

# THE RADIO RECORD

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## Evolution of the Orchestra



EARLY everything good that we have comes from the Greeks, including the word "orchestra," which is the name they gave to that part of the Greek theatre between the semi-circular seats of the auditorium and the stage (called by the Greeks the "logion"—speaking-place), where the chorus sang or danced. "Orchestra" literally means "dancing place," and we shall see later that this meaning describes precisely what ought to happen in the modern orchestra of instrumentalists which began to develop during the Renaissance in Italy, whence it spread to France and England.

How many, if any, instrumentalists the Greeks had in their orchestra we do not know, although some writers assert that the plays of Aeschylus and Sophocles were accompanied by a band of lyres and flutes, and one authority declares: "It is quite certain that not only were the choruses of the Agamemnon and the Antigone sung to the grandest music that could be produced at the time they were written, but also that every word of the dialogue was musically declaimed." The classical Greek drama was therefore a form of opera, but an opera which was probably nearer the ideal of the great operatic reformers like Monteverde and Gluck than any operas that have been written since; because the music to the Greek play was subordinate to truthful dramatic expression.

There has been a continuous development of the orchestra and the instruments of the orchestra since the fifteenth century. Nearly all the early bands were court musicians. Edward IV had "trumpets, lutes, rebec, trombone, viol, cornemuse, flute, virginals and drums." The French kings had a court establishment of musicians from which the first great French operatic composer, Lully, an Italian by birth, formed his small operatic orchestra.

Lully also wrote the music for Moliere's plays, and the musicians were not accommodated in the "orchestra," but behind a trellis; sometimes they were placed in appropriate costumes on the stage, sometimes behind the audience, sometimes at the back of the stage, in the wings, or before the footlights.

There is an inventory, made in 1547, which shows that Henry VIII had sixty-

With the advent of Broadcasting, attention has been focused upon all those bodies whose function it is to entertain. Not the least in this flood of limelight is the modern broadcasting orchestra, for it is they who give the body and the background to the studio entertainments. In view of the place it holds the accompanying article dealing with the beginning and leading up to the present symphony orchestra will be of considerable interest to those who listen to and appreciate music. It is from the pen of W. J. Turner, music critic of the "New Statesman," and appeared originally in the "Radio Times."

four stringed instruments and 215 wind instruments, apart from keyboard instruments.

Queen Elizabeth had an orchestra of about forty and the more important princes and dukes of Italy and Germany all had their private bands. It was at the courts of these Kings and Princes that operatic and orchestral music developed; although in our own country there is a history in this development due to the Puritan revolution. Contrary to a popular opinion, this puritanical change of temper in the English people, although it began under the Commonwealth, did not reach its full intensity until much later.

The reigns of Charles II and James II gave it a fresh impetus and excuse, and it

was when George I came to the throne, in 1714, that "Merrie England" in the sense of "Musical England" was finally overcome and the age of respectability, dullness, and cant set in. Purcell, who died in 1695, our greatest composer, was the last representative of the earlier musical age, and he wrote for an orchestra of strings, trumpets, oboes (including in "Dioclesian," a tenor oboe), and flutes. His "Dido and Aeneas" was written for a girls' school, but in "King Arthur" and other works he collaborated with Dryden music dramas for the stage.

But most of the instruments used in the seventeenth-and-eighteenth-century orchestras differed greatly from their modern equivalents in our contemporary orchestras. In Bach's time there were stringed instruments that have since fallen into disuse—the viol, the viola d'amore, viola pomposa, viola da gamba, for example. All the viol family have been practically obsolete for generations; their places have been filled by the violin, the viola, the violoncello, and the contra or double bass. The viola d'amore which has five or seven strings, is still used occasionally; for example, Richard Strauss used it in his "Sinfonia Domestica."

The greatest change, however, has taken place in the wood-wind and the brass instruments, owing to mechanical inventions during the nineteenth century. The most important of these inventions was that of the valve, which has revolutionised the use of trumpets and horns, enabling them to play the full chromatic scale whereas before this invention they could play only the notes of the harmonic chord, and the player was provided with a number of different crooks which he fitted into, change the key of his instrument and enable him to play different notes. Obviously, it was impossible to play a rapid sequence of notes in this way, because it would not give the player time to change his crooks.

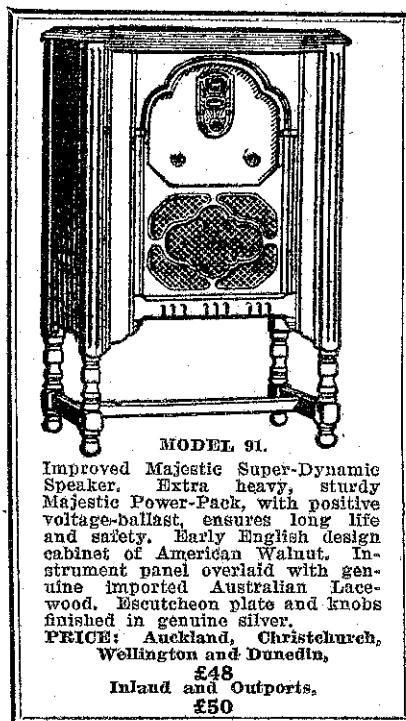
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# The Kakapo and Its Mysteries

## Interesting Story from 3YA

**P**ROBABLY the most interesting of a series of talks given from 3YA on the native bird-life of New Zealand by Mr. A. F. Donoghue, N.Z. Inst. R.A.O.U., was that dealing with the kakapo. Accompanying is the full text of that lecture.



Opening my series of talks on "Some Quaint New Zealand Birds" two weeks ago with "The takaha and its life story," I stated that of all the quaint and wonderful birds inhabiting the highland forests and marshy lowlands of this unique country the takaha was pre-eminently the most mysterious and romantic. Well, I will say of the kakapo, it is the most baffling and bewildering. The life it is leading to-day is a veritable contradiction, placing the bird in the position of being the connecting link between the birds of flight and the flightless birds.

The kakapo is our largest parrot, being slightly larger than the kaka or the kea. It is a bird of bulky proportions, with short powerful legs and heavy clawed feet, resembling in stature the heavy, erect set of the owl. Such structural lines would not, as a rule, inspire one with the hope that beauty would lend itself lavishly in the plumage adornment; but, strange to say, the kakapo is arrayed in a most wonderful plumage—the most striking of our native birds, save the small parakeets, and this fact is all the more bewildering when we realise that the bird is nocturnal in its habits.

The predominant shade in the extravagant plumage of the kakapo forms a background of rich moss green, flecked and spangled with gold, relieved on the back and wings with sections of warm brown markings of many tints. At the base of the stubby, powerful bill there is a luxuriant growth of soft hair-like feathers which project forward, half-way along the bill on either side. The wings are in proportion to the size of the body, and a casual observer would undoubtedly conclude that the bird was possessed of reasonable powers of flight; yet it ranks amongst our flightless birds. The large wings have been allowed to fall into such a state of disuse that they are now too weak in the muscles to be of effective service. Even when attacked, or when hurrying off from some enemy, only the slightest effort is made to bring the large useless wings into action.

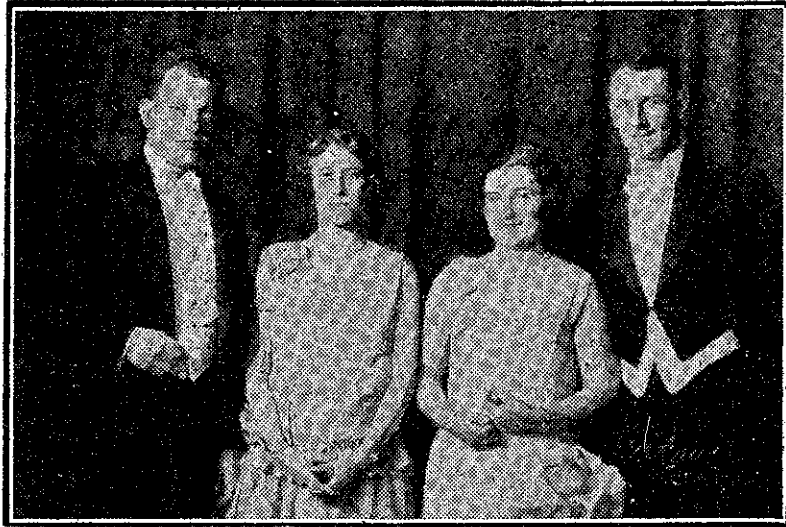
Like the kiwi, the kakapo makes its hiding-place and nesting-place in the ground, amongst the roots of trees and in the deep cavities of rocks, where it conceals itself practically the whole day long, emerging at dusk to feed on berries, seeds, tender leaves, grass, and other vegetable growth. Having secured a good supply of food during the night and early hours of the morning, it treks off to its secluded hiding-place where the daylight hours are spent. Occasionally, however, it ventures out in the daytime, and may sometimes be discovered out in the open, basking in the sunshine. When approached in such situations it rarely makes any serious attempt to escape, but when captured it defends itself most vigorously with beak and claws. Once a captive it soon becomes a great pet, and ere many days have passed its degree of intelligence becomes very pronounced.

On one occasion, when exploring the heights of that rugged majestic cape, located at the mouth of the Waitaha River in mid-Westland, and known

as Bold Head, my party discovered a large male kakapo basking in the warm sand. It was captured after a short encounter, and although it set up a defence it was perfectly tame within half an hour, and began to play with its captors. During the three days it was kept in captivity it was persistently looking for play and excitement.

Though a parrot, I have never known the kakapo to learn to talk. Its intellect seems to work in other

thing of a contradiction in the great scheme of Nature that so brilliant a plumage should be called upon to live almost in perpetual exclusion from the light of day? The case of the kakapo is one of those striking examples of the possibility of extraordinary changes having been wrought in the life history of the bird. The brilliant green plumage of many shades, for instance, immediately suggests that there was a time in the life of the species when its habits were diurnal, when it loved to



THE ARIEL SINGERS OF 2YA. From left to right.—Mr. R. Hill, Miss J. Briggs, Miss N. Coster and Mr. J. M. Caldwell. One of Wellington's most popular combinations.

—S. P. Andrew, photo.

directions; play and amusement is all it asks; it really demands special attention from one whom it makes a friend. Of course, very few birds have been kept in captivity for any length of time—two or three that I know of died within three months of being captured. The nocturnal habits of the kakapo have excluded it, to a great extent, from winning any marked degree of popularity, and for the same reason it is one of the least known of our native birds. The specimens taken have usually been captured by dogs during the night.

The kakapo is known to the back-country settler as the ground parrot; but, being a splendid climber, it frequently finds its way into the tops of shrubs and medium-sized trees. When climbing, much use is made of the powerful bill, a half-right-and-left method being adopted, identical with the climbing tactics of the kaka.

As a rule, birds of nocturnal habits are feathered in dull, unattractive shadings, usually browns and greys; but the kakapo is the one striking exception among the nocturnal birds of New Zealand. Does it not seem some-

bask in the bright glistening sunshine, when that gorgeous plumage rivaled that of all other birds in sending forth a dazzling radiation. Another somewhat convincing aspect, which forces to the conclusion that a wonderful change has taken place, lies in the fact that the shade of the green plumage is in keeping with the predominant shade of the mossy vale in which the bird delights to feed, suggesting a protective colouration. Hence, if this bird were originally destined for nocturnal habits protective colouration in such a marked degree would not have been necessary.

And further, let us examine the feet of the bird. Like all members of the parrot family the kakapo has four toes on each foot, two forward and two behind, and all heavily clawed; it is self-evident that such feet never were planned for walking on the floor of the forest; they are powerful, perching feet, designed to aid the bird in climbing amongst the branches of the lofty forest trees, and in taking a sure, safe hold when flying from tree to tree. The type of foot suited to walking on the ground is that with the spreading toes—three forward and one behind, as

is common in all birds that are at home on the ground. But with the foot of the kakapo there is no spread. Both forward and back toes are close together, giving little assistance to the balance of the body. Obviously such feet were not created for walking and running purposes.

Kakapo is the name given to the bird by the Maori, and means night-parrot. As this name has been handed down through many generations, it would appear that, at least for many centuries past, the bird has been possessed of nocturnal habits; and in all probability such habits were forced upon it through the gradual weakening in its powers of flight.

It is difficult at times to reconcile existing conditions with the scientific theories which proclaim that all flightless birds of to-day were, at one time or other, away back in the ancient times of their ancestors, possessed of full powers of flight. But no such difficulty exists in the case of the kakapo. Here we have a bird feathered in every detail like a bird of flight. The rounded, full-sized tail, the large, well-proportioned wings, the short heavy legs and clawed feet, all tell us that the possessor of such marked features never was created to work out its destiny on the floor of the forest. These outstanding characters immediately force us to the conclusion that the kakapo was at one time a bird of flight, and leave us bewildered at the thought that to-day that power has passed. And why? Is it because this beautiful bird found no charm in opening its wings and floating from tree to tree, and from hilltop to hilltop, and that it preferred the heavy drudgery of the cold, inhospitable forest floor to the gay, unfettered life of the bird on the wing? Be this as it may. All these problems will ever remain unsolved, and we bow to the mighty powers of evolution that leaves us pondering over the extraordinary mysteries of Nature, whether they be of regeneration, or, as in the case of the kakapo, degeneration. Is it any wonder that such a quaint and mysterious bird should have occupied the attention, from time to time, of some of the world's most eminent scientists?

Parrots, as a rule, are not noted for dignity and workmanship in the matter of nest building, and in this respect the kakapo is no exception. The nest is just a rough excavation among the roots of some giant tree, with only the faintest attempt at linings or other considerations of comfort. From three to four eggs are laid; they are about the size of a bantam's egg and white in colouring.

The kakapo is fairly plentiful throughout the South Island, but is rarely heard of in the North Island. In the South Island, however, it seems to favour the forests of the west. From the wild bush-clad Sounds of the far south right up to the fabled mountains of the sunny north. In the province of Nelson colonies of kakapos are to be found. When travelling through the Buller Gorge some time ago I made the acquaintance of a reliable observer who told me of large colonies existing on certain mountain ranges surrounding the famous waterway.

And from information supplied by correspondents it is clear that colonies exist right through the forests of the west, from their ocean boundary, on the one side, to their limitations on the Canterbury ranges on the other.

To the student of Nature furnishing for work on some deeply absorbing subject I heartily recommend the kakapo.

The next talk which Mr. O'Donoghue will give will be about the "Kakaho," the so-called New Zealand crow, a most interesting bird.

**MR. F. R. SNAPE** (an A.W.A. wireless operator) has returned to Sydney from Willis Island, the loneliest radio station in the world. Situated 400 miles east of Cooktown, Willis Island is a tiny strip of sand, but it is of great value, being close to the place of origin of cyclones. In the cyclone season (November to May) a Commonwealth meteorologist lives on the island, with two wireless operators, whose duty is to send warnings of storms and weather reports, for the benefit of towns and shipping on the Queensland coast. Mr. Snape has been relieved after twelve months. So far off the beaten track of shipping is Willis Island that in the seven years during which the station has been established there, only three ships have been seen by the operators other than the relief ships.

## Evolution of the Modern Orchestra

(Continued from page 1.)

and that is why in Beethoven's symphonies he has to use the horns and trumpets so sparingly and nearly always on the tonic or the dominant. Those who are impressed by Wagner's gorgeous use of the brass might remember that if Beethoven had written such passages they could not have been played upon the instruments of his day.

In the seventeenth and eighteenth centuries it was usual to fill in the harmony on the harpsichord and the composer often would conduct his work at the harpsichord. Mozart conducted an early opera of his in Italy in this manner. It was Gluck (1714-1787) who finally abolished the harpsichord from the orchestra, but when the conductor used to preside at the harpsichord there used to be frequent disputes between him and the leader of the first violins—who, in Germany, is called the "Konzert-meister"—as to which was the more important.

The conductor who developed into the dominating force he has now become only during the nineteenth century, has to-day perhaps usurped too many functions, and the leader of the orchestra has too little to do outside

the actual leading of the orchestra during performances. Berlioz and Wagner were largely responsible for the development of the art of the conductor, but von Bulow was perhaps the first of the modern virtuoso conductors.

It is interesting to note the difference in numbers and proportions between the orchestra of the time of Haydn and Mozart and that of the present day. Their orchestra was usually about thirty-five in number, the wind percussion amounting to from eleven to thirteen of these. I will put into two separate columns the constitution of the Dresden Opera Orchestra of 1754 and the present B.B.C. Symphony Orchestra:—

	Dresden Opera House, 1754	B.B.C. Symphony Orchestra
1st violins .....	8	16
2nd violins .....	7	16
Violas .....	4	10
Violoncellos .....	3	10
Double Basses .....	3	8
Piccolo .....	—	1
Flutes .....	2	2
Oboes .....	5	2
Cor Anglais .....	—	1
Clarinets .....	—	2
Bass Clarinet .....	—	1
Bassoons .....	5	2
Contra-bassoon .....	—	1
Horns .....	2	4
Trumpets .....	3	3
Trombones .....	—	3
Tuba .....	—	1
Timpanis .....	3	1
Percussion .....	—	2
Harp .....	—	1

Although no cymbals, triangle, harp or trombones appear in the list of the Dresden Orchestra of 1754, these instruments were well known at that time and were all used, for example, by Gluck.

The most striking feature of the comparison is the different proportions. The Dresden orchestra contained twelve wood-wind instruments as against our B.B.C. orchestra of exactly the same number, whereas the B.B.C. orchestra has more than double the number of strings. But I think almost everyone admits that our modern orchestras are normally too weak in the wood-wind. When the wood-wind is used principally to give its characteristic colour effects and piercing ejaculations, as it is by composers such as Richard Strauss in "Till Eulenspiegel" and Stravinsky in "Petrouchka," this does not matter, because modern composers have made a special study of instrumentation and are accustomed to the present proportions of our orchestras; but when the instruments are used merely as voices in part-writing then the weakness of the wood-

wind section of the orchestra is often apparent.

For the sake of the art of music it is to be hoped that the design of modern instruments and the composition of the orchestra will now remain much the same for some considerable period. The modern composer has all the means he needs, for he has not anything like mastered their possibilities as yet and we find to-day the most advanced and intelligent composers, such as Stravinsky, for example, writing for smaller groups of instruments. Also individual virtuosity has reached such a pitch that executants can be found who can play anything that is within the compass of their instrument. It is the artist not the mechanician—whether maker or player of instruments or maker of music to be played—that needs cultivating and developing to-day, for we are in danger of being as backward artistically as we are advanced mechanically and in material means.

Let me conclude by describing what I think an orchestra should be. In the first place, it should be permanent, connected preferably with an opera house, and having a pension scheme for members who have served a certain number of years. The members should be liable to dismissal by the conductor for incompetence or slackness. It should be carefully drilled—and I don't see why the leader should not take a part in this training—until its ensemble is always perfect.

Berlioz said that no section of an orchestra should be allowed to take place in an ensemble before it has been heard and severely examined separately.

It should always play perfectly in tune (this is always possible if players take precautions and keep their instruments warm). Perfect ensemble and perfect intonation are the mere beginning; then, an orchestra must be able to play piano with every possible nuance; then, a real artist must train the orchestra in truth of expression for every particular work to be performed. And then we come to one fundamental test of good orchestral playing, rhythm. I said at the beginning that the word "orchestra" means in the Greek "dancing place." Now, with a first-class orchestra and conductor, the music always dances itself along. There is no mistaking this springiness, this dancing elasticity of rhythm.

Given perfect ensemble, perfect intonation, and truth of expression, then the final crown of a good orchestra is this dancing magic which transforms the whole material of sound into pure ecstatic motion; but it is the rarest thing to hear. As an example of what can be done by training we have only to hear the Berlin Philharmonic Orchestra.

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ONE of the "tallest" wireless stories on record is related with a due amount of scepticism in "Time and Tide." It appears that in the early hours of a recent morning a listener endeavouring to get America was surprised to receive, at exceptional strength a programme of classical music. This roused his curiosity, as American radio programmes at this time are usually devoted to classical music, and it was increased when he heard the items announced in English as spoken in England. He wrote down the particulars of the music performed with the object of identifying the transmitting station. The mystery deepened when he obtained proof that the programme had not emanated from any station working at the hour he heard it. His astonishment may be judged when, after what "must have been a weary search, he discovered that the programme 'tallied' exactly with one broadcast from 2LO in 1927, two years previously! Here, indeed, was an echo from the depths of space which might well frighten the boldest. For how many programmes could we endure twice? "

PROBABLY the best cables in the world for broadcasting purposes are those now in use in Germany. The German Post Office has worked hand in hand with the broadcasting authorities in the production of cables specially suitable for musical transmissions, and the result is the evolution of a new form of cable in the centre of which are several heavily insulated lines reserved exclusively for broadcasting purposes. It is stated that relays with the new cable, which runs from Berlin to Cologne, are singularly free from extraneous noises and distortion. The British Post Office is watching the experiment with interest, and it is highly probable that similar tests may be carried out over here.

ALTHOUGH doubts are frequently expressed as to whether television will at any reasonable date become a practical proposition, many of the leading radio and picture concerns in different parts of the world are taking time by the forelock and are forming alliances which will put them into a favourable position should television ever be called for by the public. According to the president of the Columbia Radio Broadcast concern, radio broadcasting and talking pictures, together with the development of television, will bring about a state of affairs between radio and movies similar to that which exists between the gramophone and radio; in other words, it cannot, in his opinion, be very long before radio, gramophone, cinema and the television interests are merged together. A merger of this kind opens up a tremendous vista as to what the future may hold in store. Already it is possible by radio, and in a perfectly simple and practical way, to "tell the world," and if it should become possible for a world audience not only to hear, but simultaneously to see, it would mean, in a very real sense, the annihilation of space.

A DISCUSSION has lately been taking place in some of the French radio journals on the question of multi-valve sets (up to seven or eight valves) as against the three-valve and four-valve sets which enjoy such popu-

larity in England. Apparently the contention of the French papers is that multi-valve sets are not really necessary, although French listeners seem to have been led into the belief that they are necessary owing to the broadcast system not being efficient. The French papers are now urging that these multi-valve sets are being forced upon the public by the manufacturers, whereas three and four-valve sets as used in this country would be amply sufficient for the needs of the average listener, notwithstanding anything that may be said about the broadcast system. The controversy has assumed quite a lively character, and it seems likely that the upshot will be that the manufacturers will have to accommodate themselves to the now enlightened public.

THE ordinary methods having failed, the South African Government has decided upon a drastic measure to secure adequate revenue for the broadcasting services. According to "South Africa," the Government have in view the abolition of the present licence fees, substituting a 25 per cent. duty on the importation of all wireless goods. While the Government will retain 8 per cent., the balance will in all probability be handed over to the African Broadcasting Company. It is felt that a system on these lines will not only popularise wireless, but compel the erstwhile "pirate" to contribute indirectly to the broadcasting service or give up listening altogether.

"WIRED RADIO" will shortly be a household term in America if success attends the plans of the new Wired Radio Corporation which is about to launch its scheme publicly at the Cleveland Electrical Exhibition. The company will there display for sale a small box-shaped attachment, containing a frequency filter, which can be attached to any existing radio receiver and permit its owner a choice of three programmes sent over the ordinary electric light wires by three-phase high-frequency transmitters. One of the inducements offered to the listener is the absence of all advertising matter in the wired radio programmes; it is also pointed out that the transmissions will be completely free from atmospheric and other forms of disturbance.

THE trans-Atlantic telephone service has just lately been extended in Canada to include Saskatoon, which is in the province of Saskatchewan. It is a comparatively short time since the service was extended at the European end to include Dublin, Belfast, and the Isle of Man. As time goes on this service will be extended to include various other parts of Europe not yet

accessible, and it is intended to bring into the scheme the more remote parts of Canada.

MUCH has been heard about the installation of radio receiving sets on long-distance Continental trains, but the latest from Berlin is to the effect that even the buses running out into the suburbs are to be equipped similarly with receivers and loud-speakers. One would have thought that the noise of the bus itself and also the general street noises would have precluded any chance of entertainment from loud-speakers whilst the bus was in motion. Possibly the buses are very silent, or the loud-speakers very loud.

A WELL-KNOWN American lighting engineer, Dr. Luckiesh, has worked out an ingenious system of lighting whereby, at the touch of a switch, he can apparently "convert" the scenery in the broadcasting studio, so that whereas at one moment it may represent the interior of a church, at the next moment it resembles an amphitheatre. U.S. broadcast engineers and producers seem to attach great importance to having the right "effects" in the broadcast studio, as, although these cannot have any direct effect upon listeners, they believe that they play an important part in giving the right atmosphere which indirectly affects what gets over the microphone.

ONE of the latest contracts secured by a well-known British radio manufacturing concern is for the erec-

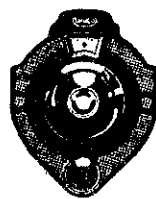
tion of a high-power broadcasting station at Reykjavik, Iceland. A special feature of this station is that it will be used not only for broadcasting but also for the transmission of telegraphy. The power in the aerial is intended to be 15 k.w., and the circuit is specially arranged for the dual function of broadcasting and telegraphy. Incidentally, the thousandth anniversary of the discovery of Iceland is due; and it is hoped to open the new station on this auspicious occasion.

WORK in connection with the construction of Broadcasting House, the B.B.C.'s new headquarters, is progressing rapidly. The studios will not merely be studios, but super-studios. The biggest will be a concert hall, where there will be room for 1000 people, in addition to an orchestra of 100 members. There will also be two more studios twice the size of the biggest now in use at Savoy Hill, as well as two suites of four studios, for drama, a suite of six smaller studios for broadcast talk, news, gramophone, etc. There will also be four large rehearsal rooms, which could be used, if the necessity arose, as studios. Direct telephone communication will be established with Brookman's Park, and, in all, Broadcasting House will be the finest example of its kind in the world.

ONE of the first hotels to have its own broadcasting studio is the Chateau Laurier, at Ottawa, belonging to the Canadian National Railways. The enterprising management of this hotel have had a complete broadcasting studio fitted up in the hotel, together with a public address system; this is intended in the ordinary way to provide a service throughout the hotel itself, so that entertainments enacted in the studio can be received by visitors who so desire. At the same time, however, the studio may be connected up with the Ottawa broadcasting station or with any of the broadcasting stations operated by the Canadian National Railways between Halifax and Vancouver.

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# The New Zealand Radio Record

(Incorporating the "Canterbury Radio Journal.")

P.O. BOX, 1032, WELLINGTON.

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N.Z. RADIO PUBLISHING CO., LTD.,  
P.O. Box 1032, WELLINGTON.

WELLINGTON, FRIDAY, JANUARY 17, 1930.

## "SOMETHING HARD TO BITE ON."

AN interesting trend in the appetite of radio listeners is recorded both from England and America. The movement evinces a desire for more solid matter over the air, and an easing of what perhaps can be termed the plethora of musical fare that has been given of recent years. This is quite understandable. Great as is the desire of the genuine musician and those of musical taste to hear good music, that appetite cannot stand the deluge of matter that has been put upon the air from all stations, without sooner or later suffering a surfeit. This is seen in slight degree by the recognised leakage of listeners after a year or two's experience. Certainly in many cases, after a lapse of a short period, those listeners return to the fold, this time prepared to exercise more discrimination in their selection of items from stations. The effect of the full programmes of music that have been given over the last few years has certainly been to popularise music to an extent never hitherto attainable. Looking at the position of a score of years ago there is a wonderful contrast. Then, those who were familiar with the more important operas and masterpieces of the musical world were limited in number. Now, the whole democracy has been able to revel in those musical masterpieces, and after a year or two's regular listening became fairly familiar with even a wide range of masterpieces. It is natural, therefore, for that class of listener to seek novelty by a swing towards other fare. This does not mean, of course, that he has lost the appreciation of music, but simply that his musical taste has been so educated, and to an extent satisfied, that he requires other fare for intellectual satisfaction.

SIMULTANEOUSLY with that angle of development, scientific research in the finer points of radio transmission has reached such a degree of proficiency as to enable theatrical effects, necessary for the adequate presentation of plays, comedies, etc., to be very efficiently given, thus heightening the illusion essential for the successful presentation of this class of fare. The result of these combined influences has been that recently, both in the United States and England, there has been recorded a definite exploitation of talking fare as against musical matter. A special demand has developed for concise plays specially written for radio presentation.

Some very fine effects indeed have been secured in this field, and it is certain that a beginning, and a very satisfactory beginning, has been made in the development of a new technique, which will go far to open new realms of delight to listeners. Simultaneously also the desire for genuine mental pabulum is being reflected in a growing appreciation of serious talks. This is tending to bring before the microphone the experts and readers in various fields of scientific and sociological thought, so that their knowledge and views on various problems can be effectively placed before the huge radio audience. This tendency is being carefully watched, and is already being followed in New Zealand. It is a tendency that can be heartily approved, because it can be utilised to displace much of the lighter material, and to effect improvement in our programmes. While New Zealand, of course, has not that richness of scholarship and personnel which is the charm of intellectual life in older countries, we have available in the ministry, teaching and professorial ranks men who could render distinct service to listeners by summarising the trends of thought in their respective fields, and so enabling the New Zealand public to keep abreast of intellectual development abroad. This is a feature which we believe can be advantageously developed as opportunity offers.

THIS tendency manifested in the radio world is also reflected in the picture world in the rapidity with which the talking film has superseded the silent film. That innovation was consummated with a speed which startled all observers. Novelty played its part in that instantaneous success. Novelty itself, however, will not hold the audience that has been won. It must be backed up by intellectual fare of sufficient quality to appeal to intelligent audiences. That process is already beginning. Both of these instruments, the talking film and radio, we predict, will be more and more intellectualised, instead of relying only upon the lighter side of life as a feature of entertainment.

## Enlargement of "Radio Record"

### Addition of Electrical Home Section

AS from next week the "Radio Record" will carry a cover, and be enlarged and made more interesting by the incorporation of a permanent section entitled the "Electric Home Journal." The full title of the paper will be expanded to "The N.Z. Radio Record and Electric Home Journal."

By this new section it is intended to render a service to readers in providing additional matter of home interest in the paper and further the use of electrical apparatus in adding to home comforts. This is definitely the electrical age, and as radio is in its essence a child of electricity, it is fitting that the "Radio Record" should add to its function service to electricity in general.

We have been fortunate in securing for the control of this section the services of Mrs. N. Digby-Smith, recently of the Tararua Power Board, but formerly of London, where, amongst other journalistic experience, she was associated with the well-known women's paper, "Hearth and Home." Mrs. Digby-Smith has had many years' experience in close association with electricity as applied to home service, and is thus particularly well qualified for conducting this section with credit to the paper and satisfaction to our readers. We are sure that the new section, in giving extra service to readers and enlarging the range of home interest, will prove a popular move.

## THE BACHELOR SAVES MONEY

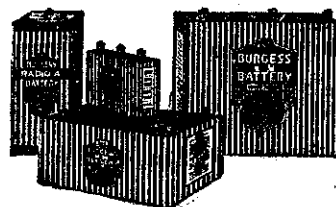
"I bought that cake of soap," said the Bachelor, "because the advertisement said, 'Would not shrink! I've used it for a week, and look at it!' Sydal greatly assists in the economy of soap. Rub very little into the skin, then wash, using very little soap. Result, a perfect wash! Economy. Satisfaction!"

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**BURGESS  
RADIO  
BATTERIES**

**Speech by the King****To be Broadcast in New Zealand**

THE general manager of the Radio Broadcasting Company, who has been in communication with the British Broadcasting Corporation regarding the speech which is to be made by the King on January 21, states that all the New Zealand stations will endeavour to pick up and re-broadcast the short wave transmission from 5SW. New Zealand listeners will thus be able, if atmospheric conditions permit, to hear the voice of His Majesty the King in the first broadcast speech which he has made since his serious illness. The speech will be made at the opening of the international conference on naval disarmament in the Royal Gallery of the House of Lords. It is to be broadcast by means of relay lines throughout Britain and the Continent, and by short wave transmission throughout the rest of the world. His Majesty will speak at 11 p.m., New Zealand time.

**Sir Charles Fergusson****Civic Farewell on February 6**

THE civic farewell which is to be tendered to the departing Governor-General, Sir Charles Fergusson, on Thursday, February 6, will be broadcast. The speakers will include the Chief Justice (Sir Michael Myers), the representative of the Prime Minister, Mr. G. Troup (Mayor of Wellington), and His Excellency.

**Picture Telegraphy****Service Between Britain and Germany**

THE new service of picture telegraphy between Britain and German opened on January 7 with an exchange of photographs and friendly greetings between the Postmaster-General and the German Minister of Post and Telegraphs. A picture and handwriting were excellently reproduced at the Central Telegraph Office. The transmission took 20 minutes, and from 3 o'clock, when the service was opened to the public, the instruments were kept busy.

The Post Office is looking to the newspapers to provide most of the business in this new field at first but it is stated that it may be used for transmitting cheques and legal documents with signatures in facsimile, and almost any drawing, photographs, printing or writing which is urgently required.

**2YA Sporting Services****Saturday Summary under Review**

OUR mail this week has been heavy with complaints relative to the curtailment of the sports service from 2YA. For over a year this station has been putting on the air results of sports meetings of all descriptions as they have come to hand. The organisation necessary to collect and summarise all this news has been a credit to the management of the station, and it has been fully appreciated by listeners, as proved by numerous letters.

Now, believing the music sessions should not be interrupted, the company make the following times for sports announcements:—

1. Announcements of results to hand at 3.30 and 4.30.

2. Resume during the news session.

3. Announcements of results of events of national importance at 9 p.m.

Under the plan that has been operating recently, the resume that was formerly given at 10.45 on Saturday evening has been dropped. We understand, however, from communication with the Broadcasting Company that the question of reinstating this service either at 10.45 or at 11 p.m. is under review, and we are hopeful that a favourable outcome will be the result.

Space will not allow of our running all the letters in full, but the major points raised are:

1. Sporting results are more important than continuous dance music.

2. The service from 2YA has been something the company can feel proud about.

3. Results are wanted quickly.

4. Most listeners are out of doors at 7 p.m.

5. Many listeners on holiday have purchased portable sets to get results as they come to hand, and have been keenly disappointed.

6. The results of Saturday night's sport cannot be obtained till Monday.

7. Dissatisfaction is general.

8. Many threaten not to renew their licenses.

**Some Views Expressed.**

WE have greatly missed the sporting results during the afternoon sessions from 2YA. The announcing of the results of sporting events was looked forward to, as it used to be a break from the continual music. The abolition of the sporting summary and racing results during the afternoon is an ill-advised action.—A Lady Listener (Wellington).

THE views expressed by your correspondents in this week's "Radio Record" concerning the latest action of the Broadcasting Company, re the sporting sessions from 2YA are fully endorsed by several listeners in these parts. The opinion of the station manager that listeners would prefer dance music to the sporting summary is open to question. How many listeners arrange evenings depending upon 2YA for their dance music? Very few, the old gramophone is hard at it long before dance music is put over the air. The sporting service from 2YA has now been in operation about 12 months, and

during that time I have rarely missed listening to the sporting news, and I can honestly state, the service was one of which the Broadcasting Company should have been justly proud. It took the officials nearly twelve months to find out that the majority of listeners preferred dance music; I hope it will not taken twelve days for them to learn we want this service maintained, otherwise there will be sorrows in the listeners' camp.—C. H. Robinson (Wanganui East).

THE action of the Broadcasting Company in suspending the sporting service from 2YA is creating dissatisfaction from many listeners. Although several correspondents have aired their grievances in the current issue of the "Radio Record," the officials of the company have made no statement of their intentions. Listeners are justly entitled to learn the reasons advanced for the suspension of such a popular session. Candidly, I am often fed-up with some of the programmes submitted, and it is only the sporting items that have any great appeal to me. The average male listener (and plenty of the feminine sex) are interested in some class of sport, and this is where 2YA rendered a very efficient service. There is certainly a hefty growl coming from sporting listeners, and it is up to the company now to make some statement; so that we will know what to do in March next.—One of the Sports (Wellington).

**Decidedly Unpopular.**

2YA was decidedly unpopular during the holidays for not giving us our sporting results during the afternoon sessions. It used to be the practice of my wife to take down the results of sporting events, then telephone them to me, and I used to be the official broadcaster of the latest up-to-the-minute results to many who called on business. The argument that listeners prefer the dance music is doubtful. Generally three or even four songs are included in the dance session on Saturday evenings, and there are twelve or fifteen minutes which can be devoted to the sporting summary, and we still have our dance session. I think the majority of listeners possess gramophones, and they do not depend on wireless for their parties.—Little Eric of Berhampore.

SIR.—The action of the Broadcasting Company in ceasing the sports service from 2YA is a drastic step, the result of which will be apparent in March next. All whom I know are more or less interested in sport, and unless something is done to rectify matters pretty quickly the company will earn an unpopularity from which it will not rapidly recover. In fairness to 2YA I must say their attention to telephone calls has been excellent. They have been a veritable information bureau, though it must be very taxing to answer so many calls and

**Staff Resignation****Aunt Gwen to Leave for Sydney**

MISS Gwen Shepherd, who has for the past two years been organiser of the Children's Sessions at 2YA, is shortly leaving New Zealand in order to settle in Sydney. She is to be married in Wellington on Wednesday, January 29, to Mr. Bruce O. Stennett, and the service will take place in St. Paul's Pro-Cathedral.

Many thousands of listeners, adults as well as juveniles, will miss Aunt Gwen's cheerful voice on the air from 2YA, where she has conducted the children's sessions with conspicuous success. She will be the recipient of the best wishes of a very wide broadcast circle of friends.

Mrs. Dorothy Evans will succeed Aunt Gwen at 2YA, and will be known as Aunt Molly.

**Wellington Harbour**

THERE will be an interesting broadcast by 2YA on Tuesday afternoon, January 28, when the jubilee celebrations in connection with the harbour will be described. The celebrations will be centred on Somes Island.

withstand so many rebukes, for I cannot imagine anything but that happening. I have had to wait as long as ten minutes to get 2YA on Saturday night—engaged probably by irate listeners. How much easier to put over the results as they come to hand and again at 10.45. This, I feel, is the wish of the majority, especially as in last week's "Record" I saw several letters condemning the practice, but none applauding it. No fewer than five friends have told me they do not intend to renew their licenses if this state of affairs continues. These are owners of crystal and small sets, but they are as much worth 30 bob as the bigger sets, which cannot be scrapped so easily. The company has but two months to decide.—Yours, etc. Knight of the Catwhisker (Khandallah).

## The Government Tourist Dept's. Booking System

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# Radio in the Far West

## American Methods Severely Criticised



**R**ADIO" and "The Air" are our names for the broadcast transmissions, and I should say they are as good as any; although it is said by some that, in the late presidential election in the U.S.A. Governor Smith, the unsuccessful candidate, lost a number of votes because he spoke of the "Raddio"!—so powerful is the influence of ether.

Here in British Columbia, away up country, we are within reach of a really large number of broadcasting stations both Canadian and American; but our mountain ranges and our lakes run for the most part north and south, so it is the American stations that come in best. Our Canadian stations lie east and west of us. Calgary, in the province of Alberta, comes in fairly well; Vancouver only sometimes. If, therefore, we want an evening's straightforward radio, we switch on to one of the American stations; and that means Salt Lake

City, Seattle, San Francisco, or Los Angeles.

We are a very English community here in the Okanagan Valley, so that if you know anything at all of Eng-

**MUCH** interesting and enlightening information concerning the conditions and varied standards of Canadian and American broadcasting is afforded by this article, which appeared in "Wireless World." A good deal of unjust and unnecessary criticism has been levelled by New Zealand listeners at the methods adopted by the R.B.C. in supplying broadcast entertainments, and the following account shows that, imperfect though our system may be, we have much to be thankful for.

lish people out of England you will know that we are very strong in our likes and dislikes, and when we have been listening, say, to a whole winter's programme from these American sta-

tions, it will be readily understood that "things are said." I think we are very grateful for the really marvellous range of programmes provided for us, and I have never once heard anything from any of the big American stations that could cause a moment's discomfort or uneasiness to the man who listens in this side of the border. The programmes are arranged by the various mercantile corporations, and they are essentially a means of advertisement. The nature of the broadcast and the amount of advertising matter will therefore vary according to the character of the firm or the corporation.

Some of the best things are put on by the banks and by the powerful oil companies; and a very few words about the bank's business, or about the advantages of the oil, are all that accompany the symphony concerts which are the speciality of these institutions.

But they all have their turn, even down to So-and-So's pickles, a particular line of underclothing, or the This-and-That washing machine. Quite a small experience of radio will make you wary! You are listening, may be, to the "Venusberg" music from "Tannhauser," beautifully rendered; the "Pilgrim's Chorus" is to follow; but before that begins the announcer must give you a cute little dissertation on the merits of X's soap, taking it for granted that there is no other kind of soap in the world, and that you certainly have never enjoyed a decent "wash" unless you have come across this particular brand. This is quite legitimate advertising, no doubt; but you listen to the "Pilgrim's Chorus," when it does come on, with a vague feeling that you have got a dirty neck.

**T**HE kind of English spoken by the American announcers is not of the quality which you hear from 2L.O. If not exactly infinite in their variety, the voices are greatly diversified, and we all have our favourites. There is the voice with a smile, that is cheering to hear for a few nights, but which palls dreadfully after a time. There is the pained, hurt, and aggrieved voice, as of a man having to read his own death sentence; and there is a voice for every stage between these extremes. Only very rarely do we hear the soft Southern drawl which in itself is perfect music.

This past season we have suffered from a superfluity of soprano singers. Some are good and worth listening to; others, many others, are neither good nor worth listening to; and it is sad to hear courtly and gallant old gentlemen switching off in disgust and muttering threats and slaughterings against "these squawking females." Indeed, these sopranos are so rife that many of us would prefer a saxophone, than which no more powerful indictment could be framed.

But our greatest grumble is that the announcer will not leave our poor intelligence alone. We are not allowed to listen to a Chopin's Nocturne without being told who Chopin was (pre-

## Auckland Notes

(By "Call Up.")

**DURING** the holiday period IYA is broadcasting special early church services for the benefit of families at the seaside. Many holiday-makers nowadays have wireless sets with them, but the usual church services are at times which do not, as a rule, fit in with beach routine. People holiday-making at the beaches are in the habit of leaving their shacks before noon and not returning till dark, spending the whole day outside on the beach. To meet these cases it was decided to broadcast from the IYA studio three special morning services at 9 o'clock. The first was conducted by the Methodists on January 5, and the second will be given by the Church of England on January 19, and the third on February 2 by the Presbyterians.

A correspondent to the "Radio Record" says many listeners, particularly those born in England, are looking forward to the broadcasting of the English nightingale record. Perhaps the IYA authorities will be able to arrange a broadcast of a real nightingale, as the birds brought out here some time ago have been heard on several occasions lately, and have apparently become acclimatised. Nightingales have been broadcast in England, and incidentally heard by one or two fortunate listeners in New Zealand, and there seems to be a chance therefore that IYA may be able to give us a treat at some future date.

sumably it is he who is meant by "Show-pang"), and we must be informed what a nocturne is. And then, perhaps, we are told that we are to hear "Nocturne," by Chopin—as though he wrote one only!

To have our intelligence improved in this way is bad enough; it is worse when our emotions are got hold of and straightened out. For instance, they are going to play a Minuet of Beethoven's, but before we get to it we are told what our reactions should be to "this piece," and so stereotyped is this kind of advice that in nine cases out of ten a man may safely wager that he will hear, at least once, phrases such as "delicate cadences," "swinging lilt," "felicitous movement," "swaying rhythm," "charm," "romance," "quaint." These grumbings, after all, amount to very little in comparison with the abundance of the musical feast provided by the many stations we tap here in the North-West.

The most impressive broadcast I ever heard was late on the last night of the Old Year, when New Year messages were being sent out from the Edmonton Station to listeners in away up among the isolated settlers and officials in the Yukon and North-West Territories, close by the Arctic Circle. Many a heartache must have been lifted that night when those lonely people heard over the radio the names of their home-folk who remembered them. The Spirits of the Air fulfil their kindly mission nowadays, not only in fairy tales but in real life.

**For Sale or Exchange.**

See page 32 for column of casual advertisements.

## RADIO LISTENERS' GUIDE.

1929-30 Edition of the Guide has been well received and repeat orders are coming in rapidly.

The "Guide" is of more than passing interest—it is **AN AUTHENTIC REFERENCE WORK** that can be called upon to answer all those questions that trouble the amateur wireless enthusiast.

### Secure Your Copy Now!

(Available from dealers and booksellers at 2/6 or 2/9 Post Free from the publishers.)

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"N.Z. Radio Listeners' Guide, 1929-30."

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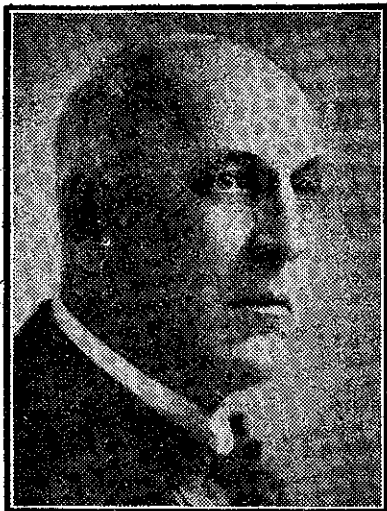
..... 17—1



**Mr. J. F. Montague****Founder and Director of  
Auckland Comedy Players**

**MR. J. F. MONTAGUE** is one of the best-known producers and entertainers in New Zealand, who needs no introduction to the public. He was the first to produce plays for broadcasting in the Dominion, and the work of the Auckland Comedy Players, under his able direction, has been of a uniformly high standard. During his association with 1A he has produced over 60 plays, and has introduced over 50 performers to the "air." Many of the productions have been extraordinarily fine from every point of view.

Some of the most notable of these are: John Drinkwater's "Oliver Cromwell"; "Mary, Mary, Quite Contrary" (St. John Ervine); "Galapagos," "The Importance of Being Earnest" (Oscar



Wilde); "Campbell of Kilmohr," "The Philosopher of Butterbiggins" (Chapin); "The Dover Road" (Milne); "The Maker of Dreams," "Waterloo," and "The Monkey's Paw."

Besides this work of production and "coaching," Mr. Montague, as an individual performer and entertainer, is second to none in the Dominion; his versatility is remarkable, for he is equally acceptable in comedy, tragedy, and in character work, particularly so in Irish or Scottish items. He is, moreover, a fluent speaker of Maori, and is an authority on the pronunciation of that language. He has been a member of the Musical and Dramatic Advisory Committee at 1YA since its inception. Notwithstanding many claims on his time, he will continue to be heard from 1YA, for he frankly confesses he enjoys broadcasting work. Always, and indeed, he declares he regards it as a privilege to be able to speak to such a great audience. "Of course, I can't expect to please everyone," he says, "but I hope I please the majority."

Have you procured your copy of

**"N.Z. Radio Listener's Guide?"**

Dealers and Booksellers 2/6; Post Free 2/9—P.O. Box 1032, Wellington.

**Now Available.**

# Children's Sessions

**AT 1YA.**

**TUESDAY, January 21.**—Uncle George at the helm with more of his cheery stories, and Cousin Lois playing some of her delightful pieces.

**WEDNESDAY.**—Uncle Tom still on holiday, but Uncle Barney present, so plenty of fun and laughter and popular songs.

**THURSDAY.**—Thursday is here, but no Peter Pan, so just wait and see what Cinderella has. Joyce and Lois will supply duets and solos.

**FRIDAY.**—Welcome to Nod and Aunt Jean, who are sure to have jolly stories and songs—recitations from cousins.

**SATURDAY.**—Cinderella will entertain the Radio Family this evening with stories and jokes. Cousins will assist with songs and recitations, and of course the Radio Postman will go his usual rounds.

**SUNDAY, January 26.**—Children's Song Service conducted by Uncle Leo, assisted by Beresford Street Sunday School.

**AT 2YA.**

**MONDAY, JANUARY 20—**

Farewell to Aunt Gwen. More about this hour will be found in another part of the paper.

**TUESDAY, JANUARY 21—**

Uncle Jim will send the birthday greetings to you little ones. Cousin Bob will play his famous mouth organ, and Cousins Helen and Ethel will sing and recite.

**THURSDAY, JANUARY 23—**

At the Children's Hour to-night you will have four happy little cousins to make merry music for you. Jean and Deirdre will play ukulele duets and recite, and little Louie and Irene have songs to sing. Uncle George will give the birthday messages.

**FRIDAY, JANUARY 24—**

Cousin Marjorie will sing to-night, little ones, and we hope to have cousin with his bagpipes, also little Betty, Diana, and Lucy. Brother Jack and Robinson will be here, too.

**SATURDAY, JANUARY 25—**

We have some dear little cousins to-night, children, who will recite for us. Also Cousin Betty and Cousin Evelyn, who will play and recite little poems. Uncle Toby will arrive through the air, and will have many messages for the little birthday folks.

**SUNDAY, JANUARY 26 —**

The Children's Song Service will be conducted by Uncle George, assisted by the Cambridge Terrace Congregational Sunday School Choir under Mr. Reynolds.

**AT 3YA.**

**MONDAY, January 20—**

This is the night "Scatterjoy" meets and talks to her little friends "over the air." So keep the appointment without fail, and you will hear of travels and fun in a far-away land.

**WEDNESDAY—**

Uncle John is on deck now on Wednesday nights, and to-night the young Welsh folk are providing some community singing for us all. Won't you join in?

**THURSDAY—**

Uncle Frank in charge to-night, and Cousin Nell, a new cousin who is helping us through the holidays while the children are off holiday-making.

**FRIDAY—**

Storyman with his interesting nature stories, and Cousins Jack, Victor, and Heather, singing and reciting for us.

**SATURDAY—**

"Peterkin" and a trip in our plane, with Derek and Desmond as captain and Pilot. Fun for all.

**SUNDAY—**

The Children's Song Service, conducted by the Presbyterian Sunday School.



Aunt Gwen, of 2YA, who will be accorded a farewell on Monday next.

## Aunt Gwen's Farewell

### Memorable Occasion at 2YA

**AUNT GWEN'S** farewell session is scheduled for Monday, January 20. It will be a memorable occasion at 2YA. On that evening she will say good-bye to the thousands of radio cousins she loves so well, and who, we are sure, have learned to love her just as she loves them.

Cousin George, who represents all the radio cousins on the 2YA Children's Advisory Committee, is preparing the farewell programme, and he may be relied upon to see that Aunt Gwen receives a fitting send-off. Not only will the sessional programme itself be appropriate to the occasion, but Cousin George intends seeking the co-operation of every boy and girl and every parent who can possibly listen in that evening.

Cousin George himself will tell you all about it. He is going to have a word with you over the air. Never has a New Zealand bride been accorded

## Broadcasting in Canada

### Special Winter Programmes

**A PROGRAMME** of 25 national broadcasts, to be given this winter (our summer) over its new Atlantic to Pacific wireless "chain," has been arranged by the Canadian National Railways, in co-operation with the Toronto Symphony Orchestra. This is the most ambitious programme of broadcasting so far attempted in Canada. The broadcasts, which are to be given weekly, involve the use of 16 stations, stretching from Halifax, N.S., to Vancouver, and approximately 15,000 miles of land wire. Some conception of the engineering difficulties involved in giving effect to the scheme may be gained from the fact that five different time zones are covered, each representing a difference of one hour.

In inaugurating the first of the broadcasts, Sir Henry Thornton said that they regarded the use of radio as a great national trust. It can add materially to the social and economic life of the nation. It had already broken through the isolation of the settler, and now, through their national chain of 16 stations, they hoped to be able to foster a closer relationship between the various parts of the country and to bring home to everyone within their boundaries their national aspirations and achievements. It was also their intention to further a new intimacy between Canada and Great Britain by engaging prominent British artists for these coast-to-coast broadcasts.

such a God-speed as that which is in store for Aunt Gwen, for her "Auld Lang Syne" will echo from North Cape to Bluff. Get ready to listen in and join hands all round the Dominion on the evening of Monday next. And then, on the 29th, you will actually hear Aunt Gwen's wedding bells! Yes, she and her husband-to-be have been very, very considerate. They have consented to have the wedding ceremony broadcast.

First there will be the beautiful ceremony at St. Paul's, and then the reception at the residence of Aunt Gwen's parents, Mr. and Mrs. Harry Shepherd. We are not giving away a secret when we tell you that it was only after very earnest thought that Aunt Gwen consented to face this ordeal. She would have much preferred a quiet wedding. But she could not withstand the wishes of the hundreds and hundreds of boys and girls who wish to share with her the joys of her great day, and so, as she could not possibly invite you all to the wedding, and many of you could not possibly come if she did, she agreed that the next best thing would be to make it possible for you to hear something of the joyous happenings. You will be the invisible guests of honour at New Zealand's first radio wedding.

### WANTED AND FOR SALE.

For column of casual advertisements see page 32.

## Transmission by Invisible Rays

### A Modern Invention

NEW systems of communication are constantly being sought—to relieve the congestion of existing channels and to increase the usefulness of communication apparatus. A demonstration was recently given of such a new system, which used ultra-violet light as a medium over which intelligence could be conveyed.

The ultra-violet ray exhibition made apparent immediate scientific usages and opened a wide experimental field. An example is ship-to-ship communication in time of war, when radio signals and visible light beams would be impractical. The same is true of communication between aeroplanes. In fact, an invisible ray, for the transmission of sound and pictures, which ray can neither be seen nor heard, has far-reaching potentialities.

The demonstration of this new means of communication was recently held in New York. The casual spectator observed a group of transmitting equipment at one end of the building and a receiving device at the opposite end. A bulb emitted a beam of varying coloured light from the transmitting end. The light flickered and changed in intensity in accordance with the words which an official spoke into a nearby microphone connected to an apparatus operating the bulb. The bulb behaved the same way when attached to the television transmitter.

At the opposite end of the floor a loudspeaker and headphones delivered the same speech; or when television was being sent a screen showed the image of the person seated before the television transmitter. Whenever the light or rays were intercepted, reception stopped. Following this, a filter allowing ultra-violet rays to pass through was placed over the bulb. Reception of both sound and television still continued.

The feasibility of the system is due in large measure to the extraordinary qualities of the mercury induction lamp, originally developed for therapeutic work, but recently discovered to have desirable characteristics for light modulation beyond the highest frequency needed for television. A remarkable feature of this lamp is that the radio frequency which actuates it causes it to darken and glow at least thirty million times in every second.

## The Passing of Hamiora Hakopa

### Solemn Pageantry of Maori Burial

FROM an impressive account in the "Wanganui Herald" of the burial of Hamiora Hakopa, whose untimely death was announced last week, we take the following:—

Something of a scene in the setting laid for the radio Maori pageant, yet of more real consequence, was provided in the closing ceremonies incidental to the passing of Hamiora Hakopa, who died on New Year's Day. Here, in the old Kawhaike pā, the final scene in the passing of a life was enacted in a real setting. No announcer here; the events must take their own course. Outside the tent where lay the casket, covered with a mat and ensign; in the back ground scenes and photographs taken of the pageant party in Wanganui and Wellington. Several wreaths, including one large floral representation in blue and gold in the form of a 2YA studio microphone, a token of love and respect from the party, were laid on either side by the sorrowing mother and widow, the assisting wailing women taking their accustomed places on either side of the coffin.

In this impressive sanctuary covering the remains of this young orator whose voice no more would be heard, the mourners remained with their precious charge, regardless of the weather; but a few minutes longer and their long vigil would be at an end. In the meeting house adjacent the tribesmen are gathered, representative chiefs from the Wanganui and up-river settlements, others from the Hutana movement. There the father of Hamiora sits by himself, isolated and in grief. One by one the chiefs present their tribute to the works and memory of the departed young man. Most of them men advanced in years, saddened by the thought of one who would have taken his place in the councils of the race removed so suddenly from among them.

The building in which these orations are being made is of great historical interest, and prominently displayed is a very valuable photographic record of the first Kotahitanga set up many years ago. It is a memorial photograph now, for practically all these worthies have passed into the realms of night.

In this building where these met in council long years since the virtues of this young leader were being placed on record by his elders. To the uninitiat-

ed a drab place, but a place of memories precious in the records of the Maori race. Here in a centre of ancient Maori lore two years ago practices were put in hand for the first radio pageant. Yesterday, thanks to the Broadcasting Company, the leaders referred to the wide knowledge the radio world had gained through the medium of Hamiora Hakopa and the party of the Maori people.

Among those present with members of the 2YA party were Messrs. O. Kitson and R. M. Ritchie, both associated with the present organisation and specially privileged visitors who were accorded a tribal welcome when they appeared on the marae.

#### Final Obsequies.

THEN, the approach of the hour fixed for the general obsequies. A priest, the Rev. Father Vibaud, takes his place before the tent, and in accordance with the ceremonial of his church, proceeds with the service, the natives joining in the responses with deep devotion. Gradually the rain becomes more and more incessant; then the singing of "Nearer My God to Thee"; next the preparations for removal of the casket to the cemetery. A lorry stands adjacent to the tent, beautifully festooned with greenery. In the pelting rain the casket is borne to the improvised hearse, the priest takes his seat, and with the mournful tinkling of a bell the last sad stage is commenced. Down the rough road by the river the procession goes, the attendants comparatively few, for the rain pelts down with increasing violence. But as the distance is traversed the wailing of the mourners can still be heard. From the hilltop the coffin is taken to the open grave. There among the hills the officiating priest performs the final duties of his office. Then the coffin is lowered to the grave, with the deceased's belongings, in accordance with Maori custom. Some earth from the battlefields of Europe is sprinkled over the casket, and all is finished.

Returned to the marae, the gathering is called to the festive board, literally groaning with the weight of good things. With the opening remarks a request is made for the pakeha visitors to speak. Mr. R. W. Ritchie, in conveying the sympathy of the Broadcast-

ing Company, referred in detail to the events of the pageant and of its sad significance that day. Mr. Kitson followed similarly. Their remarks were interpreted by Mr. T. Takarangi. Then the visitors disperse, leaving the people of the pā to themselves. Custom must have its way, but a newly-moulded grave guarded by "Parakala, the Spirit of the Pageant," on the extremity of the marae, will not be forgotten: for has not the voice of Hamiora Hakopa proceeded to the ends of the earth in his days of life; now he has joined the spirits of those in the uttermost parts of whose prowess and exploits it was his joy to tell. An end, but yet not the end of all.

Thus the final scene which no pageant can ever portray: a scene which only in its own time and place can penetrate in its sadness to the depths of the human heart.

With the exception of the officiating priest and the schoolmaster at Upokongaro, Messrs. Kitson and Ritchie were the only Europeans with the large gathering, and they appreciated the kind attentions bestowed upon them throughout the proceedings. Mr. Rama Whanare and his people went to no end of pains to make them feel at home in the course of the proceedings, while the hand of friendship was extended freely by resident and visitor alike.

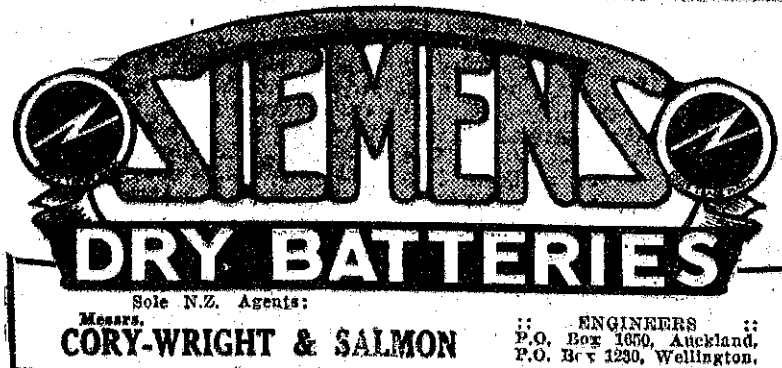
### Aunt Gwen

#### Good Wishes from All

THE announcement of the marriage of "Aunt Gwen," of 2YA, Wellington, which is to take place at St. Paul's Pro-Cathedral, Wellington, on January 29, has caused widespread interest. Whilst everyone is pleased that the joyous entertainer of the children's sessions is about to be joined in happy wedlock, there is also widespread regret at the prospects of losing "Aunt Gwen" from 2YA. Here is one of those charming personalities whose mission in life seems to be to make others happy, and her sweet disposition has been interpreted to many hundreds, even thousands, of juveniles and adults per medium of the microphone. Letters are already commencing to pour in on "Aunt Gwen," now that the news has leaked out. The "Radio Record" wishes her very many years of happiness.

#### WANTED AND FOR SALE.

For column of casual advertisements see page 32.



**SIEMENS**  
**DRY BATTERIES**

Sole N.Z. Agents:  
**Messrs. CORY-WRIGHT & SALMON**

ENGINEERS  
P.O. Box 1670, Auckland,  
P.O. Box 1230, Wellington.



**DUBILIER**  
RADIO PRODUCTS

**SHORT WAVE**

22.5 to 45 M. Coil and Base ....	17/-
44 to 90 M. Coil and Base ....	17/-
H.F. Choke .....	5/6
Special Vernier Condenser .....	15/-

Ask for NEW PRICE LIST.

**A. E. STRANGE**  
404 Worcester St., CHRISTCHURCH

## Talking Films by Television

**A** NUMBER of letters have of late been received from Japanese listeners. One by the last mail was an excellent specimen of handwriting. Clearly and intelligibly set out, though the English used differed in some particulars from that taught in the best New Zealand schools. Christchurch was spelled "Christchania," and New Zealand "Newziland." "Soprano" is dignified by the name of "sopulano." A "diphthong violin" is also mentioned; probably that means a violoncello, due to a misconception as to the meaning of a diphthong and an apostrophe, in "cello." Another Japanese letter received by Mr. A. E. McMahan, who has given talks at IYA on gardening, asked for a copy of a catalogue referred to by Mr. McMahan.

### Useful Hints

**W**HEN purchasing a soldering-iron get one with a good heavy head and not one of the very light models, as these will not keep hot long enough for satisfactory use.

**B**ETWEEN .0002 or .0003 mfd. is a good average capacity for an ordinary outdoor aerial, which, together with the lead-in and earth wire, does not exceed 100ft. in length.

SO great has been the advance in audio-frequency transformer design in the last two years or so that if you are using an old audio-frequency transformer on the score of economy you are missing a great deal of realism and volume which you might be enjoying.

**I**F a pair of head-phones has no indication as to which is the positive and which the negative tag, the polarity can be determined in the following manner. Carefully unscrew one of the ear caps and remove the diaphragm, leaving the magnets exposed to view. Then suspend the telephones in some convenient position where they are perfectly rigid and load up one of the magnets with small pins, gramophone needles or similar objects, until its magnetism is supporting the full load it can hold. Now arrange a dry cell so that it sends a small current through the telephone cords, first in one direction, and then in the other. If the loading of the magnet has been very carefully done, it is possible to tell when the current of the cell is flowing in the right direction because it will then tend to hold the load of pins more firmly. If, on the other hand, the cell connections are reversed so that the current opposes the magnetism of the telephones, the load will fall off as soon as the current starts to flow. When the battery is placed so that it assists the magnetism to hold the load, that end of the lead which goes to the positive of the battery should be marked positive and the other marked negative, when using the 'phones with a valve set the positive terminal of the 'phones should always be connected towards the loudspeaker terminal which is joined to the B battery positive, and the negative side of the 'phones to that loudspeaker terminal which goes to the plate of the valve.

## An Invention with Important Possibilities

**M**R. J. L. BAIRD, the British television inventor, recently gave the first public demonstration of the transmission by television of talking films.

Mr. Baird himself, experimented successfully with the transmission of ordinary silent films some years ago, and since then one or two foreign experimenters notably C. F. Jenkins, in America, have conducted successful experimental transmissions of specially made silhouette films. In the recent Baird experiments ordinary standard talking films were used.

The Baird Company found that the transmissions of kinematograph films, although simpler than television, had very little interest, and concentrated their attention upon television proper, but lately a new advance has been made in the Baird laboratories, which has brought tele-kinema into the position where it will form a valuable adjunct to television. By using a speaking film, and combining the broadcasting of the sound with the broadcasting of the film image, the Baird Company have been able to broadcast speaking films.

The public demonstration was in every way a success. The film shown was a head and shoulders view of George Robey giving a monologue. It was not a silhouette film; normal shading and detail were clearly visible, and one got the impression of looking at a small amateur film on a miniature screen. The reproduction of the voice was excellent.

The tele-talking film, or to give it the name which has been coined for it by Baird, "Tele-talkie," has an interest value of its own. By this means films such as are used by the big speaking film corporations can be sent out over the ether in the same way as television, and received on the standard "televisor," so that programmes may be alternated—the actual person being seen and heard for one turn, and a "tele-talkie" for another turn.

The importance of sending speech

### *Using Drills*

**D**ESPITE the rapidity with which it wears away steel tools, ebonite is a soft material and threads cut in it are very liable to strip if any force is used, especially in holes of small size, such as those required for 4 B.A. and 6 B.A. screws. When a component has been fixed to a panel or some other piece of ebonite by means of screws it is distinctly annoying to find that one or more of these will not hold firmly. One way of dealing with the matter is to rethread the holes with a larger tap. Thus, if a 6 B.A. hole contains a stripped thread a No. 33 drill may be passed through it, followed by a 4 B.A. tap, in which case, of course, a screw of appropriate size must be used. In some cases it is impossible, or, at least, undesirable, to use a screw of larger size. In such circumstances the following "botching"

with vision is immensely accentuated where "tele-talkies" are concerned, because, owing to the fact that only a 9-kilocycle broadcast waveband can be used, both television and tele-talkies are at present limited to somewhat restricted scenes (if fine detail is to be given) such as one or two persons speaking or singing and such subjects when seen only, without their accompanying sounds, have very little interest compared with a combination of vision and sound, as shown by the "tele-

*All by Wireless*

(By Touchstone in the "Morning Post.")

If everyone lived wireless lives,  
Parents and children, husbands, wives,  
Right from the cradle to the grave,  
Think how much trouble it would save!  
Right on the hour a wave would warn  
The sleeper to arise at morn,  
Turn on his bath upon the spot,  
And make his shaving water hot,  
And while he bathed and dressed prepare  
His breakfast with punctilious care.  
When, having fed, he would depart,  
Wireless would tell him when to start,  
Remarking, "Fog out Croydon way,  
Eight-five ten minutes late to-day,"  
And so through all his day of toil  
By potent valve and thoughtful coil  
He would be shepherded till he  
Returned to domesticity.  
And as the hour of rest drew nigh  
Wireless would sing him lullaby,  
And when his earthly course was finished  
Wireless, with ardour undiminished,  
Would speak the last appropriate word,  
By sympathetic listeners heard,  
"Ashes to ashes, dust to dust."  
Well, if such things must be, they must.

talkie." The sound helps the vision, and vision helps the sound, and the combination is infinitely superior to one or the other separately.

method is very useful. Warm the screw a little and smear its threads with Chatterton's compound. Now drive it in, using just sufficient force to get it reasonably tight. In an hour or two's time, when the compound is hard, the screw will be found tight.

**T**HE Australian stations, like the recent weather, have been exceedingly fickle of late. Some evenings they have exhibited symptoms of resuming their normal audibility, only to lapse again the following evening. It has been "Switch's" experience to find 2BL, Sydney, the loudest of all the trans-Tasman stations, with 2FC, Sydney, generally a poor second. Of the minor Australian stations, 3DB, Melbourne, has been persistently the best. A few nights ago the Japanese station on a slightly higher frequency (shorter wave-length) than that of 4QG, Brisbane, was back again with about half of its maximum volume. Beginners must be patient, for the Australian stations will be back again when atmospheric conditions resume normality.

## Power Supply

ONCE the "B" battery voltage has dropped below 20 or 25 per cent. of its rated voltage it is best to discard it altogether. A "dry" battery consists of certain chemical constituents such as sal-ammoniac, manganese dioxide, zinc, etc. The sal-ammoniac paste dries up and the zinc container is usually partly "eaten away." It is really a waste of time to try and give new life to the cells, and it is more economical and generally satisfactory to purchase a new battery. A partially run-down battery produces all kinds of troubles in the set.

**A** POWERFUL mains unit in which heavy currents are dealt with should be built on a teak, baseboard, and provided with a bakelite or paxolin panel. When heavy currents and high voltages are handled, considerable warmth will be generated, unless the resistances employed are of an extremely substantial character. Teak is one of the less inflammable woods, and the panel materials mentioned do not easily burn or warp. It is always worth while remembering that oak, unless it is extremely well seasoned, has a very bad reputation for warping. If your set has to be used in a room where there is often a fire, choose mahogany instead of oak for wireless cabinets. Brass screws are better than steel screws for radio sets. Steel and iron have magnetic qualities which to some very small extent may interfere with the operation of a receiving set. The effect, even when a large number of screws are used, will be a slight one, but, nevertheless, it is best avoided.

## Superior Performance at no Extra Cost

# DIATRON

*PRECISION*

## RADIO VALVES

*Insist on the Valve in the "BLUE DIAMOND" carton.*  
N.Z. Distributors: **N. R. CUNNINGHAM Ltd., Masterton.**

## Identification Wanted

**COULD** you identify a station on about 260 metres (1150 k.c.) which I heard at 10.40 p.m. on Wednesday (January 8). A lady was singing, "If You Want the Rainbow." This was followed by a march. About half-way through this piece transmission stopped. It was being relayed from a hall or theatre, as there was very loud cheering. Full loudspeaker strength.—T.S. (Palmerston North).

**SINCE** the set we are using was installed I have logged no less than 15 unidentified stations. From most of these I have heard either music or speech, but one or two have only been audible by carrier waves (all through speaker). One carrier directly behind 1YA was very strongly in evidence the Monday before Christmas, but has not been heard since. However, on December 29, prior to 1YA opening at 11.40 a.m. this carrier was very strong, and I imagine I could hear a muffled voice. I already have KHL, U.S.A., about this wavelength. On the evening of January 2 I had KPO, San Francisco, for the first time for about six weeks, but it was not very loud. I also had two stations I would like to identify, transmitting duplex telephony. These were heard at 7.15 p.m.-7.20 p.m. both quite plain on 1350 k.c. approx. It was the same type of work that I heard from the two Tasmanian stations I asked identification for (September 27) on approximately the same frequency. The following is part of their conversation, and I'm inclined to think they are New Zealanders:—

From the first: "How's that now?" (preceded by "Hallo" The second (and louder): "Oh! All right! Getting that well now. Friend in engineer's office getting report of receiving transmission. It's quite a change to hear your voice!" First: "Yes! / —?" (missed). Will you ring up William Charles Henderson? If you can't get him come back." Second: "I'll try and get him." (Much speech missed.) The first: The only trouble is when the lights are on, as that causes interference, as "—?" (man's name) has a motor running. I might ring up —? ten o'clock or later perhaps as he may have gone out to the pictures—he often does." Second: "Righto, I got that O.K. Best keep all your messages till after quarter to eight o'clock this evening." Though I went back after that time I heard nothing further from them. On Friday, January 3, I had the two above stations at 2.55 p.m. for about three minutes on messages. The carrier on 900 k.c. was also loud at 2.40 p.m., music being audible.—Arthur E. Allen (Avondale).

## THE D.X. CLUB

### Views and News.

**ON** January 4 at 11.40 a.m. I received a station playing gramophone music. Among the items was a song which commenced with "Dreams," repeated three times, and the second verse with "Smiles," similarly repeated. The song finished with "In that little place called home, sweet home." The last record played was, "A lift up my finger and say Tweet, Tweet." The station closed down at 12.35 p.m. Station call sounded like 1FO or 1ZO. Static interfered with announcements, but music came through very well. During the programme something was said about "radio service." I have received this station (at 96½ on dial calibrated 1-100) many times, but plainest

call clearly, five times, and twice not so clearly. I think that he was there the night before, on musical items and reading telegrams (reports or reception) between, but did not hear a call sign given. As this was a special programme running through the night, you will probably have received a host of other letters noting this station.—J. Currie, Wanganui.

**SEEING** that the "Radio Record" of December 13 had Station WHK, Cleveland, Ohio, listed as not having been heard in New Zealand, I would like to report that I received that station to-night (January 8), from 8.50 until 9.30 p.m., on a 7-valve all-electric set, on approximately 1445 k.c. (207 metres). The reception was very clear, but not of great volume. We heard songs, music, and the announcer read telegrams received from all parts of America, advising him of the reception. He also asked distant listeners to let him know if they heard him. Have any others yet notified you of receiving this station?—Mrs. L. W. Davies, Nelson.

[We believe that yours is the first report of reception of this station.—Ed.]

### Stations Identified

**SOME** time ago Mr. Blucher inquired about a station on 1060 k.c. (283 metres). I think this would be KWJJ, Portland, Oregon. Power, 500 watts.—Kauspanka (Hawke's Bay).

### DX Topics

**LAST** evening (January 8, 1930) at 9.25 p.m. I logged station WHK, Cleveland, Ohio, on 1390 k.c. broadcasting a test programme. Several reports were read from listeners in Quebec, Manitoba, Three Rivers, Oklahoma and other places, all of which stated transmission was excellent. I noticed in "Radio Record," December 13, 1929, this station has not been reported as heard in New Zealand before.—J. I. Bilton (Cromwell).

**IN** your list of American stations recently published in the "Record" some are "starred" as not having been heard in New Zealand. Among them is WHK, Cleveland, Ohio. It may interest you to know that I picked this station up last night on the speaker. He was on a "special test programme," and I listened in at various times, from about 8.30 p.m. to 10.5 p.m., when he was still on the air, evidently operating right through the night. I got his

was surprising. On tuning in to 4YA's wave, I found it was inaudible, and during the evening rarely came up to good volume. And yet when 4ZL closed down at 11 o'clock, it was audible all over the house. As you mentioned in the "Record" of November 29, there may "possibly be some relationship between distance and wave-length."—Arthur E. Allen, Avondale.

### Speech by King George

#### Impending Short-wave Broadcast

**EXPERIMENTAL** station NEW, Chelmsford, England, announced late Wednesday night last that the King's speech at the opening of the big Naval Conference on the 21st instant would be broadcast between 11 a.m. and 1 p.m., G.M.T., which will be 11 p.m. to 1 a.m., N.Z. time. This announcement was picked up by Mr. R. L. Jones, of Lyall Bay, at the conclusion of the usual transmission by G5SW, Chelmsford. Reception last Wednesday when Mr. Jones was listening-in was perfect, and if the same conditions obtain on the 21st instant short-wave listeners will have no regrets. The same evening 2MB, Sydney, did not receive GBX, London, too well, during their usual tests, yet strangely enough GBX (direct) was received at excellent volume; and immediately afterwards both GBX and 2MB were heard simultaneously on Duplex.

It frequently happens that Sydney does not at some time or other perhaps pick up GBX as loud and clear as they would desire, yet on tuning direct to London it might happen that GBX, London, is heard more clearly than at Sydney; and the reverse is also the case at times. In view of the fact that the King's speech at the Naval Conference will be of special interest, it is hoped transmitters will refrain from causing QRM between 11 p.m. and 1 a.m. on Tuesday, January 21, in order that listeners may have a clear opportunity of hearing the speech; and it is not asking too much to request those with short-wave sets (without screen-grid valves) to refrain from "howling" during that two hours.

#### Amateurs Heard in England

**SHORT-WAVE** transmitters and listeners will be interested in the following extract from an English magazine short-wave notes:—"As for the Antipodes, I have been in two-way communication with them regularly every morning on 20 metres for the last four or five weeks! There are, however, only a few regular stations at 'the other end,' mostly New Zealanders, the best being ZLAAA, ZLSAS, ZLSCM, ZL2BG, and ZL2BX."

Have you obtained your copy of the "N.Z. Radio Listener's Guide"?

Dealers and booksellers 2/6; Post Free 2/9—P.O. Box 1032, Wellington.

Available everywhere.

## STEINITE!

THE BEST IN ALL-ELECTRIC RADIO.

The Radio Set which has proved itself TROUBLE FREE from the time it is installed. Wellington Agents:—

**G. G. MACQUARRIE LTD.,**

Licensed Radio Dealers,

120 WILLIS STREET

::

::

WELLINGTON.



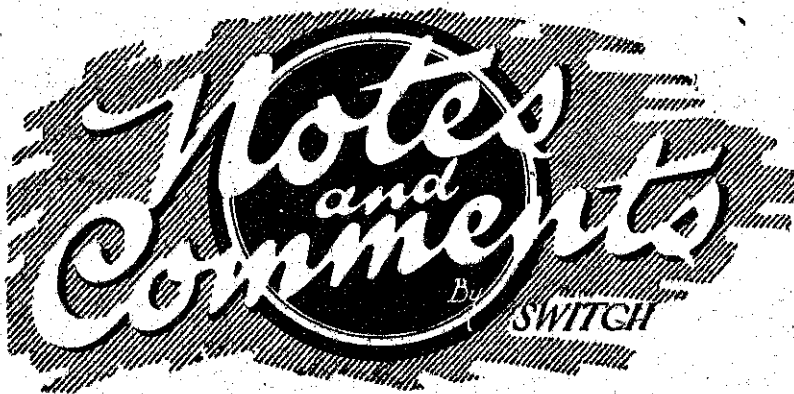
MR. J. W. ROBINSON, director of 4QG, Brisbane, since its inception, has been re-engaged in that capacity by the Australian Broadcasting Company, now that 4QG has been taken over by that company. Mr. Robinson was formerly a most capable Sydney journalist, and when "Switch" met him about six years ago he was associated with 2FC, Sydney, which was then on the air. All sets were sealed so that the owners could tune only 2FC. "Switch" naturally had a long discussion with Mr. Robinson on this system. The latter made a heroic endeavour to defend the system, with due loyalty to his employees, but "Switch's" last words were that the idea was impracticable, and would eventually be discarded. It was, too, not very long after, indeed sooner than "Switch" anticipated.

THE Press cables tell us that a certain person in England has been found to be a human wireless receiving set. He is said to hear music which is beyond his ken, but when he hums it his listeners are able to identify it. Even a scientist has said it is possible that the person is able to hear wireless music without the aid of a radio set.

"SWITCH" met a radio enthusiast in Wellington about five years ago, who lived in the Poverty Bay district. He declared that one evening he heard music emanating from a wire fence. The writer suggested it was merely a delusion due to sitting up late at nights listening to the Australian stations, but the said enthusiast was quite convinced that it was no delusion; he alleged the music was very realistic, but, strange to say, he heard no broadcast announcement nor station call. "Switch" remarked: "What a pity! It would then have removed all doubt as to the genuineness of the phenomena."

WHAT has 1930 in store for radio? is a question that has occurred to many listeners. As America appears to set the fashion for New Zealand, it is of interest to note that the American experts state there will not be any radical changes in set design. A further improvement in tone is being aimed at. Even more simplified tuning approximating an automatic system promises to gain a measure of popularity. More makers are likely to embody screen-grid valves in their a.c. sets. Some manufacturers, however, will not use this type of valve.

THE steady and substantial increase in the number of licensed listeners in New Zealand is a reliable indication of the popularity of the programmes. Wherever programmes have been poor in other countries the number of listeners have substantially decreased, and when programmes have improved the reverse has resulted. It has been notorious in Australia that the programmes by 4QG, Brisbane, have fallen off in merit during the past twelve months, and so during the past year Queensland has fallen back nearly 2000 licences, whereas South Australia has increased by about 6000. The main cause in the latter case has been the relays of good programmes from Melbourne. As relays may be expected from Sydney and Melbourne to Brisbane under the new regime, there is every reason to expect that 4QG will go ahead once more.



A NUMBER of critical questions were asked in the Commonwealth House of Representatives last month by Mr. Eldridge, M.P., bearing on the administration of wireless by Mr. H. P. Brown, a director of postal services. Mr. Eldridge inquired whether Mr. Brown had been offered a position in England at a large salary, and whether he had been given an increase in salary from £2500 to £4000 per annum in order to keep him in Australia. Mr. Lyons, Postmaster-General, replied that no such representations had been made. In further reply to Mr. Eldridge, the P.M.G. said that no other officer in the Commonwealth Public Service received a salary of £4000. Mr. Eldridge inquired upon what consideration Mr. Brown received the increase mentioned, and whether it was considered that no Australian was competent to hold the position occupied by Mr. Brown. Answers to these questions were deferred. The House has now adjourned, but Mr. Eldridge states that he will persist with his inquiry.

THE American experimenter, Dr. Rogers, whose experiments with underground antennae have been so successful, claims to have invented a special type of subterranean aerial which is more sensitive to broadcasting signals than the standard outdoor aerial, and, at the same time, is less responsive to static and similar atmospheric disturbances. Dr. Rogers' new aerial system has been tried out in mines, and, it is claimed, has proved entirely satisfactory. It is expected that early this year a start will be made in the mass production of these aerials. The inventor claims that the new antenna occupies much less space than the standard aerial, that it is not nearly so susceptible to electrical disturbances, and that its sensitivity is equal to the most efficient of regular aerials. Although no details have come to hand, it is believed that the new underground antenna obtains its efficiency from a system of coupling coils which have the effect of horizontally polarising the received radio waves. "Switch" has a costly subterranean aerial, sent from America three years ago, but it is practically worthless.

IS it possible that some of the New Zealand churches dispense with their clergy, and rely on a radio set to bring in their church services from one of the "YA" stations? In the village of Kleinow (Germany) the Lutheran pastor has been dismissed because the elders of the church have decided that it is cheaper to rely upon the broadcast religious services

than to provide a spiritual guide for local inhabitants. The church has been fitted up with a powerful public address system, to which has been connected a six-valve radio receiver. Each Sunday morning the transmissions from the Berlin broadcasting station are tuned in and relayed by the public address system to the local churchgoers.

THE Rev. Mr. R. Piper, who recently paid a visit to Suva, writes to the Sydney "Wireless Weekly" that while he was there: "I listened in several nights with my old friend (the Hon. C. A. Holmes, Commissioner of Lands, Suva), and had some soul-satisfying reproduction of music captured from New Zealand and Australian stations. The Wellington station was particularly good."

THE late evening session relay by 2YA, Wellington, of the ringside description of the performance by Wirth's Circus, whilst pleasing many, did not meet with universal approval. Unfortunately the circus band played too loudly for many listeners, as it crowded the announcer's very excellent description of a really great performance. "Switch" subsequently witnessed the circus, and can vouch for its excellence. The trouble with the

relay was the peculiar acoustic qualities of the Winter Show building in which the circus performed. Although the microphone was as far as possible from the band, and was directed so as to pick up as little as possible of the music, it persisted in obtruding. The path of the broadcast technician is strewn with many obstacles unthought of by the vast majority of listeners.

WHEN the powerful Indian stations first went on the air a couple of winters ago, a few New Zealand enthusiasts used to sit up into the small hours of the morning to hear them. It is now reported that one of the characteristic new features of the wireless broadcasting in India is the special appeal it is making to the purdah women. A special selection board has been organised to arrange for the programmes to be broadcast. One-third of the programme has been arranged to suit European taste, while two-thirds is specially for Indian subscribers.

THE Huddart-Parker Co.'s new inter-State motor-liner Westralia carries an elaborate broadcast receiver. Broadcast stations are received on this, and relayed to the Marconi Band Repeater. Just think what this means. Seated comfortably in the lounge or smoke room, passengers, although hundreds of miles at sea, can hear the latest news, or listen to the same programmes that listeners are enjoying ashore. Couples dance on the moonlit decks to the music of orchestras in the radio studios hundreds of miles away.

FROM many holiday-makers "Switch" has listened to eulogistic comments upon the pleasure and interest afforded them by taking their wireless sets with them to their "baches" and listening to 2YA, Wellington. Busy city folk generally feel a sense of isolation in the evenings when away at their "baches," but the nightly reception of 2YA changes things completely.

## Big Railway Concessions For Picnic Parties

Happy indeed are the memories associated with that popular institution, the "picnic train"—sunshine, happy faces, and joyous laughter.

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# Next Week's Features

## 1YA Notes

**PITT** Street Methodist Church will be on the air on Sunday evening. The Rev. W. Walker will be the preacher. The relay of a band concert in Albert Park will follow.

**IN** the programme for Tuesday evening the Studio Trio will appear in several numbers, including selections from Mascagni's opera, "Cavalleria Rusticana." Miss Ina Bosworth will play the violin solo "Hejre Kati," and Miss Mollie Wright, cellist, will play "Chanson Villageoise." Mr. Walter Brough, baritone, will sing several operatic solos, including the famous "Toreador" song from "Carmen." The Auckland Comedy Players, under the direction of Mr. J. F. Montague, will give A. A. Milne's one-act comedy, "Wurzel Flummery" and "The Casket Scene" from "The Merchant of Venice." Mr. Karl Atkinson is giving another of his very interesting gramophone lecture recitals, this time "Oriental Music."

**ON** Wednesday evening the Auckland Artillery Band is making its final appearance at 1YA before leaving for Dunedin to take part in the band contest. A new singer to 1YA, Miss Doris Moore (contralto), will be heard on this programme. Miss Moore was a very successful competitor at the recent Auckland competitions. Mr. Zante Wood is probably better known in Wellington than in Auckland, and his appearance before the microphone at 1YA will prove a welcome one. He has had many years of professional experience and his humour is inimitable. Other artists are Miss Reta MacCullay, the popular Scottish soprano, and Mr. Cyril Towsey, who will be again playing solos.

**AT** 7.40 p.m. on Thursday a talk by the Rev. W. G. Monckton, M.A., on behalf of the League of Nations Union, will have for its title "Humanitarian Activities." The 1YA Orchestral

Ocet, under Mr. Eric Waters, has included the "Children's Overture" by Roger Quilter on the programme, besides many lighter numbers. Mr. T. T. Garland will again be heard in original humour, and that popular combination, Ingall's Hawaiians, will provide instrumental music. Another new singer will be heard, Mrs. P. Owen, a possessor of a sweet contralto voice. The programme will conclude with dance music until 11 p.m.



**MISS MARIE GAUDIN**  
A member of the Auckland Comedy Players. These talented entertainers are very popular with listeners to 1YA.

—S. P. Andrew, photo.

**AFTER** a relay of a concert from the Lewis Bady Hall, a very fine studio programme will be given. That fine bass-baritone, Mr. Frank Sutherland, will sing some of the best songs from his extensive repertoire, and Mrs. L. Parry (mezzo soprano) is singing,

among other numbers, "Elizabeth's Prayer," from "Tannhauser." Mr. Tom Moffitt (tenor) will also be heard on this programme. The Studio Trio will also be heard on this programme. The Studio Trio will play selections, while Miss Ina Bosworth and Mr. Eric Waters will play violin and pianoforte solos respectively.

**ON** Saturday evening Mrs. Daisy Basham and Mr. Arthur Briggs



**MRS. ELVIRA MEBAN**  
Is a mezzo-soprano with a large repertoire of songs. Prior to her departure for Christchurch Mrs. Meban was a regular performer at 2YA.

—S. P. Andrew, photo.

will once again be heard in vocal duets and solos. Miss Sara Stacpoole, a young soprano, will sing some delightful songs. Mr. Dan Flood, the popular humourist, will again appear and some fine numbers by the Orchestral Octet, under Mr. Eric Waters, complete an interesting studio programme. There will be the usual dance session.

gramme has been arranged for the evening's concert session. The vocalists will be Miss Monica Malfroy (mezzo-soprano), Messrs. J. M. Caldwell and Roy Hill (bass and tenor respectively), and Miss Edith Buckmaster (contralto). Mr. Caldwell will sing two of the melodious Hebridean folk songs—"The Peat Fire Flame," and "The Road to the Isles." Mr. Albert Davey will be heard in a Mel. B. Spurr number, and in some items of his own composition. Mr. H. Temple White will give a brief recital comprising the following items; "Le Soir" (by Gounod), "Scottish Clark's Chorus of Angels" and "Triumphal March" (by Lemmens). The 2YA Orchestral, under Signor A. P. Truda, will play the "Ruy Blas" overture, a selection from Wagner's opera "The Flying Dutchman," "Anitra's Dance," from Grieg's "Peer Gynt Suite," Von Blon's "Serenade d'Amour," Massenet's "Angelus," Brahms' "Hungarian Dance No. 5," and a concert waltz by Waldteufel.

**ON** Tuesday evening, at 7.40, there will be a talk "For the Man on the Land." Tuesday evening's programme will be of the usual popular type, the contributing artists being Mr. and Mrs. Ray Kemp, who will be heard in solo and duet numbers. Mr. Billy Hart (popular songs at the piano), and Ajax and Bejax, in two "Cohen" sketches. The 2YA Salon Orchestra, under Mr. M. T. Dixon, will play a selection from "William Tell Ballet Music," Braga's "Serenata," Drigo's "Valse des Alouettes," Loughborough's "Jevington Suite," and a selection of "Sullivan's Songs."

**WEDNESDAY** is usually "Silent Day" at 2YA, but on this occasion the Station will be on the air at noon in order that the results of the third day of the Wellington Racing Club's summer meeting may be broadcast. At 2 p.m. the proceedings held in connection with the 90th anniversary birthday party of the Wellington Early Settlers and Historical Association will be relayed from the Early Settlers' Hall. The function will terminate at approximately 5 p.m.

**ON** Thursday afternoon, at 3.30 o'clock, Miss Flora Cormack will deliver another of her interesting talks relating to Filmland, her subject on this occasion being "Popular Phrases of Hair Personality in Screenland." At 7.40 p.m. Mr. A. J. Nicholls, hon. secretary of the Hutt Valley Horticultural Society will deliver a lecturette on "Gladioli."

The Band of the 1st Battalion Wellington Regiment will give a studio concert on Thursday evening. Their items will be "Melodious Memories," by Finck; a cornet solo, "Besses o' the Barn," will be played by Bandsman W. Barke; Lithgow's intermezzo, "Australia To-day," a descriptive selection, "A Rural Wedding," and the waltz, "Over the Waves." Assisting the band will be the Lyric Male Voice Quartet, Miss Anne Davies (soprano) and Mr. Len Ashton, the popular entertainer, at the piano.

A feature of Thursday evening's

## 2YA Notes

**THE** service in Taranaki Street Methodist Church will be broadcast on Sunday evening. The preacher will be the Rev. T. R. Richards. The studio concert to be broadcast at the conclusion of the evening service will be given by the Port Nicholson Silver Band and the following vocal artists: Miss Nora Greene, Mr. William Repshaw and Mr. Ernest Short.

**ON** Monday 2YA will be "on the air" at noon, in order that listeners may be kept in touch with the results of the second day of the Wellington Racing Club's summer meeting. At 7.40 Mr. H. C. South will give another of his interesting talks on "Books—Grave and Gay."

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programme will be a lecturette by Sir Alexander Roberts on the "Present and Future Industrial Development of Wellington Area." Sir Alexander is one of Wellington's leading business men and is one whose remarks will be listened to with interest.

ON Friday afternoon the studio programme will be interspersed with descriptions of the first day's play in the second cricket test match, M.C.C. (England) v. New Zealand. The match, which is being played at the Basin Reserve, will be described by Mr. A. Varney.

The evening's concert programme will be mainly of an operatic nature, the vocalists being Miss Gretta Stark, Mr. John Prouse, Mrs. T. Treacey and Mr. Chas. Edwards. Mr. Peter Dorian (elocutionist) will contribute "The Garden of Eden" (by Thomas), and "The Tearful Tailor" (a humorous number). The 2YA Orchestra, under Signor A. P. Truda, will play numerous operatic selections.

ON Saturday the 2YA will again be on the air at noon in order that the results of the summer meeting of the Wellington Trotting Club can be made available to listeners. In between the races, descriptions of the second cricket match will be given by Mr. A. Varney. At 7.40 Mr. W. M. Jackson a horticultural expert, will give a talk on "Gladioli and Gardening Hints."

THE evening programme will be one that will please particularly the Scottish section of the community, consisting as it does of a relay of the Wellington Caledonian Society's "Burns Night." Prior to commencing the relay the Salon Orchestra, under Mr. M. T. Dixon, will play Myddleton's selection, "The Albion."

### 3YA Items

THE evening service in Holy Trinity Church of Christ, Avonside, will be broadcast by 3YA on Sunday, January 19. The preacher will be the Rev. O. Fitzgerald. The studio concert to follow will be contributed by Mrs. Sen Jowett (mezzo-soprano), Mr. Sydney Armstrong (baritone), Mr. Harold Beck (cellist), the Christchurch Broadcasting Trio and a number of specially selected records.

In the absence on holiday leave of Mr. E. J. Bell, Public Librarian, Miss Gertrude Scott, his first assistant, will give the fortnightly book-review on Monday, January 20, at 7.30 p.m.

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THE Christchurch Municipal Band (under Mr. J. Noble), the Broadcasting Trio and 3YA vocal artists will provide Monday evening's programme. The band items are well varied, including two marches, "Gill Bridge" and "Great Little Army," a patrol, "Jungle Drums," a selection, "Squire's Popular Songs," and a reverie, "The Priory Bell." "The Miserere," from "Il Trovatore," will be played as a cornet duet with band accompaniment. The singers for the evening will be Miss Jessie Ewart (mezzo-soprano), Mrs. W. Bischlager (soprano), and Mr. John Worgan (baritone). Humorous recitations will be given by Miss Mavis Kinsella.

NUMEROUS Operatic items will mark Wednesday evening's programme on both the vocal and the instrumental side. Excerpts will be taken from "Nell Gwynn," "Romeo and Juliet," "Florodora," "Orfeo," "Forza del Destino," "The Beggar's Opera," and "Tosca." The vocalists will be Miss Thelma Ayres, Miss Alice Vinsen, Mr. Percy Nicholls, and Mr. Bernard Rennell. The tenor and baritone voices will be heard in a duet as well as in solos. The instrumental programme for the evening will be provided by the Studio Octet under Mr. Harold Beck.

THURSDAY evening's classical programme will be provided by Miss Frances Hamerton, Miss Belle Renant, Mr. T. G. Rogers and Mr. T. D. Williams. All the vocal numbers will be from the works of Schumann. They will include several quartettes, notably "My Love is Like a Red, Red Rose." Mr. Williams will sing "The Two Grenadiers." The instrumental portion of the musical programme will be supplied by the Studio Octet, under Mr. Harold Beck. The items will include Mozart's "Minuet," "Valse Triste," by Sibelius, Beethoven's "Minuet in G," Bach's "Suite in D," Grainger's "Mock Morris Dance," and German's "Henry VIII. Dances."

A POPULAR programme with dance music will be broadcast on Friday evening. Miss Kathleen Chapple (who earned very high praise from the judge at the Wellington Competitions), Miss Myrtle Langley, Mr. J. Francis Jones, and Mr. W. J. Richards will be the singers. Humorous recitations will be given by Mr. H. Instone. The Bailey-Marston Dance Orchestra will provide the dance music.

THERE will be two fifteen minutes' drawing-room entertainments included in Saturday evening's week-end programme, the performers being Mr. Charles Lawrence and Miss Alice Chapman. Miss A. Peters will be at the piano. Contributing to the main portion of the programme will be Miss Linda Mills, singing "The Pipes of Pan are Calling," "Ye Banks and Braes," and "Callin' Herrin," while Mr. W. H. Inkster will be heard in "On the Shores of the Aegean Sea," "Asleep in the Deep" and "Home, Little Maori Home." There will be humorous recitations by Miss Jean Grant, cello solos by Mr. Harold Beck, and selections by the Studio Trio. Dance music will continue till 11 p.m.

### 4YA Notes

THE Rev. L. North will be the preacher at Hanover Street Baptist Church on Sunday evening, when

the service is to be broadcast. A relay of the studio concert at 3YA will follow.

LISTENERS can look forward to the second studio performance of the popular orchestral combination under Mr. A. H. Pettitt. Included in their items for next Monday will be: Schubert's "Rosamund" Overture, new "Dale Dances" (by Wood), "Oobweb Castle Suite" (by Liza Lehmann).

There will also be a descriptive selection, "Alpine Climbers." The synopsis of "Alpine Climbers" is as follows: "Two young tourists, sitting in a mountain village beer garden, decide to climb a dangerous mountain, although advised not to do so by the professional mountain guides, as a storm is brewing. They take no notice, but start on their perilous climb. The villagers play and sing as the young tourists proceed on their way. The storm overtakes them and they are lost on the mountain. The professional guides start to their rescue, and after a desperate struggle through the storm, find the tourists lost and exhausted. They shelter until the storm passes over, the sun breaks through and the guides sing to cheer the exhausted tourists on their way down. They are heard in the village and the villagers join in the singing, happy to know the youths are saved. As they proceed back into the village the villagers cheer and the church bells ring for joy at their safe return."

ON Monday evening's programme will appear Mr. Murray Hood, baritone, a new performer at 4YA. Mr. Murray Hood is well known on the concert platform at Dunedin, and his appearance before the microphone will be welcomed. Miss Anita Winkel is to recite two very fine items: "A Tale of Old Japan" (by Noyes) and "Hiawatha's Childhood" (by Longfellow). Incidental music is to be provided as an accompaniment for the first of these two items, the music being taken from Coleridge-Taylor's cantata on this famous poem.

INCLUDED in the Kalkorai Band's performance for Tuesday night are three very popular selections:—"Chu, Chin, Chow," "The Gondoliers," and "Iolanthe." This band is right up to contest form at present, and the selection of music chosen for this programme should present ample scope for the band to display the high standard it has attained.

The supporting programme will be provided by Mrs. D. Carty (soprano), Mr. Les Stubbs (baritone), singing "On the Road to Mandalay," "The Diver," and "Little Irish Girl," Miss Pennie Marshall (elocutionist), and Mr. J. A. Paterson (Scottish comedian).

THE Syncopators Novelty Five, under Mr. Fred Campbell, which is to provide the greater portion of the programme on Wednesday, is a combination of jazz and novelty artists. All the individual members of this orchestra are the finest performers of their kind in Dunedin and all "double" on other instruments. An interesting performance is assured. This combination should create quite a furore with 4YA listeners-in. Also on the programme will be Miss Dorothy Sligo (soprano), Miss Netta Wilkie (contralto), Miss Erna Newbold (elocutionist), and Mr. Buster

Brown (Scottish comedian). From 9.30 till 11 there will be a dance music session.

MISS BUCCLEUCH, of the D.S.A., will give a fashion talk to ladies on Friday afternoon.

There will be a programme of Oriental music on Friday evening. Three songs from "The Dream of Egypt" by Liza Lehmann, will be sung by Miss Winnie Collier. Miss Dorothy Skinner is to sing excerpts from Amy Woodforde-Finden's song cycle, "Aziza." Mr. D. E. Dall, the popular dramatic actor of the Dunedin Shakespeare Club, is to present, amongst other items, Kipling's "East and West" and "A Hindoo Legend." Included on the same programme is Mr. Les Dalley, who is to sing Liza Lehmann's "Ah, Moon of My Delight." Songs by Mr. Lawrence North will include Frederick Knight Logan's "Pale Moon." Not the least interesting items during the evening will be the instrumental trios by Misses Wallace, Baker, and Smith. These artists are well known in Dunedin, and their performances of late at the Savoy restaurant and at 4YA have indeed been brilliant and most popular.

SATURDAY evening's programme will be relayed from 3YA.

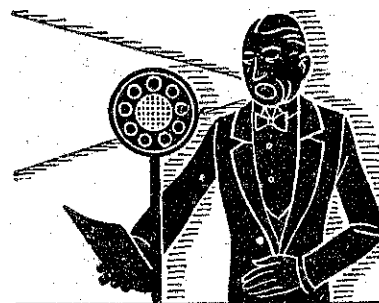
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# Full Programmes for Next

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## Sunday, January 19

### 1YA, AUCKLAND (900 KILOCYCLES)—SUNDAY, JANUARY 19.

- 3.0 : Afternoon session—Selected studio items.  
 4.0 : Literary selection by Announcer, further studio items.  
 4.30 : Close down.  
 6.0 : Children's Song Service, conducted by Uncle Leo.  
 6.55 : Relay of Divine Service from Pitt Street Methodist Church. Preacher Rev. W. Walker. Organist: Mr. R. B. Bickerton. Conductor: W. Leather.  
 8.30 : (Approx.)—Relay of concert from Albert Park, by the Auckland Municipal Band, under the conductorship of Mr. Christopher Smith.  
 9.45 : God Save the King.

### 2YA, WELLINGTON (720 KILOCYCLES)—SUNDAY, JANUARY 19.

- 3.0 : Afternoon concert session.  
 4.30 : Close down.  
 6.0 : Children's song service, conducted by Uncle George, assisted by the Cambridge Terrace Congregational Sunday School Choir.  
 7.0 : Relay of evening service of Taranaki Street Methodist Church. Preacher, Rev. T. R. Richards. Organist and choirmaster, Mr. H. Temple White.  
 8.15 : (approx.) Studio concert.  
 Hymn—Port Nicholson Silver Band, "Jerusalem the Golden" (arrgd. L. Oumrod).  
 Meditation—The Band, "Sanctuary of the Heart" (Ketelbey).  
 Contralto—Miss Nora Greene, "But the Lord is Mindful" (Mendelssohn).  
 Overture—St. Louis Symphony Orchestra, "Fingal's Cave" (Mendelssohn) (H.M.V. D1299).  
 Tenor—Mr. Wm. Renshaw, "Where e'er You Walk," from "Semele" (Handel).  
 Choral—Sheffield Orpheus Male Voice Choir, "The Long Day Closes" (Chorley) (Regal G30008).  
 Baritone—Mr. Ernest Short, "The Lord is My Light" (Allitsen).  
 Selection—Port Nicholson Silver Band, "Savoy American" (Somers).  
 Weather report and announcements.  
 Selection—New Queen's Hall Orchestra, "Finlandia" (Sibelius).  
 Contralto—Miss Nora Greene, "The Promise of Life" (Cowan).  
 Selection—Port Nicholson Silver Band, "Nachtlager in Granada" (Kreytizer).  
 Tenor—Mr. Wm. Renshaw, "My Dreams" (Tosti).  
 Trombone solo with band accompaniment—Bandsman Matson, "The Joy Wheel" (Sutton).  
 Chorus—Victor Mixed Chorus, "Songs of Scotland" (H.M.V. EB23).  
 Selection—Port Nicholson Silver Band, "Our Miss Gibbs" (arrgd. Douglas).  
 Baritone—Mr. Ernest Short, (a) "The Windmill" (Nelson); (b) "The Call of the Wild" (McGeogh).  
 Waltz—Port Nicholson Silver Band, "Carolina Moon" (Davis).  
 March—"Our General" (Oumrod).  
 God Save the King.

### 3YA, CHRISTCHURCH (980 KILOCYCLES)—SUNDAY, JANUARY 19.

- 3.0 : Afternoon concert session.  
 4.30 : Close down.  
 5.30 : Children's song service by children of Church of England Sunday Schools.  
 6.15 : Chimes.  
 6.30 : Selected gramophone items from the studio.  
 7.0 : Relay of evening service from Holy Trinity Church of England, Avon-side. Preacher: Rev. O Fitzgerald. Organist and Musical Director: Mr. Arthur Lilly, A.R.C.O.  
 8.15 : Orchestral suite—New Queen's Hall Light Orchestra, "Peer Gynt Suite"—(1) Morning, (2) Death of Ase" (Grieg) (Col. L1516).  
 8.23 : Baritone—Mr. Sydney Armstrong, (a) "City of Laughter and Tears" (Nicholls); (b) "You Will Never Grow Old" (Drummond).  
 8.30 : 'Cello—Mr. Harold Beck, (a) "Nocturne Op. 19, No. 4" (Tchaikowsky); (b) "March On" (Benjamin).  
 8.34 : Mezzo-soprano—Mrs. Sen. Jowett, "Summer is Here" (Russian Folk Song).  
 8.38 : Instrumental Trio—Christchurch Broadcasting Trio, "Allegro Vivace from Trio in D Major" (Beethoven).  
 8.50 : Baritone—Mr. Sydney Armstrong, "Little Town in the Old County Down" (Monte Carlo).

- 8.54 : Orchestral Suite—New Queen's Hall Light Orchestra, "Peer Gynt Suite"—(1) Anitra's Dance, (2) Dance of the Imps, (3) Solveig's Song" (Grieg).  
 9.2 : Male choir—Male Choir of Vienna, "Der Tanz" (Schubert).  
 9.6 : Instrumental Trio—Christchurch Broadcasting Trio, "Serenade" from "A Little Night Music" (Mozart).  
 9.18 : Mezzo-soprano—Mrs. Sen. Jowett, (a) "Birds in the Night" (Sullivan); (b) "Our Little Home" (Coates).  
 9.25 : Selection—J. H. Squire's Celeste Octet, "Perpetuum Mobile" (Weber).  
 9.30 : God Save the King.

### 4YA, DUNEDIN (650 KILOCYCLES)—SUNDAY, JANUARY 19.

- 3.0 : Chimes. Selected gramophone items.  
 4.30 : Close down.  
 5.30 : Children's song service, conducted by Big Brother Bill.  
 6.15 : Close down.  
 6.30 : Evening service relayed from Hanover St. Baptist Church (Preacher, Rev. Lawrence North; Organist, Mr. Upton Harvey; Choirmaster, Mr. Desmoullins).  
 7.45 : Overture—St. Louis Symphony Orchestra, "Fingal's Cave" (Mendelssohn) (H.M.V. D1299).  
 7.53 : Negro Spirituals—Paul Robeson, (a) "I Got a Home in dat Rock" (H.M.V. B2727), (b) "My Lord, what a Mornin'" (Burleigh).  
 7.59 : Polonaise—Berlin State Opera Orchestra, "Polonaise No. 2" (Liszt).  
 8.7 : Choral—Westminster Abbey Special Choir, "Exsurge Domine" (Byrd).  
 8.11 : Piano solo—Harold Bauer, "Etude in D Flat" (Liszt) (H.M.V. DB1282).  
 8.15 : Relay of concert from 3YA, Christchurch.  
 9.30 : God Save the King.

## Monday, January, 20

### 1YA, AUCKLAND (900 KILOCYCLES)—MONDAY, JANUARY 20. SILENT DAY.

### 2YA, WELLINGTON (720 KILOCYCLES)—MONDAY, JANUARY 20

- 12.0 : Chimes.  
 Noon : Results of Second Day of the Summer Meeting of the Wellington Racing Club, interspersed with studio items.  
 5.0 : Children's Session, conducted by Cousin George. Farewell to Aunt Gwen.  
 6.0 : Dinner Music Session—"H.M.V." Hour.  
 Overture—National Symphony Orchestra, "Orpheus in Hades" (Offenbach) (Zonophone EF16).  
 Instrumental—San Francisco Symphony Orchestra, "Caprice Viennois" (Kreisler) (D1272).  
 6.12 : Tacet.  
 6.15 : Instrumental—New Light Symphony Orchestra, (a) "Spring Song" (Mendelssohn); (b) "Narcissus" (Nevin) (Zonophone EE111).  
 Instrumental—San Francisco Symphony Orchestra, "Coppelia Ballet" (Delibes) (D1272).  
 Violin—Fritz Kreisler, "Tango Albeniz" (arrgd. Kreisler) (DA1009).  
 6.28 : Tacet.  
 6.30 : Instrumental—Philadelphia Symphony Orchestra, "Invitation to the Waltz" (Weber) (D1255).  
 Instrumental—San Francisco Symphony Orchestra, (a) "Serenade" (Moszkowski), (b) "Oriental" (Auber) (ED6).  
 6.42 : Tacet.  
 6.45 : Orchestral—San Francisco Symphony Orchestra, "Valse de Concert" (Glazounov) (D1492).  
 Instrumental—San Francisco Symphony Orchestra, "Liebeslied" (Kreisler) (ED6).  
 6.57 : Tacet.  
 7.0 : News session—Market reports and Sports Results.  
 7.40 : Lecturette—Mr. H. C. South, "Books—Grave and Gay."  
 8.0 : Chimes.  
 Overture—2YA Orchestra (Conductor—Signor A. P. Truda) "Ray Blas" (Mendelssohn).  
 8.9 : Mezzo-Soprano—Miss Monica Malfroy, "The Cottager's Lullaby" (Bainton).  
 8.13 : Bass—Mr. J. M. Caldwell, "The Peat Fire Flame" (Hebridean Folk Song, arrgd. Kennedy Fraser).  
 8.17 : Violin—Eriena Morini, "Rondino on a Theme by Beethoven" (Kreisler).  
 8.21 : Elocution—Mr. Albert Davey, "Nurse Rhymes" (Mel B. Spurr).  
 8.28 : Tenor—Mr. W. Roy Hill, "Her Voice" (Schumann).  
 8.32 : Grand Opera selection—2YA Orchestra, "The Flying Dutchman" (Wagner-Nemeti).  
 8.44 : Contralto—Miss Edith Buckmaster, "Home Song" (Liddle).



# Week-all Stations-to Jan. 26

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- 8.48: Duét—Messrs. Roy Hill and J. M. Caldwell, "The Outpost's Vigil" (Rivers).  
 8.52: Dance—2YA Orchestra, "Anitra's Dance" (Greig), Serenade—"Serenade d'Amour" (Von Blon).  
 9.0: Weather report and announcements.  
 9.2: Mezzo-soprano—Miss Monica Malfroy, (a) "Passing By" (Purcell); (b) "Odds and Ends" (Drummond).  
 9.8: Bass—Mr. J. M. Caldwell, "The Road to the Isles" (Hebridean Folk Song, arrgd. Kennedy Fraser).  
 9.12: Instrumental—2YA Orchestra, (a) "Serenade" (Widor); (b) "Hungarian Dance No. 5" (Brahms).  
 9.20: Elocution—Mr. Albert Davey, "Maxims and Odd Bits" (Original).  
 9.27: Violin—Erica Morini, "Spanish Dance" (de Falla-Kreisler).  
 9.31: Contralto—Miss Edith Buckmaster, "My Ships" (Barratt).  
 9.35: Concert waltz—2YA Orchestra, "Brunette and Blonde" (Waldteufel).  
 9.43: Tenor—Mr. Roy Hill, "Strawberry Fair" (English Folk Song).  
 9.47: Relay of Organ Recital by Mr. H. Temple White—(a) "Le Soir" (Gounod); (b) "Chorus of Angels" (Scotson Clark); (b) "Triumphal March" (Lemmings).  
 10.2: God Save the King.

## 3YA, CHRISTCHURCH (980 KILOCYCLES)—MONDAY, JANUARY 20.

- 3.0: Afternoon session—Gramophone recital.  
 4.25: Sports results to hand.  
 4.30: Close down.  
 5.0: Children's Hour.  
 6.0: Dinner session—"Columbia" Hour:  
 Band—Royal Italian Band, "Marcia Reale" (Gabetti) (Col. 01182).  
 Instrumental—Court Symphony Orchestra, "In Venice" (Sellars).  
 Kinema organ—Stanley MacDonald, "Nicolette" (Batten) (Regal).  
 Band—Royal Italian Band, "Garibaldi's Hymn" (Olivieri) (Col. 01182).  
 6.12: Tacet.  
 6.15: Instrumental—Ketelbey's Concert Orchestra, "Sanctuary of the Heart" (Ketelbey) (Columbia 02690).  
 Cello—W. H. Squire, "Melody in F" (Popper) (Columbia 04178).  
 6.26: Tacet.  
 6.30: Instrumental—W. H. Squire's Celeste Octet, "Mignon": (1) Introduction and Romance; (2) Polonaise" (Thomas) (Columbia 02749).  
 Cello—W. H. Squire, "Silver Threads Among the Gold" (Danks, arr. Squire) (Columbia 04178).  
 6.42: Tacet.  
 6.45: Band—H.M. Grenadier Guards, "Turkish Patrol" (Michaelis) (Col.).  
 Kinema organ—Stanley MacDonald, "Was it a Dream?" (Coslow).  
 Waltz—Jacque Jacobs Ensemble, "Vienna Life" (Strauss) (Col.).  
 Idyll—H.M. Grenadier Guards Band, "Smithy in the Woods" (Michaelis) (Columbia 4111).  
 6.58: Tacet.  
 7.0: News session.  
 7.30: Talk—Miss Gertrude Scott, "Book Review."  
 8.0: Chimes. Band programme featuring Christchurch Municipal Band (Conductor, Mr. J. Noble) and assisted by 3YA artists:  
 March—Band, "Gill Bridge" (Ord Hume).  
 8.7: Mezzo-soprano—Miss Jessie Ewart, (a) "I Love a Little Cottage" (O'Hara), (b) "Jest Her Way" (Aitken).  
 8.13: Instrumental—Christchurch Broadcasting Trio, (a) "Serenade" ("Les Millions d'Arlequin—Drigo"); (b) "Old Scottish Air" (traditional); (c) "Waltz" (Tchaikowski).  
 8.23: Baritone—Mr. John Worgan, "In Friendship's Name," from "The Lady Slavey" (Graham).  
 8.27: Patrol—Band, "Jungle Drums" (Ketelbey).  
 8.33: Soprano—Mrs. W. Bischlager, "Vianka's Song" (Whishaw).  
 8.37: Concerted—Chorus, "The Balcony Girl" (Simpson) (Columbia 02878).  
 8.45: Selection—Band, "W. H. Squire's Popular Songs" (arr. Ord Hume).  
 8.55: Humour—Miss Mavis Kinsella, "Rupert the Ruthless" (Jordan).  
 9.0: Weather report and announcements.  
 9.2: Orchestral—Bournemouth Municipal Orchestra, "Pique Dame" (Suppe) (Columbia 02730).  
 9.10: Mezzo-soprano—Miss Jessie Ewart, "Come to the Fair" (Easthope Martin).  
 9.14: Instrumental—Christchurch Broadcasting Trio, (a) "Intermezzo" (Mathais), (b) "Song of the North" (Svendson), (c) "Serenata" (Moszkowski).  
 9.24: Baritone—Mr. John Worgan, (a) "Love's Sorrow" (Shelley), (b) "In the Valley where the Blue Bells Ring" (Solman).  
 9.30: Cornet duet with band accompaniment—Band, "Miserere" ("Il Trovatore"—Verdi).  
 9.38: Soprano—Mrs. W. Bischlager, (a) "I Will Await Thee" (Con Clarke), (b) "My Heart's Desire" (from "Desert Love Songs").  
 9.44: Novelty—Xylo-Rimba Orchestra, "My Sweetheart" Waltz (Veio, Nelson and Pease) (Regal G20328).  
 9.48: Humour—Miss Mavis Kinsella, "She Powders Her Nose" (Hayes).

- 9.53: Reverie—Band, (a) "The Priory Bell" (Ord Hume), (b) march, Band, "Great Little Army" (Alford).  
 God Save the King.

## 4YA, DUNEDIN (650 KILOCYCLES)—MONDAY, JANUARY 20

- 3.0: Town Hall chimes. Selected gramophone items.  
 4.25: Sporting results to hand.  
 4.30: Close down.  
 5.0: Children Hour, conducted by Uncle Allan.  
 6.0: Dinner Session—"Parlophone Hour":  
 Overture—Berlin State Opera Orchestra, "Mignon" (Thomas).  
 Instrumental—Grand Symphony Orchestra—"Tales of Hoffman" (Bartocle) (Offenbach) (A4061).  
 6.12: Tacet.  
 6.15: Fantasia—Edith Lorand Orchestra, "Faust" (Gounod) (R10579).  
 Piano—Karol Szreter, "Fledermaus" (Strauss) (A4082).  
 6.27: Tacet.  
 6.30: Selection—Dajos Bela Orchestra, "La Tosca" (Verdi) (A4045).  
 Violoncello—Orabio de Castro, "Nocturne in E Flat" (Chopin).  
 6.42: Tacet.  
 6.45: Overture—Grand Symphony Orchestra, "Fra Diavolo" (Auber).  
 Instrumental—Grand Symphony Orchestra "Tales of Hoffman—Entr'acte and Minuet" (Offenbach) (A4061).  
 6.57: Tacet.  
 7.0: News session.  
 8.0: Chimes  
 Overture—Orchestra, under the direction of Mr. A. H. Pettitt, "Rosa-munde" (Schubert).  
 8.8: Soprano—Miss Freda Elmes, (a) "Song of the Florian" (Godard); (b) "Summer Afternoon" (Coates).  
 8.15: Recital—Miss Anita Winkel, "A Tale of Old Japan" (Noyes) (With special musical accompaniment) (music by Coleridge-Taylor).  
 8.20: Selection—Orchestra (a) "Further Dale Dances" (Wood); (b) "Ahend der Liebe" (Fletcher).  
 8.35: Baritone—Mr. Murray Hood, "Fate" (Hanblin).  
 8.40: Piano—Mr. A. H. Pettitt, "Waltz in E Flat" (Chopin).  
 8.44: Chorus—Light Opera Co.—"Vocal Gems from Maritana" (Wallace).  
 8.52: Suite—Orchestra—"Peer Gynt Suite No. 1" (Greig).  
 9.2: Weather report.  
 9.4: Soprano—Miss Freda Elmes, "The Nightingale" (Phillips).  
 9.8: Selections—Orchestra, (a) "Cobweb Castle Suite" (Lehman); (b) "Patrol" Jungle Drums (Ketelbey).  
 9.23: Recital—Miss Anita Winkel, "Hiawatha's Childhood" (Longfellow).  
 9.29: Violin and Organ—Chas. Williams, "Cavalleria Rusticana" (Mascagni).  
 Chorus—Light Opera Company, "Veronique—Vocal Gems" (Messenger).

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- 9.37: Descriptive Selection—Orchestra, (a) "The Alpine Climbers" (Joyce); (b) "Charm of Life" (Olsen).  
 9.49: Baritone—Mr. Murray Hood, (a) "Time to Go" (Sanderson); (b) "The Trumpeter" (Dix).  
 9.55: Concert Valse—Orchestra, "Tesoro Mio" (Becucci).  
 10.2: God Save the King.

## Tuesday, January 21

### 1YA, AUCKLAND (900 KILOCYCLES)—TUESDAY, JANUARY 21.

- 3.0: Afternoon Session—Selected Studio items.  
 4.0: Literary Selection by the Announcer.  
 4.30: Close down.  
 5.0: Children's Session, conducted by Uncle George.  
 6.0: Dinner Session—"H.M.V." Hour:  
 Royal Albert Hall Orchestra—"Carmen—Prelude Act 1" (Bizet).  
 National Symphony Orchestra, "Sylvia Ballet—Cortege de Bacchus" (Delibes) (B24).  
 Organ—Reginald Foort, "Schon Rosmarin" (Kreisler) (B2604).  
 6.12: Tacet.  
 6.15: Marek Weber's Orchestra, "La Tosca" selection (Puccini) (C143).  
 National Symphony Orchestra, "La Traviata" Prelude (Verdi) (B24).  
 6.27: Tacet.  
 6.30: Selection—National Symphony Orchestra, "Bohemian Girl" (Balle).  
 Royal Albert Hall Orchestra, "Carmen—Prelude Act 2" (Bizet).  
 Organ—Reginald Foort, "A Brown Bird Singing" (Haydn Wood).  
 6.42: Tacet.  
 6.45: National Symphony Orchestra, "Aida" (Verdi) (Zonophone A340).  
 Selection—H.M. Coldstream Guards, "H.M.S. Pinafore" (Sullivan).  
 6.57: Tacet.  
 7.0: News and Market Reports.  
 8.0: Chimes  
 Instrumental Trio—Studio Trio, (a) "Reverie" (Rissland); (b) "Romanza" (Atherton).  
 8.8: Baritone—Mr. W. Brough, "Toreador Song" (Carmen) (Bizet).  
 8.12: One-Act Play—Auckland Comedy Players, under the direction of Mr. J. F. Montague, "Wurzel-Plummary" (Milne).  
 8.52: Violin—Miss Ina Bosworth, "Hejre Kati" (Hubay).  
 8.59: Evening Weather Forecast and Announcements.  
 9.1: Baritone—Mr. W. Brough, (a) "Even Bravest Hearts" (Faust) (Gounod); (b) "Take Death's Grim Shadow" (Tannhauser) (Wagner).  
 9.8: Instrumental 'Cello solo—Miss Molly Wright, "Chanson Villageoise" (Lalo).  
 9.15: Shakespearian item—Auckland Comedy Players, "The Casket Scene" from "The Merchant of Venice" (Shakespeare).  
 9.25: Instrumental Trio—Studio Trio, "Selection from Cavaleria Rusticana" (Mascagni).  
 9.32: Gramophone Lecture-Recital—Mr. Karl Atkinson, "Oriental Music."  
 10.2: God Save the King.

### 2YA, WELLINGTON (720 KILOCYCLES)—TUESDAY, JANUARY 21.

- 3.0: Chimes. Selected Gramophone Items.  
 4.55: Close down.  
 5.0: Children's Session, conducted by Uncle Jim.  
 6.0: Dinner Music Session—"H.M.V." Hour:  
 Instrumental—Reg. King's Orchestra, "Garden in the Rain" (Gibbons).  
 "The Song I Love" (de Sylva) (H.M.V. B2003).  
 Waltz—International Concert Orchestra, "Gold and Silver" (Lehar).  
 Instrumental—Victor Olof Sextet, "Cherry Ripe" (Scott) (B2697).  
 6.12: Tacet.  
 6.15: Waltz—International Concert Orchestra, "The Spanish Dancer" (Di Chiara) (Zonophone EF15).  
 Orchestral—Victor Concert Orchestra, "Romance" (Tchaikowsky).  
 Violin—Isolde Menges, "Salut d'Amour" (Elgar) (D1313).  
 6.28: Tacet.  
 6.30: Instrumental—Piccadilly Orchestra, "Friend o' Mine" (Sanderson).  
 "None but the Weary Heart" (Tchaikowsky) (H.M.V. B2857).  
 Orchestral and Grand Organ—International Concert Orchestra, "My Treasure" (Becucci) (Zonophone EF15).  
 Instrumental—Victor Olof Sextet, "Minuet" (Boccherini) (B2697).  
 6.4: Tacet.  
 6.45: Instrumental—Jack Hylton's Orchestra, "Melodious Memories" (Finck).  
 Waltz—International Novelty Orchestra, "Emperor" (Strauss).  
 6.57: Tacet.  
 7.0: News session—Market Reports and Sports Results.  
 7.40: Lecturette—Representative, Agricultural Department, "For the Man on the Land."  
 8.0: Chimes.  
 Overture—2YA Salon Orchestra, (Conductor—Mr. Mat Dixon) "William Tell Ballet Music" (arrgd. Godfrey).  
 8.9: Contralto—Mrs. Ray Kemp, "The Night Nursery" (Arundale).  
 8.13: Duet—Mr. and Mrs. Ray Kemp, "Nile Waters" (Lohr).  
 8.17: Popular songs at the piano—Mr. Billy Hart, (a) "Tip Toe Thru the Tulips" (Dubin), (b) "Painting the Clouds with Sunshine" (Dubin), (c) "Little Pal" (Jolson).  
 8.27: Serenade Waltz—2YA Salon Orchestra, "Serenata" (Braga), "Valse des Alouettes" (Drigo).

- 8.35: Baritone—Mr. Ray Kemp, "The Smoking Room" (Arundale).  
 8.39: Humour—Ajax and Bejax, "Cohen Broadcasts" (Hyaman).  
 8.46: Contralto—Mrs. Ray Kemp, "A Brown Bird Singing" (Haydn Wood).  
 8.50: Suite—2YA Salon Orchestra, "Jevington Suite" (Loughborough).  
 9.0: Weather Report and Announcements.  
 9.3: Baritone—Mr. Ray Kemp, "Fifty Florins Seem a Lot" (Bach).  
 9.7: Instrumental—2YA Salon Orchestra, Request item.  
 9.15: Humour—Ajax and Bejax, "Cohen Again" (Hayman).  
 9.22: Song Selection—2YA Salon Orchestra, "Sullivan's Songs" (arrgd. Baynes).  
 9.30: Dance Programme—"Brunswick."  
 Foxtrot—Colonial Club Orchestra, "Florella" (Bryan) (4312).  
 Foxtrot—Swanee Syncopators, "The One That I Love, Loves Me" (Turk) (4329).  
 Waltz with whistling—Eight Radio Stars, "Always in My Heart" (Drew) (4312).  
 9.42: Vocal duet—Lester McFarland and Robt. Gardner, "Birmingham Jail" (Trdtl.) (293).  
 Foxtrot Tango—Colonial Club Orchestra, "Mi Amado" (Lewis) (4241).  
 Foxtrot—Eight Radio Stars, "Under the Stars of Havana" (Coleman).  
 Foxtrot—Swanee Syncopators, "Honest" (Tucker) (4329).  
 Foxtrot—Eight Radio Stars, "A Happy Ending" (Brown) (4311).  
 9.37: Vocal novelty—Al Bernard, "The Preacher and the Bear" (Arzonial).  
 Foxtrot—The Captivators, "Building a Nest for Mary" (Rose) (4321).  
 Foxtrot—Los Angeles Biltmore Hotel Orchestra, "I'm Walking Around in a Dream" (Lewis) (4387).  
 Waltz—Copley Plaza Orchestra, "Pagan Love Song" (Freud) (4321).  
 10.9: Orchestra and chorus—Blue Ridge Ramblers, (a) "Who Broke the Lock on the Hen-House Door?" (Smith); (b) "She'll be Comin' Round the Mountain when she Comes" (Trdtl.) (310).  
 Foxtrot—Los Angeles Biltmore Hotel Orchestra, "Until you Get Somebody Else" (Kahn) (4337).  
 Foxtrot—Arnold Johnson and His Orchestra, "Breakaway" (Gottler).  
 10.21: Vocal duet—Lester McFarland and Robt. Gardner, "Go, and Leave Me if You Want To" (Trdtl.) (293).  
 Foxtrot—Arnold Johnson's Orchestra, "Big City Blues" (Gottler).  
 Foxtrot—The Clevelanders, "What a Girl, What a Night" (Sanders).  
 Waltz—Regent Club Orchestra, "Just an Old Love Affair" (Kahn).  
 10.33: Male quartet—Ritz Quartet, "Come West, Little Girl, Come West" (Kahn) (4328).  
 Foxtrot—Ben Bernie and His Hotel Roosevelt Orchestra, "Baby—Oh Where can You Be?" (Koehler) (4438).  
 Foxtrot—Ray Miller's Orchestra, "That's a Plenty" (4224).  
 Foxtrot—Ben Bernie and His Hotel Roosevelt Orchestra, "Out Where the Moonbeams are Born" (Davis) (4438).  
 10.48: Male quartet—Ritz Quartet, "I'm Bringing a Red, Red Rose" (Kahn).  
 Foxtrot—The Six Jumping Jacks, "Olaf" (Bibbs) (4219).  
 Foxtrot—Ray Miller's Orchestra, "Angry" (Brunies) (4224).  
 Foxtrot—Rhythm Aces, "Ace of Rhythms" (Smith) (7071).  
 11.0: God Save the King.

### 3YA, CHRISTCHURCH (980 KILOCYCLES)—TUESDAY, JANUARY 21.

SILENT DAY.

### 4YA, DUNEDIN (650 KILOCYCLES)—TUESDAY, JANUARY 21.

- 3.0: Chimes. Selected gramophone items.  
 4.25: Sporting results to hand.  
 4.30: Close down.  
 5.0: Children's Hour.  
 6.0: Dinner Session—"H.M.V." Hour:  
 March—U.S. Army Band, "Army and Marine" (Starke).  
 Selection—Piccadilly Orchestra, "The Waltz Dream" (Strauss).  
 Jack Hylton's Orchestra, "My Inspiration is You" (Nicholls) (C1577).  
 6.12: Tacet.  
 6.15: Royal Opera Orchestra, "Sylvia Ballet—Prelude" (Delibes) (C1417).  
 Royal Opera Orchestra, "Sylvia Ballet—Intermezzo" (Delibes).  
 Salon Orchestra—"Chanson Boheme" (Baldi) (B2581).  
 6.27: Tacet.  
 6.30: Jack Hylton's Orchestra, "A Room With a View" (Goward) (C1577).  
 Salon Orchestra—"Aloha Sunset Land" (Wawelo) (B2581).  
 March—San Francisco Symphony Orchestra, "Marche Militaire" (Schubert) (ED9).  
 6.42: Tacet.  
 6.45: Detroit Symphony Orchestra, "Spanish Rhapsody" (Chabrier) (E522).  
 Balalaika Orchestra, "Shining Moon" (Russian Folk Song) (EA48).  
 March—U.S. Army Band, "American Spirit" (Buglione).  
 6.57: Tacet.  
 7.0: News session.  
 7.40: Lecturette—R. W. Marshall, Dunedin Manager Government Tourist Department.  
 8.0: Chimes. Programme of music to be rendered by the Kaipara Band, under the direction of Thos. J. Kirk-Burnand, assisted by 4YA artists.  
 Concert March—The Band, "The Contemptions" (Stanley).  
 Intermezzo—"In a Monastery Garden" (Kettelbey).  
 8.12: Soprano—Mrs. D. Carty, "Home o' Mine" (Murdoch).  
 8.16: Accordion—P. Frosini, "Beautiful Heaven" (Bourdon).  
 8.19: Recital—Miss Fennie Marshall, "I Don't Care" (W. A. Eaton).  
 8.24: Selection—Band, "The Gondoliers" (Sullivan).  
 8.33: Baritone—Mr. Les Stubbs, "On the Road to Mandalay" (Wilby).

- 8.37: Bass with Orchestra—Paul Robeson and Chorus, "Plantation Songs."  
 8.42: Selection—Band, "Chu, Chin, Chow" (Hume).  
 8.52: Scotch Comedian—Mr. J. A. Paterson, "Work! Who Wants, Work?" (Rothery).  
 8.56: Organ—Arthur Meale, "Valse Mystérieuse," (Meale), "Souvenir di Valentino" (Wood) (H.M.V. B3060).  
 9.0: Weather report.  
 9.2: Concert Valse—Band, "Tendres Baisers" (Waldteufel).  
 9.9: Soprano—Mrs. D. Carty, (a) "Garden of Happiness" (Lockton); (b) "The Little Old Garden" (Lockton).  
 9.16: Accordion—P. Frosini, "Vision of Love" (Zonophone EE176).  
 9.19: Recitals—Miss Pennie Marshall, (a) "The Faithful Lovers" (F. C. Burnand); (b) "The Fall of the Star" (Noyes).  
 9.26: Cornet solo with Band, by Mr. Ira Coughlan, "As You Pass By" (Kennedy Russell).  
 9.30: Scotch Comedian—M. J. Paterson, "McPherson's Dinner" (Windsor).  
 9.34: Bass with Chorus—Paul Robeson, "Further Plantation Songs."  
 9.38: Selection—Band, "Iolanthe" (Sullivan).  
 9.45: Baritone—Mr. Les Stubbs, (a) "The Diver" (McMillan); (b) "Little Irish Girl" (Loehr).  
 9.52: Fox-trot novelty, Band, (a) "The Toymaker's Dream" (Golden); (b) "Contest March—Imperial Echoes" (Safroni).  
 10.0: God Save the King.

## Wednesday, January 22

### 1YA, AUCKLAND (900 KILOCYCLES)—WEDNESDAY, JANUARY 22.

- 3.0: Afternoon Session—Selected Studio items.  
 4.0: Literary Selection by the Announcer.  
 4.30: Close down.  
 5.0: Children's Session, conducted by Uncle Tom.  
 6.0: Dinner Session—"Columbia" Hour:  
 Selection—H.M. Grenadier Guards, "Merrie England" (German).  
 Bournemouth Municipal Orchestra, "Idylle Bretonne" (Gennin).  
 6.12: Tacet.  
 6.15: Waltz—Jacque Jacobs Ensemble, "L'Estudiantina" (Waldteufel).  
 Plaza Theatre Orchestra, (a) "A La Gavotte" (Finck); (b) "Minuet" (Finck) (01439).  
 March—H.M. Grenadier Guards Band, "Old Panama" (Alford).  
 6.27: Tacet.  
 6.30: Ketelbey's Concert Orchestra, "The Sacred Hour" (Ketelbey) (01535).  
 Sandlers' Orchestra, "Somebody, Somewhere" (Rapee) (01521).  
 Bournemouth Municipal Orchestra, "Fluttering Birds" (Gennin).  
 6.43: Tacet.  
 6.45: Musical Art Quartet—(a) "Mighty Lak' a Rose" (Nevin); (b) "To a Wild Rose" (McDowell) (01506).  
 Sandlers' Orchestra—"Sonny Boy" (de Sylva) (01521).  
 6.57: Tacet.  
 7.0: News and Market Reports.  
 7.40: Talk—Madame Mabel Milne, "Health and Diet."  
 8.0: Chimes.  
 Band—Auckland Artillery Band, conducted by Mr. Wynne Smith, "B.B. and C.F. March" (Hume).  
 8.8: Contralto—Miss Doris Moore, "Knowest Thou That Land" (Thomas).  
 8.12: Accordion and Banjo—P. Frosini, "Beautiful Heaven" (Bourdon).  
 8.15: Band—Auckland Artillery Band, "Arcadians Selections" (Monekton).  
 8.22: Humourist—Mr. Zante Wood, "Get Up" (Anon).  
 8.28: Male Chorus—Utica Institute Jubilee Singers, "Balm in Gilead" (Trdtl.) (Zonophone 5378).  
 8.31: Soprano—Miss Reta MacCullay, (a) "The Road to the Isles" (arrgd. Kennedy Fraser); (b) "Eriskay Love Lilt" (arrgd. Kennedy Fraser).  
 8.38: Piano—Mr. Cyril Towsey, (a) "La Cathedral Engloutie" (Debussy); (b) "Yuba," from the suite "In the Bottoms" (Dett).  
 8.46: Bass Baritone—Peter Dawson, "Boots" (McCall) (H.M.V. B3072).  
 8.49: Cello—Cedric Sharpe, "Twilight" (Friml) (H.M.V. B3040).  
 8.52: Band—Auckland Artillery Band, (a) Ragtime Bass Player (Lotter).  
 Cornet solo—(b) "Titania" (Code).  
 9.0: Evening Weather Forecast and Announcements.  
 9.4: Contralto—Miss D. Moore, (a) Hindo Song (Bemberger); (b) Che Faro (Gluck).  
 9.11: Band—Auckland Artillery Band, "Maritana Selection No. 1" (Wallace).  
 9.18: Male Chorus—Utica Institute Jubilee Singers, "Leaning on the Lord" (Trdtl.) (Zonophone 5378).  
 9.21: Band—Auckland Artillery Band, "Musical Switch" (Alford).  
 9.28: Humour—Mr. Zante Wood, "The Liverwing Testimonial" (Spurr).  
 9.35: Accordion and Banjo—P. Frosini, "Vision of Love" (Curtis).  
 9.38: Soprano—Miss R. MacCullay, "My Ain Folk" (Lemen).  
 9.42: Band—Auckland Artillery Band—Waltz, "Il Bacio" (Arditi).  
 9.47: Bass Baritone—Peter Dawson, "The Smugglers' Song" (Mortimer).  
 9.50: Cello—Cedric Sharpe, "Air" (Pergolesi, arrgd. Sharpe).  
 9.53: Band—Auckland Artillery Band, March—"Palmer House March" (Pettie).  
 10.1: God Save the King.

### 2YA, WELLINGTON (720 KILOCYCLES)—WEDNESDAY, JANUARY 22.

- 12.0: Results of Third Day of Summer meeting of the Wellington Racing Club.

- 2.0: Relay from the Early Settler's Hall of the proceedings held in connection with the 90th Birthday Party of the Wellington Early Settlers' and Historical Association.  
 5.0 approx.: God Save the King.

### 3YA, CHRISTCHURCH (980 KILOCYCLES)—WEDNESDAY, JANUARY 22.

- 3.0: Afternoon session—Gramophone recital.  
 4.25: Sports results to hand.  
 4.30: Close down.  
 5.0: Children's hour—"Uncle John."  
 6.0: Dinner session—"H.M.V." Hour:  
 Orchestral—New Light Symphony Orchestra, "Merry Wives of Windsor" (Nicolaï) (C1260).  
 Waltz—Marek Weber's Orchestra, "Moonlight on the Alster" (Fetras).  
 6.12: Tacet.  
 6.15: Intermezzo—New Light Symphony Orchestra, "Hearts and Flowers" (Tobani). (Zonophone EF20).  
 Waltz—Marek Weber's Orchestra, "Wine, Women and Song" (Weber).  
 Wurlitzer organ solo—Reginald Foort, "By the Blue Hawaiian Waters" (Ketelbey) (C1459).  
 6.26: Tacet.  
 6.30: Orchestral—New Light Symphony Orchestra, "The Glow Worm Idyll" (Lincke) (Zonophone EF20).  
 Orchestral—Victor Salon Orchestra, "Indian Love Call" (Rose Marie) (Friml) (Zonophone EA186).  
 Orchestral—Victor Salon Orchestra, "The World is Waiting for the Sunrise" (Lockhart) (EA186).  
 Novelty—Balalaika Orchestra, "Song of the Volga Boatmen" (Russian folksong) (EA48).  
 6.43: Tacet.  
 6.45: Orchestral—de Groot's Orchestra, "The Merry Widow" (Lehar).  
 Wurlitzer organ solos—Reginald Foort, (a) "Leave Me Alone"; (b) "Songs My Mother Taught Me" (Dvorak) (C1459).  
 6.57: Tacet.  
 7.0: News session.  
 7.30: Addington stock market reports.  
 8.0: Chimes.

#### Operatic and Miscellaneous Programme.

- Overture—Studio Instrumental Octet (Conductor, Mr. Harold Beck), "Three Dances from Nell Gwynn": (a) "Country Dance"; (b) "Pastoral"; (c) "Merrymakers' Dance" (German).  
 8.11: Soprano—Miss Thelma Ayers, "Waltz Song" (from "Romeo and Juliet") (Gounod).  
 8.15: Organ—Jesse Crawford, "La Borrachita" (Esperon) (H.M.V.).  
 8.18: Baritone—Mr. Bernard Rennell, "The Shade of the Palm" (Floradora).  
 8.22: Violin—Fritz Kreisler, "Caprice Viennois" (Kreisler) (H.M.V.).  
 8.26: Contralto—Miss Alice Vinsen, "Che Faro" (from "Orfeo") (Gluck).  
 8.30: Instrumental—Studio Instrumental Octet, (a) "Cavatina" (Raff); (b) "Valse from the Fairy Play, Blue Bird" (O'Neill).  
 8.38: Tenor—Mr. Percy Nicholls, "Ideale" (Tosti); "Had You But Known" (Denza).  
 8.44: Violin, cello, flute, harp—Florentine Quartet, (a) "Spring Song" (Mendelssohn) (H.M.V. B2404); (b) "Torna a Surriento" (de Curtis) (Zonophone EE79).  
 8.50: Tenor and baritone duet—Messrs. Percy Nicholls and Bernard Rennell, "Solenne in Quest' Ora" (from "Forza del Destino") (Verdi).  
 8.55: Instrumental—Studio Instrumental Octet, "Reminiscences of Grieg" (arrgd. Godfrey).  
 9.2: Weather report and announcements.  
 9.4: Monologue—John Henry, "Going the Pace that Kills" (Henry).  
 9.9: Soprano—Miss Thelma Ayers, (a) "Good Morning, Brother Sunshine" (Lehmann); (b) "The Night Wind" (Farley).  
 9.15: Instrumental—Studio Instrumental Octet, (a) "Largo" (Handel); (b) "Pavane from Etienne Marcel" (Saint Saens).  
 9.24: Baritone—Mr. Bernard Rennell, (a) "At Night" (Coates); (b) "From Oberon in Fairyland" (Slater).  
 9.30: Violin solo—Fritz Kreisler, "Humoreske, Op. 101, No. 7" (Dvorak).  
 9.34: Contralto—Miss Alice Vinsen, (a) "Farewell to Summer" (Johnson); (b) "Wind in the Trees" (Goring Thomas).  
 9.40: Organ recital—Jesse Crawford, "I Loved You Then as I Love You Now" (MacDonald) (H.M.V. EA444).  
 9.43: Tenor—Mr. Percy Nicholls, "E Lucevan le Stella" ("Tosca") (Puccini).  
 9.47: Soprano and chorus—Florence Austral and Royal Opera Chorus, "Santa's Ballad," "Spinning Chorus" (from "The Flying Dutchman") (Wagner) (H.M.V. D1517).  
 9.55: Instrumental—Studio Instrumental Octet, Five Interludes from "The Beggars Opera" (Austin).  
 God Save the King.

### 4YA, DUNEDIN (650 KILOCYCLES)—WEDNESDAY, JANUARY 22.

- 3.0: Chimes. Selected gramophone items.  
 3.15: Talks to Farm Women on Home Science—"The School Wardrobe and Genuine Bargains"—arrgd. by 4YA Primary Productions Committee.  
 4.25: Sporting results to hand.  
 4.30: Close down.  
 5.0: Children's Hour.  
 6.0: Dinner session—"H.M.V." Hour:

- Instrumental—Royal Opera Orchestra, "Praeludium" (Jarnefeldt).  
 'Cello—Pablo Casals, "Melody in F" (Rubenstein) (DA833).  
 Waltz—Royal Opera Orchestra, "Eugen Onegin" (Tschalkowsky).  
 Balalaika Orchestra, "Shining Moon" (Russian Folk Song) (EA48).  
 6.12: Tacet.  
 9.15: Suite—Paul Whiteman's Orchestra, "Suite of Serenades" (Herbert):  
 1. Spanish; 2. Chinese; 3. Cuban; 4. Oriental (EB26).  
 Waltz—Philadelphia Symphony Orchestra, "Tales from the Vienna Woods" (Strauss) (ED2).  
 6.27: Tacet.  
 6.30: Instrumental—Royal Opera Orchestra, "Berceuse" (Jarnefeldt).  
 'Cello—Pablo Casals, "Traumerei" (Schumann) (DA833).  
 Male quartet—The Rounders, "Chlo-e" (Kohn) (EA402).  
 Instrumental—San Francisco Symphony Orchestra, (a) "Serenade" (Volkmann); (b) "Flight of the Bumble Bee" (Rimsky-Korsakov).  
 6.42: Tacet.  
 6.45: Instrumental—Chicago Symphony Orchestra, (a) "Valse Triste" (Sibelius); (b) "Funeral March of a Marionette" (Gounod).  
 March—San Francisco Symphony Orchestra, "Marche Militaire".  
 6.57: Tacet.  
 7.0: News session.  
 7.40: Talks to Farmers—"Management of the Corriedale" (arrgd. by 4YA Primary Productions Committee).  
 8.0: Chimes.  
 Instrumental—The Syncopaters' Novelty Five, Foxtrot—"Louise" (Whiting).  
 Foxtrot, "On Top of the World Alone" (Whiting).  
 Foxtrot, "The Toy-maker's Dream" (Golden).  
 8.13: Contralto—Miss Netta Wilkie, (a) "In Late September" (Barker); (b) "Ring, Bells, Ring" (Day).  
 8.20: Recital—Miss Erana Newbold, (a) "At the Movies" (Anon); (b) "Mrs. Arris" (Anon.).  
 8.26: Instrumental—The Syncopaters' Novelty Five, (a) Foxtrot, "Shoo-shoo Baby Boo" (Robin-Whiting); (b) foxtrot, "When I'm in Love" (Robin-Whiting); (c) "Wedding of the Painted Doll" (Brown).  
 8.38: Soprano—Miss Dorothy Sligo, (a) "Will-o'-the-wisp" (Sprose); (b) "The Rose Enslaves the Nightingale" (Rimsky-Korsakov).  
 8.45: Foxtrots—Novelty Trio, (a) "High, High up in the Hills" (Abrahams); (b) "When Autumn Leaves are Falling" (de Sylva).  
 8.51: Scottish Comedian—Buster Brown, "Ninety-nine To-day" (Fyffe).  
 8.56: Instrumental—The Syncopaters' Novelty Five, Waltz, "Irving Berlin Waltzes" (Berlin).  
 9.0: Weather report.  
 9.2: Contralto—Miss Netta Wilkie, "The Call to London" (Willeby).  
 9.5: Recital—Miss Erana Newbold, "The Bridal Morn" (Anon).  
 9.9: Instrumental—The Syncopaters' Novelty Five, (a) foxtrot, "Sweet-heart of All my Dreams" (Lowe); (b) "When My Dreams Come True" (Lowe); "Just a Night for Meditation" (Young and Pollack).  
 9.18: Soprano—Miss D. Sligo, "Lovely Spring" (Soenen).  
 9.21: Foxtrot with vocal refrain—Novelty Trio, "Collette" (Baer).  
 9.24: Scotch Comedian—Buster Brown, "The Boss of the Hoose" (Lauder).  
 9.27: Instrumental—The Syncopaters' Novelty Five, (a) Waltz, "Sleepy Valley" (Sterling-Hanley); (b) "Pal of My Sweetheart Days" (Coats).  
 9.32: Dance Music—"H.M.V."  
 Aaronson's Commanders, "My Scandinavian Gal" (Tobias) (EA460).  
 Foxtrot—Shilkret's Orchestra, "My Tonis" (de Sylva) (EA478).  
 Foxtrot—Hamp's Kentucky Serenaders, "What d'ya Say?" (Brown).  
 9.40: Tenor—Franklyn Baur, "Marie" (Berlin) (Zono. EE135).  
 Waltz—The Troubadours, "Live and Love" (Klages) (EA478).  
 Wurlitzer organ solo—Jesse Crawford, "Me and the Man in the Moon".  
 Foxtrot—Shilkret's Orchestra, "I Still Keep Dreaming of You" (Davis).  
 9.53: Bass and chorus—Paul Robeson, "Plantation Songs" (C1585).  
 Hawaiian—Kolomoku's Honoluluans, "Aloha-oe" (Liliuokalani).  
 Foxtrot—Shilkret's Orchestra, "Cross Roads" (Klages) (EA461).  
 Hawaiian—Kolomoku's Honoluluans, "Three O'clock in the Morning" (Robledo) (Zonophone EF23).  
 10.6: Tenor—Franklyn Baur, "Cross Roads" (Klages) (Zono. EE135).  
 Orchestral—London Orchestra, "On with the Show" (Nicholls) (Zono).  
 Wurlitzer organ solo—Reginald Foort, "Worryin'" (Fairman).  
 10.19: Tenor—Walter Glynn, (a) "Jeunesse" (Barry); (b) "I Love the Moon" (Rubens) (B2761).  
 Foxtrot—Rhythm Band, "There are Eyes" (Keyes) (EA460).  
 Foxtrot—Rhythmic Eight, "Saskatchewan" (Gilbert) (Zono. EE126).  
 Foxtrot—New Mayfair Orchestra, "Why is the Bacon so Tough?" (Prentice) (EA469).  
 10.35: Male quartet—Masters Lough and Mallett and Messrs. Dixon and Hastwell, "Drink to Me Only" (Arrgd. Ball) (B2770).  
 Saxophone duet—Rudy Wiedoeft and Arnold Brilhart, "The Swallow".  
 Foxtrot—Aaronson's Commanders, "I'll get by as Long as I Have You".  
 Waltz—The Troubadours, "Dolores" (Grossman) (EA477).  
 10.48: Accordion with banjo—P. Frosini, "Silver Moon" Waltz (Frosini).  
 Foxtrot with vocal refrain—McEnelly's Orchestra, "Sleep Baby, Sleep" (Tucker) (EA466).  
 Waltz—The Troubadours, "Love Dreams" (Harris) (EA475).  
 Foxtrot—Geo. Olsen's Music, "Sonny Boy" (EA441).  
 11.0: God Save the King.

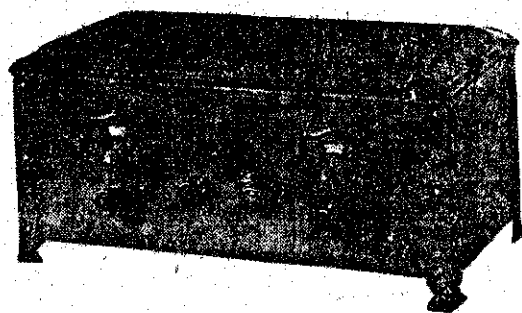
# Thursday, January 23

1YA, AUCKLAND (900 KILOCYCLES)—THURSDAY, JANUARY 23.

- 3.0: Afternoon Session—Selected Studio items.  
 4.0: Literary Selection by the Announcer.  
 4.30: Close down.  
 5.0: Children's Session, conducted by Uncle George.  
 6.0: Dinner Session—"Parlophone" Hour:  
 Overture—Grand Symphony Orchestra, "Zampa" (Herold) (A4020).  
 Waltz—Dajos Bela Orchestra, "Morgenblätter" (Strauss) (A4038).  
 6.12: Tacet.  
 6.15: Orchestra of the Opera Comique, Paris, "Scenes Pittoresques" (Massenet) (A4057).  
 Waltz—Edith Lorand Orchestra, "Vienna Waltz" (Drda) (E10531).  
 6.27: Tacet.  
 6.30: Waltz—Dajos Bela Orchestra, "Marien Klänge" (Strauss) (A4038).  
 Instrumental—Dajos Bela Orchestra, "Ideale" (Tosti) (A4015).  
 Waltz—Edith Lorand Orchestra, "Merry Vienna" (Zishrer) (E10531).  
 6.42: Tacet.  
 6.45: Waltz—Edith Lorand Orchestra, "Song of Autumn" (Waldteufel).  
 March—Queenie and David Kalli, "Hawaiian March" (Ellis) (A2872).  
 Valse Intermezzo—Edith Lorand Orchestra, "The Flowers' Dream" (Translatour) (E10570).  
 Selection—H.M. Irish Guards, "The Desert Song" (Romberg) (A2433).  
 6.57: Tacet.  
 7.0: Book Review.  
 7.15: News and Market Reports.  
 7.40: Talk—Rev. W. G. Monckton, M.A. (Under the auspices of League of Nations Union) "Humanitarian Activities."  
 8.0: Chimes  
 Orchestral—1YA Orchestral Octet, conducted by Mr. Eric Waters, "Children's Overture" (Quilter).  
 8.10: Contralto—Mrs. P. Owen, (a) "Cradle Song" (Kreisler); (b) "Four Leaf Clover" (Willeby).  
 8.17: Hawaiian—Ingall's Hawaiian Quartet, (a) "Aloha Land" (Herzer); (b) "Hawaiian Rainbow."  
 8.25: Humour—Mr. T. T. Garland, "Some Humour".  
 8.31: Orchestral—1YA Orchestral Octet, "Waltz Caprice" (Rubinstein).  
 8.38: Hawaiian—Ingall's Hawaiian Quartet, (a) "Lullaby Land" (Prival); "Good-bye My Felini" (Trdtl.).  
 8.46: Contralto—Mrs. P. Owen, "My Ships" (Barratt).  
 8.50: Orchestral—1YA Orchestral Octet, "Eine Kleine Nacht Musik" (Mozart).  
 8.58: Evening forecast and announcements.  
 9.0: Steel Guitar solo—Member of Ingall's Hawaiian Quartet, "Good-bye" (Tosti).  
 9.5: Humour—Mr. T. T. Garland, "A Fireside Chat".  
 9.11: Orchestral—1YA Orchestral Octet, "Master Melodies from Famous Light Operas Pt. 2" (arrgd. Roberts).  
 9.19: Hawaiian—Ingall's Hawaiian Quartet, "La Golondrina" (Seradell).  
 9.24: Orchestral—1YA Orchestral Octet, (a) "Who's That Knocking" (Kahn and Symonds); (b) "Oh, Doris" (Kahn and Campbell).  
 9.31: Dance Session—"Brunswick."  
 Foxtrot—Colonial Club Orchestra, "Walking with Susie" (Gottler).  
 Foxtrot—Copley Plaza Orchestra, "Old Fashioned Lady" (Silver).  
 9.39: Accordion solo—"Polka Brillante" (Galla-Rini) (4060).  
 Foxtrot—Dave Rubinoff's Orchestra, "A Garden in the Rain" (Gibbons) (4344).  
 Foxtrot—Colonial Club Orchestra, "That's You, Baby" (Gottler).  
 Waltz—Dave Rubinoff's Orchestra, "Blue Hawaii" (Baer) (4341).  
 9.51: Tenor—Allen McQuhae, "Mother Machree" (Young) (4332).  
 Foxtrot—Copley Plaza Orchestra, "Dream Mother" (Lewis) (4323).  
 Foxtrot—Copley Plaza Orchestra, "I Never Guessed" (Vallee).  
 10.0: Comedian with orchestra—Sandy MacFarlane, "My Highland Rose" (MacFarlane) (4236).  
 Foxtrot—Bob Haring's Orchestra, "My Cairo Love" (Zamecnik).  
 Foxtrot—Copley Plaza Orchestra, "Lady of the Morning" (Messenheiner) (4333).  
 Waltz—Bob Haring's Orchestra, "Bye and Bye, Sweetheart" (Yellen).  
 10.12: Accordion solo—Galla-Rini, "Sicily of Mine" (Tarantola) (4060).  
 Foxtrot—Hal Kemp's Orchestra, "The Things That Were Made For Love" (Tobias) (4307).  
 Foxtrot—Colonial Club Orchestra, "Love Me, or Leave Me" (Kahn).  
 10.21: Comedian with orchestra—Dick Robertson, "I Kiss Your Hand, Madame" (Lewis) (4341).  
 Foxtrot—Hal Kemp's Orchestra, "That What I Call Heaven" (Solman).  
 Waltz—Regent Club Orchestra, "Dear When I Met You" (Brown).  
 10.30: Piano solo with trumpet—Lee Sims, "Caressing You" (Klages) (4307).  
 Foxtrot—Colonial Club Orchestra, "My Sin" (De Sylva) (4342).  
 Foxtrot—The Cotton Pickers, "Rampart Street Blues" (Robinson).  
 10.39: Comedian with orchestra—Sandy MacFarlane, "Will You Come to Bonnie Scotland Where the Blue Bells Grow?" (MacFarlane).  
 Foxtrot—The Cotton Pickers, "Kansas City Kitty" (Leslie) (4325).  
 Foxtrot—Slatz Randall's Orchestra, "I Get the Blues When It Rains" (Klauber) (4331).  
 Waltz—Regent Club Orchestra, "Underneath the Russian Moon" (Kendis) (4314).  
 10.51: Pianoforte solo—Lee Sims, "If I Had You" (Shapiro) (4330).  
 Old-time Orchestra—Blue Ridge Ramblers, (a) "Old Joe Clark" (trdtl.); (b) "Golden Slippers" (trdtl) (313).  
 11.0: God Save the King.



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**2YA, WELLINGTON (720 KILOCYCLES)—THURSDAY, JANUARY 23.**

- 3.0 : Chimes. Selected gramophone items.  
 8.30: Lecturette—Miss Flora Cormack, "Popular Phases of Hair Personality in Screenland."  
 8.40: Selected gramophone items.  
 4.55: Close down.  
 5.0 : Children's session conducted by Uncle George.  
 6.0 : Dinner music session—"H.M.V. Hour":  
 Overture—National Symphony Orchestra, "Light Cavalry" (Suppe) (Zonophone BE102).  
 Waltz—Chicago Symphony Orchestra, "Roses of the South" (Strauss).  
 'Cello—Pablo Casals, "Moment Musical" (Schubert) (DA776).  
 6.13: Tacet.  
 6.15: Hawaiian—Hilo Hawaiian Orchestra, (a) "Kawaihau Waltz" (Kela-kai), (b) "My Hula Love" (B2799).  
 Medley waltz—The Troubadours, "Popular Songs of Yesterday" (EB33).  
 'Cello—Pablo Casals, "Le Cygne" (Saint-Saens) (DA776).  
 6.27: Tacet.  
 6.30: Waltzes—International Concert Orchestra, (a) "The Merry Widow" (Lehar), (b) "Luxembourg Waltz" (Lehar) (Zonophone EF9).  
 Violin and guitar—Giulietta Morino, (a) "Harlequin's Serenade" (Drigo), (b) "Could I" (Poggis) (Zonophone BE134).  
 6.44: Tacet.  
 6.45: Instrumental—New Light Symphony Orchestra, (a) "The Dancing Doll" (Poldini), (b) "At Dawning" (Cadman) (BB2629).  
 Wurlitzer organ—Jesse Crawford, "Carolina Moon" (Davis) (EA536).  
 Instrumental—Royal Opera Orchestra, "The Sleeping Beauty" (Tschai-kowsky) (C1469).  
 6.58: Tacet.  
 7.0 : News session—Market reports and sports results.  
 7.40: Lecturette—Mr. A. J. Nicholls, Representative of the Hutt Valley Horticultural Society, "Gladioli."  
 8.0 : Chimes.  
 Studio Concert by the Band of the 1st Battalion Wellington Regiment (Conductor, Lieut. B. J. Shardlow) and 2YA artists:  
 March—1st Battalion Wellington Regiment Band, "Holyrood" (Alford).  
 Selection—1st Battalion Wellington Regiment Band, "Melodious Memories" (Finck).  
 8.18: Tenor—Mr. Chas. Williams, (a) "Take Thou this Rose" (Johnson), (b) "Affinity" (Johnson).  
 8.25: Instrumental—Rio Marimba Serenaders, "Dolores Waltz" (Waldteufel).  
 8.28: Baritone—Mr. Will Goudie, "Hear Me, Ye Winds and Waves" (Handel).  
 8.32: Cornet solo with band accompaniment—Bandsman W. Barke, "Besses o' the Barn" (Ord Hume).  
 8.38: Quartet—The Lyric, "Serenade" (Mendelssohn).  
 8.42: Humour—Mr. Len Ashton, "I Think of You, Dear" (MS.).  
 8.49: Soprano—Miss Anne Davies, "Prelude" from "Cycle of Life" (Ronald).  
 8.53: Intermezzo—1st Battalion Wellington Regiment Band, "Australia Today" (Lithgow) (a descriptive number depicting Australia's advance in industry).  
 8.58: Weather report and announcements.  
 9.2 : Lecturette—Sir Alexander Roberts, "Present and Future Industrial Development of the Wellington Area."  
 9.15: Descriptive selection—1st Battalion Wellington Regiment Band, "A Rural Wedding" (Cope) (introducing: Break of Day; Wedding Preparations; Arrival of the Guests, children chattering and village banter; Wedding March and Ceremony at the Church; responses of Bride and Bridegroom are introduced by the trombones and basses; the cornet takes the part of the Bride in a nervous "I will"; then general festivities after the service on to the finale).  
 9.25: Duet—Messrs. Chas. Williams and Will Goudie, "Till Dawn" (James).  
 9.29: Soprano—Miss Anne Davies, (a) "My Laddie" (Thayer), (b) "Were My Songs with Wings Provided" (Hahn).  
 9.35: Waltz—1st Battalion Wellington Regiment Band, "Sobra Las Olas" (Ancliffe).  
 9.41: Bass—Mr. W. Binet Brown, "Poor Old Bo'sun" (Longstaffe).  
 9.45: Humour—Mr. Len Ashton, "Soccer Sets a Hand" (MS.).  
 9.51: Instrumental—Saxophone, Rudy Wiedoeft, (a) "Minuet" (Beethoven), (b) "Valse Mazzanetta" (Wiedoeft) (Columbia 01176).  
 9.56: Quartet—The Lyric, "Lucky Jim" (Parks).  
 10.0 : March—1st Battalion Wellington Regiment Band, "Steadfast and True" (Teike).  
 10.4 : God Save the King.

**3YA, CHRISTCHURCH (980 KILOCYCLES)—THURSDAY, JANUARY 23.**

- 3.0 : Afternoon session—Gramophone recital.  
 4.25: Sports results.  
 4.30: Close down.  
 5.0 : Children's hour—"Uncle Frank."  
 6.0 : Dinner session—"H.M.V." Hour:  
 Suite—London Symphony Orchestra, "Czar Sultan Suite" No. 3 (Rimsky-Korsakov) (D1491).  
 Waltz—International Concert Orchestra, "Waltz Dream" (Strauss).  
 6.12: Tacet.  
 6.15: Suite—New Light Symphony Orchestra, "Peer Gynt Suite No. 2" (Grieg): (1) Ingrid's Lament; (2) Arabian Dance (C1571).  
 Instrumental—New Light Symphony Orchestra, "Prelude in G Minor" (Rachmaninoff) (Zonophone EF24).  
 6.27: Tacet.

- 6.30: Suite—"Peer Gynt Suite No. 2" (Grieg): (1) Return of Peer Gynt; (2) Solveig's Song (C1572).  
 Instrumental—New Light Symphony Orchestra, "Prelude in C Sharp Minor" (Rachmaninoff) (Zonophone EF24).  
 6.42: Tacet.  
 6.45: Instrumental—Philadelphia Symphony Orchestra, "Danse Orientale" (Glazounoff) (H.M.V. E521).  
 Waltz—International Concert Orchestra, "Sari" (Kalman) (Zono.).  
 March—Philadelphia Symphony Orchestra, "March of the Caucasian Chief" (Ippolitoff-Iwanoff) (E521).  
 6.57: Tacet.  
 7.0 : News session.  
 7.30: Lecturette—Mr. W. J. Humm, Canterbury Horticultural Society, "Chinese Plants in New Zealand" (arranged by 3YA Primary Productions Committee).  
 8.0 : Chimes.

**Classical Programme.**

- Instrumental—Studio Instrumental Octet (Mr. Harold Beck, Conductor), (a) "Minuet" (Mozart); (b) "Valse Triste" (Sibelius).  
 8.9 : Quartettes—The Melodious Four, (a) "Folk Song" (Schumann); (b) "My Love is Like a Red, Red Rose" (Schumann).  
 Soprano—Miss Frances Hamerton, (a) "Springs Arrival" (Schumann), (b) "Tis He" (Schumann).  
 8.18: Organ—Quentin Maclean, "Merchant of Venice Suite—Prelude" (Rosse) (Columbia 02842).  
 8.22: Tenor—Mr. T. G. Rogers, "Devotion" (Schumann).  
 8.26: Instrumental—Studio Instrumental Octet, "Minuet in G" (Beethoven).  
 8.30: Contralto—Miss Belle Renaut, "The Chestnut Tree" (Schumann).  
 8.34: Band—Band of the Garde Republicaine, "Clarinet Concerto" (Weber).  
 8.42: Duet—soprano and tenor—Melodious Duo, "Tragedy" (Schumann).  
 8.46: Bass—Mr. T. D. Williams, "The Two Grenadiers" (Schumann).  
 8.50: Instrumental—Studio Instrumental Octet, "Suite in D" (Bach).  
 9.3 : Weather reports and announcements.  
 9.5 : Quartet—The Melodious Four, "Ladybird" (Schumann).  
 9.8 : Soprano—Miss Frances Hamerton, (a) "Snowdrops" (Schumann); (b) "Guardian Angels" (Schumann).  
 9.14: Organ—Quentin Maclean, "Merchant of Venice Suite"—(a) Intermezzo; (b) "Oriental March" (Rosse) (Columbia 02796).  
 9.18: Tenor—Mr. T. G. Rogers, "The Farewell" (Schumann).  
 9.22: Violin solo—Miss Irene Morris, "Londonderry Air" (arrgd. Hamilton Harty).  
 Octet—Studio Instrumental Octet, "Mock Morris Dance" (Grainger).  
 9.31: Contralto—Miss Belle Renaut, (a) "The Lotus Flower" (Schumann); (b) "Loreley" (Schumann).  
 9.36: Bass—Mr. T. D. Williams, "The Youth with the Magic Horn" (Schumann).  
 9.40: Violin, 'cello, piano—Fritz Kreisler, Hugo Kreisler and Raucheisen, (a) "Arlesienne Intermezzo" (Bizet—arrgd. Kreisler); (b) "Sanctissima" (Corelli—arrgd. Kreisler) (H.M.V. DB1166).  
 9.48: Quartet—The Melodious Four, "A Flower to Me Thou Seemest" (Schumann).  
 9.52: Instrumental—Studio Instrumental Octet, "Henry VIII Dances" (German).  
 God Save the King.

**4YA, DUNEDIN (650 KILOCYCLES)—THURSDAY, JANUARY 23.**

SILENT DAY.

**Friday, January 24****1YA, AUCKLAND (900 KILOCYCLES)—FRIDAY, JANUARY 24.**

- 3.0 : Afternoon Session—Selected Studio items.  
 4.0 : Literary Selection by the Announcer.  
 4.30: Close down.  
 5.0 : Children's Session, conducted by Nod and Aunt Jean.  
 6.0 : Dinner Session—"H.M.V. and Columbia" Hour:  
 Orchestral—Royal Albert Hall Orchestra, (a) "Song of Morning"; (b) "Song of Night" (Elgar) (H.M.V. D1236).  
 'Cello—Gaspar Cassado, "Menuett" (Haydn) (Columbia 03595).  
 6.11: Tacet.  
 6.15: Selection—La Scala Orchestra, "Song of the Nightingale" (Napravnik).  
 Instrumental—Kreisler, Kreisler and Raucheisen, "Arlesienne—Intermezzo" (Bizet, arrgd. Kreisler) (H.M.V. DB1166).  
 Male Choir—Sheffield Orpheus Male Choir, "Hymn Before Action" (Kipling-Walford Davies) (Regal G300008).  
 6.27: Tacet.  
 6.30: Orchestral—Halle Orchestra, "Rosamunde Ballet Music" (Schubert): 1. Andantino; 2. Allegro Moderato; 3. Andante un poco assai.  
 'Cello solo—Gaspar Cassado, "Chanson Villageoise No. 12" (Popper).  
 6.41: Tacet.  
 6.45: Instrumental trio—Kreisler, Kreisler and Raucheisen, "Sanctissima" (Corelli, arrgd. Kreisler) (H.M.V. DB1166).  
 Orchestral—Columbia Symphony Orchestra, "The Flatterer" (Chaminade) (Columbia 01371).  
 Male Choir—Sheffield Orpheus Male Choir, "The Long Day Closes" (Chorley) (Regal G30008).  
 6.57: Tacet.  
 7.0 : News and Market Reports.

- 8.0 : Chimes.  
Relay—Concert from Lewis Bady Hall
- 8.30 : Selection—Berlin State Opera House Orchestra, "Die Rantzau" (Mascagni) (Parlophone 1012).
- 8.34 : Bass Baritone—Mr. Frank Sutherland, (a) "To-morrow" (Keel); (b) "Out Where the Big Ships Go" (Hewitt).
- 8.41 : Instrumental Trio—Studio Trio, Selection from "The Cabaret Girl" (Kern).
- 8.49 : Tenor—Mr. Tom Moffitt, "Berceuse de Jocelyn" (Godard) "L'Après-Mid'un Faune" (Debussy) (Parlophone 4058).
- 9.1 : Soprano—Mrs. L. Parry, "Elizabeth's Prayer" (Tannhauser) (Wagner)
- 9.5 : Evening Forecast and Announcements.
- 9.7 : Violin—Miss Ina Bosworth, (a) Melodie, (Gluck); (b) Scherzo (Dittersdorf).
- 9.13 : Bass Baritone—Mr. Frank Sutherland, "A King's Man" (Hilliam).
- 9.17 : Selection—Edith Lorand Orchestra, "Liebeslied" (Weingartner).
- 9.21 : Tenor—Mr. T. Moffitt (a) "La Donna e Mobile" (Verdi); (b) "Beloved" (M. Head).
- 9.28 : Piano—Mr. Eric Waters, "Impromptu G Flat Major" (Chopin).
- 9.34 : Choral—Grand Irmier Choir, "O Sanctissima" (Parlophone 5003).
- 9.38 : Soprano—Mrs. L. Parry, (a) "Doh Vienni non Tardar" (Le Nozze de Figaro) (Mozart); (b) "Alas Those Chimes" (Wallace).
- 9.45 : Instrumental Trio—Studio Trio, Selection from the Opera "Manon" (Massenet).
- 9.58 : Orchestral—Orchestra of Opera-Comique Paris, Scenes Pittoresques: (a) "Fete Boheme" (Massenet); (b) "Marche" (Massenet).
- 10.1 : God Save the King.

## 2YA, WELLINGTON (720 KILOCYCLES)—FRIDAY, JANUARY 24.

- 3.0 : Chimes. Relay description of First Day of Second Cricket Test Match, England versus New Zealand, interspersed with studio items (Announcer, Mr. A. Varney).
- 5.0 : Children's session conducted by Big Brother Jack.
- 6.0 : Dinner music session—"Columbia" Hour:  
Orchestral—Orchestre Symphonique de Paris, "L'Arlesienne Suite" (Bizet): (1) Prelude, (2) Entr'acte, Pastorale, L'Etang de Vaccars, (3) Chœurs, Suivant la Pastorale (Columbia 01324-25).
- 6.12 : Tacet.
- 6.15 : Selection—Columbia Symphony Orchestra, "Faust" (Gounod) (02708).  
Violin—Toscha Seidel, "Chanson Arabe" (Rimsky-Korsakov) (09505).
- 6.27 : Tacet.
- 6.30 : Orchestral—Orchestre Symphonique de Paris, "L'Arlesienne": (1) La Cuisine de Castelet, (2) Minuetto, (3) Le Carillon, (4) Adagietto (Bizet) (01320-27).
- 6.42 : Tacet.
- 6.45 : Orchestral—Orchestre Symphonique de Paris, "Farandole" ("L'Arlesienne"—Bizet) (01328).  
Band—Band Garde Republicaine de France, "Carmen" Entr'acte (Bizet) (02747).
- 6.56 : Tacet.
- 7.0 : News session—Market reports and sports results.
- 8.0 : Chimes. Overture—2YA Orchestra (conductor, Signor A. P. Truda), "Don Giovanni" (Mozart).
- 8.9 : Soprano—Miss Gretta Stark, "The Waltz Song" from "Romeo and Juliet" (Gounod).
- 8.13 : Piano—Miss Adelaide Long, "Meditation" (Chaminade).
- 8.20 : Baritone with orchestra—Mr. John Prouse, "O Star of Eve," from "Tannhauser" (Wagner).
- 8.24 : Operatic selection—2YA Orchestra, "La Boheme" (Puccini, arr. Godfrey).
- 8.32 : Monocution—Mr. Peter Dorrian, "The Garden of Eden" (Thomas).
- 8.39 : Trio—Kreisler, Kreisler, and Rauchsels, "L'Arlesienne—Intermezzo" (Bizet, arr. Kreisler) (H.M.V. DB1166).
- 8.43 : Contralto with orchestra—Mrs. T. Treacy, "Softly Awakes My Heart" (Saint-Saens).
- 8.48 : Tenor—Mr. Chas. Edwards, "Siciliana" from "Cavalleria Rusticana" (Mascagni).
- 8.52 : Musical comedy selection—2YA Orchestra, "Southern Maid" (Simpson).
- 9.0 : Weather report and announcements.
- 9.2 : Soprano—Miss Gretta Stark, (a) "The Flower Song" from "Faust" (Gounod), (b) "Big Lady Moon" (Coleridge-Taylor).
- 9.8 : Trio—Kreisler, Kreisler, and Rauchsels, "Sanctissima" (arr. Kreisler)
- 9.12 : Baritone with orchestra—Mr. John Prouse, "Song of the Toreador" from "Carmen" (Bizet).
- 9.17 : Operatic selections—2YA Orchestra, (a) "Prison Scene" from "Faust" (Gounod), (b) "Faust" Ballet Music No. 4 (Gounod).
- 9.27 : Monocution—Mr. Peter Dorrian, "The Tearful Tailor" (Thomas).
- 9.34 : Selection—Creatore's Band, "Cavalleria Rusticana" (Mascagni).
- 9.42 : Contralto with orchestra—Mrs. T. Treacy, (a) "Open Thy Blue Eyes" (Massenet), (b) "Nay, Should My Heart Break" (Tschalkowsky).
- 9.48 : Concerted with orchestra—Grand Opera Company, Vocal Gems from "Tales of Hoffmann" (Offenbach) (H.M.V. C1641).
- 9.52 : Tenor—Mr. Chas. Edwards, "The Trumpeter" (Dix).
- 9.56 : Concert waltz—2YA Orchestra, "Tout Paris" (Waldteufel).
- 10.8 : God Save the King.

## 3YA, CHRISTCHURCH (980 KILOCYCLES)—FRIDAY, JANUARY 24.

- 3.0 : Afternoon Session (Gramophone Recital).
- 4.25 : Sports results.
- 4.30 : Close down.

- 5.0 : Children's Hour—"Storyman."
- 6.0 : Dinner Session—"Parlophone" Hour:  
Waltzes—Dajos Bela Orchestra, (a) "Sulamith" (Hansen-Milde) (b) "Mignonette" (Nicholls) (E10571).  
Instrumental—Dajos Bela Orchestra, "Eldgaffeln" (Landen) (A4009).
- 6.12 : Tacet
- 6.15 : Frank Westfield's Orchestra, "Classica" (Arrgd. Tilsley) (A2195).  
Organ—Sigmund Krungold, "Indian Love Call" (Friml) (A2339).  
Waltz—Dajos Bela Orchestra, "You, Only You" (Arnold) (E10592).
- 6.27 : Tacet.
- 6.30 : Selection—Raie da Costa Ensemble, "Funny Face" (Gershwin).  
Waltz—Dajos Bela Orchestra, "The Sphinx" (Poppy) (E10592).
- 6.42 : Tacet.
- 6.45 : Orchestra Mascotte, (a) "The Flowers Dream" (Translateur); (b) "Whispering of the Flowers" (Von Blon) (A2559).  
Organ—Sigmund Krungold, "Gypsy Love Song" (Herbert) (A2339).  
Dajos Bela Orchestra, "Electric Girl" (Helmshurst-Holmes) (A4009).
- 6.58 : Tacet.
- 7.0 : News session.
- 8.0 : Chimes

## Popular and Dance Programme.

- Overture—Orchestra Opera Comique Paris, "Manon Ballet Music" (Massenet) (Parlophone A4104).
- 8.9 : Soprano—Miss Kathleen Chapple, (a) "Somewhere in This Summer Night" (Carew), (b) "The Piper of Love" (Carew).
- 8.15 : Dance Music—Bailey-Marston Dance Orchestra, (a) "Baby" (McHugh), (b) "Mia Bella Rosa" (Koehler).
- 8.23 : Bass—Mr. W. J. Richards, "The Blue Dragoons" (Russell)
- 8.27 : Guitar—Andy Sanella, "Sliding on the Frets" (Sanella).
- 8.30 : Mezzo-Soprano—Miss Myrtle Langley, (a) "Pale Moon" (Knight, Logan); (b) "Lonesome, That's All" (Logan).
- 8.36 : Dance Music—Bailey-Marston Dance Orchestra, (a) "Chopinata" (Doucet); (b) "I'm on the Crest of a Wave" (Henderson).
- 8.44 : Humour—Mr. H. Instone, "Courtin' Betty Eglinton" (M.S.).
- 8.49 : Saxophone—Arnold Brillhart, "Fascination" (Bernie).
- 8.52 : Popular songs—Mr. J. Francis Jones, (a) "Cargoes" (Con Clark), (b) "Yeoman's Wedding Song" (Poniatowski).
- 8.58 : Male Quartet—Kanaawa Singers, "A High Silk Hat and a Walking Cane" (Kahal-Marston) (Brunswick 347).
- 9.1 : Weather Report and Announcements.
- 9.3 : Dance Music—Bailey-Marston Dance Orchestra, (a) "Sleepy Valley" (Hanley), (b) "The Toymaker's Dream" (Golden).
- 9.11 : Soprano—Miss Kathleen Chapple, "None so Pretty" (Brahme).
- 9.15 : Fiddle and Guitar—Kessinger Bros., "Midnight Serenade Waltz" (Anon) (Brunswick 352).
- 9.18 : Bass Song—Mr. W. J. Richards, (a) "Kings of the Road" (Bevan), (b) "A Cartload of Hay" (Adams).
- 9.24 : Dance Music—Bailey-Marston Dance Orchestra, (a) "A Precious Little Thing Called Love" (Davis); (b) "I'm Sorry Sally" (Kahn).
- 9.32 : Mezzo-soprano—Miss Myrtle Langley, "A Summer Night" (Goring Thomas).
- 9.36 : Bells—Billy Whitlock, "The Joker" (Whitlock) (Parlophone A2503).
- 9.39 : Humour—Mr. H. Instone, "The Millinery Sale" (M.S.).
- 9.44 : Dance Music—Bailey-Marston Dance Orchestra, (a) "Gotta be Good" (Schertzinger), (b) "Mean to Me" (Ahlerl).
- 9.52 : Popular song—Mr. J. Francis Jones, "Harlequin" (Sanderson).
- 9.56 : Novelty—Pickard Family, "Rabbit in the Pea Patch" (Pickard).
- 9.59 : Dance Music—Bailey-Marston Dance Orchestra, (a) "Walking With Susie" (Gottler), (b) "Pagan Love Song" (Brown).
- The following numbers of Dance Music by Bailey-Marston Dance Orchestra will follow until 11 p.m.:
- "This is Heaven" (Yellen).
- "What 'ya Say" (Henderson).
- "Wedding of the Painted Doll" (Tucker).
- "Weary River" (Clarke)
- "Louise" (Roberts).
- "Broadway Melody" (Brown).
- "That's You Baby" (Gottler).
- "Breakaway" (Gottler).
- "Don't Be Like That" (Field), etc. etc.
- God Save the King.

## 4YA, DUNEDIN (650 KILOCYCLES)—FRIDAY, JANUARY 24.

- 3.0 : Chimes. Selected gramophone items.
- 3.15 : Fashion talk by Miss Buccleuch, of the D.S.A.
- 4.25 : Sporting results to hand.
- 4.30 : Close down.
- 5.0 : Children's hour, conducted by Aunt Sheila.
- 6.0 : Dinner session—"Columbia" Hour:  
Selection—Court Symphony Orchestra, "The Windmill Man" (02909).  
J. H. Squire's Celeste Octet, "Scene de Ballet" (de Berlot, arr. Sear).  
Halle Orchestra—"Hungarian Dance No. 5 in G Minor" (Brahms).
- 6.13 : Tacet.
- 6.15 : Plaza Theatre Orchestra, "The Three Bears" Fantasy (Coates).  
J. H. Squire's Celeste Octet, "A Vision of Christmastide" (Harrison).
- 6.27 : Tacet.
- 6.30 : Regimental Band of H.M. Grenadier Guards, "La Benediction des Poignards" (Meyerbeer) (02931).  
Bournemouth Municipal Orchestra, "Echoes of the Valley" (Gemin).

- J. H. Squire's Celeste Octet, Second Movement from "Symphony Pathétique" (Tchaikowsky, arr. Robertson) (02937).  
 Halle Orchestra, "Hungarian Dance No. 6 in D" (Brahms) (01677).  
 6.43: Tacet.  
 6.45: Bournemouth Municipal Orchestra, "The Merry Brothers" (Gennin).  
 Regimental Band of H.M. Grenadier Guards, "Lo, Here the Gentle Lark" (Bishop, arr. Godfrey) (02931).  
 Herman Finck's Orchestra, "Christmas Memories" (arr. Finck) (02743).  
 6.59: Tacet.  
 7.0: News session.  
 8.0: Chimes. Overture—Madrid Symphony Orchestra, "The Three-Cornered Hat": (a) Dance of the Neighbours, (b) The Miller's Dance (de Valla) (Columbia 02848).  
 8.9: Soprano—Miss W. Collier, Three Songs from "The Dream of Egypt": (1) Beside the Lovely Nile; (2) Pomegranet in Your Mouth; (3) I Envy Every Circle (Lehman).  
 8.21: Instrumental—Misses Wallace, Baker, and Smith, trio: (a) "Marche Militaire" (Schubert), (b) "Au Bord d'un Russeau" (Boisdeffre).  
 8.31: Recital—Mr. D. E. Dall, (a) "Paradise" (a Hindoo Legend) (Anon.), (b) "Gunga Din" (Kipling).  
 8.37: Piano—Miss Sybil Baker, (a) "Butterfly Etude" (Chopin), (b) "Nocturne in G" (Chopin).  
 8.44: Tenor—Mr. Les Dalley, "Ah, Moon of My Delight," from "In a Persian Garden" (Lehmann).  
 8.49: Instrumental trio—Misses Wallace, Baker, and Smith, "Finale, Trio in C Minor" (Beethoven).  
 8.55: Baritone—Mr. R. B. Macdonald, "Farewell to the Desert" (Adams).  
 9.0: Weather report.  
 9.2: Instrumental trio—Misses Wallace, Baker, and Smith, (a) "Scherzo" (Napraunik), (b) "Le Reve" (Thome).  
 9.12: Contralto—Miss Dorothy Skinner, (a) Excerpts from Amy Woodforde-Finden's Song Cycle "Aziza," (b) "Before the Dawn" (A. Mary Lang).  
 9.24: Baritone—Mr. R. B. Macdonald, Two Songs from "A Lover in Damascus": (a) After Drought, (b) At Nightfall (Woodforde-Finden).  
 9.30: Violin—Miss Ethel Wallace, "Rondino" (Kreisler).  
 9.37: Recital—Mr. D. E. Dall, "East and West" (Kipling).  
 9.52: Tenor—Mr. Les Dalley, "O Paradise" (Meyerbeer).  
 9.58: Instrumental—Misses Wallace, Baker, and Smith, (a) "Serenata" (Toselli), (b) "Celebre Menuet" (Valensin).  
 10.3: God Save the King.

## Saturday, January 25

### 1YA, AUCKLAND (900 KILOCYCLES)—SATURDAY, JANUARY 25.

- 2.0: Afternoon session—Selected studio items.  
 4.0: Literary selection by the Announcer.  
 4.25: Sporting results to hand.  
 4.30: Close down.  
 5.0: Children's session, conducted by Cinderella.  
 6.0: Dinner session—"Columbia" Hour.  
 March—H.M. Grenadier Guards, "Martial Moments" (arrgd. Winter).  
 Waltz—Eddie Thomas' Collegians, "Missouri Waltz" (Logan) (02553).  
 6.12: Tacet.  
 6.15: Violin and Wurlitzer organ—Marnello, "Evening in the Desert".  
 Hawaiian—South Sea Islanders, "Dreamy Hilo Bay" (Heagney).  
 March—Columbia Symphony Orchestra—"March of the Toys".  
 Piano—Percy Grainger, "Molly on the Shore" (Grainger) (03575).  
 6.26: Tacet.  
 6.30: Waltz—Eddie Thomas' Collegians, "Till We Meet Again" (Whiting).  
 Waltz—Eddie Thomas' Collegians, "Beautiful Ohio" (Earl) (02651).  
 Piccolo duet—Jean and Pierre Gennin, "Rippling Streams" (Gennin).  
 6.41: Tacet.  
 6.45: Violin and organ—Marnella, "Once" (Saunders) (Regal G20420).  
 Xylophone—W. W. Bennett, "Gee Whiz" (Byron) (02575).  
 Hawaiian—South Sea Islanders, "Lei Lani" (Heagney) (01162).  
 Instrumental—Denza Dance Band, "In the Shadows" (Finck) (Regal).  
 6.58: Tacet.  
 7.0: News and market reports—Sports results.  
 8.0: Chimes.  
 Orchestral—1YA Orchestral Octet, conducted by Eric Waters—Overture, "Magic Flute" (Mozart).  
 8.11: Vocal duet—Mrs. Daisy Basham and Mr. A. Briggs, "A Night in Venice" (Lucantoni).  
 8.15: Novelty—Victoria Trio, "La Sorélla" (Gallini) (Zono. A343).  
 8.18: Humour—Mr. Dan Flood, "Pianophuniosities".  
 8.23: Orchestral—1YA Orchestral Octet, "In a Fairy Realm" (Kettelby): (1) Moonlit Glade; (2) The Fairy Queen Dances; (3) The Gnomes March.  
 8.33: Soprano—Miss S. Staepoole, (a) "And Ships Go Home" (Warner); (b) "The Fairies' Lullaby" (Needham).  
 8.40: Organ—Jesse Crawford, "You're the Cream in My Coffee" (de Sylva-Brown-Henderson) (H.M.V. EA601).  
 8.43: Baritone—Mr. Arthur Briggs, "A Dutchman of the Zuyder Zee" (Marks).  
 8.47: Orchestral—1YA Orchestral Octet, "An Old Garden" (Temple).  
 8.52: Contralto—Mrs. Daisy Basham, (a) "The Sweetest Flower that Blows" (Hawley); (b) "The Snowdrop" (Craixton).

- 8.59: Hawaiian—Hilo Hawaiian Orchestra, "Blue Hawaii" (Baer).  
 9.2: Evening-forecast and announcements.  
 9.4: Orchestral—1YA Orchestral Octet, "Ballet Music from Meyerbeer's Operas" (arrgd. Kretchmer).  
 9.14: Soprano—Miss S. Staepoole, "Nocturne" ("Over the Rim of the Moon").  
 9.18: Novelty—Victoria Trio, "The Prince Waltz" (Zono. A343).  
 9.21: Humour—Mr. Dan Flood, "The Fireman" (Wilton).  
 9.26: Vocal with Orchestral—Jack Hylton and his Orchestra, "Old Time Songs" (H.M.V. C1681).  
 9.34: Duets and solos—Group of songs by Tosti—Mr. A. Briggs, "My Dreams" (Tosti); Mrs. D. Basham and Mr. A. Briggs, "Beauty's Eyes" (Tosti); Mrs. D. Basham, "Good-bye" (Tosti).  
 9.44: Dialogue—John Henry, "Over the Garden Wall" (Henry) (H.M.V.).  
 9.50: Orchestral—1YA Orchestral Octet, "Campus Rush" (Asher); Foxtrot, "Third Rail" (Vern de Mars).  
 10.0: Dance music—"H.M.V." Foxtrot—Nat Shilkret's Orchestra, "Because I Know You're Mine".  
 Foxtrot—Jack Hylton's Orchestra, "I Kiss Your Hand Madame".  
 10.9: Banjo solo—Mario de Pietro, "Frisolous Joe" (de Pietro) (B2820).  
 Foxtrot—Nat Shilkret's Orchestra, "I Want a Daddy to Cuddle Me".  
 Foxtrot—Waring's Pennsylvanians, "That's How I Feel About You".  
 Waltz—Jean Goldkette's Orchestra, "Can You Blame Me?" (Goodwin).  
 10.21: Baritone—Noel Coward, "Lorelei" (Coward) (B2737).  
 Foxtrot—New Mayfair Dance Orchestra, "The Egg Song" (Salisbury).  
 Foxtrot—Geo. Olsen and His Music, "In a Little Town called Home, Sweet Home" (Donaldson) (EA516).  
 Tango—Rio Grande Tango Band, "The Tile Trot" (Penso) (EA517).  
 10.33: Comedian—Frank Crumit, "The Road to Vicksburg" (Crumit).  
 Foxtrot—Nat Shilkret's Orchestra, "Broadway Melody" (Freed).  
 Foxtrot—Waring's Pennsylvanians, "My Castle in Spain" (Caesar).  
 10.42: Mandolin solo—Mario de Pietro, "Concert Mazurka" (Calace).  
 Foxtrot—Nat Shilkret's Orchestra, "You were Meant for Me" (Freed).  
 Foxtrot—Geo. Olsen's Music, "Makin' Whoopee!" (Kahn).  
 10.51: Comedian—Frank Crumit, "The King of Borneo" (Crumit) (EA524).  
 Foxtrot—Geo. Olsen's Music, "Until you Get Somebody Else" (Kahn).  
 Waltz—Rudy Vallee and His Connecticut Yankees, "Sweet Suzanne".  
 11.0: God Save the King.

### 2YA, WELLINGTON (720 KILOCYCLES)—SATURDAY, JANUARY 25.

- 12.0: Relay description of Second Test Cricket Match—England versus New Zealand. (Narrator—Mr. A. Varney.)  
 2.0: Relay description of finals of Wellington Tennis Championships. (Narrator—Mr. C. F. Williams.)  
 3.0: Summarised description of Test Cricket Match.  
 4.0: Summarised description of Wellington Tennis Championships.  
 4.30: Summarised description of Cricket Match.  
 Programme interspersed with results of summer meeting of Wellington Trotting Club and Studio items.  
 5.0: Children's session, conducted by Uncle Toby.  
 6.0: Dinner music session—"H.M.V." Hour:  
 Orchestral—Piccadilly Orchestra, (a) "My Beloved Gondolier" (Tibor); "Souvenir de Capri" (Becce) (B2575).  
 Instrumental—New Light Symphony Orchestra, "Just a Memory" (de Sylva) (EB18).  
 Violin and cinema organ—Elsie Southgate, "I Hear You Calling Me" (Marshall) (Zonophone 5109).  
 6.12: Tacet.  
 6.15: Waltzes—Marek Weber's Orchestra, "Pot-pourri of Waltzes" (Robrecht).  
 Waltz—Hilo Hawaiian Orchestra, "Sweet Hawaiian Dream Girl" (Williams) (Zonophone EE156).  
 6.26: Tacet.  
 6.30: Instrumental—New Light Symphony Orchestra, "Scene de Ballet Marionettes" (Glazounov) (B2754).  
 Violin and cinema organ—Elsie Southgate, "Rose in the Bud" (Tate).  
 Instrumental—New Light Symphony Orchestra, "Persiflage" (Francis).  
 Instrumental—Jack Hylton's Orchestra, "When the White Elder-Tree Blooms Again" (Doelle) (C1616).  
 6.44: Tacet.  
 6.45: Instrumental—Salon Orchestra, "My Blue Heaven" (Whiting) (EB18).  
 Waltz—Hilo Hawaiian Orchestra, "Sleepy Honolulu Town" (Earl).  
 Instrumental—Jack Hylton's Orchestra, "I Kiss Your Hand, Madame" (Erwin) (C1616).  
 6.50: Tacet.  
 7.0: News session—Market reports and sports results.  
 7.40: Lecturette—Mr. W. M. Jackson, "Gladioli and Gardening Hints".  
 8.0: Chimes.  
 8.1: Overture—2YA Salon Orchestra, "Albion Selection" (Beatens).  
 8.9: Relay from Caledonian Hall of the Wellington Caledonian Society's "Burns' Night".  
 10.0: (approx.) Dance programme—"Columbia."  
 Foxtrot—Ipana Troubadours, "Building a Nest for Mary" (Greer).  
 Slow foxtrot—Piccadilly Players, "Bogey Wail" (Wallace).  
 Foxtrot—Ipana Troubadours, "I Used to Love Her in the Moonlight" (Florito) (01617).  
 Waltz—Rhythmic Troubadours, "My Irish Paradise" (Tisley).  
 10.12: Vocal duet—Layton and Johnstone, "Lady Divine" (Shilkret).  
 Foxtrot—Piccadilly Players, "I'll Always be Mother's Boy" (Green).  
 Foxtrot—Paul Whiteman's Orchestra, "When My Dreams Come True" (Berlin) (07024).



- Foxtrot—Piccadilly Players, "There'll Be You and I" (Green) (01639).  
 Foxtrot—Piccadilly Players, "I'm Ticked to Death I'm Me" (Butler).  
 10.27: Cinema organ—Regal Cinema Organ, "Long Ago" (Elliott) (Regal).  
 Foxtrot—Lou Gold's Orchestra, "Walking with Susie" (Gottler).  
 Foxtrot—Paul Whiteman's Orchestra, "Reaching for Someone" (Leslie).  
 Foxtrot—Bert Brown's Loungers, "Big City Blues" (Gottler) (Regal).  
 Waltz—Cafe Royal Band, "Forever" (Yellen) (Regal 20551).  
 Waltz—The Cavaliers, "My Dear" (Kahn) (01646).  
 10.45: Vocal solo—Ruth Etting, "You're the Cream in My Coffee" (de Sylva).  
 Foxtrot—Paul Whiteman's Orchestra, "S'posin'" (Razaf) (07027).  
 Foxtrot—Piccadilly Players, "My Mother's Eyes" (Baer) (01646).  
 Foxtrot—Paul Whiteman's Orchestra, "Laughing Mariollette" (Collins).  
 Foxtrot—Lou Gold's Orchestra, "Breakaway" (Gottler) (Regal).  
 11.0: God Save the King.

### 3YA, CHRISTCHURCH (980 KILOCYCLES)—SATURDAY, JANUARY 25.

- 3.0: Afternoon session—Gramophone recital.  
 4.25: Sports results.  
 4.30: Close down.  
 5.0: Children's hour.  
 6.0: Dinner session—"Columbia" Hour:  
 March—National Military Band, "National Emblem" (Bagley).  
 Cello—W. H. Squire, "The Broken Melody" (Van Biene) (04189).  
 Albert Sanders' Orchestra, "I Kiss Your Hand, Madame" (Erwin).  
 Kinema organ—G. T. Pattman, "Cherie Waltz" (Valentine) (01344).  
 6.12: Tacet.  
 6.15: Court Symphony Orchestra, "The Gondoliers" (Sullivan) (979).  
 Paul Whiteman's Orchestra, "Gypsy" (Gilbert) (07505).  
 6.27: Tacet.  
 6.30: Albert Sanders' Orchestra, "Chalita" (Schertzing) (01467).  
 Padilla's Marimba Serenaders, "Faree" (Padilla) (Regal G20344).  
 Piano—Gil Dech, "Sometimes I'm Happy" (Youmans) (01205).  
 Royal Serbian Tambouritzza Orchestra, "Serbian Melody" (01490).  
 6.42: Tacet.  
 6.45: Intermezzo—Ketelbey's Orchestra, "Bells Across the Meadow" (Ketelbey) (02695).  
 Rio Marimba Serenaders, "Dolores" Waltz (Waldteufel) (Regal).  
 Organ solo—G. T. Pattman, "Worryin' Waltz" (Fairman) (01344).  
 March—National Military Band, "Stars and Stripes" (Sousa) (01153).  
 6.57: Tacet.  
 7.0: News session.  
 7.30: Sports results to hand.  
 8.0: Chimes.

#### Vaudeville and Scottish Programme.

- Overture—New Light Symphony Orchestra, "Merry Wives of Windsor" (Nicolai) (H.M.V. C1260).  
 8.9: Soprano—Miss Linda Mills, "The Pipes of Pan are Calling" (from "Arcadians") (Moncton).  
 8.13: Cello—Mr. Harold Beck, "Harlequin" (Popper).  
 8.17: A drawing-room entertainment of 15 minutes—Mr. Charles Lawrence and Miss Alice Chapman, including songs—(a) "Stay at Home Girl" (Dawn); (b) "I'm Looking for a Boy" (Gershwin); (c) "If You're in Love" (Tierney).  
 8.32: Trios—Christchurch Broadcasting Trio, (a) "Once Upon a Time" (Lind); (b) "Prize Song" (Wagner); (c) "Hungarian Dance No. 3" (Brahms).  
 8.42: Bass—Mr. W. H. Inkster, "On the Shores of the Aegean Sea" (Marsh Little).  
 8.46: Waltz—Marek Weber's Orchestra, "Pot Pourri of Waltzes" (Robrecht).  
 8.52: Scottish humour—Miss Jean Grant, "Scottish Bits and Pieces" (MS.).  
 9.0: Weather report and announcements.  
 9.2: Intermezzo—International Concert Orchestra, (a) "Lazy Pete" (Werner); (b) "Parade of the Wooden Soldiers" (Jessel); (Zonó 5221).  
 9.8: Soprano—Miss Linda Mills, (a) "Ye Banks and Braes" (Scottish); (b) "Cello Herrin" (Scottish).  
 9.14: Cello—Mr. Harold Beck, (a) "Elegie" (Casella); (b) "Elfentanz" (Jenkinson).  
 9.18: Another fifteen minutes drawing-room entertainment—Mr. Charles Lawrence and Miss Alice Chapman (Miss A. Peters at the piano), including songs: (a) "The Desert Song" (Romberg); (b) "You Were Meant for Me" (Brown); (c) "Be Kind to Vegetables" (Brown).  
 9.33: Trios—Christchurch Broadcasting Trio, (a) "Fairly Boat Song" (Hope); (b) "Ave Maria" (Schubert); (c) "Morning in Spring" (Lind).  
 9.43: Scottish humour—Miss Jean Grant, "Specs" (MS.).  
 9.48: Bass—Mr. W. H. Inkster, (a) "Asleep in the Deep" (Petrie); (b) "Home, Little Maori, Home" (Alfred Hill).  
 9.54: Band—H.M. Coldstream Guards, "La Source Ballet" (arr. Winterbottom) (H.M.V. R2798).  
 10.0: Dance Music—(H.M.V.):  
 Foxtrot—Connecticut Yankees, "Where are You, Dream Girl?" (Davis).  
 Foxtrot—Ted Weems' Orchestra, "Here we are" (Warren) (EA602).  
 Foxtrot—Connecticut Yankees, "Pretending" (Porter) (EA605).  
 Foxtrot—Ted Weems' Orchestra, "Piccolo Pete" (Baxter) (EA602).  
 10.12: Vocal duet—Gladys Rice and Franklyn Baur, "You're the Cream in My Coffee" (de Sylva) (EA616).  
 Foxtrot—Gus Arnheim's Orchestra, "Now I'm in Love" (Shapiro).  
 Foxtrot—Jack Hylton's Orchestra, "Ever So Goosey" (Butler).  
 Foxtrot—Ted Weems' Orchestra, "Am I a Passing Fancy?" (Silver).

- Waltz—Connecticut Yankees, "Underneath the Russian Moon" (Kendis).  
 Waltz—Hilo Hawaiian Orchestra, "Sparkling Waters of Waiiki" (Davis) (EA574).  
 10.30: Tenor—Morton Downey, "The World is Yours and Mine" (Green).  
 Foxtrot—Ted Weems' Orchestra, "What a Day!" (Woods) (EA606).  
 Foxtrot—Connecticut Yankees, "The One that I Love Loves Me" (Turk).  
 Foxtrot—Coon Sanders' Orchestra, "The Flippity Flop" (Coslow).  
 Foxtrot—Jack Hylton's Orchestra, "The Toymaker's Dream" (Golden).  
 10.45: Vocal duet—Billy Murray and Walter Scanlon, "Oh, Baby, What a Night!" (Brown) (EA613).  
 Foxtrot—Gus Arnheim's Orchestra, "This is Heaven" (Yellen).  
 Foxtrot—Gus Arnheim's Orchestra, "One Sweet Kiss" (Jolson).  
 Foxtrot—Park Central Orchestra, "True Blue Lou" (Robin) (EA610).  
 Waltz—Gus Arnheim's Orchestra, "Sleepy Valley" (Sterling) (EA583).  
 11.0: God Save the King.

### 4YA, DUNEDIN (650 KILOCYCLES)—SATURDAY, JANUARY 25.

- 3.0: Chimes. Selected gramophone items.  
 4.25: Sporting results to hand.  
 4.30: Close down.  
 5.0: Children's hour, conducted by Aunt Anita.  
 6.0: Dinner music—"Columbia" Hour:  
 Medley—H.M. Grenadier Guards Band, "Sir Harry Lauder Medley" (Lauder) (02750).  
 Waltz—Symphony Orchestra, "Doctrinen" (Strauss) (02529).  
 6.12: Tacet.  
 6.15: Piano—Gil Dech, "Wedding of the Painted Doll" (Freed) (01549).  
 Piano—Constance Mering, "So Dear" (Caesar) (01224).  
 Waltz medley—Eddie Thomas Collegians (02904).  
 Saxophone—Rudy Wiedoeft, "Minuet" (Beethoven) (01176).  
 6.28: Tacet.  
 6.30: Mandoline band—Circo Mandolinistico, "La Traviata—Prelude Act 1 and 4" (Verdi) (02566).  
 Waltz—Symphony Orchestra, "When the Lemons Bloom" (Strauss).  
 6.42: Tacet.  
 6.45: Musical Art Quartet, "Mighty La' a Rose" (Nevin) (01506).  
 Saxophone—Rudy Wiedoeft, "Valse Madanetta" (Wiedoeft) (01176).  
 Piano—Gil Dech, "I Kiss Your Hand, Madame" (Erwin) (01549).  
 Eddie Thomas Collegians, "Beautiful Ohio" (Earl) (02904).  
 6.57: Tacet.  
 7.0: News session.  
 8.1: Relay of vaudeville programme from 3YA, Christchurch.  
 10.0: Dance programme—"Brunswick."  
 Novelty foxtrot—Jesse Stafford's Orchestra, "Kewpie" (Rose) (4249).  
 Foxtrot—Jesse Stafford's Orchestra, "A Precious Little Thing Called Love" (Davis) (4249).  
 Foxtrot—Red Nicholls and His Five Pennies, "Roses of Picardy" (Wood) (4286).  
 Waltz—Pianoforte solo—Rosita Renard, "Blue Danube" (Strauss).  
 10.16: Vocal duet—Francis Luther and Jack Parker, "Carolina Moon" (Davis).  
 Foxtrot—Red Nicholls and His Five Pennies, "Allah's Holiday" (Prinl).  
 Foxtrot—Gerunovich's Roof Garden Orchestra, "I'm Telling You" (Rose) (4190).  
 Foxtrot—Jungle Band, "Paducah" (Redman) (4309).  
 10.28: Soprano with novelty accompaniment—Marie Tiffany, "Little Grey Home in the West" (Wilmo) (15197).  
 Foxtrot—Gerunovich's Roof Garden Orchestra, "I Found You Out When I Found You In" (Ponce) (4190).  
 Foxtrot—Royal Creollans, "Third Rail" (de Mars) (7072).  
 Vocal duet—Francis Luther and Carson Robison, "You Can't Take My Memories From Me" (Davis) (4202).  
 10.41: Organ—Lew White, "Coquette" (Berlin) (4301).  
 Foxtrot—Ray Miller's Orchestra, "No One in the World but You" (Robison) (4194).  
 Foxtrot—Brunswick Orchestra, "Dardanella" (Fisher) (4218).  
 Waltz—Regent Club Orchestra, "Poor Punchinello" (Lewis) (4206).  
 10.50: Soprano—Marie Tiffany, "Pale Moon" (Indian Love Song) (Logan).  
 Foxtrot—Brunswick Orchestra, "Redskin" (4218).  
 Waltz—Regent Club Orchestra, "Loneliness" (Eollack) (4206).  
 11.0: God Save the King.

## Sunday, January 26

### 1YA, AUCKLAND (900 KILOCYCLES)—SUNDAY, JANUARY 26.

- 3.0: Afternoon session—Selected studio items.  
 4.0: Literary selection by the Announcer.  
 4.30: Close down.  
 6.0: Children's session, conducted by Uncle Leo.  
 6.55: Relay of divine service—Beresford Street Congregational Church.  
 Preacher, Rev. Lionel B. Fletcher. Choirmaster, Mr. W. Gemmell.  
 8.30: (approx.) Relay—Auckland Municipal Park, under the conductorship of Mr. Christopher Smith, from Albert Park.  
 9.30: (approx.) God Save the King.

### 2YA, WELLINGTON (720 KILOCYCLES)—SUNDAY, JANUARY 26.

- 3.0: Afternoon session—Selected studio items.  
 4.30: Close down.

- 6.0 : Children's Song Service conducted by Uncle George, assisted by the Cambridge Terrace Congregational Sunday School Choir.
- 7.0 : Relay of Evening Service of St. Thomas's Anglican Church, Wellington South (Preacher, Rev. C. V. Rooke, M.A.; Organist and Choir-master, Mr. W. Gätteridge).
- 8.15 (approx.) Studio concert by Wellington Municipal Tramways Band (Conductor, Mr. E. Franklin) and 2YA artists:  
Hymn—Wellington Municipal Tramways Band, "Lead, Kindly Light" (Purdie).  
Overture—Wellington Municipal Tramways Band, "Pique Dame" (Suppe).  
Soprano—Miss Rosina Exton, "Hark! what I tell to Thee" (Haydn).  
Orchestral—Basle Symphony Orchestra, "Invitation to the Waltz" (Weber) (Columbia 02853).  
Baritone—Mr. Harry Matthew, "The Living God" (O'Hara).  
Violin—Efreim Zimbalist, "Zapateado" (Sarasate) (Columbia 04221).  
Contralto—Miss Mary Bald, "Ave Maria" (Mascheroni).  
Waltz—Wellington Municipal Tramways Band, "Golden Grain" (Trussell).  
Weather report and announcements.  
Soprano—Miss Rosina Exton, (a) "On the Banks of Allan Water" (Horne), (b) "Till I Wake" (Woodforde-Enden).  
Male voice choir—Sheffield Orpheus Male Voice Choir, "The Long Day Closes" (Chorley and Sullivan).  
Selection—Wellington Municipal Tramways Band, "Rose Marie" (Friml-Stolhart).  
Baritone—Mr. Harry Matthew, (a) "In a Monastery Garden" (Ketelbey), (b) "Home Along" (Sanderson).  
Violin—Efreim Zimbalist, "Liebeslied" (Old Vienna Waltz—Kreisler).  
Patrol—Wellington Municipal Tramways Band, "Jungle Drums" (Ketelbey).  
Contralto—Miss Mary Bald, (a) "Che Faro senza Eurydice" (Gluck), (b) "By the Waters of Minnetonka" (Lieurance).  
March—Wellington Municipal Tramways Band, "Invercargill" (Lithgow).  
God Save the King.

### 3YA, CHRISTCHURCH (980 KILOCYCLES)—SUNDAY, JANUARY 26.

- 8.0 : Afternoon session—Gramophone recital.  
4.30 : Close down.  
5.30 : Children's Song Service by children from Presbyterian Sunday Schools.  
6.15 : Chimes.  
6.30 : Gramophone recital—Selected items.  
7.0 : Relay of Evening Service from St. Paul's Presbyterian Church (Preacher, Rev. W. Bower Black; Organist, Mr. Norman Williams; Choirmaster, Mr. H. Blakeley).  
8.15 (approx.) : Relay of programme from 4YA Dunedin.

### 4YA, DUNEDIN (650 KILOCYCLES)—SUNDAY, JANUARY 26.

- 8.0 : Chimes. Programme of selected gramophone items.  
4.30 : Close down.  
5.30 : Children's Song Service conducted by Big Brother Bill.  
6.15 : Close down.  
6.45 : Relay Evening Service from Salvation Army Citadel, Dowling Street (Preacher, Capt. Chandler; Choirmaster, Mr. A. A. Millard).  
8.15 (approx.) : Programme of music to be rendered by the Kaikorai Band, under the conductorship of Thos. J. Kirk-Burnand, assisted by 4YA artists:  
Prelude—Band, "Prelude, Op. 28" (Chopin).  
Concert march—Band, "Resolute" (F. Newby).  
Tenor—Mr. W. Harrison, (a) "A Dream" (Barlett), (b) "Vorrei" (Tosti).  
Grand selection—The Band, (a) Beethoven's Works (Ord Hume), (b) Two Hymns by Greenwood—Wellington (Greenwood), Sacriston (Greenwood).  
Contralto—Miss Gwenda Burt, "Still as the Night" (Bohm).  
Weather report and announcements.  
Selection—The Band, "Spohr's Opera 'Jessonda'" (Spohr).  
Baritone—Mr. Wm. Ruffell, "When My Ships Come Sailing Home" (Doree).  
Cornet solo and chorus—"Holy, Holy, Holy" (Handel).  
Selection—The Band, "Jackson's Te Deum" (arr. Bidgood).  
Tenor—Mr. W. Harrison, "Eleanore" (Coleridge-Taylor).  
Selection—The Band, "Mendelssohn's 'St. Paul'" (Mendelssohn).  
March—The Band, "Simplicity" (Hume).  
Contralto—Miss Gwenda Burt, (a) "The Great Awakening" (Kramer), (b) "Tired Hands" (Sanderson).  
Baritone—Mr. Wm. Ruffell, "Toselli's Serenade" (Toselli).  
Concert waltz—"The Choristers" (Dodwell).  
Hymn tune—The Band, "Radiocast" (Thos. J. Kirk-Burnand).  
9.30 : God Save the King.

## Questions and Answers

### Amplifier Problem.

"H.R.H." (Christchurch), asks the following questions relative to the construction of an amplifier:

1.—Is it possible to build a 2-valve amplifier using one transformer?

A.: Yes, the first stage is resistance capacity coupled to the crystal. A diagram has been forwarded you.

2.—Would a 2-valve set halve the life of the "B" battery?

A.: That is difficult to say. It depends on the types of valves used, and the length of time they are used, and the grid bias. It would probably about halve the life.

3.—I am using a 90-volt "B" battery with 3 volts on the "C". According to the valve makers I should be using from 6 to 9 volts, but if I attempt to use this the signals are greatly decreased. Why?

A.: The application of grid bias acts in the same manner as a decrease in plate voltage, but with this important difference, that while the plate current is diminished by the application of bias, the quality is greatly improved. The recommendations of the manufacturers no doubt refer to the bias required when 150 volts is applied to the plate. When the volume decreases, the quality should improve if the application of the greater bias is in accordance with the manufacturer's recommendations.

### The "Combination" Set.

COULD you supply me with particulars of the "Combination" set published in the "Radio Listeners' Guide"—"A.G.G." (Wellington).

A.: Full details were published in the "Radio Record" of April 12, 1929.

### The Two R.F. Browning-Drake.

IN building the 2-R.F. Browning-Drake, must the coils necessarily be 2½ inches in diameter?—"Raydio," (St. Kilda).

A.: No, any convenient size from 2 in. to 3 in. will be satisfactory, providing adjustment in the number of turns is made. See "All About the All-Electric," and the table of comparative inductances in the reference section of the "Radio Listeners' Guide."

### A.C. Transformers.

I HAVE seen on the market lately small transformers to step down 230 volts A.C. to 6 volts D.C. Is this a miniature power pack? How is the A.C. stepped down to D.C. without a separate rectifier?—"R.G.H." (Wellington).

A.: Alternating current cannot be stepped down to D.C. of a lower voltage without some rectifying device. This may be a metallic rectifier which takes only a few inches of space. As we do not know the product in question, we cannot give any details.

### Robert's Reflex Circuit.

WHERE could I obtain a circuit for the Robert's circuit reflex?—"T.C.W." (Pt. Chevalier).

A.: See the "Radio Broadcast" data sheets which should be obtainable from a bookseller who stocks wireless literature. Try Te Aro Book Depot, Wellington.

### Coil Specifications.

WOULD you give me the number of turns for a 2½ in. former tuned with a .0005 condenser 24 d.c.c. wire?—"Kauspanka" (Hawke's Bay).

A.: 65 turns unspaced on the secondary and 15 on the reaction.

### Voltage Divider Problem.

I HAVE built an eliminator from the instructions in the "Listeners' Guide," and can supply 250 volts for a 245 valve. My trouble has been to get suitable resistances to break down the voltage to 150 volts for a 227 type valve in the first audio stage, 90 volts for the R.F., and 50 volts for the detector. Can you advise me where I can obtain a suitable voltage divider?—"P.W.H." (Palmerston North).

A.: The best plan is to put in variable resistances as shown in the "All About the All-Electric." These resistances need only be 0-5,000 ohms. If, however, a voltage divider is wanted, the following resistances should be placed in order. Between the 250 and the 150 tap, 4,000 ohms; between this and the 90 tap, 3,500 ohms, followed by 6,000 ohms to the detector, and a "bleeder" of 2,000 ohms. The total consumption of this resistance will be about 30 milliamps, and as the 245 will require about 30, the eliminator should be capable of supplying 60.

2.—The power transformer appears to affect the set in that when it is placed near it a decided hum is heard. I presume the power transformer will require shielding.

A.: Yes, and earth the shield.

### Obtaining More Volume.

CAN you tell me how I can obtain greater undistorted volume from my 7-valve all-electric factory-made set. Would it be an expensive operation to have the set altered to take 245 type of valve in the last stage?—"E.W." (Wellington).

A.: It is not advisable to interfere with a factory-made receiver. It will supply a definite output when used with the valve recommended by the makers, or their exact equivalents. We should not advise any attempt to adapt this set for use with the 245, as this would require great alterations to the power pack. The use of the valves suggested by the correspondent to replace those already in his set, would have little, if any, beneficial effect.

### A Construction Tip

IF you want to give your set a professional look avoid obtrusive screw holes and an irregular disposition of components. If there are several control knobs, make sure that they are all of the same pattern as well as symmetrically disposed. This may not seem easy at first sight, for different makers of components use different knobs; but most components have detachable knobs and standardised shafts, and for a very small additional expenditure you can buy matched knobs which you can substitute for those provided by the makers, thus giving a greatly enhanced appearance.

YOU CAN'T BUY A BETTER VALVE THAN

**Mullard**  
THE MASTER VALVE

## Hand Capacity

### How it May be Overcome

ONE of the most annoying things, to anyone who has just built his first shortwave receiver, is hand capacity. This occurs as the result of so many variable factors that it is impossible to lay down any hard and fast rules for means of abolishing it. Nevertheless, it is generally correct to assume that it is caused by the aerial tuning and reaction control condensers. Of course, it is absolutely essential to see that the spindles of these two condensers are earthed. But that alone will not always eliminate the trouble. The older type of condenser had the spindle insulated from the end-plates and, as the spindle and dial had to be earthed, the end-plates were connected to the high-potential end of the circuit and so, following the hands near the panel (i.e., one of the end-plates) hand capacity effects were clearly evident.

In the reverse case, if the end-plates were earthed, hand capacity was almost as bad owing to the spindle not being earthed this time. So there was no avoiding the trouble however the condenser was connected. The newer designs of condensers have the spindle and end-plates electrically connected, and the fixed plates are thus inside the two end-plates and effectively shielded. Hand capacity effects, therefore, will be minimised by just making sure that the spindle is earthed.

In many cases a metal shield placed immediately behind the panel will completely abolish these undesirable effects. Any non-magnetic metal can be used, such as aluminium, copper or even zinc. Care must be taken to see that the spindles and end-plates of condensers make contact with this shield and that the high potential plates do not. Here it might be noted that a good aluminium panel generally costs less than an ebonite one of the same size and adds to the neatness of the set by eliminating a certain amount of internal wiring, as well as reducing hand capacity effects. Still, there are many who prefer an ebonite panel, and in such cases a metal shield behind the panel can be used.

When operating a receiver with headphones, hand capacity effects will be noticed if H.F. currents are getting into the output leads. A simple test for this is to tune in some station and then grasp the 'phone leads. If the tuning alters when this is done, it can be assumed that H.F. currents are in the 'phone leads. These can be effectively blocked by using a filter circuit. To each output terminal attach an ordinary H.F. choke and connect the free ends direct to the 'phones. Join two .0005 mfd. condensers in series and take a lead to earth from the join. Connect the free terminal one to each side of the chokes nearest the 'phones.

In certain cases the proper cure is to put the whole receiver in a metal case, but even this will be of no use if a poor earth connection is used. Although a poor earth connection will not make so very much difference to actual signal strength in a short-wave receiver, it will make a great deal of difference to hand capacity effects, and a really good earth connection is essential to the smooth working of the receiver.

## Two-valve Amplifier

### From "All About All-Electric"

I FIRST constructed "Pentode's" original crystal and one-valve electric set, and obtained excellent results, writes Mr. G. Trevor Hill, of Christchurch. I departed from his specifications only in the turns per volt in the power transformer. He gave 2500 and 2100 for primary and secondary respectively, but I only wound 1380 and 1200. I used cheap 201A type valves for rectifier and amplifier and a crystal set I had in use before. Reception of 3YA was excellent (I am about one mile from the station), but I should have liked more volume. There was absolutely no hum.

When "All About the All-Electric" came out I added 1.50 and 2.50 windings to the original transformer and constructed the two-stage amplifier, following the instructions exactly in every way, except that I continue to use my original crystal set and the 400 — potentiometer I had, and got a 200 — potentiometer for the second valve. I use a 226 valve as first A.F. and a 508X as power. I have not seen this valve advertised and the characteristics do not seem to be published in the maker's literature, but it is identical with 112A type and gives excellent results. These can be bought from a Christchurch firm for 8/6.

I have used a full-sized unit horn speaker all through, and am obliged to detune considerably with the 2-stager, as the volume is far too great for comfort. I get a fairly loud hum which does not affect local reception, but is, I think, excessive. Later I shall try a 227 valve in place of the 226, to try and cut this hum down. In common with a large proportion of listeners, I expect, the financial side of the receiver is the deciding factor in construction. 226 valves can be bought for 10/6 and the 227 cost 15/-, so I use 226 and tolerate the hum. I still use the 201A (R.F.) as rectifier, and it gives 15 m.a. without any apparent overload. These valves can be bought here for 3/6, so if the life of them is not long used in this way it does not matter.

I have no means of measuring my rectified plate voltage, but have measured the current and find the 226 is drawing nearly 6 m.a. and the 112A 9 to 10 m.a., so the voltage must be very close to 160. I use 1500 ohm. resistance for the 226 bias, and about 1200 for the 112. My smoothing choke is constructed according to "Listeners' Guide" specifications—1½ lb. 30 S.W.G. wire on 1½ in. x 1 in. core, with two gaps. I don't think it's possible to obtain 1½ in. stallo in Christchurch, but 1 in. can be had, and I accordingly used that, making the piles 1½ in. high, instead of using 1½ in. to 1 in. high. This would help anyone who cannot obtain the 1½ in., and save them paying postage through having to send to Auckland or Wellington for it. Two other tips that may prove useful to other constructors:

1. I made a strap out of 20 g. brass sheet to join the plate and grid terminals on the rectifying valve holder, simplifying the wiring of the set.

2. Instead of putting the terminal strips on the power transformer across the tops of the wooden clamps, I made

an ebonite panel 6 in. x 3 in., and screwed it vertically to the clamps at one end, keeping it out from the clamps with a distance piece on each of the four screws. I arranged the terminals as on the commercial transformers, 11 of them; two 160 v., two 2.5 v., two 1.5 v., two 5 v., and three for the centre tapped rectifier filament winding. It was then a simple matter to make a neat wooden case, open at the bottom and one end, that slides down over the whole thing when it is screwed down to the baseboard. This gives a finish to the component, keeps the dust out, and deadens any buzzing of the laminations. I have had the set running for ten hours without switching off, and the wooden case has just got perceptibly warm to the touch. If shielding is required it would be easy to cover the box with thin sheet iron. Made out of ½ in. mahogany and polished, the transformer in its case looks like a factory job. The 230 v. lead can be taken through the baseboard inside the case, and I considered it a good plan to keep it off the panel. I have engraved the value of each pair of terminals on the panel, and there is no fear of connecting the wrong filament voltage to either valve.

In addition to 3YA, I get 3ZC at very satisfactory strength on the speaker, and when both 3YA and 3ZC are off the air I can get Wellington on the speaker, but very faint (I can distinguish the announcements and understand what is being said.) The hum spoils this reception, though.

[The hum can be lessened by the use of a half-wave rectifier in place of the 201A.—Tec. Ed.]

Do not use thin wire as used for coils for your accumulator leads, as this is not only inefficient but dangerous if the positive and negative leads come into contact.

DON'T forget when soldering fine wires or small tags that these, owing to their small size, heat much more readily than larger objects.

## Tips and Jottings

### A Simple Storage System.

WHILE many experimenters use classified boxes and sets of drawers to store their nuts, screws, and terminals, comparatively few have any convenient system of storage for large parts. Every experimenter sooner or later accumulates quite a collection of such objects as filament resistances, fixed resistors, valve sockets, plug-in coils, and the like, which are generally pushed into a large drawer and jumbled about indiscriminately. A much better plan is to obtain a number of cardboard boxes measuring about 12 in. long (open boot boxes serve excellently), and to lay them side by side under the largest table in the room. One box can be kept for filament resistances, another for valve sockets, the third for coil sockets; a fourth (the largest box available) for plug-in coils, and so on. More delicate components, such as variable condensers (the plates of which are very easily bent), are better kept on shelves side by side. Valves are best kept in eggstands, into which they fit excellently. If a nest of small drawers is available (excellent little sets can be obtained at any toolshop) it is best used for fixed condensers, grid leaks, and small components which are frequently needed for interchange purposes.

### Re-Sensitising Crystals.

CRYSTALS may usually be re-sensitised by giving them a bath in a saturated solution of alum. The crystal should be placed in this solution and left for from 10 to 20 minutes. Now lift out with a pair of tweezers (on no account using your fingers) and put to dry in some cool, dry position. When completely dry the crystal will have turned dull where previously it was bright. This is no deterrent, as it is only a thin layer of alum which has now covered the crystal surface. The crystal can now be used and will be found to be re-sensitised.

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# Power Valve Output

## Intricate Calculation Explained

### "BY CATHODE"



NUMBER of the queries with which our Technical Editor was confronted at the Auckland Radio Exhibition were concerned with the output of power valves singly, in parallel, and in push-pull. The magnitude of the ground opened up for discussion rendered it inadvisable to go into the matter very fully on the spot, so "Cathode" has been instructed to cover the subject fairly completely in the present paper, some effort being made also to answer certain specific queries raised by our enthusiastic Auckland readers.

It will be necessary to deal with parallel and push-pull connected valves separately from the main issue; the pentode will also demand separate mention, since the conditions governing its use differ considerably from those encountered in normal practice with the triode.

The only method of calculating undistorted power output which has any pretensions to accuracy involves the insertion of a "load line" across a family of plate voltage-plate current curves. It must be understood that the limiting factor in determining the possible output from a power valve

(apart from the obvious limitations of plate voltage and anode dissipation) is the necessity of keeping second harmonic distortion within reasonable limits; the permissible second-harmonic distortion is usually taken as 5 per cent., and the term "undistorted output" is interpreted as covering a second-harmonic distortion not greater than this percentage. In case the term "second-harmonic distortion" may not be familiar, it may be explained that the operation of an amplifying valve on a portion of its characteristic which is not strictly linear (i.e., down towards the "bottom bend") results in the generation of an additional frequency twice that of the fundamental or applied frequency. A small percentage of distortion of this type can be readily tolerated, but beyond a certain point, the effect on the output becomes very distressing.

Valve manufacturers generally specify the limits within which parti-

cular types of valves must be worked, either by stating the maximum permissible plate dissipation and voltage or, more factually, by recommending a certain bias for a certain plate voltage. In the latter case, it can usually be taken for granted that the manufacturer has been at some pains to ascertain the best operating conditions to suit the average loudspeaker, and this permits a simplified method of ascertaining the approximate maximum output, a few words will be devoted to this approximation a little later on.

THE reader is requested to examine first of all the family of grid-volts anode-current curves in Fig. 1. The method of taking these curves is doubtless familiar to most readers, so that it is unnecessary to go through any explanatory process here. Similar curves are usually supplied with purchased power valves. It is possible to draw on a diagram such as this a line corresponding roughly to the path traced by the changing anode current with a given load (such as a loudspeaker might comprise) in the anode circuit. Such a line is usually termed a "dynamic curve," although, in point of fact, any appreciable curvature is a thing to be avoided. Strictly speaking, it is incorrect to depict the path traced by the changing plate current by a single line, since the load in the plate circuit is in practice usually inductive as well as resistive, with the result that the current, "lagging" as it does behind the voltage, traces out an ellipse. However, this ellipse would be different in shape and dimensions for every applied frequency so that for convenience it is usual to assume purely resistive load, and this assumption does not lead to any serious error.

The insertion of a "load line" or dynamic curve becomes very much simpler if, in place of grid-volts anode-current curves, use is made of anode-voltage anode-current curves. A family of such curves is shown in Fig. 2, together with dynamic curves for two different values of load resistance.

The insertion of the load line or dynamic curve may be most easily effected by first taking a convenient figure for the anode voltage and calculating the resulting current through the assumed value of the resistance in the anode circuit. Thus, referring to Fig. 2, a convenient figure for calculation would be 300 (anode voltage) and, through a resistance of 6000 ohms, this would result in a current of  $300 \div 6000 = .05$  amps. or 50 milliamps. A light line may then be drawn between the points marked 300 volts and 50 milliamps respectively, and this line may then be said to have a "slope" corresponding to 6000 ohms. On order to complete the "dynamic curve" it is merely necessary to draw a line parallel to that, the construction of which has just been described, this second line passing through the "operating point 0" which for the moment, we will assume to have been determined by the valve manufac-

turer's recommendations as to anode voltage and grid bias or anode dissipation.

So far things have been fairly simple. Before going on to matters involving a trifle more difficult in explanation, it is desired to refresh the reader's mind on one or two points concerning which he may have become a trifle hazy.

Firstly, as to permissible anode dissipation. Many power valves are supplied with a stated maximum anode dissipation; thus, the LS6A is rated to dissipate 25 watts maximum, while the P625, although no express statement is made on the point, is rated to dissipate up to 5 watts. The LS5A valve, in preparing Fig. 2 was rated at 12 watts, and it will be seen that, in order

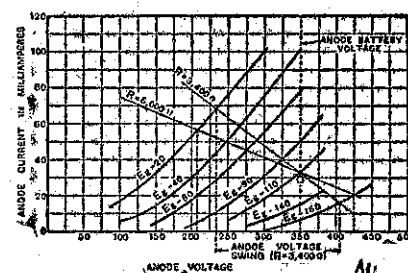
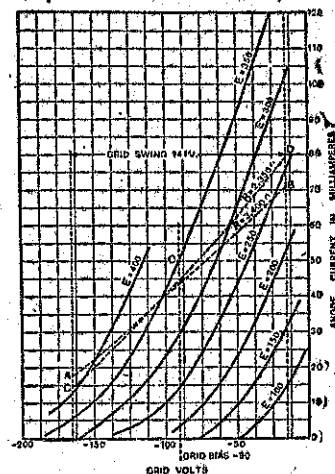


Fig. 1, Upper.  
Fig. 2, Lower.

to keep the dissipation within safe limits with an anode voltage of 350, it was necessary to limit the current to  $12 \div 350 = .034$  amps or 34 milliamps, this being accomplished by applying a negative grid bias of 110 volts. Had a greater anode dissipation been permissible, a greater maximum power output could have been obtained by using a less grid bias; it is not unusual to find that the steady plate current is, for greatest output, larger at, say, 300 volts than at 400.

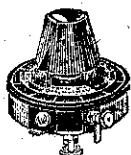
Secondly, the reader must understand that, though the average voltage available at the anode is that provided by the source of the anode current (accumulator or mains unit) less a small drop occasioned by the resistance of the speaker or of the choke or transformer through which the anode current is supplied, the instantaneous voltage applied to the plate may be less or greater than this figure. It is not difficult to understand how the instantaneous voltage can be less than the source, because the inductive load in the anode current will present a sub-



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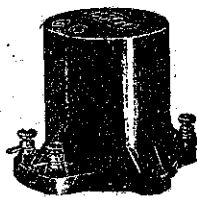
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stantial impedance to fluctuation in current (in particular, to increases in current) and thereby occasion a momentary drop in voltage. A full explanation of how the instantaneous voltage can be greater than its source would involve too deep a delving into a.c. phenomena, and for present purposes it must suffice to say that the cessation or lessening of the current through an inductance results in the inductance giving up some of its stored energy in an effort to maintain the current at its former value; this energy appears in the form of a momentary increase in voltage over and above the voltage available at the source. A little more will be said on this subject in dealing with the pentode.

(This article will be continued in our next issue, when "Cathode" will deal with the actual task of calculating power output.)

## Blocking Condensers

### A.C. Resistance

AN ordinary wire-wound anode resistance, rated at, say, 20,000 ohms, is a hard path for any current to pass through. Even if the wire of which it was wound could carry it, it would take an electrical pressure of 20,000 volts to drive a current of one ampere through this component. Its resistance would be about the same for alternating as for direct current.

A fixed condenser, however, will not pass direct current, although it will offer a path to alternating currents, and the higher the frequency of the alternating current the lower the resistance a condenser of a given capacity will offer, and the larger the capacity of the condenser the lower its A.C. resistance.

These are facts the constructor should bear in mind. It would be no use using a .0002-mfd. fixed condenser in connection with a loudspeaker bypass shunt. The effective A.C. resistance such a component would offer to a frequency of 1000 is somewhere around eight megohms. For such work a condenser having a capacity of 2 mfd. is generally specified, and, at the same frequency, its effective A.C. resistance would be only 80 ohms (this is small in comparison with the resistance of the average type of loudspeaker).

For the .0002-mfd. fixed condenser to assume an effective A.C. resistance of 80 ohms the current handled would have to have the frequency of a million cycles, and this is not a low frequency, but a radio frequency such as is encountered when 210 is tuned in (at this frequency the 2-mfd. condenser would offer an impedance of a mere 1-12th of an ohm.)

CONDENSERS of the 2-mfd. order are frequently used as H.F. shunts or by-passes. A 2-mfd. condenser is often connected from the "priming" grid of an S.G. valve to earth, and, as you can see, it offers a very short-cut to H.F. currents. The resistance of the H.T. battery might be 100 or 200 ohms, but not much H.F. would reach this while there is an alternative path available of only 1-12th or so of an ohm in resistance.

And regarding condensers, comparatively recently the electrolytic variety has become available for general use.

The electrolytic condenser is a remarkable device in that it achieves an enormous capacity with remarkable compactness. An electrolytic condenser rated at 2000 mfd. will be only a matter of a few cubic inches in size.

### The Electrolytic Type.

IN principle it is something like a battery that has no depolarising agent. When a voltage is applied across its two terminals, thin films of gas are formed across the plates that are immersed in the chemical solution. The plates and the electrolytic solution act as do the plates in an ordinary condenser, while the thin film of gas forms the dielectric. And it is because the gas film is so thin that the great capacity is obtained.

You will notice that it is by the application of voltage that the gas film is formed, and that therefore this type of condenser cannot be used purely for A.C. work. A steady potential must be applied for the device to function. It can, of course, deal with alternating currents that are superimposed on D.C., such as are met with across the output terminals of an L.T. unit, but the A.C. must not exceed a certain proportion of the total current.

Electrolytic condensers are most effective as smoothers of irregularities in L.T. supplies. Here one often meets low-pitched hums of the order of 120 or so cycles. At this frequency an electrolytic condenser of 2000 mfd. will have an A.C. resistance of only two-thirds of an ohm, while its resistance to pure D.C. will be at least a thousand or two ohms.

You may be surprised that these devices have resistances of such a character and not of almost infinity, as in the case of the ordinary type of condenser, but you must remember that it is, as its name implies, of an electrolytic character!

AT a frequency of 1000 cycles, such as one might come across in the commutation ripple of D.C. mains, the 2000-mfd. electrolytic condenser will have an A.C. resistance of about 1/12th of an ohm, and its resistance to frequencies of the order of 8000 cycles will drop to 1/40th of an ohm. These are remarkably low resistances in comparison with the resistance of a filament circuit, which will at least be of the order of tens of ohms.

Thus when the current irregularities divide between the two paths that constituted by the by-pass condenser and the other by the filaments of the valve, the proportion that flows through the latter is dropped to a negligible degree. Meanwhile the D.C. flows through its usual channel in an uninterrupted manner.

It is interesting to note that the resistance of the 2000-mfd. electrolytic condenser to a radio frequency of a million will be about a thousandth part of an ohm, but, of course, there are no duties to be found for a component of that nature on the purely R.F. side of a receiver.

IF you experiment with reaction control when the local station is on not only do you interfere with other people's programmes but the powerful transmission of the local station prevents you from hearing the exact effect of the reaction increase. Always choose non-broadcasting hours for such tests.

# RADIO DIRECTORY

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409 Devon Street, New Plymouth.
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IT goes without saying that to get the very best out of any amplifying valve exactly the right amount of negative bias must be applied to its grid. The "right amount" is that which under operating conditions, and when no signal is being received, brings the working point exactly in the middle (or very slightly lower than this) of the straight portion of the grid-volts-plate-current characteristic which lies to the left of the zero line.

By far the best way of determining the exact amount of grid bias required is to take a curve of the valve when it is in position in the receiving set with the normal resistance of its plate circuit in action. We thus obtain what we may call a semi-operating curve which enables grid bias to be determined exactly.

To take such a curve is a very simple business, the only aid required being a milliammeter, a voltmeter and a piece of squared paper.

Draw a horizontal line near the bottom of your paper and a vertical line close to the right-hand edge. Mark off the horizontal line into divisions of fifteen small squares each corresponding to 1.5 volts. Mark off the vertical line into divisions of one whole square apiece, each indicating one milliamperere.

Next connect the positive terminal of the voltmeter to the highest tapping of the grid battery and apply a lead

attached to the negative terminal to each of the other sockets in turn. The E.M.F. of a dry cell is usually taken as 1.5 volts, though it may be a good deal more or a good deal less. Make a note of each of the readings that you obtain.

#### Adjusting the Bias.

WE will suppose that these are 1.6, 3.0, 4.7, 6.1, 7.6, 9.0, 10.4, 11.9, 13.5, 15.1, 16.6, 18.2, 19.6, 21.1, and 22.6. Plot each in along the bottom line. Since the first reading is 1.6 a dot is made at the sixteenth small square, 3.0 corresponds to the thirtieth square, 4.7 to the forty-seventh, 6.1 to the sixty-first, and so on.

We are now ready to take the curve. Switch off all valves but that to be dealt with, and set the grid of this at zero potential. This, by the way, does not mean simply pulling out the grid-battery wander plug, for when this is done the grid will set itself as a rule at something rather different.

The negative wander plug must

actually be removed from the battery and applied firmly to the low-tension negative busbar at some point. Note the milliammeter reading and plot it in by means of a dot on the vertical line on the right of the paper. Now place the plug in the first socket above zero, which means that the grid is given a bias of 1.6 volts negative.

Note the milliammeter current and make a corresponding dot opposite the number of milliamperes indicated on the right-hand vertical line and sixteen small squares to the left of it. Other readings are taken and plotted in the same way until the negative bias is such that the milliammeter records the passage of no current.

#### The Complete Curve.

NOW lay the edge of a ruler along your row of dots. You find, let us say, that so far as 18.2 volts negative all lie pretty well on a straight line. Rule in the line: From the 18.6 volt reading down to the place at which current becomes nil, the line is obviously curved.

Draw in the curve. Now does the straight line really end at 18.2 volts or should it be continued to perhaps 18.5 or even 19 volts? It is impossible to determine by further experiments with the grid battery, since nothing closer than  $\frac{1}{2}$ -volt steps can be obtained from it. From the general shape of the curve, though, one may infer that the straight portion really runs to about 19 volts, and that the bend begins at this point approximately.

The ideal biasing voltage then is one half of 19, or 9.5 volts. Since we cannot obtain this with the dry-cell grid battery used without any other aid, the choice lies between 9 and 10.4 volts. To apply 10.4 is clearly to overdo things; any "peak" grid swing will result in bottom bending, should rob ourselves of this  $\frac{1}{2}$  volt of grid bias, for we can obtain it in quite a simple way. Instead of connecting the positive of the grid battery to low-tension negative, wire a potentiometer across the "A" battery leads and connect the positive of the grid battery to its slider.

This provides at once a means of making minute adjustments of the grid biasing potential, and it is well worth while to add a potentiometer to a set relying upon a small power valve for its output, for it enables the very utmost to be got out of the valve.

#### Final Adjustments.

ADJUST the slider of the potentiometer so that its potential is about 1 $\frac{1}{2}$ -volts positive to the negative busbar. This means that if the "A" supply is 2 volts it will be almost over to the positive end of its travel; with a 4-volt supply it will be rather less than half-way, and with a 6-volt accumulator something less than one-third. Now place the grid battery wander-plug in the socket found by the voltmeter to give a reading of 10.4 volts.

The actual negative grid bias is now 10.4 volts, less the  $\frac{1}{2}$  volts due to the potentiometer, or approximately 9 volts negative. By moving the slider gradually towards the negative end

## Useful Tips—

#### Adjusting Plate Current.

IT is always worth while introducing a milliammeter into the "B" battery supply circuit and making adjustments with a grid-bias voltage until you find out what is the minimum "B" battery current which will give satisfactory reproduction. The saving in "B" battery current which can be effected in this way—not only without any adverse influence upon results but even with improvement in the same—is often quite surprising to experimenters who have never taken the trouble to determine what current is passing from their "B" battery. Even though economy is of little or no importance where an eliminator is employed, it is still desirable to give careful attention to the question of correct grid bias because of the improvement which is thereby obtained in reproduction.

#### A Useful Device.

A SOLDERING board is a very convenient addition to any home wireless workshop. It should consist of a piece of stout board not less than 12in. square, on which is mounted a wire cradle for a hot soldering iron (this can be made of pieces of heavy wire bent to suitable shape and driven into the wood) a recess into which the tin of soldering flux can be pressed so as to avoid any possibility of it being pushed off the board, and the lid of a large cocoa or coffee tin attached firmly to the baseboard at some convenient point by a couple of nails. Into this last a few pieces of solder should be dropped, and subsequently it should be used for any odd bits of solder that are not at the moment being used. After the iron is heated it can be cleaned, dipped into the soldering flux, and tinned quickly in the tin lid referred to. This latter will also serve to recharge it with solder as often as required.

#### Drilling Mica.

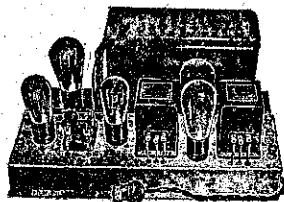
AMATEURS sometimes find it necessary to take upon themselves the task of making their own fixed condensers for special purposes, and, in such cases, trouble is very frequently experienced in drilling a clean hole through the mica dielectric sheets, especially near the corners or edges of the mica. The difficulty is, of course, that mica is brittle and thus it tends to chip away when drilled. An easy way out of the difficulty, however, consists in sandwiching the mica sheet between two perfectly flat pieces of wood which are then clamped in a vice, or held together tightly by some other means.

the bias can be adjusted to anything between 9 and 10.4 volts negative.

Wire the milliammeter into the plate circuit of the output valve, tune in the local station and adjust the potentiometer until the needle of the instrument is as nearly as possible stationary when a signal is coming in at normal loud-speaker strength.

Detune, if necessary, until the needle remains absolutely still, and you then know first of all the exact grid bias required by the output valve and, secondly, the greatest signal strength that the set can produce without overloading due to distortion.

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## A Unique Broadcast

## "Dancing Across the Continent"

ON Wednesday, 1/1/30, I heard one of the most interesting broadcasts I have ever heard, writes Mr. A. D. Rodgers (Wellington). The programme was called "Dancing Across the Continent," and was broadcast by KDKA (WSXK) on 25.4 and 62 metres. The following are the notes I took:—5 p.m., WSXK was R8, with New Year celebrations. Dance music was received during the next 55 minutes. 5.55 p.m., WSXK announced, "This programme is coming to you through the courtesy of the National Broadcasting Co. and Associated Radio Stations. There will now be a brief pause for a station announcement. You have been listening to the Westinghouse Station KDKA at Pittsburgh. Our next programme comes to you from Chicago. You will now 'Dance Across the Continent.' 5.57 p.m., 'Hello, everybody, we are broadcasting to you from the Central Hotel, Chicago. There is exactly 3 minutes left of 1929.' One jazz number followed.

6 p.m., "We will now carol in 1930 with 'Auld Lang Syne.' Music from the ballroom of the Central Hotel followed. 6.55 p.m., "There will now be a brief pause for a station announcement. You have been listening to the Pioneer Broadcasting Station of The World, KDKA. We will now take you over to Denver, Colorado. Our programme continues." 6.59 p.m., "Hullo everybody, you are now to hear the New Year celebrations in Denver, Colorado. The New Year is now sweeping across the continent and is drawing near the Pacific Coast. In 15 seconds you will hear the Denver Cathedral chimes chime 12 p.m., mountain standard time."

7 p.m., chimes and street noises, etc., were heard, followed by dance music from the Denver Athletic Club. (Strength had this time reached R9 on 62 metres.) Dance music continued until 7.55 p.m., when WSXK went over to San Francisco. 8 p.m., Sirens, fire engines, etc., from Market Street practically drowned the announcer, who was making an attempt to describe the scene. 8.5 p.m., dance music followed, and the whole world had begun 1930. This programme was received also through W9XF, and was excellent until the latter part, when volume decreased.

9 p.m., Big Ben chimes 7 p.m. in Sydney. "This is the Amalgamated Wireless Station, 2ME, Sydney, Australia, transmitting a dance programme to the N.B.C. of America. We open our programme with a foxtrot, 'The Toy Maker's Dream.' This transmission was made on 31.25 metres, and was received perfectly at R9, audible 50ft. from the speaker. Concluded at 10 p.m.

KZRM, Manila, was R8. RA98, Siberia, on 33 and 70 metres, R8. 5SW with Big Ben was R7 at 12.30 a.m. 2BK, Bangkok, Siam, was R8 at 12.45 a.m. On 60 metres stranger talking at R8. I think this is FSGC, Paris. ZL2BE, ZL2AZ, ZL2BI testing. VK2HC working VK2LF at 1 p.m. I heard eight countries and concluded a successful day.

## Radio Development in 1930

## Smaller and More Powerful Receivers

AT this time the thoughts of listeners and would-be listeners are directed to the sets of 1930. Various are the prophecies and the following from the "Scientific American" presents a very comprehensive summary:—

While it would appear from a glance at the radio advertising that there had been a great many startling developments, it frequently becomes apparent after the season is well under way that there have been only one or two important innovations.

This season we are confronted with such terms as "screen-grid," "linear detection," "band-pass filter," and countless other terms and phrases which hold no meaning for the layman. After all, the final test of any radio receiver is what comes out of the loud-speaker. If the quality of reception does not come up to his expectations, the mere fact that the set uses screen-grid valves or has linear detection or any other feature will not induce him to buy.

In reviewing this season's radio sets, we find that the greatest strides have been made in the improved quality of tone and fidelity of reproduction. In fact, a point has been reached where it is a difficult matter to note any marked difference in the reproduction of sets ranging in the same price class. In this respect it would be interesting to witness a radio blindfold test, using a dozen or so of the leading radio sets of different manufacture similarly priced. It is safe to predict that the result of such a test would show that the majority of people who are incapable of splitting hairs on musical harmonies, and to whom overtones and undertones go unnoticed, would be unable to make an honest distinction between them.

While the great majority of manufacturers are featuring sets using screen-grid valves, not all of the improved tone quality can be attributed to the use of this new valve. A power valve which has recently come into use, and the progress that has been made in dynamic speaker design, have contributed largely to the better reproduction evident in this year's receivers.

Some credit must also be given to the broadcasting stations for their higher quality of transmission which has reached a state of perfection undreamed of a few years ago.

Although the present furore over the screen-grid valve would seem to indicate that its application has revolutionised radio overnight, we have two prominent manufacturers who are continuing to use the standard type of A.C. valve in their latest productions.

The one indisputable fact regarding this year's models is that the purchaser is given greater value for his money than at any time in the past. Any number of manufacturers are marketing sets in console cabinets with dynamic speaker and screen-grid valves, together with other improvements, priced around £50. When we get above this figure we find more elaborate cabinets, automatic tuning, remote control, and other features that increase the manufacturer's cost of production. This cost is finally passed along to those who are more exacting in their tastes and requirements. For example, the "tir-

ed business man" will have one of the new remote-control receivers which he may adjust without leaving his easy chair, or he may have the control box on a table beside his bed, enabling him to start, stop, or tune the set without getting up. For that matter, the control box may be installed in any room in the house and the radio set proper located in any other room desired.

There is no question that the average unit price on the complete set has been dropping rapidly during the past two years, and probably the outstanding price development in manufacturers' merchandising plans for the present year is the large number of sets retailing between £40 and £60. The majority of these sets are built in small consoles, many of them using the screen-grid valve and all equipped with dynamic speakers.

There are probably fifteen or more manufacturers fighting tooth and nail in this highly competitive price class. Obviously large volume is necessary to build profitably at this price, and it is equally true that not all of these manufacturers can by any means secure the volume of sales which is necessary. Consequently, several of these manufacturers will probably retire from the field this year or be obliged to seek mergers with their competitors. Evidence of this latter development is already at hand. Some mergers have already been accomplished, and radio trade papers are filled with rumours of many more.

Manufacturers are striving desperately to create the impression that the new models are a distinct advance over sets that have been heretofore available. It is true, nevertheless, that for the first time in radio history

## News Items

THE American Academy of Arts is reported to be drawing up rules for a competition for wireless announcers, and a medal will be given to the best exponent of the language. The chairman of the committee stated that the idea was not merely to improve the diction of the announcers, but to aid in raising the standard of spoken English throughout the United States. Members of the judging committee will decide on articulation, quality of tone, accent and general cultural effect.

DURING last year there was an increase of over 1,000,000 in the number of wireless licenses in Great Britain, bringing the total at the end of the year to over 2,898,000. It is estimated that each license means five or six listeners, so the Broadcasting Corporation has a potential audience of 15,000,000 people. There are also 16,000 free licenses issued to the blind. It is believed that Britain has the largest radio population in the world in proportion to houses. Wireless has led to the development of a new and considerable industry, and already the home market and British-made wireless equipment exported exceeds £1,000,000 a year.

It is difficult for the average listener to distinguish between the new sets and those that were available a year ago. This is the best evidence of the stabilisation that is making itself evident in the radio industry, and purchasers of well-designed sets manufactured in 1928 are to-day practically as well off as the owner of any of the latest models.

Whereas hundreds of thousands of electric sets were sold last year, it is generally believed that the big swing from battery sets to electric sets will take place in 1930, and that consequently more pounds per capita will be spent by the public for radio in the next six months than in any corresponding period in the history of the art.

You have not seen the latest in Radio Receivers until you have inspected the . . .

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Employing the improved  
SCREENED GRID, POWER DETECTOR,  
:: PUSH-PULL AMPLIFIER ::

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DEALERS! Distributors will be appointed in each district. If your district has not already been allotted, ask for details of our distributors' policy—It has special features.

### Argentina Telephones for B.B.C. Programmes.

A telephonic appeal from the Argentine for a development of the short-wave broadcasting service from Britain was made recently when Sir John Keith, director-general of the B.B.C., received a telephone call from Buenos Aires via Berlin. Those engaged in the conversation at the Buenos Aires end were Mr. Hirst, of the Marconi Company; Mr. Barbara, manager of the River Plate Telephone Company; and Mr. Brumen, head of the English Speaking Radio Club of Argentina.

Mr. Brumen stated that plans were going forward for a new broadcasting station near Buenos Aires to serve programmes in English to the 100,000 English-speaking people of Argentina. Britishers in the Argentina were keenly interested in 5SW and looked forward anxiously for an extension of its service.

### New French Short-wave Transmitter.

"ICI Station Radiophonique Paris Experimental" is the call of a new short-wave transmitter in France, working daily at 9 a.m. on 31.65 metres. Broadcasts are also made on Mondays at 3 a.m. (each New Zealand summer time). The power is 1 kilowatt.

### Regular Schedule from Konigswusterhausen.

THE Konigswusterhausen short-wave transmitter on 31.38 metres has been brought into regular daily operation. This station now relays the lunch hour (1 a.m. to 2 a.m., N.Z.S.T.) concerts from Berlin, as well as the afternoon and evening entertainments. A special transmission is made once weekly between 11.30 and 12.30 p.m. (N.Z.S.T.).

### Short-wave Call of KZRM.

IN reply to query about the call of the short-wave transmitter, broadcasting the KZRM programmes. This is KIXR, but is seldom used. It has been heard on several occasions at the beginning of the first transmission before changing over to the studio.

### International Tests from 2ME.

While listening to VK2ME talking to GBX, the following particulars of tests arranged with other stations were given: With KDKA, every Monday,

### Are You Satisfied with Your Reception?

If not, Consult—

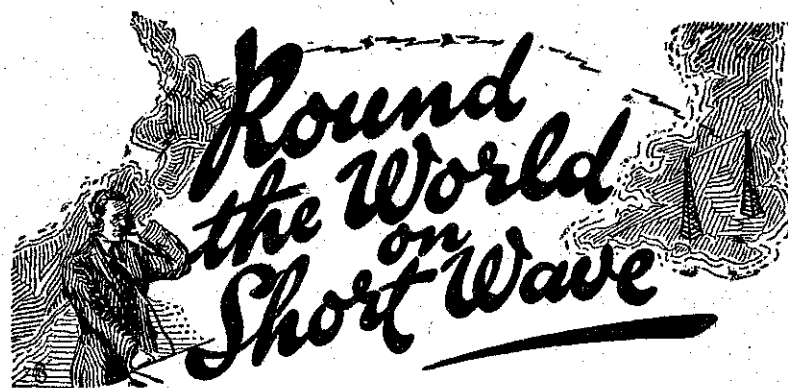
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THIS page is conducted in the interests of shortwave enthusiasts. A weekly log comprising notes of reception and interesting topical events is contributed by Mr. F. W. Sellens, Northland, Wellington, but all listeners are invited to send in paragraphs of general interest.

11.15 to 11.30 p.m., N.Z.S.T.; with W2XAF, Tuesday, 14th inst., 11.30 p.m., N.Z.S.T.; and Java and Holland on Saturday from 9.30 p.m., N.Z.S.T.

### Reception during Week ending January 11, 1930.

RA97, Siberia, 70 Metres, continues to come in strongly from about 9 p.m., with, as a rule, plenty of static.

AFL, Bergedorf, Germany, 52 metres.—This stranger was heard first at 7.40 p.m. on Wednesday at R7. Reception, although fair strength, was bad on account of gushing and static. Slow talk was heard at first. From 7.45 till 8 p.m. music was received at R8, with slow fades. After some "sichtung," etc., they closed just after 8 p.m.

This German was on again at the same time on Thursday, but not so loud. VLW started soon after I tuned it in, and of course blotted the German station out.

W9XE, Chicago, 49.83 metres, has been very good till 8 o'clock each evening.

W3XAL, Boundbrook, New Jersey, 49.7 metres, was only heard on Sunday, closing down then before it reached good readable strength.

W2XAF, Schenectady, 31.4 metres.—Late in being audible, reaches R8 by 4.30 p.m. on Sunday. On Saturday they were not heard till nearly 5 p.m., when strength was about R4-5.

PCJ, Holland, 31.4 metres.—On Friday and Saturday their programme commenced just after 6 a.m. at R8, decreasing to R4 by 7.30 a.m. The special N.Z. and Australian transmission on Saturday afternoon was again too weak to be readable; music at times was just audible.

Zeesen, Germany, 31.38 metres, has been R4-5 each morning when starting at 6 a.m. Friday was an exception; they were on before 6 a.m. with orchestral music at R6. They closed at 6 a.m. after an announcement, reopening at 6.30 a.m. with more music, but much weaker. At 11.30 p.m. on Saturday night I tuned them in, just in time to hear the "sign off." Strength R7.

TLO, Nairobi, 31 metres, was very weak each morning except Friday, when strength was R4-5, but very gushy.

Bangkok, Siam, 29.5 metres, started about 11.30 p.m. on Saturday at R7. Static was medium. Orchestral records were played. The talk was not readable; it was as though the speaker were a distance from the microphone compared with the music volume.

VK2ME, Sydney, 28.5 metres, is again testing with GBX, England, every evening. Strength is nearly always R9.

A most interesting test was heard on Saturday night between 2ME and PCK, Holland. Sydney was first talking to Java, who were transmitting simultaneously through PLE (15.74 metres) and PMB (14.5 metres). Later PLE were rebroadcasting Amsterdam-PCK for Sydney, while the signals from 2ME were being relayed by PMB to Holland. The Java and Dutch transmissions were well received here, while 2ME was easily R9.

GBX, England, 27.5 metres (about), comes through at better strength and clarity now when on duplex with 2ME.

KZRM, Manila, 26 metres (about), can be depended upon for a good programme of music after 10 p.m. They can now be heard from 8 p.m., but strength is rather weak, but readable most evenings. They close at 9 p.m. till 10 p.m.

GSSW, England, 25.53 metres.—This station has not been heard at more than R3 since last writing, from 7 a.m. A Greymouth correspondent says that, although weak, they are readable with him. They need to be strong here to be intelligible through the usual rapid fade and gushiness.

KDKA, Pittsburgh, 25.4 metres.—On Sunday this station was not readable to after 3 p.m., increasing to R7-8 by 4 p.m. Not a sign was heard on Saturday.

W6XN, California, 23.35 metres, was heard for a time on Sunday, but were too weak to bother with.

W2XAD, Schenectady, 195 metres.—R2 was the best I could manage from this station on Sunday. They were transmitting on Saturday, as when 2XAF closed down both station calls were given, but 2XAD was not audible here.

PLG, Bandoeng, Java, 16.88 metres, was heard on Tuesday evening on duplex with PCK.

PCK, Holland, 16.3 metres, were heard several times with records at R7-8, while waiting to commence duplex with Java.

PLE, Java, 15.74 metres, were calling Amsterdam on Wednesday evening, and on Saturday were broadcasting records at R8, simultaneously with PMB, Java, 14.5 metres, which was also R8.

Monte Grande, Chile, 15.02 metres, came in splendidly with records on Tuesday, Wednesday, and Thursday

evenings from about 8.30. The weakest heard was R8.

DGW, Nauen, 14.83 metres, was heard on Friday evening with records at 10.30. Strength R7, with slight gush.

### Unidentified Stations.

On 72 metres (about), at 9.5 p.m. on Sunday, a "John Henry and Blossom" record was heard without any call sign, probably a harmonic.

24.3 metres (about), reported last week as 6H1 or 6X1, was heard again at 6 a.m. on Tuesday, but was too weak to hear much.

41.3 metres (about). Very faint music on this wave-length was heard on Tuesday morning.

### Moving Coil Speaker.

EXPERIMENTERS who use moving-coil loudspeakers in which the field is energised from an accumulator often find, to their annoyance, that although they switched off the set on the previous occasion they had not switched off the energising current, with the result that the accumulator has run down. Troubles of this kind can be largely avoided by using a filament jack mounted on the baffle board or cabinet and so wired that the insertion of this plug, connected to the output terminals of the set, will both connect the speaker and simultaneously switch on the field current. The use of the plug in this way is rather a reversal of the usual practice; for generally the speaker is connected to the "free ends" of the lead and the jack inserted in the set. Such a device shows clearly whether the speaker is connected or not, and saves running down the accumulator needlessly. Of course, in a case where a plug has to be inserted in a jack in the set, the loudspeaker leads will have two plugs. A glance shows whether the plug is in the speaker or not, while the position of a switch is not easily seen from a distance.

### FOR SALE OR EXCHANGE

The rate for small advertisements under this heading is 1/6 cash for 20 words, and twopence for every other word thereafter.

FERRANTI output Transformer OP1, £1. Output 25 to 1 out of genuine Magnavox Speaker, new, 35/—."Trans. former." C/o "Radio Record."

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