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This Week's Special Article

Order-In-Council Causes Disorder In N.Z. Film Circles

LAST month an Order-in-Council was gazetted which is causing a great deal of dissension and heart-burning in the ranks of the New Zealand film industry. This document amends the Cinematograph Films (Issue of Exhibitors' Licences) Regulations, 1937.

On the one hand, it is alleged in film exchange circles—that is, among the men who represent the film studios—that this Order-in-Council, by giving arbitrary power to the Licensing Authority regarding the grading of theatres and films, imposes such severe restrictions on their freedom of marketing films that the supply of screen entertainment in this country may suffer as a result. They complain also that the amendment was brought down without any warning being given them.

On the other hand, the film exhibitors contend that the amendment is necessary to give effect to the general licensing laws set up by the previous Government, and that its purpose is to prevent un-economic competition for film supplies, which in the long run must be detrimental to the public's interests.

Because this aspect of the public's supply of screen entertainment enters into it, the dispute is of general interest. There is, however, another even more sensational aspect which has come to my notice

THIS article by GORDON MIRAMS reveals a conflict that has arisen in the New Zealand film industry through the passing of a recent Order-in-Council. Neither the "Record" nor the writer is concerned with the inner politics of the film industry; but an explanation of the present trouble from both sides is given here, without comment, because the question of the public's screen entertainment is involved—and that is a matter of general interest.

from an authoritative source. It is said that what is really behind the theatre licensing regulations is an attempt to remove any possible danger of the New Zealand film industry falling under the control of foreign interests.

The affair is so complicated and full of possible developments that any comment at this stage would be both undesirable and difficult.

So all I shall do is present the case as it was given me by men in both sides of the business.

One man on the Film Exchanges' side expressed the opinion that it was doubtful if the exchanges would sell their films for next year under the conditions brought about by this Order-in-Council. "We can leave our film in America, and no Government in New Zealand can make us import it to this country," he said.

He also suggested that an amalgamation of film exchanges might conceivably result. If the various companies operating theatres could group together—as they had done recently—to form at least a partial monopoly for themselves, there could be no objection to the film renters doing the same thing.

In effect, say the film exchange men, the Licensing officer is now given power to put a tag on the license for every theatre, defining it as either a theatre in which first-run films are to be shown, or a theatre for return seasons.

(Continued on page 41.)

In the Wake of the Week's Broadcasts

Radio to a listener-critic sometimes becomes as tedious as film to a film critic. You sigh sometimes for the pleasantly blank hours when you used to be able to put your feet on the mantelpiece and go

WHEN RADIO MAKES ONE'S WORLD. gently to sleep before the fire without interference from a singer, a speaker or announcer. Sometimes, however, it gives you the perfect pleasure. You listen to it happy in the knowledge that there is nothing else you would rather be doing in the world at that moment. It did this for me last week-end. It gave me, on the same evenings, Kipnis and the Tests. What more could anyone desire?

In Edwin Lewis's short play, "Sea Silence," produced by Mrs. E. T. Moller in the 4YA studios recently, two men were left alone on a derelict ship, drifting in mid-ocean. The suggestion

ALL GOOD BUT THE EFFECTS. of madness overtaking these two men on their helpless craft, a craft full of strange noises and ghostly tappings, was amazingly well done, and if the players were not just a little carried away by their roles then I'm a Dutchman! There were only four speaking parts—all male—and each was convincingly portrayed. The play might have scored highest honours had the sound effects been better. But the splashes when the

madmen jumped into the sea sounded like the dropping of pins on a feather mattress, and the creaking of oars in rowlocks reminded me of a mouse in quest of cheese.

"Scherzo," the "Record's" music critic, will have written on the Kipnis recital. There is no need to write more about this glorious bass voice. One or two small points struck me, however, as worth mentioning. Why it is that Kipnis was not better known by Press and public before he came to New Zealand? Everyone now talks of his brilliance after his concert, but why did so few speak of it before?

POINTS ABOUT THE KIPNIS RECITAL.

One other point, and it is this: Before radio came to New Zealand, we should have had to pay staggering prices to hear such a singer. Now, when he can be broadcast at the same time, the public can hear him at his recitals at prices beyond the reach of no one. This fact must be immensely important to students, notoriously hard up, and to that great body of humble people in New Zealand who have little money but a passionate devotion to music. When I looked at the prices charged to the public I began to wonder gratefully if NBS stood after all for "No Blinking Socking."

A good many years ago "The Hoofed Terror," "The Tie of Hearts," "The Perils of Pauline," and goodness knows how many more serial films, thrilled movie-goers. A feature of these pictures was the breath-taking climax to each instalment, when the hero or heroine (or both) was facing death in a situation from which there seemed to be no earthly escape—until next week. And then the escape proved a simple thing indeed. Thousands of readers will recall those stirring days, and will probably regret the passing of the serial from the evening picture programmes. To a certain extent radio serial features have taken the place of the movie serial, and the wireless presentations have all the thrill of the old "dickers" in the manner in which each instalment concludes. As soon as a most crucial moment develops and you are in the act of straining forward, horror-stricken in your chair, the fade-out music heralds the announcement that "a further presentation of this serial will be given from this station" on such and such a night. All very annoying, but it has the desired effect of making you tune in next week just to see how Dick Diehard really did crawl from out the lion's jaw after having been well and truly swallowed. And the way in which the listening public follows these serials shows that tastes are no different from what they were 20 years ago, even if the form of entertainment has changed.

Inclusion in the King's Birthday honours of the name of Dr. Sydney H. Nicholson, M.A., former organist of Westminster Abbey, warden of St. Nicholas College, Chislehurst, the head-quarters of the School of English Church Music, which he founded eight years ago, was welcomed by church people. On his tour of the Empire three years ago, Sir Sydney visited New Zealand and broadcast a talk from 2YA. His father founded Sydney University, and christened his musical son accordingly. Sir Sydney ridicules the idea that Australian and New Zealand boys cannot sing, and he was thrilled when he visited Bowral, to learn from Don Bradman's parents that the great cricketer was in the local choir as a lad; Sir Charles Kingsford Smith also was a chorister as a boy. Sir Sydney found Melbourne was justifiably proud of its admirable cathedral choir, and of the fact that, in 1935, there was only one other outside England that celebrates a daily Anglican choral evensong—the cathedral of Christchurch, New Zealand.

I shouldn't like to say how closely the NBS serial feature, "Dad and Dave at Snake Gully," now presented every Friday from 4YA, resembles a true picture of Australian life, but there is no doubt the impetuous Dad and the nasal Dave are firm favourites with the listening public. It is not hard to visualise rural districts where the major social events of life are the country dances, county council meetings, or the passing through of the city express, but I believe the popularity of the feature has a much nearer and more domestic familiarity. I suggest that in the lives of nine out of ten people it is easy to find counterparts of the many little contretemps that arise from time to time in the adventures of Dad and Dave. And don't we all just love to see others up against things which have annoyed or tricked us? I think this feature reveals George Edwards and company in their best form.

THOSE LITTLE FAMILIAR TOUCHES APPEAL to the listening public. It is not hard to visualise rural districts where the major social events of life are the country dances, county council meetings, or the passing through of the city express, but I believe the popularity of the feature has a much nearer and more domestic familiarity. I suggest that in the lives of nine out of ten people it is easy to find counterparts of the many little contretemps that arise from time to time in the adventures of Dad and Dave. And don't we all just love to see others up against things which have annoyed or tricked us? I think this feature reveals George Edwards and company in their best form.

Just as you cannot judge books by their covers, neither can you judge talks by their titles. Last Friday I tuned in to 1YA just as Gregory Koshnitsky, chess champion of New South Wales, was introduced. "Oh, chess," I said to myself. "That won't interest me. I don't play. But it did interest. The champion was interviewed very capably by Gordon Hutter and kept me absorbed. He told of his early years in Moscow, how he harboured a secret ambition to travel to the "end of the earth"—New Zealand—and how chess made it possible. He learnt much about the game at the Shanghai Chess Club, where only one Chinese was a member. Questioned, Mr. Koshnitsky said that 50 years ago Englishmen were great chess players, but they had since declined. "Englishmen are too prosperous ever to become chess masters. To become a chess master one must start young and give up practically all else for its study. . . . English young men with the necessary intellectual qualifications can usually find a more profitable vocation. For them chess remains a hobby." Of women players Koshnitsky said that though perhaps quite as intellectual as men, women are not so good at thinking in abstract. "Chess thinking involves sustained concentration."

WANDERED IN HIS "MEMORY" TALK 4YA last Wednesday. Mr. Allen dealt somewhat generally with the comedies, digressing frequently into often irrelevant stories about actors and actresses. I couldn't help forming the impression that the title "Sydney Jones" was only a very useful sheet-anchor to return to when the speaker threatened to get too far away from some semblance of continuity. However, ignoring the Sydney Jones aspect, the talk was a very interesting "musical comedy memory," and I am sure many of Mr. Allen's "side-issues" must have brought pleasant thoughts to more than one listener.

Quite by chance I tuned into 4ZB's children's session recently and heard a few far-too-brief comments on a sea disaster of 31 years ago. A Dunedin survivor of the Dundonald, which was wrecked on the cliffs of Disappointment Island on March 6, 1907, told something of the horrors of that tragedy—of the 16 survivors who somehow reached the shore

and lived for seven months on the barren, windswept island, their only food being seabirds, seals, and weeds; finally, of a six-mile voyage in a miserable craft of veronica wood and canvas to the Auckland Islands and a Government food depot. I should say children would be thrilled to hear these adventures, and I personally could have stood more. Incidentally, Jill and Peter were remarkably secretive about the survivor's name, but he is quite well known as Mr. Karl Knudsen. He was third mate of the Dundonald at the time of the wreck.

Heaven forbid that radio announcers should be "elocutionists," but anybody who speaks even a single sentence over the air must be above approach in the important matters of grammar and pronunciation. A new voice heard over **ANNOUNCER'S BAD PRONUNCIATION** 3ZB the other night annoyed me for slips of that kind. The matter was quite good, but the pronunciation, my words!

Sydney Jones was the composer of those delightful musical comedies, "The Geisha," "San Toy," "The Gaiety Girl" and "The Prince of Cadonia," and I expected to hear a good deal of him and his works in Mr. C. R. Allen's talk on the subject from **WANDERED IN HIS "MEMORY" TALK** 4YA last Wednesday. Mr. Allen dealt somewhat generally with the comedies, digressing frequently into often irrelevant stories about actors and actresses. I couldn't help forming the impression that the title "Sydney Jones" was only a very useful sheet-anchor to return to when the speaker threatened to get too far away from some semblance of continuity. However, ignoring the Sydney Jones aspect, the talk was a very interesting "musical comedy memory," and I am sure many of Mr. Allen's "side-issues" must have brought pleasant thoughts to more than one listener.

The standard of plays from 1YA is high lately, and last week the good work was continued when Zoe Bartley-Baxter produced in the studio Noel Coward's delightful comedy, "Hay Fever." It was a worthy successor to "Libel" a few weeks before. All the members of the cast did well, particularly A. J. C. Fisher (director of the Elam School of Art, Auckland), as David Bliss. I thought the turgid atmosphere of the Bliss home was extremely well caught, and efficient arrangement of the Noel Coward musical compositions and effects added greatly to the entertainment. I know dozens of listeners who think there is only one thing wrong with these plays—they are not featured often enough on 1YA programmes.

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

THE ROBOT DOCTOR

Special to the "Record"

by

MICHAEL LORANT

Startling Claims For His Discovery

By An Australian Scientist

WHEN Marconi first discovered a practical application for the principles of radio, he probably had no idea of the variety of uses to which it would eventually be put. To-day there is practically no field of science which does not put to its own particular use some specialised offshoot of it.

Medicine is no exception. Research in the field of electro-therapy is increasing each year. Scientists are more and more convinced by experiments that only the tringes of the subject have been touched.

Latest and most startling claim to discovery in the field of electro-therapy is that of Captain C. S. Price, a former member of the Australian Army Medical Corps, who recently demonstrated in London a machine which, he avers, diagnoses disease automatically and which, also automatically, gives vibratory treatment to benefit the abnormal condition!

If Captain Price's claim stands up under the search-lights of science, mankind will have its first Robot Doctor!

ABOUT fifteen years ago, a famous American pioneer in the field of electrotherapy, Dr. Albert Abrams, constructed a simple little machine incorporating the principle which it is claimed the Robot Doctor improves and elaborates beyond recognition. But let Captain Price plead the case for his invention in his own words:

"In these days few people," he told me, "believe that the human body is simply an accidental accumulation of cells—just a mass of miscellaneous chemical elements—a mechanical combination of organs, bones, blood-cells and flesh. If the human body were these things and nothing more, any chemist might assemble its parts in the laboratory.

"But there is a hidden, invisible force in the human body which no scientist can capture in his test tube, a power, which, for want of a better word, we call 'Life'—the impulse which keeps the intricate mechanism of the human body in motion, the vital force which is constantly combating the diseases and disorders of the human body.

"This vital force, like all life, is vibratory in its nature. All human body tissue vibrates, and it has now been established that diseased human tissue has entirely different vibratory characteristics from normal tissue or cell activity. Each disease has its own characteristics as well as an independent rate of vibration,

IS it possible for modern science to perfect a "Robot Doctor?" Certain research workers in the field of electro-therapy claim that it is. Here, in an exclusive interview, is the strange story of an even stranger invention. Whether or not there is "anything in it" remains for science to prove in its own good time.

and this apparatus of mine enables these vibrations to be collected from the human body, amplified, segregated and measured in intensity. And so their character is ascertained—whether dormant, active or virulent.

"IN addition to thus diagnosing any disease conditions, even before they are pathologically manifest, an extension of my apparatus can be made to operate on the same disease vibrations in a person, so that they are reversed in phase according to well-known laws in physics, in such a manner as to produce neutralisation of the diseased condition.

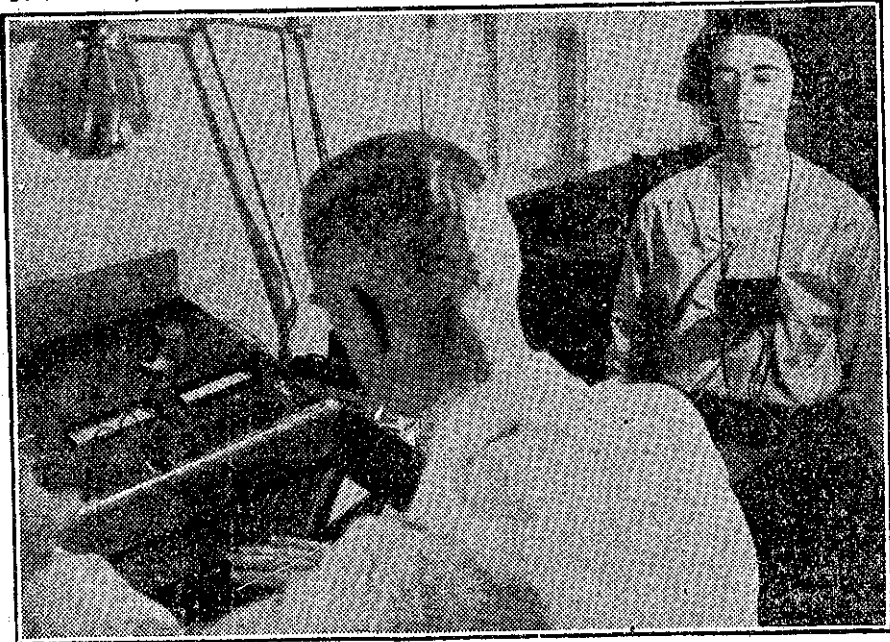
"My apparatus, the Radionic, is the result of many years of experiment and research, and acknowledgement is made to the monumental works of such pioneers as Dr. Albert Abrams, Dr. Starr White, and particularly Dr. G. W. Wigelsworth, inventor of the modern and efficient instrument known as the pathoclast.

"THE Robot Doctor," as my machine is called, in general very much resembles a short-wave wireless set and tuning in on a radio set; but whereas with the radio we tune into known wavelengths of certain stations, with the Radionic we tune into known vibratory rates of disease.

"Also with the radio set the waves we are receiving can be reproduced as sound by various methods of loud speakers or earphones. In "The Robot Doctor," we are receiving a new kind of vibration, which it is not yet convenient to classify by sound; therefore, in place of apparatus to make the vibrations audible, we use instruments to record their intensity or potency. Apart from disease vibrations, it gives an accurate reading of the amount of vitality, as well as the amount of resistance of the body to any diseased condition. We thus obtain a valuable ratio of dominance of the disease over the natural fighting forces of the body

at any given stage of illness, and so are able to get a prognosis of very real value.

"WHILST naturally the personal presence of a patient is necessary for treatment, my apparatus has the advantage that diagnosis can be made with equal accuracy either by collecting the vibrations direct from the patient or—where it is not convenient to attend personally—by using certain specimens from the patient, such as a few drops of blood on blotting-paper; or a small (Cont. on p. 39.)



The Robot Doctor Examines a Patient.

MAN WHO LOST HIS NAME

*But Gil Dech Made
Another In
More Ways Than One*

"Record" Interview

by

ERIC BAKER



GIL DECH, PIANIST-CONDUCTOR.

... Hid his talent under a prayer-book.

THE career of Gilbert Deschelette started in a kitchen, where he had been gathered with the rest of his family for daily worship. The boy Gilbert sat very attentive, very devout. But one of his parents observed how, behind the cover of his prayer-book, he was much less concerned with religion than he seemed. He was strumming with his long fingers on the kitchen table!

The parents, wiser than most, realised their son's strumming might be the indication of real talent. They decided to give him his chance of developing, and at the age of ten he began a general musical training. At 13, he became a pupil of Irene Scharrer, taking private lessons with her on her weekly visits to Birmingham.

THEN came the call of London, too insistent to be denied.

Gilbert went to study at the Royal Academy of Music, learning the technique of pianoforte with York Bowen, and harmony under Paul Corder.

As the nimble fingers grew in length and suppleness, it became clear that young Deschelette had a fair chance of realising that dream known as "a future." He met the famous Tobias Matthay, and, after tuition at Matthay's pianoforte school, there came his debut—at Queen's Hall, London, at the age of 21!

The young man was ambitious, absorbed in music. To enlarge the scope of his abilities, he took harp lessons with Charles Collier, of the Halle Orchestra, and organ-lessons from the city organist at Birmingham. Success piled on success, and very soon he was playing in sonata and trio work with Johan Hock and Felix Salmond, cellists, and with Arthur Catterall and William Henley, violinists. Two-piano work with his former teacher, Irene Scharrer, came later.

Someone said: "Why not take a look at the world?" Gilbert needed no urging, and soon was touring successfully in England, Holland, Africa and Australia.

Later he joined the Columbia Gramophone Company as impresario and musical director. In the succeeding ten years he made over 80 pianoforte recordings, besides conducting the Columbia Orchestra and playing for Gladys Monerleff, Alfred O'Shea, Ernest McKinley and the famous basso, Fernando Autori.

It is interesting to notice, that some of the earlier Columbia recordings still bear the unusual name, "Gilbert Deschelette."

But it was during Deschelette's period with the Columbia Company that he lost the last half of his title. As the demand grew for "popular" music, he was forced,

HIS mother was Irish and his father French, and he was born in the English city of Birmingham on February 3, 1897. His real name is Gilbert Deschelette.

Who is he?

Probably you will know him simply as Gil Dech, conductor of 3YA Orchestra, and one of the finest pianists in New Zealand.

like many another fine classical musician, temporarily to take up gramophone recording work from a commercial aspect.

And so, when he dealt with popular music he became Gil Dech. It was a name to catch the eye of the public, easy to print, easy to remember. Very soon Gil Dech had killed Gilbert Deschelette.

GIL DECH'S association with New Zealand began in 1930, during a world tour. He was commissioned to arrange recordings of the Ohinemutu Maori Choir, and was so impressed with the choir's work and with Maori music generally, that he also made an orchestral selection which won considerable popularity—"Maori Melodies."

Not long afterwards he resigned his position as musical director for the Columbia Company in order to tour as orchestral conductor and accompanist for Gladys

Monerleff.

When radio called, he joined the musical staff of the old New Zealand Broadcasting Board and spent 17 happy months at Dunedin with Station 4YA. Now he is in charge of matters orchestral at 3YA Christchurch. In the remarkably short space of three months, he has played with the orchestra in three major concertos.

THAT is the story of Gil Dech's music, which is also his life. But he has, away from the keys, other hobbies and interests.

He confesses he is never happier than when he is fastened at the dry end of a fishing rod. Also, he is a keen amateur cameraman, and possesses one of the latest models of movie cameras. He has the artist's eye for a good "shot," and is at the moment absorbed in the fascinations of colour cinematography.

There was a day not long ago when he took his movie camera to the 3YA offices and "shot" the staff offguard. What the "candid camera" told at a later meeting of the NBS Guild is remembered with very mixed feelings by some who attended.

ARTIST WHO DEFIES



ALEXANDER KIPNIS.

...His expressive face is diabolic as Mephistopheles in "Faust."

MEDIUM of height, sallow in complexion, with brilliant and vital brown eyes, overscored with heavy dark eyebrows, Alexander Kipnis was trying over his songs with the accompanist for his New Zealand tour, Noel Newson, in the NBS lounge.

As he sang, the glorious bass voice not held in check so much as modulated to a quiet flow of sound, he swayed from one foot to the other. The time of the music, you could see, was running through his brain and into his body.

His eyes lit up, his big head went back as his mouth split in a mighty laugh:

"Ha, ha, ha!"

He was singing one of his songs that will make all New Zealand listen, the "Song of The Flea." It made you tingle to hear it.

HERR HITLER has done New Zealand a good turn.

Alexander Kipnis had much of his musical training in Germany, and he loves the operas of Wagner and the songs of Schubert. But, like Toscanini, the conductor whom he adores, he does not care for Fascism.

When he was in Australia a few months ago, he was due to return to a season in Austria. When the German troops marched across the border and entered Vienna, Alexander Kipnis cancelled his Austrian season.

He decided to come on to New Zealand instead. During his engagement to tour with the NBS, New Zealand listeners will hear the voice of the world-famous bass who lives for his singing, to whom "Art for Art's sake" is no horribly trite platitude, but a deep reality.

All because Hitler's generals marched on to Austria.

IN the age of machine mass production, the true artist alone challenges the cheapening of standards. Alexander Kipnis, world-famous bass, now on tour for the NBS, has given his life to this ideal. Though it is easier to win the handclaps of the many by the singing of a cheap little song, he refuses to give people anything but the best his gifts can offer. How will the public respond in New Zealand?

...Gave His First Audition
He Was in a Concentration

Record Interview

by
"EMILE"

IT was his fate, he told me last week, to be born in Southern Russia, in a house which cared nothing for music. Until he was 13 or 14 years old he did not sing, or touch a piano.

Yet, somehow, music was born in him.

He remembers clearly how much the Russian folk songs meant to him. At the age of four or five-years he would sing them all, and often he was so touched by his own singing of them that tears would come into his eyes.

"My mother," he said, smiling, "used to say, 'What are you crying for? Has someone hurt you?' I would say to her, 'I am crying at my own songs.' The songs seemed so sad to me that I had to cry."

HIS father died when he was still young, and his family tried to make him follow in his father's footsteps as a merchant. He knew he must follow music.

"I left my mother and got away. I had my shirt, my one suit, and my hat. One day I was no longer there. I left a note to say, 'Good-bye, I am going to study music.'"

HE went to Warsaw and had a difficult time supporting himself. While he was a student there he sang in choirs to earn his food. But his voice began to grow, and his passion for Wagner.

Urged on by the passion inside him for further study, he decided to leave Warsaw. He must go to Germany or to Italy. He went to the station and said: "Where is the first train going?" The station officials told him: "To Berlin." He said: "Give me a ticket to Berlin."

That was how he turned out to become an international singer, trained on the

German stage. He would have been a singer of the Italian stage—if the first train had been going to Milan.

AALEXANDER KIPNIS was in Germany when the war broke out. As a Russian subject, he was put into a concentration camp with English, French and other Russians.

"There," he told me, "I was again sad. I sang there, because I was sad. The German colonel of the camp was very musical, and he heard me singing."

The colonel said: Are you a singer by profession?

Kipnis said: No, I am a student.

The colonel said: My brother is the general manager of the State Opera House at Wiesbaden. Would you not like to sing there?

THE MACHINE AGE

For Opera While Camp In Germany

Kipnis said: Certainly. But how is it possible? Will you let me out?

The colonel said: It will be better for him to come here and give you an audition.

SO, in the German concentration camp, Alexander Kipnis sang an audition for Wiesbaden and was immediately engaged for a period of five years. This was his first appearance on the stage.

In that time he studied all day. In war-time there was little else to do. He studied Schubert, Brahms, Beethoven and Mozart. From that time he built up his repertoire of more than 150 operas, several of which he sings in three languages. He learned thousands of songs, every one in its original language.

ALEXANDER KIPNIS broke off his narrative.

"I would like to tell you something about my songs, and the programmes that I will sing in New Zealand," he said.

"The programme of a singer is not merely just a number of songs. The singer, in his programme, does not casually say to the public, 'To-day I am going to sing this song, to-morrow another,' just as one sees in a playhouse, 'To-day there will be this play, and to-morrow that.' It is much more than that.

His Open Diary

"The programme of a singer is . . ." he searched for a word . . . "is his Credo. They say you can tell a man by his friends. In just that way you can tell a singer by his programme. The programme can tell you what an artist is.

"THE artist chooses his own programme, and he chooses his songs to express himself—his love, his hope, his devotion. His programme is his open diary, for everyone to read."

He knew, said Alexander Kipnis, that it was much easier to win public success by singing cheap little songs, but that was not his aim when he started to sing.

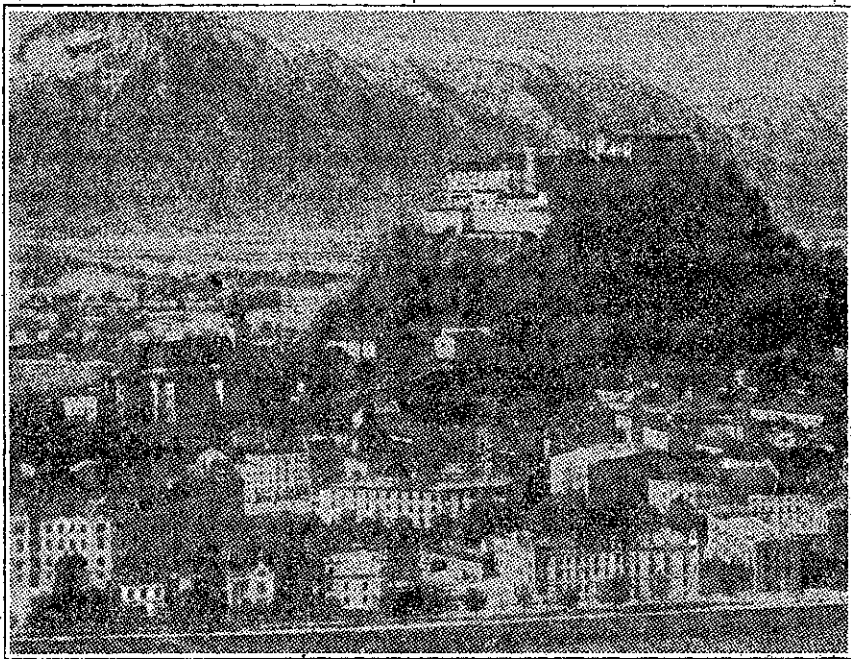
"I NEVER thought of making business out of my art. When I studied singing I never thought of being a great artist who sings in all the big countries and theatres and meets kings and dukes and makes money.

"I never thought of that. I studied my songs because I loved singing them. I used to dream them, and sometimes, as a young man, when walking in the streets I would become aware that people were staring at me.

"I found I was singing out loud the songs that I was dreaming."

IT is his desire in music to give people the best words set in the best songs and sung in the best style. He seeks perfection.

"People are usually afraid of classical songs," he says, "they are afraid of Wagnerian music. They think it will be puzzling, or that it will have shouting in it. Yet nothing can be more enjoyable than the perfect classical song, properly sung."



SALZBURG.

... But the Austrian Festivals of opera there will now be German.

This, then, is the creed of this great visiting artist. It will be curiously interesting to see what reception he will be given in New Zealand.

It is the age of mass production, in music no less than motor-cars, and mass production automatically means the cheapening of the product.

"There is nothing in the world," Maxim Gorki, famous fellow-countryman of Kipnis, once wrote, "so great and beautiful but that man can vulgarise and dishonour it. And even in the clouds, where formerly dreams and ideals dwelt, they now want to print advertisements—for improved toilets, I suppose."

Simple and Profound

KIPNIS is one of those who have refused to lower their standards. His songs will be simple, as only the songs of composers like Schubert can be simple, and at the same time have a profundity in meaning and in music that have given them their immortality.

Whether he will capture New Zealand audiences as did the "Comedy Harmonists," who—brilliant artists though they were—had frankly lowered their colours before the onslaught of the mass mind—or whether he will merely delight a discerning few, will not matter much to him.

He will have done his duty by the art which he holds very precious and the gifts with which he has been endowed.

But it will mean much, I think, to the people of New Zealand.

"I SHALL not sing so much in English," he said. "I do not wish to bring the people songs that others can bring them better. In France I have seen an American come who sings bad songs with a poor pronunciation in French, and all the people sitting laughing."

His songs will be mostly in German, Russian, French and Italian. He believes that the songs can best be sung in the language in which they were written. He will sing the songs of Schubert, Schumann, Brahms and Strauss, as they were meant to be sung.



SCHUBERT.

... Whose songs he loves to sing.

SINGING with savage and bitter pride, "Scum, scum, scum of the earth, Here we come," Author P. C. Wren's French Foreign Legionnaires, who marched on to the films some years ago, now march on to the air. Radio's version of "Beau Geste," to be heard from the four N.Z. commercial stations, is a good production.

By

JACK DAW



ON THE SANDS AT BONDI.

... Australian Radio Players who posed for this photograph are much more real on the air.

AS regular as the economic cycle of boom, burst and depression, there is a steady procession these days of book, film and radio. The book booms, the film, in the hands of some gargantuan producer like Mr. de Mille—whom God preserve, since he has given us some of the funniest work on the screen since Charlie Chaplin—the film, one may say, sometimes bursts, but the radio version fortunately does not always end in depression.

Latest work to fail into line and go through the march of this cycle of book, film and radio version is "Beau Geste," by P. C. Wren, noted author, who left Oxford to become sailor, navy, tramp, schoolmaster, journalist, farmer, labourer, explorer, hunter and slum-dwelling costermonger.

STILL finding life dull after all this, P. C. Wren first joined a crack British cavalry regiment, and then enlisted with the French Foreign Legion. Thereafter life became a good deal less dull for many other people in the world.

For, years later, when he was wounded in East Africa fighting with the British forces in the World War, he began to write his famous series of stories on the Foreign Legion.

RADIO'S version of "Beau Geste," the most famous of these tales, is now to be heard from the Commercial stations in the four New Zealand centres. It begins at 1ZB and 3ZB on July 4, and at 2ZB and 4ZB on July 11.

Judged by the episodes I heard in a radio preview last week, it will be as keenly followed in the radio as it has been in print and on the films. Produced by an Australian cast and script-written by Hal Percy, it makes a first-rate thriller, faithful to the text and to the book's exciting spirit.

THERE is even a pale reflection of filmland's hustle (compare Gordon Mirams's recent "Record" story of Sam Goldwyn saying "Get me Budapest" to the telephone operator in New York) in the manner in which the radio version began.

P. C. Wren is a world traveller. The Australian radio producers for station 3AW wanted the radio rights of "Beau Geste" in a hurry to replace the serial "For the Term of His Natural Life." They had trouble in finding him.

By a stroke of luck he was not week-ending in Patagonia or Tibet or the deserts of Morocco. He was found in England.

Two days after the first cable had been sent from Melbourne, P. C. Wren's reply was received, Hal Percy had written the script for the opening, and "Beau Geste" was in production for its early debut.

IN spite of the suspicious speed with which the making of the production was begun, it is not possible to fault it.

Hearing the preview in the bitter weather of last week, one could not help but feel something of gratitude to the Commercial service for choosing the

tale of heat and desert sands for our New Zealand winter rather than a story of Antarctic exploration.

THE technique is literary, the scene changing from place to place and from time to time, as freely and easily as in a novel, and, happily, without any confusion to the listener.

At first one is in the train with Major de Boujoulais, of the French Foreign Legion, and his friend, Colonel Lawrence. The bells ring and the engine whistles, and then, as the long journey goes on—and the train rattles most convincingly over the sleepers—the Major begins to tell his friend a tale of mystery, of a handful of stricken men in a North African fort, and an "officier, mon ami, who lay dead in the hour of victory, most strangely murdered . . ."

IF this doesn't make you prick your ears, told in the fascinating voice of Major de Boujoulais, with a few French words like "officier" thrown in that makes you think your knowledge of the French language is pretty good after all, then you are missing something which can give you a fine amount of enjoyment.

The fascinating voice of the major fades out, and the scene flashes back to that strange business in the desert. The major is leading his legionnaires to the relief of a French fort attacked by Arabs. After a forced march he sees the fort through his field-glasses, with men manning every post at the embrasures in the walls. The men do not move.

Two shots sound from the fort, but still the silent men do not move. And then, through his field-glasses, the major sees the kepi of one of (Continued on page 37.)

LEGIONS OF THE LOST

£1000 A Broadcast

*Kirsten Flagstad Is Highest-Paid
Opera Star In The World . . .
But She Still Sings For Love*

THE other day I met the highest-paid opera star in the world. I met also a charming and unaffected woman who has two great loves—music and Norway.

Kirsten Flagstad, the famous singer who is scheduled for a New Zealand tour in August, was totally unlike the prima donnas of my imagination. No "temperament," no deliberate building of glamour—just a gracious and friendly person who has for hobbies such homely pastimes as knitting, reading and playing at solitaire.

When you ask about her fame, she smiles: "It just happened. . . ." You would never guess those casual, deprecating words concealed the story of a long and bitter struggle for recognition, of a dramatic rise that startled the world.

Kirsten Flagstad has taken her success as she took her early obscurity—quietly, without conceit and without resentment, as something that is quite incidental to the vital, disturbing power of the music that is in her. She sings not for fame or money—her husband, Mr. Henry Johansen, is a wealthy Norwegian lumberman with agencies all over the world—she sings because she loves singing and has always loved it, always will.

INDEED, I suspect that the love of this prima donna for her art is the only thing that could ever take her away for such long periods from her home in beloved Norway. One can read that in an occasional word or gesture.

When we spoke of New Zealand and her contract here, she asked, with a touch of nostalgic longing, "They tell me your country is very like my own Norway."

And there was eager interest in her voice when I remarked upon the photograph of her lovely grown-up daughter, which hung in her boudoir cabin on the *Mariposa*. But she said her daughter was not to carry on the singing tradition. She smiled ruefully. "She has not the inclination."

PERHAPS then she recalled her own youth, and the difference now.

"It just happened."

Ever since she could remember, Kirsten Flagstad had wanted to sing. When still a young girl she

WHEN Kirsten Flagstad tours New Zealand about August, the public will have an opportunity of hearing opera's most expensive voice. But "Wirihana," who interviewed the Norwegian soprano on her way through Auckland to Australia recently, shows her in this article as not only a great artist but also a simple-hearted woman unspoiled by success.

learnt the score of D'Albert's opera, "Tiefland," in the space of a few days, and won an opportunity to take a child role in it at the Oslo Opera House.

At the age of 10 she had mastered the role of Elsa in the Wagnerian opera, "Lohengrin." Hers was a glorious voice and hers, too, a glowing personality—yet for years she sang at the Oslo Opera House almost unrecognised.

Then, when she was singing as a valkerie and a horn at the Bayreuth Festival in Germany, she was heard by Gatti Casazza, of the Metropolitan Opera Company, New York. He gave her an audition—and a contract.

That was in 1933, after she had sung for nearly 20 years at the Opera House in Oslo.

As soon as she appeared in New York she was proclaimed a sensational "find"—a pure dramatic soprano of the highest quality. Triumph followed fast on triumph. In New York, San Francisco, St. Louis, in Covent Garden, London, thousands gathered to hear and applaud her.

To-day she is the world's best-paid prima donna, with a clause in her contract with the Metropolitan Opera Company guaranteeing her the highest salary among its stars. For each radio broadcast she is to receive £1000 sterling and £750 for each concert appearance. From October, 1937, until May 19, 1938, she gave 103 performances, 40 of them at the Metropolitan.

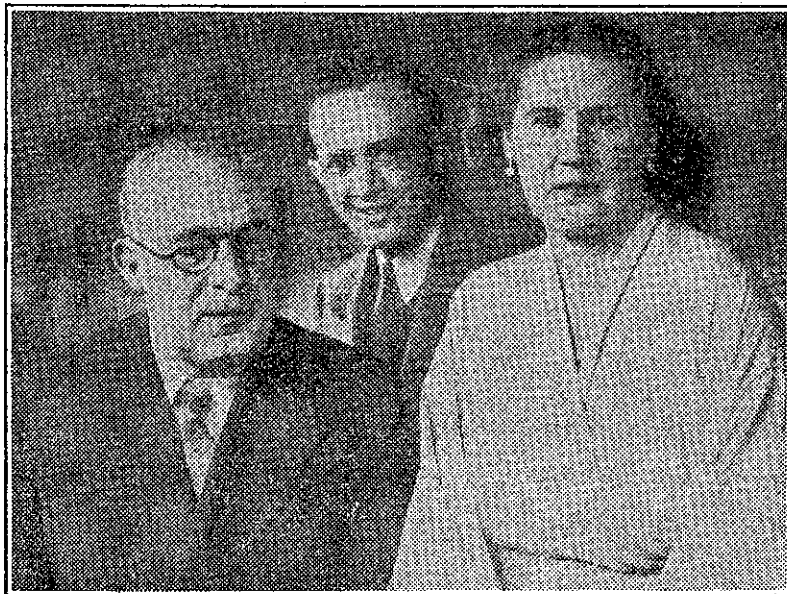
AND now Madame Flagstad is bound for a season in Australia—strictly a limited season. Mr. John Farrell, of J. C. Williamson, Ltd., which is bringing the singer

to Australia and New Zealand, suggested that she would probably be held in Australia longer than the arranged season, although she must be back in America within a few months. If she is delayed in Australia it may mean her season in New Zealand, at present fixed for August, will be curtailed.

All the same, I think Madame Flagstad will have something to say about that rearrangement.

With my mind's eye, I can still see the look on her face when she asked, "They tell me your country is very like my own Norway?" I can still hear the nostalgia in her voice.

No, I am trusting Flagstad's season will not be curtailed. New Zealand has more than a contract to offer her.



KIRSTEN FLAGSTAD AT AUCKLAND

Her husband, Mr. Henry Johansen, is beside her, and pianist Mr. Edwin McArthur, who does not mind "swinging it" on occasion, peeps from behind.

THE HORSE LAUGHED

And The Rider Learnt The Proper Level Of Mankind Is Ground

A Tale of Misery

By

ANNE HOPE

NEW ZEALAND country towns are not what they used to be. In fact, most of them nowadays are literally one-horse places where the horny-handed farmers go about in streamlined limousines that make my poor husband's city vehicle look like an amoeba for shapelessness.

In some districts horses are so rare (they tell me) that the only people who remember riding them are the Hill Billies on the radio.

All this is very discouraging—particularly if you are a woman like me, who has longed to ride a horse ever since I started reading "Buffalo Bill" 'way back in the 'eighties. Not even Lady Godiva was more eager than I to imitate a Centaur.

I remember how often Tony used to coax me out tramping with him on the pretext he would hire a horse from a farmhouse on the way. There was one particularly promising place with a paddock and five horses in front and Alsatian dogs round the verandah steps. Tony reached the gate at the same time as the Alsatis, and he panted back to explain to me that "it wasn't any use asking about horses there, they weren't the sort of people who would hire them out."

So that all I got from my tramps to find horses were two large calves—never a horse.

I used to read horse books for consolation, went to Wild West pictures, and patted the heads of city council Clydesdales in the streets. Occasionally I dreamt I won jumping contests at show meetings, and woke sobbing and clutching at the rug fringes under the impression it was a mane.

BUT these frustrated longings are now of the past. A few weeks ago I learnt, very forcibly, that the proper level of mankind is ground.

This was the way of it:—

I fell ill of an over-tonsillated throat, and peeked so and pined during my convalescence that Tony decided to export me into the country to recover. I went to stay with my cousin Mamie, who has a "metal axis" in Taranaki.

The first thing I said to her was: "Mamie, I'd like to get a horse."

Mamie stared. "A horse?" she gaped. "Why?"

"To ride."

"Oh," said Mamie, and looked relieved—almost as though she had expected me to eat it. "Oh, well, there's



I gripped the top of the saddle and put a toe in the stirrups. Weed swung his head. I saw the white of his eye flash.

Weed. He's in the bush paddock. He's very old and not used much, but he's quiet and he'll do to learn on."

I was too polite to show disappointment. But I had hoped for a more lively animal. "Why do you call him Weed?" I asked.

Mamie just smiled mysteriously.

NEXT day the farm boy brought Weed into the yard. He stood with his head hanging and

one leg bent, as if he was slowly and steadily concertinaing to the ground. He was a woolly creature, very dull of spirit.

From the yard railing I looked down with disfavour. "Do you think it'll be too much for him to canter?" I asked Mamie.

Mamie gave her jolly laugh. "Not Weed! Come on, I'll give you a leg."

"Good heavens," I answered sharply. "I can climb him myself easily." I hitched up the riding trousers I had borrowed from Mamie's husband and sauntered across the yard. I said: "Good old Weed," in a hearty voice, and patted his neck.

Then, for the first time, I felt a qualm. At a distance, Weed was just a broken-down, despicable old moke. From two feet away he was imposing, and his feet were enormous. When I crowded near his head to be out of range of his hind legs it occurred to me immediately that he could just as easily paw me down with his front ones.

Confidence began to trickle slowly away.

"I'll get on now," I told the farm boy, who was watching with his mouth open. And added firmly: "I'll just have to steer him, I suppose?"

At that I gripped the top of the saddle and put a toe in the stirrup. I heaved a little. (Contd. on page 38.)

IN this article, the "Record's" woman contributor, Anne Hope, is back on the job. She has been convalescing in the country, and tells how she was taken for a ride by a horse with a mysterious name.

AMATEUR GENTLEMEN

By
WILTON BAIRD

*...Who Enter The Music Ring
To Compete With All Comers
In Astonishing Contests*

IN the bad old days in New Zealand, so I am told, amateur trials were mainly a test of the marksmanship of the young men in the shilling seats.

When somebody came out on the stage and sang "Speak to Me, Dora," the technique was to throw your turnip or lettuce or other small offering high up on the stage curtain, so that the offering would then fall close to the singer's feet.

The trials in those days were, naturally, very popular with the audience, though perhaps not so popular with the performers.

No Personal Comment

THEY are still popular to-day, revived by the Commercial stations in each of the four main centres, though conducted on more humane lines. There is no opportunity for marksmanship when the performer is invisible.

Nor is there any "wisecracking" by the announcers about the performers, as in the famous Amateur Hour of Major Bowes in the States. This was tried once in New Zealand. Something like this:

"There is a stout lady coming on now to sing. I fear she may be going to sing 'Love Me and the World is Mine.' Yes, ladies and gentlemen, the worst has happened. She is."

THE response to this technique was so immediate and so warm in tone that it was dropped immediately. We in New Zealand, it seems, are more sensitive than people in other places. And perhaps, though the meat in the Amateur Hours would be all the better for a little mustard, it is fairer not to be funny.

"All the comments these days are left to the fireside critic," so Kingi Tahiwī, the announcer who conducts the 2ZB Amateur Trials, told me last week. "One can imagine him being very acid in his comments on some of the items, but he wouldn't have the nerve probably to give an item himself."

RADIO to-day, in its Amateur Trials at all the commercial stations in New Zealand, gives every hopeful performer the chance of being 'discovered.' With Jew's harps, accordions, violins or even just two spoons, the performers flock to the studios to find means of expression. And in these days, with the microphone for protection, there is no danger of the audience's retaliation.

THEY have had some first-rate performers since the session started. There have been some excellent singers, especially among the boys and girls. There was a blind

girl violinist. There was a man who played the mandolin and the mouth-organ at the same time, wire attachments to the mouth-organ leaving his hands free for the mandolin.

ONE way and another, there has been an astonishing array of talent, some of it most unusual.

Rhythmical Spoons

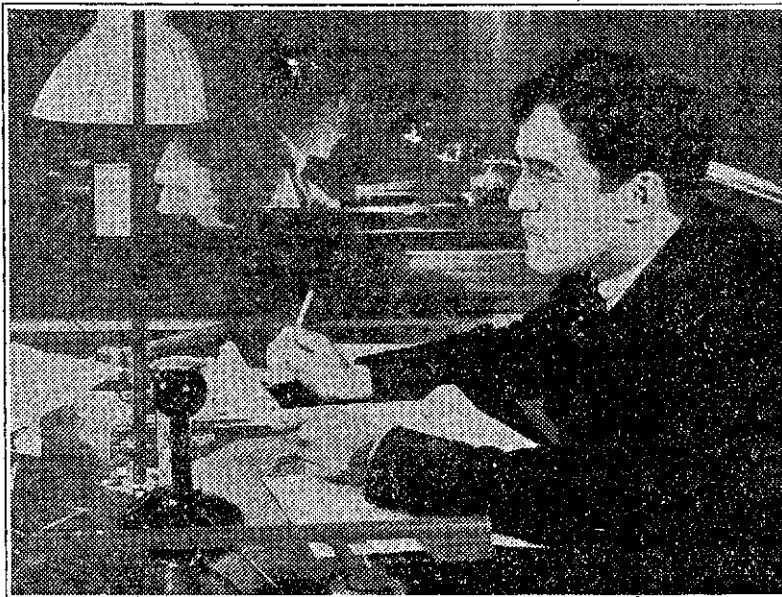
Just lately one contestant gave an item with two spoons, hitting them on his knees and his elbows to a piano accompaniment.

"Musical?" I asked doubtfully.

"Not particularly," said Kingi Tahiwī. "But very rhythmic."

These amateur hours give people an outlet, he thinks, and enable them to give expression to their love of music. Their talent may not be so striking at times, but their devotion to it is sincere.

The hour takes the place of the old gatherings in the home round the piano, when "everyone did something."



KINGI TAHIWĪ.

... As he conducts the Amateur Trials in the studios of 2ZB.

ACCOMPLISHMENTS that have sunk in the scale of popularity vie with accomplishments that have risen high. Whistling soloists compete with crooners. Several yodellers have taken part. Saxophonists have entered against the Jew's harp played to a mouth-organ accompaniment.

One lady, moving on towards 50, gave a rousing tune on the concertina, stamping her feet as she played.

EACH item is limited to two minutes, and at the end of the time the gong goes. In the audition (contd. on page 37.)

PERSONALITIES

ON THE AIR

VIOLINIST, vocalist, and (in synchopated mood) pianist, Peggy Cochrane has a dark secret—it is that she was an Infant Prodigy, playing the piano at five and the violin at seven. Offered a scholarship at Petrograd by Leopold Auer when eight years old, she preferred to encourage home industries by winning a scholarship at the Royal Academy of Music, where she was awarded the Dove Prize for the most distinguished scholar. There aren't many who can play a violin concerto at Queen's Hall and round off the evening by appearing as a cabaret-pianist to the radio act "That Certain Trio." Peggy did it.

Peggy Cochrane will entertain 2YA listeners on Friday, July 8, in a vocal and piano presentation.

RHYTHM IS THEIR BUSINESS The title of the swing tune, "Rhythm is Our Business" would make

an excellent motto for Dick Colvin and his band, for whether listeners like the slow type of dance music, or whether they prefer "hot rhythm" makes no difference to his band. "Dick Colvin and his Music" means something in the New Zealand sphere of "rhythm." The band was begun to provide music for the patrons of a restaurant in Dunedin. Soon 4YA decided to feature the combination in its dance programmes. Accordingly the band was increased in size and the eight best players available at that time were engaged. Radio listeners, not only in Dunedin, were not slow in appreciation, so it was decided that as well as its Friday night broadcasts from the "Savoy," the band should present 4YA's Wednesday night dance programme. In Dick Colvin, the boys have an experienced leader. The trumpet is Mr. Colvin's instrument and he is assisted in this department by Ivan Booth. The reed section includes Sid George, Jim Burbury, and Keith Harris. Jack Roberts is pianist and his solid rhythm work is helped by Fred Page, on the string-bass. Lastly, there is Fred Gedson, who has recently arrived from Palmerston North, an excellent drummer, xylophone player and vocalist.

HIS MOTHER COULD HEAR HIM In his life story now running in "Tit-Bits," Sandy Powell opens chapter one thus: "The doctor held me upside down by the ankles and gave me a good slap. That started it! With my very first breath I yelled 'Can you hear me, Mother?' in a language that only

Partner Of Famous Melba



MELBA AS "JULIET."

... For once the critics were right.

THE name of John Lemmone, flautist, will always be linked with that of Melba—they made their debut together at a concert in the Melbourne Town Hall, on May 17, 1884. It was a concert arranged by the Melbourne Liedertafel for its conductor, Herr Ellsasser, who was ill in hospital.

John was a precocious youth at the time and he played a composition of his own—"Caprice." Melba's debut, now a matter of history, was a startling one.

As they made their debut together they were always in close artistic association. They even decided to make their farewells together, and in 1927 they made a final tour of Australia.

The morning after the farewell concert in Melbourne, the "Argus" reprinted, along with a critique of the performance, the critique of the concert in 1884, and it was interesting to see how the predictions in the latter came true. (Now and again the critics seem to be right).

Listeners to 4YA will hear John Lemmone, flautist, on Sunday afternoon, July 3.

mother could understand, and shortly afterwards I was placed in her arms. Nothing unusual about that. But there's nothing unusual about me at all. The son of a working man and an even more hard-working woman, I began life as a simple Yorkshire lad, and I'll never be any different. I

don't want to be." We can never agree with Sandy that there is nothing unusual about him, however. He has a most marked personality.

He will be heard in one of his inimitable sketches in 3YA's music, mirth and melody session on Monday, July 4.

DISAGREEABLE PIRATE OF SOMERSET Among those who could claim to be "up from Somerset," was William

Dampier, pirate, captain in the Royal Navy and hydrographer. This remarkable man must have been a very disagreeable man to sail with. He was continually quarrelling with his junior officers. He had a pleasant habit of putting ashore any one who displeased him. With a sea-chest and a few supplies, the delinquent was "marooned" and left on a strange coast. Dampier was himself once "marooned" on Nicobar Island, and was pilot aboard the "Duke"—the privateer that rescued Alexander Selkirk (Robinson Crusoe) from the island of Juan Fernandez.

The story of "The Buccaneers, and William Dampier" will be told by Mr. F. C. Brew, M.A., in 3YA's education session on Wednesday, July 6.

ALFREDO THE VAGABOND VIOLINIST Hailing from the important New Jersey city of Newark, Alfredo, the famous light orchestral conductor, was in his day a child prodigy who studied under a favourite pupil of the great Joachim in his native city. He made his debut as soloist at the age of twelve, with the local symphony orchestra, of which he was a member. After a few years he became the violinist in a classical quartet company and toured the variety theatres for two years, when he determined to do a "lone act," and made a distinguished reputation as "The Vagabond Violinist," when he appeared in a ragged costume.

Alfredo and his orchestra will be heard in 1YA's dinner music session on Tuesday, July 5.

LUNCHEON PARTY EXPANDED

"Lunch with me, Gerald. We'll meet at one in the American Bar," said Frank Mullings, tenor, one day to Gerald Cumberland, journalist. Gerald continues the yarn: "We met. By a quarter past one he had collected three other guests. We began food. Someone he knew came into the restaurant. Frank made to him a gesture of invitation; the invited guest joined us. Another man entered; he also was drawn in. Then two others, together. Then a fifth and a sixth. And a seventh. Some of us were eating the sweets as an eighth began his soup. At coffee and liqueurs there were nineteen of us. Sir Thomas Beecham joined us. He

was in good mood—witty, charming.... One does not look at the bill of one's host. £20."

Listeners to 3YA will hear Frank Mullings, tenor, as Canio in the opera, "Pagliacci," on Sunday, July 3.

CONDUCTOR WITH DRIVING POWER For many years the name of Arthur Nikisch, conductor, was one to conjure with in European musical circles. His astounding driving power made members of the orchestra play like inspired artists. In 1921 he died, leaving behind a few recorded examples of his conducting ability. His son, Mitja Nikisch, was in turn a conductor, and his lamented death in 1931 at the early age of thirty-seven, robbed the world of a brilliant pianist as well as orchestral director. The son favoured light music for his orchestra.

In the dinner music session at 2YA on Friday, July 8, Mitja Nikisch Symphony Orchestra will be heard.

VARIED CAREER OF MADAME SIMENAUER "Charming" is the term one instinctively applies to Madame Roselle Simenauer, whose delightful soprano voice thrilled thousands of 4ZB listeners when she gave her first studio presentation. As Fraulein Roselle Schnapp, Madame Simenauer served a long musical apprenticeship in Germany. She began her studies in Posen where, at the Posen Conservatoire of Music, she was a pupil of the famous composer and teacher, Paul Geisler, himself a pupil and protegee of Franz Liszt. At the end of the war when Posen, along with other territory, was ceded to Poland, Fraulein Schnapp went to Berlin. There she worked in a bank during the day and took pupils in the evening. She meanwhile continued her studies under Carl Agust Genth. It was in Berlin that she met and married Dr. Simenauer. She appeared in many concerts and oratorios,



MADAME SIMENAUER.
... Singer for Dunedin.

once taking the part of Gretel in a performance of "Hansel and Gretel," and singing to the accompaniment of the Berlin Philharmonic Orchestra. Later the Simenaus moved to Upper Silesia, where the doctor practised dentistry until the boycott placed upon those who possessed Jewish blood made it impossible for him to continue. In order to provide a more secure

Sam Weller Turned The Tide



CHARLES DICKENS.

... Got his bonus.

LIKE many another novel, "Pickwick Papers" was not a success at the start. The first five monthly parts of "Pickwick Papers" were a decided failure.

But on the introduction of Sam Weller the sale rose twentyfold, and the publishers sent Dickens £500 on the publication of the twelfth number, and at the close of the novel they sent him a further sum of £3000 over and above his stipulated agreement of £15 for each part.

It is said that when the delight in "Pickwick" was at its height, a ponderous divine, who had been giving counsel at the bedside of a dying man, heard, as he left the room, his victim sigh. "Thank Heaven, there will be another 'Pickwick' in three days!"

Listeners to 4YA will hear Professor T. D. Adams in readings from "Pickwick Papers" in Friday, July 8.

future for their two boys, the Simenaus came to New Zealand and settled in Dunedin.

Dr. Simenauer shares his wife's love of music. He played first violin with several leading orchestras and musical societies in Germany. He is a strong advocate of the travelling theatre and the travelling orchestra, and he believes these could be introduced in New Zealand in the Continental manner.

Madame Simenauer will broadcast regularly from 4ZB.

ONEGIN LIKES OPERA AND CONCERT Sigrid Onegin, Swedish contralto, is very fond of singing in opera:

there is so much freedom to move, to act and portray a part. It calls into play all one's powers of emotion, characterisation and vocal art. On the other hand, the song recital requires more subtlety, perhaps: more delicacy, refinement, and consummate mastery of every detail. In some respects "liedër" singing is the more difficult art. The singer must depend

absolutely upon self for every effect, for every artistic result. Onegin has explored the entire field of foreign song.

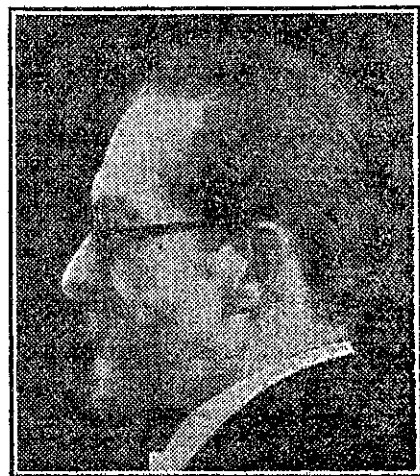
Sigrid Onegin, contralto, will be heard from 3YA on Sunday afternoon, July 3.

PLAYS PART OF HOMELY FARMER Probably many listeners will remember the baritone voice of Bernard Manning, who has frequently toured New Zealand with Gilbert and Sullivan companies. Probably his best remembered parts are the Pirate King in "The Pirates of Penzance" and the Mikado in "The Mikado." Perhaps a few listeners have recognised that voice again as the farmer—old Dan Jamieson—in "The Homestead on the Rise." It may seem funny that a G. and S. baritone should be playing the part of a homely old farmer, but actually in Manning's case it isn't—he is simply reverting to type. Bernard Manning's family in England has held the same piece of land since the year 1400—so that he is quite at home in the homestead.

"The Homestead on the Rise" is broadcast from 2YD every Thursday evening.

SPECIALIST IN FIRST NIGHTS To have Sir Henry Irving as one's godfather was the splendid luck of Mr.

L. D. Austin. Among other advantages this gave him the opportunity of seeing the first and last nights of every stage production in the drama's halcyon days. The bond with England's great actor was further strengthened by the fact that Mr. Austin's father was Sir Henry's secretary and literary adviser. And if this were not luck enough for one man, Mr. Austin, being a practical musician, lost no opportunity to hear musical artists of note, who, sooner or later had to appear in



—Photo by Eileen Deste.
L. D. AUSTIN.

... "Born in the purple" of the stage.

London to set the seal on their artistry. In consequence, when Mr. Austin essays to broadcast a recital of "Some World Famous Musicians of the Past," listeners sit up and take notice.

Mr. L. D. Austin's recital is scheduled for 2YA on Sunday, July 3.

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

AROUND THE STUDIOS.

REPLACING "AUNT DAISY"

Murphy Sisters Engaged By NCBS—Wellington Racing Club Broadcast—Progress Of Radio Preparations At Invercargill—News From All The Stations

ON the air last week came the "Radio Twins," bright young New Zealanders from Taranaki way, who will replace 2ZB's "Sylvia" in the morning and afternoon sessions, made popular by Aunt Daisy.

THE twins are well known in New Zealand as the Misses Pat and Joan Murphy, who visited Australia last year with the New Zealand ski-ing team. Joan holds the New Zealand championship in her class, while Pat has also performed with distinction in both countries.

THEIR engagement followed an accidental broadcast—accidental because of the coincidence that they happened to be in Wellington to assist Herr Ernst Skardarasy, the Austrian ski expert in a bright 2ZB broadcast.

The station authorities were impressed with the quality and vivacity of their voices. An audition resulted in an immediate engagement.

"SYLVIA" (Miss Doreen Walsh) has left 2ZB to accept an engagement with a Wellington business house.

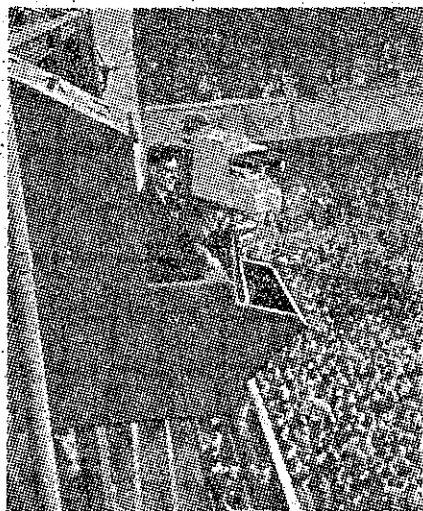
WELLINGTON Racing Clubs' annual winter meeting begins on July 5, and, as usual, 2YA will relay running commentary on the events from Trentham racecourse, interspersed with studio recordings. On the second day of the meeting, July 7, 2YC will take over the broadcast between 1.30 and 2.30 p.m., while the final day's proceedings will be heard entirely from 2YA.

FREDERIC COLLIER, Australian bass baritone now touring the National stations, will broadcast two further recitals from 2YA on July 3 and 6 respectively. On the former date his programme will consist entirely of oratorio, but his later recital will be devoted to songs classified as ballads.

ALL-NIGHT broadcasts from 1ZB during the next few months have been arranged for midnight to 6 a.m. on July 1, August 5, September 2, October 7, November 4. On each of these dates, a smoke concert will be broadcast between midnight and one o'clock. An early morning session from 4 o'clock to 6 will take the form of a farmers' breakfast session. The other three hours of the all-night sessions will be divided into good enter-

tainment features. Checks have shown that even in the small hours of the morning 1ZB commands an audience.

DEMOLITION work on 3ZB's old building, gutted by fire, has been begun and, if all goes well, bigger and better premises will be ready for the staff and equipment in about three months. Improved plans for the new studios have already been prepared. There has been speculation in Christ-



—(By courtesy BBC.)

SPORTS TELEVISION IN ENGLAND.

... Cricket Test at Lords was televised by the BBC this year for the first time.

church about the site, but the "Record" learns that this will be unchanged.

PREPARATIONS are well in hand for the thirty-seventh annual festival of the Dunedin Competitions Society, which will open on August 17. This year three new sections will be included in an already comprehensive schedule. They will be: Piano concerto for grand piano, verse-speaking choir, and women's choir contest. All judges have now been appointed. Dr. Lyon and Dr. Ford, of the Trinity College of Music, London, will be judges of the vocal and instrumental sections; Mr. J. W. Bailey, of Auckland, will take the elocutionary sections; and Mr. Gwenn Gibbs, of Palmerston North, is to adjudicate for the dancing.

4ZB'S comprehensive weather service is to be further extended by the introduction of a special forecast at 6.45 a.m. This is planned primarily to assist the farming community.

APPLICATION from Dr. V. E. Galway, Dunedin city organist, for

leave of absence to pay a six months' visit to England, has been granted by the Dunedin City Council finance committee. Dr. Galway will depart on September 15. During his absence the excellent "Masterpieces of Music" sessions from 4YA will be discontinued, and although Dr. Galway has arranged for two organists to conduct the fortnightly Sunday evening recitals from the Town Hall, these relays are also more than likely to be dropped in the meantime.

Contest

SINCE Larry Adler rose to fame through his playing of the humble mouth-organ, this tuneless little instrument has won many exponents. The NCBS has now decided to hold a harmonica contest at each of its four ZB stations, beginning on July 4. There

THE GUARDS

WELSH BAND TO BROADCAST IN N.Z.

BEST feature of all about the engagement of the Band of H.M. Welsh Regiment of Foot Guards, known as the Welsh Guards, for the duration of the New Zealand Exhibition, is that the entire country will hear the band through broadcasting.

The band was formed in 1916, the year following the raising of the regiment. On St. David's Day, 1916, the band did duty with the guard at Buckingham Palace for the first time; the same evening made its first appearance on the concert platform at a grand Welsh patriotic meeting, held at the London Opera House.

At the end of October, 1916, the band went to France for duty with the Guards Division, and a few weeks later met the First Battalion returning from the front line just outside Meault and played them to their billets.

The troops were so tired and mud-died that the band had to play in slow march time. Writing of this event, the regimental historian, Major Dudley Ward, D.S.O., M.C., says: "After a few hours rest at H Camp the battalion marched to Meault, a dreary ruin of a village, and there a surprise was in store for them—the Welsh Guards Band, which they had never seen or heard."

Since the war, the band has played in Paris, Milan, Florence and Rome, and has fulfilled engagements in all the principal cities of the United Kingdom. Its reputation is now equal to that of the old bands of the Brigade of Guards.

will be three classes: Under 15, over 15, and any age (chromatic instrument only). Cash prizes of, two, three, and five guineas will be awarded in the respective sections, together with expensive harmonicas, and in addition, the winner in each section will receive a week's engagement from J. O. Williamson, Ltd., in each of the four centres. Entry forms are obtainable from Chas. Begg and Co., Ltd., and the contestants will be heard in preliminary tests to determine the broadcasting standard. There are three judges, who will hear four entrants each evening until the final 20 are found. These in turn will broadcast again till the winner is found at each station. The contest will be heard at 6.30 p.m. daily, except Sundays. Entries close on Thursday next, June 30.

Bad Luck

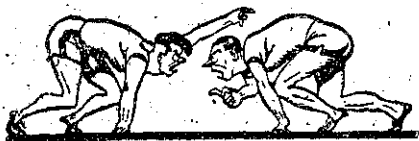
A DIARY of 21 years' world wandering with Baron de Forest and Lady Houston, was lost by Teddy Grundy in the 3ZB fire recently. Since then, many people have written asking if he still possesses sufficient data to publish his proposed book, "Off the Beaten Track." But Teddy regrets that he does not. Just before the fire, he took his manuscript to the studios so that he could type a few pages during the week-end. On the Sunday night the book was three-quarters finished, and would have been in the hands of the publishers next month, under title of "Twenty-One Years of Vagabonding." When Teddy mentioned his loss over the air he was inundated with letters of sympathy. He would not have accepted £300 for the manuscript, he told the "Record" last week. However he is carrying on very ably in his Sunday travel sessions, with the aid of letters he wrote to his wife during 10 years.

For Hastings

NEWEST centre to link up with 2ZB's growing list of provincial hours is Hastings, where reception is strong and clear. The Hastings hour, in the charge of Phil Shone and Michael Forlong, will be heard at 10.15 p.m. Mondays and Wednesdays.

Physical Culture

DIRECTOR of Physical Education of a number of colleges in India, Professor Jagan Nath, manager of the Indian hockey team visiting New Zealand, will give talks at the main NBS



stations. He is a scientist, specially interested in physical culture. He is to speak from 3YA on June 30 on "India To-day," and at 4YA at a later date on "Physical Culture."

Trio

THAT tuneful and captivating little combination, the Novelties Trio, will be featured from 4YA next Wednesday night at 8 and 8.32. When the Trio last broadcast from 4YA its performance was considered one of the best ever given in the class of entertainment favoured by it, and as the members have been in constant practice

OUT OF THE CHAPEL RUIN

SYMPHONY INSPIRED BY MENDELSSOHN'S HOLYROOD VISIT

"IN the evening twilight we went to-day to the palace where Queen Mary lived and loved; a little room is shown there with a winding staircase leading up to the door; up this way they came and found Rizzio in that little room, pulled him out, and three rooms off there is a dark corner where they murdered him. The chapel close to it is now roofless, grass and ivy grow there, but at that broken altar Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found to-day in that old chapel the beginning of my Scottish Symphony."

Such was the description written home to Germany by the 20-year-old Mendelssohn of his first visit to Holyrood Palace in Edinburgh. The work inspired by these historic scenes was not completed until 1842, when, after its performance by the Philharmonic Orchestra in London, under the composer's baton, it was dedicated, by permission, to Queen Victoria.

At the time of the 1829 visit, Mendelssohn appeared in London both as pianist and composer, and was received with the warmest of welcomes by the British world of music. The whole musical season was indeed something of a personal triumph for the young foreigner.

The Scottish Symphony, most of which was actually later composed in Italy, fortunately contains no trace of

the twilight mood suggested in Mendelssohn's letter quoted above. The Scottish influence, however, is traceable. Nearly a century after the memorable first presentation of Mendels-



MENDELSSOHN.

... Was warmly welcomed in Britain.

sohn's Scottish Symphony in A minor, we are to hear the Royal Philharmonic Orchestra play the work from 1YA on Friday, July 8.

since, the forthcoming recital should, if anything, be even better than that memorable broadcast of five or six weeks ago.

Busy Singer

FREDERIC COLLIER, well-known Australian bass-baritone, dominated concert programmes at 1YA last week. He was featured on Tuesday, Wednesday and Friday nights in recitals. Altogether he made five studio appearances, singing ballads, operatic arias and lieder compositions.

Pitcairn

"MAY the radio amateur contacting Pitcairn Island remember that he is penetrating into the sanctity of 140 years or so of almost absolute isolation. Largely by his conduct will the rest of the world be the judge of the Islanders. The recent film of the 'Bounty,' brought up fame and recognition and to-day the whole world seems to be asking about us." These remarks were made to the "Record's" Christchurch reporter the other day by Mr. Floyd McCoy, of the famous Pitcairn Island family, and they may be well scanned and taken to heart.

Two Piano Suite

2YA'S weekly chamber music hour will have additional interest on July 4. Two well-known pianists, Decima Hughson and Ina Stephens,

will perform Rachmaninoff's "Suite for Two Pianos" from the studio at 8 p.m. During the past decade, music for two pianos has steadily replaced the old-fashioned duet, and the present style enables more elaborate and comprehensive figurations to be advanced.

Breakdown

WHEN the breakdown occurred at the Lake Coleridge power supply for Canterbury last week, transmissions from 3YA were maintained. An emergency power plant, driven by a petrol engine, took up the generating work and schedules were adhered to—a smart piece of work. Station 3YL, the subsidiary, was off for part of the afternoon, but resumed its broadcast shortly before 6 o'clock.

Farewell

TRIBUTE to the popularity of Mr. S. J. Duff, 2ZB's station director, was paid in full-measure on Friday evening last, when members of the staff held a fancy dress ball to farewell him on his way to Christchurch, where he will have charge, on promotion, of station 3ZB. The parade was a gay and colourful spectacle, prizes for the best and most original costumes going to "Robbie" (Red Indians), and Miss E. Thompson (Early Victorian). The highlight of the evening was a presentation to Mr. Duff of a suitably inscribed gold watch by Mr. C. G. Scrimgeour,

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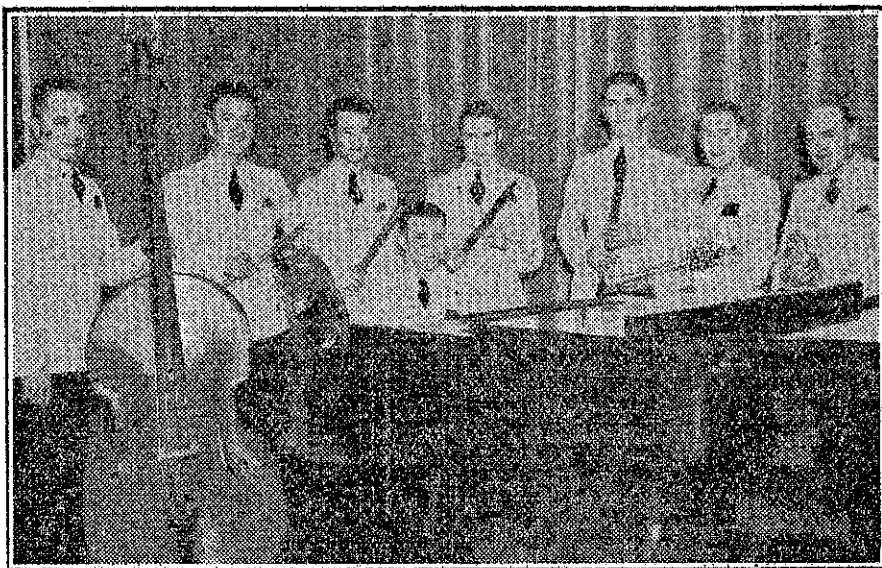


N.Z. Reps.: R. V. Warman Ltd., Auckland.

Controller of the NCBS. Mrs. Duff was also given a handsomely-worked sequined bag.

Big Fight

ONE of the best overseas rebroadcasts undertaken for some time by 1YA was that of the fight for the world's boxing championship last Thursday. Reception was particularly good at Auckland, the only trouble being that Joe Louis knocked out the German fighter, Schmeling, too soon. Still, it was exciting while it lasted, and the description of the scene by the American announcer was really worth hearing.



DICK COLVIN AND HIS BAND.

... Heard in rhythm broadcasts from 4YA.

The commercial station 1ZB also carried out a good rebroadcast. Despite the fact that both stations covered the fight so thoroughly, dozens of persons continued to telephone and annoy officials by asking if it was really true that the negro had won. Wellington was not nearly so lucky in its reception as Auckland.

New Conductor

FIRST hour of IYA's concert programme on Thursday, July 7, will be taken up by the Royal Auckland Choir of male voices in a miscellaneous programme. This choir was very popular under Dr. W. E. Thomas, and the broadcast should be particularly interesting as it will be the first radio presentation under the new conductor, Mr. Harry Woolley, a very keen musician and choir conductor. It was Mr. Woolley who made the Auckland Commercial Travellers' and Warehousemen's Choir such a fine combination.

Doomsday Book

EVERYONE learns at school about the Doomsday Book, but few people know the book is still extant and can be seen by the public in the public records office in London, among many other treasures. This collection, the most important of its kind in the Empire, is the subject of a talk from 4YA on July 5 by Mr. W. G. McClymont.

Unique Recordings

FEATURE of 2YA's evening broadcast on Sunday, July 3, is a programme arranged by Mr. L. D. Austin, well-known figure in Wellington musical circles. Mr. Austin has titled his presentation "Some World-famous Musicians of the Past," and his narra-

tive on this interesting subject will be illustrated by suitable, and in some cases unique, recordings. These will include compositions performed by Greig, Joseph Joachim, Saint-Saens, Pablo Sarasate, Ferruccio Busoni, Eugene Ysaie, and Eugen D'Albert.

Noted Writer

TO have produced programmes for the BBC and to have described for the benefit of listeners in England and Western Europe the first inauguration of President Roosevelt in the office of president at Washington are among the

many distinctions of Mr. S. K. Ratcliffe, noted English journalist, lecturer and radio speaker now visiting New Zealand. Mr. Ratcliffe was for some time editor of the "Calcutta Statesman," one of the leading papers in India, and has written much special work for the London "Sunday Observer" and the "Manchester Guardian," besides holding a special lecturing post at Yale and Cornell Universities in the U.S.A. His son, Francis Ratcliffe, in Australia, wrote the book "Flying Fox and Drifting Sand." Mr. Ratcliffe was heard last week at 2YA and he will speak at 1YA on July 7 on "Some English Celebrities of To-day." Before he leaves New Zealand he is to record a talk for the NBS on the political situation in the U.S.A., which he has studied at first hand.

Kaikorai "On The Up"

THE Kaikorai Band is slowly recovering from severe setbacks suffered in the last 10 years, and under Mr. H. Osborne's conductorship it should ere long regain its place as one of the country's better bands. Observant listeners will note improvement when the band goes on the air from 4YA on Tuesday, July 5, at 9.5 p.m.

The Sound Track

EVERY week for the past few months 1ZB has broadcast excerpts from current films, keeping listeners up to date with films and film personalities. The sound track of a film lends itself readily to broadcast on account of the high fidelity of its reproduction and the simplicity with which it can be put through the projector. 1ZB also features a session of "Music from the

APPLAUSE UNHEARD

DEAF BEETHOVEN'S TRIUMPHANT "MISSA SOLEMNIS"

BEETHOVEN was in his forty-eighth year when he began his astonishing "Missa Solemnis"—at the very height, that is, of his powers. The eight symphonies were behind him; before lay the tremendous "Ninth" and the last String Quartets.

In the summer of 1818, the composer's friend and patron, the Archduke Rudolf, was appointed Archbishop of Olmutz, and Beethoven conceived the idea of writing a grand mass for his installation, fixed for March, 1820.

He worked at it enthusiastically and sometimes under most trying conditions. In fact, the work became almost an obsession with him, and he often forgot to eat for 24 hours at a time.

Schindler describes the circumstances under which the "Credo" came into being. Beethoven was at Modling, and there was no fire or any comfort in the house, the servants had all left, no doubt on account of the composer's sudden fits of temper, and

the master in his room was "singing, shouting, stamping as if in actual conflict of life and death over the fugue, 'Et vitam venturi.'"

During Beethoven's lifetime the Mass was only once performed in full, and then in St. Petersburg; three of the movements, however, were played in the presence of the composer at the famous concert in 1824, when the "Ninth" first burst upon an astonished world. The audience was wildly enthusiastic over the new works and clamoured for the composer, but he did not hear a sound and had to be turned to face the audience so that he could see their applause.

Entirely unecclesiastical in character, this work is suited only for the concert hall—as if Beethoven had composed his "Mass" for a wider congregation than that of the official church. It marks the composer's entrance into that realm of metaphysical music which includes all his greatest work.

On Sunday afternoon, July 3, 2YA will broadcast Beethoven's "Missa Solemnis," sung by the Bruno Kittel Choir, with the Philharmonic Orchestra of Berlin, under the baton of Bruno Kittel.

Movies" on Saturday evenings. Under a national plan, film sessions are to be broadcast always at 9.30 on Sunday evenings in future.

Hymn Broadcasts

MEETING the demand for broadcasts of a religious nature, the NCBS will shortly inaugurate a daily session at 8.45 a.m. from Tuesdays to Sundays beginning on July 4, called "Hymns of all Churches." A perfectly balanced mixed choir sings the favourite hymns of the leading churches of England and America, with a short explanatory note of origin and meaning. The series originated in America.

Back To Duty

OFF the scene through illness for 12 days, Jay McNamara has made a welcome return to 2ZB. His listener popularity brought scores of phone calls at the station, and his home, where he was visited by dozens of callers solicitous for his welfare.

New Radio Journal

SIDELIGHT on the progress of Radio Advertising in New Zealand. . . . Mr. Jack Morris has resigned from Radio Features, Ltd., to take over the managing editorship of New Zealand Radio Advertising, a new monthly magazine published to educate the New Zealand radio advertiser in the efficient use of the new medium. Mr. Morris had had varied career in the advertising and publicity world.

Shoppers' Service

NEW "Shoppers' Session" from 1ZB gives current prices and shopping notes. Ruling prices in meat, groceries, fish and fruit, etc., are broadcast

as a guide for the housewife. This 10.45 feature is fast becoming an information bureau for housekeepers, who listen on Friday morning just before the week-end shopping rush.

New Coates Suite

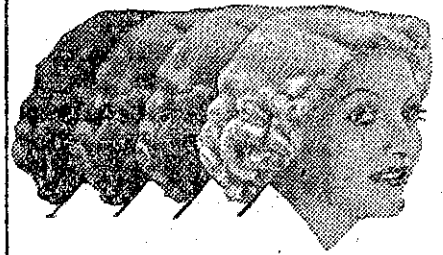
THE light compositions of Eric Coates are popular throughout the world, and 2YA will present a number of this prolific writer's works at 8 p.m. on July 6. Included in the programme is a new composition entitled "Spring-time Suite" in three movements.

Pies, Peas and Mashed

MANY a sober-sided couple homeward bound after theatre must plead guilty to a couple of surreptitious sniffs when they pass that delectable cafe on wheels, the pie-cart—pardon, coffee stall. They would love to slip under the curtain, but, somehow, dignity forbids. So, for the benefit of the uninitiated in the art of dealing pies, peas and mashed on a street corner, 3ZB the other night took its microphone into one of the most aristocratic of Christchurch pie-carts and told listeners all about its culinary arrangements, its chef, waiters and customers. The session was capably handled by Ian Mackay, whose side-lights feature, by the way, is to be taken over by Bob Pollar when Mac goes to Wellington.

For Men

STRANGE as it may seem, "Magazine for Men," new Saturday morning feature at 1ZB, is not made up of borderline jokes and "bright" humour. Editor John Gordon played an operetta overture as interlude in the first issue, and introduced an entertaining talk on mountaineering and another on the



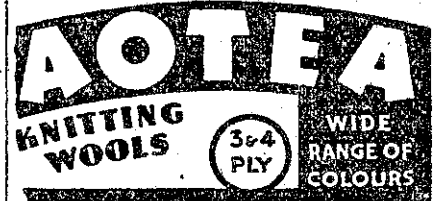
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PARADISE

FOR RADIO BACHELORS AT INVERCARGILL

BELIEVING that environment and mental outlook react on one another, the Director of Broadcasting Services, Professor J. Shelley, has seen to it that good living quarters are provided for the four single men who will live under the shadow of the two 325ft. towers of station 4YZ, Invercargill.

The masts and transmitting room, now nearing completion, are located in open country at Dacre, about 16 miles from Invercargill on the main route to Dunedin.

The modern house provided for these men, who will do their own cooking and house-cleaning, would delight the most fastidious of married couples. No State house yet built compares with it for comfort, roominess and general appointments.

The tone-colour kitchen, with its electric range and multitude of cupboards, has nearby a dining alcove with an outlook on to the main Invercargill-Dunedin highway and the hills beyond.

A large sunporch, with Whitney type of windows, leads off from the carpeted sitting room, the furnishing and lighting of which is reminiscent of the best hotel lounges.

Doors in figured rimu lead into the hall and entrance porch, and give access to three bedrooms, all of which are carpeted to tone with the wall-papering.

One of the two huge masts for the station is already about 300 feet in the air. Another 30 feet of steel has to be added to this, and then construction of the second mast will occupy another two or three weeks.

Some little distance from the base of the masts the reinforced concrete transmitting hall, with a floor space of 3000 feet, is nearing completion. It will include an emergency studio in case of a breakdown at the main 4YZ studio at Invercargill.

Auckland Savage Club. Five-day working week makes Saturday a day of leisure, so 1ZB has introduced this mainly masculine magazine at 10.30 in the morning.

Heavy Work

THEY worked the technical and announcing staffs hard at 1ZB during the week-end, when no less than six relays were carried out, catering for all tastes. At 2.15 on Saturday afternoon the chirp and song of birds floated over the air. A couple of microphones were placed in an aviary in the suburbs and many rare and specially-imported birds "spoke." Then, at 3.45, the station switched to Carlaw Park, where sports announcer Bill Meredith gave a commentary on the big League football game. At 10.30 that night a dance band of eight pieces and three vocalists broadcast speciality numbers from a ballroom. On Sunday afternoon at 4.15 Ewart Lynn was heard in organ selections on relay from the Civic Theatre, and for those who like picture excerpts the station switched over to the Strand Theatre at 8.15 for num-

bers from a current film. The final relay was carried out from the Berkeley Theatre lounge, Mission Bay, where the Berkeley Trio, with Robert Simmers, baritone, and Gwenda Weir, soprano, presented a bright musical programme.

Assistant Manager

IMPORTANT executive appointment to the head office of the NCBS is that of alert Mr. John W. Griffiths as Assistant National Advertising Manager. Formerly advertising manager at 1ZB, Mr. Griffiths had his first introduction to radio on completing a sec-



JOHN W. GRIFFITHS.

... Appointed assistant national advertising manager to the NCBS.

ondary school education, when he joined the staff of Amalgamated Wireless. This was followed by about 10 years' service, mostly as an executive on the sales side of commerce, before his appointment at 1ZB in November, 1936, to which post he was assisted by a sound knowledge of music in all its forms. His wife, Mrs. Griffiths, prior to coming to Wellington, was prominent in Auckland repertory and radio circles, and is a sister of Miss Ruth Scott, tutor of June Barson, winner of the ZB Deanna Durbin quest.

Women's Choir

MAKING one of their rare appearances before the microphone, the Pioneer Women's Club singing circle will be heard from 2YA on July 7. One of the highlights of the programme will be four Tuscan Folk Songs by Caracolo.

Auckland Singer

JEAN MENZIES, recently come from Auckland to Wellington, will give a Lieder recital from 2YA on July 5. Her pleasing contralto has been heard from 1YA on several occasions, and she is particularly at home with Lieder. Brahms, Mozart, and Schubert are composers she has chosen.

Balclutha Liked It

A WHILE ago it was Oamaru, last week it was Balclutha—but the 4ZB concert party tours wherever its services will be appreciated. The Balclutha concert was given in aid of the Balclutha branch of the Plunket Society. Sunday concerts are not popu-

WOODS' GREAT PEPPERMINT CURE
For Influenza Colds.

lar in Balclutha—or so they told Mr. Percy James Blackman (Uncle Percy of the Sunday children's hour), who was arranging for the 4ZB concert party to pay a visit. However, pessimists were wrong. When the night came the Balclutha Town Hall was packed to capacity and the party received an enthusiastic welcome. Visiting artists were Mrs. Peter Dawson, Mrs. L. J. Blackman, Misses E. Wyherley, Rita Holmes, J. Holmes, Joy Asquith, Dorothy Sligo, Uncle Percy, Peter Dawson, Alex McDowell, Barnie McConnell and Jim Arthur.

Home Cabarets

MONDAY, Wednesday and Saturday nights are to see a new feature started at 3ZB. The dance session, under the heading of "The Cabaret Club," is to include recordings of prominent dance bands, besides one chosen guest artist. The cabaret atmosphere will thus be taken right into the home, and listeners will hear the laughter of dancers, cheery clink of glasses, the swish of frocks—the sounds that are part and parcel of the 1938 cabaret.

Change in Team

THE Wellbrock Brothers, of Christchurch—Walter, the singer, and Allen, the pianist—who have been featured frequently over 3YA, are together no longer, for Walter has been transferred to Auckland. The combination was scheduled to make its last appearance on June 27. However, it is possible that another singer will replace Mr. Walter Wellbrock. The brothers have for some time now supplied 3YA with interludes of excellent rhythmic singing and playing.

"Sings"

COMMUNITY singing in Christchurch, conducted this year by Jack Maybury, of 3ZB, assisted by Eddie Hegan and Norman Carson, is building up the Mayor's Relief of Distress Fund. The second sing of the season netted £68 and last week's £40 odd. Wintry weather accounted for the drop in the financial temperature. Mr. Maybury is putting all he knows into the work, even to the extent of making each sing "different." The other day he decided on a "Wild West" session, and appeared complete with cowboy outfit, but was stuck when it came to finding a bronco. He proposes to make every session characteristic of some type or nationality.

German Climbers

WHEN Mr. W. G. McClymont, well-known speaker from 4YA, toured England and the Continent in 1936, he did a good deal of alpine climbing in Great Britain and in Germany. About that time, a party of Germans had visited England to do some climbing, but, since German legislation prevented them leaving the Fatherland with very much money in their pockets, they had to fall back on the kindness of English clubs to enjoy themselves fully. In return they invited English climbers to visit Germany. It is of climbing with these German comrades that Mr. McClymont will speak from 4YA on July 19 and 26. First talk will be entitled "Climbing with the Anglo-German Party: Germany," and the second "Climbing with the Anglo-German Party: The Austrian Tyrol."

HAVEN

CRIPPLED BARQUE PENANG IN DUNEDIN

ARRIVAL of the crippled Finnish barque Penang, off the Otago Heads, caused an almost unique stir in Dunedin. The berthing of the barque at Port Chalmers was the signal for a steady stream of curious sightseers to make the short journey to Port. When the Penang was towed to Dunedin, where repairs to her broken masts are being carried out, she at once became a most important attraction.

While the Penang was at Port, 4ZB carried on an excellent relay from the deck of the vessel, Alec McDowell donning the cloak of radio reporter for the occasion. Mr. McDowell is not very often heard in these relays, but he proved not only very capable, but by his questionings brought to light interesting sidelights another man might have missed.

The Penang arrived at Port Chalmers with her topmast and topgallant mast snapped off short, hanging over the side of the vessel in a confused mass of tangled spars, stays and shrouds, and lashed inboard to prevent being washed away. Captain K. V. Karlsson, speaking very good English with a strong accent, made the story of the accident sound over the air like a tale from Marryatt or Clarke Russell.

"I turned in about midnight," he said, "after a final look at the weather and the barometer. About 1 a.m. I was roused by a crash and, half-dressed, tore on deck to see what was the matter. I found a sudden squall had carried away the topmast and the topgallant mast, and that the starboard gunwale was awash.

"For a time I could not find out if the mast had gone or smashed through the deck. Had it been the latter there is little doubt the vessel would have foundered, and another case of vanished ship and crew would have been added to the unsolved mysteries of the sea.

"Only the starboard watch was on deck at the time, but I soon had all hands on deck and the wreckage firmly lashed in place. I could have simplified the job by cutting away the royal and upper topgallant yards, but I decided to save them if possible."

THE squall struck the Penang in latitudes 49 to 50deg. south, about 500 miles from Stewart Island. The captain decided to make for Otago Harbour for repairs, as it was in the general direction of his course for the United Kingdom. Repairs are expected to take about a month.

Captain Karlsson had some interesting things to say about hobbies. He claimed that the sailor had no real hobbies, for such things as carving model vessels and so on, the chief pastime of the crews, were considered part of a sailor's daily work. They aided him in learning "the ropes" more thoroughly.

IF a horse remotely resembling the one in the Haig statue had ever been born, Lord Haig would have been the last to have ridden it.—Lord Rosebery.



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MUSIC OF THE WEEK

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

ALEXANDER KIPNIS gave his first New Zealand concert in the Wellington Town Hall last Saturday. I had never before heard such supreme artistry from any male singer. Has anybody indeed, ever heard such artistic "mezzo voce" work—such graduations of tone and such glorious breath control? Kipnis, in my opinion at least, is the greatest male singer yet to visit the Southern Hemisphere. This may appear to be a sweeping statement, but those fortunate enough to hear this artist in person will appreciate its justice. Schubert's "Gute Nacht," a beautiful song, was but one of the evening's many gems. In the "Mephistopheles Serenade" we had real characterisation. It did not need the stage effects or the costuming to make the audience visualise the character of the music—Kipnis did it with voice and expression alone.

Again in the popular Moussorgsky "Song of the Flea" there was the same great artistry. If space permitted I would like to detail critically each item Kipnis performed, but sufficient it is for me to say that every number was sheer delight.

It is easy to understand why Toscanini is so affectionately fond of Kipnis. Both these men live in the sphere of sublime artistry.

Every true musician should go to see and hear Kipnis. In his music is the real "presence," because he sings from his soul.

I am sorry the hall was not packed to the doors. Judged by the number of musical societies and teachers of music in the Capital City, not a seat should have been vacant. It only leads me to suppose that Wellington's "lovers of music" are not playing the game with their art. Students alone should have filled the hall. Perhaps all who are students do not study? To miss seeing and hearing Kipnis would be a misfortune for any true musician.

A tribute must also be paid to Noel Newson, the Christchurch pianist, who played all the accompaniments flawlessly. Mr. Newson is a comparatively young man, but he is rapidly making a name for himself in the musical world. I could detect no flaws in his work on Saturday night.

THE first artist I heard last week was Ernest Jenner, pianist, from the Christchurch main National station. Mr. Jenner played Theme and Variations by Glazounoff excellently, even if, occasionally, the touch seemed a little on the "hard" side. The performer has real technical capabilities and plays with clarity. The Glazounoff variations are not very often played, and, even if they present few great difficulties, they are at least interesting.

ON Monday I heard a relay of the Wellington Harmonic Society conducted by Mr. Temple White and broadcast from the Wellington Town Hall Concert Chamber. The singers displayed some reasonably good vocal quality, but faulty intonation marred what might otherwise have been a fine performance. This was particularly noticeable in the part song I heard for women's voices.

In mixed dual numbers, the sopranos appeared to dominate the male voices at times, and as balance is one of the most essential features of concerted singing, I could not help feeling a little disappointed. A musical friend of mine, in whose judgment I have confidence, stated that he did not notice any outstanding weakness in the balance of the choir when he was in the hall. This only goes to show how sensitive the microphone really is, as I understand it was in an excellent position to pick up all the voices with equal volume. Artists should always remember that the slightest inconsistency in a broadcast performance is noticed by listeners much more easily

than by those in a hall. This should warn artists against careless work. The microphone is the supreme test of accurate performance.

AT the same concert I again heard Allan Loveday. This boy is indeed talented, and should be sent to a really first-class teacher on the continent or in England. He will quickly get into bad habits if he is not given an early opportunity to go away. Master Loveday is a definite case to point the advisability of sending a really promising student overseas as soon as possible. In contrast to my usual conviction about child prodigies, I feel that those who are looking after this boy's interests would be well advised to act quickly. I bring up this point again, because I noticed Allan introducing some faulty intonation into his higher position work. If he were not to rush things so much, he would do better.

The solo pianist was W. Dearden-Jackson, whom I have written about previously in this column. Later in the week, Mr. Jackson presented a bassoon recital from 2YA—and I enjoyed the latter performance better, even if one of the items played was not first-class music. In piano work, Mr. Jackson uses the sustaining pedal extensively and it does not help his playing from a broadcasting point of view. There is little, however, to be desired from an interpretative point of view.

A MISS IRENE PETTY was entertaining in a short group of French songs, presented during the week. The songs were of no great importance, but I like Miss Petty's style. Her voice is small, and she has a tendency to neglect the end of her phrases, but there is something fascinating about French songs of the Bergerette style.

THERE is not a great deal to say about Colin Horsley's playing of Beethoven's C Sharp Minor Sonata except that he played it very well indeed for such a young musician. In fact, I have had to listen to many weaker performances of the same work by mature artists. I only hope Colin Horsley will also have the advantage of good teachers when he leaves the Dominion.

IDA LOCKWOOD, a new violinist, gave a brief recital on the same programme. Miss Lockwood has a nice warm tone, and gave an interesting performance. She played Corelli Theme with Variations by Tartini, arranged by Kreisler. It went fairly well, but was not played with much decision. I have listened to Kreisler play this number, and he uses "spiccato" bowing for the first variation—Miss Lockwood did not.

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BY "SCHERZO"

Film Record—by Gordon Mirams

BY THESE SIGNS.....

Introducing The Mirams System For Following Film Form

THIS doesn't look like the usual "Record" movie page. It isn't. It's a revolution.

When you've finished wondering who's who in the A. S. Paterson cavalcade on this page, turn over and examine the diminutive cartoons on page 26. When next you read a film review in the "Record," by those signs shall ye know just what the "Record" thinks of the show discussed.

Ah, you have it? It's a grading system.

Yes. It has all the virtues and all the vices of all such grading systems. But it aims to show form at a glance—to introduce into this film section a fixed and recognisable standard of judgment.

We chose racehorses to symbolise film performances for four reasons, because:—

- (1) No one else has.
- (2) Both racegoers and filmgoers are optimists.
- (3) At both sports you bet blind, except for what information you can get from the stable.
- (4) We know nothing about racehorses.

And now for a more serious discussion of the idea.



Virtues and Vices

ALL systems of grading films are to a certain extent, fallible. They mainly reflect the opinion of the critic. But as I said before, they have the advantage of presenting a fixed and recognisable standard of judgment. Readers very soon come to know to what extent the critic's assessment of a certain type of film coincides with their own—and they can make allowances accordingly.

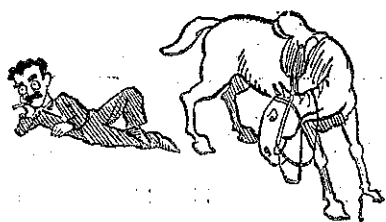
Paradise

The drawings of the different brands of horse-flesh together with the captions underneath are, I think, largely self-explanatory; but a little elaboration may



not come amiss at this stage. Highest grading of all is the "Put-Your-Shirt-on-This." It will mark the certain winners—the films which, in my opinion, are outstanding entertainment of any type. It is the award for the "Zolas," the "Good Earths" or the "Awful Truths" of the screen—the kind of films, in fact, which are included among the Academy's "Ten Best" of each year. They may be brilliant dramas, or they may be brilliant comedy or musical films: but such an award obviously must be made very warily. I can't afford to have readers going about shirtless on (Contd. over page.)

A.P.



... This one got left over from the previous page!

my account!

The "Good Bet" classification is for the good film of its class—a picture which should, far more often than not, return a very satisfactory dividend of entertainment. Into this particular quarter of the Mirams paradise go the



PUT YOUR SHIRT ON THIS.



A GOOD BET.

pictures which are not quite strong enough to take the shirt off one's back.

Purgatory

A FILM which "shows fair form" is a moderately successful production of its own particular type. One degree lower than "A Good Bet," but



SHOWS FAIR FORM.

still quite worth seeing—if you like the type. Films of this order are the backbone of screen entertainment.

With all the above classifications there is at least some degree of direct recommendation. The fourth classi-



TAKE A CHANCE.

fication, "Take a Chance," is reserved for the borderline cases. You may like these films—or you may not, depending perhaps on your mood and the person who is sitting next to you.

Inferno

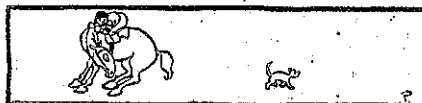
THE films on the other side of the fence carry no recommendation, but an increasing measure of warning. The "Also Rans" will be films which



ALSO RAN

start with fair promise, but can't stay the distance. After that comes "Scratched!" and finally, the "Dead Horse" brigade. These two distinctly non-favourable categories need no special explanation—a film thus brand-

ed belongs in the lowest depths of the Mirams hell. Should I find that the "Dead Horse" classification is not strong enough, I can always dig up a



SCRATCHED!



DEAD HORSE

"Decayed Horse," but I think the existing gradings should serve the purpose. Heaven grant me courage to apply them, and escape without my withers being wrung from the fury of the film people.

There is, it will be noticed, one special classification reserved for "Dark Horses." In most cases this grading



A DARK HORSE

will be used for films which have very definite intrinsic merit, but very dubious popular appeal, such as "Dead End," "They Won't Forget," and "Winterset." Or I may use it for films about which I can't quite make up my own mind. Ordinarily, however, I think you can take it that "Dark Horses" will be well worth watching.

Are We "Tough"?

IN introducing this grading system, it seems necessary once again to stress that all honest film criticism must be largely a matter of personal

opinion, because in the past few weeks several film men have accused the "Record" of becoming "too tough" and "to sophisticated" in its movie reviews. That they are sincere in their opinion, I have no doubt; but a conflict arises—as it always must—because they look at film reviewing purely from the angle of the box-office.

Here let me digress to say that there are two main types of film reviewing. In one of them the critic attempts to estimate how each production will appeal to the people who like that particular class of film. Even though he may know in his heart that a film is intrinsically bad, he must not say so if he feels also that it is going to be popular. How many films are like this—films that are almost entirely lacking in artistic unity, intellectual integrity, and which encourage a completely false sense of values—and yet which break records at the theatre! And how many really good films there are with only very small surface appeal.

At the other extreme is the critic who expresses little more than his personal likes and dislikes.

Vox Populi

I USED to think that the first type of film reviewing was the only proper kind—that the voice of the box-office was as the voice of God, before which criticism should be silenced. I am not so certain now. For surely a reviewer who presumes to know the public mind so well that he can estimate how any picture is going to appeal to it; is guilty of as much egotism as the critic who merely records his personal reactions.

And yet these two extremes of criticism are not, I think, entirely irreconcilable, even though it does seem rather like trying to serve both God and Mammon. One can acknowledge the box-office



According to English and American critics, a remarkable performance is given by Will Fyfe in "Owd Bob," the Gaumont-British film of Alfred Ollivant's famous story of the Cumberland shepherds and their dogs. This scene shows Fyfe with one of the canine stars.

viewpoint while at the same time disagreeing with it if necessary.

The Middle Course

IN the system of grading which the "Record" has adopted, an attempt will be made to strike this middle course. For instance, just because a film happens to be a Western will not automatically debar it from the higher gradings. If it is a good Western—that is, if it does what is expected of it, and at the same time lives up to the best traditions of its kind—it is as much entitled to praise as any more pretentious production.

Logically also, just because a film is pretentious will not save it from becoming an "Also Ran" or a "Dead Horse" if it falls below standard. In fact, the higher a film is, the further it is in danger of falling; the more it claims to be "big," the harder it must work to justify that claim. An array of star names, super-spectacle, and colossal cost should not be enough to stifle criticism; even though such criticism may be—and very often is—directly contrary to box-office results.

With this explanation, the tote is now open!

Korda Gives Us An Eyeful of Colour

"The Divorce of Lady X." London Films-United Artists. Directed by Tim Whelan. Starring Merle Oberon, Laurence Olivier. Just released.



A GOOD BET.

THE Oriental richness of nearly all Korda productions is accentuated in Alexander's first technicolour venture, "The Divorce of Lady X." Having spent about £300,000 on it, Korda was not going to give us any chance to overlook his colour. He sent Merle Oberon to a fancy-dress ball in a London fog illuminated by Neon signs, put her into a man's pair of gaily-striped pyjamas, covered her with a magnificent silk evening-cloak for breakfast, made her write in technicolour lipstick on a mirror, dressed her thereafter in a striking variety of gowns, costumes and nail polish, and sent her down to the country at the last so that she and the rest of the cast (the men most gorgeously clothed in red) could ride to hounds across lush-green meadows.

Bright Young Thing

IF the story of "Lady X" had demanded concentration from the audience, the obtrusiveness of the colour might have been a fault rather than an asset. But "Lady X" is a fairy-tale, for all its modern settings, its witty dialogue and its sophisticated manner. It is the story of a judge's bright young granddaughter who set out to marry a rising barrister and teach him that he did not know everything about women. To this end, she usurped his bed in a hotel, and pretended to be a most notorious woman. If you can believe that anyone as girlish and innocent-looking as



DANIELLE DARRIEUX (pronounced "Dare You") is a French actress from whom Universal are expecting great things. She makes her Hollywood debut in "The Rage of Paris," co-starred with Douglas Fairbanks, jun.

Merle Oberon could get away with the pretence of having had four marriages and one or two of the other thing, then I'll take back what I said about this being a fairy-tale.

Peer and Judge

I COULD, if necessary quote other equally good reasons for accepting the picture in a spirit of disbelief

James Agate probably summed it up pretty well when he said that Olivier's light comedy manner always seems to be slightly wristwatch-conscious. Still, that manner is by no means out of keeping with this role of a barrister briefed to appear for the complainant in a divorce in which he believes himself to be the co-respondent.

Thinking it over, "The Divorce of Lady X" strikes me as one of the best English comedies I've seen for a long time. Mark you, I said English.

SILVER WEDDING

Married Wonder of Hollywood

JEAN HERSHOLT, the film star, is to-day one of the wonders of Hollywood—he has lived with the same wife long enough to celebrate his silver wedding.

Hersholt, aged 51, has played in 440 different parts and is known to Hollywood as the "Durable Dane."

A little over 25 years ago he came to Hollywood and got a job at £3 a week. He wrote to his sweetheart, Miss Vic Anderson, whom he had left behind in Montreal, to come and join him. When she arrived they were married.

No other actor can claim his record. Only Chaplin, Harold Lloyd, Wallace Beery and Slim Sumner survive of all the celebrities who worked with him in the extraordinary Hollywood of 1913.

but I won't, because it is easy to take this show as it comes and like it very much. Particularly easy to like are Merle Oberon's exotic, almost Eurasian, beauty, and the superb performance of Ralph Richardson as a dunderheaded peer of the realm, and of Morton Selten as a mellow old judge. Richardson's portrayal of fatuous irresolution when faced with the prospect of a faithless wife is a minor triumph. So is Morton Selten's breakfast conversation with his butler.

Of Lawrence Olivier, as the embarrassed barrister, I am not quite so sure,

Crazy Comedy of Stage Folk

["Good-bye, Broadway." Universal. Directed by Ray McCarey. Starring Alice Brady, Charles Winninger. First release: Wellington, July 1.]



TAKE A CHANCE.

"GOOD-BYE, BROADWAY" is based on James Gleason's play, "The Shannons of Broadway," which, I seem to remember, was made as a film a good many years ago. This time the stars are Alice Brady and Charles Winninger, who have changed their screen names from Shannon to Malloy.

They are, I think, worthy of better material than this picture gives them. On the other hand, it would hardly be a picture without them. They try hard and often succeed—in putting life into a series of old-fashioned and often very noisy situations.

Bad Investment

IT is some time since I saw "Good-bye, Broadway," and I'm afraid it didn't make a very deep impression on me. But I do remember that Alice Brady and Winninger are husband and wife, and members of a once-successful vaudeville act which has come down in the world. It's a case of stiff upper lips, smiling in the face of adversity, and hoping that better luck is just around the corner—but at last they're

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“UNSPOKEN THOUGHTS”

CASH PRIZE IN “RECORD’S” NOVEL CONTEST
FOR “THE BARONESS AND THE BUTLER”



HE THINKS: “Some day, perhaps, my proud beauty——”

SHE THINKS: “.....”

HERE is the second part of the novel “Unspoken Thoughts” competition which the “Record” is conducting in conjunction with the 20th Century-Fox picture, “The Baroness and the Butler,” starring Annabella and William Powell.

Above you will see the two stars in an illustration from the picture. They might be thinking almost anything, but we have made a guess at what William Powell may be thinking. What you have to do is to supply the unspoken thought of Annabella—but you must do it in not more than 12 words.

Four of these scenes from the picture will be published (the first appeared last week). As they appear, cut them out and keep them by you till you have the whole set of four. Then fill in the

missing line in the space left beneath each illustration, and send your entries to the “Baroness and the Butler Contest,” care of the “Radio Record,” P.O. Box 1680, Wellington.

All entries must be received not later than Wednesday, July 20, 1938.

On the basis of cleverness and originality, a cash prize of THREE GUINEAS will be awarded to the best set of “unspoken thoughts.”

In addition, consolation prizes of double theatre tickets to see “The Baroness and the Butler” will be awarded in every city and town in New Zealand where the picture is screened. There will be four double tickets for Auckland, three each for Wellington, Christchurch, and Dunedin, and tickets in all the smaller situations as well.

ready to admit that the Merry Malloys have had their day, and would be better raising eggs on a chicken farm than facing them on the stage.

It is not to be. In a moment of pique, Pat Malloy spends the family’s hard-earned savings on buying a country hotel just to give himself the satisfaction of sacking the clerk who has insulted him. The hotel is a relic of Revolutionary days; and its clientele apparently disappeared about the same time.

The rest of the story is mainly loquacious nonsense devoted to the frantic efforts of the Malloys to make their investment pay or unload it on someone else. Brightest supporting turns are those of Donald Meek, as an eccentric antiquarian, and Tommy Riggs, “double-voiced” radio star.

Where Are Warners?

TWO readers (one in Auckland, one in Hamilton) have written to me in the past week wanting to know why they have not seen any new Warner Bros. films for several months. “The position is alarming,” says one correspondent, “because among Warners’ 1938 line-up are such promising titles as ‘Tovarich,’ ‘Gold is Where You Find It,’ ‘Jezebel,’ ‘Hollywood Hotel,’ ‘Varsity Show,’ ‘The Adventures of Robin Hood,’ and many others.

The answer is simply this: that, for various internal reasons, Warner Bros. have not yet sold their product for this year. I am given to understand, however, that satisfactory arrangements for releasing the pictures are likely to be completed almost any day now.

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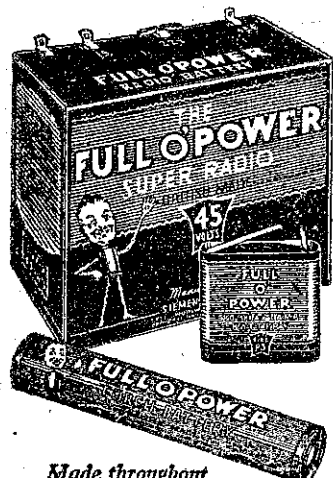


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And wearied we released from cares of
state,
Shall drink defiance to the frowns of fate.
Discard the myths which vanish on time's
stream,
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KNITTING
WOOLS

The Man Who Put British Films On N.Z. Map

By G.H.M.

THE New Zealand film industry is going to miss the cheery personality of R.L. Grant (Lyll Grant to all his friends), who has resigned from the general managership of British Empire Films. He sailed this week for London. The "Record" will miss him, too, because he was one of the first to recognise the value of its film section, and has for years been one of its keenest supporters.

It is just about seven years and a half since Lyall Grant came to New Zealand as representative of British International Pictures, a firm that has now merged in the Associated British Picture Corporation.

Five years ago Lyall Grant started the firm of British Empire Films with offices in Wellington, and a staff of three. He leaves it with a staff of 20—a pretty good indication of progress.

When he arrived in this country, the British studios sold feature films only. Lyall Grant was the first to inaugurate "unit" programmes—that is, "shorts" to go with the features; and the first film released under that scheme was "The Yellow Mask," followed by "The Middle Watch."

"The happiest job I have ever had has been with B.E.F.," he told me, "and I think I can say that I am leaving it with the complete goodwill of the directors. I am going to America and London on a combined business and holiday trip lasting for six months; and I retain my position as personal representative of the Associated British Picture Corporation—the largest British film company in existence to-day. Incidentally, it also owns the second largest chain of cinemas in the world, having 867 theatres in key situations in Great Britain."

"I am indeed sorry to be leaving New Zealand, but I have every hope of returning."

Which reminds me of Lyall Grant's story about how he wasn't at all keen on coming here in the first place. He was at Vancouver on the way out, at the beginning of 1931, when, a few hours before sailing time, the newspapers appeared with screaming headlines announcing that New Zealand had been completely submerged by a terrific earthquake. It seemed no use going on, and he was on the point of cancelling his passage and returning to London. However, as sailing time drew nearer, the position, as described by the Vancouver newspapers, improved. Having been completely sunk, New Zealand was apparently gradually rising to the surface again. Only the North Island had been submerged; then only a part of the North Island; and finally, just as the boat was leaving, the true facts of the earthquake came through—terrible enough, but there was still a country left for Lyall Grant to come and show British pictures in.

Gordon Ellis, managing director of B.E.F. in Australia and New Zealand, arrived in Wellington this week to take over from Lyall Grant and arrange for his successor.

BOOK RECORD

Conducted by ANTAR

"The Flivver King" Defended

A Correspondent Takes Upton Sinclair
And The "Record's" Reviewer To
Task on Economic Grounds

SOME weeks ago the "Record" published a review of Upton Sinclair's latest expose novel, "The Flivver King." The review created controversy, even before the novel had been read, but here a correspondent, R. J. F. Porter, who read both, takes up pen to defend Ford and attack author and reviewer. Whatever your personal opinions, the economic arguments adduced by Mr. Porter are interesting and worth the space they occupy in this section. Mr. Porter writes:

His Satisfaction

I AM completely beaten by the unmitigated nonsense written by Upton Sinclair and supported by O.E.W. in the "Record" review of Sinclair's book, "The Flivver King"! It is evident that neither Sinclair nor O.E.W. have had a grandstand seat overlooking the industrial process.

In 35 prosperous years, less has been taken out of the Ford business than has been taken out of some other concerns in two depression years. It makes hard-fisted money-makers wonder why Mr. Ford is in business at all. The principal satisfaction he gets out of his business, and he gets plenty, too, is the satisfaction of seeing his production ideas work out in the interest of the public and his men. Plain people very readily understand that; the exceedingly clever often find it a little difficult to grasp.

In the first four months of 1937 the Ford Motor Company spent £68,000,000 for materials and £18,000,000 for wages, as compared with £50,000,000 and £14,000,000 respectively for the first quarter of 1936. Always remembering that materials in the last analysis, are wages, this is a substantial increase in general benefit. The industry, and therefore those countries associated with it, would seem to be making some progress in spite of numerous remarks to the contrary.

Sinclair's one idea is apparently that "Mr. Ford is obsessed with keeping his hundred million." Sinclair does not seem to realise that money rouses less emotional interest, and less of it is actually seen in a big industry than almost anywhere else on earth. It sometimes appears so low in the scale of usefulness, that even were it physically present in heaps of silver and notes it would hardly rank in importance with a pile of coal.

The only intelligent thrill one can extract from money is in considering its ceaseless flow and the good it effects

in its course. It is like the stream that turns the mill wheel and passes on, and, as in nature the water returns again in rain, so in the economy of work the money returns to all who previously earned and spent it. All one sees of money is its endless flow from buyer to seller, which instantly makes the seller a buyer again and the buyer a seller, with wages all along the line. So that distribution and redistribution actually take place. If this proves insufficient, the only positive remedy is more production.

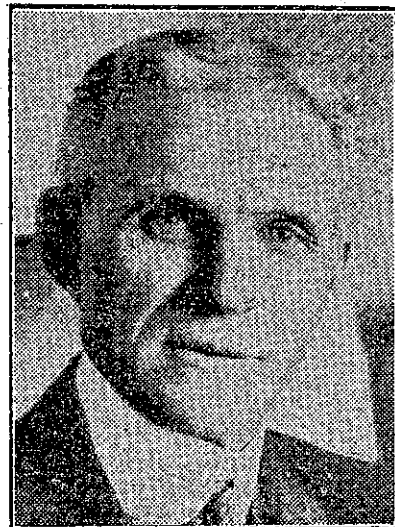
THE mention of large sums of money causes people to wonder what they would do if they had it. The answer is that if it came to them by honest industry there would be little choice what to do with it (although apparently Sinclair does not see this point). They would first have to pay it out before they could receive it at all, and then, if everything worked well, it would return to them; but, in order to keep everything working well, they would immediately have to pay it out again—that is the way the world is made. Money is just part of a mechanical round. Our basic wealth is the life that money helps to support.

When a manufacturer announces that he will produce 100,000 cars, the purchasing department proceeds to buy material to make those cars. The disbursing department pays for the material. The money goes back to every community that contributed in any way to the manufacture of the cars and that means farms, mines, mills, oil wells, railroads, and laboratories. It would in fact be difficult to name anything the automobile industry does not use. The money for this comes from everywhere and goes back everywhere.

Profit Takers

THE real profit of any useful business, however, cannot be stated in pounds, shillings and pence. The profit of a loaf of bread is not in pennies received by the baker, but in the nourishment of the family that uses it. What people buy must be worth to them more than the money they pay, or they would not buy it. Critics of point that the major gain is always in the article produced, and in legitimate exchange the user's profit is always greater than the maker's. The real profit taker is the public; business could not continue otherwise. Great are the values that have flowed towards the Ford Motor Company, but immensely greater values have flowed from it.

IN a big concern only a minute per cent. of the incoming money is spent on improvements and economics,



HENRY FORD.

for public benefit, the larger proportion being paid out immediately it comes in.

The ultimate value can be estimated only in human terms. This material wealth went out into the world to be used by the people in the business of life. So did the money involved in its creation. The money from the Ford Motor Company that has gone to increase the common wealth has nourished and reared and educated and started out in life two generations during its thirty-five years of existence. It built homes, garages, schools, workshops and machines and cities. That is the destination of profit as of any other money.

Everyone hears of the Ford Motor Company; they hear its strong industrial heart pumping the lifeblood of employment, production and exchange through the economic arteries of the nation.

His Life Object

HENRY FORD'S life object has not been money, but better transportation. It is more than his living, it is his motivating principle. When financiers offered fabulous sums to buy the Ford Motor Company in order to sell it on the stock market and turn it into a mere dividend-producing concern, Henry Ford standing at the window of his home, from which the tall stacks of the factories were visible, said, "This house would have to go before I would allow that plant to be touched. If this were to go only my family would feel it but if I let anyone tamper with the plant not only the families supported by it would be affected but thousands of other families." And that is exactly Mr. Ford's mind to-day.

(More book reviews next page).

LISTENERS whose sets get Australian clearly might do well to tune in next week, when Richard Tauber will be opening his tour for the Australian Broadcasting Commission. Australian long and shortwave programmes in this issue give the times of his recitals.

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THE TRUTH ABOUT THE WILD WEST



I HAVE often wondered—and so, probably, have you—how false a picture of life in the "Wild West" the average "Wild West" author paints.

Were the hombres nearly as tough as Clarence Mulford had them—or was it all a part of a Big Spoof Literary to keep children, young and old, amused after homework? If it was, then surely the spoof was as big as anything of its kind since Sir John Mandeville claimed to be the Rosita Forbes of the Thirteenth Century. There are few people these days who doubt that hell really popped in the mining towns of the south and west 50 years ago.

To my satisfaction, at least, Dan de Lara Hughes, latest of the autobiographic horde, has cleared up the whole question very nicely. If you are to believe him, the Wild West was just as rough and tough as it was painted—but not half so concentrated.

If, as I did, you once read "westerns" to while away a wet week-end—and then gave up the habit when the palate could no longer respond to heroes who shot seven rustlers dead without refilling the six-gun—read Dan's "South From Tombstone." I think at last he tells in it the truth about cowboys and rustlers. Here and there the truth may be a little highly-coloured, but it all helps in making an old-timer's reminiscences read even more excitingly than Mulford at his most imaginative.

"South From Tombstone" is a good book by any standards; good because it has what so few books of its kind have to tell—the story of a briskly-moving, red-blooded life.

Hughes was brought up by his mother in the wildest town on the Mexican Border—a town in which it was not uncommon to find two or three corpses every morning to mark a shooting in the saloons the night before. His youth was reckless. He took part in the exploits of a gang that nearly murdered the schoolmaster, carried the paybag through wild country over-run by Indians and bandits, fought cattle rustlers and train robbers, was tricked into "peonage"—mediaeval slavery—in pre-revolution Mexico; prospected for minerals in the unexplored Sierras; and found, in the end, that civilisation was more ruthless and less clean, when once it came, than ever lawlessness had been.

The whole strange, sometimes bru-

tal, story bears the stamp of authenticity, and has a peculiar, dual "personality." You can read it as a rattling good shocker at one sitting, or ponder on it as ironic history. Its climax—a brief, contemptuous picture of the modern West—is deeply moving. It left me with a grave doubt. I didn't know whether to prefer the Navajo Indians or Roosevelt's civil servants!

"South From Tombstone," by Dan de Lara Hughes (Methven, London). Our copy from the publishers.

AN OLD FAVOURITE COMES AGAIN

FIFTEEN years ago, "The Story of a New Zealand River" was perhaps the most popular novel ever published by a New Zealander. It will be interesting to see how it is received to-day, in the reprinted edition, after so many other works of varying importance have set new standards.

Actually, there is much in Jane Mander's book that does not stand well under the light of a second, much later reading. All the same, the picture of New Zealand pioneering life, its hardships and compensations, is drawn in strong colours, and there will probably



Jane Mander.

be many who will enjoy the book for that virtue alone. If the romance of Dr. David Bruce and Mrs. Tom Roland is at times mawkish and melodramatic, the New Zealand setting and the peculiar conditions of New Zealand backwoods life are still as believable as they were when the novel was first published.

"The Story of a New Zealand River," by Jane Mander (Whitcombe and Tombs, Ltd., New Zealand). Our copy from the publishers.

LISTENERS-IN to Pat Lawlor's "Purely Personal" talks from 2ZB will be interested to hear that a novel of his will be published in July by Messrs. A. H. and A. W. Reed. The title is "The House of Templemore." It is described as "a delicately intimate picture of a humble Irish colonial family in Wellington in the early twentieth century."

VITAL FACTS

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Myrna Loy

MYRNA LOY, Gail Patrick, Joan Blondell, Sonja Henie, Carole Lombard, Betty Grable—this list of names could go on indefinitely—none of these ever depart from the proven truisms of make-up for either their social or professional appearances. They know that make-up is a fine art in which hit-and-miss guesswork methods will not work.

The simplicity of male evening dress might serve by its very contrast as a reminder that too many women unduly complicate their make-up requirements.

A dressing table crowded with an overwhelming array of "rejuvenating" creams and other such "miracle workers" is generally nothing but the result of a foolish and expensive sort of self-hypnotism. Such things as these are not requisite to the perfect make-up.

Kay Francis

These comparisons were guided into the realm of make-up mainly because it was there that I could speak and with most authority. It should not be forgotten, however, that they also apply to the fashioning of clothes or the coiffure as well as to make-up.

The perfect appearances of such criterion of feminine smartness as Kay Francis, Joan Crawford, or Claudette Colbert should afford ample proof of that.

WHEN compared with the scintillating elegance of women's evening gowns, men's formal attire is without doubt an exceedingly drab costume—always black-and-white, with seldom a hint of colour relief.

I do not intend to enter into argument regarding the merits or demerits of this lack of colour in men's formal wear. But I do wish to point out that men, in this black-and-white evening garb, offer dramatic illustrations of a principle of personal appearance which women would do well to emulate in their own grooming—the principle of smart simplicity, with a complete lack of the fripperies which do so much toward confusing and dispelling glamour.

Smartness

LET there be no misunderstanding.

I am by no means advocating that women should dress exclusively in black and white.

The principle of smart simplicity to which I refer can and should apply, not only to clothes, but to every other phase of feminine appearance as well—costume accessories, make-up, coiffures, perfumes, and even footgear.

I can prove this best by going into the field in which I am so thoroughly acquainted, the field of make-up.

Hazards

FLASHY novelties offer just as much hazard to an effective make-up as they do to the effectiveness of a beautiful gown. These novelty make-up items, based on a tricky idea rather than sound basic principles are forever making their appearance. Fortunately, they never last long.

The law of grooming, very discernible in men's evening attire, which decrees that a person should never become a too-abject slave to fashion edicts of the moment, is also applicable to both the dress and the make-up of women.

Facts

A PERFECT make-up knows no fads or fashions. A perfect make-up is an absolute quantity, based on the established fact that there should be a definite relationship between natural skin colouring and the

harmonising shades of the make-up materials used to accentuate this colouring.

Violation of this principle, with such tricky devices as matching make-up shades to the colours of clothes or their accessories, absolutely precludes any possibility of the naturalness which should be the ultimate object of make-up.

Bizarre make-up colour combinations enjoyed a brief vogue among Hollywood's glamorous stars several years ago, but such effects are definitely out-of-date to-day.



"The glamorous smartness of Gail Patrick is analysed by Hollywood's veteran make-up artist, Max Factor."

Mainly about Food

BY "CHEF"

WE should keep up the vitamins' supply in winter. It is really more important during the cold weather—so the change from salads to soups is beneficial. Vitamin C, which gives glow and colour to the face and protects the tiny blood-vessels under the skin, is found particularly in tomatoes and oranges, and in my recipes when tomatoes are mentioned, the tinned variety is just as nutritious as the fresh.

Do you remember during the hot weather when our bacon and egg pies were so popular? These recipes were brought to my mind again this week with the receipt of a sausage and tomato tart recipe from the same family. It was sent by a New Plymouth sister home-cook, and is a great favourite in her family. Even if it isn't picnic time, don't you think the family would appreciate it for supper?

Notice in the pineapple shortbread recipe this week how the bottom layer of pastry is cooked first. This method does away with that heavy doughiness, and all shortcakes should really be treated this way. The fried ham recipe from the same contributor is served with orange sauce. Here's where vitamin C comes in again.

The prize this week has gone to Mrs. G. A. Ryan, Elizabeth Street, St. Leonards, for a recipe for a coconut marshmallow cake. This is a large cake and only two eggs are required.

the yolks for the mixture, and the whites for the frosting.

Coconut Marshmallow Cake

CREAM $\frac{1}{2}$ cup butter, add 1 cup sugar, a little at a time, beating till light; add beaten yolks two eggs, 1 teaspoon lemon juice and 1 teaspoon vanilla. Add 2 cups flour sifted with $\frac{1}{2}$ teaspoon salt, and 3 teaspoons baking powder, alternately with 2-3 cups milk. Fold in stiffly-beaten egg whites. Bake in three greased layer cake tins and bake in moderate oven 20 minutes. Put together with following frosting and filling. Boil $1\frac{1}{2}$ cups granulated sugar and $\frac{1}{2}$ cup water till syrup spins a thread. Add 6 large marshmallows cut into very small pieces, but do not stir into syrup. Pour very slowly into stiffly-beaten whites of 2 eggs and beat till smooth and thick. Add 2 teaspoons lemon juice. Spread between layers and sprinkle with coconut and small pieces of marshmallow. Cover top and sides of cake with the remaining frosting, sprinkle thickly with coconut and decorate top with marshmallows.—Mrs. G.A.R. (St. Leonards).

Sausage And Tomato Tart

MAKE a pastry with $\frac{1}{2}$ lb. butter to $\frac{1}{2}$ lb. flour, water and salt, and set aside for an hour. Divide pastry in two, line a deep plate, about 9 in. across with pastry, and lay in 1 lb. pork sausages, parboiled and cut lengthwise. Slice 3 tomatoes or 1 cup tinned tomatoes, and put over sausages, more sausage and more tomato, pepper, salt and chopped parsley. Beat 1 egg and pour over all. Cover whole with remainder of pastry and cook half an hour in brisk oven. Delicious hot or cold and splendid cold for picnics or suppers.—Mrs. O.A. (New Plymouth).

Pineapple Shortbread

TAKE $\frac{1}{2}$ lb. butter, $\frac{1}{2}$ lb. sugar, $\frac{1}{2}$ lb. flour, 1 teaspoon baking powder, 1 egg. Cream butter and sugar add egg, sift in flour and baking powder. With half the mixture line a greased tin and put in oven until just turning pale brown, then take out of oven. Have 1 cup grated pineapple (without any juice), spread it over the cooked shortbread and sprinkle with sugar. Roll out other half of shortbread, place on top, return to oven and cook till nicely browned (15 minutes). Cut into squares to serve.—Mrs. E.J. (Motueka).

Fried Ham

TAKE four slices ham (fairly thick), 1 cup orange juice, 2 dessertspoons flour, 2 seedless oranges, fat. Fry the

ham till brown on both sides and keep hot on serving dish. Cook 1 tablespoon fat in pan with flour, add orange juice, stir till boiling and cook 5 minutes till smooth and thick. Pour round ham. Slice oranges after removing white pith, and peel. Arrange in overlapping slices over ham and serve with fried potatoes. Enough for four persons.—Mrs. E.J. (Motueka).

Parisian Cake

MAKE a rich short pastry as follows: 3oz. butter, 6oz. self-raising flour, mix to paste with 1 teaspoon lemon juice and little cold water. Line a long flat tin with this and spread with raspberry jam. For the top: Beat 2 egg whites until quite stiff, add 3oz. castor sugar and beat again. Stir in 1 cup of very fine cake crumbs, 2oz. of desiccated coconut, teaspoon lemon juice, 2 dessertspoons raspberry jam. Spread carefully over pastry and bake for 20 min. in moderate oven. Leave on sieve until cold, then pour over some thick coffee icing, cover with chopped walnuts. When set cut into squares or bars. Will keep a long time, and is delicious and inexpensive.—Mrs. E.A.B. (Dargaville).

Eggless Chocolate Sponge

TAKE $1\frac{1}{2}$ cups flour, 1 teacup sugar, 1 tablespoon cocoa, 1 teaspoon baking powder. Mix this with $\frac{1}{2}$ cup milk. Warm in a pot $\frac{1}{2}$ cup milk with 2 teaspoons golden syrup and $\frac{1}{2}$ lb. butter, 1 teaspoon soda, and pour the hot mixture into flour, etc. Time, $\frac{1}{2}$ hour. Fill with whipped cream and apricot jam.—Mrs. W.L. (Cambridge).

Stewed Sheep's Tongues

USE 3 or 4 sheep's tongues, some white stock, two or three teaspoons chopped parsley, a little milk, pepper

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and salt, mashed potatoes. Put the tongues into cold water and let them boil until tender enough to remove the skin easily, then split them and put them in a stewpan with enough good white stock to barely cover them. Season with pepper and salt and stew gently until tender, then lay them on a hot dish, place hot mashed potatoes around them. Add a little milk to the stock, thicken with flour, and add the parsley. Pour it very hot over the tongues and serve.—Mrs. A.E. (Christchurch).

Veal Souffle With Rice

REQUIRED: Three-quarters of a pound minced veal, $\frac{1}{2}$ lb. white breadcrumbs, 1 dessertspoon flour, 2 eggs, salt and pepper, enough milk to wet crumbs. Mix the minced veal and crumbs dampened with milk. Add flour. Beat whites of eggs alone, mix the yolks with the veal, then add salt and pepper and the whipped egg-whites last. Put in a basin with a tight lid. Steam $1\frac{1}{2}$ hours. Rice savoury: $\frac{1}{2}$ lb. rice, 2 tomatoes, 1 tablespoon butter, 1 teaspoon curry powder, 1 tablespoon grated cheese, 1 tablespoon Worcestershire sauce, salt, pepper. Cook rice till soft, drain well, dry it as thoroughly as possible. Slice tomatoes, cook gently in the butter and curry power 10 minutes. Add cheese, salt and pepper. Mix well, then add rice and mix again. Finish in the oven, topped with crumbs or pats of butter. Rice may be served without baking.—Mrs. J.M. (Napier).

Baked Peach Dumplings

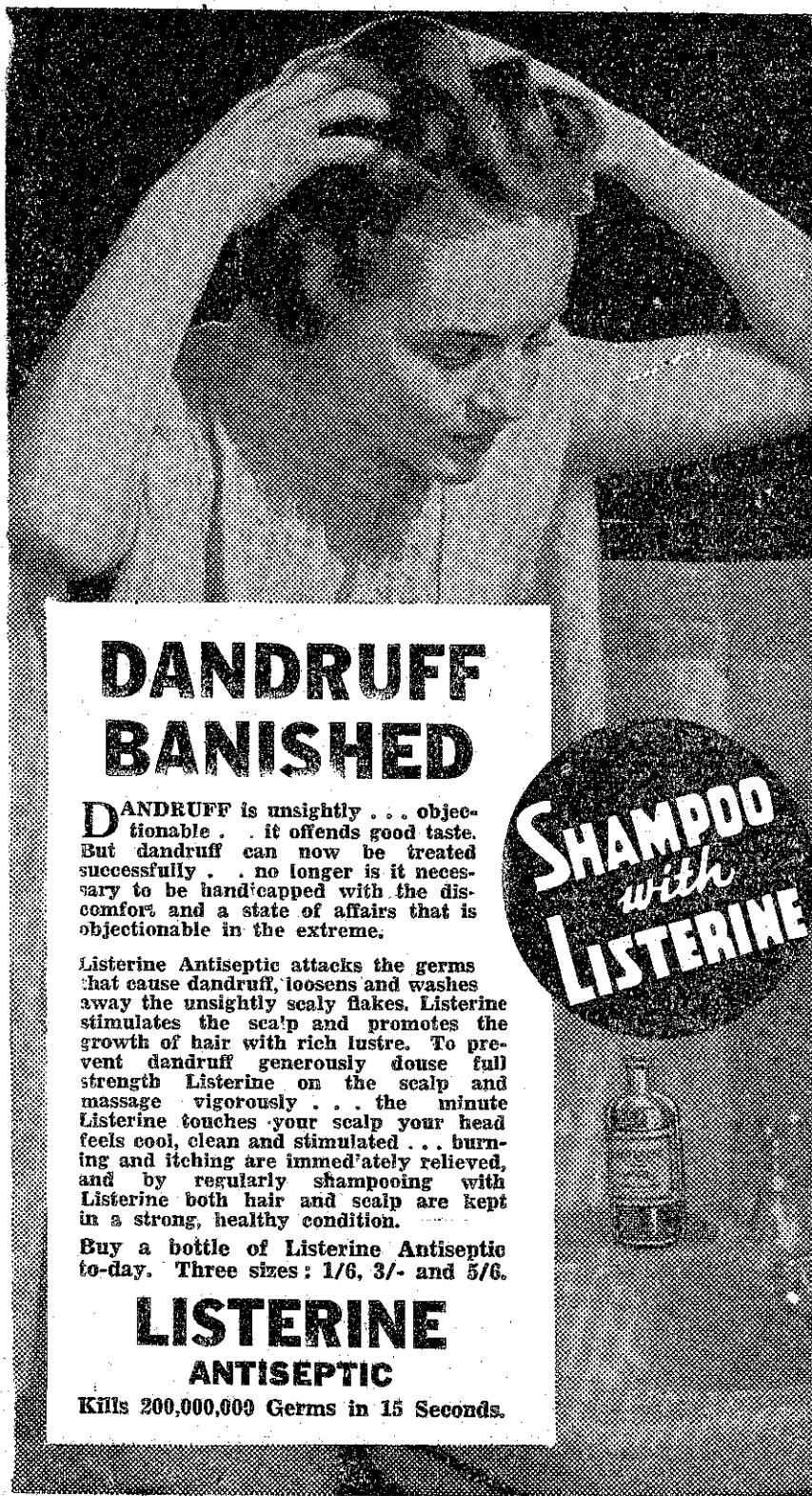
ROLL out fairly rich pastry to 1-8 in. thickness and cut in 4 in. squares. Place half a peach in centre of each square. Sprinkle with sugar and dot with butter. Moisten edges with water, draw corners to centre and press edges together firmly. Brush with beaten egg. Bake in a quick oven 10 minutes, reduce and bake about 15 minutes longer. Of course this can be varied for apricots, nectarines, plums, etc., according to one's store of preserves.—Mrs. G.A.R. (St. Leonards).

Spaghetti Supreme

TAKE 3 tablespoons dripping, $\frac{1}{2}$ lb. mushrooms, 1 large onion (finely cut), 1 teaspoon salt, 1 clove, garlic (chopped), few grains pepper, 1 bay leaf, $\frac{1}{2}$ lb. spaghetti, 2 cups canned or preserved tomatoes, grated tasty cheese. Melt fat and onion, garlic, bay leaf, and mushrooms, cut in small pieces. Cook until brown, add seasoning and tomatoes and cook 15 minutes. Cook spaghetti in boiling salt water till tender. Drain well. Put on a dish, pour sauce over and sprinkle with grated cheese thickly. Serve with roasts or this is a good meatless dish.—Mrs. G.A.R. (St. Leonards).

Savoury Stuffed Fish

CUT $1\frac{1}{2}$ lb. of fish fillets into convenient pieces, arrange half of them in a casserole and cover with the following mixture: Three tablespoons of boiled rice, 3 tablespoons of finely chopped mushrooms, 2 tablespoons of asparagus tips, 2 tablespoons of finely minced pork, 1 teaspoon of onion juice, $\frac{1}{2}$ teaspoon of ground ginger, and 1 tablespoon of Worcestershire sauce. Bind with 1 heaped teaspoon of corn-flour and 1 lightly beaten egg and spread evenly over the fish. Cover with the remaining fillets, pour into



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the dish enough white stock to three-parts fill it, and cook in a moderate oven, with the lid on about 35 to 40 minutes. It should be cooked through and just enough seasoned liquid left to form a delicious sauce. Serve hot with braised celery and pickled walnuts.—Miss D.W. (Kumara).

Meatless Savoury

CUT up 1 large white onion finely, and also 2 large apples, stew till tender with a little water, butter, pepper and salt. Turn into pyrex dish, pour over 2 beaten eggs, 1 cup milk, 1 cup of breadcrumbs, 2oz. grated cheese; put a few pieces of butter on top, and bake in a good oven for 20 minutes.

This is a delicious change in place of meat, either for a lunch or tea dish.—Mrs. A.W. (Pine Valley).

Apple Charming

FILL a piedish three parts with sliced apples. Cover with bread and butter. Mix $\frac{1}{2}$ cup golden syrup with a cup of boiling water and pour over bread and butter and apples. Bake in oven till apples are cooked. If liked, any other fruit may be added.—Miss M.R. (Ross).

Winter Salad

TAKE 3 large clean-skinned apples, 1 head celery, 3 large bananas. Method: Wash apples and use with

skins, grating a coarse grater. Slice up celery and bananas and add to apples. Serve with a dressing composed of juice of half a lemon and cream to taste.—R.W. (Ashburton).

Honey Wholemeal Puffs

TAKE 1 cup wholemeal, 1 cup coconut, $\frac{1}{2}$ cup flour, 1 cup chopped walnuts, 2 tablespoons honey, 4oz. butter, 2 tablespoons boiling water, 1 teaspoon soda. Mix dry ingredients, melt butter in water, add honey and soda. Pour mixture into flour while still foaming. Put small teaspoons on greased tray and bake in moderate oven 15 minutes.—Mrs. E.J. (Motueka).

Legions of Lost

(Continued from page 12.)

the men slip from his head, sees in the forehead a little round bullet hole.

Now he understands the immobility and the silence. The men who man the walls of the fort are all dead . . .

Inside the fort he finds the corpse of the officer in command, murdered by one of his own men and holding in his hand a crumpled message written in English: "For fear any innocent person may be accused, I confess that I stole the 'Blue Water' sapphire from the home of Lady Brandon. Signed Michael Geste."

FLASH back again to the train where the Major is telling Colonel Lawrence of this mystery. But Colonel Lawrence knows of the theft of the famous "Blue Water" sapphire and knows that the three Gestes, Michael, Rigby, and John (Michael, trying to take the blame for the others) had left one by one and joined the legion.

Flash back to the house party of Lady Brandon at the time of the theft. One by one the Gestes have slipped away after the robbery.

Flash back to the headquarters of the Foreign Legion in Paris. One by one, unknown to themselves, each of the Gestes has joined the Legion.

STEP by step the story is built up again to the riddle of the fort and the dead man clutching the confession.

Query: Will he turn out to be really Michael Geste?

You are allowed only one guess.

Amateur Gentlemen

(Continued from page 15.)

room of the studio sit three judges, who know the performers only by their numbers. At the end of the session they announce the prize-winner.

There is always the chance—remote though it sometimes seems—of discovering buried talent. Once or twice since the start of the sessions three months ago, performers have been rung up and offered an engagement by a listener.

PERFORMERS like the session, if numbers are a guide. At 2ZB they have a waiting list of 250, and there are full lists at the other stations as well.

The public seem to like it, too. On a Saturday night the lounge is full at the 2ZB station, and sometimes you will see a young man inside singing a pathetic ballad while the lounge is convulsed with laughter.

"**AND** the oddest competitor you have had?" I asked.

"He was an extraordinary person," said Kingi Tahiwī. "He came from somewhere in the Islands, and he gave a talk on pearl diving."

"He wore 'tails' with a blue braid and bright blue stripes down his trousers. He wore the ribbons of some unknown Orders across his shirt-front. He wanted to talk for five minutes."

It seemed that such enterprise deserved some reward.

"What happened to him?"

"We had to gong him," said Kingi Tahiwī.



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DETTOL

TRADE MARK

THE MODERN ANTISEPTIC

The Horse Laughed

ANN HOPE RIDES

(Continued from page 14).

As I did so Weed swung his head. I saw the white of his eye flash, and was sure that he bared his teeth.

"You're certain he's quiet? He won't buck, will he?" I shouted to Mamie.

"No, he won't buck," she answered with a queer emphasis.

Weed still looked as big and vindictive as ever. He sidled off as I heaved at the saddle again, and I went hopping after him with one foot in the stirrup.

IT was then I learnt that by far the most difficult part of riding is getting on—and getting off. So far as I could tell from that first lesson, the part in between is just nothing at all. All you need to do is wind your legs round the beast's body and hang tightly on to the line of fur down the back of his neck.

Of course, Mamie believes you should sit upright and hold on the straps alone, but I didn't reach the advanced stage.

It took me 20 minutes to get aboard. I soon gave up the idea of pulling on the saddle, and tried running back and making a flying leap at Weed, as the circus people do.

Weed seemed to resent it, and it hurt my stomach.

My second method of mounting was to climb on the yard railings and step down to Weed at my own good time. But Weed refused to stand still. I had no alternative but to submit to ignominious method three of mounting.

Mamie gave me a leg up. I put my foot in her hand and she jerked up, so that I nearly shot off the other side.

Weed started to walk.

"Are you holding him?" I screamed. "Go on," yelled Mamie, standing back, "he's yours."

In a flash I realised that this after all was not my idea of heaven.

"I don't want him," I shouted. "Take him back."

"You're all right," said the silly woman. "Just sit straight and hold the reins. Put him at a canter."

"Don't bother me with details, Mamie," I pleaded. "I don't want to try moving. Just let me lie here quietly and get the feel of things first."

PERHAPS I spoke too hastily. Weed seemed to understand, and on the instant he threw his tail and his head into the air and let out a frightful bellow.

"Isn't he behaving a little oddly?" I asked shyly.

"No, no," urged Mamie. "He wants to race."

At these frightful words Weed began to claw at the ground with his front feet and make moaning sounds.

I gave a cry of terror.

"Catch him!" I shrieked. "Grab the reins! He'll bolt, Mamie! I want to land—at once!"

Instead of helping, Mamie and the farm boy burst out laughing. They must have scared Weed, because the front of him rose suddenly into the air as if an earthquake were beneath.

Weed gave another terrifying roar

(Continued at bottom next column.)

The Robot Doctor

RADIO'S NEW USE?

(Continued from page 8.)

sample of sputum.

"It is interesting to note that while disease in all individuals registers at a similar rate for the same disease, the disease vibrations of each person have different characteristics—just as an individual's face, writing, fingerprints or anything else about him, differs from that of anyone else in the world. This is an important factor, particularly in treatment. "The Robot Doctor" is so constructed that it will pick up, amplify, reverse in phase and return to the patient only his or her identical vibrations: neutralisation, which, operated in treatment, cannot take place unless the same identical vibration, and no other, is affected with the treatment; no approximation of any kind will answer.

"The vibrations are collected from the patient by a specially designed antenna or collector, and go to the instrument by wire. There they are greatly amplified (technically 30,000 times) by an ingenious circuit of screen grid valves such as are used in radio, and, after being thrown out of phase 180 degrees, are returned to the body to neutralise the disease by an amplified intensity of its own vibration.

"The apparatus treats automatically, giving the correct treatment to each patient totally independent of diagnosis and obviating any necessity of manufacturing an arbitrary wavelength which can, in any case, only be approximate. It only operates when the patient's own vibrations are in circuit, and, therefore, cannot deliver any disease vibration to the patient from which he or she is not suffering. To eliminate the irritating causes of trouble, treatment by "The Robot Doctor" is entirely pleasant and comfortable; a few minutes only each day at first—less frequently later—during which time the patient sits comfortably in the circuit, and feels nothing but a pleasant sense of relaxation."

How much real value and reliance can be placed on the inventor's claims? It yet remains for prolonged research to indicate, but if in one-tenth part the claims for the "robot doctor" are established, the invention may prove to be one of epoch-making importance.

and went prancing round the yard by himself, laughing.

Mamie helped me out of a puddle of mud in the yard. "Don't let him think he's beaten you," she panted. "Get up again and make him run."

"It's your seat, lady," volunteered the farm boy. "It frightens him."

I flushed hotly at this country candour. "These trousers are too big for me, that's all," I murmured, standing up and wiping away the mud.

Mamie giggled. Though good-hearted, she is really a woman of very little feeling—whereas I, at that moment, was all feeling.

I moved with considerable dignity to the house, despite a curious sensation that my legs were bandy. At the door a thought struck me. "You didn't tell me why he is called Weed," I said.

"Because he rears himself," sniggered Mamie. She was the only one to laugh.

JONES SEWING MACHINES

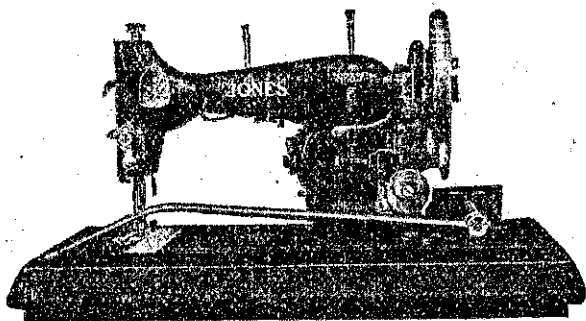
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TO WRESTLING

Listeners' Guide TO Wrestling

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120 PAGES.

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1938 EDITION

The front-cover illustration pictured above is of Lofly Blomfield securing a fall with his Octopus Clamp against world-champion Bronko Nagurski, when the New Zealand champion drew—one fall each—in the world title match at Vancouver early this year.

THE SECRETARY,
P.O. Box 1680,
WELLINGTON.

For the 2/9 postal note attached please reserve for me and post as soon as available, one copy of the 1938 "Wrestling Guide."

NAME

ADDRESS

Order-In-Council Causes Disorder

TWO SIDES OF A FILM ARGUMENT

(Continued from page 6.)

For instance, if the owners of a theatre which had been screening a mixture of first-run and second-run (that is, return season) films, wished to modernise the building with the intention of screening only first-run films, the licensing officer has the power, it is said, to restrict the owners to screen no more new films than they had screened over the past two years—thus more or less creating a monopoly for the existing first-run theatres.

So far as the issue of licences to new theatres is concerned, the licensing officer will have almost unlimited power. He can define whether it shall be a first-run theatre or a second-run theatre.

Another aspect of the subject deals, so it is said, with the right possessed by the exhibiting companies to reject 25 per cent. of a studio's product. That right is usually exercised to the full, but up till now the practice with most of these rejected films has been to bring them on the market again and release them at one of the smaller theatres. However, with the new law in force—strictly classifying theatres as "first-run" or "second-run"—it might be almost impossible to secure a release anywhere for a film that had been rejected as being not up to the standard required by the major first-run houses. And so, if it was not given a first showing in the city, it could not be shown even in the suburbs, since suburban theatres would be for second-run films only. This would mean a considerable loss to the exchanges.

With the present merging of theatre interests, the exhibitors would be in a position to hold out for a reduction in film rentals, it was stated. If they refused to pay what was asked for top-group films, it seemed that that would automatically bring those films down to the second group.

Said one film exchange man: "It is difficult to see how these regulations can be excused on the ground of public benefit. Surely it must be to the benefit of the public's entertainment to have competition? There are thousands of pounds waiting to be put into theatre-building in this country, but it is tied up by these regulations."

"This is the first time any regulations affecting the whole film industry were not first referred to both sides. The film exchanges had no warning of this amendment. . . . It seems like the thin end of the wedge of the Industrial Efficiency Act. It is time the whole Licensing Regulations were exposed."

The Other Side

Well, that seems to be the case from the film exchanges' side. An answer to it from the film exhibitors' side was given to me by Mr. J. Robertson, M.P., who is secretary to the New Zealand Exhibitors' Association.

In the first place, Mr. Robertson pointed out that the grouping of theatres which had been mentioned had nothing to do with the Licensing Regulations.

"About 500 films come to New Zealand annually from all sources," con-

tinued Mr. Robertson. "Of these, it can safely be said that not more than 50 could be called first-grade films. Therefore, no matter how much competition set in for the buying (i.e. hiring) of films, the amount of good pictures offered to the public would not be increased.

"In Wellington, for instance, you can say that, out of the eight or so new films released each week to the public, there is one of first-grade quality. If you increased the number of first-run theatres to 10, there would still only be one film in eight that would be first-grade.

"Hence the public would not benefit in any way by an increase in the number of first-run theatres. The only effect, it is obvious, would be to increase the competition among the ten theatres to secure the first-grade films for showing each week. This in turn would have the effect of increasing the cost of films to the theatre proprietors; and consequently tend to make them pass on the increased cost to the public.

"One important consideration taken into account by the licensing authority when a theatre licence is applied for, is the availability of film supply of a good standard," continued Mr. Robertson. "The intention of the new regulation, which prevents a second run theatre becoming first-run without the approval of the licensing authority, is to stop uneconomic competition for film supply. It is quite obvious that a licence might be granted for a theatre to show second-run films, because the granting of such a licence would not affect the position of first-run theatres; but its unrestrained conversion to a first-run house could have a seriously detrimental effect on the owners of the existing first-run houses, without giving any benefit whatsoever to the public."

Control of theatre licensing was instituted by the previous Government; and, according to a statement made by Mr. R. Girling-Butcher, who is the Licensing officer, the purpose of the present amendment is merely to give effect to the existing regulations.

Finally, there is a rather sensational explanation of the whole affair that has been mentioned to me. From an authoritative source I learned that after the licensing regulations had been set up by the previous Government and had been in force for about a year, their validity was attacked and they were declared "ultra vires" the Board of Trade Act. In the period of non-control which ensued, a large number of new theatres were built; and, said my informant, "it is significant that the bulk of those theatres are now at least partly under the control of American film interests. It is quite possible that, by the constant jacking-up of film rentals through unrestricted competitive buying, theatre proprietors would be pushed into such a position that their theatres might pass under foreign control. It is the desire to remove that possibility that lies behind the present action."

PINNED TO BED BY LUMBAGO

Scarcely Moved For Weeks

Thanks Kruschen For Return To Fitness

Acting on his principle of "when you know a good thing tell your friends about it," a man who has had very bad lumbago writes as follows:—

"I had suffered from lumbago in my back, and for weeks could scarcely move in bed. I had treatment, but it did not ease the pain very much. A friend said, 'Why, man! Why not take Kruschen Salts? Take them every morning, and you'll find you will get relief from that awful pain in your back.' So I have taken them every morning. This is the second bottle I have had, and I am in fit condition for my work again—thanks to the Kruschen. I will surely tell my friends about Kruschen Salts. I will never be without them in my house."—C.B.

Why is it that lumbago, backache, rheumatism and indigestion all yield so swiftly to Kruschen Salts? What is the secret of Kruschen's effectiveness against the whole army of common complaints?

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The Home Forum

Commercial Programmes

"Puzzled" (Auckland): I am wondering why a change has been made in printing the programmes of Commercial stations? They are terribly difficult to follow now, whereas before one could pick out items one wished to hear in a moment.

[The change in layout is at the suggestion of the Commercial Broadcasting Service, and has the virtue of grouping Commercial transmissions into the days of the week without waste of space.—Ed.]

Song Racket

"A Victim" (Waikato): I was bitten by a song shark, and I hope your recent article will help New Zealand song-writers to steer clear of these unscrupulous organisations. Until re-

cently I had no idea that the big American concerns of this type had agents in New Zealand. I myself was "done out of" my hard-earned cash by an American firm to whom I wrote direct, having seen their advertisements in a magazine. The amount they had from me was 50 dollars—quite a tidy sum.

Tang of Criticism

H. Courtney Archer (Southbrook): I wish to congratulate you on your plucky stand in publishing in your paper such an excellent article as "Canons and Cannon," by Gordon Mirams. It is pleasing to see that the "Radio Record" does not owe lip-service to any conservative element, and there is a fresh tang of criticism in your magazine. Indeed, I would like to see more articles of the nature of "Canons and Cannon" in your magazine.

Crusade

H. E. Dixon (Te Aroha): I cannot say how deeply gratified I was to read "Not So Educated," by A.R.M. in last week's "Record." Most papers intended for the general public would be constrained from publishing such an article by the fear that a section of that public might be offended, but you, by bringing before your readers a few of the ghastly offences against dumb creatures, may have given impetus to a movement which will bring about a definite improvement—long overdue—in the treatment meted out to animals. Hearty congratulations!

Do It Again!

Mrs. F. B. Skinner (Christchurch): In the "New Zealand Radio Record," June 10, I noticed an article entitled "Canons and Cannon," by Gordon Mirams. I read it, and would now like to tell you how much I enjoyed reading it. Not only was it interesting, it was also very much to the point. Articles such as these are appreciated by all right-thinking people, and they also help those of us who have the welfare of our fellow human beings at heart to feel that we do not stand quite so much alone as perhaps we think we do. I'm sure it must take a certain amount of courage to print such articles. Here's hoping you'll do it again!

Sunday Afternoon

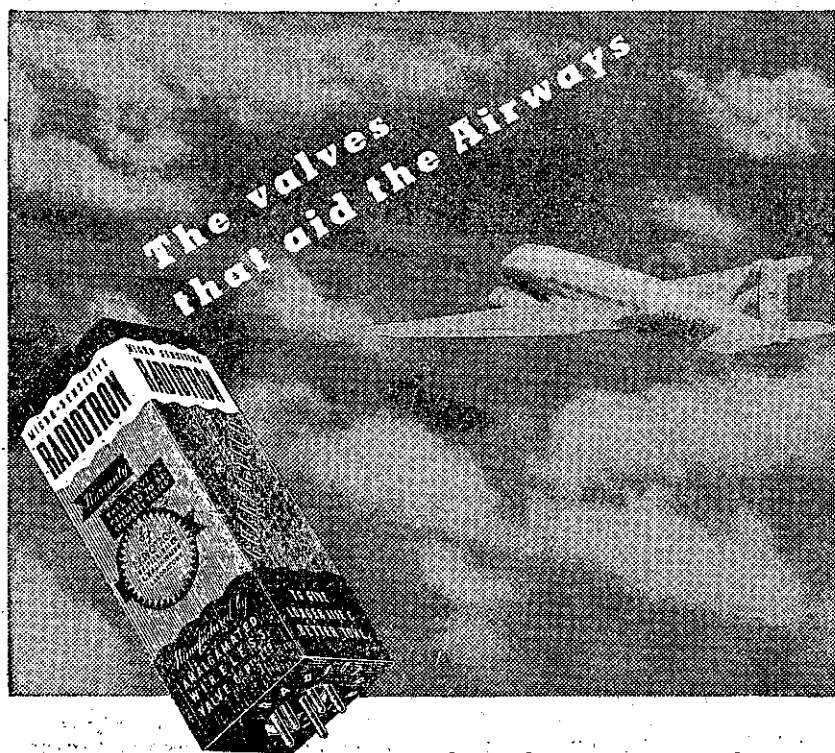
Sam'l (Fielding): Working people arrive home for tea "six-thirty-ish." Some have to be at work at eight o'clock in the morning, others may linger over the bacon and morning paper until they find that they have to run to get to the office by nine o'clock. This happens six days out of the seven. But, on Sunday—what happens then? We may stay in bed until ten o'clock or later—or we may get up at about our usual time and do a little work in our long-suffering gardens, and perhaps a few other odd jobs round the place. After that? A book, a fire, dinner and ease. Ease includes the wireless. But—it's a big but—why do we have to listen to musical education rammed in to the listening public by the NBS? In nine cases out of ten the listening public want something bright and cheery—something they know—something they can understand. What is wrong with artists like Peter Dawson, Gladys Moncrieff, Nelson Eddy and others singing songs we all know?

Public Trust Office

ESTATES of a value of £547,711 were reported and accepted for administration by the Public Trustee during the month of May, 1938. The total value of the estates and funds under administration by the Public Trustee on March 31, 1938, was £60,815,306.

Grants of administration made by the court in favour of the Public Trustee numbered 121 for the month.

During the month 437 new wills appointing the Public Trustee executor were prepared on behalf of testators and lodged for safe custody, and 355 existing wills were revised to provide for changes desired by testators. The total number of wills now held in the Public Trust Office on behalf of living persons is 90,971.



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RADIOTRONS

HIGHLIGHTS OF THE WEEK

From the New Zealand Nationals

Concerts and Recitals

Sunday, July 3:

Auckland Municipal Band in concert, at 8.30 p.m., with Danny Malone (Irish tenor), from 1YA AUCKLAND, at 9.5 p.m.

2YA Orchestra in symphonic programme, with oratorio recital by Frederic Collier (Australian bass-baritone), at 9.5 p.m. from 2YA WELLINGTON, at 8.30 p.m.

"Some World Famous Musicians of the Past," recorded theme programme, from 2YA WELLINGTON, at 9.20 p.m.

Althea Harley-Slack (piano), in recital, from 3YA CHRISTCHURCH, at 8.46 p.m.

Monday, July 4:

Perce Skinner's Harmonica Band, from 3YA CHRISTCHURCH, at 8.16 p.m.

Alexander Kipnis (Russian basso) in public concert, Noel Newson accompanying, from 4YA DUNEDIN, at 8.0 p.m.

Tuesday, July 5:

Herbert Stark (chromatic mouth-organ, with guitar accompaniment), from 1YA AUCKLAND, at 8.18 p.m. and 8.52 p.m.

Lieder recital by Jean Menzies (contralto), from 2YA WELLINGTON, at 8.15 p.m.

Recorded recital by Oscar Natzke, Auckland bass-baritone, from 2YA WELLINGTON, at 9.5 p.m.

Kaikorai Band in concert, from 4YA DUNEDIN, at 9.5 p.m.

Wednesday, July 6:

Phyllis Raudon (mezzo-soprano), from 1YA AUCKLAND, at 8.38 p.m.

Danny Malone (Irish tenor), from 1YA AUCKLAND, at 9.35 p.m.

Ballad recital by Frederic Collier (Australian bass-baritone), from 2YA WELLINGTON, at 8.6 p.m.

Rita Jamieson (mezzo-soprano) and Merle Cunningham (pianoforte) in following recitals, from 3YA CHRISTCHURCH, at 8.8 p.m.

Thursday, July 7:

Royal Auckland Choir in concert, from 1YA AUCKLAND, at 8.30 p.m.

Pioneer Club Singing Circle, in recital, from 2YA WELLINGTON, at 9.5 p.m.

Alexander Kipnis in public concert, Noel Newson accompanying, from 4YA DUNEDIN, at 8.0 p.m.

Friday, July 8:

Leo Foster (baritone) and Vincent Aspey (violin), in following recitals, from 1YA AUCKLAND, at 8.32 p.m. and 9.20 p.m.

Vera Yager (piano), Dorothy Buckingham (soprano), in following recitals, with Len Barnes (baritone), at 9.24 p.m., from 3YA CHRISTCHURCH, at 8.22 p.m.

Frederick Page (piano), from 4YA DUNEDIN, at 9.5 p.m.

Saturday, July 9:

Aileen Warren (piano), Danny Malone (famous Irish tenor), at 8.17 p.m., and Jessie Shaw (contralto), in following vocal recitals, from 1YA AUCKLAND, at 8.0 p.m.

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

4YA Orchestra, interludes by Mary Pratt (contralto), from 4YA DUNEDIN, at 8.0 p.m.

Opera

Sunday, July 3:

"I PAGLIACCI," opera by Leoncavallo, from 3YA

CHRISTCHURCH, at 9.5 p.m.
"IOLANTHE," Gilbert and Sullivan light opera, from 4YA DUNEDIN, at 8.30 p.m.

Plays

Thursday, July 7:

"One Goes Alone," radio play, by Edward Williams, studio presentation by the Civic Players, from 3YA CHRISTCHURCH, at 8.0 p.m.

"Murder in the Silo," radio play, by Edmund Barclay, studio presentation by the Civic Players, from 3YA CHRISTCHURCH, at 8.36 p.m.

Talks

Monday, July 4:

Mr. Douglas Cresswell in recorded talk on "Discovering Our Country: The Asbestos Fields," from 2YA WELLINGTON, at 8.45 p.m.

Miss Doreen McArthur Berry in recorded talk on "Highways and Hot Dogs: Off the Beaten Track in America," from 3YA CHRISTCHURCH, at 9.5 p.m.

Thursday, July 7:

Mr. S. K. Ratcliffe on "English Celebrities of To-day," from 1YA AUCKLAND at 9.5 p.m.

Friday, July 8:

Professor B. G. Alexander, manager of LeMoyne University debaters, on "Let's Visit America," from 3YA CHRISTCHURCH, at 9.5 p.m.

Sports

Sunday, July 3:

A. E. Lawton's eye-witness account of cricket match, Yorkshire

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HIGHLIGHTS OF WEEK . . . CONTINUED

v. Australia, from ALL MAIN STATIONS, at 9.10 a.m.

Monday, July 4:

Mr. C. D. A. Hight, skipper of "Impudence," in recorded sports club talk, from 1YA AUCKLAND, at 8.36 p.m.

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

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

Tuesday, July 6:

A. E. Lawton in eye-witness account of cricket, Yorkshire v. Australia, from ALL MAIN STATIONS, at 9.5 a.m.

Running commentary of first day at Wellington Racing Club's winter meeting at Trentham, from 2YA WELLINGTON, at noon onward.

Wednesday, July 7:

A. E. Lawton in eye-witness account of cricket, Yorkshire v. Australia, from ALL MAIN STATIONS, at 9.5 a.m.

Commentary on women's hockey match, England v. New Zealand, first Test, at Lancaster Park, from 3YA CHRISTCHURCH, at 2.45 p.m. (approx.).

Thursday, July 7:

Running commentary of second day of W.J.C.'s winter meeting at Trentham, from 2YA WELLINGTON, from noon onward, from 2YC WELLINGTON from 1.30 p.m. to 2.30 p.m., and from 2YA WELLINGTON from 2.30 p.m. onward.

Friday, July 8:

Third cricket Test match, from 1YA AUCKLAND; 2YA WELLING-

TON, 3YA CHRISTCHURCH, and 4YA DUNEDIN at 10 p.m. to 11 p.m.; and from 2YA WELLINGTON from 11 p.m. to 5 a.m. Saturday.

Test cricket scores from ALL MAIN STATIONS at 7.0 a.m. and 8.0 a.m., with P. G. H. Fender's eye-witness account at 9.5 a.m.; also ball-to-ball description from 1YA AUCKLAND, 2YC WELLINGTON, 3YA CHRISTCHURCH, and 4YA DUNEDIN, at 9.30 p.m. to 11.0 p.m., and from 2YA WELLINGTON from 11.0 p.m. to 5.0 a.m. Sunday.

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

Running commentary on W.J.C.'s winter meeting at Trentham Racecourse, from 2YA WELLINGTON, at noon onward.

Comment on Westport Jockey Club's meeting at Riccarton, from 3YA CHRISTCHURCH, at 11.30 a.m.

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

Commentary on hockey match, Indians v. N.Z. University, at Carisbrook, from 4YA DUNEDIN, at 1.45 p.m.

Running commentary on senior Rugby match at Carisbrook, from 4YA DUNEDIN, at 2.45 p.m.

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

Professor Jagan Nath, manager of Indian hockey team, in recorded Sports Clubs talk, from 4YO DUNEDIN, at 9 p.m.

Saturday, July 9:

Running commentary of Rugby football match at Athletic Park, from 2YC WELLINGTON, at 2.45 p.m.

Features

Wednesday, July 6:

Grand Scottish concert at St. Paul's Church Hall, from 3YL CHRISTCHURCH, at 8 p.m.

Friday, July 8:

Opening ceremony of series of Orchestral Concerts for Secondary Schools, from 2YA WELLINGTON, at 8.0 p.m.

Saturday, July 9:

Julie Adair, the Lancashire Lass, from 1YA AUCKLAND, at 9.5 and 9.14 p.m.

Dance Features

Monday, July 4:

Casa Loma entertains, from 4YA DUNEDIN, at 10.0 p.m.

Tuesday, July 5:

Bands of Bob Crosby, Benny Goodman and Tommy Dorsey, interludes by Maxine O'Sullivan, from 3YA CHRISTCHURCH, at 10.0 p.m.

Wednesday, July 6:

Tut Coltman and his Swing Rhythm, from 2YA WELLINGTON, at 10.4 p.m.

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

Thursday, July 7:

Swing time with Art Shaw and his New Music, interludes by Maxine O'Sullivan, from 1YA AUCKLAND, at 10.0 p.m.

Friday, July 8:

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

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

Saturday, July 9:

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



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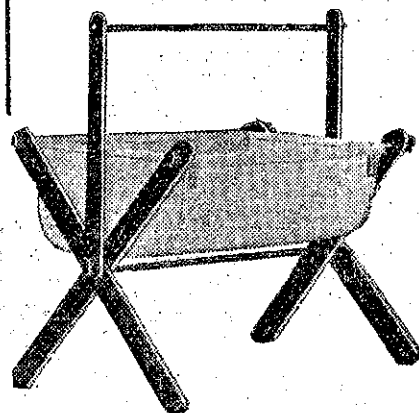
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Nationals Every Day

SUNDAY, JULY 3

IYA AUCKLAND

650 k.c. 461.3 m.

- 9.0: Recordings.
 9.10: Eye-witness account of cricket, Yorkshire versus Australia (see 2YA).
 11.0: Morning service from Mt. Eden Presbyterian Church. Preacher: Rev. R. N. Alley. Organist: Mr. D. Edgar. Choirmaster: Mr. Leonard Heath.
 12.15 (approx.): Close down.
 1.0: Dinner music.
 2.0: Recordings.

3.30: Elgar's Concerto for Violoncello and Orchestra. Soloist: Beatrice Harrison.
 4.30: Close down.

- 6.0: Children's song service.
 7.0: Evening service from St. Matthew's Anglican Church. Preacher: Rev. G. V. Gerard. Organist: Mr. Stanley Jackson.
 8.15: Recordings.
 8.30: Concert programme.

Concert by Auckland Municipal Band, conducted by Mr. T. J. O'Connor, from Concert Chamber, Auckland Town Hall.

The Band, "The Great Little Army" March (Alford); "Our Miss Gibbs" Selection (Caryl and Monckton).

Beryl Smith (contralto), "Storm Song" (York Bowen).
 The Band, "Ma Curly-Headed Babbie" (Clutsam); "A Russian Wedding" (Hoby).

- 9.0: Weather. Station notices.
 9.5: Danny Malone (Irish tenor).

9.20: Concerted Clarinets (Messrs. Phelung, Lewis, Rust and Keen), "Concertino" (Weber).

The Band, "Loin du Bal" Intermezzo (for Woodwinds) (Gillet); "Colonel Bogey On Parade" March Medley (Alford).

- 10.0: Close down.

IYX AUCKLAND

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

- 6.0: Recordings.
 8.30: Orchestre de la Societe des Concerts du Conservatoire, "La Mer," symphonic sketches (Debussy).
 8.54: Stuart Wilson (tenor), with trio, Songs from "As You Like It" (Arne, Hilton, Morley).
 9.6: Adolf Busch Chamber Players, Suite No. 2 in B Minor (Bach).
 9.30: Herbert Jannsen (baritone), "The Lotus Flower"; "Dedication" (Schumann).
 9.36: Vienna Philharmonic Orchestra, Symphony No. 96 in D Major (Haydn).
 10.0: Close down.

12M AUCKLAND

12 50: k.c. 240 m.

- 10.0: Sacred music.
 10.30: Orchestral selections.

- 11.0: Concert session.
 12.0: Dinner music.
 2.0: Selections and gems from the shows and musical comedies.
 3.20: Miscellaneous.
 4.0: Half-hour with cowboys.
 4.30: Hawaiian music.
 5.0: Light orchestral selections.
 5.30: Birthday calls.
 5.40: Miscellaneous.
 6.0: Close down.
 7.0: Orchestral selections.
 7.30: Reserved.
 8.0: Scottish session.
 9.0: Century of ballads.
 10.0: Close down.

2YA WELLINGTON

570 k.c. 526 m.

- 9.0: Recordings.
 9.10: A. E. Lawton in eye-witness account of cricket match, Yorkshire v. Australia.

9.25: Recordings.
 10.0: Weather for aviators.
 10.28: Time signals.

11.0: Morning service from St. John's Presbyterian Church. Preacher: Rev. J. R. Blanchard. Organist and choir-master: Mr. W. Lawrence Haggitt.

12.15 (approx.): Close down.

1.0: Weather for aviators.
 Dinner session.

2.0: Beethoven's "Missa Solemnis," sung by soloists and Bruno Kittel Choir, with Philharmonic Orchestra, Berlin, conducted by Bruno Kittel.

- 2.28: Recordings.
 3.0: C. J. Dennis, "The Sentimental Bloke," a tribute by J. S. Webb.
 3.28: Time signals. Close down.

6.0: Children's song service (Uncle William and children from Kent Terrace Presbyterian Sunday school).

7.0: Evening service from the Salvation Army Citadel. Preacher: Captain George Thompson.

8.15 (approx.): Recordings.
 8.30: Symphonic programme.

2YA Concert Orchestra, conducted by Leon de Mauny, "Men of Prometheus" Overture (Beethoven).

8.37: (R) Lotte Lehmann (soprano), "Im Abendrot" ("Sunset Glow") (Schubert).

8.40: The Orchestra, Symphony in B Minor ("The Unfinished"): Allegro moderato; andante con moto (Schubert).

9.0: Weather. Station notices.

9.5: Oratorio recital by Frederic Collier (Australian bass-baritone), with orchestral accompaniment: "O, Star of Eve" (Wagner); "It is enough," from "Elijah" (Mendelssohn); "Creation's Hymn" (Beethoven); "For Behold, Darkness Shall Cover the Earth"; "The People that Walked in Darkness" (Handel).

9.20: "Some World-Famous Musicians of the Past." Programme including recordings by Busoni, Grieg, Joachim,

Saint Saens, Sarasate, Ysaye, d'Albert. Presented by Mr. L. D. Austin.
 10.0: Close down.

2YC WELLINGTON

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

- 6.0: Recordings.
 8.30: Programme of concerted vocal items, instrumental interludes, featuring at 8.30 the Big Four (male quartet) in selection of Irish songs; at 9.5 Billy Mayerl (piano), playing his "Aquarium" suite; and at 9.35 Hall Johnson Negro Choir in negro spirituals.
 10.0: Close down.

3YA CHRISTCHURCH

720 k.c. 416.4 m.

- 9.0: Recordings.
 9.10: Eye-witness account of cricket, Yorkshire versus Australia (see 2YA).
 9.25: Recordings.
 11.0: Morning service from St. Mary's Roman Catholic Church. Preacher: Rev. Father Hendren. Organist: Miss Dorothy Blake. Choir conductor: Mr. W. Attwill.
 12.15 (approx.): Close down.
 1.0: Dinner music.
 2.0: Recordings.
 3.0: "The Nutcracker" Suite (Tchaikowsky), by Philadelphia Orchestra.
 3.25: Recordings.
 5.30: Children's song service (children from St. Albans Church of Christ Sunday school).
 6.15: Recordings.

6.30: Evening service from Church of Christ, Moorhouse Avenue. Preacher: Pastor A. Hinrichsen. Organist: Mr. A. T. Philip. Choirmaster: Mr. H. E. Ames.

8.0: Recordings.
 8.30: (R) Berlin State Opera House Orchestra, "Manfred" Overture, Op. 115 (Schumann).

8.42: (R) Stuart Wilson (tenor), (a) "O, Lovely Star"; (b) "The Blacksmith's Song" (Schumann).

8.46: Althea Harley-Slack, D.S.C.M. (pianoforte recital), (a) "Papillons," Op. 2; (b) Romance in F Sharp (Schumann).

9.0: Weather. Station notices.

9.5: "I Pagliacci." Recorded presentation of opera by Leoncavallo.

10.0 (approx.): Close down.

3YL CHRISTCHURCH

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

- 6.0: Recordings.
 8.30: Johann Strauss and Symphony Orchestra.
 8.34: "The Three Musketeers," episode 2.
 8.54: "In a Monastery Garden."
 9.1: Elsie Suddaby (soprano).

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SUNDAY, JULY 3 CONTINUED

9.7: Violin solos.
9.15: "Garland of Roses."
9.24: Frank Titterton (tenor).
9.33: Mildred Dilling plays the harp.
9.40: Gladys Moncrieff sings.
9.46: Tunes on an alto saxophone.
9.53: Minneapolis Symphony Orchestra.
10.0: Close down.

4YA DUNEDIN
790 k.c. 379.5 m.

9.0: Recordings.
9.10: Eye-witness account of

cricket, Yorkshire v. Australia (see 2YA).

9.25: Recordings.
11.0: Matins from St. Paul's Cathedral. Preacher: The Dean. Organist: Mr. E. H. Heywood, F.R.C.O.

12.15: Close down.
1.0: Dinner music.
2.0: Recordings.
2.39: Aubade, concerto for piano and eighteen instruments (Francis Poulenc), by composer and l'Orchestre des Concerts.

2.55: Recordings.
4.30: Close down.

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

6.15: Recordings.

6.30: Evening service from First Church. Preacher: Rev. W. Allen Stevely, M.A. Organist: Dr. V. E. Galway.

7.45: Recordings.

8.30: "Iolanthe," presentation of Gilbert and Sullivan light opera.

10.5: Close down.

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

6.0: Recordings.
8.30: "Finckiana" (fantasia on works of Herman Finck).
8.38: Music by Hill Billies.
8.44: Reginald Foort at Wur-litzer.
8.50: Two songs, Lawrence Tibbett.
9.0: "Lives of Famous Women: Cleopatra."
9.15: Stars of radio, stage and screen.
10.0: Close down.

MONDAY, JULY 4

1YA AUCKLAND
650 k.c. 461.3 m.

7.0: Breakfast session. 9.0: Close down. 10.0: Devotional service (Adj. E. Sansom). 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: "House Plans." 3.45: Light music.

4.0: Sports results.
5.0: Children's session (Tui), with at 5.40, recorded feature, "Paradise Plumes and Head-Hunters."

6.0: Dinner music. London Palladium Orchestra, "Verdi Memories." Dajos Bela and Orchestra, "Dona Conchita" Java Espagnole. Joseph Muscant and Troxy Broadcasting Orchestra, "An Hour With You." Edith Lorand and Viennese Orchestra, "Autumn Murmurs." Orchestra Mascotte, "Lagoon" Waltz. 6.23: Carroll Gibbons (piano) and

Boy Friends, "We're Not Dressing" Selection. Orchestra Raymonde, "Electric Girl." Alfredo and Orchestra, "Russian Gipsy Sketch." Dajos Bela and Orchestra, "Tango de Marilou" Tango. 6.39: Maurice Igor and Norman Orchestra, "Gipsy Longing." Orchestra Mascotte, "Where the Lemons Bloom." Orchestra Raymonde, "A Night on the Waves" Finnish Waltz. 6.49: Dajos Bela Orchestra, "The Birdcatcher." Potpourri (Zeller). Reginald

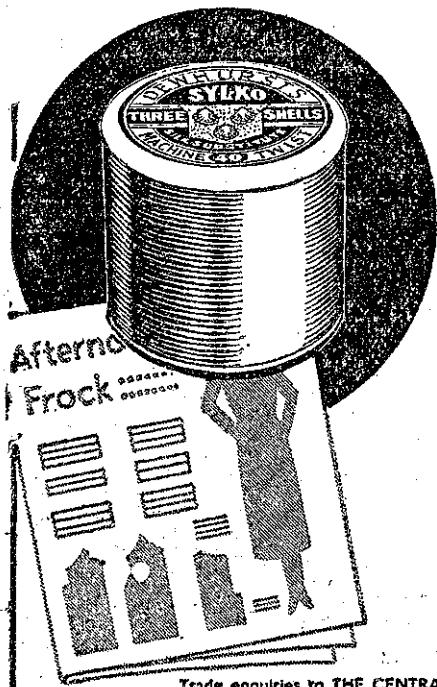
Dixon (organ), "Blaze Away."

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

7.30: Agricultural talk: T. E. Rodda, Ruakura Farm, "Farm Shelter."

8.0: Concert programme. (R) "Told in the Mystery Club: The Room of Silent Death." (George Edwards production).

8.28: (R) Geraldo and Orchestra, "The Firefly" Selection (Friml).



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MONDAY, JULY 4 CONTINUED

8.36: Recorded Sports Club, bringing to the microphone Mr. C. D. A. Highet, Skipper of "Impudence," on its successful Tasmanian tour.
9.0: Weather. Station notices.
9.5: Ringside commentary on professional wrestling match at Auckland Town Hall.
10.0: Music, mirth and melody, with Carson Robinson 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: International Singers.
8.15: Bunk House Dances.
8.21: Minneapolis Symphony Orchestra.
8.30: Echoes of the Comedy Harmonists' concerts, No. 3.
8.50: Jessie Matthews' Memories.
9.0: "Darby and Joan," episode 8: "Mr. Gabbler's Visit."
9.14: Old-time Minstrel Show.
9.30: Latest dance releases.
10.0: Light recitals.
10.30: Close down.

1ZM AUCKLAND

12 50 k.c. 240 m.

5.0: Light orchestral selections.
5.20: Light vocal selections.
5.40: Popular 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 Sailor."
8.0: Melody hour.
9.0: Concert session.
10.0: Close down.

2YA WELLINGTON

570 k.c. 526 m.

6.50: Weather for aviators.
7.0: Breakfast session. 9.0: Close down. 10.0: Weather for aviators. Devotional service. 10.28: Time signals. 10.45: Talk to women (Margaret).
12.0: Lunch music. 10.0: Weather for aviators. 2.0: Classical hour. 3.0: Talk, prepared by A.C.E., "House Plans." Sports results. 3.28: Time signals. Weather for farmers. Frost for Canterbury and Otago. 4.0: Sports results.
5.0: Children's hour (Andy Man).
6.0: Dinner music. Debroy Somers Band, "The Desert Song" Selection. Edith Lorand and Orchestra, "Liebesfeier" (Weingartner). Louis Katzman and Orchestra, "A Thousand Kisses" Waltz. Alfredo Campoli and Orchestra, "Tango Habanera." 6.19: Edith Lorand Orchestra, Prelude in C Sharp Minor (Rachmaninoff). Albert Sandler and Orchestra, "Love's Last Word is Spoken, Charlie." Don Sesta Gaucho Tango Band, "Santiago" Valse. Herbert Kuster Piano Orchestra, "Do You Love Me?" Orchestra Mascotte, "Secrets of the Adige." 6.36: Alfredo Campoli and Orchestra, "Obstination." Louis Katzman and

Orchestra, "L'Amour Toujours l'Amour." Alexander Brailowsky (piano), 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, "Liliputian's Wedding."
7.0: Government and overseas news.

7.10 (approx.): News and reports.
7.28: Time signals.

"The Whirligig of Time: Manners and Morals: The Maori's Social Code." Mrs. H. D. Bennett.

8.0: Chimes. Chamber music programme.

Decima Hughson and Ina Stephens, Suite for Two Pianos: Introduction; valse; romance; tarantelle (Rachmaninoff).

8.27: (R) Meta Seinemeyer (soprano), "Die Nacht" (Rubinstein); "O, Love, So Long As Thou Canst Love" (Liszt).

8.36: (R) Budapest String Quartet, Quartet in D Major—Nocturne (Borodin).

8.45: (R) Talk, Mr. Douglas Cresswell, "Discovering Our Country: The Asbestos Fields."

9.0: Weather. Station notices.

9.5: Ringside description of the wrestling match at Town Hall.

10.0 (approx.): Dance programme.

10.28: Time signals.

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: "Fall in and Follow the Band." Band music, with spoken interludes, featuring, at 8.25 p.m., "Napoleon: A Soldier's Vision."
9.0: Musical comedy gems.
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: Devotional service. 10.45: Recordings. 11.0: Book review, Miss G. M. Glanville. 11.15: Recordings.

12.0: Lunch music. 2.0: Recordings. 2.30: Talk, prepared by A.C.E., Home Science Tutorial Section: "House Plans." 3.0: Classical music. 4.0: Frost. Weather. Light music. 4.30: Sports results.

5.0: Children's hour (Uncle Hamish).

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

6.25: Orchestra of the Opera Comique, Paris, "Scenes Pittoresques": (a) Pete Boheme; (b) Marche (Masse-net). Virtuoso String Quartet, "Londonderry Air." Berlin State Opera House Orchestra, "La Fera." 6.45: Marcel Palotti (organ). Serenata (Moszkowski). J. H. Squire Celeste Octet, Operatica. Symphony Orchestra, "La Vida Breve," Spanish Dance (Fallá).

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

7.10: News and reports.

7.35: Talk, Garden Expert, "July in the Garden."

8.0: Chimes. (R) Massed Military Bands, "Habsburg" March (Kral).

Grand Massed Brass Bands, "The Arcadians" Overture (Monckton).

8.10: (R) Richard Crooks (tenor), (a) "You Will Remember Vienna"; (b) "I Bring a Love Song" (Romberg).

8.16: Perce Skinner's Harmonica Band, (a) "I Dream of San Mareno" (Shields); (b) "When My Dream Boat Comes Home" (Franklin); (c) "Chapel in the Moonlight" (Hill); (d) "Harbour Lights" (Williams); (e) "There's a Bridle Hanging on the Wall" (Robinson).

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

8.40: (R) Band of H.M. Grenadier Guards, (a) "Siamese Patrol" (Lincke); (b) "The Guards' Patrol" (Williams).

8.48: (R) Richard Crooks (tenor), (a) "A Little Love, a Little Kiss" (Silesu); (b) "Until" (Sanderson).

8.52: (R) Band of H.M. Coldstream Guards, "Americana" (Thurban).

9.0: Weather. Station notices. 9.5: (R) Talk, Miss Doreen McArthur Berry: "Highways and Hot Dogs—Off the Beaten Track in America."

9.20: Agnes Cullman and Evelyn Reynolds (two pianos), Variations on a theme by Haydn (Brahms).

9.35: (R) Kirsten Flagstad (soprano), "Die Forelle," Op. 32 ("The Trout") (Schubert).

9.38: (R) Taffanel Woodwind Society and Erwin Schulhoff, Quintet in E Flat for Wind Instruments and Piano (Mozart).

10.0: Music, mirth and melody, with Carson Robinson and Buckaroos.
11.0: Close down.

3YL CHRISTCHURCH

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

5.0: Recordings.
6.0: Close down.

7.0: After-dinner music.

8.0: Dance music, Hal Kemp and Orchestra.

8.30: "Darby and Joan," episode 2: "The Interior Decorator" (George Edwards production).

8.43: Two guitar duets.

8.49: Herbert Kuster and Piano Orchestra.

8.55: Noel Coward sings "Cavalcade" Medley.

9.3: "Alpine Echoes" (cornet solo).

9.9: "Ronny" Selection.

9.16: Doris Vane (soprano).

9.23: Joe Bund and Orchestra.

9.30: "The Lure of the East."

10.0: Light recitals.

10.30: Close down.

4YA DUNEDIN

790 k.c. 379.5 m.

7.0: Chimes. Breakfast session. 9.0: Close down. 10.0: Recordings. 10.15: Devotional service.

12.0: Lunch music. 1.0: Weather. 2.0: Recordings. 3.30: Sports results. Classical music. 4.0: Weather. Frost forecast. 4.30: Light music. 5.0: Children's session (Big Brother Bill).

6.0: Dinner music. Edith Lorand and Orchestra, "Vienna By Night" (Komzak). Orchestra Mascotte, "The Whirl of the Waltz." Novelty Players, "The Way to the Heart." Don Rico and Gipsy Girls' Orchestra, "Sweetheart Czardas."

Marek Weber and Orchestra, Fantasia on the Song, "Long, Long Ago." 6.22: Orchestra Mascotte, "Vienna, Town of My Dreams" Waltz. Marek Weber and Orchestra, "Spanish Gipsy Dance." Edith Lorand and Viennese Orchestra, "Autumn Melodies."

Waltz. Orchestra Mascotte, "Velvet and Silk" Waltz.

6.35: Marek Weber and Orchestra, "Spring Song" (Mendelssohn). Dajos Bela Dance Orchestra, "Flattengeister" 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: News and lectures for farmers, arranged by Farmers' Union.

8.0: Chimes. Public concert by Alexander Kipnis (famous Russian basso). Solo pianist and accompanist, Noel Newson (from Town Hall).

10.0: Dance music — Casa Roma entertains.

11.0: Close down.

12.0: Close down.

1.0: Close down.

2.0: Close down.

3.0: Close down.

4.0: Close down.

5.0: Close down.

6.0: Close down.

7.0: Close down.

8.0: Close down.

9.0: Close down.

10.0: Close down.

11.0: Close down.

12.0: Close down.

TUESDAY, JULY 5

1YA AUCKLAND 650 k.c. 461.3 m.

7.0: Breakfast session.
9.5: Eye-witness account of cricket match, Yorkshire v. Australia (see 2YA).
10.0: Devotional service. 10.15: Recordings. 12.0: Lunch music.
1.30: Educational session from Teachers' Training College. Mr. Denis Johns, "Speaking the King's English"—Fourth lesson. 1.50: Mr. R. Howie, "Music"—Fifth lesson. 2.10: Mr. E. G. Jones, "The Coconut Palm and Its Products."
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 (Tui, with Uncle Dave).
6.0: Dinner music. Albert Sandler and Orchestra, "Rigoletto" Selection (Verdi). Alfredo and Orchestra, "Two Guitars." Howard Jacobs (saxophone) with String Quartette and Harp, "I Love the Moon." Marek Weber and Orchestra, "The Quaker Girl" Waltz. 6.19: Alfredo Campoli and Salon Orchestra, "The Musical Box." Arthur Young and Reginald Foresythe (two pianos), "Cheek to Cheek." Hermann von Stachow Or-

chestra, "The Maid Under the Lime Tree" (Berger). Dajos Bela Orchestra, "A Supper With Suppe." 6.35: Orchestra Mascotte, "Ballgeflushter" ("Ballroom Whispers") Waltz. Howard Jacobs (saxophone), "From the Land of the Sky Blue Water." Marek Weber and Orchestra, "Sweetheart" Waltz. Orchestra Mascotte, "Songe d'Amour Apres le Bal." 6.48: Paul Godwin's Orchestra, "First Love." Hermann von Stachow Orchestra, "La Paloma" (Yradier). Alfredo Campoli and Salon Orchestra, Serenade (Elgar). Paul Godwin's Orchestra, "Song of My Dreams."

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

7.10 (approx.): News and reports.

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

8.0: Concert programme.

(R) Hans Busch Concert Orchestra, "The Violin" Tango (Grothe).

8.5: (R) "The Thomas Flier" (Japanese houseboy).

8.18: Herbert Stark (chromatic mouth organ) with own guitar accompaniment, "The Love Bug Will Bite You" (Tomlin); "Wabash Blues" (Smith); "South Sea Island Magic" (Tomlin).

8.24: (R) Rosl Seegers (so-

prano) and Erwin Hartung (tenor), "Nothing of Importance"; "I Have My Memories" (Misraki).

8.30: (R) "Eb and Zeb" (the country storekeepers).

8.30: (R) Melodies by Buccaneers of Pirate Ship Vulture.

8.52: Herbert Stark (mouth organ) with his own guitar accompaniment, "La Golondrina" (Ambrosio); "Repasz March" (Sweeley); "12th Street Rag" (Bowman).

9.0: Weather. Station notices.

9.5: Talk: Mr. L. K. Munro, "World Affairs."

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: Symphonic programme, featuring "Antar" Symphonic Poem (Rimsky Korsakov), by the Orchestre de la Societe des Concerts du Conservatoire, and Arthur de Greef (solo pianist) and New Symphony Orchestra, in presentation of Concerto in G Minor (Saint Saens).

10.0: Variety.

10.30: Close down.

1ZM AUCKLAND 1250 k.c. 240 m.

5.0: Light orchestral selections.

5.20: Light vocal selections.

5.40: Popular selections.

6.0: Young folks' session.

6.45: News session.

7.0: Orchestral selections.

7.10: DX session.

7.30: Organ selections.

7.45: "Every Walk of Life: The Sailor."

8.0: Concert session.

9.0: "Youth and Beauty."

9.30: Miscellaneous.

10.0: Close down.

2YA WELLINGTON 570 k.c. 526 m.

6.50: Weather for aviators.

7.0: Breakfast session.

9.5: A. E. Lawton in eye-witness account of cricket match, Yorkshire v. Australia.

9.20: Recordings.

9.30: Educational session for pupils of Correspondence School.

10.0: Weather for aviators. Devotional service. 10.28: Time signals. 10.45: Talk to women (Margaret). 11.30: Talk, Representative of St. John Ambulance: "Injuries to Joints and Muscles."

12.0: Running commentary on events of first day at Wellington Racing Club's winter

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PIX

TUESDAY, JULY 5

CONTINUED

meeting at Trentham Race-course, interspersed with recordings. Note: If last race commences after 5 p.m., commentary to be broadcast by 2YC.

5.0: Children's session (Jumbo), with, at 5.30, "Paradise Plumes and Head-Hunters" (episode 32).

8.0: Dinner session. Ilja Livschakoff Orchestra, "Melodies of Mexico." Herman von Stachow Orchestra, "Extase." Hans Bottermund (cello), Serenade (Leonavallo). Sandor Joszi Orchestra, "March of the Marionettes." Serge Krish Instrumental Septet, "The Canary." 8.19: Ilja Livschakoff Dance Orchestra, "There Comes the Guard." Mischa Spoliansky (piano), "My Song for You" and "With All My Heart" (Spoliansky). Orchestra Mascotte, "Castanets" Waltz. 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. Georg Kulenkampff (violin), Dance in A Major, No. 7 (Joachim). Pavillon Lescant Orchestra, "I Drive Out in My Little Limousine." Marcel Palotti (organ), "Love's Wonder" (Waltz Fantasy).

7.0: Government and overseas news.

7.10 (approx.): News and reports.

7.28: Time signals.

7.40: Talk, Motoring Expert: "Useful Hints for Winter Motoring."

8.0: Chimes. Classical and symphonic programme. (R) Boyd Neel String Orchestra (conductor: Boyd Neel), "Rakastava": The Lover; The Lovers' Walk; The Farewell (Sibelius).

8.15: Lieder recital by Jean Menzies (contralto), "Dedication" (Brahms); "Cradle Song" (Mozart); "The Trout" (Schubert); "In Summer Fields" (Brahms).

8.27: (R) Boyd Neel String Orchestra. Serenade Notturmo (Serenade No. 6, K239): Marcia; menuetto; rondo (Mozart).

8.40: Talk, Editor of N.Z. Law Journal: "Around the Law Courts During the Past Month."

9.0: Weather. Station notices.

9.5: (R) Recital by former Auckland singer Oscar Nathe (bass-baritone). Aria from "Tobreo" (Giovanni Anloni); "Pilgrim's Song" (Tchaikowsky).

9.13: (R) Heifetz (violinist) and London Philharmonic Orchestra, Concerto in D Major, Op. 35 (Tchaikowsky).

9.45: (R) Eva Liebenberg (contralto), "Die Allmacht" ("The Almighty") (Schubert).

9.49: (R) Professor Hans Bettz (piano), Impromptu in F Minor (Schubert); "Soaring" (Schumann).

9.57: (R) Boston Promenade Orchestra, Polonaise Militaire in A Major (Op. 40, No. 1)

(Chopin; orch. by Glazounov).

10.1: Music, mirth and melody with Carson Robison and Buckaroos.

11.1: Close down.

2YC WELLINGTON

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

5.0: Light music.

6.0: Close down.

7.0: After-dinner music.

8.0: "On Stage," light entertainment, featuring, at 8.7 p.m., "30L—A Radio Fan's Dream"; at 8.32 p.m., two songs from Walt Disney's film, "Snow White and the Seven Dwarfs"; at 9.0 p.m., dramatic sketch, "Murder on the Portsmouth Road"; and, at 9.27 p.m., "An Old-time Minstrel Show."

10.0: In order of appearance: Hermann von Stachow Salon Orchestra; Doris Vane (soprano); and George Scott-Wood (piano-accordion).

10.30: Close down.

3YA CHRISTCHURCH

720 k.c. 416.4 m.

7.0: Breakfast session.

9.5: Eye-witness account of cricket match, Yorkshire versus Australia (see 2YA).

9.20: Close down.

10.0: Recordings. 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. 4.0: Frost. Weather. Light music. 4.30: Sports results.

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

6.0: Dinner music. Albert Ketelbey's Concert Orchestra. "Chal Romano" Gipsy Overture (Ketelbey). National Symphony Orchestra. Bolero in D Major (Moszkowski). Yehudi Menuhin (violin), Allegro (Flocco). Orchestra Mascotte, "Children of Spring." Berlin State Opera House Orchestra, Slavonic Dances, Nos. 8 and 16 (Dvorak). 6.25: Dinicu and 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" (Raff).

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 Rossborough (pianoforte), "Rose Marie" Selection (Freiml).

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

7.10 (approx.): News and reports.

7.25: Talk, under auspices of Canterbury Manufacturers' Association: Mr. C. W. Thomson, "White Glazed Earthenware Manufacture in New Zealand."

8.0: Chimes.

"The Strange Adventures of Mr. Penny: Mr. Pen-

meets the 5.50."

8.18: (R) Herman Finck and Orchestra, "Dancing Down the Ages" (arr. Finck).

8.26: "William the Conqueror," episode 8 (George Edwards and Company).

8.39: (R) New Mayfair Orchestra, "Love Tales"—Selection of celebrated love songs (arr. Hall).

8.47: "Hotel Revue," episode 9.

9.0: Weather. Station notices.

9.5: Talk, Mrs. M. M. Burns, "American Theatres" (2).

9.20: (R) Norman Long (entertainer), "We Can't Let You Broadcast That" (Long).

9.23: Radio Rhythm Boys, (a) "I'll Settle For Love" (Akst); (b) "I Love to Whistle" (McHugh).

9.32: (R) "Introducing Margaret" (Japanese houseboy).

9.47: Radio Rhythm Boys, (a) "True Confession" (Coslow); (b) "They Can't Take That Away From Me" (Gershwin).

9.56: (R) Jack Hulbert (comedian), "When You Hear Music" (Spoliansky).

10.0: Dance music by Bands of Bob Crosby, Benny Goodman and Tommy Dorsey. Includes 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 from modern school, featuring, at 8.33 p.m., Quintet for Piano and Strings (Bloch), by Alfredo Casella (pianist), and Pro Arte Quartet.

9.0: Sonata hour, featuring, at 9.38 p.m., Sonata in E Minor for Violin and Pianoforte, Op. 82 (Elgar), by Albert Sammons (violinist), and William Murdoch (pianist).

10.0: Mirthful minutes.

10.30: Close down.

4YA DUNEDIN

790 k.c. 379.5 m.

7.0: Chimes. Breakfast session.

9.5: Eye-witness account cricket, Yorkshire versus Australia (see 2YA).

9.20: Close down. 10.0: Recordings. 10.15: Devotional service.

12.0: Lunch music. 1.0: Weather. 2.0: Recordings. 3.30: Sports results. Classical music. 4.0: Weather. Frost forecast. 4.30: Light music. 4.45: Sports results.

5.0: Children's hour (Aunt Anita), with, at 5.30 p.m., recorded feature, "Paradise Plumes and Head-Hunters."

6.0: Dinner music. Grand Symphony Orchestra, "Zampa" Overture (Herold). Alfredo Campoli and Orchestra, "Shadow" Waltz. Orchestra Raymonde, "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 (Delibes). San-

dor Joszi Orchestra, "The Hobgoblin's Story." 6.35: Harry Chapman (harp), and Music Lovers, "Waltz" Medley. Orchestre Symphonique, "Saltarella." Harry Chapman (harp), and Music Lovers, "Cocktail." 6.46: Paul Godwin's Orchestra, "Algerienne" Suite (Saint Saens). Mandolin Concert Society, "Echoes of the Volga." Marek Weber and Orchestra, "A Summer Evening" Waltz.

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

7.10 (approx.): News and reports.

7.30: "The Whirligig of Time." Talk, Mrs. F. R. Thompson, "Our Changing Language: The Invasion of Slang."

8.0: Chimes. Programme of miscellaneous recordings.

Willy Steiner Kunstler Orchestra, "Pony" (Rixner).

8.5: Berlin Liedertafel, "Now I Must Wander" (arr. Hansel); "Hearts" (Silcher).

8.8: Sidney Torch (organ), with Phil Park, narrator, "Napoleon: A Soldier's Vision."

8.16: Richard Sengeleitner (tenor), "I Am Only a Poor Wanderer" (Kunnecke).

8.19: Willy Steiner Kunstler Orchestra, "Spitzbub" Polka (Rixner).

8.22: Gracie Fields (comedian), "The Family Tree" (Paignton).

8.25: Anton Kollmer (piano), "Truxa" Potpourri (Leux).

8.28: George van Dusen (yodeling), "Murphy's Wedding Day" (van Dusen).

8.31: Napoli Mandolin Orchestra, "In a Toy Shop" Intermezzo (Wendel).

8.34: The Four Aces (vocal orchestra), "Bei Mist Bist du Schon" (Chaplin).

8.37: Joe Bund and Orchestra, "The Sleeping Beauty's Wedding Day" (Rhode).

8.40: Talk, Mr. W. G. McClymont, "The Public Records Office."

9.0: Weather. Station notices.

9.5: Concert by Kailorai Band, conducted by Lieutenant H. J. Osborne, popular interludes.

The Band, "Mandora" March (Hume); "Thoughts" Waltz (Alford).

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TUESDAY, JULY 5 . . . CONTINUED

- 9.16: (R) The Two Leslies, "We're Tired of the Tiger" (Holmes); "The New Sow" (Sazony).
- 9.22: The Band, "Maritana" Selection (Wallace).
- 9.34: (R) "Eb and Zeb" (country storekeepers).
- 9.43: The Band, "I Passed By Your Window" (Brahe); "Lucy Sextette" (trombone novelty) (Alford).
- 9.51: (R) Sandy Macfarlane (comedian), "McNab's a Jolly Sailor" (Macfarlane); "O, Scotland, Bonnie Scotland."
- 9.57: The Band, "March of the Herald" (Nicholls).
- 10.0: Music, mirth and melody, with, at 10.15 p.m., Carson Robison and Buckaroos.
- 11.0: Close down.

4YO DUNEDIN

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

- 5.0: Recordings.
- 6.0: Close down.
- 7.0: After-dinner music.
- 8.0: Sonata hour, featuring, at 8.34 p.m., Brahms's Sonata No. 3 in D Minor, Op. 108, by Paul Kochanski (violin).
- and Arthur Rubinstein (piano).
- 9.0: Chamber music hour, featuring, at 9 p.m., Haydn's Quartet in D Minor, Op. 76, No. 2, by Elman String Quartet; and, at 9.26 p.m., Schubert's Trio in B Flat Major, by Elly Ney Trio.
- 10.0: In order of appearance: Albert Sandler (violinist); Robert Naylor (tenor); and Roy Smek and Hawaiian Serenaders.
- 10.30: Close down.

WEDNESDAY, JULY 6

1YA AUCKLAND

650 k.c. 461.3 m.

- 7.0: Breakfast session.
- 9.5: Eyewitness account of cricket, Yorkshire v. Australia (see 2YA).
- 9.20: Close down. 10.0: Devotional service. 10.15: Recordings.
- 12.0: Community singing at the 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 (Tui, with Peter).

- 6.0: Dinner music. Orchestre Raymonde, "From the Welsh Hills" Selection. Alfredo Campoli (violin), "Paraphrase on Paderewski's Minuet." Celebrity Trio, "Berceuse de Jocelyn" (Godard). Eileen Joyce (piano), Intermezzo, Op. 118, No. 2 (Brahms). Orchestra Mascotte, "Memories of Sweden." 6.22: Fred Hartley and Quintet, "No More Heartaches. No More Tears." Orchestra Mascotte, "April Smiles." Celebrity Trio, "Serenade" (Schubert). Gaumont Orchestra, "Chu Chin Chow" Selection. 6.41: Alfredo and Orchestra, "Wedding Dance" Waltz. Fred Hartley and Quintet, "Midnight, the Stars and You." Eileen Joyce (piano), Ballade in G Minor, Op. 113, 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 (from 2YA).
- 7.10 (approx.): News and reports.
- 7.30: Book review.
- 8.0: Concert programme.

- (R) Flonzaley String Quartet. Quartet in B Flat, Op. 127.
- 8.38: Phyllis Rendon (mezzo-soprano), "True Love"; "The Nightingale" (Brahms); "Song to Spring"; "Secrecy" (Wolf).

- 8.59: (R) Lener String Quartet with C. Draper (clarinet), E. Hinchcliffe (bassoon) and Andrew Brain (Horn). Last Movement of the Septet in E Flat Major. Andante con moto—presto (Beethoven).

- 9.0: Weather. Station notices.
- 9.5: (R) "Coronets of England: Queen Elizabeth."
- 9.35: Danny Malone (Irish tenor).
- 9.50: Manuel Puig and Bal Musette Orchestra, "Follette"; "La Ravigotante" (Vaissade).
- 9.56: Rawicz and Landauer (two pianos), "Favourite Waltzes."
- 10.0: Music, mirth and melody, with 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: "The Three Musketeers," episode 8.
- 8.35: Medley of recent London theatre successes.
- 8.45: Gilbert and Sullivan Selections (orchestral).
- 9.0: "Dust of the Ages," episode 10: "Henry of Navarre."
- 9.14: Music Wranglers, studies in musical tastes.
- 9.54: Piano medley, Charlie Kunz.
- 10.0: Light recitals.
- 10.30: Close down.

1ZM AUCKLAND

1250 k.c. 240 m.

- 5.0: Light orchestral selections.
- 5.20: Light vocal selections.
- 5.40: Popular 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 Sailor."
- 8.0: "Peep Into Filmiland."
- 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.
- 9.5: A. E. Lawton, in eye-witness account of cricket match, Yorkshire v. Australia.
- 9.20: Close down.
- 10.0: Weather for aviators. Devotional service. 10.23: Time signals. 10.45: Talk to women (Margaret).

- 12.0: Community singing at Town Hall.
- 1.0: Weather for aviators. Lunch music.
- 1.30: Educational session for Infant Classes (from 3YA).
- 1.50: Recordings. 2.0: Classical hour. 3.0: Sports results. 3.28: Time signals. Weather for farmers. Frost for Canterbury and Otago. 4.0: Sports results.
- 5.0: Children's session (Uncle Tony).

- 6.0: Dinner session. London Novelty Orchestra, "Amina" Egyptian Serenade (Lincke). Cedric Sharpe Sextet, "By the Sleepy Lagoon." Max Ladscheck (violin), Minuet in D. Cedric Sharpe Sextet, "Lazy Night" Valse Romance. London Novelty Orchestra, "Love in Idleness." 6.18: London Palladium Orchestra, "Longing" (Haydn Wood). Dajos Bela Orchestra, "Pique Dame" Fantasia (Tschai-kowsky). London Palladium Orchestra, "Vivienne." 6.32: Alfredo Campoli and Novelty Orchestra, "Poppies." Karol Szreter (piano), "Vienna Blood" (Strauss). Alfredo Campoli and Novelty Orchestra, "La Petite Tonkinoise" ("My Chin Chin Lou"). 6.46: Viennese Concert Soloists, "Amoureuse." Dajos Bela Orchestra, "Fantasie Orientale." Viennese Concert Soloists, "The Love Letter" Waltz. Horst Schimml-pfennig (organ), "Under the Starlit Sky."

- 7.0: Government and overseas news.
- 7.10 (approx.): News and reports.
- 7.28: Time signals.
- 7.37: Talk: Gardening Expert, "For the Home Gardener."
- 8.0: Chimes. Light orchestral and ballad programme.
- (R) London Symphony Orchestra, conducted by Eric Coates, "The Merry-makers" Miniature Overture (Coates).
- 8.0: Ballad recital by Frederic Collier (Australian bass-baritone), "Until" (Sanderson); "Close Props" (Wolsley Charles); "In Sheltered Vale" (d'Arlequen); "Storkrider's Song" (W. G. James); "Route Marching" (Stock).
- 8.21: (R) Light Symphony Orchestra, conducted by Composer, "Springtime" Suite: Fresh Morning—Pastorale; Noonday Song—Romance; Dance in the Twilight—Valse (Eric Coates).
- 8.33: (R)—Elena Danieli (so-

- prano), "Song of the Little Folk" (Coates).
- 8.36: (R) Eric Coates and Symphony Orchestra, "London Bridge" March (Coates).
- 8.40: Talk: Dr. Guy H. Scholefield, "World Affairs."
- 9.0: Weather. Station notices.
- 9.5: "Shanghai." Original serial of China Seas, by Edmund Barclay. Episode 5: "The Bitter Pill."
- 9.30: (R) Fred Hartley's Quintet (instrumental), Three Impressions Based on "In the Shade of the Old Apple Tree" (Alstyne, Williams).
- 9.33: "Personal Column."
- 9.46: (R) Fred Hartley and Quintet, "Turkey in the Straw" (Hartley).
- 9.49: Feature programme: "Sand," story of man's epic struggle with Nature.
- 10.4: Dance music by Tut Colman's Swing Rhythm at Majestic Cabaret.
- 10.28: Time signals.
- 11.4: Close down.

2YC WELLINGTON

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

- 1.0: Community singing at Town Hall.
- 2.0 (approx.): Close down.
- 5.0: Light music.
- 6.0: Close down.
- 7.0: After-dinner music.
- 8.0: Operatic programme, fea-



WEDNESDAY, JULY 6 . . . CONTINUED

turing excerpts from Mozart's operas; at 8.6 Seven Variations on an air from the "Magic Flute," by Alfred Cortot (piano) and Pablo Casals (cello).
8.40: Orchestral music composed by members of the "Powerful Coterie," one of early groups of Russian national composers, featuring at 8.48 "Thamar" (Balakireff), by Societe des Concerts du Conservatoire; at 9.10 "Dance of the Polovtsian Maidens," from Borodin's opera, "Prince Igor"; and at 9.43 Capriccio Espagnol (Rimsky Korsakov).
10.0: In merry mood.
10.30: Close down.

3YA CHRISTCHURCH

720 k.c. 416.4 m.

7.0: Breakfast session.
9.5: Eye-witness account of cricket, Yorkshire versus Australia (see 2YA).
9.20: Close down. **10.0:** Recordings. **10.30:** Devotional service. **10.45:** Recordings.
11.0: Women's session.
11.30: Recordings.
12.0: Lunch music.
1.30: Educational session: Miss Jean Hay (for Infants and Stds. 1 and 2), "Rhythmic Work" (4). **1.55:** Mr. F. C. Brew, M.A., "The Buccaneers and Dampier." **2.20:** Mr. A. J. Campbell, M.A., Dip.Ed., "Spanish Conquistadores."
2.40: Recordings.
2.45 (approx.): Commentary on women's first hockey Test match, England versus New Zealand (from Lancaster Park).
4.30: Sports results.
5.0: Children's hour (The Book Lady); with, at 5.45 p.m., recorded serial, "Paradise Plumes and Head-Hunters," episode 21.
6.0: Dinner music. Vienna Philharmonic Orchestra, "Il Seraglio" Overture (Mozart). Leopold Stokowski and Philadelphia Symphony Orchestra, Hungarian Dance No. 1 (Brahms). New Light Symphony Orchestra, "Madame Butterfly" Fantasia (Puccini). **6.17:** String Orchestra, Overture to "Arundel" Suite (Sebastian Brown). Salon Orchestra, "Where the Rainbow Ends" (Quilter). Royal Opera Orchestra, Covent Garden, "Berceuse" (Jarnefeldt). Edward O'Henry (organ), "Ca O'Est Madrid" (O'Henry). **6.35:** Grand Symphony Orchestra, "Tales of Hoffman"—Entr'acte and Minuet (Offenbach). Bernardo Gallico and Orchestra, "The Dance of the Dwarfs" (Noack). Grand Symphony Orchestra, "In the Moonlight." Leopold Stokowski and Philadelphia Symphony Orchestra, "Yablockho" (Russian Sailors' Dance). **6.48:** Band of H.M. Coldstream Guards, Selection of Wilfred Sanderson's Songs. Winter Garden Orchestra, "Thunder and Lightning."
7.0: Government and overseas news (from 2YA).
7.10 (approx.): News and reports.
7.20: Addington stock market reports.

7.30: "The Whirligig of Time." Talk, Dr. H. N. Parton, "Galileo."
8.0: Chimes.

(R) BBC Symphony Orchestra, "Coriolanus" Overture, Op. 62 (Beethoven).

8.8: Rita Jamieson (mezzo-contralto), (a) "The Princess" (Hinricks); (b) "The First Primrose" (Grieg); (c) "To the Forest" (Tschai-kowsky); (d) "Minnelied" (Brahms).

8.20: (R) Berlin State Opera Orchestra, conducted by Dr. Leo Blech, "Hungarian" March (Schubert, Liszt).

8.24: Merle Cunningham (pianoforte), "Etudes Symphoniques, Op. 18" (Schumann).

8.38: (R) Herbert Janesen (baritone), (a) "Die Lotoblume," Op. 25, No. 7 ("The Lotus Flower"); (b) "Widmung" ("Du Meine Seele") Dedication, Op. 25, No. 1 (Schumann).

8.44: London Symphony Orchestra, "Fountains of Rome": (a) The Fountain of Valle Giulia at Dawn; (b) The Triton Fountain at Morn; (c) The Fountain of Trevi at Mid-day; (d) The Villa Medici Fountain at Sunset (Respighi).

9.0: Weather. Station notices.

9.5: Reserved.

9.20: (R) Fritz Kreisler and London Philharmonic Orchestra, Concerto in D Major, Op. 77: (a) allegro non troppo; (b) adagio; (c) allegro giocoso ma non troppo vivace (Brahms).

10.0: Music, mirth and melody, with, at 10.30 p.m., Carson Robison and Buckaroos.
11.0: Close down.

3YL CHRISTCHURCH

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

5.0 to 6.0: Recordings.
7.0: After-dinner music.
8.0: Relay from St. Paul's Church Hall, Lichfield Street, of Grand Scottish Concert.
9.0: Dance session.
10.0 to 10.30: Melody.

4YA DUNEDIN

790 k.c. 379.5 m.

7.0: Chimes. Breakfast session.
9.5: Eye-witness account of cricket, Yorkshire versus Australia (see 2YA).

9.20: 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., "To Answer Inquiries About League of Nations Bulletin on Diet." **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. Grand Hotel Orchestra, "Evensong" (Easthope Martin). Alexander Borowsky (piano).

"Au Bord d'Une Source" (Liszt). Edith Lorand and Viennese Orchestra, "When Love Dies" Waltz. Grand Hotel Orchestra, "Le Cygne" ("The Swan") (Saint Saens). **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 Schimmelpfennig (organ), "Whenever I Dream of You" Waltz (Schimmelpfennig). **6.30:** Orchestra Jonescu Gaina, Serenade "Spaniola," No. 1 (Jonescu Gaina). Polydor Orchestra, "Vienna Citizen" Waltz. Ilja Livshakoff Orchestra, "Thousand and One Nights" Waltz (Strauss, Benedict). Orchestra Jonescu Gaina, "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.

7.30: Book talk, Mr. John Harris.

8.0: Chimes. Recorded variety concert.

Billy Cotton and Band, "Dixieland."

8.8: John Charles Thomas (baritone), "The Farmer's Pride" (Russell).

8.11: Dajos Bela and Balaika Orchestra, "Around the Volga" (Borchert).

8.17: Stanley Holloway (recital), "The Beef-Eater" (Weston and Lee).

8.21: London Piano-Accordion Band, "Heart-Breaker" (Gilbert).

8.24: Flotsam and Jetsam (duet), "The Highbrow Sailor" (Flotsam and Jetsam).

8.27: Reginald Dixon (organ), "Dixon Hits," No. 2.

8.33: Leslie Sarony (comedian), "Don't Be Surprised" (Keef).

8.36: West-End Celebrity Orchestra, "Tea Dolls' Parade" (Noiret).

8.40: Talk, Dr. G. C. Billing, "Economic Systems of the Past (2): The Elizabethan Age in Trade and Industry."

9.0: Weather. Station notices.

9.5: (R) Masked Masqueraders in harmony and hilarity.

9.32: (R) "The Hunchback of Notre Dame" (George Edwards serial).

9.45: (R) Carson Robison and Buckaroos.

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 to 6.0: Recordings.

7.0: After-dinner music.

8.0: Nordic symphonic programme, featuring at 8.20 Symphony No. 1 in E Minor, Op. 39 (Sibelius), by Symphony Orchestra.

9.20: Alexander Borowsky (pianist).

9.35: Boys of the Hofburg Chapel Choir, Vienna.

9.47: Guila Bustabo (violin).

10.0 to 10.30: Comedy, music.

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THURSDAY, JULY 7

IYA AUCKLAND

650 k.c. 461.3 m.

- 7.0: Breakfast session. 9.0: Close down. 10.0: Devotional service. 10.15: Recordings.
- 12.0: Lunch music. 12.30: 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.C.E., Home Science Section, "Bean Sprouts and Their Uses." 3.45: Light music. 4.0: Weather for farmers. 4.30: Sports results.
- 5.0: Children's session (Tui), with at 5.40, the 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). The Bohemians, "Bohemian" Polka from "Schwanda the Bagpipe Player" (Weinberger). 6.22: Vienna Philharmonic Orchestra, "Die Romantiker" Waltz. Paul Godwin Trio, "Melodie" (Denzel). Orchestra. Mascotte, "To You" Waltz. Debroy Somers Band, "Rhapsodia." 6.48: Ilya Livschakoff Orchestra, "Down in the Lobau." Alfredo and Orchestra, "Sevilla." Orchestra Mascotte, "I Love You" Waltz. Ilya Livschakoff Orchestra, "Kisses in the Dark." The Bohemians, "Circus March" from "The Bartered Bride" (Smetana).
- 7.0: Government and overseas news (from 2YA).
- 7.10 (approx.): News and reports.
- 7.39: "The Whirligig of Time: Education (18): Manners and Morals in the Middle Ages"—Professor Fitt.
- 8.0: Variety Cameo, with "Westward Ho!" (George Edwards and Company). Horace Heidt and Brigadiers with vocal chorus by King Sisters and Glee Club, in "Oh Marie—Oh Marie"; and "The Strange Adventures of Mr. Penny: Mr. Penny is Shot."
- 8.30: Royal Auckland Choir, conducted by Mr. Harry Woolley. "Prayer of Thanksgiving" (Folk Song); "O Sorrow Not" (Truhn); "A Dream" (Bartlett).
- 8.38: (R) Gaspar Cassado (cello), "Melodie Arabe" (Glazounov).
- 8.41: The Choir, "Cradle Song" (Brahms); "Oh Hush Thee My Baby" (Sullivan); "Bot der Ballad" (Coven).
- 8.49: (R) Eileen Joyce (piano), "Dance of the Gnomes" (Liszt).
- 8.57: The Choir, "By the Sea" (Schubert); "The Lorelei" (Heine); "Soldiers' Chorus" (Gounod).
- 9.0: Weather. Station notices.
- 9.5: Talk, Mr. S. K. Ratcliffe: "Forthright Celebrities of Today."
- 9.20: (R) BBC Wireless Mil-

- tary Band, Overture, "The Jolly Robbers" (Suppe).
- 9.28: (R) Peter Dawson (bass-baritone), "Old Father Thames" (O'Hogan).
- 9.31: (R) Serial, "Dad and Dave from Snake Gully."
- 9.44: (R) Jack Mackintosh and Harry Mortimer (cornettists), with brass band accompaniment, "Mack and Mort" (Mortimer); "Dot and Carrie" (White).
- 9.50: (R) Peter Dawson (bass-baritone), "With a Smile" (May).
- 9.53: (R) Grand Massed Brass Bands, "Festivalia" Fantasia (arr. Winter).
- 10.0: Swing time with Art Shaw and his New Music; vocal interludes by Maxine Sullivan.
- 11.0: Close down.

Parliamentary Broadcasts

Throughout the week, 2YC Wellington will transmit 2YA programmes if 2YA is used for broadcasting Parliament. Usual hours for Parliament: 2.30 p.m. to 5.30 p.m. and 7.30 p.m. to 10.30 p.m.

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: Leopold Godowsky (piano), Sonata in B Flat Minor (Chopin).
- 8.30: Masked Masqueraders and Jesters in sketches, songs and jokes.
- 9.0: Classical recitals.
- 10.0: Variety.
- 10.30: Close down.

I2M AUCKLAND

12 50 k.c. 240 m

- 5.0: Light orchestral selections.
- 5.20: Light vocal selections.
- 5.40: Popular selections.
- 6.0: Young folks' session.
- 6.45: News bulletin.
- 7.0: Sports session.
- 7.45: "Every Walk of Life: The Sailor."
- 8.0: Irish night (songs and dances).
- 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: Time signals. 10.45: Talk to women (Margaret).
- 12.0: Running commentary on the second day of Wellington Racing Club's winter meeting at Trentham Racecourse. Note: From 1.30 to 2.30 p.m. commentary to be broadcast by station 2YC.
- 1.30: Educational session: "The Changing World." 1.42: "Sound, Rhythm and Meaning in Poetry, and Hints

- on Speech Training" (2): Mr. W. J. Mountjoy. 1.57: "Travel: Ireland" (6): Dr. W. B. Sutch. 2.15: "Music" (6): Mr. T. J. Young.

2.30: Running commentary on Wellington Racing Club's winter meeting. Note: If last race commences after 5 p.m. commentary will be broadcast by 2YC.

- 5.0: Children's session (Uncle Pat).
- 6.0: Dinner session. London Palladium Orchestra, "The Leek" Selection (Middleton). Edith Lorand Orchestra, "Underneath the Lilac Tree" (Schubert, Berte). Carroll Gibbons and Boy Friends, "Born to Dance" Film Selection. Troise and Mandoliers, "El Relicario" (Padilla). 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" (Strauss). William Murdoch (piano), Songs Without Words, Nos. 22 and 27 (Mendelssohn). Grand Symphony Orchestra, Intermezzo of "1001 Nights" (Strauss). 6.49: Orlando and Orchestra, "Little Flatterer." Herman Finck and Orchestra, "Offenbachiana."

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

7.26: Time signals. "Who's Who and What's What?" Ramble in the news by "Coranto."

- 8.0: Chimes. Popular programme.

Four Kings of Rhythm entertain.

- 8.14: (R) "A New Mayor" (Japanese houseboy).
- 8.28: (R) Jack Hulbert (light vocal), "In a Paradise for Two"; "When You Hear Music," from film "Paradise for Two" (Kernell, Spolian-sky).

8.34: (R) Raymonde and Band of Banjos, "Whistling Rufus" (Mills); "Temptation Rag" (Lodge).

- 8.40: Talk, Mr. W. d'Arcy Cresswell, "Some Modern Poets, Opinions and Readings" (3).

9.0: Weather. Station notices.

- 9.5: Programme by Pioneer Club Singing Circle.

The Circle: "Maidens Fair" (Mendelssohn); "Where'er You Walk" (Handel); "Cuckoo Clock" (Grant, Schaefer).

- 9.14: (R) Erica Morini (violin), Spanish Dance (Granados, Kreisler); Capriccio Valse (Wieniawsky).

9.22: The Circle: Tuscan folk songs: "A Stream Full of Flowers"; "From Far Away"; "A Flight of Clouds"; "Nearest and Dearest" (Caracciolo).

- 9.34: (R) Cecil Dixon (piano), "Shepherd's Hey"; "Country Gardens" (arr. Grainger).

9.40: The Circle: "Nursery Rhymes" (Carse); "Bois Epais" (Lully); Hungarian Dance (Evelyn Wales).

- 9.48: (R) Marek Weber and Orchestra, "Ballet Egyptian" Suite (Luigini).

- 10.0: Music, mirth and melody, with Carson Robison and Buckaroos.
- 10.28: Time signals.
- 11.0: Close down.

2YC WELLINGTON

840 k.c. 356.9 m.

(Alternative Station)

- 1.30: Running commentary on the events of second day of Wellington Racing Club's winter meeting at Trentham.

2.30: Close down.

- 5.0: Light music.

6.0: Close down.

- 7.0: After-dinner music.

8.0: Chamber music, featuring, Quartet in D Major, Op. 33, No. 6 (Haydn), by Pro Arte Quartet; Sonata in C Minor (Haydn), by Kathleen Long (piano); Quartet in A Major (Mozart), by Roth String Quartet.

- 9.0: "On With the Show."

Hour of bright entertainment, featuring, at 9.18 p.m., "Impressions of a Motor-ride," by Henry Croudson (organist); and, at 9.31 p.m., "Our Village Concert (sketch).

- 10.0: In order of appearance: Gil Dech and Orchestra; Jan Klepura (tenor); Mischa Dobrinski (violinist).

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.

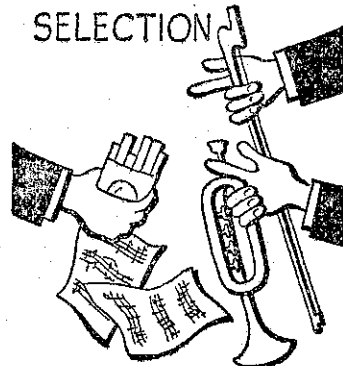
12.0: Lunch music. 2.0: Recordings. 2.30: Talk, prepared by A.C.E., "Bean Sprouts and Their Uses."

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

5.0: Children's hour (Rainbow Man), with "A Visit to the Fern Dells."

- 6.0: Dinner music. Band of H.M. Coldstream Guards, "Les Cloches de Corneville" (Blanquette). Paul Whiteman and Orchestra, "Song of

ORCHESTRAL SELECTION



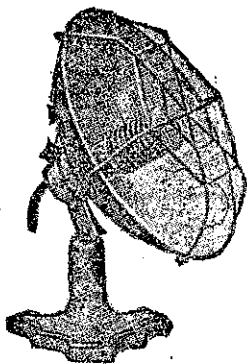
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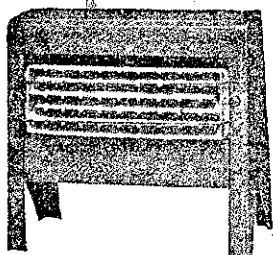
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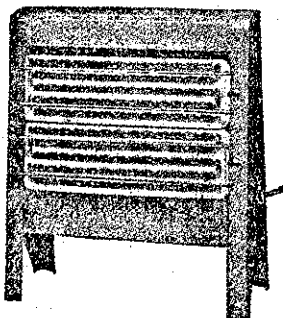
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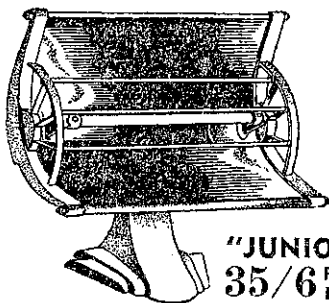
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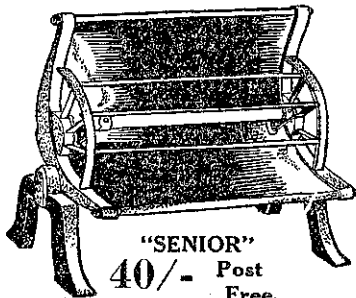


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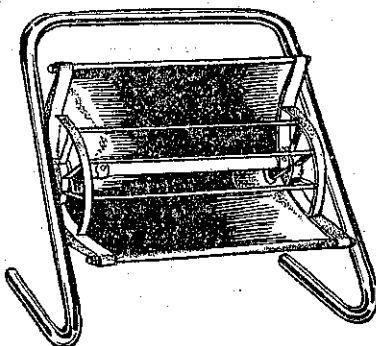
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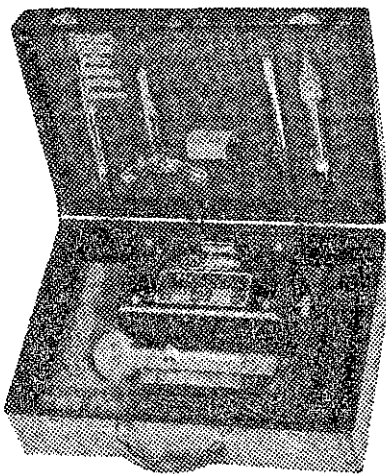
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THURSDAY, JULY 7 . . . CONTINUED

India" (Rimsky Korsakov).
J. H. Squire Celeste Octet,
"The Butterfly." Sigmundo
del Oro (organ), "Mexicali
Rose." 6.20: Cordoba Phil-
harmonic Orchestra, "La
Habenera." Dajos Bela Or-
chestra, "The Zarewitsch"
Potpourri. Light Symphony
Orchestra, "Joyousness."
Concert Waltz. Johann
Strauss and Symphony Or-
chestra, "Doctrinen"
(Strauss). 6.41: Dajos Bela
Orchestra, "Be Embraced, Ye
Millions" Waltz (Strauss).
London Palladium Orchestra,
"Lightning Switch." London
Novelty Orchestra, "A Coon
Band Concert." J. H. Squire
Octet, Hungarian Dance in
D (Brahms). Winter Garden
Orchestra, "Storm Galop."

7.0: Government and overseas
news (from 2YA).
7.10 (approx.): News and re-
ports.
7.35: Review of Journal of
Agriculture.
8.0: Chimes.
"One Goes Alone." Radio
play by Edward Williams,
studio presentation by the
Civic Players.
8.28: (R) J. H. Squire Celeste
Octet, "Classica" Selection
(arr. Ewing).
8.36: "Murder in the Silo."
Radio play by Edmund Bar-
clay, studio presentation by
the Civic Players.

9.0: Weather. Station notices.
9.5: Talk, Mr. Leicester Webb,
"World Affairs."
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: Lesser-known gems from
musical comedy.
8.30: Rudy Starita (xylo-
phone).
8.36: "Everybody's Melodies."
8.42: "Ceremony of the Keys."
8.48: Bell solos, Billy Whit-
lock.
8.54: "An Old Violin."
8.57: "Virgin Forest Tale."
9.0: "Cafe Continentale," epi-
sode 6.
9.24: Cornet duets.
9.30: Songs of Italy.
10.0: "Merry Moments."
10.30: Close down.

4YA DUNEDIN

790 k.c. 379.5 m.

7.0: Chimes. Breakfast session.
9.0: Close down. 10.0: Re-
cordings. 10.15: Devotional
service.

12.0: Lunch music. 1.0: Wea-
ther. 1.30: Educational ses-
sion (see 2YA). 2.30: Sports
results. Classical music. 4.0:
Weather. Frost forecast.
4.30: Light music. 4.45:
Sports results.

5.0: Children's hour (Big Bro-
ther Bill).

6.0: Dinner music. Halle Or-
chestra, "Cossack" Dance
(Tschalkowsky). Paul God-
win Orchestra, "The Spider"
Intermezzo. New Mayfair Or-
chestra, "The White Horse
Inn" Selection. Paul Godwin
Orchestra, "Siciliano." 6.19:
Edith Lorand Orchestra, "The
Flower's Dream" Valse Inter-
mezzo. Fred Mele and Orches-
tra, "Moineau" Selection.
Wayne King and Orchestra,
"I'm Forever Blowing Bub-
bles." 6.34: Fred Hartley
and Novelty Quintet, "Nola"
(Arndt). Marcel Palotti (or-
gan), "Queen of Love" Waltz
Fantasy. Fred Hartley and
Novelty Quintet, "Waltz Mod-
ley." 6.43: Jean Ibos Quint-
tet, "Fascination." Arthur
Rubinstein (piano), Scherzo
No. 2 in B Flat Minor, Op. 31
(Chopin). Boyd Neel String
Orchestra, "Moto Perpetuo"
(Lotter).

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

7.10 (approx.): News and re-
ports.
7.30: Gardening talk.

8.0: Chimes.
Public concert by Alexan-
der Kipnis (famous Russian
basso). Solo pianist and ac-
companist, Noel Newson
(from Town Hall).

10.0: Music, mirth and melody,
with, at 10.16 p.m., "The
Blue Danube," theme pro-
gramme.
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: "C. B. Cochran Presents."
8.8: Two tangos, Lani McIn-
tire and Hawaiians.
8.15: "The Memory Box of
Runji Singh: The Lock of
Golden Hair."
8.30: Vaudeville and variety.
9.0: "Their Own Works." Cele-
brated comedians and instru-
mentalists in works of their
own composition.
10.0: In order of appearance:
Mario Lorenzi (harp);
Evelyn Laye (soprano); Jack
Mackintosh (cornet).
10.30: Close down.

FRIDAY, JULY 8

1YA AUCKLAND

650 k.c. 461.3 m.

7.0: Breakfast session. 9.0:
Close down. 10.0: Devota-
tional service (Rev. C.
Chant). 10.15: Recordings.
12.0: Lunch music. 2.30: Recor-
dings. 3.15: Sports results.
3.30: Light music. 4.0: Wea-
ther for farmers. 4.30:
Sports.
5.0: Children's session (Tui,
with Aunt Jean and Nod).
6.0: Dinner music. Band of
Coldstream Guards, "Acces-
sion Memories." De Groot
(violin), David Bor (piano)
and Reginald Kilbey (cello),
"Frasquita." Patricia Ross-
borough (piano), "Hooray
for Love." De Groot (vio-
lin), David Bor (piano) and
Reginald Kilbey (cello),
"Lion du Bul." Walford Hy-
den and Magyar Orchestra,
"Moonshine." 6.19: Albert
Sandler and Orchestra, "Illu-
sions." Trio Rosenthal, Sere-
nade (Saint Saens). Vasa
Prihoda (violin), "Ay, Ay,
Ay." Carpi Trio, "Erotik"
(Grieg). Alfredo Campoli
and Salon Orchestra, "Smilin'
Through." 6.36: Viennese
Concert Soloists, "The Army
Chaplain" (Dream Waltz).
Carpi Trio, "I Love You"
(Grieg). Viennese Concert
Soloists, "Mary" Waltz.
6.47: Walford Hyden and
Magyar Orchestra, "Autumn
Leaves." Hans Bottermund
(cello), "At the Fountain."
Edith Lorand and Viennese
Orchestra, "Acceleration"
Waltz (Strauss).
7.0: Government and overseas
news (from 2YA).

7.10 (approx.): News and re-
ports.
7.30: Sports talk, Gordon Hut-
ter.
8.0: Concert programme.
(R) Royal Philharmonic
Orchestra, Scottish Sym-
phony in A Minor, Op. 56,
No. 3 (Mendelssohn).
8.32: Leo Foster (baritone),
"Dedication" (Schumann);
"The Clock" (Loewe);
"Why?" (Tschalkowsky);
"How Fair Art Thou"
(Brahms).
8.44: (R) New Symphony Or-
chestra, "Danzas Fantasti-
cas" (Turina).
9.0: Weather. Station notices.
9.5: Reserved.
9.20: Vincent Aspy (soloist)
and Studio Orchestra, Con-
certo in E Minor for Violin
and Orchestra (Mendelssohn).
9.50: (R) Berlin Union of
Teachers, "The Loreley" (Sil-
cher); "The Heavens are
Telling" (Beethoven).
10.0: Third cricket Test match.
11.0: Close down.

1YX AUCKLAND

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

5.0: Light music.
6.0: Close down.
7.0: After-dinner music.
8.0: "Snapshots."
8.40: "The Son of Ugwa"
(African minidrama).
8.55: Music from "Snow White
and the Seven Dwarfs."
9.0: "Ports of Call: A Visit to
Switzerland."
9.30: Film music.
10.0: Light recitals.
10.30: Close down.

1ZM AUCKLAND

1250 k.c. 240 m.

5.0: Light orchestral selections.
5.20: Light vocal selections.
5.40: Popular selections.
6.0: Young folks' session.
6.45: News session.
7.0: Orchestral selections.
7.30: Reserved.
8.0: Vocal gems, Light Opera
Company.
8.30: Miscellaneous.
8.50: Piano selections.
9.0: Hints to women.
9.20: Instrumental 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: Time signals. 10.45:
Talk to women (Margaret).
12.0: Lunch music. 1.0: Wea-
ther for aviators. 2.0: Clas-
sical hour. 3.0: Talk, pre-
pared by A.C.E., "Bean-
Sprouts and Their Use."
Sports results. 3.28: Time
signals. Weather for far-
mers. Frost for Canterbury
and Otago. 4.0: Sports re-
sults.
5.0: Children's session (Aunt
Molly), with at 5.30, "Para-
dise Planes and Head-Hun-
ters" (episode 33).
6.0: Dinner session. National
Symphony Orchestra, "Light
Cavalry" Overture. Bela
and Orchestra, "Apple Bloss-
om" Intermezzo. Patricia
Rossborough (piano), "A

Liebestraum Fantasy"
(Liszt). New Light Sym-
phony Orchestra, "March of
the Toys." 6.19: Alfredo
Campoli and Salon Orches-
tra, "Si Petite." Ilja Liv-
schakoff Kunstler Orchestra,
"Johann Strauss" Potpourri.
Alfredo Campoli and Salon
Orchestra, "Mademoiselle."
6.32: Mitja Nikisch Sym-
phony Orchestra, "Madelon"
Dream Waltz. Bernard Ette
and Orchestra, "My Heart is
Always Calling You." Pa-
tricia Rossborough (piano),
Melody in F (Rubinstein).
New Symphony Orchestra,
Neil Gwynn Dance No. 2
(German). 6.47: Marek
Weber and Orchestra, "My
Dream" Waltz. Novelty
Players, "Melodie Caprice"
(Squire). Harry Chapman
(harp) and his Music Lovers,
"Tell Me Again." Jesse
Crawford (organ), Serenade.

7.0: Government and overseas
news.

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

7.28: Time signals.

8.0: Chimes. Concert pro-
gramme.

Opening ceremony of Or-
chestral Concerts for Second-
ary Schools. Conductor of
Professional Orchestra, Leon
de Mauny (from Auditorium
of Wellington Technical Col-
lege).

8.40: (R) Talk: Mr. Len Gotz,
"Leaves From a Planter's
Notebook" (5).

9.0: Weather. Station notices.

9.5: (R) "Eb and Zeb" (coun-
try storekeepers).

9.15: Miscellaneous band pro-
gramme.

(R) Band of H.M. Welsh
Guards, "Vivat! George the

FRIDAY JULY 8 CONTINUED

- King" March (Rex). Band of H.M. Grenadier Guards, "The Rose" Selection (arr Myddleton).
- 9.26: Mrs. Adele Edmonds (soprano), "I Heard You Go By" (Wood); "Just Because the Violets" (Kennedy, Russell).
- 9.32: (R) Foden's Motor Works Band, "Poet and Peasant" Overture (Suppe); "Il Bacio" (Arditi) (solo cornetist, Harry Mortimer). Amington Band, conducted by Roland Davis, "Merrie England" Selection (German).
- 9.47: Mrs. Adele Edmonds (soprano), "Melisande in the Wood" (Goetz); "To a Wild Rose" (Macdowell).
- 9.53: (R) Silver Stars Band, "The Whistler and His Dog" (Pryor). Metropolitan Police Central Band, "March of the Mountain Gnomes" (Eilenberg).
- 10.0: Dance programme of new recordings, with swing session compered by Arthur Pearce.
- 10.28: Time signals from the Dominion Observatory.
- 11.0 to 5.0 a.m.: Rebroadcast of third cricket Test match, Australia v. England, played at Old Trafford.

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: "Memories of the Masters."
9.0: Sonata hour, featuring at 9.0 p.m., Arpeggione Sonata (Schubert), by Ludwig Hoelscher (cello) and Billy Ney (piano); and at 9.24, Mozart's Sonata in C Major, by Harriet Cohen (piano); and at 9.48, Sonata in D Major (Handel), by Joseph Szigeti (violin).
- 10.0: Third cricket Test match.
11.0: 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, Mrs. Dorothy Johnson, "Help for the Home Cook." 11.15: Recordings.
- 12.0: Lunch music. 2.0: Recordings. 3.0: Classical music. 4.0: Frost. Weather. Light music. 4.30: Sports results. 5.0: Children's hour (Friday). 6.0: Dinner music. State Opera Orchestra, Berlin, "The Old

- Marches Forever." Anne Steiger-Betzak (violin), "Fiddlin' the Fiddle." Wilhelm Backhaus (piano), "Triana" from "Iberia" (Albeniz). Debroy Somers Band, "Stealing Through the Classics," No. 1. 6.24: Dajos Bela Orchestra, "The Swallows" (Strauss). Orlando Orchestra, "A Kiss in Spring" Selection. Alfredo Campoli and Salon Orchestra, "Zigeuner, You Have Stolen My Heart." 6.39: Ilja Livschakoff Dance Orchestra, "I Live For Love" (Abraham). Anne Steiger-Betzak (violin), "The Dancing Violin." Philharmonic Orchestra, Berlin, "The Flight of the Bumble Bee" (Rimsky Korsakov). 6.50: Renara (pianoforte solo), "Sweet Adeline" Medley. Sir Dan Godfrey and Bournemouth Municipal Orchestra, "Zip-Zip."

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

7.10 (approx.): News and reports.

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

8.0: Chimes.

(R) Sir Thomas Beecham conducting London Philharmonic Orchestra, "La Gazza Ladra" Overture (Rossini).

8.10: (R) Richard Crooks (tenor recital), (a) "How Lovely Are Thy Dwellings" (Liddle); (b) "Arise, O' Sun" (Day); (c) "Oh! Dry Those Tears" (del Riego).

8.22: Vera Yager, F.T.C.L., L.R.S.M. (pianoforte recital), "By the Lake of Geneva," Op. 139: (a) Sunday Morning at Ghion; (b) Julia's Arbor in Clarens; (c) Cascade of Chandron (Franz Bendel).

8.35: (R) London Philharmonic Orchestra, (a) "Spring Song," Op. 62, No. 6; (b) "Spinning Song," Op. 67, No. 4 (Mendelssohn).

8.39: Dorothy Buckingham (soprano recital), (a) "Fiddler, Come and Play For Me"; (b) "Orchard Daffodils" (Montague Phillips); (c) "Will o' the Wisp" (Spross); (d) "Waiata Poi" (Alfred Hill).

8.52: (R) London Symphony Orchestra, (a) "Dobinushka" (arr. Rimsky Korsakov); (b) "Polovtsi" March (Borodin).

9.0: Weather. Station notices. 9.5: Talk, Professor B. G. Alexander, Manager of the Moyne University Debaters, "Let's Visit America."

9.20: (R) New Light Symphony Orchestra, "Handel in the Strand" (Grainger).

9.24: Len Barnes (baritone), (a) "Callao" (Graham); (b) "The Devout Lover" (White); (c) "Simon, the

Cellarer" (Hatton); (d) "One More River" (Warlock).

9.37: (R) Boston Promenade Orchestra, "Entry of the Boyards" March (Halvorsen).

9.41: (R) Essie Ackland (contralto), (a) "The Songs That Live Forever" (Longstaffe); (b) "My Ain Folk" (Lemon).

9.50: (R) Debroy Somers Band (with vocal), "This England: A Coronation Toast."

10.0: Third cricket Test match.

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: "Princess Ida" Selection.

8.10: In the Sports Club with "Tiger" Parkes, coloured boxer and member of Sharman's Troupe.

8.27: Balalaika Orchestra.

8.33: Gretl Vernon (coloratura).

8.40: Four Kings of Rhythm.

8.54: Estudiantina Mandoline Orchestra.

9.0: Opera in France.

9.30: Band programme.

10.0: Light music.

10.30: Close down.

4YA DUNEDIN

790 k.c. 379.5 m.

7.0: Chimes. Breakfast session.

9.0: Close down. 10.0: Recordings. 10.15: Devotional service. 10.45: Talk, Miss I. Findlay: "Cooking and Recipes."

12.0: Lunch music.

12.15: Community singing at Strand Theatre.

1.30: Lunch music. 2.0: Recordings. 3.15: Talk by A.C.E., Home Science Tutorial Section: "A.C.E. Announcements." 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 p.m., "Paradise Plumes and Head-Hunters," followed by "The Lolly Kitchen" (Aunt Jean).

6.0: Dinner music. Milan Symphony Orchestra, "The Sicilian Vespers" Overture (Verdi). Orchestra Mascotte, "Dream" Waltz (Frais). De Groot and Orchestra, "Zinetta." 6.14: Victoria Orchestra, "La Serenade" Waltz. Alfredo Campoli (violin), "Serenade Espagnole" (Chaminade, Kreisler).

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.

12.15: Community singing at Strand Theatre.

1.30: Lunch music. 2.0: Recordings. 3.15: Talk by A.C.E., Home Science Tutorial Section: "A.C.E. Announcements." 3.30: Sports results. Classical music. 4.0: Weather. Frost forecast. 4.30: Light music. 4.45: Sports results.

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5.0: Children's session (Big Brother Bill), with, at 5.30 p.m., "Paradise Plumes and Head-Hunters," followed by "The Lolly Kitchen" (Aunt Jean).

Royal Opera Orchestra, "Faust" Ballet Music (Gounod). 6.29: Trocadero Ensemble, "Nightingale in the Lilac Bush." Berlin Talkie Orchestra, "Melodies About Chopin." Orchestra Mascotte, "Vineta Bells" Waltz. 6.49: Translateur and Viennese Orchestra, "A Dream After the Ball" (Translateur). London Symphony Orchestra, "Chanson de Nuit" (Elgar). Translateur and Viennese Orchestra, "Viennese Birds of Passage" Waltz (Translateur).

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

7.10 (approx.): News and reports.

8.0: (R) Serial feature, "Dad and Dave from Snake Gully."

8.15: Primo Scala's Accordion Band, "Where Are You?" (Adamson).

8.18: (R) "Aunt Arabella" (Japanese houseboy).

8.30: Carson Robison and Buckaroos.

8.43: Imaginary interview with "Cuddle," New Zealand racehorse.

9.0: Weather. Station notices.

9.5: Frederick Page (pianoforte recital), French Suite in B Minor: Allemande; courante; sarabande; anglaise; menuet; gigue (bach).

9.20: Readings by Professor T. D. Adams, with musical interludes. Author: Charles Dickens. "Pickwick Papers": (1) Mr. Jingle and the marriage licence; (2) Mr. Wardle compromised; (3) Mr. Pickwick is compromised and engages Sam Weller. Music from—Wagner: "Meistersingers"—Dance of the Apprentices. Elgar: "Chanson de Matin." Sullivan: Overture to "Patience."

10.0: Third cricket Test match.

11.0: Close down.

10.0: Third cricket Test match.

11.0: Close down.

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11.0: Close down.

SATURDAY, JULY 9

1YA AUCKLAND

650 k.c. 461.3 m.

- 7.0 and 8.0: Cricket Test scores. 7.5 (approx.) and 8.5 (approx.): Breakfast session. 9.5: Eye-witness account of third cricket Test (see 2YA). 9.20: Close down.

10.0: Devotional service. 10.15: Recordings.

12.0: Lunch music. 1.0: District week-end weather. 2.0: Recordings.

3.0: Running commentary on Rugby football match at Eden Park.

3.15-4.30: Sports results.

5.0: Children's session (Tui).

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 Schimmelpfennig (organ), "Indian Love Call." De Groot (violin), David Bor (piano) and Reginald Kilbey (cello), "Naila" (Delibes). Alfredo Campoli and Orchestra, "Tell Me To-night." 6.17: J. H. Squire Celeste Octet,

Andante in G (Batiste). Winkler Trio, "Schiebl" Waltz. Joe Venuti (violin), "Romantic Joe." Winkler Trio, "Forest Songsters" Waltz. J. H. Squire Celeste Octet, Andantino. 6.32: Edith Lorand Orchestra, "Aubade Printanierre." Orchestra Mascotte, "Waltz From Vienna." H. Kuster and K. Remmling (two

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Andante in G (Batiste). Winkler Trio, "Schiebl" Waltz. Joe Venuti (violin), "Romantic Joe." Winkler Trio, "Forest Songsters" Waltz. J. H. Squire Celeste Octet, Andantino. 6.32: Edith Lorand Orchestra, "Aubade Printanierre." Orchestra Mascotte, "Waltz From Vienna." H. Kuster and K. Remmling (two

SATURDAY, JULY 9 . . . CONTINUED

pianos), "Mickey Mouse." Edith Lorand Orchestra, "Il Soldato Valoroso" Waltz (Strauss). 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.

8.0: Concert programme.

Aileen Warren (piano), "Celebrated Minuet" (Mozart, Palmgren); Serenade (Schubert, Liszt); "Far-Off Bells"; "The Clock" (Somervell).

8.14: (R) Ilja Livschakoff Orchestra, "Flower of Love" (Rust).

8.17: Danny Malone (Irish tenor).

8.32: (R) Mischa Elman (violin), Nocturne in D Flat Major (Wilhelmj); Serenade (Drdla); "Les Millions d'Arlequin" (Drigo).

8.42: Jessie Shaw (contralto), "The Enchantress" (Hutton); "The Fuchsia Tree" (Quilter); "Four Ducks on a Pond" (Needham); "The Road to the Isles" (Kennedy Fraser).

8.54: (R) Ilja Livschakoff Orchestra, "Im Schoneu Tal" (Lohr).

9.0: Weather. Station notices.

9.5: Light entertainment by Julie Adair, the Lancashire lass.

9.11: (R) Horst Schimneipfening (organ), "Aloma" (Bowers).

9.14: Julie Adair, the Lancashire lass.

9.20: Sports summary.

9.30: Third cricket Test.

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: Modern dance music.

8.30: "Hotel Revue."

8.42: Famous cities in song: No. 7, "Venice."

9.0: Light recitals.

9.30: Musical comedy.

10.0: Variety.

10.30: Close down.

12M AUCKLAND

12.50 k.c. 240 m.

11.0: Band selections.

1.20: Vocal gems.

1.40: Piano medleys.

2.20: Humorous selections.

2.40: Popular selections.

3.0: Light orchestral selections.

3.20: Organ medleys.

3.40: Light popular selections.

4.0: Close down.

5.0: Light orchestral selections.

5.20: Light vocal selections.

5.40: Popular selections.

6.0: Young folks' session.

6.45: News session.

7.0: Sports results.

7.30: Hill Billies.

7.45: Piano medleys.

8.0: Dance session.

12.0: Close down.

2YA WELLINGTON

570 k.c. 526 m.

11 p.m., Friday, to 5 a.m.: Cricket Test match at Old Trafford.

6.50: Weather for aviators.

7.0 and 8.0: Results in cricket Test.

7.10 and 8.10 (approx.): Breakfast session.

9.5: P. G. H. Fender in eye-witness account of third cricket Test match at Old Trafford.

9.20: Close down.

10.0: Weather for aviators. Devotional service. 10.28: Time signals. 10.45: Talk to women (Margaret).

12.0: Running commentary on third day of Wellington Racing Club's winter meeting at Trentham Racecourse, interspersed with recordings. Note: If last race commences after 5 p.m., commentary will be broadcast by 2YC.

5.0: Children's hour (Uncle Jasper).

5.30: Dinner music. Edith Lorand Orchestra, "Toreador and Andalous" (Rubinstein). Marek Weber and Orchestra, "Mignou"—Entr'acte Gavotte (Thomas). Eileen Joyce (piano), "Viennese Dance," No. 2 (Friedman-Gaertner). Marek Weber and Orchestra, Mennett (Beethoven). Edith Lorand Orchestra, "Meditation: Thais" (Massenet). 6.17: Paul Whiteman and Concert Orchestra, "Soliloquy" (Bloom). Harry Chapman (harp), and Music Lovers, "When Budapest Was Young." Paul Whiteman and Concert Orchestra, "Midnight Reflections." 6.29: Edith Lorand and Viennese Orchestra, "Le Plus Joli Reve." Dajos Bela Orchestra, "Mosaic." Potpourri (Zimmer). Edith Lorand and Orchestra, Minuet (Bocherini). 6.44: Nat Shilkret and his Orchestra, "Maytime" Medley Waltz. Orchestra Raymond. "Parade of the City Guards." Arthur Young and Reginald Forsythe (piano), "The Piccolino." De Groot and Piccadilly Orchestra, "One-Way Street." Paul Godwin Orchestra, "Midnight" Waltz.

7.0: Government and overseas news.

7.10 (approx.): News and reports.

7.28: Time signals.

8.0: Chimes. Concert programme.

Masked Masqueraders and Jesters in sketches, songs and jokes.

8.30: "Ports of Call: Visit to Siam."

9.0: Weather. Station notices.

9.5: Old-time dance music by 2YA Old-Time Dance Orchestra. Conductor: Frank Crowther. Vocalist: Les Stapp. Compere: Fred Barker.

10.0: Sports summary.

10.10: Old-time dance programme.

11.0 to 5.0 a.m.: Third cricket Test match, England versus Australia.

2YC WELLINGTON

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

2.45: Running commentary on the Rugby football match at Athletic Park.

4.30 (approx.): Close down.

5.0: Light music.

6.0: Close down.

7.0: After-dinner music.

8.0: "De Svenske" (famous Swedish male chorus) in choir music, with instrumental interludes.

9.0: In lighter vein.

9.30: Third cricket Test match.

11.0: Close down.

3YA CHRISTCHURCH

720 k.c. 416.4 m.

7.0: Breakfast session.

9.5: Eye-witness account of cricket Test (see 2YA).

9.20: Close down.

10.0: Recordings. 10.30: Devotional service. 10.45: Recordings.

11.30: Relay from Riccarton of Westport Jockey Club's meeting.

12.0: Lunch music. 1.0: Weekend weather. 2.0: Recordings.

2.45: Commentary on Rugby fixture at Lancaster Park.

4.30: Sports results.

5.0: Children's hour (Cousin Nessie), with, at 5.45 p.m., recorded serial, "Paradise Plumes and Head-Hunters," episode 22.

6.0: Dinner music. Band of H.M. Coldstream Guards, "Dorothy" Selection. Jack Mackintosh (cornet), "Until Mused Military Band, "Birthday" March. 6.16: Alfredo Campoli and Salon Orchestra, "Where the Woods are Green" (Brotsky). 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 Lu." 6.47: Frank Westfield's Orchestra, "The Cabaret Girl" Selection. Wilhelm Backhaus (piano), Military March in E Flat (Schubert). Ilja Livschakoff's Dance Orchestra, "A Girl Like Nina."

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

7.10: News and reports.

8.0: Chimes.

3YA Orchestra, conducted by Gil Dech, "The Cat and the Fiddle" Selection (Kern).

8.3: (R) "The Fourth Form at St. Percy's."

8.21: 3YA Orchestra, "The Rogue Song" Fantasy (Stohart).

8.25: "Coronets of England—Queen Elizabeth," episode 11.

9.0: Weather. Station notices.

9.5: 3YA Orchestra, (a) "Waltzing Street" Concert March (Johnston); (b) "The Little Clock on the Mantel" (Wheeler); (c) "The Way

You Look To-night" (Kern); (d) "Lulworth Cove" (Shadwell).

9.20: Sports summary.

9.30: Third cricket Test.

11.0: Close down.

3YL CHRISTCHURCH

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

2.45: Recordings.

1.30 (approx.): Close down.

5.0: Recordings.

6.0: Close down.

7.0: After-dinner music.

8.0: Symphonic programme, featuring at 8.15 "Faust" Symphony (Franz Liszt), by Grand Orchestre Philharmonique of Paris; and at 9.32 Concerto in E Minor for Violin and Orchestra. (Mendelssohn), by Joseph Szigeti (violinist) and London Philharmonic Orchestra.

10.0: Favourite entertainers.

10.30: Close down.

4YA DUNEDIN

790 k.c. 379.5 m.

7.0: Chimes. Breakfast session.

9.5: Eye-witness account third cricket Test (see 2YA).

9.20: Close down.

10.0: Recordings.

12.0: Lunch music. 1.0: Weather.

1.45: Running commentary on hockey match, Indians versus N.Z. University, at Carisbrook.

2.45: Running commentary on senior Rugby match at Carisbrook.

4.45 (approx.): Sports results.

5.0: Children's hour (Cousin Molly).

6.0: Dinner music. Mantovani and Tipica Orchestra, "Round a Gipsy Campfire." Edith Lorand and Viennese Orchestra, "Vivat Hungaria." Alfredo Campoli (violin), "Guitarre" (Moszkowski, Sarasate). Paul Godwin Orchestra, "Swabian Peasant" Waltz. 6.17: Orchestra Mascotte, "Vibraphone" Waltz. J. H. Squire Celeste Octet, "Memories of Mendelssohn." Dajos Bela Orchestra, "Traumideale" Op. 69 (Fucik). 6.33: Wayne King and Orchestra, "Sweethearts." Salon Orchestra, "Tartar" Dance. Ferdy Kauffman and Orchestra, "Stephanie Gavotte." International Concert Orchestra, "Spring. Beautiful Spring." Geraldo and Orchestra, "Mardi Gras." 6.49: Vienna Philharmonic Orchestra, "Die Kosependen" Waltz (Lanner). Alfredo Campoli and Salon Orchestra, "The Knave of Diamonds." Ambrose and Orchestra, "Escapade."

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

7.10 (approx.): News and reports.

8.0: Chimes. Light orchestral and ballad concert.

4YA Concert Orchestra, "Chal Romano" Overture (Ketelbey).

8.9: Mary Pratt (contralto), "The Boatman" (arr. Lawson); "Doon the Burn" (Hook).

(Continued over page.)

National Commercial Broadcasting Service

Stations 1ZB, 2ZB, 3ZB and 4ZB

Alterations and highlights in the programmes of the C Class stations will be announced daily as follows:—1ZB at 8 a.m., 11.55 a.m., and 4.55 p.m.; 2ZB at 8.15 a.m., 2 p.m. and 6 p.m.; 3ZB at 8.14 a.m., 1.59 p.m. and 5.59 p.m.; 4ZB at 8.14 a.m., 1.59 p.m. and 5.59 p.m.

SUNDAY

JULY 3.

1ZB

AUCKLAND

1090 k.c. 275.1 m.

6 a.m., Sunshine tunes. 8.30, Country Church of Hollywood. 9, Friendly Road children's service. 10, Hospital session (Jeff and Broady). 10.30, One Man's Family (Claudia Learns the Truth). 11, Friendly Road devotional service. 12 noon, Luncheon music.

2 p.m., The Music Book of the Air. 5, The Diggers' hour (Rod Talbot and Friend John). 6, Kim's session. 6.15, Home folks. 6.30, Uncle Tom and children's choir.

7, Man in the Street session. 8, The Mirth Parade. 9, A Tale of Two Cities. 9.45, Crusade for Social Justice. 10, 1ZB Salon Quartet. 10.30, From opera and operetta. 10.45, Soft Lights and Sweet Music. 11, Variety. 11.45, Songs of the Sandman. 12 midnight, Close down.

2ZB

WELLINGTON

1130 k.c. 263.5 m.

6 a.m., Early morn session. 8.45, Uncle Tom's children's choir. 9, Sports review (Len Aldridge). 9.30, Band programme. 10, Toby and Robbie's Hospital session. 10.15, One Man's Family (Roberta v. Beth Holly). 11, Country Church of Hollywood. 11.45, In Lighter Vein. 12 noon, Luncheon music.

2.5, Music, mirth and melody, including gems from musical comedy and opera, military band music, Happy Hill,

Hospital request session, cinema. 10, organ recital. 5, For the old Hospital cheerio session; with folks. 5.30, Talk, Mrs. J. A. at 10.15, One Man's Family Lee, "Woman's Place in the (the Doctor Gives Orders). 11, World." 5.45, Sunday At Twi- Country Church of Hollywood. light. 6, Children's session. 11.30, Rhythm and romance. 6.30, Home folks. 7, Man in the Street (Uncle Scrim). 8, Mirth Parade. 8.30, Maori session (Oriwa). 9, The Tale of 4.45, Mrs. Lee's talk, 5.30.

Programme Highlights From the NCBS

SUNDAYS: "ONE MAN'S FAMILY," from all stations during hospital sessions, at 10.15 a.m.

"MIRTH PARADE," from all stations, at 8.0 p.m.

"A TALE OF TWO CITIES," from all stations, at 9.0 p.m. (4ZB starts on July 10.)

MONDAYS: "CONCERT HALL OF THE AIR," from all stations at 9.0 p.m.

TUESDAYS: "ROBIN HOOD," from all stations at 9.0 p.m.

MONDAYS, WEDNESDAYS, FRIDAYS: "EASY ACES," from all stations at 8.15 p.m.

MONDAYS, TUESDAYS, WEDNESDAYS: "MUTINY OF THE BOUNTY," from all stations at 7.30 p.m.

Two Cities. 9.30, Film music. 11.30, Meditation music. 11.50, Dream Boat Reverie. 12 midnight, Close down.

3ZB CHRISTCHURCH

1430 k.c. 209.7 m.

6 a.m., Sunny session. 8.15, Weather. 8.30, Motorists' session. 9.10, Sports talk. 9.30,

Young people's session. 5.59, Weather. 6.15: Grundy's musical travelogue. 6.45: Features of the week.

7, The Man in the Street (Uncle Scrim). 8, Mirth Parade. 8.15, New releases. 9, Tale of Two Cities. 9.30, Film features. 9.45, Home folks. 10, Popular humour. 12 midnight, Close down.

4ZB

DUNEDIN

1220 k.c. 245.8 m.

6 a.m., Early morn session. 8.30, Weather for week-end motorists. 8.45, Sports session. 9.30, Week-end weather. 9.31, Around the Rotunda. 10.15, One Man's Family (Paul Talks About Babies). 11, Country Church of Hollywood. 11.30, Football notes (Goalpost). 12 noon, Listeners' request session.

2, Presenting a guest artist. 2.30, Staff half-hour. 3, Magazine of Melody. 4.15, Talk (Mrs. J. A. Lee). 4.30, The World Entertains. 4.45, Hits of Yesterday. 5.0, Hits of Today. 5.30, Children's session (Uncle Percy). 6.45, Home folks.

7, The Man in the Street session. 8, Mirth Parade. 8.15, Studio presentation. 8.30, Week-end trailer. 8.45, Studio presentation. 9, Fireside Reflections. 9.15, Cruise Through the Classics. 10, Comicalities and Frivolities. 11, The Witching Hour. 11.50, Dream Boat Reverie. 12 midnight, Close down.

MONDAY

JULY 4.

1ZB

AUCKLAND

1090 k.c. 275.1 m.

6, Breakfast session. 7.30, Weather report. News Everywhere. 8, Mails, shipping. Dorothy's session. 9, Gran's session. 9.30, Nutrition talk (A. E. Aldridge and Marina). 9.45, Home Life session. 10.15, Friendly Road devotional service. 10.30, Anne Stewart. 11.15, Aunt Daisy recording. 12.15 p.m., Filmland session (John Batten). 1, Lunch-time (Neddo).

SATURDAY, JULY 9 . . . CONTINUED

8.15: The Orchestra, "Ballad Memories," No. 1 (arr. Baynes).

8.25: (R) Frank Titterton (tenor), "Songs That Live Forever" (Longstaffe); "Sheldermene" (Lozanne).

8.31: The Orchestra, "Cat and Mouse" (piano novelty with orchestra) (Engelman); "Bal Masque" (Fletcher).

8.39: Mary Pratt (contralto), "Cockle Shells" (Trdt.);

"The Bonnie Earl of Moray" (Moffat); "Charlie is My Darling" (arr. Macfarren).

8.48: The Orchestra, Suite "Romantique": (1) romance; (2) scherzo; (3) valse dramatic (Kotelbey).

9.0: Weather. Station notices.

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

10.0: Sports summary.

10.10: Dance music. 11.15: Close down.

4YO

DUNEDIN

1140 k.c. 263.1 m.

(Alternative Station)

2.45: Recordings during relay of football match through 4YA.

4.30: Close down.

5.0: Recordings.

6.0: Close down.

7.0: After-dinner music.

8.0: "Jack Hylton's Jubilee Cavalcade."

8.8: "Sandy Wins the Football Pool" (sketch).

8.15: Organ reveries.

8.30: "Leaves from the Diary of a Film Fan."

9.4: Vaudeville and variety.

10.30: Third cricket Test match.

11.0: Close down.

COMMERCIAL STATIONS . . CONTINUED

1.30, Happiness Club. 2.30, Gran's session. 4.15, Arthur Collins' Between Ourselves. 5, Children's Magazine of the Air. 6, Variety Show of the Air. 6.15, Baby competition. 6.52, Friendly Road lullaby.

7, Fred and Maggie. 7.15, Nothing Ever Happens. 7.30, Mutiny of the Bounty. 7.45, Love Songs of the Ages. 8, Beau Geste. 8.15, Easy Aces. 8.45, History Behind the Headlines (Town Crier). 9, Concert Hall of the Air. 9.30, Musical Medley competition. 9.37, Extra! Extra! 10.30, Musical comedy. 11, Supper Club of the Air. 12 midnight, Close down.

2ZB**WELLINGTON**

1130 k.c. 265.5 m.

6, Early morning session. 7.30, Weather. Mails. 7.45, Morning melodies. 9, Pat and Joan (Radio Twins). 9.30, Musical Hotpot (Peter and Kingi). 10.7, Hints on Home Decorating (Anne Stewart). 10.15, Uncle Scrim's session. 10.30, Morning tea (Jay McNamara). 11.15, Aunt Daisy recording. 11.30, Shopping with Margot. 12 noon, Luncheon (Leon Gotz).

12.30, Farm and Home. 2, Palmerston North session (Aggie). 2.40, Pat and Joan (Radio Twins). 3, Reflections at afternoon tea. 3.22, Marriage a la Mode. 3.30, Light orchestral cameo. 3.45, Piano recital. 4, Variety (Michael and Phil). 5, Young New Zealand's Radio Journal. 5.45, Adventure Bound. 6, Continental Travelogue. 6.15, As Clear as Crystal. 6.45, Down Memory Lane.

7, Fred and Maggie Everybody. 7.15, Nothing Ever Happens. 7.30, Mutiny on the Bounty. 7.45, Cavalcade of Memories. 8, The Hill Billy session. 8.15, Easy Aces. 9, Concert Hall of the Air. 9.30, Strollin' Tom. 10, Variety programme. 11, Dance music. 12 midnight, Close down.

3ZB**CHRISTCHURCH**

1430 k.c. 209.7 m.

6, Early morning session. 7.14, Weather, mails, shipping. 8, Fashion's Fancies. 9, Gracie's sunshine session. 9.30, Saucy melodies. 10, It's Morning Tea Time. 11.15, Aunt Daisy recording. 12, Jack Maybury in luncheon session.

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1.15, Celebrity Parade (Maybury). 2.30, Sally's session. 3.30, Over the Teacups. 3.45, Jack Bremner's Dispensary. 4, To-day's verse. 5, Gracie's and Jacko's children's session. 5.59, Weather.

7, Fred and Maggie Everybody. 7.15, Nothing Ever Happens. 7.30, Mutiny on the Bounty. 8, Beau Geste. 8.15, Easy Aces. 9, Concert Hall of the Air. 9.30, True Confessions. 10, Maoriland melodies. 10.15, Swing session. 11, Cabaret Club. 12 midnight, Close down.

4ZB**DUNEDIN**

1220 k.c. 245.8 m.

6, Morning session. 7, Shipping. 8.10, Weather, mails. 9, Recipe session (Joyce). 10, Shopping Reporter of the Air. 10.45, Reflections. 11.15, Aunt Daisy recording. 12.15 p.m., Luncheon programme.

12.30, Man on the Land. 1, Oamaru hour. 2.30, Recipe session (Jill). 3.15, Home Decoration. 3.30, Tunes for Tea. 5, Children's session. 6.22, Reporter of Odd Facts. 6.45, Weather.

7, Fred and Maggie Everybody. 7.15, Nothing Ever Happens. 7.30, Mutiny on the Bounty. 8, The Fatal Tenth. 8.15, Easy Aces. 9, Concert Hall of the Air. 9.30, True Confessions. 9.45, Height of humour. 10.30, News Behind the News. 11, Music in sentimental mood. 12 midnight, Close down.

TUESDAY

July 5.

1ZB**AUCKLAND**

1090 k.c. 275.1 m.

6, Breakfast session. 7.30, Weather. 8, Mails, shipping. Dorothy's session. 9, Gran's session. 9.30, Nutrition talk (Aldridge and Marina). 9.45, Marina's book talk. 10.15, Friendly Road devotional service. 11, Tony Wons' Scrapbook. 11.15, Aunt Daisy recording. 12.15 p.m., Filmland session. 1, Lunch time.

1.30, Happiness Club. 2, New Plymouth session. 2.30, Gran's session. 3, Gems of melody. 4.15, Between Ourselves. 5, Children's Magazine. 5.10, John Batten. 6.15, Reporter of Odd Facts. 6.50, Friendly Road lullaby.

7, Fred and Maggie Everybody. 7.30, Mutiny of the Bounty. 7.45, Tusitala—Teller of Tales. 8, In Foreign Lands. 8.15, Singers You Know. 8.45, Pageant of Sport. 9, Robin Hood. 10.15, Engagement session. 10.30, Soft Lights and Sweet Music. 10.45, Varieties. 11, Radio Roadhouse. 12 midnight, Close down.

2ZB**WELLINGTON**

1130 k.c. 265.5 m.

6, Early morning session (Aggie). 7.30, Weather. Mails. 9, Radio Twins. 9.30, Winona. 9.45, Musical Hotpot. 10.15, Uncle Scrim. 11, Tony Wons'

Scrapbook. 11.15, Aunt Daisy recording. 11.30, Shopping with Margot. 12 noon, Luncheon. 12.45 p.m., Twinkling Stars. 1, Masterton hour (Peter Whitchurch).

2, Palmerston North session. 2.40, The Radio Twins. 3, Tea reflections (Michael and Phil). 3.15, Talk (Mrs. J. A. Lee). 3.30, Piano recital. 3.45, Hollywood To-day. 4, Hawera hour (Kingi Tahiri). 5, Young New Zealand's Radio Journal. 6.15, News Behind the News. 6.37, Sports talk (Len Aldridge).

7, Fred and Maggie Everybody. 7.22, The Storyteller. 7.30, Mutiny of the Bounty. 7.45, It Isn't Done. 8, In Foreign Lands. 8.15, Singers You Know. 8.45, Everyman's Music. 9, Robin Hood. 9.30, Proverbially Speaking. 9.37, The Question Box. 10, Variety. 11, Dance music. 12 midnight, Close down.

3ZB**CHRISTCHURCH**

1430 k.c. 209.7 m.

6, Early morning session. 7.14, Weather, mails, shipping. 8, Fashion's Fancies. 9, Gracie's sunshine session. 10, It's Morning Tea Time. 10.30, Personality Time. 11, Tony Wons' Scrapbook. 11.15, Aunt Daisy recording. 11.30, Ann's Shoppers' session. 12 noon, Luncheon session.

2.30, Sally's session. 4, To-day's verse. 5, Children's session. 5.59, Weather.

7, Fred and Maggie Everybody. 7.22, The Storyteller. 7.30, Mutiny of the Bounty. 8, In Foreign Lands. 8.15, Singers You Know. 8.45, Proverbially Speaking. 8.52, Piano Pie. 9, Robin Hood. 10.30, Slumber session. 11, Dance music. 12 midnight, Close down.

4ZB**DUNEDIN**

1220 k.c. 245.8 m.

6, Early morning session. 7, Shipping. 8.10, Weather, mails. 9, Recipe session. 10.45, Reflections. 11, Tony Wons' Scrapbook. 11.15, Aunt Daisy recording. 12.15 p.m., Luncheon music.

1.30, Savoy Melodies session. 2.30, Jill's session. 3.30, Hollywood Gossip Column. 4.15, Impressions. 5, Children's session. 6.15, Highlights from opera. 6.45, Weather.

7, Fred and Maggie. 7.22, Innocence Abroad. 7.30, Mutiny of the Bounty. 8, In Foreign Lands. 8.15, Singers You Know. 8.45, Proverbially Speaking. 8.52, Real-Life Thrills. 9, The Mad Doctor. 9.36, Sports session. 10, The Dark Invader. 10.30, News Behind the News. 11, Supper Club of the Air. 12 midnight, Close down.

WEDNESDAY

JULY 6.

1ZB**AUCKLAND**

1090 k.c. 275.1 m.

6, Early morning session. 7.30, Weather. News everywhere. 8, Mails, shipping,

Dorothy's session. 9, Gran's session. 9.45, Marina and Miss Lorimer discuss Food Values. 10.15, Friendly Road devotional session. 10.30, Anne Stewart. 11.7, Melodies of the Moment. 11.15, Aunt Daisy's recording. 12.15 p.m., Filmland session (John Batten). 1, Lunch-time.

1.30, Happiness Club. 2, Pukekohe hour. 2.30, Gran's session. 4.15, Between Ourselves. 5, Children's Magazine. 5.30, Uncle Tom and His Little Friends. 6.52, Friendly Road Lullaby.

7, Twenty-five years ago. 7.30, Mutiny on the Bounty. 7.45, Great Lovers of History. 8, Beau Geste. 8.15, Easy Aces. 8.45, History Behind the Headlines (the town crier). 9, Listeners' request session. 9.30, Hollywood Spotlight. 10, The Witch's Tale. 10.15, Pianosties. 10.30, Swing rhythm. 11, Supper Club of the Air. 12 midnight, Close down.

2ZB**WELLINGTON**

1130 k.c. 265.5 m.

6, Early morning session. 7.30, Weather. 9, The Radio Twins. 9.30, Peter and Kingi. 10.7, Hints on Interior Decorating. 10.15, Uncle Scrim. 10.30, Jay McNamara. 10.45, To-day and Yesterday. 11.15, Aunt Daisy recording. 11.30, Shopping with Margot. 12 noon, Luncheon music. 1, Wanganui hour.

2, Palmerston North session. 2.40, The Radio Twins. 3, Afternoon-tea reflection. 3.15, Just Supposing. 3.30, Words and Music. 3.45, For Diggers in Hospital. 4, Blenheim hour (Phil Shone). 5, Young New Zealand's Radio Journal. 6, Continental Travelogue. 6.15, News Behind the News. 6.45, Mr. Handyman.

7, Popeye. 7.30, Mutiny on the Bounty. 7.45, Cavalcade of Memories. 8, The Hill Billy session. 8.15, Easy Aces. 8.45, Daredevils of Hollywood. 9, Fireside requests. 9.30, Hollywood Spotlight. 10, The Witch's Tale. 10.15, Variety. 11, Dance programme. 12 midnight, Close down.

3ZB**CHRISTCHURCH**

1430 k.c. 209.7 m.

6, Early morning session. 7.14, Weather, mails, shipping. 8, Fashion's Fancies. 9, Sunshine session. 9.30, Saucy Melodies. 10, Hawaiian Reflections. 11.15, Aunt Daisy re-

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COMMERCIAL STATIONS . . CONTINUED

cording. 12 noon, Celebrities on Parade.

1 p.m., Lyttelton session (Jack Maybury). 2.30, Sally's session. 3.45, Teddy Grundy's question session. 4. Verse. 5. Children's session. 5.50, Weather.

7, Popeye. 7.15, Music House Melodies. 7.30, Mutiny on the Bounty. 7.45, Music of Fur Lands. 8, Beau Geste. 8.15, Easy Aces. 8.45, Comedy Capers. 9, Celebrity concert. 9.30, Hollywood Spotlight. 10, The Witch's Tale. 10.30, Slumber session. 11, Cabaret Club. 12 midnight, Close down.

4ZB**DUNEDIN**

1220 k.c. 245.8 m.

6, Early morning session. 7, Shipping report. 8.10, Weather, mails. 9, Recipes session. 10, Shopping Reporter of the Air. 10.45, Reflections. 11, Music of the Moment. 11.15, Aunt Daisy recording. 12.15, Luncheon music.

12.30, Session for Balclutha. 2.15, House of Dreams. 2.30, Recipe session. 5, Children's session. 6.15, Studio presentation (Madame Roselee Simenauer). 6.44, Weather. 6.45, Something to Suit You.

7, Popeye the Sailorman. 7.30, Mutiny on the Bounty. 8, The Fatal Tenth. 8.15, Easy Aces. 9.30, Hollywood Spotlight. 10, The Witch's Tale. 10.30, News Behind the News. 10.45, Tonic Tunes. 11, For Men Only. 12 midnight, Close down.

THURSDAY

JULY 7.

1ZB**AUCKLAND**

1090 k.c. 275.1 m.

6, Breakfast session. 7.30, Weather. 8, Mails, shipping. Dorothy's session. 9, Gran's session. 9.30, Nutrition talk (with A. E. Aldridge). 9.45, Home Life session. 10.15, Friendly Road devotional service. 11, Tony Wons' Scrapbook.



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11.15, Aunt Daisy recording. 12.15 p.m., Filmland session. 1, Lunch time.

1.30 p.m., Happiness Club. 2, Thames hour. 2.30, Gran's session. 3.30, Radio Pie. 3.45, New Plymouth session. 4.15, Arthur Collyns' Between Ourselves. 5, Children's Magazine. 6, Veteran of Variety. 6.22, Pioneers of Progress. 6.52, Friendly Road lullaby.

7.30, Donald Novis (tenor). 7.45, Daredevils of Hollywood. 8, The Hill Billies. 8.15, Inspector Hornleigh Investigates. 8.45, Pageant of Sport. 9, Melody and song. 9.30, Real life thrills. 10.15, Frivolities. 10.30, Soft Lights and Sweet Music. 11, Radio Roadhouse. 12 midnight, Close down.

2ZB**WELLINGTON**

1130 k.c. 265.5 m.

6, Early morning session. 7.30, Weather, mails. 9, Radio Twins. 9.30, Winona. 9.45, Peter and Kingi. 10.15, Uncle Scrim. 11, Tony Wons' Scrapbook. 11.15, Aunt Daisy recording. 11.30, Shopping with Margot. 12 noon, Luncheon. 12.45, Twinkling Stars. 1, Feilding session. 1.30, Lower Hutt session. 2, Palmerston North session. 2.40, Pat and Joan (radio twins). 3, Tea reflection (Phil and Michael). 3.15, Hints on teacup reading (Mrs. Wheeler). 3.30, Piano recital. 3.45, Hollywood to-day. 4, Variety. 5, Young New Zealand's Radio Journal. 5.30, Radio League. 6.7, Garden

6.7½ p.m.**EVERY THURSDAY.**

The Gardener's Session
Sponsored by

T. WAUGH & SON**"SEEDSMEN,"**

222 Lambton Quay, Wellington.

notes. 6.15, News Behind News. 6.37, Weekly film news. 7, Twenty-five years ago. 7.30, Donald Novis. 8, Hill Billy session. 8.15, Inspector Hornleigh Investigates. 8.45, Spelling Bee. 9, Melody and song. 10.15, Sports session (Len Aldridge). 11, Dance music. 12 midnight, Close down.

3ZB**CHRISTCHURCH**

1430 k.c. 209.7 m.

6, Early morning session. 7.14, Weather, mails, shipping. 8, Fashion's Fancies. 9, Sunshine session. 10.15, Reserved. 11, Tony Wons' Scrapbook. 11.15, Aunt Daisy recording. 11.30, Shoppers' session. 12 noon, Community sing (Jacko). 1.15, Lunch music.

2.30, Sally's session. 4, To-day's verse. 5, Children's session. 5.50, Weather. 6.15, Film relay. 6.45, Variety.

7, Popeye the Sailor. 7.30, Donald Novis. 7.45, Tavern tunes. 8, Hill Billy session. 8.15, Inspector Hornleigh Investigates. 8.45, Spelling Bee. 9, Melody and song. 10, Music. 10.30, Slumber session. 11, Dance music. 12 midnight, Close down.

4ZB**DUNEDIN**

1220 k.c. 245.8 m.

6, Morning session. 7, Shipping. 8.10, Weather, mails. 9, Recipe session. 10.45, Reflections. 11, Tony Wons' Scrapbook. 11.15, Aunt Daisy recording. 12.15 p.m., Luncheon music.

1, The Oamaru hour. 2.30, Recipe session. 3.30, Hollywood gossip column. 4.15, Impressions. 5, Children's session. 5.40, Tarzan and Fires of Tohr. 6.15, Strange Adventures. 6.52, Egg-laying competition results. 6.45, Weather. 7, Popeye the Sailor. 7.30, Donald Novis sings. 7.45, Early Otago (Lionel Seats). 8, Hill Billies Session. 8.15, Inspector Hornleigh Investigates. 9, Melody and song. 9.30, Spelling Bee competition. 10.30, News Behind the News. 10.45, 4ZB Rhythm Club. 12 midnight, Close down.

FRIDAY

JULY 8.

1ZB**AUCKLAND**

1090 k.c. 275.1 m.

6, Breakfast session. 7.30, Weather. News everywhere. 8, Mails, shipping. 9, Gran's session. 9.30, Nutrition talk (with A. E. Aldridge). 9.45, Marina and St. John Nurse. 10.15, Friendly Road devotional session. 10.34, Anne Stewart. 11.7, Melodies of the Moment. 11.15, Aunt Daisy recording. 11.30, Toni's Tonic Tunes. 12.15 p.m., Filmland session. 1, Lunch time.

2.20, Gran's hour. 4.15, Between Ourselves. 5, Children's Magazine. 6.30, Uncle Tom and children's choir.

7, Tonic session. 7.15, Romance of Rail. 7.30, Sports review (Bill Meredith). 8, Claps and Slaps (Upper Hutt). 8.15, Easy Aces. 8.45, Humorous sketch. 9, One Man's Family (Lohegrin and Mendelssohn). 9.45, World Affairs (Arpad Szigetvary). 10, The Witch's Tales. 10.15, Orchestral music. 11, Supper Club of the Air. 12 midnight, Close down.

2ZB**WELLINGTON**

1130 k.c. 265.5 m.

6, Early morning session. 7.30, Weather. 9, The Radio Twins. 9.30, Musical Medley (Kingi and Peter). 10.7, Hints on Interior Decorating. 10.15, Uncle Scrim. 10.30, Week-end Shoppers' Guide. 11, Jay Menamara. 11.15, Aunt Daisy recording. 11.30, Shopping with Margot. 12 noon, Luncheon music.

1, Petone hour. 2, Palmerston North hour. 2.40 Radio Twins. 3, Tea reflection (Michael and Phil). 3.15, Cousin Elizabeth. 3.30, Charn School of the Air. 3.45, Island melodies. 4, Variety. 5, Young New Zealand's Radio Journal. 6.15, News Behind the News. 6.22, Popular hits. 6.37, Sports talk (Len Aldridge).

7, Tonic session. 7.15, The Romance of Transport. 8.15, Easy Aces. 9.0, One Man's Family (Fanny Has the Last Word). 10, The Witch's Tale. 10.15, Variety. 11, Dance music. 12 midnight, Close down.

3ZB**CHRISTCHURCH**

1430 k.c. 209.7 m.

6, Early morning session. 7.14, Weather, mails, shipping. 8, Fashion's Fancies. 9, Sunshine session. 10.15, Reserved. 10.30, Guide for shoppers. 11.15, Aunt Daisy recording. 12 noon, Luncheon session.

1, Celebrity Parade (Maybury). 2.30, Sally's session. 3.45, Teddy Grundy's Question Box. 4, To-day's verse. 5, Children's session. 5.50, Weather. 6, For Men Only.

7, Tonic session. 7.15, Romance of Transport. 8.15, Easy Aces. 8.45, Diggers' session. 9, One Man's Family (Paul as the Modest Father). 9.30, Sidelines of Christchurch. 10, The Witch's Tale. 10.15, Sports preview. 10.30, Slumber session. 11, Dance music. 12 midnight, Close down.

4ZB**DUNEDIN**

1220 k.c. 245.8 m.

6, Early morning session. 7, Shipping. 8.10, Weather, mails. 9, Recipe session. 10, Shopping Reporter of the Air. 10.45, Reflections. 11, Music of the Moment. 11.15, Aunt Daisy recording. 12.15 p.m., Luncheon music.

12.30, Man on Land. 1.30, Savoy Melodies. 2.30, Recipe session. 5, Children's session. 6.15, Comedy Capers. 6.45, weather.

7, Tonic session. 7.15, The Romance of Transport. 7.45, Diggers' session. 8.15, Easy Aces. 9, One Man's Family (Jack Becomes Farm Hand). 9.30, Sidelines of Dunedin (Radio Reporter). 10, The Witch's Tale. 10.30, News Behind the News. 11, What's Yours? 12 midnight, Close down.

SATURDAY

JULY 9.

1ZB**AUCKLAND**

1090 k.c. 275.1 m.

6, Early breakfast session. 7.30, Weather. 8, Mails, shipping. Dorothy's half-hour. 9, Gran's session. 9.30, Physical culture. 10.15, Friendly Road devotional service. 11.15,

**DONALD
NOVIS**

**THE FIRESTONE
FEATURE**

Every Thursday

**At 7.30 p.m. from
1ZB : 2ZB : 3ZB : 4ZB**

Australian Programmes

2FC**SYDNEY**

610k.c. 491.8 m.

(National Station)

SUNDAY, JULY 3.

- 10.0 p.m.: Lionel Lawson (violin).
 10.15: News. Weather.
 10.30: Harry Bloom's Tango Band.
 11.0: Stan. Clarkson's vocal Quartet.
 11.30: Close down.

MONDAY, JULY 4.

- 9.30 p.m.: National Military Band, with Fraser Coss (baritone).
 10.5: Virginia Bassetti (contralto).
 10.20 (Every week-night): News, etc.
 10.40: Wireless Chorus.
 11.0: "Films of the Week."
 11.15: "Modern and Contemporary Composers."
 12.0: (Every week-night): Close down.

TUESDAY, JULY 5.

- 9.30 p.m.: Community singing concert.
 10.45: Talk. "The Past Does Not Die" (3).
 11.0: Jim Davidson's Swing-tette.
 11.10: T. N. Two in rhyme and rhythm, "Raising the Rent."
 11.20: Desmond Tanner at organ, with Al Hammett (saxophone).

WEDNESDAY, JULY 6.

- 9.30 p.m.: Studio Symphony Orchestra, with ABC Choir.
 10.45: Personalities interviewed.
 11.5: Recital by Moore McMahon (violinist), and Frank Warbrick (pianist).
 11.30: "Listeners' Choice."

THURSDAY, JULY 7.

- 9.30 p.m.: Jim Davidson's Tango Band.
 9.50: The Radio Harmonists.
 10.0: "Maoriland Miniatures," Erica Blamires' Trio.
 10.40: Talk.
 11.0: "We Await Your Verdict," Case No. 11.
 11.30: Desmond Tanner at organ.

FRIDAY, JULY 8.

- 9.30 p.m.: "Celebrity Recreations."

SATURDAY, JULY 9.

- 9.30 p.m.: Melbourne Symphony Orchestra, with Richard Tauber (tenor).
 10.35: News session.
 10.45 to 1.30 a.m.: Jim Davidson's ABC Dance Band, with "Hits and Catches," at 12.0.

2GB**SYDNEY**

870 k.c. 344.8 m.

(B Class Station)

SUNDAY, JULY 3.

- 8.0 p.m.: "Book Reviews."
 8.15: "Music As You Like It."
 8.30: "T. N."
 8.45: "Mutiny of the Bounty."
 9.0: "Famous Escapes—Monte Cristo."
 9.15: Gems of musical comedy.
 9.30: "House of Dreams."
 9.45: "The Shell Show."
 10.30: "World's Famous Tenors."
 11.0: Orchestration Highlights.
 12.30: Close down.

MONDAY, JULY 4.

- 7.45 p.m.: "The Band Wagon."
 8.15: "Musical Moments."
 8.30: "Dithering with Davey."
 8.40: "Gateways of the World."
 9.0: Frivolities.
 9.20: "Synchronomatics."
 9.30: "The Year's Best."
 9.45: "Fraus and Archie."

- 10.15: "Song-writer Search."
 10.30: "White Eagles."
 10.50: "Charm of the Orient."
 11.30 and 12.5: (Every week-night): News.
 12.20: Dance music.
 1.0 a.m. (Every week-night): Close down.

TUESDAY, JULY 5.

- 7.45 p.m.: "The Band Wagon."
 8.15: Favourite melodies.
 8.30: "Night and Day."
 8.45: "Inspector Hornleigh Investigates."
 8.40: "Gateways of the World."
 9.0: The Love Story Girl.
 9.20: "Wings of Gold."
 9.30: "Jack and Suzy."
 9.45: "Lady of Millions."
 10.0: "House of Dreams."
 10.30: "Footlight Echoes."
 11.0: "Spelling Jackpots."

WEDNESDAY, JULY 6.

- 7.45 p.m.: "The Band Wagon."
 8.0: Jack Lumsdaine at piano.
 8.15: "Musical Moments."
 8.30: "Dithering with Davey."
 8.40: "Gateways of the World."
 9.0: Frivolities.
 9.20: "Synchronomatics."
 9.30: Gems of musical comedy.
 9.45: "Frank and Archie."
 10.0: "House of Dreams."
 10.15: Talk. Mr. A. M. Pooley.
 10.30: "White Eagles."
 11.0: "Who Will She Be?"
 11.15: "Charm of the Orient."

THURSDAY, JULY 7.

- 7.45 p.m.: "The Band Wagon."
 8.0: "Snapshots of Sport."
 8.15: Favourite melodies.
 8.30: "Night and Day."
 9.0: Love Story Girl.
 9.15: Musical moments.
 9.25: "Gateways of the World."
 9.30: "Wings of Gold."
 9.40: "Bigelow Mysteries."
 9.45: "Lady of Millions."
 10.0: "House of Dreams."
 10.30: "Charm of the Orient."
 11.15: Sporting talk, "Gun-smoke."
 11.45: Hits and encores.

FRIDAY, JULY 8.

- 7.45 p.m.: "The Band Wagon."
 8.15: Sentimental music.
 8.30: "With Jack Davey."
 9.15: "Organ Treasures."
 9.30: Popular varieties.
 9.45: "Frank and Archie."
 10.15: Talk, Mr. A. M. Pooley.
 10.30: Australia song medley.

SATURDAY, JULY 9.

- 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.
 9.30: "Keyboard Kapers."
 9.45: "Lady o' Millions."
 10.0: Universal melodies.
 10.30: "Radio Pie."
 11.45: "Laff Parade."
 12.0 to 1.0: Dance music.

2UE**SYDNEY**

950 k.c. 316 m.

(B Class Station)

SUNDAY, JULY 3.

- 9.0 p.m.: "Famous Escapes—Monte Cristo."
 9.15: "Musical Medico."
 9.30: "Tale of Two Cities."
 10.0: Rod Gainford's Musical Scrap-book.
 10.30: "So Sweet the Song."
 10.45: "Screen Successes."

MONDAY, JULY 4.

- 9.15 p.m.: "Romance in Rhythm."
 9.30: The Kingsmen.
 9.45: Celebrity recital.
 10.0: Hollywood Spotlight.
 10.15: Talk, "Cricketers Abroad."
 11.0: Old-time dances.

COMMERCIAL STATIONS . . CONTINUED

Aunt Daisy recording. 12 noon, Lunch music, with sports results during the afternoon.

1. John Henry's gardening session. 1.30, Happiness Club. 3.45, League football (Meredith). 5, Children's Magazine. 6, Sports results (Meredith). 6.22, Pioneers of Progress.

7, Spell of the East. 8, The Hill Billies. 8.15, Music of the Masters. 8.45, Humorous sketch. 9, Amateur trials. 9.30, Beauty topics. 10.15, Saturday dance programme. 11, Radio Roadhouse. 12 midnight, Close down.

2ZB**WELLINGTON**

1130 k.c. 265.5 m.

- 6, Early morning session.
 7, Synchronomatics. 7.30, Weather, mails. 7.45, Sports talk (Aldridge). 9, The Radio Twins. 9.30, Phil Shone. 10.15,

Uncle Serim. 11.15, Aunt Daisy recording. 11.30, Shopping with Margot.

12, Luncheon programme (Peter). Recordings during the afternoon, with 2ZB's sports flashes of all results. 5, The Question Man. 6, Sports resume. 6.15, News Behind the News.

7, Spell of the East. 8, Hill Billy session. 8.15, Music of the Masters. 8.30, Purely Personal (Pat Lawlor). 8.45, Dance hits. 9, Amateur trials. 9.30, Proverbially Speaking. 9.37, Variety. 10.15, Sports summary. 11, Dance music. 12 midnight, Close down.

3ZB**CHRISTCHURCH**

1430 k.c. 209.7 m.

- 6, Early morning session.
 7.14, Weather, mails, shipping.
 8, Fashion's Fancies. 8.45,

Sports preview. 9, Sunshine session. 9.30, Saucy Melodies. 10.15, Reserved. 11.15, Aunt Daisy recording. 11.45, Sally's social session. 12, Luncheon music.

1, Ashburton session (Jack Maybury). 2, Gardeners' session (Dave Combridge). 2.30, Musical programme till 5 p.m., interspersed with flashes of important events. 4, Verse. Chiropractic talk. 5, Children's session. 5.59, Weather. 6.15, Sports summary.

7, The Spell of the East. 8, Hill Billy session. 8.15, Music of the Masters. 8.37, Proverbially Speaking. 8.45, Slaps and claps session. 9, Amateur Trials. 10.15, Motor-ing. 10.45, Cabaret Club. 12 midnight, Close down.

4ZB**DUNEDIN**

1220 k.c. 245.3 m.

6, Early morning session.
 7, Shipping, weather, mails. 9, Recipe session. 10.45, Reflections. 11.15, Aunt Daisy recording. 12 noon, Luncheon music.

1.5, Recorded programme, interspersed with sports flashes. 5, Children's session. 6.15, Garden Club of the Air. 6.44, Weather. 6.45, Complete sports results.

7, The Spell of the East. 8, Hill Billies Session. 8.15, Music of the Masters. 8.45, Proverbially Speaking. 9, Amateur trials. 9.30, Rhythm and Romance. 9.45, Dance session. 10.30, News Behind the News. 12 midnight, Close down.

AUSTRALIAN STATIONS . . CONTINUED

TUESDAY, JULY 5.

9.0 p.m.: Tail Waggers' Club.
9.7: Ron Williams (baritone).
9.15: Foreign commentator.
9.30: Franz Schubert, composer.
9.45: New releases
10.7: Talk, "Cricketers Abroad."
10.15: Racing talk.

WEDNESDAY, JULY 6.

9.0 p.m.: Jerry Augustus McGee.
9.15: Jack Lyons (tenor).
9.30: "Happy Days."
9.45: Wrestling talk.
10.7: "Our Cricketers Abroad."
10.15: Flo Paton and Wilson Ewart.
10.30: "Theatre Memories."
11.0: Popular instrumentalists.

THURSDAY, JULY 7.

9.0 p.m.: Jerry Augustus McGee.
9.15: Fritz Kreisler, composer.
9.30: "Do You Want to be an Actor?" (studio sketch).
9.45: "Hollywood Hotel."
10.7: "Our Cricketers Abroad."
10.15: "Perfection in Harmony."
10.30: "The Kingsmen."
10.45: Variety music.

FRIDAY, JULY 8.

9.0 p.m.: "Destiny of British Empire."
9.15: Modern love songs
9.30: Turf topics.
10.0 to 5.0 a.m.: Ball by ball description of third Test match.

SATURDAY, JULY 9.

9.0 p.m.: Harold Park, greyhound box positions.
9.15: Description of Harold Park Coursing (and during the evening, with music)
10.0 to 5.0 a.m.: See Friday programme.

2UW SYDNEY
1110 k.c. 270.3 m.
(B Class Station)

This station is on the air 24 hours a day.

SUNDAY, JULY 3.

5.30 a.m. (every morning): N.Z. breakfast session.
7.0 p.m.: "Destiny of the British Empire."
7.20: "The Woggle Caravan."
8.10: Hot Spots from History.
8.15: "Vanity Fair"
9.0: "Time Marches On."
9.20: Critical moments
10.30: Hotel Pacific Nights.
10.45: Leslie Bridgewater Quintet.

MONDAY, JULY 4.

8.30 p.m.: "Dad and Dave."
8.50: "Mrs. 'Arris and Mrs. 'Iggs."
9.0: Dance hits.
9.15: "Following Father's Footsteps."
9.30: Fifteen minutes with a star.
9.45: "Your Music and Mine."
10.0: "Every Walk of Life."
10.15: Harry Chapman's Music.
10.30: Humour in Rhythm.
10.45: Wrestling descriptions.

TUESDAY, JULY 5.

8.30 p.m.: "Dad and Dave."
8.45: "Mr. Hardie and Mr. Rubber."
8.50: "Mrs. 'Arris and Mrs. 'Iggs."
9.10: Peter Powe's pow-wow.
9.15: "Following Father's Footsteps."
9.30: Fifteen minutes with a star.
9.45: "We Shall Have Music."
10.0: "Every Walk of Life."
10.15: Cavalcade of Memories.

WEDNESDAY, JULY 6.

8.30 p.m.: "Dad and Dave."
8.50: "Mrs. 'Arris and Mrs. 'Iggs."
9.15: "Following Father's Footsteps."
9.30: Fifteen minutes with a star.
9.45: "Synchromatics."
10.0: "Every Walk of Life."
10.15: Filmland flashes.
11.0: Loves of Bobbie Buras.
11.30: "Foreign Affairs."

THURSDAY, JULY 7.

9.0 p.m.: Interviews with wrestlers.
8.30: "Dad and Dave."
8.45: "Mr. Hardie and Mr. Rubber."
8.50: "Mrs. 'Arris and Mrs. 'Iggs."
9.15: "Following Father's Footsteps."
9.30: Fifteen minutes with a star.
9.45: "Synchromatics."
10.0: "Every Walk of Life."
10.15: English country dances.

FRIDAY, JULY 8.

8.20 p.m.: Sporting session
9.0: Sports talk.
9.15: Trade music.
9.30: Fifteen minutes with a star.
9.45: Trade music.
10.0 to 5.0 a.m.: Description of play in third Test.

SATURDAY, JULY 9.

8.20 p.m.: Sporting results.
8.45: "Darby and Joan."
9.0: Box positions, greyhound races.
9.15: Greyhound races at Harold Park.
10.0 to 5.0 a.m.: See Friday programme.

3AR MELBOURNE
630 k.c. 476.2 m.
(National Station)

SUNDAY, JULY 3.

7.30 p.m.: "In Quires and Places Where They Sing."
8.0: Talk, "Drifting or Steering."
8.20: News.
8.30: "Alice in Orchestrabilia."
9.0: (R) Symphony hour.
10.0: "International Affairs."
10.20: Instrumental ensemble.
10.45: Film broadcast, "Merrily We Live."
11.50: News.
12.0: Close down.

MONDAY, JULY 4.

9.30 p.m.: "Into the Light," episode 21.
10.0: "At the Sign of the Mason's Rogue," No. 11.
10.30: Topical song and story.

11.0: "The History of Jazz, No. 8: Louis Armstrong."
11.30: "Bachelor Travels."
11.40: "Stars and Stripes."
12.0 to 12.30: Cricket, Australia versus Yorkshire.
12.50 (Every week-night): News brevities.
1.0 a.m. (Every week-night): Close down.

TUESDAY, JULY 5.

9.30 p.m.: Recital by Richard Tauber.
10.30: Howard Carr's orchestral compositions by Studio Orchestra, conducted by composer.
11.30: Topical talk.
11.45: Jim Davidson's Dance Band.
12.0 to 12.30: Cricket, Australia versus Yorkshire.

WEDNESDAY, JULY 6.

9.30 p.m.: "As You Like It," with Robert Burnard and Frederic Earle.
10.10: "Emma and Erbert."
10.30: National Military Band.
11.0: Variety.
11.30: Mastersingers' Quartet.

THURSDAY, JULY 7.

9.30 p.m.: Verse play, "The Fall of the City."
10.15: Harry Bloom's Dance Band.
10.40: Recital by Richard Tauber.
11.30: "Foreign Affairs."
11.45: "We Present..." Pauline Bindley (soprano), and Vera Bradford (piano).
12.15: Meditation music.

FRIDAY, JULY 8.

9.30 p.m.: Jim Davidson's ABC Dance Band.
9.50: Ball by ball description of third Test cricket match.
12.0: "Hits and Encores," Jim Davidson's ABC Dance Band.
12.45 to 5.10: Test match.

SATURDAY, JULY 9.

9.30 p.m.: National Military Band.
9.55 to 5.10 a.m.: See Friday programme.

2BL SYDNEY
740 k.c. 405.4 m.
(National Station)

See 3AR Melbourne with following alterations:—
10.20: New Note Octet.
10.45: Film broadcast, "Girl of the Golden West," with Jeanette Macdonald and Nelson Eddy.

Note: No Yorkshire-Australia cricket scores from this station.

3LO MELBOURNE
770 k.c. 389.6 m.
(National Station)

SUNDAY, JULY 3.

10.0 p.m.: "Echoes from Arcady," by Margaret Jewell (soprano).
10.15: Talk, "Traveller's Tales."
10.30: Harry Bloom's Tango Band.
11.0: "Around the Organ with Sankey."
11.20: News, Weather.
11.30: Close down.

MONDAY, JULY 4.

8.30 p.m.: Gilbert and Sullivan Opera, "Iolanthe" in two acts.
10.5: Margot Sheridan (novelty piano).
10.20 (every week night): News.
10.45: Talk, "Political Scene in U.S.A."
11.0: ABC Symphony Orchestra and ABC (Melbourne) Chorus.
12.0: (every week night): Close down.

TUESDAY, JULY 5.

9.30 p.m.: Harry Bloom's Orchestra.
10.0: Films and the Theatre.
10.40: "Variety," with Alfred Prith and Jean Battye.
11.30: Continental Orchestras.

WEDNESDAY, JULY 6.

9.30 p.m.: Jascha Spivakovsky (piano) and Tossy Spivakovsky (violin).
10.0: Talk, "Too True to Be Good."
10.45: Play, "Resignation of Mr. Bagsworth."
11.15: Comedy sketch, Alfred Smith and Jean Battye.
11.30: Victor Silvester and Ballroom Orchestra.

THURSDAY, JULY 7.

9.30 p.m.: "Toyland Parade," in Song and Nursery Rhyme.
10.0: ABC (Melbourne) Chorus.
10.45: Talk, "Funnels and Flags."
11.0: Valda Johnstone and Alan Thompson (two pianoforte recital).
11.30: "Swing is Here."

FRIDAY, JULY 8.

9.30 p.m.: "Richelieu—Cardinal or King?"—Episode 42.
10.0: Community singing.
11.15: "The Week in Parliament."
11.30: "Melville Gideon Memories."

SATURDAY, JULY 9.

9.30 p.m.: Melbourne Symphony Orchestra, with Richard Tauber (tenor).
10.45: "Twinkle, Twinkle, Little Star," with Alfred Prith and Jean Battye and Chorus.
11.30: "Music for the Theatre, No. 7: Victor Herbert."
12.0 to 1.30: Dance music.

ANNOUNCING the NBC

Symphony Orchestra is done with the aid of a mirror, believe it or not. The specially built sound-proof booth from which Announcer Howard Clancy introduces Arturo Toscanini to the radio audience and makes his intermission talks, adjoins the stage but commands no view of it. Yet Announcer Clancy sees all and knows all. He glances out of his window and into a mirror hanging on the wall outside. After some reflection, he speaks.

THIS WEEK

ON THE SHORT WAVES

EMPIRE STATIONS

GSG, GSO, GSF, GSD, GSB.

Wavelengths: 18.86 m., 19.76 m., 19.82 m.,
25.53 m., 31.55 m.

Sunday, July 3.

4.30 p.m.: Big Ben. Religious service from Boulevard Congregational Church, Weston-super-Mare.

5.0: All-England Lawn Tennis Club Championship meeting: Women's Singles Finals at Wimbledon. Commentary by R. H. Brand and H. B. T. Wakeham. Cricket: Oxford v. Cambridge at Lord's Cricket Ground, London; commentary by P. G. H. Fender. The King's Cup Air Race, commentary on the finish.

5.45: "Verbal Test Match": Hugh Dalton, M.P., and Chester Wilnot.

Wednesday, July 6.

4.30 p.m.: Big Ben. "The Artist To-day"—I. Talk by Eric Newton.

4.45: Music of Handel—5. Norman Greenwood (pianoforte).

5.15: BBC Military Band.

6.0: "Cards on the Table." New Zealander (Jack Lovelock) and Englishman (John Maude) discuss news from London.

6.20: News and announcements.

6.45: Close down.

Thursday, July 7.

4.30 p.m.: Big Ben. "Topical Gazette." Fortnightly review of things at Home.

5.0: "Take Your Choice." Weekly entertainment.

5.45: "World Affairs." Talk by Rhodes Professor of Imperial Relations in the University of London.

6.0: Recital by Appleton Moore (baritone).

6.20: News and announcements.

6.45: Close down.

Friday, July 8.

4.30 p.m.: Big Ben. BBC Singers in madrigals, ballets and folk songs.

5.0: Open Golf Championship at the Royal St. George's Golf Club, Sandwich. Eye-witness account by Henry Longhurst.

5.10: "Brighton Nights." First of a series of broadcasts from seaside resorts, featuring concert parties, military bands, dance bands, fair grounds, etc.

6.10: Next week's programmes.

6.20: News and announcements.

6.45: Close down.

Saturday, July 9.

4.30 p.m.: Big Ben. "Food for Thought." Three short topical talks.

4.50: "Sunny Side Up." Radio version of 20th Century-Fox film.

5.50: Open Golf Championship at the Royal St. George's Golf Club, Sandwich. Eye-witness account by Henry Longhurst.

6.0: Light orchestral music.

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.

BERLIN

DJA, DJB, DJS, DJE, DJQ.

Wavelengths: 31.38 m., 19.74 m., 19.99 m.,
16.89 m., 19.63 m.

DAILY PROGRAMMES.

4.35 p.m.: Call (Germ., Eng.). Folk song.

4.40: Entertainment session.

5.30: News in German.

5.45: Entertainment session (continued).

6.20: Greetings to listeners.

6.30: News and economic review in English.

6.45: "To-day in Germany," sound pictures.

7.0: Concert session.

Shortwave News
In English

FOR convenience of the many New Zealand listeners interested in foreign news sessions, the following times of shortwave transmissions in English from various stations have been collected. All these transmissions have been picked up by New Zealand sets. If any readers can add to the list, the "Record" programmes editor will be glad to hear from them.

DAILY SESSIONS.

Madrid, EAQ, on 30.43 metres: 8.15 a.m. and 7.15 p.m.

Prague, OLR4A, on 25.34 metres, and OLR4B, on 25.51 metres: 9.0 a.m.

New York, W3XAL, on 16.87 metres: 10 a.m., 1.25 a.m., and 3.30 a.m.

Moscow, RNE, on 25 metres: 2.45 p.m.

Berlin, DJA, DJB, DJE, DJQ, on 31.38 m., 19.74 m., 13.99 m., 16.89 m., 19.63 m.: 6.20 p.m., 11.30 p.m., and 1.30 a.m.

Paris, TPA2, on 19.68 metres: 7.45 p.m., 10.30 p.m.

Japan, JZJ, on 25.42 metres: 1.25 a.m. and 5.5 p.m.

TUESDAYS.

Holland, PHOH-PCJ, on 19.71 metres: 5.0 p.m. to 6.30 p.m.

6.0: Recital by Arthur Benjamin (Australian pianist).

6.5: Weekly newsletter. Sports.

6.15: Close down.

Monday, July 4.

4.30 p.m.: Big Ben. "In Town To-night."

5.0: Music of Mozart: BBC Empire Orchestra.

5.50: "Empire Gazette." Topical review of events overseas.

6.10: News and announcements.

6.45: Close down.

Tuesday, July 5.

4.30 p.m.: Big Ben. "Empire Exchange." Points of view by travellers from Dominions and Colonies.

4.45: Music Hall, variety.

5.45: Recital by Edith Astall (New Zealand pianist).

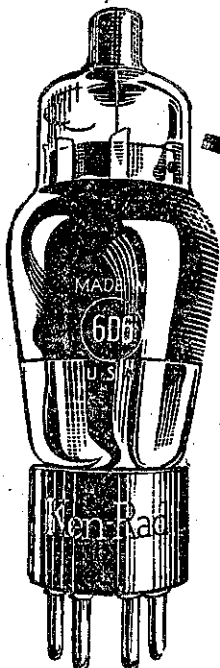
6.0: "Why Greek?"—6. Talk by Emeritus Professor of Greek, University of Oxford.

6.15: Musical interlude.

6.20: News and announcements.

6.45: Close down.

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SHORT WAVE STATIONS . . CONTINUED

9.0: News and economic review in German.
10.30: Concert of light music.
11.30: News in English.
11.45: Light music (continued).
12.20: Greetings to listeners.
12.30: News and economic review in German.
12.45: Music.
1.30: News and economic review in English and Dutch.
1.45: "To-day in Germany," sound pictures.
2.0: Talk, humour, music, etc.
3.15: German events (English). Music.
3.30: Sign off (German, English).

HIGHLIGHTS.

Sunday, July 3.

6.45 p.m.: Symphony concert, with violin concerto (Paul Juon), Symphony in D Major (Mozart).
8.0: Request concert.
9.15: Ballads (Loewe). Wilhelm Rode to sing.
9.45: Gay evening music.
12.45: Sunday programme.
1.0 a.m.: Announcing the new month.
1.45: Merry radio holiday pictures.
2.45: Spanish Rhapsody (Liszt), piano solo.
3.0: German marches.

Monday, July 4.

6.20 p.m.: Greetings to Australia.
7.0: Children's hour.
7.15: German homeland songs and dances.
8.0: Spanish Rhapsody (piano solo).
8.15: "Kreutzer" Sonata (Beethoven), by violin and piano.
9.15: Topical talk.
9.30: Orchestral concert.
12.45 a.m.: Jolly Swabian programme.
2.0: Symphony concert.

Tuesday, July 5.

6.20 p.m.: Greetings to New Zealand.
7.0: "This is the H.X." (English).
7.15: Recordings.
7.30: Solo concert, Helmut Zernick (violin).
8.0: Joyous music at close of day.
8.45: Songs (Courvaier). Hans Heinz Hamer to sing.
9.15: Little folk music.
9.30: Light music.
2.0 a.m.: Ballads (Carl Loewe).

Wednesday, July 6.

7.0 p.m.: Happy Family 'phones Asia.
7.15: "Martha," opera (von Flotow).
8.45: Recordings.
9.30: Chamber music.
12.45 a.m.: Homeland hour from the Harz.
2.0: On 100th birthday anniversary of Graf Zeppelin.
2.15: Concert of light music.

Thursday, July 7.

6.20 p.m.: Greetings to Australia.
7.0: Jolly songs and gay music.
8.0: "Hamburg, Gateway to the World" (English).
8.30: Piano concert, Therese Diehn-Slotko.
9.15: "German Achievements" (English).
9.30: Music from modern operettas.
12.15 a.m.: Girls' songs about southern German towns.
1.15: Love duets.

Friday, July 8.

6.20 p.m.: Greetings to New Zealand.
7.0: Military concert.
8.0: Recordings.
8.15: Rudolf Lamy Song Society to sing.
9.15: Waltz hour.
12.45 a.m.: Summer Nocturne (Werner Brink).
2.0: "Round Germany: Hamburg, Gateway to the World" (English).
2.30: Recitations.
2.45: Johannes Brahms's songs.

Saturday, July 9.

7.0 p.m.: Overtures by Paul Lincke.
7.30: Hilde Seipp will sing.
8.0: Light comedy (Noel Coward) (Eng.).
8.45: Irmengard von Roemer in Brahms's songs.
12.45: Hilde Seipp will sing.
2.0: Dance music.

PHOHI, Holland

Wavelengths: PCJ, 31.25 m. and 19.71 m.; PHL, 16.88 m. and 25.57 m.

Monday, July 4.

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
12.20: "Orpheus," Choir Society.
12.50: News.
1.0: Roman Catholic session.
2.0: Close down.

Tuesdays (19.71 m.).

5.0 to 6.30 p.m.: Experimental broadcast for Australia, New Zealand, Fiji Islands, (Reports about the reception to be sent to PHOHI-PCJ Studio, Hilversum, Holland.)

Sundays, Tuesdays, Wednesdays, Fridays and Saturdays (16.88 m.).

11.55 p.m.: Opening announcements, etc.
12 Midnight: Market reports (news on Sunday).
12.10: News.
12.25: Varied popular programme of music, talks, sports and news.
2.0: Close down.

Swiss Broadcast On Sunday

A SPECIAL Swiss broadcast will be heard on Sunday, July 3, over HBJ (20.64 m., 14,535 k.c.) and HBO (26.31 m., 11,402 k.c.), at 5.30 p.m., from the League of Nations sender at Geneva.

The programme consists of a talk in Swiss, German, French and Italian, on outstanding events in Switzerland in June. This talk will be followed by a musical and literary programme of 30-45 minutes. The broadcast will conclude with the reading of correspondence and the intoning of the Swiss national anthem.

For 15 minutes before the programme (i.e., at 5.15-5.30 p.m.) will be heard popular music such as Swiss yodels, etc.

VLR, Melbourne

Wavelength, 31.34 m.

Sunday, July 3.

10.45 p.m.: Presentation of recent film release.

Note: From July 3, station VLR will be on the air from 9.30 a.m. to 3.0 p.m., also from 4.30 p.m. to 12 midnight.

Monday, July 4.

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).
12.0: News and cricket scores, Australia v. Yorkshire.

Tuesday, July 5.

9.30 p.m.: Recital by Richard Tauber (tenor).
10.30: Orchestral hour, conducted by Howard Carr.
11.30: Topical talk.
12.0: News and cricket scores, Australia v. Yorkshire.

Wednesday, July 6.

9.30 p.m.: Items chosen by listeners.
10.10: "Emma and 'Erbert."
10.30: National Military Band.
11.5: ABC (Brisbane) Concert Orchestra.

Thursday, July 7.

9.30 p.m.: "The Play's the Thing."
10.15: Harry Bloom's Tango Band.
10.40: Richard Tauber (German tenor).
11.30: Talk on "World Affairs."
11.45: "We Present."

Friday, July 8.

9.30 p.m.: Jim Davidson's ABC Dance Band.
9.50 to 5.0 a.m.: National programme, including description of third Test cricket match.

Saturday, July 9.

9.30 p.m.: National Military Band.
9.55 to 5.0 a.m.: See Friday programme.

HBJ, HBO, Geneva

Wavelengths: 20.58 m., 26.30 m.

Sundays: 10.0 a.m.-10.45 a.m., 11.30 a.m.-1.0 p.m.

RNE, Moscow

Wavelength: 25 m.

Daily: 7.30-10.30 a.m.
Sunday, Monday, Wednesday, Friday: 2.45-3.15 p.m.
Sundays: 10.30 p.m.-3.30 a.m.
Monday, Wednesday: 10.30-11.30 p.m.
Tuesday, Friday: 1.0-1.30 p.m.

OER2, Vienna

Wavelength: 25.42 m.

Daily: 2.30-3.30 a.m.
Sundays: Till 10 a.m.

VPD2, VPD3, Suva

Wavelengths: 31.43 m., 34.38 m.

Daily: 10-11.30 p.m.

ZHI, Singapore

Wavelengths: 49.89 m.

Monday, Wednesday, Thursday: 10.10 p.m.-12.30 a.m.
Sundays: 3.10 p.m.-5.40 p.m.

Tokio, Japan

JZI, JZJ, JZK.

Wavelength: 31.48 m.

Daily: 7.0-8.30 a.m., 9.0-10.0 a.m.

Wavelength: 25.42 m.

Daily: 7.0-8.30 a.m., 9.0-10 a.m., 10.30-11 a.m., 5.0-6 p.m., 11.30 p.m.-12 midnight, 12.30 a.m.-2 a.m.

Wavelength: 19.79 m.

Daily: 7.0-8.0 a.m., 8.30-9.30 a.m., 4.30-5.30 p.m.

DAILY SESSIONS.

For South Seas, British India, Malaya and Dutch Indies (25.42 m.).

12.30 a.m.: Opening announcement.
12.35: News in Japanese.
12.45: News in French.
12.55: Talks, entertainment, music, etc.
1.15: News in Chinese.
1.25: News in English.
1.35: Music and entertainment.
1.50: Letters from home or music.
1.55: Concluding announcement.
2.0: Close down.

JULY, 1938.

VK2ME, Sydney

Wavelength: 31.28 m.

Sundays: 4.30-6.30 p.m., 9.0 p.m.-1.0 a.m.
Mondays: 4.0-6.0 a.m.

VK3ME, Melbourne

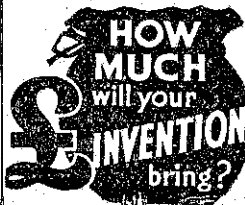
Wavelength: 31.5 m.

Monday to Saturday (inclusive): 8.30-11.30 p.m.

VK6ME, Perth

Wavelength: 31.28 m.

Monday to Saturday (inclusive): 10.30 p.m.-12.30 a.m.



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AROUND AND BEHIND THE DIALS.

Eastern Frequencies Reshuffled

THE following Chinese stations are now off the air: XGOA, XGOX, XGZ, XGOI, XQHC and XLIHQ.

Some recent Japanese and Chinese to come on the air are: JOKG (800 k.c., 500 w.), Kofu; JQBK (805 k.c., 50 w.), Auto; JQAK-2 (1065 k.c., 1 k.w.), Dairen; XQJB (900 k.c., 10 k.w.), Shanghai; XGAP (640 k.c., 50 k.w.), Peking. The following are under construction and are due on the air at any time: JORG (840 k.c., 300 w.), JOQG (880 k.c., 500 w.), JOSG (960 k.c., 500 w.), and JOPG (1010 k.c., 100 w.). MTGY, Botanko, Manchukuo, has shifted from 1050 to 1015 k.c.

A reshuffle of frequencies has placed the Indian stations in new positions—viz., Delhi to 886 k.c., Lahore to 1086 k.c., Bombay to 1231 k.c., Calcutta to 1276 k.c., Madras to 1420 k.c. Peshawar remains unchanged on 1500 k.c. New 5 k.w. stations are now operating in Trichinopoly (758 k.c.), Lucknow (1022 k.c.), and Dacca (1167 k.c.), with one as yet unidentified on 1090 k.c. All Indian stations give their local call at approximately 3.45 a.m. (N.Z. S.T.).

News has been received from the U.S.A. that all American stations are due for a thorough reshuffle of operating frequencies within the next year. The B.C. band will be extended to 1600 k.c. and it is expected that KFI, WOAI, KSL, WBBM, WOR, KOA, WTIC, WHS, and several other sta-

tions at present operating with 50 k.w. will be granted permits to use 500 k.w.

For S.W. fans, all South African amateurs are now using the prefix ZS in place of ZT, ZU, etc., which were changed to ZS as from March 1.

New Lisbon transmitters due on the air are: CSW2 (11.04 m.c.), CSW3 (9.94 m.c.) and CSW4 (11.84 m.c.).

Two new transmitters—ZHO, on 49.3 metres, and ZHIP, on 31.48 metres—will soon be in operation in Malay.—81S. (Invercargill).

Answers To Correspondents

"Dismal Desmond" (Christchurch): The most remarkable part of your note in "Radio Record" of May 20, is your opening sentence: "In your anxiety to display your knowledge of Spanish..." Since my note did not so much as make mention of the word, it would appear that the anxiety is on your part, by so pointedly making mention of the fact. In any case, I have neither the desire nor the necessity to "air my knowledge" locally, because, in the first place, such an airing would result only in a dampening effect, and, secondly, because there are about 14 overseas friends who do appreciate being the recipients of my "airing" process. My note contained no suggestion of "blowing my own trumpet."

Re the actual point of the whole controversy, to you my intrusion may appear to be unwarranted, but your remark—although so brief—concerning your Radio Belgrano verification, does contain an allusion to some fault in the English thereof. Considering that the author of your veri. went to the bother of writing your QSL in English, it is at least ungrateful to acknowledge this by making public, in whatever small a degree, an opinion regarding any little irregularities in the wording of same. Your concluding words, "Still, it's a verification," suggest that, regardless of the courtesy shown in writing a verification in English, with the consequent irregular phrasing, as long as it constitutes a verification, nothing else matters. The author's gesture of courtesy, far from being recognised with a few words of gratitude, is merely subjected to the remark that "it certainly sounds a bit mixed." Such observations, while admittedly small, cannot be regarded as any incentive or encouragement to the station concerned to oblige a club by continuing to QSL.

Your concluding sentence sums up the whole position, although since you say that, before you would attempt to make a translation, you would make sure you could translate every word correctly, I fail to see how you could make sure of having every word correct until you

did make the attempt! However, as this is your contention, you can apply it inversely. Don't disparage the other fellow's efforts, even with the slightest of remarks, if his efforts comprise something of which you yourself are not capable!—246M.C. (Christchurch).

[Pressure on space has prevented this reply being published sooner.—Tech. Ed.]

Addresses Wanted

H.E.T. (Opunake): The address of W6APS is, Milford H. Nelson, Barston, California, U.S.A.—266M.C. (Papanui).

Can any dxer supply me with the full address of "Radio Malaga," a Spanish Nationalist transmitter?—524W (Masterton).

DX Topics

89 Hours of Announcing.

WHILE listening to a broadcast from COCO last month I heard particulars of a novel record-breaking effort by one of their announcers, Mr. De Van, who was trying to break a record of "continued broadcasting" of 89 hours, made in 1930 by a Chicago man.

At the time of the announcement Mr. De Van had accomplished 68 hours and was still going—he had hopes of completing 170 hours. Has anyone heard the result?—551W. (Wellington).

Two N.Z. DX Club Special Broadcasts.

I HAVE received word from Richard F. Rubio, of Havana, Cuba, that he has arranged two special broadcasts for the N.Z. DX Club. They are:

COCM (9.833 m.c.), Havana, Cuba: 5 to 5.30 p.m. N.Z.S.T. on Monday, July 6.

COBZ (9.080 m.c.), Havana, Cuba: 4.45 to 5.45 p.m. N.Z.S.T. on Thursday, July 16.—253M.C. (Timaru).

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 29.

V. L. KING (119H.B.),
Branch Secretary.

NORTHLAND

At 21 Anzac Road, Whangarei, at 7.30 p.m., on Monday, July 4.

R. A. ROYCROFT (2HQ),
Branch Secretary.

AUCKLAND

In the Society of Arts Hall, Kitchen Street, at 8 p.m., on Wednesday, June 29.

F. NEWING (31CA),
Branch Secretary.

WAIKATO

The Annual Meeting of the Waikato Branch will be held in Morrinsville on Saturday, July 16. A good attendance is requested.

GORDON BRIERLY (411A.),
Branch Secretary.

SOUTHLAND

The Annual Meeting of the Southland Branch will be held in Everybodys Hall, Tay Street, Invercargill, at 8 p.m., on Saturday, July 2.

C. F. LUDLOW (87S),
Branch Secretary.

WELLINGTON

The Annual Meeting of the Wellington Branch will be held in the rooms of the 1st Wellington City Rover Crew, 3rd floor, "Times" Building, Kelburn Avenue, at 8 p.m., on Monday, July 12.

A. BAILEY (444W.),
Branch Secretary.

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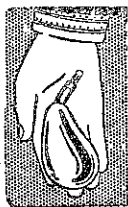
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Radio Round the World

UNSUNG heroes of the recent disas-
trous Los Angeles flood were
"hams"—amateur shortwave radio
operators. They saved the day when
all other means of communication were
washed out by the flood. Maintaining
shortwave connections for NBC be-
tween Hollywood and San Francisco
and New York, they worked without
food and sleep, some for a stretch of
48 hours. The "hams" of Los Angeles
lived up in every measure to the gal-
lant reputation which amateur radio
operators have built for themselves in
other disasters throughout the nation.

ONCE a week the BBC deliberately
takes a risk. Though people un-
used to broadcasting are apt to "dry
up" if they have no script, guests heard
"At Mr. Wilkes's Bar-parleur," the
weekly feature from Daventry, are in-
vited to speak impromptu, so that the
free-and-easy atmosphere may not be
marred by an inexperienced speaker
obviously reading aloud. But even
when the BBC takes risks it believes
in having a safeguard, and that is why
Howard Marshall, who can always be
depended upon to keep things going, is
at hand to help out a nervous speaker.
A search through Mr. Wilkes's visitors'
book brings to light a remarkable
list of well-known people who have
had something interesting to tell the
company—and listeners at Home and
overseas. Primo Carnera's name is
there. Jean Batten has enthralled
her hearers with tales of her record-
breaking flights. Once an ex-spy talk-
ed about his adventures, and another
time the Bishop of Cariboo looked in.
A recent caller was Gracie Fields,
fresh from the investiture at which the
King decorated her with the C.B.E.

TO test the possibilities of television
as an aid to meteorology, the
United States weather forecasters have
equipped a ship with a television re-
ceiver, and have been transmitting
complete weather charts to it, isobars
and all. Tests are still going on, for
it is believed that such methods will
prove better than any at present in
use.

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