

N.Z. RADIO RECORD

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Fine Old English Gentlemen!

Empire Sits Back While Totalitarian Radio Propaganda Floods The World

THERE is a sacred tradition in the English code that goes by the name of Fair Play.

It is a very fine tradition that has somehow been handed down from the days of jousting knights and tournaments to the public schools and on to the people themselves.

The code was spread abroad wherever Britons went—and they went nearly everywhere in the world—until it filtered all over the Empire.

Others may fight with tooth and claw but the Englishman must fight under the Marquess of Queensberry rules.

The code became a legend. The public's heroes were all Bulldog Drummonds—who hit clean and hit hard but never kicked a man when he was down.

But there is one flaw in the code.

What does Bulldog Drummond do when the other man kicks him when he himself is down? Does he turn the other cheek? Scarcely. Bulldog Drummond kicks back.

TO-DAY the code of Fair Play is still strong in the mind of the Empire. It rules in games and as far as possible in war.

Recent publication of Lord Fisher's diary reveals that British soldiers occupying German territory after the war lost morale because they disliked seeing hunger among the conquered people.

And, chiefly, it rules in radio. The many radio voices of the Empire, from the BBC in England to the NBS in New Zealand, are polite, reserved and restrained.

THEY MAKE YOU THINK OF THE PHRASE, "FINE OLD ENGLISH GENTLEMEN."

They present facts in the firm faith that truth will prevail. No doubt this is a good and proper faith. But before truth prevails there may be much misery and much suffering.

THERE has already been that in Arabia. For months German and Italian propaganda has been poured into Arabia. For months the Empire disregarded it; replied at last with broadcasts in Arabic of their own.

They were polite, reserved and restrained. They filled every condition of the Marquess of Queensberry rules. They were based on the hope that truth would prevail.

But the "Record" firmly believes that it is time Bulldog

Drummond kicked back. It is high time that Britain met the dictators with their own weapons.

The Dominions should urge on Britain without delay the need for setting up an Office of Propaganda to combat the new danger in the air.

Britain should have a Ministry of Propaganda that would be Empire-wide in its scope. It should be formed from the best advertising and editorial brains in the Empire.

It should have the advice of specialists who have lived on the spot and know the minds of the Indians, the Boers, the West Indian negroes, the Maltese and the Arabs intimately.

Britain had such an organisation in the last war. And the irony of the position to-day is that the powerful propaganda under Lord Northcliffe towards the end of 1918 supplied the

(Turn to Page 2.)



HER CHRISTMAS GIFT.—"Holiday greetings to Radio Record, New Zealand," is the message inscribed in Joan Crawford's hand on this photograph, which arrived at the "Record's" office last week.

Hot Shots

CHRISTCHURCH staged a "Safety First" dance. Girls could leave their "mad money" at home.

NO, Gertrude, a millibar is not the horizontal part of the bicycle that takes the girl friend home after the last tram.

"IN spite of all legislation, pound notes don't go far," says a Christchurch newspaper correspondent. We've lost sight of ours this Christmas.

ENGLISH afternoon tea is an affront to luncheon and an insult to dinner.—Mark Twain.

ABOUT the only exercise some people take is jumping to conclusions.

EPOCHS.

THE war marked the end of the age of AMEN, and the beginning of the age of OH YEAH.

WE have made only one New Year resolution this year: "To do as we are told." And it won't be broken—our wife will see to that.

EVERY man should keep a fair-sized cemetery in which to bury the faults of his friends.

SCIENTIST has discovered that cheerful people resist diseases better than glum ones. The surly bird catches the germ.

THE honeymoon is over when he stops calling her "darling" and calls her "say."

A LIAR is a person who has no partition between his imagination and his information.

HIGH HAT.

RADIO announcer at important political function abroad: "Never before have I seen so many silk hats on so few gentlemen."

THE PLODDER.

"HE has been working on the present site a little upstream from the ruins for centuries."—Article on archaeological work.

AN overseas scientist says stars may be hotter than any on earth ever dreamed. Hence the movieland divorcees?

"I OWE a great deal to radio," says a Christchurch college lecturer. And how much to the dealer?

TO-DAY'S great thought! "It is not the persons we do that counts, but the way we do them."

Fine Old English Gentlemen!--- Cont. from Page 1.

rudimentary rules for the Nazi scheme to-day.

The full story of Fascist propaganda has yet to be told in New Zealand. And in the centre of its far-flung web is club-footed, dwarf-like Reich Minister for Public Enlightenment and Propaganda, Paul Josef Goebbels, the greatest publicist of all time.

Through Paul Goebbels, Germany's current expenditure on propaganda is a sixth of her entire rearmament budget.

The radio voices of Germany are heard all over the world. This German shortwave service has a threefold aim.

To reach colonies and settlements of overseas Germans and make them conscious of Nazi greatness.

To create German markets in competition with other exporting countries.

To convince the rest of the world of German greatness and the justice of German aspirations.

Brotherly Love

ALL this is being done in six languages and more. It is done with German thoroughness and efficiency.

German Americans in U.S.A. are showered with brotherly love from home.

South Africans are educated

by name in the friendliest manner by announcers in Berlin.

FACTS have proved Germany's assistance in the Arab revolt in Palestine and her exploitation of Pan-Islamism and anti-Zionism.

Two years ago Jerusalem police intercepted documents proving that Arab leaders received £50,000 from Germany and £20,000 from Italy to strengthen resistance.

The swastika has now appeared in Arab leaflets; German rifles have been captured from Arab terrorists. The Arab Club in Damascus is known to

be maintained from German sources and there is an Arab Club, openly advertised, in the centre of Berlin.

It was the anti-British broadcasts in Arabic that caused the Foreign Office to arrange British broadcasts in native tongues some months ago.

All these and many more are strands in the web of Paul Josef Goebbels's weaving.

The cost—a sixth of Germany's current armament expenditure—has been more than justified.

Italy, pupil to German Fascism, is not far behind its big brother.

Rome shortwave transmissions send out a steady stream of Fascist propaganda, mostly in the guise of news, history lessons and reports of the march of Italian civilisation in South Africa.

Italy's Part

IMMENSITY of their plans is clear from the fact that in 1937 the Italian short-wave station was broadcasting regularly in Italian, English, Spanish, Portuguese, Arabic, Chinese and Japanese.

At the end of 1937 talks in Arabic had already become part of the daily programmes

of stations at Rome and Berlin.

To-day news is given from Italian stations in Serbian, Greek, Turkish, Romanian and Albanian as well.

BUT in the Empire's immense programme of rearmament and defence practically nothing is being done to counter the most potent weapon in the armoury of the totalitarian States.

Is it any wonder Britain feels itself politically menaced in the Mediterranean, in India, in the Near and Far East?

IT IS VERY NICE TO BE KNOWN AS FINE OLD ENGLISH GENTLEMEN—AS LONG AS IT IS NOT THE INSCRIPTION ON YOUR TOMBSTONES.

This World of Ours

A man wrapped up in himself makes a very small package.

From "Galaxy": "Many people have a good aim in life, but they don't pull the trigger."

THEORY that elephants never forget is being disproved by Chicago Zoo experts. Zoo Director Dr. Robert Bean and his colleagues have been making long observations on the animals. They found that the elephant very soon forgets. Cited is the case of Honey, a baby elephant which was

one headmaster was facing up to the facts. Fair play, is it cricket, playing the game, and not kicking a chap when he is down may be all very well within the walls of Alma Mater, as most of us know, but they don't get you anything much on the Bourse except, maybe, a good deal of hoarse and derisive laughter.

On the other hand, a big business man we interviewed on the matter, told us he didn't agree with all this running down of the public schools. "Some of the smartest brains we've had on 'Change,'" says this chap, "had their early training in some of our better-known public schools." He pointed to one man who got five years for fraudulent company promoting, a credit to any school; to a second, who—with two years for forgery—was another bright light (alumnus, this chap said) that one could point to; a third, he added, would be out next year; he had done awfully well in oil.

"There's too much tendency to run down the younger generation," said this chap hotly. "You can take it from me the public schools are turning out boys just as good as ever they were."

fully, "we now find the notes are practically useless over here. Of course, we realise you have a right to your own financial policy," he added courteously, fingering his faded old school tie, "but this sort of thing is not going to do much to draw the bonds of Empire tighter, is it, I ask you?"

Fit For What?

LAST week we sent this urgent wire to Artist Cousin Hobnail: "Skeleton programme physical fitness week beginning February 19 says good deal about mass demonstrations, pageantry, and processions but neglects mention our All Blacks. Why?" He replied immediately by letter.

In common with other interested parties (wrote Hobnail),

you may be interested to learn that probably the piece de resistance of our main pageant will be an All Black, but this is a close secret at present, and to be kept so as a heavenly surprise for the public. It is enough to hint that the All Black will probably be on a float led by a bullock and a squad of Fitness Girls in attitudes of humble adoration. The squad will dance gracefully before him, strewing flowers and burning frankincense the while, and I understand the charming tableau will be drawn by a specially chosen physically fit bullock of prize dimensions. The bullock, I may add, will be the beefy one with four legs.

(Next week see special article from Hobnail on "Fitness, and the Auckland Domain Statue considered as the Picture of Rude Health.")

SHE LAUGHS

To Cheer 12B Listeners

SHE laughs only once a day over the air—when she brings Ron Oak, 12B's breakfast announcer, a cup of morning tea—yet fans' letters show she is becoming a personality.

Dozens write in and ask her to laugh some more because she cheers them up.

She is Mrs. Quedley, 12B's office cleaner. She's been around the station in that capacity for 6 years, and previously was caretaker of the Alredale Street Mission, working with Uncle Scrim. She has sung in the Friendly Road Choir and has given solos over the now extinct 12R.

She says she enjoys giving her laugh, always sings while she works.

12B wouldn't lose their Mrs. Quedley for pounds.

by JOHN GUTHRIE

rescued from starvation in Africa by Christopher Schulz. Schulz brought the animal to Chicago, and for months nursed it on a bottle. Absent for eight months, Schulz returned, to be snubbed by Honey, who obviously did not remember him at all.

No Falling Off

"It has been said that the secondary education is not the type of education the business man thinks should be given." New Zealand headmaster at prize-giving ceremony.

Having pointed out ourselves, from time to time, that the sheltered atmosphere of the public school is a pretty poor training place for young and sensitive chaps who are to be thrown into the market-place and told to make their living in competition with the best business brains in the country, we were pleased to see that at least

Bonds of Empire

It was all very well for unthinking New Zealanders to say there was nothing in Mr. Malcolm MacDonald's statement that the Empire was crashing because of the Dominions' policy of intense nationalism, said a gentle, white-haired elderly confidence man in London, in an exclusive interview for this page, but personally he felt there was something in it. "Your big, innocent, sun-burned New Zealanders come over here," he said, "with their pockets bulging, and we go to a good deal of trouble to relieve them of the dough. Then, at the end of it all," he said reproach-



—New York Times.

Can you think of anyone else we ought to send an announcement to?

in Afrikaans to understand German colonial claims.

The South Americans are taught on shortwave in Spanish and Portuguese to appreciate German music, and incidentally German machines.

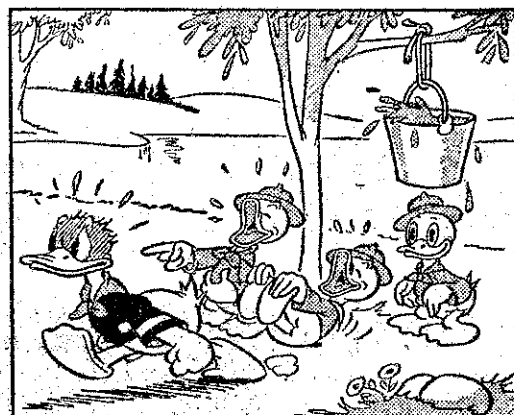
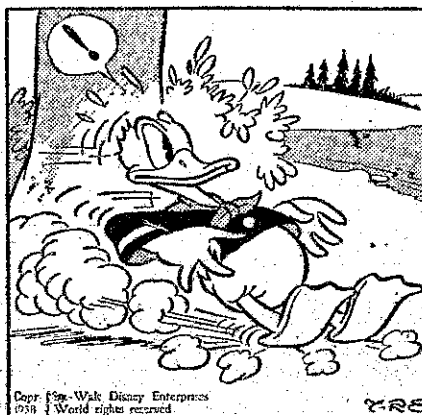
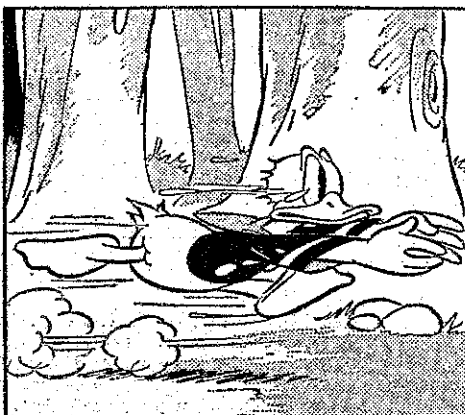
Nobody Forgotten

NOBODY is forgotten. Even out in the Antipodes we hear the voice of Germany, soft, mellifluous and fruity—especially fruity. There is the broadcast to Tasmania that begins "Hullo, Tasmania, beautiful Appie Isle."

We hear listeners in Australia and New Zealand greeted

DONALD DUCK

by Walt Disney



CHOSE MICROPHONE, NOT CASSOCK

Tenor From Christchurch Steadily Heading On To Singing Success

CHRISTCHURCH tenor just back from a radio visit to Australia, Thomas E. West, might have been a lay-clerk, but now he broadcasts opera.

A lay-clerk is a paid adult male singer in an Anglican Church choir, cassocked and surpliced, often the possessor of a fine voice, which he developed out of his experience as a boy, very likely in that same choir.

Thomas West told the "Record" that while he was at the St. Albans School, Christchurch, somebody suggested to his mother that he should enter the Christchurch Cathedral, famous for its grounding in music and its choral services.

Mother, however, had other ideas. If the boy's voice was good enough, at the age of eight, to take its place among the cathedral choristers, she said, it would be better to preserve it until he came to man's estate, and then develop it. And so, when Thomas E. West was 19, his voice had gained adult timbre and he went in for serious training.

His mother (herself a well-known singer in Dunedin in her younger days) urged her son to make a career out of singing—not as easy as it sounds nowadays.

Says Thomas E. quite frankly: "It was due entirely to my mother's help that I have achieved anything like a voice fit for broadcasting."

Just a year after he had been hard at it, 3YA gave him an engagement. He got microphone fright and swore he would never broadcast again.

In those days 3YA studios were heavily curtained to absorb all sound. Result was he couldn't hear

his own voice and doubted whether he was going across at all. He later heard, to his amazement, that this, his first broadcast, was a success.

It was nearly the same at his second appearance. He went along with a mixed group of songs, including "La Donna e Mobile." In this number he became so rattled that he forgot the Italian words, made up his own jargon of Naples as he went along. Nobody was the wiser.

Then Thomas E. gained confidence and very soon he found him-



THOMAS E. WEST
Sensed extreme danger.

self singing with Gil Dech and the 3YA Orchestra. "I can never speak too highly of Mr. Dech's kindness and support," he says.

In 1934 Thomas West formed, for 3YA, the "Domino Duo," and in 1935 the "Mayfair Ensemble."

Short time ago he applied for a tour with the ABC. They said there would not be a chance for some time, but if he intended to visit the Commonwealth they would give him engagements in any State he cared to visit—after an audition.

And so he made two records in Dunedin, sent them to the commission, and was booked for several appearances. There is a possibility that he will make a complete tour of Commonwealth stations in the latter part of 1939.

Thomas West took lessons from Percy Kahn, pianist to Tauber, and this is what Kahn said of him: "He has the most beautiful voice I have heard in Australia. Given the opportunity, he will make a name for himself in the world of music."

(Continued in Column 3.)

Dunedin Society's Fate Was In The Balance

FATE of the Dunedin Orchestral Society trembled on the brink prior to a concert recently given in the home town. Time was when the society's performances were near-gala events, but times change. Radio and "canned music" told their tale. The society fell on less happy days.

Rangiora School Sets Smart Example

PROGRESSIVE Rangiora, 20-odd miles from Christchurch, has decided to go in for a complete radio equipment. The other evening the school committee decided to make inquiries about types of sets available and the servicing of them. Committee is also considering the installing of telephones for communication between classrooms.

Concert given a week or two ago was more or less to be a deciding factor—whether the shutters should go up, or not. Perhaps both public and players were equally aware of this grim shadow of "The End."

Public rolled along in large numbers, and the orchestra, rejuvenated and revitalised to a surprising degree, gave one of the best concerts ever given.

Conductor was that sound musician Dr. T. Vernon Griffiths, and he made the most of the material at his command.

Society's future now seems safe; at last the clouds have temporarily lifted.

(Continued from Column 2.)

Like most artists, Thomas E. gets a "hunch" now and then. He had one watching midget car racing at the Penrith speedway.

On the day of the Penrith tragedy, news of which was cabled to New Zealand, he was sitting with a friend in what turned out to be the fatal area.

"I felt a curious urge to get away from the place, and told my companion. He was reluctant to move, but agreed when I convinced him that I was sincere in my uncanny feeling of danger. We moved away. A quarter of an hour later the very people who took our places were killed."

Mr. West has come back to his homeland for a few months, to begin a series of broadcasts for the NBS at 3YA on January 2. Series will conclude at Wellington on January 29.

How "Messiah" Was First Sung At An Inn

Famous Handel Lost His Temper

FIRST public performance of Handel's "Messiah," favourite Christmas oratorio in New Zealand, was given in Dublin; first private performance in an English inn.

En route to Dublin to direct the memorable first performance, Handel was detained at Chester for several days by contrary winds.

Handel seized the opportunity to try over some of the choruses with local church-singers.

One of the local singers who was invited to help was a house-painter named Janson, who "had a good voice, and was one of the best musicians in the Chester Cathedral Choir." Exactly at the appointed hour, Handel met the singers in his apartments at the "Golden Falcon," but, sad to say, on trying over the chorus, "And With His Stripes We Are Healed," Handel was roused to grotesque fury by Mr. Janson's inability to read his part at sight.

The composer became purple with anger and abused the poor painter by swearing at him in four or five different languages.

He shouted at him: "You Scheun-drel! Titi you not tell be dat you could sing at soite?" "Yes, sir," replied Janson, "so I can, but not at first sight!" Handel's rage vanished as quickly as it appeared. He burst out laughing and called the rehearsal off.

So excerpts from the immortal oratorio were sung (even if imperfectly) for the first time anywhere, and the little room at the old "Golden Falcon" became the scene of a highly important musical event.

This old inn with its decorated timbered front still stands as it did on that memorable day in November, 1741, and there may not be many in Chester itself who know that its old rafters once rang to a scratch rehearsal of choruses from the noblest oratorio ever composed.

1YA listeners heard a recorded performance of Handel's "Messiah" on the afternoon of Christmas Day, performed by the BBC Choir, Soloists and Orchestra, under Sir Thomas Beecham.

2ZB Is First Station To Broadcast Softball

NO outdoor sport has ever leaped to popularity in New Zealand as suddenly as baseball has. Two years ago there were only one or two scattered teams playing the game in a few of the main centres. This summer literally thousands are playing it, and baseball has become a serious rival to cricket as a summer pastime.

The game as played in New Zealand is strictly an adaptation of true baseball, and is known as softball. In every other respect, however, the game conforms to the game which has so many thousands of followers in America.

Centre in which softball has secured its strongest hold is Wellington, where nearly 50 teams play the game every Saturday in organised competition, and first radio station in New Zealand to cater for followers of the game with regular commentaries is 2ZB, which broadcasts these every Saturday.

The description is done by W. H. Wilson, an executive of the Wellington Softball Association, who was one of those responsible for introducing softball to New Zealand.

Mr. Wilson knows his softball backwards, and gives listeners an excellent idea of the spectacular nature of the game.

Listeners Like Adaptations Of Classics

STATION 2ZB received convincing proof the other Sunday night of the interest listeners take in serialised adaptations of the classics.

The final episode of Charles Dickens's "Tale of Two Cities" was being played when a power failure cut off the sets of a large number of listeners in the Wellington south area. It was only a few minutes before the station was inundated with requests that the episode be replayed, and replayed it was the following night.

At Palmerston North, 2ZA had an even more remarkable experience. When the station commenced a radio adaptation of Alexandre Dumas's famous novel, "Count of Monte Cristo," the principal local lending libraries had only two copies each of the book.

Demand for "The Count of Monte Cristo" increased so much, however, that they were compelled to buy up to six copies each, and at the present time one library estimates that its copies of the book are reserved and will be in circulation until 1940.

Similarly, when "Mutiny of the Bounty" was being broadcast from 2ZB, Wellington bookshops experienced an unprecedented demand for Nordhoff and Hall's book.

Radio Record

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Yearly 19/6

(Postage paid)

Address literary communications to The Editor; business communications to The Secretary. Advertisements should be in hand by Wednesday for the issue bearing the following week's date.

The paper does not require short stories or poems. Topical articles, preferably brief, will always be considered.

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DEALERS ALL OVER NEW ZEALAND

WESLEY, WIN, WINDLE

Radio Artist Descendants Of Preacher John Wesley To Tour For NBS

DESCENDANTS of the preacher,
John Wesley, two radio artists
noted for their wit, Jack Win and
his sister Nora, are to tour for the
NBS in January next.

Under the names of "Win and
Windle," they are well-known in
Australia. Their tour of New
Zealand lasts six weeks, begin-
ning with a broadcast from 2YA
on January 11.

Irishman from County Antrim,
Jack Win saw service in the South
African War, then went to London,
where he became a drawing-room
entertainer, doing sketches, mono-
logues, and magic.

Later he joined a touring com-
pany, and when the principal
comedian took ill, Jack Win was
such a success as an understudy
that he was immediately booked for
a London pantomime.

Thirteen years ago J. C. William-
son booked Jack Win and his sister
for an Australian engagement, and
after this they toured Fuller's
Theatres throughout the Common-
wealth and New Zealand.

Next turning to broadcasting,
they have appeared before the
microphones of all the principal
Australian stations and recently
concluded a contract with the ABC.

All the material they broadcast
is original.

Dunedin "Sing" Rallies To Assist Sufferers

LEADERS of the Dunedin South
community sings, "Whang"
McKenzie, Dr. Noel North, and
Miss Olive West, came out of re-
tirement recently, leading South
Dunedinites in hearty singing when
the first flood relief sing to be
staged in the south was held. Ges-
ture was a praiseworthy one, due
to the suffering brought upon many
South Dunedin residents when
widespread floods followed 18
hours' rain of the worst possible
variety. Before the sing, "Whang"
said he hoped to raise £40
through the appeal; actually £100
was realised, handsome donations
being sent in by many kindly dis-
posed towards the sufferers, and
numerous articles from whole
(dressed) sheep to collie pups be-
ing sent in for auction.



WIN AND WINDLE.—Descendants of preacher John Wesley, Jack Win and his
sister Norah, witty radio pair from Australia, are to visit New Zealand for the NBS
early in the New Year.

For Beauty in Snaps

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Betty Of 2ZB Returns On A Visit

HOME again on holiday after 10
month's radio work in Australia,
Iris Mason, well-remembered as
Betty of the children's session at
2ZB, was heard greeting her young
"old" friends at 2ZB on the day
she arrived last week.

Since she left New Zealand,
she has been playing the Ham-
mond organ of the Savoy
Theatre in Australia's Newcastle,
at a temperature sometimes of
anything from 90 to 100 degrees
in the shade, and broadcasting
organ recitals two or three times
a week over 2KO.

Benno, her former partner in
2ZB's children's session, is an an-
nouncer at 2KO.

During her stay here, Iris Mason
may broadcast from the NBS.
While away she learned she had
qualified for her Bachelor of Music
degree in New Zealand.

Said Iris Mason: "People in New
Zealand are much more polite than
those in Sydney. I was amazed
when a man in Wellington offered
me his seat in a tram."

Messiah Sung In Church Was Big Success

SHOULD the "Messiah" be sung
within church walls or in a
concert hall? Dunedin Choral
Society seems to have found the
answer—within church walls.
Because the society has given
the "Messiah" for years, and lately

sent there in recent years prac-
tically the only seats taken were
the "more than."

Society's finances could not
stand up to this sort of thing,
so this year it was decided to
stage the Handel masterpiece in
First Church—the father of
Otago's churches.

Whether because the spiritual
atmosphere of worship was appro-
priate, or whether the departure
from custom pricked the con-
science of the public, may be de-
batable. Fact remains First
Church—and it is no small build-
ing—was more than filled.

Wizard conductor Alfred Wal-
msley led the choir through the
finest rendering of the "Messiah"
it has ever given. Sung within
church walls, the oratorio assumed
its full, rich religious dignity and
significance, far more so than had
its been sung in the vast Town Hall.

Early Bed In Dunedin On Sundays

REDUCTION of one hour in the
weekly broadcasting time of
4ZB is now operating, the hour
being deducted from the Sunday
transmission. Station goes on the
air at 6 a.m. as formerly, but in-
stead of closing down at midnight,
now signs off at 11 p.m. The hour
will not be missed by Dunedin
people, who are not "night owls"
at the best of times.

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"IT WAS LUCK," SAYS LOLA KELLY

Wellington Girl Is Making A Name For Herself In Australian Radio

PROBABLY not one in a hundred New Zealand listeners take a critical enough interest in their radio fare to have noticed that the voice of Luana in the serial, "Mutiny on the Bounty", was also the voice of Meg in "Little Women." And that the same voice plays an important part in half a dozen other broadcast serials. But it is of interest to note that the voice of Luana is, in real life, that of Lola Kelly, of Wellington, and that she is one of several New Zealanders who are doing very well for themselves in Australian radio. She arrived back in Wellington last week on a short holiday visit.

It was a little over a year ago that Miss Kelly went over to Sydney for what she thought was going to be four months' holiday. But while she was there she was given an audition by Broadcast Advertising Proprietary (commonly known as B.A.P.), one of the most important firms of its kind in Australia, and before she knew where she was, she was carving out a new career for herself in Sydney.

Only dramatic experience she had had was in repertory in Wellington with the Theatians (she was last seen in "Family Affairs" and "Call It a Day"), and she admits herself that it was just luck that gave her a break in radio.

Australian radio is big. There are several firms producing serials and other features for broadcasting, and they all seem to be busy. Most serials and radio presentations are the work of either the ABC, the 2GB players, the Macquarie players, A.W.A., George Edwards, or B.A.P.

First production in which Miss Kelly appeared was "Mutiny on the Bounty," in which she was Luana, one of the Tahitian girls. Talua, the other Tahitian girl, was played by film actress Gwen Munro, who started work for B.A.P. the same day as Miss Kelly.

Next came "Little Women," from the famous Louisa M. Alcott tale, in which Gwen Munro was Jo and another Wellington girl, "Georgie" Sterling, was Amie.

More Serials

AFTER "Little Women," "Trilby," "Lorna Doone," (Miss Kelly was Annie Ridd); "The Black Tulip" (in which she played Rosa, the lead); "The Queen's Necklace," "Conflict" (from the story by the Australian author, E. V. Timms), "Cavalcade of Empire," and, lastly, "Coronets of England," in which she played the French girl, Louise de Querouaille.

B.A.P. have in view an even bigger production schedule, and serials which will probably be started in the near future include "Marie Antoinette," "East Lynne" and "Camille."

Working in the B.A.P. studios is exacting, but intensely interesting, says Lola Kelly. A serial may run for 52 or more 15-minute instalments, so players have to be versatile and able enough to dispense with long rehearsals. A scene will be read once for rehearsal, once with the microphone (for the purpose of

Next Producer For Dunedin Repertory Play

NEXT play produced by Dunedin Repertory Society will probably be in the hands of Miss Bessie Thomson, society's producer since the fourth play "Dear Brutus" was presented. She is expected back home early in January after being in England for the greater part of twelve months studying London technique.

In England Miss Thomson took lessons with the famed Elsie Fogarty School of Dramatic Art, attended British Drama League's producers' classes, studied workings of various amateur societies.

Largely due to Miss Thomson, the Dunedin Repertory was established in the first place in 1932, and she was ably assisted in her campaign by Mr. A. C. Stephens. Almost entirely due to her prowess as producer, society "clicked" and never looked back.

Not known yet is the society's first production for 1939, but it is freely rumoured that it will be a difficult modern play, which recently created something of a sensation in America and England.

(Continued from Column 2.)

co-ordinating sound effects) and then comes the final reading. There's no room for mistakes, and, as can be imagined, a player has to be pretty "quick on the uptake" at times.

Producer for B.A.P. when Lola Kelly first started was Harvey Adams, well known Shakespearean actor. George Matthews is producer now.

Best tribute to the quality of Australian serials and radio dramatisations is the fact that they are finding a market all over the world—India, Singapore, New Zealand—even in America.

It is understood that "Mutiny on the Bounty" has been sold to somebody on Pitcairn Island—the inhabitants of the island have a definite and personal interest in the historic mutiny, of course—but how the recordings will be utilised remains a mystery.

"English" Voices

NEW ZEALANDERS are popular in Australian radio, says Miss Kelly, principally because their speaking voices are more "English" than the average Australian voice.

Among the New Zealanders who are making good over there is John Stevenson, who has written a clever musical show, and has a fine baritone voice and is studying at the Sydney Conservatorium.

Another is Werron Toogood, who went across to Sydney more or less "on spec." He took the precaution, however, of making some audition recordings before he left Wellington, and these so impressed the B.A.P. executives that he was offered a contract on the spot.

He will be taking a fairly important part in "Marie Antoinette." He has also developed a supernal laugh which, in a small way, is proving a sensation.

Gwen Munro, who was seen recently in New Zealand with comedian George Wallace in "Let George Do It," has a brilliant career ahead of her, most people think, but in the good old-fashioned way she admits a career isn't everything. She is getting married very shortly.

Lola Kelly herself returns to Sydney and a new contract with B.A.P. early in January. She would very much like to break into New Zealand radio, she says, but until New Zealand radio can offer her as good a job as she has in Australia, she's naturally staying where she is.



★**THE MODERN LAUGHING CAVALIER.—H. G. Wells,**★
best all-round brain of the Age, has tilted at every human foible. New Zealand listeners will hear the great man in talks specially rebroadcast from Australia to New Zealand by all the main national stations at 9.40 p.m. on December 29, 11.15 p.m. on January 8, 9.40 p.m. on January 19 and 11 p.m. on January 22. Stimulating titles will be in this order: "Fiction About the Future", "The World As I See It" (part one), "Utopias", "The World As I See It" (part two)—"The Way to World Unity."

Days When Sara Wasn't Nice To Know!

the play nor its plot, but that didn't deter the manager.

So "Camille" it became, and remains to this day in America

IN his recently-published reminiscences, "Adventures Among Immortals," Percy Burton, the noted English impresario, reveals how the famous play "Les Dames aux Camelias" came to be called in America by the shorter and quite irrelevant—title, "Camille."

In 1880, Sara Bernhardt's first visit to America was heralded by a storm of vindictive publicity. It was alleged that the Divine Sara was not a nice person to know, and that her plays were flagrantly indecent.

Critics attacked her long before they had an opportunity of judging her art or her material, and bishops warned their flocks to stay away from her (thus making the phenomenal success of her tour a foregone conclusion).

Most castigated of the plays was "Les Dames aux Camelias," with its free-love-and-consumption theme. During the American rumpus Bernhardt's astute manager was afraid that this production would be banned by the police, which would have meant, of course, financial disaster as it was the play in which everyone wanted to see Sara. While scouting round for a new title, he was struck by the similarity between Camelias and Camille.

"Camille! It is!" he cried. Someone pointed out that "Camille" had not the remotest connection with any character in

3ZB'S Voice Goes Over The World

CAREFULLY filed away in

3ZB archives are three or four reports from radio listeners who have heard the station from thousands of miles away. From Warren C. Reichardt, of Reading, Massachusetts, comes a report that he heard 3ZB, Christchurch, using a 23-valve receiver and a 200ft. east and west antenna. Says Mr. Reading: "I will have pleasure in listening for your programmes, and I wish you all success." From Albert J. Earthelemew, Bradford, New York, the station has received a memo, to the effect that using a 76ft. antenna, east and west, he had heard 3ZB on an eight-valve set, and, from another fan in British Columbia, there is a report that he has "got" the station clearly on a two-valve set.

whenever the saccharine-drama is resurrected.

The motion-picture versions have all been "Camille," too, including the recent Garbo effort.

THE Cabinet should set an example in preparing for any emergency by seeing that it does not enter the next war with an organisation which broke down on the last occasion.—Mr. E. A. Tandy.



★**NEW ZEALANDERS** always seem to do well in Australian radio, and latest is attractive Lola Kelly, of Wellington. She has played important parts in several broadcast serials which have been heard in New Zealand, including "Mutiny on the Bounty" and "Little Women."

ONCE HE PRACTISED HIS SINGING ON THE SHEEP

Once upon a time a tall, strapping young man rode behind a mob of sheep in New South Wales.

As he rode across the dusty Australian plains, he raised his voice in song.

The sheep paused, stood in a huddled group. They seemed to be saying to themselves: "That young man will go far."

Clem Williams, Australian singer, who arrived in New Zealand last week to tour for the NBS, was practising voice production on his sheep.

HE has been to New Zealand before.

With Gladys Moncrieff, he is the best-known of all Australian radio artists in this country, and is always sure of a warm welcome.

But that did not save him from the roughest Tasman trip he had ever gone through. He was still swaying with the rocking of the boat when the "Record" saw him on the afternoon of his arrival.

Far Journey

This time he is travelling far. First he tours New Zealand for six weeks with the NBS. Then he goes on to Canada and the U.S.A., where his wife, well-known Australian pianist Enid Conley, who plays all his accompaniments, joins him; then together they go on to London and South Africa before coming back to Australia.

He misses his wife, regrets that she is not here to play for him. They do all their work together and have cultivated a complete understanding.

While she is in Sydney, however, she is working in a good cause. Last week, says Mr. Williams, she was to start rehearsals with Gladys Moncrieff.

Her Accident

LISTENERS know that Gladys Moncrieff has been over eight months off the stage and off the air through the motor-ing accident that cut to ribbons her plans for her last New Zealand tour.

For a time, she was desperately ill, her shoulders, arms, thighs and ankles being very badly injured. At one stage her life was in danger.

Will-Power

"Only her indomitable will and her constant sense of humour saved her," said Clem Williams. "But now the long rest has done her so much good that her voice is better than ever."

SHE TOLD HIM AT DINNER THE NIGHT BEFORE SHE LEFT FOR NEW ZEALAND: "MY VOICE IS ALMOST RUNNING AWAY FROM ME!"

Now she is walking at times without the aid of her stick and looking forward with delight to coming back to New Zealand in the near future. She told him she hoped to come at the end of January or the beginning of February.

His Only Prizes

CLEM WILLIAMS himself began singing as an amateur at the age of eight.

"It is the only thing I ever got a prize for, and I got four prizes for singing in four consecutive years."

Then came a farming interlude and the episode of singing to his sheep.

War cut across his farming career and he joined up with the Australian Light Horse.

"I transferred my vocal energies to tough troopers."

On Gallipoli

His regiment, the Drunken 7th., together with the New Zealand Canterbury, were among the troops of occupation on Gallipoli after the Armistice.

They were happy times, he said, except for one evening when he had to make a speech in French to the French troops on the Peninsula.

"As I went on I was discouraged to find the French stuffing their handkerchiefs in their mouths and trying not to laugh. And then my brother came up to me and said furiously: 'Good Lord, I could do better myself.'"

In Business

WHEN he came back to Australia he went into a pastoral firm and tried to join singing and business, soon found the cross-pull too much, and took up singing about ten



PARTNERS. — Clem Williams and his wife, Enid Conley. She plays all his accompaniments.

years ago as his full-time profession.

It is one of his few vanities that he was the first artist to broadcast in Australia at its inaugural programme of national broadcasting.

Ever since, he has been singing constantly in concert work and radio, mainly lieder and art songs, but also in musical comedy and vaudeville.

While He Sang

BBROADCASTING in those days, says Clem Williams, was free and easy.

"It used to be nothing for people to bring in cups of tea and rattle them while you were singing at the microphone.

"And they wouldn't hesitate to ask you to step off something you were standing on, in the middle of a song."

Today, radio is a very different thing and it has brought about something of a renaissance in music in Australia.

Boom In Artists

"The visits of famous artists to Australia," says Clem Williams, "have made people concert-minded. Dr. Sargent, Gilda Bustabo the violinist, Dino Borgioli the tenor, Kirsten Flagstad, the Norwegian opera singer, and Georg Szell, Czechoslovakian conductor; are a few of the famous artists who have visited Australia in the last few months. Each time people have wondered whether the public support would still continue and each time every artist has drawn good houses."

WHEN VETERAN STAGE MAN SAW THE WORLD

TENDENCY of the NBS to centralise the production of plays in Wellington and record them at headquarters was deplored by well-known radio actor J. M. Clark, Auckland, in a "Record" interview on a recent visit to Wellington.

The stage has been a big part of the life of Mr. Clark ever since the days he knew William Hoskins, best all-round London actor of his day, in New Zealand many years ago.

In fact, it was armed with a letter from William Hoskins, Irving's old tutor, that he set off as a youth to London, where the great man took him to his heart and where he had glimpses of



—Barrie Andrew photo.
J. M. CLARK.—He discovered Marie Ney.

Ellen Terry, the famous Duse, Oscar Wilde and Whistler as they came into the green-room to pay tribute to the master.

And to-day Mr. Clark still finds that the stage holds a large-sized part of his affections. These days, however, his work has not been given on the boards but through the microphone from 1YA.

"Our radio plays from 1YA have had a special audience of their own," Mr. Clark told the "Record." "People used to meet on play-night at their homes to listen to us."

"They were keen followers, learned to know our actors and actresses, sent us fan mail,

sometimes praising the cast and sometimes candidly critical. The main thing was they were deeply interested.

"It is a pity to see this personal interest lost by broadcasting more and more recorded plays. And recordings lose some of the freshness of the living voice over the microphone, lessen the personal touch."

The stage claimed Mr. Clark from the time he was a boy. He used to belong to a debating society. Thirty or 40 other boys belonged. They sat round and mercilessly criticised one another's efforts.

"When I recited to them they said I was the biggest dud they had ever heard. The chairman said to them, 'What you say may be true but Clark has a style of his own and when you are all dead and forgotten he will be doing this sort of work.'"

Full of ambitions, Mr. Clark worked his way home. In England he was invited to a country home and asked if he had ever heard of Shakespeare.

They were astonished to learn that people knew of Shakespeare in a place hardly visible on the map.

They asked the boy Clark to recite some Shakespeare. When he went back to London he found a cheque for five guineas and a note saying he could have an introduction to any home to recite Shakespeare.

For a time Mr. Clark earned his living by reciting Shakespeare in various homes, then joined a company to tour the provinces at 12/6 a week and board. The juvenile lead was drunk one night and Mr. Clark stepped into his place at a salary of £3 a week.

"I was on velvet," he says.

After 12 months of touring he came out to the Southern Hemisphere again.

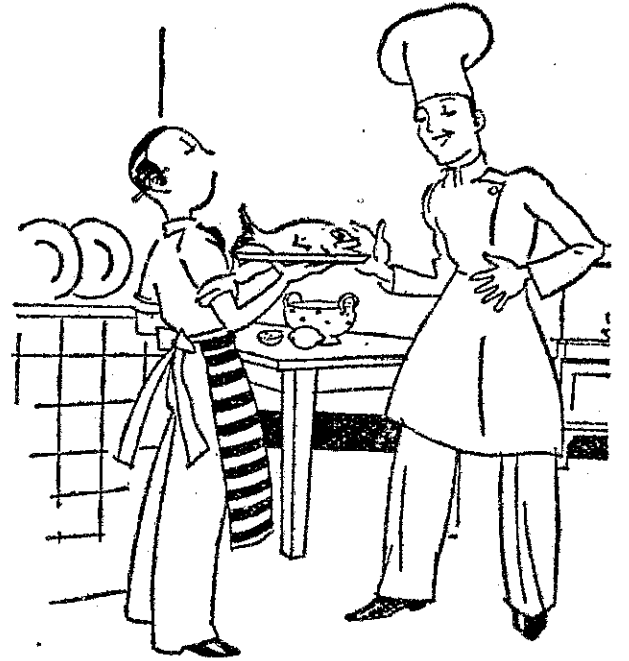
One memory Mr. Clark dwells on with delight. In Wellington he discovered a young actress and introduced her to Shakespearean actor Allan Wilkie, who gave the girl her first engagement.

Her name—and to-day one can read it in the electric of London—was Marie Ney.

HOLLYWOOD COOKS WHO DON'T SPOIL THE BROTH

Some Favourite Recipes From The Film Stars

SINCE this is the season when most people are spending a large part of their time thinking about things to eat, many readers will be interested in the following recipes and hints on cooking supplied by 20th Century-Fox film stars, who put in a good deal of their leisure time in front of the kitchen stove when they are not in front of the cameras.



LIKE the average person who enjoys good food—more especially, perhaps, the average man—all the male stars of Hollywood who are interested in cooking (and there are plenty of them) have their pet theories and idiosyncrasies on the subject. Here are a few of them, from popular players on the 20th Century-Fox roster:—

TYRONE POWER likes his steaks, likes the special Russian way he makes them, likes to be left alone in the kitchen to make them. Anyone else is welcome to do the serving, but to make sure they're just right he wants to do the cooking job himself for his friends.

ARTHUR TREACHER is also a firm believer in the "too many cooks spoil the broth" adage and



WARNER BAXTER
"Hollywood's most famous film star cook."

whether he's making broiled chicken or Philippine Stew, he likes to do it alone. Treacher has the European belief that a little wine or brandy adds flavour to any dish—including soup. Recently, his mother, Mrs. Alice Longhurst Treacher, when she was visiting Treacher from London, inadvertently upset the tummies of all five Yorkshire puppies in the Treacher household, when she fed them some chicken bouillon. She didn't know Treacher had put a few teaspoons of sherry in the soup.

Michael Whalen, although when he's asked for his lamb curry recipe, gives a very precise and specific one, admits he cooks "by ear," and is apt to add "everything but the kitchen stove" to increase the richness and flavour of the dish, so that it never tastes quite the same as the last time he made it. Friends are perfectly willing to put up with this idiosyncrasy,

even though theirs doesn't come out as good, since his tastes better each time.

DON AMECHE'S regular Sunday open house features good old-fashioned Italian spaghetti and meat balls. However, Don substitutes bacon fat for olive oil in his version, and neither of his parents can persuade him to stick to the orthodox Italian formula, using olive oil.

SLIM SUMMERVILLE is film-dom's champion fisherman and fish chef, but his pineapple omelet, reserved for luncheon parties including feminine guests, is his chief pride and boast. Summerville is a stickler for exact temperature in cooking, and when he says "325 degrees Fahrenheit" he doesn't mean 325½ degrees. Slim admits it's the only thing in life he's precise and exact about.

WARNER BAXTER is probably Hollywood's most famous masculine stellar cook, and his Chili Con Carne has softened the hearts of some of the world's most discriminating gourmets. Warner has a completely equipped personal kitchen and perennially fully-stocked pantry both at home and at his 20th Century Fox studio dressing room, where he serves his luncheon specialty to fellow actors. Warner likes plenty of help when it comes to consuming his specialty, but he wants complete solitude while he's concocting it, since he carefully measures every grain of the ingredients, times its cooking, and tastes continually to make sure the flavouring is exactly as it should be.

KEYE LUKE, who is Charlie Chan's son on the screen, and a distinguished painter in real life, upholds the culinary traditions of his country in the kitchen with professional mastery. His "Beef-and-Bean Canton" is a favourite delicacy. Keye likes an audience while he's cooking, and furthermore waxes very philosophical or quotes (translated) the flower of Chinese poetry while he's mixing the lowly beans and onions. Cooking is a rite with Keye Luke, and his process is a source of gourmandic and intellectual delight to his friends.

Baxter's Preference

AND now for some famous film star recipes. First the favourite dishes of Warner Baxter:—

CHILI CON CARNE

Ingredients:—1½ cups olive oil, 3 medium chopped onions, 6 pods garlic, 2lb. ground round steak, 1lb. lean ground pork, 2 quarts boiling water, 2 cans tomato sauce, 1 cup chili powder, 3 tablespoonsful kumis seed, 3 tablespoonsful oregano, 1½lb. Mexican beans.

Put together as follows: Into

hot olive oil, put chopped onions. After simmering ten minutes, add ground round steak and pork, also ground. Allow the above to sim-



SONJA HENIE
Likes chocolate biscuits.

mer about twenty minutes and add tomato sauce, boiling water, chili powder and grated garlic. Salt the above to taste.

Add pulverised Oregano and kumis seed which has been placed in a cheesecloth bag—for flavour—only. Simmer slowly, for about an hour and a half or two hours.

Then add Mexican beans that have soaked over-night and cooked until tender.

Taste as you go along and if there is not enough meat flavour, add one of the beef extracts. If you do not like it too soupy, put in less water. If you desire a real hot dish, add some chili Capenos either while cooking or to the individual dish afterwards.

BAKED STUFFED ARTICHOKE

Select large-sized artichokes. Cut off the stem end and about an inch off the top, also remove the outer layer of leaves. Spread the remaining leaves apart and fill with stuffing made of bread crumbs, a little chopped parsley

and onion and grated cheese. Mix these ingredients together with butter and olive oil. If one likes garlic, a little may be added, if desired. Bake the artichokes in a pot with about half an inch of broth or water, until tender. A strip of bacon or slice of tomato may be added on top of each artichoke, if desired.

Sonja Henie's Favourites

HAM STICKS

WRAP paper-thin slices of highly-seasoned ham around thin bread sticks. If you have not bread sticks at hand, cut stale bread in sticks one-third inch in diameter. Brush with shortening and bake until golden brown. Then wrap with the ham, which must be very thin. Spread the ham with mustard before wrapping, if mustard is desired.

GUSTARD TARTS

Combine two egg yolks, two teaspoons flour and two tablespoons sugar in double boiler. Beat two minutes, then gradually add 1½ cups rich hot milk (half cream). Cook until thick and smooth, then remove from heat and continue to beat until partially cooled. Add one teaspoon vanilla. Combine two and one-eighth cups flour, two egg yolks, five-eighths cup butter and three tablespoons sugar. Line small fluted tins with this mixture and fill with custard mixture. Cover with dough to fit tins and press edges together. Set on baking sheet and bake in 375 deg. F. oven fifteen minutes. Allow to cool slightly before unmoulding.

HOT MOCHA

Mix two tablespoons cocoa with a little cold water. Add one and one-half cups boiling water, two tablespoons sugar, a pinch of salt. Cook gently for five minutes. Add one-third cup strong coffee and one and one-half cups evaporated milk. Heat and serve. This will serve four.

CHOCOLATE BISCUIT

A favourite Norwegian recipe of Sonja Henie:

Prepare biscuit dough from ready-prepared biscuit flour, or according to your favourite recipe. After kneading for a moment or two, roll in an oblong sheet about one-third inch thick. Cut in large rounds, about three inches in diameter. Put a small square of sweet chocolate on half of each one, fold over other half of round to make semi-circles. Bake twelve minutes in a hot oven.

From Don Ameche

CREAMED SHRIMP WITH RICE

INGREDIENTS: 2 pints shrimps, 1 tablespoon tomato catsup, 2 tablespoons butter, ½ grated onion, ½ cup boiled rice, 1 gill cream, salt and pepper to taste.

Put the butter in the pan . . . when melted stir in the onion, then the rice, pepper and salt. Add the cream, shrimps and catsup. Stir until very hot . . . let it simmer for five minutes and serve on toast. This may be served from a chafing dish at the table.

ORANGE BALLS

Cream one cup of sugar with three tablespoons of butter; add the grated rind of one orange; two eggs, unbeaten, half cup orange juice. Beat thoroughly; add two scant cups flour; two teaspoons baking powder; sift them together and then beat together.



DON AMECHE

... he's old-fashioned.

Bake in small gem pans in a quick oven. Roll in powdered sugar.

LEG OF MUTTON WITH OYSTERS

Hard boil some well-fed oysters; take off the beards and horny parts—put to them some parsley, minced onion and sweet herbs; boiled and chopped fine, and the yolks of two or three hard-boiled eggs. Mix all together and cut five or six holes in the fleshy part of a leg of mutton and cut in the mixture; and dress it in either of the following ways: tie it up in a cloth and let it boil gently, two and a half or three hours, according to the size; or, braise it and serve with a pungent brown sauce.

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PERSONALITIES .. ON THE AIR ..

FOUR men set to work in 1865 to establish a university for the Freedmen, or liberated Negro slaves of the Southern States of America. One of these was General Clinton B. Fisk, and when the project was realised, the institution was called the Fisk University. In order to complete a worthy building to be known as Jubilee Hall, a party of Negro singers set out on a year's tour of Great Britain and some European countries bent on raising the necessary funds. The singers got their name Jubilee Singers from a sensational appearance they made at the World's Peace Jubilee in Boston. Here, before an audience of 40,000 they made a smashing hit with their singing of "The Battle Hymn of the Republic."

There is still a choir known as the Fisk University Jubilee Singers. They will be heard from 4YA on Sunday afternoon, January 1.

PRODIGY WHO MADE GOOD

Those who heard Solomon in his first appearance at the London "Proms" on August 24, 1914, are not likely to forget the experience. The child of eleven appealed tremendously to the audience with his winning soulful eyes, his little silk shirt and short knickers. The piano seemed too large for such a small person, but the music was never beyond his reach and his performance of the second of Beethoven's concertos was amazing. Even in those early days his classical feeling was already to the fore—indeed, he is one of the few prodigies who have



At the age of eleven Solomon won his audience with his soulful eyes.

made good. Solomon was a young genius and his playing of the great B flat minor Concerto of Tchaikovsky took the Queen's Hall audience by storm.

He still plays this stirring work, and with the Halle Orchestra, under Sir Hamilton Harty, will be heard from 3YA on Wednesday, January 4, playing Tchaikovsky's "Piano Concerto No. 1 in B flat minor."

MAN WHO FOUNDED FESTIVAL

The distinction of founding the Glyndebourne Opera Festival which since 1935 has seen the production of opera under ideal conditions, belongs to John Christie, M.C., M.A. Mr. Christie was born in 1882, only child of the late Augustus Langham Christie and the late Lady Rosamond Alicia Wallop, sister of

the eighth Earl of Portsmouth. Mr. Christie married a Canadian lady in 1931, and he has a son and a daughter. He was educated at Eton and Trinity College, Cambridge; became a master at Eton; served in the European War, and won the Military Cross. In May, 1935, he formed the Mozart Opera Society, and in that year the prin-

Confessions Of People You Know

IRIS MASON, well known as Betty in New Zealand radio for her children's sessions with Benno from 2ZB, arrived in Wellington on holiday last week. Today she gives her confessions to "Radio" readers.

My eyes are: Blue-grey.
My hair is: Golden brown.
Favourite colour for clothes: Blue.

My lucky day is: Supposed to be Friday, but which one I don't know yet.

My favourite play is: Ten Minute Alibi.

In my friends I look for the quality of: Companiability.

My favourite motto is: Try, try, try again.

My pet aversion is: Getting up in the morning.

I could happily spend the rest of my life in: Travel.

My favourite screen star is: No particular favourite—perhaps William Powell.

What has pleased me most about New Zealand: Everything—it's home!

What has disappointed me most: The weather—since my arrival.

cipals, chorus and orchestra of the Glyndebourne Mozart Opera Festival performed Mozart's "Cosi Fan Tutte." Since then other Mozart operas have been produced, among them "Don Giovanni."

The first act of Mozart's "Don Giovanni" will be heard from 3YA on Sunday, January 1. In this presentation the dramatic action and plot of the opera will be described as the opera proceeds.

BELOVED OF THE MAORIS

The two to three years of Captain Hobson's term of office as Lieutenant-Governor of New Zealand was marred by ill-health and no small amount of serious worry. He died on September 10, 1842, and was buried in what is now called the Symonds Street Cemetery, Auckland. His proudest epitaph would be the address sent by the Maoris to Queen Victoria, lamenting his death and asking that his successor should be "a good man, like the Governor who has just died." Governor Hobson's means, both in men and money, were lamentably inadequate, and as a naval officer his experience in civil life had been too limited to enable him to overcome the difficulties of the position in which he was placed. But he proved himself a high-minded and honourable man, and impressed the Maoris with a faith in our justice that secured their support and made the existence of the young colony possible.

1YA listeners will hear on Thursday, January 5, a recorded talk on "Hobson's Choice" by Mr. Douglas Cresswell.

KNOWN IN THE NURSERIES

That universally popular and unique creature, the Golliwog, owes its origin to Bertha and Florence Upton, the first of whom wrote a series of delightfully direct and natural verses. Florence was responsible for the fascinating coloured pictures of Golliwog and his five Dutch doll companions, each of whom she managed to endow with a distinct individuality. Golliwogs have been honoured by composers, among whom were Debussy and Ashley.

"The Golliwog" is a piece in Ashley's suite, "A Trip to Toy-town," which will be played by the 2YA Concert Orchestra on Wednesday, January 4.

PENGUINS HATE THE BANJO

To help preserve the morale of the members of Shackleton's last Antarctic Expedition, the medical officer, Dr. Hussey used to lead the Saturday night "sing-songs" with his banjo. For six months the party drifted on ice and had to live on what they could pick up. Shackleton dearly loved those "sing-songs" and was very fond of the banjo, which he rescued just in the nick of time from the "Endurance" as she was crushed by the relentless ice-pressure. Flocks of penguins used to gather round them when they were in the Antarctic, but as soon as Dr. Hussey started playing the banjo, they all waddled away, apparently horror-struck.

4YA listeners will hear Raymond and his Band o' Banjos on Tuesday, January 3.

ORGANIST FROM DUNEDIN

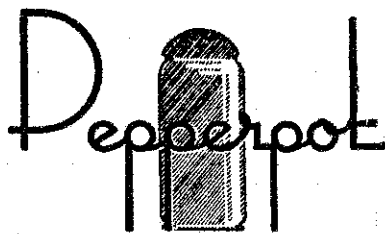
If they were a little late in the field, Presbyterians did not waste much time once the use of the "kist o' whistles" was tolerated. Now we have organists, young and old, doing excellent work in Presbyterian



—Earle Andrew photo.
W. Lawrence Haggitt studied the organ in Adelaide.

ian churches everywhere. Among these is W. Lawrence Haggitt (born in Dunedin) who was educated at the Otago High School, and first studied music under Dr. Galway in Dunedin. By the time he was 20, Mr. Haggitt was organist and choir-master at the Roslyn Presbyterian Church, Dunedin. In 1936 he went to Adelaide for further musical study under Mr. W. Silver at the Elder Conservatorium. He held several church posts in Adelaide and was music master at the Prince Alfred College. In 1931, Mr. Haggitt was appointed to St. John's Church, Wellington. Since then he has also been actively associated with activities in the wider sphere of music-making in Wellington.

St. John's services are much appreciated by 2YA listeners and the next relay from this church is on Sunday evening, January 1.



PRIZES of one shilling each will be awarded for the best announcers' slips heard by listeners, but entrants must be fair to announcers by leaving words in their right context. Address letters to "Pepperpot," c/o "Radio Record," Box 1680, Wellington. Payments are made at the end of each month.

AUNT DAISY, 2ZB, 8.55 a.m., December 17: "And they have engagement rings, too; lovely for the children."

UPHEAVAL

ANNOUNCER, 2YA, December 15, 9.13 p.m.: "At the moment, Wellington is experiencing a slight earthquake. The soloist to whom you have been listening was Julie Werry."

NEW APPOINTMENT

ANNOUNCER, 2YA, news session, December 15: "... Dr. Schacht is to visit England as the private guest of Mr. Montagu Norman, Governor of the Bank of New Zealand."

THROWN IN

ANNOUNCER, 4ZB, 9.36 p.m., Thursday, December 15 (during "Professor Speedee's" session): "A generous length of flex goes with every Speedee hostess."

APPEAL

ANNOUNCER, 1ZB, 7.55 a.m., Sunday, December 18: "Good morning, ladies and gentlemen! We invite you to join Uncle Tom's children's choir."

DEPARTED THIS LIFE

"**PETER**," 2ZB, Saturday, December 17, 10.18 p.m.: "He has no heavy expenses, because he is overhead."

EFFECTIVE

"**AUNT DAISY**," 2ZB, Monday, December 19, 9.10 a.m.: "Just spray it about; it will kill all the flies, and also, keep them dead."

MIXED

ANNOUNCER, 1ZB, Saturday, December 10 (introducing a Mr. Anderson, who spoke to motorists): "Good morning, Mr. Anderson. I mean, good afternoon! I'm getting all mixed up this morning!"

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The Week's RECORDS

IN THE WAKE OF THE WEEK'S ... BROADCASTS...

It is commonly believed that the lesser men of an age achieve popularity while the greater are comparatively unrecognized by the crowd. This belief has unquestionably had something to do with the tardy recognition of the worth of Sullivan's light opera music by some cultured musicians.

The Gilbert and Sullivan operas were so successful with the crowd that many earnest people jumped to the conclusion that Sullivan's music could have no lasting qualities. Of course they were all at sea as we now know. Several generations have persisted impenitently in whistling Sullivan's tunes in their bathrooms and the music lives on with a vigour that would dismay certain sour-faced highbrows of the '80's and '90's.

That the newly-recorded Gilbert and Sullivan selection by the New Mayfair Orchestra will be warmly welcomed goes without saying. Here are the titles of its dozen "whistlable" melodies from the cream of the Gilbert and Sullivan operas. The titles on the record (H.M.V. C2964) are: Entrance of Ko-Ko, I have a Song to Sing O, Poor Wandering One, Take a Pair of Sparkling Eyes, Three Little Maids, Dance a Cachucha, Ah, Must I Leave You, A Wandering Minstrel I, A Regular Royal Queen, Gavotte, If You Go In, and If That Is So.

Russian Haven

One of Rubinstein's most popular pieces is his "Kammenoi Ostrow, Op. 10, No. 22." This is one of a set of pieces named after an island in the Neva River, Russia. One writer gives us an excellent idea of the source of Rubinstein's inspiration.

He says: "Kammenoi Ostrow, or Kammenoi Island, lies in the Neva River, near St. Petersburg. Any afternoon in summer, if you walk to the farthest extremity of its pine-treed avenues, you can see Finland in the distance beyond a strip of sea, silvered under this clear Northern light. The delicate white chalets of the rich Petersburgers are set like pearls amid its greenness. Verdure and silvery lights are so rare in raw, blizzardly Russia that they make of this fitly a poetic spot, and when the chimes of the island bells break melodiously upon your ear you are ready to believe that Arcady is in Russia and not in Greece."

Orchestrated by Victor Herbert, "Kammenoi Ostrow" has been recorded by the Boston Promenade Orchestra, under Arthur Fiedler, (H.M.V. DB 119) and the result is most gratifying.

Wagner in Love

Many people hearing Wagner's famous "Traume" (Dreams) in any of its numerous arrangements are unaware that it was originally a song. It is one of a set of five which he composed to the words of Matilde Wesendonk. Included in this little group is "In Treibhaus" (In the Hothouse). A halo of romance surrounds the composition of these songs because the words were by the young wife of a generous patron of the composer.

With this lady, Wagner fell deeply in love. This hopeless passion for a high-minded and attractive woman in her twenties "sought appeasement in the furthering of each other's earthly happiness," to quote Wagner's own words.

A recording of the two songs by the Wagnerian soprano, Maria Muller, has placed within the reach of all a memento of this idyll on a Zurich hilltop. The lovely quality of Maria Muller's voice, the fine accompaniments of Ivor Newton, and the excellent recording make this disc (H.M.V. DB 3256) well worth adding to the library.

SPEAKING with no adornment, in a plain, forthright manner that seemed to match his job, Mr. R. B. Cooper told a tale of "Christmas in the Light-house" in an interview from 2YA last week.

The interview was capably handled by an interlocutor who did not obtrude, but just, as it were, turned on the tap of Mr. Cooper's reminiscences at the right times. The ex-lighthouse man had much that was curious and intriguing to tell of the life on places like the Brothers and Stephens Island; spoke of making Christmas toys from match-boxes when the Matai could not call in time with gifts for the children; told listeners, too, about the famous dry-land frogs of Stephens Island and the ancient and honourable tuatara lizard that will nest in burrows with petrel doves and mutton birds, all parties being quite at home. There was almost a Garden of Eden atmosphere about his stories of these places, so close to us and yet so far away. It was all most interesting, informative and unusual.

One of the heaviest spells of rain, hail, thunder and lightning that have hit Christchurch for many years, made radio listeners tremble for the masts and equipment of the radio stations.

A TIE-UP WITH THE STORM

last week. Enterprise was shown at 3ZB. Through Ursula Calson, the station presented an excellent tie-up—a feature under the title "Through a Window Pane." Starting with an organ solo, "The Storm," came recordings, "Stormy Weather," "Isn't It a Lovely Day?" "Riding Around in the Rain," "Raindrops," and "When Mother Nature Sings Her Lullaby." Whole feature was thoughtfully worked out and doubtless set at rest the mind of many a nervous child.

Something of a Kiplingesque touch was given by Major Lampen to his talk on "A Day in the Life of an Infantry Soldier," with its bugle calls and army verses, and all the detail so lovingly told by the man who is keen on his day's work. The major went through the day of an infantryman from Reveille to Last Post, the bugle calls were sounded in their appropriate places, and someone else sang the words the soldier puts to them. I found them singularly and almost incredibly refined. Perhaps we heard the revised version! One hopes the talk has been recorded for other stations.

TUNES MOST OF US KNOW

I always feel grateful to 4ZD on a Wednesday night when I am at home to listen-in. That station takes me away from YA and ZB serials, which it is rarely my luck to hear in sequence, and gives me a "listener's night." For Wednesday is 4ZD's request night, and I have found that station's listeners have uncommonly good taste. I had a very pleasant night, indeed, on their last broadcast, many of my "star" items coming over, together with a recording

TWO MEN SING SILENT NIGHT

For Wednesday is 4ZD's request night, and I have found that station's listeners have uncommonly good taste. I had a very pleasant night, indeed, on their last broadcast, many of my "star" items coming over, together with a recording

worth waiting for even if what had gone before had been dull. That was Paul Robeson singing "Silent Night." Robeson ranks high as a singer of popular songs, and after hearing him in this, he ranks higher still. I had not before heard Robeson in this number, but after having heard Bing Crosby sing it, I should say it's anyone's "game." But whereas Bing should have left the carol alone, it would have been a shame for Robeson not to have sung it.

"Thirty minutes with Noel Coward" on 2YA's programme last week made a bright patch, interesting none the less because one feels that Noel Coward's genius, like many bright flowers, was evanescent, a mood of the moment, and will fade almost as quickly as it bloomed. Best part was the staccato expressed dia-

"CHINA?—IT WAS VERY BIG"

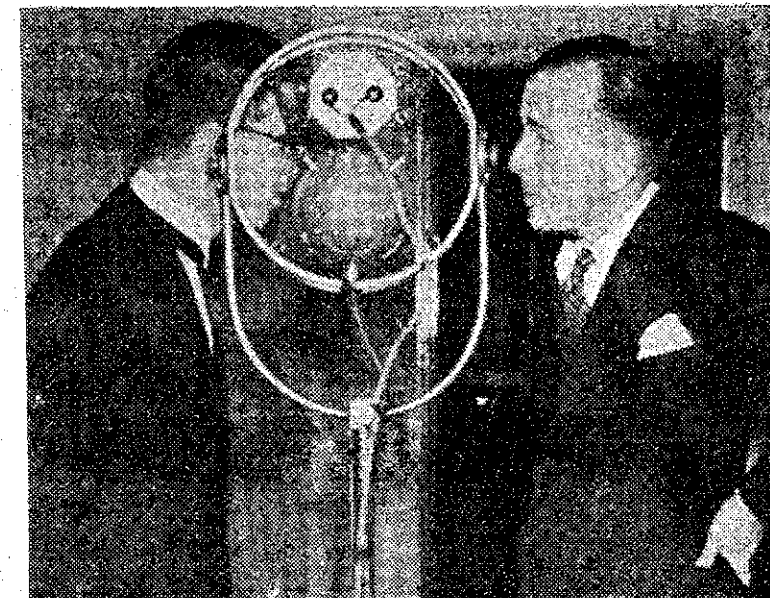
particular, but he delves into the history behind stamps, tells why this or that design was chosen, and enlarges upon the repercussions that have sometimes followed the issue of certain stamps. I no longer save stamps, but I enjoy listening to the talks, and I am certain any philatelist, however long his

the presentation, and consisting of modern and traditional items. Manner in which it was all put across allowed for interesting comparisons to be made between the two national types of song and music, as well as humour.

I wonder how many young stamp collectors listen in to the "Stamp Man," now appearing during the children's session from all the commercial stations, Monday, Tuesday and Wednesday. The "Stamp Man" doesn't just potter along, getting nowhere in

MATERIAL FINE; VOICE POOR

any philatelist, however long his



THE AMAZING NOEL COWARD.—Is his work a bright patch doomed to fade? He is seen here (right) chatting with former BBC dance leader, Henry Hall.

logue scene from "Private Lives" with Gertrude Lawrence. "How was China?"—"Very big."—"And Japan?"—"Very small." I could have wished that "Mad Dogs of Englishmen" had been included.

"Impressions of the Holy City," in Teddy Grundy's travel session from 3ZB the other day, was one of the best things this widely-travelled announcer has yet done for the station.

TOPICAL TOUR OF HOLY CITY

Mr. Grundy took listeners from the gateway of the Promised Land on a tour packed with interest, particularly at this time of the year. Linked up with the session was a fine musical programme, complete with descriptive matter.

For two Sunday nights running, 4ZM has contributed nobly to the gaiety of nations. On the first they gave a continuity programme from 8 till 10, "On the March," which consisted of marches, overtures and musical selections played by massed bands, wartime memories and patriotic songs, played and sung in stirring style, and a few miscellaneous pieces which just squeezed in under the heading. A thoroughly worth-while transmission to which I listened without interruption.

4ZM AIDS GAIETY OF NATIONS

Ditto the next Sunday, when the same period was occupied by Irish and Scottish music and vocal numbers. This was a very well arranged programme, Irish and Scottish being well blended throughout

heard may be, must learn things of real interest through listening-in. I have only one complaint, the speaker has a very dull, colourless voice, and if his material wasn't good, he'd be hard to listen to. But one overlooks the voice in its revealing utterances.

Many months ago "Darby and Joan" did the rounds of the main stations of the NBS, and now the feature is reappearing on 4YO's schedules. For some reason or other, I did not hear a single presentation when 4YA handled it; I had a feeling the title did not appeal to me. I have heard two broadcasts from 4YO and have been quietly entertained. Apart from George Edwards's remarkable skill in so readily assuming different voices, the playlets (each complete) do not possess any distinctive clever touches, but they cover incidents familiar in the lives of most of us, or the "lives of somebody we know." There is no greater enjoyment in life than observing the reactions of people caught up by the machinations of fate in interludes in which we ourselves have not shaped any too brilliantly when similarly entrapped, and because this seems to be the underlying theme of the "Darby and Joan" stories, it is not hard to understand why they were so generally popular when previously presented, nor why they have been resurrected.

FAMILIAR IN MOST LIVES

BOYS should be educated in the art of eating.—Mr. E. Bolton.

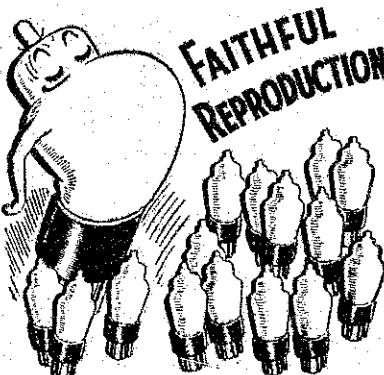
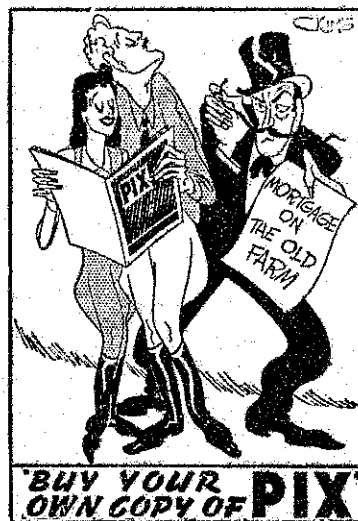


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Three and a half million pounds a year flow into the coffers of the British Broadcasting Corporation . . . and yet this huge concern is hard pushed to make ends meet . . . read what Trevor Lane has to say to-day about television in London and the radio service in South Africa.

WHEN Lady Louis Mountbatten visited New Zealand a few years ago, I asked her if she had been particularly impressed by anything in this part of the world.

"Yes," she said. "It may only seem a small thing, but the cheerful music which is broadcast by the Australian and New Zealand radio stations early in the morning is something which I like immensely. Why can't we have the same in England?"

IN London I met Sir Stephen Tallents, of the British Broadcasting Corporation, and I told him of Lady Louis's remark. "I don't think Englishmen would appreciate musical comedy with their breakfast," he said. "Australians and New Zealanders are different."

With which I heartily disagree. Listeners, like human nature, are fundamentally the same the world over. I found the same grouches about radio programmes in London and Capetown, Paris

and Bombay, as I heard in Melbourne and Perth and Auckland.

A RADIO official I met in South Africa agreed with Sir Stephen Tallents . . . he said South Africans would object to jazz bands with their bacon and eggs. The radio editor of a big Capetown paper said the official was talking through his hat—every day the paper had letters asking why South Africa had no early broadcasts; why listeners were forced to tune into a foreign station at Lourenco Marques for breakfast music.

In both England and South Africa, where radio starts its day at 10 a.m., I was loud in my praise of the excellent breakfast sessions provided by all the radio stations in the

Antipodes. I refuse to see any logic in the suggestion that, because Australians liked radio with their breakfast, Englishmen wouldn't. It seemed as reasonable to assume that, because Americans and New Zealanders and Chinamen liked Fred Astaire and Ginger Rogers on the screen, Frenchmen and Irishmen and Scandinavians wouldn't.

BUT the BBC has more worries at the moment than the question of early morning broadcasts. Two biggest drains on the finances of the giant corporation are Empire services and television.

Ten years ago, when it was first suggested that the BBC might transmit shortwave broadcasts to the Empire, the Dominion Prime Ministers, in

London for an Imperial Conference, were approached for contributions. They promised to think the matter over.

ones sending out daily television programmes.

IN the meantime the BBC went ahead with an experimental service costing a modest £250 a year. The depression came along and the Dominions wrote hurriedly to London . . . they regretted that the financial situation made it impossible for them to contribute.

Nevertheless, the BBC continued to expand the service, the growing cost of which was met out of the British listeners' licence fees. Today the Empire broadcasts from Daventry cost £250,000 a year and the stations are the most powerful in the world.

The British Government contributes a fairish sum of

I SPENT several days at the studios at Alexandra Palace and I was astounded at the progress made in this newest science. Television is not only HERE, but it is as perfect as the talking picture you see at the newest luxury cinema—and usually far more interesting.

Television has made British radio manufacturers as apprehensive as a Jew at a Nazi picnic. Each one is turning out a wary number of television sets, expecting at any moment that some new and startling advance will make present equipment obsolete.

Packing

money, but the Dominions still contribute nothing.

However, Empire broadcasting today has a force and significance far beyond its value as an entertainment medium. Every day, powerful transmitters in Germany, Italy, Russia are pouring out propaganda—and Britain must keep her place in this subversive race, too.

IN television the BBC has hatched an even greedier chick. In fact, I was told by an important broadcasting

THE London public is taking a long time to become television-minded. I have met people in Kensington and Surbiton who still do not believe that television is an accomplished fact, despite details of programmes published in the daily papers and the notices displayed in the big stores and hotels: Television Broadcasts Daily. The price of a set is another stumbling block—there are few reliable ones below forty guineas.

Since Empire broadcasting grew to its present size and television became an accomplished fact, there have been many headaches at Broadcasting House, the imposing headquarters of British broadcasting (left). Money, money, money . . . the worry of you and me . . . has become the worry of the BBC directors, too.

official in London that, if there is one thing that will force the corporation into broadcasting commercial programmes, it is television.

Beneath the single grotesque mast at Alexandra Palace lie television studios and laboratories that eat up money as quickly and easily as a cat laps up cream. But there is one great satisfaction—the British system is far in advance of anything else in the world, and the London studios are the only

Ordinary programmes are being pinched, for every penny must go into the maw of this lusty infant. The BBC's summer schedule is the lowest-priced on record—big and expensive stars have been jettisoned, records are being used to an increasing degree, new talent, more interest in getting on the air than in the fee it receives, is being given its chance, outdoor broadcasts, novel and cheap, figure largely.



SIR JOHN REITH told the Government plainly that, unless extra finance was forthcoming, the BBC would be forced to emulate the amazingly popular advertising stations, Radio Luxembourg and Radio Normandie, and "go commercial."

He pointed out, too, that radio propaganda to the Empire was as much a part of the rearmament programme as the building of battleships and the training of soldiers.

IN its struggle to maintain its radio service on the same high plane as the BBC, South Africa is discovering that—in broadcasting, anyway—you can't make one pound do the work of two. Until quite recently the African service was privately owned. Sir John Reith was invited to pay a visit and report on a suitable national service for the Union. He drew up a 20,000-word report suggesting a broadcasting system modelled on the lines of the BBC.

But the South African National Broadcasting Service has no dictatorial Reith to guide it. It has all the lofty ideals and proud

tralia can give its listeners a better programme than is broadcast on an average day from Capetown or Durban.

South Africans, with the exception of the wouser element that one finds anywhere, are as jolly and good-hearted as Australians and New Zealanders, but their radio programmes reflect none of the spontaneity of their splendid country.

HOW much better, in my opinion, if they had left Sir John Reith in his sanctum at Broadcasting House, London,

by
Trevor Lane

and worked out a radio service for themselves, a service suited to the temperament and environment of the people.

Another tremendous problem in South African radio is the use of both English and Afri-

most of them do—he can pick up the majority of the European broadcasts perfectly.

WHEN I was in South Africa a few months ago there was a young American there whose arrival was breaking as much space in the newspapers as a Royal visit.

His name?

Larry Adler, wizard of the mouth-organ!

He played his little instrument in every big town in the Union and was a tremendous success everywhere.

AND then, lured by something fat in the way of contracts from the Australian entrepreneur, Frank Neil, and the Australian Broadcasting Commission, Larry Adler journeyed on to Sydney and is now something of a minor riot there.

Said Sir Benjamin Fuller, "Even on the night of the big storm last week the Sydney Tivoli was packed, thanks to the drawing power of Larry Adler."

maxims of the British corporation, but it has not the money, the inspiration or the talent to advance them.

DURING my stay in Africa I listened in daily to the radio stations in Capetown, Durban and Johannesburg and I came to the conclusion that South African broadcasting today is where Australian broadcasting was eight or nine years ago. I could not get rid of the impression that I was listening to programmes that had been hurriedly improvised because the big stars of the evening had failed to turn up.

There is a lack of cohesion and finish about the programmes. Interesting items are often buried under a mass of junk.

Broadcasting in Africa is like a newspaper which has international news, social gossip, gardening notes and letters to the editor heaped willy-nilly on one page.

THE announcers take themselves as seriously as important BBC officials, which might be forgiven if the programmes came within coo-ee of the London broadcasts. But they don't—in fact, any little country station in Aus-

kaans. Every station in the Union makes its announcements in both languages, and a good deal of time is necessarily taken up in the process. In Capetown there are two broadcasting stations, both transmitting the same programme



★ Amazing young American who got bigger headlines in South African newspapers than visiting Royalty . . . Larry Adler. He may come to New Zealand soon.

except that the announcements from one are in English and from the other in Afrikaans.

But the South African listener, fully aware that his country's programmes are not world-beaters, has one consolation. If he owns a shortwave set—and

NOW the suggestion is that Adler should come on to New Zealand provided broadcasts as well as stage appearances can be arranged. Personally mouth-organ experts leave me rather cold, but music dealers say that Larry Adler's records sell like hot cakes.

It would be interesting to have him here in the flesh—we all know his broadcast records well. Perhaps Frank Neil and the broadcasting people here will be able to come to some arrangement?

IT IS possible—you'll be sorry to hear—that the wonderful Covent Garden Russian Ballet Company, now playing to colossal business at the Sydney Theatre Royal, may not come to New Zealand after all. The cost of maintaining this company is terrific and there have to be thousands of one-guinea seats sold every week to cover the expenses.

THE much-discussed American play, "The Women," which was condemned by an Australian paper as "degrading, immoral, salacious," is now in its tenth week in Melbourne and is continuing to prove the most popular attraction in the Victorian



★ There was one thing attractive Lady Louis Mountbatten, one of the world's richest women, liked about New Zealand.

★ you, on behalf of common sense and humanity, draw attention to a book circulating in New Zealand called 'Insanity Fair'? "To my mind this is the best exposure of how wars, simplicity (of English politicians) and sacrifice of human lives are juggled. I consider that if everybody in the present-day crazy world were allowed to read this classic, wars would not occur. If you have read this book, what do you think?"

capital. There are forty women in the east and not one man!

The other American show in Melbourne, "I Married an Angel," isn't attracting as much business as "The Women," but it is doing quite nicely.

A LETTER the other day from a man in Nelson asking if I would make a mention of Douglas Read's book, "Insanity Fair." He writes: "Could

YES, I have read Douglas Read's book—I read it on the long sea voyage from England to the Cape—and I, too, consider it a fine piece of anti-war propaganda. Read knows his Europe and he knows the peccadilloes of dictators and their kind.

If you have a chance get hold of "Insanity Fair"—it's a yarn to make you think . . . depressing, maybe, but we've got to cease being afraid of the truth.

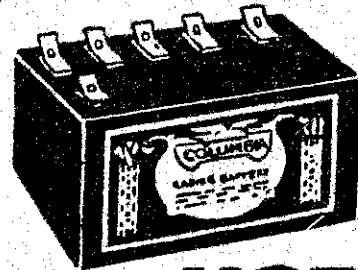
Which brings to mind a paragraph in a letter from an English friend lying on my desk this morning. It was written during the height of the Jewish pogroms: "Well, I hope Chamberlain feels proud of his friend Hitler now! What brutality and robbery! What on earth can be done?"

I think you'll agree that there is a steady awakening of the people themselves to the dangers of leaving world affairs to a handful of poli-

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BOOK RECORD

LLOYD GEORGE LIFTS CURTAIN ON GERMAN COLONIAL AIMS

They deceive themselves, it seems, who imagine the Munich Agreement was the prelude to peace. Germany's plan includes the demand for the return of her colonies. Present forecast is that a new crisis hinging on this demand will develop early in 1939.

IN these conditions, the publication by Lloyd George of his book, "The Truth About the Peace Treaties" is particularly timely. This is a massive work. It covers the whole gamut of the multitudinous factors covered at the Peace Conference in 1919. In the present circumstances, the most interesting section is that relating to Germany's colonies.

It is now recognised by the best observers that Hitler, in essence, is but the pawn of the same class—the Prussian landed gentry—who backed the Kaiser. Their old military objectives are being pursued under a new front. Recognising that modern Germany is enslaved by the same old political force that ruled them under the Kaiser, a clear-cut view is available of their colonial objectives. Lloyd George summarises their old-time views

cogently and effectively.

"German ministers and publicists advertised their colonial aspirations with great frankness during the progress of the war. Their ambition was to found a black Empire in Africa, extending across that continent from the Atlantic to the Indian Ocean.

As one of the most reputable of the German writers put it, in a document issued during the war:

"We are fighting . . . indirectly in order to get back our Colonial territory and to increase it. We are fighting for an Empire in Central Africa."

France's Share

"Portugal and Belgium," says Lloyd George, "were, in the main, the contributors to this enlarged Empire, but France also was to yield her share.

Belgium was to be held as a pawn in this game. The Congo was to be the price of the evacuation of Belgium. The price of the withdrawal of German armies from French soil was to be the surrender of French colonies in Central Africa.

Britain was to be told that unless she restored German East Africa and perhaps South-West Africa, Germany would retain her hold on Belgium and the northern provinces of France.

As one of their writers put it: "If the English are confronted with the choice of either allowing us to have these colonies or of seeing us establish a direct or indirect dominion over Belgium, it will come easier to them to let us have the Colonial Empire."

"That was the peace strategy of the German leaders."

But the aspect of German ambitions in this continent which alarmed Britain, the Dominions and India, was the avowed purpose of Germany's policy to use this huge African territory, which she contemplated demanding as the price of peace, for strategic purposes, inimical—and in certain contingencies possibly fatal—to the interests of both the British and the French Empires in tropical Africa and in the Antipodes.

Pressure From Africa

The German viewpoint, bluntly stated by Emil Zimmerman, was that the policy both of Australia and of India might be very strongly influenced by pressure from German Mittel-Afrika, and British policy, too, since England has as strong an interest in unimpeded commercial intercourse with India and Australia as India and Australia have in unimpeded intercourse with England.

To allow Germany to bestride Africa today, to cut British land power in two and dominate the Indian and Atlantic Oceans, would be suicidal, not only to the British Empire, but to world peace. It would provide Germany with the pedestal she requires for world dominance.

With this key-note to her aspirations, as revealed from the pages of the past, the importance of the German demand for the return of her colonies can be accurately assessed.

Lloyd George wields a virile and effective pen. Among the best portions of his book are those chapters devoted to the personalities that moulded the peace.

Wilson's presence at the Peace Conference, he states, is now re-

cognised to have been a major blunder from all points of view. He was unsuited for diplomatic contact; his was the schoolmaster's mind, accustomed to dictate, unable to compromise.

Hater of Germany

Of Poincare, the French President of the time, and hater of everything German, Lloyd George says: "He is the true creator of modern Germany with its great and growing armaments, and should this end in another conflict the catastrophe will have been engineered by Poincare. His dead hand lies heavy on Europe today."

Lord Bisher, in his recently published letters, went on record as saying that the Peace Conference, designed to establish a permanent peace after the war to end war, embodied provisions which made inevitable an even greater war in the future.

The outlook is not bright, but it is better to face the facts and know what lies ahead.—A.J.H.

"The Truth About the Peace Treaties," David Lloyd George. Victor Gollancz, London. Our copy from the publishers.

Woman Who Held Torch Of Freedom

THE name of Maud Gonne MacBride will be familiar to all associated with Ireland during the troubled days at the close of last century. Now she tells her own story in "A Servant of the Queen," and it makes absorbing reading.

I have always been a trifle dubious of a woman with a mission, but Maud Gonne MacBride's autobiography contains few, if any, of the biased overstatements I expected to find.

She admits her hatred of the English, but one can understand and sympathise with a character who strove so wholeheartedly for Ireland's freedom.

The misunderstandings, prejudices and intrigues that so clouded Anglo-Irish relations are vividly told by this amazing woman who has been described as Ireland's Joan of Arc.

She is a woman of strong character, resolute determination and unswerving loyalty who became almost a legendary character, and through her direct narrative one gains an understanding of her cause that no bare historical record could give.

This woman, who helped to change the course of history, tells in vivid language of the Land League Evictions, the Irish famine, and her courageous and successful attempts to bring relief to untold suffering.

There are sidelights on Parnell, on the attitude of the Parliamentary Party, and on European politics of the day.

She lets facts speak; there is no attempt at romantic exaggeration.

She writes with the same uncompromising directness as she lived, a woman whose torch of freedom never flickered for an instant.

Maud Gonne MacBride's story is more than a personal document, it is a book of definite historical interest.—ERIC BRADWELL.

"A Servant of the Queen," Maud Gonne MacBride. Victor Gollancz, London. Our copy from the publishers.



★ LLOYD GEORGE.—One of the map-makers of the world after the last war, lifts the curtain on German ambitions in his latest volume, "The Truth About the Peace Treaties," reviewed on this page today.

Murder With Much Amusement

THERE are murder books and murder books. Some make the hair stand on end as suspense is added to suspense, thrill to thrill, and plot to plot.

These are the most common type, but in "Death To An Innocent," John Newton Chance has written a story which holds the attention by the cleverness of its plot, and ce lights with its humour.

It may seem a wild statement that a "murder book" could be the



John Newton Chance makes merry with a murder.

best humorous story I have read for months, but it happens to be true.

From the time Patricia Winton arrives at a haunted house, bringing a skeleton along in her car—she was hiding the last clue in a "treasure hunt"—and discovers a corpse, the story moves on with a blending of humour and detection.

The solution to the mystery is, in itself, worthy of the attention of students of criminology and the author has taken the unusual attitude of adding a postscript to prove conclusively that a murder could be committed in such an unusual manner.

"Death Of An Innocent" I will long remember as a clever murder mystery which gave me many a laugh.—W.F.I.

"Death of an Innocent," John Newton Chance. Victor Gollancz, London. Our copy from the publishers.

Twelve-Year-Old Joan Cope Writes Her Memoirs Famous Names Litter Juvenile Pages

SOMEHOW it seems an heroic thing to write one's memoirs at the age of 12, not because one has little to remember at that tender age, but that any sustained task is contrary to the fitful, day-to-day exuberances of the very young.

Admittedly Joan Penelope Cope has more incentive to record her memoirs than most children, for 11 of her 12 years have been spent in the home of her fathers, Bramshill, one of the greatest of the great old houses of England.

In simple, direct and charming style, Joan Cope tells of her infant years at Bramshill, of a holiday in Switzerland with her grandmother and little brother. . . . "As we approached Switzerland I became more and more peevish—and expressed my disgust at the lowness of the rocky railway embankments I took to be mountains. . . ."

Famous names litter the pages of Bramshill in a pleasantly unstudied way; Philip de Lazlo assured the young author that he could teach her nothing in the way of drawing—(several of her drawings, some in colour, grace the book); the then Prince of Wales came to inspect Bramshill, "a great many people accompanying him, including Mrs.

Simpson," and remarked that "There's nothing I like more than seeing old houses . . . I'd get up at six o'clock in the morning to see an old house . . ."

Prince John of Spain came to Mass in Bramshill's private chapel, and "we had a new priest that morning . . . he unfortunately delivered a long sermon on Henry VIII divorcing his wives. I thought it rather unsuitable at that moment to criticise Kings."

Bramshill, which has been in the possession of the Cope family since the days of Edward the Confessor, is the scene of the legend of the Mistletoe Bride, and has at least half a dozen well-vouched-for ghosts to adorn its galleries and battlements.

Not the least charming of Joan's writings is her "apology" for the book being published without any spelling corrections or other alterations having been made in the original. Had she known "Bramshill" was to be published she would, she says, "have been more discreet. . . ."

A.R.M.

"Bramshill—the Memoirs of Joan Penelope Cope," Constable, London. Our copy from the publishers.

Some Aspects Of The Spanish War

IF you are interested to make some study of the purely personal aspects of war as it affects the civilian population I can honestly recommend you to read Janet Riesenfeld's "Dancer in Madrid."

In many ways the book is indifferently conceived and written, but it has its moments between the lines. One cannot, perhaps, expect much mature observation from a 21-year-old American dancer, despite her very mature love affairs.

By the way, if you are fond of the narrative strongly-personal, don't miss it, for Miss Riesenfeld holds back only what is indecorous. . . .

According to the story, Janet, trained as a dancer in childhood, had an unhappy marriage at 18 or thereabouts, obtained a Mexican divorce, and, meeting her Spanish first-love while waiting for the decree nisi, agrees to join him in Spain.

When at last she arrives at the French border the Fascist revolution has broken out.

Yes, a very grim and tragic story, but for all that one is left with the strange conviction that it might, in the personal sense at least, have been much more grim and tragic had the author been a woman of as much sensibility as sense.—ANTAR.

"Dancer in Madrid," by Janet Riesenfeld. Harrap, London. Our copy from the publishers.

Film Record

by
GORDON
MIRAMS



Slow-voiced Bob Burns seems determined to carry on the Will Rogers tradition of homespun philosophy. As "The Arkansas Traveller" (top left) he appears as a tramp printer going about the country spreading provincial epigrams. This is a Paramount picture. Another Paramount production is "Zaza" from which the above scene of the stars, Claudette Colbert and Herbert Marshall is taken.

The bright-faced youngster seen with Cecil Kellaway at the top of the page is Joan Halton, described as the "Deanna Durbin of Australian films." They both appear in Cinesound's "Mr. Chedworth Steps Out." Immediately above, setting off a new swim suit and new type of lounge chair, is Mary Carlisle, Paramount starlet who is usually Bing Crosby's inspiration. Receiving bad news on the telephone at the bottom of the page are Rudy Vallee and Rosemary Lane, stars of Warner Bros' "Gold Diggers In Paris."

SPEAKING CANDIDLY... REVIEWS of the NEW FILMS

Luise Rainer Dies Again Beautifully —But Not Enough The Rooney Again It's Unpretentious But Diverting

["The Toy Wife." M-G-M. Directed by Richard Thorpe. Starring Luise Rainer, Melvyn Douglas, Robert Young. For early release.]

THERE is no other person on the screen who can die as charmingly as Luise Rainer. And if every picture which stars this Viennese actress has a particular "Rainer highlight," in "The Toy Wife," her latest for M-G-M., it is the deathbed scene at the finish. Her gallant little telephone conversation is the thing I remember most about "The Great Ziegfeld"; the handing over of the two precious pearls in "The Good Earth"; and the deathbed scene in "The Toy Wife."

Silly and Vain

THE longer she stays in Hollywood the more foreign in her speech and manner does Rainer become. In "The Toy Wife" she carries coyness to an uncomfortable degree... her simplicity was a poor mask for her frivolous, foolish soul, and the thing that amazed me most was that a man as solid and sensible as the hero (Melvyn Douglas played the part) could marry a girl as silly and vain as M'selle Frou Frou.

But Frou Frou had a sister who was easy to look at, interesting, and with as much heart as a stick of celery. And yet it took nearly two hours, the deaths of three people and a great deal of discomfort and misery for the real hero and heroine to discover each other.

Parisian Red

FROU FROU, educated in Paris, returns to America to live near New Orleans with her French-descended father and sister. But she is quite determined to paint the little Franco-American community a bright Parisian red.

With her new clothes (the film is set in early Colonial days), her gay irresponsible manner and her coyness she just mows 'em down, and soon New Orleans' two most eligible bachelors are on the warpath.

Frou Frou marries the more serious of the two, has a son whom she treats more like a plaything, and generally gets her home, her life and her family into a glorious muddle.

Pistols For Two

AND then, to enhance still further her reputation for complete irresponsibility, she runs off with the man she might have married, but didn't.

In the meanwhile her sister continues to look after the home, the child and the husband. The two men finally meet in a duel and the cad—cheerfully played by Robert Young—is killed. Frou Frou's father, weighed down by disgrace and rheumatism, dies, and Frou Frou, in the best Camille manner, gets consumption.

And so, poverty-stricken, pale and more doll-like than ever, Frou Frou returns to her old home to die in as touching a scene as the movies have brought us.

That is what the film trade calls a "woman's picture," which means that, while strong men squirm, their companions will be having a lovely cry of weeping in the comfortable darkness.

["Hold That Kiss." Universal. Directed by Edwin L. Marin. Starring Maureen O'Sullivan, Dennis O'Keefe, Mickey Rooney. Just released.]

MY main complaint against "Hold That Kiss" is that there is not enough of Mickey Rooney. But what there is of him is, as usual, good—the best thing in the picture. He plays Dan Cupid to a couple of young lovers (Maureen O'Sullivan and Dennis O'Keefe) who both pretend to be rich and are disappointed



DENNIS O'KEEFE
Should tell the truth.

when they find they aren't.

The hero is a young man who works in a travel agency, the heroine an assistant at a frock shop. They meet at a fashionable wedding, attended for purely business reasons, mistake one another for wealthy guests, and keep up the bluff. When they fall in love, each decides to forget the other, because of the imagined difference of their stations in life. But young Mickey Rooney, who has a romantic soul as well as a passion for swing music, isn't going to let any desirable young man slip through his pretty sister's hands. He "fixes" things so thoroughly that there are plenty of amusing complications in the story, even though you can see how it's going to end almost as soon as it's started.

Good, Clean Fun

"HOLD That Kiss" is just a little picture, but an entertaining one, in spite of the—from my point of view, anyway—small helping of the Rooney, and the trite and slender story. It has good teamwork and plenty of good, clean fun in the situations and dialogue. And of course it has an excellent moral, if you set any store by such things, which is that it pays to tell the truth—even to your girl friend.

Don Star

DENNIS O'KEEFE is the husky young man whom you may remember as Wallace Beery's boxing son in "Bad Man of Brimstone." He and Maureen O'Sullivan make a pleasant young couple.

There are some other worthwhile players, including George Parbier, Jessie Ralph and Frank Albertson; but next to the Rooney, my favourite in "Hold That Kiss" (which is a silly title) was a monstrous St. Bernard, which the hero wins at a dog show and presents to the heroine, thereby transferring to her the responsibility of finding food and room for a St. Bernard in a small flat already inhabited by four human beings—and a cat.

["Strange Faces." Universal. Directed by Errol Taggart. Starring Frank Jenks and Dorothea Kent. Release date indefinite.]

NOTHING I have seen Frank Jenks do since "100 Men and a Girl" has quite come up to the standard of the hard-boiled, soft-hearted taxi-driver he played in that film, but all the same, Universal are finding him a useful person to have around the studio.

In "Strange Faces" he is promoted to lead, and gives a very good account of himself, too. Once again he is teamed with Dorothea Kent, an engaging young blonde.

"Strange Faces" is another American newspaper story. It is all a little improbable, perhaps, but none the less interesting—chiefly for the fact that it shows once again what Hollywood imagines American newspapers are like.

Queer Scrapes

MR. JENKS and Miss Kent are rival newspapermen and naturally enough they contrive to land in some pretty queer scrapes. Queerest is undoubtedly the af-

and divert, and in this it succeeds well enough to make one forgive a few improbable situations.

The picture ends with a touch of farce, which is worth retelling. The plot having been concluded to everybody's satisfaction, and with right vindicated as the Hays Office likes to see it vindicated, the rival newspapermen encounter, quite by chance, an ancient car and a

Chaplin As Jew In Germany

IF Charles Chaplin, as rumored, makes a picture in which he plays a Jew in a German concentration camp, he will find the film barred in all countries sympathetic with the Nazi regime, and in other lands which fear controversial themes.

Chaplin, however, is a very determined person, and is not influenced by other people's opinions.

gloomy farmer who informs them that his wife has just given birth to sextuplets.

Imagine a couple of live newspapermen bumping into that! And just imagine the ballyhoo that will flash round the world if Mrs. Dionne really is out-dionne.



Old New Orleans is the setting of Luise Rainer's new film "The Toy Wife" (M-G-M). Here she is shown indulging in the old Southern custom of flirting with two men, Melvyn Douglas and Robert Young.

Meet Some More Crazy People

["Service De Luxe." Universal. Directed by Rowland V. Lee. With Constance Bennett, Vincent Price, Charlie Ruggles. First release: Wellington, December 30.]

HOLLYWOOD, or at least a large part of it, still suffers from the delusion that people must be crazy in order to be funny. Latest outburst of insanity is found in "Service de Luxe," in which Constance Bennett, Vincent Price, Charlie Ruggles and Mischa Auer vie with one another in doing the kind of things that audiences found so funny in "Theodora Goes Wild" and films of that ilk. Two years ago I might have acclaimed this production as a gem of farce. But that was two years ago.

Nevertheless, in its way—its stereotyped and outmoded way—"Service de Luxe" is competently done. It introduces us to one of those thoroughly efficient modern business women who are also beautiful. Her name is Helen Murphy, and she conducts the Dorothy Madison Service, an organization as

pervasive as itching powder and just about as annoying. Anyone putting himself or herself in the hands of Dorothy Madison abandons all personality, all claim to a will of his (or her) own. Dorothy Madison will find your lost dogs, sew buttons on your trousers, arrange your marriage, practically clean your teeth.

Soft Surrender

THIS omniscient female, as portrayed by Constance Bennett, is successful but unhappy. She wants to be ordered about herself a bit for a change. And when she encounters a strong, handsome and not-so-silent male from the country, she goes all sweetly feminine, and soon



MISCHA AUER
Hears spirit voices.

folds into his manly arms in a mood of soft surrender.

And then, of course, this manly male finds out all about Dorothy Madison and thinks that the mood of soft surrender is just another aspect of the Dorothy Madison Service; and it takes the rest of the picture to straighten out the mess and make everybody happy.

Victoria's Albert

"SERVICE DE LUXE" serves to introduce movie audiences to Vincent Price, who plays the lad from the country who knew his onions. Price made his name in the role of Prince Albert opposite Helen Hayes in the New York stage presentation of "Victoria Regina"; and, with that in mind, it seems to me to have been the height of something or other for Hollywood to have plunged him into a crazy comedy. Yet he reacts to the madcap moods of the noisy, husky-voiced Constance Bennett as profitably as he must have reacted to the delicate advances of Queen Victoria.

Lesser lunatics of "Service de Luxe" are Charlie Ruggles, an eccentric, wealthy engineer, who prefers cookery, and concocts omelets in his study; and Mischa Auer, who turns in another of his portrayals of unbalanced foreigners. This time he is an exiled Russian prince, turned chef, who is so mad that he hears spirit voices.

Mischa Auer can be one of the funniest people on the screen; but the effort of having to be one degree crazier in each picture he makes is getting him down.

Most spontaneous performance of the whole show, and consequently the best, is that of Helen Broderick, counsellor and outspoken friend to the heroine.

Work Comes First

SEVENTEEN-YEAR-OLD Lana Turner, night-clubbing with George Raft, explains, "It's all right, he always waits until I get my school homework done before we leave the house."

They Tell Me That....

NORMA SHEARER is the centre of a mystery that is intriguing the film world at the moment. It's about the fortune left by Irving Thalberg.

The estate has paid approximately £200,000 to the U.S. Government in death duties. From this fact it is deducted that Thalberg left something like £1,000,000.

The film colony is puzzled, therefore, at Norma's denial that she is even a dollar millionaire.

"All I would have if I were not working," she says, "would be £4000 to £5000 a year. That would not be enough for me to do all the things I would like to do if I retired."

On the same occasion Miss Shearer delivered the interesting announcement that she "believes she is thirty-two years old."

I don't wish to be ungallant, but the record books incontrovertibly have it that Norma

dered why we never hear any of her noted savage gibes in the screenplays she writes.

Here's one explanation. Faced with another sentimental chore on "Sweethearts," Miss Parker let herself go. Satirised Hollywood producers in a scene of ex-larger-than-life producer sitting in an office like an aeroplane tangar.

Actual executives viewing scene in projection room decided it was too unkind and had it reshot and rewritten with kindly Reginald Owen playing producer.

Even Hollywood can't take Miss Parker when she really hands out her wisecracks.

"Let Freedom Ring"

BEN HECHT is writing the screenplay of Nelson Eddy's next solo starring picture, "Let Freedom Ring." It's a pioneer story about the rivalry between farmers and railway interests. There is no part for Jeanette, so Eddy will have no singing partner and do all his singing with male choruses.

Musical Re-Makes

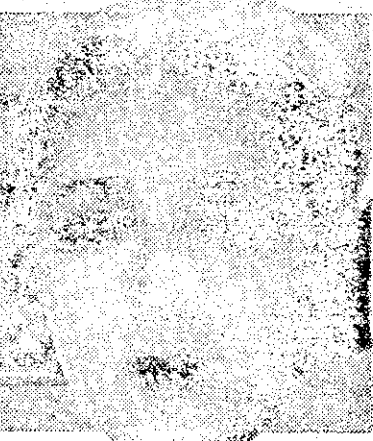
DARRYL ZANUCK, who is now making "The Three Musketeers" as a musical with the Ritz Brothers, will also re-make another famous Douglas Fairbanks film, "Mark of Zorro," as a musical.



Being built up into a bright comedy team by Universal are Frank Jenks and Dorothea Kent. They are seen as rival newspaper reporters in "Strange Faces."

Time Marches On

MARY PICKFORD witnessed the tearing down of nearly 400,000 dollars' worth of sets used in famous pictures made on the United Artists lot, many of them starring vehicles in which she had appeared. The little star wept, undoubtedly



Mary Pickford wept.

thinking of the days gone by when she was the greatest star in film-dom.

To-day, according to excellent authority, tiny Shirley Temple is the greatest box-office attraction.

Our Special Correspondent, Jennifer Quentin, Gives You The Latest Hollywood Gossip

Gossips Were Fooled

A HANDSOME gentleman sat in the Vendome Cafe and writhed. Occasionally he'd glance at his watch and peer anxiously at the door.

"Look," Joan Bennett said to her companion in an excited whisper, "isn't that Edgar Hoover, the famous 'G' man? I wonder whom he's waiting for."

Quickly the word spread through the restaurant that "G" man Hoover was impatiently awaiting a lady fair and speculation as to the lucky one ran high.

Then, suddenly, she was there before him. Blonde, beautifully gracious, smiling.

"So sorry to be late," she apologised. "We could hardly get through the traffic."

Mr. Hoover's eyes lit up with an inner glow. "It's quite all right," he replied. "I'd wait all day for you."

Help Wanted

THOUSANDS of fans have asked favours of Mickey Rooney, such as autographs and photos, and now the juvenile star would like his fans to aid him in picking out a new name for his San Fernando Valley ranch.

He'd like a name that would include the feeling of the old west, motion pictures and either his first or last name.

So far Mickey, who is now working in "Stablemates" with Wallace

IN "SEA WOLF"

Robinson Will Replace Flynn

EDWARD G. ROBINSON and Errol Flynn hardly seem to belong to the same type. Yet Robinson is taking over the part in "The Sea Wolf" for which Warners had announced Flynn some time ago.

The part of the relentless brutal captain of a wind-jammer in Jack London's melodrama is less of a change for Robinson than it would have been for Flynn.

In the original film the part was played by Milton Sills. It was made by Fox in 1930.

Robinson will re-do it as soon as he has finished "Brother Orchid," in which he plays a gangster disguised as a monk. A third picture ready for him after that called "Thousand Dollar Window."

Meanwhile Errol Flynn goes on with "Dodge City," Warners' big Western of the Civil War period, with an English hero.

Beery, has received the following names:—

"Mickeyville," "Rooney's Roost," "Rooneyranch" and "Mickeymanor." Any suggestions?

Valentino's Collection

RARE books and swords which once belonged to Rudolph Valentino will soon be disposed of to museums and libraries of California.

Juan Romero, who acquired the collection when he purchased Pal con Lair, the former Valentino estate, made the announcement.

Wellington Film Men At Banquet

FULFILLING its purpose of bringing all sections of the N.Z. film industry and allied interests into friendly contact, the Wellington 33 Club climaxed a highly successful year with a banquet at the St. George this week, when members were the guests of the club.

Reviewing the activities of 1938, the president, Arthur McLaren, said that it had been the best year in the club's history. Very largely this could be attributed to the fact that the club had now secured new and very comfortable rooms of its own. His remarks were supported by the secretary, R. M. Stewart.

"The club was started with plenty of enthusiasm and not a penny piece," said L. A. Quinn, the first president, in proposing the toast of "The Industry and the Club's Part." One of the main reasons for its foundation had been to bring exhibitors and distributors together, and dispel an idea then very prevalent among the public that the two sides of the movie industry were continually flying at one another's throats. That alone justified the club's existence, said Mr. Quinn.

Husband Taught To Kiss Wife!

THE height of something or other was reached the other day when Director Alfred E. Green was putting Leif Erikson and Frances Farmer—in real life Mr. and Mrs. Leif Erikson—through their paces for a romantic scene in "The Last Ride."

The scene called for them to kiss at the beginning and at the end. Take after take was recorded. Then the mild-mannered Green paused to think the matter over. Finally he declared to Frances and Leif:

"The trouble with this scene is that you're not kissing properly."

Erikson bristled. "But, Mr. Green!" he exclaimed. "Frances and I ought to know how to kiss. We've been married for nearly three years!"

Green's bland face widened into a smile.

"And I've been directing kissing scenes for 25 years," he said. "Now, let me show you how it's done."

Whereupon Alfred Green taught Leif Erikson how to kiss his wife!

was working as a commercial model over eighteen years ago, and it is distinctly unlikely that she was only fourteen at the time. She has been in films since 1929.

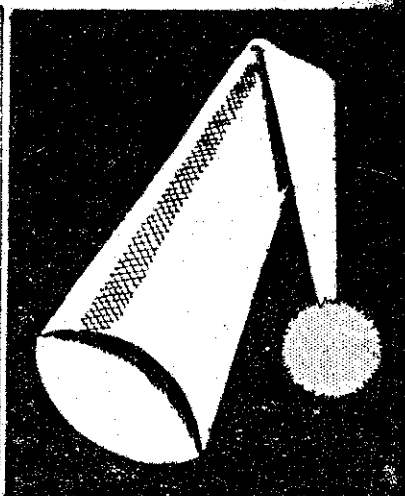
Mother Knows Best

The Hollywood Theatre was jammed with the usual preview crowd. Suddenly, in the midst of a Pete Smith short subject, there came a wild burst of applause from one woman as a small child flashed on the screen for a brief bit.

No one seemed to know what the fuss was about except those close to actress Joan Davis. To them it meant that a mother was applauding her very own daughter's first screen appearance.

Can't Take It!

DOROTHY PARKER gets her Hollywood salary not to be witty, I gather. I have often won-



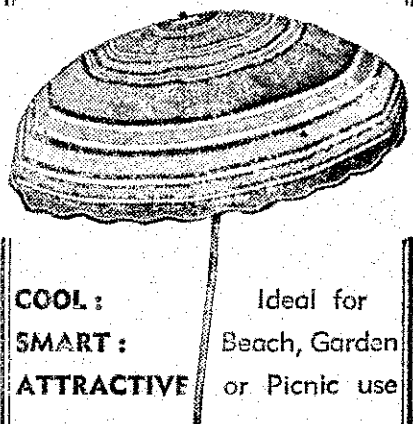
NIGHTCAP!
"Who J.D.K.Z. nightly takes, Soundly sleeps and fit awakes."

If you have never proved for yourself the truth of this saying—may we advise you to do so NOW! J.D.K.Z. Gin has helped and prolonged the youth of countless people for more than two centuries. Its unique success lies in its tonic and medicinal properties, due to the fact that it is distilled with Juniper berries. It stimulates the kidneys, cleanses the blood, banishes rheumatism. Keep a bottle in the home!



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SPORT

by

S. V. McEwen

Men with the gout, dyspeptics and retired colonels have the exclusive right to growling in this period of goodwill. But when the Editor asked for the copy for this page several days early on account of the holidays, I joined issue with the afore-mentioned mortals. When one looks around, there is really a good deal to growl about.

MY pet hate at the moment is the gentlemen who govern the game of golf. They have found that Henry Cotton can hit the ball too far and make the game look too easy so they are proposing to produce a ball that won't carry so far.

As one who is good for a hundred—or more—any old day, I loudly protest.

Put the brake on Cotton if you must ye Royal and Ancient gentlemen, but please don't dilute the pleasure which I derive from that very occasional drive of mine which flukily reaches Cottonistic dimensions.

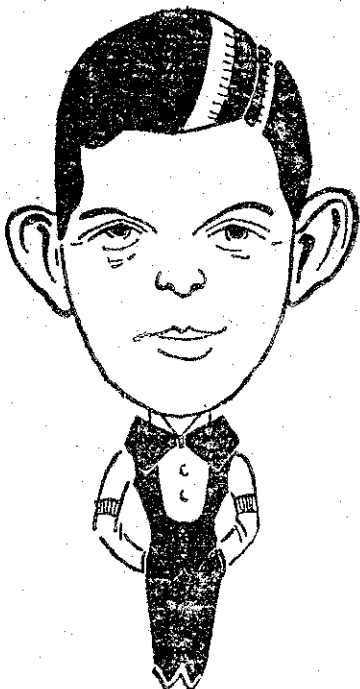
For every scratch player that wields a club today, there are thousands like myself who enjoy the health-giving qualities of golf, but who will never graduate from the "rabbit" class.

One of the greatest joys of the game for we untouchables is to crack an occasional screamer down the middle of the fairway. We don't know how we manage it, and we just live for the day when we'll be able to do it again.

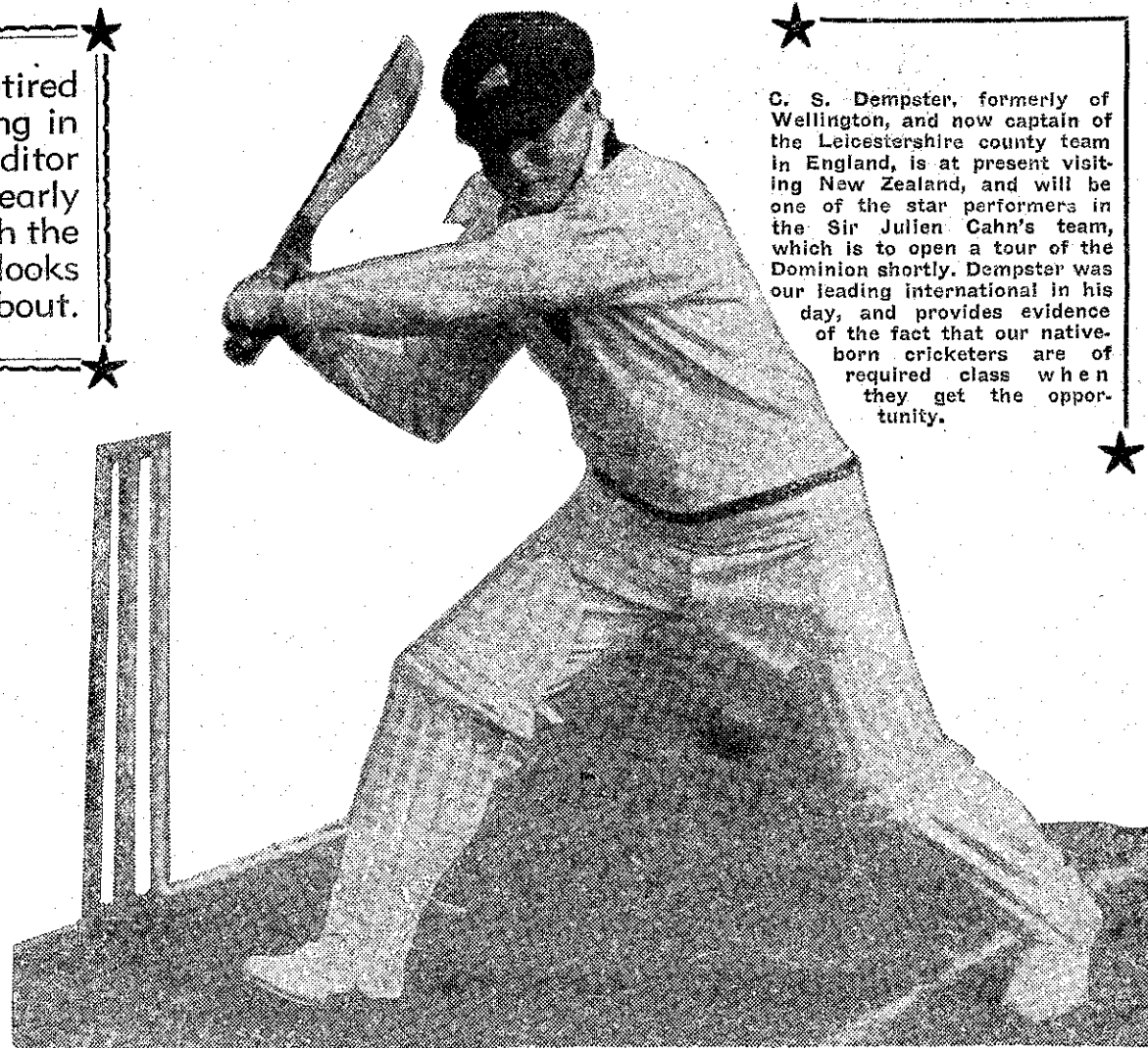
Are we to be deprived of this joy because Henry Cotton and his

professional colleagues can do it every time they try?

So they should! They do little else than play golf, and if, by their own personal efforts, they achieve that state of near-perfec-



Walter Lindrum, master cueist, whose skill commanded unwelcome interference from the rulers of the game of billiards.



C. S. Dempster, formerly of Wellington, and now captain of the Leicestershire county team in England, is at present visiting New Zealand, and will be one of the star performers in the Sir Julien Cahn's team, which is to open a tour of the Dominion shortly. Dempster was our leading international in his day, and provides evidence of the fact that our native-born cricketers are of required class when they get the opportunity.

tion, they surely are entitled to all they get, without any interference from those in control of the game.

The Brake

THIS interference in an effort to check individual skill might easily reach absurd lengths.

Imagine Bradman batting in a straight jacket and Wooderson running a snappy mile in fishing waders!

One of the most "unjustifiable penalties ever imposed to frustrate individual skill was the baulk-line rule in billiards.

It was necessary, we were told, to overcome the monotony of the nursery cannon game which some of the leading players of world-class were exploiting in the composition of four-figure breaks, and the day of the five-figure break looked near at hand.

I feel very strongly, however, that it was a veiled effort to put the brake on Australia's wizard of the cue, Walter Lindrum, who was so immeasurably superior to his contemporaries that he could almost play them with one hand tied behind his back.

Lindrum transformed the cue into a wand, using it for our bedazzlement till we followed him in a trance along his processional way.

In several other forms of sport we have seen the hand of the reformer who delights in placing a barrier before individual skill, rather than encouraging it.

These reformers appear to overlook the fact that it should be the right of the best man to win in any game.

World-Famous

THE Clyde Quay School in Wellington celebrated its jubilee last week, and among

those present were several men who have played a prominent part in New Zealand's association with international sport.

The late E. E. ("General") Booth, famous All Black of the early part of the present century; Jimmy Wilton, New Zealand's best quarter-miler of his day and a member of the record-breaking Army relay team; Herb and Les McGirr; Len and Don France; Noel Wilson, and Wiri Baker were prominent figures in New Zealand sport who received their early schooling at Clyde Quay.

Not the least famous of those attending the various functions was Stewart Dempster, who arrived from London last week with his bride.

A little more than six years ago Dempster went to England to exploit his cricketing skill and it is now well known that he qualified to play for Leicestershire, and is now the captain of that successful county XI.

Dempster speaks enthusiastically of the revival of cricket in England and he attributes it to the introduction of the new l.b.w. rule which has compelled the batsman to develop his stroke play and rely less upon his pads as a means of defence; and to the insistence of the M.C.C. that natural wickets must be played on.

It is heartening to learn that the day of the doctored wicket is at an end. It means that a repetition of that absurd and grotesque affair between England and Australia at the Oval last August will be an impossibility in the future.

It means also that the bowler will once more take his rightful place in the game of cricket.

Is it right that any wicket should be so over-prepared that it deprives the bowler of his pace and spin? Lion-hearted Bill O'Reilly was rightly described as the best bowler of his type in the world, yet a doc-

tored wicket at the Oval for the fifth Test rendered him impotent.

Seeds of Decay

TIMELESS cricket may mean record-breaking scores by the batsmen and more gate-money, but I fear that ultimately it will sow the seeds of decay in this greatest of summer games.

On this point Dempster is quite emphatic. "What is wrong with playing on a wet wicket?" he asks. "The perfect shirt-front wickets that they used to prepare in England nearly ruined cricket from the point of view of the spectator. It might be good fun for the batsman hitting every other ball against the fence, but what of the bowler? No wonder everyone was deploring the fact that bowling was becoming an extinct art. The natural wicket gives batsmen and bowlers an even chance and makes the game so much more entertaining."

Dempster is right. Mammoth scores alone will never hold the game in public favour.

Changes in the pitch due to the influence of the weather add spice to the game and some of the most thrilling matches ever played produced the lowest scores because the bowlers were able to ply their guile and the wicket kept the batsman guessing.

There is a good deal in the contention that fighting finishes on sporting wickets, which hold the balance between batsman and bowler reasonably even, will get the people back to our cricket grounds, and that the game is more likely to prosper when played by batsmen developed in the hard school of difficult conditions, and bowlers encouraged to subtlety and skill by turf which helps their art.

The future welfare of cricket, therefore, will depend in the first place upon the groundsmen who prepare the wickets. Test cricket as played to-day on doctored wickets is little more than a mockery.

SPORT ON THE AIR

JANUARY 2.

Commencing at 12 noon, a running commentary on the Auckland Racing Club's meeting at Ellerslie Racecourse will be broadcast by 1YA.

Progress reports on the Plunket Shield cricket match, Wellington v. Canterbury, and on the New Zealand tennis championships (being held at Wilding Park) will be broadcast throughout the day by 3YA. A review of the day's play in the cricket match will be broadcast at 7.20 p.m.

A running commentary on the Canterbury Trotting Club's meeting at Addington will be broadcast by 3YA at 12 noon.

Commentaries on the play in the Plunket Shield cricket match, Otago v. Auckland, will be broadcast from 4YA at 11 a.m., and at intervals.

JANUARY 3.

A running commentary on the Auckland Racing Club's meeting at Ellerslie Racecourse will be broadcast by 1YA at 12 noon.

Progress reports on the Plunket Shield cricket match, Wellington v. Canterbury, will be broadcast from 3YA at 11.30 a.m., and a review of the day's play will be given at 7.20 p.m. Progress reports, from Wilding Park, of the New Zealand tennis championships will be broadcast at 2 p.m.

At 11 a.m., and at intervals, commentaries on the play in the Plunket Shield cricket match, Otago v. Auckland, will be broadcast from 4YA.

JANUARY 4.

Progress reports of the New Zealand tennis championships will be broadcast from 3YA between 12 noon and 3 p.m.

At 11 a.m., and at intervals, commentaries on the play in the Plunket Shield cricket match, Otago v. Auckland, will be broadcast by 4YA.

JANUARY 5.

Progress reports of the New Zealand tennis championships will be broadcast from 3YA between 2 and 3 p.m., and a review will be given at 7.20 p.m.

JANUARY 6.

Progress reports on the New Zealand tennis championships will be broadcast from 3YA between 2 and 3 p.m., and a review will be given at 7.20 p.m.

JANUARY 7.

Progress reports of the final games in the New Zealand tennis championships, being held at Wilding Park, will be broadcast from 3YA between 11 a.m. and 12 noon.



AUNT DAISY

brings you the

WEEKLY CHEER BUDGET

★ SCOTLAND TURNS ITS FIELDS OF GOLDEN BARLEY INTO MALT

AS I have said, we had seen many fields of golden barley, all ready for harvesting, as our friends drove us through the beautiful country-side around Edinburgh.

Now we were to see the various processes through which the barley must pass, in order to become malt extract, with which we are all familiar.

The factory is about half an hour's drive from Edinburgh, at Kirkliston, another ancient and historic spot. The majority of the people there are dependent upon the factory for their livelihood, and it is very large, very clean, and very important, with every up-to-date appliance and appointment for the comfort of the 'large staff'. It has pretty garden-beds too, and is altogether most attractive. I especially remember the marigolds!

Ode By Burns

In olden days it was a distillery, famous far and wide for its whisky; and it lies in a picturesque spot between two hills, one of which is crowned by a beautiful Norman church, while on the other stands an old inn, in which Robert Burns once spent a night.

Such proximity to the home of the national beverage must have pleased him, because he showed his appreciation by writing an appropriate verse of poetry upon his bedroom window-ledge.

Would he, to-day, on smelling the sweet odour of malt, hurry back to the inn and compose an ode to malt extract? I wonder.

They say there is no barley in the world so fine as that grown here. It has first to be cleaned from dust, and graded, before being stored in large silos for a period, until it is ready for the first stage of the malting process.

WE went down to the lowest floor to see the barley being released from the bottom of the silos on to a very fast-travelling belt which carries it to a bucket elevator (something like we see on a dredge, only that the "buckets" are small) to be taken up to a higher floor.

Here it goes into big conical-shaped vats of water, called "steeps," where it stays until it is "ripe."

The time for this varies according to the weather, but the average is about seventy hours, during which time the water is changed three times.

THE grain is now dropped down to the floor below into big "saladin boxes," where it becomes "malt." These "boxes" are like long tubs, which run the whole length of the great room, and are lined with perforated zinc.

They are three feet deep, and the swollen grain is level-

led out, and then "agitated" by five "spindles" which keep turning slowly and regularly, in order that the grains may not only keep separated, but also get air, without which they cannot begin to "grow."

Following Nature

The spindles are electrically driven, and as the air comes in, it is drawn down through the perforations, making a constant circulation.

The "growing" or malting" takes, on an average, about eight days, varying a little according to the weather. They try to keep as near to Nature as possible.

It was very interesting to see the little threads sprouting from the grain. At the right time, the growing is stopped by "weathering," which was explained as "blasting with air."

FROM the "saladin boxes" the malt comes out on to a conveyor belt, and is elevated to the top floor, whence it

The average time in the kiln is forty-eight hours. Then it must be cleaned again by a vacuum process, which takes off those thread-like rootlets, as well as cleansing it of dust. It is then stored in silos, where it matures.

The Mash House

THE next step is the grinding of the malt, which is done by a six-roller mill; and it is then conveyed by a "screw" to the mash house, where it is mixed with water and put into tremendous circular vats with dome-shaped lids of polished copper, called mash tuns, which look very spectacular, and must take a great deal of metal-polish and elbow-grease to keep at that continual stage of glitter.

In these tuns more mixing takes place, for a certain period, and the resultant liquor is clear, and is called "wort."

This "wort" is now drained from the mash-tuns, and boiled and concentrated in very big vacuum pans, something like those used in sugar refining. This is the last process, for when sufficiently evaporated, it is run off into tanks through very fine sieves, and is now called "malt extract."

It has now only to be mixed with chemical food, or halibut oil, or cod liver oil, according to order. By far the most important mixture, from a health point of view, is the one which includes yeast extract, halibut oil, and orange juice—the latter from Dundee—famous for its marmalade manufacturing!

This mixture combines all the vitamins necessary for building up health and resistance, and is very much in demand, especially by doctors and hospitals.

It is done in a special room, to which the plain malt extract comes in an overhead truck, to be put into a mechanical mixer with the other three ingredients. You hear me talking about this fine product in my morning sessions.

THE whole factory is kept in a state of almost hospital cleanliness—such shining steel and copper, and spotless floors!

The well-known amber-coloured jars are tested and sterilized; and then filled by girls in blue and white overalls and caps, who put the filled bottles immediately under covers so that no impurities can possibly get inside before they are capped and wiped, and labelled, and polished up.

World Distributors

In the busy season, some sixty thousand jars per week are filled and dispatched to all parts of the world!

I WAS quite sorry when our trip through the malt extract factory was over; it had been a most interesting experience, and quite a new one. The industry is such an important one, for malt extract is so much used nowadays in so many forms, and is known to be such a valuable food.

This particular factory is owned by the Distillers Company Limited, whose pavilion in the Glasgow Exhibition was one of the most educative and surprising of all the many "eye-opening" industrial displays.

Beside the "spirits" side of the company's interests (which was also most interesting, with its diagrams and models of modern stills as well as the whole story of Scotch whisky-production from the very earliest days) there was also shown the amazing industrial development.

For instance, we got an idea of the part played in industry to-day by ethyl alcohol; how carbon dioxide, evolved in its manufacture, is used; the extraordinary versatility of methylated spirits made from it; and how it is used as a raw material in the synthetic chemical processes which give a

range of products of real national importance.

There were also wonderful examples of glass-clear mouldings in the forms of spirals, bowls, and electrical accessories made from "distrene"—a new plastic material which the company has evolved.

Chocolates, Too

There were even chocolates there, whose soft centres are manufactured from some product made from yeast! And some kinds of varnish made from synthetic resins; besides a new kind of motor spirit which is very good and very cheap to use.

Certainly "one thing leads to another" in a big company like this, with their chemists working in laboratories all the time, trying to discover how to make new things from different derivatives of the same foundation.

I can't remember nearly all the products in this D.C.L. pavilion, and I'm sure I've expressed it very imperfectly; my note-book doesn't quite express all I meant it to do, when I hastily scribbled down everything that was told to me as I went through; but perhaps you can get an idea of what I saw and enjoyed so much.

Next week I will tell you something of the Glasgow Exhibition.

SEVEN-STORY SALON

Rubenstein's, Fifth Avenue

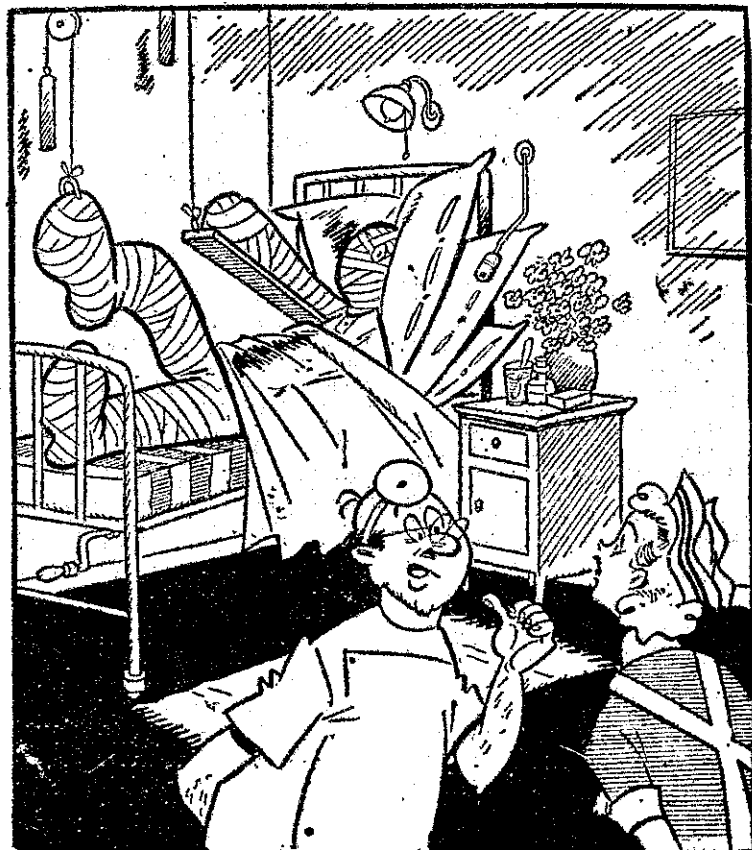
A RECENT expansion of the Rubenstein Cosmetic Organisation was the opening of a seven-story salon in fashionable Fifth Avenue, New York. There are many departments in this "house of beauty," with a large staff of dermatologists, therapeuticians, gymnasts and other experts working behind the scenes.

Methods used in famous European spas were introduced, a sun-ray clinic was installed, and exercise rooms and a health-bar opened.

The health-bar serves food which is prepared according to the nutrition principles of the Bercher-Benner Sanatorium in Zurich. The salon proved an immediate success, and New York flocked to it.

drops down through a shoot into the kiln—a kind of big room, really, with a brick floor, which is perforated to allow the heat through from hot fires underneath.

A queer kind of "turner" moved slowly along the floor, from end to end, turning the malt over so that it should all dry evenly. It takes half an hour for this mechanical "turner" to go from one end of the kiln to the other, so that the malt should dry at just the right speed. The floor was hot enough to cause a faint blue haze to be noticeable above the malt.



—New York Times.

"His wife caught him making a rock garden with her biscuits."

FLORAL

INFLUENCE IN COOKERY

Daisy cakes
and
Floral cakes

IN addition to the natural food derived from flowers in the form of honey, floral influence manifests itself in cookery in many ways. This is especially true of sweets, savouries and cakes, where shape, color, flavour or decoration mean so much.

THESE tempting plates of cakes are the outcome of halved blanched almonds and almond paste combined with a little versatility. Their simplicity will amaze you and once you've got the idea, cake decoration can be carried still further.

Much depends upon the "finishing off," and we should all rejoice that we live in days when the confectioner can come to our aid, for lovely boxes containing cake decorations can now be bought, and our efforts made to look like the real thing.

And, talking of decoration, the prize this week has been awarded to Mrs. D. M. Tyler, 6 Cains Avenue, Gonville, Wanganui, for her recipe for Festive Snowballs.

"The getting ready for Christmas" effort has come and gone, and with 1939 stretching ahead of us, my sister home-cooks for this week, at any rate, are away on holiday and enjoying a well-earned rest. I do appreciate the support you have given these pages during the past year, and thank you all for your encouraging messages for their future, and I sincerely wish all my sister home-cooks a happy and prosperous New Year.

Floral Cakes

HALF-CUP butter, $\frac{3}{4}$ cup sugar, 2 eggs, $\frac{1}{2}$ cup milk, 2 level cups self-raising flour, pinch of salt, yellow or red colouring, few drops rose essence or rose water, $\frac{1}{2}$ cup apricot jam, $\frac{1}{2}$ lb. almond paste, yellow cake topping or few chopped pistachio nuts.

Cream the butter and sugar, gradually add beaten eggs, milk, essence, self-raising flour sifted with salt, and cook mixture in small paper patties in moderately hot oven for 12 to 15 minutes. When cold, brush surface with warmed jam. Colour almond paste pale pink or yellow, roll thinly and cut into rounds the size of sixpence. Arrange 5 to 6 on top of each cake to form petals, turning the edges a little. Place a little jam in centre and sprinkle with coloured cake topping or chopped pistachio nuts.

Daisy Cakes

THREE eggs, pinch of salt, 1 cup self-raising flour, 3 tablespoons hot water, $\frac{1}{2}$ cup sugar, 1 teaspoon

butter, chocolate icing, blanched almonds, 1 egg yolk, $\frac{1}{2}$ teaspoon vanilla essence, sifted icing sugar.

Add salt and whisk eggs lightly, stir in sugar and whisk to light thick froth. Stir in sifted flour, then butter dissolved in hot water and pour mixture into a buttered flour-dredged swiss roll pan. Bake in moderately hot oven for 20 to 25 minutes and lift on to cake cooler. Cut cold cake into squares or rounds, coat with chocolate icing and arrange blanched halved almonds, daisy-shape, in centre of each. Mix egg yolk and vanilla with sufficient icing sugar to form a thick paste, drop a little into the centre of each daisy and leave until firm.

Rose Filling

ONE cup crystal sugar, $\frac{1}{2}$ cup boiling water, 1 egg white, pinch of salt, $\frac{1}{2}$ teaspoon rose essence or water, 2 tablespoons each of chopped nuts and drained cherries.

Dissolve sugar in water in saucepan, boil without stirring until syrup "spins a thread" (230 degrees Fahr). Add salt to egg-white, whisk to stiff froth, then add syrup gradually, beating until mixture begins to thicken. Add flavouring, nuts and cherries, and few drops colouring if required. Stir until thick enough to spread, and use for layer or small cake fillings.

Apple Roses

SIX red apples, 1 cup seeded raisins or stoned prunes, $\frac{1}{2}$ cup chopped nuts, 1 tablespoon orange juice, 1 teaspoon butter.

Mix chopped raisins or prunes, nuts, orange juice and butter. Wash, dry and core apples, leaving a small wedge at base of each, and fill cavity with prepared mixture. Cut each apple into eight sections, about an inch deep, and place on buttered baking dish with about $\frac{1}{2}$ cup water, or in steamer over boiling water. Cover with buttered paper and steam or bake slowly until tender, but quite whole, turning each incised section down while cooking. Serve as an accompaniment to roast pork, or as dessert with whipped cream.

Tulip Salad

SIX tomatoes, 1 cup diced cucumber or celery, mayonnaise or salad dressing, salt and cayenne, 1

small can salmon or crab meat, 1 tablespoon cream, 1 tablespoon cream cheese, 1 tablespoon chopped parsley, shredded lettuce.

Scald tomatoes, remove skins without breaking the flesh, then cut each in quarters to half its depth, and carefully remove the centres. Combine celery or cucumber with mayonnaise, season with salt and cayenne, and partly fill tomatoes with mixture, turning back the sliced sections to resemble petals. Arrange on shredded lettuce on

FESTIVE SNOWBALLS

This Week's Prize Recipe

FILL a pudding basin with mincemeat, cover with paper and steam 2½ hours. Cool, stir up well, and roll into balls. Now roll each in soft white icing, made with gelatine, and dust with castor sugar. Wrap each pudding in cellophane, with a sprig of holly sticking out of the top, and tie round with cord.—Mrs. D.T. (Wanganui).

salad plates, with mounds of seasoned salmon or crab meat between. Combine cream cheese and cream, season with salt and cayenne, shape into small balls, dip in chopped parsley, and garnish the salad.

Temptation Salad

TWELVE small new potatoes, $\frac{1}{2}$ lb. ham (cooked), $\frac{3}{4}$ cup shredded cheese, 1 bunch spring onions, 1 lettuce, mayonnaise dressing.

Boil potatoes and allow to cool. Cut potatoes into thin slices. Mince ham and chop onions, mix together with ham and cheese. Dress with mayonnaise dressing and serve on lettuce leaves. Enough for six.—Mrs. E.A.B. (Dargaville).

Preserved Strawberries

TAKE equal weights of fruit and fine sugar. Lay fruit on a large dish and sprinkle half the sugar over, shake gently in order to coat with sugar. Next day make the other half of the sugar into syrup, using one pint of red currant

juice (instead of water) to each pound of strawberries, boil fruit slowly in this until jellied. Large berries, not over-ripe, are the best.—Mrs. R.A.C. (Maungaturoto).

Royalty Sponge

BEAT the yolks of 4 eggs, with $\frac{1}{2}$ cup of sugar, add (sifted together) $\frac{1}{2}$ cup of flour, $\frac{1}{2}$ cup of arrowroot, 1 teaspoon of baking powder, fold in the stiffly-beaten egg-whites and cook in 2 sandwich tins in a moderate oven for about 20 minutes. Put on wire to cool. Mix a packet of strawberry jelly crystals in 1 breakfast cup of water and put to set in a tin the same size as sponge. When it begins to set, arrange in it 12 strawberries cut in halves. Put the jelly on one half of sponge, spread with whipped cream and put other sponge on top. Ice top with thin pink icing and, with angelica, make a wreath of holly leaves. Delicious and dainty.—Mrs. C.S.L. (St. Albans).

Sunbeam Cake

HALF-POUND butter, 6 eggs, pinch salt, $\frac{1}{2}$ lb. sugar, 1 teaspoon baking powder, $\frac{1}{2}$ lb. sultanas, 4oz. peel, 12oz. flour, a few almonds and any flavouring. Almond or lemon is best for this cake. Beat the butter and sugar to a cream, then beat in the eggs one by one, then add flour sifted with baking powder and then fruit, peel (sliced thin) and essence. Bake in a moderate oven about 2 hours.—Mrs. A.M.W. (Pine Valley).

Fruit Squares

SHORT CRUST: $\frac{1}{2}$ lb. butter, 1 egg, 1 tablespoon sugar, 1 cup wholemeal, 1 teaspoon baking powder, pinch salt, cream butter and sugar, add egg, then flour and baking powder. Cut mixture in half and roll one half out on a piece of greaseproof paper. Spread with filling, then put the other half of rolled short crust on top. Bake about 20 minutes in moderate oven. When cool, dust with icing sugar and cut into squares.

Filling: 2oz. sugar (raw sugar can be used if desired), 1 tablespoon wholemeal, juice and rind of a lemon, $\frac{1}{2}$ cup water. Put all in a saucepan. Bring to boil, stirring

all the time, and boil for two minutes, then add $\frac{1}{2}$ cups dried fruits (raisins, sultanas, mixed fruit, etc.). Mix well and when cooled a little, spread on short crust.—Mrs. C.K. (Matamata).

(Turn to next page.)

Build
Strong Healthy
Children with
DELICIOUS
BIRTHDAY
RENCO



Junket is always a favourite... but Junket made with BIRTHDAY RENCO is the most appetite-provoking dish imaginable! Cool, nourishing and delicious, BIRTHDAY RENCO for Junket is in easy-to-prepare liquid form and sets quickly and smoothly. Milk is life—and what better way of serving it than as Junket made with flavoured BIRTHDAY RENCO.

RENCO

In six tempting flavours — Raspberry, Passionfruit, Greengage, Vanilla, Orange and Lemon. 10d. bottle makes 8 pints. At all grocers.

"We make MILK SHAKES at HOME!"

So easy! Add a teaspoonful of Hansell's 'Milko' to a glass of hot or cold milk. Whisk it. Drink it... it's scrumptious! Makes children love milk. Six flavours. Vanilla, Lemon, Orange, Caramel, Raspberry and Rum. 1/6 4-oz bottle. Makes 20-30 milk shakes.

HANSELL'S MILKO
For Home-made Milk Shakes

Hansell Laboratories Ltd.—manufacturers of Hansell's famous Cloudy Food Flavourings. Recommended by Aunt Daisy and other noted cooks throughout New Zealand.

HOLLYWOOD BEAUTY SECRETS

By MAX FACTOR, Jun.

- Make-up, together with its accessory creams and skin lotions, can work miracles in preventing, correcting, or at least minimising the appearance of unattractively sagging face lines.
- Naturally, make-up itself can but serve to conceal or detract from the obviousness of sags at the corners of the mouth, drooping cheeks, or tired flabby under-eyelids.
- But the patting, upward motions which are the correct ones for the application of any cream, astringent, cologne, or face lotion can offer more than a mere concealment of drooping facial features.

THESE motions can be of great aid in preventing the appearance of sagging features. And, if the sags already have formed, observance of the principles of these motions of application will very often strengthen the facial muscles to a point where they may even disappear in some cases.

Frequent applications of cold towels, or ice wrapped in a towel, together with the same brisk, upward slapping motion which I have mentioned, are excellent supplementary devices for stimulating and tautening the facial muscles.

The most common of all "tired face" manifestations is the mouth which droops downward at the corners. This is one of the most damaging of all known detriments to beauty and charm.

The deep little pockets of flesh at the corners of the mouth serve to accentuate a "pulled down" expression of this sort. The matter is made worse by the fact that too many women skip over these depressions when applying their face powder. And the application of lip rouge in these corner pockets is a still worse offence.

Now for the proper procedure in concealing the unglamorous drooping of a mouth with make-up.

When powdering the face, the mouth should be held open in such a way that the corners are stretched taut. Thus, they will receive a smooth, even application of powder.

Lipsticking

THEN, lipsticking, the corners of the lower lip should be tinted to extend slightly beyond those of the upper lip.

The undesirable drooping effect is caused by the corners of the upper lip overhanging the lower. Thus, this lipstick shortening of the upper lip dispels the "overhang" appearance.

But, above all, don't let your lipstick get into those pocket-like folds of flesh which extend out beyond the corners of the mouth.

Sagging cheeks can be concealed to some degree, but not corrected, with make-up. Powder and rouge, over a foundation cream, will help to minimise sagging cheek muscles. And, since rouge acts as a shadow, it can be used to subtly subdue the sag of the fuller parts of the cheek.

But the use of skin fresheners,

astringents, or colognes—or cold water or ice—applied with the upward slapping motion, can very often actually eradicate or at least lessen the objectional drooping appearance of the cheek muscles.

More Sleep

Tired, droopy eyes are usually marked by an easily discernible slackening of the lower lids. Dark circles under the eyes are often an accompanying condition.

MORE often than not, an increased quantity of sleep is a better remedy for this condition than make-up or anything else. However, this more-sleep cure can often be augmented to advantage by the massage with a skin cream to help condition the muscles around the eyes.

As far as actual appearance goes—such eye droop sometimes may be nicely concealed by faintly outlining the eyes at the base of the lashes with an eye-



PARAMOUNT STAR FRANCES DEE, according to make-up artist Max Factor, Jun., affords a glamorous illustration of the merits of "uplifted" facial features, as contrasted with haggard, drooping ones.

brow pencil. This line should be extended beyond the outer corner of the eye with a slightly upward stroke.

For illustration of the very tangible advantages of not allowing facial features to sag, I suggest that my readers simply view the countenances of almost any of their favourite screen stars with an analytical eye.

Frances Dee, Sonja Henie, Loretta Young, Danielle Darrieux, Rosalind Russell, Ginger Rogers—the list could eventually number scores—all these glamorous ladies of Hollywood demonstrate in their every appearance the beautiful merits of "uplifted" facial features, as compared with haggard, drooping ones.

Make-up and its accessories definitely can be of great aid in concealing, correcting and preventing such sagging.

Glorious WAVY HAIR FOR 4/6 POST FREE

Have alluring waves that look absolutely natural. BEAUTY WAVE waves the full head—top, sides—and back, simultaneously. Can be bent or twisted to produce almost any kind of wave desired. Used by men and women. No heat—no baking!

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PINNED TO BED BY LUMBAGO

Scarcely Moved For Weeks

Thanks Kruschen for Return to Fitness

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

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

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

The secret is an open one. It is revealed in the analysis of the lumbago—for physicians and everyone else to see. Six vital mineral salts. That is the secret. The identical salts that Nature ordains for your body, well-being. Each of these six salts has an action of its own. Where one cannot penetrate another can—and does. Stomach, liver, kidneys and digestive tract are all benefited and toned up to a top-notch condition of efficiency.

When your whole system starts working like a perfect machine, you will shed your woes like a worn-out garment. You will know the joyous freedom of going from month to month without a single ache or pain.

Kruschen Salts is obtainable at all Chemists and Stores at 2/6 per bottle.

The Weeks Recipes —Continued from previous page.

Rum Junket

INGREDIENTS: 1 tablespoon rum or rum essence, 1 quart milk, 1 dessertspoon sugar.

Method: Heat until lukewarm, then add 1 teaspoonful rennet; leave until set. Delicious with cream or any kind of fruit.—Miss G. (Cardrona).

Pineapple Tart

ABOUT ½ lb. good short crust, 1 tin pineapple, 1 lemon rind and juice, 3 eggs, water, 1½ oz. arrowroot, 1 oz. sugar, pinch salt, 1 teaspoon butter, 1 oz. castor sugar or icing sugar. Roll out good short crust thin, prick all over, brush with beaten egg or white. Cook in moderate oven for 20 minutes. Put liquid from pineapple and enough water to make ½ pint on to boil, with butter, grated rind and juice of lemon.

Mix arrowroot, sugar and salt with a little of the liquid till

smooth and break in egg-yolks, then beat well. Stir this into liquid till boiling and cook three minutes. Add shredded pineapple; put all this into the pastry shell. Beat whites of eggs to stiff froth and pile on top of pineapple filling. Sift castor or icing sugar on top and put in oven to set. Serve cold with cream.—Miss P.J. (Timaru).

Bo-Peep Cutlets

COOK 2 large sliced onions in butter for a few minutes and put them with ½ lb. sliced potatoes in a rather deep buttered fireproof dish with a small cupful of beef stock, salt and pepper. Cook 40 minutes in a fair oven. Now brown on both sides in butter or dripping, some well trimmed lamb or mutton cutlets, bury them in potatoes and onions. Put dish in oven and cook till cutlets are nicely done and potatoes golden brown on top (about half an hour).—Mrs. G.R. (Rural).

Royal Rice Custard

WASH 1 large cup of rice and put on to boil gently in 2 cups of milk, boil till tender, adding more hot milk if necessary. Add small shake of cinnamon and very little sugar. Allow to cool a little. Prepare pldish by buttering well and sprinkling with sugar. Arrange halved orange sections over bottom. Beat yolks of 4 eggs and 1 teaspoon of custard powder with ½ cup or more milk to make a sloppy mixture. When mixed with rice, add dessertspoon butter.

Sprinkle coconut over orange sections in dish, pour in a portion of rice, and as you fill the dish, a section dipped in coconut here and there. Beat whites with table-spoon sugar (icing or castor) and when the custard has cooked in moderate oven, sprinkle with ground nutmeg and put meringue over, with sections of orange. Sprinkle with coconut and put to set in slow oven. Delicious cold, with cream.—Miss P.J. (Timaru).



UNUSUALLY Dandruff is now established as a minor germ disease that can be successfully treated with Listerine—the safe Antiseptic. Douse the hair and scalp with Listerine full strength, and massage vigorously... the germs are destroyed and the scaly flakes are loosened and washed away.

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



AUNT DAISY'S MAIL-BAG

Gooseberry jam is the subject that commands Aunt Daisy's attention first in the batch of correspondence from her mail bag this week.

Dear Aunt Daisy,—The other day a lady was asking you if seven pounds of sugar was the right amount of sugar in the minced gooseberry jam recipe. Well, I have made a double quantity of it since getting your recipe over the air, and it is just lovely. It set like jelly. I shall always use this recipe now.

I have just taken down the recipe for wholemeal bread, and am very thankful for any wholemeal recipes, because my husband is on a diet. I make lots of those wholemeal biscuits you gave, and if you have any others, I would be very grateful to have them.—Mrs. R.K., P.W.D. Camp.

Thank you very much for writing to me, Mrs. R.K. I am very glad that you were so successful with the minced gooseberry jam. Now I know there are a lot of readers of the "Radio Record" who will not have heard the recipe we are talking about, so I think it would be a good idea to give it before we go any further.

Minced Gooseberry Jam.—Take 1lb. of gooseberries, and mince them. Then boil them with three pints of water for about 20 or 30 minutes. Add 7lb. of sugar, and 1lb. of raspberry jam, and then boil hard for another half-hour, and there is your gooseberry jam!

Well, Mrs. R.K., here is a wholemeal recipe for you to try your hand on. I am sure your husband must get a little tired of his diet, and will welcome a change. These



are Wholemeal Rock Cakes. This recipe makes a large quantity, so you could make half the amount.

Half a pound of butter, half a pound of sugar, five eggs, one and a quarter pounds of wholemeal, half a pound of raisins or dates, whichever you prefer, and half a cup of milk. Beat the butter and sugar to a cream, add the eggs one at a time, and beat for 20 minutes. Add the milk and the flour, and lastly the fruit. Put the mixture in teaspoonfuls on a tray, and bake for 15 minutes.

I am sure that everyone would be interested in the recipe for the wholemeal bread that Mrs. R.K. had taken down, so here it is, too.

Wholemeal Bread.—Five cups of wholemeal, one level dessertspoonful of iodised salt, three cups of warm water, and half a cake of yeast. Dissolve the yeast in the half-cup of warm water, mix the salt in with the wholemeal, then add the yeast, and the rest of the water. Mix all these well together, and put the mixture into a warm, greased tin, and allow it to rise in a warm place for about one hour and a half to two hours. Then bake it for one hour. A good idea when looking for a warm place to put it for the rising to take place, is to stand it on a hot-water bag half full of warm water.

Charming Bouquet

Dear Aunt Daisy,—I am a constant listener to your sessions, and often wonder if our other listeners appreciate your efforts as I do. You are a boon to the women of New Zealand—never sparing yourself to give your best to us all. I have your Cookery Books, which I take great pride in using, always with success. I wish you and yours all the best in life.

There are three women listening to your session at the moment, and we agree by your "methods." You

are 100 per cent. woman, and we wish you the best, to continue your noble work.—Mrs. Mac of Wellington.

Thank you very much, Mrs. Mac, for your letter and for the kind words of appreciation. I was too shy to read it over the air, as speeches of thanks and praise always make one a little self-conscious. You know, we are not handed bouquets all the time, and it is sweet to receive the posies. It reminds me of that old verse:

This world that we're a-living in
Is very hard to beat.
You find a thorn with every rose,
But aren't the roses sweet?

Meringues And Mice

Dear Aunt Daisy,—I am very disappointed in making meringues. My recipe is three whites of eggs beaten stiffly with a pinch of salt added, and when this is very stiff, add five tablespoons of ordinary sugar. I put them on a cold tray covered with white paper, and in a slow oven. I have tried a very cool oven, and find they do not puff up, so now have tried a little warmer oven, but still they insist on sticking to the paper, and don't puff up as I have seen some peoples' meringues do. Can you tell me a way to make perfect meringues? I have made some today for my father's birthday, and much to my disgust, they are sticky underneath, and I can't get them quite off the paper; and I have spent about one hour and a half making them!—Mrs. R., Petone.

Well, Mrs. R., you are certainly having a tussle with the meringues. I learned all about them the other day at Miss Una Carter's cooking demonstration, and here is the method she followed. Take two egg whites, four ounces of castor sugar, one level teaspoon of baking powder, a pinch of salt, and a little extra sugar. Whip the whites until they are so stiff that they will not fall out, even when the basin is turned upside down. If your arm gets tired when you are beating them, you can leave it for a few minutes and do some other little job about the house, and then go back to the whipping. It is always a good idea to use a very big, strong egg-beater—it is quicker, and will last for years. When the egg whites are so very stiff, whip in gently half the amount of the sugar, a little at a time. Do not put all the sugar in at once, as that would make the meringues not so stiff and high when they are cooked. After this sugar has been well beaten in, and the mixture is extremely stiff, fold in the rest of the sugar, and the baking powder. Then put a piece of greaseproof paper on top of the oven tray which has already been greased. It seems funny, doesn't it, to grease the tray and then put the paper on top, but that is what Miss Carter did. Some people wet the paper, and put it straight on to the tray. Then put out the meringue mixture in teaspoonfuls on to the paper, and sprinkle them with the extra little bit of castor sugar. They should then be cooked in a cool oven (about 260 degrees) and will take from one and a half to two hours. Some people leave them in the oven till it is quite cold.

Cute Little Chaps

A novel variation is to put the meringue mixture out in the shape of mice—pointed at one end where its little nose would be, and wider at the tail end. Cut a long strip from a liquorice strap, and put that for the tail. Put two little pieces sticking up for the ears, and either two little bits of liquorice, or else silver cachous for eyes, and dab a tiny drop of food colouring on to give it a little pink nose. The mice can be made in another way, too. Take some large, soft prunes, slit them underneath and slip out the stone. You can then stuff them with almonds, or chocolate, or dates, or a fondant mixture, as you please; and fix in a strip of liquorice-strap for the tail. Press it so that the tail is firm. Then press its nose into shape, add two little silver cachous for eyes, and stick two little bits of liquorice for ears, as before.

These look very comical when they are arranged around one of those dishes of glass or china with a long stem, so that their long curly tails hang down over the edge, and their noses are all turn-

ed to the centre, as if sniffing at the little heap of square pieces of cheese which you have put in the centre of the dish.

Coconut Mice.—Another mixture for the mice is with coconut, and you may like to try this way, too. To half a pound of desiccated coconut, add one pound of icing sugar, a few drops of essence—which ever flavour you prefer—and a teaspoonful of milk. Rub these all together to make a thick dough, and be careful not to get it too wet. Shape into mice, and, as before, add the liquorice tail, ears and eyes, and "pink the noses." Of course, the whole mice can be coloured different shades by using food colouring; you can blend the colours and get such shades as would rival the "pink elephants" which are seen by so many people round about Christmas time! Did you know that you can buy these "colourings" in the three primary colours, and blend them into whatever shades you want? Write and tell me if you want to know more about these.

Dye Off Gloves

Every now and then I get a despairing letter from one of our "Daisy Petals" who is having trouble with a new pair of gloves. One lady described her embarrassment, at a very smart luncheon party, on finding that when she removed her beautiful new gloves, her hands were a startling shade of blue! Various remedies have been suggested—dusting the hands with talcum powder before putting on the gloves; wearing a thin pair of silk gloves inside; and even painting over the inside of the glove with white of egg! None of these ways is really quite effective, and the only comfort is that after a while the dye does stop coming out.

The buyer in the glove department of one of our largest drapers once told me that he had come to the conclusion that the cause of the trouble is acidity in the skin of some people; because he had often sold, say, 20 pairs of a certain kind of glove to as many different people, and found that perhaps three of these would be troubled with dye-stain, and the



others not at all. It is a very old-established shop, and he knows many of his customers quite well, and so was able to get in touch with them and "check up" on the matter.

Here is a letter from Auckland which bears out this theory:—

Dear Aunt Daisy,—I heard you read a letter this morning from a lady whose hands have become stained by her kid gloves. As you said, it is caused by acidity. A friend of mine had the same problem every time she wore kid gloves. She tried everything to try to overcome this rather embarrassing predicament. She found that the best thing was to rub her hands with a good talcum powder just before putting on the gloves. Of course, this acidity is a state of health, and can be checked by diet. My friend was so bad that if she used a needle, it was covered with red rust in a few hours, and useless for further sewing. Also, she ruined the wheel of her sewing machine—it was pitted with rust. Her husband enamelled the wheel, which overcame that difficulty. Hoping that the poor Daisy Petal in trouble; and with kind regards and the best to you for the festive season.—"E.A." of Mission Bay.

Recipes In Rhyme

Dear Aunt Daisy,—As I am home in bed ill, father has allowed me to have the radio by my bedside,



★GLAMOROUS is the word for Norma Shearer, who, after a long absence, returns to the screen in M.G.M.'s historical drama, "Marie Antoinette." Tyrone Power is in the picture with her.

and I listen to the wireless daily, and hear your cheery voice each morning. I have two poem recipes, which I thought you might like. Wishing you every good luck with your session, also a Merry Christmas and a Happy New Year, from—Miss Fourteen.

The first recipe is called "Rocks":

Most people think that Rocks are stones,
And never meant to eat;
But if you'll make the ones I mean,
You'll find them quite a treat.

One cup of powdered sugar take,
Two-thirds of butter add,
And cream together soft and smooth—
Such work will make you glad.

Two eggs, well beaten, go in next,
Then 'tis the flour's turn:
One cup, and half a cupful more,
But any extra spurn.

A teaspoonful of cinnamon,
And one of powdered clove,
An ounce of walnuts chopped, with pound
Of raisins, that all love.

These added with soda well dissolved
(A teaspoonful, that's all)
In water, hot, 'twill keep the rocks
From an untimely fall.

On buttered tins the batter drop
From spoon—'twill oddly form!
Bake in an oven not too cold,
Nor yet again too warm.

Taste one when done, and you will own
Before you are much older,
The only fault of such a rock
Is that it's not a boulder!

The other one is called "Honey Gems":

For these Honey Gems so sweet,
Take one egg, and well it beat;
Two cupfuls of flour cast
In a sieve, and turn it fast.
As you whirl it ever louder,
Add two teaspoons of baking powder.

Half a cup of sugar neat,
With half a cup of butter beat;
Half a cup of honey pour on,
Flavour with vanilla or lemon.
Keep straight on and do not falter,
Add one cupful of cold water.

Stir all these things well together
Until, as light as any feather,
Drop spoonfuls on to baking tin;
Have oven hot, and pop them in.
In ten minutes' time they will be done,
And be delicious—every one.

Jean's Xmas Cake

Dear Aunt Daisy.—Although I have never written to you before, I listen to your sessions constantly, and am very grateful for all the hints and recipes given by you over the air. I nearly always rest when you "come on," as I have four sons to march off to school before eight o'clock, and four lunches to cut, so you see I am very busy. I have one wee girlie,

nearly four years old—she's sweet. So when all is peaceful, Janice and I sit down and have our cup of tea with you. I am living out of town because of my health. Three years ago I had a very bad nervous break-down—caused through the depression. My husband was fortunate enough to get a job with the P.W.D., so we decided to live in one of the camps. We have a lovely spot amongst a lot of fruit and walnut trees. It makes one feel better just to look at the wonderful green all around.

I feel as if you are an old friend, Aunt Daisy, and today being one of my "nervy days," it is soothing to write to you. I am enclosing a recipe that has always been a standby, and so economical if one cannot afford an expensive Christmas cake. I make it and put it away, and you always have a good fruit cake on hand for the lunches. How those lunches worry me—what to give for a change. Boys get so hungry, and mine are all big healthy sons, and I love them so much. Janice seems like a doll alongside them. I am only thirty-four years of age; and very often people stare at me when I take them all to town, for they will not believe they are all mine.

Well, my dear, that is enough of the family history, and now the Christmas cake. It is delicious, Aunt Daisy, and nice and moist. Someone may like to make it now, for the holidays. I must close now, but it is so nice to think that we can hear your voice every morning. I love the way you speak to the old people. Cheerio for now.—Mrs. C.T., P.W.D. Camp, South Island.

Jean's Cake.—Half a pound of butter, half a pound of brown sugar, and one pound of flour, two pounds of mixed fruit, two tablespoons of golden syrup, three eggs, half a teaspoon of carbonate of soda, and one small cup of milk. Cream the butter and the sugar, add the eggs one by one, and then the golden syrup; sift in the flour, then lastly the cleaned fruit. Then mix in the milk with the soda dissolved in it. It is best to keep the cake for three weeks before eating it.

You have indeed "qualified" very highly as a worthy "link" in the Daisy Chain. Many a lonely woman will envy your fine, jolly family. What a wise choice to take them out to the country to live! I expect you will look back, in after years, upon this period in all your lives as a really happy time. Little Janice will be a great pet among all those big boys, bless her!

BY order of the Ministry of Public Works all trains of the Turkish State Railways are to be equipped with wireless.

The Golden Horseshoe

By DASHIELL HAMMETT

CONT. OP.
NO. 7 DOES IT
AGAIN, IN A
TALE ONLY
'THIN MAN'
HAMMETT
COULD DO

What Has Gone Before:

CONTINENTAL OPERATIVE NO. 7, hero of "The Thin Man," called in by wealthy Mrs. Norman Ashcraft to find her husband who had disappeared after a quarrel, has traced the missing man to Tiajuana's Golden Horseshoe Cafe, where he had adopted the name of Ed. Bohannon. With "Bohannon," was a pretty, young music-hall girl called Kewpie. Returning to Mrs. Ashcraft's home in San Francisco to report, the detective finds her dead, murdered, together with a maid and a Filipino boy. Cont. Op. No. 7, with Gorman, an aide, rushes back to Tiajuana. Kewpie welcomes him, but when the detective tells her that the murder will surely be pinned on Ashcraft, the girl turns on him.

CHAPTER III.

WHEN I told Kewpie that Ashcraft would swing for the murder of his wife, she flew into a rage.

"You liar!" she screamed.

Her left hand flashed down under her short skirt. I pushed her shoulder forward, twisting her body sharply away from me. The knife her left hand had whipped up from her leg jabbed deep into the underside of the table. A thick-bladed knife, I noticed, balanced for accurate throwing.

I slid my left arm around behind her and pinned her elbow to her side just as she freed the knife from the table.

"What th' hell's all 'is?"

I looked up.

Across the table a man stood glaring at me—legs apart, fists on hips. He was a big man, and ugly. A tall, raw-boned man with wide shoulders, out of which a long, skinny, yellow neck rose to support a little round head. His mouth was stretched in a snarl, baring a double row of crooked brown teeth.

"Where d'yuh get 'at stuff?" this lovely person roared at me.

He was too tough to reason with.

"If you're the waiter," I told him, "bring me a bottle of beer and something for the kid. If you're not a waiter—sneak."

He leaned over the table and I gathered my feet in. It looked like I was going to need them to move around on.

"I'll bring yuh a—"

The girl wriggled out of my hands and shut him up.

"Mine's liquor," she said sharply.

He snarled and wandered away.

"Who's your friend?"

"You'll do well to lay off him," she advised me. "Now, what's all this about Ed being in trouble?"

"You read about the killing in the papers?"

"Yes."

"You oughtn't need a map, then," I said. "Ed's only out is to put the job on you. If he can't, he's nailed."

"You're crazy!" she exclaimed. "You weren't too drunk to know that both of us were here with you when the killing was done."

"I'm not crazy enough to think that proves anything," I corrected her. "But I am crazy enough to expect to go back to San Francisco wearing the killer on my wrist, and that's what I'll do."

She laughed at me. I laughed back and stood up.

"See you some more," I said as I strolled toward the door. I returned to San Diego and sent a wire to Los Angeles, asking for another operative.

"Looked like I was going to have to shoot you loose from the place for a moment," he grinned. "Between the twist flashing the pick and the big guy loosening a sap in his pocket, it looked like action was coming."

"You let me alone," I ordered. "Your job is to see what goes on, and that's all. If I get carved, you can mention it in your report, but that's your limit. What did you turn up?"

"After you blew, the girl and the big guy put their noodles together. They seemed kind of agitated. He slid out, so I dropped the girl and slid along behind him. He came to town and got a wire off. I couldn't crowd him close enough to see who it was to. Then he went back to the joint."

"Who is the big guy, did you learn?"

"He's no sweet dream, from what I hear. 'Gooseneck' Flinn is the name on his calling cards. He's bouncer and general utility man for the joint."

So this Gooseneck party was the Golden Horseshoe's clean-up man, and he hadn't been in sight during my three-day spree? And it had been on one of those three days that Mrs. Ashcraft and her servants had been killed.

"I wired your office for another op.," I told Gorman. "He's to connect with you. Turn the girl over to him, and you camp on Gooseneck's trail. I think we're going to hang three killings on him, so watch your step. I'll be in to stir things up a little more tomorrow; but remember, no matter what happens, everybody plays his own game. Don't ball things up trying to help me."

"Aye, aye, Cap," and he went off to get some sleep.

The next afternoon I wandered around looking for some fellows I needed. I spotted the first one—a sun-burned man who was plainly a farm-hand in his Sunday clothes. "How'd you like to pick up five bucks for a few minutes' work?" I tempted him. He would like it, but what was the work?

"I want you to go over to the Old Town with me and look at a man. Then you get your pay. There are no strings to it."

That didn't exactly satisfy him, but five bucks are five bucks. He decided to try it.

I put the farm-hand over by a door, and went after another—a little, plump man with round, optimistic eyes and a weak mouth. He was willing to earn five dollars in the simple and easy manner I had outlined. Then I got a Filipino and a stocky young Greek.

Four men were enough. I put them in a jitney and took them over to the Old Town.

"Now this is it," I coached them when we had arrived. "I'm going into the Golden Horseshoe Cafe, around the corner. Give me two or three minutes, and then come in and buy yourselves a drink." I gave the farm-hand a five-dollar bill. "You pay for the drinks with that—it isn't part of your wages. There's a tall, broad-shouldered man with a long, yellow neck and a small ugly face in there. You can't miss him. I want you all to take a good look at him without letting him get wise. When you're sure you'd know him again anywhere, give me a nod, and come back here and you get your money. Be careful when you give me the nod. I don't want anybody in there to find out that you know me."

It sounded queer to them. They asked me questions, which I refused to answer, but they stuck.

Gooseneck was behind the bar, helping out the bartenders, when I entered the place.

I couldn't find Gorman's freckled face in the crowd, but I picked out the hatchet-sharp white face of Hooper, another Los Angeles operative, who, I knew then, had been sent down in response to my second telegram. Kewpie was farther down the bar, drinking with a little man. She nodded at me, but didn't leave her table.

Gooseneck gave me a scowl and the bottle of beer I had ordered. Presently my four hired men came in. They did their parts beautifully!

First they peered through the smoke, looking from face to face, and hastily avoiding eyes that met theirs. A little of this, and one of them, the Filipino, saw the man I had described, behind the bar. He jumped a foot in the

excitement of his discovery, and then, finding Gooseneck glaring at him, turned his back and fidgeted. The three others spotted Gooseneck now, and sneaked looks at him that were as conspicuously furtive as a set of false whiskers. Gooseneck glowered at them.

The Filipino turned around, looked at me, ducked his head sharply and bolted for the street. Another of my confederates, the Greek, cleared his throat with the noise of a gasoline engine's backfire. Gooseneck was edging down the bar, a bungstarter in one hand, his face purple.

I looked at my assistants. Their nods wouldn't have been so terrible had they come one at a time, but they were taking no chances on my looking away again before they could get their reports in. The three heads bobbed together—a signal that nobody within twenty feet could, or did, miss—and they scooted out of the door, away from the long-necked man and his bung-starter.

I emptied my glass of beer, sauntered out of the saloon and around the corner. They were clustered there where I had told them to wait.

"We'd know him! We'd know him!" they chorused. "That's fine," I praised them. "You did great. Here's your pay. Now if I were you boys, I think I'd sort of avoid that place after this."

They grabbed their wages and were gone before I had finished my speech. I returned to the Golden Horseshoe—to be on hand in case one of them should decide to come back there to spill the deal to Gooseneck.

Kewpie had left her table and met me at the door. She stuck an arm through mine and led me toward the rear of the building. I noticed that Gooseneck was gone from behind the bar.

When we had dropped down in front of a vacant table, she asked:

"Who were your friends?"

"What friends?"

"The four jobbies who were at the bar when you were there a few minutes ago."

"Too hard for me, sister," I shook my head. "There were slews of men there. Oh, yes! I know who you mean! Those four gents who seemed kind of smitten with Gooseneck's looks. I wonder what attracted them to him—besides his beauty!"

She grabbed my arm with both hands. "So help me, Painless," she swore, "if you tie anything on Ed, I'll kill you!"

Her brown eyes were big and damp. She was a hard and wise little baby, but she was only a kid, and she was worried sick over her man.

I patted her hands.

"I could give you some good advice," I said as I stood up, "but you wouldn't listen to it. It won't do any harm to tell you to keep an eye on Gooseneck, though—he's shift."

There wasn't any special meaning to that speech, except that it might tangle things up a little more. One way of finding what's at the bottom of either a cup of coffee or a situation is to keep stirring it up.

Hooper came into my room in the San Diego hotel at a little before two the next morning.

"Gooseneck disappeared, with Gorman tailing him, immediately after your first visit," he said. "After the

(TURN OVER PAGE.)



"I pushed the door open and went in. The Englishman sat facing me, his right hand in his coat pocket. I was sure he had a gun there."



Illustrations by Austin Briggs.

"Her left hand flashed down under her skirt. I pushed her shoulder forward, twisting her body sharply away from me."



BUY YOUR OWN COPY OF PIX

second visit, the girl went around to a 'dobe house on the edge of town, and she was still there when I knocked off. The place was dark."

German didn't show up.

A bell-hop with a telegram roused me at 10 o'clock in the morning. The telegram was from Mexicali:

Drove here last night holed up with friends sent two wires.
GORMAN.

That was good news. The long-necked man had fallen for my play, had taken my four hired stooges for four witnesses, had taken their nods for identifications. Gooseneck was the lad who had done the actual killing, and Gooseneck was in flight.

I had shed my pyjamas and was reaching for my union suit when the boy came back with another wire. This one was from O'Gar, through the Agency. It was short, and to the point:

Ashcraft disappeared yesterday.

I used the telephone to get Hooper out of bed.

"Get down to Tiajuana," I told him. "Stick up at the house where you left the girl last night, unless you run across her at the Golden Horseshoe. Stay there until she shows. Stay with her until she connects with the big blond Englishman, and then switch to him. He's a man of less than forty, tall, with blue eyes and yellow hair. Don't let him shake you—he's the big boy in this party now. I'll be down. If the Englishman and I stay together and the girl leaves us, take her, but otherwise stick to him."

I dressed, put down some breakfast and caught a stage for the Mexican town. The boy driving the stage made fair time, but you would have thought we were standing still to see a maroon roadster pass us near Palm City. Ashcraft was driving the roadster.

The roadster was empty, standing in front of the adobe house, when I saw it again.

I knocked on the door of the adobe house.

Kewpie's voice: "Who is it?"
"Me—Painless. Just heard that Ed is back."

"Oh!" she exclaimed. A slight pause. "Come in."

I pushed the door open and went in. The Englishman sat tilted back in a chair, his right hand in his coat pocket—if there was a gun in that pocket it was pointing at me.

"Hello," he said. "I hear you have been making guesses about me."

"Call 'em anything you like," I pushed a chair over to within a couple of feet of him, and sat down. "But don't let's kid each other. You had Gooseneck to do the turn—a sap who went on a killing spree and then lost his nerve. Going to read and write just because three or four witnesses put the finger on him! And only going as far as Mexicali! I suppose he was so scared that the five or six-hour ride over the hills seemed like a trip to the end of the world!"

The man's face told me nothing. He eased himself around in his chair an inch or two, which would have brought the gun in his pocket—if a gun was there—in line with my thick middle. The girl was somewhat behind me, fidgeting around. I was afraid of her. I had seen the blade she wore on one leg. The man and his gun didn't worry me much. He was not rattle-brained, and he wasn't likely to bump me off.

I kept my chin going.

"You aren't a sap, Ed, and neither am I. I want to take you riding north with bracelets on, but I'm in no hurry. What I mean is, I'm not going to stand up and trade lead with you. There's a rod between my vest and my shirt. If you'll have Kewpie get it out, we'll be all set to talk."

He nodded slowly, not taking his eyes from me. The girl came close to my back. One of her hands came over my shoulder, went under my vest, and my old black gun left me. Before she stepped away she laid the point of her knife against

the nape of my neck for an instant—a gentle reminder.

"Good," I said, when she gave my gun to the Englishman. "Now here's my proposition. You and Kewpie ride across the border with me—so we won't have to fool with extradition papers—and I'll have you locked up. We'll do our fighting in court. I'm not absolutely certain that I can tie the killings on either of you, and if I flop, you'll be free. If I make the grade—as I hope to—you'll swing, of course. But you might win."

"What's the sense of spending the rest of your life dodging bulls? You'll maybe save your neck, but what of the money your wife left? That money is what you're in the game for—it's what you had your wife killed for. Stand trial and you've a chance to collect it. Run—and you kiss it goodbye. Are you going to ditch it, or are you going to stick to the finish—win or lose everything?"

My game just now was to persuade Ed and his girl to bolt. If they let me throw them in the can I might be able to convict one of them, but my chances weren't any too large. It depended on how things turned out later. It depended on whether I could prove that Gooseneck had been in San Francisco on the night of the killings, and I imagined that he would be well supplied with all sorts of proof to the contrary. We had not been able to find a single fingerprint of the killer's in Mrs. Ashcraft's house. And if I could convince a jury that he was in San Francisco at the time, then I would have to show that he had done the killing. And after that I would have to prove that he had done the killing for one of these two.

NEXT WEEK: Cont. Op. No. 7 mixes up the ingredients of this startling climax and brings it to a smashing and unexpected climax.

HOLIDAY CONTEST ENDS

Winner of Fortnight's Free Holiday in Columbia Pictures' "Ideal Holiday" Competition Will Be Announced in Next Week's "Record"

THIS is the final week of Columbia Pictures' "Ideal Holiday" competition, entries for which closed last Tuesday. The number of essays received for the final week was a record, and had the competition remained open for another week, it is hard to say how many would have rolled in. By the time this appears, thousands of New Zealanders (including hundreds of those who entered for this competition) will actually be taking their holidays. Perhaps it's too much to expect that everybody will enjoy that ideal holiday about which so much has been said recently, but, at any rate, wherever you are, let's hope the weather remains fine. That, in New Zealand's fickle climate, seems to be the chief requisite for a good holiday.

IT is interesting to note that, although hundreds and hundreds of essays have been submitted during the course of the competition and nearly every holiday resort in New Zealand has been suggested as the ideal place for an ideal holiday, two or three have been especially popular.

Rotorua, Timaru (at one of which towns the final winner will stay), Stewart Island, Queenstown and North Auckland would appear to be most favoured. And what better places for a holiday could there be?

An amusing feature of the competition were the comments added by some competitors in covering letters.

"Herewith is my final, despairing effort," wrote one competitor. "Do you know, and mind you I speak with an entirely unbiased mind, I consider my own essays much superior to any of the others, and I can't understand why you don't think so, too."

And thus another entrant: "I enclose my third attempt—which I hope will prove the lucky one—in your Holiday Competition. It is practically the same as one which I submitted earlier in the competition, but I have re-read it after a few weeks, and have decided that it is still quite good—even equal to some of the prize winners. . . ."

Well, perhaps it is all a matter of opinion, but fortunately for the sanity of those conducting the competition, the judges' decision is final.

Winning Essay

IT was exceedingly difficult to select the winning essay from the very large number which arrived for the final week. Final semi-finalist, however, is Miss B. Balharry, of 56 Paynters Avenue, Fitzroy, New Plymouth, whose essay is not only succinct and well written, but extremely neatly set out.

Holiday Essay Competition

THE competition has been divided into 10 weekly stages, and from the semi-finalists, the final winner is being selected. His (or her) name will be announced in the "Record" of January 7.

Briefly, the winner will receive a fortnight's free holiday, with accommodation and travelling expenses, provided by Columbia Pictures.

First prize includes:—

(a) Return rail fare to Timaru and Caroline Bay if the winner resides in the South Island, or to Rotorua if the winner resides in the North Island.

(b) A smart travelling case presented by Nash's Leather Arcade, only address 133-135, Cuba Street, Wellington.

(c) One new season's model "Cutie" bathing suit presented by Lane, Walker, Rudkin Ltd., manufacturers of "Canterbury" woollen goods.

(d) A Slazenger "Match Point" racquet donated by Slazenger (Australia) Pty., Ltd., Sydney.

(e) An Ensign Camera donated by H. E. Perry Ltd., N.Z. Distributors for Selo-chrome Films.

(f) Fortnight's free accommodation at Armidale Guest House, Rotorua, or leading Timaru hotel.

Here is Miss Balharry's essay:

Belinda and I have identical views on how we would spend an ideal holiday. We would go exploring. No, not to the South Pole, for that would mean too much preparation and too much expense—and, besides, we have never wanted to go there. But

what we have always wanted to do is to explore some of those tantalising side-roads that are forever beckoning as you sweep past along the main road in a service car or bus.

They beckon for a hundred yards or so and then coyly disappear, sometimes round a bend, sometimes into a dip, and sometimes up over a rise. And there is shade along them from branching trees, and grass and blackberries grow tall on either side. And you think how perfect it looks, and you decide you will go there some day and find out what it is like farther on, but the service car ruthlessly carries you past and somehow you never seem to have time to come back another day.

So Belinda and I have made a pact. We are going to make time. We are going to go back and explore these roads, and what is more, we are going to do it on foot during our very next holiday. It will be perfect, we have decided. It will be ideal.

We are setting off through Taranaki. There are some roads there that wind and dip and then wind again, and we shall follow them. Mt. Egmont will appear suddenly as we round a bend, the gleam of the sea in the distance will dazzle us as we top a rise, and the gurgle and rush of water will sound in our ears as we cross a bridge over a narrow, rocky stream.

We will have our sleeping bags with us, and the minimum of camping gear, but we will not camp out every night. If we come to a town or a township in our ramblings we will spend the night in its hotel, but we will not be bound down to reach a certain destination every day. We may not even cross the boundaries of Taranaki for Mt. Egmont might cast her spell on us and bid us stay, but we shall continue our wanderings, nevertheless, and when at last we come home again and once more board a service car to sweep us along the highways to another year of toil, we will think of our rambling holiday, and then we will be able to toss our heads at the side-roads as they flash by. "No longer need you beckon," we will shout, "for you have been explored."

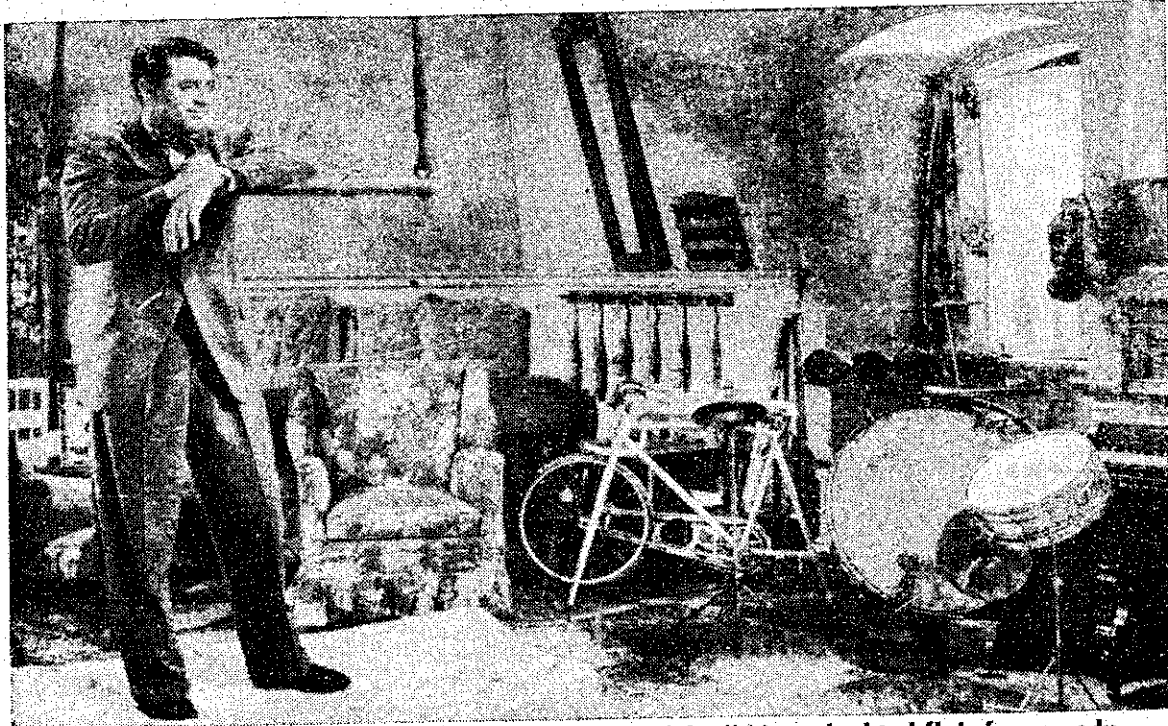
KATHARINE HEPBURN CARY GRANT



Showing at . . .

REGENT	HASTINGS	JANUARY 14
PLAZA	NAPIER	JANUARY 7
REGENT	GISBORNE	JANUARY 2
AUCKLAND AND WELLINGTON DATES TO FOLLOW.		
WATCH FOR THEM!		

(Approved for Universal Exhibition.)



CARY GRANT demonstrates once more in "Holiday" his undoubted flair for comedy. Here he is with some "props"—in a very bachelor-looking room.

GOING ON HOLIDAY!

If you are leaving your permanent address to go away on holiday, don't forget to tell your news-agent to post your "Record" to you every week.

THE HOME FORUM

Can Churches Save The World?

RATIONALIST (Huntly): I read with interest your thought-provoking article on the question "Can the Churches Save the World?" and while I cannot entirely agree with some of the opinions expressed, you certainly deserve credit for giving publicity to a matter which is concerning and worrying most thoughtful people today.

I have no dogmatic views one way or the other, but I would like to add a couple of comments. First, until there is a spiritual regeneration within the Church itself, there cannot be spiritual regeneration throughout the world. The Church has still to prove that it is not the same politically-minded worldly body that it has been throughout the centuries.

Second, there is indeed evidence of a great spiritual movement among the peoples of the world, and it is up to the Church to do its bit. The Church should lead, not follow.

The struggle is essentially one between sane democracy and totalitarianism. On which side does the Church stand?

On Which Side Does The Church Stand? ... Thanks For "a Positive Article" ... Some More Views on Jazz and Crooning ... Radio and the Manners of the Masses

"Positive Article"

Dorothy Robins (Kelburn): I want to tell you how much I appreciated your article in this week's "Record" entitled "Can the Churches Save the World." I think it was splendid to make it the front-page article. The world is simply crying out for the answer to its problems, and it is only through moral and spiritual rearmament that the answer is to be found. Thank you for this positive article. I hope there will be more like it.

Chaos

Swing (Mataura): I have been a reader of the "Record's" Home Forum for quite a while, and there has never been a time when there has not been a letter in from some person about the amount of jazz

and crooning that comes over the air.

In answer to S.K.M. and Old Ted, I challenge them to prove their claim that the programmes of today are cluttered up with jazz and crooning. S.K.M. says his bile

to raise the taste of the masses, and bring the more pliable of them to something approaching a cultural level. While the present Government is fully awake to the power of broadcasting as a means toward achieving political ends, and while it does not hesitate to use the ether to play on the sentiments of the working class, it appears to lack understanding as regards the use to which radio might be put to improve the manners of the masses.

Mr. Savage is always prating about improving the standard of living for the New Zealander. The majority, especially the young males, stand in need of some preparation to fit them for the better standard of living that is coming by way of Socialistic effort. At the present time the average male under 35 years of age is decidedly inferior in physique, manners and speech to his specimen of a generation ago. He stands as a living example of the stage to which democracy has brought us, and he is a finger post toward the future—a future that needs no indicating.

And yet much could be done. What is the cause? The young male of this generation has been poisoned by the output of the American printing press, and, further, by the tin-pan dance music, the crude pictures and the sticky songs that pollute the ether. School children, too, are being fed upon this poison, which finds its way into classroom as well as the home. And there is another aspect, aside from the actual damage done to the masses by depraved broadcasting—the fact that those of refined taste must suffer trash and sickly rubbish to win a few moments' pleasure from suitable music.

The commercial announcer adopts a tone that is most offensive to those of refinement. He does not further the interests of the advertiser—indeed, he probably creates an impression opposite in effect to that hoped for. These announcers are devoid of all sense of restraint. They forget that there is a dignified section to whom it would pay the advertisers to appeal. The advertisers themselves should realise that the same quiet dignity that characterised Press advertising would serve also through the radio. The time has come to make a determined effort for revision of programmes.

Anti-Semitism

"L.K." (Herne Bay): May I thank Liber ("Record," December 16) for his reply to my letter. I was, however, speaking of anti-Semitism generally, and I did not mention any particular country. However, in mentioning Germany as Liber does, then one must deal directly with anti-Semitism in Germany. Liber draws attention to the wealth of the Jews by statistics. It would be interesting to know from what source he drew his figures. In the case of wealth, would not that be a case against capitalism rather than Jewry? If because of economic reasons anti-Semites feel justified, why not decide the issues on an economic basis? Is it necessary to persecute artists, poets and singers, and others not connected with wealth? The real aim in Germany is the separation of the two peoples. The racial policy of Germany today is well known. Liber mentions that the Jews are prominent in art, and

music, but they are also prominent in science (Albert Einstein left the country), medicine and physics. They have contributed much to the culture of Germany. The fact that the Jews in Germany are prominent in these things shows that they have been prominent in the national life of the country.

Unfortunately, the Jews are people without a country—they have been used as an excuse for many of the mistakes of various governments. In the Middle Ages the Jews were not allowed to own land, to move out of the ghettos or to trade without special permits. Money-lending was not objected to because it was a non-Jewish habit to borrow money from Jews and not be very particular about paying it back. The solution of the Jewish problem is not to persecute them. History records how persecution strengthens the Jews. What, then, is the solution? It is true that the Jews adopt the country of their birth as their own, and usually are very loyal, but prejudice against foreigners makes it very difficult for them. It would seem that the solution of the Jewish problem is a Jewish homeland for them to work out their own destiny.

The recent suggestion in London to give to the Jews a portion of Northern Rhodesia seems very sound, because there unhampered they can work together and trade with the countries of the world. The solution of the Jewish problem and anti-Semitism will not, and cannot be found if the Jewish people have not a homeland of their own.

Carols

"Tired" (Auckland): When I first read a letter in the Home Forum of the "Record" complaining about too many Christmas carols I just thought, "Here's an

"WORKS OF ART"

Congratulations On Christmas Issue

Irene Addison (Takapuna): Just a little note to congratulate you on the excellence of your Christmas number of the "Radio Record." The beautifully reproduced photos of New Zealand scenery are works of art, the ones of the Wanganui River visualising very clearly for me where I could spend an ideal holiday. All the articles on various subjects are so interesting, but most especially those on the pages of "Passing Pageant." I have sent a couple of copies of this issue to overseas friends, and I am sure they will be delighted with it—it is just packed with good things from cover to cover—the gay coloured advertisements being not the least of its attractive lay-out. I must not forget to say I felt quite proud to think I had a "Pepperpot" accepted in this very special Christmas number of the "Radio Record." Wishing you the Compliments of the Season, and an ever-increasing circulation for your splendid journal.

old spoil-sport. Just because he doesn't enjoy carols, he thinks nobody else should be allowed to enjoy them." But after hearing the number of carols I have heard during the past day or two, I am inclined to agree with your correspondent. Carols are all very well, but enough is as good as a feast. I hope there will be an improvement next Christmas—that is if Hitler hasn't proclaimed Father Christmas non-Aryan and done away with him.

ROAD SAFETY

Holiday Drivers Who Drink

Motor (Napier): The Hon. R. Semple is to be congratulated on the general result to date of his campaign for road safety, but even the repeated slogans and warnings we have been seeing around lately do not seem to be having the deterring effect they should on drivers who like to have their drink as well. Near Christmas I was surprised and distressed at the number of people I saw driving cars after having had much more drink than was good for them. It seems quite evident that unless the drunken driver is put into prison for a good long term, or confined every week-end for six months or so, the danger will always be there. I sincerely hope that the position will not be as bad over the New Year holidays. I agree with Mr. Semple entirely that the drunken driver must be purged from the roads.

rises at breakfast time when he listens to the tunes of the day. What does he think ours does when we sit down to our tea after a day's work, and have to listen to the dinner music? Stuff that has no rhythm, no tune, no nothing. Just a jumble of instruments making a chaos of sound.

One has only to look at the programmes of the week in the "Radio Record" to see what the average man has to digest.

"Tripe"

"X" (Wellington): Your paper of December 16 contains no fewer than four letters complaining strongly of the vulgar and silly stuff that is dished up to listeners on the radio. The writers, like myself, are no doubt expressing the opinions of others with whom they have spoken. It is hoped New Zealand radio officials read your publication, as the programmes are at times quite unsatisfactory in compilation.

In a recent issue of the "Radio Record" some one asked what had become of the records of Chostia-koff, the Russian tenor? To him I would add Gigli, Crooks, Pinza, Caruso, Butt, Widdop, Galli Cured, and De Luca. I am not forgetting that we heard a few of these last week, and in the latest programme we are promised some more. We can stand the repetition.

Manners of Masses

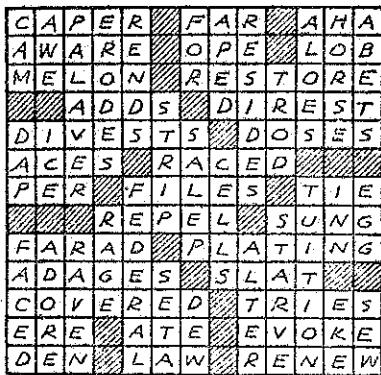
"583" (Dunedin): The radio is a very powerful medium for good or ill. Its influence goes far beyond the written word. With a proper use of radio it would be possible

Weekly Crossword Puzzle

By RICHARD H. TINGLEY.

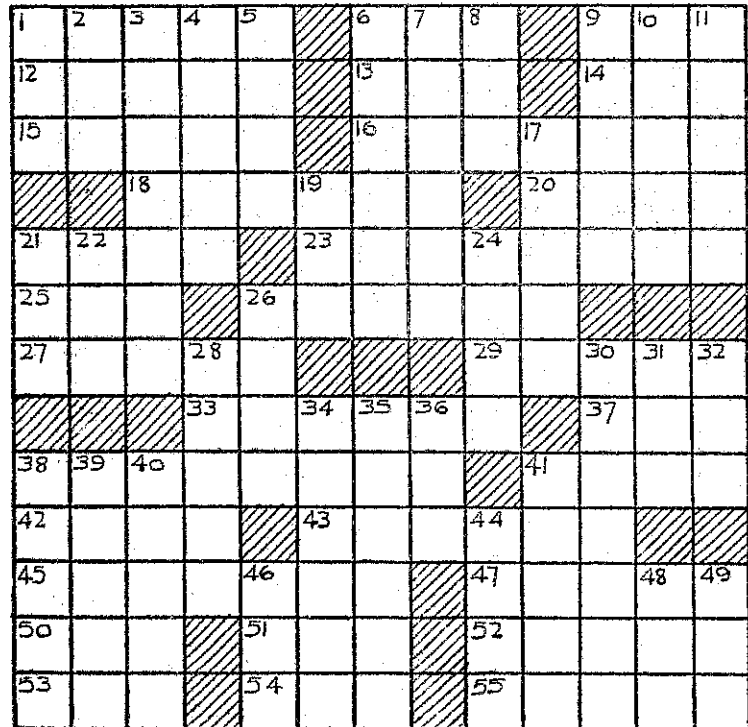
ACROSS.

- 1—Boxes
- 5—Lucrative
- 9—Not many
- 12—Central part of amphitheatre
- 13—Biblical high priest
- 14—Ancestor of the Erites
- 15—A social company
- 16—One who has the right of choice
- 18—Dwell
- 20—Assistant
- 21—Floated aloft
- 23—Field as an opinion
- 25—Small moulded mass
- 26—Unruffled
- 27—Acute crest of mountain range
- 29—Sign
- 33—Negligent
- 37—A youth
- 38—Alkaloid derived from belladonna
- 41—Uncouth
- 42—Fall in drops
- 43—Sets forth explicitly
- 45—Ailment
- 47—Similar
- 50—Shelter afforded by object in wind
- 51—Hair



LAST WEEK'S ANSWER.

- 52—Slope the edge
- 53—Go astray
- 54—Queer
- 55—Creep surreptitiously
- 3—Notched like a saw
- 4—Go in
- 5—Utters
- 6—Appliance for supplying material into machine
- 7—Aver



Record RAPID RADIO GUIDE

Vocal And Instrumental

New Year's Day:

A beautifully sung choral offering is "Hymns of All Churches," presented from the four ZB stations at 8.30 a.m. on Sunday and from Tuesday to Friday.

"Thus Spake Larathustra," a tone poem by Richard Strauss, played by Serge Koussevitzky and



Te Mauri Meihana, Maori singer recently returned from a tour of Australia, will be heard in a recital of Maori songs from 2YA on Friday night.

the Boston Symphony Orchestra, will be broadcast from 1YA at 3.30 p.m.

Enrico Caruso, most famous tenor of his day, will be heard in two recordings from 1YX Auckland at 8.46 p.m.

Clement Q. Williams, who is at present touring New Zealand under engagement to the NBS, will be heard in a recital from 2YA at 9.5 p.m.

Viola Morris and Victoria Anderson present a programme of vocal solos and duets from 3YA at 8.34 p.m.

Russian choirs are famed the world over for their singing, a well-known choir being the Sorokin Russian Choir, which will be heard in two recordings from 4YA at 8.34 to-night.

Monday, January 2:

Penn Hughes presents organ memories from 1ZB at 6.30 p.m.

Featured in the "Singers You Know" session is Paul Robeson, famous negro bass singer. Hear him from 1ZB at 8.15 p.m.

Julie Werry, N.Z. soprano who sang for Richard Tauber in Australia, will be heard in a recital from 2YA at 8.17.

Peter Dawson, famous English bass-baritone, will be heard in a recorded recital from 3YA at 8.11 p.m.

Thomas E. West (tenor) will be heard in a recital of popular songs, including "Giannina Mia," from 3YA at 9.5 p.m.

"Look for the Silver Lining"—popular selections from Jerome Kern's musical comedies—from 4YO Dunedin at 9 p.m.

Tuesday, January 3:

Clement Q. Williams, Australian baritone, will be heard in a studio recital from 2YA at 8.18 p.m.

"Bits and Pieces"—a programme of excerpts and selections from major works, featuring, at 9.30, "At the Tchaikovsky Fountain"—will be broadcast by 2YC Wellington between 9 and 10 p.m.

A programme of songs that are seldom heard nowadays will be presented by Viola Morris and Victoria Anderson, soloists and duettists, from 3YA at 8.30 p.m.

Wednesday, January 4:

Dan Foley, popular Irish tenor, presents "Songs You Might Not Have Heard," from 2YA at 8.8 p.m.

Julie Werry, New Zealand soprano, will be heard in a studio recital of light classical numbers from 3YA at 8.45 p.m.

Vladimir Rosing, internationally famous tenor, will be heard in recorded recital from 3YA at 9.13 p.m.

"Music from the Cities of the World" is heard from 3ZB at 7.45 p.m.

Thursday, January 5:

Donald Novis sings from the four ZB stations and 2ZA at 7.30 p.m.

Mr. and Mrs. D. Gamble will be heard in programme of vocal solos and duets from 2YA



Popular English bass-baritone Peter Dawson will be heard in a recorded recital from 3YA on Monday evening.

strument, will be heard in a recital that includes Gounod's "Ave Maria," from 1YA at 8.33 p.m.

The Swing Time Harmonists present a group of popular hits from 2YA at 8.47 p.m.

The 3YA Orchestra, conducted by Will Hutchens, Mus. Bac., presents a studio concert, with interludes by "The Chatterboxes," from 3YA between 9 and 10 p.m.

that ever-interesting subject "World Affairs," from 2YA at 8.40 p.m.

Mary Scott, on whom an article appeared in the "Record" recently, will give a talk entitled "Leaves from a Backblocks Diary—A Private Line," from 4YA at 8.40 p.m.

Thursday, January 5:

Marina discusses child psychology from 1ZB at 11.30 a.m.

"The Cradle of New Zealand: Hobson's Choice," is the title of Mr. Douglas Cresswell's talk from 1YA at 9.5 p.m.

Mr. P. Coira, president of the National Council of Swimming and Life-Saving, will be heard in a talk, "The National Swimming and Life-Saving Campaign," from 2YA at 7.40 p.m.

"Who's Who and What's What?"—a ramble in the news by "Coranto"—from 2YA at 7.30 p.m.

"Just Hats" is the rather intriguing title of a talk to be given from 2YA at 8.41 p.m. by Major F. H. Lampen.

"Health and Beauty" is the subject of Elizabeth Blane's talk from 2ZB at 9.45 a.m.

Friday, January 6:

Marina talks on "First Aid and Home Nursing" from 1ZB at 11.30 a.m.

Opera

New Year's Day:

A recorded presentation of the first act of Mozart's opera "Don Giovanni" will be broadcast from 3YA at 9.5 p.m.

Humorous And Dramatic

New Year's Day:

"One Man's Family," formerly heard from all ZB stations on Friday night, is now presented on Sunday night, from 1ZB at 9.15, 3ZB at 9.5 and 4ZB at 9.0.

Joan Anne and her Uncle John discuss "Art for Art's Sake" from 2YC Wellington at 7.30 p.m.

"Onward Christian Soldiers"—a dramatisation of the incidents leading up to the writing of the hymn which was once described as "the battle song of the Church militant"—will be presented from 4YA at 8.46 p.m.

"Diary for 1936"—a chronicle of the events in a year outstanding in the history of the British Empire, including as it did the death of King George V, the abdication of Edward VIII, and the accession of George VI will be broadcast from 4YA at 9.5 p.m.

Monday, January 2:

A story that will touch your heart and bring with it laughter and tears is "The House of Peter MacGregor," broadcast from the four ZB stations at 10.30 a.m. from Monday to Friday.

"Affairs of State" is the title of episode nine of the thrilling serial "The Exploits of the Black Moth," to be broadcast from 1YA at 8 p.m.

"John Halifax, Gentleman"—a dramatisation of the famous novel by Mrs. Craik—from 1YA at 8.46 p.m.

"Mixed Doubles" is the title of this week's instalment of

HIGHLIGHTS OF THE WEEK

The Cream of the Programmes

at 9.5 p.m., and also at 9.26 p.m.

Between 8 and 10 p.m., 4YA will present an English composers' programme, featuring, at 9.5, Vaughan Williams's "London Symphony."

Friday, January 6:

Te Mauri Meihana, who met Gladys Moncrieff in Australia recently, will be heard in studio recital of Maori songs from 2YA at 8.19 p.m.

Julie Werry, New Zealand soprano, will be heard in studio recital from 3YA at 9.24 p.m.

Clement Q. Williams, Australian baritone, accompanied by the 4YA Concert Orchestra, presents a programme "From John's Scrapbook," from 4YA at 9.5 p.m.

Viola Morris and Victoria Anderson present a programme of vocal solos and duets from 4YA at 9.35 p.m.

Saturday, January 7:

Ada Lynn, soprano, will be heard in a recital of a number of popular songs, including "The Moon of Manakora," from 1YA at 8.26 p.m.

The Tara Harp Duo, exponents of the most beautiful in-

Talks

New Year's Day:

Uncle Scrim's popular session, "The Man in the Street," is heard from 1ZB, 2ZB, 3ZB and 2ZA at 8 p.m.

Lou Paul conducts the Maori news session from 1ZB at 9 p.m.

Mrs. J. A. Lee talks on "Woman's Place in the World" from 2ZB at 4.45 p.m. and from 4ZB at 4.15 p.m.

Monday, January 2:

A farm and home session for the man on the land is broadcast from 2ZB at 12.30 p.m.

Tuesday, January 3:

Colonel John Atkinson will be heard in a recorded talk, "Humour of Umpires and Referees," from 1YA at 9.5 p.m.

Anne Stewart talks on "Interior Decorating" from 2ZB at 10.7 p.m. "Gardeners' Session" is conducted by Dave Cambridge from 3ZB at 6.45 p.m.

Wednesday, January 4:

Dr. Guy H. Scholefield, Parliamentary Librarian, talks on

Popular sports announcer, Gordon Hutter, gives a sports talk from 1YA at 7.30 p.m.

That the reading of correct literature by the masses is responsible for an increase in the standard of general education has been proved many times. Listen to the talk "Covering England with Libraries," to be given by Sir Percy Meadon, Director of Education, Lancashire, from 2YA at 8.40 p.m.

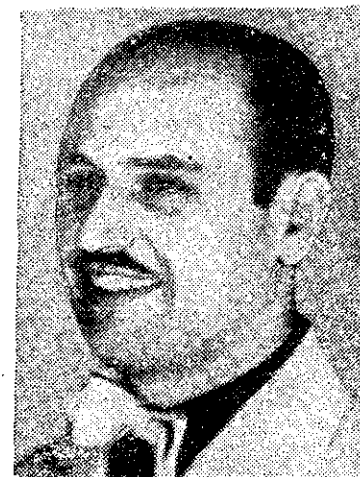
Professor F. L. W. Wood, Professor of History at Victoria College, talks on "A New Zealand Observer in Europe—Social Security and Liberty in France," from 3YA at 9.5 p.m.

Well qualified to talk on India's position in the Empire is the Hon. Dr. H. N. Kunzru, member of the Council of State, Parliament of India, who will be heard in a recorded talk, "India Looks at the Empire," from 4YA at 8.44 p.m.

Saturday, January 7:

"Stories of New Zealand Industry," featured by Mrs. Victor Macky, will be presented from 1ZB at 10.45 a.m.

A further talk in connection with the National Swimming and Life-Saving Campaign will be given from 2YA at 7.30 by Mr. J. B. Perrin, one of the coaches of the National Council of Swimming and Life-Saving.



Sammy Lee and his American Canadians, popular dance combination at the Majestic Cabaret, will be on relay by 2YA on Wednesday night at 10 o'clock.

the serial thriller, "Fly by night," to be broadcast from 1YX Auckland at 9.37 p.m.

"The Heart of England," a BBC recorded feature programme from the Midlands, will be broadcast from 2YA at 9.5 p.m.

"The Count of Monte Cristo," a radio dramatisation of Alex-

WORLDWIDE RADIO GUIDE

andré Dumas's famous novel, is presented every night except Sunday, from 2ZB at 5.15, and from 2ZA at 6.30.

"Tales of the Silver Greyhound"—"The Romany Road" will be presented by James

arch" will be presented from 4YA at 9.5 p.m.

"Khyber"—a thrilling story of a search for oil in the hills of the dangerous Indian North West Frontier—will be broadcast from 4YA at 9.34 p.m.

great fortress, will be heard from 3YA at 8 p.m.

"Here's a Queer Thing," dramatisation of queer happenings the world over, from 3YA at 9.5 p.m.

Popular comedienne, Elsie and Doris Waters will be heard in two original sketches, "Gert and Daisy Write a Letter" and "Mrs. Stanley Holloway," from 4YA at 9.14 p.m.

Nat Gould's greatest racing story, "The Double Event," is presented in dramatic form from all ZB stations at 9 p.m.

Wednesday, January 4:

You can hear "Stories of the Songs You Love" from 1ZB at 9.30 a.m.

Thrilling adventure, mystery and facts about the world's most surprising country and people, are contained in the serial feature, "Black Flame of the Amazon," presented from all ZB stations at 6.15 to-night, to-morrow and Friday.

"Coronets of England—The Life of Mary Queen of Scots" will be presented from 1YA at 9.5 p.m.

"Brother of Mankind," chapter 13 of "Into the Light," a serial romance of the Middle Ages, produced by the NBS, will be broadcast from 2YA at 9.5 p.m.

"Soldier of Fortune" (chapter 13), presented by James Raglan and Company from 2YA at 9.32 p.m.

A dramatic sketch "The Living Death" will be broadcast from 3YL Christchurch at 8.15 p.m.

A further instalment of the serial feature, "The Stonehill Prison Mystery" will be presented from 3ZB at 8.45 p.m.



Australian baritone Clem Williams, at present touring New Zealand under contract to the NBS, will be heard from 2YA on New Year's Day and from 4YA on Friday, January 6.

"Mittens"—an epic of the Turf—presented by George Edwards and Company from 4YA at 8 p.m.

"The Hunchback of Notre Dame," a dramatisation of the famous novel by Alexandre Dumas, presented by George Edwards and Company from 4YA at 9.18 p.m.

Thursday, January 5:

"The Story of Gilbert and Sullivan" is presented in dramatic form from 1ZB at 7.45 p.m.

"Westward Ho!" the stirring adventure story by Charles Kingsley, lends itself particularly well to adaptation for radio broadcasting. Hear it presented by George Edwards and Company from 1YA at 8 p.m.

Episodes seven and eight of the comedy serial "The Rich Uncle from Fiji" will be broadcast from 2YA at 8.17 p.m.

"Personal Column"—drama from the agony column of a newspaper—from 3YA at 8.48 p.m.

The life story of one of England's greatest sailors, Lord Nelson, is presented from 3ZB at 8.45 p.m.

"Man Through the Ages: Nineveh," an historical panoramic serial written by James J. Donnelly and produced by the NBS, will be heard from 4YA at 8.36 p.m.

Saturday, January 7:

"Coronets of England: The Life of Mary Queen of Scots" will be presented from 3YA at 8.35 p.m.

Dance Music

Monday, January 2:

Larry Clinton and Billy Cotton supply the dance music programme from 3ZB at 11 p.m.

Wednesday, January 4:

Sammy Lee and his American Canadians (on relay from the Majestic Cabaret) supply the dance programme from 2YA to-night, commencing at 10 o'clock.

Commencing at 10 o'clock to-night, 4YA will broadcast an hour of dance music by the bands of Frank Froeba, Mai Hallett and Woody Herman.

Thursday, January 5:

"Billy Cotton Entertains"—an hour of dance music by Billy Cotton and his Band, with interludes by Kenny Baker—will be broadcast from 1YA at 10 p.m.

Jack Harris and Shep Fields are featured in the dance programme from 3ZB at 11 p.m.

Friday, January 6:

"Rhythm on Record"—a programme of new dance recordings, with special swing session, composed by Arthur Pearce—from 2YA at 10 p.m.

The Savoy Dance Band (on relay from the Savoy Restaurant) provides the dance music from 4YA, commencing at 10 p.m.

Plays

New Year's Day:

"Semi-Detached"—a radio adaptation of P. G. Wodehouse's novel "Sam the Sudden"—will be presented from 1YA at 9.5 p.m.

London's Sights and Sounds Set Into Music

Symphony Recalls Pre-War City

MUSICAL impression of pre-war London perhaps best describes Vaughan Williams's "London" Symphony, but it is equally descriptive of the great city as it is today; for, although a few of the recognised sounds of the London streets make their way into the music, it is with the spirit of the city and its citizens that the composer has dealt, and the resultant music is that of a poet of sympathy and understanding.

London has inspired music of every order from music-hall ditties to symphonies. In our time, two of the best things we owe to it—Elgar's "Cockaigne" Overture and this symphony, are by West Country men, musicians who are English in spirit rather than townsmen.

And yet Vaughan Williams has told us himself that a better title for his work, "would perhaps be 'Symphony by a Londoner,' that is to say, the life of London (including possibly its various sights and sounds) has suggested to the composer an attempt at musical expression, but it would be no help to the hearer to describe these in words."

Such a description was given, however, by the composer's friend, George Butterworth, in the programme at the first performance. It pointed to some of the "various sights and sounds which make their way into the music—the chiming of Westminster, a lavender-seller's call, the tinkle of the bells which used to be carried by the horses of the rubber-tyred hansom and a hint of street music, like a mouth-organ's."

That was in the spring of 1914, and it was not played again till Adrian Boult and the London Symphony Orchestra gave it in 1918.

In the meantime, Vaughan Williams, though past the age at which service could be demanded of him, had served in Macedonia and on the Western front, in the R.A.M.C., and as a gunner officer. George Butterworth was killed in the battle of the Somme on August 5, 1916, one of the many promising musicians on

both sides whose careers were so tragically cut off.

Comradeship in arms of Vaughan Williams and Butterworth is commemorated by the dedication of the symphony, in its published form (under the Carnegie Trust's Scheme) to Butterworth. In that form—considerably shortened and revised from the original design—the symphony has been played at many concerts in England and abroad.

In 1920, the British Music Society, which had just been formed, chose it as the chief English work to bring forward at its first annual congress; Albert Coates conducted a fine performance of it. Sir Henry Wood, too, has conducted this symphony both in London and at various places.

In Paris the work was received with great acclamation in 1929, and at the conclusion of that particular concert Leopold Stokowski went forward and embraced Sir Henry Wood (a fellow Londoner), and said, "This is the man who has taught me everything." Stokowski was a most regular Prom "fan" in his young days.

4YA listeners will hear "A London Symphony" by Vaughan Williams played by the Queen's Hall Orchestra, under Sir Henry Wood, on Thursday, January 5.

THE William S. Paley Award given each year by the president of the CBS to the amateur who has contributed most usefully to the welfare of the American people, was formally bestowed upon R. T. Anderson, of Harrisburg, Illinois, at a luncheon in New York recently.

A report from the American Radio Relay League states that Anderson achieved this honour for his work in saving the people of Shawneetown during the 1937 Ohio River flood. With all other forms of communication broken down he worked his portable transmitter, W9MWC, for sixty hours with hardly a break, and he alone was responsible for summoning aid to the marooned people of the town.



Elsie and Doris Waters, perhaps better known to radio listeners as "Gert and Daisy," will be heard in two original sketches from 4YA on Tuesday.

Raglan and Company from 2YA at 9.30 p.m.

Tuesday, January 3:

"Some Novelties," by Kay Bee, will be presented from 2YA at 9.20 p.m.

"Singapore Spy," a thrilling drama of the activities of an international spy ring in the

"Richelleu, Cardinal or King?" a dramatic presentation from 3YL Christchurch at 8.30 p.m.

"Coronets of England: The Life of Charles II, The Merry Mon-

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From the YA Stations and Auxiliaries

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NEW YEAR'S DAY

1YA AUCKLAND 650 k.c. 461.3 m. **2YA** WELLINGTON 570 k.c. 526 m.

- 9.0: Recordings. 11.0: Presbyterian service. 12.15: Close down.
 1.0: Dinner music. 2.0: Recordings.
 3.30: "Thus Spake Zarathustra"—a tone poem by Richard Strauss, played by Serge Koussovitzky and the Boston Symphony Orchestra.
 4.8: Recordings. 4.30: Close down.
 6.0: Children's song service.
 7.0: Anglican service, from St. Matthew's Church. Preacher: Rev. Canon R. G. Coats. Organist: Mr. Stanley Jackson.
 8.15: Recordings.
 8.30: (R) The Queen's Hall Light Orchestra, "The Little Minister" Overture (Sir A. C. Mackenzie).
 8.40: (R) Elsa Illard (soprano) and Hans Fidesser (tenor) with orchestra, "Musical Memories of Franz Lehar."
 8.46: (R) The State Opera Orchestra, Potpourri from "The Cousin from Dingsdaa" (Kunneke).
 8.52: (R) The Maestros Vocal Quintet, with orchestra, "English Medley."
 9.0: Weather report and station notices.
 9.5: (R) Play: "Semi-Detached"—a radio adaptation of P. G. Wodehouse's novel, "Sam the Sudden." Produced by the NBS.
 10.0: Close down.

1YX AUCKLAND 490 k.c. 340.7 m. (Alternative Station)

- 6.0: Recordings.
 8.30: Concerto in G Minor, Mischa Elman (violinist) and the London Symphony Orchestra, conducted by Lawrence Collingwood.
 8.46: Enrico Caruso (tenor), "Les Rameaux" (Faure), "Hosanna" (Granier).
 8.54: Symphony No. 6 in F Major, Op. 68 (Pastoral), the BBC Symphony Orchestra, conducted by Arturo Toscanini (Beethoven).
 9.30: Povia Frijsh (soprano), "The Water Lily" (Grieg), "In the Ruins of an Abbey" (Faure).
 9.36: Concerto in E Flat Major, for two pianos (Mozart), Artur Schnabel and Karl Schnabel, with the London Symphony Orchestra.
 10.0: Close down.

12M AUCKLAND 1250 k.c. 240 m.

- 10.0 a.m.: Sacred recordings.
 10.30: Orchestral selections.
 11.0: Concert session. 12.0: Luncheon music. 2.0: Selections from the shows and musical comedies. 3.0: Piano selections. 3.20: Piano accordion bands. 3.40: Band selections. 4.0: Miscellaneous. 5.0: Selections for the young folk. 5.30: Birthdays, announcements. 5.40: Light orchestral selections.
 6.0: Close down.
 7.0: Orchestral selections.
 7.30: Concert session.
 10.0: Close down.

Schedules Of 2YH And 4YZ

ALTHOUGH it is not possible for us to publish full programme details of stations 2YH Napier and 4YZ Invercargill, we are able to give below the frequencies and wavelengths of these stations, together with times of transmission:—

2YH Napier, 760 k.c. (394.8 m.) **4YZ Invercargill,** 680 k.c. (440.9 m.)

Week-days: 7 to 9 a.m., 11 a.m. to 2 p.m., 5 to 10 p.m.

Sundays: 11 a.m. to 1 p.m., 2 to 4 p.m., 6.30 to 10 p.m.

- 9.5: A recital by Clement Q. Williams (Australian baritone): "Romance" (Debussy), "Le Mariage des Roses" (Franck), "L'Heure Exquise" (Hahn), "Jeune Fillette" (arr. Weckerlin), "Dawn Shall Over Lethe Break" (Hageman), "When I Bring You Coloured Toys" (Carpentier), "The Tent Song" (Crews), "The Opium Smoker" (Lipton).

- 9.25: (R) The Boyd Neel String Orchestra; conductor, Boyd Neel; leader, Frederick Grinke: Variations on a theme of Frank Bridge (Benjamin Britten).

- 9.49: (R) Dorothy Helmrich (soprano): "Les Deux Enfants De Roi" "Clover" (D'Arba).
 9.53: (R) London Symphony Orchestra, conducted by Lawrence Collingwood, "Triumphal March" (from "Caractacus") (Elgar).
 10.1: Close down.

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

- 6.0 to 7.30: Recordings.
 7.30: Judith Anne and her Uncle John discuss "Art for Art's Sake."
 8.30: "Popular Vocal Ensembles," a programme of concerted vocal items with instrumental interludes.
 10.0: Close down.

3YA CHRISTCHURCH 720 k.c. 416.4 m.

- 9.0: Recordings. 11.0: Anglican service from Christchurch Cathedral. Preacher: Very Rev. Dean Julius. Organist and Choirmaster: Mr. Foster Browne. 12.15 (approx.): Close down.
 1.0: Dinner music. 2.0: Recordings. 3.0: "The Fire-Bird Suite" (Stravinsky). 2.20: Recordings. 4.30: Close down.
 5.30: Children's song service (Rev. L. A. Day).
 6.15: Recordings.
 7.0: Baptist service from Oxford Terrace Church. Preacher: Rev. E. H. Hobday. Organist: Mr. George Martin.
 8.15: Recordings.
 8.30 (R) Bruno Walter, conducting the British Symphony Orchestra, "The Marriage of Figaro" overture (Mozart).
 8.34: Viola Morris and Victoria Anderson (vocalists). Duets: "I Was A Lover" (unaccompanied), "First Booke of Ayres," 1600, adt. E. Fellowes), "Flora Will Thou Torment Me" ("First Booke of Canzonets to Two

- Voices," London, 1595), "Sing We and Chant It" (unaccompanied) (adt. E. Fellowes) (Morley). Solos by Viola Morris: "Wiegenlied der Hirten an der Krippe zu Bethlehem" (Reimann), "Die Forelle".
 Solos by Victoria Anderson: "Ich Trage Meine Minne", "Gedanken" (R. Strauss). Duets: "Moonlight" (Rich. Walshaw), "The Sower" (E. Bainton), "Ye Spotted Snakes" (Fred. Keel), "Sign Craft" (Gervard Williams).
 9.0: Weather forecast and station notices.
 9.5: Recorded presentation of the First Act from Mozart's Opera, "Don Giovanni."
 10.0 (approx.): Close down.

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

- 6.0: Recordings.
 8.30: Leo Fall potpourri.
 8.40: "Trilby."
 8.53: Yvonne Arnaud at the piano.
 9.2: Two little songs by Lane Wilson.
 9.7: Erica Morini and her violin.
 9.12: A Venetian Barcarolle.
 9.20: "Down the Vale."
 9.27: Serge Krish Instrumental Septet.
 9.36: "Lo! Here the Gentle Lark."
 9.40: "Bells Across the Meadows."
 9.44: Songs of love.
 9.52: Lullabyland.
 10.0: Close down.

4YA DUNEDIN 790 k.c. 379.5 m.

- 9.0: Chimes. Recordings. Congregational service from Moray Place Congregational Church. Preacher: Rev. J. H. Harris. Organist: Mrs. H. C. Campbell. 12.15: Close down.
 1.0: Dinner music. 2.0: Recordings. 2.30: Thom Denijs (baritone), presents Schumann's "Dichterliebe"

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NEW YEAR'S DAY

CONTINUED

The Poet's Love). 2.54: Recordings. 4.30: Close down.
5.30: Children's song service (Big Brother Bill).
6.15: Recordings.
6.30: Presbyterian service from St. Andrew's Presbyterian Church. Preacher: Rev. H. J. Ryburn. Organist: Mr. Colin Oliver.
7.45: Recordings.

8.30: (R) The Czech Philharmonic Orchestra, Slavonic Dance No. 12 in D Flat (Dvorak).
8.34: (R) The Sorokin Russian Choir: "Peasants' Chorus" (Prince Igor) (Borodin and Rimsky-Korsakov), "Russian Choral Hymn" (Vorotnikoff).
8.40: (R) Ignaz Friedman (piano), "Songs Without Words" (Mendelssohn).
8.46: (R) Romance of Sacred

Songs. "Onward, Christian Soldiers." A dramatisation of the incidents leading up to Baring-Gould's writing of the hymn which once was described as "the battle song of the Church militant." This recorded programme comes to New Zealand listeners with the compliments and good wishes of the Canadian Broadcasting Corporation, and

was produced in the Vancouver studios.
9.0: Weather report and station notices.
9.5: "Diary for 1936"—a chronicle of the events in a year outstanding in the history of the British Empire, including as it did, the death of King George V., the abdication of Edward VIII., and the accession of George VI.
10.0: Close down.

4YO
DUNEDIN

1140 k.c. 263.1 m.

(Alternative Station)

6.0: Recordings.
8.30: "Wandering With the West Wind."
9.0: Cavalcade of popular variety artists.
10.0: Close down.

MONDAY—JANUARY 2

1YA
AUCKLAND

650 k.c. 461.3 m.

7.0: Breakfast session. 9.0: Close down. 10.0: Devotional service. 10.15: Recordings. 11.0: Talk to women by Margaret. 11.10: Recordings.
12.0: Running commentary on the Auckland Racing Club's meeting at Ellerslie Racecourse.
2.0: Recordings. 3.15 to 4.30: Sports results. 5.0: Children's session (Cinderella).
6.0: Dinner music. Grand Symphony Orchestra, "Fra Diavolo" Overture (Auber). Patricia Rossborough (piano), "You're All I Need" (Jurmann). Marek Weber and his Orchestra, "Mikado" selection (Sullivan).
6.18: Orchestre Raymonde, "Song of the Vagabonds" (Friml). Poly-

9.56: (R) Louis Levy and his Gaumont British Symphony, "Music From the Movies."
10.0: Music, mirth and melody featuring Carson Robison and his Buckaroos.
11.0: Close down.

1YX
AUCKLAND

330 k.c. 340.7 m.

(Alternative Station)

5.0: Light musical programme.
6.0: Close down.
7.0: After dinner music.
8.0: Light orchestral and ballads.
9.0: "The Masked Masqueraders."
9.33: The Boston Promenade Orchestra, "Entry of the Boyards" (Halvorsen).
9.37: "Fly by Night—Mixed Doubles" (thriller).
9.55: Paul Godwin's Orchestra, "Hearts and Flowers" (Czibulka).
5.0: Light musical programme.
6.0: Close down.
7.0: After dinner music.
8.0: Light orchestral and ballads.
9.0: "The Masked Masqueraders."
9.33: The Boston Promenade Orchestra, "Entry of the Boyards" (Halvorsen).
9.37: "Fly by Night—Mixed Doubles" (thriller).
9.55: Paul Godwin's Orchestra, "Hearts and Flowers" (Czibulka).
5.0: Light musical programme.
6.0: Close down.
7.0: After dinner music.
8.0: Light orchestral and ballads.
9.0: "The Masked Masqueraders."
9.33: The Boston Promenade Orchestra, "Entry of the Boyards" (Halvorsen).
9.37: "Fly by Night—Mixed Doubles" (thriller).
9.55: Paul Godwin's Orchestra, "Hearts and Flowers" (Czibulka).

Mischa Dobrinski (violin), "The Door of Her Dreams" (Hammerstein). Orchestra Mascotte with Dajos Bela, "Dubinuschka" (Russian gipsy romance) (Schirman). Boston Promenade Orchestra, "At Dawning" (Cadmans). Vienna Philharmonic Orchestra, "Liebeslieder" waltz (Strauss).
6.25: Jacob Gade and his Orchestra, "Give Me Your Heart" (Gade). Gaspar Cassado (cello), "Evensong" (Schumann). Plaza Theatre Orchestra, "Bal Masque" (Fletcher).
6.34: The Deman String Quartet, German dances—minuets No. 2 and 4 (Schubert). State Opera House Orchestra, "Symphonic Waltz Suite" (Melichar). International Novelty Quartet, "P and O Polka" (Bucalossi).
6.47: Westminster Light Symphony Orchestra, "A Sunday Afternoon" (Ketelbey). Boston Promenade Orchestra, "Cradle Song,"

9.5: A BBC recorded feature: "The Heart of England"—a programme from the Midlands, with speakers from all parts of the Midlands.
9.35: "Tales of the Silver Greyhound"—"The Romany Road" presented by James Raglan and Company.
10.0: Dance programme.
11.0: Close down.

2YC
WELLINGTON

840 k.c. 356.9 m.

(Alternative Station)

5.0: Light musical programme.
6.0: Close down.
7.0: After dinner music.
8.0: Sonata hour, featuring excerpts from Brahms's sonatas.
9.0: Musical comedy gems.
10.0: Thirty bright minutes.
10.30: Close down.

6.35: (R) Orchestra Mascotte, "Skies of Blue" waltz (Zutsch). (R) Dajos Bela Orchestra, "The Countess Maritza" potpourri (Kalman). (R) Ilja Livschakoff Orchestra, "No, No, Lulu" valse (Valny).
6.50: (R) International Concert Orchestra, "Kavalier" waltz (Nebdal). (R) Ilja Livschakoff Orchestra, "Serenade" (Livschakoff). (R) Alfredo and his Orchestra, "In Gipsy Land" (arr. Michaeloff).
7.0: Government and overseas news (from 2YA).
7.10: News and reports.
7.20: Review of day's play in the Plunket Shield match.
8.0: Chimes. (R) Band of H.M. Coldstream Guards, "Pique Dame" overture (Suppe), "Parade of the Puppets" (Kuhn), "Wee MacGregor Patrol" (Amers).
8.11: (R) Peter Dawson (bass baritone): "O Sing to Me an



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dor String Orchestra, "The Good Old Days" medley (Koek). De Groot and his Orchestra, "Tina" (Rubens).
6.35: London Palladium Orchestra, "Nautical Moments" medley (arr. Winter). Lener String Quartet, Etude No. 7 (transcription) (Chopin). Classic Symphony Orchestra, "La Cimarosiana" (Cimarosa). Johann Strauss and Symphony Orchestra, "Radetzky March" (Johann Strauss).
7.0: Government and overseas news (from 2YA).
7.10 (approx.): News and reports.
8.0: (R) "Exploits of the Black Moth" (episode 9): "Affairs of State."
8.32: (R) "The Old Time The Ayter" (episode 7): "A Brother's Sacrifice" or "Under Africa's Sun."
8.45: (R) "John Halifax, Gentleman"—a dramatisation of the famous novel by Mrs. Craik, (episode 7).
9.0: Weather report and station notices.
9.5: (R) Debroy Somers Band, "Ice Rink" selection.
9.11: (R) "Humour by Winkle and Wisdom: The Girl with the Thousand Pounds."
9.19: (R) Eddie Cantor (comedian) accompanied by Ambrose and his Orchestra: "Lambeth Walk" (Turber), "Says My Heart" (Loesser), "Little Lady Make-Believe" (Simon).
9.25: (R) Thomas L. Thomas (Metropolitan Opera baritone), and Nat Shilkret and his Orchestra, with the popular Male Quartet—"The Melodeers"—present: "Melody Time."
9.40: (R) The Mississippi Minstrels, "An Old Time Minstrel Show."

10.0: Light instrumental and vocal recitals.
10.30: Close down.

12M
AUCKLAND

1250 k.c. 240 m.

5.0: Light orchestral selections.
5.20: Light vocal selections.
5.40: Light popular selections.
6.0: Miscellaneous.
6.45: News, announcements and birthdays.
7.0: Orchestral selections.
7.30: Racing review (Mr. J. Shaw).
8.0: The Queen's Necklace.
8.15: Melody session.
8.40: Swing music.
9.0: Dance session.
11.0: Close down.

2YA
WELLINGTON

570 k.c. 526 m.

6.50: Weather report for aviators and for orchardists in the Motueka District. 7.0: Breakfast session. 9.0: Close down. 10.0: Weather report for aviators. 10.10: Devotional service. 10.25: Recordings. 10.28: Time signals. 10.45: A talk to women by Margaret.
12.0: Lunch music. 1.0: Weather report for aviators. 2.0: Recordings. 3.0: Sports results. 3.28: Time signals. Weather report for farmers and frost forecast for Canterbury and Otago. 4.0: Sports results. 5.0: Children's session (Uncle Tony).
6.0: Dinner music: Band of H.M. Coldstream Guards, "The Geisha" selection (Jones).

Waltz in A Flat Op. 39 No. 15 (Brahms). Quentin Maclean (organ), "River Reveries."
7.0: Government and overseas news.
7.10 (approx.): News and reports.
7.28: Time signals.
8.0: Chimes. (R) The BBC Variety Orchestra, "Seville" (Haydn Wood).
8.5: (R) The Hillbillies (vocal), with novelty accompaniment, "Waltzing Matilda" (an Australian song) (Paterson-Cowen), "A Shanty in a One Horse Town" (Hillbillies).
8.11: (R) Harry Roy's Tiger Ragamuffins (instrumental): "Raging The A.C.E." (Strainforth), "Sarawaki" (Gordon).
8.17: A recital by Julie Werry (N.Z. soprano): "Spanish Serenade" (Santos), "Cradle Song" (Kreisler), "It's Only a Love Song" (Mary Brett), "The Old Refrain" (Kreisler), "Waiata Poi" (Alfred Hill).
8.32: (R) Ray Ventura and his Collegians, "Roses of Picardy" (Haydn Wood).
8.36: (R) "Presenting All Stars" (various).
8.44: (R) Toralf Tollefsen (accordion), "Dizzy Accordion" (Frosini).
8.47: (R) Cecil Johnson (humorous monologue), "Good Health" (Johnson).
8.50: (R) Geraldo and his Romance-in-Rhythm Orchestra, (with Olive Groves, Cyril Grantham, George Baker, "The Top Hatters," and full chorus): "Show Boat" selection (Kern).
9.0: Weather report and station notices.

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: A talk to women by Margaret. 11.10: Recordings.
11.30: Progress reports on Plunket Shield cricket match, Wellington versus Canterbury, and throughout the day. Recordings.
12.0 (approx.): Relay from Adding-ton of Canterbury Park Trotting Club's meeting. Lunch music.
2.0: Recordings. Progress reports from Wilding Park of New Zealand Tennis Championships.
3.30: Sports results. 4.0: Frost and weather forecast. Light musical programme. 4.30: Sports results. 5.0: Children's hour (Children's Organiser).
6.0: Dinner music: (R) Alfredo Campoli and his Salon Orchestra, "An Old World Garden" medley (various). (R) International Novelty Orchestra, "Czardas Princess" waltz (Kalman). (R) Mischa Spoliansky (piano), "I Wait for You" (Spoliansky). (R) New Concert Orchestra, "Nights of Fragrance" waltz (Ziehrer). (R) Alfredo Campoli and his Salon Orchestra, "Only My Song" (Lehar).
6.21: (R) Grand Symphony Orchestra, Hungarian Dance No. 3 (Brahms). (R) Paul Godwin's Orchestra, "The Nightingale and the Frog" (Eilenberg). (R) Paul Whitman and his Orchestra, "The Merry Widow" waltz (Lehar). (R) Walter Gieseking (piano): Waltz in D Flat Major, Prelude in F Major (Chopin).

Irish Song," "Auld Songs o' Hame" (Geehl).
8.19: (R) Band of H.M. Royal Air Force: "Serenade" (Heykens), "The Geisha" selection (Jones).
8.30: (R) "Eb and Zeb" (the country storekeepers).
8.39: (R) Band of Queen's Own Cameron Highlanders, "The Lightning Switch" (Alford).
8.44: (R) The Maestros (vocal quintet), "Auld Scots Songs" (arr. Francis).
8.52: (R) Band of H.M. Grenadier Guards, "Hyde Park Suite" (Jalowiec).
9.0: Weather forecast and station notices.
9.5: Thomas E. West (tenor): "The World is Mine Tonight" (Posford), "Giannina Mia" (Friml), "Ay, Ay, Ay" (Friere), "Santa Lucia" (Marziale).
9.17: (R) New Mayfair Orchestra, "Gilbert and Sullivan" selection (Sullivan).
9.25: Gladys Moncrieff (soprano): "Under the Deodar" (Monckton), "Rackety Coo" (Friml).
9.31: Stanelli, Norman Long, Trevor Watkins, Al and Bob Harvey, Mario de Pietro: "Stanelli's Stag Party" (various).
9.45: Jules Ruben Trio (instrumental), "Old and New Girl Friends".
9.51: "Stars Calling" (compared by Ronald Frankau).
10.0: Music, mirth and melody, including at 10.30 Carson Robison and his Buckaroos.
11.0: Close down.

3YL
CHRISTCHURCH

1200 k.c. 250 m.

(Alternative Station)

5.0: Recordings.
6.0: Close down.

MONDAY, JANUARY 2 . . . CONTINUED

7.0: After dinner music.
8.0: Dance music by Jay Wilbur and his Band.
8.30: "Richelieu, Cardinal or King?"
8.55: An organ interlude by Alex Taylor.
9.0: Franz Josef Hirt (pianoforte), Sonata in G Major (Franz Schubert).
9.30: Alexander Kipnis (bass) with Gerald Moore at the piano, presenting three songs by Johannes Brahms: "Erinnerung," "Ein Sonett," "Sonntag."
9.38: Iselde Menges and Harold Samuel (violin and pianoforte), Sonata No. 3 in D Minor (Johannes Brahms).
10.0: Light recitals.
10.30: Close down.

4YA

DUNEDIN

790 k.c. 379.5 m.

7.0: Chimes. Breakfast session.
9.0: Close down. 10.0: Record-

ings. 10.15: Devotional service.
10.50: Talk to women by Margaret.
11.0 And at intervals, commentaries on play in the Plunket Shield match Otago v. Auckland.
2.0: Lunch music. 1.0: Weather forecast. 2.0: Recordings. 3.30: Sports results. 4.0: Weather and frost forecast. 5.0: Children's session (Big Brother Bill).
5.0: Dinner music: BBC Military Band, "La Tarantelle de Belphegor" (Albert). Orchestra Mascotte, "Blue Eyes" waltz (Mackeben). Georg Kulenkampf (violin), "From the Old Country at Home" (Smetana). Orchestra Mascotte, "Amorettenzanz" waltz (Gungl). Polydor Orchestra, Variette Intermezzo (Charles).
6.18: Marek Weber and his Orchestra, "Four Indian Love Lyrics" (Woodforde-Finden). Albert Sandler (violin), with J. Byfield and S. Torch: "Song of Paradise" (King). Eileen Joyce (piano), "Devotion" (Schumann).

Marek Weber and his Orchestra, "Beautiful Spring" (Lincke).
6.35: Orchestra Raymonde, "Indian Mail" (Lamothe). Harry Jacobsen (piano), "Stop Press" selection. Orchestra Raymonde, "Glow Worm Idyll" (Lincke).
6.49: Albert Sandler and his Orchestra, "Gipsy Sing For Me" (Meisel). Ilja Livschakoff Dance Orchestra, "Tango Des Aveux" (Demaret). Albert Sandler and his Orchestra, "Heartless" (Meisel).
7.0: Government and overseas news (from 2YA).
7.10: News and reports.
8.0: Chimes. (R) The New Mayfair Orchestra, "Sons o' Guns" selection.
8.10: (R) The Radio Rogues, "A Radio Party."
8.18: (R) Billy Reid and his Accordion Band, "South American Joe" (Caesar).
8.21: (R) Norman Long (comedian): "Anything Can Happen Nowadays," "Wot For?" (Long).

8.27: (R) Bert Hirsch's Novelty Dance Orchestra: "Volga Boatmen Song" (trdtl), "Flight of the Bumble Bee" (Rimsky-Korsakov), "Caminito" (Filiberto), "Bubbling Over with Happiness" (Zelda), "La Golondrina" (Serradell).
8.40: (R) Nelson Keyes and Ivy St. Helier (comedy sketch), "Our Friends The Stars."
8.46: (R) Peter Kreuder (piano), "Raiph Benatzky" selection (Benatzky).
8.52: (R) Ambrose, Jessie Matthews, Gerald, Kunz, Lew Stone, Greta Keller, Josephine Bradley, "The Street Singers": "Presenting All Stars!"
9.0: Weather report and station notices.
9.5: "Coronets of England—The Life of Charles II, The Merry Monarch."
9.34: "Khyber" (story of the North-West Frontier).
10.0: Dance music.
11.0: Close down.

4YO

DUNEDIN

1140 k.c. 763.1 m.

(Alternative Station)

5.0: Recordings.
6.0: Close down.
7.0: After dinner music.
8.0: Albert Lortzing medley.
8.3: The first piano quartet play "The Blue Danube."
8.15: "The Three Musketeers"—a dramatisation of Alexandre Dumas's famous novel.
8.38: The Victor Olof Sestet.
8.44: The BBC Wireless Chorus.
8.52: Brahms's waltzes, played by Edith Lorand and her Viennese Orchestra.
9.0: "Look for the Silver Lining"—popular selections from Jerome Kern's musical comedies.
9.50: Ballad memories.
10.0: Comedy and light music.
10.30: Close down.

TUESDAY—JANUARY 3

1YA

AUCKLAND

650 k.c. 461.3 m.

7.0: Breakfast session. 9.0: Close down. 10.0: Devotional service. 10.15: Recordings. 11.0: Talk to women by Margaret. 11.10: Recordings.

12.0: Running Commentary on the Auckland Racing Club's Meeting at Ellerslie Racecourse.

2.0: Recordings. 3.15: Sports results. 4.0: Weather report for farmers. 4.30: Sports results. 5.0: Children's session (Cinderella, assisted by Uncle Dave).

6.0: Dinner music: Berlin State Opera House Orchestra, "Aida" selection (Verdi-Tavan). Orchestra Symphonique, "Nocturne" (from "Les Ailes") (Ganne). Philharmonic Orchestra, Berlin, "O Beautiful Maytime" (Strauss). London Palladium Orchestra, "Dawn" (Matt).

6.24: London Theatre Orchestra, "A Country Girl" selection (Monckton). J. H. Squire Celeste Octet, "Collette" Valse Fraser Simson). Berlin State Opera Orchestra, Slavonic Dances Nos. 1 and 2 (Dvorak).
6.44: Herman Finck and his Orchestra, "Melodious Memories" (Finck). Berlin State Opera Orchestra, "Der Rosenkavalier" Waltz (Strauss).

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

7.10 (approx.): News and reports. 7.30: Talk by the gardening expert, "Seasonal Work for January."

8.0: (R) Hans Busch Orchestra, "The Violin's Love Song" (Winkler).

8.5: (R) "The Balloon Race" (Japanese Houseboy).

8.18: (R) "A pleasant quarter hour in the Homestead or the Rise."

8.31: (R) "Eb and Zeb" (the Country Storekeepers).

8.40: Melodies by the Buccaneers of the pirate ship Vulture.

8.53: (R) Hans Busch Orchestra, Serenade "Gently Ever So Gently" (Stanke).

9.0: Weather report and station notices.

9.5: (R) Talk: Colonel John Atkinson, "Humour of Umpires and References."

9.20: Dance music.
11.0: Close down.

1YX

AUCKLAND

180 k.c. 340.7 m.

(Alternative Station)

5.0: Light musical programme.
6.0: Close down.

7.0: After dinner music.

8.0: Classical programme, featuring, at 8.16, Symphony in B Flat Major (Mozart), played by Edwin Fischer and his Orchestra; at 8.44, Sigrd Onegin (contralto), with the Orchestra and

Chorus of the Berlin State Opera, presents "Alto Rhapsody" (Brahms); and, at 9.12, Cesar Franck's Symphony in D Minor, played by the Philadelphia Symphony Orchestra.

10.0: Variety.
10.30: Close down.

12M

AUCKLAND

1250 k.c. 240 m.

5.0: Light orchestral selections.

5.20: Light vocal selections.

5.40: Light popular selections.

6.0: Miscellaneous.

6.45: News, announcements and birthdays.

7.0: Orchestral selections.

7.30: Racing review (Mr. J. Shaw).

7.50: Piano selections.

8.0: Concert session.

9.0: An hour with the cowboys.

10.0: Close down.

6.30: Weather report for aviators and for orchardists in the Motueka district. 7.0: Breakfast session. 9.0: Close down. 10.0: Weather report for aviators. 10.10: Devotional service. 10.25: Recording. 10.38: Time signals. 10.45: Talk to women by Margaret.

12.0: Lunch music. 1.0: Weather report for aviators. 2.0: Classical hour. 3.0: Sports results. 3.28: Time signals. 3.30: Weather report for aviators and frost forecast for Canterbury and Otago. 4.0: Sports results. 5.0: Children's session (Jumbo).

6.0: Dinner music: Paul Whiteman Concert Orchestra, "Suite of Serenades" (Herbert). Orchestra Raymonde, "Dance of the Merry Mascots" (Ketelbey).

6.13: London Palladium Orchestra, "Kiss Me Again" (Herbert). Joseph Muscant and the Troxy Broadcasting Orchestra, "Fairies in the Moon" (Ewing). Carroll Gibbons, John Green and Their Boy Friends, "Kerry Dance" (Molloy). Paul Godwin's Orchestra, "L'Amour" (Lubbe). London Palladium Orchestra, "Echoes from the Pusta" (Ferraris).

6.29: Emil Roosz and his Orchestra, "Serenade from Frasquita" (Lehar). Van Phillips and his All Star Orchestra, "Nicolette" (Van Phillips). Carpi Trio, "Autumn Song" (Tschalkowsky). Paul Godwin's Orchestra, "Night-flier" (Mandt). Ilja Livschakoff Orchestra, "Hungarian Airs" (Livschakoff).

6.47: Paul Godwin's Orchestra, "Moss Rose" Valse Lente (Boac). Symphony Orchestra, Berlin, "La Mascotte" Fantasia (Aucran).

Emil Roosz and his Orchestra, "Jalousie" (Jealousy) (Gade).

7.0: Government and overseas news.

7.10 (approx.): News and reports.

7.28: Time signals.

7.40: Talk by Motoring expert: "Summer Motoring."

8.0: Chimes. (R) London Philharmonic Orchestra, conducted by Antal Dorati, Ballet Suite, "Jeux D'Enfants" (Bizet).

8.18: A recital by Clement Q. Williams (Australian baritone): "L'Enfant Et Les Sorilleges" "Le Reveil De La Mariel," "D'Aune Qui Me Jecta De La Neige," "Tout Gai" (Ravel); "Isobel" (Bridge); "My Fiddle Is Singing" (Peterkin); "Fill A Glass With Golden Wine" (Quilter).

8.38: (R) Cecil Dixon (piano): "Country Gardens," "Shepherd's Hey" (Grainger).

8.42: (R) The Queen's Hall Orchestra: "Handel In the Strand," "Mock Morris" (Grainger).

8.50: (R) Elizabeth Schumann (soprano), "Down in the Forest" (Landon Ronald).

8.53: (R) Albert Sandler Trio (instrumental): Romance in E Flat (Rubinstein); "Rustle of Spring" (Sinding).

9.0: Weather report and station notices.

9.5: Louis Levy and the Gaumont British Symphony, "Sparkles" film selection (Lerner-Goodhart-Hoffman).

9.11: Wilfrid Thomas, Noreena Feist, Emmil Joyce and Cecil Harrington: "A Tea Time Concert Party" (Harrington).

9.20: "Some Novelties" by Kay Bee.

9.40: The Comedy Harmonists (male quintet): "Perpetuum Mobile" (J. Strauss); "Tivoglio Bene" (arr. Frommerman).

9.46: Primo Scala's Accordion Band: "The Windmill's Turning" (Lear-Hardy); "Rose Covered Shack" (Durmo).

9.52: Brian Lawrence (light vocal): "You'll Always Be My Sweetheart" (Parker).

9.55: Louis Levy and his Gaumont British Symphony, "Take My Tip" film selection.

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

11.0: Close down.

5.0: Light musical programme.

6.0: Close down.

7.0: After dinner music.

8.0: "On With the Show"—sixty minutes of bright entertainment.

9.0: "Bits and Pieces"—a programme of excerpts and selections from major works, featuring, at 9.30, "At the Tschalkowsky Fountain."

5.0: Light musical programme.

6.0: Close down.

7.0: After dinner music.

8.0: "On With the Show"—sixty minutes of bright entertainment.

9.0: "Bits and Pieces"—a programme of excerpts and selections from major works, featuring, at 9.30, "At the Tschalkowsky Fountain."

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

10.30: Close down.

3YA

CHRISTCHURCH

720 k.c. 416.4 m.

7.0: Breakfast session. 9.0: Close down. 10.0: Recordings. 10.30: Devotional service. 10.45: Recordings. 11.0: A talk to women by Margaret. 11.10: Recordings.

11.30: Progress reports on Plunket Shield match, Wellington versus Canterbury. Recordings.

12.0: Relay from Addington of Canterbury Park Trotting Club's meeting. Lunch music.

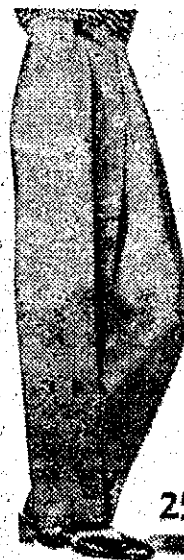
2.0: Recordings. Progress reports from Wilding Park of New Zealand tennis championships.

3.30 and 4.30: Sports results. 5.0: Children's hour (Children's Organiser).

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IMPORTED SUPER FINE CUT TOBACCO

TUESDAY, JANUARY 3

CONTINUED

(Chopin). Art Tatum (piano), "Anything For You" (Hopkins). Reginald Foort (organ), "Reminiscences of Friml."

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

7.10: News and reports.

7.20: Review of day's play in the Plunket Shield match.

8.0: Chimes. (R). "Singapore Spy."

8.26: (R) New Light Symphony Orchestra, "Hearts and Flowers" Intermezzo (Tobani).

8.30: Viola Morris and Victoria Anderson (vocalists): Duets: "Herr ich hoffe darauf" (1585-1672) (Heinrich Schütz), "Lehre mich tun nach deinem Wohlgefallen" (1649-1725) (J. P. Krieger). Solos by Viola Morris: "Clair de Lune" (Faure), "Maman dites-moi" 13th cent. Bergere (Weckelin). Solos by Victoria Anderson: "The Queen's Marias" (Old Scotch) (arr. J. Michael Diack), "The Twelve Days of Christmas" (traditional). Duets: "Turn Ye to Me" (Highland Rowing Tune) (arr. Moffatt), "Kerry Dance" (Molloy, arr. Rowley), "Manx" Spinning Song (arr. Arnold Foster).

9.0: Weather forecast and station notices.

9.5: "Here's A Queer Thing."

9.20: (R) "Music at Your Fireside" featuring: "My Snowy Breasted Pearl" (Robinson); "Neptune's Song" (Schumann).

9.34: (R) "An Enemy In Trouble" (Japanese Houseboy).

9.48: "The Nigger Minstrels."

10.0: Dance music.

11.0: Close down.

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

5.0: Recordings.

6.0: Close down.

7.0: After dinner music.

8.0: A suite of serenades.

8.9: "In a Persian Market."

8.12: "The Three Men" Suite.

8.25: "The Three Ravens."

8.28: "Suite Funambulesque."

8.40: "Sunshine."

8.43: "Aquarium" Suite.

8.54: The London Male Voice Octet.

9.0: Quintet Instrumental de Paris, Suite for Flute, Violin, Viola, Violoncello and Harp, Op. 91 (Vincent d'Indy).

9.17: Ninon Vallin (soprano), with the composer at the piano: "Lyde," from "Etudes Latines," "L'Heure Exquise," "Delaissee," "Si Mes Vers Avaient des Ailes" (Reynaldo Hahn).

9.36: Alfred Cortot (pianoforte) and the International String Quartet, Quintet in F Minor (Cesar Franck).

10.0: Merry moments.

10.30: Close down.

4YA DUNEDIN
790 k.c. 279.5 m.

7.0: Chimes. Breakfast session.

9.0: Close down. 10.0: Recordings.

10.15: Devotional service.

10.50: Talk to women by Margaret.

11.0 and at intervals: Commentaries on the play in the Plunket Shield match, Otago v. Auckland.

12.0: Lunch music. 1.0: Weather forecast. 2.0: Recordings. 3.30: Sports results. 4.0: Weather and frost forecast. 5.0: Children's session (Aunt Anita).

6.0: Dinner music: Lilly Gyenes and her Twenty Hungarian Gipsy Girls, Hungarian Dance No. 6 (Brahms). Marek Weber and his Orchestra, "Her First Dance" (Heyken). Vienna Philharmonic Orchestra, "Ruins of Athens" Overture (Beethoven). Edith Lorand and her Viennese Orchestra, "Furiant" (Weinberger). Lilly Gyenes and her Twenty Hungarian Gipsy Girls, Hungarian Dance No. 5 (Brahms).

6.19: Barnabas von Geczy and his Orchestra, "Helen" Waltz selection (Offenbach). Renee Chemet (violin), "Song of Songs" (Moya). Barnabas von Geczy and his Orchestra, "Old Vienna" (Abraham).

6.29: Polydor Elite Orchestra, "Sefira" Intermezzo (Siede). Orchestra Mascotte, "Parade of the Tin Soldiers" (Jessel). Carpi Trio, Song Without Words No. 25 op. 62 (Mendelssohn). Paul Godwin Orchestra, "Hobby Horse and Doll" (Theiss). Polydor Elite Orchestra, "Parade of the Gnomes" (Noack).

6.47: Orchestra Mascotte, "Hobgoblins Review" (Noack). Dajos Bela Dance Orchestra, "What Could Be Sweeter Than Your Love" (Brodsky). Carpi Trio, "Barcarolle" (Tschalkovsky).

Orchestra Mascotte, "The Last Letter Waltz" (Reggov).

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

7.10: News and reports.

8.0: Chimes. The Roosters Concert Party, "Tommy's Little Day" (Merriman).

8.10: Raymonde and his Band o' Banjos, "Minstrel Medley."

8.13: "Melody Time," played by Nathaniel Shilkret and his Orchestra, with Gene Austin and the Melodeers Male Quartet.

8.28: Mischa Motte (humorous sketch), "A Suburban Party" (Motte).

8.34: Milt Herth Trio (organ, piano and drums), "That's a Plenty" (Pollack).

8.37: Leslie Sarony (comedian), "Don't Be Surprised" (Relf).

8.40: "Eb and Zeb" (the Country Storekeepers).

8.49: Lang-Worth Novelty Group, "Gilbert and Sullivan Waltzes" (Sullivan), "Cello Moderne" (Schmidt), "How Can I Leave Thee," "Up and Down the Wood Pile" (Bruer), "Home on the Range."

9.0: Weather report and station notices.

9.5: (R) Foden's Motor Works Band: "The Swing o' the Kilt" (Ewing), "The Mill in the Dale" (Cope), "Baa Baa Black Sheep" (Campbell).

9.14: (R) Elsie and Doris Waters (comediennes): "Gert and Daisy Write a Letter," "Mrs. Stanley Holloway" (Waters).

9.22: (R) The Band of H.M. Grenadier Guards, "Old Folks at

Home and in Foreign Lands" (Roberts).

9.30: (R) The Jules Ruben Trio (pianos), "Old and New Girl Friends."

9.36: (R) Brass Band: "Plum Waltz" (Behling), "The Anvil Polka" (Parlow).

9.42: Vivian Foster (the Vicar of Mirth), "The Parson Pleads for Happiness" (Foster).

9.48: The Lang-Worth Military Band: "Imperial March" (Eilenberg), "Tromboniana" (Butterfield), "Marche Indienne" (Selli-neck), "Il Bersagliere" (Boccalari), "Dixie" (Emmett).

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 8.0, Sonata in F Major for Flute and Piano (Loeillet), played by Heinz Breiden (flute) and Alois Melichar (piano), and, at 8.40, Handel's Sonata in D Major, played by Joseph Sziget (violin).

9.0: A Dvorak chamber music hour, featuring, at 9.0, Quintet in A Major, Op. 81, played by the Lener String Quartet.

10.0: In order of appearance: Billy Mayerl (piano), Patrick Colbert (bass), Rudy Wiedoeft (saxophone).

10.30: Close down.

WEDNESDAY—JANUARY 4

1YA AUCKLAND
650 k.c. 461.3 m.

7.0: Breakfast session. 9.0: Close down. 10.0: Devotional service. 10.15: Recordings. 11.0: Talk to women by Margaret. 11.10: Recordings.

12.0: Lunch music. 2.0: Recordings. 2.30: Classical Hour. 3.15: Sports results. 3.30: Light musical programme. 4.0: Weather report for farmers. 4.30: Sports results. 5.0: Children's session (Cinderella, assisted by Peter).

6.0: Dinner music: Berlin State Opera House Orchestra, "La Traviata" (Prelude Act I) (Verdi). Polydora String Orchestra, "Metropoliana"—Grand Medley of Melodies by Hollander and others (Brinkman). Plaza Theatre Orchestra, "Minuet" (Finck).

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

6.41: La Scala Theatre Orchestra, "La Boheme" selection (Puccini). New Queen's Hall Orchestra, "Summer Days Suite" (Coates). J. H. Squire Celeste Octet, "Memories of Devon" (Evans).

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

7.10 (approx.): News and reports.

7.30: Book review.

8.0: (R) Lener String Quartet with Charles Draper, clarinet: Second Movement, Adagio, and Fourth Movement, Con Moto, from Clarinet Quintet in B Minor (Brahms).

8.22: Tony Rex (baritone): "Whither," "Impatience," "Tear-drops," "The Linden Tree" (Schubert).

8.34: The Ina Bosworth Trio, Trio in C Minor, Op. 1, No. 3 (Beethoven).

9.0: Weather report and station notices.

9.5: (R) "Coronets of England: The Life of Mary Queen of Scots."

9.35: (R) State Symphony Orchestra, "Die Schonbrunner Waltz" (Lanner).

9.43: (R) Doris Vane (soprano): "The Songs My Mother Sang" (arr. Grimshaw), "The Kerry Dance" (Molloy).

9.51: (R) Eric Coates and Symphony Orchestra, symphonic rhapsodies on, "I Pitch My Lonely Caravan," "I Heard You Singing" and "Bird Songs at Eventide" (Coates).

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

11.0: Close down.

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

5.0: Light musical programme.

6.0: Close down.

7.0: After dinner music.

8.0: Band programme, with vocal interludes.

9.0: Vocal and instrumental half-hour with the light operas.

9.35: "Personal Column."

9.48: Selections by the Lang-Worth Singers.

10.0: Light recitals.

10.30: Close down.

12M AUCKLAND
1250 k.c. 240 m.

5.0: Light orchestral selections.

5.20: Light vocal selections.

5.40: Light popular selections.

6.0: Miscellaneous.

6.45: News, announcements.

7.0: Orchestral selections.

7.45: Cavalcade of Empire.

8.15: Peep into Filmiland with Billie.

9.0: Miscellaneous.

9.30: Half an hour with the Comedy Harmonists.

10.0: Close down.

2YA WELLINGTON
570 k.c. 526 m.

6.50: Weather report for aviators and for orchardists in the Motueka district. 7.0: Breakfast session. 9.0: Close down. 10.0: Weather report for aviators. 10.10: Devotional service. 10.25: Recording. 10.28: Time signals. 10.45: A talk to women by Margaret.

12.0: Lunch music. 1.0: Weather report for aviators. 2.0: Classical hour. 3.0: Sports results. 3.28: Time signals. Weather forecast for farmers and frost forecast for Canterbury and Otago. 4.0: Sports results. 5.0: Children's session (Aunt Molly).

6.0: Dinner music: Orchestra Raymonde, "Delibes in Vienna" (arr. Walter). Victor Olof Sextet, "Venetian Barcarolle" (Hickling). Frederick Hippman and his Orchestra, "Tales from Old Vienna" potpourri (Voigt).

6.14: Orchestra Mascotte, "Dorfkinder" waltz (Kalman). The Three Virtuosos (three pianos), "Little Silhouette" (Plesow). Alfredo Campoli and his Salon Orchestra, "A Garden of Roses" (various).

6.27: Debroy Somers Band, "Ballads We Love" selection (arr. Somers). Victor Ricardo's Quartet, "Serenata d'Amalfi" (Bece). Serge Krish Instrumental Septet, "Maria Mari" (di Capua).

6.43: Alfredo Campoli and his Salon Orchestra, "Song of Paradise" (King). Victor Ricardo's Trio, "Un Peu d'Amour" (Silesu). Barnabas von Geczy and his Orchestra, "Monika"—tango (Kotscher). Alfredo Campoli Trio, "Softly Awakes My Heart" (Saint-Saens). Band of H.M. Coldstream Guards, "The Soloist's Delight" (Godfrey).

7.0: Government and overseas news.

7.10 (approx.): News and reports.

7.28: Time signals.

7.30: Talk by Gardening Expert: "For the Home Gardener."

8.0: Chimes. The 2YA Concert Orchestra, conducted by Leon de Mauny, "Mirella" overture (Gounod).

8.8: Dan Foley (Irish tenor) presents "Songs You Might Not Have Heard."

8.23: The Orchestra, Valse Militaire, "The Grenadiers" (Waldteufel).

8.29: (R) Essie Ackland (contralto), "Reflections" (Lohr).

8.32: The Orchestra, Suite "A Trip to Toytown" (Ashley).

8.40: Talk: Dr. Guy H. Schofield, "World Affairs."

9.0: Weather report and station notices.

9.5: "Into the Light"—a romance of the Middle Ages, produced by the NBS. Chapter 13: "Brother of Mankind."

9.32: "Soldier of Fortune" (Chapt. 13), presented by James Raglan and Company.

WEDNESDAY, JANUARY 4

CONTINUED

10.0: Dance music by Sammy Lee and his Americanians (from the Majestic Cabaret).
10.28: Time signals.
11.0: Close down.

2YC WELLINGTON

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

5.0: Light musical programme.
6.0: Close down.
7.0: After dinner music.
8.0: Miscellaneous classical recordings, featuring, at 8.7, a recital by Alexander Brailowsky (piano).
8.40: Concerto programme, featuring, at 9.0, Concerto in D Major, Op. 77 (Brahms), played by Fritz Kreisler (violinist) and the London Philharmonic Orchestra.
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: A talk to women by Margaret. 11.10: Recordings.
12.0: Lunch music. Progress reports from Wilding Park of New Zealand tennis championships. 3.0: Classical music. 4.0: Frost and weather forecast. Light musical programme. 4.30: Sports results. 5.0: Children's hour (Children's Organiser).
6.0: Dinner music: New Mayfair Orchestra, "Sons o' Guns" selection. Orchestra Mascotte, "O Spring How Fair Thou Art" (Lincke). London Palladium Orchestra, "Old Vienna Moon" (arr.

Cardew). Orchestra Mascotte, "Les Sirenes" waltz (Waldteufel).

6.17: Orchestra Mascotte, "Eva" waltz (Lehr). Ilja Livschakoff, "Once When I Was A Little Topsy Song" (Kapeller). Ania Dorfman (piano), "Voices of Spring" waltz (Strauss). Alfredo Campoli and his Salon Orchestra, "Second Serenade" (Heykens). Dajos Bela Orchestra, "Roses of the South" (Strauss).
6.35: The London Palladium Orchestra, "A Birthday Serenade" (Lincke). Marek Weber and his Orchestra, "Cavalleria Rusticana" selection (Mascagni). Barnabas Von Geczy and his Orchestra, "Cara Mari" (Zalden). Edith Lorand and her Viennese Orchestra, "Hejre Kati" (Hubay). Dajos Bela Dance Orchestra, "In A Little Cafe in Hernals" (Leopold).
7.0: Government and overseas news (from 2YA).
7.10: News and reports.
7.20: Addington stock market reports.
7.35: Talk by Garden Expert: "New Year in the Garden."
8.0: Chimes. Readings by Mr. O. L. Simmance, with music: "Pickwick Papers" and "The Mock Turtle's Story" (from "Alice in Wonderland"). Music: "A Children's Overture" (Roger Quilter), played by the London Philharmonic Orchestra, conducted by Sir Henry J. Wood.
8.35: Minneapolis Symphony Orchestra, conducted by Eugene Ormandy, "Der Rosenkavalier" waltzes (Strauss).
8.45: Julie Werry (New Zealand soprano): "The Tryst" (Sibelius), "The Rose Enslaves the Nightingale" (Rimsky-Korsakov), "Ogni Sabato" (in Italian) (Gordigliani), "Fiocca la Neve" (in Italian) (Cimara), "Chanson

de Florian" (in French) (Godard), "Bergere Legere" (Weckerlin).

9.0: Weather forecast and station notices.
9.5: (R) London Symphony Orchestra, "May Night" overture (Rimsky-Korsakov).
9.13: (R) Vladimir Rosing (tenor): "Oh, Do Not Sing Again," Op. 4, No. 4, "The Island," Op. 15, No. 2 (Rachmaninoff), "The Sea" (Borodini), "In the Silent Night," Op. 4, No. 3, "Spring Waters," Op. 14, No. 11 (Rachmaninoff).
9.35: Solomon (pianoforte) and the Halle Orchestra, conducted by Sir Hamilton Harty, Concerto No. 1 for Piano and Orchestra, Op. 23 (Tschalkowsky).
10.0: Music, mirth and melody, including at 10.30, Carson Robison and his 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: Hits from the films.
8.15: "The Living Death" (dramatic sketch).
8.23: A Russian fantasy.
8.30: "Giannina Mia."
8.33: Dorothy Dickson medley.
8.42: "The Rhine and the Danube."
8.48: John Hendrick medley.
8.54: Peggy Cochrane and her piano.
9.0: "Every Walk of Life—The Sailor" (Part 1).
9.13: Dance to the dance bands!
10.0: Light music.
10.30: Close down.

4YA DUNEDIN

790 k.c. 379.5 m.

7.0: Chimes. Breakfast session.
9.0: Close down. 10.0: Recordings.
10.15: Devotional service. 10.50: A talk to women by Margaret.
11.0: And at intervals, commentaries on the play in the Plunket Shield match, Otago v. Auckland.
12.0: Lunch music. 1.0: Weather report. 2.0: Recordings. 3.30: Sports results. Classical music.
4.0: Weather report and frost forecast. 4.45: Sports results.
5.0: Children's hour (Big Brother Bill and the Travel Man).
6.0: Dinner music: Marek Weber and his Orchestra, "The Chocolate Soldier" selection (Strauss). Orchestra Mascotte, "Ball Sirens," waltz tunes (Lehar). Gustav Link (violin), "Swedish Airs" (Juon). Alfredo Campoli and his Salon Orchestra, "Moths Around the Candle Flame" (Randal). Elite Orchestra, "The Whistler and His Dog" (Pryor).
6.20: Paul Godwin Orchestra, "Dreaming Flowers" (Translatour). Edith Lorand and her Viennese Orchestra, "One Says 'Auf Wiedersehen'" (Nados). International Concert Orchestra, "Gipsy Love" (Lehar). Sydney Baynes and his Orchestra, "Old England" selection (arr. Baynes).
6.36: Dajos Bela String Orchestra, "Wedding Serenade" (Klose). Gustav Link (violin), "Saltarella" (Sitt). Dajos Bela String Orchestra, "The Herd Girl's Dream" (Labitzky).
6.47: Edith Lorand and her Viennese Orchestra, "Goodnight Pretty Signorina" (Niederberger). Alfredo Campoli and his

Salon Orchestra, "Grandma's Birthday" (Heykens). Orchestra Mascotte, "Hawaiian Memories" (Armandola). Eric Coates and Symphony Orchestra, "By the Tamarisk" (Coates).

7.0: Government and overseas news (from 2YA).
7.10 (approx.): News and reports.
8.0: Chimes. "Mittens"—an epic of the Turf, presented by George Edwards and Company.
8.15: "The Bold Bad Buccaneers" (humour and harmony).
8.28: "The Fourth Form at St. Percy's."
8.40: (R) Talk by Mary Scott, "Leaves from a Backblocks Diary—A Private Line."
9.0: Weather report and station notices.
9.5: Carson Robison and his Buckaroos.
9.18: "The Hunchback of Notre Dame"—a George Edwards serial production.
9.31: "Ports of Call—A Visit to Siam."
10.0: An hour of dance music by the bands of Frank Froeba, Mal Hallett and Woody Herman.
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: Symphonic programme, featuring, at 8.0, Chopin's Concerto No. 1 in E Minor, Op. 11, played by Arthur Rubinstein and the London Symphony Orchestra, conducted by John Barbirolli.
9.20: Highlights from the operas.
10.0: Comedy and light music.
10.30: Close down.

THURSDAY—JANUARY 5

1YA AUCKLAND

650 k.c. 461.3 m.

7.0: Breakfast session. 9.0: Close down. 10.0: Devotional service. 10.15: Recordings. 11.0: Talk to Women by Margaret. 11.10: Recordings.
12.0: Lunch music. 2.0: Recordings. 2.30: Classical hour. 3.15: Sports results. 3.30: Light musical programme. 4.0: Weather report for farmers. 4.30: Sports results. 5.0: Children's session (Cinderella).
6.0: Dinner music: New Concert Orchestra, "Vienna Maidens" waltz (Ziehrer). Paul Godwin and his Orchestra, "Minuet at the Royal Court of Louis XIV." Andre Conti (piano) with Celeste, "Two Jolly Fellows" (Conti). State Opera Orchestra, Berlin, "Wine, Women and Song" (Strauss).
6.19: The Regal Salon Orchestra, "Memories of Beethoven." International Novelty Quartet, "Do You Miss Me in the Dear Old Homeland" (Rogers Neat). Reginald Dixon (organ), "Roberta" sel. (Hammerstein, Kern, Harbach). Angelus Octet, Melody in F (Rubinstein).
6.37: Orchestra Raymonde, "Chanson D'Amour" (Suk). J. H. Squire Celeste Octet, "Putting the Clock Back" medley (arr. Squire). Andre Conti (piano) with Celeste, "My Heart's Melody" (Gellin). Orchestra Raymonde, "By the Sleepy Lagoon" (Coates). Reginald Dixon (organ), "Mississippi" selection (Rodgers).
7.0: Government and overseas news (from 2YA).
7.10 (approx.): News and reports.
8.0: (R) "Westward Ho!"—a dramatisation of Charles Kingsley's immortal novel, by George Edwards and Company.
8.15: (R) "Wandering with the West Wind."
8.45: (R) "The Fourth Form at St. Percy's."

9.0: Weather report and station notices.
9.5: (R) Talk: "The Cradle of New Zealand: Hobson's Choice," Mr. Douglas Cresswell.
9.20: (R) St. Hilda Colliery Prize Band, "The Flying Squad" Quickmarch (Ord Hume). Jack Mackintosh (cornet) with Military Band accept: "Showers of Gold"—Scherzo (Clarke), "Cleopatra"—Fantasie Polka (Dammare).
9.30: (R) "Dad and Dave From Snake Gully."
9.43: (R) St. Hilda Colliery Prize Band, "Gill Bridge" Quickmarch (Ord Hume). The Band of H.M. Coldstream Guards, "The Soldier's Delight" (Godfrey), "Marche Heroique" (Massenet). Grand Massed Bands, "Be Not Afraid" from "Elijah" (Mendelssohn).
10.0: "Billy Cotton Entertains"—an hour of dance music by Billy Cotton and his Band, with interludes by Kenny Baker.
11.0: Close down.

1YX AUCKLAND

130 k.c. 240.7 m.
(Alternative Station)

5.0: Light musical programme.
6.0: Close down.
7.0: After dinner music.
8.0: Finale from Quintet in A Major (Dvorak), the Lener String Quartet and Olga Loesser-Lebert (piano).
8.8: Enrico Caruso (tenor), "La Procession" (Franck).
8.12: Trio No. 1 in B Flat Major, Op. 99 (Schubert), Casals (cello), Cortot (piano) and Thibaud (violin).
8.38: Hedwig von Debicka (soprano), "Hark, Then, to the Soft Chorus of Flutes" (Bach).
8.42: Piano Quintet in F Minor, Op. 34 (Brahms), the Lener String Quartet and Olga Loesser-Lebert (piano).
9.10: Classical recitals.
10.0: Variety half-hour.

12M AUCKLAND

1250 k.c. 240 m.

5.0: Light orchestral selections.
5.20: Light vocal selections.
5.40: Light popular selections.
6.0: Miscellaneous.
6.45: News, announcements and birthdays.
7.0: Sports session (Bill Hendry).
7.30: Racing review (Mr. J. Shaw).
7.50: Orchestral selections.
8.0: A drama in cameo.
8.15: Concert session.
9.0: Old-time dance.
10.0: Close down.

2YA WELLINGTON

570 k.c. 526 m.

6.50: Weather report for aviators and for orchardists in the Motueka district. 7.0: Breakfast session. 9.0: Close down. 10.0: Weather report for aviators. 10.10: Devotional service. 10.25: Recording. 10.28: Time signals. 10.45: A talk to women by Margaret.
12.0: Lunch music. 1.0: Weather report for aviators. 2.0: Classical hour. 3.0: Sports results. 3.28: Time signals. Weather forecast for farmers and frost forecast for Canterbury and Otago. 4.0: Sports results. 5.0: Children's session for Tiny Tots.
6.0: Dinner music: Berlin State Opera Orchestra, "William Tell" Overture (Rossini).
6.14: Ferenc Vecsey (violin), Caprice No. 13 (Paganini). Grand Symphony Orchestra, "Marche Militaire" (Schubert). Troise and his Mandoliers, "Serenade" (Heykens). Lothar Perl (piano), "Flying Fish" (Perl). Czech Philharmonic Orchestra, Slavonic Dance No. 14 in B Flat Major (Dvorak).
6.30: Lothar Perl (piano), "Hollywood Stars" (Perl). Otto Do-brindt Dance Orchestra, "Cath-

edral Chimes" (Becker). Alfredo Campoli and his Salon Orchestra, "Waltz Serenade" (Tichy). Albert Sandler (violin), J. Samchitini (cello) and J. Byfield (piano): "The Child and his Dancing Doll" (Heykens).
6.42: J. H. Squire Celeste Octet, "Down Memory Lane" (arr. Willoughby). The Salon Orchestra, "Zigeuner" (from "Bitter Sweet") (Coward). Alfredo Campoli and his Salon Orches-

tra, "Little Valley in the Mountains" (Dvorak).

7.0: Government and overseas news.
7.10 (approx.): News and reports.
7.28: Time signals.
7.30: "Who's Who and What's What?"—a ramble in the news by "Coranto."
7.40: (R) Talk: Mr. P. Coira, Chairman of the National Council of Swimming and Life Saving,

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THURSDAY, JANUARY 5 . . . CONTINUED

"The National Swimming and Life Saving Campaign."
7.45: News and reports.
8.0: Chimes. "The Sunshine Show" (melody and rhythm).
8.17: "The Rick Uncle from Fiji" (episodes 7 and 8).
8.29: Henry Croudson (organ), "Waltz Memories" (various).
8.35: The Rocky Mountaineers (accompanied by the Bunkhouse boys): "Polly Wolly Doodle," "Big Rock Candy Mountain," Bill Campbell and his Hillbilly Band, "Hillbilly Boy from the Mountains."
8.41: Talk: Major F. H. Lampen, "Just Hats."
9.0: Weather report and station notices.
9.5: A recital by Mr. and Mrs. D. Gamble: Vocal duet: "Morning Hymn" (Henschel); Soprano solo: "Never Tell" (Roger); Vocal duet: "The Harvesters" (Dvorak).
9.14: Gordon Anderson (piano): "The Fresh Water Sailor" (Ibert), "Windmills" (Maeran), Intermezzo in F Minor (Dohnanyi).
9.26: Mr. and Mrs. D. Gamble (vocal): Duet: "Love Hath Not Departed" (Brahms); baritone solo: "I Will Not Grieve" (Schumann); vocal duet: "The Blacksmith" (Brahms).
9.35: (R) The Lener String Quartet, Moment Musical No. 2—Transcription (Schubert); Etude No. 7—transcription (Chopin); Moment Musical No. 3—transcription, Minuet from Sonata in G (Schubert).
9.49: A recital of German Lieder by Richard Tauber: "The Wanderer," "Impatience" (Schubert); "The Lotus Flower" (Schumann).
10.0: Music, mirth and melody, featuring Carson Robison and his Buckaroos.
10.28: Time signals.
11.0: Close down.

2YC

WELLINGTON

840 k.c. 356.9 m.

(Alternative Station)

5.0: Light musical programme.
6.0: Close down.
7.0: After dinner music.

8.0: Chamber music, featuring at 8, Quartet in B Flat Major, Op. 18, No. 6 (Beethoven), played by the Virtuoso String Quartet, and at 8.36, Quintet, Op. 16, for piano, hautboy, clarinet, horn and bassoon (Beethoven), played by the Brass Band Chamber Music Union of the Berlin Philharmonic Orchestra.
9.0: "The Show is On," a programme of vaudeville and variety.
10.0: In order of appearance: The Three Virtuosos. (pianists), Gracie Fields (soprano), the Victor Olof Sestet.
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: A talk to women by Margaret. 11.15: Talk under the auspices of the Christchurch Branch of the National Council of Women. 11.30: Recordings.
12.0: Lunch music. 2.0: Recordings. Progress reports from Wilding Park of New Zealand Tennis Championships. Recordings. 3.0: Classical music. 4.0: Frost and weather forecast, Light musical programme. 4.30: Sports results. 5.0: Children's hour (Children's Organiser).
6.0: Dinner music: New Light Symphony Orchestra, "Mock Morris Dances" (Grainger). Edith Lorand and her Viennese Orchestra, Minuet—D Major (Mozart). Grand Hotel Orchestra, "Pierrette Cherie" Valse Lente (Ives). Paul Godwin Dance Orchestra, "Les Patineurs" Waltz (Waldteufel).
6.16: New Light Symphony Orchestra, "Policeman's Holiday" (Ewing). Herman Finck and his Orchestra, "Melodious Memories" (arr. Finck). Alfredo and his Orchestra, "Gipsy Princess" (Kallman).
6.31: Edith Lorand and her Viennese Orchestra, "Perpetuum Mobile" (Strauss Markgraf). Dajos Bela Orchestra, "Piccolo Piccolo" (Strauss). Paul Godwin

Orchestra, "Dolly's Dancing" (Rhode). German Concert Orchestra, "Pizzicato Polka" (Strauss Markgraf).
6.44: Dajos Bela Orchestra, "The Smiling Lieutenant" (Strauss). Queen's Hall Orchestra, "Mureske" Op. 101, No. 7 (Dvorak). Grand Hotel Orchestra, "Under the Stars" (Ravini). Reginald Foort (organ), "The King Steps Out" medley (Kreisler).
7.0: Government and overseas news (from 2YA).
7.10: News and reports.
7.20: Review of New Zealand Tennis Championships.
8.0: Chimes. "The Case of the Worthless Shares" by George Edwards and Company.
8.40: (R) J. H. Squire Celeste Octet: "Scenes that are Brightest" (Maritana) (Wallace); "Than You'll Remember Me" (Bohemian Girl) (Balfe).
8.48: "Personal Column."
9.0: Weather forecast and station notices.
9.5: Talk: "World Affairs."
9.20: Dance music.
11.0: Close down.

3YL

CHRISTCHURCH

1200 k.c. 250 m.

(Alternative Station)

5.0: Recordings.
6.0: Close down.
7.0: After dinner music.
8.0: Selections from American shows.
8.30: Hungaria.
8.38: Norman Long (entertainer).
8.50: Billy Whitlock and his bells.
9.0: "Flat-Footed Jean: A Scotch Woogie."
9.7: Will Fyfe (Scottish comedian).
9.14: "Vienna Blood."
9.18: Gitta Alpar (soprano).
9.24: Troise and his Mandoliers.
9.30: "Nicholas Nickleby" (Episode 13).
9.43: Music from the Orient.
10.0: Comedia.
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. 10.50: Talk to women by Margaret.
12.0: Lunch music. 1.0: Weather forecast. 2.0: Recordings. 3.30: Sports results. Classical music. 4.0: Weather and frost forecast. 4.30: Light musical programme. 5.0: Children's session (Big Brother Bill and Uncle Charlie).
6.0: Dinner music: Berlin Philharmonic Orchestra, "Tannhauser March" (Wagner). Albert Sandler and his Orchestra, "Listen to Liszt" (arr. Bor). Orchestra Mascotte, "The Girl in the Ta" waltz (Fetras). Ilja Livschakoff Orchestra, "Have Mercy"—Russian romance (arr. Benedict).
6.13: Ufaton Jazz Orchestra, "Love Comes Once" (Gunther). Dajos Bela Orchestra, "Rendezvous" (Alletter). Allan Grant (piano), "Gramercy Square" (Grant). Ilja Livschakoff Orchestra, "The Blue Rose" (Demaret). Ufaton Jazz Orchestra, "Hussars Love" (Gunther).
6.34: Robert Renard Dance Orchestra, "Annabella" (Meisel). Orchestra Mascotte, "Without A Care" (Uchmann). Robert Renard Dance Orchestra, "Look Out" (Bochmann).
6.44: New Mayfair Novelty Orchestra, "Jollification" (Reeves). Orchestra Mascotte, "The Gipsy Princess" waltz (Kallman). New Mayfair Novelty Orchestra, "Uncle Pete" (Jones). Horst Schimmelpfennig (organ) Dance Improvisations (Schimmelpfennig).
7.0: Government and overseas news (from 2YA).
7.10: News and reports.
7.30: Gardening talk.
8.0: Chimes.
En English Composer's Programme, featuring at 9.5, Vaughan Williams's "London Symphony."

The Queen's Hall Orchestra, conducted by Sir Henry Wood, "The Wasp's" Overture (Vaughan Williams).
8.14: Parry Jones (tenor), Four songs by Peter Warlock: "The Fox" (poem by Blunt), "Sleep" (poem by Fletcher), "There Is A Lady Sweet and Kind" (words from Ford's "Musicke of Sundrie Kindes"), "Take, O Take Those Lips Away" (words by Shakespeare).
8.23: The London Symphony Orchestra, conducted by Geoffrey Toye, "In a Summer Garden" (Debussy).
8.36: "Man Through the Ages: Nineveh"—an historical panoramic serial written by James J. Donnelly, and produced by the NBS.
9.0: Weather report and station notices.
9.5: The Queen's Hall Orchestra, conducted by Sir Henry Wood, "A London Symphony" (Vaughan Williams).
9.45: Nancy Evans (contralto) presents songs by Gurney: "The Scribe" (poem by de la Mare), "Nine of the Clock o'" (poem by Doyle), "All Night Under the Moon" (poem by Gibson).
9.53: The BBC Symphony Orchestra, conducted by Sir Adrian Boult, "Crown Imperial"—a coronation March 1937 (Walton).
10.0: Music, mirth and melody, introducing, at 10.25, Carson Robison and his Buckaroos.
11.0: Close down.

4YO

DUNEDIN

1140 k.c. 263.1 m.

(Alternative Station)

5.0: Recordings.
6.0: Close down.
7.0: After dinner music.
8.0: "Radio Cocktail," an hour of merriment and melody.
8.50: Stage favourites, Past and Present, featuring song successes of yesterday and today.
9.30: Vaudeville on record.
10.0: In order of appearance: Jack Mackintosh (cornet), Richard Crooks (tenor), the Major Bowes Capitol Theatre Trio.
10.30: Close down.

FRIDAY—JANUARY 6

1YA

AUCKLAND

650 k.c. 461.3 m.

7.0: Breakfast session. 9.0: Close down. 10.0: Devotional service. 10.15: Recordings. 11.0: Talk to women by Margaret. 11.10: Recordings.
12.0: Lunch music. 2.0: Recordings. 3.30: Classical hour. 3.15: Sports results. 3.30: Light musical programme. 4.0: Weather report for farmers. 4.30: Sports results. 5.0: Children's session (Cinderella assisted by Aunt Jean and Nod), with at 5.40 the recorded feature: "David and Dawn in Fairyland: The Story of the Pied Piper" (episode 1).
6.0: Dinner music: Edith Lorand and her Viennese Orchestra, "Gipsy Love" overture (Lehar). Berlin State Opera Orchestra, "Dance of the Hours" (Ponchielli). Edith Lorand (violin), Paraphrase of two Russian folk

songs (Kreisler). Paul Godwin's Orchestra, "Sizilietta" (Bloni).
6.20: Plaza Theatre Orchestra, "My Lady Dainty" (Hesse). Alexander Brailowsky (piano), Dance of the Gnomes in F Sharp Minor (Liszt). Victor Olof Salon Orchestra, "Grieg"—a selection of works (arr. Urbach). Rio Novelty Orchestra, "Mientras Llora El Tango" (Barabine and Couran).
6.38: Erwin Christoph (organ), "Arabian Gold" (Rust). William Murdock (piano), Nocturne in C Sharp Minor (Chopin). Paul Godwin's Orchestra, "Butterfly" intermezzo (Schlenk).
6.49: Berlin State Opera House Orchestra, "Schwanda The Bagpipe Player" selection (Weinberger). Paul Godwin and his Orchestra, "Whisperings from the Forest" (Zimmer).
7.0: Government and overseas news (from 2YA).
7.10 (approx.): News and reports.
7.30: Sports talk by Gordon Hunter.

8.0: (R) The BBC Symphony Orchestra, "Tragic Overture, Op. 81 (Brahms).
8.18: Rena Edwards (soprano): "Dream Valley" (Quilter), "All Night Under the Moon" (Edgar Bainton), "Sleep" (Ivor Gurney), "Spring Song" (Sir Hubert Parry).
8.30: Trevor de Clive Lowe (cello): "Chanson Louis XIII and Pavane" (Couperin-Kreisler), "Air" (Bach), "La Precieuse" (Couperin-Kreisler).
8.42: (R) Heinrich Schlusnus (baritone): "The Message," "On the Sea" (Brahms).
8.46: (R) Orchestra of the Lamoureux Concerts. Choreographic Poem "La Valse" (Ivory).
9.0: Weather report and station notices.
9.5: Reserved.
9.20: The Studio Orchestra, conducted by Harold Baxter, "La Boutique Fantasque" (Rossini-Respighi).
9.30: (R) Vladimir Rosing (tenor): "Lullaby," "Autumn" (Arensky).

9.34: The Studio Orchestra, "Le Lac Des Cygnes" (Tschalkowsky).
9.44: (R) Vladimir Rosing (tenor): "The Mournful Steppe," "Snowflakes," "Rain" (Gretchaninov).
9.48: The Studio Orchestra, "Sakura Suite" (Percy Pitt).
10.0: Music, mirth and melody featuring Carson Robison and his Buckaroos.
11.0: Close down.
1YX AUCKLAND
130 k.c. 340.7 m.
(Alternative Station)
5.0: Light musical programme.
6.0: Close down.
7.0: After dinner music.
8.0: Organ reveries.
8.15: At the minstrel show.
8.30: "By the South Sea Waves."
8.45: Instrumental and vocal gems from musical comedy.
9.0: Half an hour with the comedians.

9.30: Novelty instrumental.
9.45: Sea chanties.
10.0: Light recitals.
10.30: Close down.

12M

AUCKLAND

1250 k.c. 240 m.

5.0: Light orchestral selections.
5.20: Light vocal selections.
5.40: Light popular selections.
6.0: Miscellaneous.
6.45: News, announcements and birthdays.
7.0: Orchestral selections.
7.30: Racing review (Mr. J. Shaw).
8.0: Concert session.
9.0: Operatic selections.
9.30: Gilbert and Sullivan orchestral selections.
10.0: Close down.

ZB PROGRAMMES for the WEEK

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Alterations and highlights in the programmes of the ZB stations are announced daily as follows: 1ZB at 8 a.m., 11.55 a.m., and 6.30 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.; 2ZA at 6.15 p.m.

SUNDAY NEW YEAR'S DAY

1ZB AUCKLAND 1070 k.c. 280.2 m.

6.0: Breakfast session. 9.30: Hymns of all Churches. 8.45: Country Church of Hollywood. 9.0:

Uncle Tom and his Children's Sunday Service. 10.0: Hospital session with Rod and Stella. 10.30: Sunshine tunes. 11.0: Friendly Road devotional service (Uncle Tom).

12.0: Dinner music. 2.0: Bright holiday music. 5.0: The Diggers' Hour (Rod Talbot).

6.15: "Home Folks," with Wade Lane.

6.30: Friendly Road session.

7.0: Fred and Maggie Everybody. 7.30: Thrills from Great Operas.

8.0: MAN IN THE STREET.

9.0: Maori news session (Len Paul).

9.15: "One Man's Family"—Paul Meets Roberta Larkin.

9.45: Crusade for Social Justice.

10.15: Continental Nights.

11.0: New Year's night variety.

12.0: Close down.

2ZB WELLINGTON 1139 k.c. 265.5 m.

6.0: Happy morning session. 8.30: Hymns of all Churches. 8.45: Uncle Tom's Choir. 9.0: Sports review. 9.15: Popular recordings. 9.30: Band session. 10.0: Robbie's hospital cheerio session. 11.0: The Country Church

of Hollywood. 11.15: Popular melodies on wide-range. 11.30: In lighter vein.

12.0: Luncheon music, request session. 2.0: Variety programme. 4.45: "Woman's Place in the World" (Mrs. J. A. Lee). 5.0: Songs and Melodies for the Old Folks. 5.15: Recordings. 5.30: Children's session (Bryan O'Brien). 6.0: Popular recordings. 6.7: Features of the week.

NATIONAL STATIONS CONTINUED

2YA WELLINGTON 570 k.c. 526 m.

6.50: Weather report for aviators and for orchardists in the Motu-eka district. 7.0: Breakfast session. 9.0: Close down. 10.0: Weather report for aviators. 10.10: Devotional service. 10.15: Recording. 10.28: Time signals. 10.45: A talk to women by Margaret.

12.0: Lunch music. 1.0: Weather report for aviators, week-end forecast and frost forecast for Canterbury and Otago. 2.0: Light musical programme. 3.0: Sports results. 3.28: Time signals. 4.0: Sports results. 5.0: Children's session (Uncle Jasper).

6.0: Dinner music: Albert Sandler and his Orchestra, "Rigoletto" selection (Verdi). Alfredo and his Orchestra, "Two Guitars" (trad.). Howard Jacobs (saxophone) with string quartet and harp, "I Love the Moon" (Rubens). Marek Weber and his Orchestra, "The Quaker Girl" waltz (Monckton).

6.19: Alfredo Campoli and his Salon Orchestra, "The Musical Box" (Heykens). Arthur Young and Reginald Foresythe (two pianos), "Cheek to Cheek" (Berlin). Herman Von Stachow Orchestra, "The Maid Under the Lime Tree" (Berger). Dajos Bela Orchestra, "A Supper With Suppe" (arr. Morena).

6.35: Orchestra Mascotte, Ballgiglushter waltz (Helmund). Howard Jacobs (saxophone), "From the Land of the Sky Blue Water" (Cadman). Marek Weber and his Orchestra, "Sweetheart" waltz (Strauss). Orchestra Mascotte, "Songe d'Amour Apres le Bal" (Czibulka).

6.48: Paul Godwin's Orchestra, "First Love" (Michiels). Herman von Stachow Orchestra, "La Paloma" ("The Dove") (Yradier). Alfredo Campoli and Salon Orchestra, "Serenade" (Elgar). Paul Godwin's Orchestra, "Song of My Dreams" (Primi).

7.0: Government and overseas news.

7.10 (approx.): News and reports.

7.28: Time signals.

7.30: (R) Talk: Mr. J. E. Perrin, one of the coaches of the National Council of Swimming and Life Saving.

8.0: Chimes. Reserved.

8.17: "Ports of Call: A Visit to Australia."

8.47: The Swing Time Harmonists in a group of popular hits.

9.0: Weather report and station notices. 9.5: Dance programme. 10.0: Sports summary. 10.10: Continuation of dance programme. 10.28: Time signals. 11.15: Close down.

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

5.0: Light musical programme. 6.0: Close down. 7.0: After dinner music. 8.0: Choral concert: a programme of concerted vocal items with instrumental interludes. 9.0: "Variety calling"—an hour of bright entertainment. 10.0: On with the show. 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: A talk to women by Margaret. 11.10: Recordings. Progress of final games in New Zealand tennis championships from Wilding Park.

12.0: Lunch music. 1.0: Week-end weather forecast. 2.0: Recordings. 3.30 and 4.30: Sports results. 5.0: Children's hour (Children's Organiser).

6.0: Dinner music: Members of La Scala Orchestra, Milan, "In Memory of Franz Schubert." Major Bowes Capitol Theatre Trio, "My Isle of Golden Dreams" (Blau-fuss). Czech Philharmonic Orchestra, Slavonic Dance, No. 15, in G Major, (Dvorak). Ilja's Tango Orchestra, "Assuncion" Serenade (Nicolas). Marek Weber and his Orchestra, "Coeur Brise" (Gillet). H. G. Amers and the Eastbourne Municipal Orchestra, Second Serenata (Toselli). Marek Weber and his Orchestra, Mennett No. 1 (Paderewski). H. G. Amers and the Eastbourne Municipal Orchestra, Tarantelle for Flute and Clarinet (Saint-Saens).

6.31: Orchestra Raymonde, "Manhattan Serenade" (Alter). Patricia Rossborough (piano), "Street Singers' Serenade" (film selection). Ilja's Tango Orchestra, "Pazsla Fox" (Mihaly). Orchestra Raymonde, "Manhattan Moonlight" (Alter).

6.45: Major Bowes Capitol Theatre Trio, "Pale Moon" (Indian Love Song) (Logan). Max Ladachek (violin), "Ozardus"

(Monti). Band of H.M. Grenadier Guards, "Old Folks at Home and in Foreign Lands" (Roberts).

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

7.10: News and reports.

8.0: Chimes. "A Pleasant Quarter-hour in the Homestead on the Rise."

8.15: "The Fourth Form at St. Percy's."

8.28: (R) Leslie James (organ), "Everybody's Melodies" (various).

8.35: "Coronets of England: The Life of Mary Queen of Scots" (Episode 12).

9.0: Weather forecast and station notices.

9.5: 3YA Orchestra, conducted by Will Hutchens, Mus.Bac.: "Marinarella" overture (Fueik), "Minuet" (Frank Hutchens).

9.15: The Chatterboxes in an original sketch: "Big Business" (Ryan).

9.25: 3YA Orchestra: "Ball at the Savoy" selection (Abraham), "The Dancing Cobbler" intermezzo (Ancliffe).

9.38: The Chatterboxes in patter sketch and song: Patter Sketch: "Believe It or Not" (Ryan); Song: "The Same Old Seaside" (Wallace).

9.49: 3YA Orchestra: "Valse des Alouettes" (Drigo), "Passing Clouds" (King), "The Beehive and the Bear" (Ancliffe).

10.0: Sports summary.

10.15: Dance music.

11.15: 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: Symphonic programme, featuring: at 8.31 p.m., Symphony in D Major (The Clock) (Haydn), played by Philharmonic Symphony Orchestra of New York, conducted by A. Toscanini; and at 9.33, Concerto in F Major No. 19 (Mozart), played by Georges Boskoff (pianist) with Paris Philharmonic Orchestra, conducted by G. Cloez.

10.0: Favourite entertainers.

10.30: Close down.

4YA DUNEDIN 790 k.c. 379.5 m.

7.0: Chimes. Breakfast session.

9.0: Colse down. 10.0: Recordings. 10.50: Talk to women by Margaret.

12.0: Lunch music 10: Weather forecast 2.0 Recordings. 3.30: Sports results. 4.0: Weather and frost forecast. 5.0: Children's session (Cousin Mollie).

6.0: Dinner music: Czech Philharmonic Orchestra, Slavonic Dance No. 1 in G Major (Dvorak). Marek Weber and his Orchestra, "Cloches de Corneville" waltz (Planquette). Paul Godwin Quintet, Minueto (Bolzon). Edith Lorand Orchestra, "O Maiden, My Maiden" (Lehar).

6.16: Egon Kaiser Dance Orchestra: Waltz War Medley (Mel-char). Paul Godwin Orchestra, "Japanese Cherry Blossom Festival" (Yoshitomo). Elite Orchestra, "The Teddy Bears' Picnic" (Brattan). Ilja Livschakoff Orchestra, "Blue Pavilion" (Ar-mandola).

6.31: Edith Lorand Orchestra, "Hedgroes" (Lehar). Milan Radio Orchestra, "Fiorellini Fantasia" (Strauss). Tony Lowry (piano), "The Student Prince" serenade (Romberg). Edith Lorand Orchestra, "Wedding of the Winds" (Hall).

6.46: Orchestra Mascotte: "Moonlight on the Danube" waltz (Gay). Commodore Grand Orchestra, "Westminster" (Coates). Edith Lorand Orchestra, "Rustle of Spring" (Sinding). Czech Philharmonic Orchestra, Slavonic Dance No. 2 in E Minor (Dvorak).

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

7.10: News and reports.

8.0: Chimes. (R) The Hastings Municipal Orchestra, "Welsh Rhapsody" (German).

8.14: W. Stevenson (baritone): "The Vagabond" (Williams), "Fill a Glass With Golden Wine" (Quilter).

8.20: The New Light Symphony Orchestra, "Three English Dances" (Quilter).

8.29: (R) Marie Bremner (soprano): "April Morn" (Batten), "When Love is Kind" (Moore), "A Spring Morning" (Cary, arr. Lane Wilson).

8.38: The Light Symphony Orchestra, "Miniature Suite" (Coates).

8.46: W. Stevenson (baritone): "At Grendon Fair," "The Gay Highway" (Drummond).

8.52: The Boston Promenade Orchestra, "Dance of the Hours" (Ponchielli).

9.0: Weather report and station notices.

9.5: Dance music.

10.0: Sports summary.

10.10: Dance music.

11.15: Close down.

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

5.0: Recordings.

6.0: Close down.

7.0: After dinner music.

8.0: "Lorna Doone"—a radio adaptation of R. D. Blackmore's story.

8.15: "Ice Rink" selection, played by Debroy Somers Band.

8.22: "Torchlight Music" (No. 2).

8.30: "Shanghai" (Chapter 2).

9.0: "Leaves from the Diary of a Film Fan."

9.30: Band programme with spoken and instrumental interludes.

10.0: Comedy and light music.

10.30: Close down.

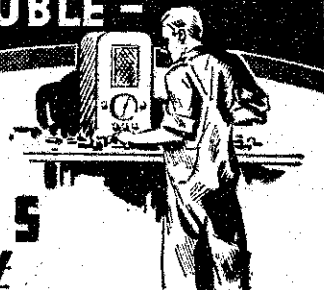
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6.15: Recordings.
6.45: Music for the early evening.
7.0: Fred and Maggie Everybody.
7.15: Oriwa's Maori session.
7.30: Thrills from Great Operas—"Barcarolle" from "Tales of Hoffman."
7.45: Recordings.
8.0: MAN IN THE STREET.
9.0: Orchestral recordings.
9.15: Recordings.
9.45: Social justice talk.
10.0: Recordings.
10.30: Orchestral recording
11.0: New release.
11.30: Meditation music.
11.50: Epilogue.
12.0: Close down.

22A PALMERSTON NTH.
1400 k.c. 214.2 m.

6.0: Children's songs.
6.30: Count of Monte Cristo.
7.0: Voyage of discovery.
7.15: Doug. Laurenson presents.
8.0: MAN IN THE STREET.
9.0: Orchestral selections.
9.30: Meditation music.
10.0: Close down.

3ZB CHRISTCHURCH
1430 k.c. 209.7 m.

6.0: Popular melodies. 8.0: Uncle Tom's Choir. 8.15: Highlights and weather. 8.16: Motorists' session. 8.30: Hymns of all Churches. 9.15: Sports talk. 9.30: Around the handstand. 10.0: Hospital session. 11.0: Country Church of Hollywood. 11.30: Rhythm and romance. 11.45: Sports talk. 12.0: Luncheon request session.
1.59: Highlights. 2.0: Radio Showboat. 3.0: Through a window pane. 3.30: Theatre echoes. 4.0: Maori session conducted by Te Ari Pitama. 4.45: Mrs. Lee's talk. 5.0: At the console. 5.30: Young People's session (Ken Waterhouse). 5.59: Highlights.
6.30: Features of the coming year.
7.0: Fred and Maggie Everybody.
7.30: Thrills from Great Operas—"Lohengrin's Farewell" from "Lohengrin."
8.0: MAN IN THE STREET.
9.0: Recordings.
9.5: "One Man's Family"—"Martin and Billy."
9.45: Crusade for Social Justice.
10.0: Melody and rhythm.
11.55: Thoughts for the New Year.
12.0: Close down.

4ZB DUNEDIN
1220 k.c. 245.8 m.

6.0: Morning session. 8.14: Highlights of today's programme.
8.30: Hymns of all Churches.
8.45: Light and bright. 9.0: Sports summary. 9.15: Morning melodies. 9.30: Weather for week-end motorists. 9.31: Around the Rotunda. 9.45: Pep and popularity. 10.10: Uncle Tom and his Juvenile Choir. 10.15: Gems of melody. 10.30: We shall have music. 11.0: The Country Church of Hollywood. 11.15: Orchestral and otherwise. 11.30: Wide-range at random. 11.45: Songs of the islands.
12.0: Listeners' own request session. 1.59: Highlights of this afternoon's programme. 2.0: We present our guest artist. 2.15: Bright and breezy. 2.30: Staff half-hour. 3.0: One hour of variety. 4.0: Wide-range. 4.15: "Woman's Place in the World." 4.25: Lyrical and light. 4.45: Music of many lands. 5.15: Rhythmic revels. 5.30: Children's session. 6.0: Highlights of to-night's programme.
6.1: A musical cocktail.
6.45: Bands across the sea.
7.0: Fred and Maggie Everybody.
7.15: Wide-range musical programme.
7.30: Thrills from great Operas—"Then You'll Remember Me" from "The Bohemian Girl."
7.45: Tunes from the talkies.
8.0: New releases.

8.15: Our evening guest artists.
8.30: Wayside reflections.
8.50: Musical moments.
9.0: "One Man's Family"—"Paul Breaks an Illusion."
9.15: "Tale of Two Cities."
9.30: Mirth and melody.
9.45: Social Justice talk.
10.0: Keyboard Kapers.
10.15: Romance with rhythm.
10.30: Let's laugh a while.
11.0: Musical programme.
12.0: God Save the King!

MONDAY
JANUARY 2

1ZB AUCKLAND
1070 k.c. 280.2 m.

6.0: Breakfast session. 6.45: News from the Placement Service.
7.30: Weather report. 8.0: Mails and shipping reports. 9.30: Healthcraft for the Home. 10.15: Friendly Road devotions. 10.30: Morning Tea session—The House of Peter MacGregor. 11.0: His Majesty the Baby.
12.15: Filmiland, with John Batten. 12.30: The Man on the Land. 1.0: Lunching with Neddo. 1.30: Happiness Club with Dorothy. 3.52: Weekly women's session. 4.15: Between Ourselves with Arthur Collins. 5.0: Children's Magazine of the Air. 5.15: Question Box. 5.37: Piano time. 5.45: Stamp Man.
6.15: "Laff" Parade.
6.30: Penn Hughes presents organ memories.
6.52: Friendly Road Lullaby.
7.0: Fred and Maggie Everybody.
7.45: Words and music by Noel Coward.
8.0: Do you know your tenors?
8.15: Easy Aces.
8.45: History Behind the Headlines.
9.0: Concert Hall of the Air.
9.30: Forgotten Anniversary.
10.0: Going Places with Leon Gotz.
10.30: Dorothy's evening session.
11.0: Dance session.
12.0: Close down.

2ZB WELLINGTON
1130 k.c. 265.5 m.

6.0: Merry and bright.
7.0: Musical moments. 7.30: Weather report and mail notices.
7.32: Breakfast Club. 8.15: Highlights from to-day's programme.
8.45: AUNT DAISY. 9.30: Musical hotpot. 10.15: Uncle Scrim. 10.30: Morning Tea session—The House of Peter MacGregor. 11.0: "His Majesty the Baby." 11.15: Recordings. 11.30: Shopping with Margot.
12.0: Luncheon music. 12.30: The Man on the Land session. 2.0: Recordings. 2.30: Tony's afternoon recipe session. 3.0: Afternoon tea reflections. 3.15: Recordings. 3.22: Romance and history of lace. 3.30: Hollywood today. 3.45: Diggers' hospital session. 4.0: Orchestral cameo. 4.40: Concerted vocal recital. 4.45: Cinema organ recital. 5.0: Children's session. 5.15: Count of Monte Cristo. 5.45: Stamp Man.
6.0: Dinner music.
6.45: Down Memory Lane.
7.0: Fred and Maggie Everybody.
7.45: Great Lovers of History.
8.0: Do you know your tenors?
8.15: Easy Aces.
8.30: Recordings.
8.45: "We, the Jury."
9.0: The Concert Hall of the Air.
9.30: Wide-range musical programme.

10.0: Going Places with Leon Gotz.
10.15: Variety programme.
11.0: Dance music.
12.0: Lights out.

22A PALMERSTON NTH.
1400 k.c. 214.2 m.

6.0: Dinner music.
6.30: Count of Monte Cristo.
7.0: Thrills from great operas.
7.30: "Paper Moon" (thriller).
7.45: Holiday music.
8.15: "Air Mail Mystery."
8.30: Happy and gay.
9.0: New releases and dance music.
10.0: Close down.

3ZB CHRISTCHURCH
1430 k.c. 209.7 m.

6.0: Holiday mirth and melody.
7.14: Weather, mails and shipping. 7.30: Recordings. 8.0: Fashion's Fancies. 8.15: Highlights. 8.30: Weather and information for motorists. 9.0: Bright recordings. 10.0: Morning tea melodies. 10.15: Reserved. 10.30: Morning tea session—The House of Peter MacGregor. 11.0: His Majesty the Baby.
12.0: Jack Maybury conducting the luncheon session. 12.30: Man on the Land. 1.30: Home and happiness. 2.0: Highlights. 2.1: Recordings. 3.0: Gems of melody—wide-range. 3.45: Jack Bremner's dispensary. 4.0: To-day's verse. 4.3: Bright recordings. 5.0: Children's session. 5.45: Stamp Man. 5.59: Highlights.
6.0: Recordings.
6.26: Weather report.
6.30: Recordings.
7.0: Fred and Maggie Everybody.
8.0: Do you know your tenors?
8.15: Easy Aces.
9.0: Concert Hall of the Air.
9.30: Wide-range presentation.
10.0: Going Places with Leon Gotz.
10.15: Swing session.
10.30: Immortal melodies.
11.0: Dancing to Larry Clinton and Billy Cotton.
12.0: Close down.

4ZB DUNEDIN
1220 k.c. 245.8 m.

6.0: Morning session. 6.45: Farmers' weather report. 7.0: Special shipping report and mails. 7.5: Placement Service announcement. 7.7: Music. 7.59: Highlights of today's programme. 8.0: Washboard Rhythm. 8.10: Weather and mails. 8.30: Musical programme. 10.30: Morning tea session—The House of Peter MacGregor. 10.45: Reflections. 11.0: His Majesty the Baby.
12.0: Luncheon musical programme. 12.30: For the Man on the Land. 1.0: Musical programme. 1.59: Highlights of this afternoon's programme. 3.15: Home decoration. 3.30: Fashion session. 4.45: Wide-range musical programme. 5.0: Children's session. 5.45: Stamp Man. 5.59: Highlights of to-night's programme.
6.0: Musical programme.
6.30: Special recordings.
6.32: Weather report.
7.0: Fred and Maggie Everybody.
7.15: Musical programme.
7.30: Swing your partner.
8.0: Do you know your tenors?
8.15: Easy Aces.
8.30: Musical programme.
9.0: Concert Hall of the Air.
9.30: Wide-range.
9.45: Placement Service announcement.

10.0: Going Places with Leon Gotz.
10.15: Vim and variety.
12.0: Lights out.

TUESDAY
JANUARY 3

1ZB AUCKLAND
1070 k.c. 280.2 m.

6.0: Breakfast session. 6.45: Placement Service news. 7.30: Weather report. 8.0: Mails and shipping reports. 8.30: Hymns of all Churches. 8.45: AUNT DAISY. 9.30: Healthcraft for the home. 10.0: Anne Stewart. 10.15: Friendly Road devotional service. 10.30: Morning tea session—The House of Peter MacGregor. 11.30: Marina's book talk.
12.15: Filmiland with John Batten. 1.0: Lunching with Neddo. 1.30: Happiness Club with Dorothy. 2.0: New Plymouth session. 2.30: Gran's session. 4.15: Between Ourselves with Arthur Collins. 4.55: Children's Magazine of the Air. 5.45: Stamp Man. 6.7: Personality recordings.
6.52: Friendly Road lullaby.
7.0: Fred and Maggie Everybody.
7.15: Lure of the trail.
7.45: Tusitala—Teller of Tales.
8.15: Singers you know—Paul Robeson.
8.45: Paper Moon.
9.0: Double Event.
9.30: Wide-range concert.
10.0: Engagement session.
10.30: Dorothy's evening session.
11.0: Dancing time.
12.0: Close down.

2ZB WELLINGTON
1130 k.c. 265.5 m.

6.0: Rise and Shine session. 7.30: weather report and mail notices. 8.15: Highlights from to-day's programme. 8.30: Hymns of all Churches. 8.45: AUNT DAISY. 9.45: Talk on health and beauty by Elizabeth Blane. 10.0: Fashion news. 10.7: Anne Stewart talks on interior decorating. 10.15: Uncle Scrim. 10.30: Morning tea session—The House of Peter MacGregor. 10.45: Charm School of the Air. 11.15: Women's forum. 11.30: Shopping with Margot.
12.0: Luncheon music. 12.30: A few minutes with Eric Bell. 2.0: Recordings. 2.30: Tony's afternoon recipe session. 3.0: Afternoon tea reflections. 3.15: Cooking demonstration, described by Aunt Daisy. 3.30: Hints on card reading. 3.45: Afternoon tea with Reg. Morgan. 4.0: Hawera session. 4.30: Piano recital. 4.45: Recordings. 5.0: Children's session. 5.15: Count of Monte Cristo. 5.30: Krazy Kollege. 5.45: Stamp Man.
6.0: Swing music.
7.0: Fred and Maggie Everybody.
7.15: Lure of the trail.
7.22: The storyteller.
7.45: Do You Believe in Ghosts?
8.15: Singers you know.
8.30: Recordings.
8.45: Pinto Pete and his Ranch Boys.
9.0: Double Event.
9.30: The Roar of the Crowd.
9.37: The Question Box.
9.45: Wide-range musical programme.
10.0: Music from Far Lands.
10.15: Men only session.
11.0: Dance music.
12.0: Lights out.

22A PALMERSTON NTH.
1400 k.c. 214.2 m.

6.0: Bright music.
6.30: Count of Monte Cristo.
7.0: Music from the films.
7.30: "Paper Moon."
7.45: Songs of the sea.
8.0: Mirth parade.
8.15: Young Farmers' Club session.
9.0: Contrasts.
9.10: Dance music.
10.0: Close down.

3ZB CHRISTCHURCH
1430 k.c. 209.7 m.

6.0: The Early Birds' farm session.
7.4: Placement Service report.
7.14: Weather, mails and shipping. 8.0: Fashion's Fancies. 8.15: Highlights. 8.16: Text for today. 8.30: Hymns of all Churches. 8.45: AUNT DAISY. 10.0: It's morning tea time. 10.15: Reserved. 10.30: Morning tea session—The House of Peter MacGregor. 11.30: Shopping session.
12.0: Jack Maybury conducting the luncheon session. 12.30: Home and happiness. 1.30: Jack Maybury with "Celebrities on Parade." 2.0: Highlights. 2.1: Recordings. 2.30: Sally's session. 3.15: Recordings. 3.45: Madame Cara. 4.0: Today's verse. 5.0: Children's session. 5.45: Stamp Man. 5.59: Highlights.
6.0: Recordings.
6.28: Weather.
6.45: Gardeners' session, by Dave Combridge.
7.0: Fred and Maggie Everybody.
7.15: Lure of the trail.
7.37: The Storyteller.
8.15: Singers you know.
9.0: The Double Event.
10.30: Everybody's melodies.
11.0: Dance music.
12.0: Close down.

4ZB DUNEDIN
1220 k.c. 245.8 m.

6.0: Morning session. 6.45: Farmers' weather report. 7.0: Shipping and mails. 7.1: Popular recordings. 7.5: Placement Service announcement. 8.0: Musical comedy for today. 8.10: Weather and mails. 8.14: Highlights of today's programme. 8.15: Musical programme. 8.30: Hymns of all Churches. 8.45: AUNT DAISY. 9.15: Musical programme. 10.30: Morning tea session—The House of Peter MacGregor. 10.45: Reflections.
12.0: Luncheon musical programme. 12.45: Balclutha session. 1.0: Weather report. 1.45: Musical programme. 1.59: Highlights of this afternoon's programme. 2.0: Musical programme. 2.15: Lyrical and light. 2.30: Jill's afternoon session. 3.30: Fashion session. 4.45: Wide-range. 5.0: Children's session. 5.45: Stamp Man. 5.59: Highlights of to-night's programme.
6.0: Recordings.
6.15: Highlights from the operas.
6.30: Musical programme.
6.32: Weather report.
7.0: Fred and Maggie Everybody.
7.15: Lure of the trail.
7.37: Storyteller.
7.45: "Rendezvous with Rhythm."
8.15: Singers you know.
8.30: Musical programme.
9.0: The Double Event.
9.30: Classics without prejudice.
9.45: Placement Service announcement.

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12.0: Lights out.

WEDNESDAY JANUARY 4

12B AUCKLAND 1070 k.c. 280.2 m.

6.0: Early morning session. 6.45: Placement Service news. 7.30: Weather. 8.0: Mails and shipping reports. 8.30: Hymns of all Churches. 8.45: AUNT DAISY. 9.30: Stories of the songs you love. 10.15: Friendly Road devotions. 10.30: Morning tea session—The House of Peter MacGregor. 11.30: Marina on food values.
12.15: Filmland session—John Batten. 1.0: Lunching with Neddo. 1.30: Happiness Club with Dorothy. 2.0: Pukekohe session. 2.30: Gran's recipe session. 4.15: Between ourselves with Arthur Collins. 4.45: Thea's Milestone Club. 5.0: Uncle Tom's children's session. 5.30: Stop Press Johnny and the Kiwi Club. 5.45: Stamp Man. 6.0: 'Opn' r vocalists.
6.15: Black Flame of the Amazon. 6.52: Friendly Road Lullaby. 7.45: Great Lovers of History. 8.0: Do you know your tenors? 8.15: Easy Aces. 8.45: History behind the headlines. 9.0: Minstrel show. 9.30: Wide-range. 10.30: Dorothy's evening session. 11.0: Dancing time. 12.0: Close down.

22B WELLINGTON 1130 k.c. 265.5 m.

6.0: Breakfast session. 7.15: Weather report. 8.15: Highlights from today's programme. 8.30: Hymns of All Churches. 8.45: AUNT DAISY. 9.30: Bright morning music. 10.15: Uncle Scrim. 10.30: Morning tea session—The House of Peter MacGregor. 10.45: Today and yesterday. 11.15: The women's forum. 11.30: Shopping with Margot.
12.0: Luncheon music. 12.30: A few minutes with Eric Bell. 1.0: Wanganui session. 2.0: Recordings. 2.30: Tony's afternoon recipe session. 3.0: Afternoon tea reflections. 3.15: Music from the films. 3.30: Words and music. 3.45: Afternoon tea with Reg. Morgan. 4.0: Masterworks. 4.30: Popular vocal cameo. 4.45: Comedy cameo. 5.0: Children's session. 5.15: Count of Monte Cristo. 5.30: Krazy Kollege. 5.45: Stamp Man.
6.0: Dinner music. 6.15: Black Flame of the Amazon. 6.45: Recordings. 7.15: Dream melodies. 7.45: Great Lovers of History. 8.0: Do you know your tenors? 8.15: Easy Aces. 8.30: Recordings. 9.0: The Minstrel Show. 9.30: Variety programme. 9.45: Wide-range musical programme. 10.0: Men Only session. 10.37: Broadcast of the Youth Centre, Vocational Branch. 11.0: Dance music. 12.0: Lights out.

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22A PALMERSTON NTH. 1400 k.c. 214.2 m.

6.0: Dinner music.
6.30: Count of Monte Cristo.
6.45: Music from Far Lands.
7.0: Popular melodies.
7.30: "Paper Moon."
8.0: Frivolities.
8.30: Rhythm.
9.0: Dance music, with humorous interludes.
10.0: Close down.

32B CHRISTCHURCH 1430 k.c. 209.7 m.

6.0: Sparkling tunes. 7.14: Weather, mails and shipping. 7.15: Recordings. 8.0: Fashion's fancies. 8.15: Highlights. 8.16: Text for today. 8.30: Hymns of all Churches. 8.45: AUNT DAISY. 10.0: Hawaiian reflections. 10.15: Reserved. 10.30: Morning tea session—The House of Peter MacGregor.
12.15: Jack Maybury with "Celebrities on Parade." 1.0: Jack Maybury conducting the luncheon session. 2.0: Highlights. 2.30: Sally's session. 3.45: Teddy Grundy's question box. 4.0: Today's verse. 5.0: The children's session. 5.45: The Stamp Man. 5.59: Highlights.
6.15: Black Flame of the Amazon. 6.26: Weather report. 6.40: Clarence Hall at the Civic organ. 7.45: Music from the Cities of the World. 8.0: Do you know your tenors? 8.15: Easy Aces. 8.45: Stonehill Prison Mystery. 9.0: Minstrel show. 9.0: Everybody's melodies. 11.0: Dancing to the Casino Royal Rhythm Kings and Ruby Newman. 12.0: Close down.

42B DUNEDIN 1220 k.c. 245.3 m.

6.0: Morning session. 6.45: Farmers' weather report. 7.0: Shipping and mails, followed by recordings. 7.5: Placement Service announcement. 8.10: Weather and mails. 8.14: Highlights of today's programme. 8.17: Musical programme. 8.30: Hymns of all Churches. 8.45: AUNT DAISY. 9.30: Musical programme. 10.0: Shopping Reporter of the Air. 10.30: Morning tea session—The House of Peter MacGregor. 10.45: Reflections.
12.0: Luncheon musical programme. 1.0: Weather report. 1.59: Highlights of this afternoon's programme. 2.0: Musical programme. 2.15: Piano patterns. 2.30: Jill's afternoon session. 3.30: Fashion session. 4.45: Wide-range. 5.0: Children's session. 5.45: Stamp Man. 5.59: Highlights of tonight's programme.
6.0: Musical programme. 6.15: Black Flame of the Amazon. 6.30: Musical programme. 8.0: Do you know your tenors? 8.15: Easy Aces. 8.30: Studio presentation by a station personality. 9.0: The Minstrel Show. 9.30: Slaps and claps. 9.45: Placement Service announcement. 9.46: Wide-range. 10.0: Bordertown Barbecue. 10.45: Musical programme. 12.0: Lights out.

THURSDAY JANUARY 5

12B AUCKLAND 1070 k.c. 280.2 m.

6.0: Breakfast session. 6.45: Placement Service news. 7.30: Weather report. 8.0: Mails and shipping reports. 8.30: Hymns of all Churches. 8.45: AUNT DAISY. 10.0: Anne Stewart. 10.15: Friendly Road devotional service. 10.30: Morning tea session—The House of Peter Mac-

Gregor. 11.30: Marina discusses child psychology.

12.15: Filmland session with John Batten. 1.0: Lunching with Neddo. 1.30: Business Club with Dorothy. 2.0: Thames session. 2.30: Gran's recipe session. 3.45: New Plymouth session. 4.15: Between ourselves with Arthur Collins. 4.55: Children's Magazine of the Air. 5.5: The Fun Man. 5.30: Camera Club. 5.37: Piano time. 6.0: Song time.

6.15: Black Flame of the Amazon. 6.30: Pioneers of Progress. 6.52: Friendly Road Lullaby. 7.30: Donald Novis sings. 7.45: The story of Gilbert and Sullivan. 8.0: Do you know your tenors? 8.45: Paper Moon. 9.0: Professor Speedee. 9.30: The March of Time. 10.30: Dorothy's evening session. 11.0: Dancing time. 12.0: Close down.

22B WELLINGTON 1130 k.c. 265.5 m.

6.0: Cheery morning session. 7.30: Weather report and mail notices. 8.15: Highlights from today's programme. 8.30: Hymns of all Churches. 8.45: AUNT DAISY. 9.45: Talk on health and beauty by Elizabeth Blane. 10.0: Fashion news. 10.7: Anne Stewart talks on interior decorating. 10.15: Uncle Scrim. 10.30: Morning tea session—The House of Peter MacGregor. 10.45: Wairarapa session. 11.15: Women's forum. 11.30: Shopping with Margot. 12.0: Luncheon music. 12.30: A few minutes with Eric Bell. 1.30: Lower Hutt session. 2.0: Recordings. 2.30: Tony's afternoon recipe session. 3.0: Afternoon tea reflections. 3.15: Cooking demonstration described by Aunt Daisy. 3.30: Hollywood today. 3.45: Afternoon tea with Reg Morgan. 4.0: Cinema organ. 4.15: Vocal cameo. 4.30: From foreign lands. 4.45: Recordings. 5.0: Children's session. 5.15: Count of Monte Cristo.

6.0: Swing music. 6.15: Black Flame of the Amazon. 6.30: The Weekly Film News. 7.0: Recordings. 7.15: Dream melodies. 7.30: Donald Novis sings. 7.45: Highlights from opera. 8.0: Do you know your tenors? 8.30: Recordings. 8.45: "We, the Jury." 9.0: Professor Speedee. 9.30: Garden notes. 9.45: Wide-range musical programme. 10.0: Music from Far Lands. 10.15: Special sports session. 12.0: Close down.

22A PALMERSTON NTH. 1400 k.c. 214.2 m.

6.0: Dinner melodies. 6.30: Count of Monte Cristo. 6.45: Music from Far Lands. 7.0: "Songs of Yesteryear." 7.30: Donald Novis sings. 7.45: Varieties. 8.0: Mirth parade. 8.15: Coconut Grove Ambassadors. 8.45: Hawaiian hospitality. 9.0: Favourite songs and singers. 9.25: Feminine reflections with Annette. 9.45: "House of Dreams." 10.0: Close down.

32B CHRISTCHURCH 1430 k.c. 209.7 m.

6.0: Morning mirth for farmers. 6.45: Market report. 7.4: Placement Service report. 7.14: Weather, mails and shipping. 7.15: Recordings. 8.0: Fashion's fancies. 8.15: Highlights. 8.16: Text for today. 8.30: Hymns of all Churches. 8.45: AUNT DAISY. 10.15: Reserved. 10.30: Morning tea session—The House of Peter MacGregor. 11.30: Shopping session. 12.0: Luncheon session conducted by Jack Maybury. 12.30: Home builders. 1.0: Luncheon session

(continued). 2.0: Highlights. 2.1: Recordings. 2.22: Harmony Home. 2.30: Sally's session. 3.45: Madame Cara. 4.0: Today's verse. 5.0: Children's session. 5.30: The Mysterious Pilot. 5.59: Highlights.
6.15: Black Flame of the Amazon. 6.26: Weather. 7.30: Donald Novis. 8.0: Do you know your tenors? 8.45: Nelson of Trafalgar. 9.0: Professor Speedee. 10.0: Maoriland melodies. 10.30: Everybody's melodies. 11.0: Dance music. 12.0: Close down.

42B DUNEDIN 1220 k.c. 245.3 m.

6.0: Morning session. 6.45: Farmers' weather report. 7.0: Special shipping report and mails. 7.1: Recordings. 7.5: Placement Service announcements. 8.10: Weather and mails. 8.14: Highlights of today's programme. 8.15: Selected recordings. 8.30: Hymns of all Churches. 8.45: AUNT DAISY. 9.15: Musical programme. 10.0: Shopping reporter of the air. 10.30: Morning tea session—The House of Peter MacGregor. 10.45: Reflections. 11.0: Musical programme. 12.0: Luncheon programme. 12.15: Mosgiel session. 12.45: Musical programme. 1.59: Highlights of this afternoon's programme. 2.0: Musical programme. 2.30: Jill's afternoon session. 3.30: Fashion session. 4.45: Wide-range. 5.0: Children's session. 5.30: Nelson of Trafalgar. 5.59: Highlights of to-night's programme.

6.0: Dinner music. 6.15: Black Flame of the Amazon. 6.30: Strange adventures. 6.45: Weather report and musical programme. 7.30: Donald Novis sings. 8.0: Do you know your tenors? 8.15: Musical programme. 8.30: Dog Heroes. 9.0: Professor Speedee. 9.30: Wide-range. 9.45: Placement Service announcement. 10.0: Around the Continent. 10.15: Angler's information session. 10.30: Dance programme. 12.0: Lights out.

FRIDAY JANUARY 6

12B AUCKLAND 1070 k.c. 280.2 m.

6.0: Breakfast session. 7.30: Weather report. 8.0: Mails and shipping reports. 8.30: Hymns of all Churches. 8.45: AUNT DAISY. 9.30: Stories of the songs you love. 10.15: Friendly Road devotional session. 10.30: Morning tea session—The House of Peter MacGregor. 11.30: Marina on First Aid and Home Nursing. 12.15: Filmland with John Batten. 1.0: Lunchtime with Neddo. 1.30: Happiness club with Dorothy. 2.30: Gran's session. 4.15: Between Ourselves with Arthur Collins. 4.55: Children's Magazine of the Air. 5.30: Question box. 5.45: Junior Movie Club with Neddo. 6.15: Black Flame of the Amazon. 6.30: Uncle Tom and Children's Choir. 7.0: Popular airs. 7.15: Romance of Rail. 7.30: Sports review—Bill Meredith. 8.0: Slaps and Claps—Upper Hutt. 9.15: Easy Aces. 9.45: History behind the Headlines—Town Crier. 9.20: Wide-range. 10.0: Motorists' service session. 10.30: Dorothy's evening session. 11.0: Dancing time. 12.0: Close down.

22B WELLINGTON 1130 k.c. 265.5 m.

6.0: Up with the larks. 7.15: Morning melodies. 7.30: Weather report and mail notices. 8.15: Highlights from today's programme. 8.30: Hymns of all Churches. 8.45: AUNT DAISY.

10.15: Uncle Scrim. 10.30: Morning tea session—The House of Peter MacGregor. 10.45: Week-end shoppers' guide. 11.15: Recordings. 12.30: A few minutes with Eric Bell. 1.0: Petone session. 2.0: Recordings. 2.30: Afternoon tea reflections. 3.30: Island melodies. 3.45: Popular vocal cameo. 4.0: Orchestral cameo. 4.30: Concerted vocal recital. 4.45: Popular piano artists. 5.0: Children's session. 5.15: Count of Monte Cristo. 5.45: Krazy Kollege. 6.0: Dinner music. 6.15: Black Flame of the Amazon. 6.37: Sports talk. 7.0: Recordings. 7.15: Popular airs. 7.30: Romance of Transport. 8.0: Recordings. 8.15: Easy Aces. 9.30: Variety programme. 9.45: Wide-range musical programme. 10.0: Motorists' session. 10.37: Broadcast of the Youth Centre, Vocational Branch. 11.0: Dance music. 12.0: Lights out.

22A PALMERSTON NTH. 1400 k.c. 214.2 m.

6.0: Dinner melodies. 6.30: Count of Monte Cristo. 7.0: Marton half-hour. 7.30: Melodies of 1938. 8.0: Campside music. 8.30: Popular artists. 8.45: Request session. 9.30: Sports session. 10.0: Close down.

32B CHRISTCHURCH 1430 k.c. 209.7 m.

6.0: Morning mirth. 7.4: Placement Service report. 7.14: Weather, mails and shipping. 8.0: Fashion's fancies. 8.15: Highlights. 8.16: Text for today. 8.30: Hymns of all Churches. 8.45: AUNT DAISY. 10.15: Reserved. 10.30: Morning tea session—The House of Peter MacGregor. 10.45: Hollywood on the air. 11.30: Shopping guide. 12.0: Jack Maybury conducting the luncheon session. 1.10: Jack Maybury with "Celebrities on Parade." 1.30: Home builders. 2.0: Highlights. 2.1: Recordings. 2.30: Sally's session. 2.50: Recordings. 4.0: Today's verse. 5.0: Children's session. 5.45: For men only. 5.59: Highlights.
6.15: Black Flame of the Amazon. 6.26: Weather. 6.30: Recordings. 6.45: Sports preview. 7.0: Popular airs. 7.15: Romance of Transport. 8.0: Recordings. 8.15: Easy Aces. 8.30: Recordings. 8.40: Diggers' session. 9.45: Recordings. 10.0: Highway happiness. 11.0: Dance music, featuring Jack Harris and Shop Fields. 12.0: Close down.

42B DUNEDIN 1220 k.c. 245.3 m.

6.0: Morning session. 6.45: Farmers' weather report. 7.0: Shipping report and mails. 7.5: Placement Service announcement. 8.10: Weather and mails. 8.14: Highlights of today's programme. 8.15: Musical programme. 8.30: Hymns of all Churches. 8.45: AUNT DAISY. 9.15: Recordings. 10.0: The Shopping Reporter of the Air. 10.30: Morning tea session—The House of Peter MacGregor. 10.45: Reflections. 11.45: Week-end shoppers' guide session. 12.0: Luncheon musical programme. 12.30: For the man on the land. 1.59: Highlights of this afternoon's programme. 2.0: Musical programme. 2.30: Jill's afternoon session. 3.30: Hollywood gossip column. 4.45: Wide-range. 5.0: Children's session. 5.59: Highlights of tonight's programme.

6.0: Dinner music. 6.15: Black Flame of the Amazon. 6.32: Weather report. (Continued on next page.)

World's Shortwave Programmes

Broadcasts from Europe, United States and Australia

Empire Stations

GSD 25.53m., GSE 25.29m., GSF 19.82m., GSO 19.73m., GSI 19.66m.

NEW YEAR'S DAY.

8.0 p.m.: Big Ben. "For What We Have Received." Feature programme.
8.30: Recital by John Simons (Australian pianist).
8.50: Sunday news, weekly newsletter, sports summary, Saturday sport and announcements.
9.25: Religious service, from St. George's Congregational Church, Middlesbrough.
10.15: Close down.

MONDAY, JANUARY 2.

8.0 p.m.: Big Ben. "In Town Tonight."
8.30: Organ recital by Eric Thimman.
8.50: Theatre composers: Sidney Jones, the man and his music.
9.50: The news and announcements.
10.15: Close down.

TUESDAY, JANUARY 3.

8.0 p.m.: Big Ben. Recital by Hilda Chudley (New Zealand contralto) and Max Pirani (Australian pianist).
8.30: "Calling All Dogs."
8.50: "The Kentucky Minstrels."
9.50: The news and announcements.
10.15: Close down.

WEDNESDAY, JANUARY 4.

8.0 p.m.: Big Ben. Talk on Royal Air Force: (1) by Captain Harold Balfour, M.P.
8.15: Two-pianoforte recital.
8.35: Lindrum v. Smith: Commentary on Snooker Match.
8.50: Music Hall.
9.50: The news and announcements.
10.15: Close down.

THURSDAY, JANUARY 5.

8.0 p.m.: Big Ben. Talk: "World Affairs."
8.15: Light entertainment.
8.55: BBC Empire Orchestra.

9.50: The news and announcements.
10.15: Close down.

FRIDAY, JANUARY 6.

8.0 p.m.: Big Ben. "Melody Out of the Sky," with Jay Wilbur and his Band.
8.40: Chamber music of Brahms—4: The Bronkhurst Trio.
9.20: "Number 17" (Part I), serial play.
9.40: Next week's programmes.
9.50: The news and announcements.
10.15: Close down.

SATURDAY, JANUARY 7.

8.0 p.m.: Big Ben. "Cards on the Table."
8.20: David Buchan, in pianoforte improvisations.
8.30: "Arctic Excursion," recorded diary of a journey through Lapland.
9.10: "Musical Games."
9.40: "London Log."
9.50: The news and announcements.
10.15: Close down.

Berlin, Germany

Wavelengths: DJA 31.38 m., DJB 19.74 m., DJS 13.99 m., DJQ 19.63 m., DJE 16.89 m.

DJA and DJB for South Asia.
DJE, DJS, DJQ for East Asia.

NEW YEAR'S DAY.

5.5 p.m.: Call (German, English). German folk song.
5.10: New Year's concert.
6.50: Greetings to our listeners.
7.15: Our German Study Club (English).
7.30: Max Reger: Serenata Op. 141a.
7.45: New Year's greetings, received to-date.
8.15: New Year's concert.
9.15: New Year's greetings to our listeners.
9.30: Sonata in D Major by Franz Schubert.
9.45: Symphony concert.
11.0: Concert of light music.
1.0 a.m.: Brass Band I.

1.15: A Sunday evening's programme.
1.45: "Nouvel An 1939."
2.0: Brass Band II.

MONDAY, JANUARY 2.

5.5 p.m.: Call (German, English). German folk song.
5.10: Merrily we strike up.
6.50: Greetings to our listeners in Australia.
7.0: News in English.
7.15: Today in Germany (sound pictures).
7.45: From the work of the Hitler Youth (English).
8.15: German Collegium Musicum.
9.15: Sonata in G Major by Johann Sebastian Bach.
11.0: Concert of light music.
12.0: News in English.

TUESDAY, JANUARY 3.

5.5 p.m.: Call (German, English). German folk song.
5.10: Music for everybody.
6.50: Greetings to our listeners in New Zealand.
7.0: News and economic review in English.
7.15: To-day in Germany (Sound pictures).
7.45: Little German ABC.
8.0: Concert of light music.
8.45: Thoughts and things (English).
9.0: Solo concert: Ruggiero Ricci, (violin).
9.45: Gramophone tittle-tattle.
11.0: Concert of light music.
12.0: News in English.
1.45 a.m.: Songs from the Bohmerwald by Rudolf Lerich.

WEDNESDAY, JANUARY 4.

5.5 p.m.: Call (German, English). German folk song.
5.10: Merry music making.
6.50: Greetings to our listeners.
7.0: News and economic review in English.
7.15: Today in Germany (sound pictures).
8.0: The kaleidoscope of opera.
9.0: A German physician in awakening Japan (English). In commemoration of the 90th birthday of Erwin Balz.

9.15: Songs on the lute by Oskar Besomfelder.
11.0: Concert of light music.
12.0: News in English.
1.15 a.m.: Concert of light music.
3.15: Music from across the frontier. The English baritone Robert King will sing songs by Duncan Morrison. At the piano: the composer.

THURSDAY, JANUARY 5.

5.5 p.m.: Call (German, English). German folk song.
5.10: Concert of light music.
6.50: Greetings to our listeners in Australia.
7.0: News and economic review in English.
7.15: Today in Germany (sound pictures).
7.45: The Italian violinist Pina Carmirelli will play.
8.0: From the cultural work of the Hitler Youth: Fellowship music.
8.30: The National-Socialist Welfare Organisation in the life of the people (English).
8.45: A variety of songs from the past year.
9.45: Songs by Franz Schubert.
11.0: Concert of light music.
12.0: News in English.

FRIDAY, JANUARY 6.

5.5 p.m.: Call (German, English). German folk song.
5.10: We strike up.
6.50: Greetings to our listeners in New Zealand.
7.0: News and economic review in English.
7.15: Today in Germany (sound pictures).
7.45: Little German ABC.
8.0: With drums and trumpets. The 9th Infantry Regiment Band will play. Conductor: Obermusikmeister Otto Jolly.
9.0: Music for two violins and piano.
9.45: 1000 lively notes.
11.0: Concert of light music.
12.0: News in English.

SATURDAY, JANUARY 7.

5.5 p.m.: Call (German, English). German folk song.
5.10: Weekend concert.

6.50: Greetings to our listeners.
7.0: News and economic review in English.
7.15: Today in Germany (sound picture).
8.45: Trio-Sonata in D Major.
9.0: Musical boxes.
10.0: German dance music.
11.0: Concert of light music.
12.0: News in English.

Paris-Mondial, France

TPB3 (16.84 m.): 1.30 to 3 a.m. for East and Far East.
TPB6 (19.83 m.): 11 a.m. to 1.15 p.m. for South America
TPB7 (25.24 m.): 1.30 to 4 p.m. for North and Central America
TPB11 (31.41 m.): 3.15 to 10 a.m., and 6 to 9 p.m. for Africa and East Mediterranean
TPA2 (19.68 m.): 10 p.m. to 3 a.m. for East and Far East.
TPA3 (25.24 m.): 3.15 to 10 a.m. and 6 to 9 p.m. for Africa.
TPA4 (25.60 m.): 11 a.m. to 1.15 p.m. and 1.30 to 4 p.m. for America.

RNE, Moscow

Wavelength: 25m.
Daily: 3.15 to 4 p.m.
Sunday: 11 p.m.
Monday: 3 a.m.
Wednesday: 11.30 p.m.
Wavelength: 50m.
Monday, Tuesday, Saturday: 9 a.m.

VK2ME, Sydney

Wavelength: 31.28 m.
Sundays: 6-8 p.m., 10 p.m.-2 a.m.
Tuesdays: 2-4 a.m.

VK3ME, Melbourne

Wavelength: 31.5 m.
Monday to Saturday (inclusive): 9-11 p.m.

VK6ME, Perth

Wavelength: 31.28 m.
Monday to Saturday (inclusive): 9-11 p.m.

COMMERCIAL STATIONS . . . CONTINUED

7.0: Popular airs.
7.15: Romance of transport.
7.45: Ligger's session.
8.15: Easy Aces.
8.30: Musical programme.
9.30: In town tonight.
9.45: Placement Service announcement.
9.50: Sports session.
10.0: Highway happiness—motorists' session.
10.30: In lighter vein.
10.45: Learn to dance.
11.0: Tap your tootsies.
12.0: Lights out.

SATURDAY JANUARY 7

12B

AUCKLAND
1070 k.c. 280.2 m.

6.0: Early morning session. 6.45: Placement Service news. 7.30: Weather report. 8.0: Mails and shipping news. 8.45: AUNT DAISY. 9.30: Leah Taylor's Exercise Club. 10.15: Friendly Road devotions. 10.45: Stories of New Zealand industry—featured by Mrs. Victor Macky.
12.0: Lunch music—with sports results during the afternoon.
12.30: Motorists' road service. 1.30: Happiness Club with

Dorothy. 2.0: Listening after lunch.
6.0: Sports results—Bill Meredith.
6.22: Pioneers of progress.
6.30: Tarzan.
7.15: Lure of the trail.
7.22: Anne Stewart.
7.30: Music from the movies.
8.45: Paper Moon.
9.0: Music up to the minute.
9.30: Beauty topics.
10.15: Dance programme.
12.0: Close down.

22B

WELLINGTON
1130 k.c. 265.5 m.

6.0: Sunshine session. 7.0: Synchromatics. 7.30: Weather report. 7.45: Sports talk by Len Aldridge. 8.15: Highlights from today's programme. 8.45: AUNT DAISY. 9.30: Bright morning music. 10.15: Uncle Scrim. 10.30: Cheery recordings. 11.30: Shopping with Margot.
12.0: Younger set session. 1.0: Of interest to men. During the afternoon bright recordings, with sports flashes. 3.0: Afternoon tea reflections. 3.15: Popular recordings. 5.15: Count of Monte Cristo.
6.0: Sports resume.
6.45: Tarzan.
7.15: Lure of the trail.

7.22: Anne Stewart talks on interior decorating.
7.45: Slaps and claps.
8.0: Recordings.
8.30: Variety.
9.30: Recordings.
9.45: Wide-range musical programme.
9.57: Variety programme.
10.0: Men Only session.
10.15: Sports.
11.0: Dance music.
12.0: Lights out.

22A

PALMERSTON NTH.
1400 k.c. 214.2 m.

6.0: Musical greetings.
6.30: Count of Monte Cristo.
7.15: Sports results.
7.30: Favourites of yours and mine.
8.30: Music from the movies.
9.0: Dancing time at 22A.
10.0: Close down.

32B

CHRISTCHURCH
1430 k.c. 209.7 m.

6.0: Recordings. 7.14: Weather, mails and shipping. 7.15: Recordings. 8.0: Fashion's fancies. 8.15: Highlights. 8.16: Text for today. 8.45: AUNT DAISY.

10.15: Reserved. 10.30: Recordings. 11.45: Here, there and everywhere with Sally.
12.0: Luncheon session, conducted by Jack Maybury. 12.30: Home builders. 12.45: Jack Maybury with "Celebrities on Parade."
1.15: Luncheon music. 2.0: Music interspersed with sports flashes. 4.0: Today's verse. 4.2: Chiropactic talk. 4.15: Recordings. 5.0: Children's session. 5.59: Highlights.
6.0: Recordings.
6.10: Weather
6.15: Sports summary.
6.30: Recordings.
7.15: Lure of the trail.
8.30: Sally's social session.
9.30: Recordings.
10.0: Special programme for dancers.
12.0: Close down.

42B

DUNEDIN
1220 k.c. 245.8 m.

6.0: Morning session. 6.45: Farmers' weather report. 7.0: Special shipping and mails report. 7.5: Placement Service announcement. 8.10: Weather and mails. 8.14: Highlights of today's programme. 8.15: Musical programme. 8.30: Sports session. 8.45: AUNT DAISY. 9.15: Recordings. 10.45: Refec-

tions. 11.0: Varied and various. 11.45: Priscilla's child study chats to parents.
12.0: Luncheon musical programme. 1.0: Weather report. 1.1: Of interest to men. 1.15-5.0: Sports flashes throughout the afternoon. 5.0: Children's session. 5.59: Highlights of tonight's programme.
6.0: Dinner music.
6.15: Garden Club of the Air.
6.32: Weather report.
6.45: Sports results.
7.15: Lure of the trail.
8.0: Musical programme.
9.15: Rhythm and romance.
9.30: Relay from the Town Hall Dance.
9.45: Placement Service announcement.
10.0: Gaslight harmonies.
10.15: Musical cocktail.
10.30: Relay from the Town Hall Dance.
11.15: Dance programme.
12.0: Close down.

10-A

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PROGRAMMES from AUSTRALIA

Broadcasts from Sydney and Melbourne

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2UE

SYDNEY

950 k.c. 316 m.

(B Class Station)

NEW YEAR'S DAY.

9.30 p.m.: Excerpts from grand opera.

9.45: Violins and voices.

10.0: "Leaves of Memory," with Ellis Price and Company.

10.30: Music.

MONDAY, JANUARY 2.

9.30 p.m.: Charles Benson (tenor).

9.45: Music.

10.0: "The Kingsmen."

10.15: Music.

10.22: "Musical Bouquet."

10.30: Music.

10.55: News.

11.0: "Personalities on Parade."

TUESDAY, JANUARY 3.

9.30 p.m.: New releases.

9.45: Music.

10.22: "Musical Bouquet."

10.30: "Melody Parade," broadcast from the Trocadero, with Frank

Coughlan's Orchestra and assisting artists.

11.30: Music.

11.45: Canon Hammond and his Radio Latchkey.

WEDNESDAY, JANUARY 4.

9.30 p.m.: Charles Benson (tenor).

9.45: Music.

10.0: "The Kingsmen."

10.15: Music.

10.22: "Musical Bouquet."

10.55: News.

11.0: Flo Paton (pianist).

11.10: Music.

11.30: "Highway Happiness."

THURSDAY, JANUARY 5.

9.30 p.m.: Charles Benson (tenor).

9.45: Film fanatic.

10.0: Music.

10.7: "Musical Bouquet."

10.15: Music.

10.55: News.

11.0: Music.

11.20: Variety music.

11.30: Joy-riding with Ernest Walsh.

FRIDAY, JANUARY 6.

9.30 p.m.: The Army session, conducted by Captain X.

9.45: To-day's love songs.

10.0: "The Musician's Library."

10.22: "Musical Bouquet."

10.30: "Australart."

10.45: Music.

10.55: News.

11.0: Variety.

SATURDAY, JANUARY 7.

9.30 p.m.: Box positions from I. old Park. Note: Description of the Harold Park greyhound racing during the evening, interspersed with music.

10.55: News.

11.0: Greyhound racing; music.

SHORTWAVE STATIONS

CONTINUED

VPD2, VPD3, Suva

Wavelengths: 31.43 m., 34.38 m.

Daily: 10.30 p.m.-12 midnight.

12RO, Rome

Wavelength: 31.13 m.

Daily: 5.40-10.30 a.m.

Tuesday, Thursday, Saturday: 11 a.m.-12.30 p.m.

Wednesday, Friday, Sunday: 11 a.m.-12.45 p.m.

Wavelengths: 25.40 m.

Weekdays: 4.30-10.30 a.m., 11.45 p.m.-3.30 a.m.

Sundays: 4.30-10.30 a.m., 11.45 p.m.-2 a.m.

Prague, Czech.

Wavelengths: OLR2A, 49.92 m.; OLR2B, 49.75 m.; OLR3A, 31.41 m.; OLR4A, 25.34 m.; OLR4B, 25.51 m.; OLR5A, 19.70 m.; OLR5B, 19.58 m.; OKIMPT, 58.31 m.

Transmission I, for North America.

Tuesday, Wednesday, Thursday, Friday, Saturday, 12.55 to 3.55 p.m., over OLR4A and OLR4B, or OLR5A and OLR5B.

Transmission II, for South America.

Monday, 10.55 a.m. to 1.55 p.m., over OLR4A and OLR4B, or OLR5A and OLR5B.

Transmission III, for Europe.

Daily: 6.55 to 9.30 a.m., over OLR4A and OLR4B.

Tuesday, Wednesday, 9.40 to 10.10 a.m., over OLR3A.

Thursday, Friday, 9.40 to 10.10 a.m., over OLR2A and OLR2B.

Saturday, 9.40 to 10.10 a.m., over OKIMPT.

Tokio, Japan

JZI, JZJ, JZK.

Wavelength: 31.48 m.

Daily: 7.30-9 a.m., 9.30-10.30 a.m.

Wavelength: 25.42 m.

Daily: 7.30-9 a.m., 9.30-10.30 a.m., 11.0-11.30 a.m., 5.30-6.30 p.m., 12 midnight-12.30 a.m., 1.0-2.30 a.m.

Wavelength: 19.79 m.

Daily: 7.30-8.30 a.m., 9.0-10 a.m., 5-6 p.m.

DAILY SESSIONS.

For South Seas, British India, Malaya and Dutch Indies (25.42 m.)

1 a.m.: Opening announcement.

1.5: News in Japanese.

1.15: News in French.

1.25: Talks, entertainments, music, etc.

1.30: News in Chinese.

1.55: News in English.

2.5: Music and entertainment.

2.20: Letters from home or music.

2.25: Concluding announcement.

2.30: Close down.

HBO, HBJ, Geneva

Wavelengths: 20.64 m., 26.30 m.

Sundays: 10.30-11.15 a.m., 12 noon-1.30 p.m.

Special broadcast for Australia and New Zealand on Mondays: HBO at 7 p.m., HBJ at 7.30 p.m.

PHOHI, Holland

Wavelengths: PCJ, 31.28 m. and 19.71 m. PHI, 16.88 m. and 25.57 m.

Mondays.

11.25 p.m.-12.25 a.m.: For Asia.

Music, political talk and mission news in Roman Catholic session.

12.25: Announcements. For Dutch Indies.

12.30: Talk.

12.50: News.

1.20: Music.

1.30: Roman Catholic session.

2.30: Close down.

Tuesdays (19.71 m.)

5.30-7 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.)

12.25 a.m.: Opening announcements, etc.

12.30: Market reports.

12.40: News.

1.0: Varied popular programme of music, talks, sports and news.

2.30: Close down.

HAS3, Budapest

Wavelength: 19.52 m.

Mondays: 2-3 a.m.

W2XAF, Schenectady

Wavelength: 31.48 m.

Daily: 8 a.m.-4 p.m.

EAR, EAQ2, Madrid

Wavelength: 31.56 m.

Daily except Tuesday: 7.30-8 a.m., 11.30 a.m.-12 noon, 12.30-2.30 p.m.

Tuesdays: 12.30-2.30 p.m.

VUC, Calcutta

Wavelength: 49.07 m.

Daily: 2.30 a.m.-5 p.m., 8.10-3.0 p.m.

Sundays: 12.30 a.m.-5 p.m.

ZHP, Singapore

Wavelength: 30.96 m.

Monday to Saturday: 9.40 p.m.-2.40 a.m.

Wednesday: 5.40-6.40 p.m.

Saturday: 5.25-6.40 p.m.

Sunday: 3.40-6.10 p.m., 10.25 or 10.40 p.m. to 2.40 a.m.

ZBW, Hong Kong

Wavelength: 19.75 m.

Daily: 9 p.m.-3 a.m., 4.30-6.15 p.m.

W2XAD, Schenectady

Wavelength: 19.56 m.

Daily: 4.15-11 a.m.

Wavelengths: 31.41 m.

Daily: 11.15 a.m.-8 p.m.

Wavelengths: 30.43 m.

Daily: 10.15 a.m.-12.50 p.m.

Sundays: 5-7 a.m.

W9XF, Chicago

Wavelength: 49.15 m.

Daily: 5.5-6 p.m.

Tuesday to Saturday: 8-10.50 a.m.

Sunday: 8-9.30 a.m.

Monday: 5-9.50 a.m.

W1XK, Springfield

Wavelength: 31.33 m.

Daily, except Sunday: 10 p.m.-9 a.m.

Daily: 9 a.m.-5 p.m.

Sunday: 12 midnight-9 a.m. (Monday).

W9XAA, Chicago

Wavelength: 49.3 m.

Daily: 11 a.m.-2 p.m.

Daily, except Sunday: 10-11.30 p.m.

W8XK, Pittsburgh

Wavelength: 19.72 m.

Daily: 1-11 a.m.

Wavelength: 25.26 m.

Daily: 11 a.m.-3 p.m.

Wavelength: 48.83 m.

Daily: 3-5 p.m.

W3XAL, New York

Wavelength: 49.15 m.

Daily: 1 a.m.-5 p.m.

Wavelength: 16.87 m.

MONDAY PROGRAMMES.

14.30 a.m.: Children's hour, music, drama, and sports news.

4.30: Radio City Music Hall: Concert.

5.30: News, music, orchestral and vocal, in Italian period.

6.0: "RCA Magic Key."

7-8: News, music, etc., in German period.

8-9: Music, news, etc., in French period.

9 a.m.-1 p.m.: Music, etc., on Latin-American beam.

WEEK-DAY PROGRAMMES.

1 a.m.: Breakfast Club. Announcements (English).

2.4.30: Light music, variety, etc.

4.30: Religious session (English).

5.0: News (English) followed by variety programme.

6.0: News (Italian). with musical programme and talks.

7.0: News (German). with musical programme and talks.

8.0: News (French). with musical programme and talks.

9.0: Close down. Until 1 p.m., the station continues broadcasting on the Latin-American beam.

SUNDAY PROGRAMMES.

1-6 a.m.: Music, variety and talks (announcements in English).

English news at 1.55 a.m. and 5 a.m.

6-7: Italian period.

7-8: German period.

8-9: French period.

9 a.m.-1 p.m.: Musical programme on Latin-American beam.

W8XAL, Cincinnati

Wavelength: 49.48 m.

Daily: 10.45 p.m.-7 p.m.

W2XE, New York

Wavelength: 16.89 m.

Monday to Friday: 11.30 p.m.-9 a.m.

Tuesday to Saturday: 9.20 a.m.-1 p.m.

Saturday: 12 midnight-9 a.m.

Sunday: 9.20 a.m.-12.30 p.m.

Monday: 1-4 a.m., 4.20-9.40 a.m., 9 a.m.-1 p.m.

Wavelength: 19.6 m.

Tuesday to Saturday: 5-10 a.m.

Sunday, Monday: 6.30-10 a.m.

Wavelength: 25.36 m.

Tuesday to Saturday: 10.30 a.m.-4 p.m.

Sunday, Monday: 10.30 a.m.-3 p.m.

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IN RADIO—The Signal Must Be Good

MUCH pioneer work in the propagation of directional radio waves and in the transmission of programmes in foreign languages has been done by the General Electric Company of New York. The following article, which is the text of a talk given by Boyd W. Bullock, Assistant Manager of Broadcasting, gives some indication of the work that has been done by this company in an endeavour to further the science of radio for peaceful purposes.

ONE of the vital considerations in international short-wave broadcasting—without question the most fundamental—is the problem of providing the intended foreign audience with a signal which is sufficiently good to enable consistent and satisfactory reception of programmes.

A good signal, of course, is of primary importance in the regular broadcast band at home—but when operating in the shortwave, or high-frequency, portion of the radio spectrum—over great distances—the problem is more complex.

In the first place, radio waves exhibit the characteristic of jumping off into space from the transmitting antenna and not returning to earth until considerable distance has been traversed. This behaviour becomes more pronounced and the effective distance greater as the frequency is increased, until, in the shortwave broadcast regions, "skip distance," as it is called, becomes a very important factor.

If "skip distance" for a given frequency remained constant, the problem of picking a frequency to reach a given area would be relatively simple. But "skip distance" varies widely for a given frequency—being affected by daylight and darkness, by the seasons, by such remote phenomena as sunspots, and by the direction (geographical bearing) of the line between transmitter and receiver.

All these seemingly unrelated factors resolve themselves into one basic influence, and that is the ionisation of the atmosphere, the degree of which is governed by the amount and quality of sun radiation through the atmosphere. Thus do daylight and darkness, the seasons, and sunspots enter the problem. Also direction of propagation of the radio waves—for, travelling east and west, they may traverse both daylight and darkness, while on a north-south circuit, they may move entirely in either day or night. All other directions involve varying conditions between these extremes. The general situation is that daylight decreases skip distance—and therefore effective range.

A frequency such as 15,330 k.c. (19 metre band) is good for broadcasting service to South America from Schenectady, N.Y., in the daytime—afternoon especially—but is not very suitable after dark. At night, frequencies in the 9000 k.c. (31 metre band) are much more effective. In the morning, the 21,000 k.c. (13 metre band) is best.

Moreover, the portions of the day during which the above frequencies are most suitable vary with the seasons of the year, since with the changing seasons, not only do the hours of sunrise and sunset change, but also the angle at which sunlight passes through the atmosphere. Even these fairly predictable variations occurring with the seasons have been upset somewhat, in the last several years, and the deviation ascribed to the influence of coincident sunspot phenomena.

The foregoing, with the exception of the technical problems connected with the transmitter, are the natural physical conditions encountered by the broadcaster who is desirous of providing a good international shortwave signal on a consistent, year round basis. At the same time, he is up against another problem—also fixed by the laws of Nature—but a problem only because there are many other stations, at home and

abroad, who utilise the short-wave and send their signals out into the same atmosphere.

Allocations

RADIO waves recognise no international boundaries, so in order to prevent utter confusion, the matter of allocation and register of frequencies is an organised international function handled by the International Radio Convention at Berne, Switzerland. This does not mean that broadcasters deal direct with the Berne Convention. In the United States, such matters are the province of the Federal Communications Commission. Broadcasters—and all other radio enterprises—must apply to the F.C.C. for frequency assignment and licensing. But the F.C.C. can assign only those frequencies made available to the U.S., and must register such assignments at Berne.

Both the Convention at Berne and the F.C.C. maintain engi-

interference and confusion harmful to the services of the individual stations.

In numerous instances, such happy lack of interference has failed to result. In these cases, the authorities attempt to rearrange assignments to correct the trouble. Nearly everyone is familiar with cases of station interference in the "regular" broadcast band, and, if he has been sufficiently interested, can recall that certain steps were taken to prevent this interference. It is not always possible, with so many stations clamouring for their place in the ether, to completely solve the interference problem.

From the fact that the higher frequencies—those falling within the so-called shortwave region (1600 k.c. and up) and particularly those above 4000 k.c.—exhibit remarkable distance-covering ability, it is apparent that the problem of interference prevention becomes world-wide in scope.

Power Increase

SO much for a generalisation of the difficulties which must be overcome in providing foreign listeners with the necessary good shortwave signal. The experiences of one broadcaster who has been furnishing consistent shortwave transmissions to Latin America for thirteen years will provide specific illustration.

In February and September of 1925, W2XAF and W2XAD were first licensed to the General Electric Company as experimental shortwave broadcast stations. Ever since that time, both stations have transmitted programmes for the benefit of listeners in other countries. During this period, their schedules have grown heavier, and more and more programme features have been presented which were specifically designed for particular foreign audiences—especially our Latin-American neighbours.

In 1923, the assigned frequency of W2XAF was raised slightly to 9530 k.c., its present frequency. In 1929, W2XAD was dropped from 15,340 k.c. to 15,330 k.c. and at the latter figure its frequency has remained.

Both changes were required by the Federal Radio Commission (antecedent of the Federal Communications Commission) in order to conform with international agreements.

During recent years, W2XAF has operated with a power output of 25 kilowatts, while about a year ago, W2XAD went to 20 kilowatts from its previous 10.

By means of direct listener response and through such agencies as the offices of the International General Electric Company located in the foreign countries, a continuous and reliable check on programme reception has been possible. This study of reception has not only given data on signal strength and quality but has also provided information on the types of programme liked by the foreign audiences. Particularly have these studies been concerned with signal and programme for Latin America.

Interference

UNTIL the latter part of 1936, the broadcasting from W2XAF and W2XAD brought constant evidence of strong, consistently received signals in Central and South America. Then reports began to come in of interference by a growing number of other shortwave broadcast stations. Some of these were local Latin-American stations, while others were European. The most consistently complained of was DJN, a station in Berlin, Germany, operating on 9540 k.c.—10 k.c. higher than W2XAF.

The nature of this interference was "side-band" interference—a form of trouble which occurs when two powerful signals are received which, although they may be working 10 k.c. apart on adjacent channels, still become mixed. This

be resolved into three component frequencies—one the fundamental carrier frequency, one this fundamental minus the modulating frequency, and the third the fundamental plus the modulating frequency.

It can be seen readily that when modulating frequencies go above 5000 cycles (5 k.c.), carriers separated by only 10 k.c. will cross up. Modern high-fidelity modulation involves frequencies at least as high as 8 or 9 k.c.

Then what could be done to reduce the new interference and restore the consistent programme reception which many letters from South America begged for?

Because of the difference in direction, DJN could cover South America effectively by using a narrow beam—only 15 degrees wide. Right away, the DJN signal was powerful, because most of its energy appeared to be crowded into this narrow beam.

As for the broadcasts from Schenectady, a much wider beam had to be used to properly spread out and cover the South American continent—with corresponding loss in signal strength even though higher power might be used in the antenna.

(To be continued.)

TWO hundred students of the New York University recently gathered before fifteen television receivers on the sixty-second floor of the R.C.A. Building, Radio City, to watch a demonstration given by their professor in the television studio fifty-nine floors below them. This marks the first occasion upon which television has been used as a medium of instruction in America.

N.Z. DX Club Meetings

HAWKE'S BAY.

In the Club Room, above Wood's Tearooms, Waipukurau, at 7.45 p.m. on Wednesday, January 11.

V. L. KING (119H.B.), Branch Secretary.

NORTHLAND.

At 21 Anzac Road, Whangarei, at 7.30 p.m. on Monday, January 16.

R. A. ROYCROFT (2H.Q.), Branch Secretary.

AUCKLAND.

In the Society of Arts Hall, Kitchener Street at 8 p.m., on Wednesday, January 11.

F. NEWING (316A.), Branch Secretary.

WELLINGTON.

In the Club Rooms of the 1st Wellington City Rover Crew, 3rd floor "Times" Building, Kelvin Avenue, at 8 p.m. on Monday, January 9.

H. WICKENS (503W.), Branch Secretary.

WAIKATO.

In Hamilton on Saturday, January 14, 1939.

W. NORRIS (620A.), Branch Secretary.

N.Z. DX Club Representatives

Northland: R. A. Roycroft, 2H.Q., 21 Anzac Road, Whangarei.
Auckland: F. Newing, 316A., 50 Bannerman Road, Morning-side, Mount Albert, Auckland, S.W.1.
Waikato: W. Norris, 620A., Christopher St., Tauranga.
Poverty Bay: A. Towers, 148 H.B., 409 Ormond Road, Gisborne.
Hawke's Bay: V. L. King, 119 H.B., 4 Railway Esplanade, Waipukurau.
Napier: O. N. Hallett, 143 H.B., 16 Selwyn Road, Napier.
Taranaki: A. Maule, 37T., c/o Fire Station, Patea.
Wairarapa: H. Campbell, 542W., 312 Queen Street, Masterton.
Wanganui: Frank Carr, 150W., 21 Lowther St., Wanganui.
Manawatu: C. J. Morgan, 143W., 401 Main Street, Palmerston North.
Foxton: J. Bennett, 437W., Union Street, Foxton.
Marton: J. R. Bain, 217W., 97 Princess Street, Marton Junction.
Wellington: H. Wickens, 503W., 92 Endeavour Street, Lyall Bay, Wellington.
Marlborough: Canterbury: A. Simpson, 246M.-C., Sunlight Flats, Grafton Street, Sumner, Christchurch.
Nelson: M. G. Neighbours, 39N., Waimangaroa, Westport.
Westland: W. A. Reynolds, 34 Wd., Waitaha, South Southland.
Otago: P. R. King, 1430t., Tokarahi, Oamaru.
Southland: C. F. Ludlow, 87S., 101 Robertson Street, Invercargill.
Tasmania: Miss V. Dowling, 99O., Table Cape, Road, Wynward.
South Australia: J. H. Moody, 46O., 395 Glen Osmond Road, Glen Osmond.
West Australia: H. Stephens, 100., c/o Railway Station, Katanning.
England: L. Orton, 14O., Kings-thorpe, Willowbank, Uxbridge.
United States: Irving H. Levy, 91O., Box 13, Cherokee Station, Louisville, Kentucky.

neering sections which continually study the complex and changing problem of frequency (and power) assignments—the purpose being to permit as many stations as possible to operate within the relatively limited bounds of the radio spectrum, without undue interference with each other. This is no arbitrary matter, but one fixed by the laws of Nature—so man is obliged to conform or spite his own face if he fails to heed.

Many stations, of course, may be assigned the same frequency, but in such a case it has been deemed that geographical separation and limited power (and perhaps restrictions on the hours of operation) are sufficient to prevent

effect occurs because the modulating or voice frequency which is superimposed on the carrier frequency tends to widen out the carrier by an amount plus and minus the modulating frequency. Technically, a modulated carrier wave can

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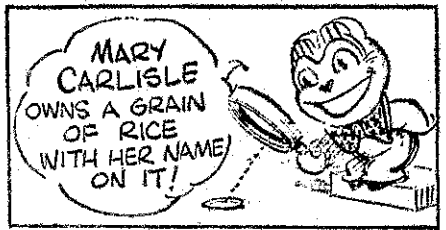
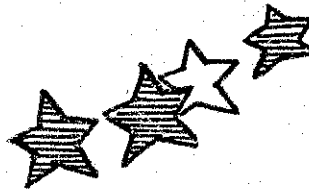
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IN 7 PICTURES)

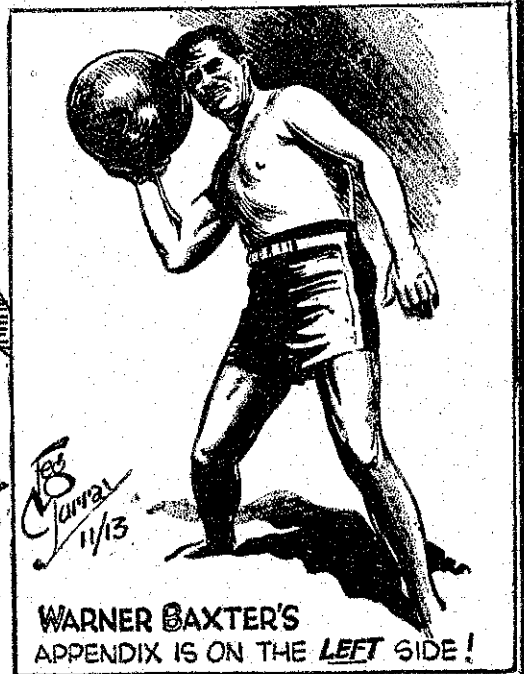
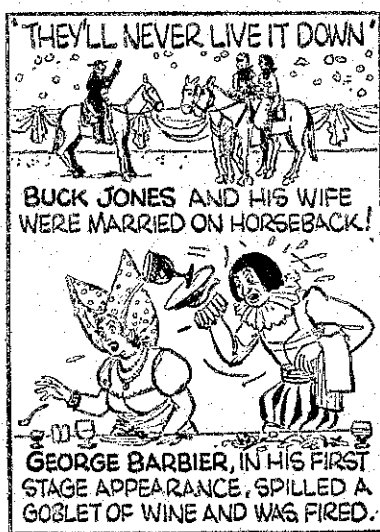
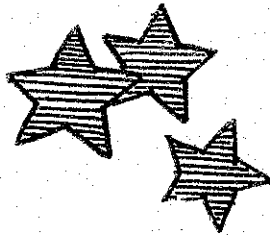


**JAMES
CAGNEY'S**

STAY IN HIS CELL IN THE DEATH HOUSE FOR "ANGELS WITH DIRTY FACES" WAS LONGER THAN IT SHOULD HAVE BEEN BECAUSE THE STEEL DOOR HAD TO BE REPAIRED AFTER HE HAD TWICE SHAKEN IT OFF ITS HINGES.. THEN A STUDIO CAT HAD KITTENS UNDER THE ELECTRIC CHAIR!



AN ANAGRAM OF
OLIVIA DE HAVILLAND
IS
"I HAD LOVED IN A VILLA"



WARNER BAXTER'S
APPENDIX IS ON THE LEFT SIDE!