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The New Zealand Radio Record

G.P.O. Box 1680, Wellington.
Published Weekly. Price 4d.

SUBSCRIPTION RATES.
Half-yearly 9/9
Yearly 19/6
(Postage Paid)

Literary communications should be addressed: "The Editor"; business communications to "The Secretary"; technical communications to "The Technical Editor."

Advertisers are asked to note that advertisement should be in hand Thursday of each week for insertion in the succeeding issue, printed Tuesday, bearing Friday's date. No responsibility is accepted for blocks remaining unclaimed three months after last insertion.

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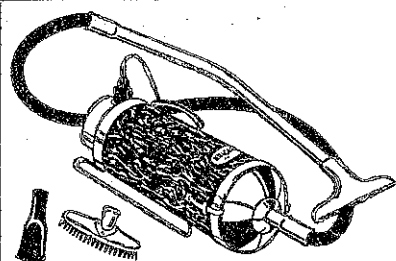
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This Week's Special Article

Listeners Do Not Want Pills Without Sugar Coats

IF anyone asked me in what class of radio entertainment I was most often disappointed, I know how unhesitating would be my answer; "The talks!" Not even the advertisements or the blatancy of the Commercials at their feeblest have caused me more chagrin than the honest and very worthy talks policy of the NBS.

At one time, this service used to give us an interesting and uneven range of subjects and speakers. To tune in at 7.30 or 8.40 o'clock at nights was to take a chance, certainly, but very often you were rewarded.

Now, the "Whirligig of Time" seems to have got the NBS giddy. Its talks policy centres within the narrow orbit of these learned researches into bygone days. Occasionally an S. K. Ratcliffe or a Professor Alexander visits the Dominion, occasionally there is a plum from one of the tried New Zealand speakers. Normally, however, the NBS talks lately have been as dull as their titles.

It is not that I am complaining against the whole idea of the Whirligig series. I listened avidly to the first half-dozen talks and found them extraordinarily interesting, delivered forcefully and neatly showing the impact of history on present-day. Even the speaker on ancient Rome swung his talk right up to 1938 Fascism and thereby changed historical research into a modern problem.

ATTACK is made this week against the NBS talks, L. A. Macintyre taking up the pen to decry them as too worthily educational. He would like to see some of commercialism's enterprise brightening the choice of subjects.

But as Time and the Whirligig went on, this aptness and care became less obvious. Admittedly, I have missed eleven in every dozen of

the latest talks—but only because those which I have heard have been so learnedly tedious.

Am I alone in my distaste? The "talks" following of the NBS is turning in increasing numbers to dramatic serials from the Commercials and the alternatives or, nowadays, to Parliament.

This is unfortunate not only because it shakes goodwill for the NBS, but also because it means that 90 per cent. of the good material that is being prepared and put over the air in the Whirligig series is being wholly wasted. The other 20 per cent. is benefitting only those who are sufficiently learned not to need it.

Although Professor Shelley is self-confessedly intent on raising the cultural level of New Zealanders through the powerful medium which he controls, nevertheless I believe he is unwise to make such an obvious bid for his ideals as he is now doing through the NBS talks. In music, it is another thing altogether. Even lovers of swing, if their love is for the sound rather than the excitement, can appreciate and enjoy operatic and symphonic works in small doses. By the skilful mixing of light jazzy compositions with better things, there no doubt can be an enormous amount accomplished in the field of greater musical appreciation.

(Continued on next page.)

In the Wake of the Week's Broadcasts

WAS Alexander Kipnis tired after his last public recital and broadcast in Christchurch? "Tired?" he repeated, "Not at all—that doesn't make me tired." Nevertheless, I still wondered.

KIPNIS SHOULD HAVE BEEN TIRED!

Christchurch has formed the deplorable habit of victimising every prominent visitor to the city by inviting him to speak at this club, take tea with that group, lecture to the other society. It is a form of conscription against which most visitors are too gracious to protest. Nevertheless, no matter who the notable may be, I defy anyone to talk brightly for even half an hour to a crowd of total, and often uneasy, strangers without feeling some measure of strain. Nothing Mr. Kipnis said or inferred is re-

sponsible for this paragraph. But the fact needed no telling!

Those who have heard Arthur Pywell on Tuesday nights, when he gives a 15-minute relay for 4ZB from the console of the Christie organ at the Empire Theatre, are marvelling at the skill and dexterity

YOUNG ORGANIST SHOULD TRAVEL FAR

with which this young man, still in his 'teens, handles the mighty instrument that has taxed even world-famous players. Mr. Pywell plays all classes of music and is particularly effective in jazz. Some listeners assert his performances are as good as those of Leslie Harvey, but, however that may be, it seems likely, at least, that the young man is destined to go travel

in music. His recent appointment as organist and choirmaster to St. Mary's Church, Mornington, is a step along the right road.

Even an old trouper is caught off-guard now and then. Last Wednesday night it was Alec Regan, manager of Wellington's Regent Theatre, who made the slip. For some weeks he has

ALEC REGAN CAUGHT HIMSELF OUT

been turning the "Leaves from the Diary of a Film Fan" from stations 2YD and 4YO—at least his was the name I put to that light, quick voice with the trick of easy laughter and very artful hesitations. Even if I had not guessed his identity must have been revealed on Wednesday at 2YD. For Regan, an-

nouncing a record between his script, said with naive emphasis: "This is sung for you by—PHIL—Regan."

Sporting men have come to rely on the radio for on-the-minute results of matches—which puts the onus heavily on the services to be accurate to the last detail. Bad slip by an announcer of 2YC on Wednesday night was the statement that the All Blacks had won their game against Western Suburbs at Wellington, Australia. As the dusty, dirty town of Wellington, home of Australian country Rugby, lies on the plains some 200 miles or more from Sydney, "Western Suburbs" was a rather parochial nickname for Western Districts.

Very boring was last week for listeners not interested in speeches. On Tuesday from 2YA came series of long and dull verbiage on the proposed Wellington Cathedral, and on Wednesday night from all the main stations was Budget, Budget. Budget—as if most of us didn't have quite enough of that at home with the price of coal up. One realises, of course, that numerous listeners do like their Parliament to be audible (if not intelligible) and ordinarily I give in politely on this point, turning to the ZB's or the alternatives for solace. Still, I think the Nationals are rather inclined to overdo the broadcasting of public events like the Wellington Cathedral discussion. Unless politicians and others adapt their speechifying to radio requirements—which stipulates terseness of phrase, conversational charm and good delivery—I cannot see that they should be allowed to wear out good valves at listeners' expense. Why not a journalist-announcer on the NBS who could take notes and give us

(Continued from previous page.)

But generally speaking there is nothing the public so detests as the suggestion it is being solemnly educated. And talks—far more than music—shout aloud of their mission. Whatever the NBS likes to say, the Whirligig is an adult educational series and—as such—it is bound to be avoided by the majority.

What the NBS talks need to hold the public is a dash of the Commercial's homely enterprise. That excellent series some time ago on the lives of women married to men in various professions and trades—talks given by the women themselves in unpractised, honest sentences—was a step toward a field of human interest that is unlimited. But the NBS preferred not to explore the field.

Well, Whirligig of Time is showing that listeners like humanity, humour and colloquialisms in their talks. Academic treatises, read no matter how precisely, do not amuse. Maybe it is the fault of the educational system, maybe it is our own earthly natures—whatever the reason we listeners simply don't want to go back to school. And if we must take our pills now and then please, we say, not with their sugar coats off!

all the "meat" of meetings in a brief, interesting quarter hour or less? Why should radio digests not prove as good sellers as literary digests?

Sorry features from the NBS are two dramatisations of incidents in the history of the British Trade Unionism which go under the name of "The Dorsetshire Labourers" and "The Sheffield Outrages." The service is nebulous in its classification of these two "dramatic inter-ludes," but listeners have at least definite adjectives for them—not at all flattering. Dull in presentation, these propagandist scraps are at the best boring and at the worst infuriating. I am sorry to see them doing the round of the National stations—Christchurch suffering the "Outrages" last week.

Greatest regret of my listening this week was in tuning in five minutes late to the final New Zealand broadcast of Professor G. B. Alexander, manager of the Le Moyne University Debating Team, who spoke his farewell from 2YA on Thursday night. His subject was

America, but he saved enough time at the end for the most moving and sincere little "thank you, New Zealand" that I have ever heard from any visitor—on stage or air. The talk that went before was also excellent, not at all academic but, good, humorous stuff about American football and American English. The professor's accent and quaint intonation gave it all extra appeal—made me doubly sorry to hear that charming farewell.

Circumstances alter cases, they say, and I am coming to believe it. For a time I have been attempting to make something of this new piece of music, "Vieni, Vieni"—wondering how it could be classified. I didn't know exactly what to think about it, except that it was lively and hopelessly meaningless. I suspect I did not like it. Then the other night Tino Rossi, Italian tenor, gave a rendering from 4YA, and suddenly "Vieni, Vieni" had all the dignity of a song. I still don't understand it, but I know now I like it.

Perhaps it is not right to be always harping on the virtues of "Scenes from the Sporting Past," the new NBS series, and to leave singers, musicians, speakers, character actors and others

in the lurch. So I shall say just this of the series and promise not to mention it again: The audience it serves is larger, I suppose, than any other block of listeners. Sport is New Zealand's highest common factor (or should one say, lowest common denominator?) and this series—including the extracts from 2YA last week of the Rugby match between the 1905 All Blacks and Scotland—

feeds our passion for sport in as satisfying a manner as any radio provender possibly could. To all concerned, I dips me lid.

Fine example of how a radio talk should be delivered was given by Mr. S. K. Ratcliffe, speaking from 1YA and 3YA recently. These talks on English celebrities and on Roosevelt were well presented and all the more interesting because the speaker knows intimately the people he discussed. Mr. Ratcliffe is one of the outstanding radio speakers in England and is not only a member of the BBC committee but has often broadcast from Daventry. It was he who described President Roosevelt's first inauguration. A distinguished English journalist, Mr. Ratcliffe was acting-editor of the Calcutta "Statesman" for three years, and has been connected with the English "Spectator" and the "Manchester Guardian."

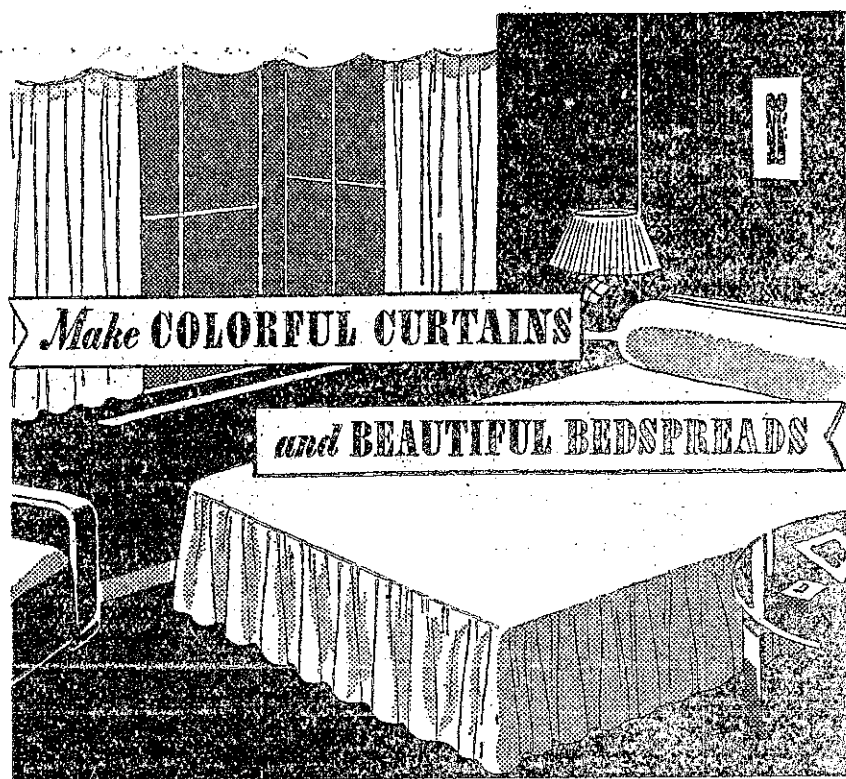
I would be more than human if I did not relish the opportunity of criticising the talk of my friend and colleague Gordon ("Honest-to-goodness") Mirams, given on the quaint subject of duelling in the

ed into his subject at such express speed that it seemed in the beginning he did not intend to stop at any stations—full stops, paragraphs or others. Though somewhat exhilarating, this technique made the early part of his talk difficult to follow, but later he slowed down and one could absorb some of the extraordinarily interesting aspects of the art of duelling. Though he obviously knew his subject with all the intimacy of loving study, Mr. Mirams surprised me by treating duelling with the utmost contempt.

Experts at wise-cracking, the two members of the Le Moyne negro debating team gave Christchurch a new form of entertainment the other night. Debates are generally such solemn affairs,

probably because the subjects are too weighty; but these American visitors, though not descending to vaudeville, had the crowd rocking with laughter every few seconds. An exceedingly good impression was made also by one of the Canterbury College speakers, Miss M. Dalziel.

Too many orchestras in New Zealand have the idea that orchestral music must necessarily be taken at slow tempo. It is all very well to strive for the round organ tone, but incisiveness in combined work is all-important. An instance was provided by 3YA Orchestra the other night when the "Tales of Hoffmann" suite was presented at a speed which quickened interest in this colourful work.



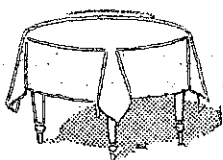
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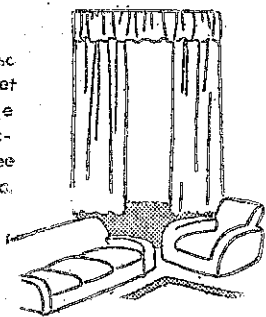
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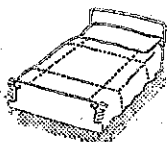
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all astir, heralding the dawn of Spring. So don your apron,
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broom, get busy !

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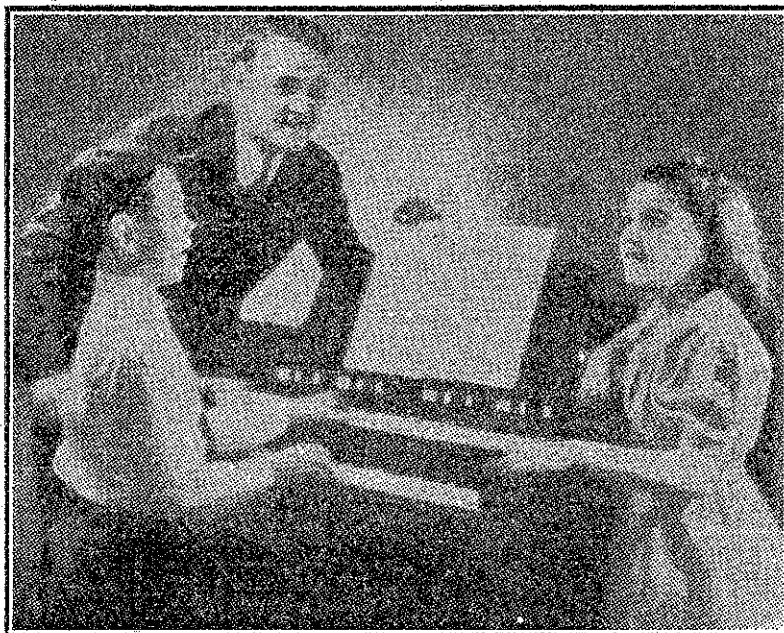
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MUSICIANS OF TO-MORROW

How England And
America Secure the
Musical Future

An interview by the
"Record's" Christchurch
Correspondent



THROUGHOUT Great Britain, music—especially school music—is rapidly coming to the fore, leading eventually to the formation of very fine adult choirs and orchestras. Any country, any nation, in fact, to be musically great, must start with its children. Let them play any old instrument, sing any simple song—let them express themselves through music—and thus they will find a tremendously greater joy in living. It has been proved scientifically that children who are taught music in the schools or the home are more efficient, generally, than those who lack musical instruction.

These are, in brief, views of Mr. Victor C. Peters, well-known Christchurch musician, recently returned from a tour of England and the United States. He visited England in 1931 and has noted the rapid strides made in the intervening years in orchestral and choral work.

His researches lead him to think that New Zealand is lagging behind. There are several fine musical instructors in the schools and colleges, but their efforts are restricted. He makes a strong plea for greater interest in orchestral work—by pupils, teachers and, above all, the Government. Once that interest is aroused—and the instructors are given greater scope—there is no reason why New Zealand should not take its place as a country of musical prominence.

SINCE his return to the Dominion, Mr. Peters had had hardly a spare moment to himself. He has been busy taking up the musical threads where he left off many months ago, and complying with requests to address this social gathering and that. But he regards these duties not as an arduous task, but as a means of spreading a musical gospel.

THE main trouble with New Zealanders, as Mr. Peters sees it, is that they are content to do the listening while other people do the performing. "I fully appreciate the fine work being done in the schools, but it is limited," he says. "In England every town of decent size has its

director of music for school purposes, while some schools have even as many as three and four full-time music masters." New Zealand might well copy this pattern.

Members of big choirs in England are remarkable sight-readers. They have to be, or their conductors would be more than displeased. It is an undoubted fact that their proficiency comes from their training as school children. A rehearsal by a big choir was a revelation to Mr. Peters. One hour's try-out of an eight-part work, entirely new, found the singers perfectly capable of performing the work unaccompanied! This is due, he claims, to a sound school foundation in musicianship.

N.Z. Behind the World

AMERICA, too, is forging ahead rapidly. Working one's way through college has always challenged the ingenuity and resourcefulness of the American student.

Playing poker with invalids, giving one's blood for transfusion, and trick flying are a few of the novel methods that have been used. There are other means far less spectacular and diverting, but "cashing in" on musical talent and ability to play an instrument is another path that is attracting more and more students. That it is pleasant, profitable, dignified, and leads to worthwhile personal contacts are some of the reasons for this.

WHILE singing in a church choir, or playing the piano in a gymnasium and dancing classes provides a considerable number with extra dollars, by far the most of such students are found in the college bands and orchestras. It is a striking fact that there are almost three times as many people in America earning a living through music as there are in dentistry, playing behind the footlights, or engaged in the ministry, law or architecture. And this does not include the tens of thousands doing part-time work, teaching, singing in choirs, or earning extra cash with violin or saxophone.

There are also five times as many musicians as there are journalists, although journalism has for some years been a recognised vocational. (Continued on page 51.)

PROGRESS AND THE POET

Radio Man Who Turns His Back On The Present For The Riches Of The Past

POETS have always rebelled against things as they are all through history. One of their duties is to puncture the self-satisfaction of their fellows. In this instance Darcy Cresswell, New Zealand poet well known to radio listeners for his readings in Auckland and Wellington, has some acute comments to make before he leaves for England.

WE are all so sure we are right these days about everything that it comes as a world-shattering shock to be told we are all wrong.

English-speaking people, and especially New Zealanders, are quite agreed that democracy is right and Fascism is wrong. Germans and Italians are equally sure that Fascism is right and democracy is wrong.

We can bear that. The English and the New Zealanders are so positive they are right that they can put up with the Fascists thinking they are right.

BUT what if they are both wrong, if neither democracy and Fascism is allowed to be right? If our whole civilisation is wrong . . . if our entire philosophy of life is based on false premises of reason?

What if the earth doesn't go round the sun? What if one and one don't make two, but only appear to make two? What if we had a sixth sense added to our other five that would show us that one and one don't really make two?

MENTAL chaos!

The sort of dark and dismal chaos in which Carlyle would have revelled.

Yet Einstein has pointed to horizons of thought just like this. Einstein says it is not true that two parallel straight lines will never meet. And when the atom has been split, particles have been known to move from one place to another without any interval of time elapsing between the moment they left one place until the moment they arrived at another.

IT was this sort of mental disturbance that I had when I talked with Mr. Darcy Cresswell, New Zealand poet, in Wellington last week. He is well-known to radio listeners for his readings over the air from 1YA. And poets, like scientists, go straight to fundamentals.

Mr. Cresswell believes that civilisation rests on false premises. It depends on reason, he says, it leaves the senses out of account. Machines and the machine age are the logical development of reason. He sees no hope for a civilisation based on reason, that leaves the senses out of account. He expects it to crash.

The materialism of the present day will be replaced with a civilisation on a spiritual basis. The poets will be its priests.



S. P. Andrew, photo.

DARCY CRESSWELL.

... "The cinema and the newspapers and radio are the enemies of art."

THOUGH he talks over the air he is no advocate of radio. "I think the cinema and the newspapers—not even excepting the 'Radio Record'—and the radio, are the enemies of art," he says, "but we have men in the broadcasting service in New Zealand who are doing a lot against odds to give broadcasting a cultural value.

"Let us hope they will," he said, "because the broadcasting of perfectly drivelling music, like sensational journalism and silly sensational films, lowers the taste of the public."

Interview For "The Record"

By

WILL GRAVE

THERE are two sides to art, he says: the creative and the appreciative. The creative side can never be eradicated, no matter how hard people might try.

"It is as stubborn as ragwort or blackberry. You can't kill it with a grubber or a plough—though this has been tried in New Zealand.

How? In this way: New Zealand tries to make its artists be farmers or do something useful."

But on the side of appreciation, thinks Mr. Cresswell, the public can be misled. And they are being misled, he says, by the sort of entertainment and instruction that they get in the newspapers and the cinemas and too often over the air.

HE made these remarks from the depths of an armchair in Wellington. When I asked him if he would elaborate them, he said he preferred to give them like that.

"Half the charm of saying this," he said, "is to fling the words over your shoulder as you go."

SOME time ago he published "Poet's Progress," an autobiography, in London, and he takes the second part of his work to London with him in (Continued on page 50.)

Flash Of Lightning

Radio Play That Startlingly Reveals
How Man Can Limit
His Existence

IT is the work of the creative artist to show us life in sharp relief through the lightning flashes of his perception. "Squirrel's Cage," radio play to be presented by the Commercial service at all its four stations next month, does just this. It is the best radio play the service has ever presented.

PICTURE a squirrel in a cage. Once, it was a wild creature of the open, delighting in its freedom. Now it lives in a small box in its cage and when it is awake it runs round and round in the wire wheel.

"Round and round?" says Mary, one of the characters in Tyrone Guthrie's radio play, "Squirrel's Cage."

"Yes, round and round," replies John.

"How awful."

"It likes it," says John. "It thinks it's getting somewhere."

"And all the while," says Mary, "it's just sending the cage spinning round and round. It runs fast and works furiously and thinks it's doing splendidly, and all that happens is . . . Oh, John, set it free! Let it out of the cage and set it free in the garden!"

"No, no!" cries John.

"Why not?"

"You can never set them free after they've been tamed."

"Why can't you?"

"They get so used to captivity," says John, "that freedom makes them afraid."

THIS, in a few sentences, is the theme of "Squirrel's Cage," by the brilliant English radio playwright. Man, proud man, is the squirrel in the cage. Man is the creature tamed by civilisation and put into the cage.

The cage is his office, his job, the little house in the suburbs, the tram that takes him to work and back every day. Even more, it is the conventions that tie him up and hold him fast . . . the horror of doing the things he wants to do for fear of what other people may think.

The freedom that he could have if he had the mind for it, the adventures of travel and thought, are outside the bars. And the bars of the cage are steadily put up around man from the moment he is born, from the first moment his parents say, "Don't, baby," to the time he goes to school and the masters say, "Don't argue," until he marries and goes to live in his suburban villa and travels each day to his office up and down, up and down, up and down.

The complete squirrel in his complete cage, going round and round, "thinking he is getting somewhere."



. . . Man, proud man, is the squirrel in the cage.

And if he got his freedom now he wouldn't want it. He has got so used to captivity that freedom would make him afraid.

Until at the end of the play he begets a child of his own and he begins to say to it, "Don't, baby, don't."

The vicious circle is completed. The child will grow up just as his father has grown. You can see that at the end of the play. He too will be trapped in the cage.

NO words of mine can give a true picture of this radio play, the first I have yet heard. It was written specially for radio by Tyrone Guthrie, and acted and produced in Wellington. The playwright brings a new and fresh technique to radio that makes one hope for great things in the new medium.

Part of his technique is an invisible chorus that echoes the words of the characters, that amplifies the words of the parents to the children—"Don't, baby, don't"—and repeats them maddeningly, so that you have the horrible sensation that the whole world is saying,

"Don't, baby, don't!" and the whole world is thinking it.

It is an astonishing effect that could only be achieved in radio. On the stage, it would be as unnatural to our eyes as the Greek chorus, but in radio the invisible voices of the air seem to take on an eerie quality as if they were the thoughts that lie everywhere about us, pressing down on us and burdening us.

The play has been presented in many countries of the world, four times by the BBC, and it has been presented in Australia. It has been translated into several languages.

The production is remarkably well done in places, where the producer (Mr. Victor Lloyd) has evidently had a free hand. It is not nearly so well done in others, for the reason that some of the women's voices are obviously not trained for the work. Nevertheless, the quality of the play always shines through.

Written For The "Record"

By

WILTON BAIRD

RADIO AUNT SAYS FAREWELL

Special to the "Record"

by

ERIC BAKER



MISS MAYNARD HALL—"AUNT PAT."

... "Succeeded in getting some 'real Maynard' over the air."

INTO the secret places of a child's affections, only the young in heart can enter. And since our civilisation, with its disillusion, rides the heart unmercifully hard, youth too often ebbs away as adult years lengthen.

Perhaps that is the reason why really successful announcers for children's sessions are so rare—and, when they are found, so extravagantly loved. Perhaps that is the reason why the resignation of 3YA's "Aunt Pat" at the end of this week will be felt among the small listeners of some Christchurch homes as very like a death in the family.

For this radio aunt has won for herself a following as staunchly loyal as any in the Dominion. Even those who have only heard her voice, night after entertaining night, have learnt to know her as a friend. More devoted still are the thousands who, at one time or another, have been to visit her in the studio. Some went in fear and trembling, others went running; but all when they arrived found a fairy godmother—ready to enter into their fancies and to amuse them in their own fascinating way. There is one crippled boy, shown round the studio by Aunt Pat, who will never forget the exciting sights and sounds of that wonderful afternoon.

THE announcement of Aunt Pat's resignation from the children's session was made only last week, but already she has received a flood of letters expressing gratitude for what she has done and the hope that she will be back at the microphone before long.

To that, Aunt Pat answers definitely: "No. I want a rest. I have loved the work and have never tired of it. But physically I am tired. That is why I am giving it up—regretfully, but finally."

So it seems the Christchurch children must abandon hope, and turn to another for the fun of 5 o'clock sessions.

BLACK Saturday looms for the child listeners of Christchurch this July 30. For that day is to mark the farewell to radio of Miss Maynard Hall, 3YA's "Aunt Pat" almost since children's sessions were started at the station. This kindly friend of listening youth has decided to retire from the work she loves.

Aunt Pat has earned her rest, and if she is taking it who can grumble?

As Miss Maynard Hall, she entered radio some years ago, when 3YA was opened by Mr. A. R. Harris. Her first job was accompanist. Then, when the station was without a programme organiser for a short time, she took over that duty also. She brought to it valuable experience, backed by a knowledge of Hollywood, and her term was most successful. A series of talks which she put over met with enthusiastic response.

Finally, someone decided the time had come to start a children's session. Mr. Harris turned to Miss Hall, and thus, in the radio sense, Aunt Pat was born. Before her Mr. E. J. Bell, of the Canterbury Public Library, had been Uncle Jack in the children's sessions, but Miss Hall later became supervisor of children's sessions throughout New Zealand. Part of her duty was tour the Dominion, giving advice and help.

STILL, there was plenty of fun as well as hard work in Aunt Pat's notable broadcasting career. She often remembers now, with a reminiscent smile, that evening when neither clergyman nor children arrived for the newly-started song services. Aunt Pat knew nothing about how to conduct a religious ceremony, but her resource would not admit defeat. She soon had a hymn record on the gramophone, and no doubt that gave her time to plan the next step. The service went forward smoothly.

Afterward, when Mr. Harris congratulated her on the impromptu one-woman service, her cheerful reply was characteristic: "If I'd known," she said, "that I would be asked to say prayers over the air, I would never have taken on this job at all!"

There are plenty of people who are thankful she did not know about the prayers before she joined! Expressive of the feeling that listeners have for her is this letter which she received recently:—

"What charm you have communicated to listeners all this time! Something much sweeter than mere pleasure. Who is it says, 'Why trouble to tell me what you are when what you are itself speaks to me so loudly that I cannot hear the words?' You have succeeded in getting some 'real Maynard' over the air, and Aunt Pat will always mean friendliness, gladness, kindness and graciousness and beauty to all who ever heard her. Thanks be for her."

ACTUALLY, Aunt Pat in her generous way would pass on the praise to her helpers and friends. She is deeply appreciative of kindnesses from the 3YA staff. Of Mr. Harris she said: "I owe him a great deal. Not only was he conscious of the value of (Continued on page 57.)"

Entertainments At Which We All Assist, No. 1

Settling In The Set

A Bargain, A Budget And The Birth of A Dial Twiddler

Described in Detail

by

ANNE HOPE

ALL my friends are divisible into one of three groups—those who listen in to the A stations and are conceited about it; those who prefer the ZB's and feel boldly Socialistic; finally, those who favour the between stations and are just ordinary.

Often, in conversational silences at tea parties, these embarrassing friends would turn and ask me straightly to which camp I belonged. It used to unnerve me. I would blush and stammer: "Well, to tell you the truth, we haven't got a radio—not yet."

And they would raise the pencil above their eyes and say: "Goodness, but they're not luxuries any more—they're necessities"—just like salesmen of refrigerators, and very tactfully turn the subject on to old-fashioned things like gardens and babies and the weather.

I complained about the humiliation to Tony, but he said he was sorry about it, but there you were. You couldn't expect to buy a new car and a radio in the same year, particularly when you didn't know how the Government would balance their Budget—and where was the money coming from?

However, when I was recuperating in the country from a rupture between me and my tonsils, Tony had time to what he calls "make contacts" with his various business friends and fellow-drinkers. The result was, he came to me last week and said, knocking out his pipe on the carpet, "I've a surprise for you, Anne."

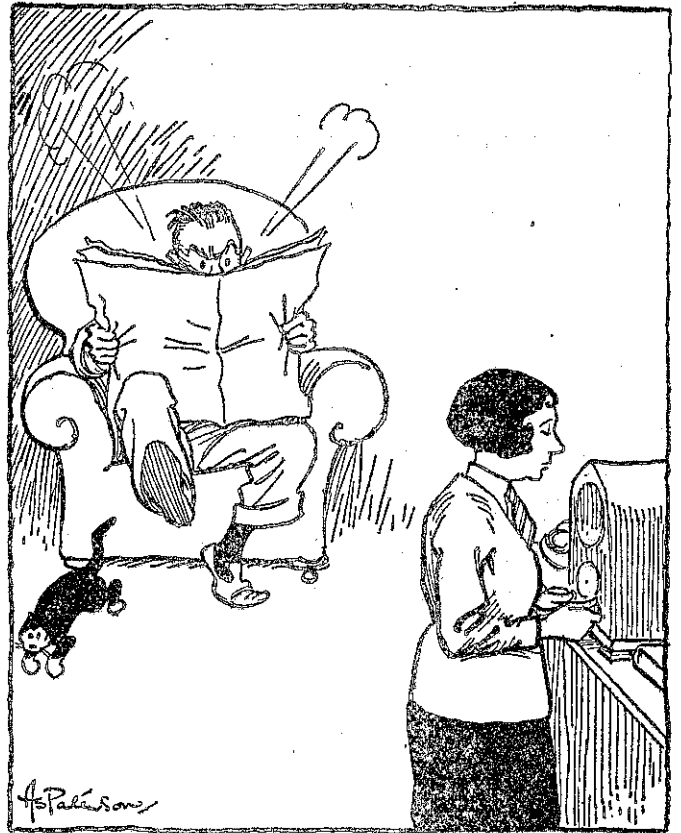
"Have you?" I answered. "You'd better sweep that up, Tony."

He smudged the ash firmly with his foot and said, "Good for the moths. Anne, it's a radio. Bill Smade is getting it for me; £35 in the shops, but he is taking over the agency and we can have it for £7/1/7 if we want it. What would you say?"

"Oh, Tony," I cried happily, my winter-sales complex vibrant, "why, Tony, of course we must get it. It's a bargain! Besides, we really should have a radio. They're necessities now, you know."

"We'll have it on trial," said Tony.

NEXT day the radio arrived, wrapped up in cardboard. I waited until Tony came home and we opened it together. He put his arms into the box and drew it gently out.



... "Slowly! You must tune slowly," barked Tony, watching me like a bad-tempered ferret.

We both looked at it dubiously. "Rather small, isn't it?" I suggested. "I was down town to-day, Tony, pricing them, and I saw some at least three times that size and only £25. I suppose Bill Smade wouldn't do you, would he?"

"Nonsense! The money's in the guts, Anne. What do you want with all that cabinet work?"

I decided, anyway, the cabinet work would be more trouble to clean, so I chirruped brightly: "Go on, Tony, turn it on. Where's the thing you push in?"

"Curses!" said he with a piece of frayed wire in his hand, "we'll need a three-point."

I left him to tinker. There is always fixing and adjusting before you can start any of these modern electrical gadgets. I had knitted three inches before Tony was back.

"I've done an awful thing."

"Me, too," I told him. "I was reading, and the pattern's all funny."

"I've tapped the aerial of the man downstairs," whispered Tony. "He'll be mad if he finds out."

"Can't you mend it?" I gasped, for we have had trouble enough lately with the downstairs flat and their garbage tins. Tony snorted fiercely and explained he had merely borrowed some of the man's power to do justice to our radio.

"It's ready, then?" I said eagerly.

IN the living-room, the radio was making a sizzling sound. Tony boldly turned a knob and there was a sudden piercing scream—then silence—then more sizzling. "Damn!" said Tony.

"Let me do it," I cried.

(Continued on page 55.)

THIS week the "Record's" popular woman contributor, Anne Hope, begins a new series of articles on "Entertainments At Which We All Assist." First subject is radios on "appro."

"G.O.M." OF THE BRITISH BALLET

*Perspiration is the Secret of
Success in Dancing, says
Espinosa — Interviewed by*

ROGER HOLDEN



"Next to the face, the hands are the most expressive part of the body . . ."

"MY sweet children, you almost make me think that you New Zealanders must be a very unfriendly lot among yourselves. You seem to hate each other so much that you do not even start to dance all on the same foot! Now, forget for the moment that you are rivals, and let me see you dance together."

The "sweet children" were a group of Wellington dancing teachers and advanced pupils; the scene was the studio of Miss Estelle Beere, in Wellington. And the speaker was Espinosa, famous dancer and "maitre de ballet" of London.

There was a twinkle in his eyes as he made that remark about New Zealanders' "hate." He obviously did not mean it to be taken too seriously. . . .

But most of the other things he said were in earnest, and were so received by these girls who, for an hour, were privileged to work under one of the leading figures of modern ballet.

A slight, agile man — very agile in view of his 66 years — with a crown of white hair, and wearing a flowing bow tie, Espinosa completely fitted his description of "the Grand Old Man of British Ballet." A most approachable man, his whole attitude was one of wanting to teach the "sweet children" as much as he could in the short time available. He made them work hard.

HIS technical instructions for each movement were given in a flow of French unintelligible to anyone who had not studied the ballet (though some of the terms seemed to me to be related to those used in fencing). But his general

LAST week the cables announced the coming tour of New Zealand by the Covent Garden Russian Ballet. And last week a flying visit was paid to New Zealand by Espinosa, founder of the modern British School of Ballet, with a view to looking over our dancing talent. So it seems likely that we are about to catch some of the revived enthusiasm for the ballet that is now sweeping the cities of the Old World.

remarks were homely. English, and to the point. For instance:

"Next to the face, the hands are the most expressive part of the body. Use your hands and make them mean something . . ."

Even a non-dancer could appreciate that.

He did not hesitate to encourage; he also did not hesitate to condemn.

Pupils who showed faults had to go over and over each movement till he was satisfied; and I think his enthusiasm for the ballet was communicated to them.

When the lesson was over they crowded round, plying him with questions, asking for autographs. . . . And then he announced that he would stay an extra day in Wellington to put any dancers who wanted, through an examination for the British Ballet Organisation, of which he is chairman and examiner.



Espinosa and his wife, Madame Louise Kay, founders of the British Ballet Organisation. He was looking for talent in New Zealand.

BETWEEN the lesson and lunch I was able to snatch a few minutes' conversation with Espinosa. That is the name by which he is always known, that or "Uncle Espy," though — as I subsequently discovered from "Who's Who in the Theatre" — his Christian name is Edmond, and he is a Londoner. His parents, however, were of Spanish extraction.

"This is the first time I've been to New Zealand, but from now on either I, or another examiner, will be coming every year from the British Ballet Organisation," Espinosa told me. "I have just been in Australia for the second time."

"Don't go asking me questions about what I think of New Zealand girls as dancers. Those you saw (Continued on page 56.)"

CHIVALRY TAKES THE COUNT

A Film Article

By

K. E. GOULTER



Leslie Howard hit a new high . . .

NOT so many years ago, when Rudolf was the Sheik, film audiences used to sit rapt through close-ups of two-minute-long kisses—and love it. Now tender Romance is on the down, wilting like the screen heroines who used to be wooed by it. Rough-house courtships keep the box offices busy. So screen heroines don't fall for kisses any more—it's black eyes and fisticuffs that make them take the vow.

When Jimmy Cagney pushed a grape fruit into Mae Clarke's face, way back in 1931, screen chivalry took its first sock. It has been taking them ever since and to-day is groggy indeed. For 1938 Romance is rough and tough. If the lover embraces his sweetheart at all it's in an all-in wrestling clinch. Remember Leslie Howard's and Joan Blondell's tussle in "Stand In," and the classic Lombard-March boxing bout of "Nothing Sacred?"

Yet when Cagney pushed that grapefruit he was regarded as something of a screen rebel. Why to-day a good crack on a lady's jaw is one of the first signs of "lurv" awakening in the cave-man chest.

Once upon a time the man that hit the heroine wasn't known as the hero . . . but that's an old story. Like most rebels, tough guy Cagney was not so much wrong as ahead of his time.

It was not until Clark Gable came along that the "man-hits-woman" type of romance really became popular.

Gable, as Public Idol No. 1, brought the "treat 'em rough boys" into the front rank. He even got an Academy Award when he spanked Claudette Colbert with a hair brush in "It Happened One Night." Of course there was more to the role than spanking, but still, it showed tough romance had definitely arrived. It was accepted and approved in the highest cinematic circles.

Gable curbed his pugilistic spirits a little after "It Happened One Night." But I can remember some fairly rough treatment he gave the late Jean Harlow when he wooed her in "China Seas." In

the recent "Test Pilot" he is back again as the hard-boiled hero—swooping from the skies to carry off Myrna Loy and marry her without a by-your-leave.

IN any case, Gable or no Gable, the taste for he-lovers did not stop with one picture. Robert Donat was, I think, the first Englishman to forget the "old school tie" traditions when he hauled Madeline Carroll, willy-nilly, through the exciting adventures of "The Thirty-Nine Steps."

Another "English gentleman" actor, Herbert Marshall, breaks through his inhibitions most unexpectedly in "Breakfast for Two," when he and Barbara Stanwyck mix it in no uncertain manner—custard pies and all. I can remember the time when Marshall played nothing but "other men"—who suffered silently with stiff-lipped British chivalry.

And who would have imagined scholarly Leslie Howard, who established a new "high" for tender romance in "Romeo and Juliet," acting like any American G-man who had never been taught how to play the game, the cad?

Yet in "It's Love I'm After" Howard plays a role that portrays him as very nearly a boor, egoistical and unchivalrous. He even burlesques the death scene in "Romeo and Juliet!"

THESSE cultured Englishmen are following the path that every film actor must take these days if he wants to hear his woman say, "I will."

Even suave William Powell, Hollywood's perfect gentleman forgot himself in "Double Wedding." Dignity went by the board in his dealings with Perfect Wife Myrna Loy. Naturally, she could (Contd. on page 53.)



. . . and hit something more substantial.

PERSONALITIES

ON THE AIR

NOW touring the Commonwealth for the Australian Broadcasting Commission is a young man with a mission. Sigurd Rascher dreams of the rehabilitation of the saxophone. As the world's finest exponent of this much-misunderstood and much-abused instrument, he has discovered in it a very close kinship to many other musical tools. At will he can make it resemble a bassoon, a piccolo, a banjo or a flute. A professor of the Danish Royal Conservatoire, Rascher is no mere "stuntist," but a serious musician with a profound faith in his medium.

3YA listeners will hear Sigurd Rascher on the saxophone on Saturday, August 6.

AWKWARDNESS IN A PIANIST'S LIFE Widely sought as an accompanist, Mr. M. T. Dixon, studio pianist and accom-

pianist for 3YA has had considerable musical experience, despite his youth. Before joining 3YA five years ago, he toured New Zealand as accompanist to Adelaide van Starenen, dramatic mezzo. Other artists of overseas fame whom Mr. Dixon has accompanied include Peter Dawson, Stella Power,



"MAT" DIXON OF 3YA.

... Peter Dawson asked him what about it.

Margherita Zelanda, Clem Williams, Chostiakoff, Sydney McEwan, Dorothy Heinrich and Dorothy Clark. Once when Peter Dawson was giving a talk from 3YA someone telephoned and begged for a song. The obliging Peter, though under contract to someone else, asked Mat what about it? There was

Clara Butt Took Up Too Much Room



CLARA BUTT.

... Squeezed Kipnis into corners.

AMONG those who storm the artist's room after a concert none is more determined than the autograph hunter. In common with most great musical stars, Alexander Kipnis signs programmes, photographs and autograph books with a kindly patience.

But one type of birthday book he was occasionally given on his Australian and New Zealand tour never failed to amuse him. In the space for his birthday, on February 1, there was practically no room left: Clara Butt's signature had been secured! The autograph of this great English contralto resembled her own generous proportions, and those who signed after her had to squeeze in their signatures at the side.

no music available, there had been no rehearsal, but singer and accompanist presented an impromptu item which delighted thousands. Another incident in Mr. Dixon's musical career was more awkward. A singer for whom he was playing at 3YA forgot her words. Unable to prompt in front of the microphone the pianist had to leave the piano, dash over to a music stand, place his thumb on the missing words, and dash back. Nobody noticed it.

GENIUS FOR MONTH'S TRIAL Not so very long ago two sisters sat waiting in the studio of a great violinist: the elder had made such progress with her fiddle, that lessons were sought from the famous teacher. But during the interview he happened to catch sight of the younger girl's hands, was struck by their extraordinary shape, and immediately said she, too, must learn the violin. He was so emphatic that it was agreed the elder sister should give the eight-year-old child one month's lessons as an experiment. The experiment produced such remarkable results, that the services of a famous master were secured for the girl. The name of the young violinist was Yelley d'Aranyi, and the famous master was Jeno Hubay.

Yelley d'Aranyi, a grand-niece of the late Joseph Joachim, will be heard from 1YA on Sunday afternoon, July 31.

THE VOICE OF A GUARNERIUS How Kreisler came into possession of his Guarnerius violin, dated 1737, was

once told by the violinist in the following words:—"One day as I entered the rooms of Mr. George Hart I heard a voice, liquid, pure, penetrating which filled my soul with longing and made me determined to possess such a treasure at any cost. There were difficulties in the way, as Mr. Hart (the London dealer) had already parted with it to a collector, and it was only after long and earnest persuasion, in which Mr.



FRITZ KREISLER.

... Paid £2000 for his violin.

Hart joined, that I was enabled to buy it for two thousand pounds."

The case alone of this superb instrument is said to be worth £200.

The famous violin will be heard during 2YA's Dinner Music Session on Monday, August 1, when Fritz Kreisler will be associated with his brother Hugo Kreisler, 'cellist.

CAN SING BUT CAN'T SINK

When the Welsh tenor, Parry Jones, was returning from America years ago he sailed on the Lusitania—and was torpedoed. For more than six hours he was in the water, and when picked up by a trawler remarked feebly: "I may be able to sing, but I can't sink." He was, as a matter of fact, seriously weakened by his experiences, and afterwards suffered a nervous breakdown. On regaining health he joined the D'Oyly Carte Opera Company, and later was associated with Carl Rosa.

Parry Jones, tenor, will be heard at 2YA on Tuesday, August 2.

QUEEN REGENT WHO SLEW 50,000

For Catharine da Medici, daughter of an Italian banking house, who became Queen Regent of France, the French throne held all the attraction of an ancient family property of a parvenu. When, as a beautiful and bewitching girl of 14, she entered the port of Marseilles to become the wife of the second son of the King of France, she had already made up her mind that one day she would become the most important person in her adopted country. She lived to become the chief instigator of the Massacre of St. Bartholomew, and herself gave the signal for the slaughter—that fateful tolling of the bell of St. Germain d'Auxerois. Her son, weak Charles IX, tried to stop the plan, but it was too late, and in Paris and other centres over 50,000 Huguenots were slain. Men of every country, creed and age, have condemned the massacre and detested Catherine for her unscrupulous ambition.

"Catherine da Medici," a play by Jennifer Thomas, an Auckland, will be performed at 1YA on Monday.

IGNORED INDIANS OF THE SCHOOL BOOKS

The first poem that Henry Longfellow wrote celebrated an Indian battle, for he was deeply interested in the race. When he came to write "The Song of Hiawatha," the Indians of that great poem were not those of careful school studies. Their cruelty and squalor were blandly ignored by Longfellow; to "weave together their beautiful traditions was his genial task." His method here was cleverly selective, and without difficulty he found the pictures, legendary beauty, and the glamour that he sought.

At 4YA on Friday, August 5, Professor T. D. Adams will read "The Peace Pipe" from Longfellow's "Hiawatha."

INJURED ARM BROUGHT HIM HOME

Eric Bell, well-known Auckland pianist, recently returned home after spending 18 months in Australia. Comparing musical standards he believes that vocally Sydney music is better value, but in the instrumental section Auckland musicians are leaders, particularly in concerted work by the strings—this despite the fact that Sydney has every facility for fostering music and boasts a fine Conservatorium. At stations 2FC and 2BL, Mr. Bell gave recitals of classical music, and a performance of his own composition, Sonata in E Minor for Violin and Piano (with Mr. Lionel Lawson) was enthusiastically received. This will be heard again on September 7 from 1YA, when the players will be the composer and Vincent Aspey (violinist), to

His Musical Jubilee Comes Soon



H. TEMPLE WHITE.

... Listeners appreciate his music.

THE career of Mr. H. Temple

White as organist and choir-master at Wesley Church, Taranaki Street, Wellington, is approaching its jubilee.

In 1913 Mr. White came to Wellington to join the music-makers of the capital city. Since then he has held, and still holds, various important posts. Radio listeners particularly appreciate the services of the church where he directs the music. Although ministers have come and ministers have gone during the past quarter of a century, the organist has continued to contribute to the beauty and dignity of the Taranaki Street services.

2YA will relay the morning service from Taranaki Street Methodist Church on Sunday, July 31.

whom the work was dedicated. Until January last, Mr. Bell was a regular performer from 2UE, Sydney, but a serious accident to his right forearm made a rest essential. So he returned to New Zealand, and has already become a popular figure at 1ZB. Such an excellent accompanist and versatile pianist should be a decided acquisition to the studio. He intends to settle in Auckland and has already begun teaching in pianoforte.

Eric Bell is heard daily from 1ZB, with Neddo, from 1.0 to 1.30 p.m.

MUSICIAN WITH NATURE. OF A POET

Born at Pressburg in 1877, Ernst von Dohnanyi is one of Hungary's foremost musicians, and has won high distinction as a composer, pianist, and conductor. He was only twenty when he first made his appearance as a concert pianist, stepping at once into the front rank of exponents. He appears

ed in England for the first time in the following year, when he played Beethoven's Piano Concerto No. 4 in G under Richter at Queen's Hall. "Not only," says J. B. Trend, "is his technical accomplishment extraordinarily complete, but the breadth of his phrasing, his command of tone-gradation, and the exquisite beauty of his tone, are such as to satisfy the most exacting lover of classical and modern music, and in both an intensely poetical nature is revealed."

Listeners to the 3YA dinner music session on Friday August 5 will hear Ernst von Dohnanyi, pianist.

A COMPOSER IN NEW ZEALAND

The Royal Schools of Music of London were wise to ask Felix Swinstead to examine for them in New Zealand this year, for such personal contacts are a powerful encouragement to Dominion students. This London-born composer-pianist was trained at the Royal Academy of Music under F. Corder and T. Matthay, and now teaches and examines for his old college. A list of his pianoforte pieces makes refreshing reading. Outstanding features are the genuinely pianistic layout, the absence of frills, the effective, though almost austere, simplicity of its idiom, and, in most cases, the suitability for small hands in the easier pieces.

At 1YA on Friday, August 5, Felix Swinstead will present an illustrated talk on the subject of "Mood in Music."

ITALIAN AND SHAKESPEARE

The not-too-old Italian composer, Mario Castelnuovo-Tedesco, who was born in Florence in 1895, is one of the few foreigners who has written with perfect sympathy and knowledge of Shakespeare in his songs. Of his 160 songs, forty-nine are based on English texts, mostly Shakespearean. In them Castelnuovo-Tedesco brings into play all his resources of modern harmony and his uncommon gifts as a melodist. This composer also found inspiration for five splendid overtures in Shakespeare's plays.

In the relay by 3YA on Wednesday, August 4, of the Royal Christchurch Musical Society's concert, Clive Hindle, baritone, will be heard in two Castelnuovo-Tedesco songs.

AUCKLANDER WINS PRAISE AT LEIPZIG

When the gifted young Auckland pianist, Jack Buckley, often heard from 1YA, went abroad early last year to study he took lessons from some of England's best authorities, and finally entered Leipzig Konservatorium, under Teichmüller. There he has made rapid progress. He was appointed musical critic and correspondent at the great Beyreuth Wagnerian Music Festival for the American journal "Musical Courier." At an important students' concert in Leipzig he played Schumann's Symphonic Etudes from memory, and was congratulated even by Teichmüller himself. According to Teichmüller, young Buckley is a "born artist of the piano," with crystal, clear-cut technique, a touch rich in variety of tone colour, and an independent and personal style. In a letter to his father, Captain George Buckley, well-known Auckland band conductor, Jack says he recently shifted to Berlin, where he is studying under one of the world's most modern and successful piano virtuosos, Hansen.

AROUND THE STUDIOS.

IRISH TENOR'S REFUSAL

Film Offer Made To Danny Malone—Little Old Lady Of Dunedin—Popeye's Voice Comes To New Zealand—Grand National Broadcasts—News From All Stations

DANNY MALONE, Irish tenor at present touring the YA stations under engagement to the NBS, has been starred in several films made by English studios. Just before he left Auckland a little over a week ago, he received a cable from a leading British film producing company offering him an engagement to take the starring singing role in a new film, "The Mountains of Mourne." As his touring contracts will keep him tied up for some months yet, Mr. Malone reluctantly had to refuse the offer, which would have meant a large sum. Danny Malone lives in London, finds an abundance of work there to keep him going the whole year round. His present tour is being made partly as a holiday.

PLEASANT gesture on the part of the organisers of the South Dunedin community sing last week was the inclusion of "Little Old Lady" on its programme, specially for the benefit of Mrs. Emma Harries, of South Dunedin. Mrs. Harries, just turned 104, is probably the Dominion's oldest resident. As soon as the singers learnt the reason for the number they sang it with vigour and enthusiasm. The main city "sing" also remembered Mrs. Harries. "Many Happy Returns of the Day," "Put a Little Springtime in the Winter of Their Lives," and others, including "Little Old Lady," which Mrs. Harries might well consider her song. Mrs. Harries was born in London on July 18, 1834, and came to New Zealand after 20 years in Australia in 1888, landing at Port Chalmers.

THE big racing week of the year for the Grand National starts in Christchurch on August 6. Announcers on the sporting side of 3YA will tell the public all they want to know about the events. The first meeting will be the New Zealand Metropolitan Trotting Club's meeting at Addington on August 6, the other trotting fixtures being August 10 and 12. The Grand National Steeplechase is on August 9 and the Grand National

Hurdles on August 11. The final day at Riccarton is August 13. On August 5 Mr. Fred. Thomas will talk from 3YA on "Reminiscences of Early Grand Nationals."

MANY a lad and many a man can thank 1ZB for getting them a job because of the "News from the Placement Service" session broadcast every morning at 6.45. The Placement Officer, for long a popular and informative speaker on Friday evenings, recently transferred his attention to each week-



MRS. EMMA HARRIES.
... Dunedin's Little Old Lady,"
aged 104, was given radio honours
at community sing.

day morning. Men whose names are on the service's books are told to listen for the bulletin which advises them where each job is and invites them to present themselves there at a given time to start work. The conscientious effort on the part of the Placement Officer makes this a boon to the community.

BEFORE radio became domestic musical societies in New Zealand had to depend on house seating capacity for their support. But to-day it is a poor society that is not put over the air, now and then, to sing to an audience a thousand-fold greater than that in the theatre. On August 3, the Royal Christchurch Musical Society, conducted by Mr. Ernest Jenner, will appear at the Radiant Hall, and several of its offerings will be broadcast by 3YA. These include three Handel choruses for choir and orchestra, and two motets

for chorus and string orchestra. The soloists, culled from the top ranks of Christchurch artists, are Mr. Olive Hindle, baritone, who will sing two Shakespearean songs; Miss Millicent Jennings, who will present Italian songs with violin obbligato by Miss Gladys Vincent; Miss Vincent herself, in Sonata in B Minor, by Respighi; and Mr. Jenner, pianist. The society to-day is regaining a good deal of its glory of 20-odd years ago.

THE humble harmonica has recently sprung from comparative obscurity to a place of eminence among instruments. The fine recordings by Larry Adler undoubtedly brought this erstwhile "toy" to the forefront. Wellington has several harmonica bands. One of these, Claude Jupp's band, will broadcast from the 2YA studios on August 4.

Musical Ball

FORTHCOMING seventy-fifth anniversary of the Dunedin Choral Society will be marked by an event unique in Dunedin. Apart from the attractive musical and choral programme the society is staging a musical ball. Besides the engagement of an augmented dance orchestra, there will be a full symphony orchestra of 16 players to render special dance numbers.

Rising

DUNEDIN-BORN tenor, Denis Dowling, whose fame rapidly spread in New Zealand and Australia, has now obtained his A.R.C.M. diploma at the Royal

"POPEYE"

HIS "VOICE" VISITS
NEW ZEALAND

THE familiar, deep, weather-beaten voice of "Popeye the Sailor Man," wholesale consumer of spinach and favourite star of movie cartoons, was heard from 1ZB last Monday night.

It was no recording, but the real, live Popeye, Billy Costello, voice of the old wire-whiskers with the strong arms.

On Monday night Mr. Costello, star of the new Frank Neil Revue Company which opened at His Majesty's Theatre, Auckland, called in to 1ZB and did his turn before going to the theatre.

He is to make one broadcast in each centre while his show is on tour.

College of Music, London. Quite recently Mr. Dowling was associated with the Royal Choral Society as a soloist in the performance of "Hiawatha" in the Albert Hall, London, under the conductorship of Dr. Malcolm Sargent.

Rhythm

THURSDAY, August 4, marks the 66th consecutive weekly appearance before the microphone of the "Four Kings of Rhythm." Originally broadcasting from 2YD, they were so well-liked that 2YA made arrangements for a simultaneous broadcast from both stations so that listeners in far places of the Dominion could hear the session. The Four Kings of Rhythm present their material on two pianos, string bass and drums, a similar combination to that employed by Harry Roy's Tigeramuffins.

Suite Music

COMING from 3ZB every Sunday night is a suite of music heartily to be commended. Every session is characteristic of some composer. For instance, the "Four Aces Suite," the "Aquarium Suite," and Coleridge Taylor's characteristic waltzes have already been done. The latest was the "Three Men Suite" of Eric Coates. This is a restful contrast to the weekly "snap and pep" programmes. For people—and there are thousands of them in Christchurch—who leave the dial on 3ZB day in, day out, the work in this session of "Pedro the Gipsy," created by George Boyle, is a change—a distinct change, and to the good.

Liquid History

IT has been said of the river Thames that it is liquid history. Even more is this true of the Nile, the most famous river in the world. The Nile is to be the subject of a talk at 3YA on Tuesday, August 2, by Mr. J. I. Craig, of the Ministry of Finance, Egypt. He knows much about the river that gives life to the country he serves.

Fishermen's Luck

FEW people, when they eat their fish for breakfast, think of the way it is caught and the people who catch it. Do they ever think of the hardships and dangers of the men who go out in small boats into the open seas and fish for the town markets? Do they realise that fishing lines may be as much as a mile long, and have to be carefully



baited at intervals and then set. Facts such as these are to be told to listeners by Mr. Murray Fastier in a talk at 4YA on August 5. Mr. Fastier went out in a launch from one of the Otago fishing places and spent some hours on a rough sea while the lines were being set and taken up. The talk will give landmen some idea of the life of hard, rough and dangerous work that makes up a fisherman's day.

BEETHOVEN AND FRIEND

KREUTZER SONATA FIRST DEDICATED TO "ABYSSINIAN PRINCE"

ABOUT 8 o'clock on a May morning, in 1803, in Vienna, a mulatto violinist named George Augustus Polgreen Bridgetower (son of an African father and a German or Polish mother), played a sonata with Beethoven.

It was the first performance of the master's "Sonata in A Major, Opus 47, for Piano and Violin," composed expressly for the dusky fiddler. But not long afterward Beethoven and Bridgetower quarrelled, about a girl it is said, and when the Sonata was published in 1805, it bore a dedication to another violinist, Rudolph Kreutzer. Hence it has always been known as the "Kreutzer" Sonata.

The mulatto, Bridgetower (whom Beethoven used to call Brischdower) was under the patronage of the Prince of Wales, and became the lion of the London season. He received his first musical instruction in England, and was always addressed as the "Young Abyssinian Prince."

There was considerable delay in the publication of the Sonata, and we find Beethoven writing about it to his publisher, Simrock of Bonn, in October, 1804, asking "Whether you have taken it from me merely to give it as food to the moths?"

The work was destined to figure in fiction. Tolstol, who did not understand music at all, and had the weirdest ideas about it, wrote a novel of domestic intrigue which he called

"The Kreutzer Sonata." In it he has made Beethoven's work stand as a symbol of the erotic and hypnotising power of the tone art. As a matter of fact, Beethoven was as in-



BEETHOVEN

... Quarrelled with his mulatto friend.

capable as Bach of writing erotic music.

Beethoven's Sonata No. 9, in A Major, Op. 47 (Kreutzer), will be played at 1YA on Wednesday, August 3, by Haydn Murray, violinist, and Dorothea Ryan, pianist.

Industrial Talks

THOSE interested in industrial conditions at home and abroad should hear a series of three talks that Professor J. H. Richardson, Leeds University, recorded for the NBS during his recent visit to New Zealand. Professor Richardson is Professor of Industrial Relations at Leeds, the first man in England to be appointed to such a university chair. Before that he spent nine years with the International Labour Office, under the League of Nations. He came to New Zealand to look into our system of settling industrial disputes. These talks are to be heard first from 4YA, and the opening one, "British Industrial Conditions To-day," is set down for Tuesday, August 2.

Triple Bill

GOOD triple bill, varied in character, will be presented from the studio of 1YA on Monday, August 1, when Mr. J. W. Bailey is to produce three short plays, all by Auckland authors. The first will be "Twenty Years After," by Blake Thornton. This is a tragic story of a returned soldier, and deals with the aftermath of the Great War. Next is to follow a domestic comedy, "Domestic Tangle," by Una Craig; and the third, "I Catherine De Medici,"

from the pen of Jennifer Thomas, is a historical play dealing with the conflict between Catherine and Mary, Queen of Scots, who at the time of this play was the wife of Francis II, King of France.

French Composer

THE works of Paul d'Indy, noted French composer, are not frequently heard from the stations of the NBS, but the feature presentation from 4YA next Sunday afternoon, beginning at 2.30, will be "Symphony for Piano and Orchestra." The soloist will be Miss Marguerite Long, with the Cologne Symphony Orchestra in support. It has been said that d'Indy's compositions bear a strong resemblance to those of Cesar Franck. D'Indy was a pupil of Franck, and he held his master in very high esteem.

Wrong Idea

MANY a young bass singer to-day thinks that his main object is to get as low in the scale and as loud as he possibly can, quite overlooking the higher registers. The other day Alexander Kipnis met a young man who asked him for a lesson or two. But Kipnis, remarking that he did not give lessons, said he would be pleased to hear the young man's voice. The amateur went noisily through a song made famous by Kipnis on his recordings. He



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said for years he had been trying to sing it just as the great Russian did. Kipnis smilingly remarked subsequently that if he sang that song as the young aspirant did, well, "My word, I don't know what would happen!" And that's where the visitor scored; he could be almost a tenor when required.

Home Again

FIT and bright, Miss Dorothea Ryan, "Then" of 1ZB, returned last week after a holiday of several weeks in Australia. Several times she broadcast from the principal radio stations in Sydney. The highlight of her holiday, she said, was the visit paid to the Cine-sound studios, where she saw some

present a special sports session on Saturdays at 11 p.m. This means that the average man, who arrives home from the theatre at just about that hour, will only have to tune in to 3ZB to get results in brief from all over the Dominion.

Ping-Pong

THE heading will make table-tennis "fans" writhe no doubt, but to many people table-tennis is still "ping-pong," despite the visit of two such masters as Barna and Ballak, Hungarian champions. Station 4ZB, through the medium of Jim Arthur, handled two successful relays from the Town Hall on the occasion of the duels be-



"ALFIE," "DEMMY," AND "HIMMY."

... Dunedin community sing trio, Messrs. A. H. Pettitt, H. P. Desmoulins, and J. F. Himburg, in selective mood.

shots of the film, "Dad and Dave Come to Town," being made. There she met Cecil Kellaway, Bert Bailey (who, as "Dad," is probably the greatest character actor in Australia to-day), Billy Rayes, Fred MacDonald, Leila Steppe and Shirley Ann Richards, all well known to New Zealand audiences. The primary object of Miss Ryan's visit to Australia was to see her old friend, Gladys Moncrieff, still in bed as the result of serious injuries in a motor accident some months ago.

Salvation Army

ADD to "Bands Heard on the Air" the Dunedin Salvation Army Citadel Band. It has not been heard yet, but it will be next Tuesday night at 9.5 from 4YA, the bandmaster being Mr. A. W. Millard. Included in the band's repertoire will be a Schumann suite: "Northern Son," "Sailor's Son" and "The Wild Norsemen."

Sports Service

BELIEVING that many a man who is unable to attend his favourite game on a Saturday, and who likes to "do a show" at night, needs extra service in sports results, 3ZB has arranged to

tween Otago's best and the Hungarians. Particularly interesting was the account of the exhibition match which revealed "table-tennis of a standard never before seen in Dunedin," Barna and Ballak's exhibition being "a combination of table-tennis, Soccer and football!"

Sidelights

SIDELIGHTS, as presented by the B stations, are becoming increasingly popular. For the Christchurch station the other night, Bob Pollard delved into the mysteries of a modern bakery, taking his followers from the bulk store, through the electric ovens and out to the vans, where finished loaves and small cakes were on their journey to the public. Thus the average man and woman and child, is coming to learn more and more of matters that rarely come before the public. The last sidelight set down for 3ZB's attention was a tour through the big Addington electric power station.

New Features

DURING August two new features will make their New Zealand debut on the air. First "Songs of

HIS INVITATION TO WALTZ

COMPOSER RAVEL PICTURED BALLROOM OF DANCING COUPLES

JOHANN STRAUSS was a towering figure. For half a century he dominated the dance-rooms of the world, and for longer than that he will continue to influence the rhythm of the dance and obsess the minds of its craftsmen.

Viennese music to this day means the music of the waltz, and no higher praise can be given to a certain type of music than to say it is in spirit truly Viennese. Brahms acknowledged Johann's genius. Richard Strauss emulated it in "The Rose Cavalier," a whole school of composition has been built upon its idiom, and the greatest have been glad to borrow from it.

Ravel's great work, "La Valse" (Poem Choreographique) is admitted by an essay in the style and manner of the Viennese waltz, and he has issued instructions to the players that

it is in that spirit he wishes it to be rendered.

The composer has imagined and pictured a vast ballroom, full of waltzing couples, growing gayer and brighter as the music proceeds until the fully-lighted scene resembles a ball at the Imperial Court of Vienna in the great days when Strauss was "king."

Ravel describes his work as a "Choreographic Poem for Orchestra."

Listeners to 4YA will have an opportunity of hearing it played by the Boston Symphony Orchestra, under Serge Koussevitzky, on Thursday, August 4.

Bishop Cherrington

REFERENCE TO THE MAORIS

WE have received the following letter from Bishop Cherrington's solicitor:—

July 22, 1938.

The Editor.

"N.Z. Radio Record."

Dear Sir,

His Lordship Bishop Cherrington has instructed me to write to you with reference to the article published in the "N.Z. Radio Record" of to-day's date. He strongly objects to the following paragraph:

"The third man said: 'I don't think the Bishop really understands this country or its inhabitants. For instance, I believe when he was giving an address at Otorohanga, practically the home of the Maori race, he referred to the Maoris as "the blacks."'"

His Lordship has always endeavoured to treat coloured people in the same way that he treats anyone else, and his work for the Maoris in his diocese is too well known there to be regarded otherwise than with approval. He has never given an address at Otorohanga except in church, and he has never referred to the Maoris as "blacks" or in any disparaging manner.

The statement complained of concerns my client in the way of his profession or office and is calculated to convey an imputation on him disparaging or injurious to him therein.

He instructs me that I must insist on the matter being rectified. If you care to publish an apology and make a handsome donation to the funds of his diocese, he will allow the matter to drop. Otherwise he must consider taking the other remedy which is open to him.

[The "Record" regrets having inadvertently done Bishop Cherrington any injustice and accepts the assurance that Bishop Cherrington has never referred to the Maoris as "blacks" or in any disparaging manner.—Editor.]

"Yesteryear" will be heard from all commercial stations at 10.30 a.m., Mondays to Fridays. This session should give interest at morning-tea time for the older people, to whom the songs so familiar years ago still bring many memories. Music has great power to resurrect the past, and the manner in which the feature is presented is said to be interesting. Children will be catered for in another new release billed for 5.45 p.m. on Tuesdays, Wednesdays and Thursdays from 1ZB, 2ZB and 3ZB, and Tuesdays, Wednesdays and Fridays from 4ZB. The title is "Once Upon a Time." In this production all the favourite characters of childhood days are brought to life. It is a quarter-of-an-hour feature.

Dr. Williams

TWENTY-MINUTE talk was given by Dr. Ulric Williams from 1ZB last week, not long after he had stepped ashore from a visit to Australia. Dr. Williams, known to readers of the "Record" for his articles on health and diet, said he had left for Australia almost at a moment's notice—by invitation of a new and large organisation that has sprung up there called the Federated Health Practitioners of Australasia. Dr. Williams described the work that this new organisation is doing in the interests of the health of the people. Its main object, he said, was to place before the public truths of a more definite nature. While in Sydney he addressed six large meetings and gave five radio talks.

Steeplejack

LIONEL SCEATN, announcer at 4ZB, broadcast a relay from the top of the newly-erected 150ft. chimney belonging to Speight's Brewery. He made the broadcast with nothing more reassuring than a wooden handrail and a flimsy scaffolding for support. The ascent would have been unattractive in the day time, but Lionel made it at night. The chimney was illumina-

Reviewing Estates.

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ated for the occasion, and Lionel and Mr. Terry Smith, supervisor for the contractors, who assisted in the broadcast, were dimly visible from the ground as black specks against the sky. Loud-speakers were installed for the benefit of spectators who followed the broadcast with breathless interest and who gave the steeplejack-announcer a rousing ovation. The broadcast told of the construction of the chimney and gave a description of the city as seen from the vantage point.

Bank Holiday

"BANK HOLIDAY" means more to the people of England than it does to the people of New Zealand. Here many of us are sometimes unaware that the banks are taking a holiday. In England the emphasis is on the "holiday" and not on the "bank." Scenes on "Appy Ampstead" are among the features associated with the holidays in England. Miss Valerie Corliss, already known as a lively commentator on the English scene, is to describe Bank Holiday as she saw it in London. The talk will be at 2YA on Friday, July 29.

Recitals

HOWEVER loud may be the cry for "rhythm music" in this year of grace, there are many thousands of

listeners who welcome "straight" recitals. A nicely varied presentation will come from 3YA on July 31 when two of the artists will be Miss Jean Scott (soprano) and Mr. Frederick Page (pianist). A third will be Mr. Oscar Natzke, young Auckland bass who went to London two years ago for further musical study. His contributions will be by recordings.

Long Distance

RIVAL to Pat Lawlor's long contract with the commercial service for his "Purely Personal" talks is Mrs. E. J. Henderson, Wellington. As "Cousin Elizabeth," giving character sketches and travelogues, she has been engaged for two or more sessions a week for nine months. Altogether she has given some 47 sessions.

Lost Tradition

THAT singing is a lost tradition in sunny Italy, having passed to the German school, was a remark made in Christchurch by Alexander Kipnis. The singers of the great Italian school, he said, had big and beautiful voices, through intensive training over many years. The singer of to-day was not prepared to give the time and work that made the singers of other days. On the other hand the German school had developed to a standard it had never before achieved. To sing successfully Schubert, Brahms, and Hugo Wolf, an artist must use brain and heart. The Italians were losing a great tradition.

Station 4ZD

WELL-LIKED radio station of the south, Station 4ZD, Dunedin, comes on the air three times a week. Its

Research

THE Cawthron Institute at Nelson is vaguely known to people as the place where researchers "breed bugs." Its value to the community, and especially to farmers, is immense and incalculable. For one thing, it settled the woolly aphid, and it hopes to settle ragwort and other pests. Mr. Douglas Cresswell visited the institute on his recent visit to the Nelson province, and he is to tell listeners something about it in two talks from 2YA in the "Discovering Our Country" series, on August 1 and August 8. These will be the last of the present series of his talks. He will give place on Monday evenings to Professor F. L. W. Wood, who will give listeners the benefit of his impressions of Europe, gathered when he went to Geneva and other parts last year. Mr. Cresswell will be heard later on in a series of talks on historic New Zealand estates.

Literature

PROFESSOR T. D. ADAMS'S legion of devotees will be given a feast of Victorian literature on Friday next at 9.20 at his weekly classical reading from 4YA. The first piece will be Sir Walter Scott's "Pibroch of Donuil Dhu," and other items "Peace Pipe" from Longfellow's "Hiawatha," "The Famous Mr. Joseph Addison" from Thackeray's "Henry Esmond," and "The Happy Warrior" by Wordsworth.

For Patients

IN most hospitals of the big centres of New Zealand radio has been installed for some time for the patients, and a loud-speaker system, too, is in use

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OFFICIALS OF STATION 4ZD, DUNEDIN.

"Uncle Alf" (left) and Director ("Toots") Mitchell in their studio.

programmes give a great deal of pleasure, especially to hospital patients. Besides "Uncle Alf" and Mr. Mitchell, another who has worked admirably for the station is Mr. Bruce ("Uncle Doug") who controls the weekly children's sessions.

so that messages may be given to all wards simultaneously. Latest to install radio is the Westland Hospital, which has received two sets for the children's ward. One set was presented by the workmen of Jackson's Bay and the other by 3ZR listeners.

Play-Time

THE second hour of the evening programme from 2YA on August 3 will be entirely devoted to dramatic productions. Shortly after 9 p.m. Episode 9 ("A Chinese Puzzle") of the China Seas serial "Shanghai," is set down for performance. This is followed by "The Dream of Eugene Aram," by George Edwards and Com.



DENIS DOWLING.

... Dunedin tenor is winning honours abroad.

pany. The hour concludes with a further complete narrative from the interesting "Personal Column" series, described as drama from the agony column of a newspaper.

Radio Speaker

MR. K. W. R. GLASGOW, M.A., M.Sc., recently appointed headmaster of Scots College, Wellington, is a well known lecturer from 4YA, and is at present engaged in delivering a series of talks on "Education" as part of the "Whirligig of Time." Mr. Glasgow, only 35, has had considerable experience as teacher at the Otago Boys' High School. Subsequently he was appointed senior assistant at King's High School, Dunedin. His radio voice is very fine, and he has given his lectures with the quiet confidence of a "master" of his subject.

Fancy Dress

CHILDREN will find Neddo's big fancy-dress party in the Auckland Town Hall on Saturday afternoon, August 6, one of the year's great attractions for juveniles. He is putting a great amount of work into it, and intends to have stage sets and tabloids representing numerous 1ZB broadcasts. Each will appear in an appropriate costume and setting, stepping out of a page in a huge stage "magazine." Prizes will be given for winners of the many competitions, and for the best costume. The party will be broadcast on relay by 1ZB.

Eye Witness

TO be a passenger on a German liner when the World War broke out was the experience of Mr. Pickles, of Wellington. The ship made for a neutral port and the passengers had a good deal of trouble in getting away. There was no ill-feeling between the German offi-

cers and crew and the English passengers. Mr. Pickles will tell the story of this experience at 2YA on August 5, in the "Eye-witness" series.

Mood In Music

TALK that will interest listeners versed in musical matters is scheduled for 1YA on Friday, August 5. The speaker is to be Felix Swinstead, this year's examiner in New Zealand for the Royal Schools of Music. He is at present conducting examinations throughout the Dominion. This well-known and prolific composer is giving an illustrated talk on "Mood in Music." No doubt many of his "victims" will be listening in.

For Australia

WELL-LIKED 17-year-old New Zealand singer Jimmy Fitzpatrick left for Australia from Auckland last week to continue his musical studies. He won the radio trials at 1ZB and was second in the Personality Quest. He toured New Zealand for six months as a boy soprano and was the first artist sponsored on the air on the opening night of 1ZB.

Apathetic Auckland

WHAT the audience in the Auckland Town Hall for Alexander Kipnis's first concert last week, lacked in numbers it made up in its enthusiasm for the great Russian bass. Remarkable feature of public concerts presented by the NBS in Auckland has been the disappointingly small number who attend. There was one exception—when the Comedy Harmonists were presented to a packed hall. Was this because the Harmonists sang popular numbers?

Travel Talks

GEORGE MCKINNON, of 4ZB's copy department, has many radio fans, which is unusual, for George has never

been on the air. He writes the travel scripts put over during the children's sessions every Monday, Wednesday and Friday, and listened to by thousands. Teachers have told children to listen to these educational talks. But children need no urging, for Jill and Peter handle these talks in such an interesting manner that children and grown-ups alike appreciate them. Through these talks, listeners have visited every part of the Dominion, and have been taken to British Guiana, Ireland, Australia, India, Tibet, and Mongolia.

Choir

ONE of the best liked choirs in Dunedin—the Returned Soldiers' Choir—has not been heard on the air for a very long time, but 4YA will remedy this deficiency next Monday night. At 8 p.m. the choir will be heard in a

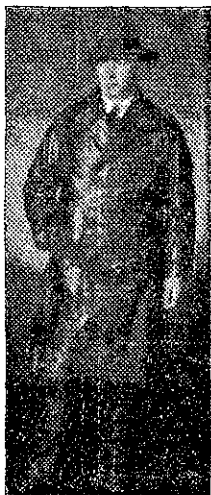
4YL INVERCARGILL

INVERCARGILL'S new radio station, 4YL, will be officially opened on Tuesday, August 2, at 8 p.m., by the Hon. F. Jones, Postmaster-General, and the opening will be followed by a radio cavalcade called "In Such Short Time." The power of the new NBS station is 5 kilowatts, the wavelength 680 kilocycles.

studio performance, under Mr. John T. Leech. This choir is, of course, unique in rather a sad manner. By the nature of its combination it cannot last forever. That, however, is a dreary thought, hardly fair to a choir which, at the present time, is at the top of its form.

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MUSIC OF THE WEEK

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

THE intention of Professor Shelley before he took control of the NBS to assist the cultural movement in New Zealand by means of radio has not, so far as I can discover, yet had pronounced effect on the height of the New Zealand forehead. Musically, at any rate, the programmes of the country's National stations administer the castor oil of classicism in one minute and in the next shamelessly (though shrewdly) sugar the dose with swing, or hot rhythm or saccharine ballad.

Nevertheless, the discreet adoption of the type of programme that has been heard from 4YA on Thursday for some time must be having considerable benefit to "music-consciousness." I am indeed overdue in praising Dr. V. E. Galway, lecturer in music at Otago University, for his really excellent "Masterpieces of Music" series. Last Thursday, for example, he presented two severely classical items, Mozart's Piano Concerto in A Major and Wagner's *Traume*; but he did it with such disarming informality that only the most hard-headed non-classicist could fail to understand that here the secrets of music were being discovered, and discovered in a singularly pleasant way.

DR. GALWAY'S method is simple. He talks 'bout the composers and he plays the themes himself. He shows how the pattern of a masterpiece is created. And those of his listeners—I believe there are many—who believe that tonic solfa is a new kind of diet can understand with little difficulty just what everything is about.

I wish the NBS would develop the idea. Because once the bogey of misunderstanding of classical music is laid to rest a most notable advance in the general appreciation of music as a whole will take place. Musicians who are also radio listeners may hate the idea because it takes from their listening the intellectual pleasure of hearing the themes, the variations and so on of a major work developed. But I think even musicians will admit how programmes of the kind can assist a wider understanding. And I very much hope that something like the "Masterpieces" will be heard from other centres. I believe the feature is to lapse while Dr. Galway is on leave of absence abroad, but I would be sorry that the whole idea should lapse also. It is too good not to exploit—so long as you have the right man.

CULTURE marked time again last Wednesday, when the Christchurch Orchestral Society's concert, scheduled for 3YA, was transferred to 3YL while Mr. Walter Nash talked of his millions. Consequently, my hopes of listening to the concert were dashed, because all I could get from 3YL was noise, much noise, and I'd hate to believe it was the sort of noise the Orchestral Society was making. I noticed, however, that Mr. Len Barnes was scheduled to sing the Prologue to *Pagliacci*. If ever a society for the Protection of People against the Prologue to *Pagliacci* is formed, I'll be a foundation member.



MR. LEN BARNES.

... "I heard Mr. Nash instead!"

THE same night, Miss Olga Burton broadcast three songs from 2YC in a pleasantly fresh voice of some charm. But I would quarrel with her choice of Bemberg's "Nymphs and Fawns" as suitable for her voice. Its difficulties were by no means overcome by Miss Burton, whose tendency to squeeze the vowels in her enunciation had the effect—pronounced in the upper register—of squeezing her notes as well. Consequently, her legato was not as rounded as it might have been. Moreover, her technique did not fully command the top notes of the song. More careful and more simple choice of songs would help her to bring out the freshness of her voice much more satisfactorily.

ON Thursday, the Aeolian Choir, under Maxwell Fernie, presented 14 songs ranging from Elgar to Handel and including two glees and two mad-

rigals. The programme was well chosen and the choir harmonised well though the sopranos and altos, particularly the sopranos were at times too strong for the balance. Raggedness of attack was rare and sustaining invariably well done, particularly in one Elgar number, "The Dance," where the voices wavered below and back to the accompaniment splendidly.

In spite of the tendency to echo, a fault of the room, the choir sang well in songs requiring seriousness and possibly reverence. But I would have liked a little more spirit in the singing, and a rather livelier beat from Mr. Fernie in the glees and madrigals. It's a fault common to most New Zealand choirs, I believe, the fault of a determined concentration to hit the correct note squarely in the centre and be hanged to anything else. And it's a fault, too, as I mentioned a week or two ago, developed from insufficient acquaintance with the score and a necessarily close regard of it, a regard which prevents concentration on the conducting. I can only suggest say the Vienna Boys' Choir as a model, because the boys galloped about the stage and enjoyed themselves hugely and yet contrived to sing like angels. Most New Zealand choirs, including the Aeolians, do not sufficiently identify themselves with the spirit of a work, as those boys customarily did.

I CANNOT say I was tremendously impressed by the use of a flautist for accompaniment to some of the songs, particularly to Elgar's "Lullaby." The flute necessarily had to be close to the microphone—at least I presume it was—and on some phrases the result was perilously close to a flute solo with voice obbligato. At other times, the flute impressed me as being an insipid instrument for accompaniment, even though Mr. J. Rodgers, the flautist, was skilful enough.

INCIDENTALLY, three of the Elgar songs were translated from the Greek anthology according to the announcer. I do wish the station would be a little more informative. I must confess my shameful ignorance. Anyhow, all that's Greek is not gold, if I may judge from the Elgar setting of one of the translations.

RESULT.

Sports and Pastimes Puzzle, No. 1.
(1) Golf, (2) Croquet, (3) Rounders, (4) Basketball, (5) Polo, (6) Ski-jumping, (7) Rugby League, (8) Hurley, (9) Lacrosse, (10) Sculling, (11) Tossing the Caber, (12) Badminton.

The prize of £15 has been awarded to:
MRS. R. MOATES,
32 Athens St.,
Miramar, Wellington,
who forwarded the only correct solution.

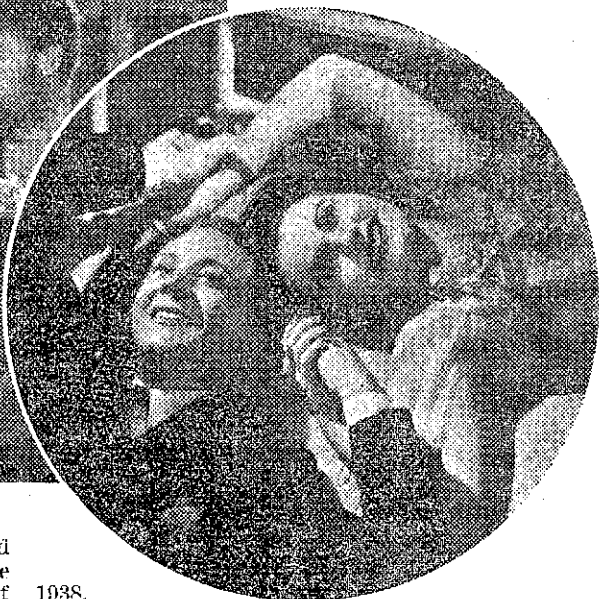
BY "SCHERZO"

Film Record—by Gordon Mirams

OLYMPE ON OLYMPUS



Stars of two new pictures reviewed in this issue—Above and in circle: Olympe Bradna and Gene Raymond, who have the leads in "Stolen Heaven." Centre: Billie Burke, Alan Mowbray and Brian Aherne in a scene from "Merrily We Live."



Crooks Regenerated With Musical Aid

["Stolen Heaven." Paramount. Directed by Andrew L. Stone. Starring Olympe Bradna. First release; Wellington and Dunedin, July 29.]



A DARK HORSE.

IN an otherwise inconspicuous picture, called "The Last Train from Madrid," there was a cheeky-looking, baby-faced actress who caught the attention from the moment she was seen deserting from a Spanish Amazon regiment for the more enjoyable company of Journalist Lew Ayres.

That was Olympe Bradna, 17-year-old actress from La Belle France. Then came "Souls at Sea," and little Mademoiselle Bradna had skipped most of the preliminary rungs of the ladder to stardom with her poignant, restrained performance as Babsie, the ill-fated girl who fell in love with George Raft.

And now, Olympe has jumped the remaining rungs and is at the top of the ladder. She is a star in "Stolen Heaven." I'm certain she deserves to be there, for among the shiploads of foreign actresses whom Hollywood imports every year—and soon forgets—she has piquancy, a fresh charm, and dramatic depth that make her out-

standing. So far, she and Danielle Darrieux are the foreign "discoveries" of 1938.

On Wings Of Song

YET I can't help thinking that it would have been better if Olympe Bradna's ladder to the stars had been pointed in the direction of a slightly firmer part of the movie firmament than it is in "Stolen Heaven." Having reached the top, the chubby-faced French girl has to step off into an airy, unsubstantial expanse of hokum, with practically only the music of some of the great masters to support her. Anybody less talented than La Bradna might have come back to ground level with a bump.

Into one of those convenient new States with which Hollywood dots the map of Europe in a manner to make the partitionists of Versailles go red-white-and-blue with envy, Olympe is precipitated as the most elusive member of a gang of elusive jewel thieves. This country apparently lies somewhere between Hungary and Germany, judging by the agile, picturesque peasantry, and the national habit of drinking beer in the open air and singing rollicking choruses.

Rather Shocking

IT is rather shocking to discover that such a nice child as Olympe is a crook, even though the gang for which she operates is so unconvincing that I doubt if in real life it could manage to steal even a glance. That very blonde and somewhat insipid young

man, Gene Raymond, is their leader and they operate from a beer-garden where Gene plays the violin and Olympe sings and dances (very nicely, too!) rousing the burghers and fraus to a peak of wild excitement with a song about the "Boys in the Band."

Forest Idyll

THIS part of the picture is happy and exciting enough, though they could profitably have dispensed with that tiresome episode about the open trap-door into which the irate cabaret-owner is predestined to step as surely as if John Knox or Calvin himself had decreed it.

But when the crooks have to dash for the border, and Olympe and Gene become separated from the others, the film drops even the pretence of reality and becomes a kind of romantic musical idyll that seemed to me to grow more and more artificial with every foot.

Nothing more is heard of "The Boys in the Band"; instead we have the music of Liszt, Chopin, Grieg, Moszkowski, and Strauss, which comes rippling through the greenwood from the hermit home of Josef Langaner, once great pianist, who has cut himself off from the world because his memory is failing. Despite a head of hair of the Paderewski pattern, this eminent maestro is easily recognisable as Lewis Stone.

(Continued on next page.)



John Galsworthy's "The First and The Last" has been brought to the screen in England. This United Artists' release stars Vivien Leigh and Leslie Banks (seen above), together with Laurence Olivier.

Saved By Music

WITH the childlike trust common to great artists, the maestro shelters the fugitive jewel-thieves and becomes part of their scheme to skip the country, by being bluffed into the belief that they will sponsor his return to the world of music. But as the vague old gentleman practices assiduously at the piano for this great event, the music of Liszt, Chopin, Grieg, Moszkowski and Strauss gets to work on the hard hearts of the tricksters, softening them so effectively that in the final scene they almost welcome the chance to wipe the slate clean by going to gaol.

I can believe it of Olympe, who is such an innocent and impressionable child; but the reGeneration of Gene Raymond by means of Liszt, Chopin, Moszkowski and Strauss is something about which I crave leave to remain cynical.

If Sounds Were Seen

I'D like to know who was playing that music so brilliantly for Lewis Stone. There are many sequences where the screen throbs with the music of the masters, and although it does perhaps rather add to the artificiality of this crime story, I'm duly grateful for the chance to hear it.

The finale comes in a burst of melody, with the playing of Liszt's Second Hungarian Rhapsody at a peasant festival. I think we could have done without those montage shots of neighing horses and whistling trains, but the producers have certainly made a good attempt, in the words of "Time," to give an idea of what the Second Rhapsody might look like if sounds were pictures.

Frankly, I can't quite make up my own mind about "Stolen Heaven." I liked Olympe Bradna and the music enormously, the rest not nearly so much. So considering everything, I think a "Dark Horse" grading is the best.

Coincidence

A FEW days after writing the above paragraph about the attempt to suggest in "Stolen Heaven" what sounds might look like if they were pictures, I saw another film which has been produced solely for that unusual purpose. It is an M.-G.-M. short subject, "Optical Poem," made by someone called Oscar Fischinger. Once again the subject of Liszt's Second Hungarian Rhapsody, only in this case conventional images—such as peasants dancing—are dispensed with; and by the aid of vari-coloured circles, squares

and triangles, which move and group together in a continuous series of changing patterns, the producer attempts to "illustrate" the background accompaniment of the stirring music. A remarkable effect, very largely successful, though somewhat tiring to the eyes. You really do feel most of the time that you are seeing the music as well as hearing it. It's a sort of animated surrealist tone-picture—if you know what I mean!

Mad Family That Will Make You Laugh

["Merrily We Live," M-G-M. Directed by Norman MacLod, With Constance Bennett, Brian Aherne, Billie Burke. First release: Wellington, August 19.]



A GOOD BET

WHEN Alan Mowbray, as the dignified butler, fainted dead away in the first 10 feet of "Merrily We Live," I made sure it was going to be, as I had feared, just another crazy comedy to vent my spleen upon. But no! The people in this show are crazy—delightfully, wonderfully crazy—but the show itself almost completely escapes the stigma of mechanical lunacy.

Made by Hal Roach, "Merrily We Live" is almost as good as "Topper." It has the same deftness of direction which keeps the lunacy under control and maintains a clever balance between dialogue and action. The story, if incredible, follows a well-defined and logical course and is peopled by characters which are something in the nature of caricatures of recognisable types. Even in their maddest moments they are seldom annoying.

Since the success of this picture depends so much on the producer, I suppose I might as well be one of the first to start talking about the distinctive "Hal Roach touch."

Tramp-Collector

"MERRILY WE LIVE" owes a good deal of its plot to "My Man Godfrey." Mrs. Emily Kilbourne, mother of a family of quaint individualists, has a passion for collecting waifs and strays—a passion unquenched by the sad discovery, time and again, that her proteges have decamped with the family silver. When Brian Aherne arrives dusty and dishevelled at her house one morning there is the same warm-hearted welcome for him from Mrs. Kilbourne as for all the others of the hobo fraternity—and the same insulting reception from the Kilbourne daughters, the long-suffering Kilbourne father, and the harassed Kilbourne butler. But you know from the start that this hobo is distinctly not like the others. You know that he will probably turn out to be a prince in disguise, or a movie star trying to get in touch with nature, or a millionaire who is tired of limousines and wants to know the joy of the open road. But this

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doesn't prevent your being interested to discover what he really is.

As a matter of fact, the tramp turns out to be a novelist—but not until after he has been coerced into the job of family chauffeur, become the target of the younger daughter's romantic yearnings, the serious object of the elder girl's affections, and the centre of interest at an uproarious dinner-party at which he begins as a waiter and ends up as the most popular guest.

Billie Burke Burbles

THERE is the same smoothness and competence of acting in "Merrily We Live" as there was in "Romance For Three," a film which it equals in quality. As Mrs. Kilbourne, Billie Burke is as absent-minded and talks as much as ever—but this time has something worth talking about. You want to hear her on the subjects of tramps, goldfish, roses, Shakespeare ("As Shakespeare said—Now what did he say?—Well, never mind, I'm sure he must have said it, anyway. . . ."), family trees and fathers ("Having a father is one of Nature's unwritten laws"!).

You'll rejoice also at the fitful leave-takings of Butler Alan Mowbray and his final resolve that he is in the wrong racket and would be better off as a tramp; the precocious mischief-making of Bonita ("These Three") Granville; the spluttering rages of Clarence Kolb as the head of the madhouse and its only sane member, and his erratic progress up and down stairs in one of the funniest portrayals of drunkenness I've ever seen.

Constance Bennett consolidates the good impression she made in "Topper"; and as for Brian Aherne—why has Hollywood taken so long to discover him as a romantic comedian?

Even pudding-faced Tom Brown is bearable for once, as the son of the madhouse.

If you want a laugh, see this picture. I guarantee you'll get it, nearly all the time.

Jack Holt's Sacrifice Act Again

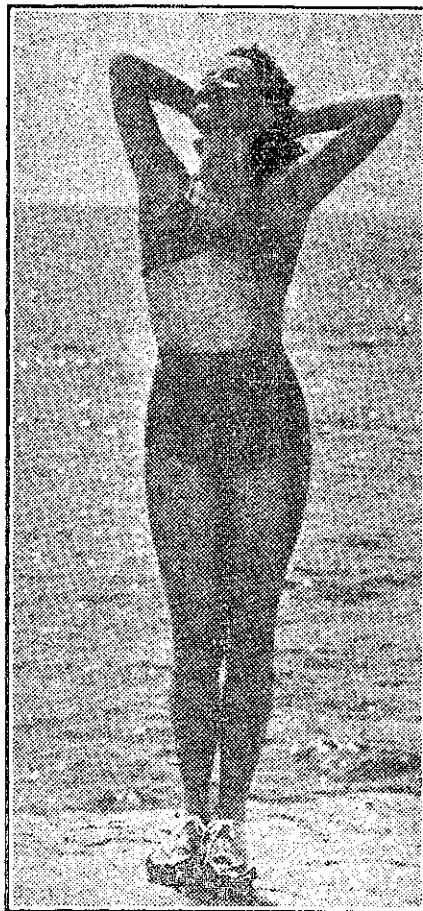
["Flight Into Nowhere." Columbia. Directed by Lewis D. Collins, starring Jack Holt. Just released.]



SHOWS FAIR FORM

AMONG my most vivid film memories of the old silent days is the picture of Jack Holt, released from prison after a term as long as you could expect Hollywood to give him, coming home to find his wife in love with his Best Friend. I shall never forget Jack setting his grim mouth and walking outside in his Best Friend's overcoat, so that a gang of racketeers who were waiting for the Best Friend bumped off Jack by mistake.

Just sob stuff, of course. It has been done better dozens of times in different situations. All the same, Jack Holt's sacrifice act caught up my heart in those boyhood days, and I



A Californian silhouette of Danielle Darrieux, French film star, who makes her Hollywood debut in Universal's "The Rage of Paris." In private life she is the wife of Henri Decoin, Parisian journalist and author.

have ever since had a sneaking regard for him. He's such a MAN is Jack. Bandy legs and underhung jaw and all, there's no one, in my opinion, to touch him as the type of tough, straight-shooting, big-hearted guy that the directors like to get into their less pretentious pictures.

Last Of The Incas

SO, because of Jack, I enjoyed "Flight Into Nowhere," his latest Columbia film, with good-humoured acceptance of its many faults. It is the story of a bumptious air pilot who is degraded for disobeying orders, but who steals a plane and flies off on a survey flight which he had been promised before his disgrace.

Naturally, you can't steal planes with impunity nowadays, and the rash young man soon runs out of fuel and makes a forced landing among the Last of the Incas.

These extraordinary people, who speak educated English and look like nothing so much as amateur theatrical society members dressed up for an Old English pageant, receive him courteously and give him the chief's daughter for a wife.

But the lost pilot has another young wife at home who, in the manner of her kind, has been stirring up Jack Holt to go find the errant boy. Jack gets together an expedition and plugs off bravely through the jungle and bloodthirsty savages—ending up at the Incas' kingdom to give the pilot a

straight left on the jaw for his infidelity and his now chronic drinking.

Still A Good Chap

THE fade-out of the film is rather surprisingly abrupt, and gives the impression it has been cut at the last moment. But it still contrives to show what a straight-shooting guy that Jack Holt is.

"Flight Into Nowhere" is just an average, inexpensive adventure film, no better than the usual run. But I liked it—it was so good to see Jack Holt's leathery face again.

Their Dead End Had An Exit!

["The Devil's Party." Universal. Directed by Ray McCarey. Starring Victor McLaglen. First release: Wellington, July 29.]



SHOWS FAIR FORM

IN the opening scenes of "The Devil's Party" there appear slum children who might be second cousins—several times removed in point of toughness—to those young hooligans whose horrible caperings highlighted "Dead End."

But the kids of this new picture make good! Somehow—we aren't told how—one of them grows up to be a prosperous night-club owner; an-

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Wednesday, August 7.

Arrangements regarding box plans, sales and prices in daily papers.

Touring Manager: John Farrell.

other dons the cloth of the Church; two others go into the police force; and the grubby little girl who tagged along for their semi-criminal escapades in dirty back alleys is miraculously transformed into a beautiful and eminently respectable crooner.

Cops And Robbers

THESE splendid examples of how environment can be conquered by Hollywood's social workers meet once a year in the night-club to look back on bad old times and possibly think how lucky they were that Edmund Grainger was their producer and not Sam ("Dead End") Goldwyn, who would probably have kept them in the gutter.

From one such meeting develops the quite exciting complications of "The Devil's Party." As a matter of fact, the film could really have started at this point and forgotten all about its slummy origin and its pretensions to being a social document. For "The Devil's Party" is basically not much more than a routine cops-and-robbers melodrama—and, as such, acceptable entertainment if you like the type.

The Wrong Clothes

VICTOR McLAGLEN is miscast as the night-club owner whose associations with the underworld makes him at least morally responsible for the tight corners and emotional conflict into which his friends are thrust. McLaglen's mountainous brawn does not look its best when encased in a dinner jacket. Nevertheless, he does the part fairly competently; but is eclipsed by Paul Kelly, as the priest—a role more than a trifle reminiscent of Spencer Tracy's in "San Francisco."

New heroines keep popping up so fast in minor movies these days that one hesitates to be dogmatic, but I think Beatrice Roberts may be worth watching for in future films. She looks attractive, and her crooning can—without stretching the truth—be described as singing.



BETTY DAVIS, as the Southern minx, in Warner Bros. "Jezebel," a drama of the bad old days in New Orleans.

De-Odorised Drama of The Slums

"Boy of the Streets." Monogram. Directed by Norman Taurog. Starring Jackie Cooper. Release date indefinite.



TAKE A CHANCE.

I seems, indeed, that three or four studios hit on the "Dead End" idea almost simultaneously; but I must confess the only picture in that freshest of slum releases which deeply impressed me with a sense of reality and worthiness was

"Dead End" itself. "Boy of the Streets" might well have been an inferior plagiarism had it not been for the fact that it was made before the really big show in the group. Put it this way . . . if you didn't like "Dead End" you will like "Boy of the Streets." If you liked "Dead End" you will come out of "Boy of the Streets" with a bilious smile and the flavour of the chocolates you munched in the interval quite unimpaired.

Fairy Godmother

IN "Boy of the Streets" all the garbage cans have been de-odorised and liberally sprayed with attar of roses. Jackie Cooper comes through the fire of an unfortunate upbringing quite unscorched, and goes off to become a respectable gob in Uncle Sam's navy: Maureen O'Connor looks singularly slummy until a fairy-godmother-rich-girl-tenement-owner-who-was-horrified-by-her-property-when-she-saw-it bought Maureen a tailor-made and sent her to finishing school—after which she succeeds only in singing more Irish songs very sweetly and looking more undecoratively plump and smudged than ever.

Competent Acting

BITS I liked? Marjorie Main whining with that inimitable backache-and-kidney-pills look, a veritable ocean of unshed Irish tears in a veritable glow-worm cave of Irish eyes when Maureen sang "Does Your Mother Come From Ireland?" to a mother about to die from T.B., Jackie Cooper doing his usual competent acting, and the ingenious way in which everything was worked so it couldn't help but turn out right in the end.

They tell me the picture made a lot of money in America. I can quite believe it.

THERE used to be a limitation on the number of false teeth a recruit could have. I have removed that limitation.—Mr. Hove-Belisha.

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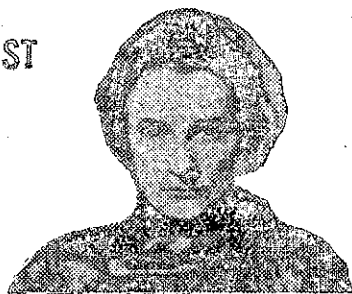
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BOOK RECORD

Conducted by ANTAR

Protest Against "Worthiness"

Novel That Typefies Modern
Obsession With Real—And
Dull—People

THIS week I propose to review at some length a book I have not finished reading. To be devastatingly honest, I must admit there's nothing very unusual in that alone. You people who read Book Pages would probably be surprised and grieved if you knew how few books the average reviewer *does* finish. Excuse? Try reading four or five books a week, fifty-two weeks in the year, and see how you get on yourself!

No, I'm afraid what claim to originality this review possesses must be based on other grounds. For the novel I did not finish, I have nothing but praise by all accepted standards of criticism. It is written with care, its characters are faithfully depicted, its atmosphere is convincing, its humour is kindly. It is compact and logical in both conception and treatment.

But I shall never finish it.

It is an earnest, competent, honest novel, typical of the saner fiction in this year of grace 1938. As such, I am convinced, it doesn't amount to two hoots in hell.

Now, I would not like this to be interpreted as an individualised attack upon the book in question, Miss Lettice Cooper's "National Provincial." Indeed, "National Provincial" is considerably better than most of its ilk. But I wish earnestly that it could be interpreted far and wide as a wild-eyed, fist-clenched protest against the peculiar psychology of the school of novelists Miss Cooper represents.

Three Classes Only

THE more I read, the more I am convinced that the fiction of to-day can be divided arbitrarily and more or less accurately into three classes—the neurotic, the stolid, and the moronic. The neurotic will, perhaps, survive as an expression of a peculiarly self-tortured age—but God defend our reputation in posterity if the saner and more sweet-tempered of modern writers—writers contributing the bulk of typical "art fiction,"—do not change their aims and standards.

Is there any earthly reason why laborious, competent, exactly coloured portraits of uninteresting neighbours should be regarded and enjoyed as good Art? Is there any earthly reason why this age—its horizons wider than the horizons of any age that has gone before—should find its literary models and its inspirations eternally within nose-length? Is there any earthly reason why earnest critics should urge

young writers to "write about familiar things, the things you know!"—and with such a constipated vigour of self-righteousness?

Biographers, journalists, scientists, are inundating the libraries and bookshops of five continents with countless millions of words describing familiar things, the things they know. Is no branch of written expression to remain for the creative and adventurous mind, and is invention to be so fettered that it can create only people and situations which have already been created much more convincingly by Providence?

Sick Of The "Worthy"

After years of swallowing "worthy" modern novels—and finding some fashionable satisfaction in them, too—I am parched for the work of an unborn novelist—a novelist with a big, broad, brave, preposterous mind—a novelist who will write for the world a story in which character, psychology, fiddling detail, and mechanical credibility are forgotten; a story of epic people doing epic things, knowing epic joys and enduring epic sorrows; a story that can take men away from the treadmill of imperfect society and give them a glimpse of such a world as it would be if all men were capable of living their noblest—and basest—thoughts.

Ah, indeed, for a real and worthy literature of escape! What is the purpose of fiction unless to provide a stimulating mental escape from narrow realities? Must those writers who are willing to expend patience and consideration in unlimited quantities upon their work, forever lead us back from our own irksome imperfections to consider and analyse the even more irksome imperfections of other people?

Sometimes I think the "Sappers" and Ethel M. Dells are closer to their Muse than the Galsworthys and the Huxleys. Their imagination is mean and their tools blunt, but at least they do not etch with sharp pens the yawning pettiness of frustrated people and say with sad, glad eyes: "Look, I am an artist... it is a true likeness."

No, I shall not finish Lettice Cooper's "National Provincial," but you may get it from your library and like it. It will give you all the excitement and entertainment you would get if a new family moved in next door.

"National Provincial," by Lettice Cooper (Gollancz, London). Our copy from the publisher.

BLUSHING VICARAGE
HEROINE

NOWADAYS, modern young women have toughened up so much that only those straight from country vicarages can be guaranteed innocent. At least, that is what the "popular novelists" have decided. Vicarages, in this wickedly sophisticated year of 1938, are the only spots on earth where novelists can pluck their "little country flowers" without fear of a wisecrack.

The heroine of Anne Hepple's latest novel, "Riders of the Sea," is a beautiful example of this vicarage tradition. Indeed, her blushing ignorances at times seem almost archaic—or plain stupid. Still, she has a good deal of embarrassment to meet—who would not if they went on an ocean voyage to forget an unhappy love affair and fell plumb into another and a mock marriage to boot?

All in all, "Riders of the Sea," if you forgive the blushes, is charming enough "froth." Anne Hepple, in the writing of a round half-dozen such romances, has acquired a certain easy nonchalance at the game.

"Riders of the Sea," by Anne Hepple. (Hutchinson and Co., Ltd., London). Our copy from the publishers.

WILD WESTERN TALE
AS A TONIC

ALTHOUGH many people nowadays affect to despise the Wild West yarn with its square-jawed, straight-eyed hero, yet you will read a long way and not find anything better than some of these simple action tales with the breath of healthy living in them.

So, if you've a mind for old-fashioned medicines after the psychological fevers of present-day novelists, take down one of the rip-roarin' Westerns and be thankful they are still in stock. Books like Ernest Haycox's "Sundown Jim" drive away headaches.

The plot is nothing very new—just the adventures of a United States marshal who is sent to clean up longstanding family feuds in the bad land of reservation, and who does it lone-handed. But Mr. Haycox's style, stereotyped and tersely melodramatic though it is, is a good deal better than you expect in such books, and his treatment of romantic situations betrays less pandering to the emotions of thirteen-year-olds.

Characterisation is also stronger in this novel, and the setting for the shootings is grimly realistic. "Sundown Jim" proves that the best of 1938 Wild West writers are progressing, within the strict limits of their material, to meet the demands of a more critical public.

"Sundown Jim," by Ernest Haycox (Stanley Paul, London). Our copy from the publishers.

(Continued on next page).

CULBERTSON'S VICTOR ON CONTRACT

WHEN Mr. Ely Culbertson, little tin god of the bridge world, saw his team spectacularly defeated this time last year by an Austrian four in the International Contract Bridge Tournament at Budapest, he saw also the end of that supremacy which he had held unchallenged over thousands of players ever since he cast Auction into outer darkness. Now, there are many who are ready to question the infallibility of the Culbertson system—ready to accept without prejudice the system of other authorities.

This is a good chance, for strict adherence to one system only tended to put the rule of thumb on Contract, justifying the criticism of the last lonely followers of individualistic Auction. To experiment and understand systems outside Culbertson dogma, is to receive the full intellectual stimulus of Con-

tract. Naturally, the obvious field for further study is the Austrian system, which showed its strength so unexpectedly in the Budapest tournament. Hitherto, information on this method, particularly on the two new forcing opening bids of one no-trump and one club, has been rather hard to come by. The explanatory, "Beating the Culbertsons," written by Dr. Paul Stern, captain of the Austrian world-champion teams, is therefore likely to be read with unusual interest by bridge lovers.

In this book the actual hands played in the final round of the Budapest tournament are given, with 96 diagrams.

"Beating the Culbertsons" is not a book for the beginner, but the keen, average, and expert player, who enjoys the mental exercise of serious Contract, will find it both provocative and intensely interesting—a worthy match for clear brains.

"Beating the Culbertsons," by Dr. Paul Stern, vice-president of the Austrian Bridge League. (T. Werner Laurie, Ltd., London). Our copy from the publishers.

THE CAMERA SEES BEAUTY NAKED

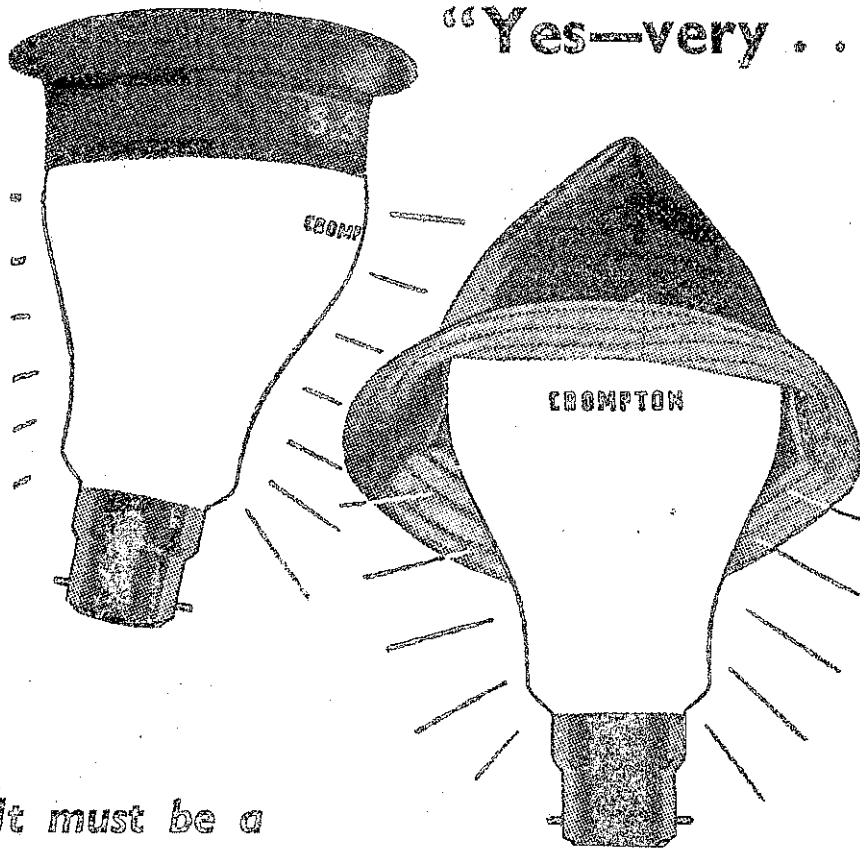
MODERN photography is fast qualifying to be counted among the arts; and those interested in its advance will no doubt welcome Walter Bird's beautiful studies of the female nude, just published by John Long, London. There are nearly fifty photographs in this book, printed about quarto size in sepia toning, the subjects ranging from the classical poses of full-length figures to effective impressionistic studies.

Although the outdoor photographs are, on the whole, disappointing, the best of the studies show fine understanding of composition, a very skilful control of lighting and artistic use of "mood," as opposed to simple reproduction in photography. The book represents a high-water mark of photographic art in its own somewhat limited field.

["Beauty's Daughters," by Walter Bird (John Long, Ltd., London). Our copy from the publishers.]

"Light house ahead, Cap'n!"

"Yes—very . . ."



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HEROES WHO DELAY THEIR COMING

AN irritating habit growing among romantic novelists of the lighter type is to attach their heroine early in the book to some unsuitable charmer, and then, in the last few chapters, bring forth like a rabbit from a conjuror's hat the man of gold, who deserves and is given her love for ever.

This technique is traditional in the field of detective "shockers," but it is not so successful in romances, where the important thing is to build up sympathy in the characters of the two lovers. Its weaknesses are apparent, for instance, in "April Sky," first novel of the short-story writer, Janet Gordon.

Here the author has sufficient skill to prepare the reader's mind unobtrusively for the hero's coming—but even so, she cannot quite make up for his lateness. There is no reality in the retarded romance.

Apart from this fault, the novel is an honest trifle about a beautiful office girl who is dazzled by the environment and graces of a rich suitor, and who only realises her mistake when true love comes along. Although there are times when the writing is better than ordinary, there are other times when it descends to unrestrained purple. As a first novel of the romantic type, however, it is promising work.

"April Sky," by Janet Gordon (Hutchinson and Co., London). Our copy from the publishers.

THE evolution of the organ has carried with it many remarkable changes in make-up and technique. The earliest organs had a wind chest which consisted of bellows worked by hand. The air produced actuated the bellows and so put pressure upon the pipes. The Wurlitzer, now installed in countless theatres, is the modern conception of the organ, and is capable of all kinds of effects. The Christie organ, which is featured in the 2GB "organ treasures" session every Friday at 9.15 p.m., is another example of the modern trend in organ construction.

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We have received numerous letters, from users of the Helios Violet Ray Machine, stating their pleasure at results obtained. Here are three picked at random.

Tooney St., Waihi, 8/6/38.

The Helios Violet Ray Machine that I had from you some time ago is going well, and doing remarkably good. Wishing your firm every success.—C.L.

Featherston, 4/3/38.

I am confident that I will receive great benefit from its use. For over a year I have been troubled by an obscure trouble in my upper jaw, following the extraction of teeth. X-ray on three occasions has failed to reveal anything, but after one week's treatment with the Violet Ray, I am now getting some relief.

Again thanking you for your generous treatment.—Yours truly, J.T.R.

Thames, 9/10/37.

I am pleased to say that both Mrs. B. and I have found benefit in way of relief from use of the machine. Slightly, of course, but, nevertheless, marked improvement, in spite of the fact that we are restricted with the use of it between the hours of 9 and 10 o'clock in the morning.—J.A.B.

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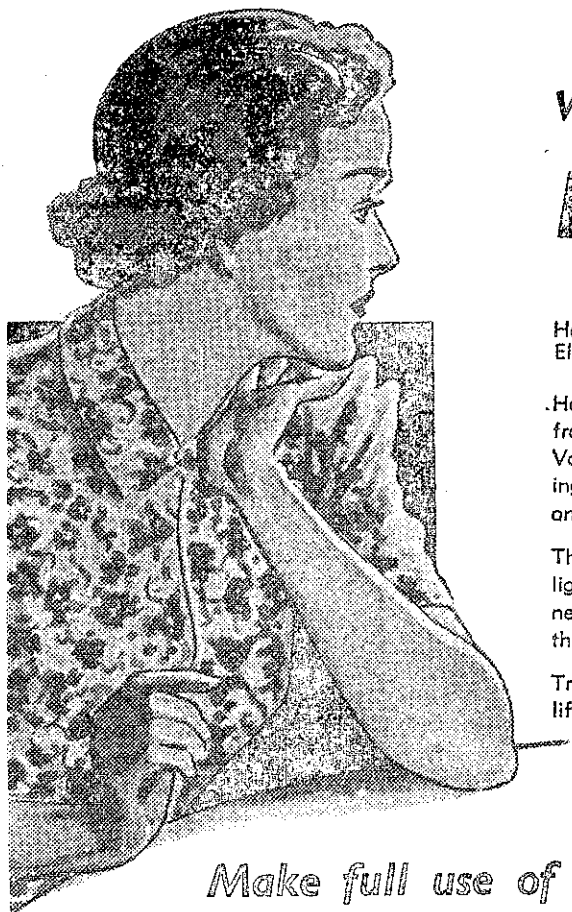
Send for one NOW! Try it out for 7 days, and if, at the end of that time, you can honestly say you have not benefited, return the machine in the same condition as received, and we will refund your money in full, including return postage. That's what WE think of Helios Violet Ray!

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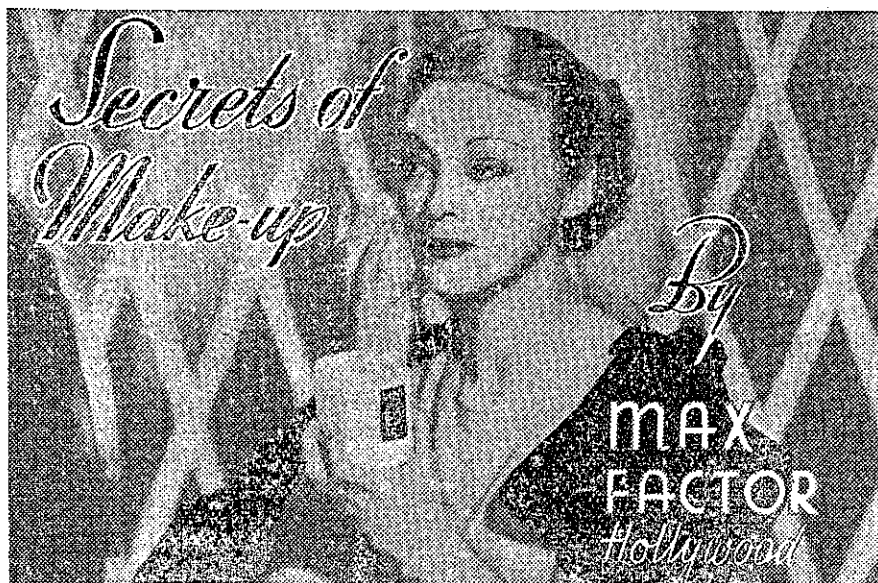
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HOW thick and heavy should a woman allow her eyebrows to grow? Some women are starting to overdo the popular "back-to-nature" trend for full, natural eyebrows.

About two years ago, the thin, highly arched brows which had been pioneered by Greta Garbo and Marlene Dietrich showed signs of definitely going out as a feminine fashion. Such "emaciated" brows had been eminently suitable for the two stars. And occasionally, there appeared other women who could present this affectation with advantage to their personal appearance.

But the fact remained that the thin pencil-lined type of eyebrow was highly unsuitable for the average woman.

I was naturally pleased, then, when this artificiality went into a decline, and began to be replaced by brows of natural thickness and pattern. I have always been an ardent advocate of naturalness in everything.

Naturalness

HOWEVER, it wasn't long before I began to have some misgivings about the eyebrow trend toward natural lines and thickness.

There were some women, I noticed, who looked upon this trend as a licence to relapse into a complete carelessness which allowed their brows to run altogether wild and unkempt.

Still another school of eyebrow extremists went in for outdoing nature altogether by pencilling in these important facial features, and grossly exaggerating their natural thickness, length, and breadth.

All of the principles of common sense are against either of these practices.

Supervision

EYEBROWS, if allowed to attain an approximately natural growth, can always be improved by some corrective supervision and attention.

It should be remembered that any advice advocating "natural" eyebrow patterning is based on the assumption that this pattern will be a perfect one—and that such uncultivated perfection is seldom, if ever, seen.

The hair of a good many brows is naturally too short. Sometimes it is proportionately too heavy for the face upon which it appears. In cases of this sort the completely "natural" eyebrow is not an attractive one, and its deficiencies should be remedied.

Brows which are too close together lack genuine attractiveness, and yet they quite often insist on natural growing that way. Plucking until there is an ideal span of eye-width between them will prove of benefit.

Expressive

A GREAT deal of expressional power is lost if brows are too short at the

ends—and lots of them naturally are. A well-pointed pencil should be used to darken the ends of these brows a trifle, and a faint line may then be extended to give them the semblance of having greater length.

Nearly every woman who follows the current fashion of natural brows soon finds that there are always a few rebel hairs which grow contrary to the general natural pattern, and spoil the symmetry of the whole growth. Such hairs should be plucked out, and the remaining "naturalness" will consequently be a great deal more attractive.

Rochelle Hudson

WITH the subject of eyebrows in mind, I can hardly help thinking of Rochelle Hudson; hers are among the most perfect "cultivated natural" eyebrows in Hollywood—even in their real, natural thickness, they are shaped into a perfect continuation of the arch above her eyes. The few stray hairs which do not follow the correct natural pattern line are plucked as soon as they make an appearance. And an illusion of further length at the outer corners is provided by a shadowy touch of eyebrow pencil.

I can remember times, though, when Rochelle was not so sure that her eyebrows were perfect. A mere youngster when she entered pictures, she had the juvenile desire to experiment with the ultra-exotic styles—styles which were not at all suitable for such a very young person.

But it wasn't long before Rochelle's natural good taste began to guide her away from these extreme stylisms into a logical and attractive correctiveness.



"A 'cultivated' naturalness of eyebrows, rather than a wild and unkempt one, is the recommendation of Make-up Artist Max Factor. The Beauty authority chooses Rochelle Hudson, 20th Century-Fox star, as example."

LET YOUR HOUSE

by

Janet Dorsey



EVERY house is capable of expressing the personality of its mistress if she gives it enough constructive thought.

The size and type of the house has nothing, or very little to do with it. The charm of an intelligent woman's personality will give a delightful atmosphere equally to a tiny bush cottage, country homestead, dignified town house or suburban bungalow irrespective of the wealth or position of the owner.

No two people have precisely the same personality and so no two people will express themselves in their home in exactly the same way.

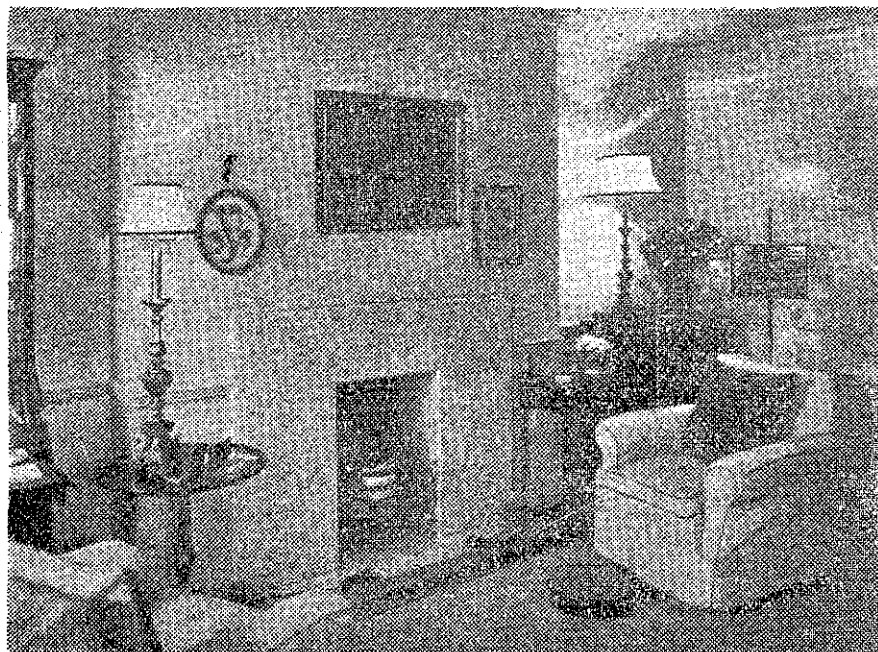
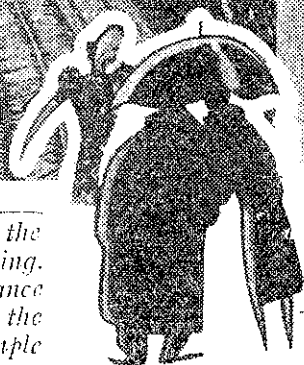
The main thing is that the mode of expression shall be your way and not an exact copy of some one else's way. Nothing is more distressing than to see a woman whose personality suggests hydrangea coloured chintzes against cool, cream walls trying to adjust herself to a flat decorated and designed like a Hollywood rendering of an Arabian Nights entertainment, and nothing more lovely than to see a pleasant woman in her own setting.

Improving The Home

HOWEVER, all that is not to say that the practical advice of experts in home designing and decoration need be totally disregarded. There are certain general rules it is wise to follow and there are certain suggestions which should make your task of creating an attractive and beautiful home much easier. The following lines may prove interesting and stimulating to women who really wish to improve their home.



These two photographs show the effectiveness of modern furnishing. Above, the attractive hall entrance is light and friendly. Below, the living-room alcoves are in simple designs.



YOUR house, like yourself, should give a good first impression and your hall more than anything else is going to help you do that. When the door opens and your guests step into the hall they should feel that it is giving them a smiling welcome.

If it is filled with warmth, light and colour and the fragrance of flowers, they will thaw at once and feel that here is a house they know they will enjoy themselves.

For a small hall, a light colour scheme giving the effect of space is best. Deep cream or light buff walls of roughish paper with a canvas or plaster finish is a good choice. A rough-surfaced paper can always be distempered when it is soiled.

A hall done in deep cream is always a success. Pale apricot walls, woodwork and ceiling with a mushroom brown carpet was a charming choice I saw the other day.

Beware of wood and rich panelled effects in wall papers—they are apt to be depressing in a small space.

BE INDIVIDUAL . . .

Woodwork to match the light walls will make your hall look larger and does not show dust or scratches like dark paint or varnish.

For a "family" hall, apt to receive rough treatment, a stippled paper and paint to match is perhaps a better choice. Pale Brown over cream looks light and effective and so does a clear green over dove grey.

A fitted carpet is a help in making the small hall look spacious. Plain or mottled haircord is inexpensive and would look well in a warm tobacco brown or natural beige. The stair carpet should match and carry the eye harmoniously upwards.

If you dislike plain carpets or think them unpractical, why not be modern with a spotted carpet? You can get the most delightful spotted Wilton carpets and I am told that a spotted haircord is soon to be put on the market.

In The Hall

A HALL needs very little furnishing. A hanging cupboard with a solid door, if there is no hanging accommodation elsewhere; a small chest or low table with a deep drawer for those last-minute necessities like motoring guides and goloshes, is all that is necessary. A large mirror placed at one side or the end of the hall is a splendid idea for creating the illusion of space.

Let your ornaments or pictures be very few and striking. A piece of shining copper or pottery holding a spray of flowers or a branch makes a glad sight.

Have a cheerful light in the hall and a small one on the staircase if you can manage it.

Lastly, please don't forget the front door. Let it be gaily painted and interesting.

It tells people a lot about you—whether you're gay or gloomy, careful about details or careless and indifferent. I went to visit a new acquaintance the other day and was surprised to be met by a bright red door, which exactly matched two tree tubs at either side of the step. It was a stimulating greeting and dispelled any thoughts I may have harboured about a dull host and hostess. I was perfectly certain it would be a good evening—and it was!

A bright, spick-and-span front door need not cost a lot of money—paint is quite cheap and you can do the work yourself. Emerald green, buttercup yellow, turquoise blue are all lovely shades that will make your door "different" and gain for you a high reputation among your friends for being house-proud.

DON'T have a black door unless your house is white or cream and you are prepared to polish it very often. A black door should always shine like a new shoe.

Be very sure that the door fittings and brasses really do sparkle and the step is perfectly immaculate.

Small things like this will make your hall cry welcome from the door and all the way upstairs.

Ask to see new door fittings when next you visit your local stores. Iron, wood and glass all make interesting modern door furniture, and they are labour-saving. Have an unusual foot-scraper and a very smart mat inside the door.

These days we have become space conscious. Architects of vision, looking toward the future, are designing small houses with large rooms. The demand for one small compartment in which to dine and another in which to sit has waned.

The young men who earn their livings as house agents no longer ply us with the attractions of drawing room, breakfast room and living room. They refer grandly to a "large living-room."

One room in which to live spaciously and graciously—surely a better thing than to be cooped miserably in two or three.

"Living-room" has a comfortable, family sound. It would be possible to give a real party in such a room and to dispose of one's possessions to advantage.

Two-Faced Room

A SINGLE living-room, however, requires a new outlook on furnishing. To meet its owner's requirements with success it must be a two-faced room. Not, let us hasten to explain, one of those horrid, deceitful Jekyll-and-Hyde rooms where every pouffe conceals coal or the reserve china.

Consider a living-room which runs the whole depth of the house in the space once devoted to a dining, and a sitting-room. With windows at either end, it is filled with sunlight and charming possibilities.

Colour scheme assumes a new importance. You may have a passion for lime-green or mulberry-pink but they are apt to pall if you look at them every day.

While it need not be drab or indefinite, a soft restful background is essential in a room where long hours must be spent each day.

Deep cream or a warm mellow buff are both good and if your room faces due north or north-east there is much to be said for a cool french grey.

A contrasting paint can be used with advantage. Pale green skirting and door panels give a spring freshness to cream walls. Stippled brown skirtings and doors are charming with all the buff and pale honey shades.

It is sound wisdom to choose a stippled finish if the children are still at the sticky-finger stage. It keeps it looks longer.

CURTAIN all the windows in your two-faced room with the same material. This, more than any other single factor, makes for harmony. There are innumerable curtain fabrics to choose from, but it is well to remember that the

simpler designs are the most successful when planning curtains on a dual scale.

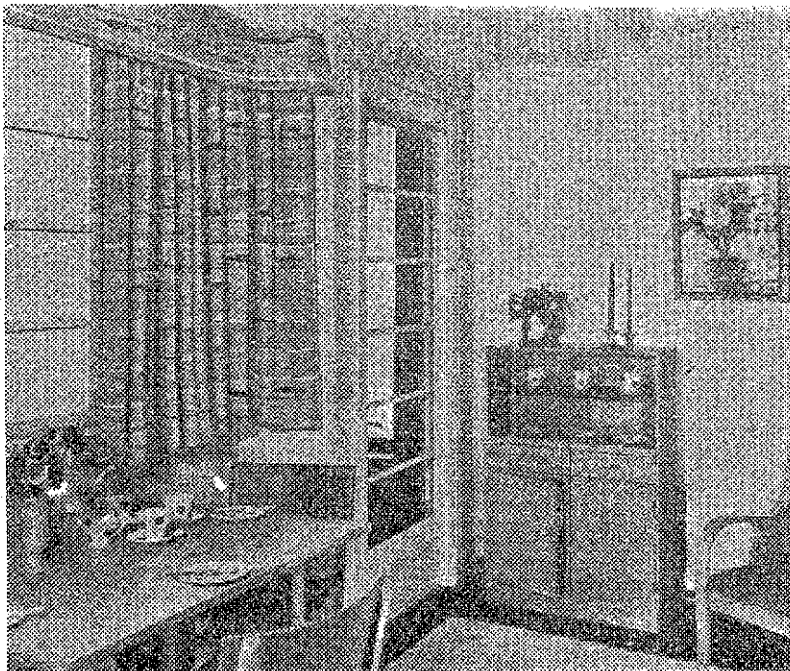
With a "through" draught such a room is apt to be cool in winter so lined curtains are a distinct advantage and hang very much better.

As with curtains so with carpets, if possible. A floor can look exceedingly good with harmonious "odd" carpets, but it does look infinitely better with two that match.

In many of the new living-rooms there are parquet floors which make matters simpler and much less expensive.

Small rugs grouped at either end are effective and on this type of floor more practical than larger carpets.

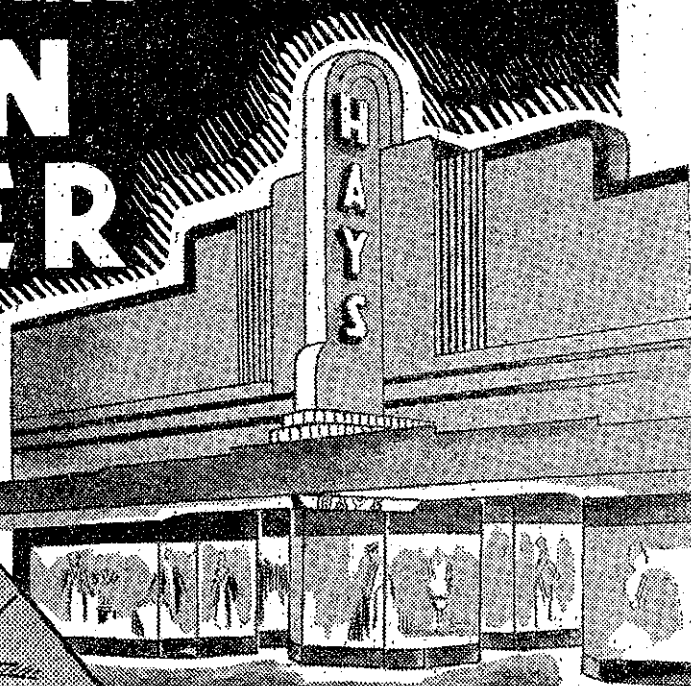
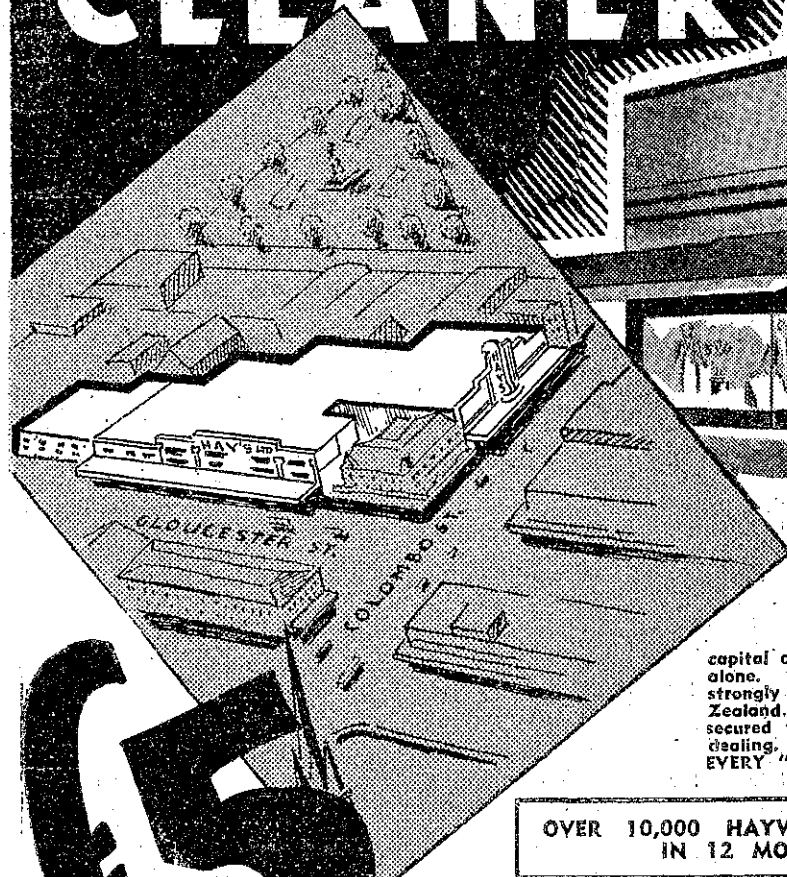
(Contd. on page 49.)



A charming corner of the two-faced room.

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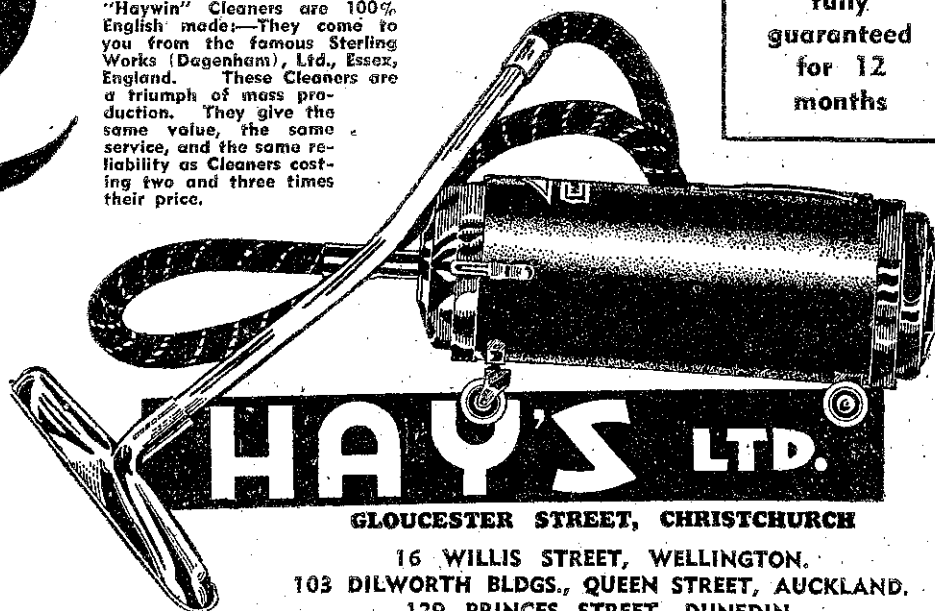
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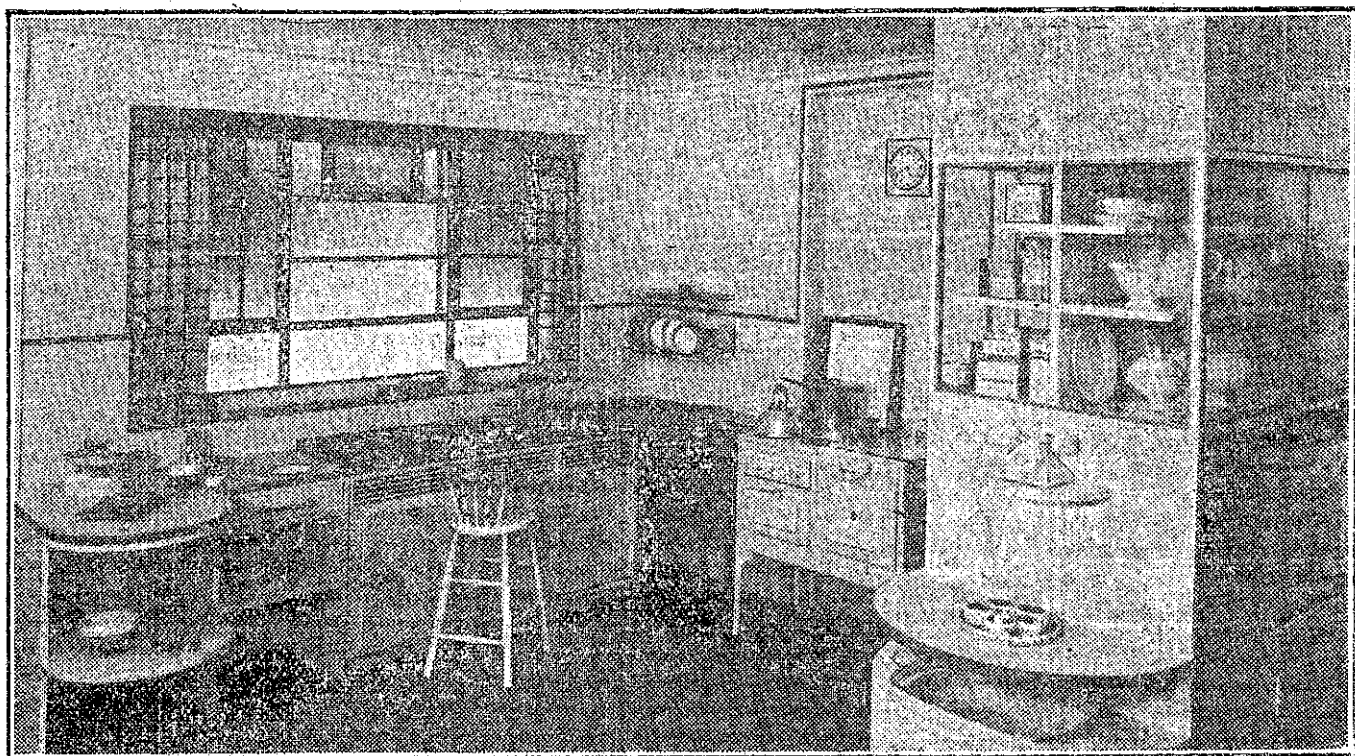
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Modern Kitchen



IT is surprising the number of women who are ashamed of their kitchens. When dining with a friend the other evening, I noticed how pointedly she kept the door of her kitchen shut, and promptly led me in the opposite direction when I asked her if I might see over her house. The house is new and the rooms that I was allowed to see were charmingly furnished. But why not her kitchen?

A kitchen should be an exciting place—bright and airy with gleaming pots and pans to catch the eye. It is here that you try out that new recipe you picked up, you prepare the important dinner for husband's manager, you have your first shot at making coconut ice, you experiment with the washing of that cute little blouse you bought in town the other day. Why spend your working hours in a room that is drab and uninteresting?

Let us consider your walls and ceiling first. The best treatment is to have them painted with enamel in a bright sunny colour. This is better than either wallpaper or distemper, because its hard, glossy surface does not hold the dirt; it is easily cleaned, and is not affected by steam. If the kitchen is lofty, the ceiling should be a shade darker than the walls.

If, on the other hand, the ceiling is a low one, have it enamelled a shade lighter than the walls.

Have your floor covered with either squared linoleum or rubber or cork flooring. Don't lay down an assortment of mats—one small one, made of coconut matting, that can be shaken daily is much more suitable.

Perhaps your chairs are looking chipped and shabby? A coat of sixpenny varnish would work wonders on them. Treat the legs of your table in the same way, and cover the top with American cloth. This can be fixed very neatly with drawing pins, and any marks or spots can so easily be removed with a damp cloth.

Make your window as airy as possible. Don't obstruct the light with limp blinds or stand anything cumbersome in front of it.

Make your curtains of bright washable material; but if yours is a kitchenette where washing and cooking have to be done, then have curtains of oiled silk, which does not

become discoloured and bedraggled in steam. It is slightly more expensive than the usual curtain materials, but it remains bright and fresh for a long time.

MOST housewives are very particular about the colour schemes for their lounge and dining-rooms, but aren't so careful of their kitchen's complexion. Yet a gay colour scheme in the kitchen does make such a difference.

Pale green and primrose, blue and white, and red and white are three attractive combinations. Have your tins for tea, coffee and cereals all to match.

Of course, no kitchen, however polished and shining it really is, will look its best if it is untidy. Keep all your dusters neatly in a drawer—don't leave them lying about. Have the drawer divided into two compartments—one side for freshly laundered dusters, and the other side for those that are partly soiled and can be used again. Keep all your brushes and brooms and mops in one place.

and if you have no cupboard then have one fitted into a corner of the room. Your local carpenter would do the job at quite a reasonable cost. The fitment should be taken right up to the ceiling, so that no dust collects on

the top, and divided into two cupboards, making the lower one twice as tall as the upper. In the lower cupboard, keep all your brooms and brushes; and in the top all cleaning materials, polishes and rags.

Be careful to keep on the dresser only the crockery which is frequently used and therefore frequently washed. Keep those very large dishes and the best tea service in a cupboard—they will only get dusty if left on the open shelves all the time when they are not in use.

Now look at your kitchen again! How delightfully fresh it looks—how cheerful and bright after the drab, worn-out appearance of its former self. No longer will you hide your kitchen away from the critical eyes of your friends—yes, I mean critical! Every housewife is judged by the appearance of her home, and though the other rooms are important, it is your kitchen, the "back-stage" of your home, that reflects your true personality.

(Continued on page 45.)

No Cinderella Room

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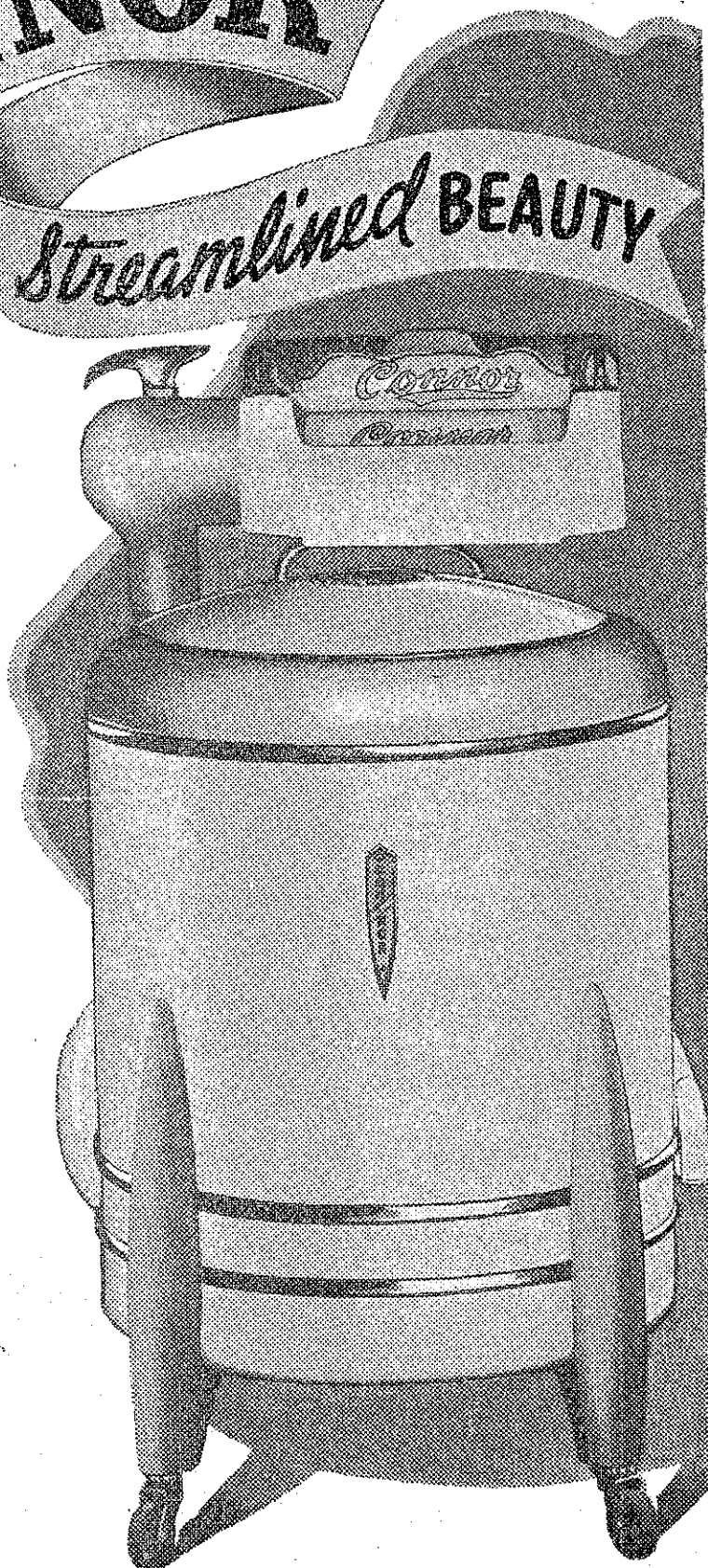
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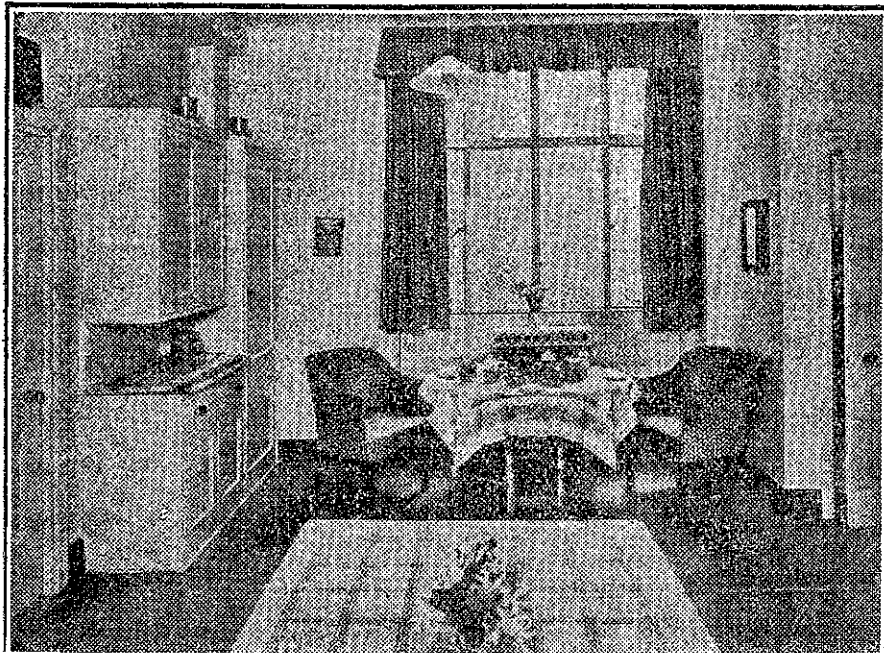
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Write to Begg's nearest branch for the name of your local Connor agent.

Hints on Redecorating



Skilful redecoration of your kitchen can give you an extra living-room—useful in the modest home.

I HAVE no doubt many readers feel that they would dearly love to redecorate one or more of their rooms, but are prevented from doing so because they are afraid the expenditure involved would be more than they could afford. I would like to show that they need not be discouraged, because it is amazing how cheaply a satisfactory and pleasing atmosphere can be created in a room with the assistance of some paint and new fabrics for upholstery and curtains. I propose to show that the desired change can be accomplished by any handy home lover at very little cost.

In the first place, it is essential that the dyeing of carpets should be carried out by a specialist. That expense cannot, and should not, be avoided. Many people are quite unaware that carpets can be dyed successfully. A good dyer will be able to suggest a wide range of suitable colours, and you may depend upon a satisfactory result. The carpet will be as good as new, and it will be a big factor in the scheme of redecorating your room. Curtains may also be dyed to match the carpet if new ones are not available.

WALLS may be rekalsomined by the owner. Remember to have good, clean brushes. Start at the left-hand corner of a wall near the ceiling, paint in horizontal lines as far as your arm will allow, and gradually work to the floor. Move the ladder and begin again at the ceiling. Never stop work in the middle of a wall. When painting timber, don't forget to remove all dust and grease before starting, and be careful to see when painting doors and window frames that the brush does not touch the kalsomined walls. Always paint walls and woodwork in the same colour.

IF you are tired of linoleum, buy a ready-mixed stain and paint the floor, and add one or two rugs to match your colour scheme. Staining floors in this way is a very simple job. Do about three or four boards together and paint the entire length before starting on the next four.

Special to the
"Record"
by
ADRIAN WALSH

Curtains, if simple, can easily be made at home. Allow an extra width and a half for fullness, and a three-inch hem. In the corner of each hem sew in either a lead washer or quantity of lead shot. This makes the curtains hang straighter, with a more attractive appearance.

Many people are able to re-upholster their own lounge suites and dining-room chairs, but if you cannot do this, make loose covers for the suite. Perhaps you have considered carefully your curtain fabrics, but somehow, something is wrong. In nine cases out of ten it is the actual treatment of window decoration that is at fault.

If you are building a new home, I do advise you to keep to plain, simple windows. If you are redecorating before the walls are newly painted or papered, remove all the decorative pieces of wood with which many windows nowadays are cluttered. All the working marks will be hidden with the new paper or paint.

In planning the window treatment, remember one very important fact—the decoration should be such that it is in keeping with the rest of the room, and not of such importance that it is the most imposing feature of the room.



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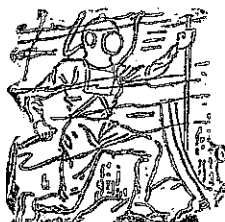



UNUSUAL PEOPLE, STRANGE PLACES, EXCITING EVENTS

PIX Turns the Spotlight on Them All

Open a copy of this week's PIX and see before you a parade of interesting news and breath-taking events in clear, vivid illustrations.

Two of them are shown here; many others you will find in PIX—such as: Cock Fighting in Australia—Forbidden Pictures of Unveiled Women—Peace and War in Old Pekin—Girl Floats on Air—Secrets of the Cliveden Set—Latest Sport Craze: Gliding and Goggle Fishing—Land of Snowy Marble—Phar Lap Comes to Life—This Nudism—Oldest Hotel in Australia. See them All in PIX, on Sale Next Week. Be sure to get YOUR COPY.



Goggle fishing is a new continental craze. Here you see a French naval officer with an underwater gun for spearing fish. See the wonderful pictures of this novel sport in PIX.

When a would be film star has some slight flaws, this man with the clutching hands removes them by an exact science.

PIX OFFERS YOU THREE GUINEAS EACH WEEK FOR THE BEST AMATEUR PHOTOGRAPH



To encourage photography as an art and a hobby and to stimulate the spread of visual education, PIX offers a prize of £3/3/- each week for the best amateur photograph. For other competitive photographs published separately or as part of a series, a sum of 10/- will be paid. Full Particulars in PIX.

SEE THE NEW ZEALAND PICTURES IN THIS WEEK'S BUMPER ISSUE

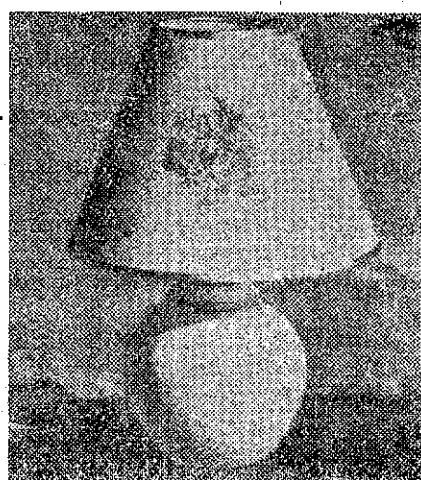
PIX

THE MAGAZINE LIKE A *Newsreel*

ISSUE DATED JULY 16

ON SALE ALL BOOKSELLERS NEXT WEEK

NEW LAMPS FOR OLD



PLANNED lighting is possible in all new houses where you can have a say in the fixtures, but even in houses that have been "well lived-in" a great deal can be done at comparatively small cost.

The first essential is fitness for purpose. In the kitchen and bathroom, lights should be clear and "honest to goodness." In the kitchen have a centre light for general illumination but try to arrange one over the stove as well.

Unless the ceiling is very low, a hanging fixture is best with a shade which casts the light downwards.

A ceiling light, unless it is specially strong, is not practical for kitchen use. Choose a washable shade as grease fumes collect in a very short time. Yellow, lined with white, is a good colour scheme for a kitchen shade, and china, opaque glass or one of the modern compositions are the best materials.

Think of your husband shaving on dark mornings when you light the bathroom! Even if it means draping a length of flex, see that the light falls directly on the mirror. You can buy silvery flex which is nearly invisible against a ceiling. Or buy a bulb lamp which fixes above the mirror.

For sheer luxury there are special shaving mirrors fitted with a bulb which floodlights the face and really does avoid bad tempers at breakfast.

YOU can make experiments in the hall and on the staircase which might be impractical and tiresome elsewhere. The old lantern swinging from its iron chain looks charming in a hall. Here is the place for the "odd" shade made from an old map or piece of embroidery.

Keep down electricity bills by having low-powered lamps in halls and landings. Have a tiny light outside your front door as a welcome. Consider strip lighting on the staircase. Clever houses have it built-in to floodlight the banisters.

A length fitted on the inner side of the newel post will shed a soft, myster-

Three new designs in popular new table-lamp modes. They can be used to great advantage in rooms where the general colour effect is subdued.

ious radiance and cast long shadows. A strip in the angle of the wall where the stairs turn is very effective.

For the older house, sconces and candlestick lights are charming in the hall and on the staircase. For these shades of pierced metal are newer than parchment or buckram.

Most important of all are the living room lights. Homework, reading, needlework and a host of leisure time tasks depend upon them. Comfort and decorative effect must both have consideration.

The general light can be softly tinted to give a feeling of warmth and cosiness, but the "working" lights should be clear.

Put lights inside large cupboards and end irritating groping in the dark. Floodlight a display cabinet with a tiny bulb fitted inside the door panel. Make your own concealed lighting by hiding a bulb in a lovely bowl high on a shelf or behind a water garden made from an ordinary witch bowl.

I SAW an enchanting idea the other day for the centre of your table when you're giving an extra special party. A flat green glass bowl had beautiful large red-gold chrysanthemum heads floating on the water.

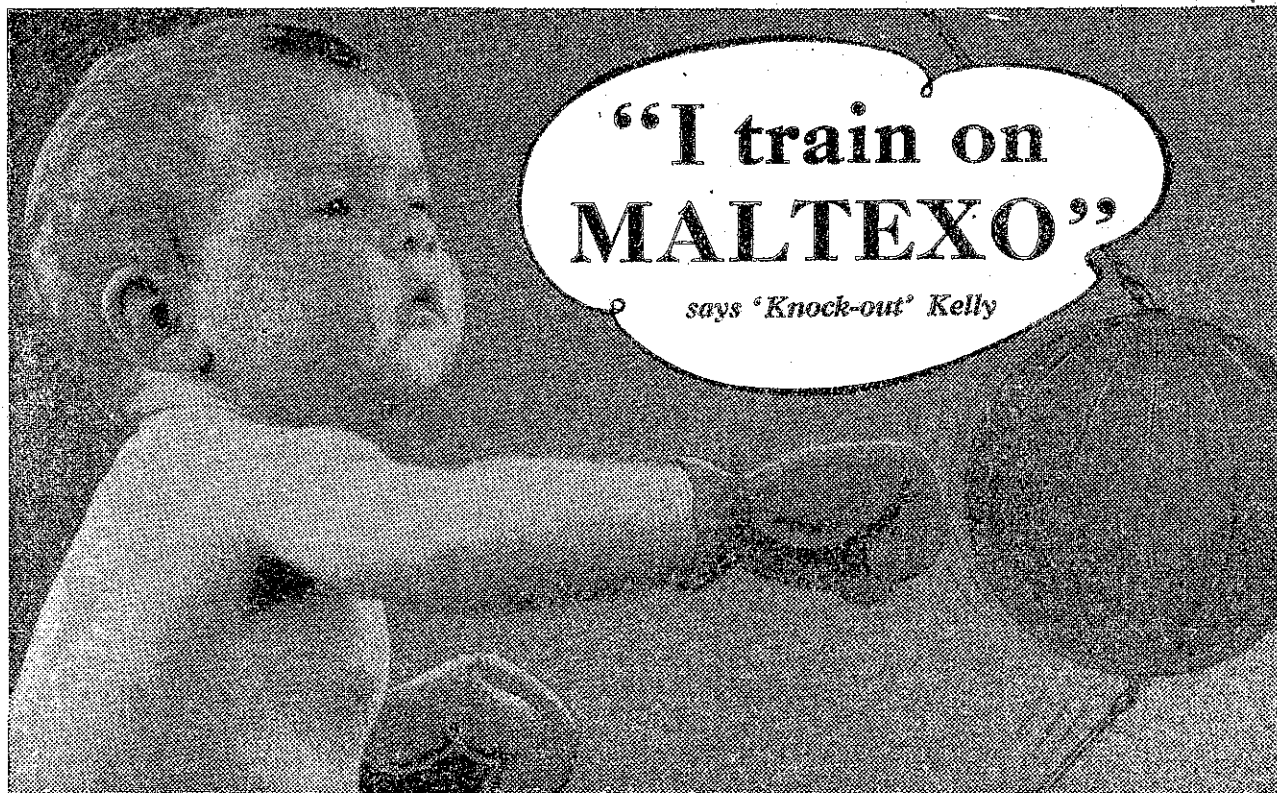
The bowl stood on a square frame of wood which protected a powerful electric bulb, and the flex was hidden by

(Continued on page 54.)



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FLOORS ARE FOUNDATIONS

Practical Suggestions For Good Furnishing

By "ROSALIE"

FURNISHING begins at foot level. The woman who is wise enough to get her floors right will get the best results from her furnishing schemes. She can make the simplest pieces look charming if their setting is harmonious.

Let me tell you about some good floor treatments; they may give you just

not matting, sewn and bound. This harmonises with both modern furniture and old. A scrubbing brush will remove spots and the matting will wear for years.

RUGS and carpets should know their place—which is on the floor. The carpet which rises and "hits you in the eye" will overpower everything else in the room. It is sometimes happier to have your design in the texture of the

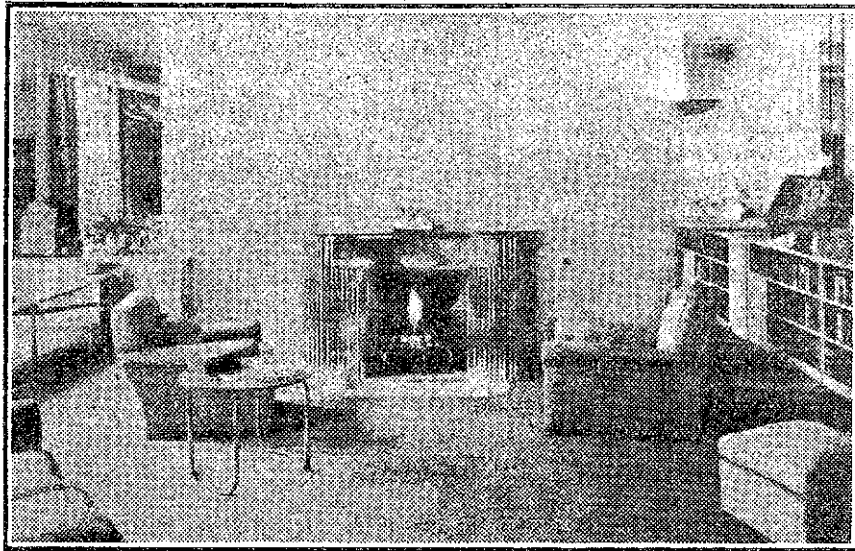
wear and look better than one made of cotton. A cotton rug can look very dazzling when it is new, but soon becomes faded and "dead" when it is on the floor. This is specially true of cheap "Oriental" rugs, which are made of a mixture of cotton and jute, and have their designs stamped on, not woven into the yarn.

Antique rugs, which always look very lovely, can be tested by pulling out a thread from the pile. If the surface colour is more yellow and "antique" than the thread at the root, you may be sure the rug has been artificially "faded."

Very light coloured rugs and carpets are seldom practical, except in show houses and childless homes. From then they are not popular for, after all, rugs are meant to be walked on, and most shades go down under the test of feet.

Thin rugs and carpets are much improved by padding which protects them from wear, especially if the floor is uneven. Thick felt under any carpet is sound economy always. Smallish rugs can be padded by an amateur and lined with a smooth, tough material.

All carpets can be shampooed, but it is better to entrust plain ones to an expert. You must not use much water, and you must work quietly. Thick suds on a damp cloth, immediately removed with a clean damp rag, will work wonders on a soiled carpet. If the carpet is small, it is a good plan to tack down the edges to prevent shrinkage.



Plain, fitted carpets give a foundation on which to build a modern room.

the idea you want for your own house. A varnished floor is the most difficult one, in my opinion, to keep in order. A polished floor, on the other hand, is easy, once you have acquired a good surface. Water and oil stains give a smooth mellow finish. I did a whole room with vandyke-brown water stain for less than sixpence. I bought sixpennyworth of powder from the ironmonger and mixed it till it was smooth and "runny." Then I rubbed it in with flannel rags. You need a lot of rags, a deft touch when you get near the skirting boards, and a tin of good polish when the floor is dry. Try the stain on an odd piece of board until you get the right consistency and colour. The shades can be varied from pale gold to nigger-brown, but the mid shades are most successful. The floor must be well polished at least twice before it comes into use, as the wax seals the stain.

If you want to modernise a room a plain fitted carpet is your best choice. For the height of comfort choose pile, but for good looks, hard wear and a low price, choose haircord. If you think plain carpets are not practical for a family house, ask to see some of the spotted and small checked carpets which have recently come into fashion for floors.

For a warm, cheap carpet use coco-

carpet or rug, rather than in the pattern. Modern rugs make a special feature of "textural design." Generally speaking, it is a good rule to put plain carpets in a room where the walls and curtains are patterned.

A wool carpet will in every case

Bathroom Pride

Cool Colours and Simplicity

IF you are lucky enough to have tiled walls, give your bathroom floor the very best covering you can afford.

Add the money you might have had to lay out on wall decoration to the amount you have allowed for the floor and curtains.

One of the pleasant mottled or plain linoleums is a better choice than more tiles. Paint and varnish on a wooden (Continued on page 54.)

DOMESTIC HELP FOR HOUSEWIVES!



A boon to busy people—the "Maid-of-all-Work" Dustless Mop! With its thick, shaggy head and long handle, this mop cleans **THOROUGHLY and QUICKLY**. And it lasts not just for months—but for **YEARS!** . . . Every mop guaranteed.

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Modern Cupboards Have No Skeletons

GOOD cupboard space is the real secret of an orderly home.

After the yawning plenty of the vast Victorian cupboards, whose depths were plumbed but seldom and then with great effort, came the cupboard famine.

A quarter of a century ago every bride had to buy wardrobes and linen presses, cupboards for shoes, hats, saucepans. She was lucky to find a housemaid's cupboard.

The modern architect is cupboard conscious. One suspects that, now and again, his wife looms over his shoulder and says: "Be sure to put in enough cupboards." And so he does.

The built-in wardrobe has revolutionised the modern bedroom. Even if it is not already there, it can be installed at little expense by any carpenter. If it is painted to match the rest of the woodwork it recedes harmoniously into the bedroom scheme in a way that no

wardrobe, standing out importantly from the wall, can ever do.

DIVIDE your wardrobe into sections. Allow plenty of hanging space. Arrange the rods high enough to take your longest evening frock. There is nothing more enraging than a hanging cupboard so short that every dance means an hour's prelude at the ironing board.

Plan the rest of the space to take folded lingerie, stockings, scarves, accessories. Arrange a shoe rack if there is room.

Insist on a hat shelf, and install therein hat stands. "Line" is what you pay for in a hat, and all the money spent on "line" can be wasted in a couple of nights on an unyielding shelf.

While the children's clothes are still short, make their wardrobe do double duty. Have two hanging rails—one at the top for the younger members, another halfway down for the children promoted to dressing themselves.

Older children can have one inexpensive pine wood cupboard each, and so learn the art of tidiness.

THEN there are toy cupboards—a real boon in a young and busy household. One each if you can manage the space. If not, a single one strictly divided into compartments.

The nicest children's cupboard I ever saw cost one pound and a couple of Saturday afternoons. It was made of three-ply, and housed the possessions of three children. Each had their special compartment named.

It had shelves for the strange assortment of treasures beloved of school children, places for the more disreputable nursery books, big-shaped receptacles at the bottom for the litter of small toys.

It was white outside, a vivid scarlet inside, and, according to its designers, was the greatest contribution towards peaceful living in the whole house.

In your living-room—cupboards again.

There is no lovelier decor for the simple room than that provided by books, attractive pieces of china or glass.

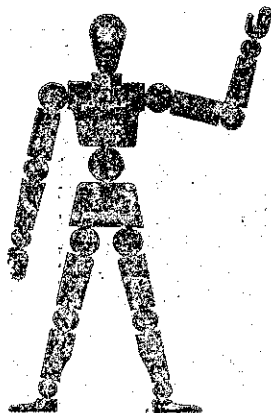
Long, low bookcases on either side of a chimney place, or beneath a window, give character to any room. A cupboard in the centre of each set of shelves will house all the paraphernalia of the needle-woman.

Another will allow for a supply of magazines and the newspapers which somebody always wants after they have been tidied into the dust-bin.

Shallow cupboards are best for storing linen, unless you set up shelves round the walls of a deep one. Shelves the width of folded sheets, blankets and towels mean that you can find

(Continued on page 54).

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Modern Kitchen ROOM TO LIVE IN

(Continued from page 37.)

THAT disposes of the appearance of your kitchen, but what about its conveniences?

Nowadays electricity is within reach of the average purse, and in time it is possible to make your kitchen "all electric" at scarcely more expenditure than that of average replacements.

An electric range used regularly for cooking food in an average household of, say, five persons, will use about one unit of electricity a person a day.

For a larger family the cost will not be increased proportionately; the actual amount varies, naturally, with the class of cooking practised.

There will be no waste where electricity is used—the user has complete control of the heat, and knows beforehand exactly how long it will take to cook any meal.

There is no preparation for use: turn on the switch, and you know after a few trials how many minutes must be allowed by the clock for oven or grill to reach cooking temperature, or the temperature is shown in the thermometer supplied with the oven.

Roasting and baking of meat, poultry, pies, cakes or pastry in the electric oven give "perfect results" every time without excessive attention or any anxiety. In a definite time, after switching on, the oven will be at the right heat, and can be kept so as long as needed.

More meals from a roast can be obtained with electric cookery. In roasting there is always some loss of weight. In the electric oven this can be kept down to 1½oz. to 2½oz. in the lb. of raw weight; with most other methods of cookery this loss is as much as 3oz. to 5oz. in the lb.

Electricity is clean, simple, healthy and economical; it is easily regulated, produces such perfectly reliable results, and is practically automatic: there is no need to eat cold or stale food to avoid the inconvenience of cooking.

All parts of the range—oven, grill, boiling plates—are independent of one another, and can be used separately or all together.

Irons and immersion heaters and refrigerators are electrically operated appliances too well known to need my praise, but there are other conveniences that you might do well to consider installing as the purse permits.

For special uses, such as afternoon teas, etc., the electric teapot is a delightful utensil. Water and tea can be put in all ready, and when the water boils just release a knob and the tea drops into the boiling water, and tea is ready for use. The electric teapot can be switched on and the tea boiled without the hostess leaving her guests.

Strong little heating plates are made for use on a table or for standing on legs. They are very handy for cooking breakfast, heating baby's food etc., and are economical in consumption and retain heat a long time. Particularly they are convenient in homes with small children.

Nowadays you can also obtain electric kettles, dishwashers, egg-beaters, ironing machines, and floor polishers.

Who'd like an "all electric" kitchen!

BRIGHTEN YOUR BATHROOM WITH DULUX

EASILY APPLIED

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Mainly about Food

BY "CHEF"

JULY is truly our coldest month and visions of good and satisfying meals are conjured by everybody. That good old English dish of boiled hand of pork and pease pudding sounds good, doesn't it? An onion, a carrot, parsnip, turnip and a stick of celery are "the doings" to keep the pork company, 25 minutes being allowed for each pound the joint weighs, and 25 minutes extra. While the pork is boiling, pop in your split peas—about a pound—which have been soaked overnight. Of course, these must be in a bag, tied up to allow for their swelling. When finished, rub through a sieve, add half an ounce of butter and one egg, salt and pepper, press into a

basin and bake in a hot oven for 30 minutes.

A good recipe for lemon marmalade for diabetics has been sent in by a sister home-cook from Henderson, and as it's a "special" recipe, here it is: Weigh one pound of lemons and wash well, and put into pan, covered with cold water, boiling for 15 minutes, then changing the water, which must be boiling, and boil again for some time. Save two pints from this last boiling, divide the lemons and take out the pips, cut the peel into thin strips, return to the water, add 40 tablets of saccharine, and boil for half an hour. Then add half an ounce of gelatine melted and stir in until dissolved. Fill jars and it will set when cold.

The prize this week has gone to Mrs. E. Lindsay, Fairview, Walkino, Auckland, for her splendid recipe for ginger pear pudding. This is a splendid cold-day "satisfier," and is delicious as well.

Potato Banbury Cakes

RUB about 1½ lb. cooked potatoes through sieve, season with salt, 2oz. fine white sugar, little nutmeg, grated rind and juice of one lemon, 2oz. warm butter (just slightly warm), 2oz. flour, and 2 well-beaten eggs. Mix to pliable paste and roll out ¼ in. thick, using little flour if necessary. Cut into rounds 3 in. across, lay on a spoonful of mixed fruit (currants, raisins and ginger are nice) or chopped apricots which have been soaked beforehand and drained. Press another round on top, press and mark edges with a fork, brush with beaten egg and bake moderate oven. Serve hot; novel and delicious.—Mrs. D.M.J. (Gonville).

Apple and Tomato Savoury

TO use those bottled tomatoes, cook chopped onion and apple in a very little water. Put layers of apple,



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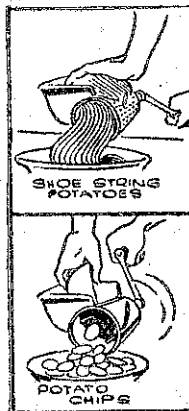
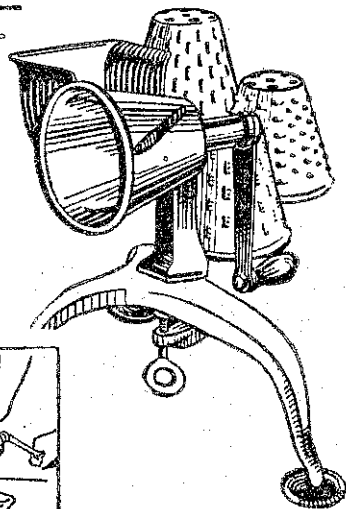
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The All Purpose Kitchen Appliance

onion and tomatoes (preserved or canned) in a buttered dish and finish with a layer of mashed potatoes or breadcrumbs, dot with butter and brown in the oven.—Mrs. J.H.M. (Dunedin).

Walnut Ginger Snaps

TAKE 2 dessertspoons ground ginger (or less), 4oz. butter, 2 table-spoons golden syrup, 4oz. flour, $\frac{1}{2}$ teaspoon salt, 1 teaspoon baking powder, 4oz. walnuts (broken in quarter pieces), 3 tablespoons sugar, 1 teaspoon vanilla essence. Put butter, sugar and syrup in a basin to warm, then add remainder, mix well, and drop on a cold oven tray, with a teaspoon. Bake from 7 to 10 minutes.—Mrs. A.M.W. (Pine Valley).

Fried Ham

TAKE 4 slices ham (fairly thick), 1 cup orange juice, 2 dessertspoons flour, 2 seedless oranges, fat. Fry the ham till brown on both sides and keep hot on serving dish. Cook 1 table-spoon fat in pan with flour, add orange

HALF GUINEA FOR

Ginger Pear Pudding

CREAM together 2 tablespoons brown sugar and 1 of butter and thickly cover with it the inside of an oven dish. Arrange drained canned pears on the bottom with slices of preserved ginger between; pour over this mixture:—Cream 3 oz. butter with 2 of sugar, beat in 1 egg, 1 tablespoon of black treacle and $\frac{1}{2}$ pint of thick sour milk. Mix 2 cups plain flour, $\frac{1}{2}$ teaspoon salt, 1 teaspoon each of ground ginger, cinnamon and baking powder, $\frac{1}{2}$ teaspoon bicarbonate of soda. Add to the first mixture with 2oz. chopped preserved ginger, bake about $\frac{3}{4}$ of an hour. Thicken the juice from the pears with a little arrow-root and serve as a sauce.

—Mrs. E.L. (Waikino).

juice still boiling and cook 5 minutes till smooth and thick. Pour round ham. Slice oranges, after removing white and pith and peel orange in overlapping slices over ham, and serve with fried potatoes. Enough for 4 persons.—Mrs. H.W. (Epsom).

Health Pudding

MIX the following ingredients thoroughly together:—4oz. brown breadcrumbs, 4oz. shredded suet, $\frac{1}{2}$ lb. figs, $\frac{1}{2}$ lb. stewed prunes, $\frac{1}{2}$ lb. brown sugar, $\frac{1}{2}$ lb. currants, $\frac{1}{2}$ lb. candied peel, 2 eggs and $\frac{1}{2}$ -cup golden syrup. Steam for three hours and serve with lemon-flavoured sauce.—Mrs. M. (Napier).

Mock Chicken Paste

THIS is excellent for savoury eclairs or sandwiches, is inexpensive and closely resembles chicken in flavour. Beat an egg well, add to it one table-spoon sugar, one teaspoon each of mustard and salt. Next heat in a pan a $\frac{1}{2}$ -cup of vinegar and slowly pour in the egg mixture, beating all the time.

WOODS' GREAT PEPPERMINT CURE
For Influenza Colds.

Cook it a little, then add $\frac{1}{2}$ -cup of milk. Cook well through. Now add 3 hard-boiled eggs chopped finely, a cup of chopped walnuts and stalk of celery (chopped). Mix well and use as required.—"Marigold" (Napier).

Spinach Casserole

$1\frac{1}{2}$ CUPS cooked spinach, 1 cup grated cheese, $\frac{1}{2}$ -teaspoon onion juice, 2 eggs, $\frac{1}{2}$ -teaspoon salt, 1 cup milk, pepper, two-thirds cups breadcrumbs, battered crumbs. Chop spinach fine, after being steamed, add breadcrumbs, cheese, beaten eggs, milk and onion juice, salt, pepper and mix well. Put into a baking casserole, cover with buttered crumbs and bake in moderate oven.—Mrs. L.S. (Timaru).

Nougat Sandwich

TAKE 3 eggs, 4oz. sugar, 4oz. flour, $\frac{1}{2}$ -teaspoon cream tartar, $\frac{1}{2}$ -teaspoon baking powder, 3 tablespoons water, 1 dessertspoon butter, whipped cream, nougat topping.

Separate whites and yolks of eggs, beat whites and sugar very well, stir in sifted flour and cream tartar. Boil butter and water and pour on to soda, add to mixture. Bake in two well-greased sandwich tin 20 to 25 minutes. When cold, sandwich together with whipped cream, then spread cream on top and sprinkle with following nougat topping:—Six tablespoons sugar, 2 tablespoons water. Boil together without stirring until the mixture turns a golden colour. Pour into a buttered tin and when cold smash up into tiny pieces and strew over cream-topped cake.—Mrs. L.S. (Timaru).

Fruit Waters

MINCE altogether $\frac{1}{2}$ lb. stoned dates, $\frac{1}{2}$ lb. raisins, $\frac{1}{2}$ lb. stoned prunes, 2oz. dried apricots, $\frac{1}{2}$ lb. walnuts, $\frac{1}{2}$ lb. almonds, add 2 tablespoons sifted icing sugar, 1 tablespoon ground rice, $\frac{1}{2}$ -teaspoon baking powder, pinch salt; add 1 teaspoon each of Hansell's Cloudy Orange and Lemon food flavouring, mix all well together. Turn out on to a board well dusted with ground rice, sprinkle ground rice all over and knead well, then roll out very thin, with the board well dusted with ground rice again. Cut into oblong shapes, place on cold greased trays, bake in a slow oven 20 to 25 minutes. When cool, brush over the tops with melted chocolate and sprinkle with chopped walnuts; use a pastry brush for the melted chocolate. These are delicious, and a nice change.—Mrs. P.W. (Onehunga).

Kumera And Kidney

TAKE 2 cups cooked mashed kumera, add 1 tablespoon butter, and salt and pepper to taste. Spread half the mixture in a greased pie-dish. Take 4 or 5 kidneys, cut up and fry in little dripping with 1 small onion. Take out and drain, then spread over kumeras, add rest of mashed kumeras. Decorate with a fork and add dabs of butter. Cook in good oven 25 minutes.—Mrs. E.J. (Motueka).

Butterscotch Sticks

MELT in a saucepan $\frac{1}{2}$ cup butter and add $\frac{1}{2}$ lb. light brown sugar; when well mixed leave till warm, then add 1 egg, unbeaten; beat the mixture well. Stir in 1 level cup flour, 1 teaspoon baking powder, add $\frac{1}{2}$ cup finely chopped nuts and 1 teaspoon essence of vanilla. Bake in a well-greased shal-



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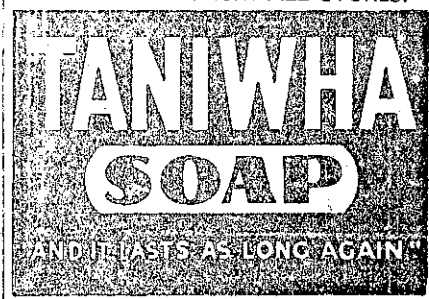
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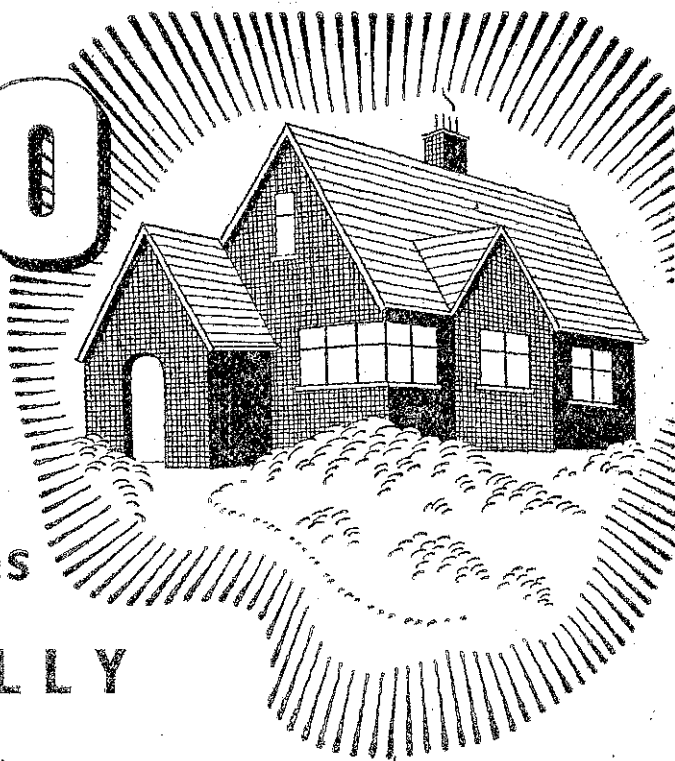
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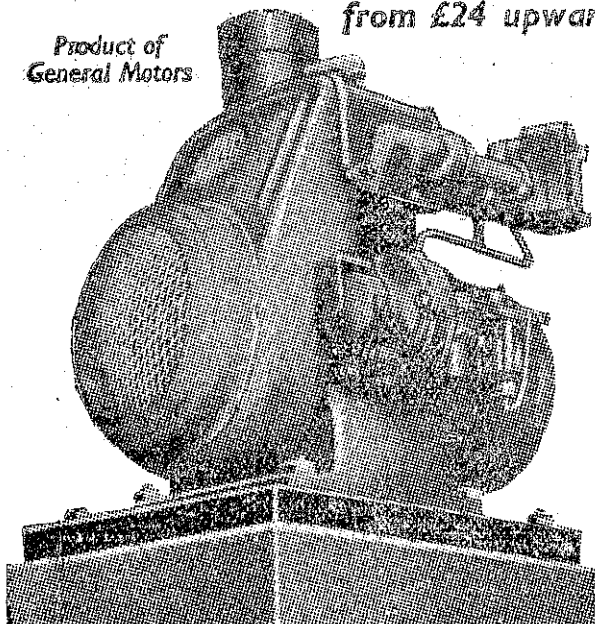
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OVER HALF A MILLION DELCO LIGHTING UNITS NOW IN USE

The Individual House

HINTS ON LIVING-ROOM FURNISHING

(Continued from page 35.)

A two-faced room can be changed round to a much greater extent than one devoted to a single purpose.

In winter the hearth is naturally the chief point of interest . . . the chairs drawn up and the dining table brought close to the blaze.

In spring and summer the grouping drifts toward the windows. Table looking out on a green garden, perhaps, and big cosy chairs under the front windows to catch the south-west sun.

Although your living-room is large and there is no need to create illusions about its space, there is still every reason to make intelligent use of its dimensions.

An overcrowded big room can look even more "cluttered" than a small one.

It is not necessary nor even desirable that pieces should match in such a room. French-polished mahogany and oak might not be a friendly contrast, but several shades of the same wood can meet to their mutual advantage.

Concentrate on furniture which is well planned and compact, leaving that kind labelled "occasional" to other and lesser rooms.

A corner bookcase with cupboards, or a desk . . . a table with flaps folding deep on either side of baize-lined drawers . . . dining chairs upholstered in the same material as the loose covers . . . these are admirable suggestions for rooms in which two faces smile.

HOWEVER, you may have a large house or a house in which it is impossible to have a large living-room. Or, frankly, you may just dislike the idea of living and eating in the same room. Let us consider the dining-room . . .

IN all the homes that I help to plan I advise particular attention to the furnishing of the dining-room. A fresh and fragrant room, a shining table, gay dishes, bright touches of flowers—these are the perfect setting in which to receive compliments on your achievements in the kitchen.

Although not many of us either wish or can afford to refurnish the dining-room, there are improvements we can make. Here are some of my pet ideas for good dining-rooms. Perhaps some of them will help you to cheer up yours.

I think that rough-surfaced "canvas" papers are the best choice for dining-room walls. They are dignified and durable, and can be revived with a single coat of distemper when time makes a discoloured pattern on their surface.

With what should we adorn our walls? At the risk of seeming very ungrateful to previous generations I suggest not with portraits of our estimable ancestors.

I love family portraits, but I feel the proper place for them is in a more intimate room of the house than the dining-room. Here we want something unobtrusive and purely decorative. Perhaps a print which you can buy for a couple of shillings or a decorative flower panel in applique work done by yourself or a simple colour poster of harmonious tones.

What is your dining-room carpet like? If it has rather an old-fashioned and obtrusive design, have you ever thought of having it dyed? Take the advice of a good firm of dyers on this matter, then if the report is favourable consider new curtains to tone.

Material for dining-room curtains is astonishingly cheap. Just the other day a friend of mine took me into her dining-room to admire her new folk-weave curtains in a strong, warm-toned hessian! "I made them myself, and they only cost 10/-," she exclaimed proudly.

Nothing makes a dining-room look so overcrowded as a heavy, ornate sideboard. If you have begun to look with animosity at yours—sell it. Buy a trolley table fitted with flaps, or one of those engaging little cupboards which are sideboards in disguise.

Do you know about bentwood stools? They cost only a few shillings each and are splendid as extra seats for the dining-room and can be used for occasional coffee and cigarette tables.

Just as important as the furniture for your dining-room are your table appointments. Breakfast, in spite of the thought of the eight-thirty tram or train, can be a cheerful affair if you use a gay linen cloth with matching napkins—they can be bought as reasonably as six or seven shillings for a set for six persons.

Flowers are rather highly priced now, but that need not mean that we must have unadorned meals. I have several little pottery troughs, both circular and oblong, which I bought for two or three shillings each. The heads of three or four flowers arranged with greenery from the garden make a lovely decoration.

The Modern Garage

IN how many garages we visit do we find that it is so narrow that skilful driving is important if wings are not to be scratched?

The trouble in this connection is very often to be found in doors which do not give sufficient clearance to ensure a clear run in after dark.

A wide garage means everything in regard to comfort. Besides being able to drive in or back out easily, it facilitates the tasks of changing tyres, going round with the grease gun, and doing minor adjustments to the engine and mechanism. The ideal clearance is at least three feet on either side.

In addition to housing the car, a spacious garage is of great value for other purposes. The addition of four or five extra feet in length beyond the actual requirements of the car will provide a clear space which will accommodate a work bench. This will be useful in connection with running repairs, and a handy place in which to undertake minor household repairs.

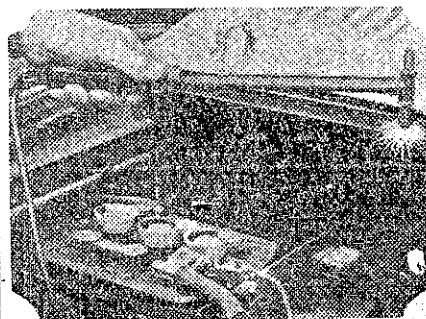
Other essentials for the ideal garage are a water supply for washing, also good lighting.

Garages are seldom properly lit. There should be one lamp just within the entrance doors and two at the far end, one on either side to illuminate the engine when the bonnet is raised.

For safety and convenience have plenty of light in the garage. 60-watt pearl lamps will give ample illumination. A wandering lamp-head should also be provided.

Good ventilation is essential, for there may be times when it is necessary to run the engine for a few minutes to get it warmed up before taking the road. In this case one should remember that exhaust fumes are poisonous.

Another essential for comfort—and cleanliness—is the provision of an oil tray under the engine to catch dripping oil.



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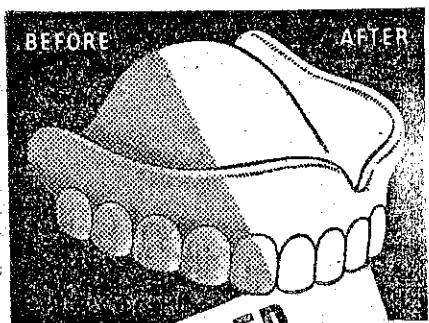
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— Writes F.B.

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Progress And The Poet

FOLLOWING HANNIBAL OVER ALPS

(Continued from page 10).

a few weeks' time. While in Wellington he has been giving further reading and talks from station 2YA and station 2ZB.

Much of his life, since he left school in New Zealand, has been spent in England and abroad. During this last visit to New Zealand, he says, he has been long enough in the country to realise that New Zealand is changing for the better as far as art is concerned.

"THINGS are waking up," he said.

"There is an intellectual interest in new ideas. Art is beginning to have its patrons in men like Mr. J. A. Lee and Mr. Ormonde Wilson. The Government recently gave Eileen Duggan the O.B.E.

"Then there are the new printing presses, Lowry's press in Auckland, Denis Glover's Caxton press in Christchurch, and the Independent weekly, 'Tomorrow.' These signs are beginning to make me hopeful for this country.

"AS far as my own affairs go I am setting off for England as quietly and as quickly as possible. I do not want to emulate Robin Hyde; I have too much work on my hands.

"I may travel in Europe, but I shan't go to Spain again as I did before—I am glad to have seen it, backward and imperfect as it was. I like better to think of it as a country of donkeys and low diet than of bombs and gas masks."

THIS time, Mr. Cresswell wishes to visit the Mediterranean and its shores.

"After all, our civilisation began there," he said, "and when it peters out, it will probably begin there again. I should like to go to Italy, Greece, Asia Minor, Palestine and Egypt, the round tour, in fact.

"I have little desire to see other countries outside this orbit. One has quite enough of novelty in being a New Zealander.

"I should like to live in Wellington. It is just as smoky as London and just as dirty, but the wilderness is near. I love the mountains, but whether I come back or not depends on the result of my work and how sure I am that there is something for me here."

He told me he had enjoyed his broadcast readings and added: "I think the public has not resented my efforts

much." He hopes to broadcast in New Zealand again and in London.

AT one of his recent broadcasts, he read from the Latin poet Ovid. He loves reading from the past. He gets something out of the past that few other people do in these days when most people look always to the future and what it will bring them in money or motor-cars. He finds Ovid more exciting than aeroplanes. When I asked him why, he gave me this explanation.

"I live in the same world as other people," he told me, "but it seems I look for sustenance to a more remote time. To live in the present is to be disillusioned and annoyed by most things which people value nowadays, but I think that people who cling to new and exciting things at the expense of the old and well-tried possessions of the past lose far more than I do.

"Such a preference for these things of the past may be a mark of eccentricity in New Zealand," said Mr. Cresswell, "but that it is so considered may be a sign of the lack of culture around us."

On his journeyings in the Mediterranean he will follow in the tracks of the giants of the past. He has the intention of going once again over the route that Hannibal, the great Carthaginian general, took when he crossed the river Rhone and made his amazing journey with African elephants in ice and terrible hardships over the Alps more than 2000 years ago.

RECENTLY Mr. Cresswell called on a New Zealand editor and told him that he would be making this Mediterranean journey and sending back some articles on it. Would the editor be interested?

It depended, said the editor, entirely on what was happening in those places at the time. On what Mussolini would be doing, on topical affairs. . .

Gently the poet explained that he was not in the least interested in Mussolini so long as he was free to go where he wanted to go. He was going to southern France and Italy to see not what Mussolini was doing, but where Hannibal crossed the Rhone over 2000 years ago, and to follow on foot over his route through the Alps.

The editor was astonished and intrigued.

When you look at history like that it doesn't seem to matter so much what is happening in these places at the present time.

THE Controller of Broadcasting in India, Mr. L. Fielden, in a recent broadcast talk from the Bombay station, gave some reasons why short-wave transmitters, in preference to mediumwave, should be employed in India. The main reason given was that shortwave transmissions, being less affected by atmospheric disturbances, which are very marked during the summer months, would give a more satisfactory service throughout the year.

A FEW months ago, the Australian Broadcasting Commission introduced the Radio Spelling Bee to Australian listeners. The next step is a general knowledge bee, which was broadcast on a recent Sunday from 2BL. Well-known men and women speakers on the national programmes were invited to compete—men versus women. Each competitor had to begin his reply after 10 seconds. A buzzer denoted a wrong answer. There were about 50 questions put to the teams—questions on everyday matters.

Music in Schools

ASSURING CULTURAL FUTURE

(Continued from Page 9.)

subject in the public schools. Music in the schools, up till very recently, has been largely confined to assembly singing, and regarded as a cultural rather than a vocational part of the curriculum. Of late years, however, school bands and orchestras have been greatly on the increase, and the economic value of giving an apt pupil the foundation of a musical education is being more clearly recognised each year.

IN England the school children are almost equally well catered for. They have every opportunity for developing their talents.

"If someone in New Zealand wants to do something great for his country, let him assist orchestral work, which is music in its highest form," says Mr. Peters. "Our salvation lies in the development of orchestral work among the young people. It inculcates the team spirit, and builds character. Further, it places performers in direct contact with the greatest music, for the best music was written for the orchestra."

THE National Broadcasting Corporation of America supplies copies of music to thousands of homes. Big symphony orchestras broadcast the pieces. Father struggles with the double bass, while young hopeful does his best with the cornet or violin. The other members of the family join in with whatever instrument they fancy. Thus, they actually play with the finest instrumentalists in the land. It might quite well be possible for the National Broadcasting Service of New Zealand to institute something on the same lines, Mr. Peters says. The idea is excellent.

THE Christchurch man met many musical celebrities, and was invited to rehearsals and concerts by famous performers and combinations. He learned much from their methods, and proposes to give Christchurch the benefit of his increased experience.

On the lighter side of entertainment life, by the way, he had a cup to tea and a biscuit with Gracie Fields, and found her a truly charming woman. Elsie and Doris Waters he met too, and he also had a long chat with those brilliant comedians, the Western brothers. All musicians and other entertainers, both in England and America, were delighted to meet a man from far-away New Zealand, and to exchange views on the art of giving pleasure to others.

THE Chinese must recognise that the Japanese troops are the real friends of China, and have been sacrificing themselves to correct Chinese misconceptions.—General Matsui.

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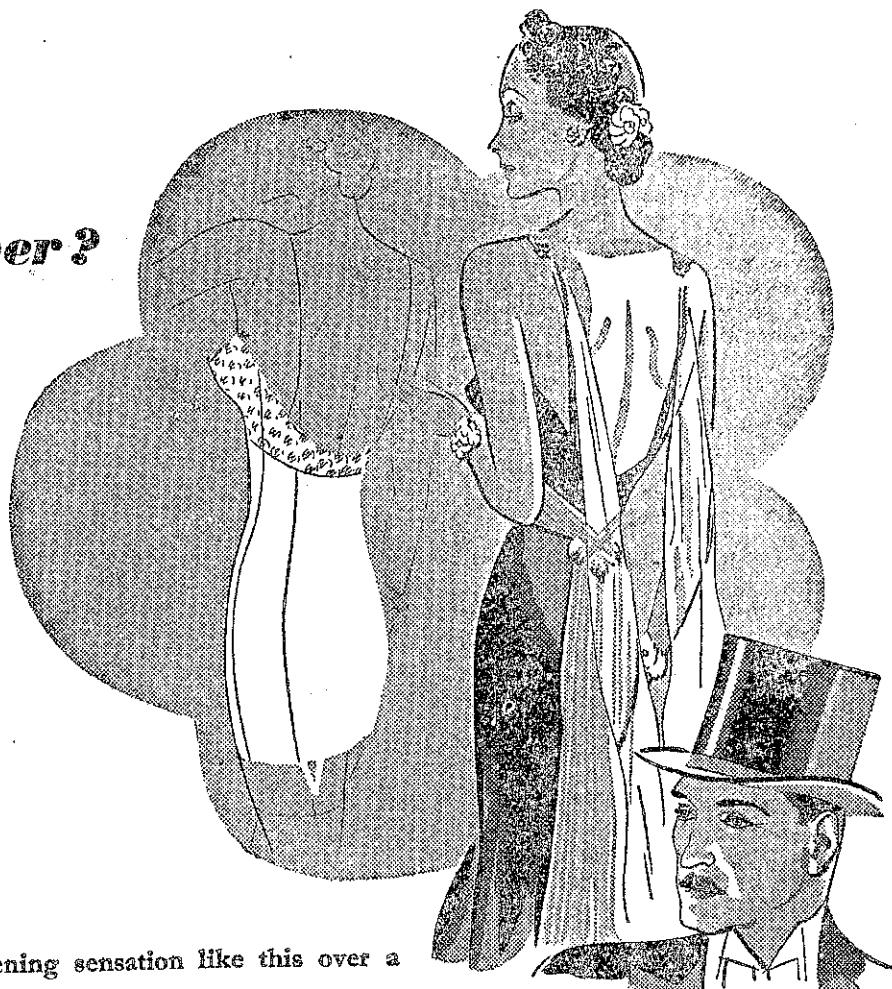
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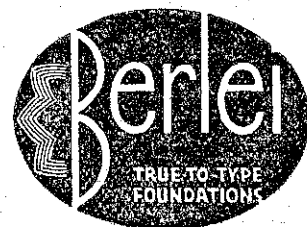
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Chivalry Takes The Count

SCREEN HEROES TREAT 'EM ROUGH

(Continued from page 15.)

take it, but the surprising part is that Powell could give it—and be applauded for the giving. Of a truth, the age of chivalry is dead!

Take Fredric March, once famed for his smooth courtesy. There was nothing half-hearted about his departure from the ranks of the chivalrous. If you saw the fight between him and Carole Lombard in "Nothing Sacred," you will know what I mean. Carole Lombard, incidentally, also took it on the chin in "True Confession"—this time at the fists of Fred MacMurray.

There is another and more blood-thirsty battle, according to advance reports, in "Love, Honour and Behave," between Wayne Morris and Priscilla Lane. In this both contestants receive black eyes.

PRODUCERS are making the most of the public's rough-house leanings. Hollywood expects every male star nowadays to do the dirty. It proves his virility.

When Tyrone Power came into popularity, for instance, we had someone who might very well have gone back to the gentle, Valentino tradition. But Power, with his dark, sensitive face and soulful eyes, was not the fashionable type. On the other hand, he was too good to lose. What happened? Next thing we knew he had dropped

Loretta Young in a mud puddle, and in "Old Chicago" he was the fully-fledged firebrand, punching brother Don Ameche with abandon and bringing down Alice Faye with a flying tackle.

Robert Taylor is another whose good looks were too finely cast to suit the directors. He was allowed to make love to Garbo in the old style in "Carnegie," but soon afterward the studio put a stop to all that soft stuff. In "A Yank at Oxford" he is a brawny, quarrelsome athlete, and his next role is as a prize-fighter in "Give and Take." At the moment he is being coached by heavyweight Max Baer, so we can expect some poor heroine to be struck by a tough proposition next Taylor film!

All male screendom, indeed, seems to be toeing the line—or entering the ring if you prefer it. The only ones immune are the Spencer Tracys—the strong, ugly fellows whose manhood is written on their faces. Paradoxically, they have become the screen's chivalrous gentlemen.

Even Gary Cooper, who hates man-handling women, has been forced into doing it. For years he steered a difficult course between he-man roles and gentlemanly behaviour, then landed a beautiful right to Madeline Carroll's jaw in "The General Died at Dawn." Nevertheless, he let it be known during the filming of the picture that he objected to the scene strongly. Many retakes were necessary before the blow was satisfactorily filmed.

Later Cooper's protests took a more concrete form when he flatly refused to knock out Frances Dee in the shipwreck sequence in "Souls at Sea"—even to save her life. "It makes me feel a snake to hit any woman," he is reported to have said at the time.

True, this long Don Quixote appears to have overcome his scruples in "Blue-Beard's Eighth Wife," when he slaps Claudette Colbert's face and puts her over his knee for an old-fashioned spanking. But studio whispers have it that Ernst Lubitsch spent eight days persuading Cooper to do the deed—and even then we are not shown Cooper actually spanking Claudette, but only the rise and fall of his hand. It is quite believable it hurt him more than it hurt her.

All in all, I don't think I would be far wrong in prophesying that before next year even those die-hards among the chivalrous—Ronald Coleman and Nelson Eddy—will have been forced over the ropes with Cooper into the ring of the "tough guys." Maybe Coleman is weary of being a self-sacrificing "Prisoner of Zenda," anyway, and if Nelson Eddy wants to throw his weight just a little after the kisses and apple blossom of "Maytime," who would blame him? Not the producers certainly!

Who knows, perhaps in a few years we shall see the huge fade-out kiss replaced by the uppercut and fade-out. Yes, they're tough, mighty tough, in Hollywood to-day. . . .

ALMOST PARALYSED WITH RHEUMATISM

Had All His Teeth Out,

But Did Not Improve Until He Tried Kruschen

There has just come to our notice a very remarkable recovery from severe rheumatism. The seriousness of the man's condition and the step that led to his ultimate recovery, are described in the following letter:—

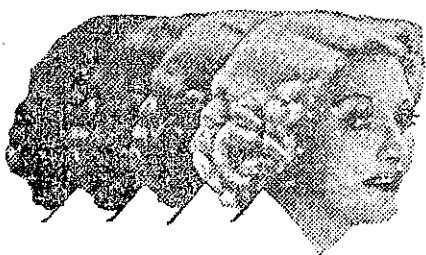
"For several years I have suffered from rheumatism. I had all my teeth out, and still got no relief. A year ago I lay in hospital for fourteen weeks, almost paralysed. When I got home I continued to take medicine, but began to go down again. A friend of mine asked me to try Kruschen Salts, and I am very pleased to be able to say I have been on the mend ever since."—H.P.

No remedy can bring permanent relief from rheumatism unless it performs three separate functions. These are (a) dissolution of the needle-pointed uric acid crystals which cause the pain, (b) the expulsion of these crystals from the system, (c) prevention of a further accumulation of uric acid.

Two of the ingredients of Kruschen Salts are the most effectual solvents of uric acid known to medical science. They swiftly dull the sharp edges of the painful crystals, then convert them into a harmless solution. Other ingredients of these Salts have a stimulating effect upon the kidneys, and assist them to expel the dissolved uric acid needles through the natural channel.

Combined with these solvents and eliminants of uric acid, are still other salts which prevent food fermentation taking place in the intestine, and thereby check the further formation of mischievous uric acid.

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Planned Lighting

(Continued from page 41.)

the table cloth. The floodlit flowers were the only illumination in the room and cast a friendly, intimate light around the table.

Family vases are coming down from their pedestals in the antique corner cupboard, and being turned to modern use as table lamps. All you need to transform them is a special fitting you can buy from any electrical shop, consisting of a bulb holder to fit the top of the vase, a length of flex, a frame and a shade.

When choosing a shade, remember that shiny silks are apt to look "cheap" by day. Parchment and bakram make inexpensive and excellent shades.

Wrought iron is newer than wood for standards, but of course, a little more expensive. If you have an old brass standard, paint it to match your shade.

For colours, deep cream and most of the buffs and yellows are good. Rose is apt to absorb light unless it is lined with white. Any bluish shade will have a depressing effect.

Some of the loveliest shades are made of glass, tinted and patterned. A shining North star or a big Man in the Moon in the children's room will be a real Aladdin's Lamp.

Bathroom Pride

(Continued from page 43.)

floor is not practical, since it soon becomes shabby and patchy. Cork matting, although comforting to bare feet, is difficult to keep clean in a bathroom.

For the general scheme, green is, perhaps, one of the best bathroom colours. Scarlet discreetly used with white or cream is a good second.

Fresh-looking cretonnes are good for curtains. Keep the colours gay. Flower patterns should be small and very simple.

Bathrooms in old houses are more difficult to rejuvenate. How to make them attractive is often perplexing. The answer is good paint. Several coats of good white paint and a final coat of enamel will transform a small dingy bathroom.

Avoid bizarre "effects." You will grow very tired of fishes eternally swimming round the frieze. The keynote should be efficiency and simplicity, combined with a good colour scheme.

Finally, keep your bathroom spotless. Splashed windows, drab towels and a smeary bath will spoil the most exotic bathroom in the world.

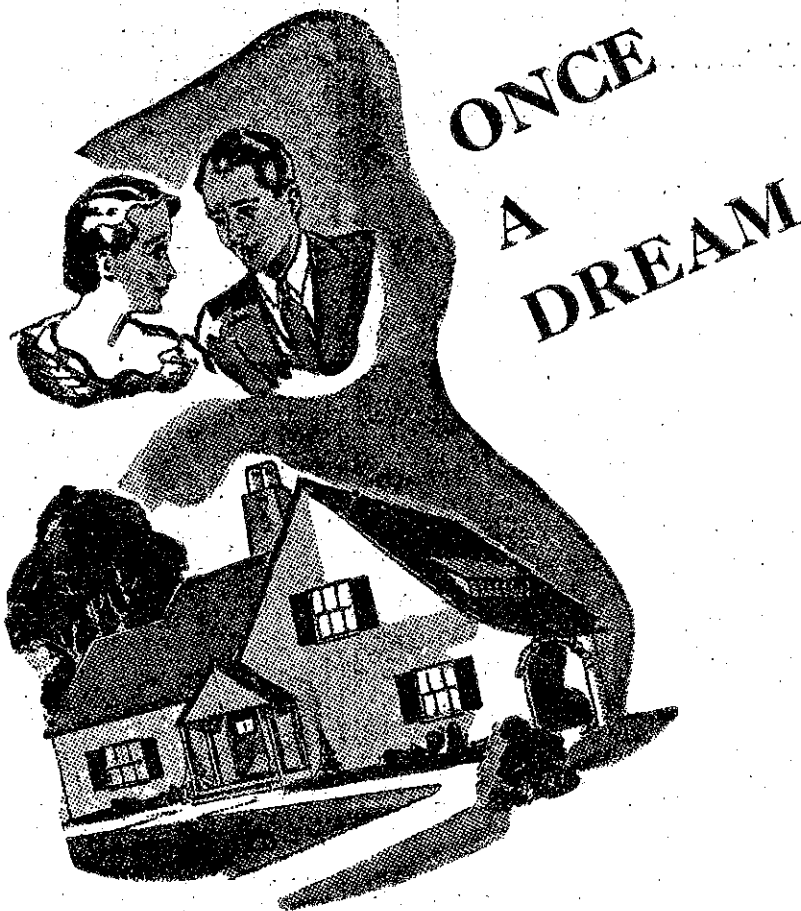
No Skeletons

(Continued from page 44.)

exactly what you want at a glance.

Very deep cupboards should be lighted inside. A tiny sixteen candle-power bulb will save much groping and consequent bad temper.

Glass-fronted cupboards for china or glass or for any other interesting collection. These can be brought in units and added to when required. They are dust-proof, and in modern woods extremely decorative.

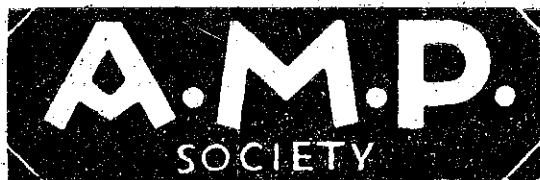


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TO clean pearl buttons, wash them free from all dust, and dry thoroughly, then give the entire surface a coating of colourless nail varnish, or a natural shade if you wish them to have that rich, pinky look. Set them down carefully to dry, away from any heat, and when they are ready they will have the delightful lustre of new buttons.

TO make a good duster, take two yards of butter muslin and sprinkle a few drops of liquid paraffin on it. Roll up tightly and keep in an airtight tin for a day or so. This will dust and polish beautifully and the constant use of the duster is a protection against moths and other insects. The liquid paraffin should be renewed occasionally.

Settling In The Set

(Continued from page 13).

"Tune slowly," urged Tony. "Tune slowly. You'll never get a thing like that. Let me—"

But just as he reached me a beautiful sound burst from the radio. A high-C, I imagine, all tremolo. It soared to the living-room ceiling and quivered among the plaster flowers.

"Lovely," I said. "Lovely! That's Davenport, Tony. Why you can hear it as plainly as if you were in the studio."

Slowly, gloriously, the note faded. Tony and I sat rapt.

"This is station 2ZB Wellington," boomed a sudden voice. "If you are tired, out of sorts, run down . . ."

Tony strangled the creature with a quick movement. "Lord! Longwave! You nit, Anne. This thing has an English face. Can't you read, woman?"

I got hysterical. "But heavens, if it hasn't got the names of the stations how on earth will we get on? I know nothing about radio and neither do you. We'll just be children of the dark wandering blindly over the face . . ."

"Do some more nitting, dear, will you?" begged Tony, "and let me conquer alone."

TWO days later, I was thoroughly bored with radio. Tony spent every evening crouched over the English face, moving the knobs ever so slowly and bringing forth noises like nothing I have ever heard since I slipped with a loaded tin tray on the top of an uncarpeted stair and bounced down to flatten out a spaniel pup at the bottom. Tony never seemed to find a programme that was worth more than ten seconds of his time. No sooner was I humming Deanna Durbin's whistling song than he hurled me into the Miserere, thence from the thwarted beginnings of a splendid gloom into what sounded at first like a

chicken-coop but turned out to be Japan.

He called it "feeling my way around" . . .

In the end, my only defence was to work the knobs myself. Very soon I became quite charmed by Davenport which had Pop-Eye jokes and like gaieties that spoilt Tony's evening paper, so he said.

And thus our quiet nights at home became long-drawn battles. I was disappointed to discover Tony was definitely, quite definitely, NBS, whereas I, brought up in a good school, am naturally broad-minded. Indeed, our marriage might have finally split over lunch sessions had it not been for Wednesday night . . . wonderful Wednesday night!

AS usual, I had reached the radio first after dinner.

"Slowly! slowly!" barked Tony, watching me like a bad-tempered ferret. "You must tune slowly—"

"I have no doubt the Government . . ."

"Parliament!" I shuddered and twitched the knobs.

"Fiscal Policy will result . . ." continued the ponderous voice.

I tuned again, more quickly.

"In increased prosperity not only for the people . . ."

"Tony, I can't get away from Parliament . . ."

"But for the Nation at large And I am sure . . ."

Hastily I pulled out the plug. "Tony," I said. "You must ring up Bill Smade at once. One station is spraying all over the face. I can't avoid it. The radio's broken. You must take it back to-morrow. It's not even worth £7."

Tony looked up wearily. "Do you ever read the papers, sweetheart?" he asked.

I repeated, "The radio's broken. You'll have to ring Bill Smade."

"It's the Budget," explained Tony patiently, "from all the A stations." And he laughed hollowly.

Something in that laugh annoyed me. I don't know what it was—maybe the strain of night-long battling for the right to choose one's own programme. Anyway, I said several things that later shocked me and went to bed to work out a crossword puzzle.

Next thing I remember was the radio striding into the room and saying, "I'm Nebbie Ess. Look at my muskles, I've an English face and an old school tie. I'm the Monster you created. Ha! ha! ha! You can never rest until you have destroyed the Monster you created!" Then there followed a series of terrible screams—blood-curdling—just like a George Edwards murder . . .

I sat bolt upright in bed, wide awake. The screams were coming from the living room. I snatched up a hairbrush and ran out . . .

All I saw was Tony, crouched over the English face, tuning ever so slowly . . . He looked up at me and there was a strange light in his eyes.

"Come here," he said softly. "Come here, Anne." Then he added, "Listen! It's Greenland—their new station!"

At three o'clock I led the poor man away, still quietly raving, to his bed. Next morning he rang up Bill Smade and told him he had "pulled in" Greenland's new station and hung up in a pet because Bill said there was no such station that he knew of on that wavelength and it must have been Manila.

"Idiot!" cursed Tony. "Manila my eye!"

And that, dear readers, is how my husband became a DX fan.

As for me, I can now listen without interruption to the New Zealand sessions in the early evening. The only fly is that when in conversational silences at tea parties I now say to my friends: "Do you listen to the A stations or the ZB's?" they look at me in faint surprise.

"As a matter of fact," they smile, "I used to listen, but really I never bother now . . ."

"Jack Sprat"

..we called our Harold!

MUMMY, I CAN'T EAT ALL THIS FAT—CAN I GIVE IT TO TABBY?

WELL, I NEVER DID, HAROLD. YOU'LL NEVER GROW-UP STRONG

WITH A FAMILY, I WONDER YOU DON'T USE MUSTARD, MARY. IT TAKES ALL THE SICKLINESS AWAY FROM FAT.

I'D BETTER TRY IT HAROLD'S AS THIN AS A RAKE. I HAVEN'T 'BOTHERED' WITH MUSTARD LATELY.

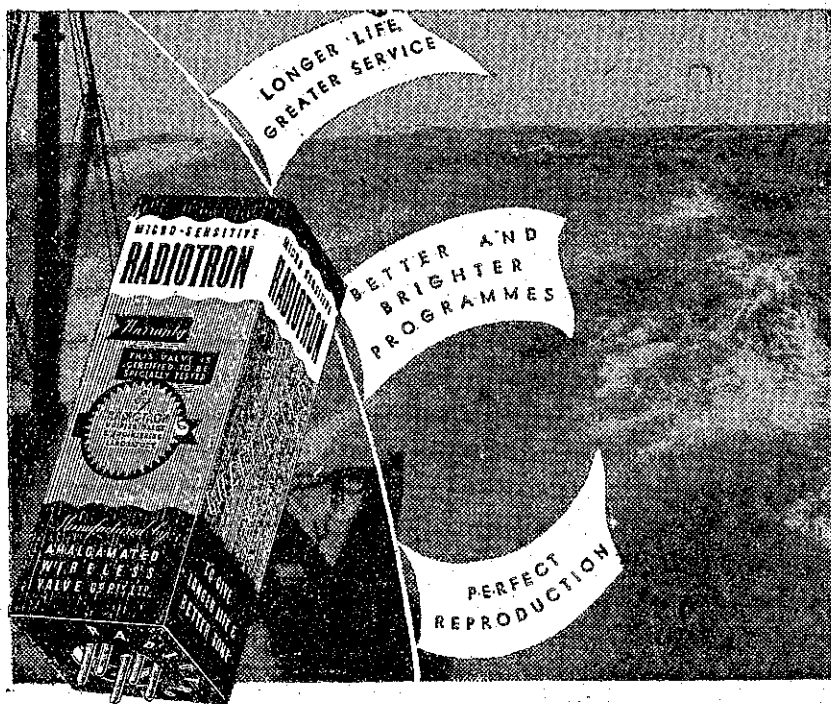
MORE FAT PLEASE, MUM. AND PASS THE MUSTARD PLEASE, DAD

HERE, HAROLD. GLAD YOU WON THAT BOXING CHAMPIONSHIP. YOU'LL BE AS BIG AS YOUR DAD SOON!

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WISE WOMAN.
She knew that a touch of Mustard not only improves the flavour, but means more nourishment from meat, fat or lean. Because, Mustard releases essential salivary juices and quickens digestion.

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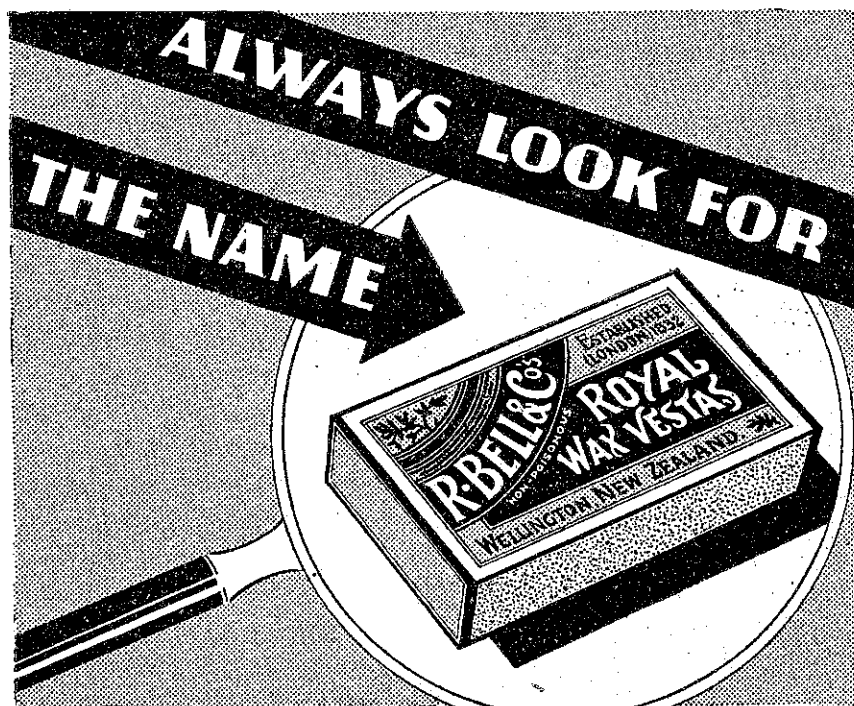


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RADIOTRONS

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For VALUE — QUALITY & ECONOMY... in MATCHES

Revival of Ballet ESPINOSA INTERVIEWED

(Continued from page 14.)

here this morning are the first I've seen. But I am prepared to say that already some seem to have fine possibilities . . .

"I don't know how many of them have yet realised the truth of my little saying that 'Perspiration is the secret of success in dancing.' But they'll probably realise it better after I've finished with them in the next day or so.

"It is useless to play about with ballet dancing as if it were just a pleasurable pastime. It's hard work all the time . . ."

ESPINOSA was accompanied to Australia by his wife, professionally known as Madame Louise Kay.

An Australian by birth, who has become prominent in the entertainment field in England, Madame Kay founded the British Ballet Organisation, of which her husband is chairman. He wanted it made known that Madame Kay was establishing a scholarship for this part of the world, providing the winner with three months' intensive training in England under Espinosa's personal direction; free board and lodging; pocket money; and an opportunity for a minimum of four weeks' appearance in solo work in the British ballet company which opens at the Theatre Royal, Edinburgh, on October 24 of this year.

"Please make it clear," said Espinosa, "that there is no such thing as the British Ballet Organisation method. The B.B.O. is a society for the welfare and progress of dancers and teachers, and the system of tuition it uses is the universal one. Anyone who differs from that universal system has no right to do so. People should learn to dance the same way all over the world . . ."

"WOULD it be correct to say," I asked, "that there is a great revival of interest in the ballet to-day? One gathers from the English magazines that there must be."

"Yes. Particularly in Britain there is a revival. The finest dancers in the world to-day are to be found in England. And there is one, Betty More Smith, still only 15 years old, who is better as an executant than anyone I've seen for 50 years."

ESPINOSA claims to be the originator of all dancing examinations and the written syllabus and technique of examination. He laid down the syllabus of the Operatic Association (now the Royal Academy of Dancing), which was formed as a result of his endeavours from 1896 to 1920. He is the writer of many original technical books on operatic dancing, and these books contain the fundamentals upon which British teachers have based most of their knowledge and built up their schools. Three-quarters of the English-speaking dance world is said to use his method of teaching and theory.

The old French maestro, Marius Petipa (who was for years a ballet master of the Imperial Russian School), was Espinosa's godfather, so that the best traditions of the

ballet have been handed down in him.

Espinosa has held the position of ballet-master and principal dancer in about 300 productions, including two shows with the longest runs on record—"Chu Chin Chow" and "The Maid of the Mountains." He has been dancing for over 50 years, and a teacher since 1890.

Among the famous people whom he has taught to dance are Cicely Courtneidge, Ninette de Valois, Margaret Severn, Marie Eaton, Vera Savina, Iris Kirkwhite, Phyllis Bedells, Valerie Hobson, Merle Oberon, Diana Napier and Steffi Duna.

For a last question I asked Espinosa about the Covent Garden Russian Ballet, which, according to a cable message from London last week, has been engaged by Australian and New Zealand Theatres, Ltd., to tour Australia and New Zealand toward the end of this year. He said that Baranova and Riabouchinska, two of the stars mentioned as coming, were genuine Russians, quite young, and very fine executants so long as they were given ballets in which the majority of the work was not posing or pantomime.

"It should be a fine example to New Zealand, this company, and well worth seeing," said Espinosa.

Aunt Pat's Farewell

SECRET OF RADIO SUCCESS

(Continued from page 12.)

children's sessions, but he himself listened carefully and was always ready with criticism and suggestions."

All the same, friendly assistance is not the secret of Aunt Pat's success. Partly, perhaps, her radio personality owes its charm to her method of speaking. She has never been microphone-shy, and, in fact, admits she has often felt nearer to her numerous nephews and nieces when she was talking to them over the air than when she met them in the flesh. But even at the microphone, she always imagines herself speaking not to thousands of listeners, but individually to one child. That, by the way, is an announcer's trick that has helped hundreds of radio speakers.

At root, however, I think it is that indefinable quality of youth that has won Aunt Pat her admirers. The young in heart! It is not a thing to be taught or analysed, yet children the world over recognise and salute it. In it—whatever Aunt Pat herself may say—lies success. And if you don't believe me, take as evidence this story of an interview Aunt Pat had not long ago with an old lady whom she met on the 3YA studio stairs. This is how it went:—

O.L.: Where's Aunt Pat?

A.P.: I'm Aunt Pat.

O.L.: Mm, you're much older than I thought you'd be.

A.P.: Thank God I sound younger than I look!

O.L.: And praise be to God, you're a blessing!

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"NOISES OFF"

SOUND EFFECT MEN NEED FIVE HANDS

THIS glimpse behind the scenes of the German shortwave station will give you a slight idea of the preparatory work that must be done before the announcer at the microphone can say, "You will now hear. . . ."

This is the picture of a typical moment in the life of the sound effects producers: " . . . where is Herr Meyer? . . . hallo, sound effects producer, . . . where are you? . . . Meyer is in the technical department to get noise effects records. . . . no, Meyer has left already, he's gone to the supply room to get a chest with chains, a boat siren, a whistle, two wooden beams, a barrel of water, he. . . ."

Finally, he comes—dragging in his utensils. We have the honour to present to you Herr Meyer, sound effects producer of the German shortwave station. He is responsible for all sound effects, for the correct blending of the noise records; in short, for the smooth running of the broadcast.

His script books are filled with numerous signs that no one else understands—symbols for the various effects that he has to produce. Next to the table where the sound effect records are played, lies an orderly pile of records. In the fraction of a second he must find the right one that has to be played at a certain moment and blended in with the rest of the text.

And so he arranges all of his effects once again, rechecks the proper order for the various records.

He is at high-tension—in three minutes the broadcast, "Sailor, Ahoy," is to begin.

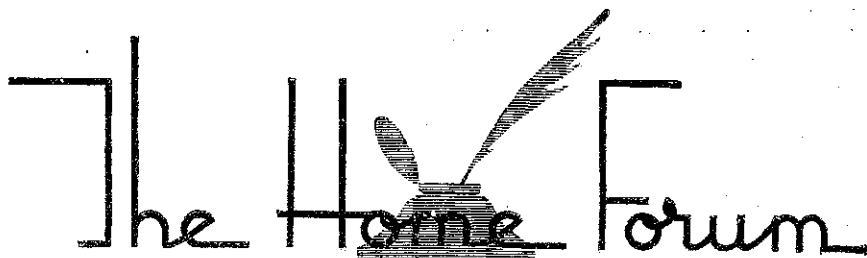
"Red light—quiet!"—the broadcast has started.

The first song has died away—"harbour noises" are called for in the manuscript. Herr Meyer puts on the record—a new signal from the director: wind machine! With the left hand the sound effect producer manages the wind machine, and with the right hand he guides the record . . . another signal: rattling of chains, honkings, sirens, whistles, telegraphic machines, ship clocks.

While the actor stands quietly at the microphone, Meyer runs here and there in the big, hot room, two sirens under his arms, the blatant whistle in the left corner of his mouth, and a pencil in the right-hand corner: in his left hand a chain, in his right hand a clock pendulum for the ship's time-piece . . . and now another new record must be started. . . . Perspiration drips in streams from the poor sound effect-producer after the first five minutes.

And when he totters out of the sending-room after the performance, the director says to him: "Yes, my dear Herr Meyer, as long as you haven't got five hands, what can you expect?"

I DOUBT if the inhabitants of any civilised nation in Europe are as indifferent to what is ruining the country and the towns of these islands as we are.—*Lady Oxford.*



N.Z. First!

"En Zed" (Christchurch): Congratulations to Mr. Harrison for his talk on Otira from 3YL. This was the first occasion I have heard this speaker, and his pleasantly controlled and well-modulated voice just suited the talk. I'm getting heartily sick of talks on overseas. Let us have something like this talk on New Zealand places—put in the same interesting way.

Protest

"Farmer" (Cambridge): May I voice a protest against the action of the National Broadcasting Service in giving the recording of the Wellington steeplechase from 2YD instead of from 2YA as on previous occasions? When one is working all day and unable to hear the races, one looks forward eagerly to the recording at night, but it is very disappointing when the recording is given from a weak inaudible station. This may be all right for listeners in Wellington, but let the National Broadcasting Service consider its country listeners and give all race recordings from 2YA at 6.45 p.m. in the future.

Inaccurate

"Recorded" (Gisborne): While listening-in to the interview with the captain of the English ladies' hockey team last week, I was astonished to hear the Canterbury captain inform the visiting captain that the Canterbury team was the only team to defeat the English team on their 1914 tour. This boast was again repeated by the commentator after the match. This is quite incorrect. The Poverty Bay ladies' team inflicted the first defeat of the tour of Australasia on the English team. The score was: Poverty Bay 5, England nil. Incidentally, these goals scored at Gisborne were the first goals scored against the tourists on their tour.

Some time later the Canterbury team defeated the English team, but it was a team weakened by the absence of the English captain (owing to a family bereavement) and two other players (on

account of injuries received). Thanking you for space to make this correction.

Dance Hits

Voice of Many (Takaka): May I have a little space to suggest that, seeing the ZB stations have such a varied programme, they could spare, say, quarter of an hour, to play and give the words of the latest dance hits once a week?

Country listeners do not get the opportunity to get the words of those hits. We may know the tune, but not the words; and I think it would be very much appreciated if they could give us them slowly, so we could take them down.

Also I think that Dorothy's Happiness Club is enough to get on anyone's nerves!

Breakfast Music

Melody (Matamata): I wish to say how much I enjoy the music from YA stations on Sunday afternoons and evenings. As we get far too little of this kind of music we look forward to it all the week.

Dinner music is always pleasant and agreeable, but why are we sent out to our daily work depressed and irritated by the breakfast programme, which is composed largely of the lowest possible type of music? Is our taste supposed to be at its lowest ebb in the morning? The whining of a saxophone and the rattle of a piano in compositions completely devoid of harmony or melody serve only to fill the soul with darkest gloom, though I imagine our programme arrangers are under the impression they are giving us something bright and cheerful.

Let us have dinner music at breakfast time.

Answer To Correspondent

"Disgusted" (Hamilton): Thanks for interesting clipping, but we deny the soft impeachment that we have gone out of our way to slight Signor Mussolini. We think him a nice man.—Ed.

ALTHOUGH the good old days of gold rushes are gone for ever, there is still plenty of excitement when a new and likely locality is thrown open to the gold prospector. In Western Australia the would-be miners have to wait for the official notice to be posted, and then they hit the trail enthusiastically, to be first in the new fields. However, they recently got a nasty jar from a radio-minded competitor. He arranged with a pal who owned a radio transmitter that news of the all-important posting of the notice in Kalgoorlie should be wirelessly to him, while he waited on the spot ready to neg out his claim as soon as the news

came through. The other prospectors, arriving hot-footed from having seen the notice, found that their radio-informed competitor had already pegged out his ground.

AT an informal dress rehearsal for Hollywood Mardi Gras recently, the cast missed some cues. Charlie Butterworth muffed an entrance line and then Lanny Ross garbled a tag line. Walter O'Keefe kept a straight face and feigned impatience. Suddenly, there was another pause. "Well, what are we waiting for," said Walter with mock severity. "For you to read your line," replied Charlie soberly.

HIGHLIGHTS OF THE WEEK

From the New Zealand Nationals

Concerts and Recitals

Sunday, July 31:

Isobel Langlands (violin) at 8.47 p.m., and The Madrigal Choir from 1YA AUCKLAND at 9.20 and 9.43 p.m.

Wanganui Garrison Band in concert, interludes by Lyndall Greager (soprano), from 2YA WELLINGTON at 8.30 p.m.

Jean Scott (soprano) at 8.42 p.m. Oscar Natzke (bass-baritone) in recorded recital at 9.5 p.m. and Frederick Page (piano), from 3YA CHRISTCHURCH at 9.12 p.m.

Monday, August 1:

Ashburton Silver Band in concert, from 3YA CHRISTCHURCH at 8.0 p.m.

Dunedin Returned Soldiers' Choir in concert, from 4YA DUNEDIN at 8.0 p.m.

Tuesday, August 2:

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

Zillah Castle (violinist) in recital, from 2YA WELLINGTON at 8.14 p.m.

Salvation Army Citadel Band in concert, from 4YA DUNEDIN at 9.5 p.m.

Wednesday, August 3:

Haydn Murray (violin) and Dorothea Ryan (piano), then Nancy Vaughan and Nancy Francis (two pianos) in following items, from 1YA AUCKLAND at 8.0 p.m.

2YA Orchestra with Mrs. Richard Bradley (contralto) from 2YA WELLINGTON at 8.0 p.m.

Royal Christchurch Musical Society in concert at Radiant Hall, from 3YA CHRISTCHURCH at 8.0 p.m.

Ted Andrews Novelty Quintet and White and Reno (patter comedians), in variety programme, from 4YA DUNEDIN at 8.0 p.m.

Thursday, August 4:

Auckland Artillery Band in studio concert, from 1YA AUCKLAND at 9.20 p.m.

Friday, August 5:

Jean Dowding (piano) at 8.50 p.m. followed by 1YA Studio Orchestra, from 1YA AUCKLAND at 9.35 p.m.

Port Nicholson Silver Band, interludes by Aeolian Male Quartet, from 2YA WELLINGTON at 9.15 p.m.

Louise Croucher (violin), Nellie Lowe (contralto), Nancy Estall (cello) with H. G. Glaysher (harp), in following recitals, from 3YA CHRISTCHURCH, at 8.21 p.m.

Claude Burrows (baritone), from 3YA CHRISTCHURCH at 9.26 p.m.

Saturday, August 6:

Celeste Mixed Quartet, Vincent Aspey (violin), Sam Duncan (tenor) and Joseph Crawford (baritone) in following recitals, from 1YA AUCKLAND at 8.0 p.m.

3YA Orchestra, in concert programme, from 3YA CHRISTCHURCH at 9.5 p.m.

4YA Orchestra in concert, interludes by L. E. Dailey (tenor), and Mary Somerville (contralto), from 1YA DUNEDIN, at 8.0 p.m.

Plays

Sunday, July 31:

"Victoriana No. 3—The Hungry Forties," dramatic mosaic (NBS production), from 4YA DUNEDIN at 9.5 p.m.

Monday, August 1:

Three plays by Auckland authors: "Twenty Years After," by Blake Thornton; "Family Furore," by Una Craig; "Catherine da Medici," by Jennifer Thomas, studio production by J. W. Bailey and Players, from 1YA AUCKLAND at 8.0 p.m.

"Julius Caesar," by Shakespeare (NBS production), from 4YA DUNEDIN at 9.5 p.m.

Tuesday, August 2:

"Singapore Spy," espionage drama by Edmund Barelay, produced by James Raglan, from 3YA CHRISTCHURCH at 8.0 p.m.

Wednesday, August 3:

"Dust," dramatic story of man's fight against nature, commemorating Arbor Day, from 2YA WELLINGTON at 9.5 p.m.

Thursday, August 4:

"Out of the Mouths of Babes," by Graeme-Holder (NSB production), from 3YA CHRISTCHURCH at 8.0 p.m.

Talks

Monday, August 1:

Mr. Victor C. Peters on "Some Celebrities I Met Abroad," from 3YA CHRISTCHURCH at 9.5 p.m.

Tuesday, August 2:

Mr. C. Harcourt-Robertson in recorded talk: "Despair to Happiness—Wellington 96 Years Ago," from 2YA WELLINGTON at 8.40 p.m.

Professor J. H. Richardson, Professor of Industrial Relations at Leeds University, in recorded talk on "British Industrial Conditions Today," from 4YA DUNEDIN at 8.46 p.m.

Thursday, August 4:

Mrs. E. McKellar on "Alpine Sports," from 2YA WELLINGTON at 8.40 p.m.

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HIGHLIGHTS OF WEEK . . CONTINUED

Friday, August 5:

Felix Swinstead, examiner for the Royal Schools of Music, in illustrated talk on "Moods in Music," from 1YA AUCKLAND at 9.5 p.m.

Mr. L. O. Hooker on "Social Activities for Mental Hospitals," from 2YA WELLINGTON at 7.40 p.m.

M. C. W. Pickles in eye-witness series, "A Passenger with the Enemy, August 1914," from 2YA WELLINGTON at 8.40 p.m.

Mr. Murray A. Fastier on "Ocean Fishing Off the Otago Coast," from 4YA DUNEDIN at 8.43 p.m.

Sports

Monday, August 1:

Ringside commentary on professional boxing match, Young Gildo (Honolulu) v. Snowy Clark (Western Australia), at Auckland Town Hall, from 1YA AUCKLAND, at 9.5 p.m.

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

Wednesday, August 3:

Running commentary on Rugby match, Police v. P. and T. Department, at Athletic Park, from 2YA WELLINGTON at 2.30 p.m.

Thursday, August 4:

Ringside description of boxing match, Billy Hamilton (Australia) v. Jack Jarvis (N.Z. champion), at Wellington Town Hall, from 2YA WELLINGTON at 9.5 p.m.

Friday, August 5:

Mr. F. C. Thomas in talk, "Reminiscences of Early Grand Nationals," from 3YA CHRISTCHURCH at 9.5 p.m.

Sports Club talk, with Jimmy Ellis, jockey, from 3YL CHRISTCHURCH at 8.10 p.m.

In the "A" National programmes, recordings are indicated by the letter "R" in brackets beside the items.

Saturday, August 6:

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.

Description of New Zealand Metropolitan Trotting Club's Meeting at Addington, from 3YA CHRISTCHURCH from 12.0 noon.

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

"Scenes from Sporting Past," description of Rugby match, New Zealand v. Scotland, on November 18, 1905, from 3YA CHRISTCHURCH at 8.0 p.m.

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

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

Features

Saturday, August 6:

Opening ceremony of New Zealand Industries Fair, from 3YL CHRISTCHURCH at 8.0 p.m.

Dance Features

Monday, August 1:

Swingtime with Artie Shaw and his New Music, vocal interludes by Maxine Sullivan, from 4YA DUNEDIN at 10.20 p.m.

Tuesday, August 2:

Old Dance Tunes in Modern Rhythm, interludes by Maxine Sullivan, from 3YA CHRISTCHURCH at 10.0 p.m.

Wednesday, August 3:

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

Thursday, August 4:

Bands of Bob Crosby, Benny Goodman and Tommy Dorsey, interludes by Maxine Sullivan, from 1YA AUCKLAND at 10.0 p.m.

Friday, August 5:

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.



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Nationals Every Day

SUNDAY, JULY 31

1YA AUCKLAND

650 k.c. 461.3 m.

- 9.0: Recordings.
 11.0: Morning service from St. Andrew's Presbyterian Church. Preacher: Rev. Gladstone Hughes. Organist: Mr. E. W. Evans.
 12.15: Close down.
 1.0: Dinner music.
 2.0: Recordings.
 3.30: "Beau Danube" Ballet Music (Johann Strauss).
 3.56: Recordings.
 4.30: Close down.
 6.0: Children's song service.
 7.0: Evening service from St. Mary's Anglican Church. Preacher: Dean William Fancourt. Organist: Mr. Edgar Randall.
 8.15: Recordings.
 8.30: Concert programme. (R) Willem Mengelberg and Concertgebouw Orchestra. "Romeo and Juliet" Overture. Fantasie (Tchaikowsky).
 8.47: Isobel Langlands (violin). Praeludium (Bach, Kreisler); Mazurka in A Minor (Chopin, Kreisler); Serenade in G Major (Arensky); Gipsy Dance and Lullaby (Adrian Holland).
 9.0: Weather. Station notices.
 9.5: (R) London Symphony Orchestra. Carnaval Suite, Op. 9. arr. for Russian Ballet (Schumann).
 9.20: The Madrigal Choir, conducted by John Tait, "Hard by a Fountain" (Waelrant, 1518-1595); "Gently Falls the Evening Shade" (Marenzio, 1550-1599); "Cast Off All Doubtful Care (Byrde, 1538-1623).
 9.35: (R) Leopold Stokowski and Philadelphia Orchestra. Nocturne of "The Triumph of Love"; Prelude from "Alceste"; March from "Thesee" (Lulli).
 9.43: Madrigal Choir. "When All Alone" 5-part Madrigal. (Conversi, about 1580); "The Silver Swan" 5-part Madrigal. (Gibbons, 1583-1625); "The Shrewd Old Count" Part Song (John Tait—partly arranged from "The Goldberg" variations).
 9.50: (R) Members of La Scala Orchestra, Milan. Little Suite for Orchestra. (1) March; (2) impromptu; (3) due; (4) galop (Bizet).
 10.0: Close down.

1YX AUCKLAND

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

- 6.0: Recordings.
 8.30: Selections from popular works of famous composers.
 9.0: "Swing Along" Selection.
 9.10: "Hear Those Darkies Singing."
 9.20: Three English Dances. New Light Symphony Orchestra.
 9.28: BBC Theatre Orchestra

and Revue. Chorus, excerpts from opera and operetta.
 9.45: Favourite cradle songs.
 10.0: Close down.

1ZM AUCKLAND

1250 k.c. 240 m.

- 10.0: Sacred selections.
 10.30: Orchestral selections.
 11.0: Concert session.
 12.0: Luncheon music.
 2.0: Gems from musical comedies and shows.
 3.0: Piano selections.
 3.40: Light orchestral selections.
 4.0: Miscellaneous.
 5.30: Birthdays.
 5.40: Light orchestral selections.
 6.0: Close down.
 7.0: Orchestral selections.
 7.40: "Travels in Europe."
 8.0: Scottish session.
 9.0: "Century of Ballads."
 10.0: Close down.

2YA WELLINGTON

570 k.c. 526 m.

- 9.0: Recordings.
 10.0: Weather for aviators.
 10.28: Time signals.
 11.0: Morning service from Wesley Methodist Church, Taranaki Street. Preacher: Rev. Percy Paris. Organist and choir-master: Mr. H. Temple White.
 12.15 (approx.): Close down.
 1.0: Weather for aviators. Dinner music.

2.0: "Modern Composers Series: Jean Sibelius": Symphony No. 2 in D Major. Op. 34 (Sibelius), by a Symphony Orchestra, conducted by Professor Robert Kajanus.

- 2.36: Recordings.
 3.28: Time signals.
 4.30: Close down.
 6.0: Children's song service (Uncle William and children from Trinity Methodist Church).
 7.0: Evening service from St. Andrew's Presbyterian Church. Preacher: Rev. Brian Kilroy. Organist and choir-master: Mr. R. Henry.
 8.15 (approx.): Recordings.
 8.30: Band programme.

Wanganui Garrison Band (conductor: Mr. R. Francis. L.R.S.M.), "Ashton" Hymn (Kelly); Slavonic Rhapsody Selection (Friedmann).

- 8.41: Lyndall Greager (soprano), "The Glory of the Young Green" (Loehr); "Sooth Sayer Marguerite"; "What O'clock" (McGeoch).
 8.48: The Band, "Three Blind Mice" Humorous Fantasy (Shipley, Douglas); "Destiny" Waltz (Ord Hume).
 9.0: Weather. Station notices.
 9.5: (R) Frederic Bayco (organ), Spanish Medley.
 9.13: (R) Anything Goes Four-some, "Gipsy in Me"; "Lady Fair," Sailor's Shanty (Porter).

- 9.19: The Band, "The Desert Song" Selection (Romberg).
 9.31: Lyndall Greager (soprano), "Too Late To-mor-

row" (Langenburg); "A Song Down the Valley" (Haydu Wood).

- 9.37: (R) Carroll Gibbons (piano), "Bubbling Over" (Gibbons).
 9.40: (R) John Brownlee (baritone), Serenade (Ravini).
 9.43: The Band, "In a Persian Market" descriptive intermezzo (Ketelbey).
 9.48: (R) Allan Jones (tenor), "The Donkey Serenade" from film, "The Firefly" (Friml).
 9.51: (R) Kurt Engel (xylophone), "Tell" Fantasie (Kruger).
 9.54: (R) Light Opera Company, Vocal Gems from "Veronique" (Messenger).
 9.58: The Band, "The Harlequin" March (Rimmer).
 10.1: Close down.

2YC WELLINGTON

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

- 6.0: Recordings.
 8.30: "Richard Wagner" (1813-1883), recordings from operas featuring at 9 p.m., "The Flying Dutchman," the story with musical excerpts.
 10.0: Close down.

3YA CHRISTCHURCH

720 k.c. 416.4 m.

- 9.0: Recordings.
 11.0: Morning service from St. Paul's Presbyterian Church. Preacher: Rev. A. C. Watson, M.A. Organist and choir-master: Mr. A. Lilly, A.R.C.O.
 12.15 (approx.): Close down.
 1.0: Dinner music.
 2.0: Recordings.
 3.0: "La Boutique Fantasque" by Respighi, Rossini.
 3.25: Recordings.
 4.30: Close down.
 5.30: Children's song service (Rev. J. F. Coursey).
 6.15: Recordings.
 7.0: Evening service from St. Mary's Anglican Church. Preacher: Archdeacon A. K. Warren. Organist and choir-master: Mr. Alfred Worsley.
 8.0: Recordings.
 8.30: (R) Queen's Hall Orchestra, Overture in G Minor (Bruckner).
 8.42: Jean Scott (soprano), (a) "Praise Ye the Lord"; (b) "Song of the Seals"; (c) "A Feast of Lanterns"; (d) "Elfin Lover" (Bantock).
 8.52: (R) Leopold Stokowski and Philadelphia Orchestra, Prelude "A l'Après Midi d'un Faune" (Debussy).
 9.0: Weather. Station notices.
 9.5: Recorded recital by Oscar Natzie (bass-baritone): Aria from "Tobero" (Giovanni, Apolloni); "Pilgrim's Song" (Tchaikowsky).
 9.12: Frederick Page (piano-forte recital), (a) Three Mazurkas; (b) Nocturne in B Sharp; (c) Waltz in A Flat; (d) Waltz in C Sharp Minor (Chopin).
 9.30: (R) John McCormack (tenor), (a) "La Process-

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SUNDAY, JULY 31 CONTINUED

sion"; (b) "Panis Angelicus" (Cesar Franck).

9.38: (R) Toscy Spivakowsky (violin), Rondo (Mozart, Kreisler); (b) "Ave Maria" (Schubert).

9.46: (R) Lula Mys-Gmeiner (contralto), (a) "The Echo"; (b) "In the Grove" (Schubert).

9.52: (R) Grand Symphony Orchestra, (a) "Czar and Carpenter" Clog Dance (Lortzing); (b) "Marche Militaire" (Schubert).

10.0: Close down.

3YL CHRISTCHURCH

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

6.0: Recordings.

8.30: Slavonic Dance, No. 4.

8.34: "The Three Musketeers," episode 6.

9.0: Fresh morning, "Spring-time" Suite.

9.12: Adele Kern (soprano).

9.21: Two flute duets.

9.27: Troise and Mandoliers.

9.30: "Espionage," thrilling spy story.

9.42: Eight Piano Symphony.

9.48: Winnie Melville and Derek Oldham.

9.54: Magyari Imre and Hungarian Gipsy Orchestra.

10.0: Close down.

4YA DUNEDIN

790 k.c. 379.5 m.

9.0: Chimes. Recordings.

11.0: Morning service from the Salvation Army Citadel.

12.15: Close down.

1.0: Dinner music.

2.0: Recordings.

2.30: Piano and Orchestral Symphony (d'Indy), Marguerite Long and Colonne Symphony Orchestra.

2.55: Recordings.

4.30: Close down.

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

6.15: Recordings.

6.30: Evening service from Knox Presbyterian Church. Preacher: Rev. D. C. Herron. Organist: Mr. C. Roy Spackman.

7.45: Recordings.

8.30: (R) Sir Edward Elgar

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.

and BBC Symphony Orchestra, Cockaigne Concert Overture (Elgar).

8.42: (R) BBC Wireless Singers, "It was a Lover and His Lass" (Morley); "Where the Bee Sucks" (Arne); "Come, Let Us Join the Roundelay" (Beale).

8.48: (R) Jean Pougnet and

Fredrick Grinke (violins) and Boris Ord (harpsichord), Sonata No. 3 in A Minor (Purcell).

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

9.0: Weather. Station notices.

9.5: Victoriana No. 3—"The Hungry Forties," dramatic mosaic of Victorian era (NBS production).

10.0: Close down.

4YO DUNEDIN

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

6.0: Recordings.

8.30: Harry Roy and Orchestra, "Gershwin Medley."

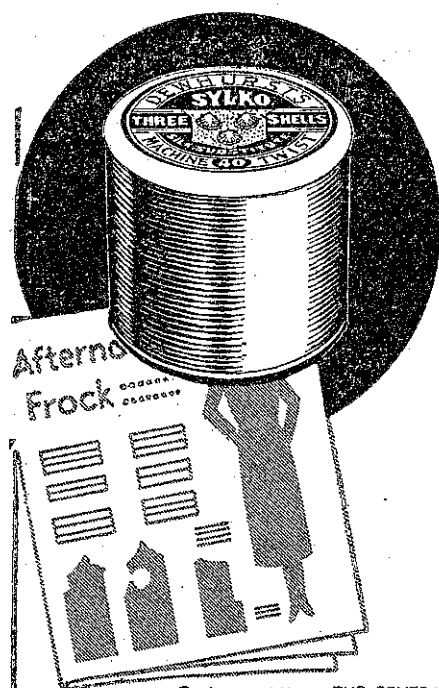
8.36: Greta Keller (Viennese discuse).

8.42: Mario ("Harp") Lorenzi and Rhythmics.

8.52: Enrico Marco, Italian singing vagabond.

9.0: "Down Memory Lane," programme of old favourites.

10.0: Close down.



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MONDAY, AUGUST 1

1YA AUCKLAND

650 k.c. 461.3 m.

- 7.0: Breakfast session. 9.0: Close down. 10.0: Devotional service. (Major Hildreth). 10.15: Recordings.
- 12.0: Lunch music. 2.0: Recordings. 2.30: Classical hour. 3.15: Sports results. 3.30: Talk by A.C.E., "Institutional Management as a Profession." 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. 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, "Munchener Kindi" Waltz (Kornzak).
- 6.33: Dajos Bela Orchestra, "Marien Klange" (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 Roses" Bridal Procession. De Groot and Orchestra, "When the Great Red Dawn is Shining." Bournemouth Municipal Orchestra, "Whispering Pines."
- 7.0: Government and overseas news (see 2YA).
- 7.10 (approx.): News and reports.
- 7.30: Agricultural talk, Mr. C. E. Ballinger, Ruakura Farm, "Litter Feeding."
- 8.0: Concert programme. Triple bill: Three Plays by Auckland Writers. (1) "Twenty Years After," by Blake Thornton. (2) "Family Furore," domestic tangle, by Una Craig. (3) "I, Catherine da Medici," historical play by Jennifer Thomas. (Studio productions by J. W. Bailey and Players).
- 9.0: Weather. Station notices.
- 9.5: Ringside commentary on professional boxing match from Auckland Town Hall (Young Gildo, Honolulu, v. Snowy Clark, Western Australia).
- 10.0: Music, mirth and melody, with Carson Robison and Buckaroos.
- 11.0: Close down.

1YX AUCKLAND

880 k.c. 340.7 m.

(Alternative Station)

- 5.0: Light music.
- 7.0: After-dinner music.
- 8.0: International singers.
- 8.15: Rawicz and Landauer (two pianos), Viennese Waltz Medley.
- 8.21: Boyd Neel String Orchestra, Slavonic Scherzo (Sistek); "Perpetual Motion" (Lotter).

8.30: Echoes of the Comedy Harmonists' Concerts.

8.50: Boston Promenade Orchestra.

- 9.0: "Darby and Joan," episode 12: "Mr. Frizzletope."
- 9.15: Songs from Noel Coward's "To-night at 8.30."
- 9.25: Film music.
- 10.0: Light recitals.
- 10.30: Close down.

1ZM AUCKLAND

12 50 k.c. 240 m.

- 5.0: Light orchestral selections.
- 5.20: Light vocal selections.
- 5.40: Popular selections.
- 6.0: Young folks' session.
- 6.45: News session.
- 7.0: Orchestral selections.
- 7.15: Garden talk.
- 7.45: "Every Walk of Life: The Schoolmaster."
- 8.0: Melody session.
- 9.0: Concert session.
- 10.0: Close down.

2YA WELLINGTON

570 k.c. 526 m.

- 6.50: Weather for aviators.
- 7.0: Breakfast session. 9.0: Close down. 10.0: Weather for aviators. Devotional service. 10.28: Time signals. 10.45: Talk to women (Margaret).
- 12.0: Lunch music. 1.0: Weather for aviators. 2.0: Classical hour. 3.0: Talk by A.C.E., "Institutional Management as a Profession." 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. Bournemouth Municipal Orchestra, "Crown Diamonds" Overture. Philadelphia Symphony Orchestra, "Danse Orientale" Op. 52, No. 6 (Glazounov). Finch's Orchestra, "Gaiety Echoes."

- 6.19: Bernado Gallico and Orchestra, "The Clock is Playing." London Palladium Orchestra, "Classica" Selection. Fritz and Hugo Kreisler, with Michael Raucheisen (instrumental trio), Syncopation (Kreisler). London Symphony Orchestra, "Khowantchina" Persian Dances (Moussorgsky). Stanley Macdonald (Wurlitzer organ), "La Rosita."
- 6.42: Sir Dan Godfrey and the Bournemouth Municipal Orchestra, "Don Giovanni" (Act 1) Minuet (Mozart). Grand Symphony Orchestra, "Dance of the Waves" (Catalani). Squire Celeste Octet, "On Wings of Song" (Mendelssohn). Donald Thorne (organ), "Neath Sunny Skies" Medley.

- 7.0: Government and overseas news.
- 7.10 (approx.): News and reports.
- 7.28: Time signals.
- "The Whirligig of Time: Homes and Hearths—The Home Through the Ages" (2). Speaker: Dr. J. Nicol.

8.0: Chimes. Chamber music programme.

(R) Cortot, Thibaud and Casals, Trio No. 7 in B Flat Major, Op. 97 ("The Archduke") (Beethoven).

8.40: (R) Talk, Mr. Douglas Crosswell, "The Cawthorn Institute" (1).

9.0: Weather. Station notices.

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

10.0: Dance programme.

10.28: Time signals.

11.0: Close down.

2YC WELLINGTON

840 k.c. 356.9 m.

(Alternative Station)

- 5.0: Light music.
- 6.0: Close down.
- 7.0: After-dinner music.
- 8.0: Band music, with spoken interludes.
- 9.0: Popular ballads, light orchestral interludes.
- 10.0: Music and humour.
- 10.30: Close down.

3YA CHRISTCHURCH

720 k.c. 416.4 m.

- 7.0: Breakfast session. 9.0: Close down. 10.0: Recordings. 10.30: Devotional service. 10.45: Recordings.

- 12.0: Lunch music. 2.0: Recordings. 2.30: Talk prepared by A.C.E., "Institutional Management as a Profession." 3.0: Classical music. 4.0: Frost. Weather. Light music. 4.30: Sports results.

5.0: Children's hour (Uncle Hamish and the Stamp Man).

- 6.0: Dinner music. Mark Weber and Orchestra, "The Chocolate Soldier" Selection (Strauss). Orchestra Mascotte, "Ball Sirens" Waltz Tunes (Lehar). Gustav Link (violin), Swedish Airs. Alfredo Campoli and Salon Orchestra, "Moths Around the Candle Flame." Elite Orchestra, "The Whistler and His Dog."

- 6.20: Paul Godwin Orchestra, "Dreaming Flowers." Edith Lorand and Viennese Orchestra, "One Says Auf Wiedersehen." International Concert Orchestra, "Gipsy Love" (Lehar). Sydney Baynes and Orchestra, "Old England" Selection.

- 8.30: Dajos Bela String Orchestra, Wedding Serenade. Gustav Link (violin), "Saltarella." Dajos Bela String Orchestra, "The Herd Girl's Dream."

- 6.47: Edith Lorand and Viennese Orchestra, "Good-night, Pretty Signorina." Alfredo Campoli and Salon Orchestra, "Grandma's Birthday." Orchestra Mascotte, "Hawaiian Memories." Eric Coates and Symphony Orchestra, "By the Tamarisk" (Coates).

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

7.10: News and reports.

7.35: Talk, garden expert: "August in the Garden."

- 8.0: Chimes. Programme by Ashburton Silver Band, conducted by Lieutenant W. H. Osborne. The Band: (a)

"March of the Herald" (Nicholls); (b) "Le Cirque" Selection (Lithgow).

- 8.14: (R) Peter Dawson (bass-baritone), (a) "Captain Harry Morgan" (Bantock); (b) "Chorus, Gentlemen" (Lohr).

8.20: Trombone solo: "The Joker" (H. Moss). The Band: "Loudoun Valse" (Smith).

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

8.38: The Band, "Minstrel Memories" Selection (Rimmer).

8.48: (R) Peter Dawson (bass-baritone), (a) "England" (Besley); (b) "Glory of the Motherland" (McCall).

8.54: The Band, (a) "Valerie" Hymn (A. Owen); (b) "The Bullfighter" March (Kot-taun).

9.0: Weather Station notices.

9.5: Talk, Mr. Victor C. Peters: "Some Celebrities I Met Abroad."

9.20: (R) Pro Arte Quartet, Quartet in F Minor, Op. 20, No. 5 (Haydn).

9.38: (R) Richard Tauber (tenor), (a) "The Organ Player"; (b) "Courage" (Schubert).

9.43: Ludwig Hoelscher (cello) and Elly Ney (piano), Arpeggio Sonata (Schubert).

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

11.0: Close down.

3YL CHRISTCHURCH

1200 k.c. 250 m.

(Alternative Station)

5.0: Recordings.

6.0: Close down.

7.0: After-dinner music.

8.0: Dance music, Ambrose and Orchestra.

8.30: "Darby and Joan," episode 6: "Encyclopedia."

8.43: Albert Sandler and Orchestra.

8.50: "Trouble Without Tears," comedy of domestic errors.

9.30: Gipsy melodies.

10.0: Light recitals.

10.30: Close down.

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NAME

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MONDAY, AUGUST 1 . . . CONTINUED

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.
Band of H.M. Coldstream Guards. "The Geisha" Selection. 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. "Liebeslieder" Waltz (Strauss).

6.25: Jacob Gade and Orchestra. "Give Me Your Heart" (Gade). Gaspar Cassado (cello). "Evening Song" (Schumann). Plaza Theatre Orchestra. "Bal Masque" Valse Caprice.

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.

7.30: News and lecture for farmers, arranged by Farmers' Union.

8.0: Chimes.

Concert by Dunedin Returned Soldiers' Choir. Conductor: John T. Leech, instrumental interludes.

The Choir, "Benediction of the Alps" (soloist: R. Duerdon) (Baldamus); "The Curfew" (Attwood); "On the Road to Mandalay" (Speaks).

8.14: (R) The Prisca Quartet. "Must I Leave This Town?"; "In a Cool Dell" (Trdt.).

8.20: The Choir. "Hail to the Chief" (Bishop); "By the Sea" (Schubert).

8.26: (R) Ernest Leggett-London Octet. "Praeludium" (Jarnefeldt); "Elegie" (Massenet).

8.32: The Choir. "Come, Landlord, Fill the Flowing Bowl" (quartet) (Trdt.); "Strike the Lyre" (Cooke).

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

9.0: Weather. Station notices.

9.5: "Julius Caesar," by Shakespeare (NBS production).

10.20: Swingtime with Artie Shaw and his New Music, vocal interludes by Maxine Sullivan.

11.20: 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: Execution of Charles I."

8.30: Vaudeville and variety.

9.0: Your favourite artists. 9.30: Light opera and musical comedy.

10.0: Comedy and light music. 10.30: Close down.

TUESDAY, AUGUST 2

1YA AUCKLAND
650 k.c. 461.3 m.

7.0: Breakfast session. 9.0: Close down. 10.0: Devotional service (Rev. W. P. Rankin). 10.15: Recordings.

12.0: Lunch music.

1.30: Educational session from Teachers' Training College: "Radio in Aircraft," Mr. John Stannage (third lesson). "Music," Mr. R. Howie (ninth lesson). "To-morrow's History," Mr. B. M. Kibblewhite (third lesson).

2.30: Classical hour. 3.15: Sports results. 3.30: Light music. 4.0: Weather for farmers. 4.30: Sports results.

5.0: Children's session (Tui with Uncle Dave).

6.0: Dinner music.

Alfredo Campoli and Salon Orchestra. "An Old World Garden" Medley. International Novelty Orchestra. "Czardas Princess" Waltz. Mischa Spoliansky (piano solo). "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" (Ellenberg). Paul Whiteman and Orchestra. "The Merry Widow" Waltz. Walter Gieseking (piano). Waltz in D Flat Major; Prelude in F Major (Chopin).

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

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

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

7.10 (approx.): News and reports.

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

8.0: Concert programme.
(R) London Palladium Orchestra. "Marche Symphonique" (Savino).

8.5: (R) "Back in the Fish Business" (Japanese house-boy).

8.18: Herbert Stark (chromatic mouth-organ, to his own guitar accompaniment). "I'm Sittin' High on a Hilltop" (Kahn); "My Little Buckaroo" (Jesome); "A Little Dash of Dublin" (Hoffman).

8.24: (R) Jessie Matthews (light vocal). "Slipping Through My Fingers" (Woods); "Got to Dance My Way to Heaven" (Coslow).

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

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

8.52: Herbert Stark (mouth-organ and guitar). "Ten Pretty Girls" (Kennedy); "I'm in the Mood for Love" (McHugh); Medley of Traditional Jigs.

9.0: Weather. Station notices.

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

9.20: Dance music.

11.0: Close down.

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

5.0: Light music.

6.0: Close down.

7.0: After-dinner music.

8.0: Boston Symphony Orchestra. Symphony No. 6 (The Pathétique) (Tschalkowsky).

8.40: Richard Tauber, extracts from Schubert's song cycle, "Winterreise."

9.0: Heifetz and London Philharmonic Orchestra. Concerto in A Minor (Glazounov).

9.20: Kirsten Flagstad (soprano). "Sunset Glow" (Schubert); "Autumn" (Franz).

9.30: Pau Casals (cello). Minuet (Haydn).

9.36: Clifford Curzon (pianist). with Queen's Hall Orchestra. "The Wanderer" Fantasia (Schubert).

10.0: Variety.

10.30: Close down.

1ZM AUCKLAND
1250 k.c. 240 m.

5.0: Light orchestral selections

5.20: Light vocal selections.

5.40: Popular selections.

6.0: Young folks' session.

6.45: News session.

7.0: Orchestral selections.

7.10: DX radio notes and information.

7.30: Piano medleys.

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

8.0: Concert session.

9.0: Youth and Beauty session.

9.30: Miscellaneous.

10.0: Close down.

2YA WELLINGTON
570 k.c. 526 m.

6.50: Weather for aviators.

7.0: Breakfast session. 9.0: Close down. 9.30: Educational session for pupils of Correspondence School.

10.0: Weather for aviators. Devotional service. 10.28: Time signals. 10.45: Talk to women (Margaret).

11.30: Talk, representative of Wellington Red Cross Society: "Health Hints."

12.0: Lunch music. Weather for aviators. 2.0: Classical hour. 3.0: Sports results.

3.28: Time signals. Weather for farmers. Frost for Canterbury and Otago. 4.0: Sports results.

5.0: Children's session (Jumbo).

6.0: Dinner session.

Vienna Philharmonic Orchestra. "Morning, Noon and

Night in Vienna." J. H. Squire Celeste Octet. "The Chorister's Dream." London Symphony Orchestra. "Chanson de Marin" (Elgar).

6.16: Bournemouth Municipal Orchestra. Intermezzo Pizzicato. Herman Finck and Orchestra. "Finckiana" (fantasia on the works of Herman Finck). Albert Sandler and Orchestra. "For Love Alone."

6.32: Albert Sandler and Orchestra. "Portrait of a Toy Soldier." Marek Weber and Orchestra. "Leo Fall" Potpourri. Bournemouth Municipal Orchestra. "Crocus Time."

6.47: Orchestre Symphonique. "L'Arlesienne" Suite, No. 1: Adagietto (Bizet). State Opera Orchestra. "Kamarinskaja" (fantasia on two Russian folk songs). Philadelphia Symphony Orchestra. "Marche Hongroise," from "Damnation of Faust" (Berlioz).

7.0: Government and overseas news.

7.10 (approx.): News and reports.

7.28: Time signals. 7.30: Talk, Mrs. Knox Gilmour. "Arbor Day." 7.40: Talk, Motoring Expert. "The Care of Tyres."

8.0: Chimes. Classical and symphonic programme.

(R) Leopold Stokowski and Philadelphia Orchestra. Toccata and Fugue in D Minor (Bach).

8.10: (R) Elisabeth Schumann (soprano). "Bist du Bei Mir" (Bach).

8.14: Recital by Zillah Castle, A.R.C.M. (violinist). "O, Sacred Head Surrounded" Choral Prelude (Bach); "Legend Naive," Op. 59, No. 1 (Jongen); "The Silent Pool"; "The March Wind" (Armstrong Gibbs).

8.26: (R) Parry Jones (tenor). "Sleep"; "The Fox" (Wallock).

8.32: Sir Hamilton Harty, conducting London Philharmonic

TUESDAY, AUGUST 2 . . . CONTINUED

Orchestra, Overture to a "Picaresque" Comedy (Arnold Bax).

8.40: (R) Talk, Mr. C. Harcourt-Robertson: "Despair to Happiness" — Wellington 96 Years Ago."

9.0: Weather. Station notices.

9.5: BBC Symphony Orchestra, conducted by Arturo Toscanini, Symphony No. 6 in F Major, Op. 68 ("Pastoral"): 1st movt., "Awakening of Pleasant Feelings Upon Arriving in the Country"; 2nd movt., "Scene at the Brook" (andante molto mosso); 3rd movt., "Peasants' Merry-making" (allegro); 4th movt., "The Storm" (allegro); 5th movt., "Shepherds' Hymn After the Storm" (allegretto) (Beethoven).

9.45: (R) Heinrich Schlusnus (baritone), (a) "When You Smile" ("Wenn du Mir Zuweilen Lachelst"); (b) "Drummer Song" ("Tambourliedchen"); "To the Doves" ("An Die Tauben") (Brahms).

9.51: London Symphony Orchestra, Serenade for Orchestra, Op. 11 (Brahms).

10.0 to 10.30: Mirth and melody, with Carson Robison and Buckaroos.

2YC WELLINGTON

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

5.0: Light music.

6.0: Close down.

7.0: After-dinner music.

8.0: Variety and Vaudeville, featuring, at 8 p.m., "The White Blackbirds" Minstrel Show; at 8.41 p.m., six minutes with Stanelli and his Hornchestra; at 9.10 p.m., dramatic sketch, "The Verdict"; and, at 9.38 p.m., Dick Powell in two numbers from "Varsity Show."

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

10.30: Close down.

3YA CHRISTCHURCH

720 k.c. 416.4 m.

7.0: Breakfast session. 9.0: 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 Boys' Harmonica Band).

6.0: Dinner music. Berlin Philharmonic Orchestra, "Tannhauser" March (Wagner). Albert Sandler and Orchestra, "Listen to Liszt." Orchestra Mascotte, "The Girl in the Taxi" Waltz. Ilja Livschakoff Orchestra, "Have Mercy" Russian romance.

6.15: Ufaton Jazz Orchestra, "Love Comes Once." Dajos Bela Orchestra, "Rendezvous." Intermezzo Rococo. Allan Grant (piano), "Gramercy Square." Ilja Livschakoff Dance Orchestra, "The Blue Rose." Ufaton Jazz Orchestra, "Hussar's Love."

6.34: Robert Renard Dance Orchestra, "Annabella." Orchestra Mascotte, "Without a Care." Robert Renard Dance Orchestra, "Look Out."

6.44: New Mayfair Novelty Orchestra, "Jollification." Orchestra Mascotte, "The Gipsy

Princess" Waltz. New Mayfair Novelty Orchestra, "Uncle Pete." Horst Schimmelpfennig (organ), "Dance Improvisations" (Schimmelpfennig).

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

7.10 (approx.): News and reports.

7.35: Talk, under auspices of Canterbury Manufacturers' Association, Mr. S. L. Wright, "The New Zealand Industries Fair."

8.0: Chimes. "Singapore Spy," activities of international spies in world's greatest fortress. Play for radio by Edmund Barelay. (Produced by James Raglan).

8.26: "Hotel Revue," episode 12, musical serial.

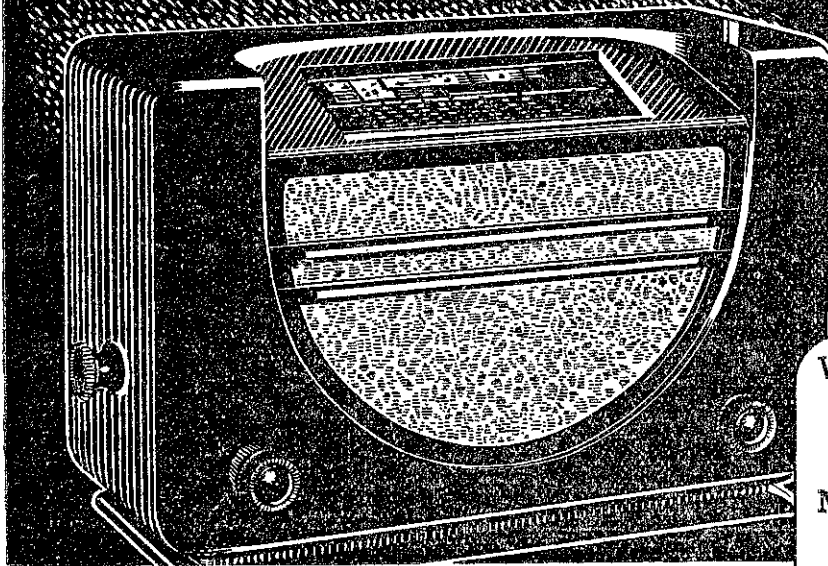
8.39: (R) Albert Sandler and Orchestra, Sandler Minuets.

8.47: "William the Conqueror," episode 13 (George Edwards and Company).

9.0: Weather. Station notices. 9.5: Talk, Mr. J. I. Craig, of Ministry of Finance, Cairo, "The Nile."

9.20: (R) Jack Hulbert (comedian), "Miss What's Her Name" (Gay).

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TUESDAY, AUGUST 2 . . . CONTINUED

9.23: Radio Rhythm Boys, (a) "So Rare" (Horst); (b) "Yours and Mine" (Brown).
9.32: "The Thomas Flier" (Japanese houseboy).
9.47: Radio Rhythm Boys, (a) "Moon Got in My Eyes" (Johnstone); (b) "I Double Dare You" (Shand).
9.56: (R) Cicely Courtneidge with Ivor McLaren and Lawrence Green, "Double Damask" (Titherage).
10.0: Old dance tunes in modern rhythm, interludes by Maxine Sullivan.
11.0: Close down.

3YL CHRISTCHURCH

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

5.0: Recordings.
6.0: Close down.
7.0: After-dinner music.
8.0: Chamber music, featuring, at 8.30 p.m., Serenade in D Major for Violin, Viola and 'Cello, Op. 8 (Beethoven), by Simon Goldberg, Paul Hindemith and Emanuel Feuermann; and, at 9.17 p.m., Sonata for Pianoforte and Violoncello in A Major, Op. 69, No. 3 (Beethoven), by Paul Grummer and Wilhelm Kempff.
10.0: Light and bright.
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:** Selected recordings. **3.30:** Sports results. Classical music. **4.0:** Weather. Frost forecast. **4.30:** Light music. **4.45:** Sports results.
5.0: Children's session (Aunt Anita), with at 5.30 "Paradise Plumes and Head-Hunters."
6.0: Dinner music. Paul Whiteman 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 Pusztta."
6.29: Emil Roosz and Orchestra, Serenade from "Frasquita" (Lehar). Van Phillips and All-Star Orchestra, "Nicolette" (Van Phillips). Carpi Trio, "Autumn Song" (Tchaikowsky). Paul Godwin's Orchestra, "Nightflier" (characteristic). Ilja Livschakoff Orchestra, Hungarian Airs (Livschakoff).
6.47: Paul Godwin's Orchestra, "Moss Rose" Valse Lente, Symphony Orchestra (Berlin), "La Mascotte" Fastasia, Emil Roosz and Orchestra, "Jealousy."

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

7.10 (approx.): News and reports.
7.30: "Whirligig of Time." Talk, Mr. K. W. R. Glasgow. "Education — Understanding the Child."
8.0: Chimes. Programme of miscellaneous recordings BBC Theatre Orchestra and Revue Chorus, Chorus and Dance (German).
8.6: Napoli Mandoline Orchestra, "In the Shadows" Intermezzo (Finck).
8.9: Bob Mallin (bass), "Where the Lazy River Goes By" (Adamson).
8.12: Jules Ruben Trio (piano), "Old and New Girl Friends."
8.18: George van Dusen (yodeling), "Come Along, Liza, Come Along, Bill" (van Dusen).
8.21: Henry Croudson (organ), "Caravan" (Ellington).
8.24: Gracie Fields and Sandy Powell, "Gracie and Sandy at the Coronation."
8.39: Fritz Domina and Tango Orchestra, "An Italian Night" (Winkle).
8.33: Carson Robison and Buckaroos.
8.36: (R) Talk, Professor J. H. Richardson, Professor of Industrial Relations at Leeds University: "British Industrial Conditions To-day."
9.0: Weather. Station notices.
9.5: Concert by Salvation Army Citadel Band, conducted by Bandmaster A. W. Millard, popular interludes. The Band, Stately March, "Torch-bearers" (Ball); Selection, Scandinavian Songs (arr. Coles).
9.15: (R) Comedy Harmonists, "Guitar of Love" (Schmid-seider); "You're as Sweet to Me

as Sugar in Coffee" (Brodsky).
9.21: The Band, Variation on a Negro spiritual, "Roll Along, Jordan" (arr. Jakeway); Hymn, "Silver Hill" (arr. Hawkes).
9.30: "Eb and Zeb" (country storekeepers).
9.39: The Band, Cornet Trio, "Cheer Up" (Catinet); Andante in G (Batiste).
9.48: (R) Harry Gordon (comedian), "The Village Baker"; "The Pedler."
9.54: The Band, A Schumann Suite, (1) A Northern Song; (2) Sailors' Song; (3) The Wild Horsemen (arr. Giffin).
10.0: Music, mirth and melody.
11.0: Close down.

4YO DUNEDIN

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

5.0: Recordings.
6.0: Close down.
7.0: After-dinner music.
8.0: Sonata hour, featuring, at 8 p.m., Beethoven's Sonata in C Minor, Op. 30, No. 2, by Adolf Busch (violin), and Rudolf Serkin (piano); and, at 8.46 p.m., Sonata in E Flat Major (Bach), by Kathleen Long (piano), and Rene le Roy (flute).
9.0: Chamber music hour, featuring, at 9 p.m., Brahms's Trio in B Major, Op. 8, by Elly Ney Trio; and, at 9.46 p.m., Handel's Grand Concerto, No. 3 in E Minor, by Decca String Orchestra.
10.0: In order of appearance: Troise and Mandoliers; Webster Booth (tenor); Howard Jacobs (saxophone).
10.30: Close down.

WEDNESDAY, AUGUST 3

1YA AUCKLAND

650 k.c. 461.3 m.

7.0: Breakfast session. **9.0:** Close down. **10.0:** Devotional service (Rev. W. Walker). **10.15:** Recordings.
12.0: Community singing at Mayfair Theatre. **1.30:** Lunch music. **2.0:** Recordings. **2.30:** Classical hour. **3.15:** Sports results. **3.30:** Light music. **4.0:** Weather for farmers. **4.30:** Sports results.
5.0: Children's session (Tui, with Peter).
6.0: Dinner music. Godfrey Andolf's Concert Orchestra, "To an Oriental God" (descriptive). Mayfair Orchestra, "Temptation" (Ancliffe). Albert Sandler (violin), with piano and 'cello, "Grinning." Orchestra Mascotte, "When Grandmama Was Twenty" Waltz. Orchestra du Theatre Magador de Paris, "Trop Tard."
6.20: Mayfair Orchestra, "Nights of Gladness" Waltz (Ancliffe). Art Tatum (piano), "Love Me." Serge Krieh Instrumental Septet, Serenade (Sanderson). 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 (from 2YA).
7.10 (approx.): News and reports.
7.30: Book review.

8.0: Concert programme. Haydn Murray (violin) and Dorothea Ryan (piano), Sonata No. 9 in A Major, Op. 47 ("Kreutzer") (Beethoven).

8.34: (R) Lotte Lehmann (soprano), "Leonore's Air"; "Cheerful and Tearful"; "The Drums Beating Loudly" (Beethoven).

8.48: Nancy Vaughan and Nancy Francis (two pianos), Vivace and Largo (Handel); "España Rhapsody" (Chabrier).

9.0: Weather. Station notices.
9.5: (R) "Coronets of England — Queen Elizabeth."

9.35: (R) Johannes Heesters (tenor), "Romantic Life"; "A Tender Song" (Fenyes).
9.41: (R) Jay Wilbur (piano), "Melodies of the Month." R.12.

9.47: (R) Humoresk Melodios (male quartet), "Lieber Alter Leuchtturm" (Cowler); "Rumtata" (Felix).
9.53: (R) International Radio Orchestra, Four Cameos; "Amaryllis" (Ketelbey); "The Flirt"; "A Villainous Theme"; "Mixed Drinks" (Engelman).

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

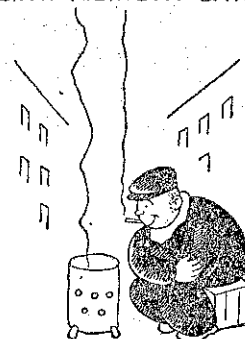
11.0: Close down.

1YX AUCKLAND

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

5.0: Light music.
6.0: Close down.
7.0: After-dinner music.
8.0: Ormandy Orchestra.
8.15: "The Three Musketeers," episode 11.
8.35: Popular Australian Artists entertain.
9.0: "Dust of the Ages," episode 13, "The Hero of Bantry Bay."

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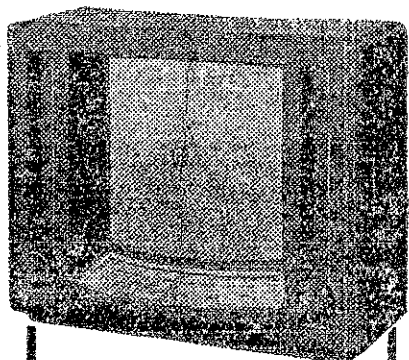
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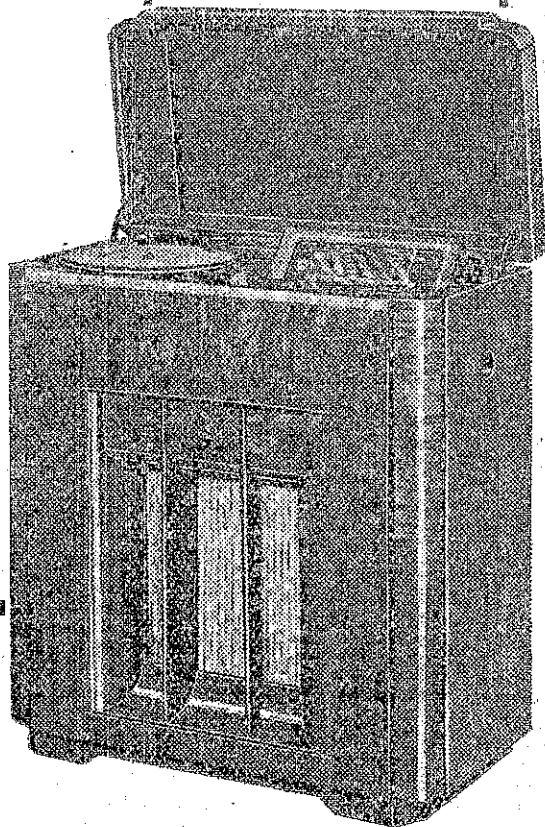
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WEDNESDAY, AUGUST 3. CONTINUED

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: "Coconut Grove."
7.45: "Every Walk of Life: The Schoolmaster."
8.0: "Peep Into Filmiland."
9.0: Miscellaneous.
9.30: Celebrity half-hour.
10.0: Close down.

2YA WELLINGTON
570 k.c. 526 m.

6.50: Weather for aviators.
7.0: Breakfast session. 9.0: Close down. 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 music.
2.30: Running commentary on Rugby match, Police versus P. and T. Department, at Athletic Park.
3.28: Time signals. Weather for farmers. Frost for Canterbury and Otago. 4.0: Sports results.
5.0: Children's hour (Uncle Tony).
6.0: Dinner music. Paul Godwin String Orchestra, "Lehariana." Jean Ibos Quintet, "Granada." Mischa Dobrinski (violin), Serenade (Pergament). Julian Fuh's Symphony Orchestra, "The Selfish Giant" (Contes).
6.26: Royal Opera Orchestra, "Eugen Onegin." Waltz (Tschaiikowsky). Berlin State Opera Orchestra, "From Gluck to Wagner" (chronological potpourri). Royal

Opera Orchestra, Covent Garden, "Shepherd Fennel's Dance."

6.45: Band of H.M. Coldstream Guards, "Floradora" Selection. Edmund Kurtz ('cello), Mazurka. Philadelphia Symphony Orchestra, "Samson and Delilah" (Bacchanale, Act 3) (Saint Saens).
7.0: Government and overseas news.
7.10 (approx.): News and reports.
7.28: Time signals. Talk, Gardening Expert, "For the Home Gardener."

8.0: Chimes. Light orchestral and ballad programme.
2YA Concert Orchestra, conducted by Leon de Mauny, "Yelva" Overture (Reissiger).
8.9: Mrs. Richard Bradley (contralto), "Hindoo Song (Bemberg); "Have You News of My Boy Jack?" (German); "If Thou Wert Blind" (Johnson).
8.19: The Orchestra, "Morceau" ("Moonlight on the Lake") (Roger Quilter).
8.24: (R) Richard Crooks (tenor), "Garden of Happiness"; "The Unforgotten Melody" (Wood).
8.30: The Orchestra, "Spring-time" Suite: (1) Fresh Morning; (2) Noonday Song; (3) Dance in the Twilight (Coates).
8.40: Talk, Dr. Guy H. Scholefield, "World Affairs."

9.0: Weather. Station notices.
9.5: "Dust," dramatic story of man's fight against nature, by Graeme-Holder (NBS production). In commemoration of Arbor Day.
9.35: "Shanghai." Serial of the China Seas, by Edmund Barclay. Episode 9: "A Chinese Puzzle."

10.0: Dance programme.
10.28: Time signals.
11.4: Close down.

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

9.0: Weather. Station notices.
9.5: "Dust," dramatic story of man's fight against nature, by Graeme-Holder (NBS production). In commemoration of Arbor Day.

9.35: "Shanghai." Serial of the China Seas, by Edmund Barclay. Episode 9: "A Chinese Puzzle."

10.0: Dance programme.
10.28: Time signals.
11.4: Close down.

10.0: Dance programme.
10.28: Time signals.
11.4: Close down.

2YC WELLINGTON
840 k.c. 356.9 m.

(Alternative Station)

1.0: Community singing at Town Hall.
2.0 (approx.): Close down.
2.30: Recordings.
4.30: Close down.
5.0: Light music.
6.0: Close down.
7.0: After-dinner music.
8.0: Miscellaneous classical programme, featuring at 8.7, Alfred Cortot (pianist) in Schumann's "Etudes Symphoniques."
8.40: Symphonic programme, featuring at 9 p.m., "The Clock Symphony" (Haydn), by Philharmonic Symphony Orchestra of New York.
10.0: Happy half-hour.
10.30: Close down.

8.40: Symphonic programme, featuring at 9 p.m., "The Clock Symphony" (Haydn), by Philharmonic Symphony Orchestra of New York.
10.0: Happy half-hour.
10.30: Close down.

10.0: Happy half-hour.
10.30: Close down.

3YA CHRISTCHURCH
720 k.c. 416.4 m.

7.0: Breakfast session. 9.0: Close down. 10.0: Devotional service. 10.45: Recordings. 11.0: Women's session. 11.30: Recordings. 12.0: Lunch music.

1.30: Educational session: Miss E. B. James, "Music—Mainly Singing" (for Infants and Stds. 1 and 2). 1.55: Miss A. F. Ironside, M.A., Dip.Ed., "James Watt and George Stephenson." 2.20: Mr. A. J. Campbell, M.A., Dip.Ed., "The Machine Age."

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

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

6.0: Dinner music. Commodore Grand Orchestra, "In Town To-night" March. Lilly Geyenes and Twenty Hungarian Gipsy Girls, Hungarian Serenade. Arthur Young and Reginald Foresythe (piano), "Hits of 1935." Orchestra Mascotte, "Spring in Japan" Waltz (Ohno). Marek Weber and Orchestra, "Tales from the Orient" (Strauss).

6.22: Edith Lorand and Viennese Orchestra, "I Want to be in Grinzing Once Again." Alfredo Campoli and Salou Orchestra, "In Old Vienna." Edith Lorand and Viennese Orchestra, "My Darling."

6.31: Salon Orchestra, "Snappy Weather"; "Vanilla Blossoms." Berliner Trio (three pianos), "Virgin Forest Tale." Orlando and Orchestra, "In a Clock Store." Grand Hotel Orchestra, "The Frolicsome Flare."

6.44: Joe Bund and Orchestra, "Capricious" Intermezzo (de Micheli). Orchestra Mascotte, "Blossom Dreams" Waltz. Serge Krish Instrumental Septet, "In Old Budapest." Ilja Livschakoff Orchestra, "Black Eyes"; "Your Charming Eyes." Joe Bund and Orchestra, "Under the Linden Tree."

7.0: Government and overseas news (from 2YA).
7.10: News and reports.
7.20: Addington stock market reports.

7.30: "The Whirligig of Time." Talk, Mr. G. T. J. Wilson: "Castlereagh."

8.0: Chimes. Concert by Royal Christchurch Musical Society (conductor, Mr. Ernest Jenner). (From Radiant Hall.)

Introductory item: Three Handel choruses for choir and orchestra: (a) "Loud We Acclaim Thee"; (b) "Now All Care and Sadness"; (c) "Golden Sun Its Glory Pouring."

Gleanings from early and modern Italian music. Clive Hindle (baritone), two Shakespeare songs: (a) "Blow, Blow, Thou Winter Wind"; (b) "It Was a Lover and His Lass" (Castelnuovo Tedesco, b. 1895).

Gladys Vincent and Ernest Jenner (violin and piano-forte), Sonata in B Minor (Respighi, 1879-1936).

Early Italian songs: Milliecent Jennings (soprano), with violin obbligato by Gladys Vincent: (a) "Ecco Pur Ch'a Voi Ritorno," from "Orfeo" (Monteverde, 1568-1643); (b) "Non Darpiu Pene, O Caro" ("La Rosaura") (Scarlatti, 1659-1725).

Two motets for chorus and

string orchestra: (a) "Grace is Outpoured" (Pizzetti, b. 1880); (b) "Out of Zion" (Perosi, b. 1872).

9.0: Weather. Station notices.
9.5: Reserved.

9.20: (R) Gaspar Cassado ('cello), with Berlin Philharmonic Orchestra, "Cello Concerto, Op. 104 (Dvorak)."

10.0: Music, mirth and melody, with, at 10.30 p.m., Carson Robison and Buckaroos.

11.0: Close down.

3YL CHRISTCHURCH
1200 k.c. 250 m.

(Alternative Station)

5.0: Recordings.
6.0: Close down.
7.0: After-dinner music.
8.0: "Talkie Trumps."
8.15: Trip to Brighton.
8.24: "Just a Memory."
8.36: Fantasia on Sea Shanties.
8.44: Three songs in English, Comedy Harmonists.
8.53: Organ interlude.
9.0: Everybody Dance!
10.0: Melodia.
10.30: Close down.

4YA DUNEDIN
790 k.c. 379.5 m.

7.0: Chimes. Breakfast session.
9.0: Close down. 10.0: Recordings. 10.15: Devotional service. 10.45: Talk, "Cooking by Electricity."

12.0: South Dunedin community sing at Mayfair Theatre. 1.30: Weather. Lunch music. 2.0: Recordings. 3.15: Talk by A.C.E., "Weight Control Through Meal-time Self-Control." 3.30: Classical music. 4.0: Weather. 4.30: Light music. 4.45: Sports results.

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

Orchestra Raymonde, "Delibes in Vienna." Orchestra Mascotte, "North Sea Waves." Frederick Hippman and Orchestra, "Tales From Old Vienna" Potpourri.

6.14: Orchestra Mascotte, "Dorfkinder" Waltz. The Three Virtuosos (three pianos), "Little Silhouettes." Alfredo Campoli and Salou 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."

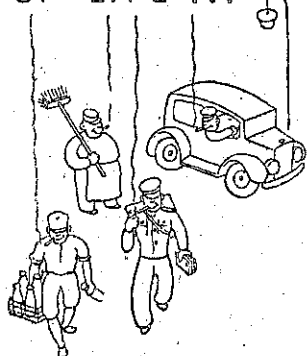
6.43: Alfredo Campoli and Salou Orchestra, "Song of Paradise." Victor Ricardo's Trio, "Un Peu d'Amour." Barnabas von Gecky and Orchestra, "Monika" Tango. Alfredo Campoli Trio, "Softly Awakes My Heart" (Saint Saens). Band of H.M. Coldstream Guards, "The Soloist's Delight."

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

7.30: Book talk, Mr. John Harris.
8.0: Chimes. Variety programme.

Ted Andrews's Novelty Quintet, "By Heck" (Henry); "Beneath Thy Window" (Teschemaker);

IN
"EVERY WALK
OF LIFE ..."



MYRTLE GROVE

WEDNESDAY, AUGUST 3 CONTINUED

"Monkey Tricks" (Groitzsch).
8.10: White and Reno (patter comedians), "A Humorous Interlude."
8.23: (R) Hans Bund and George Haentzschel (pianos), "Crazy Piano" (Fischer).
8.26: (R) Doris Palmer (comedienne), "Women in Love" (Wilcock); "A Perfect Lady" (Gwyn).
8.32: Ted Andrews's Novelty Quintet, "Morales Lopez"

(Bolanos); "The Clock is Playing" (Blaauw); "The Old Spinning Wheel" (Hill).
8.40: Talk, Dunedin Barrister, "Crimes, Curious and Sensational" (2).
9.0: Weather. Station notices.
9.5: Masked Masqueraders in harmony and hilarity.
9.32: "The Hunchback of Notre Dame" (George Edwards serial).
9.45: Carson Robison and Buckaroos.

10.0: Dance music by Dick Colvin and his Music.
11.0: Close down.

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

5.0: Recordings.
6.0: Close down.
7.0: After-dinner music.

8.0: Russian symphonic programme, featuring at 8.32, "The Sorotchintsi Fair" (Moussorgsky); and at 8.49, Rachmaninoff's Concerto No. 2 in C Minor, Op. 18, by Sergei Rachmaninoff and Philadelphia Symphony Orchestra.

9.20: From the operas.
10.0: Comedy and light music.
10.30: Close down.

THURSDAY, AUGUST 4

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 (cont.). **2.0:** Recordings. **2.30:** Classical hour. **3.15:** Sports results. **3.30:** Talk, prepared by A.C.E.: "Some Famous Dietetic Experiments and What They Have Proved." **3.45:** Light music. **4.0:** Weather for farmers. **4.30:** Sports results.

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

6.0: Dinner music. New Mayfair Orchestra, "Sons o' Guns" Selection. Orchestra Mascotte, "O Spring, How Fair Thou Art." London Palladium Orchestra, "Old Vienna Moon." Orchestra Mascotte, "Les Sirenes" Waltz (Waldteufel).

6.17: Orchestra Mascotte, "Eva" Waltz (Lehar). Ilja Livschakoff Orchestra, "Once When I Was a Little Tipsy" 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" (Lincke). Marek Weber and Orchestra, "Cavalleria Rusticana" Selection (Mascagni).

6.17: Barnabas von Gezy and Orchestra, "Pardon, My Lady" Tango. Edith Lorand and Viennese Orchestra, "Hejre Kati." Dajos Bela Dance Orchestra, "In a Little Cafe in Hernal's."

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

7.10 (approx.): News and reports.

7.30: "The Whirligig of Time." Talk, "Government (22): Communism in the Ancient World," Mr. E. M. Blaiklock.

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

8.15: "Wandering with the West Wind."

8.45: "The Strange Adventures of Mr. Penny." Episode 11: "Mr. Penny's Lion."

9.0: Weather. Station notices.
9.5: Reserved.

9.20: Concert from Studio by Auckland Artillery Band, conducted by Captain George Buckley. The Band, "Pique Dame" Overture (Suppe); "The Life of a Blacksmith" Descriptive Fantasia (Kottium).

9.33: (R) "Dave and Dave from Snake Gully."

9.46: The Band, Toselli's Serenata, Op. 6 (Toselli) (Euphonium solo—George Claydon, Dominion champion); "Tinlandia" Tone Poem (Sibelius); "Blaze Away" March (Holzman).

10.0: Dance music by hands of Bob Crosby, Benny Goodman and Tommy Dorsey, vocal interludes by Maxine Sullivan.

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: Budapest String Quartet, with A. Hobday and A. Pini, Sextet in G Major, Op. 36 (Brahms).

8.32: Gerhard Husch (baritone) and Hanns Udo Muller (piano), "The Evening Stars of Leisure"; "The Questioner" (Schubert).

8.44: Pan Casals and Mieczyslaw Horszowski, Sonata in G Major, Op. 102 (Beethoven).

9.0: Classical recitals.
10.0: Variety.
10.30: Close down.

1ZM AUCKLAND
 1250 k.c. 240 m.

5.0: Light orchestral selections.
5.20: Light vocal selections.
5.40: Popular selections.

6.0: Young folks' session.
6.45: News announcements.
7.0: Sports session.

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

8.0: Welsh night.
9.0: Old-time dance.
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" (10). **1.42:** "Health Talk: The Adventures of Gilbert Gadabout (2): Switzerland." Dr. M. Champatoloup. **1.57:** "Further Journeys in the British Isles" (4). Mr. W. L. S. Britton. **2.15:** "Literature (4): Dramatisation." Mr. L. B. Quartermain.

2.30: Classical music. **3.0:** Sports results. **3.28:** Time signals. Weather for farmers. Frost for Canterbury and Otago. **4.0:** Sports results.

5.0: Children's hour.

6.0: Dinner music. Philharmonic Symphony Orchestra, New York, "The Barber of Seville" Overture (Rossini). De Groot (violin), with Herbert Dawson (organ), "I'll Sing Thee Songs of Araby." Zonophone Salon Orchestra, "Eleanor." Edith Lorand and Viennese Orchestra, "Gasparone" Potpourri.

6.22: San Francisco Symphony Orchestra, "Coppelia" Ballet—"Dance of the Automaton"—and Waltz (Delibes). BBC Wireless Symphony Orchestra, "Il Trovatore" Selection (Verdi). J. H. Squire-Celeste Octet, "Everybody's Melodies." Columbia Symphony Orchestra, "Al Fresco."

6.45: National Symphony Orchestra, "The Irish Washerwoman." Columbia Symphony Orchestra, "Badinage." Vienna Philharmonic Orchestra, "Dorfschwalben" (Strauss). National Symphony Orchestra, "Turkey in the Straw."

7.0: Government and overseas news.

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THURSDAY, AUGUST 4 . . . CONTINUED

7.10 (approx.): News and reports.
 7.28: Time signals.
 "Who's Who and What's What?" Ramble in the news by Coranto.
 7.40: Talk, representative of Wellington Returned Soldiers' Association.
 8.0: Chimes. Concert programme.
Four Kings of Rhythm entertain.
 8.14: (R) Nelson Eddy (baritone), "Rose Marie" (Friml).
 8.17: Claude Jupp and Harmonica Band, "Sweet Sue" (Young); "Harbour Lights" (Williams, Kennedy).
 8.22: "A Formal Dinner" (Japanese houseboy).
 8.35: Claude Jupp and his Harmonica Band, "I Love to Whistle" (McHugh); "The Merry-Go-Round Broke Down" (Friend, Franklin).
 8.40: Talk, Mrs. E. McKellar, "Alpine Sports."
 9.0: Weather. Station notices.
 9.5: Ringside description of boxing match at Wellington Town Hall, Billy Hamilton (Australia), v. Jack Jarvis (N.Z. champion).
 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. Quartet in C Major, Op. 33, No. 3 (Haydn), by Pro Arte Quartet; and at 8.20 Piano Quintet in F Minor, Op. 34 (Brahms), by Harold Bauer and Flonzaley Quartet.
 9.0: Celebrity concert: Assisting artists, Jan Paderewski (pianist); Beniamino Gigli (tenor); Lawrence Tibbett (baritone), with Boston Promenade Orchestra.
 10.0: In order of appearance: Henry Croudson (organist); Edith Day (soprano); Oily Oakley (banjo).
 10.30: Close down.

3YA CHRISTCHURCH

720 k.c. 416.4 m

7.0: Breakfast session. 9.0: Close down. 10.0: Recordings. 10.30: Devotional service. 10.45: Recordings.

12.0: Lunch music. 2.0: Recordings. 2.30: Classical hour. 3.15: Sports results. 3.30: Light music. 4.0: Weather for farmers. 4.30: Sports results.

1YA AUCKLAND

650 k.c. 461.3 m.

7.0: Breakfast session. 9.0: Close down. 10.0: Devotional service (Rev. J. Laird). 10.15: Recordings.

12.0: Lunch music. 2.0: Recordings. 2.30: Classical hour. 3.15: Sports results. 3.30: Light music. 4.0: Weather for farmers. 4.30: Sports results.

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.: "Some Famous Dietetic Experiments, and What They Have Proved."
 3.0: Classical music. 4.0: Frost. Weather. Light music. 4.30: Sports results.
 5.0: Children's hour (Rainbow Man).
 6.0: Dinner music.
 Czech Philharmonic Orchestra, Slavonic Dance No. 1 in C Major (Dvorak). Marek Weber and Orchestra, "Cloches de Corneville" Waltz (Planquette). Paul Godwin Quintet, Minuet (Bolzoni). Edith Lorand Orchestra, "O, Maiden, My Maiden."
 6.16: Egon Kaiser Dance Orchestra, Waltz War Medley. Paul Godwin Orchestra, "Japanese Cherry Blossom Festival" (Yoshitomo). Elite Orchestra, "The Teddy Bears' Picnic." Ilja Livechakoff Orchestra, "Blue Pavilion."
 6.31: Edith Lorand Orchestra, "Hedgeroses." Milan Radio Orchestra, Fiorellini Fantasia. Tony Lowry (piano), "The Student Prince" Serenade. Edith Lorand Orchestra, "Wedding of the Winds."
 6.46: Orchestra Mascotte, "Moonlight on the Danube" Waltz. Commodore Grand Orchestra, "Westminster Meditation." Edith Lorand Orchestra, "Rustle of Spring." Czech Philharmonic Orchestra, Slavonic Dance No. 2 in E Minor (Dvorak).
 7.0: Government and overseas news (from 2YA).
 7.10: News and reports.
 7.35: Review of the Journal of Agriculture.
 7.50: Sheep survey under auspices of Department of Agriculture.
 8.0: Chimes, "Out of the Mouth of Babes." Radio play by W. Graeme-Holder (NBS production).
 9.0: Weather. Station notices.
 9.5: Talk, Mr. Leicester Webb, "World Affairs."
 9.20: Dance music.
 11.0: 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.
 Berlin State Opera Orchestra, "William Tell" Overture: (1) Dawn; (2) the storm; (3) the calm; (4) finale (Rossini).
 6.14: Ferenc Vecsey (violin), Caprice, No. 13 (Paganini). Grand Symphony Orchestra, "Marche Militaire" (Schubert). Troise and Mandoliers, Serenade (Heykens). Lothar Perl (piano), "Flying Fish" (Perl). Czech Philharmonic Orchestra, Slavonic Dances, No. 14 in B Flat Major (Dvorak).
 6.30: Lothar Perl (piano), "Hollywood Stars" (Perl). Otto Dobrindt Dance Orchestra, "Cathedral Chimes" (characteristic). Alfredo Campoli and Salon Orchestra, "Waltz Serenade." Albert Sandler (violin), J. Samelini (cello), and J. Byfield (piano), "The Child and His Dancing Doll."
 6.42: J. H. Squire Celeste Octet, "Down Memory Lane." Salon Orchestra, "Zigeuner" from "Bitter Sweet" (Coward). Alfredo Campoli and Salon Orchestra, "Little Valley in the Mountains" (Dvorak).
 7.0: Government and overseas news (from 2YA).
 7.10 (approx.): News and reports.

8.0: Musical comedy gems. 8.30: Eight Musical Notes. 8.36: "The Viner Pearls," episode 2.
 8.49: International Concert Orchestra.
 8.57: Megan Thomas sings "Villanelle."
 9.0: "Romances in Vocal Tempo," novelty presentation with story and music.
 9.19: Raie da Costa, "Four Aces" Suite.
 9.30: "Songs of Old England."
 10.0: Comedia.
 10.30: Close down.

7.30: Gardening talk.
 8.0: Chimes. Recorded symphonic concert by Serge Koussevitzky and Boston Symphony Orchestra.
 Boston Symphony Orchestra, Bolero (Ravel).
 8.14: Lotte Lehmann (soprano), "Dream in the Twilight" (Richard Strauss); "Murmuring Breezes" (Jensen).
 8.21: Boston Symphony Orchestra, "La Valse" (poeme choreographique) (Ravel).
 8.33: Yehudi Menuhin (violin), Hungarian Dance No. 6 in B Flat (Brahms); Caprice (Paganini).
 8.40: Reserved.
 9.0: Weather. Station notices.
 9.5: Boston Symphony Orchestra, Danse (Debussy, arr. Ravel).
 9.9: Herbert Janssen (baritone), "Dedication" (Schumann); "To the Beloved"; "Battle Weary"; "Lamentation" (Wolf).
 9.20: Masterpieces of Music, with illustration and comment by Dr. V. E. Galway, Lecturer in Music, University of Otago: Symphony No. 6 in G Major ("The Surprise Symphony") (Haydn), by Boston Symphony Orchestra; Minuet (Boccherini), by New Symphony Orchestra.
 10.0: Music, mirth and melody.
 11.0: Close down.

5.0: Light music.
 6.0: Close down.
 7.0: After-dinner music.
 8.0: Chamber music hour, featuring at 8 p.m. Quartet in C Major, Op. 33, No. 3 (Haydn), by Pro Arte Quartet; and at 8.20 Piano Quintet in F Minor, Op. 34 (Brahms), by Harold Bauer and Flonzaley Quartet.
 9.0: Celebrity concert: Assisting artists, Jan Paderewski (pianist); Beniamino Gigli (tenor); Lawrence Tibbett (baritone), with Boston Promenade Orchestra.
 10.0: In order of appearance: Henry Croudson (organist); Edith Day (soprano); Oily Oakley (banjo).
 10.30: Close down.

3YL CHRISTCHURCH

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

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: Classical hour. 3.15: Sports results. 3.30: Light music. 4.0: Weather for farmers. 4.30: Sports results.

5.0: Children's session (Tui with Aunt Jean and Nod).
 6.0: Dinner music.
 New Light Symphony Orchestra, Mock Morris Dances. Edith Lorand and Viennese Orchestra, Minuet—D Major (Mozart). Grand Hotel Orchestra, "Pierrette Cherie" Valse Lente. Paul Godwin Dance Orchestra, "Les Patineurs" Waltz (Waldteufel).
 6.16: New Light Symphony Orchestra, "Policeman's Holiday." Herman Finek and Orchestra, "Melodious Memor-

ies." Alfredo and Orchestra, "Gipsy Princess."
 6.31: Edith Lorand and Viennese Orchestra, "Perpetuum Mobile." Dajos Bela Orchestra, "Piccolo Piccolo" (Strauss). Paul Godwin Orchestra, "Dolly's Dancing." German Concert Orchestra, Pizzicato Polka.
 6.44: Dajos Bela Orchestra, "The Smiling Lieutenant" (Strauss). 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 (from 2YA).
 7.10 (approx.): News and reports.
 7.30: Sports talk (Gordon Hunter).
 8.0: Concert programme. (R) Leopold Stokowski and Philadelphia Symphony Orchestra, Symphony No. 4 in F Minor (Tchaikovsky).
 8.42: (R) Gerhard Husch (baritone), "Morning Greeting"; "Impatience" (Schubert).

FRIDAY, AUGUST 5

1YA AUCKLAND

650 k.c. 461.3 m.

7.0: Breakfast session. 9.0: Close down. 10.0: Devotional service (Rev. J. Laird). 10.15: Recordings.

12.0: Lunch music. 2.0: Recordings. 2.30: Classical hour. 3.15: Sports results. 3.30: Light music. 4.0: Weather for farmers. 4.30: Sports results.

5.0: Children's session (Tui with Aunt Jean and Nod).
 6.0: Dinner music.
 New Light Symphony Orchestra, Mock Morris Dances. Edith Lorand and Viennese Orchestra, Minuet—D Major (Mozart). Grand Hotel Orchestra, "Pierrette Cherie" Valse Lente. Paul Godwin Dance Orchestra, "Les Patineurs" Waltz (Waldteufel).
 6.16: New Light Symphony Orchestra, "Policeman's Holiday." Herman Finek and Orchestra, "Melodious Memor-

ies." Alfredo and Orchestra, "Gipsy Princess."
 6.31: Edith Lorand and Viennese Orchestra, "Perpetuum Mobile." Dajos Bela Orchestra, "Piccolo Piccolo" (Strauss). Paul Godwin Orchestra, "Dolly's Dancing." German Concert Orchestra, Pizzicato Polka.
 6.44: Dajos Bela Orchestra, "The Smiling Lieutenant" (Strauss). 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 (from 2YA).
 7.10 (approx.): News and reports.
 7.30: Sports talk (Gordon Hunter).
 8.0: Concert programme. (R) Leopold Stokowski and Philadelphia Symphony Orchestra, Symphony No. 4 in F Minor (Tchaikovsky).
 8.42: (R) Gerhard Husch (baritone), "Morning Greeting"; "Impatience" (Schubert).

FRIDAY AUGUST 5 . . . CONTINUED

8.50: Joan Dowding (piano), 5.0: Children's hour (Aunt Molly).

9.0: Weather. Station notices.
9.5: Illustrated talk, Felix Swinstead, examiner for the Royal Schools of Music, London: "Moods in Music."

9.35: Studio Orchestra, conducted by Harold Baxter, "A Midsummer Night's Dream" Overture (Mendelssohn).
9.45: (R) Elisabeth Schumann (soprano), "Hark, Hark, the Lark" (Schubert); "The Little Sandman" (Brahms).
9.50: Lalla Hemus (soloist) and Studio Orchestra, Symphonic Variations for Cello and Orchestra (Boellmann).

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

11.0: Close down.

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

5.0: Light music.
6.0: Close down.
7.0: After-dinner music.
8.0: "Broadway's Favourites." Non-stop revue.
9.0: "Ports of Call: A Visit to Argentina."
9.30: Film music.
10.0: Light recitals.
10.30: Close down.

1ZM AUCKLAND
12 50 k.c. 240 m.

5.0: Light orchestral selections.
5.20: Light vocal selections.
5.40: Popular selections.
6.0: Young folks' session.
6.45: News session.
7.0: Orchestral and vocal selections.
8.0: Concert session.
9.0: Hints to women.
9.20: Instrumental selections.
9.35: Pamela's weekly chat.
10.0: Close down.

2YA WELLINGTON
570 k.c. 526 m

6.50: Weather for aviators.
7.0: Breakfast session. 9.0: Close down. 10.0: Weather for aviators. Devotional service. 10.28: Time signals.
10.45: Talk to women (Margaret).
12.0: Lunch music. 1.0: Weather for aviators. 2.0: Classical hour. 3.0: Talk, prepared by A.C.E., "Some Famous Dietetic Experiments and What They Have Proved." Sports results. 3.28: Time signals. Weather for farmers. Frost for Canterbury and Otago. 4.0: Sports results.

BROADCASTING NEWS!

Listen in to the
**MEDICO MIDNIGHT
SMOKE CONCERT**

1ZB, AUGUST 5.

for New Novel Competition.

6.0: Dinner music.
BBC Wireless Symphony Orchestra, "Ruy Blas" Overture (Mendelssohn). Squire Celeste Octet, "Ave Maria" (Bach, Gounod). Regal Cinema Orchestra, "Sally" Selection.

6.19: Eastbourne Municipal Orchestra, "Silhouettes," introduction and la Coquette (Arensky). Grand Symphony Orchestra, Slavonic Rhapsody (Friedemann). New Queen's Hall Orchestra, "Wood Nymphs" (Coates). Marcel Palotti (organ), "Humoresque" (Dvorak).
6.38: Edith Lorand Orchestra, "After the Ball" Waltz. De Groot and the New Victoria Orchestra, "Other Days" Selection. Edith Lorand Orchestra, "Three O'clock in the Morning" Waltz. New Light Symphony Orchestra, "Hearts and Flowers."

7.0: Government and overseas news.

7.10 (approx.): News and reports.

7.28: Time signals.
7.40: Talk, Mr. L. O. Hooker. "Social Activities for Mental Hospitals."

8.0: Chimes. Recorded programme. Carson Robison and Buckaroos.

8.15: Alfredo Campoli and Salon Orchestra, "Chinese Rhythm" (Helier); Prelude (Haydn Wood).

8.21: Joseph Schmidt (tenor). "Listen to the Old Well's Rippling" ("Wenn der alte Brunnen rauscht") (Altmann, Lohner); "Sweet Confessions" ("Och Muss Dir Was Gesteh'n") (Ernst).

8.27: Donald Thorne (organ), "China Doll Parade" (Zamecnik); "Spooky Takes a Holiday" (Clinton).

8.33: Gracie Fields (comedy vocal), "In Me 'Oroscope" (Harper, Haines).

8.36: Charles Magnante (piano-accompanist), "Scrivini" ("Write to Me") (Raimondo).

8.40: Talk, Mr. C. W. Pickles. "The Eye-witness: A Passenger With the Enemy. August, 1914."

9.0: Weather. Station notices.
9.5: "Eb and Zeb" (country storekeepers).

9.15: Programme by Port Nicholson Silver Band.

Port Nicholson Silver Band (conductor: J. J. Drew). "Empire Exhibition" Medley (arr. McKenzie); Song Without Words (flugel solo) (Mendelssohn).

9.22: Aeolian Quartet (male quartet). "The Old Brigade" (Barri); "New Medley" (Bridgman).

9.28: The Band, "Nearer My God To Thee" Hymn (Gull-bridge).

Trombone solo: Bondsman W. F. Matson, "On With the Motley" from "Pagliacci" (Leoucalvallo).

9.33: Aeolian Male Quartet. "The Silent Mead" (Shaw); "Untruthful Daisy" (Howe).

9.39: The Band, "Coriolanus" Tone Poem (Dr. Cyril Jenkins).

9.47: (R) Angela Parselles (soprano). "The Piper From Over the Way" (Brahe).

9.50: The Band, "Beautiful Blue Danube" Waltz

(Strauss); "Ravenswood" March (Rimmer).

10.0: Dance programme of new recordings, with swing session compered by Arthur Pearce.

10.28: Time signals.

11.0: Close down.

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

5.0: Light music.

6.0: Close down.

7.0: After-dinner music.

8.0: Programme of recordings by New Zealand artists.

8.30: "Echoes From Erin."

9.0: Sonata hour, featuring, at 9 p.m., Sonata VI in E Major (Handel), by Albert Spalding (violin); and, at 9.12 p.m., Sonata in B Flat Major (Beethoven), by Artur Schnabel (pianist).

10.0: In lighter vein.

10.30: Close down.

3YA CHRISTCHURCH
720 k.c. 416.4 m.

7.0: Breakfast session. 9.0: Close down. 10.0: Recordings. 10.30: Devotional service. 10.45: Recordings. 11.0: Talk, Mrs. A. Barrett, "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 (Children's organiser).

6.0: Dinner music.

Marek Weber and Orchestra, "At the Tchaikowsky Fountain" Fantasia. Edith Lorand and Viennese Orchestra, "I Love You—You Love Me." Beatrice Harrison (cello), "The Garden of Sleep." Alfredo Campoli and Salon Orchestra, "San Remo." Orquesta San Sebastian, "Gitana, Gitana" ("Paso Doble").

6.21: Lilly Gyenes and Twenty Hungarian Gipsy Girls, Hungarian Rhapsody, No. 2 (Liszt). Rawicz and Landauer (piano), "Viennese Waltz" Medley (Strauss). Frank Westfield's Orchestra, "Fifinette" Intermezzo Gavotte.

6.39: Orquesta San Sebastian, "Le Chula de Granada." Beatrice Harrison (cello), "The Nightingale and the Rose" (Rimsky Korsakov). Serge Krish Instrumental Septet, "Old England."

6.50: Commodore Grand Orchestra, "The Juggler." Ernest von Dohnanyi (piano), "Schatz" Waltz (Strauss). Commodore Grand Orchestra, "Procession of the Sirdar."

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

7.10 (approx.): News and reports.

7.35: "Perfect Light (No. 1): Eyes in the Home." Playlet under auspices of New Zealand Lighting Service Bureau.

8.0: Chimes.

(R) BBC Symphony Orchestra, "Ruy Blas" Overture (Mendelssohn).

8.35: (R) John McCormack (tenor), (a) "A Dream of Spring"; (b) "Desolation"

(Bantock); (c) "How Fair This Spot," Op. 21, No. 7; (d) "To the Children," Op. 26, No. 7 (Rachmaninoff).

8.21: Louise Croucher (violin recital), (a) "Walzerlied" from Austrian folk song collection (Gaertner, Kreisler); (b) "Indian Lament" in G Minor (Dvorak, Kreisler); (c) "Romanza Andaluza," Op. 22 (Sarasate).

8.9: Nellie Lowe (contralto), in songs of Merry England, (a) "Red Rose of England"; (b) "The Birds of Brendon Tor"; (c) "Lad o' Mine"; (d) "Gretna Green" (Oliver).

8.46: Nancy Estall (cello), L.R.S.M., with harp accompaniment by H. G. Glaysher, (a) "I Love You" (Beethoven); (b) "The Road to the Isles" (Kennedy Fraser); (c) Intermezzo from "Cavalleria Rusticana" (Mascagni); (d) "A Barra Love Lift" (Kennedy Fraser); (e) "Thou Bringest Peace" (Schubert).

9.0: Weather. Station notices.

9.5: Talk, Mr. F. C. Thomas, "Reminiscences of Early Grand Nationals."

9.20: (R) Orchestra Raymonde, (a) "Poupee Valsante" (Polidini); (b) "Dancing Clock" (Ewing).

9.26: Claude Burrows (baritone), (a) "The Blue Dragoons" (Russell); (b) "I Did Not Know" (Trotter); (c) "Youth" (Allitsen).

9.36: (R) Light Symphony Orchestra, "Mannin Veen" (Wood).

9.44: (R) Doris Vane (soprano), (a) "The Kerry Dance" (Molloy); (b) "The Songs My Mother Sang" (Trdt.).

9.52: (R) Hastings Municipal Orchestra, Henry VIII Dances (German).

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: "Morning, Noon and Night in Vienna."

8.10: In the Sports Club with Jimmy Ellis, well-known jockey and rider of Cuddle.

8.24: Carroll Gibbons and Savoy Hotel Orpheans.

8.32: Gertrude Lawrence in song medley.

8.40: Four Kings of Rhythm.

8.54: Two cornet duets.

9.0: Australian 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. 10.45: Talk, by 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.: "The Role of Exercise in

FRIDAY, AUGUST 5 CONTINUED

- Weight Control." 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 "Paradise Plumes and Head-Hunters," followed by "The Lollie Kitchen" (Aunt Jean).
- 6.0: Dinner music.
London Palladium Orchestra, "Verdi Memories," Dajos Bela and Orchestra, "Dona Conchita" Java Espagnole, Joseph Muscant and Troxy Broadcasting Orchestra, "An Hour With You," Edith Lorand and Viennese Orchestra, "Autumn Murmurs," Orchestra Mascotte, "Lagoon" Waltz.
- 6.23: Carroll Gibbons (piano) and Boy Friends, "We're Not Dressing" Selection Orchestra Raymonde, "Electric Girl," Alfredo and Orchestra, Russian Gipsy Sketch, Dajos Bela and Orchestra, "Tango de Marilou" Tango.
- 6.39: Maurice Igor and Nomad Orchestra, "Gipsy Longing," Orchestra Mascotte, "Where the Lemons Bloom," Orchestra Raymonde, "A Night on the Waves" Finnish Waltz.
- 6.49: Dajos Bela Orchestra, "The Bird Catcher" Potpourri, Reginald Dixon (organ), "Blaze Away."
- 7.0: Government and overseas news (from 2YA).
- 7.10 (approx.): News and reports.
- 8.0: Chimes. (R) "Dad and Dave from Snake Gully."
- 8.15: (R) Accordion Novelty Band, "China Doll Parade" (Zamecnik).
- 8.18: (R) "Escape at Last" (Japanese houseboy).
- 8.30: Carson Robinson and Buckaroos.
- 8.43: Talk, Mr. Murray A. Frazier, "Ocean Fishing Off the Otago Coast."
- 9.0: Weather. Station notices.
- 9.5: (R) London Welsh Male Choir, "Men of Harlech" (traditional).
- 9.12: London Symphony Orchestra, conducted by Gustav Holst, "Mars, the Bringer of War," from "The Planets" (Holst).
- 9.20: Readings by Professor T. D. Adams, with musical interludes. Authors: Scott; "Pibroch of Donuil Dhu." Longfellow: "Hiawatha—The Peace Pipe." Thackeray: "Esmond—The Famous Mr. Joseph Addison." Wordsworth: "Character of the Happy Warrior." Music from: Dvorak: The New World Symphony. Bach: Aria, from Suite in D Major; Chaconne in D Minor (arr. Stokowski).
- 10.0: Dance music by the 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: Famous Children's Choirs: Boys of the Hofburg Chapel Choir, Vienna; Manchester Children's Choir; Thomaner Choir, Leipzig; Schwarzmeyer's Children's Choir; Choir of St. Mary's School, Bridgnorth.
- 9.0: "The Music Wranglers," studies in musical tastes.
- 9.40: "Dixon Hits," No. 21.
- 9.46: Ranch Boys.
- 9.52: "Bundle of Blues."
- 10.0: Comedy and light music.
- 10.30: Close down.

SATURDAY, AUGUST 6

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. 1.0: District week-end weather. 2.0: Recordings.
- 3.0: Running commentary on Rugby football match at Eden Park. 3.15 and 4.30: Sports results.
- 5.0: Children's hour (Tui).
- 6.0: Dinner music.

Minneapolis Symphony Orchestra, "The Bartered Bride" Polka (Smetana). Pavilion Lescant Orchestra, "Clog Dance." William Murdoch (piano), "Norwegian Bridal Procession" (Grieg). Pavilion Lescant Orchestra, "Pan and the Wood Goblins." Minneapolis Symphony Orchestra, "Dance of the Comedians" (Smetana).

- 6.19: Don Rico and Gipsy Girls Orchestra, "Flor Gitana." 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." Alleyne and Leonhardt (two pianos), "Die Fledermaus" Waltzes. Band of H.M. Coldstream Guards, "Patience" Selection.

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

- 8.0: Concert programme.
Celeste Quartet (mixed quartet), "A Kerry Court-ing" (Irish song cycle) (French and Collisson).

- 8.16: Vincent Aspey (violin), "Pale Moon" (Knight). Logan; Scherzo Taran-telle (Wieniawski); "Old Folks at Home" (Foster, Kreisler);

"The Flight of the Bumble Bee" (Rimsky Korsakov).

- 8.28: Sam Duncan (tenor), "Smiling Irish Eyes" (Perkins); "Molly Bawn" (Trad.); "A Little Bit of Heaven"; "Mother Machree" (Ball).

- 8.40: (R) Magyari Imre and Hungarian Gipsy Orchestra, "Hungarian Czardas Dance."

- 8.43: Joseph Crawford (baritone), "Only a Rose" (Wood-ford Finden); "Black Sheela of the Silver Eye" (Harty); "See Where My Love A-May-ing Goes" (Lodge); "To Anthea" (Hatton).

- 8.55: (R) Magyari Imre and Hungarian Gipsy Orchestra, "Hungarian Quick Czardas Dances."

- 9.0: Weather. Station notices.
- 9.5: (R) Modern dance music.
- 10.0: Sports summary.
- 10.10: Modern dance music.
- 11.30: Close down.

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

- 5.0: Light music.
- 6.0: Close down.
- 7.0: After-dinner music.
- 8.0: Modern songs of the sea.
- 8.30: "Hotel Revue."
- 8.42: Bouquet of Spanish songs.
- 8.50: Novelties for orchestra.
- 9.5: Musical comedy gems, band interludes.
- 10.0: Variety.
- 10.30: Close down.

1ZM AUCKLAND
1250 k.c. 240 m.

- 1.0 p.m.: Band selections.
- 1.20: Vocal gems.
- 1.40: Piano selections.
- 2.20: Light orchestral and vocal selections.
- 3.0: Organ selections.
- 3.20: Humorous selections.
- 3.40: Hawaiian and Cowboy music.
- 4.20: Popular medleys.
- 4.40: Popular selections.
- 5.0: Light orchestral and vocal.
- 5.40: Piano selections.
- 6.0: Young folks' session.

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 farmers. Frost for Canterbury and Otago. Weather for aviators. Week-end weather. 2.0: Light music.

- 2.45: Running commentary on Rugby football match at Athletic Park. 4.30: Recordings.
- 5.0: Children's session (Uncle Jasper).

- 6.0: Dinner session.
Berlin Philharmonic Orchestra, "Le Carnaval Romain" Overture (Berlioz). Cedric Sharpe (cello), Air (Pergolesi). National Symphony Orchestra, Irish Rhapsody.

- 6.22: Albert Sandler and Orchestra, "Love Me Forever." Patricia Rossborough (piano), "Anything Goes" Selection. Plaza Theatre Orchestra, "A la Gavotte" (Finck). Debroy Somers Band, "Mr. Cinders" Selection. Jesse Crawford (organ), "I Loved You Then as I Love You Now."

- 6.46: De Groot and Piccadilly Orchestra, "Lolita." Milan Symphony Orchestra, "Le Maschere—Sinfonia" (Mas-cagni). Lucerne Kursoral Orchestra, "Dance of the Flow-ers" Waltz (Debibes).

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

- 8.0: Chimes. Concert programme. Masked Masquera-eds and Jesters in sketches songs and jokes.

- 8.30: "Ports of Call—A Visit to China."

- 9.0: Weather. Station notices.

- 9.5: Dance programme.
- 10.0: Sports summary.
- 10.10: Dance programme (cont.).
- 10.28: Time signals.
- 11.15: Close down.

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

- 2.45: Recordings.
- 4.30: Close down.
- 5.0: Light music.
- 6.0: Close down.
- 7.0: After-dinner music.
- 8.0: "The Music of Russia," of Russian folk music, instrumental interludes by Russian composers.
- 9.0: "In Merry Mood."
- 10.0: Bright and breezy.
- 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 (approx.): Relay from Ad-dington of New Zealand Metropolitan Trotting Club's meeting.

- 1.0: Week-end weather. 2.0: Recordings. 4.30: Sports results.

- 2.45: Commentary on Rugby football at Lancaster Park.

- 5.0: Children's hour.

- 6.0: Dinner music.
Ilya Lyschakoff Orchestra, "Around the Volga" (pot-pourri of Russian songs). De Groot (violin), David Bor (piano), Reginald Kilbey (cello), Selection of Chopin Melodies. Mischa Elman (violin), "Les Millions d'Arlequin" Serenade. Bela and Orchestra, "Love's Sere-nade." International Novelty Orchestra, "Italian Airs."

- 6.20: Hermann von Stachow Sa-lon Orchestra, "For You Alone, Lucia." Patricia Ross-borough (pianoforte), "Fol-low the Fleet" Selection. Her-mann von Stachow Salon Or-chestra, "The Kiss" Serenade.

(Continued on page 75).

National Commercial Broadcasting Service

Stations 1ZB, 2ZB, 3ZB and 4ZB

Alterations and highlights in the programmes of the C Class stations will be announced daily as follows:—1ZB at 8 a.m., 11.55 a.m., and 5.55 p.m.; 2ZB at 8.15 a.m., 2 p.m. and 6 p.m.; 3ZB at 8.14 a.m., 1.59 p.m. and 5.59 p.m.; 4ZB at 8.14 a.m., 1.59 p.m. and 5.59 p.m.

SUNDAY

JULY 31.

1ZB

AUCKLAND

1070 k.c. 280.2 m

6 a.m., Sunshine tunes. 8.30 Country Church of Hollywood 8.45, Hymns of all churches 9, Friendly Road children's service. 10, Hospital session (Jeff and Broady). 10.30, One Man's Family (Paul talks about babies). 11, Friendly Road devotional service. 12 noon, Luncheon music.

2 p.m., The Music Book of the Air. 5, The Diggers' hour (Rod Talbot). 6, Kim's session. 6.15, Home folks. 6.30, Uncle Tom and children's hour

7, Man in the Street session. 8, The Mirth Parade. 8.15, Music of To-day. 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. 265.5 m.

6 a.m., Early morning session, with Peter and Phil. 8.30, Uncle Tom's children's choir. 8.45, Hymns of all churches. 9, Sports review (Len Aldridge). 10, Robbie's Hospital session. 11, Church of Hollywood. 11.45, In Lighter Vein. 12 noon, Luncheon music.

2.5, 2ZB Variety (with Happy Hill at 2.45, Theatre of the Air at 2.45, Hospital requests at 4.5, Polynesian Mythology at 4.30). 5, Week's features. 5.10, Music for the old folks. 5.30, Talk, Mrs. J. A. Lee, "Woman's Place in the World." 5.45, Sunday At Two light. 6, Children's session. 6.30, Home folks. 7, Man in the Street (Uncle Scrim). 8, Mirth Parade. 8.15, New re-

lenses. 8.30, Maori session (Oriwa). 9, A Tale of Two Cities. 9.30, Film music. 11.30, Meditation music. 11.50, Dream Boat Reverie. 12 mid-night, Close down.

3ZB

CHRISTCHURCH

1430 k.c. 209.7 m.

6 a.m., Sunny session 8.15, Weather. Uncle Tom's Children's Choir. 8.30, Motorists' session. 8.45, Hymns of all churches. 9.10, Sports talk. 9.30, Around the Band Stand. 10, Hospital cheerio session; with. at 10.15, One Man's Family

motorists 8.45 Hymns of all churches. 9.15, Sports session. 9.30, Week-end weather. 9.51, Around the Rotunda. 10.15, One Man's Family (Paul as Modest Father). 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). 4.45, The World Entertains. 5.0, Gems of Melody. 5.15, Uncle Tom's Choir. 5.30, Children's session (Uncle Percy). 6.30, Home folks. 6.45, Week-end features. 7, The Man in the Street session). 8, Mirth Parade. 9,

(A. E. Aldridge and Marina). 10.15, Friendly Road devotions. 10.30, Songs of yesteryear. 11.15, Aunt Daisy recording. 11.30, Marina's home life session. 12.15, Filmland session (John Batten). 1, Lunch-time (Ned-do).

1.30, Happiness Club. 2.30, Gran's session. 4.15, Arthur Collyns' Between Ourselves. 4.55, 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, Going Places (Leon Gotz). 10.30, Rhythm Round-up. 11, Supper Club of the Air. 12 midnight, Close down.

2ZB

WELLINGTON

1130 k.c. 265.5 m.

6, Early morning session. 7.30, Weather. Mails. 7.45, Morning melodies. 9, Pat and Joan (Radio Twins). 9.30, Musical Hotpot (Peter and King). 10.7, Hints on Home Decorating (Anne Stewart). 10.15, Uncle Scrim. 10.30, Yesteryear songs. 11.15, Aunt Daisy. 11.30, Shopping with Margot. 12 noon, Luncheon (Leon Gotz).

12.30, Farm and Home. 2, Palmerston North session. 2.40, Pat and Joan (the Radio Twins). 3, Reflections at afternoon tea. 3.22, Marriage a la Mode. 3.30, Light orchestral cameo. 3.45, Hollywood to-day. 4, Orchestral Camero. 4.30, Concerted vocal recital. 4.45, Cinema organ recital. 5, Young New Zealand's Radio Journal. 6, Continental Travelogue. 6.45, Down Memory Lane.

7, Fred and Maggie Everybody. 7.15, Nothing Ever Happens. 7.30, Mutiny on the Bounty. 7.45, Great Lovers of History. 8, Beau Geste. 8.15, Easy Aces. 9, Concert Hall of the Air. 9.30, Strollin' Tom. 9.45, Variety programme. 10, Going Places with Leon Gotz. 10.15, Hastings session. 11, Dance music. 12 midnight, Close down.

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: "BEAU GESTE," from all stations at 8.0 p.m.

MONDAYS, WEDNESDAYS, FRIDAYS: "EASY ACES," from all stations at 8.15 p.m.

MONDAY

AUGUST 1.

1ZB

AUCKLAND

1070 k.c. 280.2 m.

6, Breakfast session. 6.45, News from Placement service. 7.30: Weather report. News everywhere. 8, Mails, shipping. Dorothy's session. 9, Gran's session. 9.30: Nutrition talk

4ZB

DUNEDIN

1220 k.c. 245.8 m.

6 a.m., Early morning session. 8.30, Weather for week-end

SCALP TONE

adds new life to the scalp. Stops falling hair, dandruff. WORKS WONDERS At all chemists, hairdressers, salons—2/6, or from manufacturers.

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COMMERCIAL STATIONS . . CONTINUED

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. 10.30, Songs of Yesterday. 11.15, Aunt Daisy recording. 12, Jack Maybury in luncheon session.

1.15, Celebrity Parade (Maybury). 2.22, Harmony Home. 2.30, Sally's session. 3, Radio Restaurant. 3.30, Over Teacups. 3.45, Jack Bremner's Dispensary. 4, To-day verse. 5, Gracie's and Jack's children's session. 6.25, 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, Going Places with Gotz. 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. 6.45, Farmers' weather report. 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, Beau Geste. 8.15, Easy Aces. 9, Concert Hall of the Air. 9.30, True Confessions. 9.45, Height of Humour. 10, Going Places (Leon Gotz). 10.30, News Behind the News. 11, Music in Sentimental Mood. 12 midnight, Close down.

TUESDAY

AUGUST 2.

1ZB AUCKLAND
1070 k.c. 280.2 m.

6, Breakfast session. 6.45, Placement service news. 7.30, Weather. 8, Mails, shipping. Dorothy's session. 8.45, Hymns of all churches. 9, Gran's

session. 9.30, Nutrition talk (Aldridge and Marina). 9.45, Songs of Yesterday. 10.15, Friendly Road devotional service. 10.30, Songs of Yesterday. 11, Tony Wons' Scrapbook. 11.15, Aunt Daisy recording. 11.30, Marina's book talk. 12.15 p.m., Film-land 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, Singers You Know. 8.45, Dog Heroes. 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. 263.5 m.

6, Early morning session. 7.30, Weather and mails. 8.45, Hymns of all churches. 9, Radio Twins. 9.45, Some

Songs of Yesterday. 10, Just Supposing. 10.15, Uncle Scrim. 10.30, Songs of Yesterday. 10.45, Charm School of Air. 11, Tony Wons' Scrapbook. 11.15, Aunt Daisy recording. 11.30, Shopping with Margot. 12 noon, Luncheon. 1, Masterion hour (Peter Whitechurch).

2, Palmerston North session. 2.40, Radio Twins. 3, Ten reflections. 3.15, Talk (Mrs. J. A. Lee). 3.30, Piano recital. 3.45, Irish Cameo. 4, Hawera hour (Kingi Tahiri). 4.45, Tooth and Claw. 5, Young New Zealand's Radio Journal. 5.45, Once Upon a Time. 6.37, Sports talk (Len Aldridge).

7, Fred and Maggie Everybody. 7.22, The Story-teller. 7.30, Mutiny of the Bounty. 7.45, It Isn't Done. 8, In Foreign Lands. 8.15, Singers You know. 8.45, Everyman's Music. 9, Robin Hood. 9.30, Roar of the Crowd. 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,

SATURDAY, AUGUST 6 . . CONTINUED

(Continued from page 73).

6.31: Ilya Livschakoff, "Black As the Night Are Your Eyes," De Groot and Orchestra. "Der Kaspik" (de Groot). Ernst von Dohnanyi (piano). "Du Und Du" (Strauss). Ilya Livschakoff Orchestra. "Master of My Soul."

6.46: London Palladium Orchestra, "Maid of the Mountains" Waltz. Dajos Bela Orchestra, "Andreu Chenier" Fantasia. London Palladium Orchestra, "Katja the Dancer" Waltz.

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

7.10 (approx.): News and reports.

8.0: Chimes. "Scenes From the Sporting Past—Old Matches Revived." Description of the historic International Rugby Match, New Zealand versus Scotland, played on November 18, 1905.

8.35: "Coronets of England, episode 15: Queen Elizabeth."

9.0: Weather. Station notices.

9.5: 3YA Orchestra, conducted by Gil Dech, (a) "The Seven Seas" March (Eric Coates); (b) "Chu Chin Chow" Selection (Norton).

9.18: "The Fourth Form At St. Percy's," episode 15.

9.30: 3YA Orchestra, "A Trip to Toy Town" Suite: (a) The Toy Train; (b) The Golliwog; (c) Dolly's Cradle Song; (d) Dance of the Jack-in-the-Box (Ashley).

9.39: (R) George Titchener (comedian), (a) "The Lecturer" (Harrison); (b) "Wait Till I've Finished My Orange" (Vere).

9.49: 3YA Orchestra, (a) "The Grenadiers," Valse "Militaire" (Waldteufel); (b) "In the Garden" Novelette

(Denni); (c) "Just a Little Closer" (Meyer). 10.0: Sports summary. 10.15: Dance music. 11.15: Close down.

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

2.45: Commentary on Rugby football, at Lancaster Park.

4.30: Close down.

5.0: Recordings.

7.0: After-dinner music.

9.0: Opening ceremony of New Zealand Industries Fair.

9.0 (approx.): Symphonic programme, featuring at 9.31 p.m., Symphony in D Major (the "Clock" Symphony) (Haydn), by Philharmonic Symphony Orchestra of New York, conducted by Toscanini.

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.

12.0: Lunch music. 1.0: Weather. 2.0: Recordings.

3.0: Running commentary on senior Rugby match at Carisbrook. 4.45: Sports results.

5.0: (approx.): Children's session (Cousin Molly).

6.0: Dinner music.

Albert Sandler and Orchestra, "Rigoletto" Selection (Verdi). Alfredo and Orchestra, "Two Guitars," Howard

Jacobs (saxophone) with String Quartette and harp, "I Love the Moon," Marek

Weber and Orchestra, "The Quaker Girl" Waltz.

6.19: Alfredo Campoli and Salon Orchestra, "The Musical Box." Arthur Young and Reginald Foresythe (two pianos), "Cheek to Cheek." Herman von Stachow Orchestra, "The Maid Under the Lime Tree." Dajos Bela Orchestra, "A Supper with Suppe."

6.35: Orchestra Mascotte, "Ballgefluster" Waltz. Howard Jacobs (saxophone), "From the Land of the Sky Blue Water." Marek Weber and Orchestra, "Sweetheart" Waltz. Orchestra Mascotte, "Love's Dream After the Ball."

6.48: Paul Godwin's Orchestra, "First Love." Herman von Stachow Orchestra, "La Paloma" (Yradier). Alfredo Campoli and Salon Orchestra, Serenade (Elgar). Paul Godwin's Orchestra, "Song of My Dreams."

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

7.10 (approx.): News and reports.

8.0: Programme by 4YA Concert Orchestra. Conductor: James Dixon. The Orchestra, "Trumpet Call" (Fueik); "The Call of Spring" (Williams); "Dance of the Merry Mascots" (Ketelbey).

8.13: L. E. Dalley (tenor). "Silent Songs" (Russell); "The Bitterness of Love" (Dunn); "Homeward to You" (Coates).

8.19: The Orchestra, "An Evening in Toledo" (Schmeling); "Bells of Somerset" (Hurst).

8.29: Mary Somerville (contralto), "The Touchstone" (Horton); "The Restless Sea" (Hamblen); "My Ships" (Barrett).

8.38: The Orchestra. Canzonetta (Godard); "The Vanished Army" (Alford).

8.45: L. E. Dalley (tenor), "Over the Hill" (Travers); "The Spanish Lady" (arr. Hughes); "Listen, Mary" (Brahe).

8.51: The Orchestra, "The King Steps Out" Selection (Kreisler).

9.0: Weather. Station notices.

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

10.0: Sports summary.

10.10: Dance music.

11.15: Close down.

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

2.30: Selected recordings during football match through 4YA.

4.30: Close down.

5.0: Recordings.

6.0: Close down.

7.0: After-dinner music.

8.0: "Twenty Million Sweethearts" Selection.

8.6: "America Calling," burlesque American radio programme.

8.15: Organ reveries.

8.30: "Leaves from the Diary of a Film Fan."

9.0: Dance session.

10.0: Happy half-hour.

10.30: Close down.

By a law passed by the Swiss Government, it is now a punishable offence to leave windows open so that the sound of a loudspeaker causes annoyance to neighbours.

COMMERCIAL STATIONS . . CONTINUED

Hymns of All Churches. 9, Gracie's sunshine session. 9.45, Songs of Yesterday. 10, 11, Morning Tea Time. 10.30, Songs of Yesteryear. 10.45, 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. 3.45, Madame Cara. 4, To-day's verse. 5, Children's session. 6.26, Weather.

7, Fred and Maggie Everybody. 7.22, The Story-teller. 7.30, Mutiny of the Bounty. 8, In Foreign Lands. 8.15, Singers You Know. 8.45, Proverbially Speaking. 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. 6.45, Farmers' weather report. 7, Shipping. 8.10, Weather, mails. 8.45, Hymns of all churches. 9, Recipe session. 9.45, Songs of Yesterday. 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, The Story-teller. 7.30, Mutiny of the Bounty. 8, In Foreign Lands. 8.15, Singers You Know. 8.45, Proverbially Speaking. 8.52, Real-Life Thrills. 9, Robin Hood. 9.36, Sports session. 11, Supper Club of the Air. 12 midnight, Close down.

WEDNESDAY**AUGUST 3.****1ZB****AUCKLAND**

1970 k.c. 280.2 m.

6, Early morning session. 6.45, Placement service news. 7.30, Weather. News everywhere. 8, Mails, shipping. Dorothy's session. 8.45, Hymns of all churches. 9, Gran's session. 10.15, Friendly Road devotions. 10.30, Yesteryear Songs. 11.7, Melodies of the Moment. 11.15, Aunt Daisy's recording. 11.30, Home life session. 12.15 p.m., Filmland session (John Batten). 1, Lunch-time.

1.30, Happiness Club. 2, Pukekohe hour. 2.30, Gran's session. 4.15, Between Ourselves. 4.55, Children's Magazine. 5.30, Uncle Tom and His Little Friends. 5.45, Once Upon a Time. 6.52, Friendly Road Lullaby.

7, Pop-eye, the Sailor. 7.45, Great Lovers of History. 8, Beau Geste. 8.15, Easy Aces. 8.45, Pageant of Sport. 9, Listeners' request session. 10.15, Pianosties. 10.30, Swing rhythm. 11, Supper Club of the Air. 12 midnight, Close down.

2ZB**WELLINGTON**

1139 k.c. 265.5 m.

6, Early morning session. 7.30, Weather. 8.45, Hymns of All Churches. 9, The Radio Twins. 9.30, Morning music. 10.7, Hints on Interior Decorating. 10.15, Uncle Scrim. 10.30, Yesteryear songs. 10.45, To-day and Yesterday. 11.15, Aunt Daisy recording. 11.30, Shopping with Margot. 12 noon, Luncheon music. 1, Wanganui hour.

2, Palmerston North session. 2.40, The Radio Twins. 3, Afternoon-tea reflection. 3.15, Vocal cameo. 3.30, Words and Music. 3.45, For Diggers in Hospital. 4, Blenheim hour (Phil Shone). 5, Young New Zealand's Radio Journal. 5.45, Once Upon a Time. 6, Continental Travelogue. 6.45, News Behind the News. 6.45, Mr. Handyman.

7, Popeye. 7.30, Mutiny on the Bounty. 7.45, Great Lovers of History. 8, Beau Geste. 8.15, Easy Aces. 8.45, The Daredevils of Hollywood. 9, Fireside requests. 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. 10.30, Songs of Yesteryear. 11.15, Aunt Daisy recording. 12 noon, Celebrities on Parade.

1 p.m., Lunch session. 1.30, Lyttelton session (Maybury). 2.30, Sally's session. 3, The Radio Restaurant. 3.45, Teddy Grundy's question session. 4, Verse. 5, Children's session. 6.26, Weather.

7, Popeye. 7.30, Mutiny on the Bounty. 7.45, Music of Fur Lands. 8, Beau Geste. 8.15, Easy Aces. 8.45, Airmail Mystery. 9, Celebrity concert. 9.30, Hollywood Spotlight. 10.30, Slumber session. 11, Cabaret Club. 12 midnight, Close down.

4ZB**DUNEDIN**

1220 k.c. 245.8 m.

6, Early morning session. 6.45, Farmers' weather report. 7, Shipping report. 8.10, Weather, mails. 8.45, Hymns of all

churches. 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 Sailor. 7.30, Mutiny on the Bounty. 8, Beau Geste. 8.15, Easy Aces. 9, Listeners' Request session. 9.30, Hollywood Spotlight. 10.45, Tonic Tunes. 11, For Men Only. 12 midnight, Close down.

THURSDAY**AUGUST 4.****1ZB****AUCKLAND**

1970 k.c. 280.2 m.

6, Breakfast session. 6.45, Placement service news. 7.30, Weather. 8, Mails, shipping. Dorothy's session. 8.45, Hymns of all churches. 9, Gran's session. 9.30, Nutrition talk (with A. E. Aldridge). 10.15, Friendly Road devotional service. 10.30, Songs of Yesteryear. 11, Tony Wons' Scrapbook. 11.15, Aunt Daisy recording. 11.30, Home-life session. 12.15 p.m., Filmland 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. 5.45, Once Upon a Time. 6, Veteran of Variety. 6.22, Pioneers of Progress. 6.52, Friendly Road lullaby.

7.30, Donald Novis sings. 7.45, Daredevils of Hollywood. 8, The Hill Billies session. 8.30, Cavalcade of Memories. 8.45, Dog Heroes. 9, Melody and song. 9.30, Real life thrills. 10.15, Dream session. 10.30, Soft Lights and Sweet Music. 11, Radio Roadhouse. 12 midnight, Close down.

2ZB**WELLINGTON**

1139 k.c. 265.5 m.

6, Early morning session, with Peter and Kingi. 7.30, Weather, mails. 8.45, Hymns of All Churches. 9, Radio Twins. 9.45, Winona. 10.15, Uncle Scrim. 10.30, Songs of Yesteryear. 11, Tony Wons' Scrapbook. 11.15, Aunt Daisy. 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. 3, Tea reflection. 3.15, Hints on teacup reading (Mrs. Wheeler). 3.30, Piano recital. 3.45, Hollywood To-day. 4, Violin recital. 4.20, From Foreign Lands. 4.45, Tooth and Claw. 5, Young New Zealand's Radio Journal. 5.30, Radio

League. 5.45, Once Upon a Time. 6, News behind the news. 6.7, Garden notes. 6.15,

6.7½ p.m.**EVERY THURSDAY.**

The Gardener's Session
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Popular hits. 6.30, 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. 10.30, Songs of Yesteryear. 11, Tony Wons' Scrapbook. 11.15, Aunt Daisy recording. 11.30, Shoppers' session. 11.45, Community sing (Jacko).

1.15, Lunch music. 2.22, Harmony Home. 2.30, Sally's session. 3, Radio Restaurant. 3.45, Madame Cara. 4, To-day's verse. 5, Children's session. 6.26, Weather.

7, Popeye the Sailor. 7.30, Donald Novis. 7.45, Tavern tunes. 8, Hill Billy session. 9, Melody and song. 10, Maori-land melodies. 10.30, Slumber session. 11, Dance music. 12 midnight, Close down.

4ZB**DUNEDIN**

1220 k.c. 245.8 m.

6, Morning session. 6.45, Farmers' weather report. 7, Shipping. 8.10, Weather, mails. 8.45, Hymns of all churches. 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 Tehr. 6.15, Strange Adventures. 6.45, Weather. 6.52, Egg-laying competition results.

7, Popeye the Sailor. 7.30, Donald Novis sings. 7.45, Early Otago (Lionel Seats). 8, Hill Billies session. 9, Melody and song. 9.30, Spelling Bee competition. 9.45, Sports session. 10.30, Dance programme. 12 midnight, Close down.

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COMMERCIAL STATIONS . . CONTINUED

FRIDAY
AUGUST 5.

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. 9.45, Songs of Yesterday. 10.45, Hollywood on the Air. 11.15, Aunt Daisy recording. 11.30, Guide for shoppers. 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, To-day's verse. 5, Children's session. 6, For Men Only. 6.26, Weather.

7.15 p.m. The Romance of Transport. 7.30, Session for Territorials. 8.15, Easy Aces. 8.45, Diggers' session. 9, One Man's Family (Henry Against the Rumba). 9.30, Sidelines of Christchurch. 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. 6.45, Farmers' weather report. 7, Shipping. 8.10, Weather, mails. 8.45, Hymns of all Churches. 9, Recipe session. 9.45, Songs of Yesterday. 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. 2.30, Recipe session. 5, Children's session. 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 (Hazel Meets Beth Holly). 9.30, Sidelines of Dunedin (Radio Reporter). 9.45, Sports summary. 11, What's Yours? 12 midnight, Close down.

SATURDAY
AUGUST 6.

1ZB AUCKLAND

1070 k.c. 280.2 m.

6, Early morning session. 7.30, Weather. 8, Mails, shipping. Dorothy's half-hour. 8.30, Magazine for Men. 9, Gran's session. 9.30, Leah Taylor on Health. 10.15, Friendly Road devotions. 10.30, Children's Party (Dorothy, Neddle). 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. 2.30, Children's Fancy Dress Party, at the Town Hall. 3.45, League football (Meredith). 4.55, Children's Magazine. 6, Sports results (Meredith). 6.22, Pioneers of Progress. 6.30, Tarzan.

7, Spell of the East. 8, The Hill Billies. 8.15, Music of the Masters. 8.45, Dog Heroes.

9, Amateur Trials. 9.30, Beauty topics. 10.15, Saturday dance programme. 11, Radio Roadhouse. 12 midnight, Close down.

2ZB WELLINGTON

1130 k.c. 265.5 m.

6, Early morning session. 7, Synchromatics. 7.30, Weather, mails. 7.45, Sports talk (Aldridge). 9, The Radio Twins. 9.30, Bright morning music. 10.15, Uncle Scrim. 10.30, Children's Party at Regent Theatre. 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.

7, Spell of the East. 7.45, Session for Territorials. 8, Hill Billy session. 8.15, Music of the Masters. 8.45, Dance hits. 9, Amateur trials. 9.30, Roar of the Crowd. 9.37, Variety. 10.15, Sports summary. 11, Dance music. 12 midnight Close down.

3ZB CHRISTCHURCH

1130 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, Sancy Melodies. 11.15, Aunt Daisy recording. 11.45, Sally's social session. 12, Luncheon music.

12.45, Celebrities on Parade. 1.15, Ashburton session (Jack Maybury). 2, Gardeners' session (Dave Combridge). 2.30, Musical programme till 5 p.m., interspersed with flashes of important events. 4, Verse. Chiropractic talk. 5, Children's session. 6.10, Weather. 6.15, Sports summary.

7, Spell of the East. 8, Hill Billy session. 8.15, Music of the Masters. 8.37, Proverbially Speaking. 8.45, Slaps and claps session. 9, Amateur Trials. 10.15, Motoring. 11, Cabaret Club. 12, midnight, Close down.

4ZB DUNEDIN

1220 k.c. 245.8 m.

6, Early morning session. 6.45, Farmers' weather report. 7, Shipping, weather, mails. 8.30, Sports session. 9, Recipe session (Joyce). 10, Reflections. 10.30, Children's Party. 11.15, Aunt Daisy recording. 12 noon, Luncheon music.

1, Men's shopping session. 1.15, Recorded programme, interspersed with sports flashes. 5, Children's session. 6.15, Garden Club on the Air. 6.44, Weather. 6.45, Complete sports results.

7, Spell of the East. 8, Hill Billies session. 8.15, Music of the Masters. 8.45, Proverbially Speaking. 9, Amateur trials. 10, Rhythm and Romance. 12 midnight, Close down.

A man walking along one of the main streets in Dublin happened to put his hand in his pocket as he was approaching an old Irish woman. Full of expectation, she poured forth a flood of eloquence.

"And may the blessing of heaven follow after ye all your days," she finished up. Then as he drew out his handkerchief and passed on, she added, "and niver catch up wid ye."

"Does my practising make you nervy?" asked the man who was learning to play a saxophone.

"It did when I first heard the neighbours discussing it," replied the man next door, "but now I don't care what happens to you."

Wife: "I'm reading a mystery book."

Husband: "Why, that looks like our household budget."

Wife: "It is."

She: "A week ago I was very fond of Jim, but now I can barely stand him."

Her: "Yes, isn't it awful how changeable men are?"

Landlady: "You seem very hard to please, Mr. Simpkins."

Lodger: "How's that?" Landlady: "Well, more than a dozen boarders have used that towel to-day—and you're the first one to complain about it."

The marbles tournament was in full fury. One little boy had missed an easy shot, and let slip a real cuss word.

"Edward!" called a preacher from the spectators' bench. "What do little boys who swear when they are playing marbles turn into?"

"Golfers," was the reply.

DONALD
NOVISTHE FIRESTONE
FEATURE

Every Thursday

At 7.30 p.m. from
1ZB : 2ZB : 3ZB : 4ZB

CORN

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DR. SCHOLL'S
ZINO PADS

Australian Programmes

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2FC

SYDNEY
610 k.c. 491.8 m.
(National Station)

SUNDAY, JULY 31.

10.0 p.m.: "H.M.S. Pinafore,"
Gilbert and Sullivan opera.
11.15: Mastersingers Quartet.
11.30: Close down.

MONDAY, AUGUST 1.

9.30 p.m.: Jim Davidson's ABC
Tango Band.
10.0: "Films of the Week."
10.20 (every week night): News
session.
10.40: Christopher Lodge
(tenor).
10.55: "Modern and Contem-
porary Composers," by Roy
Agnew.
11.20: National Military Band.
12.0 (every week night): Close
down.

TUESDAY, AUGUST 2.

9.30 p.m.: Community singing
concert.
11.0: The Golden Trio (instru-
mental, with two voices).
11.30: Al Hammet (saxophone),
with Desmond Tanner (or-
gan).

WEDNESDAY, AUGUST 3.

9.30 p.m.: Studio Concert Or-
chestra.
10.40: National Military Band.
11.15: "We Await Your Ver-
dict," case No. 15.
11.45: "Listeners' Choice."

THURSDAY, AUGUST 4.

9.30 p.m.: Richard Tauber
celebrity concert.
10.45: Talk, "Rome."
11.0: Jim Davidson's ABC
Dance Band.
11.40: Francois Stempinski
(violin), with Desmond Tan-
ner (organ).

FRIDAY, AUGUST 5.

9.30 p.m.: "Celebrity Re-crea-
tions."

SATURDAY, AUGUST 6.

9.30 p.m.: "Music Hall Mem-
ories."
10.0: Personalities interviewed.
10.45 to 1.30: Old-time dance
night with Don Royal's Or-
chestra.

2GB

SYDNEY
870 k.c. 344.8 m.
(B Class Station)

SUNDAY, JULY 31.

8.15 p.m.: "Music As You Like
It."
8.45: "Mum's of the Bounty."
9.0: "Famous Escapes."
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, AUGUST 1.

7.45 p.m.: "The Band Wagon."
8.15: "Musica. Moments."
8.30: "Dithering with Davey."
9.0: Frivolities.
9.20: Under the baton of popu-
lar conductors.
9.30: "The Year's Best."
9.45: "Frans and Archie."
10.15: "Song writer Search."
10.30: "White Eagles."
10.50: "Charm of the Orient."
11.20 and 12.5: (Every week-
night): News.
12.10: Dance music.
1.0 a.m. (Every week-night):
Close down.

TUESDAY, AUGUST 2.

7.45 p.m.: "The Band Wagon."
8.15: Favourite melodies.
8.30: "Night and Day."
8.45: "Inspector Hornleigh In-
vestigates."
9.0: Love Stories of To-day.
9.20: Under conductors' batons.
9.30: "Jack and Suzy"
9.45: "Lady of Millions."
10.0: "Houses in Our Street."

WEDNESDAY, AUGUST 3.

7.45 p.m.: "The Band Wagon."
8.0: Jack Comedaine at piano
8.30: "Dithering with Davey."
9.0: Frivolities.
9.20: Under conductors' batons.
9.45: "Frank and Archie in
Hollywood."
10.15: Talk Mr. A M Pooley
10.30: "White Eagles."

THURSDAY, AUGUST 4.

7.45 p.m.: "The Band Wagon."
8.0: "Snapshots of Sport."
8.30: "Night and Day."
9.0: Love Stories of To-day.
9.20: Under the conductors'
batons.
9.30: Favourite song stars.
9.40: "The Bigelow Mystery."
9.45: "Lady of Millions."
10.0: "Houses in Our Street."
11.15: Sporting talk, "Gun
smoke."

FRIDAY, AUGUST 5.

7.45 p.m.: "The Band Wagon."
8.15: Sentimental music.
8.30: Dithering with Davey.
9.15: "Organ Treasures."
9.45: "Frank and Archie."
10.30: Australia song medley

SATURDAY, AUGUST 6.

7.45 p.m.: "The Band Wagon."
8.0: Sporting resume.
8.15: Musical moments.
8.30: Dithering with Davey.
8.45: "Milestones of Melody."
9.15: "Keyboard Capers."
9.30: Favourite song stars.
9.45: "Lady of Millions."
12.0 to 1.0: Dance music.

2UE

SYDNEY
950 k.c. 316 m.
(B Class Station)

SUNDAY, JULY 31.

9.0 p.m.: "Famous Escapes."
9.15: "Musical Medico."
9.30: "Tale of Two Cities."
10.0: "The Croonaders."
10.15: Musical Smoko.
10.30: "Romance of Timber."
11.0: Rod Gainsford's Musical
Scrapbook.

MONDAY, AUGUST 1.

9.30 p.m.: "The Kingsmen."
9.45: Celebrity recital.
10.0: Hollywood Spotlight.
10.15: Cricketers Abroad.
10.45: Foreign commentator.

TUESDAY, AUGUST 2.

9.10 p.m.: Ron Williams (bari-
tone).
9.30: George Gershwin, com-
poser.
9.45: New releases.
10.7: Cricketers Abroad.
10.15: Racing talk.

WEDNESDAY, AUGUST 3.

9.0 p.m.: Musical comedy gems.
9.30: "Screen Favourites."
9.45: Wrestling talk.
10.7: "Our Cricketers Abroad."
10.15: Flo Paton and Wilson
Ewart.
10.30: Theatre Memories.
11.0: Instrumentalists.

THURSDAY, AUGUST 4.

9.15 p.m.: Stephen Foster, com-
poser.
9.30: "Do You Want to be an
Actor?" (studio sketch).
9.45: "Hollywood Hotel"
10.7: "Our Cricketers Abroad."
10.15: "Perfection in Har-
mony."
10.30: "The Kingsmen."
10.45: Variety music.

FRIDAY, AUGUST 5.

9.0 p.m.: Quick-stepping
Rhythm.
9.15: "Famous love songs"
9.30: "Musicians' Library."
10.7: "Cricketers Abroad."
10.15: "Turf topics."
10.30: Orchestral music.

SATURDAY, AUGUST 6.

9.0 p.m.: Harold Park, grey
hound box positions
9.15: Description of Harold
Park Coursing (and during
the evening with music).
10.7: "Cricketers Abroad."
10.15: Coursing with music.

2UW

SYDNEY
1110 k.c. 270.3 m.
(B Class Station)

SUNDAY, JULY 31.

5.30 a.m. (every morning): N.Z.
breakfast session.

7.0 p.m.: "Destiny of the British
Empire."
7.20: "The Woggle Caravan."
8.10: Hot Spots from History.
8.15: "Vanity Fair."
9.0: "Time Marches On."
9.20: Critical moments.
10.30: Hotel Pacific Nights.
10.45: "In Search of Melody."

MONDAY, AUGUST 1.

8.30 p.m.: "Dad and Dave."
8.50: Mrs. 'Arris and Mrs.
'Iggs.
9.15: In Father's Footsteps.
9.30: 15 minutes with a star.
9.45: "Your Music and Mine."
10.0: "Every Walk of Life."
10.45: Wrestling description.

TUESDAY, AUGUST 2.

8.30 p.m.: "Dad and Dave."
8.45: Mr. Hardie and Mr. Rub-
ber.
8.50: Mrs. 'Arris and Mrs.
'Iggs.
9.15: "In Father's Footsteps."
9.30: 15 minutes with a star.
9.45: "We Shall Have Music."
10.0: "Every Walk of Life."

WEDNESDAY, AUGUST 3.

8.30 p.m.: "Dad and Dave."
8.50: Mrs. 'Arris and Mrs.
'Iggs.
9.15: "In Father's Footsteps."
9.30: 15 minutes with a star.
9.45: "Synchromatics."
10.0: "Every Walk of Life."
10.30: Famous soprano.
11.0: Jerome Kern's music.

THURSDAY, AUGUST 4.

9.0 p.m.: Interviews with
wrestlers.
8.30: "Dad and Dave."
8.45: Mr. Hardie and Mr. Rub-
ber.
8.50: Mrs. 'Arris and Mrs.
'Iggs.
9.15: "In Father's Footsteps."
9.30: 15 minutes with a star.
9.45: "Synchromatics."
10.0: "Every Walk of Life."

FRIDAY, AUGUST 5.

8.15 p.m.: Sporting session.
8.30: Sports talks.
9.45: Trade music.
9.30: 15 minutes with a star.
10.0: Personality series.
10.15: Faust ballet music.

SATURDAY, AUGUST 6.

8.20: Sporting results.
8.45: "Darby and Joan."
9.15: Greyhound races with in-
terspersed music.

3LO

MELBOURNE
770 k.c. 389.6 m.
(National Station)

SUNDAY, JULY 31.

10.0 p.m.: Pianoforte recital,
Raymond Lambert.
10.15: "Travel Letters from
Pacific."
10.30: Harry Bloom's Tango
Band.

THIS WEEK

ON THE SHORT WAVES

EMPIRE STATIONS

GSG, GSI, GSE, GSD, GSB.

Wavelengths: 16.36 m., 19.66 m., 25.28 m.,
25.53 m., 31.55 m.

Sunday, July 31.

- 4.30 p.m.: Big Ben. Religious service (Roman Catholic).
5.20: Recital by Marjorie Alexander (New Zealand pianist).
5.30: Portsmouth Navy Week: Grand Finale. Commentary by Thomas Woodroffe, broadcast from the bows of H.M.S. Victory.
5.45: "Frog Fable," Aesop's story, with words and music.
6.15: Weekly newsletter. Sports
6.45: Close down.

Monday, August 1.

- 4.30 p.m.: Big Ben. "Empire Variety Theatre."
5.10: Montague Brearley and Orchestra.
5.50: "Sporting Rivalries—4: Rugby Football—The Calcutta Cup." H. B. T. Wakeham introduces R. Cove-Smith and Andrew Wemyss.
6.10: "Haunting Harmonies," with Bert Wittam and Tommy Hinsby at two pianos.
6.20: News and announcements.
6.45: Close down.

Tuesday, August 2.

- 4.30 p.m.: Big Ben. "Empire Exchange." Points of view by travellers from Dominions and Colonies.
4.45: "Saturday Night Sing-Song," BBC theatre organ and orchestra.
5.45: Recital by Australian artists: Etta

Bernard (contralto) and Nancy Weir (pianoforte).

- 6.20: News and announcements.
6.45: Close down.

Wednesday, August 3.

- 4.30 p.m.: Big Ben. Three sea plays—1: "Christopher Columbus: His First Voyage of Discovery."
5.5: Chamber music of Dvorak—2. The Griller String Quartet: Sidney Griller (violin), Jack O'Brien (violin), Philip Burton (viola), Colin Hampton (violin-cello).
5.40: "The Private Soldier" (second series)—1. Talk by Ian Hay.
5.55: Quentin Maclean at organ of Trocadero Cinema, Elephant and Castle, London.
6.20: News and announcements.
6.45: Close down.

Thursday, August 4.

- 4.30 p.m.: Big Ben. "Viennese Operetta," selected from works of Franz Lehar. Millocker, Fall and Johann Strauss, with Lea Seidl (soprano), Jan van der Gucht (tenor) and BBC Empire Orchestra
5.30: "World Affairs." Talk by Rhodes Professor of Imperial History, University of London.
5.45: "Under the Clock," radio revue.
6.20: News and announcements.
6.45: Close down.

Friday, August 5.

- 4.30 p.m.: Big Ben. "Steamboat" variety and drama from floating playhouse.
5.15: Royal National Eisteddfod of Wales, Cardiff, 1938: Commentaries on churning of the bard, etc.
5.45: "Men Who Make the Shows." Inter-

view about best-known London theatre productions.

- 6.10: Next week's programmes.
6.20: News and announcements.
6.45: Close down.

Saturday, August 6.

- 4.30 p.m.: Big Ben. Three short topical talks.
4.50: "Scrapbook for 1914." BBC Variety Orchestra and Male Chorus.
5.55: Ballad recital by Ellis Keeler (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.

BERLIN

DJA, DJB, DJS, DJE, DJQ.

Wavelengths: 31.38 m., 18.74 m., 12.99 m.,
16.39 m., 10.63 m.

HIGHLIGHTS.

Sunday, July 31.

- 6.45 p.m.: Beethoven Sonatas (piano).
7.15: Orchestral concert.
8.15: Concert hour.
9.15: Symphony concert.

Monday, August 1.

- 6.20 p.m.: Greetings to Australia.
7.0: German folk tales.
7.15: "Merry-go-Round."

AUSTRALIAN STATIONS . . CONTINUED

- 11.0: "Round the Organ."
11.20: News. Weather.
11.30: Close down.

MONDAY, AUGUST 1.

- 8.30 p.m.: Gilbert and Sullivan opera, "The Pirates of Penzance," comic opera in two acts. Conductor: Dr. Malcolm Sargent.
10.5: Talk, "Do the Movies Reflect American Life?"
10.20 (every week night): News session.
10.40: Strella Wilson (soprano).
10.55: International celebrities.
12.0 (every week night): Close down.

TUESDAY, AUGUST 2.

- 9.30 p.m.: "Old Cronies."
10.0: "Films and the Theatre."
10.40: Community singing.
11.30: "In Memory of Enrico Caruso."

WEDNESDAY, AUGUST 3.

- 9.30 p.m.: Sonata recital, Jascha Spivakovsky (piano) and Tossy Spivakovsky (violin).
10.0: Talk, "Old Ireland."
10.40: "According to Cocker."
11.10: Grace Adams-East (trumpeter).

THURSDAY, AUGUST 4.

- 9.30 p.m.: "Toyland Parade."
10.0: Strella Wilson (soprano).
10.45: Talk, "Funnels and Flags."
11.0: ABC (Melbourne) Chorus.
11.30: "Swing is Here."

FRIDAY, AUGUST 5.

- 9.30 p.m.: "Richelieu—Cardinal or King?" episode 46.
10.0: Browning Mummy (tenor).
10.40: Variety, featuring Strella Wilson and Grace Adams-East.
11.30: "The Week in Parliament."
11.45: Dance music.

SATURDAY, AUGUST 6.

- 9.30 p.m.: "The Vanishing Trick," farcical thriller by Helene Barclay.
10.0: Light novelty programme by Gay Srenaders.
10.40: 39th Battalion Brass Band.
11.10: Two-piano recital, Rita Hope and Katie Liddle.
11.30: "Music for the Theatre," No. 10. Cole Porter.
12.0 to 1.30: Dance music by Jim Davidson and Band.

3AR

MELBOURNE

630 k.c. 476.2 m

(National Station)

SUNDAY, JULY 31.

- 8.30 p.m.: "Alice in Orchestra," episode 30.
9.0: Sydney Symphony Orchestra, conducted by Dr. Malcolm Sargent.
10.0: Talk, "World Affairs."
10.20: Isidor Goodman (pianist).
10.40: "Pilgrim's Progress," by John Bunyan, adapted by

Edmund Barclay.
12.0: Close down.

MONDAY, AUGUST 1.

- 9.30 p.m.: "Into the Light," episode 25.
10.0: National Military Band.
10.30: "Topical Revue."
11.0: ABC Wireless Chorus.
11.20: "Bachelor Travels."
11.30: Phyllis McDonald (violin).
12.0-12.30: Cricket scores, Australia v. Glamorgan.
12.50 (every week night): News brevities.
1.0 (every week night): Close down.

TUESDAY, AUGUST 2.

- 8.35 p.m.: Recital by Richard Tauber (tenor).
10.20: Talk, Richard Qua.
10.30: "Three Musketeers," romantic play in two acts, with music.
11.45: ABC (Sydney) String Quartet.
12.0-12.30: Cricket scores, Australia v. Glamorgan.

WEDNESDAY, AUGUST 3.

- 9.30 p.m.: "As You Like It."
10.20: "Emma and Erbert."
10.30: "At the Sign of the Maison Rouge," No. 14.
11.0: "The Adventures of Captain Kettle," episode 1, by J. Cutliffe-Hyne, adapted for radio by Max Afford.
11.15: Harry Bloom's Dance Band.
11.50: "The Magic Flute," abridged version of Mozart's opera.

THURSDAY, AUGUST 4.

- 9.30 p.m.: "Squirrel's Cage," radio play by Tyrone Guthrie.
10.30: George McFarlane (tenor).
10.40: Brisbane Symphony Orchestra, with Sigurd Rascher (saxophonist).
11.30: Talk, "Foreign Affairs."
11.50: Jim Davidson's Dandies.
12.0-12.30: Cricket scores, Australia v. Scotland.

FRIDAY, AUGUST 5.

- 9.30 p.m.: Jim Davidson's ABC Dance Band.
10.0: Al Hammett (saxophonist), with Desmond Tanner (organ).
10.15: "No Casualties," radio play by Marjorie B. Ellyard.
10.40: Studio Symphony Orchestra.
11.40: Laurence Godfrey-Smith (pianist).
12.0-12.30: Cricket scores, Australia v. Scotland.

SATURDAY, AUGUST 6.

- 9.35 p.m.: Melbourne Symphony Orchestra, conducted by Dr. Malcolm Sargent.
10.40: Recital by Richard Tauber (tenor).
11.30: Silver Sextette.
12.0-12.30: Cricket scores, Australia v. Scotland.

2BL

SYDNEY

740 k.c. 405.4 m.

(National Station)

See 3AR, Melbourne.

SHORT WAVE STATIONS . . CONTINUED

8.30: "Old Japanese and Germanic Sports."
9.15: Topical talk.
9.30: Orchestral concert.

Tuesday, August 2.

6.20 p.m.: Greetings to New Zealand.
7.0: "Work of the H.Y. (Eng.).
7.15: Heinz Steibock Band.
8.15: Anna Antoniadis (piano).
8.45: Heinie Kesten in summer songs.
9.15: Request concert.

Wednesday, August 3.

7.0 p.m.: Happy Family builds camps from paper bags.
7.15: Delightful melodies.
7.45: Light music.
8.45: "Faust" Fantasy (Sarasate). Roman Schimmer, violin.
9.30: From Bayreuth festive programme: "The Valkyrie" (Act 1) (Wagner).

Thursday, August 4.

6.20 p.m.: Greetings to Australia.
7.0: H.Y. in brass instrumental music.
7.30: H.Y. will sing.
7.45: Three songs for baritones and piano (Oboussier).
8.0: Piano selections.
8.15: Walter Kunkel Quartet.

Friday, August 5.

6.20 p.m.: Greetings to New Zealand.
7.0: Folk music.
7.45: Concert by an army band.
8.45: Sonata (Beethoven). At the piano, Willi Piel.
9.15: Waltz ensemble from "Spring Air" (Johann Strauss).
9.30: Opening of Radio Exhibition, 1938, at Berlin.

Saturday, August 6.

7.30 p.m.: Waltz evening.
8.45: Brass band.
12.45: Leni Riefenstahl speaks on film of Olympic Games which she directed.

PHOHI, Holland

Wavelengths: PCJ, 31.25 m. and 19.71 m.;
PHI, 16.88 m. and 25.57 m.

Monday, July 31.

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: PHOHI Symphony Orchestra.
12.50: News.
1.0: Roman Catholic session.
2.0: Close down.

Tuesdays (19.71 m.).

5.0 to 6.30 p.m.: Experimental broadcast for Australia, New Zealand, Fiji Islands. (Reports about the reception to be sent to PHOHI-PCJ Studio, Hilversum, Holland.)

Sundays, Tuesdays, Wednesdays, Fridays and Saturdays (16.88 m.).

11.55 p.m.: Opening announcements, etc.
12 Midnight: Market reports (news on Sunday).
12.10: News.
12.30: Varied popular programme of music, talks, sports and news.
2.0: Close down.

W3XAL, New York

Wavelength: 49.15 m.
Daily: 11.30 a.m.-2.30 p.m.

Wavelength: 16.87 m.

Monday Programmes.

12.30 a.m. to 2.30: Children's hour, music, news and sports news.

4.0 a.m.: Announcements (Eng. and Fr.).
Orchestral programme and Radio City Music Hall. News and vocal music.
5.0: Music, orchestral and vocal.
5.30: "RCA Magic Key."
6.30-8.30: News, music, etc.
9.0-4.30 a.m.: Music, news, etc., on Latin-American beam.

Week-day Programmes.

12.30 a.m.: Breakfast Club. Anncs. (Eng.).
1.25: Press radio news in English.
1.30: Recordings. Announcements in Eng.
2.15: Light orchestral music (Eng.).
2.30: "Women in the News" (Eng.).
2.45: Light music.
3.15: Viennese Ensemble (Eng.).
3.45: News (English).
3.50: Vocal and orchestral music.
4.0: Religious session (English).
4.30: News (English) followed by Variety programme.
5.30: News (Italian), with musical programme and talks.
6.30: News (German), with musical programme and talks.
7.30: News (French), with musical programme and talks.
8.30: Close down. Until 3.30 p.m. the station continues broadcasting on the Latin-American beam.

Sunday Programmes.

11.30 p.m.-8.30 a.m.: Music, variety and talks (announcements in Eng.). English news at 1.25 a.m. and 4.30 a.m.
8.50 p.m. to 4.30 p.m.: Musical programme on Latin-American beam.

Special events, presidential and other important speeches are rebroadcast from 10.30 a.m. N.Z.T. till closing time for the benefit of listeners in New Zealand, Australia and the Far East, as well as Central and South America. Station is on the air from 11.0 p.m. to 11.0 a.m.

AUGUST, 1938.

VK2ME, Sydney

Wavelength: 31.28 m.

Sundays: 4.30-6.30 p.m., 9.0 p.m.-1.0 a.m.
Mondays: 3.0-5.0 a.m.

VK3ME, Melbourne

Wavelength: 31.5 m.

Monday to Saturday (inclusive): 8.30-11.30 p.m.

VK6ME, Perth

Wavelength: 31.28 m.

Monday to Saturday (inclusive): 10.30 p.m.-12.30 a.m.

RNE, Moscow

Wavelength: 25 m.

Daily: 7.30-10.30 a.m.
Sunday, Monday, Wednesday, Friday: 2.45-3.15 p.m.
Sundays: 10.30 p.m.-3.30 a.m.
Monday, Wednesday: 10.30-11.30 p.m.
Tuesday, Friday: 1.0-1.30 p.m.

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.

2RO, Rome

Wavelength: 31.13 m.

Daily: 5.10 a.m.-10.0 a.m.
Tuesday, Thursday, Saturday: 10.30-12 noon.
Wednesday, Friday, Sunday: 10.30 a.m.-12.15 p.m.

Wavelength: 25.40 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.

HBJ, HBO, Geneva

Wavelengths: 20.58 m., 26.30 m.

Sundays: 10.0 a.m.-10.45 a.m., 11.30 a.m.-1.0 p.m.

OER2, Vienna

Wavelength: 26.42 m.

Daily: 2.30-9.30 a.m.
Sundays: Till 10 a.m.

VLR, Melbourne

Wavelength, 31.34 m.

SUNDAY PROGRAMMES.

7.30 p.m.: "In Quires and Places Where They Sing," ABC Wireless Chorus.
8.0: Talk.
8.10: News bulletin.
8.30: "Alice in Orchestralia."
9.0: Celebrity recordings.
10.0: Talk, "World Affairs."
10.20 (approx.): Concert programme.
11.20: Recorded music.
11.45: News.
11.50: Epilogue and close down at 12.0.

WEEKDAY PROGRAMMES.

2.15 p.m.: "At Home and Abroad" - "Watchman."
2.25: Time. News bulletin.
2.3: Lunch music.
3.0: Afternoon music, etc.
6.45 (approx.): Close down.
8.0: "Home and Abroad" (except Saturday).
8.15: Sports, markets and weather.
8.30: Overseas news service.
9.0: Australian news.
9.10: Talk.
9.25: Musical interlude.
9.30: Evening concert programme.
11.30: Music or talk.
12.0: Late news.
12.20: Dance music and recordings.
1.0: Close down.

HIGHLIGHTS.

9.0 p.m.: Dr. Malcolm Sargent, conducting Sydney Symphony Orchestra.
10.0: Talk, "International Affairs."
10.20: Piano recital, Isadore Goodman.
10.40: Play, "The Pilgrim's Progress."

Monday, August 1.

9.30 p.m.: Radio serial, "Into the Light."
10.0: National Military Band.
10.30: Topical revue.
11.0: Choral Cavalcade.
11.20: Travel letter.
12.0: Cricket scores, Australia v. Glamorgan.

Tuesday, August 2.

9.35 p.m.: Recital by Richard Tauber.
10.30: Everyman's music.
11.35: Sydney String Quartet.
12.0: Lunch-time cricket scores, Australia v. Glamorgan.
12.20: Jim Davidson's ABC Dance Band.

Wednesday, August 3.

9.30 p.m.: Items chosen by listeners.
10.20: "Emma and Erbert."
10.30: "At the Sign of the Maison Rouge."
11.0: Radio serial, "Captain Kettle."
11.15: Harry Bloom's Dance Band.

Thursday, August 4.

9.30 p.m.: "The Play's the Thing."
10.40: Sigurd Rascher (saxophonist).
11.30: Talk on "World Affairs."
12.0: Lunch-time cricket scores, Australia v. Scotland.

Friday, August 5.

9.30 p.m.: Jim Davidson's ABC Dance Band.
10.0: Desmond Tanner and Al. Hammett (organ and saxophone).
10.30: Play.
11.0: Programme by Brisbane Studio Orchestra.
11.30: "Chorus, Gentlemen, Please!"
12.0: Lunch-time cricket scores, Australia v. Dundee.

Saturday, August 6.

9.30 p.m.: Dr. Malcolm Sargent, conducting Melbourne Symphony Orchestra.
10.40: Recital by Richard Tauber.
12.0: Lunch-time cricket scores, Australia v. Dundee.

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Result of Presidential Election

CONGRATULATIONS to Mr. C. A.

Cox! Members have again shown their confidence in him by electing him president of the N.Z. DX Club for the period July 1, 1938, to June 30, 1939.

The voting in the presidential election was slightly less than in the advisory board election, 474 votes being polled. Of these, Mr. Cox received 270, placing him far ahead of any of the other nominees for the presidency. Mr. R. A. Roycroft's total of 102 votes was also very creditable.

Again a considerable number of invalid votes was received, 24 being rejected. Six of these were unsigned six were received after the voting had closed, and 12 were from non-members of the N.Z. DX Club.

Messrs. Cox (1H.Q.), Roycroft (2H.Q.) and Mathie (4H.Q.) will retain the headquarters' numbers previously allotted to them, while Mr. Maule will be allotted the remaining number—3H.Q.

Details of the voting follow:—

C. A. Cox	270
R. A. Roycroft	102
L. W. Mathie	66
A. J. Maule	12
Invalid	24

Communications have been received from the candidates in the advisory board election—Messrs. Cox, Hutchings, Mathie, Maule and Roycroft—expressing appreciation of the support accorded them in the voting and avowing their continued support and loyalty to the N.Z. DX Club.

Addresses Wanted

Can any dxer supply me with the address of G8QX, Sheffield, England?—W.D.B.B. (Waiuku).

R. H. Ghibb: Please send me your address. I have a PCJ souvenir for you.—M. V. Wayne, 110 Durham Street, 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 27.

V. L. KING (119H.B.),
Branch Secretary

NORTHLAND.

At 21 Anzac Road, Whangarei, at 7.30 p.m., on Monday, August 1.

R. A. ROYCROFT (2HQ),
Branch Secretary.

AUCKLAND.

In the Society of Arts Hall, Ritz-chener Street, at 8 p.m., on Wednesday, July 27.

F. NEWING (316A),
Branch Secretary

WELLINGTON.

In the Club Rooms of the 1st Wellington City Rover Crew, 3rd floor, "Times" Building, Kelburn Avenue, at 8 p.m. on Monday, August 8.

H. WICKENS (508W.),
Branch Secretary.

Identification Wanted

Station on 4.8 m.c., heard at 5 a.m. N.Z. time, when their studio clock strikes 11. It can also be heard on the 31 metre band.—W.M. (Hamilton).

Station on 31 m. band, heard playing popular modern tunes between 6 and 7 p.m. Announcements are made in a foreign language, and the station closes at 7 p.m.—"D.X." (Caversham).

Station on approx. 46.20 m., heard repeating "Calling parliamentary six."

We wish to inform correspondents that, as space in this section is now very limited, news items sent in for publication should be of general interest to readers of this section. Lists of loggings and verifications should contain more information than merely the call signs to ensure publication in their entirety.

This station has been heard on several occasions and usually puts in a good signal.—554W. (Wellington).

DX Topics

Stamp Supply Bureau.

MR. L. C. McCORMICK, manager of the New Zealand DX Club Stamp Supply Bureau, has recently changed his address and is now residing at Tay Street East, Invercargill. Members making use of this service are requested to note the change and address their correspondence accordingly. Don't forget to enclose return postage with all orders!

New Addresses.

THE new address of VK3NI is 3 Orwin Street, East Kew, Victoria. VK2AGZ is now at 82 Smith Street, Wollongong, N.S.W.

Many thanks to all those dxers who exchanged cards with me.—127S.

First Report From N.Z.

I RECENTLY received a verification from VK5KZ, and in it he stated that mine was the first report he had received from New Zealand. He will be pleased to receive further reports, especially on his 80-metre transmissions.

Other verifications to hand are from PK1JR, VK7KR, 1H7G, VK2FP, VK1LK, W7FEZ, VK3DT, VK3VM, VK2NQ, W1OM, VK7LR, W1KJJ, W8POQ, PK4JD, LUTBK. Latest reports out are to PK3AA, XU8RB,

VE3AU, CT1ZA, ZL1NG, XE1GE, XE2IK, VE3TX, W2ADU, W2AHS, W5YW, W6AM, VK9WL—507W (Wanganui).

Calling Dxers.

EVERY Saturday afternoon at 3.45 p.m., N.Z.S.T., W8XK, Pittsburgh, broadcasts DX topics for the coming week, compiled by Ed Lipps. W8XK broadcasts on 19.72 metres and 14.55 m.c., using beam antennas for Europe and South America.—537W. (Wellington).

Will Exchange Photos.

HAVE for over three months given up radio, but still find time to read the FB page of the "R.R."

It may be of interest to dxers to hear that the following QSL-ed to me although not what one would call promptly: F18AC (also photo), French Indo-China; HAFSN, Hungary, after a year; F3KII, and CN8MU, with a request for I.R.C.'s, as he says the cost of QSL-ing to SWL's is most heavy. He was the only QSL from four French Moroccans that I heard.

I will exchange postcard-size photos of myself and DX with any SWL who cares to write me.—"Boomerang," 92 Princes Highway, Arncliffe, N.S.W., Australia.

Exchange of QSL Cards.

THE following people would like to exchange QSL cards:—

John Boehm, 301 S.E. Avenue, Baltimore, Md., U.S.A.

Jimmy Michaels, 280 Esperanza Avenue, Long Beach, California, U.S.A.

Clifford and Jeannie Costa, P.O. Box 773, Benicia, California, U.S.A.

Ben Tollrath, 1419 Pearl Street, Alameda, California, U.S.A.

Henry Sroka, 1507 Noble Street, Chicago, Illinois, U.S.A.

Myron Rhoades, Ranshaw, Penna., U.S.A.

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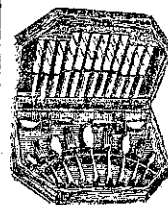
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