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This Week's Special Article

Leader Writers, Financiers and This "Cement Racket"

WHEN I was very young, a Clever Person who later became a schoolteacher, asked me what it was that kept bricks together. An old catch this, but I was young and ingenuous and so gave the obvious answer. With the pleasing air of omniscience, which was to stand him in such good stead later, he thereupon pointed out that, on the contrary, it was the cement which kept bricks apart.

I am reminded of that not altogether pointless catch when the country shakes—even this neutral country—with Test match fever, and the press breaks out in a rash of editorials in which one spot is quite indistinguishable from another. Perhaps in length and style minor variations are perceptible, but the matter seems to be moulded from one matrix. As soon as a touring team approaches the shores of any part of the British Empire, leader writers joyfully abandon such favourite terms as "implement" and "liquidate" for a moment, and give Hitler and Mussolini practically a free hand in Europe.

The tourists are welcomed as fellow members of that great and glorious Empire on which the sun never sets. This astronomical peculiarity may not, incidentally, be a British monopoly, but everyone knows that the Portuguese and Dutch play very inferior cricket. The tourists are accused of being ambassadors of goodwill; they are reminded that the Battle of Waterloo was won on the playing fields of Eton, and a little clanking of bones heralds the ap-

"BOSIE" here presents some candid opinions about sport and cementing the bonds of Empire. It seems particularly topical because half the male population of N.Z. sits up in the small hours listening to 22 men of Australia and England laying on the bat and the cement, while the crowd cheers wildly every time the opposition scores an Imperial century . . .

team can hardly escape some reference to "keen and friendly rivalry." As a final blow, all teams are assured that their visit will do much to cement the bonds of Empire.

Leader writers cannot be blamed for much of this. Most of us would write in a similar strain in the same circumstances—that is, if we had to write leaders for a living. Yet, at the risk of being reviled as a cynic, no sportsman, an ungrateful and unpatriotic snake in the grass, or a Communist, or even a Jew, I would question this cement business.

It would be unfair to pretend that interchanges of teams is entirely without value in "forging the links" of Empire. But, on the other hand, the absurd prominence given to success in sport has at last made winning a matter of national prestige. And who, indeed, likes a blow in the national prestige?

Once a game becomes grimly serious, its primary purpose is frustrated and friction is almost inevitable.

Exactly how much cementing did Jardine do in his last trip to Australia?

At the Empire games, the South Africans and West Indians could not have been more antagonistic if they had been Nazis and Communists.

The last Indian cricket team to visit England seems to have used an (Continued on next page.)

In the Wake of the Week's Broadcasts

An experienced listener can tell whether an artist is at ease when in front of the microphone. The first few words of a speech or bars of a song usually indicate immediately whether

the speaker or

HIS EASE singer is either a

AT novice or an old

THE MICROPHONE hand. But ease does not always come with experience. Christchurch, however, thought much of Danny Malone when he gave two recitals from 3YA. Here was indeed a man perfectly at home.

There was one reason—one excuse, rather—why the popular station, 3YL, Christchurch, should have given up so much time the other night to a relay of the Canterbury Advertising Club's annual dinner. The

CLUB DINNER SPEECHES WERE BORING

Hon. Walter Nash, Minister of Finance, was giving a talk on "Trade." Mr. Nash's talk, well worth hearing, could easily have been made the sole item from this function. However, long before Mr. Nash was able to get near the microphone, listeners were inflicted with the usual back-patting verbiage that goes with all club dinners. "For Everybody's a Jolly Good Fellow" was the theme song, and listeners

had to hear it time and time again until the "meat" of the programme was reached. Candidly, should not 3YL use a little more discretion when doing outside relays?

Hearing a young girl from Christchurch with a pleasing voice announced over the air from 2ZB as "New Zealand's Grace Fields" last week, did not fill me with enthusiasm. It put me in a critical mood straight away, and set me **LITTLE MOZART**, comparing the voice of the young girl with that of the famous Lancashire lass, a comparison in which the singer had inevitably to suffer. Had she been

announced merely as herself, I would have judged her on her own merits and thoroughly enjoyed her singing for itself alone. Whether this reaction is shared by other listeners or not I do not know, but, to my mind, it is neither fair nor dignified to saddle our performers with such titles as New Zealand's Gracie Fields, New Zealand's Deanna Durbin, or New Zealand's Larry Adler. It is fair neither to listeners nor to the performers, nor to the Gracies, Deannas and Larrys. And there is far more dignity in having our own Jane Potts or John Jones, than a performer borrowing lustre from someone else's title. No one, thank Heaven, has yet called Allan Loveday New Zealand's little Mozart.

✱

Richard Crooks was once an ice-man. Franz Oscar Natzke, the Auckland bass, now doing so well at the Trinity College, London, was formerly a relief worker and blacksmith. We

NOW COMES THE SINGING FARM HAND

have had "the singing iceman" and "the singing blacksmith" and last Friday evening 1YA surprised listeners by featuring "the singing dairyfarm-hand." He was George Ayo, aged 23, a fine, well-set-up and particularly dusky son of India, who looks more like Paul Robeson. What was more tresting, he has a bass-bari-tone voice with a striking resemblance to that of the famous negro singer. Like most listeners who heard George Ayo, I was greatly impressed with his singing of four numbers, "Asleep in the Deep," "Kashmiri Love Song," "Deep River" and "Ma Lindy Lou." He was not listed on 1YA's programme for Friday. No one, not even he himself, knew that he was going on the air as late as last Wednesday afternoon, when he walked into the station and asked if he might be heard. Employed on a dairy-farm at Whata-Whata, Mr. Ayo confessed that he had never been taught, neither had he ever sung to an accompaniment in his life. But when George Ayo was given a studio audition, the programme organiser, Mr. Eric Waters, was astounded at the voice he heard. So was Frederic Collier, Australian bass-bari-tone,

(Continued from top page 6.)

inferior brand of cement.

The Springboks and Australians in the second test last year only failed to use battleaxes because by some unfortunate oversight the officials omitted to keep a supply on hand. Further illustration would be tedious, but not impossible.

If the Statute of Westminster means anything (and even Berriedale Keith is a little uncertain about parts of it), then certain disintegrating forces within the Empire must be stronger than the forces tending to promote greater solidity. What these forces are is not relevant here, but one can justifiably regret that games are failing to do much in a positive direction, because the Press, the people, and the financiers of sport have conspired to make them gladiatorial shows in which one nation glories in the ability of its chosen representatives to "whack the tails off" the others. The sooner that is honestly realised, the sooner sport will return to its correct perspective.

who happened to be in the building. Present in Auckland on a fortnight's annual leave, the Indian was immediately booked to sing on Friday. He did so, after a couple of rehearsals. He has a fine quality voice, a perfectly natural production and remarkably good enunciation. It was surprising considering it is absolutely untrained. He showed excellent control and sang in perfect time. To the educated ear, one or two discrepancies were to be noticed, nevertheless, to the natural ear his voice has great appeal. I should say that if he heeds advice given him and places himself under a good teacher, more will be heard of George Ayo. He came from India five years ago.

✱

Station 4ZB has introduced a "Comicalities and Frivolities" session in their Sunday transmissions. Listening to last Sunday's broadcast, I decided it was too short and was put on too late at night.

COMICALITIES MARRIED BY SILLY INCIDENT

Most people are abed at 10 on Sunday days. However, the session was quite bright, and it opened with that best of all Hulbert Brothers recordings, "A Modern Colour Poem," which alone was worth sitting up late to hear. It also introduced a new Gillie Potter rambling—new to me at any rate—all about Henry VIII. I had one objection to this presentation. No one expects any station to possess two versions of every record, and listeners do not mind waiting the second or two while a record is being turned over. Why then should 4ZB attempt to disguise this simple happening by permitting the announcer to butt in with some irrelevant remarks? I shouldn't have minded that so much, but in this instance the announcer was cut off in the middle of what he was saying because Gillie "held the air" again, but the cut-off was not quick enough, and half a smart gag by the comedian was bitten off and lost.

✱

Latest among the organisations to haunt their sweetness on the air is that of the territorials. Listening on Saturday night to their little dialogue from 2ZB, I thought it well put over, if

THE ARMY'S ATTACK ON THE AIR.

not terribly exciting, and there was an ingenious touch here and there that showed the Army has studied the psychology of advertisement with some profit. One learned in the questions and answers given that the territorials do not foster a militaristic spirit, that territorial service does not include service overseas, that these days the Army forms threes instead of fours, that those who boss have been themselves bossed, that the training—since it inculcates leadership, initiative and a sense of humour—is of value to a business career, that the uniforms will be blue, and that boots, greatcoats, and certain allowances of pay are given to territorials. It was put quite attractively, but I thought more might have been made of the fun of camp life, at which everything used to be amusing except the porridge.

I like "Uncle Percy," who conducts the children's session from 4ZB on Sunday. I am not considering the material he puts over, though, incidentally, I think that his material is

FRIENDLY MAN IS "UNCLE PERCY"

just what children seek, but purely his microphone personality. Recently I heard a small boy say, "I'd like him for my real uncle." There you have his personality. "Uncle Percy" has the most friendly way of speaking to his unseen listeners, and I don't know of anyone to equal him. I should say his session is the pick of all children's sessions heard from any station in New Zealand. He gives the impression of talking to you and you alone, and he talks just as if he has known you all your life, and there is none of the usual "palaver" which adorns the regular commercial children's sessions. I don't mind admitting that I listen in every Sunday myself to "Uncle Percy," because, as I said at the start, I like him.

✱

Not so long ago, no matter to what station one tuned in, nor at what hour, one could be certain of hearing "The Isle of Capri." It became so famous that it was ironically dubbed "New Zealand's National Anthem." Now, it

POPULAR TUNES CAN BE OVERDONE

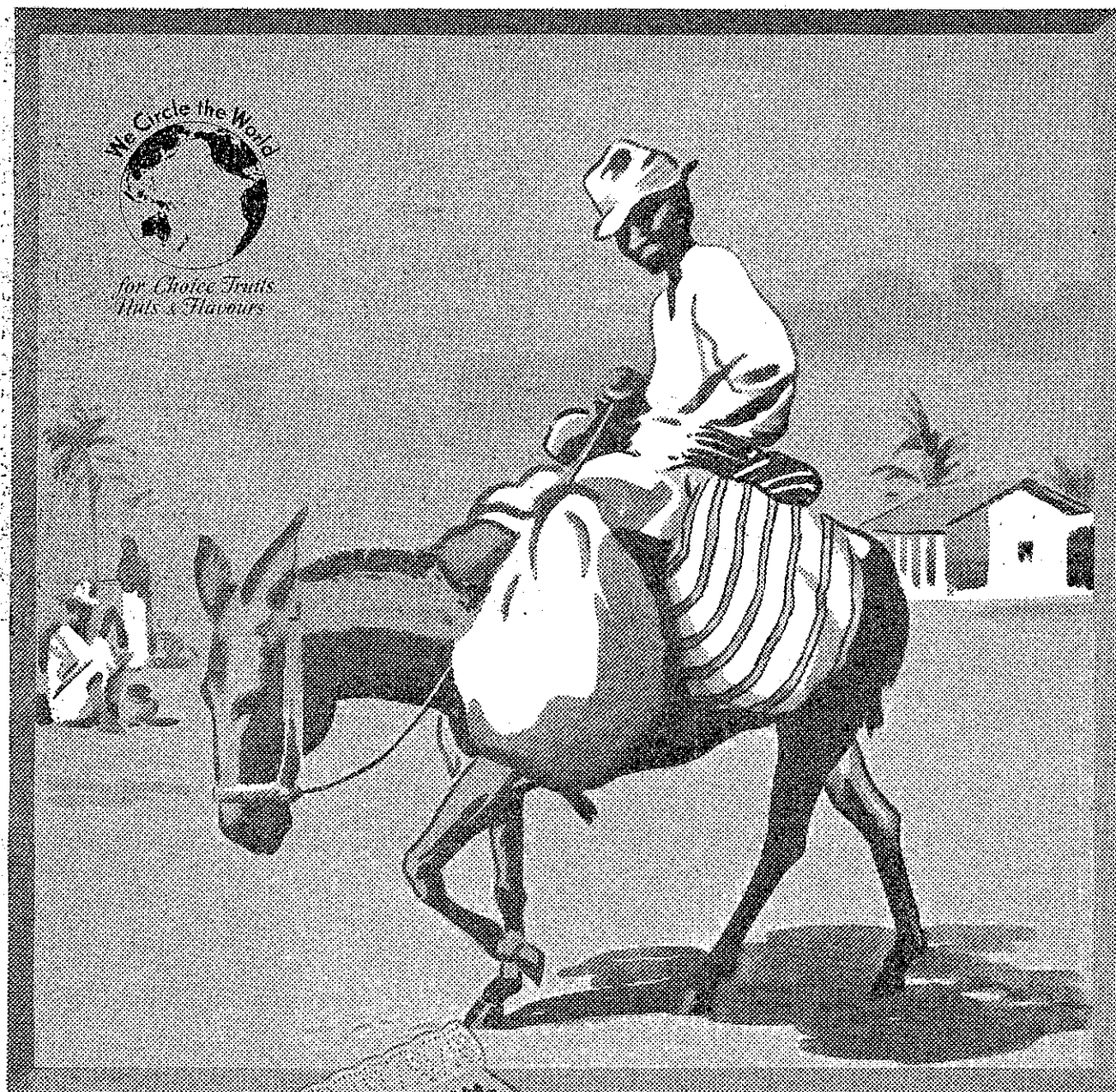
seems history is repeating itself, and "The Merry-go-Round Broke Down" is threatening to out-rival "The Isle of Capri" in monotonously regular nightly performances. During the past fortnight I have heard this tune so often that I am beginning to wonder if the studios are short of decent records. When one stops to consider what a menace to sanity a tune may become when, for some obscure reason, it leaps into popular fancy, one feels there is cause to be thankful for a certain gracious dispensation of Providence. When the lachrymose "Prisoner's Song" was at the height of its fame, radio as a form of entertainment just didn't exist. Consider what we might have endured then. . . As I type these words 4ZB has put on "The Merry-go-Round Broke Down."

Somewhat doubtful whether 2ZB's "March of Music" would turn out to be merely Suppe's "Light Cavalry" Overture, I tuned in for the first time last week to find the title had not mis-

ALL THE WAY FROM DARKEST AFRICA.

led me and got an interesting little illustrated talk on the influence of the negro tom-toms on modern music. Though casually accepting the influence of darkest Africa on modern jazz music, I had not before realised just how clearly—if one listens—one can hear the rhythm of the tom-toms running through such negro spirituals as "All God's Chillun's Got Shoes" and the hot rhythm pieces of the day. After this short, clear exposition, I shall always hear it in future. It was like suddenly discovering a self-evident truth that somehow you had always taken for granted but never really bothered to apply.

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ASSORTMENT.

APPLAUSE THAT WAS SWEETEST

*Quiet Voice of Toscanini
Meant Most of All To
Alexander Kipnis*

By
"EMILE"

ALEXANDER KIPNIS stood in the bow of the piano in the Wellington Town Hall last week acknowledging the sustained applause of an audience that did not want to let him go. Alone, on a bare stage, in a great ice-chest of an ugly building, he had held his audience rapt for two and a half hours by the magic of his artistry.

They had heard him sing the charming little songs of Brahms, the diabolic courting song of Mephistopheles in "Faust," Russian folk-songs that spoke strangely of the joys and sorrows of the peasants, and the rich gem of "The Gentle Lady" aria from Mozart's "Don Giovanni."

The applause rattled unceasingly from the front stalls, the pit and the circle. He seemed pleased with the response to his art, smiled, sang a quaint little modern song for them.

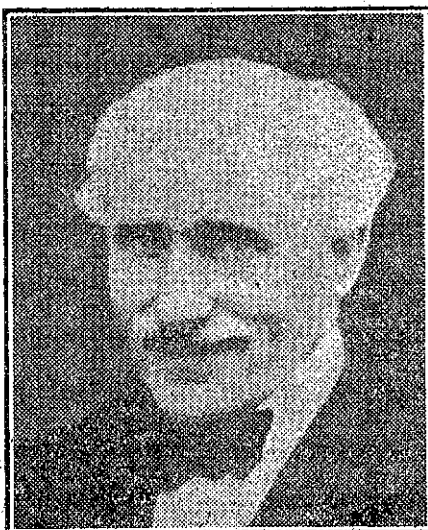
BUT I knew that, of all the applause he had received in every part of the world, there was nothing dearer to him than the memory of a small man with brilliant eyes who, after hearing him sing a duet with Lotte Lehmann, had remained silent for a long half-minute, had at last taken his hands from his puzzled eyes, and murmured very softly: "How beautiful this music was!"

The little man was Toscanini. "The greatest conductor who has ever lived," Alexander Kipnis told me. "I do not think there will ever be another as great as he. When you are singing with him you seem to lose your respect for all the others in the world. He can be so simple and he can be so touched by music."

TOSCANINI, says Kipnis, is devoted to Wagner "like nobody," but he does not like Fascist countries. He gives up conducting in any country which turns Fascist.

When Austria was taken by Germany he immediately gave up conducting for the Festival at Salzburg.

"I, too," said Kipnis, "gave up Salzburg."



TOSCANINI.

"... He stroked my cheek."



—Photo by Spencer Digby.

ALEXANDER KIPNIS.

... New Zealand study of the famous basso.

"WHEN one man raises his arm in conducting, it means nothing, but when Toscanini makes a movement it means everything."

"When he is conducting he draws the music from the singer. There is no resistance. It is like a physical touch, some magnetism. ... He will come to conduct an orchestra of 120 people in Vienna and an enormous chorus, and they follow him like people in a fairy tale."

Alexander Kipnis paused, and then summed that all up in a striking phrase:

"When he is there, everybody's heart is beating much louder."

ALEXANDER KIPNIS smiled happily at a recollection. It had been after a rehearsal for a festival and he himself was standing outside the theatre. There were many people waiting there. Toscanini came out to get in his car. On the pavement stood Kipnis, taking a moving film of the conductor entering his car. Toscanini saw him, stepped out of the car and bowed.

"Then he called me over, and in the presence of everybody he gently stroked my cheek."

CHALIAPIN was in Salzburg, too, last summer, and one knew then, says Kipnis, that he would never sing again. One could read in his face that he was going to die. The two men had sung together often. And, though some might say that Kipnis rivals Chaliapin, there was no hint of this in his tribute:

"I consider him the greatest operatic singer and actor who has ever lived. Nobody at the present time can be compared with him."

"He was a human being in the fullest sense of the word. He had all the greatness that Nature can give to a human being, and all the weaknesses."

"Tolstoi once said, 'Show me a human being like an angel, and I am going to hate.' (Contd. on page 36.)

BACKSTAIRS IN

*English Radio Man And Journalist
of The "Cliveden Set" —The
Party of the Astors, That
British Foreign Office"*

By
Will Grave



From
De Groene
Amsterdammer.

VISITING New Zealand on a world tour, Mr. Ratcliffe has been listed for two talks for the NBS. One was given recently from 2YA on the inauguration ceremony for President Roosevelt (which Mr. Ratcliffe described some years ago from Washington specially for the BBC); the other,

on "Some English Celebrities of To-day," is being given on July 7 from 1YA. Before he leaves New Zealand, he is making a recorded talk on the political situation in U.S.A.

His name is known all over the world for special articles to the London "Sunday Observer," the "Manchester Guardian" and the "Spectator."

His Young Friend

"THE 'Cliveden Set,'" Mr. Ratcliffe told me, "was 'exposed' by a young friend of mine, Claud Cockburn. I know him well.

"He was a young and extremely able man on the foreign correspondent staff of 'The Times,' who went extreme 'Left' in his views. He left the staff of 'The Times,' refusing all tempting inducements to stay, and began a small mimeograph publication called 'The Week.'

"He could write well, but in 'The Week' he wrote badly. He copied all the trans-Atlantic tricks of the American magazine 'Time.' His paper was full of what was supposed to be the 'inside dope' on the Cliveden Set.

"But in 'Current History' lately he published a summary, well written and clearly presented, of his investigations. It is this, no doubt, that has set the rumour about the 'Cliveden Set' going round the world."

THE name of Astor, a powerful one in Britain to-day, stands out strongly in any picture, however shadowy, of the Set. One of the Astor brothers, Viscount Astor, owns the weekly Sunday newspaper, "The Observer." The other, Major the Honourable John Jacob Astor, owns the controlling interest in the London "Times."

Both are profoundly influenced, says Claud Cockburn, by the enormously energetic and sprightly Lady Astor, wife of the Viscount. Cliveden is the Thames Valley country residence of the Viscount and his lady, who came originally from Virginia, U.S.A.

... The Anti-Marx Brothers play a soothing Lullaby.

THE English are renowned for their probity, but in London Americans tell a sly little story. They say that an American big business man once came to London determined on success. He called on numerous politicians, heads of departments and influential newspaper editors.

After chatting with them for a time and outlining the deals he hoped to put through, he would go away, carelessly leaving an open cheque on the desk of the man he was visiting.

Next day he would get a furiously cold letter enclosing the cheque, and his business did not prosper. None of his deals went through.

Solution

HE was worried about this. It was not human, it was not nice. At last a compatriot who had lived some time in England gave him advice.

"Buy a country house," he said. "Ask them down for week-ends, with their wives and families. Give them good wine, cigars and shooting on the moors. Don't ever offer them cheques. Remember, they have a very old civilisation, much older than ours."

The American did this, and his business prospered.

THIS was the story that came back to me when Mr. S. K. Ratcliffe, distinguished English journalist and BBC radio man, began to tell me in Wellington last week of the now-famous Cliveden (pronounced "Clivden") Set, which is supposed to dictate from the country house of Viscountess (Nancy) Astor the foreign policy of Britain.

BRITISH POLITICS

Talks of The Alleged Machinations Country-House and Newspaper is Called The "Second In The Old World"

IT is the theory of the young journalist Cockburn that in England, where country house parties and influential newspapers play such an important part in politics, the week-end parties at Cliveden made or marred the careers of politicians long before the Anglo-German issue began to dominate the English political scene.

In the spring of 1936, however, Cliveden began to be the centre of a policy and an intrigue that now cause it to be spoken of as Britain's second Foreign Office.

Its policy is said to be based on active dislike of the French, fear and hatred of all "popular" movements, a consequent admiration for the "defensive" possibilities of Hitlerism as a bulwark against Bolshevism; and joined with that a fear, amounting to panic, of a possible German attack upon Britain.

Meanwhile, Hitler, so Cockburn maintains, is astutely playing on the Cliveden Set's fears of the spread of Bolshevism to win concessions of great military and strategical value.

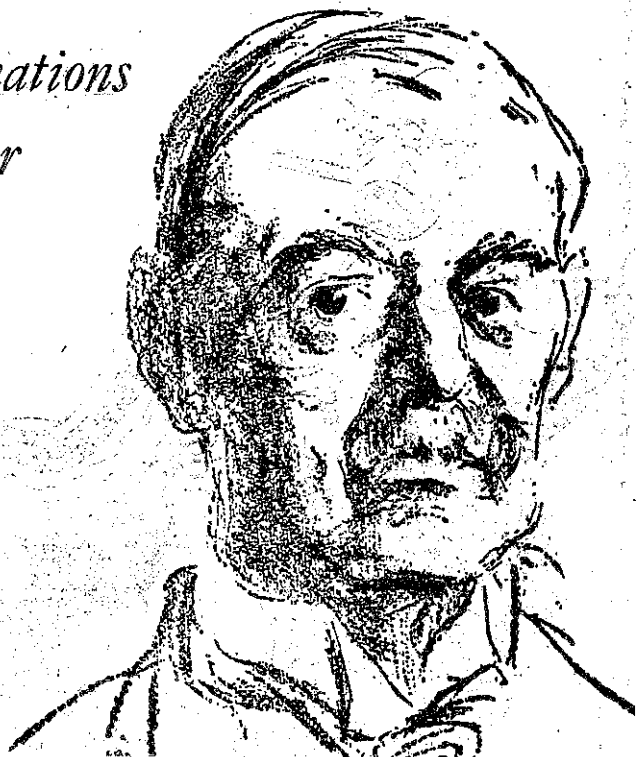
German Guns

"IT is true, for instance," says Cockburn, "that there are German guns at Tarifa, placed in a spot prohibited by treaty, dominating not only the Straits of Gibraltar but the harbour of Gibraltar itself. A British Admiral (Sir Roger Keyes) has admitted in the House of Commons that now the British Fleet would need a smoke-screen or fog to get through the Straits of Gibraltar safely in the event of war. 'But,' reply the British Conservatives, who have drunk so deeply of the subtly-mixed poisons produced by Dr. Goebbels, 'what is the alternative?' The alternative is to support the Spanish Government and help turn the Germans out of Tarifa as quickly as possible. But the Spanish Government is 'red' (Dr. Goebbels and his British friends have told us so). So we will let the German guns stay at Tarifa and we will let the German mine-owners divert all the iron-ore of Bilbao to the factories of Krupp instead of to the factories of Vickers."

ON this reasoning, according to Cockburn, the policy of the Cliveden Set is based. The Cabinet Ministers most closely associated with the set are Lord Halifax, Foreign Secretary, Sir Samuel Hoare, Home Secretary, and Sir John Simon, Chancellor of the Exchequer.

"It is difficult," says Cockburn, "to convey to anyone unfamiliar with the atmosphere of Conservative London the extent to which this fear of the spread of Bolshevism plays a dominant role. It is a pity, of course, about British soldiers being killed by the Japanese, but are not the Japanese saving China from Bolshevism?"

"It is a pity that Mussolini should be able to cock snooks at the British Navy all over the



From Parade, London.

... To catch the ears of Premier Chamberlain.

Mediterranean, but would not the alternative to Mussolini be a 'red' Italy? And so on and so on and so on ad absurdum and infinitum."

This, says Cockburn, is the true background of Anglo-German relations. This is the final key to the paradox of Anglo-German affairs.

Eden's Dilemma

AGAINST this plan of friendly relations with the dictators, Anthony Eden stood out. When Lord Halifax was sent on his mission to Hitler, Mr. Eden, after a furious interview with the Prime Minister, resigned—offering as his reason, says Cockburn, not the Halifax visit to Hitler (the real grounds), but instead stating that the feeble progress being made with the British rearmament programme gave him insufficient backing to carry out a strong line of foreign policy.



From Parade, London.

And Sir Samuel Hoare,
Home Secretary.

"AND does the Cliveden Set dictate the policy of Britain?" I asked Mr. Ratchliffe.

"My answer is this," he said. "When Mr. Chamberlain was made Premier, he took up the reins with a definite policy of treating with the Fascist Powers, to bring some sort of security to Europe. What need, then, was there for the Cliveden Set? What is all the fuss about? The Cliveden Set exists, of course, but it can scarcely be accused of dictating to Chamberlain the policy he had already formed."

"Take the position of Mr. Eden. He is earnest and sincere. He must have known his position well enough. In the previous Government, he had the support of (Continued on page 36.)

DEAD MEN DO TELL TALES

Radio Still Gives the
Quaint Stories of
Hollywood's Country
Church Parson

By
WILTON BAIRD



PARSON HOPKINS.

... *Death after operations.*

THERE is a saying that dead men tell no tales. To-day they do. The saying was invented before radio.

There is one man who still tells his tales, quaintly original, spoken in the slow Will Rogers drawl of West America, yet sharply pointed to drive home the precepts of religion. His tales do this so well, with such remarkable simplicity and effectiveness, that to-day in New Zealand you will often hear men say:

"I'm not what you would call religious, but all the same I listen every morning to the Country Church of Hollywood."

The man who tells these tales, Parson Josiah Hopkins, has died.

YET, through the ether, the old horse Dan still clip-clops along the white road to "meeting"; Parson Josiah still chats along the way with his wife Sarah.

She tells him of what the Widow Walton said that morning—"If you brood over your troubles you'll have a perfect hatch!"—and he fastens on to that. It's an idea for his talk at "meeting," he will tell the "folks" about it.

They go on chatting for a time about the hen setting on some eggs in the barn. "Did you see if she was hatching, Josiah?" Or about Grandpa Whortle, who says he is rich—because no one can take the

suiisets away from him. This is the key to their simple philosophy.

THE parson says "Gittup" to the horse Dan, and they clop along the road again until the church bells sound in the distance, the "folks" greet Josiah and Sarah, and they go in to the service, where listeners—"and, mind you," some of them say, "I'm not what you'd call a religious man"—hastily follow them.

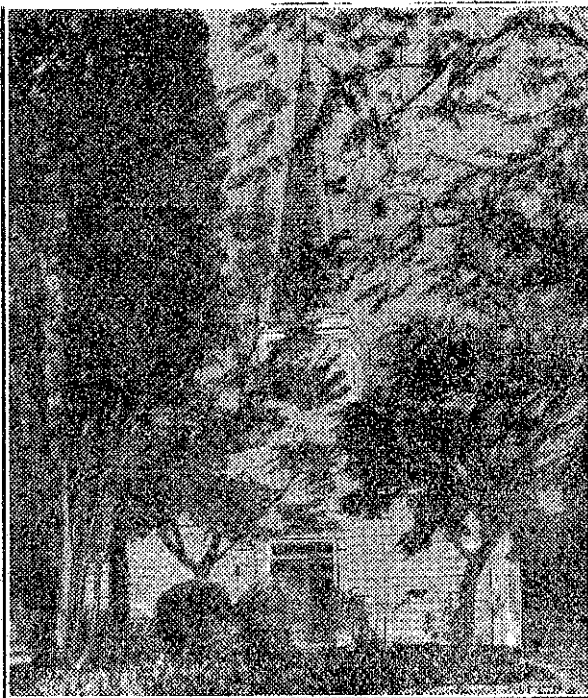
And now Parson Hopkins has died as the "result of complications which set in following two major operations."

NEWs of his death reached New Zealand in a round-about way. "The Country Church of Hollywood" session has an extremely large following of listeners in New Zealand hospitals. Every Sunday morning they listen to the sessions at 11 o'clock from 1ZB, 2ZB, 3ZB and 4ZB. It means, as Parson Josiah Hopkins would have said, "a whole heap to them."

One of these hospital listeners to the 2ZB session, at "The Shelters," Narian Hospital, Blenheim, had listened to these services for a long time. Parson Josiah and his wife Sarah became very real and close to her. She wrote to Parson Josiah. She received this reply:—

We did greatly appreciate your letter recently received. Parson Josiah Hopkins passed away last January as the result of complications which set in following two major operations. The broadcasts which you have been hearing are transcriptions which were sold shortly before his death. We were unable to recall these after his passing. May God wonderfully and richly bless you.—Sincerely, Sarah Hopkins.

FOR, as the "Record" pointed out some months ago Parson Josiah, his wife Sarah and the Country Church of



... *And his country church.*

(Continued on page 38.)

SUCH AMUSING PEOPLE!

Strange Doings at Heathcote

Hall Chronicled For The

"Record" by

EDISON WATT

(Who was reminded of them by the stranger case of two English visitors of title who have never seen a "talkie").

THE visit to Wellington of Sir Theophilus and Lady Metcalfe, of that quite quaint old-world village of Winkworth in Surrey, should be a lesson to us, sir, an object-lesson that the backbone of old England is still solid bone.

You will recall that Sir Theophilus and his good lady admitted with some modesty to an Australian newspaper man that they had not yet found time to see a talkie, but they had met Shirley Temple on a park bench in Honolulu and thought her quite a nicely brought-up child.

Let THAT be an object-lesson to us, sir, that the ruling classes of Old England are still capable of seeing through the tinsel of false modern shadows and of getting down to the root of things in matters of character.

I have not yet had the pleasure of visiting that quaint old-world village of Winkworth in Surrey, but some day I hope, sir, I shall do myself well, sir, and stay for a month in the quaint old-world inn in that quaint old-world village.

There, perhaps, sir, I should find the same peace, the same sensation of solidity, the same conviction that I was among people who retained their perspective—as I experienced the time a char-a-banc, in which I was travelling, broke down at Heathcote-by-the-Weald in Norts. It was a sharp December day, sir, and I realised we were really in a corner of old, unspoiled England, when the robbers came to sit hopefully on the spare tyre of the char-a-banc.

We were, I admit, a moderately heterogeneous party—Miss West, who, I believe, has something to do with the cinema; a coloured gentleman, Mr. Louis or Lewis; a Swedish lady named Garbeau; a Mr. Crosby; and a German tourist, whose name I cannot quite remember but had something to do with hitting or striking. There was also a young New Zealander with us, and I believe he called himself G. Mirams, Esq.

Arriving unexpectedly for dinner, such a party might well have embarrassed any host, but Sir Jason Heathcote and his charming wife, Lady Gwyffid Heathcote—came of a long line of hosts and hostesses, being in fact descended from the original Heathcotes—who entertained King Canute and his retinue after an unfortunate difference of opinion with the North Sea. They received us with charming old-world courtesy among the suits of armour in the hall.

I shall long remember the consummate tact with which Sir Jason instructed the butler to serve Mr. Lewis below stairs and bent in courtly fashion over the hands of



"Ay still want to be alone," she said in a cold and precise voice.

Miss Garbeau and Miss West. Lady Heathcote was no less gracious. She led the ladies, chatting in her beautifully-modulated voice, to her bower—the only one left in Norts., and I heard her inquire from Miss West if she were related to the Wests of Wessex. Miss West replied—rather tactlessly, I thought—that she didn't, huh, remember anyone of that name round the old home-town, but her mother had travelled an awful lot when she was young.

The scene in the oak-panelled dining-room of Heathcote Hall that night was memorable. At the head of the table, Sir Jason conversed with Miss West and on his right Miss Garbeau. Lady Heathcote, simply gowned in antique brocade, laughed with a charming lilt at the witticisms of the German tourist and the young American.

"You must see my pictures later," said Sir Jason when a lull had fallen in the conversation, and the face of the young man from New Zealand brightened considerably. He asked

eagerly were they pre-releases, and Sir Jason apologised with a whimsical smile, for his ignorance of artists later than Reynolds.

Lady Heathcote was explaining to Mr. Crosby the juice of lemons was excellent for throat affections, when the German interrupted in a vulgarly violent tone that the Jews of nowhere was goot for noddings. For a moment there was a hiatus in the atmosphere of good cheer, but with the savoir faire of his caste, Sir Jason gently turned the conversation from such dangerous ground.

"Miss Garbeau and Miss West, my dear," he said, "tell me that they are connected with the films."

A delicate furrow clouded Lady Heathcote's brow. "The Films?" she queried. "Now, let me see . . . isn't there a family of that name in (Continued on page 39.)



A serving maid in some distress.

These 'Golden' Melodies

Special to the
"Record"

Do You Know This?

If you wrote a song that every radio and every gramophone in the world blared out for months, you would receive for it only about £500?

If you were a world-famous composer—a Gershwin or a Friml—whose work was played by the world's leading orchestras and bands, sung by stars earning £100,000 a year, recorded by every leading gramophone company, it is unlikely that your income would exceed £1500 a year?

That six London hotels in 1934-35 paid £96,000 in providing music for guests, and of this the authors of the music played received the noble sum of £600 to be divided between them?

That if it doesn't stop soon composers are going to wake?

By
E. M. Dorkin

MUSIC, like the poor, has been with us since the beginning of history—but never has it been with us so constantly and obtrusively as it is to-day. The performance of it has become so much a part of life it would seem almost impossible to conceive a world over which music was no longer poured in never-ending streams.

To-day a man may, if he so morbidly desires, breakfast to music lunch and dine and sup to music, read and talk and drive and play and sleep to music. It is a luxury available to all the civilised world for the mere twiddling of a knob or the pressing of a button.

Playing, singing, recording and distributing of music are prosperous branches of one of the world's greatest and most prosperous industries. Though music may seem "free" it costs the world countless millions of pounds every year. Orchestra leaders, singers, dance bands—great individual performers are paid thousands of pounds for a single performance. Calculated pro rata to its part in programmes, the New Zealand public pays £300,000 a year for the music it gets on the air.

There's money in music—more money in music than there has ever been before.

But here is the great anomaly—surely one of the greatest and strangest anomalies of civilisation:

The composer—the real creator of music—has the poorest paid job in the world. He has less chance of earning his living, less chance of winning riches in reward for his genius, than he had twenty years ago when the world's consumption of music was not one hundredth part of what it is to-day!

For the moment, take that statement at its face value. What is going to be the end of it all? Is the composer going to be starved out of existence and music itself walk the slow road of self-destruction—or will some more equitable system of profit-sharing be devised under which the composer can once more claim financial independence and receive rewards commensurate with his services?

It's a long, strange story.

WAY back in the beginning of the century, myriad homes obtained their recreation of music when little Willie played the latest popular hit on the piano, from records on those "new-fangled" gramophones, from occasional concerts, minstrel shows, visits to the

theatre. No fewer than 8000 sellers of sheet music did a thriving business in the United States alone. The composer of a popular song might expect to receive royalties on anything up to a million copies of his music.

Those were, indeed, palmy days. The composers of real hits made fortunes; the composers of "stock" numbers made comfortable incomes.

But the palmy days were not destined to last long. As record sales crept up sheet music sales crept down.

There was, however, still enough to be made from gramophone rights to keep the composer in modest comfort.

Then came radio. Within ten years of its birth it had almost completely displaced the gramophone in the field of mechanised music. Snap goes the composer's second string.

But the composer still held the copyright of his music. He demanded a small sum for each public performance of his music so that his profession should in some small measure at least receive compensation for the delivery of art in the stamp-mill of science. To-day, after interminable legal battles, receipt of this performing right provides a means by which a composer can assure himself of about one-quarter of the income he previously received from other sources.

Now consider these actual cases:

A is a successful composer of ballads. In 1925 he made £1547 from the sale of sheet music. In 1934 he made £313 from the same source and received £233 in performing rights. His earnings were diminished by two-thirds in ten years.

B is a well-known composer of ballads and light instrumental music. In 1923 he paid income tax on £924 from the sale of sheet music, and in 1934 paid tax on £336. The same composer received £330 for mechanical rights in 1924 and only £54 in 1934. Against that he received £614 in performing rights.

C is on the topmost rung of the composing ladder. In 1928 he made nearly £5000. Six years later his income had dropped to less than £1500!

YOU may protest that these are all pretty comfortable incomes, despite the startling decreases. True. But remember that these men are world leaders in their profession. Remember that the people who sing or play their music may receive almost as (Contd. on p. 41).



ARE THEY POISON?

Revolt Against The Hollywood Star System

by

GORDON MIRAMS

WHEN Hollywood developed its star system, it developed one of the greatest schemes to make the public pay and pay that the world has ever known. To-day there are signs that Hollywood is in danger of killing the goose that laid its largest golden egg—killing it by the usual Hollywood fault of over-indulgence, of not knowing where to draw the line.

A few weeks ago, the independent theatre-owners of Manhattan issued a statement (you may have seen it in your daily paper) to the effect that some of the most-boasted stars of the screen were "box-office poison." By so doing they exploded a bombshell, which appears to have shaken the film industry more than it cared to admit at first.

Not that Manhattan's independent theatre-owners in themselves cut much ice. They are merely a minor group within a vast organisation. But when their bombshell set off similar explosions higher up, then the Manhattan revolt can be taken as a sign of widespread ferment over the star system in particular and the motion picture business in general.

Special Targets

THE special targets for the Manhattan bomb-throwers were Greta Garbo, Marlene Dietrich, Mae West, Joan Crawford,

Kay Francis, Katharine Hepburn, Edward Arnold, and Fred Astaire.

"WAKE UP," they cried to the producers of Hollywood. "Practically all of the major studios are burdened with stars—whose public appeal is negligible—receiving tremendous salaries. . . . We are tired of losing money on them. . . . Garbo, for instance, does not help theatre-owners in the U.S.A. . . . Kay Francis, still receiving many thousands a week,



Marlene in pensive mood—is she worried about the allegation that she is "poison at the box-office"?

is now making B grade pictures. . . . Dietrich, too, is poison at the box office."

This is a local protest, of course. What is poison to Manhattan may be good, nourishing meat in New Zealand or elsewhere. For instance, the average British audience would probably not agree with the attack on Fred Astaire.

Doom Of Hollywood

ABOUT the same time as the Manhattan fellows were lighting their fuse, Producer Sam Goldwyn had returned from a trip to Europe wringing his hands and prophesying the doom of Hollywood. The world, he said, was going on strike against motion pictures—people who used to stay away for fear of seeing one bad picture now stayed away for fear of seeing two.

"It used to be that one film of a double-feature would be poor," moaned Sam. "Now you've got to expect both of them will be terrible. . . . The American picture industry better do something, and do it soon."

One mustn't forget that Sam Goldwyn (quite apart from the publicity such a statement would gain him) may have a special axe to grind. His motto is "Quality, not Quantity"; he makes only so-called "big" pictures; and he is a notable example of the successful producer who does not bother much about the star system. His usual practice is to save money by creating his own stars, instead of signing up costly established "names."

In England to-day, British and American pictures



Mae West—"they call me the mortgage-lifter."



Edward Arnold looks doleful—perhaps the reason is to be found in this article.

(Contd on p. 34.)

PERSONALITIES

ON THE AIR

BEHIND the intriguing and charming art of Terence Casey's cinema-organ playing is a sound training on classical lines. He belonged originally to the London Academy of Music, and fully intended following the profession of an operatic conductor. After some years of organ playing in churches, Mr. Casey took up cinema-organ work in 1914. He went to America after the war, and returned home to play at the Regent Theatre, Brighton, where he remained for ten years. He has worked in provincial cinemas for sixteen years, and is at present organist at the Gaumont Palace, Chelsea. Terence Casey's delightful gramophone recordings are most popular.

A sample will be heard in 4YA's Dinner Music session on Wednesday, July 13.

HUSBAND IS HER STERNEST CRITIC. Born in the lovely Lake District of England, Muriel Brunskill spent all

her girlhood in Westmoreland, but when it was discovered that she had a phenomenal voice she went to London to study with Madame Blanche Marchesi, whose mother, Mathilde Marchesi, was the teacher of Melba. Later she spent a considerable time in Germany specialising in lieder. For the past dozen years or so she has divided her career among all branches of singing, for she is equally noted as a festival singer, a soloist with great orchestras, a lieder artist, a concert singer and an opera star. In private life Madame Brunskill is Mrs. Robert Ainsworth, and she stresses the fact that she owes her musicianship to her husband (one of the Covent Garden conductors), who is her sternest critic.

Listeners to 3YA will hear Muriel Brunskill, contralto, on Friday, June 15.

TAUBER COMPOSED OPERA DURING ILLNESS. While still in his teens, Richard Tauber trained as a conductor at the Frankfurt Conservatorium, and during an illness composed his finest opera. At Freiburg, when he was nineteen, Professor Karl Beins discovered his golden voice. In 1913, he made his debut as Tamino in "The Magic Flute" and was immediately engaged for the Dresden State Opera, where he remained for 10 years. In 1915, he sang for the first time in Berlin, as "Bacchus" in the Richard Strauss opera "Ariadne." He was the first German singer to appear before the war in Stockholm and

Partner To Patti When Eleven



ADELINA PATTI.

... As Aida.

A LIVING link with the great figures of nineteenth century European music, Bronislaw Huberman has spread the joy of his glorious violin playing the world over by means of his gramophone recordings. This Warsaw-born genius was playing concertos at seven, and three years later was a pupil under Joachim himself.

Adelina Patti heard him play in London when he was eleven and engaged him as supporting artist for her European tour. He appeared at her farewell concert and was a sensation, numbering among his admirers the composer Brahms, who normally loathed infant musical prodigies.

Lately Huberman has taken a leading part in the founding of a symphony orchestra in Palestine, which had the honour of being conducted by Toscanini.

Listeners to 2YA will hear Bronislaw Huberman, violinist, on Thursday, July 14.

with the Opera in Paris. To this outstanding exponent of Lehar's works the composer dedicated "You Are My Heart's Delight."

Listeners to 1YA will hear Richard Tauber, tenor, on Wednesday, July 13.

PIANO PROPPED UP BY BEER BARREL.

One of those English artists whose fine gifts are happily available on the records, Kathleen Long was only thirteen when she won an open scholarship at the Royal College, going from Bury St. Edmunds, to study in London. She is now Professor at the college, as well as a concert pianist of distinction. Mozart is the composer whose music she delights in playing most, but she has a fine understanding of many other schools of music, notably Debussy's and Ravel's. She is a fine ensemble player, too, especially in chamber music. She has had her share of odd accidents which befall the touring artist, and recalls among them one occasion when a mishap deprived the pianoforte of one of its legs. A beer-barrel had to do duty for it at the concert!

Kathleen Long, pianist, will be heard from 4YA on Sunday afternoon, July 10.

ACCOMPLISHMENTS OF MENDELSSOHN.

Mendelssohn differed from the other great masters of music by the astonishing multiplicity of his accomplishments. Rarely have so many worthwhile qualities been united in one man, for, besides being a great composer, he was an admirable pianist, a fine organist, a wonderful extemporiser and conductor, a varied linguist and could use both brush and pencil with skill and grace. He visited England many times, and it was upon the occasion of his second visit in 1832, when he was 23 years of age, that the "Capriccio Brillante" was composed and performed. Mendelssohn was staying at the house of Thomas Attwood, Upper Norfolk, where he enjoyed the lovely English spring, the scent of the lilacs, and practised his gymnastics in the garden while he was working on the "Capriccio." It was performed in London for the first time, at Mori's concert, on May 25, 1832, with the composer at the pianoforte. It is a typical Mendelssohn work, light and mercurial in character, yet requiring consummate artistry and fluent technique.

It is a coincidence that the birthday of Gil Dech is the same as that of the great master whose work he will play - February 8.

"Capriccio" will be played from 3YA on June 17 by piano and orchestra, with Gil Dech at the pianoforte.

WHAT ELSE COULD BE EXPECTED?

In his book, "Charles Reade As I Saw Him," John Coleman recalls an interesting fact about "The Cloister and the Hearth" showing how it was nearly strangled at birth.

When originally brought out in 1851 under the name of "A Good Fight" in "Once a Week," its publication was

suspended in consequence of the editor's tampering with the "copy," an indignity which the author resented by breaking off further relations, and abruptly and unsatisfactorily winding up the story. Ultimately, however, it saw the light in a complete form under its present well-known title.

The editor of the periodical was subsequently confined in a lunatic asylum, whereupon Reade made one of his characteristic remarks, "Poor fellah!" he said, "Poor fellah! I'm sorry for him. Of course, I'm bound to be sorry for him as a Christian, but what else could be expected from a fellah who tampered with my copy?"

At 4YA on Friday, July 15. Professor T. D. Adams will give readings from Charles Reade's novel "The Cloister and the Hearth."

CASALS LOSES ALMOST EVERYTHING.

Casals' Barcelona Orchestra has been the great passion of his life. He has used his 'cello as the orchestra's breadwinner and his own. With his own orchestra he works for love, and time counts little, if at all. At Barcelona they go on rehearsing to all hours of the night (or did) for the fun of the thing. Casals subsidising the whole undertaking himself. Now, since the catastrophe of 1936, he has lost almost everything. Civil war is no respecter of persons or institutions, and Spain will take many years to settle back to normal whichever side wins. Meanwhile everything and everybody suffers.

Pablo Casals, 'cellist, will be heard at 1YA on Sunday afternoon, July 10.

SOLO PIANIST OF MUCH PROMISE.

Among the younger and more promising Wellington pianists is Miss Dorothy Downing, an artist who has to thank her sister for her initial tuition. Miss Downing is an enthusiastic member of the Piano Group of the British Music Society. In various examinations and competitions this pianist has done well, and her recital performances are always interesting



—S. P. Andrew, photo

DOROTHY DOWNING.

... First taught by her sister.

and have won high praise from the critics. With additional experience and close application Miss Downing should become one of our best solo pianists. She will soon be heard from 2YA.

Music Of Harsh Realities



ARTHUR BLISS.

... Wrote it for the film of
H. G. Wells.

THE music to the film, "Things to Come," represents a brave attempt of the new spirit to get to grips with its own problems, and it has a peculiar interest for its contemporaries.

It cannot be doubted, in the opinion of Mr. Ernest Newman, that music such as this of Arthur Bliss, an ex-guardsman, mirrors the world that is now shaping itself before our troubled eyes—a world of hard realities and primitive atavisms, in which sentiment, as our fathers conceived, has a very small place.

Bliss's film music paints drastically the horrors that astonished and perturbed humanity sees opening out before it, and is of its own epoch. This is curiously shown when, at the end of the film, the composer tries to paint the distant new world that will presumably arise on the ruins of the old.

The music to H. G. Wells's film, "Things to Come," played by the London Symphony Orchestra, under the composer, Arthur Bliss, will be heard from 1YA on Sunday afternoon, July 10.

SMALL BOY WAS UNDER THE DRUM.

British music is a passion with Debroy Somers, for he was actually born while a British military band was playing a few yards away! Its strains were the first he heard. His father was the bandmaster and all Debroy Somers' early memories are of music. At three—this was in Egypt by the way—he spent, as Arthur Sullivan did in his childhood, all his time in the band room. At four he tried to be a member of the band! When it paraded for a march young Somers was under the big drum, and was only discovered, and hauled out—the drummer couldn't

see him, of course—after the band had gone some distance.

Listeners to 3YA will hear Debroy Somers Band on Tuesday, July 12.

HE BIRCHED ENGLAND'S ARISTOCRACY.

For a whole quarter of a century, from 1809 to 1834, Eton had as headmaster, the Rev. Dr. John Keate, an expert exponent of "Bible and Birch," who was remarkable for the severity of his discipline. He has come down through history as "the famous flogging headmaster of Eton." Of course, the limbs of England's family trees got it back on the doctor many a time and oft. One habit which seemed to afford them unlimited pleasure was that of pulling Dr. Keate's bell as often as the vigilance of their superiors would admit. Several times the irate pedagogue ran out to catch them, and the boys, determining to take advantage of this, one evening placed a sack of soot on the doorstep, and rang the bell with vigour, as before. Dr. Keate immediately rushed out, and, embracing the soft black mass, exclaimed: "Ah, caught you at last."

On Tuesday, July 12, a talk will be heard from 4YA. The subject is "John Keate—The Flogging Headmaster." The speaker will be Mr. K. W. R. Glasgow.

HER VOICE STARTLED THE LONDONERS.

The American soprano, Dusolina Giannini, startled conservative London into placing her with the greatest recent names in song. She was born in Philadelphia, the daughter and pupil of Ferruccio Giannini, a distinguished tenor, who made some records in the very early days of the gramophone. Though, like every perfectly trained singer, she can "sing everything," some of her loveliest achievements have been in the domain of pure lyric song—in simple legato melodies of the type where the utmost correctness of intonation is the very first demand upon the artist. A woman of gentle and winning personality, of almost Olympian sim-



DUSOLINA GIANNINI.

... "Of almost Olympian simplicity."

plicity and dignity of presence, she stepped by natural right into the company of the great.

In 2YA's presentation of Verdi's "Aida" on Sunday, July 10, Dusolina Giannini sings the title role.

AROUND THE STUDIOS.

CONTRALTO TO RETURN

*New Zealand Tour By Former Christchurch Singer—
Broadcasts Of All Black Matches From Australia
—Hymn Sessions From Commercial Stations—Features
For The Coming Week*

TWO years ago Grace Wilkinson, native of New Zealand, possessed of a beautiful contralto voice, began a tour of the national stations which firmly established her fine singing in the minds of her listeners. Now comes the news that she is to make another appearance in her homeland under engagement to the NBS.

It was through the interest and encouragement of Dame Clara Butt, after she had heard Miss Wilkinson sing in Christchurch some ten years ago, that the young contralto was able to go to England and Europe for study.

SIR HENRY WOOD and Sir Dan Godfrey were two of the outstanding musicians with whom she was associated in England, and in Berlin she studied with Conrad von Bos, through whom she was able to appear in the German capital. In Paris she received further tuition with Madame Croiza.

She appeared at recitals, oratorios, and symphony concerts in England, and gave several broadcasts.

THE first of her broadcasts is scheduled for 2YA on August 30.

FOR the benefit of New Zealand listeners, arrangements have been made by the national stations to rebroadcast all the principal Rugby football matches of the New Zealand touring team in Australia. On July 16 will be heard the game between New Zealand and New South Wales; on July 23, New Zealand v. Australia; and August 13, New Zealand v. Australia.

NEITHER radio nor stage is anxious to contest the South Dunedin seat at the forthcoming general elections against the Postmaster-General (the Hon. F. Jones). Just recently Mr. R. McKenzie, 4YA's popular sporting commentator, turned down the proposal that he should stand, and now has come another refusal. Mr. Maurice Joel, well-known in the Dun-

edin amateur theatrical world, has declined to accept nomination, despite considerable pressure.

WHAT is a hymn? Most people would answer that it is a collection of verses accompanied by a tuneful melody—and they would not be far wrong. The exact definition is a "song of praise and a metrical composition sung in religious service." Some hymn melodies—and words—go back to very ancient times and, while there are some that are poor in the extreme, there are many which, apart entirely from sentiment, can rouse the emotions of thousands. A new feature at the commercial stations is "Hymns of all Churches," a recorded feature to be used on four mornings a week.

DANNY MALONE, Irish tenor, who is receiving praise for his excellent singing and microphone technique, will give a further recital from 2YA on July 15, at 9.31 p.m.

In Person

NEXT week 1YA is to present a fine crop of "flesh-and-blood" work. On Sunday, July 10, Zoe Bartley-Baxter, who so well presented from the studio recently Noël Coward's "Hay Fever," is to produce in the studio J. B. Priestley's dramatic comedy, "Eden End." She has selected a fine cast for this presentation, which takes up 90 minutes on the air. On the following Monday evening, "Man of Destiny," recorded in the NBS studios in Wellington, will be featured. "Man of Destiny"



—Photo by Spencer Digby.

THE MURPHY SISTERS.

... Well-known Taranaki ski-ing twins, take Aunt Daisy's former session from 22B.

is the brilliant piece by the famous George Bernard Shaw. On Thursday, July 14, the chorus and soloists of the Auckland Choral Society will present from the studio excerpts from "The Bohemian Girl."

For Children

THE first duo in commercial broadcasting—"Dorothy and Neddo"—are together again. This time it's in a series of Saturday morning children's parties at the Majestic Theatre. Remember that these parties, held last year at the Regent Theatre, were a distinct hit? Capacity houses can just about be guaranteed for the popular pair. A film, a concert, and community singing are included, and the 10.30 to 11 a.m. period is broadcast. The first show was held last week.

At 3YA

THE evening of July 10 will find a considerable space on 3YA's programme devoted to "flesh-and-blood" artists. From the North Island comes Miss Dorothy Buckingham, who will be heard in a soprano recital. Then Mrs. Tristram Willcox will sing contralto numbers. The very popular combination, Miss Nancy Estall, cellist, and Mr. Harry Glaysher, harpist, will be heard on the same evening.

Bohemian Duo

THE Bohemian Duo, engaged for the 1YA evening session on July 16, have had considerable radio experience. They were engaged for the opening night of 1YA in 1926 and have broadcast at intervals ever since. Previous to this they toured Australia with Williamson's Celebrity Vaudeville and Union Theatres and the A.B.C. They specialise in the lighter type of songs, harmonising and playing their own accompaniments on guitars.

In Sydney

LAATEST news from Sydney indicates that Thea, of 12B, is having a successful and pleasant holiday in Australia. Her last letter conveyed that it was a hectic rush rather than a rest. She is doing half a dozen broadcast programmes for well-known stations. She is at present in Melbourne, staying with her old friend Gladys Moncrieff.

Manners

THERE are many stories about hard drinking in the old days. One concerns an all-night party somewhere in Scotland, at which, in the early hours of the morning one of the celebrities noticed that a certain man was sitting very still. He drew his neighbour's at-



tention to this: "McDougall's very quiet," he said. "Oh," was the reply, "McDougall's been dead these two hours, but I didn't like to spoil the sport." Father Walsh in his talk in the Manners and Morals series at 2YA on Monday next, July 11, will deal with social conditions like these. He should have a rich field to explore in the field of drinking. The title of his talk, "As Drunk as a Lord," is intriguing.

IT HAPPENED IN EGYPT

VERDI'S OPERA "AIDA" WAS WRITTEN TO THE ORDERS OF THE KHEDIVE

THE story of "Aida" is founded on an episode in Egyptian history discovered by the celebrated archaeologist, Mariette Bey, during research amongst Coptic manuscripts. It was submitted to Verdi, who had just been commis-



VERDI.

... Was far from jolly.

sioned by the Khedive of Egypt to write an opera expressly for the new opera house at Cairo.

The composer was enchanted with it and began setting it at once. The

opera was first performed in Cairo on Christmas Eve, 1871, after long delays caused by scenery and properties being held up in besieged Paris; five years later it reached Covent Garden.

From the first it was one of the most successful, and has remained the most popular of all Verdi's operas.

"Aida," well known among radio listeners, ends in tragedy. In most of his plots Verdi was far from what we would call jolly. The scores are usually glorious and the stories gloomy.

In "Don Carlos," the son of the King of Spain falls in love with his young stepmother and is condemned by his father to be buried alive. In "Rigoletto" the jester carries off his daughter's body in a sack; in "The Force of Destiny" Alvaro stabs his sister and leaps over a precipice; in "Luisa Miller" the protagonists poison themselves; in "The Sicilian Vespers" they are torn to pieces by the mob; Violetta of "La Traviata" dies of consumption; Count Richard of "The Masked Ball" is assassinated at a fancy dress ball; the hero of "Hernani" commits suicide; and in "Il Trovatore" Manrico is beheaded after Leonora has taken poison.

To complete the crime sheet Verdi made settings of "Othello" and "Macbeth," though he redeemed his reputation with "Falstaff," one of music's greatest comic operas.

A complete recorded musical presentation of Verdi's "Aida" will be heard from 2YA on Sunday, July 10.

And Wales

GREAT Rugby battle of long ago is to be fought all over again—from 1YA on Monday, July 18, at 8 p.m., when one of the NBS series, "Scenes from the Sports Past," is to be broadcast. This is the international Rugby match between Scotland and New Zealand, played on November 18, 1905. It will be the re-creation of a thrilling sporting event as it would have been heard through the microphone had radio been in existence at the time. Sportsmen are wondering whether the NBS is contemplating a re-creation of the epic struggle between Wales and the All Blacks during that same 1905 tour when the Welshmen got the doubtful try that won the game!

The One Question

THERE have been reports from time to time of the gravity of the drought in Australia—one of the worst, if not the worst, in history. Mrs. M. Foster-Barham, of Nelson, paid a visit this April to relatives of hers who run a huge station beyond Bourke, a thousand miles from the sea, and she brought back vivid impressions of a country in the grip of drought, and a community occupied with one main thought—when will the rain come?—yet cheerful and astonishingly fit physically. Where there is water, the land

blossoms, and Mrs. Foster-Barham tells of one sweet potato that sufficed for twenty people. Mrs. Foster-Barham is to speak of her experiences and impressions at 1YA on July 15 under the title of "The Heart of Australia."

His New Role

MR. ROBERT ("Whang") McKENZIE, sporting announcer from 4YA, is being cast in a new role. The South Dunedin Business Men's Association has decided to conduct a weekly community sing in the southern area of Dunedin, and this sing will be held every Wednesday in the Mayfair Theatre. Proceeds are to go to the mayor's relief fund for the borough of

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St. Kilda. "Whang" has agreed to act as leader. There is no doubt of his capabilities in this direction, for they have been proved on several occasions in the past. If you want to hear "Whang" McKenzie in a comparatively new role, tune in to 4YA every Wednesday at 12.15.

Travel With Him
BEGINNING July 18, world-traveller Leon Gotz, well-known to 2ZB's Luncheon Hour listeners, will be heard in a series of "Travelogues" in which he will tell of life and adventure in many lands. Heard at 10 p.m. the session will be called, "Going Places with Leon Gotz."



(By Courtesy BBC).

W. A. OLDFIELD.
... Australia's famous ex-wicket-keeper now in England to describe Test matches for overseas listeners.

Sports Fixtures

QUITE a "heavy" sporting afternoon is promised from 4YA next Saturday. "Whang" McKenzie will broadcast the commentary on the senior Rugby game at Carisbrook, and at half-time he will cover the Lovelock Olympic Memorial Cup race, which will be run on the same ground. At 4.30 a re-broadcast will be made from Sydney of the Rugby fixture, New Zealand versus New South Wales.

Band Work

FOR the good reason that many special recorded features are awaiting their turn at 3ZB, Jack Maybury's band sessions are being restricted to one appearance, per microphone, per month. Jacko's has captured the dancing feet of Christchurch, and many listeners may be a trifle despondent at this announcement. But, and there's always a but, Maybury's other studio work, together with his celebrated laugh, will make up for the lost time.

Sunday Afternoon

LEOPOLD STOKOWSKI—how his popularity increased after his appearance in "100 Men and a Girl!"—and the Philadelphia Symphony Orchestra will be featured in 4YA's Sun-

CURTAIN

LOSS TO DUNEDIN AMATEUR STAGE

WITHIN a week or two of scoring a success with his interpretation of Tristan, friend of King Louis, in the Dunedin Operatic Society's noteworthy venture, "The Vagabond King," Mr. Sydney G. Lock passed to that land where actors never need to rehearse their roles.

Mr. Lock's brilliant character roles had much to do with putting amateur dramatic art in Dunedin on its high plane. He was too big a man, too big an actor, to remain confined to one society. The Dunedin Repertory Society, the Little Theatre, the Operatic Society, the Shakespeare Club—all these organisations knew him, honoured him, and many and important have been the parts assigned to him by these societies.

Nothing was too much trouble for him, and, amateur though he was, he believed in the tradition, "The show must go on." During the Repertory Society's presentation of Galsworthy's "The Show," played only a few weeks before the "Vagabond King," Mr. Lock was suffering from chronic asthma. He was an ill man when "The Show" opened, but he carried on, at times finding it difficult to speak his lines.

He was not a New Zealander, though he served with the Auckland Regiment in the war, and gained the Military Medal for bravery in the field. He came to New Zealand from England about the war period.

Sydney Lock has taken his final curtain.

day programme. The combination will be heard in "Dances" by Debussy.

For Sydney

BACK to Sydney last week, went Carl Nicis, Russian operatic tenor, who has been under contract to the NCBS for several months. Heard at all four ZB stations, Mr. Nicis contributed much to the New Zealander's knowledge of European and Russian folk lore.

For Christchurch

THE two public recitals in Christchurch by Kipnis will be given at the Civic Theatre on July 11 and 13. They will be broadcast. Christchurch has reason to be proud of its young pianist, Noel Newson, who, as well as accompanying Kipnis, plays solo items in the programme. Kipnis himself has expressed high appreciation of Mr. Newson's work.

1ZB Broadcasts

LATEST innovation from 1ZB is a series of broadcasts from the "Berkeley Theatre" at Mission Bay, on the waterfront, on Wednesday evenings mostly. In the programmes are musical items and film cuts. This lounge lends itself very well to broadcasting, and it is becoming a popular rendezvous in Auckland. Well-known Auckland vocalists are featured.

FATE OF THE COMPOSER

UNDERPAID SAMUEL TAYLOR COLERIDGE LITERALLY WORKED HIMSELF TO DEATH

A BOY that was born of a run-away, mapcap match between a young West-African doctor and a pretty English girl was to grow up and become a brilliant composer. The son's name was Samuel Coleridge Taylor.

Deserted by her waster of a husband, the young wife was left to battle for her son and herself, but, thanks to the help and sympathy of the poor for the poor, she was enabled to bring up her son in respectability and spur him on in his musical studies.

At the age of 23 he composed the first part of "Scenes from the Song of Hiawatha," which is known as "Hiawatha's Wedding Feast." Although a college composition, it revealed a master hand.

Coleridge Taylor's copy of Longfellow, a cheap, vilely-printed edition, such as in those days were common in drapery stores, is scored with underlinings and suggestions which show that the plan of the cantata was completed in his mind before composition began. He then, as was his wont, committed

the poem to memory and lived with the words until they became part of himself.

The work, in spite of its imperfect first performance was a great success and came in for much praise from numerous critics who heard it. Novell's had undertaken its publication for which the composer received the most sum of 15 guineas, and later, when the score was at the height of its popularity and was selling by hundreds of thousands, he was given a further £25.

In later years, when Coleridge Taylor completed the remaining two parts (for which he was paid £250 in all), he had no more money from "Hiawatha" with the exception of occasional small unsolicited gifts.

All Coleridge Taylor's composing had to be done at night after work. The living came first. He had to give music lessons all his life.

Coleridge Taylor died at the age of 37, having literally worked himself to death.

Listeners to 4YA will hear Coleridge Taylor's "Hiawatha's Wedding Feast" performed by the Royal Choral Society under Dr. Malcolm Sargent, on Sunday, July 10.

Contest

ENTRIES for the 4ZB harmonica contest have now closed, and this week the first of the competitors will be heard from the southern Commercial. It is hoped that this contest will reveal latent talent, perhaps a "Larry Adler." Sessions will be held until all the competitors have been heard, then comes the judging.

At 4YA

AMONG "flesh and blood" artists to be heard from 4YA next week will be Mr. Alec Blyth (cello) and Miss Eunice Steadman (piano), on Monday night, and Mr. Trevor Thomas (baritone) and Miss Aileen Young (soprano) on Saturday night.

Farewells

SOME farewells to a departing chief executive are merely excuses for sycophantic murmurings and hypocritical back-patting. It was not like this, however, when the 3ZB staff met to farewell Merton S. Bullivant and Ian Mackay, before they left for Wellington on promotion in the NCBS. Both were given presentations.

Plays

WHEN the Civic Players, Christchurch, did "The Right to Die" from 3YA studios a week or two ago, they won plaudits from drama-lovers. The combination will be heard again from 3YA on July 7, when "One Goes Alone" will be presented. This is a play by Edward Williams, dealing with France, 1918, and the flying daredevils

of the period. After a musical interlude, the Civic Players will offer, on the same programme, a rather queer piece of mystery and horror by Edmund Barclay, "Murder in the Silo." This is a story in which an Australian swagger, bagman, or what you will, recounts the tale of a killer. Mr. Harold Shaw is the producer of the Civic Players' pieces—ranked among the finest plays 3YA has put over the air.

Air Defence

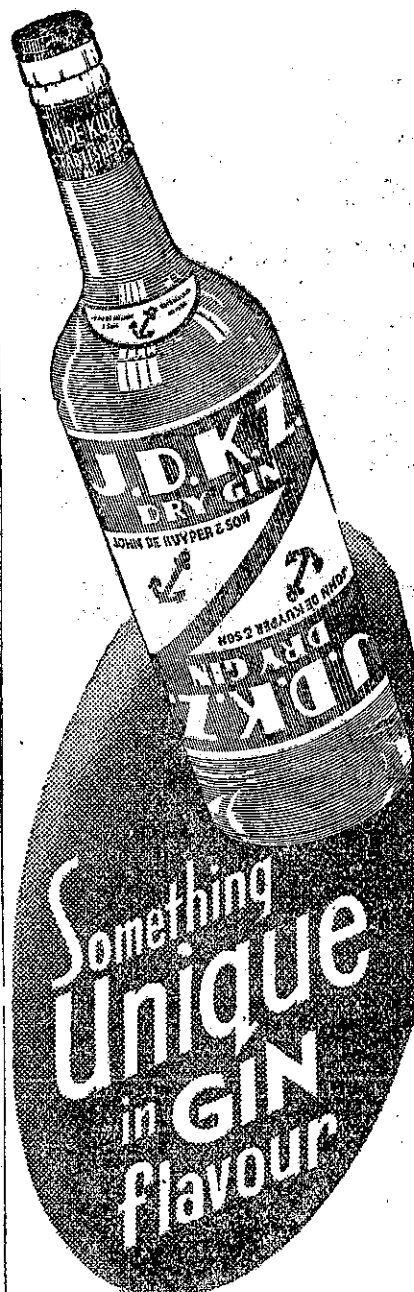
DR. H. WANSEY BAYLY, Harley Street specialist who visited New Zealand as a ship's surgeon recently, takes a keen interest in aerial defence. Dr. Bayly made recordings of two talks bearing on this subject, for the NBS. One is entitled "Food and Fuel" and the other "Targets and Missiles." They throw light on the difficult and complex problems of defence against aircraft that are now facing the British Government. These are to be heard at 1YA on July 12 and 14.

Part Singers

CONDUCTED by Mr. H. Temple White, the Tudor Singers, a group of twelve picked voices, present another of their interesting programmes from 2YA on July 14. This small combination specialises in part-songs, accompanied and unaccompanied.

You Ask One

NEWEST page in the Children's Magazine of the Air at 1ZB is the "Question Box," conducted by the "Professor and Albert Throgmorton." Children are invited to send in any questions which puzzle them, and the professor finds the answers. So far



There's something intriguing about the distinctive flavour of J.D.K.Z. Dry Gin. It is smoother, more mellow... there's no other Gin quite like it. Distilled by that famous old firm, John de Kuyper & Son—makers of fine Gin since 1695. You can't mistake the blue and silver label.



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FAMOUS AUTHOR'S

Narrow Escape From Tragedy

SIR HUGH WALPOLE'S MONTHS OF DESPAIR

("Daily Mirror" Special Correspondent.)

A famous author, crippled with Rheumatoid Arthritis, said to the doctors despairingly, "A strong right hand is life or death to me . . ."

For months he was in agony, while 15 medical men strove to give him relief.

Then, one evening, he drank a curious-tasting fluid from a large bottle, and within a few days he was on the way to recovery. . . .

This was the story related to me yesterday by Sir Hugh Walpole in his Piccadilly flat. "It was in November," he told me, "when I was working at the Metro-Goldwyn-Mayer studios, I was attacked by Arthritis. I was ill for weeks in Hollywood, then went to New York, and was in hospital there, getting worse all the time.

"I was so bad that I was taken on a stretcher aboard the Berengaria and attended by a doctor and nurse during the Atlantic crossing. In London, I was taken, again on a stretcher, to a nursing home, and was there for weeks.

"I had altogether some 15 doctors, English and American, the best of their kind, I imagine. They did everything possible, giving me all kinds of treatment. Nothing gave me relief.

"I was told quite frankly there was little, if any, chance that I should ever be able to write again. The fearful torture continued night and day.

"Shortly thereafter a friend of mine introduced a bottle of liquid which he said was a cure for Arthritis.

"I was in such agony and distress of body and mind that I was willing to try anything. I took a dose that night, and next morning felt much better. Then I began taking Ru-Mari in earnest.

"Within two weeks all the swelling in my arm had gone down so amazingly that the specialists were astonished when I called them in to make an examination. They declared it to be one of the most remarkable recoveries they had seen.

"Within a month after that, still continuing the Ru-Mari treatment religiously, I was almost entirely well. There was no pain whatever. One day I began to write and have since completed a novel, writing it entirely by hand. That was a year ago, and I have had no touch of Rheumatism during the year. I am now completely well."

Ru-Mari has no counterpart in the world as a successful treatment for Rheumatism, Arthritis, Neuritis, Sciatica, and similar ailments. It works on scientific lines, being absorbed into the blood-stream. It cleanses the blood, neutralises harmful

RISKY

IRATE LADY PURSUES 1ZB ANNOUNCER

SKETCH used by the 1ZB concert party is likely to be deleted from future concerts—it's too risky.

The idea was for Dudley Wrathall to begin a song and for Des. Lock, acting as a reporter, to interrupt continually with a typewriter until there is a strong climax.

At one place the audience became indignant and things looked black for Des. Lock, who had to sit in the auditorium. At another place two fierce-looking gentlemen wanted permission from John Gordon to throw the offender "out on his ear."

And last week he was actually pursued from the hall by an irate lady with an umbrella!

only one additional wrinkle has appeared on the furrowed brow of a station executive since the session started. He has discovered for young listeners the length of a year on the new planet Pluto (which was discovered a few years ago), the number of aeroplanes carried by H.M.S. Hood, the cause of flame, and many other such intricate questions. Throgmorton, an ill-behaved pupil, fires all the questions at the professor for the children who have asked them.

Money Rolls In

WHILE heavy rain beat continuously on the roof of the Civic Theatre, last Thursday, hundreds of Christchurch people were enjoying the weekly community sing conducted by Jack Maybury, of 3ZB. The amazingly good total of £70 odd was contributed towards the relief of distress in the city. Though the same people go along each year and each week, sing the same songs with the addition, now and then, of something new, its popularity never wanes.

Banjoists

IT is some time since that popular combination, the Stokes' Banjo Band, was heard from 4YA, but "banjo fans" will be advised to tune into 4YA next Wednesday at 8 and 8.34 p.m., when the band will give selected numbers.

For Old Timers

OLD-TIME dances are liked by more than actual "old-timers" in Christchurch. These people will get their wishes in the next few days. On July 12, Colin Campbell's old-time dance or-

acids, and, most vital of all, attacks the bacteria which are at the root of the trouble. Once these causes are corrected, Ru-Mari gradually unlocks limbs set tight, removes swelling, and restores normal freedom of movement.

In your own interest write immediately for Free Booklet, "The Treatment and Cure of Rheumatoid Arthritis." Send your application to the New Zealand agents, Chemists' Supplies Co. Dept. R.R., Box 1178, Christchurch. This costs you nothing, puts you under no obligation; but the receipt of this booklet may have a most vital beneficial interest in your life, or, possibly, in the life of some very dear friend.

chestra, playing for the annual ball of the Loyal Orange Lodge, will be broadcast between 10 and 11 p.m., by 3YL. Then, on July 16, 3YA will relay the same band in a dance at the Ritz ballroom, between 9.15 and 11.30 p.m.

Decoration

NEW session proving popular from 2ZB is the "Home Decoration" transmission. In this housewives are instructed how to make their homes beautiful, even with a minimum of furniture and drapings. The instructor is a man well qualified to speak on these lines.

Lovelock Memorial

ALTHOUGH Jack Lovelock's running days have apparently ended, his name will not be forgotten. After all, did he not put New Zealand on the map because of his sensational victory at Berlin during the last Olympic Games? That event has been com-



MR. K. W. KILPATRICK.

... Whose appointment to the office of national programme director of the NCBS is announced. Mr. Kilpatrick was the original director of station 2ZB Wellington before his promotion.

memorated by the presentation of the Lovelock Olympic Memorial Cup to be competed for by Dunedin harriers. Next Thursday night at 7.30 Mr. L. W. Woods, captain of the Otago University harrier team, will speak from 4YA on "The Lovelock Olympic Memorial Trophy."

The Army

THE army is New Zealand's latest institution to broadcast its attractions. It now has a session to itself at 2ZB, known as the "Territorial Session," conducted by an officer of the Defence Department. The time: Saturdays, 7.45 p.m.

Art Of Teaching

THE first of five talks, under the general heading "Education," will be given from 4YA at 7.30 next Tuesday. These talks form part of the "Whirligig of Time" series. Mr. K. W. R. Glasgow will give four of the ad-

dresses, his subjects being "John Keate: the Flogging Headmaster" (July 12); "Arnold and Thring" (July 19); "The Classical Curriculum" (July 26); and "Understanding With Child" (August 2). The fifth talk will be given by Mr. W. W. Bridgman, well-known 4YA lecturer, and his subject bears the intriguing title, "Full Circle: Do As You Like."

Recitals

BBROADCAST organ recitals from the Civic Theatre, Christchurch, by Clarence B. Hall, are being resumed. Mr. Hall has been the performer at many of these recitals, which were inaugurated by 3YA. His next appearance will be on July 10, with Mr. David McGill, tenor, as the soloist.

Variety

MOST specialists, on linking up with a radio station, have one thing in mind—the airing of their own speciality. But David Cambridge, 3ZB's gardening expert, plays many roles in addition to his chats on plants and plant culture. Regularly at 9.30



GRACE WILKINSON.

... Former New Zealand contralto to return for NBS tour.

a.m. on Sundays, he conducts a band session, his recordings representing all nations. His gardening session is on Saturdays, from 2 to 2.30 p.m., just at the right time for a few hints about the afternoon's work. Then, on Wednesdays he becomes Mr. Natureman, drawing upon his wide acquaintance with plants, insects, animals, and the seashore. He transports children to his garden or anywhere in the country. Many children send in drawings of scenes spoken about—a tribute to Mr. Cambridge's powers of description.

Charm School

TIME alteration places 2ZB's "Charm School of the Air" conducted by Dorothy Wheeler at 10.45 a.m., Tuesdays.

Not So Dull

UNKIND overseas visitor the other day described Christchurch on a Sunday as "a graveyard lighted with neon lights." But, though any New Zealand city is bound to be somewhat dull in the eyes of a Continental visi-

RADIO PLAYS

Prizewinners In NBS Competition.

PRIZE-WINNERS in the radio play-writing competition of 1937-38, conducted by the National Broadcasting Service, are:

First prize (£40), "Endeavour," Isobel Andrews, Wellington. Second prize (£20), "The Tartan of Rangi Ngatal," Merrick W. Horton, Felling. Four prizes (£10 each), "Love Thy Neighbour," Henry McNeish, New Plymouth; "Southern Lights," Gordon Griffiths, Timaru; "The Honour is Thiers," Agnes L. Henderson, Dunedin; "The Trampled Herbage Springs," Ralph Hogg, Wellington.

The restriction of this year's competition to plays about New Zealand may be taken as the main or sole reason for the drop in the number of entries from 300 to 206, state the judges. This decrease has resulted in a rise in the average of quality.

This time competitors had to turn their eyes to their own country and make use of less showy material. There has been a valuable gain in sincerity of choice and treatment.

A play about New Zealand life, however, is something more than a play merely laid in New Zealand. What was looked for in the competition were plays depicting conditions typical of New Zealand life—political, economic, or social. In this important respect, the competition has been somewhat disappointing. There are still rich territories of incident and character that await further development, and, in deed, exploration.

A number of competitors have chosen the chronicle history form of play. This is an easy road in that the material is ready to hand, but the element of surprise is sacrificed; the audience, for the most part, is familiar with the outline of the story. Chronicles of history have their place in New Zealand drama, and they will have a special importance and appeal during the Dominion Centennial, but native drama will not develop if writers do not courageously grapple with the difficulties of creative work in the fullest sense of the term.

for on Sundays, that is by no means the fault of radio. For instance, 3ZB, along with the other commercial stations, has now inaugurated a regular Sunday night feature, "Mirth Parade." This is part of the NBS policy toward a "brighter Sunday night movement."

Talking Film

NEW ZEALAND'S first talking picture has been filmed, and will be the subject of a fifteen-minute relay from 2ZB on Friday next at 7.45 p.m. It is a full-length feature, served by a cast chosen from 1000 applicants from in and around Wellington, under the name of "Oh, Mr. Gadd!"

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

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Write MISS FRANCES L. COOPER, 196 Hereford Street, Christchurch. SCHEDULES POSTED FREE ON APPLICATION.

MUSIC OF THE WEEK

*There is no art without life,
There is no life without growth,
There is no growth without change,
There is no change without controversy.*—Frank Rutten

IT was my good fortune to be at the Town Hall in Wellington for the second Kipnis concert.

All I can say is it was even more enjoyable than the first. It would be hard to imagine more delightful singing than that in the Brahms group. The delivery of "Sonntag" and "Standchen" and the polished performance of "Vergebliches Standchen" with a most artistic term at the end must have won the Brahms songs many new devotees. It is easy to understand why Kipnis was selected by the Brahms Society to record the songs. There could have been no better choice.

THE concert opened with the well-known "Magic Flute" aria, "In Diesen Heiligen Hellen" ("Within This Hallowed Dwelling"), and to say that this was sung with supreme reverence would be praising it too little. "The Magic Flute" is a masonic opera and the symbolism of that order is supposed to be concealed in it. Mozart has most certainly supplied the very music required by the libretto. Sarasastro, High Priest of Isis, sings the superb cavatina to two lovers in the Temple.

IN the Schumann group we had more magnificent singing. The anguish in "Ich Hab in Traum Gewebet" ("I Wept as I Lay Dreaming") and the gloriously subdued work in "Mondnacht" ("Moonlight") will long be remembered. I cannot recollect hear-

ing a more peaceful close to a song than Kipnis gave us at the end of "Moonlight."

The "Two Grenadiers"—so often attempted by baritones—was a revelation. One did not expect to find so much pianissimo work in this song, and it is to be hoped that New Zealand singers will profit by the performance.

It is interesting to note that Kipnis sang Hageman's "Do Not Go, My Love" as his first English song. This was an encore number to the Schumann, and followed the "Faust" serenade. The Hageman song was beautifully sung, and the way Kipnis treated the word "sleeping" was an excellent example of his sheer artistry.

"Leporello's Aria" from Mozart's "Don Giovanni" was portrayed with the same artistic effect as the other operatic numbers.

IT was pleasing to notice that the Wellington Town Hall had more seats filled on this occasion, but I still feel as if the so-called music enthusiasts of the capital have let Kipnis down. He is worthy of far more respect than he received from the professional and amateur musicians of this country. Kipnis is without question a superb artist, and his musical dignity alone should command the prestige.

NEEDLESS to say, Noel Newson, who played the accompaniments, was a most sympathetic and artistic performer.

NEW ZEALAND artists were ambitious during the week—Dorothy Buckingham gave us some Brahms and Schubert early in the week; the Dunedin main National station had the Max Scherek Trio playing a Mozart Trio, followed by Olive Campbell (piano), playing a Rhapsody by Dohnanyi. Then we had more Schubert and Schumann from IYA by Reva Edwards, more Schubert still from Christchurch on Wednesday by Anita Ledshaw; Frederick Page played some Brahms and Liszt the same night.

To complete the Schubert "dose" IYA had May Mitchell on Friday. This artist performed Brahms also in the same recital. Kathleen O'Leary, an Auckland pianist, played the Debussy "Bergamasque" Suite also during the same week.

IT is in a way gratifying to find so much ambition in local artists. At the same time all the vocal efforts at least sounded so much to me like the comparison of a full symphonic orchestra playing a Beethoven Symphony and the same work being attempted by an orchestra of about twenty. Perhaps Kipnis has spoiled me—still, I do think that there should be more understanding by local performers of how to treat a composer before they begin to branch out into the field of lieder and so-called "art songs."

It is not an easy matter to depict the mood of many different composers in a short recital of approximately fifteen minutes, and I feel it would be much better for local artists to specialise in the songs of one composer, at least for a term, and sing the songs of that composer exclusively on any one programme, until such time as we can find that composer and his songs are perfectly understood by the performer.

Most of the New Zealand singers I have heard, and pianists too, are inclined to become too technical in their performances. There is a definite lack of what one may term natural interpretive powers, and this leads me to suppose that the performers are not playing or singing with that understanding and feeling one should expect from musicians who sing and play from the soul.

REAL music often is an expression of emotion, and if the heart is not willing the performance must suffer.

When you perform, learn your work thoroughly, get into the atmosphere of your music and, above all, give everything you have to your art.

MAREK WEBER, Viennese, orchestra conductor, who is now on radio contract in America, adds an American slang expression to his vocabulary almost every day, even though he doesn't always get its meaning clear. When he heard his first trumpet player say, "Aw nertz," to his arranger during rehearsal. "What does that mean?" Weber asked his first violinist in German. The fellow was momentarily non-plussed, then he explained that "aw nertz" meant—well—it just meant that it was of no importance—that it was of little consequence. At the performance later on in the evening, Weber, impeccable in evening clothes, was about to enter the studio when one of his musicians accosted him, apologising for something that had gone wrong with his playing during rehearsal. Smiling pleasantly, Weber stepped to the podium, then turned to reassure the worried fellow . . . "Aw nertz," he said earnestly!

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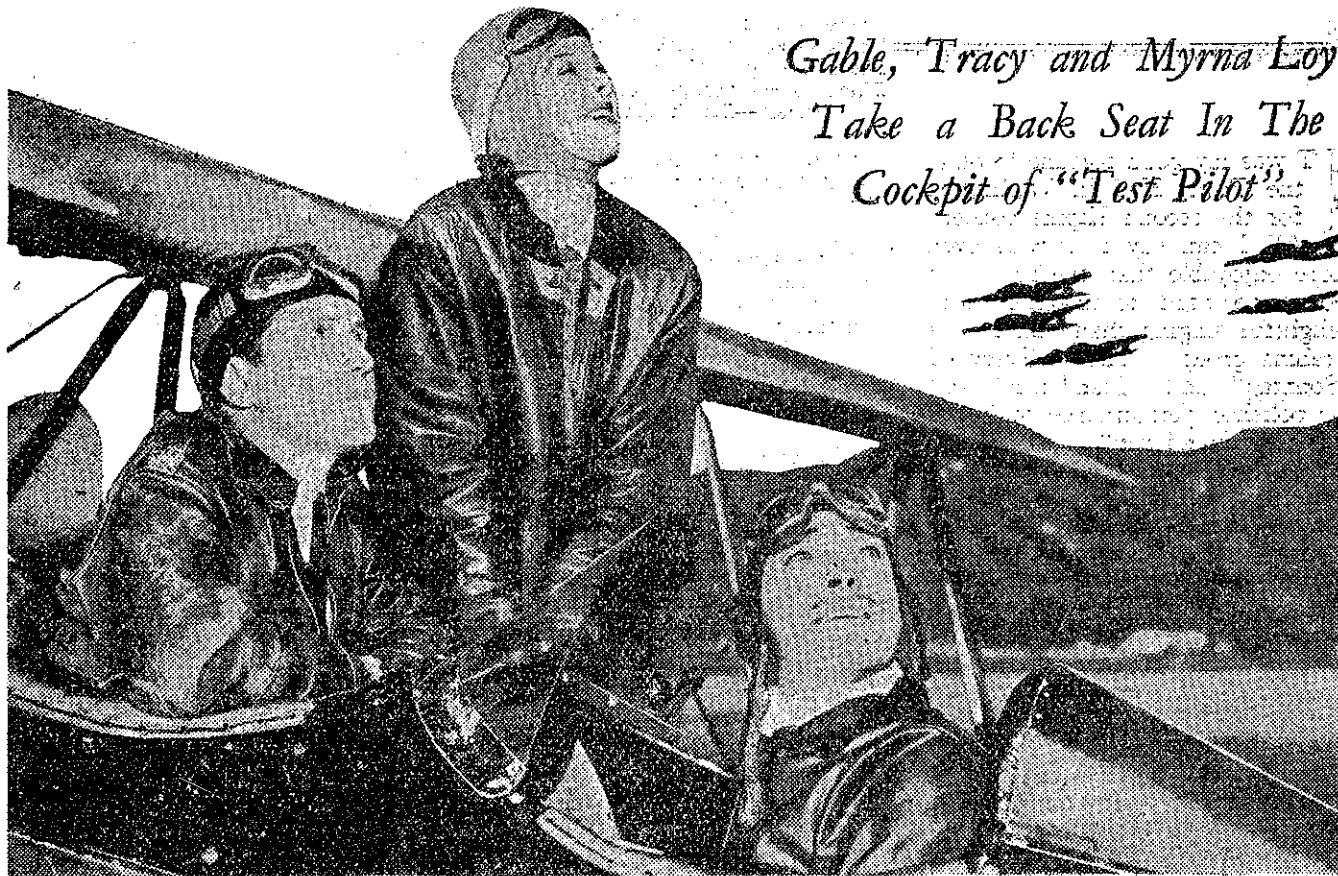
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Film Record—by Gordon Mirama

PLANES ABOVE THE STARS

*Gable, Tracy and Myrna Loy
Take a Back Seat In The
Cockpit of "Test Pilot"*



["Test Pilot," M-G-M, directed by Victor Fleming, starring Clark Gable, Myrna Loy, Spencer Tracy. For immediate release, Wellington and Auckland.]



A Good Bet.

EIGHT years ago, the film industry gave us "Wings," and nearly tore our hearts out with Hollywood's version of gay living and gallant dying in the high, romantic clouds. Then followed a few more films in the "Wings" tradition, good of their kind, but all in the same heroic pattern. Still later came dozens of "quickies," in which aviation was no more than the lurid background for stories of courage, love and loyalties. Here, Hollywood was using the air to suit its own melodramatic needs—just as, next day, it might be using vast deserts, or stormy sea, or frozen Arctic wastes.

Now, so much later, we have another film in the "Wings" class. M-G-M's "Test Pilot" breaks no new ground, for its emphasis is still on the magazine-story conception of flying and sky-daredevils—all flames and smoke and heroics. Nevertheless, this is a film of aviation in which aviation is not just used as make-

weight atmosphere, but is indissolubly bound with the plot. The planes here are not merely small dark crosses moving oddly on a white screen, with an irritating drone from the back of the theatre. They are fallible, exciting marvels of science, whose uncertain power inevitably affects the minds of the men who fly them.

The Real Stars

THAT is the outstanding quality of "Test Pilot." The real stars (forgive me, Messrs. M., G. and M.) are not Clark Gable, Spencer Tracy and Myrna Loy. They are the machines themselves—the dark night-beetle with two bright eyes finding its way through stormclouds and gale; the crazy inventor's plane that burst forth into black smoke in the air race; the dead plane that fell like a stone, its wings peeling off; the five-engined bomber that flamed a track through the trees.

These are the real stars of the picture—the stars which work you up to an almost painful tensiety of excitement, and which make the emotional reactions of the human players understandable.

Waiting To Die

ACTUALLY, of course, even test pilots—the men who do the risky work of first testing new aeroplane designs and adjustments in the air—do not live at quite so high a pitch as M-G-M would like you to think. But

Director Victor Fleming uses his planes with such terrifying effect that you are given few moments of relaxation to remember that his picture, after all, is only melodrama. The whole film is played at an hysterical pace that is in tune with the roar of the machines.

There, perhaps, is the picture's main fault. The atmosphere throughout is too emotional, too highly-strung to be consistently convincing. While this film stays in the air it is well-nigh perfect, but on the ground there are patches where the human drama is blanketed by dialogue that is somehow too pregnant with meaning to be altogether natural.

And yet it is remarkable what a lot has been made of inherently simple incidents and conversations. Of the people who see "Test Pilot," I think that there will be hardly one who is not swept into understanding of the nerve-strained, fatalistic attitude of the stunt flier—the Hollywood flier admittedly—who lives desperately for the moment because the next moment may bring his death; and of the agony of uncertain fears which must be suffered by those who love the stunt flier, and who can do nothing but wait for him to die.

Gable's Zest

OF the cast, Clark Gable—a shade more robust and carnally virile even than usual—has only to be himself to make the character of the test pilot convincing. Despite the rather forced, stiff-upper-lip manner of some of his dialogue, there is zest and sincerity in

his portrayal, whether he is battling with the "lady of the skies" in her gown of blue, whether he is on the wild "jags" that last for days, whether he is in love for a day or for a lifetime. He has here a fine rôle and he seems to like it.

Not Quite So Good

MYRNA LOY'S treatment of the country girl who saw her prince of dreams come dropping from space and who fell hopelessly in love with him on the instant, is not quite so satisfying. The script was kind to her—there are whole scenes evidently written specially for her—and at times she is excellent. But on the whole, she is far too much the poised and philosophical lady of "The Thin Man" to be real. Even her hysterics are restrained and decent, fit for any drawing-room. In real life, I think, when a girl like this let herself go at last, she would blow up completely. Somehow, Myrna Loy fails to bring out the depths of tragedy of those who live perpetually on the brink of disaster, and can neither escape from the danger nor do anything to avert it.

Tracy Scores Again

THAT job was left for Spencer Tracy, as the friend of the test pilot who had been his mechanic for 12 years and had learnt the courage to hide his fears. Tracy in this film is seldom taxed, and does nothing he has not done as well before—even to dying. But he shows himself a great actor by the ease with which he steals the honours.

Also taking their share in the film are Lionel Barrymore—just a soothing voice and the Barrymore smile—a pleasant young man named Ted Pearson, and last, but not least, Gloria Holden in a minor rôle so well handled that I could almost "spot" it for an Academy award were that not such a dangerous thing to do. Watch for Gloria Holden as the sensitive and utterly-broken wife of a flier who crashes before her eyes.

Yes, all in all, "Test Pilot" is one of M.G.-M.'s best efforts this year, and you can see from the strong direction, the careful (if not utterly successful)

script, and the photography, that it was meant to be. As I said, it is melodramatic; and it also has the failing of working a very old theme—but oh, so smoothly. I think, if you don't mind being "harrowed," and if you don't mind Myrna in heavy drama, that you may find this the most exciting film in a long time.

A Gangster Who Mixes Music With Murder

["Dangerous to Know." Paramount. Directed by Robert Flory. Starring Akim Tamiroff, Anna May Wong, Lloyd Nolan. First release: Wellington, July 8.]



I SUPPOSE it is part of the price we must pay for having a Morality Code in Hollywood that gangster films these days are seldom as enjoyably violent as they used to be. When a bumping-off has to be done, it quite often happens off-stage, and we only hear about it after-



NOVA PILBEAM, brilliant young English child star of "Ten Days A Queen," is growing up. She's at the sweet-seventeen stage in "Young and Innocent," a Hitchcock mystery-melodrama highly praised by overseas reviewers.

ward, instead of being metaphorically splashed with the blood. Psychology has been substituted for sawn-off shot-guns; and all your best racketeers nowadays are quaint, mentally-unbalanced creatures who would delight the heart of Freud.

Take, for example, Akim Tamiroff, in "Dangerous to Know," which is the rather heavily disguised film version of Edgar Wallace's "On the Spot." Tamiroff plays the rôle of Steve Reeka, political Big Shot and cold-blooded murderer. But Reeka has a Soul, and a very wide appreciation of culture. His house is filled with busts and pic-

tures of Napoleon, and with a slightly different upbringing he could probably have been a great general himself, for he has all the required ruthlessness and flair for organising. After any particularly dirty work, however, Mr. Reeka relieves his tortured soul by playing the organ—preferably Bach or Handel, but his culture is wide enough to admit swing music on occasions.

Too Polite

PERSONALLY, I prefer my screen gangsters to be slightly less complex, with fingers more at home on the trigger than the organ stops. Yet, although a simpler and not-so-polite treatment of "Dangerous to Know" would have improved it immensely, one has to acknowledge with gratitude that Tamiroff gives a remarkably vivid and well-controlled performance as the underworld king, who discovers to his cost that "dames is dynamite." Not content with gaining control of his city's finances, he seeks recognition from its social set. To be asked to tea by the best people will be his final triumph. (A study of Mr. Reeka's pre-natal history would probably reveal that his mother was charwoman to one of the Van der Hoosits of Long Island).

Woeful Wong

SO Mr. Reeka seeks marriage with the poor but aristocratic Miss Margaret Van Kase (Gail Patrick), and does not let the fact that she is in love with someone else stand in his way. But when a screen gangster starts mixing social ambitions with business, there can be only one end for him. Mr. Reeka's end is brought about in ironic fashion by his Chinese "hostess" (courtesy title only). That Mr. Reeka's establishment should contain such an exotic figure, is just another instance of his quaintness. It is also the excuse for Anna May Wong to display Oriental fatalism, mixed with quite Occidental jealousy. She does so at great length through a series of immense tear-dewed close-ups.

With less psychology and more action—especially in the finale—"Dangerous to Know" would have been a better picture. But it still has its good points, including (in addition to Akim Tamiroff), Lloyd Nolan as a detective.

The Heads Arrive

THERE has been an influx of prominent movie men into New Zealand from Australia in the past week. They include Messrs. C. Von Hake (Fox), Bernie Freeman (M.G.-M.), Harry Hunter (Paramount), Herc. McIntyre (Universal), and Gordon Ellis (B.E.F.).

This "invasion" has some connection with the internal trouble in the film industry, caused by the Government's Theatre Licensing Regulations, which was dealt with in a special article in the "Record" last week.

The heads of the industry in this part of the world are very interested in the present situation, as it is felt that whatever is done in New Zealand regarding theatre licensing, etc., may be made a basis for similar legislation in Australia.

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It Goes Round—But Not Merrily!

["Manhattan Merry-Go-Round." Republic. Directed by Charles E. Reisner. Starring Phil Regan, Leo Carillo. Already released.]



SCRATCHED!

IT'S hard not to feel sorry for a scenario writer these days when a producer calls upon him to dig up a story for a musical film. The poor chap must know he's beaten from the start. The best he can expect from the critics (the honest ones) is that they'll say something like this: "The story is a suitable thread to tie the variety turns together."

So I'm not going to be unduly hard on the scenarist responsible for "Manhattan-Merry-Go Round." His chief characters are a racketeer who buys a gramophone recording company, a girl (Ann Dvorak) who loves a crooner and wants to see him succeed (what strange ambitions some girls do have!), and the crooner himself. There's also an actress who pretends to be a temperamental opera singer—only she's really not supposed to be pretending—and who estranges the crooner from the heroine. And so on, and so on.

Beyond a Joke

"MANHATTAN Merry-Go-Round" is not particularly merry, but it certainly goes round. Each revolution is marked by Leo Carillo (another of those gangsters with musical souls) declaiming, "I am a man of few words, but when I speak I say plenty." The first two or three times he said this, it was almost funny: when he had repeated it for about the twelfth time, it had gone far beyond being a joke.

Into its 88 minutes this film also crams the playing of four jazz bands, all of which sounded very much the same to me, the crooning of Phil Regan and Gene Autry, dancing, vaudeville novelities, a glimpse of a baseball game (Heaven knows why!), and the fast but not noticeably clever talking of James Gleason, Luis Alberni and Henry Armetta.

"Joy Of Living" Is Almost Joyless

["The Joy of Living." RKO Radio. Directed by Tay Garnett. Starring Irene Dunne, Douglas Fairbanks, Jr. Already released.]



ALSO RAN

EARLIER than anticipated, it becomes necessary to gird up our metaphorical loins and apply the harsher side of our new grading system. Perhaps it's because one expects something rather special from any Irene Dunne film that

"UNSPOKEN THOUGHTS."

CASH PRIZE AND THEATRE TICKETS IN "RECORD'S" NOVEL CONTEST



She thinks: "I wish he'd obey that un-butler-like impulse."

He thinks: "....."

IN addition to a cash prize of THREE GUINEAS for the cleverest and most original entry, 50 consolation prizes of double theatre tickets are to be awarded in the "Unspoken Thoughts" competition conducted by the "Record" in conjunction with the 20th Century-Fox picture "The Baroness and the Butler," starring Annabella and William Powell.

The third part of this novel contest appears here. 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 two have already appeared). 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 for 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, as follows:—Auckland (four double passes); Wellington, Christchurch, Dunedin (three each); Wanganui, Palmerston North, Invercargill (two each); Hamilton, Cambridge, Dargaville, Gisborne, Hastings, Masterton, Napier, Nelson, New Plymouth, Te Kuiti, Timaru, Whangarei, Ashburton, Blenheim, Dannevirke, Eltham, Feilding, Foxton, Gore, Greymouth, Hawera, Hokitika, Kaikoura, Levin, Marton, Motueka, Oamaru, Ohakune Junction, Pahiatua, Patea, Rangiora, Stratford, Temuka, Taihape, Waimate, Waipawa, Winton, Wairoa, Westport, Woodville (one each).

"The Joy of Living" rates no higher than "Also Ran." And I'm not so sure it doesn't deserve a "Dead Horse" grading when you consider that, in addition to Irene as its star, it began with the advantage of a supporting cast containing Douglas Fairbanks, jun., Allee Brady, Guy Kibbee, Jean Dixon and Eric Blore.

For, in spite of its advantages, the picture emerges as just another machine-made crazy comedy.

Away From It All

HOW tired one becomes of irresponsible heroes and heroines who refuse to behave like normal human beings, and who burble so knowingly

about the delights of an expansive, untrammelled existence. Really, these bright young things can be terribly dull on occasions!

In this particular piece of unintentionally heavy farce, the hero is a fellow whose recipe for the wider, happier life is that you should always do what you want to do, whenever you want to do it. I'd like to see anyone try it—but, then, I'm forgetting the censor.

With this insidiously subversive doctrine, he pursues Irene Dunne, who is a worthy subject because, as a stage star with a sponging family, she is so busy earning millions of dollars to keep the home fires burning and papa's

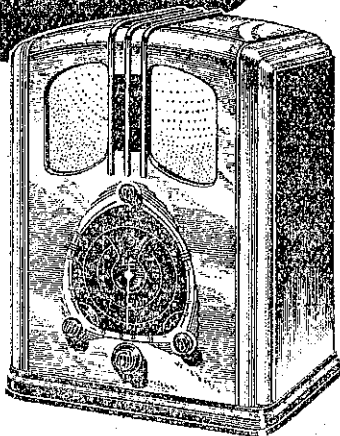
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whisky-flask replenished, that she never has time to enjoy herself.

It should be mentioned that the hero himself is liberally supplied with wealth, and owns a South Sea island and a boat to take him there whenever he feels the need "to get away from it all." These possessions, of course, give him a much stronger claim to be an expert in the art of self-expression than the ordinary person who has to work for a living.

Not Spontaneous

SO late in the cycle, a crazy comedy these days has to be something more than merely crazy if it is to be notable. Sometimes you get it. Last week I saw another farce, "Romance for Three," in which the story was almost as trivial, the situations just as absurd, but which was completely redeemed by its zest and spontaneity.

Admittedly "The Joy of Living" occasionally comes to light with a sequence that is joyful; but on the whole it has nothing—not even any really catchy music—to make it stand out from the ruck.

"The Mikado"

THE first Gilbert and Sullivan operatic film, "The Mikado," began production on July 1 under the direction of Victor Schertzinger.

"The Mikado" is being produced in colour by Geoffrey Toye, who is prepared to spend £200,000 on it. It will be the first colour film ever made at Pinewood.

According to Toye, there will be no big stars in his picture. "Most of the cast," he says, "will be recruited from the ranks of the D'Oyley Carte Company. After all, they are soaked in the tradition of the Savoy operas and we have no intention of breaking with that tradition under any circumstances."

"The Mikado" is to be followed by a colour version of "The Yeomen of the Guard."

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A Survey of the History
Of Art, Pre-Digested For
The Average Man

OF all good qualities in a writer of history, the most prized and rare is the quality of detachment. Next is humanity. Until—many years ago, now—I read "The Story of Mankind," I did not quite believe those virtues could ever be wedded.

Coming to look back on it, I believe that Van Loon's epic of intellectual digestion completely revolutionised my attitude to history—made me realise—what I had before accepted theoretically—that history is not a history of leaders, movements and policies, but the story of human beings subjected to changing social environments.

The heavy artillery of many professors never really weakened my conviction that Van Loon had taught me more about history than anyone else. His two subsequent publications, "The Liberation of Mankind" and "The Home of Mankind," failed, naturally enough, to arouse in me quite the same degree of enthusiasm. One still remarked in them the wedded virtues of detachment and humanity, but somehow or other "The Story of Mankind" remained the giant of the trilogy—an almost superhuman survey of an immense subject expressed through the mind and in the language of a normal man, a paradox.

Now, for me at least, Hendrik van Loon has done it again. I can recall no book in recent years that I have read with keener interest or greater enthusiasm than Van Loon's latest, "The Arts of Mankind."

FOR the benefit of the knowledgeable, let it be freely admitted that van Loon is merely a purveyor of digested education, that he is seldom or never profound, only rarely original. In the by-paths of learning one may find, probably, everything that he says and believes—and all expressed with more accurate balance and with many necessary qualifications.

But as a man who can sit upon a mountain-top of research and survey the magnificent pageantry of human history with observant eyes—as a man who can express what he sees lucidly, untechnically and yet with

imaginative feeling—this historian, van Loon, is unequalled.

In "The Arts of Mankind" he interprets the history of art for the reader interested enough to learn something of an immense subject in its general and cultural aspects. He interprets it with individuality and with reasonable accuracy. While specialists in music, painting, pottery, poetry, pockerwork and what-not might each find a charnelhouse of bones to pick with him, each on his particular subject, yet I'll warrant that Van Loon's ultimate conclusion—the place in the puzzle of human performance into which he decides to fit each serrated segment of artistic achievement—is completely satisfactory in both colour and perspective.

I BELIEVE that many an antiquary, musician, collector and "art expert" could read "The Arts of Mankind" with much benefit to his soul, whatever irritation he might find in the specific section devoted to his own subject; but I do not believe that van Loon cares in the least—or writes—for such people. I believe that he cares most—and writes most—for people who want to escape the bonds of specialisation; who long for scholarship that will permit them broader vistas—the freedom and stimulation of knowing.

No Better Gift

Careful reading of "The Arts of Mankind" can fail to educate only another van Loon. And I would venture the prophecy that no ordinary man who reads it will fail to be stirred and excited by the story that it tells. I can imagine no better gift book for a boy or girl whose desire for knowledge has not already been dulled by the secondary school syllabus; or, for that matter, no better gift both for the man who honestly wants to educate himself, but finds Text-Book Land



a desert of singular drought and rare oases.

With fine logic van Loon sums up by giving a readable, commonsense, sincere definition of art as a phenomenon of human society; progresses with little regard for chronology through a survey of primitive and ancient arts to an exceptionally well-balanced and lucid summary of the Major Arts as we understand them to-day.

Laugh At Hitler!

TREATED as a history book, I think that "The Arts of Mankind" presents a truer picture of human evolution than we can find in a library of chronicles and scientific papers. In the mere impersonality of its survey we should find much medicine for the sick souls of defeatists; and for the unhealthy minds of political and moral theorists of a twentieth century persuasion. No man of van Loon's intellectual integrity and straight-running brain—much less of his encyclopaedic and perfectly assimilated knowledge—could lose faith in the destiny of the human race. Into a survey of those things which men most did—and do—for love, van Loon weaves a philosophy of faith in planned nature that can make his sympathetic reader laugh loud and long at a Hitler!

"The Arts of Mankind," by Hendrik van Loon (Harrap, London). Our copy from the publisher.

(More Reviews over page.)

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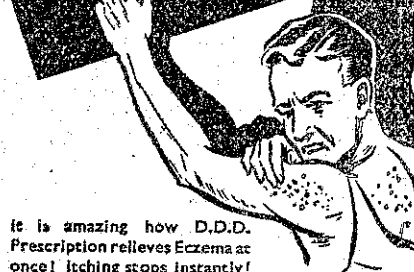
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MORALS, POLITICS AND PHILOSOPHY

IT'S not the sort of book you'd pick up for a light-hearted half-hour's read before bed. Nor is it the sort where you start at Page One and arrive at Page 240 as quick as Don Bradman can reach a century. But, for all that, Professor C. E. M. Joad's "Guide to the Philosophy of Morals and Politics," is a very good book indeed. Having read it, I feel sufficiently improved to believe that acquaintance with it would solve the loose thinking that obscures much of our politics and that understanding of the real meaning and portents of Fascism and Communism, two of the great beliefs of our day, would be more complete and inevitably more effective.

Treatises of the kind are never gay. But to discover the ways and means of thinking, to react against the arbitrary judgment of one school of philosophy by considering other thought lines, and to inquire into the fundamentals of political philosophies which are changing the trends of the time can be a fascinating exercise. The fascination can become almost horrifying as one reads on, discovering just what the intentions of men like Hitler and Mussolini and Stalin really are. And, though plenty of people like their horror no closer than a leering face on the films, for those who have ideas the discovery of new facts in political and moral theory is profoundly stimulating.

Listen in to any tramcar or street corner conversation and you'll find it's undoubtedly true that thinking on moral and political issues among many New Zealanders is most remarkably loose. The wildest ideas and facts are circulated with no proper consideration of their truth or merit and the wildest surmises about Nazism and Communism go their ways with every wind. One epigram has it that the greatest discoveries of all times have been made in advance of common sense; but the way plenty of people think of politics is not commonsensical, but nonsensical.

There are obvious dangers in the habit. Political hacks spout the most blatant philosophies, dictators persuade nations to march to war, students without an idea in their heads pass examinations brilliantly on the strength of curricula serving no stimulating purpose. Inquiry into fundamental issues is obscured and governments profit.

Maybe much of Professor Joad would bore you. Maybe you've arrived at that stage of life where you'd prefer with some right to sit and think of other days. Maybe your weekly pay envelope is large and your wife careful with her bills.

Maybe. But, if you're a good citizen, you still feel some duty to your country. And it revolts you to think of nations persuaded to the belief that the State is the nation and the individual merely a cog whose disappearance would have no effect. You like to think of the ideal country and you like to imagine it as a place where an individual counted and where effort was directed to the common good. You like to think of convention dictated not by fear but by wisdom. And you hope that some day

"SKIMMABLE" AND SWEET

POPULAR in the circulating libraries will be Countess Nora Wydenbruck's new novel, "Spring in September," just published. It is frankly a love story—one of those love stories in which the heroine is impossibly virtuous, and makes the most angelic sacrifices before Heaven very suitably rewards her. Nevertheless, the romance is set against an unusual background—the Austria of 1860—and there is a little more depth in the characterisation and a little more elaboration of the plot than one expects to find in this type of reading.

Neither ambitious nor original in its theme, "Spring in September" is a good choice if you like your books sweet and "skimmable."

"Spring in September," by Countess Nora Wydenbruck. (Hutchinson and Co., Ltd., London). Our copy from the publishers.

IT WAS BETTER DONE YEARS AGO

MARGARET FERGUSON continues to produce books at a speed that forbids the cautious reader to expect quality. Nevertheless, "Homespun," the latest of her novels to reach New Zealand, is a tolerable enough trifle of the romantic type. It concerns the daughter of an Indian colonel who marries a Lancashire coal-mine owner for his money and finds it rather a hasty bargain.

If you want to see this plot done really well, you should try to borrow or buy a copy of Ian Hay's "The Safety Match." It may be out of print now, but it is worth the remembrance. "Homespun" never comes within coo-ee of improving on its story, its incident or its characterisation.

"Homespun," by Margaret Ferguson (Hutchinson and Co., Ltd., London). Our copy from the publishers.

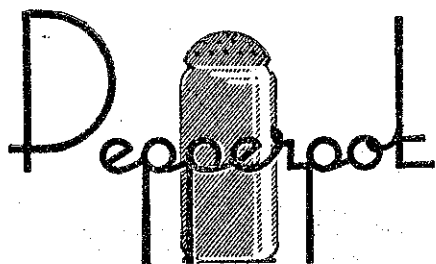
"Caesar Of The Skies"

"CAESAR OF THE SKIES," the story of the epic flights of Sir Charles Kingsford Smith, by Flying Officer Beau Shiel, has now gone into its second edition. Mr. Shiel was intimately associated with the great aviator in his flights and gave the world a record of them in this book, which was widely read and praised in England. Supplies of the second edition, published Cassells, London, are now available

the world will wake up to itself and see the true road ahead.

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"Guide to the History of Morals and Politics," by C. E. M. Joad. Published by Gollancz Ltd



GORDON HUTTER, 1YA,
June 27 (announcing wrestling when Blomfield got a fall).
"Oh, wait till the crowd dies down"

Dorothy!

DOROTHY, 1ZB Happiness Club, 1.45 p.m., 2/7/38: "The young man was cleaning his trousers with benzine. I have often done so myself."

Impossible.

AUNT DAISY, 3ZB, 10.20 a.m., June 30: "And I was absolutely tongue-tied."

Not So Bad.

ANNOUNCER, 1YA, 10.45 p.m., Thursday, June 30: "We now have some progress reports on the bad-bad-badminton tournament."

Ahem!

ANNOUNCER, 2YA, from the Town Hall, 9 p.m., June 28: "The items following the interval will be two piano solos by Noel Newson. Meantime we will return to the studio for a musical item."

Ample Sample.

GRAN, 1ZB, 9.30 a.m., June 24:
"Don't forget to send in for your sample of — tooth paste. Of course, if you've already had one, you don't want another."

Tough!

ANNOUNCER, GSD, Darenty, June 25, 6.23 p.m. approx. (discussing cricket Test crowds): "People were



outside all night eating sandwiches and thermos flasks."

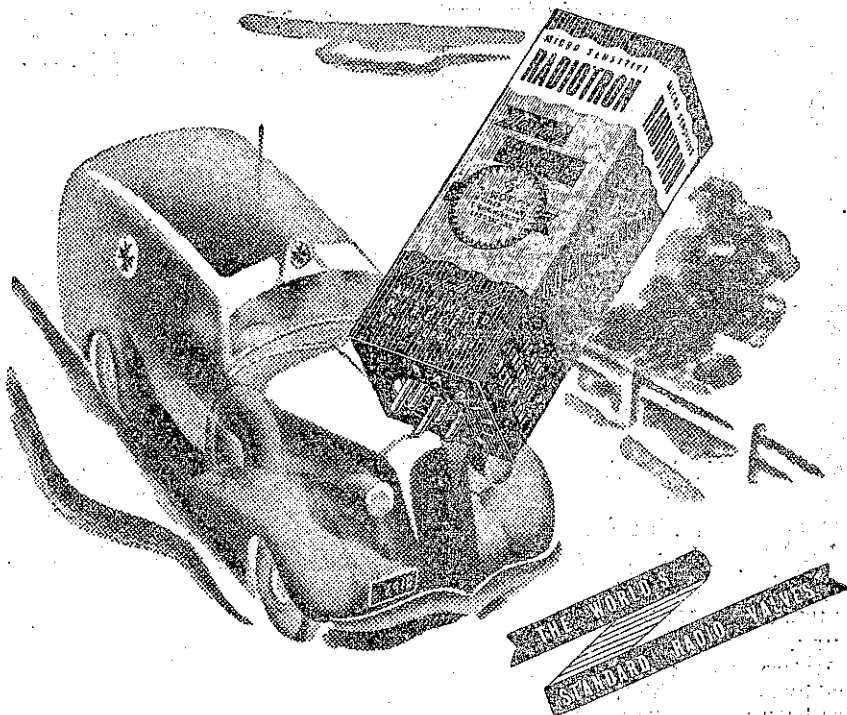
Huh!

CRICKET announcer, second Test, Saturday, 10.40 p.m.: "The crowd throws the ball back."

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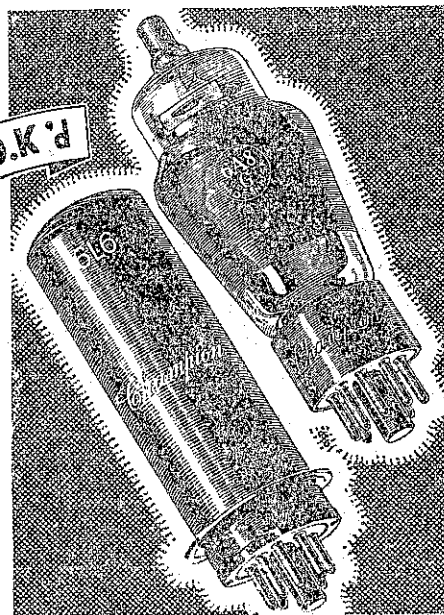
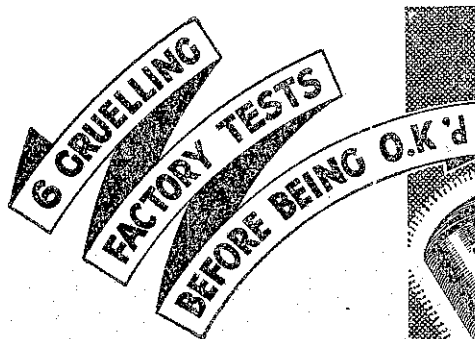


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Mainly about Food

BY "CHEF"

APINE VALLEY sister home-cook sends me a good hint for using bran, and her letter brought to my mind the same method which is used by a sanatorium in Canterbury.

Before putting sugar on any kind of puddings or porridge, sprinkle a little dry bran over. Thus prepared it is delicious as well as wholesome.

Talking of bran, I wonder how many cooks took note of a method I wrote about some months ago of the constant use of bran as a laxative? It's a very

simple way. Take two large cups of bran, half a cupful each of golden syrup and water together, then pour into the bran in the basin, and again mix thoroughly. Put into a large meat dish and bake in a very slow oven, stirring now and then to prevent the grains sticking, for two hours. Spread on a paper to dry, and store in an airtight tin. Our breakfast table is never complete without this cereal which is spread on the porridge before the sugar. I wish all my sister home-cooks would try this, as I know how beneficial I have found it.

Eggs are still high in price, and fol-

lowing on last week's eggless recipe, here's an eggless wholemeal ginger cake which my contributor tells me improves with keeping. As you will see it is very economical, and it can be made with either butter or dripping.

The asparagus soup recipe is from Denmark and I have to thank my Matariki correspondent for her remarks regarding it. Two recipes containing wholemeal are published this week.

A delicious cheese roast recipe has won this week's prize, and was forwarded by Mrs. E. A. Barrow, Dargaville, Northern Wairoa. The ingredients contain vitamins which are so necessary during the cold weather and it is a delicious dish for vegetarians.

Cheese Roast

TAKE 1lb. cooked lima beans. 1lb. cheese, 1 large cup breadcrumbs. 1 small onion, 1 tablespoonful bacon fat, pepper and salt to taste and 1 teaspoon parsley.

Put beans, cheese, onion and parsley through mincer, add breadcrumbs, pepper and salt, and the bacon fat melted.

Form in to a loaf, brush over with a little of the bacon fat, sprinkle with breadcrumbs and bake in a moderate oven for $\frac{1}{2}$ hour. Serve with tomato sauce.—Mrs. E.A.B. (Dargaville).

Wholemeal Ginger Cake

TAKE 3 tablespoons dripping or butter, $\frac{1}{2}$ cup sugar, 1 tablespoon golden syrup, $\frac{1}{2}$ cup milk.

Melt the above ingredients, then add 1 large cup flour, $\frac{1}{2}$ cup wholemeal, 1 teaspoon baking powder, 3 teaspoons ground ginger, 1 tablespoon chopped preserved ginger. Stir well, then add 1 teaspoon soda dissolved in $\frac{1}{2}$ cup hot water. Bake 1 hour.—Mrs P.H. (Whangarei.)

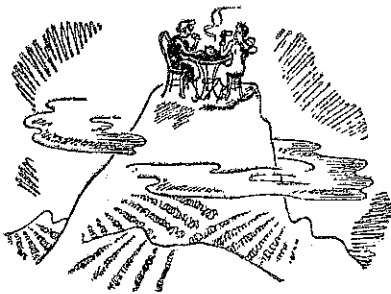
Nelsonian Pudding

MIX together $\frac{1}{2}$ lb. flour, $\frac{1}{2}$ lb. sugar, $\frac{1}{2}$ lb. seedless raisins, 3oz. brown sugar. Grate 1 raw potato and 1 raw carrot, add $\frac{1}{2}$ teaspoon ground ginger, 1 tablespoon golden syrup. Add no liquid, but allow mixture to stand overnight in a well-greased basin. Next day steam 3 hours. An excellent pudding when eggs are scarce.—Mrs. E.J. (Motueka).

Asparagus Soup

TAKE 2 pts. good beef or veal stock, 1 $\frac{1}{2}$ oz. butter, 1 $\frac{1}{2}$ oz. flour, 1 tin asparagus heads, 1 yolk of egg, salt and sugar.

Melt the butter in a saucepan and add the flour. Mix well, and add stock



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and liquor from the asparagus. Stir till boils. Mix egg-yolk with a pinch of salt and sugar. Allow soup to cool a little, add egg, and return to the fire, but don't boil. Drop in asparagus heads, season carefully, and serve with thin toast.—Mrs. W.M. (Nelson).

Baked Sirloin Steak

REQUIRED: 3in.-thick sirloin steak, 1 tablespoon lemon juice, tomato sauce to taste, 2 onions, 1½ tablespoons butter.

Place the steak in a greased fire-proof dish. Spread thickly with butter. Sprinkle with salt and pepper to taste, and lemon juice. Parboil onions and slice on top. Sprinkle with tomato sauce. Place in a hot oven and bake, allowing 20 minutes to the pound. Baste frequently with liquid in dish. Serve with mashed potatoes. In season mushrooms are a delightful addition.—Mrs. W.M. (Nelson).

Wholemeal Pudding

I WONDER if any of our sister-home-cooks would care for this wholesome and nourishing wholemeal pudding; it is very popular with our growing family. Don't serve it as a second course, as it is almost a meal in itself, and one can have it for a main dish at lunch or tea. Here it is: Three ounces

of butter, 2oz. honey, 1 egg, 1 teaspoon carb. soda in ½ cup milk, 1½ cups wholemeal, 1 cup grated carrot, 1 cup of dates or raisins, a little lemon peel cut fine (or grate a little lemon rind). Mix all together, and steam 2½ hours. Serve with cream or custard.—Mrs. A.W. (Pine Valley).

Honey Cornflakes

TAKE 2 tablespoons butter, ½ cup honey, 2 eggs, grated rind of ½ lemon, ½ teaspoon ground ginger, ½ cup milk, 3 cups cornflakes. Cream butter and honey, add egg-yolks, lemon rind and ginger. Moisten cornflakes with milk, and add to the mixture. Beat egg-whites, and stir in lightly to other ingredients. Pour into a buttered mould, cover with buttered paper, and steam 2 hours. Serve with cream or custard.—Mrs. E.J. (Motueka).

Orange Biscuits

CREAM together 6oz. butter, 3oz. icing sugar, half teaspoon Hansell's cloudy orange food flavouring. Work in 9oz. flour. Keep well warmed; roll out thinly and cut with little fancy cutter. Bake very delicately on stored heat only, near top of oven. Put an orange icing through forcet to decorate prettily. Keep well.



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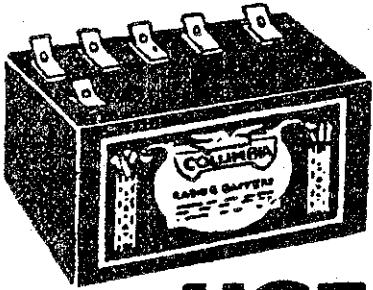
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Are They Poison?

FILM STARS ATTACKED

(Continued from page 15).

are having to yield territory before an invasion of French product. I am told that there is hardly an English town of any size where you don't come across these French films, and in spite of the language difficulty, in spite of the lack of well-known star personalities, they draw large audiences. Why? Mainly, of course, because France at the moment is producing some of the best films in the world; but dissatisfaction with Hollywood and Elstree may have something to do with it, too.

Outside evidence of discontent is not lacking. The other day a potent cardinal advised the women of his faith to "stay away from the movies" until such time as the movies readjusted themselves to true values. This was echoed in a powerful American paper's suggestion that, instead of expecting the motion pictures to get in focus with the world, it might be simpler just to change the world round to fit the pictures!

Mae West, herself charged with being one of the most virulent doses of "box-office poison," agrees that there's something rotten in the State of Hollywood—but not that it's Mae West.

"Yes," says Mae, "the box-office business in the entire industry has dropped off 30 per cent., but the independent theatre-owners call me the mortgage-lifter. . . . When business is bad they just re-run one of my pictures. . . . The only film to make real money lately has been 'Snow White and the Seven Dwarfs,' and that would have made twice as much if they'd had me play Snow White!"

But that's right about "Snow White" being the biggest money-maker for some time in America—and there's not a single human being in it, let alone stars!

Other allegedly "poisonous" stars seem equally unperturbed, if slightly less flippant than Mae West. Joan Crawford counters the attack by pointing out that she has just signed a new five-year contract with M.-G.-M. at a figure reported to be 1,500,000 dollars. "Box-office poison?" asks Joan.

"They say I'm a has-been," scoffs Katharine Hepburn, and points out that she has terminated the RKO Radio contract that has netted her 75,000 to 100,000 dollars a picture, and has been considering five better offers. "If I wasn't laughing so hard I might cry. . . ."

FIGURES like that speak for themselves, but they do not answer the contention that the star system has become a Frankenstein monster that could seriously harm its creator. It is not the individual stars themselves who are at fault, but the system—built up by Hollywood through the years at enormous cost—which over-emphasises their real importance.

Alexander Korda is one producer who sees the danger and has courage to face up to it. Back in London from a trip to America, he announced recently: "Only a few stars—you could count them on the fingers of one hand—justify the

salaries they receive. In future I am going to concentrate on good actors and good writers and not bother about the stars."

The Manhattan bombshell is just a damp squib compared with a statement like that from a producer of Korda's calibre. For Korda has had experience both of making pictures without big stars and with them; and he has learnt that the first consideration of a good picture is a good story.

It was Korda who produced "The Private Life of Henry VIII." That picture, as everyone knows, made history and a fortune. It proved that a good costume film could be as popular as any other kind; it put the British film industry on the map, and Korda at the keypoint of it; it made a screen star of Charles Laughton and put Merle Oberon, Robert Donat, Binnie Barnes and Wendy Barrie on the road to success.

Yet "Henry VIII" was produced for £59,000 (less than the cost of the average B grade show which is lucky to make any money at all). Some of its scenes cost only £10. Its cast consisted of players who then were practically unknown. Laughton was the only one who received anything like a large salary; many of the others took part in it solely for the joy of the adventure.

A freak success? Not by any means. In "Henry VIII" Korda showed the world that a fine picture could be made for very little money if it had a good script and if brains, artistry and enthusiasm were behind it.

In subsequent years Korda has been inclined to forget that lesson; but now he seems to be returning to first principles when he announces that in future he is going to begin at the right end, and put emphasis on the story first, and then on competent acting—and not indulge in the costly process of trying to remodel stories to fit starring personalities.

THIS is not the first time the star system has come under fire. On several occasions in the past, producers have been worried by the threat to their pocket-books, from rising star salaries. I read somewhere the other day how Vitagraph once decided to blaze the way and make a picture without star names. It was announced solely as a J. Stuart Blackton-Albert E. Smith production. A Japanese exhibitor advertised it as a comedy introducing "those two great American movie stars, Blackton and Smith!"

True or not, that story is illustrative of the public's hunger for "names." So rapacious is it now that it is curious to note that in the old days the screen was deliberately impersonal, mainly because the heads of the industry feared that boosting might cause players to become swollen-headed and

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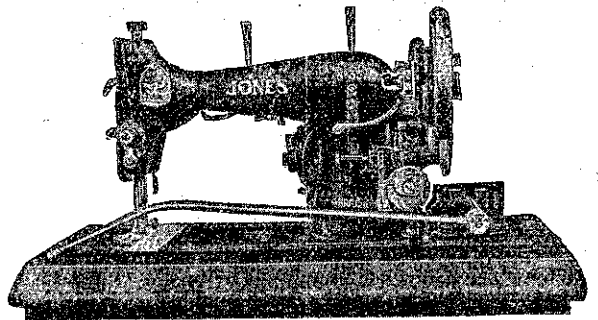
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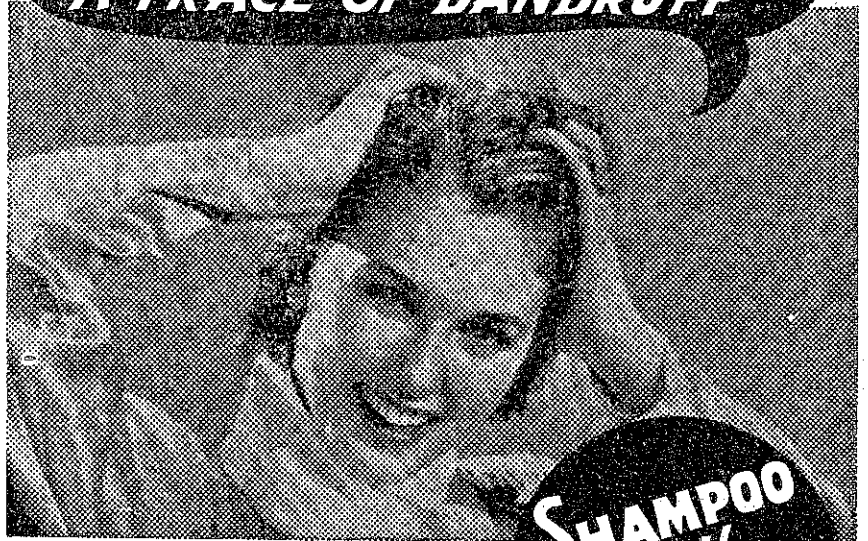
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TOSCANINI AND
CHALIAPIN

(Continued from page 9.)

him. Chaliapin was one Tolstol loved."

IF they played poker with Chaliapin with a shilling limit, said Kipnis, smiling, and Chaliapin lost two shillings "he was wild about that." He told jokes like nobody else, he acted them. Each joke he played like an actor on a stage.

Once when they were giving Russian opera at Chicago and Chaliapin was bored, he turned at the end of a song to face his valet in the wings and sang on the same note, in the Russian that only the players could understand, "Go to my hotel and get two bottles of wine there. I want to drink them as soon as this damned opera is over."

DURING his recent tour of Australia, Alexander Kipnis told me, he met another singer with whom he had an unusual association. That was Kirsten Flagstad, now world-famous, the Norwegian singer who is soon to tour New Zealand. For 15 years she had been an obscure singer, known only in Scandinavia. Six years ago Kipnis went to Oslo to take part in opera, and heard her voice. He was astonished at its quality and astonished still more to find that for 15 years she had been singing in comparative obscurity. He arranged for her to have an audition at Berlin. She was immediately engaged there for opera.

When he next went back to Scandinavia, he told me, the newspaper headlines did not say, "Alexander Kipnis is here." They said: "Discoverer of Flagstad Arrives."

Backstairs Politics

(Continued from page 11.)

Mr. Baldwin. When Mr. Baldwin resigned and Mr. Chamberlain was coming in, he should have said to Baldwin: 'You have supported my policy and I have worked with you. The policy of the incoming Prime Minister is not mine. I will go out with you.'

SEVERAL influences, however, says Mr. Ratcliffe, may have induced him to take the course of remaining. There was first the possibility of his being able to do some useful work by remaining and, secondly, the fact that Mr. Chamberlain was an elderly man, of no robust health. This fact must have been in the minds of those younger men in the Cabinet like Walter Elliot, Eden and Hore Belisha. Everybody thought that the Chamberlain Government would be short-lived, and someone must succeed him.

"So Eden stayed in," said Mr. Ratcliffe, "and in the end was broken."

"How things change!" said Mr. Ratcliffe. "There is Lloyd George. He can still wipe the floor with anyone in the House, but he is a spent force in politics. There was Ramsay MacDonald, politically dead three years before he died. There is Winston Churchill, still on the sidelines, waiting for his chance, but he is 64 now; he is getting old, his time of usefulness is going."

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LIST OF AUTHORS

P. G. Wodehouse, H. Rider Haggard, Jeffery Farnol, Anna K. Green, Clarence E. Mulford, V. Sackville-West.

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4. "IT WAS DONE IN SO

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A WAY "

5. "AND BOUND IT INTO
PLACE WITH THE

STR P



6. "LIKE TO HEAR MORE OF THAT

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THERE is nothing complicated about the ratio which should exist between the total number of feminine chins in the world and the total number of women who should possess them.

One chin for one woman is the correct formula.

But the fact remains that there are some ladies who extravagantly maintain one-and-a-half, two, and sometimes even three chins.

No woman, I am sure accepts more than one chin from choice. But the big problem is—what to do about it? Frankly, there is a solution to this problem, but it is not an overnight process.

First of all, my advice would be: **SEE YOUR DOCTOR!**

Very few people who are of normal weight have a double chin. But those who are overweight or underweight are very generally susceptible to this unattractive fawing of the throat lines.

Physician Essential

ON the overweight person it appears in bulging rolls of fat. On those who are not heavy enough it becomes a sagging skin surface which resembles nothing so much as an empty leather bag, dry and wrinkled.

Logically, the basic remedy for both types lies in the regaining of health and the correct weight which goes with it. And, just as logically, this is not a problem for the make-up artist. The advice of a physician is essential for anything as important as the attainment of a correct body weight.

Make-up artistry can, however, be used to glamorous advantage in minimizing the appearance of the double chin, even while the process of remedying its deeper true cause is under way.

Chins Up!

THERE are also simple exercises and restorative measures which will do much toward regaining the graceful and attractive original lines of the under-chin, neck and throat at this same time.

The simplest of all the exercises is the correction of bad posture. I have noticed that most of the women who possess a few too many chins have a

slouching walk and drooping shoulders. These faults naturally accentuate the unattractive let-down appearance of a double chin.

Walk, then, with the shoulders erect, head held regally high, and the chin up-tilted.

Katherine Hepburn

THIS advice, incidentally, is very good advice for all of us, no matter how many chins we may or may not possess. The distinguished poise and air of assurance which is so especially evident in such actresses as Katherine Hepburn, Greta Garbo, Barbara Stan-

wyck, Joan Crawford and Ann Sothern are very largely the result of this one practice and complete physical erectness, and both of these glamorous assets can be commanded by almost any woman with the same simple accentuation of posture.

But let us return to the double-chin problem—

Rhythmic massage with skin-and-tissue cream will help to brace up sagging chin lines and fill out offending hollows in the throat.

After the cream has been absorbed by the skin, an astringent lotion should be briskly slapped on with the finger tips, with the slapping conducted along the jaw line from chin to ear, first on one side, then on the other, with an upward, lifting movement.

Sleep

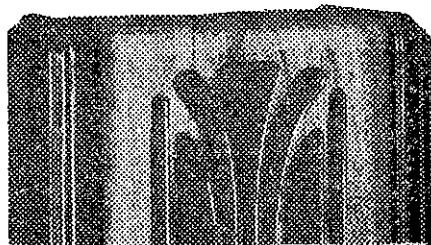
A BENEFICIAL exercise for the chin muscles can be obtained by resting the elbows on the table, and cradling the chin in the hands. The mouth should then be forced wide open against the pressure of the hands, thus stretching and flexing all of the throat muscles.

Sleeping on a thin pillow, or no pillow at all, will also help to strengthen flabby chin muscles.

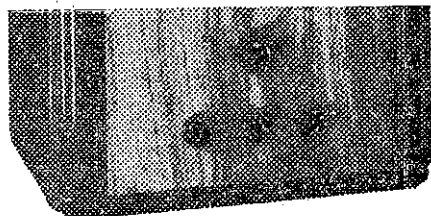
And a touch of rouge beneath the chin, together with a surface of face powder a shade darker than that used for the rest of the face, applied around the jaw line, will do much to dispel, by optical illusion, the prominence of a double chin until its actual diminishing has been accomplished.



The distinguished poise of such film stars as Katherine Hepburn is largely the result of the simple practice of walking with the shoulders erect and the head held regally high, says Max Factor, the screen capital's veteran beauty authority.



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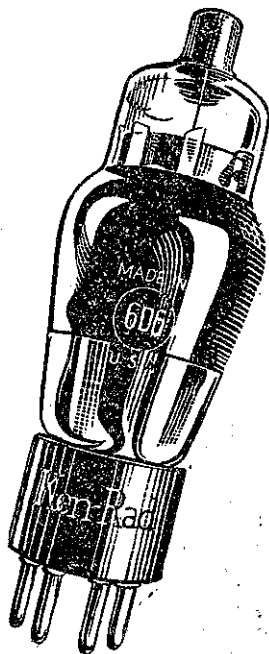
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Dead Man's Tales

HIS CHURCH EXISTED

(Continued from page 12).

Hollywood, were real people, and no fancies of a clever script-writer's brain.

The church actually exists in the centre of the movie colony's "make-believe" land, a small, white-spired church, with easy-chairs in front for elderly people.

OIL lamps, hanging in brackets from the walls, shed the only light in the small church. A large picnic-ground makes a meeting-place at noon-time for the parishioners, with whom Parson Hopkins and Sarah used to talk, and there really is the creek by which the parson loved to stop while on his way to meeting.

Parson Hopkins, once an army chaplain with the American Expeditionary Force, wounded in France in the early years of the war, founded his simple church himself amid all the glitter and heartbreak, the Oriental sumptuousness and the poverty of America's crazy film city.

THE church grew into the affections of millions of listeners, and was soon accorded first place on the nation-wide radio schedule in America. Parson Hopkins used to write and broadcast fourteen 15-minute programmes weekly, preach to several thousand people three times on Sunday. At the same time his doors were always open to the simple followers of the Christian faith wanting guidance in their perplexities.

ALMOST from the beginning of the Commercial service in New Zealand, the "Country Church" sessions have been heard on the air. The present series is now concluded.

Listeners who follow the services, however, need not be dismayed. There is another series available of 39 episodes, recorded before the death of Parson Hopkins. These are now on the water on their way to New Zealand.

Meanwhile, according to the wish of a huge body of listeners, the service is filling in the interval by replaying some of the earlier episodes already heard.

I HEARD one of them again last week at the headquarters of the service. The parson and his wife Sarah were driving to "meeting" just as usual, and you could hear the clip-clop of the hoofs of the faithful Dan.

The parson and his wife stopped on a hill to look down below at the view.

"When you get away up, things look mighty small below," said Sarah.

"It's that way with troubles," the parson drawled. "They get mighty small, too, when you look at them from high up."

No doubt they look small enough to him now.

He gave a small piece of verse as well. It was about the little a man can keep of all that he has got when he dies.

And all you can hold in your cold, dead hands,

Is what you have given away.

If comfort and heartsease to millions of listeners comes in that category, the parson's hands must be pretty full now.

WOODS' GREAT PEPPERMINT CURE
For Children's Hacking Cough

Amusing People

EDISON WATT AGAIN

(Continued from page 13.)

Hants. Or is it Bucks?"

Sir Jason laughed deprecatingly. "The motion pictures, my dear," he explained. "The cinematograph."

And they both laughed deliciously. "And furthermore," he continued, "Miss West tells me she has been connected with practically every major film producer in the—ah—Hollybush. Isn't it, Miss West?"

"Hollywood, Baronet," said Miss West, undulating, "and you flatter me, I'm sure. Why not come up and..."

"Now, now, Miss West," said the young Mr. Crosby, somewhat nervously, I thought. "I'm sure Sir Jason would not be interested. As a matter of fact I know Hollywood quite well myself."

"Indeed, Mr. Crosby," said Lady Hetheringcote, "and what do you do there?"

"As a matter of fact," said young Mr. Crosby, "I croon. I'm a crooner, you see."

Lady Hetheringcote's trill of laughter rang out in the old hall like the ripple of water in a cool dell.

"How sweet!" she exclaimed. "How jolly ripping! You dear young man!"

And how many children have you?"

"It's a wart on my tonsils, you see," explained Mr. Crosby, somewhat out of his depth.

Sir Jason coughed delicately. Again, with the adroitness for which their class is famed, Lady Hetheringcote veered the conversation.

"And Miss Garbeau," she said, "how do you like our England after your native Norway."

"Ay am a Svede," rejoined Miss Garbeau, somewhat brusquely, creasing her eyelids like crepe paper.

Lady Hetheringcote murmured in my ear: "So difficult, foreign politics, Mr. Watt, what? Come, ladies, shall we withdraw? I think the music-room is more airy and bright at this time of the year."

"Goot, goot," said the German tourist rising abruptly. "Der vay leadt to this Aryan room, no?"

Young Crosby pulled him down hastily.

"Lay off, Adolph," he whispered urgently.

When we joined the ladies, Lady Hetheringcote was seated at spinnet singing some quaint old English air. Miss Garbeau was standing alone by the window, and when Sir Jason approached her she began slowly: "Ay tank..."

"Yes, yes," said Sir Jason, a little hastily, "a tank, as you say. I loathe and detest these modern contraptions. But one must admit the demands of progress, what? Keep up with the times. It augments our well supply in the summer months, you know."

Mr. Crosby was standing by the spinnet and sang a note or two. "There, Mr. Crosby," said Lady Hetheringcote, rising, "don't be shy. Sing up, like a good man, sing up!"

I must admit young Mr. Crosby had a most pleasant voice, if a trifle embittered. The air he sang bore some faint resemblance to a waltz, and the entire party was most intrigued by his singing until the German tourist sprang up suddenly and shouted:

"Id iss a threat, you make me, American schwinehund, hein? I vill remember Vienna, vill I! I der gestapo on to you vill sool. I you to an essence gamp vill sendt..."

It was with some difficulty we pacified him, only to find that a most distracting pandemonium had broken out in the servants' quarters. Sir Jason was about to investigate, when the coloured gentleman who had been dining below stairs burst in holding his left eye, which would under other circumstances have been black. He was followed by a domestic in some distress, and an exceedingly irate gardener's boy, who brandished a ham-like fist and cried: "Let me at the blackamoor, hai goom, O'll..."

With a sternly upraised hand Sir Jason quelled the disorder, and, having ascertained the cause, instructed the butler and the footman to throw Mr. Lewis (or Louis) down the front steps. He then apologised to his guests with a frank smile, adjusted his tie with a slight cough, and inquired Mr. Mirams's opinion of the fine old Van Syke, "Lady Godiva in a High Wind," which hung over the mantelpiece. Thoughtfully, the young New Zealander replied: "I wouldn't put my shirt on it." Shortly afterwards the party broke up, and Sir Jason, standing in the oak-panelled hall, handed each guest a candle to light them to the 24 guest rooms in the left wing of the old (Continued next page).

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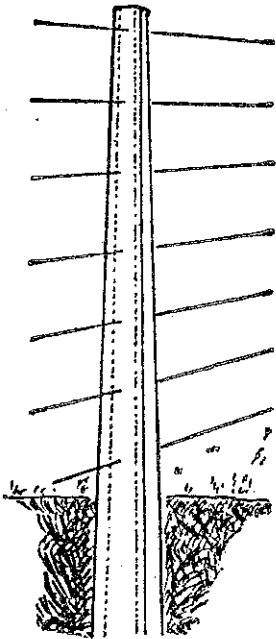
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Are They Poison?

FILM STARS ATTACKED

(Continued from page 35).

demand higher salaries. The early film-makers sent forth their product to the public with no more indication than that it was an Essanay picture, a Biograph, an Edison, or a Vitagraph. Mary Pickford, who made her first film in 1909, worked first for Biograph; but all the time she was with that company she was never known as anything but "The Biograph Girl," or "Little Mary, the Movie Girl with the Curis."

To-day the film industry has gone to the other extreme.

Within limits, the star system is a very desirable and useful thing, which only a crank would want to see completely abandoned.

The trouble is, however, that the star system seems to be getting out of control. Stars have a scarcity value which forces up their price to the producers. A studio's production budget is not inexhaustible. It can spend only a certain amount in each year, spread over a certain number of pictures. If it has to pay an enormous competitive price to secure the services of "box-office" names, it is obvious that there will be less to spend on other equally important departments—on stories, for instance, or on direction—and, most serious, on those lesser pictures which make up the bulk of the average studio's programme. There is too wide a gap now between the few "big" pictures, which are often over-produced, and the many smaller films which, in turn, are too often under-produced "quickies" because the studio hasn't enough money or stars to go round.

There are, of course, very many other films that are neither "big" nor "quickies," that have strength of story, soundness of plot and acting—but until Hollywood stops throwing star-dust in the public's eyes, those pictures are not going to get the attention they deserve. Until then, men like Sam Goldwyn will have some reason to wring their hands and moan about the impending doom of Hollywood.

(Continued from previous page).

manor house. For a moment Miss Garbeau stood at the head of the stairs and veiled her eyes. With a significant glance at the candle she said, in low, husky tones: "Ay still want to be alone!" and swept majestically down the corridor with her drapes rustling.

Before he left the German tourist pointed violently at something behind us—using his whole arm and hand in a most remarkable manner. When, after following the direction of his gesture, we turned back, he had gone. In a thoughtful voice Sir Jason said: "He must have seen the ghost of old Sir Montgomery, who hanged himself over the lintel when Charles I was beheaded. . . . Strange, very strange."

Miss West and the others then bade our host good-night, Miss West remarking cryptically that she was glad her bedroom was on the second floor. With that Sir Jason and I took a last glass of port and retired.

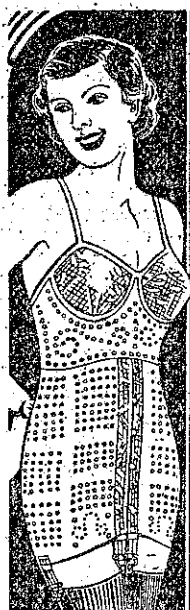
The memory of that strange dinner-party has confirmed my faith in the savoir-pas of the British aristocracy for all time.

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(Continued from Page 14.)

much for a single performance of it as the composer receives in a whole year from all his work.

Remember, too, that there are hundreds, thousands of smaller men composing "acceptable" music who receive for it a mere pittance. Unable to subsist on what they make out of diminished royalties and performing rights, they are forced to seek patronage of publishing firms and "write to order" on a fixed salary. If unable to find one of those rare jobs, they simply give it all up as a bad job and turn to clerking or navvying to keep off the bread-line.

How many great musicians are being strangled by this unprecedented state of affairs?

How many people with great creative talent in music are discouraged from even beginning to develop it because music, the most profitable and generally used luxury of modern civilisation, is being blocked at its source by the short-sightedness of the users of music—who play with millions of profit and are content to throw pence to the people whose creative brains make that profit possible.

Figures talk, you tenders of music mills that deluge the world with sweet, canned sounds! Count the profits and then calculate how much you give to the men whose genius first conjured the haunting tunes your high-priced executants have played and your amazing machines have reproduced endlessly through the soundless ether. . .

Do you really think it is—even remotely—a fair division of the spoils?

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THE rest period between dress rehearsal and broadcast is no breathing spell for tireless Bing Crosby. That's when he holds open house for the "song pluggers," the men who peddle new tunes. In order to hear them, he declines to take time out for an evening snack and has his meal sent to him at the studios so that he can listen while he eats. It is then, and only then, that Bing lends an ear to brand new tunes with an idea of putting them on the following week's radio programme. The pluggers usually turn up in pairs. One plays the piano, the other sings the tune as Bing listens and munches a light snack. Sometimes Bing hums the second chorus, which delights the performers. It probably means an order! After swallowing the last bite, Bing goes to the piano, puts John Scott Trotter at the controls, and they try out the most promising numbers, one by one. Then the musical line-up is decided for the following week's broadcast.

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HIGHLIGHTS OF THE WEEK

From the New Zealand Nationals

Concerts and Recitals

Sunday, July 10:

Recital on Christchurch Civic Organ by Clarence B. Hall, with David McGill (tenor), from 3YA CHRISTCHURCH at 8.30 p.m.

Dorothy Buckingham (soprano), Nancy Estall (cello, with harp), and Mrs. Tristram Willecox (contralto), in following recitals, from 3YA CHRISTCHURCH at 9.5 p.m.

Organ recital by Dr. V. E. Galway at Dunedin Town Hall, from 4YA DUNEDIN at 8.15 p.m.

Recorded recital by Oscar Natzke, Auckland bass-baritone studying in London, followed by Frederick Page (piano), from 4YA DUNEDIN at 9.5 p.m.

Monday, July 11:

Mrs. Eric Meier (viola) and Ormi Reid (piano), from 2YA WELLINGTON at 8.0 p.m.

Public concert by Alexander Kipnis (Russian basso), with Noel Newson accompanying, from 3YA CHRISTCHURCH at 8.0 p.m.

Tuesday, July 12:

Danny Malone, famous Irish tenor, in recital, from 1YA AUCKLAND at 8.18 p.m.

Maori Songs and Poi Dances by Hawke's Bay Maori Choir, from 2YA WELLINGTON, at 8 p.m.

Wednesday, July 13:

Annette Chapman (mezzo-soprano), and Ina Bosworth (violin) with Leo Whittaker (piano), in following recitals, from 1YA AUCKLAND at 8.24 p.m.

Recital of aboriginal songs by Geoffrey Colledge (baritone), from 2YA WELLINGTON at 8.8 p.m.

Celebrity concert with Alexander Kipnis (Russian basso) and Noel Newson accompanying, from 3YA CHRISTCHURCH at 8.0 p.m.

Thursday, July 14:

The Tudor Singers in concert, from 2YA WELLINGTON at 9.5 p.m.

4YA Orchestra in concert, with Muriel Ironside (pianist), from 4YA DUNEDIN, at 8.0 p.m.

Friday, July 15:

John Patrick (tenor) at 8.26 p.m. and Joan Moody (soprano), from 1YA AUCKLAND at 9.32 p.m.

Maori song recital by "Kirimaemae," from 2YA WELLINGTON, at 8.15 p.m.

Recital by Danny Malone (famous Irish tenor), from 2YA WELLINGTON at 9.31 p.m.

Phyllis Coombs (soprano) at 8.14 p.m., Edward Hendy (baritone) at 8.38 p.m., and Mrs. D. W. Stallard (contralto), from 3YA CHRISTCHURCH at 9.26 p.m.

Saturday, July 16:

1YA Studio Orchestra, with Stewart Harvey (baritone), Winifred Cooke (piano) and Ada Lynn (soprano), in concert, from 1YA AUCKLAND at 8.0 p.m.

The Bohemian Duo (vocal with guitar), from 1YA AUCKLAND at 9.19 p.m. and 9.40 p.m.

Trevor Thomas (baritone) at 8.13 p.m. and 8.46 p.m., and Aileen Young (soprano), from 4YA DUNEDIN at 8.28 p.m.

Opera

Sunday, July 10:

"AIDA," Verdi opera in four acts, from 2YA WELLINGTON at 8.30 p.m.

Soloists and chorus of Auckland Choral Society in excerpts from opera "The Bohemian Girl" (Balfe), from 1YA AUCKLAND at 8.15 p.m.

Plays

Sunday, July 10:

"Eden End" by J. B. Priestley, Studio presentation by Zoe Bartley-Baxter and players, from 1YA AUCKLAND at 8.30 p.m.

Monday, July 11:

"Man of Destiny" by George Bernard Shaw (NBS production), from 1YA AUCKLAND at 8.0 p.m.

Thursday, July 14:

"Dorsetshire Labourers," dramatic interlude of British Trade Unionism, from 3YA CHRISTCHURCH at 8.0 p.m.

Talks

Thursday, July 14:

Mr. Charles Thomas in recorded talk on "Coffee and Chrome—A Planter in New Caledonia," from 3YA CHRISTCHURCH at 9.5 p.m.

Friday, July 15:

Mr. A. L. M. Perry on "To-night in New York," from 3YA CHRISTCHURCH at 9.5 p.m.

Mrs. M. Foster-Barnham in recorded talk on "In the Heart of Australia—A Recent Visit," from 1YA AUCKLAND, at 9.5 p.m.

Sports

Sunday, July 10:

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HIGHLIGHTS OF WEEK . . CONTINUED

at 9.0 a.m., also W. A. Oldfield's eye-witness account at 9.10 a.m.

Monday, July 11:

Ball to ball description of third cricket Test, from 1ZM AUCKLAND, 2YC WELLINGTON, 3YA CHRISTCHURCH and 4YA DUNEDIN at 9.30 p.m. to 11.0 p.m.; also from 2YA WELLINGTON from 11.0 p.m. to 5.0 a.m. Tuesday.

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

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

Tuesday, July 12:

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-by-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. Wednesday.

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

Wednesday, July 13:

Third Test cricket scores, from ALL MAIN STATIONS at 7.0 a.m.

and 8.0 a.m., with W. A. Oldfield's eye-witness account at 9.45 a.m.

Commentary on Rugby match at Carisbrook, Combined Country v. Metropolitan, from 4YA DUNEDIN, at 2.45 p.m.

Friday, July 15:

Recorded Sports Club talk, with Mr. J. Thompson, president Wellington Kennel Club and wrestling referee, from 3YL CHRISTCHURCH, at 8.10 p.m.

Saturday, July 16:

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

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

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

"Scenes from the Sporting Past—Old Matches Revived," running commentary as it would have been, of Test match, England v. Australia, at Kennington Oval, 1882, from 3YA CHRISTCHURCH at 8.10 p.m.

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

Rebroadcast commentary of Rugby match, New Zealand v. New South Wales, from ALL MAIN STATIONS at 4.30 p.m.

Features

Sunday, July 10:

Relay from Wellington War Memorial Carillon, from 2YA WELLINGTON at 3.0 p.m.

Dance Features

Tuesday, July 12:

Loyal Orange Lodge Ball at Ritz Assembly Hall, with Colin Campbell's Band, from 3YL CHRISTCHURCH, at 10.0 p.m.

Wednesday, July 13:

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

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

Thursday, July 14:

Hour with Bands of Ted Fio Rita, Will Osborne and Lennie Hayton, interludes by Greta Keller, from 1YA AUCKLAND at 10.0 p.m.

Friday, July 15:

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

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

Saturday, July 16:

Colin Campbell's Old-time Orchestra, from 3YA CHRISTCHURCH at 9.18 p.m.

Nationals Every Day

SUNDAY, JULY 10

1YA AUCKLAND
650 k.c. 461.3 m.

9.0: Third cricket Test (see 2YA).
9.10: Eye-witness account of "cricket" (see 2YA).
9.25: Recordings.
11.0: Morning service from Salvation Army Hall, Newton. Preacher: Adjutant Mahaffie. Conductor: Bandmaster R. Davies.
12.15: Close down.
1.0: Dinner music.
2.0: Recordings.
3.30: Music from "Things to Come" (Arthur Bliss).
3.54: Recordings.
4.30: Close down.
6.0: Children's song service.

7.0: Evening service from St. David's Presbyterian Church. Preacher: Rev. W. Bower Black. Organist: Mr. B. S. Craston. Choirmaster: Mr. H. Blakeley.
8.15: Recordings.
8.30: Studio presentation by Zoe Bartley-Baxter and players, of the play: "Eden End," by J. R. Priestley. Cast: David Dunningham, Lucy Booth, Cathella Holmes, Norton Hammond, Zoe Bartley-Baxter, Francis Page, Fryer Raisher. Produced by Zoe Bartley-Baxter.
10.0: Close down.

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

6.0: Recordings.
8.30: "The Nations Speak." Folk music from England, Ireland, Scotland, France, Germany and Russia.
10.0: Close down.

1ZM AUCKLAND
1250 k.c. 240 m.

10.0: Sacred selections.
10.30: Band selections.
11.0: Concert session.
12.0: Luncheon music.
2.0: From the shows and musical comedies.
3.0: Piano selections.
3.15: Miscellaneous.
3.40: Light orchestral selections.
4.0: Piano-acordion Bands.
4.20: Miscellaneous.
4.40: Organ medleys.
5.0: Popular selections.

5.30: Birthday calls.
5.40: Miscellaneous.
6.0: Close down.
7.0: Orchestral selections.
7.30: Reserved.
8.0: Concert session.
9.0: Century of ballads.
10.0: Close down.

2YA WELLINGTON
570 k.c. 526 m.

11.0 p.m., Saturday, to 5.0 a.m.: Ball to ball description of third Test match.
9.0: Play in third cricket Test, England versus Australia, at Old Trafford.
9.10: W. A. Oldfield in eye-witness account of cricket.
9.25: Recordings.
10.0: Weather for aviators.
10.28: Time signals.
11.0: Mass from St. Mary's Roman Catholic Church, Boulcott Street. Organist: Mrs. G. Aldridge. Choirmaster: Mr. L. McCarthy.
12.15 (approx.): Close down.
1.0: Weather for aviators. Dinner music.
2.0: Beethoven's "Missa Solemnis." Credo: Sung by Bruno Kittel Choir accompanied by Berlin Philharmonic Orchestra, conducted by Bruno Kittel.
2.24: Recordings.
3.0: Relay from Wellington War Memorial Carillon.
3.15: Recordings.
3.28: Time signals.
4.30: Close down.
6.0: Children's song service (Uncle William and children from Miramar Baptist Sunday school).
7.0: Evening service from Trinity Methodist Church, Wellington South. Preacher: Rev. Walter Parker. Organist: Miss Lillian Thawley. Choirmaster: Mr. W. McClellan.
8.15 (approx.): Recordings.
8.30: Complete presentation of "Aida," opera in four acts by Giuseppe Verdi.
11.2: Close down.

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

6.0: Recordings.
8.30: Light recital programme, featuring Ferdie Kauffman and Orchestra; Fred Stein

SUNDAY, JULY 10 CONTINUED

(pianist); Jack Simpson (xylophonist); Anona Winn (soprano); John McCormack (tenor); and Gwynn Williams and Welsh Singers.
10.0: Close down.

3YA CHRISTCHURCH 720 k.c. 416.4 m.

9.0: Third cricket Test.
9.10: Eye-witness account of cricket (see 2YA).
9.25: Recordings.
11.0: Morning service from St. Albans Methodist Church. Preacher: Rev. A. C. Lawry. Organist: Mrs. W. Hutchens. (choirmaster: Mr. Will Hutchens).
12.15 (approx.): Close down.
1.0: Dinner music.
2.0: Recordings.
3.0: "Night Ride and Sunrise," Symphonic Poem (Sibelius), by the BBC Symphony Orchestra.
3.16: Recordings.
4.30: Close down.
5.30: Children's song service (Archdeacon A. K. Warren and Miss H. Kay).
6.15: Recordings.
7.0: Evening service from Christ's College Chapel. Preacher: Rev. O. W. Williams. Organist and choirmaster: Mr. R. H. O'Donel Davis.
8.0: Recordings.
8.30: Recital on Civic organ by Clarence B. Hall, with David McGill (tenor). Organ: "Swedish Dance" (Cons).
8.35: Tenor with organ. "Neapolitan Love Song" (Herbert); "Heart of Gold" (Manney). 8.42: Organ: "Cavatina" (Raff); "La Paloma" (Yradier). 8.49: Tenor with organ: "A Request" (Woodforde-Finden); "I Love the Moon" (Rubens). 8.56: Organ: "Dance of the Hours" (Ponchielli).
9.0: Weather. Station notices.
9.5: Dorothy Buckingham (soprano). (a) "Babyland" (Bantock); (b) "Wind from the South" (Quilter); (c) "Dainty Little Maiden" (Somervell); (d) "See Where My Love A-Maying Goes" (Lidgey); (e) "O Men from the Fields" (Hughes).
9.17: (R) The Minneapolis Symphony Orchestra, conducted by Eugene Ormandy. "Molly on the Shore" (Grain-ger).

9.21: Nancy Estall ('cello), with harp accompaniment by H. G. Glaysher, (a) "If My Songs Were Only Winged" (Hahn); (b) Largo (Handel); (c) "Passacaille" (Weberlin); (d) "A Perfect Day" (Jacobs Bond).

9.33: (R) Minneapolis Symphony Orchestra, Moto Perpetuo (Paganini).

9.37: Mrs. Tristram Willeox (contralto), (a) "O Peaceful England" (German); (b) "The Three Mimmers" (Head); (c) "Timothy" (Claxton); (d) "Alleluia" (O'Connor, Morris).

9.48: (R) Minneapolis Symphony Orchestra, "Kreisleriana." (1) Caprice Viennois; (2) Liebesfreud; (3) Chinese Drum (Kreisler).

10.0: Close down.

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

6.0: Recordings.

8.30: Woodnymphs (valsette).

8.34: "The Three Musketeers," episode 3.

8.56: "With Eric Coates Thro' London."

9.2: Rudyard Kipling's Barrack Room Ballads.

9.11: Berliner Trio on three pianos.

9.17: "Reported Missing," drama (George Edwards and Company).

9.44: Josef Schmidt (tenor).

9.50: "Memories of Beethoven."
10.0: Close down.

4YA DUNEDIN 790 k.c. 379.5 m.

9.0: Third cricket Test.

9.10: Eye-witness account of cricket (see 2YA).

9.25: Recordings.

11.0: Morning service from Hanover Street Baptist Church. Preacher: Rev. J. Ewen Simpson. Choirmaster: Mr. H. P. Desmouins. Organist: Miss P. Westland.

12.0 (approx.): Close down.

1.0: Dinner music.

2.0: Recordings.

2.30: Danes (Debussy), by Philharmonic Symphony Orchestra.

4.30: Close down.

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

6.15: Recordings.

6.30: Evensong from St. John's Anglican Church. Preacher: Rev. L. D. C. Groves. Organist: Mr. G. Wilkinson.

7.45: Recordings.

8.15: Organ recital by Dr. V. E. Galway, Dunedin City Organist (from Town Hall).

9.0: Weather. Station notices.

9.5: (R) Recital by Oscar Natzke, young Auckland bass-baritone, who is studying in London. Aria from "l'Obere" (Giovanni Apolloni); "Pilgrim's Song" (Tschalkovsky).

9.13: Frederick Page (piano-forte recital), "Moment Musical," No. 2 in A Flat; Three Waltzes; "Moment Musical," No. 6 in A Flat (Schubert).

9.28: (R) Dr. Malcolm Sargent and Royal Choral Society, "Hiawatha's Wedding Feast" (Coleridge Taylor).

9.56: (R) Boyd Neel String Orchestra, "St. Paul's" Suite: (1) Jig; (2) ostinato; (3) intermezzo; (4) finale ("The Dargason") (Holst).

10.8: Close down.

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

6.0: Recordings.

8.30: "Mother of Pearl" Selection.

8.38: Nelson Eddy sings.

8.48: "That Girl From Paris" Selection.

8.56: "Moonlight Meanderings."

9.0: "Lives of Famous Women: Cleopatra."

9.15: "Zigeunerweisen."

10.0: Close down.

RHEUMATISM

—Kidney Trouble is the Cause!

Stiff, swollen joints, with the gnawing, ever-present agony of rheumatism. Days seem long with pain, but nights seem endless and do not bring the peaceful rest your aching body needs. You must realise your kidneys are letting you down, and no permanent relief will come while your kidneys are ailing.

Thousands of men and women are to-day walking about in dreadful pain who could end that pain for good if they would only take the simple advice given here.

What you must do is prompt the kidneys to healthy action, and there is no better, no quicker, no surer way of doing this than by starting with De Witt's Kidney and Bladder Pills to-day.

No ridiculous cure-all properties are claimed for De Witt's Kidney and Bladder Pills. They are made for the special purpose of ending rheumatism, backache, bladder trouble and the pain and weakness caused by kidney trouble. De Witt's Pills will not only rid you of your pain, but their splendid tonic action will bring back renewed vigour and vitality.

Sold only in the white, blue and gold box, by chemists and storekeepers, everywhere, price 3/6 and 6/6. Get relief to-day by getting the genuine

De Witt's Kidney & Bladder Pills
For Rheumatism, Backache, etc.

MONDAY, JULY 11**1YA AUCKLAND** 650 k.c. 461.3 m.

7.0: Breakfast session. 9.0: (Close down. 10.0: Devotional service. 10.15: Recordings.
12.0: Lunch music. 2.0: Recordings. 2.30: Classical hour. 3.15: Sports results. 3.30: Talk, prepared by A.C.E., "The Kitchen as a Workshop." 3.45: Light music. 4.0: Weather for farmers. 4.30: Sports results. 5.0: Children's hour (Tui); with, at 5.40 p.m., recorded

feature, "Paradise Plumes and Head-Hunters."

6.0: Dinner music. Marek Weber and Orchestra. "Czardas" (Grossmann). Paul Godwin Dance Orchestra. "Little Bird's Evening Song." Professor Sigfrid Grundeis (piano), "Legend of St. Francis of Assisi" (Liszt). John Barbirolli and Orchestra. "Praeludium" (Jarnfeldt). New Light Symphony Orchestra. "Roses of Picardy."

6.20: Albert Sandler and Orchestra. "Maruschka." Egon Kaiser Dance Orchestra. "Lulu" Waltz: Marek Weber

and Orchestra. "La Czarine" Mazurka. Paul Godwin String Quartet. "A Fragile Spring Has Blossomed Forth." Albert Sandler and Orchestra. "Cuban Serenade."

6.38: New Light Symphony Orchestra. "A Brown Bird Singing." Eric Harden Novelty Orchestra. "Before An Old Musical Clock." Albert Sandler (violin). "The Phantom Melody." Paul Godwin Quartet. "Adoration." Egon Kaiser Dance Orchestra. "Cheerful Vienna" Waltz. Paul Godwin Dance Orchestra. "Calm as the Night."

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

7.10 (approx.): News and reports.

7.30: Agricultural talk, Mr. A. Y. Montgomery. "Modern Methods of Seed Disinfection."

8.0: Concert programme.

(R) "Man of Destiny," play by George Bernard Shaw (NBS production).

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 Robison and Buckaroos.

11.0: Close down.

MONDAY, JULY 11 . . . CONTINUED

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: New releases.
8.30: Echoes of Comedy Harmonists' concerts.
8.50: Humour by the Hulberts.
9.0: "Darby and Joan," episode 9: "Uncle Billy's Visit."
9.14: Famous artists.
9.30: Selection from "Snow White and the Seven Dwarfs."
9.36: Variety.
10.0: Light recitals by John McCormack, Yelli d'Aranyi (violin) and the Rondoliers.
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 Newsboy."
8.0: Melody hour.
9.0: Miscellaneous.
9.30: Third cricket Test match.
11.0: 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:

Weather for aviators. 2.0: Classical hour. 3.0: Talk, prepared by A.C.E. Home Science Tutorial section: "The Kitchen as a Workshop." Sports results. 3.28: Time signals. Weather for farmers. Frost for Canterbury and Otago. 4.0: Sports results.

5.0: Children's session (Andy Man).

6.0: Dinner session. Jack Hylton and Orchestra, "Memories of Paris." Paul Godwin and Orchestra, "Maritana," (scene from the opera) (Wallace). Debroy Somers Band, "Stealing Through the Classics—No. 3" Overtures.

6.18: Orchestra Mascotte, "Monte Cristo" Waltz. Regal Cinema Orchestra, "Viennese Nights" Waltzes Selection. Orchestra Mascotte, "Munchner Kindl" Waltz.

6.33: Dajos Bela Orchestra, "Marien Klänge" (Strauss). Edith Lorand Orchestra, "Ave Maria" (Schubert). Paul Godwin Orchestra, "The Marionettes Guard Mounting." Bernhard Ette and Orchestra, "You, Me and Love."

6.49: Paul Godwin Orchestra, "The Rose's Bridal Procession." De Groot and Orchestra, "When the Great Red Dawn is Shining." Bournemouth Municipal Orchestra, "Whispering Pines."

7.0: Government and overseas news.

7.10 (approx.): News and reports.

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

7.28: Time signals.

"The Whirligig of Time: Manners and Morals—As Drunk as a Lord." Speaker: Rev. Father F. Walsh.

8.0: Chimes. Mrs. Eric Meier (viola) and Ormi Reid (piano), Viola and Piano Sonata

in B Minor, Op. 45 (Miriam Hyde).

8.18: (R) Dorothy Helmrich (soprano), "Les Deux Enfants de Roi"; "Clover" (d'Arba). 8.22: (R) Griller String Quartet, Quartet in G, Op. 27 (Cundell).

8.40: (R) Talk, Mr. Douglass Crosswell: "Discovering Our Country—Tobacco Growing."

9.0: Weather. Station notices. 9.5: Ringside description of wrestling match at Town Hall.

10.0 (approx.): Dance programme.

11.0: to 5.0 a.m.: Third cricket Test match, England v. Australia, 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: "Around the Bandstand." Band music, with spoken interludes, featuring at 8.31 p.m., dramatic sketch, "Congo Nights."

9.0: Light orchestral music, vocal interludes, featuring at 9.15 p.m., "Cockney" Suite (Ketelbey), by Albert Ketelbey's Concert Orchestra.

9.30: 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.

12.0: Lunch music. 2.0: Recordings. 2.30: Talk prepared by the A.C.E., Home Science Tutorial Section: "The Kitchen as a Workshop." 3.0: 6.0: Close down.

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

5.0: Children's hour (Rajah).

6.0: Dinner music. London Symphony Orchestra, "Di Ballo" Overture. Arnold Foldes (cello), "Spinnlied" (Popper). Light Symphony Orchestra, "Miniature Suite": (1) Children's Dance; (2) intermezzo; (3) scene du bal (Coates).

6.23: Paul Godwin's Orchestra, "Lake of Como." Ania Dorfmann (piano), Songs Without Words, No. 5 in F Sharp Minor (Mendelssohn). Dajos Bela Orchestra, "Vindobona" (Vienna folk song fantasy). Howard Jacobs (saxophone), "Schon Rosmarin" (Kreisler). Poulet Orchestra of Paris, "Petroushka" Dance of the Coachmen (Stravinsky).

6.47: Hastings Municipal Orchestra, "Henry VIII Dances": (1) Morris Dance; (2) Shepherd's Dance; (3) Torch Dance (German). Paul Godwin Quintet, with Harp, "Popular Song"; "Tale." Quentin M. Maclean (organ), "Just Humming Along."

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

7.10: News and reports.

7.35: Talk, garden expert, "Autumn Tints and Berries."

8.0: Chimes.

Public concert by Alexander Kipnis (famous Russian bass). Solo pianist and accompanist: Noel Newson. (From Civic Theatre).

9.30 (approx.): Third cricket Test, "England versus Australia."

11.0: Close down.

3YL CHRISTCHURCH

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

5.0: Recordings.

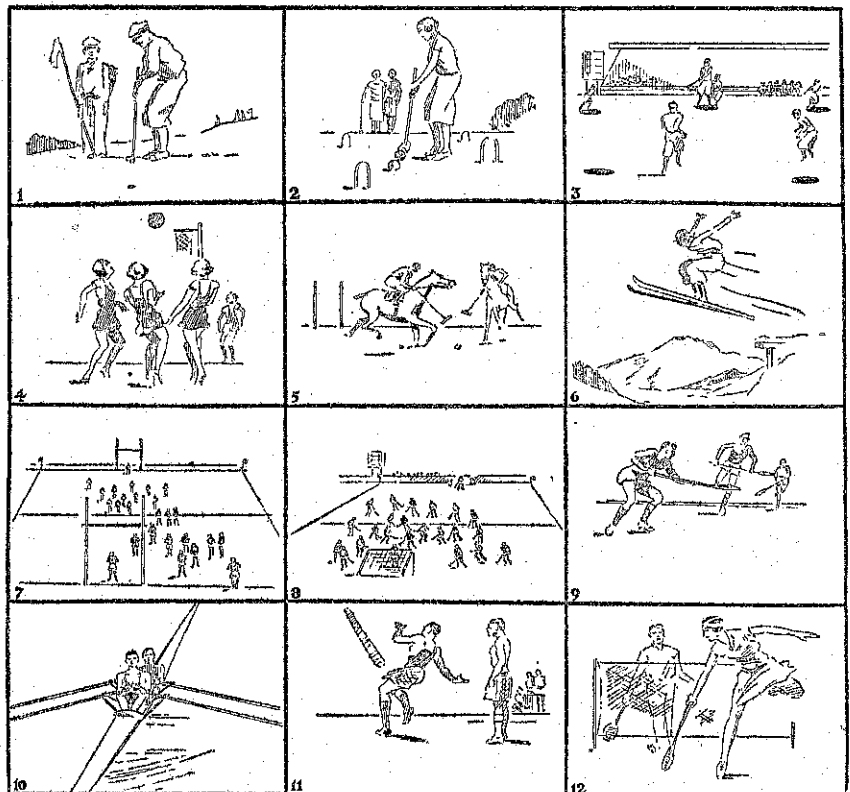
3.0: 6.0: Close down.

£15 Sports and Pastimes Puzzle

Here are twelve pictures each representing a game, sport or pastime, e.g., the first is "Golf." You are required to name the remaining eleven. Write your solution on a piece of plain paper, including "Golf" as number one, and mail to "Sports and Pastimes Competition," P.O. Box 189, Te Aro, Wellington, together with a Postal Note for 1/-. Entries must be postmarked not later than Wednesday, July 20. The prize money, £15, will be paid to the competitor whose solution contains the least number of errors. Mistakes in spelling treated as errors. In the event of a tie the prize-money will be divided.

Results will be published in "N.Z. Radio Record," July 29 issue.

Sealed solution and prize money have been lodged with "N.Z. Radio Record" as a guarantee of good faith, but not so as to involve that paper in the liability of stakeholder or otherwise.



MONDAY, JULY 11 CONTINUED

7.0: After-dinner music.
8.0: Bunny Berigan and Dance Orchestra.
8.30: "Darby and Joan," episode 3: "A Driving Lesson."
8.43: Hermann Lohr Medley.
8.47: Marjorie Hayward (violinist).
8.53: Two contralto solos.
9.0: "Land of Smiles" (medley).
9.9: Toni Rossi (tenor).
9.15: The Saw Player.
9.18: "Manchurian" Suite.
9.24: "Eb and Zeb" (country storekeepers).
9.32: "Here's to the Sparkling Cup!"
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 hour (Big Brother Bill).
6.0: Dinner music. Grand Symphony Orchestra, "Tra Diavolo" Overture (Auber). Patricia Roseborough (piano), "You're All I Need." Marek Weber and Orchestra, "Mikado" Selection.
6.18: Orchestre Raymonde, "Song of the Vagabonds." Polydor String Orchestra, "The Good Old Days" Medley. De Groot and Orchestra, "Tina."
6.35: London Palladium Orchestra, "Nautical Moments" Medley. Lener String Quartet, Etude No. 7, Transcription (Chopin). Classic Symphony Orchestra, "La Cimarosiana."

Johann Strauss and Symphony Orchestra, "Radetzky" March (Johann Strauss).

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

7.10 (approx.): News and reports.

7.30: Talk, member of executive of Territorial Association.

8.0: Chimes. Recital programme.

(R) Charles Brill Orchestra, "Soirees Musicales": Canzonetta; march; tyrolese; bolero; tarantella (Rossini, Britten).

8.12: (R) Lotte Lehmann (soprano), Songs from "Woman's Life and Love": "He is the Best of All"; "Thou Ring on My Finger"; "Help Me, Sisters"; "Dear Friend"; "Now You Have Hurt Me" (Schumann).

8.27: (R) Alec Blyth ('cello), and Eunice Steadman

(piano), Sonata in A Major (Boccherini).

8.40: Talk, Mr. J. T. Paul, "World Affairs."

9.0: Weather. Station notices.

9.5: "The Mystery Club: The Evil Eye" (George Edwards production).

9.30: Third cricket Test match.

11.0: Close down.

4YO DUNEDIN

1140 k.c. 263.1 m.

(Alternative Station)

5.0: Recordings.
6.0: Close down.
7.0: After-dinner music.
8.0: "Melodies of the Moment."
8.15: "Dust of the Ages: The Duke of Marlborough."
8.30: Vaudeville and variety.
9.0: Favourite artists.
9.30: Light opera and musical comedy.
10.0: Comedy and light music.
10.30: Close down.

TUESDAY, JULY 12

1YA AUCKLAND

650 k.c. 461.3 m.

7.0 and 8.0: Play in third cricket Test.
7.5 and 8.5 (approx.): Breakfast session.
9.5: Eye-witness account of cricket (see 2YA).
9.20: Close down.
10.0: Devotional service (Rev. K. H. Evans). 10.15: Recordings.
12.0: Lunch music.
1.30: Educational session from Teachers' Training College:

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.

Mr. B. M. Kibblewhite, "Tomorrow's History" (second lesson). 1.50: Mr. R. Howie, "Music" (sixth lesson). 2.10: Mr. E. G. Jones, "Agriculture: The Rubber Tree: Rubber and Its Uses."
2.30: Classical hour. 3.15: Sports results. 3.30: Light music. 4.0: Weather for farmers. 4.30: Sports results.
5.0: Children's hour (Tui, with Uncle Dave).

6.0: Dinner music. Edith Lorand's Viennese Orchestra, "Doll" Waltz. Ferdy Kauffman and Orchestra, "Doll and Showman." Allan Grant (piano), "Serenity" (Grant, Sunny). Edith Lorand (violin), "Old Folks At Home." Dajos Bela Orchestra, "Inuarenliche" Waltz. Edith Lorand's Viennese Orchestra, "Shadow" Dance (Yoshitomo).

6.20: Dajos Bela Dance Orchestra, "Grigri." Renara (piano), "Two For To-night" Medley. Egon Kaiser Dance Orchestra, "The Danube and the Wine."

6.33: Albert Sandler and Orchestra, "Down in the Forest." Edith Lorand (violin), "Danse Espagnole" Spanish Dance (Granados, Kreisler). Ferdy Kauffman and Orchestra, "The Merry Teddy." Albert Sandler and Orchestra, "La Tosca" Potpourri (Puccini, Tavan).

6.48: Viennese Concert Soloists, "The Cradle" Intermezzo. Eileen Joyce (piano), Serenade (Strauss). Alfredo Campoli and Salon Orchestra, "Poeme." Viennese Concert Soloists, "Dreaming Bel's" Intermezzo.

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

7.10 (approx.): News and reports.

7.30: Talk, Gardening Expert.

8.0: Concert programme. (R) Alfredo and Orchestra, "Russian Gipsy Sketch" (Ferraris).

8.5: (R) "Concerted Whoopee" (Japanese houseboy).

8.18: Danny Malone, famous Irish tenor, in recital.

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

8.42: (R) Melodies by the Buccaneers of the pirate ship Vulture.

8.55: (R) Alfredo and Orchestra, "Tell Me Again" (Grosz).

9.0: Weather. Station notices.

9.5: (R) Talk, Dr. H. W. Bailey, "Food and Fuel."

9.20: (R) Maria Hester (soprano), Herbert Groh and Max Schipper (tenors), with chorus and orchestra, Selection from "Vienna Blood" (Strauss).

9.26: (R) Reginald Foort (organ), "El Relicario" (Padilla).

9.30: 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: Mme. Marguerite Long (piano), and Symphony Orchestra, conducted by composer, Concerto for Piano and Orchestra (Milhaud).

8.14: Hugo Wolf songs.

8.30: Berlin Philharmonic Orchestra, "Pleaset et Melisande" (Faure).

8.45: Jan Dahmen (violin), Prelude and Fugue (Bach).

8.55: Interludes, Elisabeth Schumann.

9.4: Miscellaneous symphonic programme.

9.30: Modern dance music.

11.0: 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.

7.10: Birds and their management.

7.30: Light orchestral selections.

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

8.0: Concert session.

9.0: Youth and beauty session.

9.30: Evolution of the ballet, in story and music.

10.0: Close down.

2YA WELLINGTON

570 k.c. 526 m.

11.0 p.m. Monday to 5 a.m.: Third cricket Test, England v. Australia, played at Old Trafford.

6.50: Weather for aviators.

7.0 and 8.0: Third cricket Test.

7.10 and 8.10 (approx.): Breakfast session.

A FRAGRANT WEED FOR THE GARDENING SESSION



MYRTLE GROVE

TUESDAY, JULY 12 . . . CONTINUED

"I Wait For you" (Spoliansky). New Concert Orchestra, "Nights of Fragrance" Waltz. Alfredo Campoli and Salon Orchestra, "Only My Song."

6.21: Grand Symphony Orchestra, Hungarian Dance No 3 (Brahms). Paul Godwin's Orchestra, "The Nightingale and the Frog." Paul White-man and Orchestra, "The Merry Widow" Waltz (Lehar). Walter Gieseking (piano), (a) Waltz in D Flat Major; (b) Prelude in F Major (Chopin).

8.35: Orchestra Mascotte, "Skies of Blue" Waltz. Dajos Bela Orchestra, "The Countess Maritza" Potpourri. Ilja Livschakoff Orchestra, "No, No, Lulu" Valse.

8.50: International Concert Orchestra, "Kavalier" Waltz. Ilja Livschakoff Orchestra, Serenade (Livschakoff). Alfredo and Orchestra, "In Gipsy Land."

7.0: Government and overseas news.

7.10 (approx.): News and reports.

7.28: Time signals.

7.40: Talk, representative of Young Farmers' Clubs.

8.0: Programme of Maori songs and poi dances by Hawke's Bay Maori Choir (en route to Samuel Marsden's Centennial celebrations, Australia).

8.40: (R) Talk, Mr. J. M. Denton: "A New Zealand Farmer Makes Sheffield Knives."

9.0: Weather. Station notices.

9.5: Ringside description of boxing match.

10.0 (approx.): Music, mirth and melody, with Carson Robinson and Buckaroos.

11.0 to 5 a.m.: Third cricket Test match, England v. Australia, 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: "To-night at Eight," light variety, featuring, at 8.15 p.m., more songs from Walt Disney's film, "Snow White and the Seven Dwarfs"; and, at 8.35 p.m., "Faust Gone Barmy."

9.0: Half an hour with Edward Grieg.

9.30: Third cricket Test match, at Old Trafford.

11.0: Close down.

3YA CHRISTCHURCH
720 k.c. 416.4 m.

7.0 and 8.0: Third cricket Test results.

7.10 and 8.10 (approx.): Breakfast session.

9.5: Eye-witness account of cricket (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 Mouthorgan Band).

6.0: Dinner music. Brighthouse and Rastrick Prize Band, "The Royal Trophy" Quick March (Rimmer). The De-man String Quartet, "German

Dances," Minuet No. 1 (Schubert). Marek Weber and Orchestra, "Contrasts" Potpourri of Famous Melodies. Polydor String Orchestra, "The Little Gingerbread House."

6.19: Barnabas von Geczy and Orchestra, "The Student Prince" Selection. Edmund Kurtz (cello), "Minuet". Paul Godwin's Orchestra, "Throbbing Heart."

6.24: Paul Godwin's Orchestra, "Talkative." Berliner Trio (three pianos), "American Tempo." Philharmonic Orchestra, Berlin, "In the Confectioner's Kitchen" (Strauss).

6.46: L'Orchestre Symphonique du Theatre Royal de la Monnaie de Bruxelles, "La Fille De Madame Angot" Fantasia (Lecocq). Paul Godwin's Orchestra, "Cinderella's Bridal Procession." Band of H.M. Grenadier Guards, "Knights-bridge" March.

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

7.10: News and reports.

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

8.0: Chimes.

"The Strange Adventures of Mr. Penny: Mr. Penny's Lion."

8.18: (R) Debroy Somers Band, "1812 and All That."

8.26: (R) "William the Conqueror," episode 10. (George Edwards and Company).

8.39: (R) Debroy Somers Band, "Empire Pageant."

8.47: (R) "Hotel Revue," episode 9.

9.0: Weather. Station notices.

9.5: (R) "A Nitchi Nitchi Banzani Mine" (Japanese house-boy).

9.20: (R) Debroy Somers Band, "Cavalcade" Selection (arr.

Somers).

9.30: Third cricket Test match: England versus Australia.

11.0: Close down.

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

5.0: Recordings.

6.0: Close down.

7.0: After-dinner music.

8.0: Chamber music, featuring, at 8 p.m., Quartet in A Major, Op. 18, No. 5 (Beethoven), by Lener String Quartet; and at 9.15, Sonata in D Minor, Op. 121 (Schumann), by Hephzibah Menuhin (pianist), and Yehudi Menuhin (violinist).

10.0: Relay of Loyal Orange Lodge Ball from Ritz Assembly Hall, dance music by Colin Campbell's Band.

11.0: Close down.

4YA DUNEDIN
790 k.c. 379.5 m.

7.0 and 8.0: Results third cricket Test.

7.10 and 8.10 (approx.): Breakfast session.

9.5: Eye-witness account of cricket (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. 4.30: Light music. 4.45: Sports results.

5.0: Children's hour (Aunt Anita), with, at 5.30 p.m., "Paradise Plumes and Head-Hunters."

6.0: Dinner music. Berlin State Opera House Orchestra, "Aida" Selection (Verdi, Tavan). Orchestre Symphonique, Nocturne from

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TUESDAY, JULY 12 . . . CONTINUED

- "Les Ailes" (Ganne). Philharmonic Orchestra, Berlin.
 "O, Beautiful Maytime" (Strauss). London Palladium Orchestra, "Dawn."
 6.24: London Theatre Orchestra, "A Country Girl" Selection. J. H. Squire Celeste Octet, "Collette" Valse. Berlin State Opera Orchestra, Slavonic Dances, Nos. 1 and 2 (Dvorak).
 6.44: Herman Finck and Orchestra, "Melodious Memories" (Finck). Berlin State Opera Orchestra, "Der Rosenkavalier" Waltz (Strauss).
 7.0: Government and overseas news (from 2YA).
 7.10 (approx.): News and reports.
 7.30: "The Whirligig of Time." Talk, Mr. K. W. R. Glasgow, "John Keate: The Flogging Headmaster."
 8.0: Chimes. Programme of miscellaneous recordings. Geraldo and Orchestra,
 "Double or Nothing" Selection (Burke).
 8.5: Peter Dawson (bass-baritone), "Blue Venetian Waters" (Jurmann).
 8.8: Ivor Morton and Dave Kaye (two pianos), Hungarian Rhapsody, No. 2 (Liszt).
 8.15: Rene Houston and Pat Ahern (sketch), "I Do," song under difficulties (Saville).
 8.18: Snow White, with dialogue and effects, "Whistle While You Work" (Churchill).
 8.21: Jean Tapponier's Ballroom Orchestra, "La Conga Blicoti" (Orefiche).
 8.24: Tino Rossi (tenor), "Vieni, Vieni" (Scotti).
 8.27: Primo Scala's Accordion Band, "There's a Goldmine in the Sky" (Kenney).
 8.30: Gracie Fields (comedianne), "The Organ, the Monkey and Me" (Clarkson).
 8.33: Otto Kermbach Dance Orchestra, Waltzes by Ziehrer (Schneider).
 8.40: Talk, Professor B. G. Alexander, manager of Negro Debating Team from United States, "Let's Visit America."
 9.0: Weather. Station notices.
 9.5: Band of H.M. Coldstream Guards, "Accession Memories" (arr. Windram).
 9.13: "Eb and Zeb" (country storekeepers).
 9.22: BBC Wireless Military Band, "Prince Igor" Ballet Dances, Nos. 1, 2, 3, and 4 (Borodin).
 9.30: Third cricket Test match.
 11.0: Close down.

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

5.0: Recordings.
 6.0: Close down.

WEDNESDAY, JULY 13

1YA AUCKLAND
 650 k.c. 461.3 m.

- 7.0 and 8.0: Third cricket Test match.
 7.5 and 8.5 (approx.): Breakfast session.
 9.0: Close down.
 9.45: Eye-witness account of cricket (see 2YA).
 10.0: Devotional service (B. M. Crystal). 10.15: Selected recordings.
 12.0: Community singing at Mayfair Theatre. 1.30: Lunch music. 2.0: Recordings. 2.30: Classical hour. 3.15: Sports results. 3.30: Light music. 4.0: Weather for farmers. 4.30: Sports results.
 5.0: Children's session (Tui and Peter).
 6.0: Dinner music. Symphony Orchestra, Berlin, "Rip Van Winkle" Fantasia (Planquette). Ilya Livschakoff Orchestra, "The Little Company." Alfred Cortot (piano), "Malaguena." Grand Hotel Orchestra, "Springtime Serenade." Lilly Gyenes and Twenty Hungarian Gipsy Girls, "The Great Berceenyi Miklos."
 6.20: Ilya Livschakoff Dance Orchestra, "The Enchanted Forest." Bravour Dance Orchestra, "The Cockchafer's Tea Party." Virtuoso String Quartet, "Widdicombe Fair." Grand Hotel Orchestra, "Denia" Tango Serenade.
 6.33: Marcel Palotti (organ), "Song of the Volga Boatmen"; "Stenka Rasin" (Russian folk songs). Dajos Bela Orchestra, "Eldigafeln." Alfred Cortot, (piano), "Sequedillas." Edith Lorand Orchestra, "Ever or Never." Marcel Palotti (organ), "O S la Mio" (Di Capua).
 6.43: Alfredo Campoli and Orchestra, "Fairies" Gavotte. Dajos Bela Orchestra, "Narcissus." Milan Symphony Orchestra, "Scene Poetique," Op. 46, No. 4 (Godard).
 7.0: Government and overseas news (from 2YA).
 7.10: News and reports.

8.0: Concert programme.
 (R) Rose Quartet, Quartet in C Minor, Op. 18, No. 4 (Beethoven).
 8.24: Annette Chapman (mezzo-soprano), "The Petticoat" (Trunk); "Serenade" (Strauss); "Twilight Fancies" (Delius); "Der Gang Zum Liebchen" (Brahms).
 8.36 Ina Bosworth (violin), and Leo Whittaker (piano), Sonata in E Major, Op. 82 for Piano and Violin (Elgar).
 9.0: Weather. Station notices.
 9.5: (R) "Coronets of England: Queen Elizabeth."
 9.35: (R) Quentin Maclean (organ), "March"; "Dance of the Sugar Plum Fairy"; "Waltz of the Flowers" (from "Casse-Noisette") (Tchaikowsky).
 9.41: (R) Richard Tauber (tenor), "Drink Your Health, Dear, With Me" (Jurmann); "May I Ask You For the Next Tango" (Schwabach).
 9.47: (R) Orchestre Raymonde, "Love is My Life" (Strauss); "Romantique Waltz" (Lanner).
 9.53: Peter Dawson (bass baritone), "Goin' Home" (Fisher, Dvorak); "If Music Be the Food of Love" (Travers).
 10.0: Music, mirth and melody, with, at 10 p.m., Garson 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: Ormandy Orchestra.
 8.15: "The Three Musketeers," episode 9.
 8.35: Gems from musical comedy.
 9.0: "Dust of the Ages, episode 11: The Order of the Garter."
 9.15: "Music Wranglers," studies in musical tastes.
 9.54: Josephine Baker and Comedy Harmonists.
 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: "The Coconut Grove."
 7.45: "Every Walk of Life: The Newsboy."
 8.0: "Peep Into Film-land."
 9.0: Miscellaneous.
 9.30: Celebrity half-hour.
 10.0: Close down.

2YA WELLINGTON
 570 k.c. 526 m.

- 11 p.m. on Tuesday to 5 a.m.: Third cricket test.
 6.50: Weather for aviators.
 7.0 and 8.0: Third cricket Test.
 7.10 and 8.10 (approx.): Breakfast session.
 9.0: Close down.
 9.45: W. A. Oldfield in eye-witness account of third cricket Test at Old Trafford.
 10.0: Weather for aviators. Devotional service. 10.28: 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. 3.30: Weather for farmers. Frost for Canterbury and Otago.
 4.0: Sports results.
 5.0: Children's session (Uncle Tony).
 6.0: Dinner session.

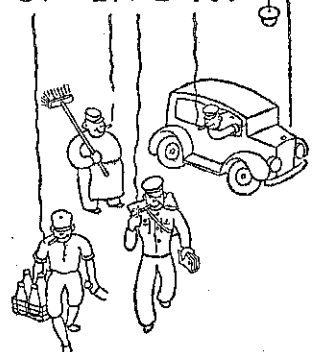
Godfrey Andolf's Concert Orchestra, "To An Oriental God" (Descriptive). Mayfair Orchestra, "Temptation." Albert Sandler (violin), with piano and cello, "Grinning." Orchestra Mascotte, "When Grandmama Was Twenty" Waltz. Orchestra du Theatre

- 7.0: After-dinner music.
 8.0: "Sonata Hour," featuring, at 8 p.m., Beethoven's Sonata No. 2 in A Major, Op. 12, No. 2, by Fritz Kreisler (violinist), and Franz Rupp (pianist); and, at 8.47, Sonata in C Major, Op. 1, No. 3 (Field). by Frank Merrick (pianist).
 9.0: Chamber music, featuring, at 9 p.m., Mozart's Quartet No. 21 in D Major, by Kolisch Quartet.
 9.30: "Sweethearts of Yesterday."
 9.33: "The Magna Charter 1215" (humorous monologue).
 9.37: The Four Aces (vocal orchestra).
 9.43: Primo Scala's Accordion Band.
 9.49: "A Surrealist Alphabet" (sketch).
 9.52: Harry Roy and Mayfair Hotel Orchestra.
 10.0: Comedy and light music.
 10.30: Close down.

Mogador de Paris, "Trop Tard."

- 6.20: Mayfair Orchestra, "Nights of Gladness" Waltz. Art Tatum (piano), "Love Me." Serge Krish Instrumental Septet, Serenade (Sander). London Palladium Orchestra, "Moontime."
 6.35: Orchestra Mascotte, "The Opera Ball" Waltz. Albert Sandler (violin) with piano and cello, "Remembrance." Kauffman and Orchestra, "A Visit to the Woodpecker."
 6.45: London Palladium Orchestra, "Les Sylphides" (Cissans). Angelus Octet, Nocturne in E Flat (Chopin). Art Tatum (piano), "Anything for You." Reginald Foort (organ), "Reminiscences of Friml."
 7.0: Government and overseas news.
 7.10 (approx.): News and reports.
 7.28: Time signals.
 7.30: Talk, our Gardening Expert: "For the Home Gardener."

IN
 "EVERY WALK
 OF LIFE ..."



A
MYRTLE GROVE

WEDNESDAY, JULY 13 . . . CONTINUED

8.0: Chimes. Light Orchestral and Ballad programme.
(R) New Metropolitan Symphony Orchestra, "Ballet Egyptian" (Luigini).

8.8: Recital of Aboriginal songs by Geoffrey Colledge (baritone), "Maranoa Lullaby"; "The Bingo Corroborees" (a) Bingo Bingo; (b) Porcupine Song; (c) A Blind Blackfellow Finding His Way Back to Camp; "A Warrego Lament"; "Bangee Rang An Am Ah"; "Jabbin Jabbin" (Dr. Lethbridge).

8.20: (R) London Palladium Orchestra, "The Lilac Domino" Selection (Cuvillier).

8.28: (R) Gladys Swarthout (mezzo-soprano), "Clouds" (Charles); "Spendthrift" (Naidu, Charles).

8.34: (R) Boston Promenade Orchestra, "In a Persian Market" (Ketelbey).

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 6: "The Crucial Test."

9.30: (R) Norman Long, "Luxembourg Calling" Sketch (Long).

9.36: (R) Serge Krish Instrumental Septet, "In Old Eudapest" (Krish).

9.39: "Personal Column," drama from agony column of a newspaper.

9.52: (R) Leslie Henson and Fred Emney, "The German Commissionaire Scene" Humorous Sketch (Furber). Leslie Henson, Fred Emney and Richard Hearne, "The Riddle Scene" (Thompson, Furber).

10.0: Dance music by Tut Colman's Swing Rhythm at Majestic Cabaret.

11.0: 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: Miscellaneous classical programme, featuring, at 8.8 p.m., "English" Suite in G Minor (Bach), by Alexander Borowsky (piano).

8.40: Symphonic programme, featuring, at 8.53 p.m., Eight German Dances (Mozart); and, at 9.11 p.m., Beethoven's Symphony No. 3 in E Flat Major, Op. 55 ("Eroica"), by London Philharmonic Orchestra.

10.0: In lighter vein.

10.30: Close down.

3YA CHRISTCHURCH
720 k.c. 416.4 m.

7.0 and 8.0: Third cricket Test match.

7.10 and 8.10 (approx.): Breakfast session. 9.0: Close down.

9.45: Eye-witness account of cricket (see 2YA).

10.0: Recordings. 10.30: Devotional service. 10.45: Recordings. 11.0: Women's session (Mrs. L. E. Rowlett). 11.30: Recordings.

12.0: Lunch music.

1.30: Educational session: Miss Janet McLeod, M.A., "Speech Training" (for Infants, Stds. 1 and 2). 1.55: Mr. Ernest Jenner, A.R.A.M., "Music of the Sea." 2.20: Dr. G. Jobbins, "Vitus Bering and the Russian Bear."

2.40: Recordings. 3.0: Classical music. 4.0: Frost. Weather. Light music. 4.30: Sports results.

5.0: Children's hour (Major and Kay), with, at 5.45 p.m., recorded serial, "Paradise Plumes and Head-Hunters," episode 23.

6.0: Dinner music. Berlin State Opera Orchestra, "The Opera Ball" Overture. Irene Scharrer (piano), Fantasia Impromptu in C Sharp Minor (Chopin). New State Symphony Orchestra, "Veronique" Selection (Messager).

6.20: Edith Lorand and Orchestra, "Let's Have a Tango." Eight Musical Notes, "Perfection" Polka. Paul Godwin Dance Orchestra, "The World's Best Waltzes."

6.37: Vienna Schrammel Quartet, "Firefly's Appointment." Ania Dorfmann (piano), "Hungarian Rhapsody," No.

10 (Liszt). Cedric Sharpe Sextet, "Negro Spiritual" Medley. New Symphony Orchestra, "Three-Cornered Hat" Suite (de Falla).

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, Mr. J. A. Masterton, D.A. (Edin.), "Rembrandt."

8.0: Chimes. Celebrity concert, with Alexander Kipnis (famous Russian basso), and Noel Newson, solo pianist and accompanist (relayed from Civic Theatre).

10.0: Music, mirth and melody.

11.0: Close down.

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

5.0: Recordings.

6.0: Close down.

7.0: After-dinner music.

8.0: "Talkie Trumps."

8.15: Christopher Stone's Medley.

8.24: Banjo Symphonic Orchestra.

8.30: Two vocal waltzes.

8.38: "Humoreske."

8.41: Six great melodies.

8.47: Lanny Ross sings.

8.53: Novelty Players.

9.0: "Dance Time."

10.0: Melody.

10.30: Close down.

4YA DUNEDIN
790 k.c. 379.5 m.

7.0 and 8.0: Third cricket Test. 7.10 and 8.10 (approx.): Breakfast session. 9.0: Close down.

9.45: Eye-witness account of cricket (see 2YA).

10.0: Recordings. 10.15: Devotional service.

12.0: South Dunedin community sing at Mayfair Theatre.

2.0: Recordings. 2.30: Talk by A.C.E., "The Use of the League of Nations Report to Plan Economical and Nutritive Meals."

2.45: Commentary on Rugby match, Combined Country v. Metropolitan, at Carisbrook.

4.0: Weather. Frost forecast.

4.30: Light music. 4.45: Sports results.

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

6.0: Dinner music.

Berlin State Opera House Orchestra, "La Traviata" (Prelude Act I) (Verdi). Polydor String Orchestra, "Metropolitaniana"—Grand Medley of melodies by Hollander and others. Plaza Theatre Orchestra, Minuet. (Finck).

6.16: Marek Weber and Orchestra, "Blumenlied," Op. 39 (Lange). W. H. Squire (cello), Andante Religioso (Thome). Orchestra de Opera Comique (Paris), "Manon" Ballet Music (Massenet). Terence Casey (organ), "The Irish Organist" Medley.

6.41: La Scala Theatre Orchestra, "La Boheme" Selection (Puccini). New Queen's Hall Orchestra, "Summer Days" Suite: (a) In a Country Lane; (b) Edge of the Lake; (c) At the Dance (Coates). J. H. Squire Celeste Octet, "Memories of Devon."

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

7.10 (approx.): News and reports.

7.30: Motor Expert, "Helpful Hints To Motorists."

8.0: Chimes. Recorded variety concert.

Stokes Banjo Band, "March of the Walking Dolls" (Cobb); "A Picnic Down in Georgia" (Moyer).

8.13: Western Brothers (comedians), "Keeping up the Old Traditions" (Western).

8.17: Medard Ferrero, "Monte Cristo" Overture (Gabutti).

8.25: Flotsam and Jetsam (comedians), "The Modern Diver" (Flotsam and Jetsam).

8.28: Jules Ruben Trio (piano), "I Got Rhythm" (Gershwin).

8.31: Les Allen and Canadian Bachelors, "Star-Gazing" Medley.

8.34: Stokes Banjo Band, "The Everlasting Waltz" (arr. Grimshaw); "Sing Away Blues" (Edwards).

8.41: Talk, Dr. G. C. Billing, "Economic Systems of the Past (3): The Economic System of the Nineteenth Century."

9.0: Weather. Station notices.

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WEDNESDAY, JULY 13 . . . CONTINUED

9.5: (R) "The Masked Masqueraders" in harmony and hilarity.

9.32: (R) "The Hunchback of Notre Dame."

9.45: (R) Carson Robison and Buckaroos.

10.0: Dance programme by Dick Colvin and his Music.

11.0: Close down.

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

2.45: Recordings.

4.30: Close down.

5.0: Recordings.

6.0: Close down.

7.0: After-dinner music.

8.0: Modern English symphonic programme, featuring, at 8 p.m., "A London Symphony" (Vaughan Williams), by Queen's Hall Orchestra; and, at 8.46 p.m., "Brigg Fair"

(Delius), by London Symphony Orchestra.

9.20: Miscellaneous classical programme, featuring, at 9.36 p.m., Rhapsody for Orchestra and Saxophone (Debussy). Saxophone solo, M. Viard.

10.0: Comedy and light music.

10.30: Close down.

THURSDAY, JULY 14

1YA AUCKLAND
650 k.c. 461.3 m.

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

12.0: Lunch music. 12.30: Mid-week service from St. Matthew's Anglican Church.

12.50: Lunch music. 2.0: Recordings. 2.30: Classical hour. 3.15: Sports results.

3.30: Talk, prepared by A.C.E., "To Answer Inquiries About the League of Nations Bulletin on Diet."

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

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

6.0: Dinner music. Dajos Bela Orchestra, "Rhapsodie Russe" (Nussbaum). Polydor Orchestra, "Manoeuvres in Lilliput" Intermezzo. Patricia Rossborough (piano), "I'm in Love All Over Again." Ferdie Kauffman and Orchestra, "Danube Legends" Waltz. Paul Godwin Orchestra, "In the Rosary" (Bialezki).

6.19: Alfredo Campoli and Salon Orchestra, "The Dancing Doll." Marek Weber and Orchestra, "Morgen Blatter" (Strauss). Orchestre Raymond, "Romantique" Waltz. Paul Godwin Kunster Orchestra, "Die Dubarry."

6.32: Castilians, "Fascination" Tango. Ferdie Kauffman and Orchestra, "Danube Waves" Waltz. Castilians, "Juanita" Waltz.

6.44: Tom Jones and Orchestra, "In the Shadows." Paul Godwin Dance Orchestra, "Fairy Doll" Waltz. Patricia Rossborough (piano), "In the Middle of a Kiss." Orchestra Mascotte, "Starlight Sky" Waltz. Tom Jones and Orchestra, "Fairy Tale" (Heykens).

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

7.10 (approx.): News and reports.

7.20: "The Whirligig of Time: Education (19): Manners and Morals of To-day." Talk. Mrs. J. Terry.

8.0: Concert programme. (R) "Westward Ho!" (George Edwards and Company).

8.15: Studio presentation by soloists and chorus of Auckland Choral Society, conducted by Colin Muston. L.R.A.M. of excerpts from opera, "The Bohemian Girl" (Boffe).

8.45: (R) "The Strange Adventures of Mr. Penny: Pounds For a Penny" (episode 8).

9.0: Weather. Station notices.

9.5: (R) Talk, Dr. H. W. Bayly, "Targets and Missiles."

9.20: (R) Band of H.M. Welsh Guards, "London Bridge" March (Coates); "Vivat! George the King" (march song with vocal refrain) (Peter Rex).

9.26: (R) Jack Mackintosh (cornet), w. brass band, "Fascination" (Hawkins).

9.30: (R) "Dad and Dave from Snake Gully."

9.43: (R) Band of H.M. Coldstream Guards, "Mikado" Selection (Sullivan).

9.51: (R) Jack Mackintosh (cornet), with brass band, "Mary of Argyle" (Hawkins).

9.54: (R) Grand Massed Bands at Crystal Palace, "Homeland Melodies."

10.0: An hour of dance music by Bands of Ted Fio Rita, Will Osborne and Lennie Hayton, interludes by Greta Keller.

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: William Murdoch (piano), Arthur Catterall (violin) and W. H. Squire (cello), Trio in A Minor—"To the Memory of a Great Artist" (Tchaikowsky).

8.42: Conchita Supervia (mezzo-soprano) and Frank Marshall (piano), Seven Popular Spanish Songs (de Falla).

9.0: Classical recitals.

10.0: Variety.

10.30: Close down.

12M 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: Sports session.

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

8.0: Irish concert.

9.0: Male entertainers.

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: Weather for aviators.

1.30: Educational session: "The Changing World" (7). 1.42: "Sound, Rhythm, and Meaning in Poetry, and Hints on Speech Training" (3) Mr. W. L. S. Briton. 2.15: "Literature" (1) "Boys from Dickens": Mr. L. B. Quartermain.

2.30: Classical music. 3.0: Sports results. 3.28: Time signals. 3.30: Weather report for farmers. Frost for Canterbury and Otago. 4.0: Sports results.

5.0: Children's session (Uncle Pat).

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

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

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

6.47: Barnabas von Gezy and Orchestra, "Pardon, My Lady" Tango. Edith Lorand and Viennese Orchestra, "Heire Kati." Dajos Bela Dance Orchestra, "In a Little Cafe in Hernal's."

7.0: Government and overseas news.

7.10 (approx.): News and reports.

7.28: Time signals.

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

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

8.0: Chimes. Concert programme. Four Kings of Rhythm entertain.

8.14: (R) Richard Tauber (tenor), "Rosalia" (Porter).

8.17: F. J. Woodham (mouth-organ): "In a Little Spanish Town" (Alstve); "Stein Song" (Crawford).

8.22: (R) "Aunt Arabella Arrives" (Japanese houseboy).

8.35: F. J. Woodham (mouth-organ): "Whistling Rufus" (Mills): Selection of Irish Airs (arr. Moore).

8.40: (R) Talk, Tom L. Mills: "The Two Lawsons—Henry and Will."

9.0: Weather. Station notices.

9.5: A programme by the Tudor Singers.

The Singers in unaccompanied madrigals: "Awake,

Sweet Love" (Dowland); "O, Fly Not, Love" (Bateson); "The Angel's Farewell" From "The Dream of Gerontius" (Elgar).

9.13: (R) Bronislaw Huberman (violin), "La Capricieuse" (Elgar); Waltz in C Sharp Minor (Chopin).

9.21: The Singers, "Arabia" (No. 1 of "Songs of Enchantment") (Armstrong Gibbs); "Ave Maria" (H. Temple White).

9.29: (R) Evelyn Howard-Jones (piano), Waltz; Toccata; Mazurka; Waltz (from "Five Piano Pieces") (Delius).

9.35: The Singers, "Wind Flowers" Song Cycle (Arthur Somevell).

9.51: (R) Light Symphony Orchestra, conducted by composer, "Mannin Veen" (Haydn Wood).

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

11.0: Close down.

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

5.0: Light music.

6.0: Close down.

7.0: After-dinner music.

8.0: Chamber music hour, featuring at 8 p.m. Sonata in A Major (Brahms, Op. 100), by Isolda Menges (violinist) and Harold Samuel (pianist); and at 8.28 p.m. Quartet in E Flat Major for Piano, Violin, Viola and Cello (Schumann), by Elly Ney Trio.

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R.R.7/38

THURSDAY, JULY 14 . . . CONTINUED

with Trampler (viola).
9.0: In lighter vein.
10.0: Light recital programme, featuring Leslie James (organist) and Richard Crooks (tenor).
10.30: Close down.

3YA CHRISTCHURCH
720 k.c. 416.4 m.

7.0: Breakfast session. 9.0: Close down. 10.0: Recordings. 10.30: Devotional service. 10.45: Recordings. 11.0: Talk, under auspices of Christchurch Branch of National Council of Women. 11.15: Recordings.
12.0: Lunch music. 2.0: Recordings. 2.30: Talk, prepared by A.C.E., "To Answer Inquiries About the League of Nations Bulletin on Diet." 3.0: Classical music. 4.0: Frost. Weather. Light music. 4.30: Sports results.
5.0: Children's hour (Rainbow Man and The Imp).
6.0: Dinner music.

Band of H.M. Coldstream Guards, "The Geisha" Selection (Jones). Mischa Dobrinski (violin). "The Door of Her Dreams." Orchestra Mascotte, with Dajos Bela, "Dubinuschka" (Russian Gipsy romance). Boston Promenade Orchestra, "At Dawning." Vienna Philharmonic Orchestra, "Liebeslied" Waltz (Strauss).
6.25: Jacob Gade and Orchestra, "Give Me Your Heart" (Gade). Gaspar Cassado (cello), "Evening Song" (Schumann). Plaza Theatre Orchestra, "Bal Masque."
6.34: Deman String Quartet, German Dances, Minuets Nos. 2 and 4 (Schubert). State Opera House Orchestra, Berlin, "Symphonic Waltz" Suite. International Novelty Quartet, "P. and O." Polka.
6.47: Westminster Light Symphony Orchestra, "A Sunday Afternoon Reverie." Boston Promenade Orchestra, (a) "Cradle Song"; (b) Waltz in A Flat, Op. 39, No. 15

(Brahms). Quentin Maclean (organ), "River Reveries."
7.0: Government and overseas news (from 2YA).
7.10 (approx.): News and reports.
7.20: Talk, Major Gordon Rich (of the Third Field Ambulance), "Field Ambulance Work."
7.35: Talk, under auspices of Canterbury Agricultural College, Mr. E. P. Wills, "Agricultural Law."

8.0: Chimes.
"Dorsetshire Labourers." Dramatic interlude dealing with episode in history of British Trade Unionism (NBS production).
8.52: (R) Sydney Gustard (cinema organ), Medley of Popular Classics.
9.0: Weather. Station notices.
9.5: (R) Talk, Charles Thomas, "Coffee and Chrome: A Planter in New Caledonia."
9.24: 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: "Let Us Revue!"
8.30: Two castanet solos.
8.35: Paul Mania and silver-tone organ.
8.43: Alfred O'Shea (tenor).
8.51: "Putting the Clock Back."
9.0: "Cafe Continentale," episode 6.
9.22: Rudy Starr Three.
9.25: Martha Eggerth (soprano).
9.31: Melodies of Russia.
10.0: Merry medley.
10.30: Close down.

4YA DUNEDIN
790 k.c. 379.5 m.

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

12.0: Lunch music. 1.0: Weather.
1.30: Educational session (see 2YA).

2.30: Recordings. 3.30: Sports results. Classical music. 4.0: Weather. Frost forecast. 4.30: Light music. 4.45: Sports results.

5.0: Children's hour (Big Brother Bill).
6.0: Dinner music.

New Concert Orchestra, "Vienna Maidens" Waltz. Paul Godwin and Orchestra, "Minuet at the Royal Court of Louis XIV." Andre Conti (piano), with celeste, "Two Jolly Fellows" (Conti). State Opera Orchestra, Berlin, "Wine, Women and Song" (Strauss).

6.19: Regal Salon Orchestra, "Memories of Beethoven" (Beethoven). International Novelty Quartet, "Do You Miss Me in the Dear Old Homeland?" Reginald Dixon (organ), "Roberta" Selection. Angelus Octet, Melody in F (Rubinstein).

6.38: Orchestre Raymonde, "Chanson d'Amour." J. H. Squire Celeste Octet, "Putting the Clock Back" Medley. Andre Conti (piano), with celeste, "My Heart's Melody." Orchestra Raymonde, "By the Sleepy Lagoon." Reginald Dixon (organ), "Mississippi" Selection.

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

7.30: Gardening talk.
8.0: Chimes. Orchestral concert.

4YA Concert Orchestra, conducted by Jas. Dixon, "Ballet" Suite: (1) Minuet; (2) musette; (3) tambourin (Rameau, Motte).

8.18: (R) Elisabeth Schumann (soprano), "Thou Art My Repose"; "To Be Sung On the Waters"; "The Youth at the Fountain"; "The Secret" (Schubert).

8.28: Muriel Ironside (solo pianist) and Studio Orchestra, Concerto in F Minor for Piano and Strings (Bach).

8.40: Talk, Miss Lorna Rowland, "The London Scene: Charing Cross to Westminster."

9.0: Weather. Station notices.
9.5: The Orchestra, Elegie and Waltz from Lyric Pieces, Op. 12 (Grieg).

9.12: (R) Richard Tauber (tenor), "By the Sea"; "The Stormy Morning" (Schubert).

9.29: Masterpieces of Music, with illustration and comment by Dr. T. Vernon Griffiths, Superintendent of Music at King Edward Technical College, Symphony in B Minor (Schubert's "Unfinished"), by Max von Schillings and Berlin State Opera House Orchestra; Toccata and Fugue in D Minor (Bach).

10.0: Music, mirth and melody, with, at 10.16 p.m., "The Blue Danube," theme programme.

11.0: Close down.

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

5.0: Recordings.
6.0: Close down.

7.0: After-dinner music.
8.0: "Nursery Rhymes," by Wayne King and Orchestra.

8.3: "Gay '90's" Medley.
8.9: Ray Kinney, with Dick McIntire and Harmony Hawaiians.

8.15: "The Memory Box of Runjit Singh; The Return of Mati Goh."

8.35: Three Hits of 1937, Billy Cotton and Band.

8.38: "The Fourth Form at St. Michaels" (sketch).

8.46: Ranch Boys (male trio).
8.52: Two numbers, Jack Harris and Orchestra.

9.0: "The Simple Life and Rural Delights."

10.0: In order of appearance: Raie da Costa (pianist); Sylvia Cecil (soprano); Major Bowe, Capitol Theatre Trio.

10.30: Close down.

FRIDAY, JULY 15

1YA AUCKLAND
650 k.c. 461.3 m.

7.0: Breakfast session. 9.0: Close down. 10.0: Devotional service (Adjutant C. Lee). 10.15: Recordings.
12.0: Lunch music. 2.0: Recordings. 3.15: Sports results. 3.30: Light music. 4.0: Weather for farmers. 4.30: Sports results.
5.0: Children's session (Tui, with Aunt Jean and Nod).
6.0: Dinner music.
Ilja Livschakoff Orchestra, "Bagatelle" Overture. Kiss Lajos (Original Gipsy Band), "Fluster Mir Ins Ohr." Paul Godwin Orchestra, "Pritzel Dolls." New Light Symphony Orchestra, "Drink to Me Only With Thine Eyes."
6.17: Marek Weber and Orchestra, "My Treasure" Waltz. Albert Sandler and Orchestra, Prelude (Haydn Wood). Car-

roll Gibbons and John Green (piano duet), "Terence's Farewell to Kathleen." Marek Weber and Orchestra, "Forest Idyll."

6.31: Kiss Lajos (Original Hungarian Gipsy Band), "Unter Papeln in Badascony" (Lajos). Albert Sandler and Orchestra, "For Love of You." Orchestra Mascotte, "From Near and Far" Waltz Melodies. Paul Godwin's Orchestra, "Frog Parade."

6.47: Horst Schimmelpfennig (organ), "Love Was Born Like a Wonder." Marek Weber and Orchestra, "The Hermit." Milan Radio Orchestra, "The Frog's Wedding." Horst Schimmelpfennig (organ), "When Autumn Will Slowly Come Again."

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

7.10 (approx.): News and reports.

7.30: Sports talk, Gordon Hunter.

8.0: Concert programme.
(R) London Symphony Orchestra, Symphony in C Major (Haydn).

8.26: John Patrick (tenor), "Thou Art Repose"; "By the Sea"; "The Phantom Double" (Schubert); "The Lotus Bloom"; "Thou'rt Like a Lovely Flower"; "Evensong" (Schumann).

8.38: (R) Clifford Curzon (soloist), and Queen's Hall Orchestra, conducted by Sir Henry Wood, "The Wanderer" Fantasia for Piano and Orchestra (Schubert).

9.0: Weather. Station notices.
9.5: (R) Talk, Mrs. M. Foster-Barnham: "In the Heart of Australia—A recent visit."

9.20: (R) Leopold Stokowski and Philadelphia Orchestra, "Dances" (a) Danse Sacree; (b) Danse Profane (Debussy).

9.32: Joan Moody (soprano), "Youth and Love" (Vaughan Williams); "Soft-Footed Snow" (Sigurd Lie); "Birds

in the High Hall Garden" (Somervell); "Villanelle" (Scott).

9.44: (R) Queen's Hall Orchestra, Symphonic Minutes (Dohnanyi).

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: "Snapshots."

8.40: "The Haunted Ship," radio play.

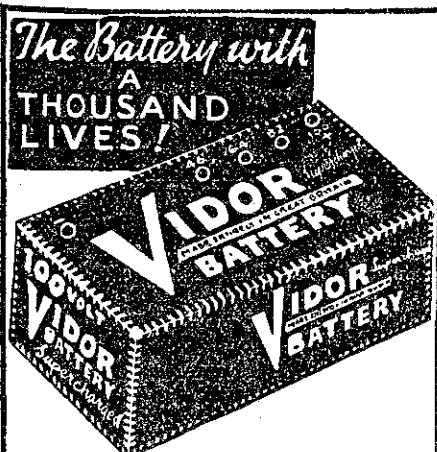
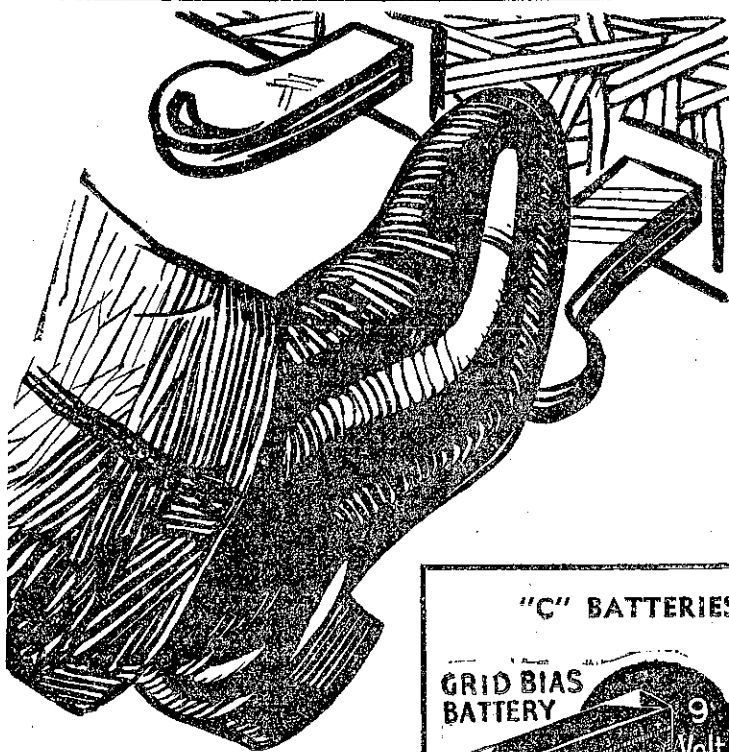
8.52: Gems from "The Maid of the Mountains."
9.0: "Ports of Call: A Visit to Hawaii."

9.30: Film music.

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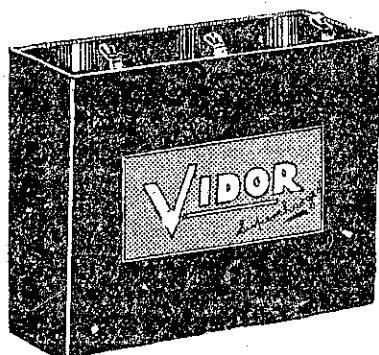
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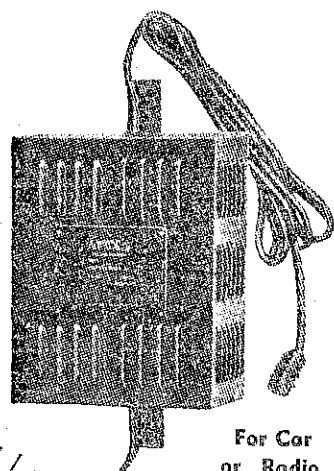
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FRIDAY JULY 15 CONTINUED

10.0: Light recitals.
10.30: Close down.

12M 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.
7.30: Reserved.
8.0: "Tit Bits."
8.20: Stephen Foster Melodies.
9.0: "Hints to Women."
9.20: Instrumental music.
9.35: Pamela's weekly chat.
10.0: Close down.

2YA WELLINGTON

570 k.c. 526 m.

6.50: Weather for aviators.
7.0: Breakfast session. 9.0: Close down. 10.0: Weather for aviators. Devotional service. 10.28: Time signals. 10.45: Talk to women (Margaret).

12.0: Lunch music. 1.0: Weather for aviators. 2.0: Classical hour. 3.0: Talk, prepared by A.C.E., "To Answer Inquiries About the League of Nations Bulletin on Diet." Sports results. 3.28: Time signals. Weather for farmers. Frost for Canterbury and Otago. 4.0: Sports results.

5.0: Children's hour (Aunt Molly), with, at 5.30 p.m., "Paradise Plumes and Head-Hunters," episode 35.

6.0: Dinner music.
New Light Symphony Orchestra, "Mock Morris" Dances (Grainger). Edith Lorand and Viennese Orchestra, Minuet D Major (Mozart). Grand Hotel Orchestra, "Pierrette Cherie" Valse Lente. Paul Godwin Dance Orchestra, "Les Patineurs" Waltz.

6.16: New Light Symphony Orchestra, "Policeman's Holiday." Herman Finck and Orchestra, "Melodious Memories." Alfredo and Orchestra, "Gipsy Princess."

6.31: Edith Lorand and Viennese Orchestra, "Perpetuum Mobile." Dajos Bela Orchestra, "Piccolo, Piccolo." Paul Godwin Orchestra, "Dolly's Dancing." German Concert Orchestra, "Pizzicato" Polka.

6.44: Dajos Bela Orchestra, "The Smiling Lieutenant." Queen's Hall Orchestra, Humoreske, Op. 101, No. 7 (Dvorak). Grand Hotel Orchestra, "Under the Stars." Reginald Foort (organ), "The King Steps Out" Medley.

7.0: Government and overseas news.

7.10 (approx.): News and reports.

7.28: Time signals.

8.0: Chimes. Concert programme.

Carson Robison and Buckaroos.

8.15: Recital of Maori songs by "Kirihaemae."

8.27: (R) Carroll Gibbons (piano), "Summer Rain" (Gibbons); "Manhattan Holiday" (Strauss, Dale).

8.33: (R) George Formby (comedy vocal), "Like the Big Pots Do" (Long).

8.36: (R) Primo Scala's Accor-

dion Band, "Shoops We Go Again" (Harvey).

8.40: (R) Talk, Mr. Leon Gotz, "Leaves From a Planter's Notebook" (6).

9.0: Weather. Station notices.

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

9.15: Military Band programme.

BBC Military Band, "The Mill on the Rock" Overture (Reissiger, arr. Winterbottom).

Band of H.M. Coldstream Guards, "Les Cloches de Cornneville" Selection (Planquette).

9.31: Recital by Danny Malone (famous Irish tenor).

9.46: (R) Band of the Royal Air Force, "Reminiscences of Scotland" (arr. Godfrey).

BBC Military Band, "Colonel Bogey on Parade" (Alford).

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

11.0: Close down.

2YC WELLINGTON

840 k.c. 356.9 m.

(Alternative Station)

5.0: Light music.

6.0: Close down.

7.0: After-dinner music.

8.0: "Sea Shanties."

8.30: Negroes entertain.

9.0: Recital programme, featuring, Sir George Henschel (baritone); Sophie Braslau (contralto); Yehudi Menuhin (violinist); and Dr. Albert Schweitzer (organist).

10.0: "Merry and Bright."

10.30: Close down.

3YA CHRISTCHURCH

720 k.c. 416.4 m.

7.0: Breakfast session. 9.0: Close down. 10.0: Recordings.

10.30: Devotional service.

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.

Paul Whiteman and Concert Orchestra, Suite of Serenades. (1) Spanish; (2) Chinese; (3) Cuban; (4) Oriental (Herbert). Orchestra Raymonde, "Dance of the Merry Mascots."

6.13: London Palladium Orchestra, "Kiss Me Again." Joseph Muscant and Troxy Broadcasting Orchestra, "Fairies in the Moon" Intermezzo Entracte. Carroll Gibbons, John Green and Boy Friends, "Kerry Dance." Paul Godwin's Orchestra, "L'Amour" Valse Amoureuse. London Palladium Orchestra, "Echoes from the Pusztu."

6.29: Emil Roosz and Orchestra, Serenade from "Frasquita" (Lehar). Van Phillips and All-Star Orchestra, "Nicolette." Capri Trio, "Autumn Song" (Tschalkowsky). Paul Godwin's Orchestra, "Nightflier" (characteristic). Rja Livschakoff Or-

chestra, Hungarian Airs (Livschakoff).

6.47: Paul Godwin's Orchestra, "Moss Rose" Valse Lente. Symphony Orchestra, Berlin, "La Mascotte" Fantasia.

Emil Roosz and Orchestra, "Jalousie" ("Jealousy").

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

7.10: News and reports.

8.0: Chimes. Philharmonic Symphony Orchestra of New York, "Semiramide" Overture (Rossini).

8.14: Phyllis Coombs (soprano recital), (a) "I Love the Jound Dance" (Davies); (b) "Herding Song" (Lawson); (c) "Two Roses" (Gilberte); (d) "Come, for It's June" (Forster).

8.26: (R) Cyril Scott (piano-forte), (a) "Lotus Land"; (b) "Souvenir de Vienne"; (c) "Dance Negre"; (d) "Rainbow Trout" (Scott).

8.38: Edward Hendy (baritone recital), (a) "The Vagabond"; (b) "The Roadside Fire"; (c) "Deep River"; (d) "In Summertime on Bredon" (Graham Peel).

8.50: (R) Minneapolis Symphony Orchestra, "Der Rosenkavalier" Waltzes (Strauss).

9.0: Weather. Station notices.

9.5: Talk, Mr. A. L. M. Perry, M.A.: "To-night in New York."

9.20: Alfredo Campoli and Orchestra, (a) "Parades of the Pirates" (Bratton); (b) "Under the Balcony" (Heykens).

9.26: Mrs. D. W. Stallard (contralto), (a) "Lie There, My Lute" (McCunn); (b) "The Little Silver River" (Chaminade); (c) "The Way Home" (Liddle).

9.37: (R) New Light Symphony Orchestra, Four Characteristic Valses, (a) Valse Bohemienne; (b) Valse Rustique; (c) Valse de la Reine; (d) Valse Mauresque (Coleridge Taylor).

9.49: (R) William Heselton (tenor), "Mountain Lovers" (Weatherly and Squire); "Ailsa Mine" (Weatherly and Newton).

9.57: (R) London Palladium Orchestra, "Japanese Carnival" (Andre, Basque).

10.0: Music, mirth and melody, with at 10.30 p.m., Carson Robison and Buckaroos.

11.0: Close down.

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8.54: Echoes of the Orient.

9.0: English artists in opera.

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: Weather. Lunch music.

2.0: Recordings. 3.15: Talk by A.C.E., "Talk by Miss Doreen Dolton." 3.30: Classical music. 4.0: Weather.

4.30: Light music. 4.45: Sports results.

5.0: Children's hour (Big Brother Bill), with, at 5.30 p.m., "Paradise Plumes and Head-Hunters," followed by "The Lollie Kitchen," conducted by Aunt Jean.

6.0: Dinner music.

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

6.20: Plaza Theatre Orchestra, "My Lady Dainty." Alexander Brailowsky (piano), "Dance of the Gnomes" in F Sharp Minor (Liszt). Victor Olof Salon Orchestra, "Grieg"—a selection of works. Rio Novelty Orchestra, "Mientras Lloro el Tango."

6.35: Erwin Christoph (organ), "Arabian Gold." William Murdoch (piano), Nocturne in C Sharp Minor (Chopin). Paul Godwin's Orchestra, "Butterfly" Intermezzo.

6.49: Berlin State Opera House Orchestra, "Schwanda, the Bagpipe Player." Paul Godwin and Orchestra, "Whisperings from the Forest."

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

7.10 (approx.): News and reports.

8.0: Chimes.

(R) Humorous serial feature, "Dad and Dave From Snake Gully."

8.15: (R) Kolner Piano Trio, "Tritsch Tratsch" Polka (Johann Strauss).

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

8.30: (R) Carson Robison and Buckaroos.

8.43: Reserved.

9.0: Weather. Station notices.

9.5: (R) The Bern Liedertafel, "Our Hills" (Suter).

9.12: (R) BBC Symphony Orchestra, "Coriolan" Overture (Beethoven).

9.20: Readings by Professor T. D. Adams, with musical interludes.

Authors: Charles Reade, "The Cloister and the Hearth"; (1) Gerard and Denys; (2) Three Men at a Fire. Caverley, "Dover to

3YL CHRISTCHURCH

1200 k.c. 250 m.

(Alternative Station)

5.0: Recordings.

6.0: Close down.

7.0: After-dinner music.

8.0: "Peter Pan" Selection.

8.10: "In the Sports Club," with Mr. J. Thompson, president of Wellington Kennel Club, and wrestling referee.

8.27: Novelty Players.

8.33: Angela Parselles (soprano).

8.40: Four Kings of Rhythm.

FRIDAY JULY 15 CONTINUED

Munich." Music from "Carmen," entracte to Act 3 (Bizet); "Danse Macabre" (Saint Saens); "I Call Upon Thee, Jesus" (Bach).

10.0: Dance music by Savoy Dance Band at Savoy Restaurant.

11.0: Close down.

4YO DUNEDIN

1140 k.c. 263.1 m.

(Alternative Station)

5.0: Recordings.

6.0: Close down.

7.0: After-dinner music.

8.0: G. Thalben Ball (organ).

8.12: State Opera Chorus, Berlin.

8.24: Vasa Prihoda (violin).

8.36: Elisabeth Rethberg (soprano).

8.45: Boston Promenade Orchestra.

9.0: "The Music Wranglers," studies in musical tastes.

9.40: "The Hit Parade," No. 3.

9.46: "Our Annual Pantomime" (sketch).

9.52: "She Shall Have Music" Selection.

10.0: Comedy and light music.

10.30: Close down.

SATURDAY, JULY 16

1YA AUCKLAND

650 k.c. 461.3 m.

7.0: Breakfast session. 9.0: Close down. 10.0: Devotional service (Rev. D. H. Stewart). 10.15: Recordings.

12.0: Lunch music. 1.0: District week-end weather. 2.0: Recordings.

3.0: Running commentary on Rugby football match at Eden Park.

3.15: Sports results.

4.30: Rugby football match, New Zealand versus New South Wales (see 2YA). (See 1YX for children's hour).

6.0: Dinner music.

BBC Military Band, "La Tarantelle de Belphegor." Orchestra Mascotte, "Blue Eyes" Waltz. Georg Kulenkampff (violin), "From the Old Country at Home" (Smetana). Orchestra Mascotte, "Amoretentanze" Waltz (Gungl). Polydor Orchestra, "Variete" Intermezzo.

6.18: Marek Weber and Orchestra, Four Indian Love Lyrics. Albert Sandler (violin), with J. Byfield (piano), and S. Torch (organ), "Song of Paradise." Eileen Joyce (piano), "Devotion" ("Widmung") (Schumann). Marek Weber and Orchestra, "Beautiful Spring" Waltz (Lincke).

6.35: Orchestra Raymonde, "Indian Mail" (descriptive). Harry Jacobsen (piano), "Stop Press" Selection. Orchestra Raymonde, "Glow Worm Idyll."

6.49: Albert Sandler and Orchestra, "Gipsy, Sing For Me" Ilja Livschakoff Dance Orchestra, "Tango des Aveux." Albert Sandler and Orchestra, "Heartless."

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

7.10 (approx.): News and reports.

8.0: Concert programme.

The Studio Orchestra, conducted by Harold Baxter, "Cockney" Suite (Ketelbey).

8.12: Stewart Harvey (baritone), accompanied by Studio Orchestra, "Star of Eve" (Wagner); "Even Bravest Heart" (Gounod); "Toreador's Song" (Bizet).

8.24: The Orchestra, "Phantom Brigade" (Myddleton); "Sans Souci" (von Blon).

8.29: Winifred Cooke (piano), "The Orchid Garden"—Impressions of the Far East: Javanese Dance; Song of the Malay Fisherman; Lotus Flower; Bird of Paradise at the Waterfall; The Indian Snake-Charmer; Orchid Blossoms; In the Chinese City;

A. Rickshaw Ride (Walter Niemann).

8.40: Ada Lynn (soprano), accompanied by orchestra, "Villanelle" (del Acqua); "I Heard You Singing" (Coates); "Spring's Awakening" (Sanderson).

8.50: The Orchestra, "The Fantastic Toyshop" (Rossini, Respighi).

9.0: Weather. Station notices.

9.5: (R) Light Opera Company, "Memories of Lehar" Vocal Gems (Lehar).

9.13: (R) Donald Thorne (organ), Serenades.

9.19: The Bohemian Duo (vocal with guitar), "The First Time I Saw You" (Shilkret); "I Love to Whistle" (McHugh).

9.25: (R) The Three Virtuosos on three pianos, "Ballet G r i s" (Kochmann); "Sparks" (Capbat).

9.31: (R) Richard Sengleiner (light vocal), "I Am Only a Poor Wanderer" (Kunnecke); "One Gives Roses in the Tyrol" (Zeller).

9.37: (R) Billy Reid and his Accordion Band, "San Francisco" (Jurmann).

9.40: The Bohemian Duo, "The Whistling Boy" (Kern); "Malihini Mele" (Anderson).

9.46: (R) "Impressions," Freddy Dosh.

9.52: (R) Jay Wilbur's Concert Orchestra, with chorus, "Memories of Drury Lane."

10.0: Sports summary.

10.10: Dance music.

11.15: Close down.

1YX AUCKLAND

880 k.c. 340.7 m.

(Alternative Station)

5.0: Children's session (Tui).

6.0: Close down.

7.0: After-dinner music.

8.0: "Famous Cities in Song," No. 5: Paris.

8.24: "Dominion" Medley, Band of H.M. Coldstream Guards.

8.30: "Hotel Revue."

8.42: Modern dance music.

9.10: Novelties in music.

9.30: Meditation music.

10.0: Variety.

10.30: Close down.

1ZM AUCKLAND

12 50' k.c. 240 m.

1.0: Band music.

1.20: Vocal gems.

1.40: Light orchestral selections.

2.0: Light vocal selections.

2.20: Organ medleys.

2.40: Humorous selections.

3.0: Piano-accordion bands.

3.20: Piano selections.

3.40: Popular selections.

4.0: Miscellaneous selections.

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 and comments.

7.30: Orchestral selections.

8.0: Dance session.

12.0: Close down.

2YA WELLINGTON

570 k.c. 526 m.

6.50: Weather for aviators. 7.0: Breakfast session. 9.0: Close down. 10.0: Weather for aviators. Devotional service.

10.28: Time signals. 10.45: Talk to women (Margaret).

12.0: Lunch music. 1.0: Weather for aviators. Week-end weather. Frost for Canterbury and Otago. 2.0: Light music.

2.45: Running commentary on Rugby football match at Athletic Park.

4.30: Rebroadcast of Rugby football relay, New Zealand v. New South Wales, at Sydney. (See 2YC for children's session).

6.0 (approx.): Dinner session. Minneapolis Symphony Orchestra, "The Bartered Bride"

Polka (Smetana). Pavilion Lescaut Orchestra, Clog Dance. William Murdoch (piano), "Norwegian Bridal Procession" (Grieg). Pavilion Lescaut Orchestra, "Pan and the Wood Goblins." Minneapolis Symphony Orchestra, "Dance of the Comedians" (Smetana).

6.19: Don Rico and Gipsy Girls Orchestra, "Flor Gitana" ("My Gipsy Flower"). New Metropolitan Symphony Orchestra, "Carmen" Selection (Bizet). Don Rico and Gipsy Girls Orchestra, "A Gipsy Lament."

6.32: Otto Kernbach Dance Orchestra, "The Roses" Waltz. William Murdoch (piano), "Valse Triste" (Sibelius). Robert Renard Dance Orchestra, "Memory."

6.42: Dajos Bela Orchestra, Serenade (Moszkowski). Major Bowes Capitol Theatre Trio, "To a Wild Rose." Alayne and Leonhardt (two pianos), "Die Fledermaus" Waltzes. Band of H.M. Coldstream Guards, "Patience" Selection (Sullivan).

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—A Visit to Turkey."

9.0: Weather. Station notices.

9.5: Dance programme.

10.0: Sports summary.

10.10: Dance programme (cont.).

11.15: Close down.

2YC WELLINGTON

840 k.c. 356.9 m.

(Alternative Station)

2.45: Recordings.

4.30: Close down.

5.0: Children's session (Uncle Jasper).

6.0: Close down.

7.0: After-dinner music.

8.0: Early English music, concerted and vocal items, with interludes by Rudolph Dolmetsch (harpsichord).

8.30: Choral arrangements of light classical, instrumental or orchestral compositions.

9.0: "On Stage," light entertainment, featuring at 9.15 p.m. theremin solo by Lennington H. Sewell; and at 9.34 p.m. "The Adventures of 'Arry, Emmy and Joe."

10.0: Thirty bright minutes.

10.30: Close down.

3YA CHRISTCHURCH

720 k.c. 416.4 m.

7.0: Breakfast session. 9.0: Close down. 10.0: Recordings. 10.30: Devotional service. 10.45: Recordings.

12.0: Lunch music. 1.0: Week-end weather. 2.0: Recordings.

2.45: Commentary on Rugby fixture at Lancaster Park.

4.30: Rugby, New Zealand versus New South Wales (see 2YA). (See 3YL for children's hour).

6.0 (approx.): Dinner music. Orchestra Raymonde, "Delibes in Vienna." Orchestra Mascotte, "North Sea Waves" Waltz. Frederick Hippman and Orchestra, "Tales from Old Vienna" Potpourri.

6.14: Orchestra Mascotte, "Dorfkinder" Waltz. Three Virtuosos (three pianos), "Little Silhouette." Alfredo Campoli and Salon Orchestra, "A Garden of Roses."

6.27: Debroy Somers Band, "Ballads We Love" Selection. Victor Ricardo's Quartet, "Serenata d'Amalfi." Serge Krish Instrumental Septet, "Maria Mari" (di Capua).

6.43: Alfredo Campoli and Salon Orchestra, "Song of Paradise." Victor Ricardo's Trio, "Un Peu d'Amour." Barnabas von Gecky and his Orchestra, "Monika" Tango. Alfredo Campoli Trio, "Softly Awakes My Heart" (Saint Saens). Band of H.M. Coldstream Guards, "The Soloist's Delight."

SATURDAY, JULY 16 . . . CONTINUED

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

7.10 (approx.): News and reports.

8.0: Chimes.

(R) Berlin State Opera House Orchestra, "Marina-elia" Overture (Fauck).

8.10: "Scenes From the Sporting Past: Old Matches Revived." Recreated running commentary on cricket Test match, England versus Australia, at Kennington Oval, 1882, as it would have been.

8.30: (R) Reginald Foort (organ), "El Relicario" (Padilla); "Hejre Kati" (Hjaby).

8.35: (R) "Coronets of England: Queen Elizabeth," episode 12.

9.0: Weather. Station notices.

9.5: "The Fourth Form At St Percy's," episode 12.

9.18: Old-time dance programme by Colin Campbell's Dance Orchestra at Ritz Ballroom.

10.0: Sports summary.

10.15: Old-time dance programme (contd.).

11.30: Close down.

3YL CHRISTCHURCH
1200 k.c. 250 m

(Alternative Station)

2.45: Recordings.

4.30 (approx.): Close down.

5.0: Children's session (Mr. Riddleman), with, at 5.45, recorded feature, "Paradise Plumes and Head-Hunters," episode 24.

6.0: Close down.

7.0: After-dinner music.

8.0: Symphonic programme of modern works, featuring at 8.19 Symphony (William Walton), by London Symphony Orchestra; and at 9.30 p.m. "Algerian" Suite (Saint Saens), by Grand Symphony Orchestra of Paris.

10.0: Favourite entertainers.

10.30: Close down.

4YA DUNEDIN
790 k.c. 379.5 m.

7.0: Chimes. Breakfast session. 9.0: Close down. 10.0: Recordings.

12.15: Lunch music. 1.0: Weather.

2.45: Running commentary on senior Rugby match at Carisbrook.

4.30: Rugby match, New Zealand v. New South Wales (see 2YA). (See 4YO for children's session).

6.0: Dinner music.

Bournemouth Municipal Orchestra, "Crown Diamonds" Overture. Philadelphia Symphony Orchestra, Danse Orientale, Op. 52, No. 6 (Glazounoff). Finck's Orchestra, "Gaiety Echoes."

6.19: Bernardo Gallico and Orchestra, "The Clock is Playing." London Palladium Orchestra, "Classica" Selection. London Symphony Orchestra, "Khowantchina." Persian Dances (Mussorgsky). Stanley MacDonald (Werltitzer organ solo), "La Rosita."

6.42: Sir Dan Godfrey and Bournemouth Municipal Orchestra, "Don Giovanni" (Act I) Minuet (Mozart). Grand Symphony Orchestra, "Dance of the Waves" (Catalani). Squire Celeste Octet, "On Wings of Song" (Mendelssohn). Donald Thorpe (organ), "Neath Sunny Skies" Medley.

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

7.10 (approx.): News and reports.

8.0: Chimes. A recorded orchestral programme.

(R) Ambrose and Orchestra, "Ambrose's Jubilee Caval-

cade"; "Fire Dance" (de Falla).

8.13: Trevor Thomas (baritone), "Port of Many Ships"; "Trade Winds" (Keel).

8.19: (R) Dajos Bela Orchestra, "Baby Parade" Intermezzo (Mannfred); "Love's Fashion" (Weiss); "The Wedding of the Garden Insects" (Sarony).

8.28: Aileen Young (soprano), "Young Love Lies Sleeping" (Somervell); "A Green Cornfield" (Head); "Daffodil Gold" (Hodgson); "A Song of Sunshine" (Thomas).

8.36: (R) Alfredo Campoli and Salon Orchestra, "Canzonetta" (d'Ambrosio); "Under the Balcony" (Heykens); "Parade of the Pirates" (Bratton).

8.46: Trevor Thomas (baritone), "Hatfield Bells" (Easthope Martin); "Glorious Devon" (German).

8.52: (R) Jack Hylton and Orchestra, "The Selfish Giant" (Coats).

9.0: Weather. Station notices.

9.5: Dance music.

10.0: Sports summary.

10.10: Dance music.

11.15: Close down.

4YO DUNEDIN
1140 k.c. 263.1 m.

(Alternative Station)

2.45: Recordings during football match through 4YA.

4.30: Close down.

5.0: Children's hour (Cousin Molly).

6.0: Close down.

7.0: After-dinner music.

8.0: Sea shanty medley.

8.8: "McCall's Wedding" (sketch).

8.15: Organ reveries.

8.30: "Jack, Cicely and Claude," thirty minutes with the Hulberts.

9.0: "Leaves From the Diary of a Film Fan."

9.30: Band music, massed bands.

10.0: Comedy and light music.

10.20: Close down.

Enthusiastic real estate agent (showing modernistic house). "There's not a flaw in the entire house."

Customer: "Do you mean to say they're leaving those out, too?"

Mr. Brown looked at the letter on his desk.

"We are very surprised," it read, "that the money we have demanded so often has not yet arrived."

Turning to his secretary, he dictated his reply.

"Dear Sirs,—You do not need to be surprised. I have not sent it."

Angler (to friend): "Yes, the fish was too small to bother with, so I got two men to throw it back into the water."

"How's business?" asked one tradesman of another in a small town.

"It's so bad," was the reply, "that yesterday when a small boy came in and asked for a empty box my assistant gave him the till."

"Why are you crying, little girl?"

"Cause my brother has holidays and I don't."

"Well, why don't you have holidays?"

"Cause I don't go to school yet."

£7-10-0

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"KNIGHT"
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Electric cleaning is now within the reach of every home. The "KNIGHT" is a high-grade job—a marvel of SAFETY. Its beautiful bakelite case will appeal to every housewife, while its marvellous suction power and efficient motor ensure 100% effective service over a long period. In addition, it is—

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SUNDAY JULY 10.

1ZB

AUCKLAND

1070 k.c. 280.2 m.

N.B.—Wavelength of 1ZB has been changed from 1090 k.c. to 1070 k.c.

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 (Lohengrin and Mendelssohn). 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. 9.30, Session for film lovers. 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, Robbie's Hospital session. 10.15, One Man's Family (Fanny has Last Word). 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 organ recital. 5, For the old folks. 5.30, Talk, Mrs. J. A. Lee, "Woman's Place in the World." 5.45, Sunday At Twilight. 6, Children's session. 6.30, Home folks. 7, Man in the Street (Uncle Scrim). 8, Mirth Parade. 8.30, Maori session (Oriwa). 9, The Tale of

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, Around the Band Stand. 10, Hospital cheerio session; with at 10.15, One Man's Family (Paul as Modest Father). 11, Country Church of Hollywood. 11.30, Rhythm and romance. 12 noon, Luncheon music. 2.1 p.m., 3ZB Variety. 4,

9.30, Week-end weather. 9.31, vice. 10.30, Anne Stewart. 11.30, Meditation music. 11.50, Around the Rotunda. 10.15, One Man's Family (Jack Turns Farmhand). 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, Fire-side Reflections. 8.45, Studio

11.15, Aunt Daisy recording. 12.15 p.m., Filmland session (John Batten). 1, Lunch-time (Neddo).

1.30, Happiness Club. 2.30, Gran's session. 4.15, Arthur Collyns' 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! 10.0, The Dream session. 10.30, Rhythm Round-up. 11, Supper Club of the Air. 12 midnight, Close down.

2ZB

WELLINGTON

1130 k.c. 263.5 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. 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, News Behind the News. 6.22, As Clear as Crystal. 6.45, Down Memory Lane.

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.

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.

Maori session (Te Ari Pitama). 4.45, Mrs. Lee's talk. 5.30, 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. 10.15, Melody and Rhythm. 12 midnight, Close down.

9, A Tale of Two Cities. 10, Comicalities and Frivolities. 11, The Witching Hour. 11.50, Dream Boat Reverie. 12 midnight, Close down.

MONDAY

JULY 11.

1ZB

AUCKLAND

1070 k.c. 280.2 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 ser-

4ZB

DUNEDIN

1220 k.c. 243.8 m.

6 a.m., Early morn session. 8.30, Weather for week-end motorists. 8.45, Sports session, Friendly Road devotional ser-

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COMMERCIAL STATIONS . . CONTINUED

TUESDAY
JULY 12.

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. 9.45, Variety programme. 10.15, Hastings session. 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.

1.15, Celebrity Parade (Maybury). 2.30, Sally's session. 3, The Radio Restaurant. 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. 10.30, Slumber 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, Hill Billy session. 8.15, Easy Aces. 9, Concert Hall of the Air. 9.30, True Confessions. 10.30, News Behind the News. 11, Music in sentimental mood. 12 midnight, Close down.

1ZB AUCKLAND
1070 k.c. 280.2 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., Filmiland 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. 4.55, 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, Songs of Highway. 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). 6.52, Resume of cricket Test. 7.30, Weather. Mails. 8.45, Hymns of all churches. 9, Radio Twins. 9.30, Winona. 9.45, Songs of Yesterday. 10.15, Uncle Scrim. 10.45, Charm School of the Air. 11, Tony Wons' Scrapbook. 11.15, Aunt Daisy recording. 11.30, Shopping with Margot. 12 noon, Luncheon. 1, Masterton hour (Peter Whitechurch).

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, Island Melodies. 4, Hawera hour (Kingi Tahiwai). 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, Songs of Highway. 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. 8.45, Hymns of All Churches. 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. 3, The Radio Restaurant. 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, Songs of Highway. 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, Songs of Highway. 8.45, Proverbially Speaking. 8.52, Real-Life Thrills. 9, The Mad Doctor. 9.30, Sports session. 10.30, News Behind the News. 11, Supper Club of the Air. 12 midnight, Close down.

WEDNESDAY
JULY 13.1ZB AUCKLAND
1070 k.c. 280.2 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., Filmiland session (John Batten). 1, Lunch-time.

1.30, Happiness Club. 2, Pukekohe hour. 2.30, Gran's session. 4.15, Between Ourselves. 4.55, Children's Magazine. 5.30, Uncle Tom and His Little Friends. 6.52, Friendly Road Lullaby.

7, Pop-eye, the Sailorman. 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. 6.52, Resume of Cricket Test. 7.30, Weather. 8.45, Hymns of All Churches. 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, Shop-

ping 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, Hastings session. 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. 8.45, Hymns of All Churches. 9, Sunshine session. 9.30, Saucy Melodies. 10, Hawaiian Reflections. 11.15, Aunt Daisy recording. 12 noon, Celebrities on Parade.

1 p.m., Lyttelton session (Jack Maybury). 2.30, Sally's session. 3, The Radio Restaurant. 3.45, Teddy Grundy's question session. 4, Verse. 5, Children's session. 5.59, Weather.

7, Popeye. 7.30, Mutiny 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. 6.44, Weather. 6.45, Something to Suit You.

7, Popeye the Sailorman. 7.30, Mutiny on the Bounty. 8, Hill Billy session. 8.15, Easy Aces. 9, Listeners' Request session. 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.

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COMMERCIAL STATIONS . . CONTINUED

THURSDAY

JULY 14.

1ZB

AUCKLAND

1070 k.c. 280.2 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. 11.15, Aunt Daisy recording. 12.15 p.m., Filmiland session. 1, Lunch time.

1.30 p.m., Happiness Club. 2, Thames hour. 2.30, Gran's session. 3.45, New Plymouth session. 4.15, Between Ourselves. 4.55, Children's Magazine. 6, Veteran of Variety. 6.22, Pioneers of Progress. 6.52, Friendly Road lullaby.

7, Popeye the Sailor. 7.30, Donald Novis (tenor). 7.45, Daredevils of Hollywood. 8, The Hill Billies. 8.15, Inspector Hornleigh Investigates. 8.30, Cavalcade of Memories. 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. 283.5 m.

6, Early morning session. 7.30, Weather, mails. 8.45, Hymns of All Churches. 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.

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, Irish cameo. 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

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222 Lambton Quay, Wellington.

notes. 6.15, News Behind News. 6.37, Weekly film news.

7, Popeye the Sailor. 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. 8.45, Hymns of All Churches. 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. 3, The Radio Restaurant. 4, Today's verse. 5, Children's session. 5.59, 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. 10.30, 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 Secats). 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 15.

1ZB

AUCKLAND

1070 k.c. 280.2 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. 10.45, Session for shoppers. 11.7, Melodies of the Moment. 11.15, Aunt Daisy recording. 11.30, Toni's Tonic Tunes. 12.15 p.m., Filmiland session. 1, Lunch time.

2.30, Gran's hour. 4.15, Between Ourselves. 4.45, Children's Magazine. 6.30, Uncle Tom and children's choir.

7, National airs. 7.15, Romance of Rail. 7.30, Sports review (Bill Meredith). 8, Claps and 3laps (Upper Hutt). 8.15, Easy Aces. 8.45, Humorous sketch. 9, One Man's Family (Three Months Have Passed). 9.30, The Placement Officer. 9.45, World Affairs (Arpad Szegedy). 10, The Witch's Tale. 10.15, Men's Magazine of the Air. 11, Supper Club of the Air. 12 midnight, Close down.

2ZB

WELLINGTON

1130 k.c. 283.5 m.

6, Early morning session. 7.30, Weather. 8.45, Hymns of All Churches. 9, The Radio Twins. 9.45, Songs of Yesterday. 10.7, Interior Decorating (Anne Stewart). 10.15, Uncle Scrim. 10.30, Week-end Shoppers' Guide. 11, Jay Medical session. 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, Cinema organ recital. 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, National Airs. 7.15, The Romance of Transport. 8.15, Easy Aces. 9.0, One Man's Family (Paul Breaks an Illusion). 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. 8.45, Hymns of All Churches. 9, Sunshine session. 10.15, Reserved. 10.30, Guide for shoppers. 11.15, Aunt Daisy recording. 11.45, Hollywood on the Air. 12 noon, Luncheon session.

1, Celebrity Parade (Maybury). 2.30, Sally's session. 3, The Radio Restaurant. 3.45, Teddy Grundy's Question Box. 4, Today's verse. 5, Children's session. 5.59, Weather. 6, For Men Only.

7, National Airs. 7.15, Romance of Transport. 7.30, Session for Territorials. 8.15, Easy Aces. 8.45, Diggers' session. 9, One Man's Family (Hazel Meets Beth Holly). 9.30, Sidelights 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. 3, Children's session. 6.15, Comedy Capers. 6.45, weather.

7, National Airs. 7.15, The Romance of Transport. 7.45, Diggers' session. 8.15, Easy Aces. 9, One Man's Family (Jack Has Night Out). 9.30, Sidelights of Dunedin (Radio Reporter). 9.45, Sports summary. 10, The Witch's Tale. 10.30, News Behind the News. 11, What's Yours? 12 midnight, Close down.

SATURDAY

JULY 16.

1ZB

AUCKLAND

1070 k.c. 280.2 m.

6, Early morning 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. 10.30, Children's Party (Dorothy, Neddo). 11.15, 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). 4.55, Children's Magazine. 6, Sports results (Meredith). 6.22, Pioneers of Progress.

7, March of Music. 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. 283.5 m.

6, Early morning session. 7, Synchronisms. 7.30, Weather, mails. 7.45, Sports talk (Aldridge). 9, The Radio Twins. 9.30, Phil Shone. 10.15, Uncle Scrim. 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. 6.45, News Behind the News.

7, March of Music. 7.45, Session for Territorials. 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 (Cont. bottom next page.)

DONALD NOVIS

THE FIRESTONE FEATURE

Every Thursday

At 7.30 p.m. from
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Australian Programmes

2FC SYDNEY
610 k.c. 491.8 m.
(National Station)

SUNDAY, JULY 10.

9.30 p.m.: ABO (Sydney) String Quartet.
10.0: Lionello Cecil (tenor).
10.15: Late news, etc.
10.30: Desmond Tanner at organ, with Peggy Dunbar (contralto).
11.0: New Note Octet.
11.30: Close down.

MONDAY, JULY 11.

9.30 p.m.: National Military Band.
10.0: Dramatic recital by Nancye Stewart.
10.20 (Every week-night): News, etc.
10.40: Cecilia Vocal and Instrumental Ensemble.
11.0: "Films of the Week."
11.15: "Modern and Contemporary Composers."
12.0 (Every week-night): Close.

TUESDAY, JULY 12.

9.30 p.m.: Community singing concert.
10.40: Paul Kain (tenor).
10.50: "The Past Doesn't Die." Talk by Richard Qua.
11.10: Jim Davidson's ABC Swingtette.

WEDNESDAY, JULY 13.

9.30 p.m.: Studio Concert Orchestra.
10.40: The Mastersingers' Quartet, with Doris Robinson (soprano).
11.0: Personalities interviewed.
11.20: National Military Band.

THURSDAY, JULY 14.

9.30 p.m.: Jim Davidson's ABC Tango Band.
10.0: Valda Aveling (pianist).
10.40: Talk.
11.0: "We Await Your Verdict," Case No. 12.
11.30: Desmond Tanner at organ, with Al Hammett (saxophone).

FRIDAY, JULY 15.

9.30 p.m.: "Celebrity Re-creations."
11.25: Sporting previews.

SATURDAY, JULY 16.

9.30 p.m.: "The Pickwick Hunt Club Dinner."
10.30: Jim Davidson's Radio Revel.

10.0 to 1.30: Radio dance night.

2GB SYDNEY
870 k.c. 344.8 m.
(B Class Station)

SUNDAY, JULY 10.

8.0 p.m.: "Book Reviews."
8.15: "Music As You Like It."
8.30: T. K.
8.45: "Mutiny of the Bounty."
9.0: "Famous Escapes—Triple Escape at Calais."
9.15: Gems of musical comedy.
9.30: "Houses in Our Street."
9.45: "The Shell Show."
10.30: "World's Famous Tenors."
11.0: Orchestration Highlights
12.30: Close down.

MONDAY, JULY 11.

7.45 p.m.: "The Band Wagon."
8.15: "Musical Moments."
8.30: "Dithering with Davey."
9.0: Frivolities.
9.20: "Synchronomatics."
9.30: "The Year's Best."
9.45: "Frank 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 12.

7.45 p.m.: "The Band Wagon."
8.15: Favourite melodies.
8.30: "Night and Day."
8.45: "Inspector Hornleigh Investigates."
9.0: The Love Story Girl.
9.25: "Gateways of the World."
9.30: "Jack and Suzy."
9.45: "Lady of Millions."
10.0: "Houses in Our Street."
10.30: "Footlight Echoes."
11.0: "Spelling Jackpots."

WEDNESDAY, JULY 13.

7.45 p.m.: "The Band Wagon."
8.0: Jack Lumsdaine at piano.
8.15: "Musical Moments."
8.25: "Gateways of the World."
8.30: "Dithering with Davey."
9.0: Frivolities.
9.20: "Synchronomatics."
9.30: Gems of musical comedy.
9.45: "Frank and Archie."
10.0: "Houses in Our Street."
10.15: Talk, Mr. A. M. Pooley.
10.30: "White Eagles."
11.15: "Charm of the Orient."

THURSDAY, JULY 14.

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: Favourite song stars.
9.40: "Bigelow Mysteries."
9.45: "Lady of Millions."
10.0: "Houses in Our Street."
10.30: "Charm of the Orient."
11.15: Sporting talk, "Gun-smoke."
11.45: Hits and encores.

FRIDAY, JULY 15.

7.45 p.m.: "The Band Wagon."
8.15: Sentimental music.
8.30: "With Jack Davey."
9.15: "Orga: Treasures."
9.30: Popular varieties.
9.45: "Frank and Archie."
10.15: Talk, Mr. A. M. Pooley
10.30: Australia song medley

SATURDAY, JULY 16.

7.30 p.m.: "Australian Air League."
7.45: "The Band Wagon."
8.0: Sporting resume.
8.15: "Musical Moments."
8.30: "Dithering with Davey."
8.45: Theo Walters and Band.
9.15: "Keyboard Kapers."
9.30: Favourite song stars.
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 10.

9.0 p.m.: "Famous Escapes—Triple Escape from Calais."
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."
11.15: "The Crooners."

MONDAY, JULY 11.

9.15 p.m.: "Romance in Rhythm."
9.30: Dance music.
9.45: "Hollywood Spotlight."
10.0 to 5.0 a.m.: Ball to ball description of third Test match.

TUESDAY, JULY 12.

9.0 p.m.: New releases.
9.7: Ron Williams (baritone).
9.30: Turf topics.
9.45: New releases
10.0 to 5.0 a.m.: Cricket (see Monday programme).

WEDNESDAY, JULY 13.

9.15 p.m.: 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 14.

9.0 p.m.: Jerry Augustus McGee.
9.15: Mischa Spoliansky, 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 15.

9.0 p.m.: "Destiny of British Empire."
9.15: Modern love songs
9.30: "Musicians' Library."
10.7: "Our Cricketers Abroad" (talk).
10.15: Turf topics.
10.45: Dance music.
11.0: "Do You Want to Be An Actor?"

SATURDAY, JULY 16.

9.0 p.m.: Harold Park, greyhound box positions.
9.15: Description of Harold Park Coursing (and during the evening, with music).
10.7: "Our Cricketers Abroad."
10.15: Coursing music.

2UW SYDNEY
1110 k.c. 270.3 m.
(B Class Station)

This station is on the air 24 hours a day.

SUNDAY, JULY 10.

5.30 a.m. (every morning): N.Z. breakfast session.
7.0 p.m.: "Destiny of the British Empire."

COMMERCIAL STATIONS . . CONTINUED

social session. 12, Luncheon music.

1, Ashburton session. (Jack Maybury). 2, Gardeners' session (Dave Cambridge). 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 March of Music.
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. 11, Cabaret Club. 12, midnight. Close down.

4ZB DUNEDIN
1220 k.c. 245.8 m.

6, Early morning session.

7, Shipping, weather, mails. 8.30: Sports session. 9, Recipe session (Joyce). 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, 12 midnight, Close down.

Weather. 6.45, Complete sports results.

7, March of Music. 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. 10.30, 12 midnight, Close down.

AUSTRALIAN STATIONS . . CONTINUED

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: "In Search of Melody."

MONDAY, JULY 11.

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: "Your Music and Mine."
10.0: "Every Walk of Life."
10.30: Humour in Rhythm.
10.30 to 5.0 a.m.: Test match description.

TUESDAY, JULY 12.

8.30 p.m.: "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: "We Shall Have Music."
10.0: "Every Walk of Life."
10.15 to 5.0 a.m.: See Monday programme.

WEDNESDAY, JULY 13.

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: Film and flashes.
10.30: "Famous Artists."
11.0: "High and Low Brow."

THURSDAY, JULY 14:

8.0 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."

FRIDAY, JULY 15.

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: "Personality series, No. 92—Leslie Sarony."
10.15: Hill Billies.
10.30: Film music.
10.45: "Musical Alphabet."
11.0: Dance music.

SATURDAY, JULY 16.

8.20 p.m.: Sporting results.
8.45: "Darby and Joan."
9.0: Box positions, greyhound races.
9.15: Greyhound races at Harold Park, with interspersed music.

3AR MELBOURNE

630 k.c. 476.2 m.
(National Station)

SUNDAY, JULY 10.

7.30 p.m.: "In Quires and Places Where They Sing."
8.0: Talk, "Science in the News."
8.20: News, etc.
8.30: "Alice in Orchestralia," episode 27.
9.0: Adelaide Symphony Orchestra, conducted by Georg Szell.
10.0: Talk, "World Affairs."
10.20: Clarke Scott (tenor).
10.30: "The Comedy of Errors," by Shakespeare.
12.0: National news.
12.5: Close.

MONDAY, JULY 11.

9.30 p.m.: "Into the Light," episode 22.
9.55 to 5.0 a.m.: Ball by ball description of third Test cricket match, with "Topical Revue" at 12.20.

TUESDAY, JULY 12.

9.30 p.m.: "Rhythmettes," by Jim Davidson's ABC Dance Band.
9.55 to 5.0 a.m.: See Monday programme, with Jim Davidson's ABC Dance Band in "Hits and Catches" at 12.0.

WEDNESDAY, JULY 13.

9.30 p.m.: "As You Like It."
10.10: "Emma and Erbert."
10.30: National Military Band.
11.0: "At the Sign of the Maison Rouge," No. 12.
11.30: "The History of Jazz, No. 9: Black Jazz."
12.0: Russian music.
12.50 (Every week-night): News.
1.0 a.m. (Every week-night): Close.

THURSDAY, JULY 14.

9.30 p.m.: Play, "Tobias and the Angel," by James Bridie.
10.40: Recital by Richard Tauber (world-famous tenor).
11.30: Talk, "Foreign Affairs."
12.0-12.30: Luncheon scores and commentary cricket score, Australia versus Warwickshire.
11.10: Harry Bloom's Dance Band.

FRIDAY, JULY 15.

9.30 p.m.: "Friday Specials in Rhythm," Jim Davidson's ABC Dance Band.
10.0: A Gipsy programme, Desmond Tanner at organ, with Francois Stempinski (violinist).
10.30: "The Honeymoon Eclipse," musical revue.
11.15: Sigurd Rascher (saxophonist).
12.0-12.30: Cricket scores, Australia versus Warwickshire.

SATURDAY, JULY 16.

9.30 p.m.: Concert by Richard Tauber (tenor).
10.30: Play, "The Fated Hour," by Catherine Shepherd.
11.10: Adelaide Symphony Orchestra, conducted by Georg Szell.
12.0-12.30: Cricket scores, Australia versus Nottingham.

2BL SYDNEY

740 k.c. 405.4 m.
(National Station)

See 3AR, Melbourne, with following alterations:—

SATURDAY, JULY 16.

12.0: Fairy music.
Note: No cricket scores for Australia v. Counties from this station.

3LO MELBOURNE

770 k.c. 389.6 m.
(National Station)

SUNDAY, JULY 10.

10.0 p.m.: Group of English songs by Beatrice Oakley (soprano).
10.15: "Travel Letters from Wanderer in the Pacific."
10.30: Desmond Tanner at organ.
11.0: Harry Bloom's Tango Band.
11.20: News. Weather.
11.30: Close down.

MONDAY, JULY 11.

8.30 p.m.: Gilbert and Sullivan opera, "Princess Ida," comic opera in three acts.
10.0: Talk, "Canada and the U.S.A."
10.20 (Every week-night): News session.
10.40: Recital by Sigurd Rascher (saxophonist).
11.0: ABC Symphony Orchestra.
12.0 (Every week-night): Close down.

TUESDAY, JULY 12.

9.30 p.m.: Recital by Richard Tauber (tenor).
10.45: "Films and the Theatre."
11.0: Community singing.

WEDNESDAY, JULY 13.

9.30 p.m.: Tossy Spivakovsky (violin), and Jascha Spivakovsky (piano).
10.40: Recital by Sigurd Rascher (saxophonist).
11.0: Talk, "Too True To Be Good."
11.15: Comedy sketch, Alfred Frith and Jean Battye.
11.30: "Bow Bells." Song of London.

THURSDAY, JULY 14.

9.30 p.m.: "Toyland Parade," in song and nursery rhyme.
10.0: Violin recital, Marjorie Prockner.
10.45: Talk, "Funnel and Flaps."
11.0: Two-piano recital, Maide Flint and Margaret Barry.
11.30: "Swing is Here"

FRIDAY, JULY 15.

9.30 p.m.: "Richelleu, Cardinal or King?" episode 43.
10.0: Grace Evans (soprano).
10.40: Novelty orchestral programme.
11.15: Talk, "The Week in Parliament."
11.30: Tommy Dorsey and Orchestra.

SATURDAY, JULY 16.

9.30 p.m.: John Morley's Quintet, with Arthur Lee (baritone).
10.40: Swing hits of the day.
11.10: Comedy sketch, Alfred Frith and Jean Battye.
11.25: "Music for the Theatre, No. 8: Oscar Strauss."
12.0 to 1.30: Dance music

"They say he's a composer, Jane."
"I'll say he is. He's been making overtures to me for six months."

"Mama, do angels have wings?"
"Yes, dear," replied the mother.
"And can angels fly, mama?"
"Yes, dear."
"Daddy said nurse was an angel last night. When will she fly?"
"To-morrow," replied the mother.

The following "Lost Ball" rule was recently posted in a Scottish golf club: "Members are requested not to pick up lost balls until they have stopped running."

Police Inspector (to recruit).—"Supposing a pretty girl told you she had been kissed against her will. What would you do?"
Recruit.—"Reconstruct the crime on the spot, sir."

An inquisitive old dear, on her first voyage east, was "nosing" around the boat deck when she saw a crate of peculiar-looking birds labelled "Prize Pigeons." Near by was the quartermaster, and on being asked the origin of the birds he replied: "Madam, these are what we call Parrogous, a cross between a parrot and a pigeon, the result being that these birds fly a longer distance and deliver messages verbally."

Kind Lady.—"My poor man, how did you ever come to be in such a condition?"

Weary Bill.—"Ma'am, I'm a victim of over-education. When I was a kid I read so much about the blessing of poverty that I jes' natchally couldn't work."

Landlady: "Of course, I must ask you for a deposit."

New Tenant (banding over required sum): "Certainly."

Landlady (beaming): "Thanks, And now, do you want a receipt or shall we trust each other?"

THIS WEEK

ON THE SHORT WAVES

EMPIRE STATIONS

GSG, GSO, GST, GSD, GSE.

Wavelengths: 16.86 m., 19.76 m., 19.82 m., 25.53 m., 31.55 m.

Sunday, July 10.

4.30 p.m.: Big Ben. Religious service (Church of England). Address by Lord Bishop of Lichfield.
 5.20: Pianoforte recital by Louis Kentner.
 5.45: "A Verbal Test Match," the Rt. Hon. L. S. Amery, M.P., and Chester Wilmut.
 6.0: Song recital.
 6.15: Weekly newsletter, Sports.
 6.45: Close down.

Monday, July 11.

4.30 p.m.: Big Ben. Non-stop variety of song, comedy and drama.
 5.0: "Sporting Rivalry"—1: Lawn Tennis—Wightman Cup. P. H. Grisewood introduces a member of each team.
 5.20: BBC Empire Orchestra.
 6.20: News and announcements.
 6.45: Close down.

Tuesday, July 12.

4.30 p.m.: Big Ben. "Empire Exchange." Points of view by travellers from Dominions and Colonies.
 4.45: "Saturday Night Variety," with BBC Variety Orchestra.
 5.45: Violoncello recital by Lilly Phillips.
 6.5: Recital of Scots songs. Catherine Stewart (contralto).
 6.20: News and announcements.
 6.45: Close down.

Wednesday, July 13.

4.30 p.m.: Big Ben. "The Artist To-day"—2. Talk by Eric Newton.
 4.45: "Atmospherics," play by Lord Dunsany.
 5.5: "The Music of Handel"—6. David Martin (Canadian violinist) and Myers Foggie (pianoforte).
 5.35: "Louisiana Boy," with John Payne's Negro Chorus and Billy Bissett and Canadians.
 6.20: News and announcements.
 6.45: Close down.

Thursday, July 14.

4.30 p.m.: Big Ben. "For Sailors." Monthly series of talks.
 4.45: "Take Your Choice." Entertainment feature.
 5.30: "World Affairs." Talk, H. Wickham Steed.
 5.45: Quentin Maclean at organ of the Trocadero Cinema, Elephant and Castle, London.
 6.20: News and announcements.
 6.45: Close down.

Friday, July 15.

4.30 p.m.: Big Ben. Fred Hartley and Sextet, with Billy Scott-Coomber.
 5.10: "Yarmouth Nights." Second of series of broadcasts from seaside resorts.
 6.10: Next week's programmes.
 6.20: News and announcements.
 6.45: Close down.

Saturday, July 16.

4.30 p.m.: Big Ben. "Food for Thought." Three short topical talks.
 4.50: "The Twilight Serenaders." Fantasy in music and story.
 5.10: "Calgary Stampede." Feature programme from Canada.
 5.40: Negro spirituals. BBC Midland Singers (men's voices). Harold Williams (Australian baritone).
 6.10: "London Log."
 6.20: News and announcements.
 6.45: Close down.

Above programmes are to be broadcast in Transmission 1 (for Australia and New Zealand) from the BBC shortwave station at Daventry.

ZBW, Hong Kong

Wavelength: 19.75 m.

Daily: 8.30 p.m.-2.30 a.m., 4.0-5.45 p.m.

BERLIN

DJA, DJB, DJS, DJE, DJQ.

Wavelengths: 31.38 m., 19.74 m., 13.90 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.
 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 10.

7.0 p.m.: Symphony concert.
 8.0: Masters of light entertainment.
 8.15: Theme with variations (Corelli), by Laura Helbling-Lafont (violin).
 8.45: Gramophone recordings.
 9.15: Marches.
 12.45: Sunday evening programme.
 1.0: Voices and music from overseas.
 1.15: "Hands Across the Sea." Light comedy by Noel Coward (English).

Monday, July 11.

6.20 p.m.: Greetings to Australia.
 7.0: Fairy-tale play.
 7.30: Orchestral concert.
 8.30: Theme programme about roads.
 9.15: Topical talk.
 9.30: From concert and opera.

Tuesday, July 12.

6.20 p.m.: Greetings to New Zealand.
 7.0: German youth will sing.
 7.15: Great variety programme.
 8.15: Solo concert: Poldi Mildner (piano).
 8.45: Little folk music.
 9.15: Light music.
 12.45: Upper Bavarian homeland evening.

Wednesday, July 13.

7.0 p.m.: Happy family prepare festivities.
 7.15: Kaleidoscope of opera.
 8.15: Dear old Viennese songs.
 9.30: East Prussia concert.
 12.45: A summer cabaret.

Thursday, July 14.

6.20 p.m.: Greetings to Australia.
 7.0: Intermezzo for piano (Schumann).
 7.15: Merry dancing.
 8.45: Recordings.
 9.15: Art in the cultural life of Europe (English).
 9.30: Variety hour.
 12.45: Hour of the young nation.
 1.15: Recitations.

Friday, July 15.

6.20 p.m.: Greetings to New Zealand.
 7.0: Music from German Baltic coast.
 7.45: Songs based on Herder's verses.
 8.0: Duets of German romanticism.
 8.30: Fantasia in C Major (Schubert), by violin and piano.
 9.15: Radio skit.
 2.0 a.m.: Adagio and Allegra (Schumann), by cello and piano.

Saturday, July 16.

7.0 p.m.: Gay military songs and music.
 8.0: Will Reichert in humour.
 9.30: The Schmidts at Home (Eng.).
 9.45 and 12.15: Dance music.

HAS3, Budapest

Wavelength: 19.52 m.

Mondays: 1.30-2.30 a.m.

PHOHI, Holland

Wavelengths: PCJ, 31.28 m. and 19.71 m., PHI, 16.88 m. and 25.57 m.

Monday, July 11.

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: Songs by famous tenors.
 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.
 12.10: News.
 12.25: Varied popular programme of music, talks, sports and news.
 2.0: Close down.

EAQ, Madrid

Wavelength: 30.43 m.

Daily: 9.45 a.m.-12 noon.
 Sundays: 4.30 a.m.-6.30 a.m.

EAR, EAQ2, Madrid

Wavelength: 31.56 m.

Daily, except Tuesday: 7.0 a.m.-7.30 a.m., 11.0 a.m.-11.30 a.m., 12 noon-2 p.m.
 Tuesdays: 12 noon-2 p.m.

VUC, Calcutta

Wavelength: 49.07 m.

Daily: 2.0 a.m.-4.30 p.m.; 7.30-10.0 p.m.
 Sundays: 12 midnight-4.30 p.m.

2RO, Rome

Wavelength: 31.13 m.

Daily: 5.10 a.m.-10.0 a.m.
 Tuesday, Thursday, Saturday: 10.30-11 noon.
 Wednesday, Friday, Sunday: 10.30 a.m.-12.15 p.m.

Wavelength: 25.46 m.

Week Days: 4.0-10 a.m., 11.15 p.m.-3 a.m.
 Sundays: 4.0-10 a.m., 11.15 p.m.-1.30 a.m.

W2XAF, New York

Wavelength: 31.48 m.

General broadcast for Africa, Australia and Far East, daily: 8.30 a.m.-4.30 p.m.

W9XF, Chicago

Wavelength: 49.15 m.

Daily: 3.0 p.m.-4.30 p.m.

W8XAL, Cincinnati

Wavelength: 49.48 m.

Daily: 2.30-5.30 p.m., 10 p.m.-11.30 a.m.

W3XAU, Philadelphia

Wavelength: 31.26 m.

Daily: 3.30-11.30 a.m.

Wavelength: 49.48 m.

Daily: 11.30 a.m.-2.30 p.m.

SHORTWAVE STATIONS . . CONTINUED

NEWS SESSIONS IN ENGLISH
ON SHORTWAVE

GENEROUS response from shortwave and DX listeners to the "Record" call for times of news transmissions in English from foreign stations, has enabled us to compile the following list of times. If there are still further sessions which have been picked up by New Zealand sets, the "Record" Programmes Editor can still find room for them. In the meantime, cut out this list for reference.

DAILY SESSIONS

STATION.	CALL, Wavelength.	N.Z. Std. Time.
Tokio, Japan	JZJ, 25.42	1.25 a.m.
Taihouku, Taiwan, Japan	JIB relaying JFAK, 28.93	1.30 a.m.
Berlin	DJA, 31.38; DJB, 19.74; DJS, 13.99; DJQ, 19.63; DJE, 16.89	1.30 a.m.
Russia	RNE, 25.00	2.30 a.m.
Daventry	GSB, 31.55; GSD, 25.53; GSI, 19.66; GSG, 16.86	6.00 a.m.
Rome	2EO, 25.40 and 19.64	6.00 a.m.
Berlin	DJL, 19.85; DJC, 49.83; DJD, 25.49	6.30 a.m.
Paris	TPA3, 25.24; Experimental 31.35	6.45 a.m.
Japan	JZK, 19.79; JZJ, 25.41	7.00 a.m.
Canary Islands	EHZ, 28.93	7.45 a.m.
Madrid	EAQ, 40.43	8.15 a.m.
Berlin	DJL, 19.85; DJC, 49.83; DJD, 25.49	8.40 a.m.
Daventry	GSB, 31.55; GSD, 25.53; GSI, 19.66; GSG, 16.86	8.45 a.m.
Morocco	EA.9.AH, 21.11	8.45 a.m.
Czechoslovakia	OLRAA, 25.34; OLRAE, 25.51	9.00 a.m.
New York	W3XAL, 16.87	10.00 a.m.
Russia	RKI, 19.94; RAN, 31.24	11.30 a.m.
Daventry	GSB, 31.55; GSD, 25.53; GSP, 19.60; GSO, 19.76; GSG, 16.86	Noon
Madrid	EAQ2, 31.65	12.30 p.m.
Rome	2EO, 25.40 and 30.48	12.15 p.m.
Madrid	EAQ2, 31.65	12.30 p.m.
Berlin	DJB, 19.74; DJD, 25.49	12.40 p.m.
New York	W3XAL, 16.87	1.25 a.m.
Paris	TPA3, 25.24; TPA, 25.60	2.30 p.m.
Pittsburg	W8.XK, 25.27	2.30 p.m.
Schenectady	W2XAF, 31.48	2.30 p.m.
Russia	RNE, 25.00	2.45 p.m.
Daventry	GSB, 31.55; GSD, 25.53; GSG, 16.86; GSI, 19.66	3.00 p.m.
New York	W2XE, 25.36	3.00 p.m.
Berlin	DJB, 19.74; DJD, 25.49	3.10 p.m.
New York	W3XAL, 16.87	3.30 a.m.
Japan	JVH, 20.50	4.40 p.m.
Japan	JZJ, 25.42	5.5 p.m.
Japan	JZK, 19.79	6.00 p.m.
Daventry	GSO, 19.76; GSG, 16.86; GSF, 19.82; GSD, 25.53; GSB, 31.55	6.20 p.m.
Berlin	DJA, 31.38; DJB, 19.74; DJS, 13.99; DJQ, 19.63; DJE, 16.89	6.30 p.m.
Madrid	EAQ, 30.43	7.15 p.m.
Paris	TPA, 19.68; TPA3, 25.24; Experimental, 31.35	7.45 p.m.
Melbourne	VIR, 31.34	8.30 p.m.
Japan	JVN, 28.14	9.15 p.m.
Manila	KZRM, 31.37	10.09 p.m.
Paris	TPA2, 19.68	10.30 p.m.
Suva	VPD2, 31.46	11.00 p.m. (Except Sunday.)
Darien	JDY, 30.20	11.30 p.m.
Berlin	DJA, 31.38; DJB, 19.74; DJS, 13.99; DJQ, 19.63	Midnight
Czechoslovakia	OLD5A, 19.70	Midnight
Melbourne	VLR, 31.34	Midnight

SUNDAY SESSIONS

Geneva	HBH, 16.23	3.15 a.m.
Russia	RNE, 25.00	8.30 a.m. (also on Mondays and Fridays); and 10.30 p.m. (also on Wednesdays).

MONDAY SESSIONS

Geneva	HBH, 20.64; HBQ, 44.04	6.45 a.m.
Geneva	HBO, 26.31	11.30 a.m. and
Geneva	HBH, 20.64	6.00 p.m.

TUESDAY SESSIONS

Holland	PHOH-POJ, 19.71	5.00-6.30 p.m.
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W2XAD, Schenectady

Wavelength: 19.56 m.

Daily: 2.30-10.30 a.m.

W2XE, New York

Wavelength: 13.94 m.

Daily: 11 p.m.-3.30 a.m.

Wavelength: 19.6 m.

Daily: 4.30-10.30 a.m.

Wavelength: 16.89 m.

Daily: 3.30-1.30 a.m.

Wavelength: 25.36 m.

Daily: 10.30 a.m.-1.30 p.m.

Wavelength: 48.99 m.

Daily: 2.30-3.30 p.m.

WIXAL, Boston

Wavelength: 19.67 m.

Monday: 3.30-5.0 a.m.

Other Days: Irregular.

Wavelength: 25.45 m.

Daily: 8.0-10.15 a.m.

Other Times: Irregular.

Wavelength: 49.64 m.

Daily: Generally 10.30 a.m.-2.30 p.m.

W8XK, Pittsburgh

Wavelength: 13.93 m.

Daily, except Sunday: 11.30 p.m.-1.30 a.m.

Wavelength: 25.26 m.

Daily: 11.30 a.m.-3 p.m.

Wavelength: 19.72 m.

Daily: 1.30-11.30 a.m.

Wavelength: 48.83 m.

Daily: 1.30-4.30 p.m.

VLR, Melbourne

Wavelength, 31.34 m.

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 on Sundays.

Sunday, July 10.

9.0 p.m.: George Szell conducting ABC (Adelaide) Symphony Orchestra.
10.0: Talk, "International Affairs."
10.30: Desmond Tanner at organ.
11.0: Harry Bloom's Tango Band.

Monday, July 11.

9.30 p.m.: Radio serial, "Into the Light."
9.55 to 5.0 a.m.: National programme, including descriptions of the third Test cricket match.

Tuesday, July 12.

9.30 p.m.: Jim Davidson's ABC Dance Band.
9.55 to 5.0 a.m.: See Monday programme.

Wednesday, July 13.

9.30 p.m.: Items chosen by listeners.
10.10: "Emma and 'Erbert."
10.30: National Military Band.
11.0: "At the Sign of the Maison Rouge."
11.30: "History of Jazz."
12.0: News. Lunch-time cricket scores, Australia v. Warwickshire.

Thursday, July 14.

9.30 p.m.: Play, "Tobias and the Angel."
10.40: Recital by Richard Tauber (tenor).
12.0: News. Lunch-time cricket scores, Australia v. Warwickshire.
12.20: Harry Bloom's Dance Band.

Friday, July 15.

9.30 p.m.: Jim Davidson's ABC Dance Band.
10.0: Desmond Tanner at organ.
10.30: Revue, "Honeymoon Eclipse."
11.15: Sigurd Rascher, saxophonist, of Royal Danish Conservatoire.
12.0: News. Lunch-time cricket scores, Australia v. Warwickshire.

Saturday, July 16.

9.30 p.m.: Richard Tauber (tenor).
10.30: "The Fated Hour."
11.10: Georg Szell conducting Adelaide Symphony Orchestra.
12.0: News. Lunch-time cricket scores, Australia v. Nottingham.

AROUND AND BEHIND THE DIALS.

Items of Interest to Listeners

Identification Wanted

Station on 5.30m.c. heard after 10.15 p.m. on Sunday, June 19, with announcements in a foreign language which sounded like Dutch. Music was played on a native instrument, the items being interspersed with announcements. "Gavotte," by Gosec, was played at 10.28 p.m. and followed by 15 minutes of speech, after which the station closed down.—I.H. (Ma-taura.)

Station on 7.75m.c. heard from 6.38 to 7.58 a.m. on Tuesday, May 3. Items heard were: 6.38 a.m., announcement by woman, followed by piano solo; 6.41, dramatic recital by woman; 6.45, woman spoke, then a man; 6.50, announcements by a woman and several songs by a man; 7.3, piano solos; 7.17, violin solos with piano accompaniments; 7.31, dramatic sketch; 7.41, choral numbers; 7.58, announcement by a man. I then switched off without having heard a call.—551W. (Wellington).

Stations Identified

582A. (Huntly West).—The station on 31m. that you hear at 6.30 a.m., when eight chimes are broadcast, is OZF. Skamleboak, Denmark.—J.F. (Dunedin).

DX Topics

Reply Coupons Necessary.

MY latest veries are from W9DNP, CT1QG, CT1PM, VE5BF, VR6AY, VE5VO, H8O, OLR2B, KZRM (31m.), 12RO, TGWA.

VE5VO said: "Please tell your DX friends that reply coupons are necessary if they want QSL cards."—556A. (Te Aroha).

COOM Wants Reports.

LATEST B.C.B. loggings are 6AM, 4QR, 2NC, 2KA, 2RG, CMCK, while verifications have been received from 2KY (13 months), 2KA, 3KZ, 4SB.

On shortwave I have logged COCO (on special "Radio Marathon" broadcast), BAQ, GSD, GSC, OLR4A, CSW, PCJ (31m.), VLR, W1XK, COCU, COCQ, HBJ, XEWW, and also VK2ADR, VK2YQ, VK3LS, VK4PK, VK2ADX, VE5NY, WGAH and PK1MX.

W2XAF now closes at 8.30 p.m. and W1XK at 4.30 p.m.

COOM has been heard asking for reports.

CSW, Portugal, can be heard at good strength, in the morning, on 11.04 m.c.—102T. (Cardiff).

Some Good Loggings.

CONDITIONS have been good here for dxing, but new countries are getting difficult to log. My latest

(Portugal), LASC (Norway), SU1RD (Egypt), YV1AA (Venezuela), VE4SS, VE5CH, VE4WJ (Canada), FISAC (French Indo-China), PAOMZ (Holland), W3EOZ, W3FAM (U.S.A.). The operator of G2TR stated that mine was his first ZL report.

Loggings are plentiful and include H12T, CN8AR, CN8MI, CN8MA, SU1RH, CT1ZA, YR5AA, YR5TI, SP2HL, G2MF, F8JQ, F3MF, F8LE, F8TP, K7BQV, CO2RJ, TIPG, LUSAB, VE4ABZ.

Radio Malaga, Spain, on 14440 k.c., is an easy logging in the late morning.

FOSAA, Tahiti, was faintly audible one Saturday afternoon. Has any dxe received a reply from this station recently?—578A. (Huntly).

News in English from EAQ.

ABOUT the special DX programme from COGF, Cuba, on Sunday, May 28. How did dxers receive it? Here I logged it, but due to heavy QRN it was only received at QSA3, R5 to 6. Still I was able to send a report away.

EAQ is heard at R8 and Q5 every morning and evening. News is given in English from 7.15 to 7.30 p.m. and from 8.15 to 8.30 a.m. Reports are welcomed. The QRA is given as The Voice of Republican Spain, Box 951, Madrid, Spain.

DX here has been fairly good lately, and reports are out to VE5VO, VE5-ABD, VE5ACN, VE500, VE5BF, VE4KM, VE5NY, VE3AHN, OA4AW, LU4BC, CO8JK, XE8BJ, K6BJJ, K6MXM, K6FAB, KA1MB, W4DSY, and VK2AFQ, all on 20 metres, also COGF, COCX, EAQ, XENT, COCM, and a few Australian B.C. stations.

Recent cards back are from W2IXY, W6ITH, K6KGA, K6BNR, W2XAD, 2GZ, 3SR, VK2ABG, VK3WA, W6OAG and 2RO.

I have just received a letter stating that the operator of XU8JR in China has been killed in the war over there.—259 M.C. (Christchurch).

N.Z. DX Club Meetings.

HAWKE'S BAY

In the Club Room, above Wood's Tearooms, Waipukurau, at 7.45 p.m., on Wednesday, July 13.

V. L. KING (119H.B.),
Branch Secretary.

NORTHLAND.

At 21 Anzac Road, Whangarei, at 7.30 p.m., on Monday, July 18.

E. A. ROYCROFT (2HQ),
Branch Secretary.

AUCKLAND.

In the Society of Arts Hall, Witchesner Street, at 8 p.m., on Wednesday, July 13.

F. NEWING (316A),
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 BRIERLEY (411A),
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 11.

A. BAILEY (444W.),
Branch Secretary.

cards back include: YSD (Salvador), I1IT (Italy), LU1EX (Argentina), CX8BL (Uruguay), PAOMQ (Holland), W6SJ (U.S.A.), VR6AY (Pitcairn Island), and VE5BF (Canada). YSD will appreciate reports.—"Night Flight" (Rakala).

Anxious to Contact VK or ZL.

ON a card from the British station GSQX, in Sheffield, the operator asked me to have published the fact that he is very keen to contact a VK or ZL station for his W.A.C. and W.B.E. GSQX uses a power of only 10 watts, but perhaps some of our VK friends may hear him.

Other replies are to hand from G2XV, G2TR, G2XY, G6WY, G2UT (England), GM6NW (Scotland), F2BT, F8SI, F3KH, F8XN (France), ON4BG, ON4MJ (Belgium), CT1QE

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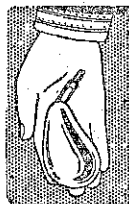
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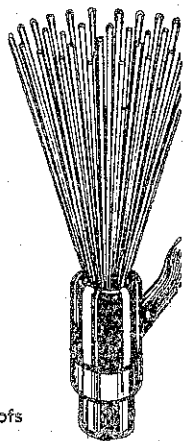
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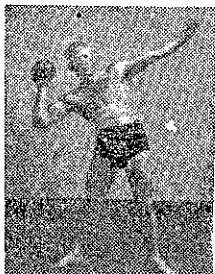
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