38: (R) Light Symphony Orchestra, "Miniature" Suite (Coates, arr. Fletcher).
- 8.46: Margaret Beattie (soprano), "My Faithful Fond One" (old Highland air); "Come Down to Kew in Lilac Time" (Peel).
- 8.52: (R) Geraldo and Orchestra, "On the Avenue" Selection (Berlin).
- 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)

- 2.45: Running commentary on senior Rugby match at Carisbrook.
- 5.0: Recordings.
- 6.0: Close down.
- 7.0: After-dinner music.
- 8.0: "C. B. Cochran Medley."
- 8.8: "Grandma Unlicensed" or "The Wireless Detector."
- 8.15: Organ reveries.
- 8.30: "Broadway melody of 1938" Selection.
- 8.36: "Winter Sports" (sketch).
- 8.39: "Bunk House Dances," No. 1.
- 8.46: Harry Karr (saxophone).
- 8.49: The Two Leslies.
- 8.52: Billy Reid and Accordion Band in two popular numbers.
- 9.0: "Leaves from Diary of a Film Fan."
- 9.30: "Rex Cavalcade of 1937."
- 9.36: Burns and Allen in "Dizzy."
- 9.42: Harry Roys Tiger Rag-mullins.
- 9.49: "The Four Aces" (vocal orchestra).
- 10.0: Comedy and light music.
- 10.30: Close down.

WEDNESDAY, JUNE 1.

- 6.0: Early morning session
- 7.30: Weather, News
- 8.0: Mails, shipping, Dorothy's session.
- 9.0: Gran's session.
- 9.45: Marina and Miss Lorimer discuss food values.
- 10.15: Friendly Road Devotional session (Uncle Tom).
- 10.30: Anne Stewart.
- 11.7: Melodies of the Moment.
- 11.15: Aunt Daisy
- 12.15: Filmland session
- 1.0: Lunch with Neddo.
- 1.30: "Happiness Club."
- 2.0: Pukekohe session.
- 2.30: Gran's session.

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COMMERCIAL STATIONS . . CONTINUED

9.0: Gran's session.
 9.45: Marina and St. John nurse.
 10.15: Friendly Road.
 10.34: Anne Stewart.
 11.7: Melodies of the Moment.
 11.15: Aunt Daisy.
 11.30: "Toni's Tonic Tunes."
 12.0: Filmland music.
 1.0: Lunch with Neddo.
 2.30: Gran's session.
 3.0: Light music.
 4.15: "Between Ourselves," by Arthur Collyns.
 5.0: Children's magazine.
 5.45: "Peter the Pilot."
 6.30: Uncle Tom and children's choir.
 7.0: Soothing strains.
 7.15: "Romance of the Rail."
 7.30: Ringside session.
 8.15: "Easy Aces."
 8.45: "Drums."
 9.0: One Man's Family.
 9.45: "World Affairs" (Sziget-vary).
 10.0: "The Witch's Tale."
 10.15: Orchestral music.
 10.30: "Supper Club of the Air."
 11.0: Dance music.
 12.0: Close down.

SATURDAY, JUNE 4.

6.0: Early breakfast session.
 7.30: Weather.
 8.0: Mails, shipping, 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.
 1.0: Lunch with Neddo.
 1.30: "Happiness Club."
 3.45: League football relay.
 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: Dulux amateur trials.
 9.30: Beauty topics.
 10.15: Dance programme.
 11.0: "Radio Roadhouse."
 12.0: Close down.

2ZB WELLINGTON
 1130 k.c., 265.5 m.
 (C Class Station)

Alterations in these programmes will be broadcast daily at 8.15 a.m., 2 p.m., and 6 p.m.

SUNDAY, MAY 29.

6.0: "Happy Morning" session.
 8.45: Uncle Tom's Choir

**DONALD
 NOVIS**

**THE FIRESTONE
 FEATURE**

Every Thursday

At 7.30 p.m. from
 1ZB : 2ZB : 3ZB : 4ZB

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.
 12.0: Lunch music.
 2.0-5.0: Music, mirth and melody—series of cameo programmes, including gems from musical comedy and opera; music from military bands; presentation by Happy Hill; hospital request session; cinema organ recital.
 5.0: Tunes for old folks.
 5.30: "Woman's Place in the World," by Mrs. J. A. Lee.
 5.45: Sunday at twilight.
 6.0: Children's session.
 6.30: Home folks.
 6.45: Early evening music.
 7.0: Uncle Scrim's session.
 8.0: Oriwa's Maori session.
 8.30: Multum and Parvo.
 9.0: 2ZB variety hour.
 10.0: "From Foreign Lands."
 10.15: Wide-range.
 10.45: Orchestral cameo.
 11.0: Popular recordings.
 11.30: Meditation music.
 12.0: Close down.

MONDAY, MAY 30.

6.0: "Merry and Bright" (Aggie).
 7.0: "Musical Moments."
 7.30: Weather. Mail notices.
 7.45: Morning melodies.
 9.0: Sylvia's morning recipes.
 9.30: "Musical Hotpot" (Peter and Kingi).
 10.7: "Interior Decorating," Anne Stewart.
 10.15: Uncle Scrim.
 10.30: Morning tea session (Jay McNamara).
 10.45: Madame Bettini.
 11.15: Aunt Daisy recording.
 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: "Buddha Looks Down."
 4.0: Wanganui hour (Michael Forlong).
 5.0: "Young N.Z. Radio Journal."
 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 Everybody."
 7.15: "Nothing Ever Happens."
 7.30: "Mutiny of 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 31.

6.0: "Rise and Shine" session.
 7.30: Weather report Mails.
 9.0: Morning recipes.
 9.30: "Musical Hotpot" (Peter and Kingi).
 10.15: Uncle Scrim.
 10.30: "The Home Journal" "the Air."
 11.0: "Tony Won's Scrapbook."
 11.15: Aunt Daisy.

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: "Innocence Abroad."
 7.30: "Mutiny of the Bounty."
 8.0: "In Foreign Lands."
 8.15: "Singers You Know."
 8.30: Wide-range music.
 8.45: "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, JUNE 1.

6.0: Breakfast music.
 7.15: Morning melodies.
 7.30: Weather, mails.
 9.0: Morning recipes.
 9.30: Happy morning music.
 10.7: Talk (Anne Stewart).
 10.15: Uncle Scrim.
 10.30: Morning tea.
 10.45: To-day and Yesterday.
 11.15: Aunt Daisy.
 11.30: Shopping with Margot.
 12.0: Luncheon (Leon Gotz).
 1.0: Feilding hour.
 2.0: Palmerston North session.
 2.30: Sylvia's household chats.
 3.0: Cinema organ recital.
 3.15: "Cousin Elizabeth."
 3.30: "Words and Music."
 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 Man."
 7.30: "Mutiny of the Bounty."
 7.45: "Cavalcade of Memories."
 8.0: "Antique Shop by the Grand Canal."
 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, JUNE 2.

6.0: Aggie's cheery session.
 7.30: Weather report. Mails.
 9.0: Morning recipes.
 9.30: Morning music.
 10.15: Uncle Scrim.
 10.30: "The Home Journal" "the Air."
 11.0: "Tony Won's Scrapbook."
 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: Violin recital (Phil and Michael).
 3.15: Tea-cup Reading Hints.
 3.30: "Gems of Melody."
 3.45: Madame Bettini.

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: Spelling bee.
 9.0: "Melody and Song."
 10.0: "The Dark Invader."
 10.15: Sports session.
 11.0: Dance programme.
 12.0: Lights out.

FRIDAY, JUNE 3.

6.0: Up with the Larks.
 7.15: Morning melodies.
 7.30: Weather report. Mails.
 9.0: Morning recipes.
 9.30: "Musical Medico."
 10.7: "Interior Decoration," Talk by Anne Stewart.
 10.15: Uncle Scrim.
 10.30: Week-end shopping guide.
 11.0: Morning tea.
 11.15: Aunt Daisy.
 11.30: Shopping with Margot.
 12.0: Luncheon (Leon Gotz).
 1.0: Petone session.
 2.0: Palmerston North session.
 2.30: Sylvia's household chats.
 3.0: Vocal cameo.
 3.15: Piano recital.
 3.30: "Charm School of the Air."
 3.45: "Island Melodies."
 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: Soothing strains.
 7.15: "Romance of Transport."
 7.30: Bright recordings.
 8.15: "Easy Aces."
 8.30: Wide-range music.
 9.0: "One Man's Family."
 10.0: "The Witch's Tale."
 10.15: Variety programme.
 11.0: Dance music.
 12.0: Lights out.

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COMMERCIAL STATIONS . . CONTINUED

SATURDAY, JUNE 4.

6.0: "Sunshine" session (Aggie).
 7.0: "Synchronomatics."
 7.30: Weather report. Mails.
 7.45: Sports talk.
 9.0: Morning recipes.
 9.30: Bright music (Phil Schone).
 10.15: Uncle Sam.
 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.
 8.0: Hill Billies' session.
 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.
 10.15: Sports summary.
 11.0: Dance music.
 12.0: Lights out.

3ZB CHRISTCHURCH

1430 k.c.
 (C Class Station)

Alterations in these programmes will be broadcast daily at 8.14 a.m., 1.59 p.m., and 5.59 p.m.

SUNDAY, MAY 29.

6.0: Sunday's sunny session.
 8.14: Weather. Breakfast session.
 8.30: Motorists' session.
 8.40: Recordings.
 9.10: Sports talk.
 9.30: Band music.
 10.0: Hospital cheerio session.
 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: Weather.
 6.0: Wide-range.
 6.30: Recordings. Highlights.
 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."



Hard, painful corns soon lift right out, core and all, when you use Dr. Scholl's Zino Pads. Pain goes instantly.
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 Chemists and shoe stores everywhere.

DR. SCHOLL'S ZINO PADS

9.30: Teddy Grundy's musical travelogue.
 10.0: Melody and Rhythm.
 11.53: Reverie.
 12.0: Close down.

MONDAY, MAY 30.

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."
 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 recording.
 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: Weather.
 6.30: Wide-range.
 7.0: "Fred and Maggie Everybody."
 7.15: "Nothing Ever Happens."
 7.30: "The Mutiny of the Bounty."
 8.0: "The Antique Shop by the Grand Canal."
 8.15: "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 31.

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."
 9.0: Gracie's sunshine session.
 10.0: Morning tea time.
 10.15: Reserved.
 11.0: "Tony Won's Scrapbook."
 11.15: Aunt Daisy.
 11.30: Peggy's Shopper Session.
 12.0: Luncheon (Jack Maybury).
 2.30: Sally's session.
 3.0: Recordings.
 3.45: Off the beaten track.
 5.0: Gracie and Jacko's children's session.
 5.59: Weather.
 6.0: Recordings.
 6.30: Wide-range.
 7.0: "Fred and Maggie Everybody."
 7.15: Recordings.
 7.22: "Innocence Abroad."
 7.30: "Mutiny of the Bounty."
 8.0: "In Foreign Lands."
 8.15: "Singers You Know."
 8.30: Wide-range.
 8.45: "Proverbially Speaking."
 8.52: Piano Pie.
 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, JUNE 1.

6.0: Sparkling tunes.
 7.14: Weather, mails, shipping.
 7.15: Wide-range.
 8.0: "Fashion's Fancies."
 8.14: Wide-range.
 8.45: Recordings.

9.0: Gracie's session.
 9.30: "Saucy Melodies."
 10.0: "Hawaiian Reflections."
 10.15: Reserved.
 11.15: Aunt Daisy.
 12.0: Luncheon music.
 1.0: Lyttelton session (Jack Maybury).
 2.30: Sally's session.
 3.0: Recordings.
 3.45: Teddy Grundy's question session.
 5.0: Gracie and Jacko's children's session.
 5.59: Weather.
 6.0: Recordings.
 6.45: Excerpts from Gilbert and Sullivan.
 7.0: "Popeye the Sailor Man."
 7.15: "Music-house Melodies."
 7.30: "Mutiny of the Bounty."
 7.45: "Music from the Fur Lands."
 8.0: "Antique Shop."
 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, JUNE 2.

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."
 9.0: Gracie's session.
 10.15: Reserved.
 11.0: "Tony Won's Scrapbook."
 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: 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: Hill Billy session.
 8.15: "Inspector Hornleigh Investigates."
 8.30: Wide-range.
 8.45: Spelling Bee.
 9.0: "Melody and Song."
 9.30: Wide-range.
 10.0: "The Dark Invader."
 10.30: Dance music.
 12.0: Close down.

FRIDAY, JUNE 3.

6.0: "Morning Mirth."
 6.45: Wide-range.
 7.14: Weather, mails, shipping.
 7.45: Wide-range.
 8.0: "Fashion's Fancies."
 8.45: Recordings.
 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: Weather.
 9.0: "For Men Only."

6.30: Wide-range.
 6.45: Recordings.
 7.0: Soothing strains.
 7.15: "Romance of Transport."
 7.30: Recordings.
 8.15: "Easy Aces."
 8.30: Wide-range.
 8.45: Diggers' session.
 9.0: "One Man's Family." ("Paul Sets a New Course.")
 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, JUNE 4.

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."
 9.0: Gracie's sunshine session.
 9.30: "Saucy Melodies."
 10.15: Reserved.
 10.30: Recordings.
 11.15: Aunt Daisy.
 11.30: Sally's social session.
 12.0: Luncheon music.
 1.0: Ashburton hour.
 2.0: Gardeners' session (Dave Combridge).
 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: Weather.
 6.0: Sports summary.
 6.30: Wide-range.
 6.45: "Music in the Air."
 7.0: Congo Bartlett.
 7.15: Music.
 7.45: Recordings.
 8.0: Hill Billies' session.
 8.15: "Music of the Masters."
 8.30: Wide-range.
 8.37: "Proverbially Speaking."
 8.45: Recordings.
 9.0: Dulux amateur trials.
 9.20: Wide-range.
 9.45: Recordings.
 10.15: "Motoring."
 10.45: Dance music.
 12.0: Close down.

4ZB

DUNEDIN

1220 k.c.

(C Class Station)

Alterations in these programmes will be broadcast daily at 8.14 a.m., 1.59 p.m., and 5.59 p.m.

SUNDAY, MAY 29.

6.0: Morning session.
 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."
 10.45: Music.
 11.0: Church of Hollywood.
 11.15: Orchestral session.
 11.30: Record Library.
 11.45: Random wide range.
 12.0: Luncheon programme.

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COMMERCIAL STATIONS . . CONTINUED

2.0: Sunday afternoon request hour.

3.0: "Magazine of Melody."

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: Evensong.

9.30: "Cruise through the Classics."

9.45: "Musical Funnymore."

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.

MONDAY, MAY 30.

6.0: Morning session.

7.0: Shipping. Music.

8.10: Weather. Mails.

8.15: Music.

9.0: Joyce's morning recipes.

9.30: Music.

10.0: Shopping reporter.

10.30: Morning tea melodies.

10.45: Reflections.

11.15: Aunt Daisy recording.

11.30: Musical programme.

12.0: Wide range presentation

12.15: Luncheon music.

12.30: "Man on the Land."

1.0: Oamaru hour.

2.0: Serial story.

2.30: Jill's afternoon recipes.

3.0: Musical programme.

3.15: "Sidelights of Dunedin."

3.30: "Tunes for Tea."

4.45: Wide-range music.

5.0: Children's session.

6.0: Musical programme.

6.22: "Reporter of Odd Facts."

6.30: Recordings.

6.45: Weather.

7.0: "Fred and Maggie Everybody."

7.15: "Nothing Ever Happens."

7.30: "Mutiny of the Bounty."

8.0: "The Fatal Tenth."

8.15: "Easy Aces."

8.30: Wide-range music.

8.36: "News Behind the News."

8.45: Recordings.

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.

11.0: Dance music.

12.0: Lights out.

TUESDAY, MAY 31.

6.0: Morning session.

7.0: Shipping. Recordings.

8.0: Musical comedy.

8.10: Weather. Mails.

8.16: Music.

9.0: Joyce's recipes.

9.30: Music.

10.0: "Home Journal."

10.30: Variety.

10.45: "Reflections."

11.0: Musical programme.

11.15: Aunt Daisy.

11.30: Music.

12.0: Wide-range.

12.15: Luncheon music.

1.0: Oamaru hour.

1.30: "Savoy Melodies."

2.0: Serial story.

2.15: Music.

2.30: Recipe session.

3.0: Afternoon tea.

3.30: Hollywood gossip column.

4.45: Wide-range.

5.0: Children's session.

6.0: Recordings.

6.15: Operatic highlights.

6.30: Music.

6.45: Weather.

7.0: "Fred and Maggie Everybody."

7.15: Music.

7.22: "Innocence Abroad."

7.30: "Mutiny of the Bounty."

8.0: "In Foreign Lands."

8.15: "Singers You Know."

8.30: Wide-range.

8.36: "Behind the Headlines."

8.45: "Pioneers of Progress."

8.52: Real-life thrills.

9.0: "The Mad Doctor."

9.30: Musical programme.

9.36: Sports session.

9.45: Recordings.

10.0: "The Dark Invader."

10.15: Popular modern tunes.

10.30: Gems of melody.

11.0: Dance session.

12.0: Lights out.

WEDNESDAY, JUNE 1.

6.0: Morning session.

7.0: Shipping. Recordings.

8.10: Weather. Mails.

8.17: Music.

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.

2.0: Serial story.

2.15: "House of Dreams."

2.30: Recipe session.

3.0: Music.

4.45: Wide-range.

5.0: Children's session.

6.0: Musical programme.

6.15: "The Romance of Music."

6.30: Musical programme.

6.44: Weather.

6.45: "Something to Suit."

7.0: "Popeye the Sailor Man."

7.15: "Old Music House."

7.30: "Mutiny of the Bounty."

8.0: "The Fatal Tenth."

8.15: "Easy Aces."

8.30: Music.

8.36: "Behind the Headlines."

8.45: Musical programme.

9.0: Celebrity concert.

9.30: "Hollywood Spotlight."

10.0: "The Witch's Tale."

10.15: Tonic tunes.

10.30: For men only.

11.0: Recordings.

12.0: Lights out.

THURSDAY, JUNE 2.

6.0: Morning session.

7.0: Shipping. Recordings.

8.10: Weather. Mails.

8.15: Recordings.

9.0: Recipe session.

9.30: Music.

10.0: Home Journal.

10.45: "Reflections."

11.15: Aunt Daisy.

11.30: Musical programme.

12.0: Wide-range.

12.15: Luncheon music.

1.0: Oamaru hour.

2.0: Serial story.

2.15: Music.

2.30: Jill's recipe session.

3.0: Afternoon tea music.

3.30: Hollywood gossip column.

4.45: Wide-range.

5.0: Children's session.

5.40: "Tarzan and Fires of Tohr."

6.0: Dinner music.

6.7: "Reporter of Odd Facts."

6.15: "Strange Adventures."

6.30: Music.

6.45: Weather.

7.0: "Popeye, the Sailor Man."

7.15: Music.

7.30: Donald Novis, tenor, sings for "Firestone."

7.45: "Early Otago." Lionel Sceats.

8.0: "Hill Billies."

8.15: "Inspector Hornleigh Investigates."

8.36: "News Behind the News."

8.45: Musical programme.

9.0: "Melody and Song."

9.30: 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.

FRIDAY, JUNE 3.

6.0: Morning session.

7.0: Shipping. Recordings.

8.10: Weather, mails.

8.15: Music.

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.).

1.30: "Savoy Melodies."

2.0: Serial story

2.15: Music.

2.30: Recipe session.

3.0: Recordings.

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.

6.45: Weather.

7.0: Soothing strains.

7.15: Romance of Transport.

7.30: Music.

8.15: "Easy Aces."

8.30: Wide-range music.

8.36: "Behind the Headlines."

9.0: "One Man's Family."

(Claudia Learns the Truth.)

9.30: "Sidelights of Dunedin."

10.0: "The Witch's Tale."

10.15: Recordings.

10.30: Hits and encores.

11.0: Musical session.

12.0: Close down.

SATURDAY, JUNE

6.0: Morning session.

7.0: Shipping. Recordings.

8.10: Weather. Mails.

8.15: Music.

9.0: Recipe session.

9.30: Recordings.

10.45: "Reflections."

11.0: "Varied and Various."

11.15: Aunt Daisy.

11.30: Music.

12.0: Luncheon programme.

1.0-5.0: Recordings, interspersed with sports flashes.

5.0: Children's session.

6.0: Dinner music.

6.15: "Garden Club of the Air."

6.30: Music.

6.44: Weather.

6.45: Sports results.

7.0: "Congo Bartlett."

7.15: Music.

8.0: "Hill Billies."

8.15: "Music of the Masters."

8.30: Wide-range.

8.36: "Behind the Headlines."

8.45: "Pioneers of Progress."

8.52: Music.

9.0: Dulux amateur trials.

9.30: "Rhythm and Romance."

10.0: Dance music.

12.0: Close down.

Australian Programmes

2FC

SYDNEY

610k.c. 491.8 m.

(National Station)

SUNDAY, MAY 29.

10.0 p.m.: Mary McKiven (soprano).

10.30: Desmond Tanner (organ), with baritone.
11.0: New Note Octet.
11.30: Close down.

MONDAY, MAY 30.

9.30 p.m.: National Military Band.

10.0: "Films of the Week."

10.20 (Every week-night): News.

10.40: "Musical Sydney, 1926-1928," rare recordings.
11.10: "Modern and Contemporary Composers."
11.30: "Listeners' Choice."
12.0 (Every week-night): Station closes down.

TUESDAY, MAY 31.

9.30 p.m.: Community singing.

10.40: Valmai Sullivan (pianist).

11.10: "By-Ways in Music."

WEDNESDAY, JUNE 1.

9.30 p.m.: Jim Davidson's ABC Dance Band.

10.10: Mastersingers' Quartet.

10.40: Sydney Symphony Orchestra, conducted by Georg Szell.

AUSTRALIAN STATIONS . . CONTINUED

THURSDAY, JUNE 2.

9.30 p.m.: Variety.
10.8: "Mae, June and Julie" (vocal trio).
11.0: Ronald Wilkinson (violinist), and Edith Kilminster (pianist).
11.20: National Military Band.

FRIDAY, JUNE 3.

9.30 p.m.: "Celebrity Re-Creations."
10.45: "We Await Your Verdict," Case No. 6.

SATURDAY, JUNE 4.

9.30 p.m.: National Military Band.
10.5: "When Knights Were Bowled," sketch.
10.30: Old-time dance night with Don Royal and Band. variety interludes.
1.30: Close down.

2BL SYDNEY
740 k.c. 405.4 m.
(National Station)

SUNDAY, MAY 29.

7.30 p.m.: "In Quires and Places Where They Sing," song service.
8.0: "Science in the News," talk.
8.10: News.
8.30: "Alice in Orchestrabilia."
9.0: Best songs in recent ABC song competition.
9.20: "International Celebrities."
10.30: "Timon of Athens." Tragedy by Shakespeare.
12.5: Close down.

MONDAY, MAY 30.

9.30 p.m.: "Into the Light," episode 16.
10.0: "At the Sign of the Maison Rouge," No. 6.
11.0: "The History of Jazz. No. 5: New York."
11.30: "Bachelor Travels."
12.0: National Military Band.
12.50 (Every week-night): News.
1.0: Station closes down.

TUESDAY, MAY 31.

9.30 p.m.: Sydney Symphony Orchestra, conducted by Georg Szell, with Tossy Spivakovsky (violin).
10.45: ABC (Sydney) Chorus.
11.0: "We Present . . ." Dagmar Roberts (pianist), Ronald Wilkinson (violinist).
11.30: "Melodious Vagabonds" (instrumental ensemble).
12.0: "Keyboard Novelties."

WEDNESDAY, JUNE 1.

9.30 p.m.: "As You Like It," request programme.
10.10: "Emma and Erbert."
10.20: Renara (novelty pianist).
10.30: "Tit Bits," music by Tasmanian Studio Orchestra.
11.0: "Sold," a play by F. W. Reasley.
12.0-12.30: Cricket, Australia v. Gloucestershire.

THURSDAY, JUNE 2.

9.30 p.m.: "Cyrano de Bergerac," Romantic play by Edmond Rostand, translated by Humbert Wolfe.
10.45: "Young Australia," Joyce Atkins (soprano).
11.45: Jim Davidson's ABC Dance Band.

FRIDAY, JUNE 3.

9.30 p.m.: Jim Davidson and ABC Dance Band.
10.0: Desmond Tanner at organ.
10.30: Hindmarsh Municipal Band.
11.0: Nightclarks' Male Quartet.
11.15: "Music of Schubert," ABC (Adelaide) Orchestra and Chorus.
12.0: Gems from Mozart.

SATURDAY, JUNE 4.

9.30 p.m.: Sydney Symphony Orchestra, conducted by Georg Szell.
10.30: Short sea story.
10.45: "Hi. There," Topsy Turvy Revue.
11.15: "Ballad Memories of Scotland," Freda Northcote (soprano), and Ernest Wilson (baritone).
11.45: "Elgar, the Melody Maker."
12.0-12.30: Cricket, Australia v. Essex.

2UE SYDNEY
950 k.c. 316 m.
(B Class Station)

SUNDAY, MAY 29.

9.0 p.m.: "Famous Escapes—Von Mücke and Gunther."
9.15: "Musical Medico."
9.30: "Tale of Two Cities," drama.

MONDAY, MAY 30.

9.0 p.m.: Light music.
9.7: Ron Williams (baritone).
9.15: News.
9.20: "Romance in Rhythm."
9.30: Audrey Anderson (comedienne).
9.45: Celebrity recital.
10.0: "Hollywood Spotlight."
10.15: "Our Cricketers Abroad," talk.

TUESDAY, MAY 31.

10.7: "Our Cricketers Abroad."
10.15: Racing talk.
10.30: Al Hammett's Dance Band.

WEDNESDAY, JUNE 1.

9.0 p.m.: Dance music.
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."
10.15: Flo Paton and Wilson Ewart.
10.30: "Theatre Memories."

THURSDAY, JUNE 2.

9.20: Audrey Anderson (comedienne).
9.30: Dance music.
9.45: "Hollywood Hotel."
10.0: Light music.
10.7: "Our Cricketers Abroad."

FRIDAY, JUNE 3.

10.7: "Our Cricketers Abroad."
10.15: Tuff topics.
10.30: The Honolulu Club.
10.45: Dance melodies.

SATURDAY, JUNE 4.

9.0 p.m.: Harold Park, greyhound racing.
10.7: "Our Cricketers Abroad."
10.15: Coursing and music.

2UW SYDNEY
1110 k.c. 270.3 m.
(B Class Station)

SUNDAY, MAY 29.

5.30 a.m. (every morning): N.Z. breakfast session.
7.0 p.m.: "Destiny of the British Empire."
7.20: Pianoforte recital.
8.0: Orchestral selections.
8.10: Hot Spots from History.
8.15: "Vanity Fair."
9.0: "Time Marches On."
9.20: Critical moments.

MONDAY, MAY 30.

9.15: Lawrence Tibbett sings.
9.30: "Magnificent Heritage."
9.45: "Your Music and Mine."
10.0: "Frankenstein."
10.15: Country idyll.
10.45: Wrestling descriptions.
12.0: Australia v. Middlesex, cricket commentary.

TUESDAY, MAY 31.

9.15: "Queer Street."
9.30: "Great Artists."
9.45: "We Shall Have Music."
10.0: "Frankenstein."
12.0: Australia v. Middlesex, cricket.

WEDNESDAY, JUNE 1.

9.30: "Get Your Man."
9.45: "Synchromatics."
10.0: "Frankenstein."
10.15: Songs you may not have heard.
12.0: Australia v. Gloucestershire, cricket.

THURSDAY, JUNE 2.

9.15: "Queer Street."
9.30: "Hot Shots of Harmony."
9.45: "Synchromatics."
10.0: "Frankenstein."
12.0: Australia v. Gloucestershire, cricket.

FRIDAY, JUNE 3.

10.0: Personality series, No. 89: Raymond Newell.
10.15: Music.
10.30: Music from films.
12.0: Australia v. Gloucestershire, cricket.

SATURDAY, JUNE 4.

9.15: Greyhound races at Harold Park.
12.0: Australia v. Essex, cricket.

2GB SYDNEY
870 k.c. 344.8 m.
(B Class Station)

SUNDAY, MAY 29.

9.30: "House of Dreams."
9.45: "The Shell Show."
10.30: "World's Famous Tenors."
11.0: Orchestration Highlights.

MONDAY, MAY 30.

7.30 p.m.: "Nelson of Trafalgar."
7.45: "The Band Wagon."
8.0: Dinner music.
8.15: "Musical Moments."
8.30: "Dithering with Davey."
8.45: "Rhythm Round-up."
9.0: "Girl in a Million."
9.15: Music.
9.20: "Synchromatics."

9.30: "The Great Outdoors."
9.45: "Frank and Archie."
10.0: "House of Dreams."
10.15: "Song-writer Search."
10.30: "White Eagles."

TUESDAY, MAY 31.

9.30: "Jack and Suzy."
9.45: "Lady of Millions."
10.0: "House of Dreams."
10.15: Donald Novis sings.
10.30: "Footlight Echoes."

WEDNESDAY, JUNE 1.

9.30: Gems of musical comedy.
9.45: "Frank and Archie."
10.0: "House of Dreams."
10.15: Talk, Mr. A. M. Pooley.
10.30: "White Eagles."

THURSDAY, JUNE 2.

9.30: Music.
9.45: "Lady of Millions."
10.0: "House of Dreams."

FRIDAY, JUNE 3.

9.30: Popular varieties.
9.45: "Frank and Archie."
10.0: Recordings.
10.15: Talk, Mr. A. M. Pooley.
10.30: Australian song medley.

SATURDAY, JUNE 4.

7.30 p.m.: "Australian Air League."
7.45: "The Band Wagon."
8.0: Sporting resume.
8.15: "Musical Moments."
8.30: "Dithering with Davey."
8.45: Theo Walters and Band.
9.15: "The Music Box."
9.30: "Keyboard Kapers."
9.45: "Lady of Millions."
10.0: Universal melodies.

3LO MELBOURNE
770 k.c. 389.6 m.
(National Station)

SUNDAY, MAY 29.

10.0 p.m.: Chopin recital, Roy Shepherd (piano).
10.15: "Traveller's Tales," talk.
10.30: Desmond Tanner at organ, with baritone.
11.0: Harry Bloom's Tango Band.
11.20: News. Weather.
11.30: Close down.

MONDAY, MAY 30.

9.30 p.m.: Bach recital, Jascha Spivakovsky.
9.50: ABC Wireless Chorus.
10.5: "Learn from the Chinese," talk.
10.20 (Every week-night): News, etc.
10.40: "International Celebrities."
12.0 (Every week-night): Station closes down.

TUESDAY, MAY 31.

9.30 p.m.: Community singing.
10.0: "Films and the Theatre."
10.40: ABC Symphony Orchestra.
11.10: Music proper to "The Feast of Weeks" (from Temple Beth Israel).
11.40: Casino Royal Orchestra.

WEDNESDAY, JUNE 1.

9.30 p.m.: "Dead Reckoning," episode 6. Serial thriller.
10.0: "New Guinea," talk.
10.40: Final concert of Bendigo Musical, Literary and Educational Society's 1938 Competitions.
(Cont. bottom of next page.)

ON THE SHORT WAVES

EMPIRE STATIONS

GSG, GSO, GSE, GSD, GSF.

Wavelengths: 16.86 m., 19.76 m., 19.82 m., 25.53 m., 31.55 m.

DAVENTRY.

Sunday, May 29.

- 4.30 p.m.: Big Ben. Religious service (Methodist).
 5.20: BBC Empire Orchestra. Freda Townson (contralto), Angus Morrison (piano-forte), BBC Chorus.
 5.45: "The Golden Hind." Chronicle of Drake's circumnavigation of the globe.
 6.15: Weekly newsletter. Sports.
 6.45: Close down.

Monday, May 30.

- 4.30 p.m.: Big Ben. "In Town To-night."
 5.0: Contest: "Sweet" versus "Swing." Len Hayes (for sweet music) and Dinah Miller (for swing music).
 5.20: "Is There Life on Other Planets?" —2. Talk by Astronomer Royal.
 5.35: British light music—4. BBC Empire Orchestra. Harold Williams (Australian baritone).
 6.20: News and announcements.
 6.45: Close down.

Tuesday, May 31.

- 4.30 p.m.: Big Ben. "Escape" (first-hand accounts by prisoners of war)—1: "Unconducted Tour of England." Talk by Oberlieutenant A.D. Heinz H. E. Justus.
 5.0: "Palace of Varieties." Concert by revue artists.
 6.0: "Why Greek?" Talk by Emeritus Professor of Greek, University of Oxford.
 6.15: Musical interlude.
 6.20: News and announcements.
 6.45: Close down.

Wednesday, June 1.

- 4.30 p.m.: Big Ben. "The Gang Smasher" (episode 9). Radio serial.
 4.50: "Empire Exchange." Points of view by travellers from Dominions and Colonies.
 5.5: "Music of Cesar Franck"—5. Stratton String Quartet.
 5.45: "For Sailors." Monthly series of talks.
 6.0: "Let's Go to the Theatre." Stories and songs of London shows.
 6.20: News and announcements.
 6.45: Close down.

Thursday, June 2.

- 4.30 p.m.: Big Ben. "Take Your Choice." Weekly entertainment feature.
 5.15: "World Affairs." Talk.
 5.30: BBC Empire Orchestra.
 6.0: "The Derby": 155th renewal of Derby Stakes. Commentary from grandstand, Epsom racecourse.
 6.20: News and announcements.
 6.45: Close down.

Friday, June 3.

- 4.30 p.m.: Big Ben. BBC Empire Symphony Concerts—4. BBC Empire Orchestra. Myra Hess (pianoforte).
 5.50: "My Best News Story"—3: News from Port Arthur. Talk by Lt.-Col. H. S. Scott-Harden, on an incident in the Russo-Japanese War.
 6.10: Next week's programmes.
 6.20: News and announcements.
 6.45: Close down.

Saturday, June 4.

- 4.30 p.m.: Big Ben. "At the Black Dog." Mr. Wilkes in his bar-parlour.
 5.0: "The Oaks." Commentary on race for the Oaks Stakes, from grandstand, Epsom racecourse.

som Racecourse.
 5.15: BBC Military Band. Eric Marshall (baritone).
 6.10: "London Log."
 6.20: News and announcements.
 6.45: Close down.

Above programmes are to be broadcast in Transmission 1 (for Australia and New Zealand) from the BBC shortwave station at Daventry.

PHOHI, Holland

Wavelengths: PCJ, 31.23 m. and 19.71 m.; PHI, 16.88 m. and 25.57 m.

Monday, May 30.

- 10.55-11.55 p.m.: For Asia. Music, political talk and mission news in Roman Catholic session.
 11.55: Announcements. For Dutch Indies.
 12 Midnight: Talk.
 12.15: March music.
 12.25: Football commentary.
 2.25: News.
 2.40: Close down.

Tuesdays (19.71 m.).

- 6.30-8.0 p.m.: Experimental broadcast for Australia, New Zealand, Fiji Islands. (Reports about the reception to be sent to PHOHI-PCJ Studio, Milversum, Holland.)

Sundays, Tuesdays, Wednesdays, Fridays and Saturdays (16.88 m.).

- 11.55 p.m.: Opening announcements, etc.
 12 Midnight: Market reports.
 12.10: News (Sundays at 12.15).
 12.30: Varied popular programme of music, talks, sports and news.
 2.0: Close down.

BERLIN

DJA, DJE, DJS, DJL, DJQ.

Wavelengths: 31.38 m., 19.74 m., 13.99 m., 16.89 m., 19.63 m.

HIGHLIGHTS.

BERLIN.

Sunday, May 29.

- 6.45 p.m.: Symphony concert.
 8.0: Brass band.
 8.15: Love songs from all the world.
 9.15: Old and modern marches.

Monday, May 30.

- 6.20 p.m.: Greetings to Australia.
 7.0: Singing of children songs.
 7.30: "Club of Notions."
 9.15: Topical talk.
 9.30: Orchestral concert.

Tuesday, May 31.

- 6.20 p.m.: Greetings to New Zealand.
 7.0: Non-stop entertainment hour.
 8.0: Solo concert: Raoul v. Koczalski (piano).
 8.30: Songs by Robert Schumann.
 8.45: Brass band.
 9.15: Little folk music.
 9.30: "At Home in Vogtland."

Wednesday, June 1.

- 7.0 p.m.: "The Happy Family" (Eng.).
 7.15: Songs by Hugo Wolf.
 7.30: "Heidelberg to Heidelberg."
 8.0: Request concert.
 9.30: "The Cloak," one-act opera by Puccini.

Thursday, June 2.

- 6.20 p.m.: Greetings to Australia.
 7.0: Stroll through old and new operettas.
 7.15: Dance music.
 9.15: "German Achievements" (English).
 9.30: Opera intermezzi.

Friday, June 3.

- 6.20 p.m.: Greetings to New Zealand.
 7.0: Music on wurlitzer organ.
 7.15: "Our Navy," with ringing music.
 8.15: New musical recordings.
 8.30: Pictures from first German colonisation in Australia.
 8.45: Germano Araldi (Italian pianist).
 10.45: "Resounding World of Films."

Saturday, June 4.

- 7.0 p.m.: Dances for young and old.
 8.30: La Tour Loma (Melbourne) will play.
 9.30: "The Schmidts at Home" (Eng.).
 9.45: Hamburg station concert.

VLR, Melbourne

Wavelength, 31.34 m.

HIGHLIGHTS.

Sunday, May 29.

- 10.30 p.m.: Organ recital, Desmond Tanner.
 11.0: "Soft Lights and Sweet Music," presented by Harry Bloom's Tango Band.

Monday, May 30.

- 9.30 p.m.: Radio serial, "Into the Light."
 10.0: "At the Sign of the Maison Rouge."
 10.30: Topical revue.
 11.0: "The History of Jazz."
 11.30: Travel letter (Denzil Batchelor).

Tuesday, May 31.

- 9.30 p.m.: Georg Szell, conducting Sydney Symphony Orchestra, with Tossy Spivakovsky (violin).
 10.30: Topical talk.
 10.45: ABC (Sydney) Wireless Chorus.
 11.0: "We Present—"
 11.30: Instrumental ensemble.

Wednesday, June 1.

- 9.30 p.m.: Play.
 10.0: Talk.
 10.15: Musical interlude.
 10.40: Instrumental ensemble.
 11.35: Items chosen by listeners.

Thursday, June 2.

- 9.30 p.m.: Cyrano de Bergerac.
 11.20: "Young Australia."
 11.30: Talk on world affairs (from Daventry).
 11.45: Jim Davidson's ABC Dance Band.

Friday, June 3.

- 9.30 p.m.: Jim Davidson's ABC Dance Band.
 10.0: Desmond Tanner at organ.
 10.30: Brass band recital.
 11.0: Vocal quartet.
 11.15: Adelaide Studio Orchestra and ABC Chorus.

Saturday, June 4.

- 9.30 p.m.: Georg Szell, conducting ABC (Sydney) Symphony Orchestra.
 10.30: Story.
 10.45: Revue.
 11.15: Ballad concert.

2RO, Rome

Wavelength: 31.13 m.

Daily: 5 a.m.-1.30 p.m.

AUSTRALIAN STATIONS . . . CONTINUED

THURSDAY, JUNE 2.

- 9.30 p.m.: ABC Symphony Orchestra, with Alfredo Luizzi (baritone).
 10.40: "Tales of a Scottish Village."
 10.55: ABC Wireless Chorus.
 11.30: "Music for the Theatre, No. 4: Rudolf Friml."

FRIDAY, JUNE 3.

- 9.30 p.m.: "Richelieu, Cardinal or King?" episode 37.
 10.0: "Ireland in Song and Story."
 10.40: Jascha Spivakovsky (piano), and Tossy Spivakovsky (violin).
 11.15: Sporting talk.
 12.30: "Continental Cabaret."

SATURDAY, JUNE 4.

- 9.30 p.m.: Harry Bloom's Orchestra and ABC Chorus.
 10.40: Two-piano recital, Paul Schramm and Dirk Soetermoer.
 11.20: BBC variety.
 12.0: Dance music.
 1.30: Close down.

3AR MELBOURNE
 630 k.c. 476.2 m.
 (National Station)

See 2BL, Sydney.

AROUND AND BEHIND THE DIALS.

Every Club Member Should Vote

AS five nominations have been received for the New Zealand DX Club Advisory Board, 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.

Addresses Wanted

"Unknown" (Wellington): The address of VQ7LO is Cable and Wireless Ltd., Nairobi, Kenya, Africa. Can any dxe supply the address of K6BNR, Hawaii, or K7FBI, Alaska?

"D.C. Current" (Auckland): The addresses you require are: KA1MH, S. G. Pasay, Rizal, Philippine Islands; J2XA, care Japanese Amateur Radio League, Box 377, Tokio, Japan; XU8ET and XU8RJ, care International Amateur Radio Association of China, Box 635, Shanghai, China.—646A (Waitoa).

I will be pleased to supply addresses of amateur stations to dxers who require them. Enclose return postage and forward call signs to L. Smith, care Mr. G. Sealey, Waitoa.

Identification Wanted

Station on 49.30 m. approx. heard from 7.18 to 8 p.m. on Friday, May 6. The station closed at 8 p.m. Announcements were made in Spanish.—"Unknown" (Wellington).

Station on 14.160 m.c. heard at 5.22 a.m. on May 15. The call sounded like "E11J" or "E11J." Recordings were played and reports requested. This station has been heard in New Zealand previously, because the announcer thanked a "Mr. —, of Wellington, New Zealand," and said a card would be posted to him.—224M.C. (Ashburton).

DX Topics

Enjoys Dxing.

HERE are my latest loggings since I last wrote to your pages. Reports are away to the following broadcast band stations: 4BH, 2SM, KNX, 3GL, 5AD, WBT, 4RK, 5CL, 3KZ, 2KA, 3TR, 7UV, 7HO, WGY, 3UZ, 2CA, 4BC,

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.

FREE LANCE WRITERS WANTED.

There is a big demand for the work of trained free lance writers. You, too, can build up a regular income in your spare time. Let Druleigh's unique home study course train you. Write to-day.

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BRITISH

WJR; shortwave band: W9XL, GSG, 2RO, VK2ME, IJIBL, W2XAF, CSW, DJD, W3XAL, EAQ.

Reports to hand so far are as follows:—shortwave band: WIXAL, OLR (who sent me nine beautiful booklets on Czechoslovakia), OLR4A, OLR5A, W8XK and PCJ. The last-mentioned sent me the booklet, which they sent to all who reported on their tenth birthday broadcast. Broadcast varies to hand so far are from 2CR, 2CH, 2GB, 2UE, 2GZ, 42G, 2LM, 2NC, 3SR, 2FC, 2HR, "The Voice of the Hunter," 2NZ, Northern Broadcasters Ltd.

Now, I would like to wish your most interesting pages the best of luck and also the "Radio Times," I always look forward to the "Radio Times" which I enjoy reading. The DX pages are of great help to me, a novice to the DX game. I joined the New Zealand DX Club in September last and I enjoy the hobby very much indeed.—587A (Takahiwhai).

Cuban Broadcast For N.Z.

ALEX SIMPSON (246 M.C.), of Christchurch, informs us that he has received a letter from Senor Bernabe de la Torre advising him that a special programme will be dedicated to the New Zealand DX Club this month.

This programme will be broadcast over station COGE from 4 to 5 p.m. New Zealand time on Sunday, May 29. The frequency is 11,800 megacycles (25.41 metres), and the address is: General Benfascourt 51 (Playa), Matanzas, Cuba.

Most of the announcements will be made in English—perhaps all of them! Remember, the programme is being specially broadcast for our club members, so send Senor de la Torre a report. All correct reports accompanied by an I.R.C. will be acknowledged with the QSL card of COGE.

Broadcast Band Station News.

AS I haven't sent in any notes for some time I thought it was time I wrote some. Come on you other BC dxers—send in some notes! Don't let the shortwave fans monopolise these pages!

Even though static and noise have been bad, conditions have been fairly good for dxing. American reception has been fair; there are plenty on, but they are difficult to log because of heterodynes. WAGA (1450 k.c.) is on till 6.30 p.m. on Sundays.

South Americans are not coming in as early as last season, but those that are on the air after 4 p.m. are quite loud. Those heard this year, so far, are LS11 (1310 k.c.), till 6.30 p.m.

N.Z. DX Club Meetings.

HAWKE'S BAY

In the Club Room, above Wood's Tearooms, Waipukurau, at 7.45 p.m., on Wednesday, June 1.

V. L. KING (1101LB.),
Branch Secretary.

NORTHLAND.

At 21 Anzac Road, Whangarei, at 7.30 p.m., on Monday, June 6.

R. A. ROYCROFT (2HQ),
Branch Secretary.

AUCKLAND.

In the Society of Arts Hall, Kitchener Street, at 8 p.m., on Wednesday, June 1.

F. NEWING (31CA),
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.

Sundays; LSS (1230 k.c.), 4 p.m.; LRI (1070 k.c.), 4 p.m.; LU2 (900 k.c.), 3.30 p.m.; OAX4A (855 k.c.), 4 p.m.; LR3 (950 k.c.), till 5.30 p.m. or later on Sundays. Others heard on Sunday nights are: 760 k.c. closes at 5 p.m.; 1210 k.c. till 6 p.m. or later, 1170 k.c. and 1100 k.c. both closing at 6.30 p.m. If any dxers can identify these stations I would be pleased if they would let me know.

Several Cubans have been heard lately—CMQ (600 k.c.), CMCM (850 k.c.), on Sundays, and CMX (920 k.c.), all closing at 5.30 p.m., and CMBZ (1000 k.c.) at 5.45 p.m.

Australians are coming in well at present and dxers should have no difficulty in logging the new ones. I have verified all the "A" and "B" Australians at present on the air.

Eastern reception is quite good. A number of Chinese are back on the air. XOJB (900 k.c.) closes at 1.40 a.m., and frequently announces in English. XGAP (640 k.c.) is on till 3.30 a.m. or later. VUL (1985 k.c.), Lahore, and Lucknow (1022 k.c.) are two new Indian stations and come in at splendid volume. Lucknow has a dance programme between 4 and 5 a.m.

Recent verifications to hand include: CFRB, XEAA, NECL, XERB, OAK4A, WFAM, KSRO, KRIC, WPRA, KARK, KELA, WNOX, KFXM, WSBT, WDOJ, WDAF, KHUB, KEVD,

KSFO, KFRC, JQAK, JOVK, JOOG and VPB. JOOG (950 k.c.) sent a fine card. CFRB, Toronto, said they could do with some of the warm weather we have been having in New Zealand.

OAX4A, Lima, Peru, addressed my letter to Morrinsville, N.Z., U.S.A., and XERB to New Zealand, Australia. Evidently these stations don't know where New Zealand is!—161A (Morrinsville).

Latest Cards Back.

MY latest cards back are from FISAC, XZ2DY, VK5WD, JZJ, XE1LK, XE1GK, VE3ACK, VP3THE, LUIDG, W8GBH, W9WJJ, W6AH, ZL4AR, ZL4BR. FISAC sent a photo with his card.—507W. (Wanganui).

Good Reception on 20 Metres.

RECEPTION of 20-metre stations has been excellent during the past week, and the following stations have been logged and reports sent to them: VK2AHL, VK5CS, ZK4PL, VE4SS, VE4LA, VE5JB, VE5CD, VE5EF, HC1FG, J2MI, J2XA, XUSBT, XUSRJ, YV1AP, PK1ZZ, XE2BJ, and LU4BC.—"D.C. Current" (Auckland).

Prefers U.S. Stamps.

VR6AY informs me that he would prefer dxers to enclose U.S. stamps with their reports, rather than I.R.C.'s. Stamps are rather scarce on Pitcairn Island, and it is difficult to get I.R.C.'s exchanged.—259M.C. (Christchurch).

Prevention of Interference.

MY log of stations is gradually increasing, and I have had quite a fair time during the last two months, in spite of QRM and QRN.

I have received a letter from Mr. Frank Carter, of amateur radio station W2AZ. He has sent me data concerning an International Association for the Prevention of Radio Interference (N.A.P.R.I.), and I will gladly pass on this information. This association works in conjunction with the Western Association and thus has the support of many well-known radio experts.

Reports are out to W8XK, W9XF, W3XAU, VUC, DJA and DJC, FISAC, SU1KG. Stations logged are: 20 m., XZ1EZ, SU1CH, VR6AY, HH5PA, PK1MN, YV1AP, C61AH, and VK6, and a host of W's and VK 2's, 3's and 4's; on S.W. and B.C.: KPO, KGMB, WMAQ, WLW, KGA, XEMO, XENT, WBBM, WHO, and many Australians. RNE, EAQ, W2XF, W9XF, W3XAU, W4XB, and the s.s. Empress of Britain's transmitter, GMBJ.

Cards are back from LU1HI, W2AZ, XE1GK, W9VNZ (a card worth having), KGMB, 4ZB, 3ZB, and 2ZB on 42 metres.—"Skywire" (Gisborne).

SPECIAL BROADCASTS AND DX TIP PERIODS

News of the following special broadcasts and DX tip periods is by courtesy of the Universal Radio DX Club:—

Call.	Location.	K.C.	Watts.	Time (N.Z.S.T.)
WEAU	Eau Claire, Wisconsin.	1050	1000	May 29, 10 to 10.30 p.m.
CHWK	Chilliwack, B.C. (UDXC)	780	100	June 4, 7.15 to 8.30 p.m.
KL8	Oakland, Calif.	1280	250	Daily, 9.30 to 9.45 p.m.
CKWX	Vancouver, B.C.	1020	100	Sundays, 7 to 9 p.m.
CFCT	Victoria, B.C.	1450	500	Sundays from 7.30 p.m.
CKMO	Vancouver, B.C.	1410	100	Sun., 7.30 to 8.30 p.m.
XEAA	Mexicali, Mexico	750	200	Sun., 7.30 to 8.30 p.m.
CKMO	Vancouver, B.C.	1410	100	Tues., 7.30 to 8.30 p.m.
CKMO	Vancouver, B.C.	1410	100	Thurs., 7.30 to 8.30 p.m.
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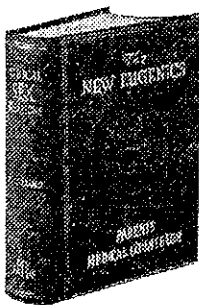
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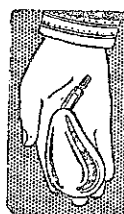
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